

TV
SWEEPS/63

Television/Radio Age

**KIDVID
'88:**

SYNDIE FACEOFF

Animation Monster
meets Live Action;
stations hedge/43

WEB FOES

Prof. People Meter,
Invisible Sponsor,
Major Costs/53

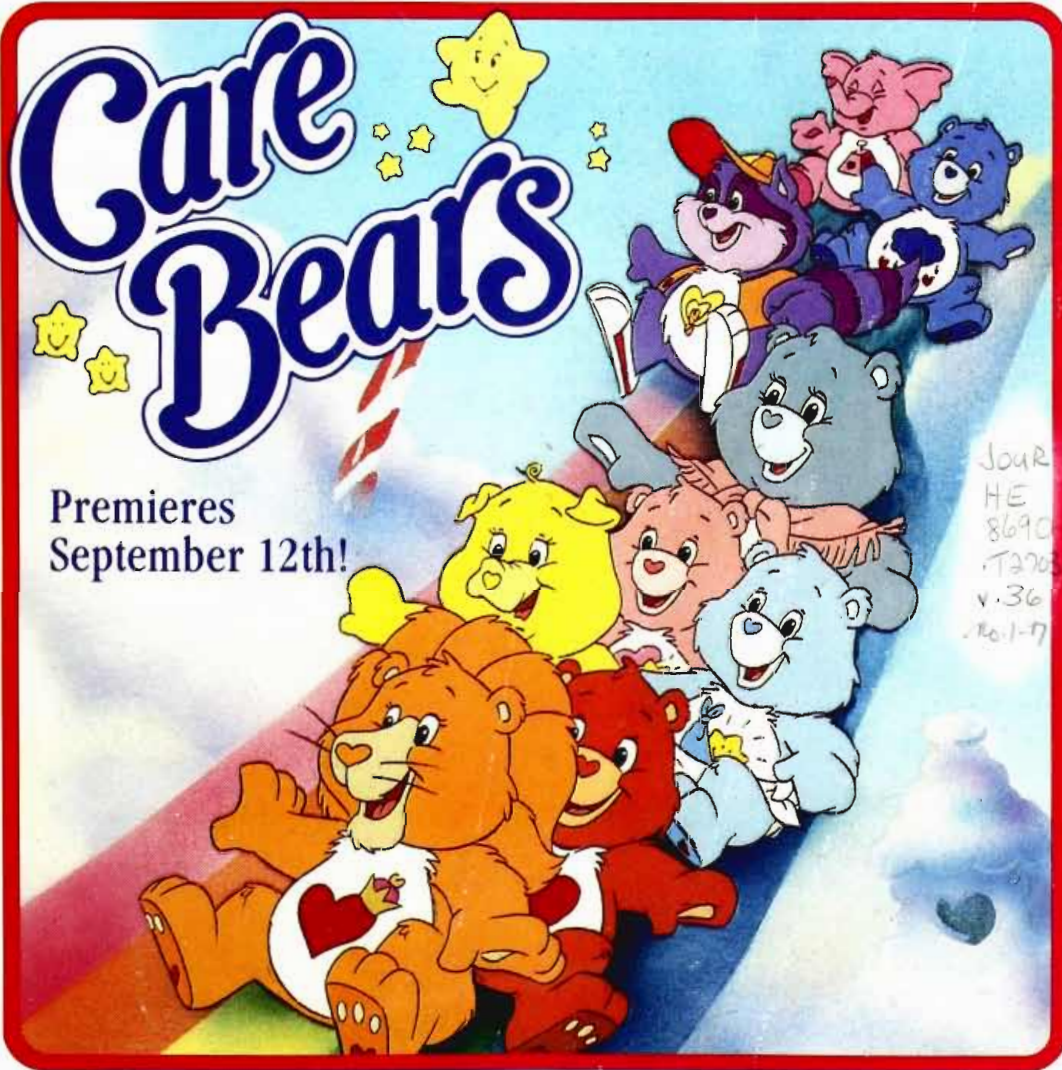
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Television/Radio Age

August 8, 1988

Volume XXXVI, No. 1

KIDVID '88

Stations hedge with off-network sitcoms, classic cartoons, game series for transition

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Television/Radio Age, August 8, 1988

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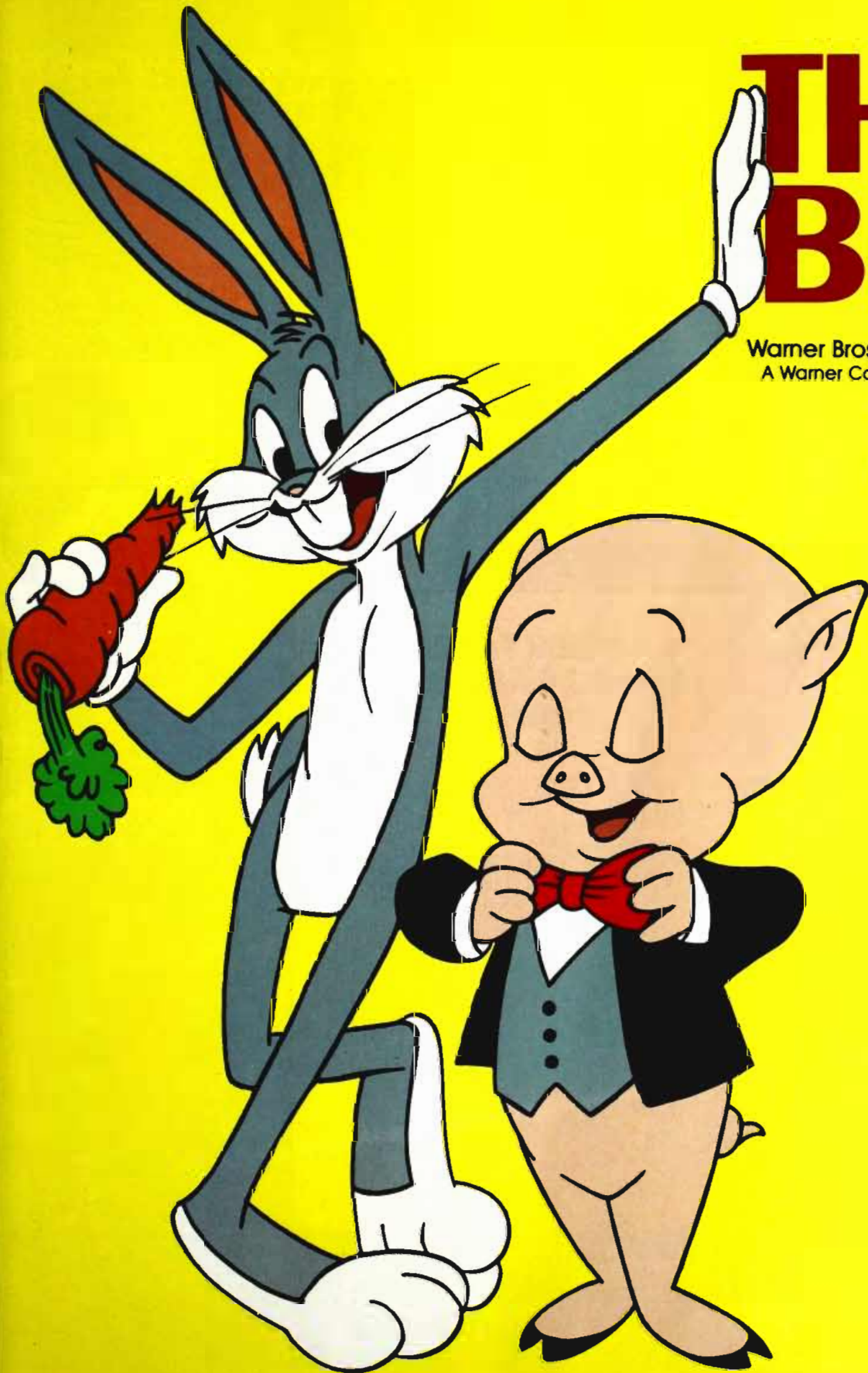
DUCKTALES #1 KIDS PROGRAM MAY 88

KIDS PROGRAM	HH RTG	KIDS 2-11 RTG	KIDS 6-11 RTG
DUCKTALES	4.5	12.9	13.3
DOUBLE DARE	3.7	9.8	11.5
REAL GHOSTBUSTERS	2.8	7.2	6.9
DENNIS THE MENACE	2.7	7.4	7.3
JEM	2.2	5.9	5.7
JETSONS	2.1	5.5	6.1
SMURFS	1.9	5.1	4.2
FLINTSTONES	1.9	4.4	4.1
MY LITTLE PONY	1.8	5.1	2.9
SCOOBY DOO	1.7	4.7	3.9
G.I. JOE	1.7	4.2	4.7

Source: Cassandra Tracking Report May 88

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Broadcasting & politics: Part II

Here we go again. Get ready for another round of political broadcast bashing—featuring ABC, CBS and NBC—right after the elections next fall, with Congress lashing out at the networks for too much coverage too soon (exit polls), or too little (the nominating conventions).

The first salvo was fired during the primary campaigning, specifically the broohaha over NBC's mistake in reporting the April 19 New York primary returns before the polls had closed (TV/RADIO AGE, May 2, pages 10 and 28). And there was *The New York Times* leading the charge against this affront to the Republic. The networks had bowed to Congress beforehand, promising to withhold news reports until after polls closed, the *Times* pointed out, and a promise is a promise. After all, the media and Congress are all in this together, right? The press and the government are supposed to work hand in hand in a democracy, right?

The second salvo came after the Democratic National Convention in Atlanta—certainly a vital element in our election process, but, alas, dull television. Americans deserted the Democrats and the networks by the millions, finding refuge elsewhere on the dial. How ironic! In this new age of video abundance—some would say glut—the dreams of federal communications policymakers that viewers should have unlimited choices, free from the dictates of the three networks, has come back to haunt the do-gooders. Why won't the public watch what the government wants? Cable, of course, had a field day, basking in record ratings.

Shortlived. But this rejoicing may be shortlived. Governments are rarely satisfied with the free choices people make, especially when it comes to broadcasting, cigarettes, booze and sex. If Congress feels no qualms about pressuring broadcasters when it comes to how much and what part of the political process to cover, how much longer can cable enjoy its exempt status?

Coming out of the Democratic convention, ABC News president Boone Arledge hit the issue head-on when he said the networks ought to cut and run even before the GOP convention. An NBC official agreed, lamenting, "We designed our coverage for an elite group of political junkies."

What next? Arledge may have been correct in wanting to cut and run, but his suggestion that the three networks and the GOP sit down together and map out the coverage is unsettling. And of even greater concern has been the networks' willingness to journey to Washington, and there, with a legislative gun to their heads, agree to modify the way they report the political process to the American people.

Let the politicians do their thing, and leave the press alone to cover the news, or not, as it sees fit. As we have said before, the danger to those who foolishly ride the back of the tiger is that they usually wind up inside.

Sen. Paul

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*Cassandra Tracking Report **NSI/ARB May 1988



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Networks feel the heat on kidvid, but they're not getting out of the oven

Though Saturday morning kidvid ratings and ad sales may be down and program costs up, the Big 3 networks have no intention of getting out (Also see feature, page 53).

Despite the likelihood that people meters understate kids' viewing, as Bozell, Jacobs, Kenyon & Eckhardt stated in a recent report, and despite related sales and makegood woes, particularly at ABC, that network does not plan to exit the daypart or reduce its commitment to children's fare.

"Syndicators are very much in favor of that notion and would also benefit most from it," said Squire Rushnell, ABC's vice president of late night and children's programming.

Saturday morning childvid is "still a very viable marketplace with \$150 million to \$200 million in [annual] network ad revenues," Rushnell said. "I'm not sure if we went to old movies, news, sports or *Good Morning America* that we would get that volume."

Children are still watching Saturday mornings in the millions and "the major failing is Nielsen being unable to count their noses," he continued, so ABC should not quit



Phyllis Tucker Vinson: NBC mulled cutting back on kidvid in 1981—just before "Smurfs" bowed and lifted its ratings.

kidvid because "the yardstick is faulty."

Despite the ad sales slump, ABC's Al Smith, vice president of daytime sales, said, "We have no plans to not continue [kidvid] as far as I know—and, hell, I'm in charge of [selling] that area." Smith doubted any network would drop out "unless there is no hope of profitability."

Moving 'Health Show.' Though some cite ABC's *The Health Show* as evidence that ABC aims to gradually move adult fare into Saturday mornings, Smith countered that that series, come 1989, "will be part of another block of programming. It will be on the air in weekend daytime—but later than now."

Moreover, Smith disclosed that ABC has "program commitments with Disney to coproduce certain programs" and with other producers that stretch "into 1990."

At CBS, David Poltrack, vice president of marketing, said that network is "committed" to Saturday children's programming. CBS considers the daypart "successful" in ratings and sales, despite the slippage, so "I see no change away."

Two-network market? The networks always evaluate cost versus return on investment, said Judy Price, vice president of children's programming at CBS. Saturday morning kidvid has been "in a soft cycle the past few years," she said—so much so that "traditionally there has been enough revenues to support 2½ networks. Now it supports two."

Even Robert Wright, president of NBC, whose network leads in the Saturday morning sweepstakes, told NBC's latest affiliates' convention that the daypart is "very difficult economically. The dollars simply aren't there in the marketplace."

Nevertheless, CBS' Price claimed to perceive the start of "an upside swing again" in the ad community's attitude, one that bodes



Squire Rushnell: "Syndicators are very much in favor of [networks abdicating Saturday kidvid] and would also benefit most from it."

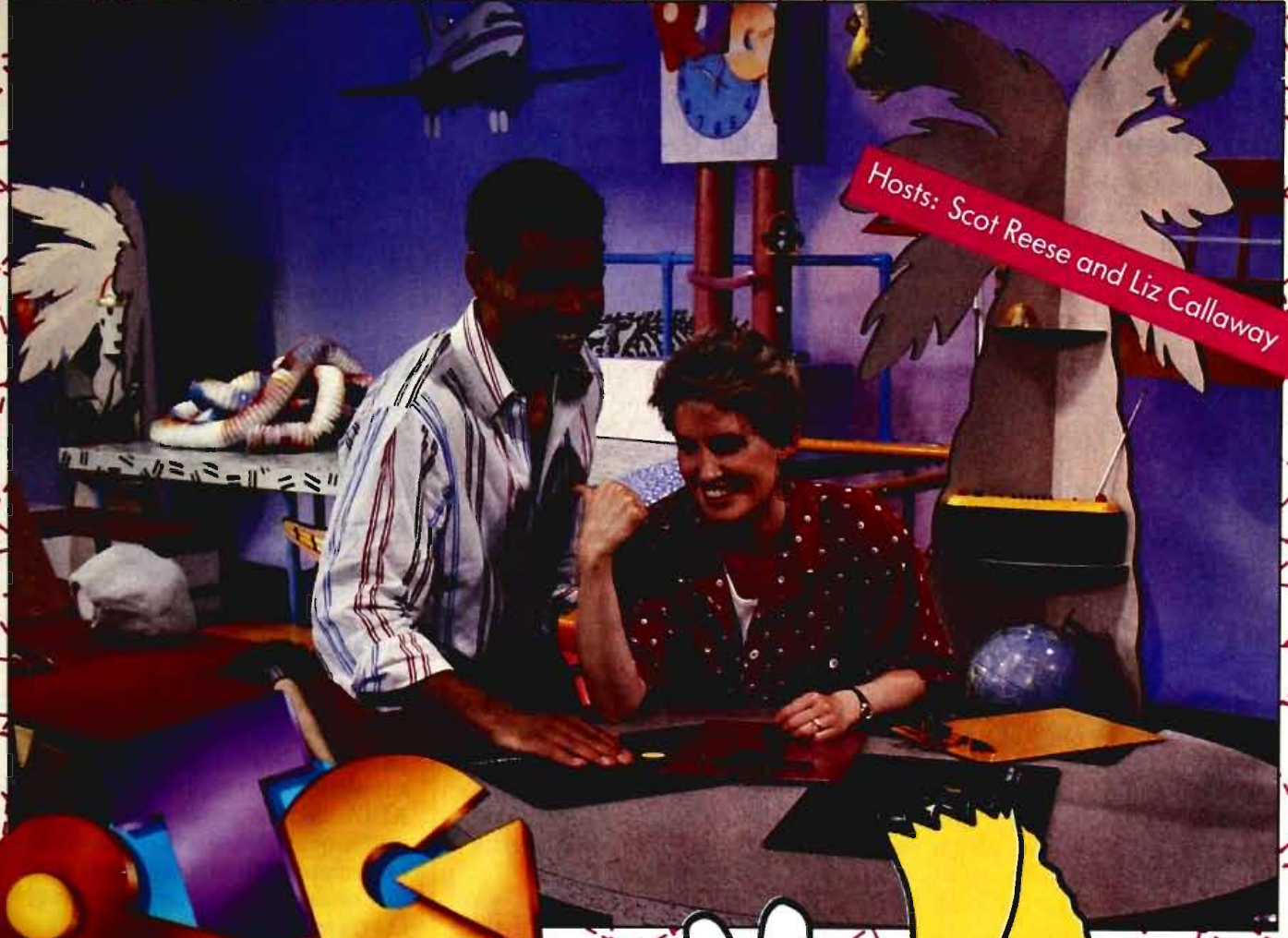
well for the networks rather than barter syndication, which is seen as supplying lower-quality product. ABC's Smith agreed. Marketers are "much more sensitive about the environment their advertising runs in," he said, and consequently they are trending away from syndication and back toward network, seen as the producers of "quality children's programming."

Price contended that this daypart is "unlikely to revert" to the adult fare of yesteryear. "We've weathered storms before. We've got to hang tough. It'll come back around."

'Smurfs' saved kidvid. Even frontrunner NBC once considered cutting back kidvid, at a time when it could not seem to climb out of the Nielsen ratings cellar. Phyllis Tucker Vinson, NBC's vice president of children's and family programming, has acknowledged that NBC mulled just such a strategy in 1981—just before *Smurfs* bowed and lifted NBC's ratings. At the time, *Today* was the primary adult-aimed option being eyed by NBC, other NBC officials have said.

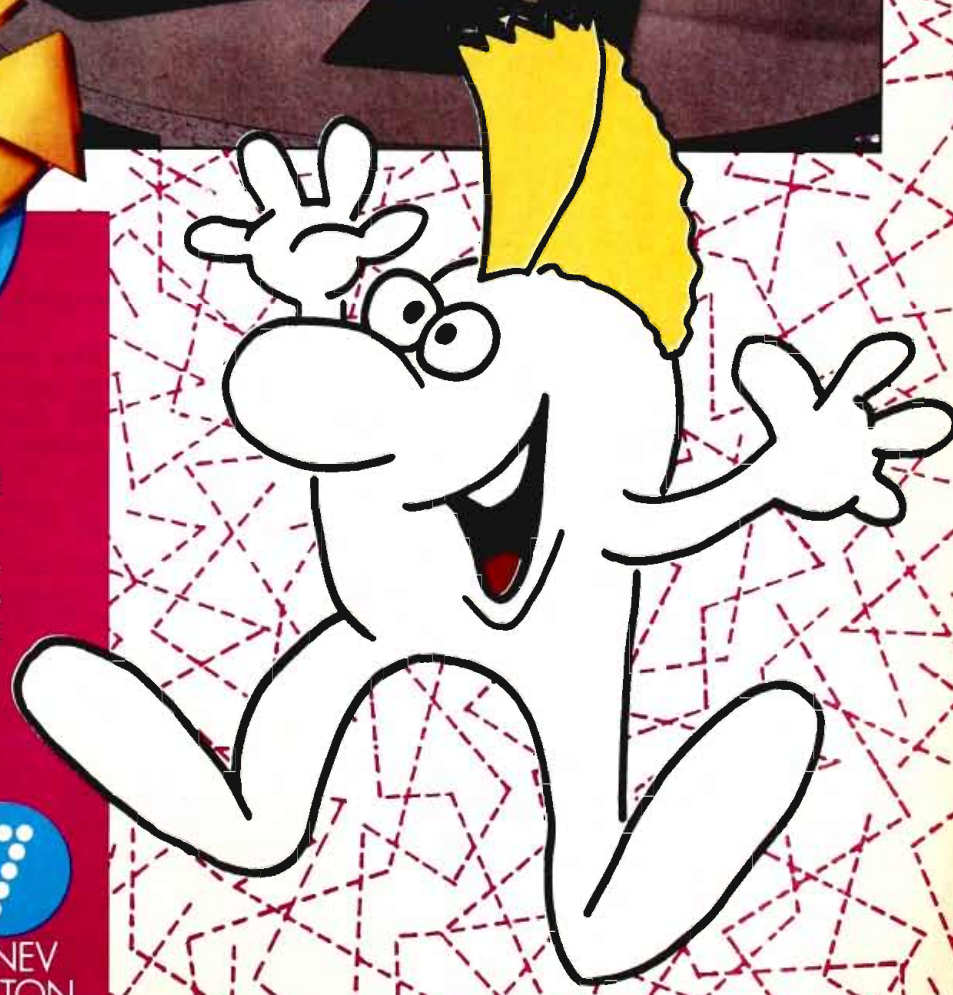
In a sense, the networks are already adding some adult appeal to their kids' shows. Nearly a third of the *Pee-wee's Playhouse* audience

Hosts: Scot Reese and Liz Callaway



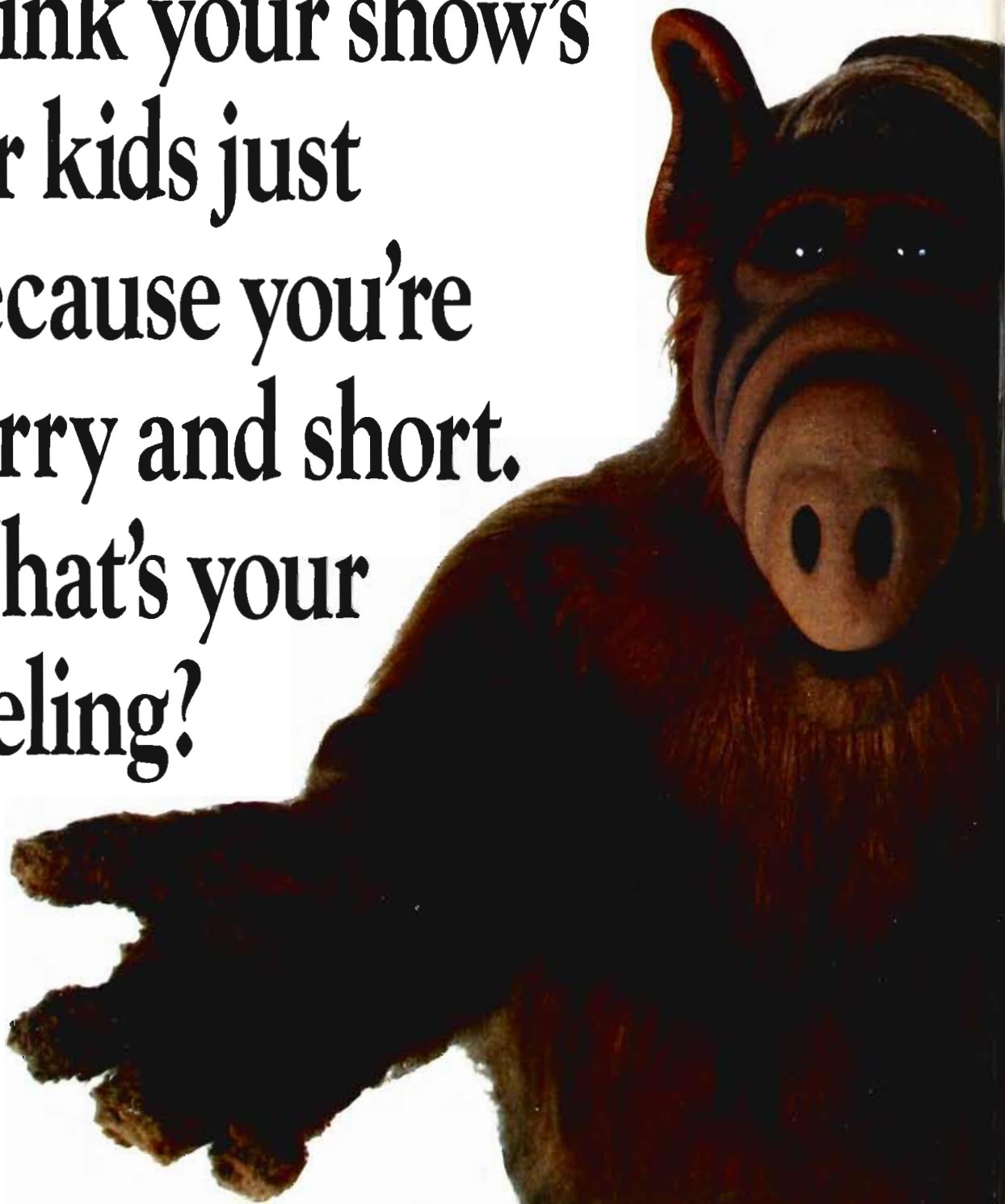
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Q: Despite your great adult ratings, lots of people think your show's for kids just because you're furry and short. What's your feeling?



is young adults. And NBC's Vinson said her network's new-for-fall *Complete Mental Misadventures of Ed Grimley* should "not only appeal to kids but attract young adults who are familiar with the character from *Saturday Night Live*."—**Jim Forkan**

Holocaust scenes in 'War' series worry ABC sales

ABC-TV, already coping with advertising restrictions stipulated by author Herman Wouk, also will have to be careful about slotting commercials near the many emotion-charged holocaust scenes in *War and Remembrance*.

Although those segments will be spread throughout the miniseries, Jake Keever, ABC's executive vice president of sales, said the network will "have to be careful about the placement of commercials" near such highly emotional moments.

He declined to say whether ABC will cluster commercials away from such scenes, as some agency execs expect.

Better than \$30 million. Nevertheless, ABC has sold more than half the commercial time in the 18-hour November start of the World War II saga. When asked about agency speculation that the sales figure is about \$30 million, Keever said only, "It's much higher than that."

Although the entire miniseries was expected to come in at 30 hours, it will in fact total 32 hours, Keever said.

Keever added that ABC is not yet sure whether the two miniseries initially targeted for November—the four-hour *Small Sacrifices* and the six-hour *The Underground Empire*—might now go into February.

Correction on 15's

We goofed in the July 11 *Publisher's Letter*, stating that 61% of the commercials on daytime television are 15 seconds in length.

According to TvB, 61% of all 15-second commercials that run on network TV run during daytime.

CBS wants more 'action' in ad-promos; brings back Schweitzer to run show

Look for CBS-TV to shift its emphasis to "action oriented kinds of marketing" throughout its reorganized advertising-promotion department. And that shift may or may not include the company's agency, Backer, Spielvogel Bates.

So says George F. Schweitzer, who has returned to CBS as senior vice president, communications, for the CBS Broadcast Group.

Schweitzer had been with the company for 15 years before jumping ship last year to Young & Rubicam, where as vice president and director of corporate relations he reported directly to Y&R chairman Alex Kroll.

"This past year has been like taking an MBA in advertising," said Schweitzer, adding that his top priority would be to rework the network's advertising-promotion campaign which led to an affiliate uprising during the Los Angeles convention.

"We need more action oriented kinds of marketing," continued Schweitzer. "It's no different from selling Lincolns or Jell-O to the consumer market. You're out to build market share."

A hotshot. Michael Mischler, himself a CBS alumnus before moving over to King World, was tapped earlier by CBS to run the ad-promo

Ann Morfogen
will replace
Alice Henderson
at Black Rock.

department on the west coast. He'll now report to Schweitzer.

"Mike's a hotshot, bright guy," said Schweitzer, adding that the two of them will sit down right away to map the new strategy.

The Schweitzer recall is part of a major Broadcast Group overhaul dictated by the company's new owner Larry Tisch after round after round of drastic economic and personnel cutbacks brought the company—particularly the network and the news division—to the brink of disaster.

*"It's no different
from selling'
Lincolns or Jell-O.
You're out to
build market share."*

Faced with the grim reminders of the competitive marketplace, CBS is restructuring its entire marketing operations under Tom Leahy and David Poltrack. And to help soothe mounting displeasure from the affiliates, Tisch approved a surprising bid of \$243 million for the TV rights to the 1992 Winter Olympic Games.

The call to Schweitzer came from the new Broadcast Group president Howard Stringer who wanted him in as his senior advisor. Stringer offered Schweitzer his old job back plus the big bonus: running the ad-promo department—print, on-air, affiliate materials, you name it. Senior stripes and more money iced the deal.

Big spender? According to Schweitzer, Tisch wants him to re-evaluate the cost-crunch edict that annihilated CBS' ad-promo department in favor of the agency-only approach. "We can opt for leaving everything with the agency, going back to a fully in-house operation or some combination of the two."

In addition to Mischler, Alice Henderson, vice president for communications and information, now reports to Schweitzer. However, she's expected to be replaced by Ann Morfogen, who as vice president for media relations on the west coast, currently reports to Henderson.

CBS is searching for a replacement for Morfogen before bringing her back to New York to round out Stringer's inner circle.

Morfogen worked for Stringer when he was president of CBS News. But Schweitzer, then at CBS, moved her out west last year to fire up a west coast PR machine that had run out of gas.—**Jack Loftus**

**(Final Edition
continued on page 16)**

NBC affils say Grossman 'did his best'; have no idea what's next on GE agenda

NBC affiliates seem to be in the dark about where NBC News will head under Michael Gartner, its new president from the print side, and also about how soon changes may come.

The transition from Larry Grossman to Gartner caught many affiliates by surprise. Jim Sefert, presi-

dent, Cosmos Broadcasting Corp., Greenville, S.C., and president of the NBC affiliates board, admitted, "I didn't anticipate it."

However, Bob Brunner, executive news editor, WSAZ-TV Charleston-Huntington, W. Va., who also is chairman of the Radio-Television News Directors Assn.,

said, "Many of us had the sense in the past eight or nine months that [Grossman] was chafing at the bit" under General Electric. "He did as much as he could do in good conscience in budget cutbacks.... Whether there'll be more cuts we don't know."

Sefert was among those doubting that any changes would come quickly.

"I don't think there'll be any major changes," said Jim Lynagh, president of Multimedia Broadcasting, Cincinnati. If anything, he thought Gartner's focus would be on "new things."

Added Brunner, "We haven't heard anything more about [Gartner's plans] than what we've read [in the press]. We know little about GE's plans or about Gartner's plans."

Given his lack of expertise in TV journalism, Gartner probably will need "a time of acclimation to a new medium," Sefert felt. Still, he is not pessimistic about Gartner's leadership. "I'm not a journalist, but it's probably easier to learn TV than to learn journalism." Working in Gartner's favor will be "his terrific credentials" as a print journalist, he noted.

Gartner, a past editor of *The Wall Street Journal* and *Des Moines Register*, lately has been editor and part owner of *The Ames (Ia.) Daily Tribune* and a general news exec with parent Gannett Co.

"I am concerned," said Lynagh, the immediate past chairman of NBC's affiliate board. "On the other hand, I have a lot of confidence in [NBC president] Bob Wright and feel he'd pick a good man." Affiliates ought to "give him the benefit of the doubt" and hope he's "a quick study."

Lynagh was among those who pointed out that Grossman did well despite his own TV news inexperience when he joined NBC News in spring 1984 from stints as president of the Public Broadcasting Service and head of his own ad agency (with PBS his main client).

"A lot of affiliates are sad to see Grossman go," Brunner continued. "He was making a lot of progress in his tenure."

On the plus side, Grossman was generally credited with reinvigorating *Today* and *Nightly News*.

Charles McGregor moves to Warner Bros. corporate as executive vice president-corporate projects

Charles McGregor, president and worldwide head of Warner Bros. TV Distribution for the past 19 years, will move to the corporate position of Executive Vice President-Corporate Projects, for Warner Bros. Inc., effective January 1, 1989, it was announced today (8/1) by Robert A. Daly, Chairman of Warner Bros. Inc.

In his new capacity, Mr. McGregor will report to Mr. Daly and President Terry Semel in the WB corporate structure, where he will be involved in special projects, acquisitions, and other corporate matters both in Burbank and also in New York working with Warner Communications Inc. Chairman Steven J. Ross and other senior WCI executives.

In making the announcement Mr. Daly said, "Charlie first notified us in 1987 of his desire to relinquish the day-to-day operation of TV Distribution at the time we began to discuss renewal of his current contract. He told me he was seriously concerned about the impact of the enormous demands of the job upon the quality of his life and that of his family, and he had concluded it was time for a change.

"Since then, we have reviewed various options with Charlie, to structure an arrangement that would enable us to retain him in a significant role with the company, while at the same time honoring his wishes for a change. Terry and I are happy to welcome him to the corporate team."

Steve Ross added, "When Charlie met with me last year and told

me he wanted to be paroled to rethink his priorities, I understood his desire for a better quality of life which he had earned and deserved, and told him I'd accede to his wishes as long as they included his continuing association with the company. I am delighted that he has agreed to remain, to work directly on many special situations that we anticipate will be on the leading edge of the company's future.

"Charlie's leaving TV Distribution marks the end of a great era of accomplishment under his leadership," Mr. Ross continued. "Since 1970, his first full year with the company, sales of WB TV Distribution have grown from \$32 million to a total of \$1.1 billion for the past three years—a performance which has built Charlie's division into one of the major contributors to Warner's growth."

McGregor commented, "After nineteen years in the same pressure cooker job, seven days a week and too many hours each day, it's time for a change. I also know it will be very difficult to leave TV Distribution where I've been fortunate in forming so many special long-term relationships with associates, staff, and broadcasters, both in domestic and foreign.

However, it's gratifying to know that when I leave this division, we have in place a staff of highly professional and dedicated individuals. I am looking forward to the new challenges ahead with the Warner organization, which has been such an important part of my life."

**ALF: Hey. What
about Michael J. Fox?
He's short, and his
last name is
furry!**



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THE AMAZING SPIDER-MAN

ROBOCOP

DINO RIDERS

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NEW WORLD TELEVISION GROUP

Indies continue their share gains at network expense

Independent TV station household viewing shares gained at the expense of the network in May, according to a rundown of Nielsen people meter data released by INTV.

The Nielsen numbers, taken from its monthly Cable TV Status report, show indies collectively with larger shares than affiliates of any network over the total day. The data also show indie shares up over May of '87, while network shares either down or unchanged. Cable shares, covering ad-supported networks, are up but are less than half of the indie share.

Data from the Cable TV Status report are received by INTV regularly and supplied regularly to indie general managers, but the May data were released to the press for the first time.

Specifically, the numbers reveal indie stations with a 25 share this past May, Monday-through-Sunday, over 24 hours, compared with a 23 share the previous May, an 8.7% increase. Both CBS and NBC were down a little from a 21 to a 20 share, a decline of 4.8%, while ABC remained unchanged with a 19 share. The cable share inched up from 11 to 12, an increase of 9.1%

By daypart. In key independent dayparts, the indies ranked first in weekday early fringe and weekend afternoons and ranked second in primetime. In one early fringe contest (6-7:30 p.m.), indies copped a share of 29, up 11.5%. ABC was up a share point to 21, but the other two networks were down, NBC dropping 17.4% to 19 and CBS dipping 4.8% to 20. Cable was up 11.1%, but its share of 10 was only a little over a third that of the indies. In the 4:30 to 6 p.m. period, indies were the only group to show an increase, rising 26% to a 29 share, the biggest share by far.

The indies had a bigger share than ABC and CBS in primetime—22, 21 and 20, respectively—but were second NBC. The only decline in primetime shares was suffered by CBS, which was off 13.0%. NBC was unchanged and ABC up 5.0%.

Big marketing shakeup at Worldvision as Gary Montanus takes on larger role

In what appears to be the beginning of a broad restructuring at Worldvision Enterprises connected with its proposed merger with Aaron Spelling Productions, Gary Montanus has been named senior vice president for marketing, and Jerry Rettig, senior vice president, creative services, is exiting the company.

Montanus, who joined Worldvision last November as vice president, advertising, will be responsible for directing and implementing the overall marketing strategies of Worldvision's television programming. Montanus is expected to reorganize the departments under his supervision, including creative services, which encompasses advertising, promotion, research and publicity as well as advertiser sales. The ad sales division markets Worldvision's barter programs.

Montanus was responsible primarily for the recent alliance struck with Orion Television Syndication in which Worldvision will handle Orion's barter sales. (TV/RADIO AGE, June 27.) Before joining Worldvision, Montanus



Gary Montanus

was vice president, director of program marketing at SFM Entertainment.

Rettig joined Worldvision in 1980, and supervised the various departments now being taken over by Montanus, including the support services of the worldwide marketing of all Worldvision television series. Rettig can be reached at Worldvision, where he has set up a temporary office.

Blair-TV & Jefferson Pilot in spot pool

Blair Television's recently-signed contract with Jefferson Pilot Retail Services is an innovative effort to enlarge the national spot money pool while working through retail sources, says Jack Poor, senior vice president/support services, at Blair.

The pact between the two provides for sales development efforts designed to attract vendor-supported promotion dollars.

The joint effort provides for Blair marketing executives and regional managers to "prospect for and qualify key retail decision-makers who control multimarket outlets that can justify promotions of at least \$350,000." What makes such expenditures commissionable to Blair is that such retailers cross market lines, explains Poor. But he also notes that other reps can benefit as the promotions developed by JPRS will not likely be limited to Blair-represented stations or to

markets in which Blair represents stations. (See also, *Can reps help TV stations dig up local biz?* TV/RADIO AGE, December 7, 1987.)

The seminars. JPRS has been holding seminars for Blair marketing people and branch managers on how to target prospects and qualify them as well as on the whys and wherefores of vendor-supported promotions. The operation provides for Blair executives to fill out forms identifying target prospects and send this information to Jefferson. If JPRS approves the proposal, Blair would arrange an appointment between the JPRS consultant and the retail prospect. Blair will also provide the "follow-up and coordination" required in such projects.

Blair will pay for the JPRS service on a fee basis and expects to get back more than its costs in commissions.

NEW YORK / WNYW

DOUBLE BARE +69%

LOS ANGELES / KTTY

DOUBLE BARE +220%

CHICAGO / WFLD

DOUBLE BARE +111%

PHILADELPHIA / WPHL

DOUBLE BARE +850%

SAN FRANCISCO / KTVU

DOUBLE BARE +91%

BOSTON / WFXT

DOUBLE BARE +108%

DETROIT / WKBD

DOUBLE BARE +111%

DALLAS / KDAF

DOUBLE BARE +214%

WASHINGTON, DC / WTTG

DOUBLE BARE +106%

HOUSTON / KRIV

DOUBLE BARE +121%

CLEVELAND / WOIO

DOUBLE BARE +292%

MINNEAPOLIS / KITN

DOUBLE BARE +40%

ATLANTA / WATL

DOUBLE BARE +1200%

TAMPA / WFTS

DOUBLE BARE +178%

SEATTLE / KCPQ

DOUBLE BARE +160%

MIAMI / WDZL

DOUBLE BARE +22%

PITTSBURGH / WPGH

DOUBLE BARE +100%

ST. LOUIS / KPLR

DOUBLE BARE +88%

DENVER / KDVR

DOUBLE BARE +19%

PHOENIX / KNXV

DOUBLE BARE +314%

SACRAMENTO / KRBK

DOUBLE BARE +124%

BALTIMORE / WBFF

DOUBLE BARE +163%

INDIANAPOLIS / WTTV

DOUBLE BARE +289%

HARTFORD / WTXN

DOUBLE BARE +567%

SAN DIEGO / KETY

DOUBLE BARE +240%

ORLANDO / WOFL

DOUBLE BARE +50%

KANSAS CITY / KZKC

DOUBLE BARE +400%

CINCINNATI / WXIX

DOUBLE BARE +81%

MILWAUKEE / WWTY

DOUBLE BARE +300%

NASHVILLE / WZTV

DOUBLE BARE 0%

NEW ORLEANS / WGNO

DOUBLE BARE +13%

GREENVILLE-SPARTANBURGH / WHNS

DOUBLE BARE +283%

RALEIGH-DURHAM / WKFT

DOUBLE BARE +43%

OKLAHOMA CITY / KAUT

DOUBLE BARE 0%

GRAND RAPIDS / WXMI

DOUBLE BARE +133%

BIRMINGHAM / WDBB

DOUBLE BARE -30%

MEMPHIS / WPTY

DOUBLE BARE +100%

SALT LAKE CITY / KSTU

DOUBLE BARE +156%

PROVIDENCE / WNAC

DOUBLE BARE +200%

NORFOLK / WYAH

DOUBLE BARE +10%

HARRISBURG-LINCOLN-LEBANON-YORK / WPMT

DOUBLE BARE +800%

WILKES BARRE-SCRANTON / WOLF

DOUBLE BARE +267%

LOUISVILLE / WDRB

DOUBLE BARE +88%

DAYTON / WKEF

DOUBLE BARE +500%

GREENSBORO-HIGH POINT-W. SALEM / WNRW

DOUBLE BARE -25%

ALBANY, NY / WXXA

DOUBLE BARE +11%

RICHMOND / WYRN

DOUBLE BARE 0%

LITTLE ROCK / KLRT

DOUBLE BARE -17%

FLINT-SAGINAW-BAY CITY / WEYI

DOUBLE BARE 0%

JACKSONVILLE / WAWS

DOUBLE BARE 0%

MOBILE-PENSACOLA / WPMI

DOUBLE BARE -36%

FRESNO / KMPH

DOUBLE BARE +50%

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10. Houston KRIV
11. Cleveland, Akron WVBA
12. Atlanta WATL
13. Tampa, St. Petersburg WTOG
14. Seattle, Tacoma KCPQ
15. Minneapolis, Saint Paul KITN
16. Miami, Ft. Lauderdale WDZL
17. Pittsburgh WPGH
18. St. Louis
19. Denver
20. Phoenix KUTP

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News-oriented g.m. hits 'news town' after success and frustration in L.A.

Improving his station's newscast performance in "a real news town" is one of the chief goals of Robert Morse, who has just taken over as vice president, general manager of NBC-owned WMAQ-TV Chicago.

Morse, who began his broadcast career as a reporter-photographer with WSOC-TV Charlotte and was news director of three stations, comes most recently from Fox-owned KTTV Los Angeles. There, as vice president and general manager—a post he previously held at WHAS-TV Louisville—he overhauled the news department and saw the 10 p.m. news rating go from 2 to a 5 in the year he was there.

To Morse, shifting from an independent to network-owned station is not very significant, but the shift in markets is: "The HUT level in Chicago for the three network stations during the 10 o'clock newscasts is somewhere around 48. In Los Angeles at 11, it's around 22.

"You go into a restaurant in Chicago and people are talking politics. In Los Angeles, it's entertainment. There entertainment is news." Where in Chicago there is hardly any recognition of the TV writers' strike, he notes, at KTTV the kind of news story the station was doing could involve a delicatessen that had halved its pastrami orders because "nobody was coming to lunch" since the strike went



Robert Morse

into effect.

While Morse can cite some improvements during his reign at KTTV, he also speaks of frustrations. He joined the station 15 months after Fox bought it from Metromedia as the station known for the Dodgers and "the lousiest movies in town." While the Fox connection provided better movies and specials to lead into the news, Morse cleaned house on the news side by not renewing contracts of reporters, producers and writers who had been around for years.

His station was up against a strong KTLA in particular, whose anchor, Hal Fishman, had been around for 25 years and was still watched by people who grew up with him. As anchors, Morse hired

Kirstie Wilde from WNBC-TV New York and Bill Redeker from CBS News.

Morse points out the improvement from a 2 to a 5 was done with no promotion at all. He discloses he was unable to obtain promotion funds from Fox and, where the car radio is an important communications device in Los Angeles, Fox had an aversion to advertising on radio.

Another frustration was in his effort to expand news hours with an early block somewhere between 5:30 and 7 p.m. plus an 11 p.m. newscast. At 11 p.m., he insists, given the weak performance of the CBS station in the market—as is also the case in Chicago—"we could have taken over third spot quickly."

In Chicago, Morse is inheriting a station now flexing muscle at 10 p.m. but showing flab in early news. In the May Arbitron sweeps, WMAQ, for the first time since 1974, just barely edged out Capital Cities/ABC-owned WLS-TV in late news.

But the station is in third place in the 3-7 p.m. time period, which includes local news 4:30-5:30 p.m., network news at 5:30 and another half-hour of local at 6 p.m. A good part of the problem is that its game and court shows in that daypart are not strong.

As for the news side, Morse says improvements will involve "all aspects of the news—not necessarily in talent." Asked if that meant no talent shifts would be made, he repeated "not necessarily." He added that the "hometown" aspect of news is particularly important in Chicago vs. Los Angeles. In the former, it's a situation where people were "born here, grew up here and are interested in their hometown. In Los Angeles, everybody just got there." He notes all three network stations are doing a good job now on hometown news.

"What we've got to do," Morse holds, "is a better job all around and promote it well. I don't think we can just bring in some hotshot. Chicago really wants to see one of its own."—**Ed Rosenthal**

Capital news services merge

Two of the major independent suppliers of news coverage of Washington to local stations have merged their news-gathering operations. Potomac Communications and In Washington News Service have decided to form "In Washington/ANB."

Robert Patrick, owner of In Washington, who is a partner in the new company and bureau chief, said the combination of the two bureaus was a realization that stations around the country simply were not going to support a plethora of operations offering Washington coverage.

He said the new bureau would be composed of In Washington staffers plus one from Potomac's old American News Bureau. The ANB staffers will continue working for Potomac's other operations. No one will lose a job as a result of the merger, Patrick says.


Hendrix F. C. Niemann, president of Potomac, will continue heading up Potomac's other operations.

KNOXVILLE/WKCH

SPRINGFIELD, MO/KDEB

FARGO/WDAY

MINOT-BISMARCK/KBMY

 **+100%**

 **+33%**

 **0%**

 **+300%**

TOLEDO/WUPW

CHATTANOOGA/WDSI

CHARLESTON, SC/WTAT

TYLER/KLMG

 **+160%**

 **+300%**

 **+200%**

 **+INF%**

ALBUQUERQUE/KGSW

JACKSON, MS/WDBD

PEORIA/WYZZ

ANCHORAGE/KTBY

 **+100%**

 **+80%**

 **+250%**

 **+INF%**

GREEN BAY/WXGZ

TUCSON/KMSB

SAVANNAH/WTGS

BILLINGS/KOUS

 **+100%**

 **+150%**

 **+20%**

 **+INF%**

SYRACUSE/WSYT

JOHNSTOWN-ALTOONA/WWCP

MONTGOMERY/WCOV

UTICA/WTUV

 **+100%**

 **+83%**

 **+100%**

 **+100%**


ROCHESTER/WUHF

TRI-CITIES, TN-VA/WETO

MONTEREY-SALINAS/KCBA

ELMIRA/WENY

 **+125%**

 **+225%**

 **+80%**

 **+INF%**

DES MOINES/KDSM

HUNTSVILLE-DECATUR/WZDX

COLUMBUS, GA/WXTX

GAINESVILLE/WOGX

 **+75%**

 **+400%**

 **+67%**

 **+INF%**

ROANOKE/WJPR

EVANSVILLE/WEVY

AMARILLO/KCIT

LAKE CHARLES/KYPH

 **+400%**

 **+133%**

 **+150%**

 **+200%**

OMAHA/KPTM

LAS VEGAS/KVVU

RENO/KAME

BILOXI/WXXV

 **0%**

 **+100%**

 **+50%**

 **+100%**

PADUCAH/KBSI

COLORADO SPRINGS/KXRM

TALLAHASSE/WTXL

LIMA/WTLW

 **+700%**

 **+400%**

 **+INF%**

 **+100%**

HONOLULU/KHAI

FT. MYERS/WEVU

WICHITA FALLS/KJTL

 **+INF%**

 **+300%**


 **+133%**

Double Dare May 1988 performance vs. May 1987 time period Kids 6-11 (000). Source: Nielsen.

LEXINGTON/WDKY

FT. WAYNE/WFFT

ERIE/WETG

 **+450%**


 **+233%**

 **+INF%**

PORTLAND, ME/WPXT

MADISON/WMSN

ODESSA/KPEJ

 **+200%**

 **+50%**

 **+300%**



WBZ-TV movie on parent death to be offered to 'Kids' Sake' stations

WBZ-TV Boston has wrapped up production on *Jenny's Song*, a TV movie about a teenage daughter coping with her father's unexpected death, and now is editing the drama for telecast in late fall.

The 90-minute movie, which the Group W-owned WBZ will air in primetime, is targeted for "late October-early November," said Barry Schulman, the station's program manager. Timing will depend on how NBC maps out its fall slate, given the lengthy writers' strike.

Since the drama will be offered to the 100 or so stations carrying Group W's *For Kids' Sake* package, for telecast "anytime in the fourth quarter," Schulman said it is possible some may run it before WBZ.

The participating stations are not required to air the special in primetime, but industry sources felt many affiliates may do so to cope with the paucity of first-run programming on the networks, while independents may use it to counterprogram the networks.

The movie is estimated to cost well into six figures, though WBZ-

TV execs would not comment. All Schulman would say was that the budget is "in the same ballpark as a network after-school special and below [that of] a primetime movie."

The drama will star Jennifer East, whose credits include NBC's *The Murder of Mary Phagan* and Procter & Gamble's *Guiding Light* and *Search for Tomorrow* soaps on CBS and NBC, plus Jessica Walter as her mother and Ben Vereen as a family friend. Local youngsters will play some supporting roles, WBZ-TV noted.

Shooting in Boston. The cast and crew spent about a month shooting in the Boston area, with Fred Barzyk as the director, Francine Achbar as executive producer and Ken Tucci as producer. The drama was penned by Kenneth Cavander, whose credits include several *Great Performances* on PBS.

Consulting on the *Jenny's Song* project was Dr. Sandra Fox of the Good Grief Program, a community outreach organization that helps young people handle sorrow, said

Schulman. He added that Fox also is collaborating on a tie-in brochure for parents and teachers, meant to help young people cope with the death of a friend or family member.

WBZ-TV now is seeking national and local sponsors that also will help in distributing the brochures.

On the promotion side, Schulman said *Jenny's Song* will be given "very strong" support. WBZ's last made-for-TV drama, the 30-minute *Tender Places* starring Jean Stapleton, got "extensive and exhaustive promotional support in TV and print" in 1985, and scored Nielsen and Arbitron household ratings well into the 20s, he noted.

Disney & MCA betting Florida can whip Canada

Two major companies—Walt Disney and MCA—are hoping that the producers of TV programs, commercials and motion pictures will add yet another production site for some of their future projects: Orlando.

Disney is operating the Disney-MGM Studios there, and MCA is building Universal Studios Florida, fueled by multimillion dollar investments. Disney also is committing \$400 million to its complex, according to Wall Street analyst Mabon, Nugent & Co.

Take it to the bank. In both instances, the companies are banking on these sites serving a dual purpose, the second being tourist attractions. For MCA, the location will include a Universal Studios tour similar to the one in California. For Disney, the MGM name has been licensed to give its attraction a movie theme. The Disney operation, encompassing three convertible sound stages (one large and two small, which can be combined), a huge backlot plus special effects and postproduction facilities supplied by the Hollywood-based Post Group, already has been used for several Disney Channel specials.

In addition, Viacom Enterprises soon will begin production on its 26 week *Superboy* series at Disney MGM Studios, the first non-Dis-



"*Jenny's Song*," produced by WBZ-TV Boston, stars, l. to r., Jennifer East, Jessica Walter and Jason Adams.

The only thing worse
than missing a great
opportunity once...



is missing it twice.



TV Business Barometer

June is first spot drop in 14 years

Year-to-year declines occur rarely in the monthly *TV Business Barometer* reports, but it happened in June. What made it all the more unsettling is that it occurred during an Olympics/election year when TV business is supposed to boom. On top of that, it follows a January that scored a double-digit increase and a February that was very close to a double-digit increase.

The June decline was telegraphed in May, which was practically flat, so that few reps or broadcasters were taken by surprise.

Second quarter

The usual disclaimer regarding the Standard Broadcast Month (SBM) must be made. And that is that both June of '87 and '88 were four-week SBMs, which must be pointed out though a minority of stations report to the *TV Business Barometer* on an SBM basis and

though most of them tend to be smaller stations. Billings for the April-June period amounted to \$1,678.7 million, compared with \$1,653.5 million for the same span in '87.

For the first half, spot is ahead of last year by only 5.0%. The medium couldn't quite reach the \$3 billion mark at the halfway point, which it was expected to do.

The actual figure came to \$2,945.8 million, as against \$2,805.9 million during the corresponding '87 period.

What happened?

What happened in June? A combination of factors, which have been applying varying degrees of pressure in recent months. It includes an overall leveling off of ad spending, but other factors contributed, according to rep sources.

There's the competition from not only the Big Three networks, but the barter syndication and cable webs, all of whom are pricing aggressively, say the reps. There are also factors that have particu-

larly affected independent stations, such as the drop in paid religious programming.

What happened in June was a 2.6% decline from the year before. Aside from a 0.1% drop in January 1985 (Since the *TV Business Barometer* reports are based on a sample, the "true" number could possibly be a small increase), the last monthly minus sign showed up on the *Barometer* slate in February 1974, more than 14 years ago. That showed a 4.0% drop, but the last eight months of that year registered double-digit increases, with numbers going as high as 22%. Nobody is talking about that kind of performance this year.

Spot television billings this June came to \$471.0 million, as against \$483.6 million in June '87. While this past May was up only 0.9%, the month is usually a big billing month, and during May the volume came to \$594.8 million, close to a record take. The actual record took place this past April, when national/regional spot reached \$612.9 million.

The quarter, of course, was a big disappointment, showing an increase of only 1.5%. This compared to an even 10% hike during the first quarter.

National spot **-2.6%**

(millions)

1987: \$483.6

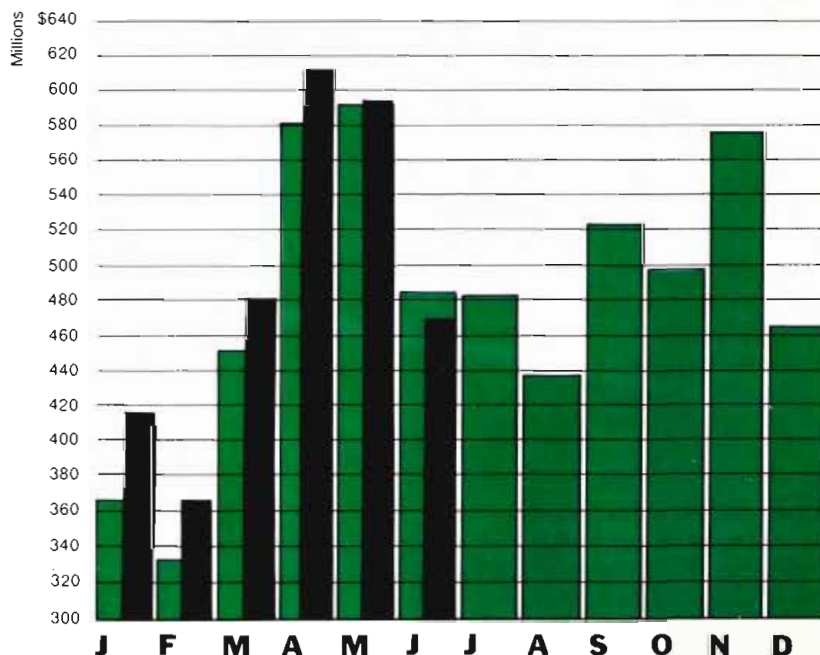
1988: \$471.0

Changes by annual station revenue

Under \$7 million	+0.3%
\$7-15 million	-3.9%
\$15 million up	-2.7%

June

Network (millions \$)



ney series to use the facilities. Once the writers' strike is over, NBC Productions' *Good Morning Miss Bliss* and Disney's own *New Mickey Mouse Club* series will be shot there, both for Disney Channel.

Better prices. As Disney execs put it, their objective is to have their operation become "The Canada of the South" rather than "the Hollywood of the Southeast." By that, they mean Disney will be fully competitive with Canadian production facilities, with rates up to 20% below Canada's.

Eventually, Disney-MGM expects one-third of its business to come from commercials, with the rest from TV programming, movies and music videos.

About 10 miles away is Universal Studios Florida, a joint venture with Toronto-based Cineplex Odeon Corp.

The production studios are open for business, but the tourist areas won't open until this fall. Its four soundstages will include one that is 22,000 sq. ft. (Disney's biggest is 14,000). Its complex is designed to handle anything from specials to dramatic series, soap operas to game shows to sitcoms, shot before a live studio audience, its executives said.

Even without these two Hollywood giants, Florida last year generated \$215 million in production volume, third only to California and New York.

Group W makes AIDS donation

Group W Television has donated \$125,000 to the National AIDS Network. The contribution is part of Group W's nationally syndicated public information campaign, *AIDS Lifeline*.

"This check represents a portion of Group W's license fees for the project," said Tom Goodgame, president of the Group W TV Stations. "Other portions are going to local AIDS caregiving organizations in Group W markets.

The network, based in Washington, acts as a conduit for AIDS education and services as well as a clearinghouse for information.

Museum gets lotsa goodies from NBC

NBC has donated microfiche containing all the TV information in its program analysis files as well as more than 200 films and videotapes from the WNBC-TV archives to the New York based Museum of Broadcasting.

According to NBC, the microfiche files include more than a million descriptive entries with dates, credits and program summaries of all programs broadcast by NBC

from 1939 until 1985.

Robert M. Batscha, president of the museum, called the donation "an invaluable resource," adding that the information will facilitate the museum's cataloguing efforts and be particularly useful in providing indexes and cross-reference material for the nearly 20,000 NBC kinescopes, films and video tapes given to the Museum in 1986.

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"WPGH-TV HAS THE DOMINANT share of children's viewing in Pittsburgh. BUGZBURG'S combination of top-quality animation, vivid color and appealing warmth and charm will help insure that position. Besides, the name BUGZBURG has a special ring to it in this town."

Michael A. Liff
Vice President
General Manager
WPGH-TV, Pittsburgh



"WTFX TELEVISION HAS A history of airing the highest quality children's programming. We feel that BUGZBURG carries on the tradition of excellence in animation that we have come to expect from Group W Productions."



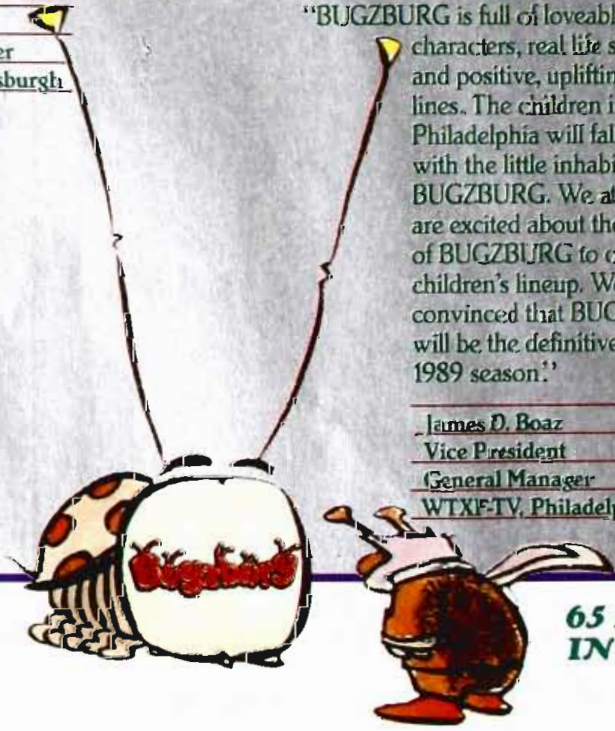
"BUGZBURG is full of loveable tiny characters, real life situations, and positive, uplifting story lines. The children in Philadelphia will fall in love with the little inhabitants of BUGZBURG. We at WTFX are excited about the addition of BUGZBURG to our children's lineup. We are convinced that BUGZBURG will be the definitive hit of the 1989 season!"

James D. Boaz
Vice President
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"WHILE BUGZBURG IS STATE OF the art in terms of animation, it represents a return to traditional animated programming. It is the type of show that today's parents grew up with and would encourage their children to watch. It has all the ingredients of a long-running hit!"

Gerald R. Walsh
President
General Manager
WLVI-TV, Boston



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IN SEPTEMBER '89**



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be the team to beat.

MSI/New York February 1988

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PREMIERES
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WWOR-TV** 

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Television/Radio Age

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Vincent F. Barresi
Vice President
General Manager
KDH-TV, Houston

"BUGZBURG IS THE direction children's animated programming should be going, and we're very excited about the series."

Terry Brown
Vice President
General Manager
KDVR-TV, Denver

"I HOPE THEY NEVER GET THE bugs out of this show. It's going to win kids' hearts and capture their imagination. The main character is a delight."

Gee Willikers
General Manager
WBGZ-TV, Bugzbug



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London meltdown over AGB ploy leaves analysts appalled, confused

"God knows!" That was the reaction of one financial analyst to the question of what's going to happen to AGB Research, the British based research organization which tried and failed to compete with Nielsen.

Following close to two weeks of suspended trading on the London stock exchange, AGB presented investors with a series of moves which not only left them flabbergasted, but had them selling their holdings with lightening speed. Share prices tumbled by close to 70 cents within hours after trading resumed in London at approximately \$3.90 a share.

AGB earnings have been stagnant for the past two years. The company has cut dividends which at best had left investors in recent months with a queasy feeling about the company's future and generally alarmed at its continuing efforts to topple Nielsen in the U.S. So it was no surprise that at the top of the list of corrective measures was the termination of its U.S. people meter service, HEB Television Research, which AGB admitted lost them close to \$50 million.

Took too long. While the cessation of the service, which failed to attract any genuine U.S. network interest, certainly did not come as a surprise, many observers still are asking why it took AGB so long to

bail out. Some experts have believed for months that the firm was just dumping good money after bad into a bottomless pit.

Although the U.S. rating service attempt probably is of paramount interest to those in television, from an investor point of view, the other AGB moves have caused far greater consternation.

AGB has acquired MRI, a U.S. research company with modest profits on a modest turnover, from MAI, plus two of its directors in exchange for 14 million new AGB ordinary shares and 10.7 million new AGB convertible preference shares.

On completion of the deal, MAI and two of its directors—Timothy Joyce and Alain Tessier—will own 31% of the enlarged share capital of AGB.

Said one prominent London analyst, "AGB has given away one-third of the company for nothing, has hired foreign management and is paying for the privilege. It's an appalling deal."

In an attempt to raise cash, AGB also sold an exhibition company and part of its publishing group.

Although at presstime it was too early to measure all the ramifications of AGB's actions, some observers were predicting possible shareholder rejection of the proposals—**Irv Margolis**

All American and Granada in big pact

All American Television has obtained U.S. barter and direct sales rights to some of Granada Television International's most prestigious programs, including *Bridehead Revisited* and *Jewel in the Crown*.

The two programs already have played on several commercial stations after first being broadcast in the U.S. on PBS.

All American also will handle two other programs which will be reformatted for the U.S. market, the anthropological series *Disappearing World* and the current affairs series *World in Action*.

In addition, a new comedy series will be developed from Granada's *The Grumbleweeds Show*.

Granada's U.S. office, which has been operating in New York for the past 12 years, will continue to negotiate sales for the remainder of the extensive Granada catalog.

The director of that office, Leila Maw, said the new arrangement would lead to a number of additional placements, explaining that "All American will be taking an original and aggressive approach in marketing our programs."

CBS to beam Rather into U.K.

Dan Rather soon will be broadcasting into Great Britain. CBS Broadcast International has officially confirmed earlier reports that it has pacted with British Satellite Broadcasting to carry *The CBS Evening News With Dan Rather* into the U.K. live via the DBS satellite. Starting date is September 1989.

The BSB channel, a daily eight-hour news and sports service, will be offering the Rather news at midnight (7 p.m. New York time).

"This is part of an overall strategy in which CBS News programs are being vigorously marketed in South America and Asia as well as Europe," said Donald D. Wear, senior vice president and general manager of CBI.

Paramount on MIPCOM's bandwagon

Chalk one up for the reorganized Midem Organization, which this year has convinced Paramount Television to exhibit at the October MIPCOM market in Cannes.

Bruce Gordon, who usually shows up for the combined home video-television programming market, this year has agreed to take a booth. Another first-timer—one of 13 newcomers from the U.S.—will be Reeves Entertainment.

And not unexpectedly, since the British own Midem and the London Market is dead, a batch of U.K. distributors also will be on hand to show their wares at the Palais des Festivals. They include Granada TV, Yorkshire TV and Polygram Music Video.

MIPCOM organizers say 20% more exhibitors and participants have signed up over last year. More than 25 countries will be represented, included 30 new companies. Dates are Oct. 14-18.



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British Satellite buying up films in Hollywood

British Satellite Broadcasting, the British direct broadcast satellite franchiseholder, says it has completed some film deals with major Hollywood distributors and is close to finalizing other deals.

Nevertheless BSB remains reluctant to reveal any specifics for another couple of months.

Although for the time being BSB may not want the world to know what its film subscription channel will be offering, managing director Andy Birchall does want everyone to know that the channel has been renamed The Movie Channel.

Birchall said the new name was chosen after research showed it would be more acceptable to the audience than the original channel designation, Screen.

IBS carried Tate-Nunn fight

The Frank Tate-Michael Nunn middleweight championship bout from Las Vegas on July 28 was carried live outside the U.S. thanks to a three-way deal involving International Broadcast Systems, Granada Television and Showtime.

IBS arranged all international telecasts outside the U.S. and Canada. In the U.K., the fight aired on the ITV Network, originating from Granada.

IBS handled sales in Italy (Odeon), France (TF-1), West Germany (RTL Plus), Thailand (Channel 7) Bophuthatswana (BOP-TV) and Costa Rica.

Murdoch expects lots of red ink

Rupert Murdoch expects his package of four satellite channels to be transmitted on ASTRA to lose up to \$260 million before breaking even.

Many observers, however, believe he has understated the real potential losses. His estimates are based on a rapid expansion of satellite homes within the next four years from their current level of 250,000 in the U.K. to six million.

Wake-up call for Britain's Channel 4; But for what? That's an open question

Starting sometime next year British viewers will be able to see alternative breakfast television. Both BBC and commercial television (TV-am) offer several hours each morning roughly similar to ABC, CBS and NBC morning programs in the U.S.

Channel Four, however, has been given the OK to begin broadcasting during the early morning hours. The network says its programming will compliment TV-am and will avoid using the word "breakfast" TV so viewers are not confused.

Whether that means a viewer cannot eat while watching Channel Four is a little less clear, as is exactly what will be aired.

"The challenge is to find a new tone of voice and offer new choices to persuade those viewers to switch on their sets in the morning," explains program director Liz Forgan.

Open invitation. With the exception of a business report, both content and format are up in the air. The channel has issued its largest, most ambiguous invitation to independent producers since it went on the air six years ago.

Although the invitation suggests some programming ideas, in general the prospective program suppliers are encouraged to come up with their own concepts.

Forgan says the channel wants to address special interest groups, singling out the over-60s and regional audiences. Thoughts on the production of a minisoap also would be welcomed, she says. A budget of close to \$20 million has

been set for the first year.

In addition to the potential program suppliers, also happy about the plans are the people at TV-am. Under the arrangement for handling advertising sales for Channel Four, the present commercial breakfast franchise-holder, TV-am, will be responsible for selling the airtime. This coincides with TV-am's obligation under existing U.K. broadcasting regulations to help pay for Channel Four.

The new early morning venture will provide TV-am with an opportunity to sell an additional 8,500 minutes of advertising annually, double its present potential.

"We will benefit enormously," exclaims a delighted TV-am managing director Bruce Gyngell.

Helping hands. Channel Four is supported by contributions from each of the ITV companies. Each channel handles and keeps the proceeds of all advertising sales for the channel within its own region. The question of whether Channel Four should sell its own airtime has been debated in the U.K., with most people coming down on the side of maintaining the present arrangement.

In the company's annual report, Channel Four chairman Richard Attenborough calls on the government to ensure that any additional terrestrial commercial channel also be required to contribute to Channel Four's upkeep.

The government is expected to approve a fifth and possibly sixth commercial channel to be operative in the early 1990s.

Fremantle cleans up in Indonesia

Fremantle's Sydney office has wrapped up its largest sale ever to Indonesia's national TV service, Rajawali Citra Televisi, for 149 hours of programming.

The package consists of 26 *National Geographic* specials; *The Magic of David Copperfield* specials; the weekly series, *The Campbells*, which Fremantle produces in Canada; plus other series such as *Candid Camera*, *Mr. Wizard's World* and *Barbara Mandrell and the Mandrell Sisters*.

Also in the deal are 20 made-for-TV movies including *Stillwatch* (Linda Carter and Angie Dickinson), *On Fire* (John Forsythe and Carol Baker) and *Vanishing Act* (Margot Kidder, Mike Farrell and Elliott Gould).

TO REACH WOMEN 18-49



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Denver	KUSA
Detroit	WDIV
Flint	WNEM
Fresno	KFSN
Greensboro	WGHP
Greenville	WLOS

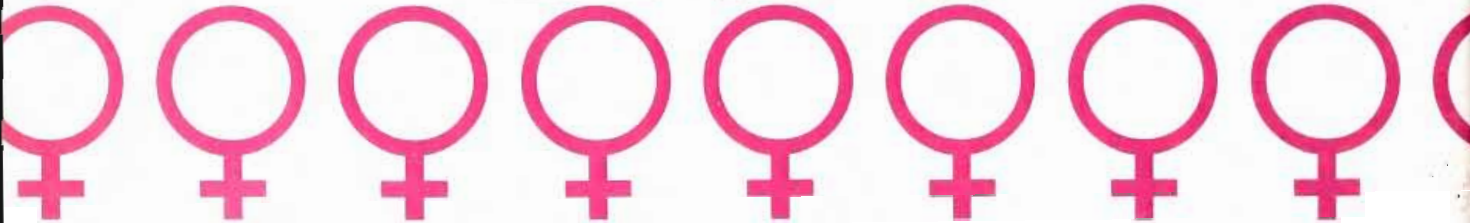
Shreveport	KTBS
Toledo	WNWO
Tulsa	KTUL
West Palm Beach	WPEC
Wichita	KAKE

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Charlotte	WBTV
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Dallas	KDFW
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Geraldo outperforms Donahue in these key markets:

Albuquerque	KOAT
Atlanta	WSB
Baton Rouge	WBRZ
Charleston, SC	WCSC
Indianapolis	WTTV



Jacksonville	WTLV
Kansas City	WDAF
Little Rock	KARK
Los Angeles	KCBS
Memphis	WMC
Miami	WPLG
Minneapolis	KSTP
Mobile	WEAR
New Orleans	WVUE
Norfolk	WAVY
Oklahoma City	KTVY
Omaha	WOWT
Orlando	WFTV
Pittsburgh	WPXI
Richmond	WWBT
Rochester	WROC
Sacramento	KCRA
Salt Lake City	KUTV
San Antonio	KSAT
San Francisco	KRON

Jacksonville	WTLV
Orlando	WFTV
Pittsburgh	WPXI
Rockford	WREX
San Antonio	KSAT

- Geraldo has scored impressive share gains in new markets over February 1988 time period programming: Boston (WCVB), +38%; Los Angeles (KCBS), +45%.
 - Geraldo has made dramatic gains over its own performance in the identical time period in markets from coast to coast.
- Source: NSI, May 1988

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Radio Report

Metroplex back in Cleveland with WNCX-FM and WERE; big marketing push to follow

Cleveland radio stations WNCX-FM and WERE have been sold for \$11.6 million to a new joint venture organized by Metroplex Communications and Cleveland businessman J.B. Robinson. Metroplex, which owns 12 other radio outlets, is based in Cleveland and is owned principally by Norman Wain and Robert C. Weiss. The two-station sale was brokered by Gary Stevens of New York. The current licensee, Metropolis Broadcasting, is located in Detroit.

Wain and Weiss are best remembered in Cleveland as the former owners of WIXY and WDOK-FM, stations they developed during the middle '60s.

According to Weiss, the new owners want to "intensify" WERE's news-talk format by adding more business information. "I think there's a real need for that in this market," he said. As for WNCX-FM, the latest Arbitrons show the classic rocker soaring in the ratings from a 4.8 to a 6.2, so somebody's been doing something right. Weiss agreed, adding the station has been undercapitalized and the new owners intend to pump a lot more money and marketing into both stations. No doubt that's welcome news to those employees who have been laboring long and hard in the trenches.

Meanwhile, Weiss confirmed reports that Metroplex is about to sell WRFX-FM Charlotte but would not say to whom. Metroplex also owns WJYO/WPRD Orlando, WHYI Miami, WNLT/WHBO Tampa, WFYV/WRQL Jacksonville, WYLT/WKIX Raleigh, WCXR/WCPT Washington and WOIO(TV), a UHF outlet in Cleveland.

What about other properties? Absolutely, said Weiss. "We're a well-financed company always looking for new acquisitions."

Country music radio lures high-life listeners

Country music radio is no longer confined to hicks in the sticks. Actually, the upper crust—the folks with big bucks and fancy lifestyles that advertisers just love to sing to—account for 40% of country music radio listeners. This is according to the Country Music Association, which commissioned an Arbitron study using the "ClusterPlus" market segmentation system developed by Donnelly Market Information Services.

ClusterPlus reportedly profiles an audience by lifestyles and groups them into those having similar lifestyle descriptions. And the survey shows that 40% of country radio listeners are clustered into three major groupings composed of the well-educated, affluent professional families in the 16 major markets. According to the CMA, 35% of the total population of the 16 markets surveyed is in these top three groups. Only

23% of the overall U.S. population can claim to be among the upper crust.

Thus, claims CMA, the long-suffering stereotype image of country music radio as something only for the impoverished is a bum rap.

Westwood One to air Jimi Hendrix special

Westwood One Radio Networks has reached an exclusive agreement with the Jimi Hendrix estate to broadcast a six-hour special featuring "never-before-heard music" by the legendary guitarist during the Sept. 2-5 Labor Day weekend.

The broadcast will be hosted by Steve Downes of KLOS-FM Los Angeles and produced by drummer Bruce Gary. Gary created the program in response to Westwood One's *Lost Lennon Tapes* series, which is airing throughout the year.

According to Westwood One, *Jimi Hendrix: Live and Unreleased* will feature takes from his studio sessions, rare recordings of club dates, "acoustic jams" with musicians like Johnny Winter and conversations with Hendrix, his family and friends. The program will culminate in a two-hour recording of The Jimi Hendrix Experience's April 25, 1969, concert at the L.A. Forum. The tapes were only discovered recently, Westwood One says.

Radio a constant companion, RAB-Arbitron study shows

The Radio Advertising Bureau has released the results from a special Arbitron radio set study conducted last November. Some of the highlights:

- There are over half a billion radios in the U.S., with 65% in homes, 31% in cars and trucks and 4% in workplaces.

- Over one-third of home radios are portable, including 45 million personal portables in the U.S.

- Virtually all radios, in homes and vehicles receive both AM and FM.

- The digital dial is available in one out of four radios in the U.S.

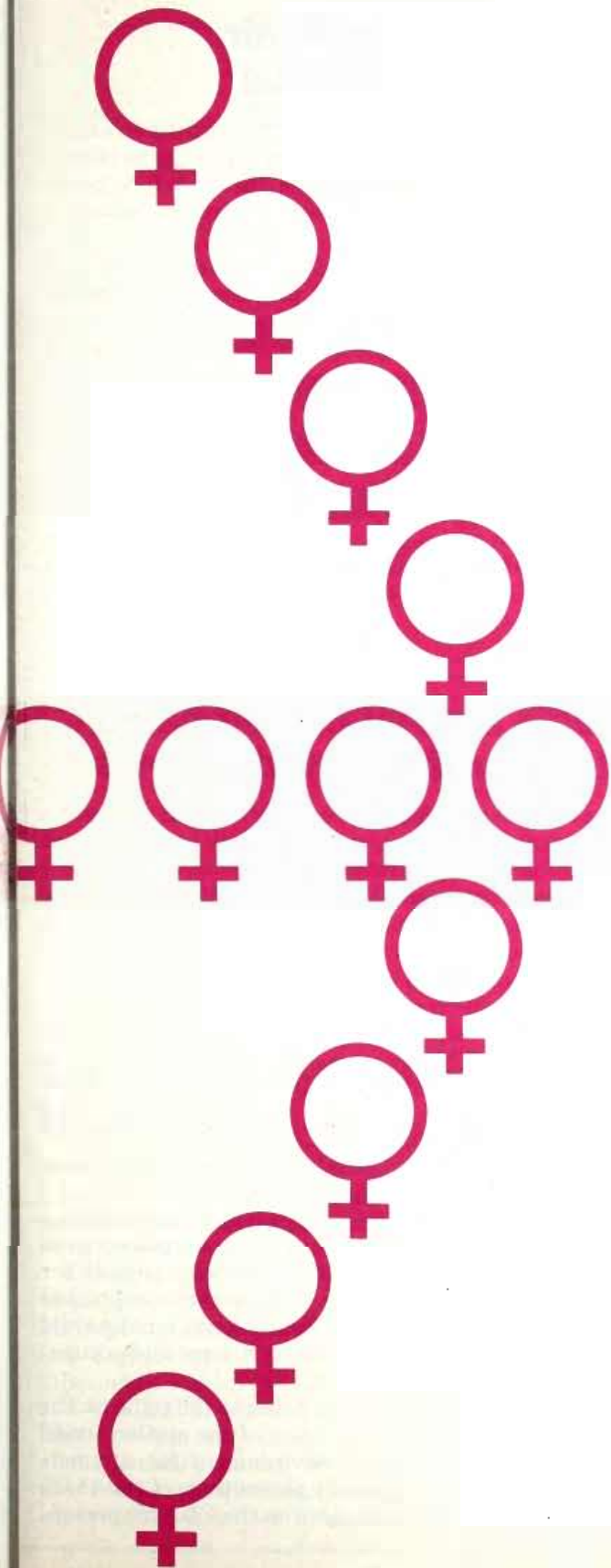
- Americans bought 53 million radios in 1986-87, and RAB has broken down the buyers' data by income, education, household size and occupation.

- Seven out of 10 of the radios bought are additions to the total in use, while three of 10 are replacements.

- Almost half of those adults working outside the home hear a radio on the job. This percentage is higher among younger adults and slightly lower among older ones. RAB also shows the data by income and occupation.

- Over 75% of adults who listen to the radio on the job are involved in the selection of the station tuned into, creating a "positive environment for commercials," RAB says. This study shows that, of the 48.9% working adults who hear radio on the job, 35% person-

MUST FOLLOW THE SIGNS.



Radio Business Barometer

Spot radio was up only 1.1% in June

After some ups and downs during the second quarter, spot radio ended the three-month period with an insignificant billings increase. It was one of the worst months so far this year.

The June figure, reported by Radio Expenditure Reports, based on submitted data by all the major radio reps, came to plus 1.1% and followed a May rise of 8.6% and an April dip of 1.9%.

Results mixed

Both June of this year and last were four-week Standard Broadcast Months and there were no adjustments necessary. Billings for the month came to \$83,422,100 compared with \$82,548,400 last year.

Performance by the four market groups reported by RER was mixed, with two up and two down. But except for one group, the changes

were minor, as might be suspected by the overall figure.

The major change in the market group numbers was by the 26th-to-50th group, which showed a rise of 10.9%, the second month in a row in which the group displayed a double-digit increase. The group recorded billings of \$13,543,100 vs. \$12,216,200 last year.

The worst performance, by a small margin, was by the 51-plus markets, which were off 2.0% to \$19,329,200, down from \$19,727,300. The biggest billing group, the top 10 markets, were up 0.8% to \$31,756,700, as against \$31,496,400 last year. That leaves the 11th-to-25th market group, which was off 1.7%, declining from \$19,108,500 to \$18,793,100.

The second quarter was slightly below the first in rate of growth, showing a 3.2% increase, compared with a 4.8% rise in the first quarter.

Billings for the second quarter came to \$261,809,800.

Three of the four groups were up for the second quarter, the exception being the 11th-to-25th mar-

kets, which were off 0.6% to \$57,607,300. The best record was turned in by the 26th-to-50th markets, as might be expected with two months of double-digit increases. This group was up 7.2% to \$41,079,600.

The top 10 were up 4.3% to \$99,053,600, while the 51-plus-markets rose 2.5% to \$64,069,300.

Year-to-date

All four market groups were up for the six months to date. The top 10 and the 26th-to-50th markets showed the biggest percentage increases. The top 10 were up 5.3% to \$168,739,100, while the 26th-to-50th markets showed an increase of 5.4% to \$69,409,400.

The smallest increase was by the 11th-to-25th market group, which inched up 0.9% to \$97,424,800, while the 51-plus markets, which had been showing the biggest percentage increases last year and the year before, rose 3.2% to \$109,851,000.

In the first quarter, the top 10 markets were up 6.8%, 11th-to-25th up 3.3%, 26th-to-50th up 3.0% and 51-plus up 4.2%.

June

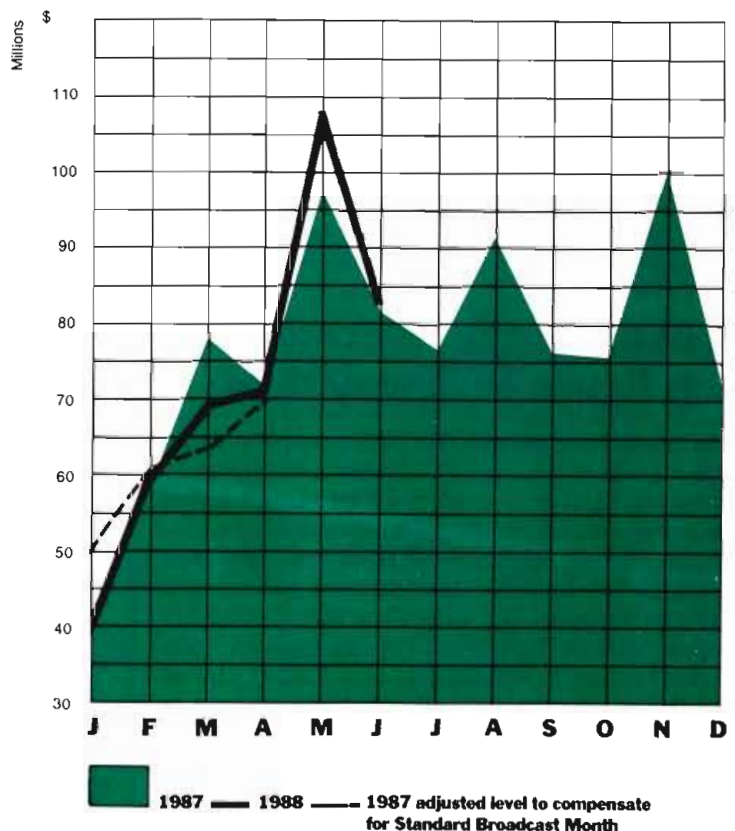
National spot +1.1%

(millions) 1987: \$82.5 1988: \$83.4
1987 adjusted \$82.5

Changes by market group

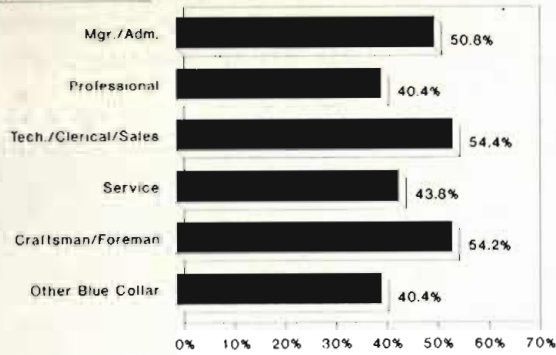
Market group	Billings (mils.)	% chg. 88-87
1-10	\$31.8	+0.8%
11-25	18.8	-1.7
26-50	13.5	+10.9
51+	19.3	-2.0

Source: Radio Expenditure Reports

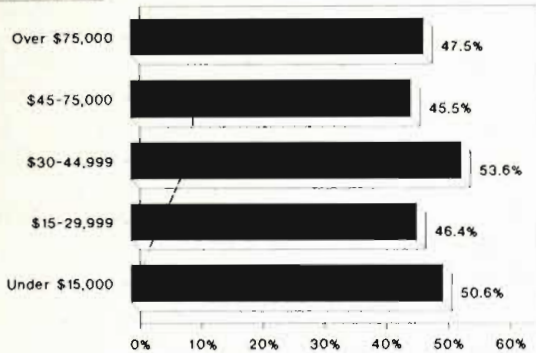


Percent Hearing Radio At Work

By Occupation



By Income



ally choose the station, while 41% said the selection was a consensus of employee opinion.

■ Virtually all cars have radio. Almost a third of all radios in the U.S. are in vehicles. When asked how often they listen, 68% of adults said they listened 10 out of the last 10 times that they got into their vehicle. Over 77% of adults said they listened to the radio seven or more times during the last 10 trips. On the average, American adults listened to the radio 8.1 times out of the last 10 trips.

Sillerman, Pattiz, Brazell, Hirsch figure in 3-way deal

That big reorganization at the Sillerman Group of Companies grew out of the FCC's requirement that the companies dispose of one of their two Los Angeles FMs. One of them had to be sold to someone.

Chairman Robert F. X. Sillerman explains that when Carl C. Brazell, Jr., president of Sillerman's Metropolitan Broadcasting, offered to buy KJOI(FM) Los Angeles and KHOW/KSYD(FM) Denver from Sillerman's Legacy Broadcasting, and KRLD Dallas and the Dallas-based Texas State Networks from Metropolitan and asked what Sillerman thought about Brazell's leaving Metropolitan to start up his own company, Sillerman not only gave him his blessing but offered to back Brazell as a "passive investor"

in the new company Brazell is forming, Command Communications. Total value of this part of the three-way game of station musical chairs is put at \$145 million.

But with Brazell leaving Metropolitan, that "left a hole" in that company's management that Sillerman says will be filled by Legacy's management team, headed by its president, Carl E. Hirsch. Sillerman remains an "active investor" in both Legacy and Metropolitan.

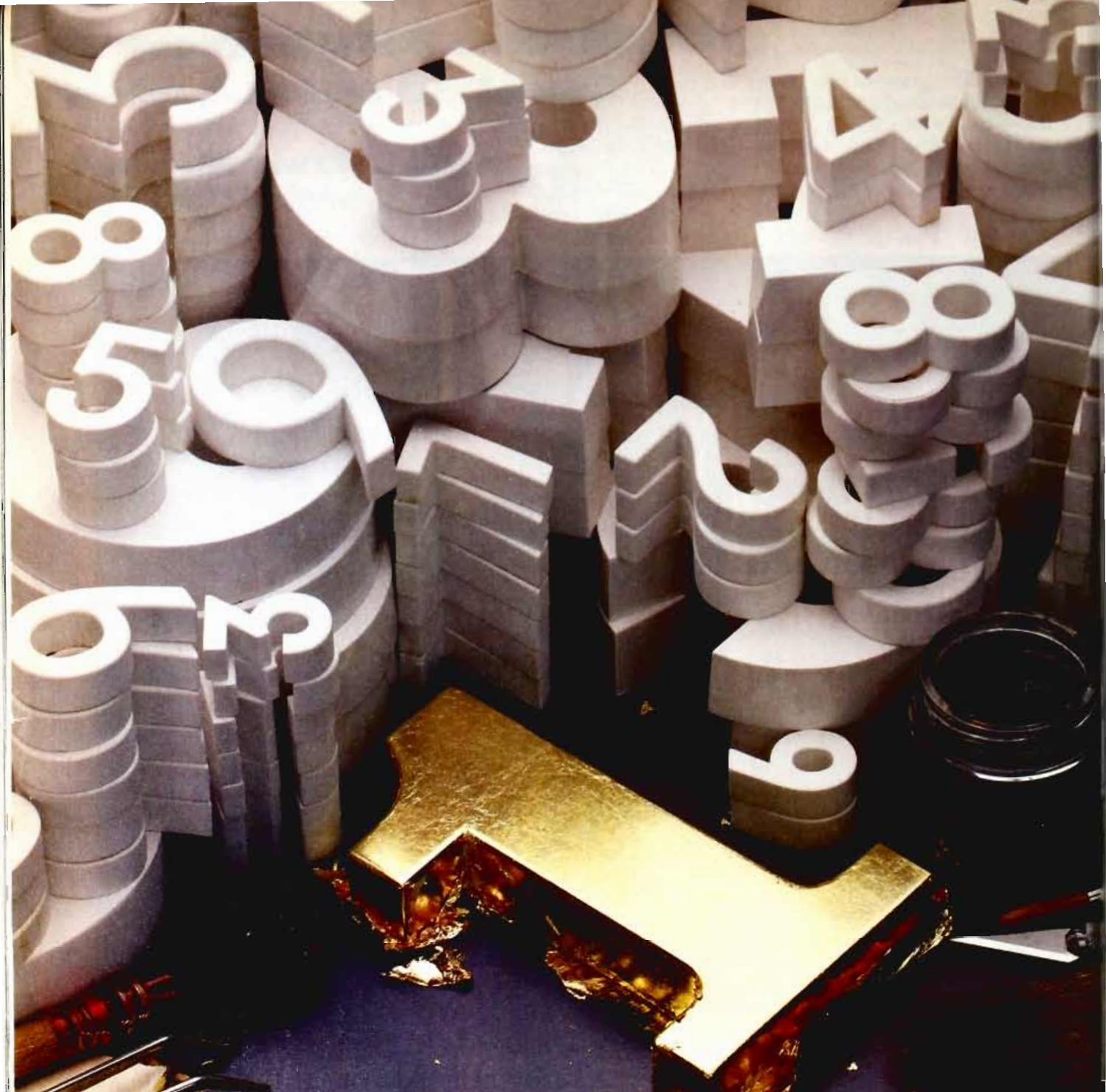
Enter Westwood One, parent company of three radio networks and country music station WYNY(FM) New York, once the latter's acquisition from Emmis Broadcasting goes through. Westwood chairman Norman Pattiz has agreed to acquire a 50% interest and operating control of Metropolitan's WNEW-AM New York for \$11 million, and says he wants to sell WNEW's advertising time in combination with WYNY's. This move, says Pattiz, "will allow us to maintain WNEW-AM's format while assuring distribution of Westwood One's news and appropriate programming services in the nation's No. 1 market. The combination of WYNY(FM) and WNEW-AM creates an extremely attractive opportunity for local New York City advertisers as well as national advertisers on our networks."

All three moves follow Sillerman Acquisition Corp.'s purchase of Metropolitan Broadcasting Holding Co., announced in April. Gary Stevens and Co., Inc., acted as broker in the Metropolitan and Legacy sale of properties to the new entity, Command Communications.

American top 40 party



The ABC Radio Network recently threw a party at Maxims in New York City to acquaint advertisers with Shadoe Stevens, the new host of American Top 40. ABC Radio Network executives are pictured l. to r.: Tom Cuddy, vice president, Entertainment Programming; Lou Severine, senior vice president, Sales; Stevens; Aaron Daniels, president and Phil Giordano, senior vice president. Shadoe will replace Casey Kasem as the host in August.



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Barry Baker, KPLR-TV

“The story you hear from syndicators that the classics are winning on a station—you’ll see that the station is winning, regardless.”

syndicators are following a safe supply route by offering a number of new-to-syndication off-network shows and by producing weekly new shows as tests.

■ Some stations are moving or returning to classic oldie cartoons as counterprogramming to live-action product.

■ Station deals on getting ad guarantees in exchange for acquiring children’s product have diminished considerably, mostly because toy manufacturers have pulled back on or are not having advertising-support commitments. (See separate story).

The projected battle bringing into the fray live-action vs. animation is seen as triggered by two major developments: the disappointing showings overall of new animation strip series, with the exception primarily of *Duck Tales* and *The Real Ghostbusters*, and the early success of *Double Dare*, attracting stations to other game shows such as *Fun House* and *Finders Keepers*, both due in the fall.

Top performers

The three strips are “the real stories in performance during the present season, and everything is light years behind,” says Jancien Bjork, Seltel programming direc-

tor. In the Nielsen weekly NTI syndicated report ended June 19, *Tales* was on top for the season to date with a 4.9 rating average, *Dare* had a 4.4, and *Real Ghostbusters* registered an average 3.5, says Bjork.

To a station such as KPLR-TV St. Louis, *Double Dare* “is doing what it’s supposed to do,” says Barry Baker, vice president, general manager. “It’s a perfect transitional vehicle from animation to sitcom, although it’s down from the kid-share lead-in. But it picks up a teen lead-in and increases women 18–34 as a 4:30 show. What you give up in kid points you make up in the flow towards the 5 p.m. block.”

Besides *Double Dare*, KPLR has bought *Fun House*, which will air in the fall. While the station is the owner of two children’s game shows, Baker is somewhat uncertain on the longevity of games for kids. “I don’t know that they are not going to wear out. But at this stage of the game it is the most likely transitional vehicle between animation and sitcom that’s around.

“It’s filling a need in the programming, but it’s not generating the 12–34 numbers to make it attractive to advertisers. The exceptions perhaps are the soft-drink and movie business advertisers. But it does provide a better flow

into 5 p.m. It has a purpose, but it’s not to do big kid shares. While it does big kid shares, they are not as much as what the lead-ins are doing.”

Meanwhile, with kids’ viewing levels eroding over the past year or so, stations are using off-network sitcoms as replacements in the traditional children’s block between 3–5 p.m. International Television Sales’ associate programmer Susan Kearns says there is a resurgence of sitcoms in the time period. Taking the three top sitcoms, she notes that the kids’ ratings were higher last May than in May 1987.

In May 1988, according to Kearns, *Punky Brewster*, *Diff’rent Strokes* and *Silver Spoons* did an average 7.7, while in the May 1987 Nielsen, *Strokes*, *Facts of Life* and *Break* averaged a 6.5. Kearns believes the primary reason for the increased kids’ ratings in sitcoms is that stations were looking to check the viewing slide, caused primarily by animation’s poor showings. “Animation wasn’t dead, but it definitely was having problems,” she says.

Because of this, she adds, stations began airing the off-network sitcoms a little earlier. “Rather than airing them at 5 or 5:30 as a transition, they began airing them at 4:30 and cutting down on kids a little bit.”

Outgrowing animation

Bjork at Seltel says that several stations in metered markets “have stopped running animation at 4:30 for “a *Munsters*, *Gilligan’s Island* or a *Punky Brewster*, which may be in response to kids maturing quickly and outgrowing animation.” She notes that in Dallas, for example indies have switched to live action, at least temporarily, for more mature fare in the late afternoon.

Bjork says that KTXA-TV started the *Munsters* in November, KTVT-TV began *Brewster* in February (it is now running *Dukes of Hazard* from 4–5 p.m.), and KXTX-TV is carrying *The Partridge Family* after *The Brady Bunch* at 4:30 p.m.

The Brady Bunch, which has been bought by WPWR-TV Chicago, will probably become part of the fall late-afternoon children’s

Stations hedge with off-net sitcoms, classic cartoons, game show transition

Syndication faceoff between live action and animated fare

By ROBERT SOBEL

Television stations running syndicated children's product will most likely find themselves on a new battleground for kids' viewership beginning in the fall. Animation is expected to go against live action, in a Godzilla vs. The Thing confrontation for territorial supremacy, displacing what recently was a war consisting mainly of high-tech shows trying to blast each other out of the kid-viewing universe.

In some cases, stations have

aligned themselves on both sides, buying cartoons and live action, including kids' game shows, airing the animated shows in early afternoon and using or planning to use game series as transitional pieces against competitors' fare.

Other highlights of reports from station and rep sources are:

- Stations are using off-network sitcoms as part of the children's block in place of animation to offset poor ratings numbers of most of the cartoon fare introduced over the past few seasons.

- Station sources are saying that

Television/Radio Age

August 8, 1988

Station sources say syndicators are following a safe route by producing weekly new shows as tests.

Top 20 syndicated children's TV shows (20 markets or more), May 1987/May 1988

	Rank		Kids Rating	
	May 88	May 87	May 88	May 87
Duck Tales	1	—	12.4	—
Double Dare	2	—	10.5	—
Real Ghostbusters	3	—	8.1	—
Dennis the Menace	4	5	8.0	6.5
Diff'rent Strokes	5	1	7.0	7.7
World of Disney	6	13	6.9	5.6
Jetsons	7	2	6.8	7.2
Silver Spoons	8	11	6.1	5.7
Woody Woodpecker	9	19	5.9	5.1
Family Ties	10	—	5.7	—
Funtastic World of H&B	11	13	5.6	5.6
Flintstones	12	9	5.5	6.0
Small Wonder	12	16	5.5	5.5
Jem	14	3	5.4	6.6
Scooby Doo	14	7	5.4	6.2
Tom and Jerry	16	18	5.3	5.4
Smurfs	17	3	5.2	6.6
Facts of Life	17	7	5.1	6.2
Webster	17	—	5.1	—
Three's Company	17	24	5.1	4.8

Source: NSI Cassandra, as reported by Petry Television. Table shows that seven off-network sitcoms are among top 20, including two launched in September.

morning fare going into syndication.

One "original" for 1988 is *Denver, the Last Dinosaur*, from World Events, which is tentatively planned as a weekly, after an auspicious debut as a special recently.

Some examples: It racked up a 9.6 in children 6-11, quarter average ending June 26, according to Nielsen NSI pocketpiece, besting *Duck Tales*; and it beat all the network specials aired in the second quarter, according to a World Events

spokesman.

Regarding *Cops*, one station executive who didn't want to be quoted, says he passed on the strip because he wasn't certain it was "the best concept for a kids' show in 1988." One of the *Cops* buyers,

Toy advertiser syndie guarantees not always fun and games for stations

The toy marketplace has gotten soft, to put it mildly, and advertiser guarantees are no longer a negotiating point among television stations and syndicators. Last season, TV outlets were demanding and getting guaranteed ad dollars in several cases in exchange for commitments to air the syndicated children's shows.

Basically, two changes in the marketplace over the past six months have accounted for the difference: Several advertisers allegedly have reneged on the ad-support deal for one reason or another, and toy manufacturers have cut down sharply on advertising on children's shows.

Janeen Bjork, director of programming at Seltel, notes that in one specific case, *Worlds of Wonder*, toy manufacturer which pledged ad dollars to stations picking up Teddy Ruxpin, wound up in Chapter 11, so the guarantees went down the drain: "The dollars never came, and stations had a problem."

Spoiled cabbage. Also, just recently, Coleco, which makes Cabbage Patch Dolls, also went into Chapter 11, another blow for the syndicators seeking ad support from the toy manufacturer.

One case, between a syndicator and a toy manufacturer, has gone to the court. Harmony Gold recently filed a complaint in the U.S. District Court in Los Angeles against Matchbox Toys, charging contract breaches and fraud in connection with the licensing and production of *Robotech*, children's animated series.

The complaint, which seeks in excess of \$35 million in compensatory and punitive damages, alleges that Matchbox breached its agreement to buy from HG blocks of ad time acquired by the syndicator from TV stations in exchange for

licensing rights to *Robotech*.

Furthermore, Matchbox allegedly reneged on express commitments to buy additional ad time from several TV stations that had, in reliance on these commitments, agreed to air *Robotech*. The stations allegedly pulled *Robotech* off the air, following Matchbox's alleged breaches, according to the complaint.

Finally, the complaint asserts that Matchbox breached agreements to share in the production costs of new *Robotech* episodes and to pay royalties and from the proceeds of Matchbox's *Robotech* toy line, which HG had licensed to Matchbox.

Another example of assurances well-meant but in some cases not kept, according to Bjork, is *Beverly Hills Teens*. Access Syndication cleared the show under the assumption it would get ad dollars from Bobhot & Cohen, she notes. "The companies actually were going to launch three programs and apparently there were assurances that Bobhot & Cohen would buy large blocks of time on stations acquiring the shows. That didn't happen in many markets, and Access was burned afterward when the ad dollars failed to materialize."

Camp Malibu, an Access project, never got off the ground, ostensibly because Mattel, which allegedly committed ad dollars, dropped out. Result: The show, which was to debut in the fall, was cancelled.

On the other hand, *Teens*, according to Neil Sabin, program manager, promotion director at WPWR-TV Chicago, is getting good numbers on the station, with or without toy line backing. The commitment with Access regarding ad dollars upfront was "lived up to," says Sabin. On WPWR *Teens* has beaten *Bravestarr* on WGN-TV at one point or another. Also,

he points out, *Teens* has been getting good numbers on KCOP-TV Los Angeles.

Either way, to Susan Kearns, International Television Sales programming associate, guaranteed advertising to stations is not the panacea. "Of course, guaranteed money in the market is a consideration. But it's not an end-all. I would rather have stations evaluate the show and its potential. If it's a good show, it will generate the ratings, and that will generate the revenue. And a strong show will affect the rest of the station's schedule—the rest of your kids' rotation. That's more important than just having a weak show that is not going to get a good rating or help the rest of the lineup, and just taking it for money guarantees."

Barry Baker, KPLR-TV St. Louis vice president, general manager, says he will run less kids' hours this coming season than in the past few years, because he expects business to drop off in children's. One of the major reasons for the projected slack is that toy companies are going through some hard times which will reflect in their advertising expenditures. "A lot of them are in syndication to a greater extent rather than buying spot."

Older appeal. The kids' program cuts, at least for the fourth quarter, will take place mostly in the morning time periods, he says. "I'm putting in kidult transition shows, such as *Double Dare*, which is not just pure kids. Also, rather than running in an 8:30 kids' show, we are running *Superman*, and at 6:30 p.m. beginning in the fall, we will run *Fun House*. While the shows are into kids, we are trying to make the schedule somewhat older in terms of appeal."

As to the afternoon, Baker says he's running the traditional kids' show block, but when the fourth quarter ends, the kids' block will be narrowed.

block, according to Neil Sabin, program manager/promotion director. While the fall schedule has not yet been set, the children's lineup, which consists of pure animation, may be shortened to accommodate off-network sitcoms the station bought for triggering in the fall. These include *Webster* and *Silver Spoons*.

But animation is far from being a dead duck, and although WPWR is loaded with off-network sitcoms, it also has cartoons that may surface as well. This is specifically true with classic cartoons, says Sabin, who notes he will go back to classics to add to the station's current lineup of current and older cartoons.

For the fall, the station will air *Tom & Jerry* and *Bugs Bunny*, and also returning will be a colorized *Betty Boop* and the colorized *Popeye*. *Popeye*, which is distributed by Access Syndication through a deal with Turner Broadcasting System, had been running in a one-hour block from 3:30-4:30 until a few weeks ago. After a summer's rest it will be back on the WPWR schedule in the fall, says Sabin.

In Boston, animation is still the main focus of station attention on all the indies, up through 5 p.m., points out Candace Fisher, new program director at Fox-owned WFXT-TV. The cartoon mixture includes both oldies and newcomers. "We have *Snorks* and *Yogi Bear* plus a lot of classic shows such as *Bugs Bunny* and *The Flintstones*, plus the *Jetsons*. *Flintstones* was triggered in June."

But WFXT also airs *Double Dare* and expects to run its new live-action game show, *Finders Keepers*, for the fall, perhaps as a block.

And at KTVT Dallas-Ft. Worth, Charles Edwards, executive vice president, general manager, says that while the station ran *Brewster* a while back in the 4:30 p.m. slot, it has not abandoned animation: "*Brewster* was the highest-rated kids' show in the market. That might have given people the impression we were getting away from animation.

"We are not. In fact, we just bought the *Porky Pig* and *Bugs Bunny* packages from Warner Bros. Also, we have bought the rights to *Duck Tales* and *Chip n*

Dale, we have *Cops*, a transitional half-hour, from Claster." The reason for *Dukes* running at present in the 4-5 p.m. slot, according to Edwards, is as an adult programming fill-in in the summer. "We don't need much kids' time this time of year. We need more adult time, and we simply changed to *Dukes* to give us more sales revenues in the summer."

KTVT is planning to air classics such as *Bugs Bunny* and *Porky Pig* because "it's tried and true stuff," says Edwards. "We are a strong independent, so we think it will work, and it represents an opportunity to get back some product that we think will be counterprogramming to game shows. *Double Dare* is already on a station here, and *Fun House* and *Finders Keepers* will be introduced here in the fall."

Reservations on oldies

Baker at KPLR says that running golden oldie cartoons has its merits, but he's not certain that a station will produce a winning schedule by going overboard on classics: "The story you hear from syndicators that the classics are winning on a station—you'll see that the station is winning, regardless. That kid's show just happens to be hammocked in the right position. If you take a nonclassic car-

toon—anything that's new—and it's put on a winning kids' station it will win too. And my theory is that those shows are winning bigger than the classic cartoon on traditional kids' powerhouses.

"For example, we had *Jem*, which was getting a 50 or 60 share of kids in the morning. We gave it up to the other indie station in the market (KDNL-TV, Cox-owned Fox station), and it's only doing a kids' share of 10."

Meanwhile, there's safety in familiar numbers. Bjork at Seltel says all but one cartoon strip coming into syndication in the fall will have had network or cable exposure. The exception is Claster Television's *Cops*. This is a far cry from previous recent years, she points out, when the majority of new cartoon strips were "network or cable," including last season's *Duck Tales* and *The Real Ghostbusters*.

For the coming season, Bjork cites, among animation strips with network track records, *The Snorks*, *Care Bears*, *Alvin & the Chipmunks*, *Yogi Bear*, and *Gumby*. In several cases, the network strips will get new episodes or new stanzas will be tagged onto the oldie network shows. For 1989, two animation strips, *The New Archies* and *Muppet Babies*, both from Claster, are network Saturday

Candace Fisher, WFXT-TV

"We look at both how [off-network is] done and if there are enough episodes... You are not going to buy a program that was a bomb on the network."



Syndicators look to new forms

Programming aimed at broader base of viewers

By ELIOT TIEGEL and ROBERT SOBEL

With children's viewing reportedly suffering a 17% decline over the past two years, toy manufacturers pulling back from backing kids' programming because of dramatic sales dips and rising costs in first-run animation, syndicators are approaching the coming kidvid seasons with a sense of reason and caution.

Indeed, what is taking place, according to major syndicators of kids' product and other syndicator sources, is a battleground for tightening time slots, in an arena that has become broadly-based for sophisticated children and is no longer appealing to one specific demographic. New players entering the fray will be a number of live-action shows, led mostly by game shows for kids, as well as tried and true familiar animation product, both old and new, plus off-network sitcoms.

Gone for the most part this fall will be new high-tech programs, except for Claster Television's *Cops*, which have become victims of sameness, poor ratings and financial losses experienced by several of their producers.

"Directionality seems to be changing in the business," notes Kevin Stein, King World's West Coast vice president for development. "There seems to be a lot of cross-pollination, which bodes well for the business. The 1990s will be as much about information as entertainment, and the children's au-

dience will move with that cycle."

Ron Devillier, president of Devillier-Donagan Enterprises, credits cable, especially Nickelodeon, with "opening new avenues for children's programs." His company, along with others, is exploring new forms and formats that several years ago would not have been looked at. "Years ago, there was a single-mindedness about what should be on. But today there's a broader audience."

Changing audience

This changing kiddie audience, coupled with the present generation of tots watching television, is causing a new look at programming, cites Paul Wischmeyer, Harmony Gold's vice president for syndication. "The kids' business goes up and down, and the risk versus reward is enormous. The evolving nature of kids' tastes makes it hard to find their hot button. It's a real high-wire act with no net."

Also, distributors acknowledge there is a glut of programming on the market. "There are about 30 cartoon strips available," notes Group W Productions' Owen Simon, "so that the cartoon market is not what it used to be." Simon credits the rush to create live-action shows with diluting animation's luster.

Viacom's *Double Dare* and *Finder's Keepers*, Lorimar Telepictures' *Fun House*, *The Dr. Fad Show*, from Fox/Lorber, Peregrine's, *Footlight Follies*, Access Syndications' *Slime Time/Treasure Mall* and Orbis' *KidSongs*, all

represent elements of the emerging live-action genre.

It's too early to determine what impact live action will have, says Worldvision Enterprises' Randy Hanson, senior vice president, domestic sales. While he notes that *Double Dare* is doing well, *Slime Time/Treasure Mall* weekly hour from Access, premiered in a test run to "lesser audiences." But down the line, Hanson sees *Pee-Wee's Playhouse*, half-hour live action show on CBS on Saturdays, as having strong syndication potential.

Regarding the game-show genre for kids, Hanson says that Worldvision will enter the sweepstakes as well when it tests a weekly game series as part of its *Funtastic World of Hanna-Barbera*. According to Hanson, the new show, tentatively called *Pass the Trash*, will temporarily displace *Jonny Quest* for six weeks as one of the four half-hours in the *Funtastic* two-hour package. The game show is scheduled for an October test drive, says Hanson.

Other new segments in *Funtastic* will be *The Flintstone Kids*, *Fantastic Max* and *Richie Rich*. Both *Kids* and *Rich* are off-network episodes new to syndication. Another ongoing show, *Hanna-Barbera's Superstars 10* will also get four different titles during various kick-offs beginning in the fall: *Rockin' With Judy Jetson*, *Scooby Doo and the Ghoul School*, *Yogi and the Invasion of the Space Bears*, and *Scooby Doo and the Reluctant Werewolf*.

"Fun House"



"Dr. Fad"



Baker at KPLR, says he believes action/adventure shows should be part of the mix in a schedule, although the trend has been decidedly soft in program type.

According to Baker, *Cops* will probably be the only non-soft show on KPLR in the fall, to the extent that "too much of any new thing is not good. Soft is a trend, but the other forms have not just gone away."

Bjork at Seltel notes that as the industry goes soft, "Claster is betting on harder, high-tech *Cops*, which bodes well for the company. There is an appetite for high-tech that's just not the eighth run of the same 65 episodes of a high-tech program."

ITS' Kearns notes that, while *Cops* is high-tech, it's not as spacey as *Thundercats* or *Silverhawks*. "Apparently, Claster feels that while everyone is going in one direction, there's still a need for that kind of show. They probably believe that the market will be saturated with soft shows and that they can reach the kids, 6-11. Also, Claster has a tie-in to the community with *Cops* promos and a message to children."

Carryover from webs

Sabin at WPWR, which was one of the buyers of *Care Bears* and *Snorks* for the fall, sees the network track record on both as aiding in the ratings cause. However, the fact that these shows did well on the webs is not an automatic ride for them to do well in syndication, he points out. "Network hasn't meant instant success in syndication. On the other hand, in some cases, it has helped."

Sabin says he cleared both *Bears* and *Snorks* as younger skewing half-hours, to be placed in the animation blocks where there are very young children. "They appeal to that demographic and to the mothers. Especially *Care Bears*, which is like a mother-approved show, so it's helpful as a starter show early in the block. Of course, that people know the *Bears* characters is a definite plus, and that was because of network exposure."

In the case of *Snorks*, they have been in syndication as part of *The Fantastic World of Hanna-Bar-*

"'Brewster' was the highest-rated kids' show in the market. That might have given people the impression we were getting away from animation. We are not."



Charles Edwards, KTVT

bera for a year, so the characters are also familiar, he points out.

The fact that such shows have run on the networks makes their purchase "far less speculative," notes Fisher at WFXT-TV. "But the point is that there has to be enough episodes so that the children aren't bored. We look at both how it's done and if there are enough episodes. Overall, the track record enters it. You are not going to buy a program that was a bomb on the network."

Besides syndicators going the safe route by distributing known kids' entities exposed by the networks or cable, they are taking the non-risk road by offering a number of weekly series as well. As Kearns at ITS points out, the weekly offerings are another example whereby a syndicator is looking to play it safe, "rather than going with a full strip and having to guarantee the episodes and taking a big loss if the show doesn't make it. A weekly is less costly when they only have to do 16 episodes. It's also easier for the syndicator to get clearances on a strip after the weekly has achieved a good track record."

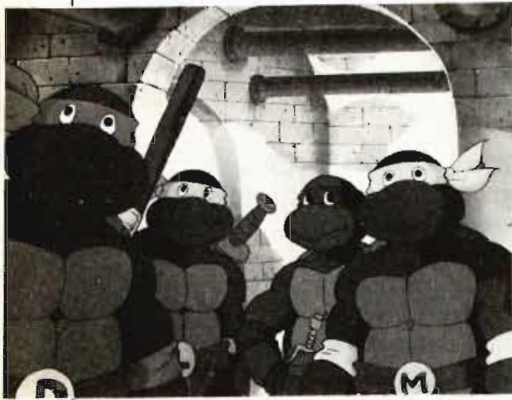
Also, it's pointed out that *Marvel Action Universe*, animation show, was supposed to be a strip, but was changed to embrace a 90-minute

Saturday morning block. The initial package features back-to-back half-hour episodes of *The Amazing Spider-Man*, *Dino-Riders* and *Robocop*, as well as a single half-hour *X-Men* special. The package has cleared 25 of the top 20 markets.

On weekends, stations are looking at the increased number of new first-run weekly children's shows as providing good ratings. WPWR's Sabin has been testing *Slime Time/Treasure Mall* this summer and is "fairly happy with the results, considering it's summer." He won't make a decision on carrying the double-bill in the fall until the July numbers are posted.

Also, Sabin has *Teenage Mutant Ninja Turtles*. *Teenage Mutant* was run as a miniseries last year and did very well, Sabin says. In both cases, Sabin says he's willing to clear both shows on a weekend schedule first, which is less risky for the station, rather than acquiring them if they were strips. "If the weekly shows are hits, they will become strips, I'm sure."

Sabin figures, too, that part of the reason for the weekend offerings being increased is money. "The financing for 65 episodes is very tough, so syndicators are hedging their bets by testing them on the weekends first." □



"Teenage Mutant Ninja Turtles"



"Snorks"

for transitional shows coming out of children's programs which lead into more adult offerings. Turner Programming's Walden says the off-network sitcoms fill this gap in the afternoon hours. "They've always been there, but now they're being sold in the afternoon cartoon blocks around 4:30."

The spotlight given to live action has Fremantle developing the *New Adventures of Black Beauty* for 1989. Shot in England and primarily in New Zealand, the 26 half-hours are a coproduction with New Zealand network TV3, notes Paul Talbot, president of Fremantle.

Jack Irving, executive vice president at The Program Exchange, syndication subsidiary of Saatchi & Saatchi DFS, sees a battle shaping up, but he confines the war to the infighting among kids' game shows. "The real question to me is that there are so many game shows coming out now, they will have a tendency to repeat themselves. If one is working, 10 others come out of the woodwork and suddenly stations think this is a way to go and that all the games are going to work."

The fact is, he continues, "they are not all going to work and we will see some fallout in the game-show arena. Animation is going to be here to stay. There is a place for game shows, and some will do well, but animation will still be the dominant factor in the kids' marketplace."

At LBS Entertainment, Paul Siegel, president, deflates any notion of a war on the horizon be-

tween both the two programming factions. "It's like anything else. We are all competing for the same time period, and everyone is looking to see what the right programming is. My feeling is that some animation mixed in with live-action will be a strong schedule."

Ultimately, however, he continues, animation will be the stronger of the two and will help live-action shows. "You are seeing that on Saturday mornings, where some live-action has appeared. But animation is still what the kids want—good animation, I mean."

Siegel notes that even the ratings measurements show the strength of animation. "The only live-action show among the top kids shows is *Double Dare*, but it's the only live-action show, so it's hard to say there is a turnaround to live action," he says.

LBS is involved on both sides of the programming fence, as syndicator and investor of *Slime Time/Treasure Mall*, for which it sells barter time, and as distributor of *Police Academy: The Series*, it's newest syndicated animation entry.

Peter Keefe, World Events Productions vice president, production, says the kids' jury is in, with the voting going for good children's programming, whether it is live-action or animated. "Look at the second-quarter Nielsen people meter ratings results, and the answer is very apparent. True, live-action has a hypnotic bottom-line in production. You can do five shows per week for less than \$20,000 per epi-

sode, whereas animation cost 15 times that.

"However, a longtime player will recognize that a well-done, timelessly conceived show has a shelf life that's forever. Live-action does not."

World Events Productions, which had considerable success with *Voltron*, finds itself once again in the driver's seat with a more tame offering, *Denver the Last Dinosaur*. As a special, it was one of the most successful children's shows in syndication, and based on its success, *Denver* will be produced as a weekly show for the fall. *Denver* is the brainchild of Keefe. Actually, World Events is one of the few companies which produces and clears its own show. TeleRep handles *Denver* barter sales.

"I think the market is robust enough for network and syndication to exist together [in the children's programming arena]," says Keefe, looking at the overall economy of the marketplace. "I think what you'll see this year is the medium-well and below-well shows die quicker than they did in the past."

One more band wagon

One of the problems with *Kid-vid*, says Keefe, is trends. In a feeding frenzy, syndicators jumped all over the robot bandwagon, and then followed that up with the he-man shows.

"All this did was to fractionalize the market and create an anti-girl gridlock," says Keefe.

Now, he adds, the children's market is seeing much the same sort of thing with the "slimetime" genre. "It's the same thing all over again. . . You'd think people would have learned."

But no matter what the trend, what the show, he says, "the idea and the story come first. Kids have good crap detectors."

Homer Jolly, King Features Advertising director, sees kids "leaning to live action, while he concedes "It's a tight time for children's programming."

At ARP Films, Claude Hill, president, believes that, although live-action shows are gaining in numbers, animation "will always be around." In fact, Hill has already

"Live-action kids' shows are achieving significant success," says Dick Cignarelli, MGM/UA's executive vice president, who notes the cartoon field is "flooded."

Earl Greenburg, whose company produces *Flip*, an action-based reality half-hour on CBS, says the success of *Pee-Wee's Playhouse* motivated him to capture some of the pizzazz from that show with his own property, which he calls a combination of David Letterman and *Real People*.

Rob Miller, eastern sales manager at Fox/Lorber says, "We're going with the live-action trend, although it's not a very prevalent one. As kids become more mature

and older, live action will become more popular with them than animation." (This is one of the findings in an INTV survey of children's viewership.)

Alan Silverbach of Silverbach-Lazarus, feels his live-action adventure series, the *Littlest Hobo*, "has a better chance today than when it was first against all that animation."

"Animation is suffering while the trend is toward *Double Dare* type shows," comments Brian Firestone, executive vice president at Palladium Entertainment.

But, cautions Firestone, "a lot of distributors say the jury is still out on children's games." Another

skeptic is John Walden, senior vice president for sales and marketing at Turner Programming Services. "Live action doesn't have any legs or staying power," he says. "What you save in the cost of animation you lose in longterm use." He believes kids will tire quickly of games because similar types of contests, prizes and people are used in each different show.

John Cluster, president of Claster Television, says the first 2½ months from the start of the new fall season "will provide a real indication of how live-action, especially game shows, will hold up. I don't think there's necessarily a shift away from animation; people are experimenting with new forms."

Game shows are faddish, believes Chuck Larsen, president of Republic Pictures TV. "While they're proliferating like mad, it's quite questionable whether kids will remain interested." He predicts 20-30 game-show pilots for next January's NATPE. "Children are one of the more discriminating TV audiences, but this market is also more vulnerable than some other dayparts."

Glutted marketplace

Live-show distributors are facing a glutted market, notes Richard Golden senior vice president for domestic sales at Lionheart. "Stations don't know what to do with all the shows they have now." But he feels if they run live-action shows, it will help to "build back some of the lost kids' shares."

Still, Jim Paratore, Lorimar's vice president for first-run TV, wonders how long the game shows will remain popular. Right now, "live action has producers and developers scurrying around," looking for ideas.

"There is a movement to live action more so than I can ever remember," notes Shelly Schwab, president of MCA TV Enterprises. Economics, he stresses, are dictating the development of these much cheaper forms of programs. "If there's any kind of trend, it's for shows which reach a younger audience as well as adults."

This kind of programming is called transitional by some. MCA's Schwab says stations are looking

Half-hour animated children's shows—future

Program	Distributor	Episodes	Runs	Terms
Alvin & the Chipmunks**	Lorimar Telepictures	65 (Min.)	12	B(2+/3+)
Animated Classics	Taffner	8	2	C
Bugsburg***	Group W	65	8	B(2+/3+)
Care Bears*	S.F.M.	65	8	(B(2+/4)
Children's Animated Classics	ABR Entertainment	28	1/2	B(5/7)
Chip 'n' Dale***	Buena Vista	65	4	B(3/3)
Cops	Claster	65	8	B(2/4)
Denver the Last Dinosaur	World Events	13	4	B(2+/3+)
Gumby*	Lorimar Telepictures	65	8	B(2/4)
Marvel Universe	New World	65	8	B(2/4+)
Muppet Babies***	Claster	65	8	
Police Academy***	LBS	65	8	B(2+/4)
Popeye	Access	65	8	B(2+/4)
Snorks*	Worldvision	65	8	B(2+/4)
Teddy Ruxpin	LBS	65	10	B(2+/3+)
Teenage Mutant Ninja Turtles	Group W	13	4	B(2+/3+)
Vytor, Starfire Champion***	World Events	13	4	B(2+/3+)
Yogi Bear*	Worldvision	65	8	B(2/4)
New Archies*	Claster	13	4	B(2/4)

Childrens half-hour Live Action—Future

Program	Distributor	Episodes	Runs	Terms
Dr. Fad	Fox/Lorber	26	2	B(2/4)
Finders Keepers	Viacom	130	2	B(2+/4)
Footlight Follies	Peregrine	130	2	B(2+/4)
Fun House	Lorimar Telepictures	170/90	1/2	B(2+/4)

Source: Patry Television. B = barter. Figures in parenthesis represent national barter time available, then local minutes. + equals 30-second unit. * Previously aired off-network. ** On NBC network. All shows available for fall, except those marked with three asterisks. These are for fall 1989. Archies is January 1989 start.



"Denver the Last Dinosaur"

and a reaction to the science-fiction merchandising type of show." Granada will have several animated series "ready for transmission for 1989; including *Sharky and George* and *Cuddle Clouds* and a live action half-hour with the rather un-British title of *How to Be Cool*.

Producers and distributors are going with familiar shows for economic reasons, believes Turner's Walden. "It's too much of a gamble to put \$300,000 to \$400,000 on the table for a show that isn't proven. You don't create innovative programming this way, but it is a safe way to go."

The Program Exchange has not been affected by toy company pull-out, points out Irving. "Even through the faddish, toy-driven craze that has been experienced in the kid industry, we never got involved with any properties that we thought were there just for the short-term. Luckily, our philosophy has proven to be correct in that we stayed with our evergreen philosophy. This is to stick with programs which are tried and true and that have familiar characters."

These include the *Flintstones* and *Woody Woodpecker* and shows of that type, continues Irving. Even new production ventures, such as *Dennis the Menace*, were not tied to a toy line, he says.

Meanwhile, distributors are offering off-net sitcoms for afternoon airing in the traditional cartoon block periods, hoping to snare strong followings.

Mark Zoradi, Buena Vista TV's vice president/general manager, says it's been traditional for stations to run shows like *The Brady Bunch* in the afternoon hours.

Viacom's Zaleski agrees that stations are increasing their use of off-network sitcoms in time periods which heretofore had been devoted

exclusively to animation. One of the reasons for this development, according to Zaleski, is economics. "First of all, stations have a lot of those shows in inventory, and with animation not working, rather than go out and select and buy new animated properties, they look at their inventory and burn off what they have on the shelf. I think a lot of that is happening now. It's a prudent move on their part, to help improve their bottom line and utilize inventory they have already purchased."

Off-network's role

Stations are looking to assess what they bought, says World Events' Keefe, and using off-network sitcoms to offset the bottom-line boomerang resulting from buying expensive product a few years ago. "The sitcoms are being played at 4 and 4:30 because stations have to amortize the cash they paid for the shows."

Irving at The Program Exchange adds that, while there appears to be a move by stations to use off-network sitcoms earlier in the afternoon, there is an increase in stations going back to evergreen characters. These are characters which have worked in the past and those that they think will work in the future, says Irving. TPE syndicates such evergreens as *The Flintstones* and *Woody Woodpecker*.

He points out that even such a new success as *Duck Tales*, has a cast of old Disney characters, although they may not be the prime characters in *Duck Tales*. Irving sees evergreens making a comeback because of the high mortality rate of toy-line driven shows. "Stations have learned to realize that to a certain extent the shows have been driving away kids, and had a very limited life cycle."

"Some failed miserably, and the other aspect is that even if the shows worked, they didn't work for very long. Once the toys became less popular, the shows went down the tube. There are numerous examples of that."

Irving at TPE believes that two factors are behind the increased usage of sitcoms in pure kids' blocks: The large number of all-family sitcoms, available to stations and the fact that the demand for kids' time is not as great as it was.

Transitional programs

But is the placement of off network sitcoms in kids' blocks really anything new? "These transitional programs have always been there. Most are sold as adult vehicles," says BV's Zoradi, who concedes these shows could trim a half-hour of cartoon time between 4:30-7 p.m. "The two-to-nine year-old group wants animation," he believes. "That desire won't go away with live-action shows and sitcoms."

"Sitcoms are replacing cartoons where they're run out of gas," believes Bob Behrens, president of Behrens Productions, which specializes in live-action informational shows for youngsters, most notably *Young Universe*.

Andy Heyward, president of DIC Enterprises, specialist in animation, with five new projects on the networks this fall and one show in syndication, admits there might be some sitcoms "in a couple of odd markets." But "three to five is still kids' programming," he says. "You might find comedy after five."

Hal Brown, president of Peregrine, sees it another way. "The older kids are more sophisticated than their younger brothers and sisters," he says, "and they're starting to appreciate a sense of humor in their after-school viewing. So sitcoms, which play for an older audience, are also appealing to youngsters."

Meanwhile, TeleTrib is developing several projects for fall 1989. "We don't feel there's any room this year," says Rick Jacobson, vice president for west coast station sales. "It's a very crowded marketplace, and your options have to be focused because of this." □

taken initial steps to join the live-action club as well. In the works for U.S. distribution by ARP is a live-action half-hour series that will go into production overseas shortly. Hill wouldn't give specifics except to say that he "ran into it at MIP" and is negotiating for the rights.

At this point, ARP is pitching *Max*, the 2,000 Year Old Mouse, 104 animated color shorts of five minutes each, for the fall. An educational series, *Max* is looked at by Hill as being especially attractive to stations now because of the ruling being considered in Washington on "responsible" kids' programming.

At Viacom Enterprises, whose *Double Dare*, which was introduced in February, will be followed by another half-hour kids' game show, *Finders Keepers* in the fall, Joseph Zaleski, president, domestic syndication, doesn't see any war clouds looming. In fact, his view is that both live action and animation complement each other. "Take *Duck Tales*. It's used as a lead-in to *Double Dare*. They are not detrimental to each other."

In demographics, he continues, *Duck Tales* is for the 2-5 year olds, and *Double Dare* is a 2-11 and a teens' vehicle. So far as station strategy is concerned, Zaleski adds, not many stations are pitting each show against the other. "*Duck Tales* is being positioned earlier, and we, with *Dare*, are later in the afternoon."

Also, Zaleski figures, that when *Finders Keepers* makes its fall debut, in some cases as lead-in to *Dare*, it will be part of a block that may go from 4:30-5:30, while the animation may air from 3-4:30.

People meter blamed

Stanley Moger, president of SFM Entertainment, division of SFM Media Corp., notes the cost of animation and the lead time required has caused syndicators to become wary of producing cartoon shows. But he also takes the Nielsen ratings service to task as helping to perpetrate most of the difficulties. "Under the old Nielsen rating system, you could hope to recover. But under the new people-meter system there is absolutely no chance to recover on any kind of

children's programming if the program is done on a barter basis."

In fact, he adds, he's taking *Zoo-bilee Zoo*, live-action series, off commercial television for the most part and placing it with the Public Broadcasting System beginning in the fall. The move is being made because Moger adamantly believes *Zoo's* ratings are being undercut by meters. "We went from a 1.5 pre-people meter down to a 0.6 in the new measurement system, which makes the program impossible to sell to advertisers. Those figures are hard to believe."

Meanwhile, there is a trend toward tried and true properties, according to syndicators including Jean McCurdy, vice president for programming at Marvel, which is introducing a 90-minute *Marvel Action Universe* of episodes from various toy character shows. "ABC has picked up *Beanie and Cecil*, and CBS has *Raggedy Ann and Andy* and *Superman*."

"In today's crowded marketplace, it's a help to have a built-in audience for a show with familiar names," stresses Lorimar's Paratore. "If you have characters with high audience recognition, you also get greater audience sampling."

Even the two top runners introduced last fall have had some pre-

exposure, points out Worldvision's Hanson. *The Real Ghostbusters* came from the successful theatrical, so it had the same presell and visibility that a network Saturday morning show had."

Worldvision itself has two cartoon strips for the fall, *Snorks* and *Yogi Bear*, which have had network exposure, Hanson says, *Yogi Bear* is basically 28 years old and has played on all three networks at one point. Nonetheless, it has an 86%-of-the-country lineup, on 90 stations, while *Snorks*, has 75 licenses representing 71% of the U.S."

Other examples of new off-network kids' series going into syndication are Claster's *The New Archies* and *Muppet Babies*, both available in fall 1989.

Playing it safe

The policy of distributors selling programs with established names or familiar, safe formats, is not causing any major concern. "*The New Munsters* or *Casper the Ghost* are classic shows which can go through generations of kids," believes Harmony Gold's Wischmeyer.

"We're going through a strange era," believes Merry Mullings, senior sales executive at Granada TV. "There is a sense of nostalgia

"Police Academy: The Series"



"Chip 'n' Dale"



"Vytor, Starfire Champion"



1988-89 Saturday morning TV schedule

(New shows in bold face)

	ABC	CBS	NBC
8:00	Beany and Cecil	Raggedy Ann & Andy	Kissyfur (RT)
8:30	Winnie the Pooh	Superman	Gummi Bears
9:00		Muppet Babies	Smurfs
9:30	Slimmer and the Real Ghostbusters (e)		
10:00		Pee-wee's Playhouse	ALF (e)
10:30	A Pup Named Scooby Doo	Garfield and Friends	
11:00	Bugs Bunny and Tweety Show (e)	Hey Vern	The Chipmunks
11:30		Flip	Misadventures of Ed Grimley
12:00	Animal Crack Ups	Mighty Mouse	2 HIP 4 TV
12:30	The Health Show	CBS Storybreak	
1:00	ABC Weekend Specials	(local)	(local)

RT = Return from a past season. e = expanded to an hour from half-hour.

Smurfs (the longest running Saturday series on any network, to be trimmed by a half-hour for its seventh season). Since April, NBC's *Fraggle Rock* has inched up to No. 5.

To keep kiddie awareness high, NBC this fall plans to promote its Saturday "anchor" show, *The Chipmunks*, with Chipmunks masks inserted into 11 million boxes of Kellogg cereals; a copy of NBC's full Saturday morning schedule will be featured on the boxes. Moreover, NBC will use cable buys and comic book ads to tout its Saturday shows, says John Miller, NBC's vice president of advertising and promotion.

This fall there will be five fully live-action series with the addition of three newcomers: NBC's *2 HIP 4 TV* a comedy/music series set in a teen dance club; plus CBS' *Hey Vern* and *Flip*. *Hey Vern* stars Jim Varney as Ernest, a character popularized in commercials and a movie, while *Flip* is a teen magazine-format series. (One live-action show was axed: NBC's *I'm Telling* game show.)

In addition there will be three other shows blending live action and animation, NBC's *Complete Mental Misadventures of Ed Grimley*, as well as the renewed *Muppet Babies* and *CBS Storybreak* on CBS.

Though CBS has slotted two more live-action series, *Hey Vern* and *Flip*, Judy Price, vice president of children's programs, says she had no preconceived plan to expand into that type show. "It was kind of a coincidence."

Interestingly *Flip* originally was due for fall syndication via Earl Greenburg Productions. Though she was convinced by the pilot, she adds, "We probably wouldn't have gone with it if they had pitched the concept alone."

Having live performers rarely scores well with the small fry, the networks point out. CBS flopped with shows starring Benji and Richard Pryor a few years ago, Price says. And Squire Rushnell, ABC's vice president of late night and children's programming, notes that CBS' *Pee-wee's Playhouse* is only the fourth live-action success in 15 years.

Going live action does not always mean cutting costs, either. *Pee-wee* is a "very expensive" show, CBS' Price says. ABC's Rushnell figures that show "maybe costs three times as much to produce as *Animal Crack-Ups* and more than the normal Saturday morning animation."

CBS' *Hey Vern* too will be costly, adds Price. Its budget is "on the high end of the average [cost] for animation," in sharp contrast to what she calls ABC's and NBC's

"real cheap" live-action shows.

"Ten years ago," Price says, "animation cost under \$100,000 [per half-hour episode], but now \$250,000 is the low end." Shows like CBS's *Muppet Babies* and NBC's *Smurfs* and *Chipmunks* are "in the \$300,000 range," she observes. The average order for a Saturday series is 13 weeks, Rushnell adds.

At ABC, which is adding no new live-action programs, Rushnell says, "I don't make a judgment on live being [generally] not as popular among kids as is animation, particularly in reruns."

Rushnell is higher on proven, long-lived characters, with ABC offering "a schedule of classics" as he puts it. "We specifically went into classics [for fall] because of the fragility of the [Nielsen] measurement technique."

ABC is not guaranteeing delivery of children 2-11, he says, because "to do so would be tantamount to endorsing the Nielsen measurement." To offset that, ABC is giving advertisers "something concrete" and promotable in popular characters like Winnie the Pooh and Scooby Doo, the latter at 15 the oldest Saturday morning cartoon character created for network TV.

Product spinoffs

In an unusual move, one of ABC's primetime promotional spots includes a cameo with Winnie the Pooh.

CBS' heavying up the classics is designed to give its schedule balance, says CBS' Price. *Raggedy Ann & Andy* is "part of a return to basics, characters that have stood the test of time" and are presold via the popular children's books and dolls.

Superman, long unavailable due to the film contracts, will "add more adventure to the schedule," a genre that "the networks defaulted to the weekday syndicators," in Price's opinion.

While *Superman* enables CBS to "not just do all cuddly characters," it also is a program that "has girl appeal too," she adds, unlike most action shows.

Another type of presold fare, however, raises some hackles at

The cast: Professor People Meter
the Invisible Sponsor, Major Costs

Saturday morning network schedules confront the villains

By JAMES P. FORKAN

Like many of the characters on their Saturday morning children's schedules, the Big 3 TV networks are grappling with villains of their own, ranging from declining people meter ratings and reduced sponsors' budgets to intensifying competition and rising program costs.

Unlike their make-believe characters, the Big 3 do not yet have a happy ending to these ongoing real-life adventures.

On the creative side, the children's programmers see a slight uptick in live-action and "classic" cartoon characters for 1988-89 as ways of balancing their lineups. Balance is a word that also crops up when they discuss the many suppliers they use, versus the few of yesterday.

On the business side, A. C. Nielsen Co.'s people meter system has faded into a nonissue in primetime, but it remains a hot topic for those in kidvid circles. The audience slip-page that Nielsen tallied in this

sector last season contributed to a 5% decline in kids' upfront ad sales for the new season.

As they fend off all these villains, the Big 3 adamantly maintain they have no plans to quit this daypart, or even cut it back in favor of more adult fare.

Despite last year's changeover to people meters, NBC continues to dominate this daypart. The next race begins Sept. 17—though officially only CBS has announced that premiere date.

For the 1987-88 season, the peacock network averaged a 4.8 Nielsen rating and an 18 share, beating CBS' 4.0/15 and ABC's 3.6/14. In the 1986-87 span, NBC won by a bigger margin, its 5.4/20 topping CBS' 4.1/16 and ABC's 4.0/15.

Phyllis Tucker Vinson, NBC's vice president of children's and family programming, notes that its 1987-88 victory marked its fifth consecutive season out front. NBC had three of this daypart's top five and half the top 10 in 1987-88. Its biggies were *Alvin and the Chipmunks* (to become *The Chipmunks* for its sixth season), *ALF* (the top-rated newcomer) and

"Hey Vern"



"The Misadventures of Ed Grimley"



Saturday morning children's top 10 1987-88 season

(Ranked by Nielsen household rating)

1. Alvin and the Chipmunks (NBC)	6.2	21
2. Pee-wee's Playhouse (CBS)	6.1	22
2. ALF (NBC) (tie)	6.1	21
4. Smurfs (NBC)	5.4	23
5. Real Ghostbusters (ABC)	5.0	17
6. Fraggle Rock (NBC)	4.9	18
7. Bugs Bunny and Tweety Show (ABC)	4.6	15
8. New Archies (NBC)	4.4	15
9. Mighty Mouse (CBS)	4.3	15
10. Muppet Babies (CBS)	4.1	18

Source: Nielsen data from Sept. 26, 1987 through April 24, 1988. Note: If long-form shows were divided into half-hour episodes, the 90-minute "Smurfs" would rank Nos. 1, 5 and 13; the one-hour "Ghostbusters" Nos. 6 and 9; and the 90-minute "Muppet Babies" Nos. 7, 11 and 19.

tion by syndication, cable networks and home video, according to various TV and agency execs.

The kiddie upfront went at \$142 million, these execs estimate, down 5% from a year ago. At that time, the nets enjoyed a 25% jump in the upfront market, despite ratings slippage. NBC and CBS boosted costs-per-1,000 by about 7% each, versus ABC's 5%.

NBC's Larry Hoffner, vice president of national sales, in describing kids' upfront as "lackluster," cites a decline in toy spending as the main factor. Ogilvy & Mather, in a recent analysis, said cereal marketers' reduced spending was another influence. However, Al Smith, ABC's vice president of daytime sales, claims those category reductions were "not that substantial." In the toy field especially, dropouts like Worlds of Wonder tend to be replaced by others "with promising new products," he says.

ABC's Smith feels the people meter was more to blame. The market was "very much impacted by the people meter, which does not accurately measure [Saturday morning] viewing.... Unfortunately, we were the only one that took that position.... We guaranteed just households, period, and that

made our [sales] offerings a little less attractive than the other two."

The fact that "kids don't seem to be pushing the [people meter] buttons" may lower ratings for Saturday afternoon sports and prime-time shows as well, Smith notes. CBS' David Poltrack, vice president of marketing, has made a similar point.

Though Nielsen claims to be improving the system with "rewards" for children, ABC is "not pleased so far.... We took a stand, and it probably cost us money," Smith says.

To avoid sameness and thereby recapture the children who have switched to alternatives, the Big 3 have called upon the creative juices of no fewer than 20 producers. That makes their pool of suppliers a lot larger than years ago, when Hanna-Barbera, Ruby/Spears and Filmation dominated the daypart. "I like to have the diversity of product," says CBS' Price. "Competition is good."

DIC Enterprises is the top supplier this fall, producing or coproducing 2½ hours for the Big 3, followed by Hanna-Barbera with two hours. DIC's newest shows are

CBS' *Hey Vern* and ABC's *Beany and Cecil* plus the renewed *Ghostbusters* on ABC and *ALF* on NBC. H-B's latest are *A Pup Named Scooby Doo* and NBC's *Ed Grimley*, plus the returning *Smurfs* on NBC.

Walt Disney Productions is doing 1½ hours total (ABC's *New Adventures of Winnie the Pooh* and the renewed NBC *Gummi Bears*). The Big 3 themselves will produce a combined two hours (CBS' *Raggedy Ann* and *CBS Storybreak*; ABC's *Animal Crack-Ups* and NBC's *Kissyfur*).

Other production shops being added on CBS are: Ruby/Spears (*Superman*, its first CBS series in several years), United Media/Mendelson Productions (*Garfield*) and Earl Greenburg/Gaylord Productions (*Flip*), with Marvel Productions/Henson Productions, Steve Binder Productions and Ralph Bakshi doing the renewed *Muppet Babies*, *Pee-wee* and *Mighty Mouse*. ABC's renewals include *Bugs Bunny* via Warner Bros., while NBC's include Bagdasarian Productions' *Chipmunks*. Saban Productions is supplying NBC's 2 *HIP 4 TV*. □



"Winnie the Pooh"

"Garfield and Friends"



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watchdog groups like Action for Children's Television, which blasts cartoons generated by toys, products or advertising symbols as "program-length commercials." Use of such spinoffs is far more prevalent in barter syndication than on the networks, which Price says have made only "erratic" use of such programming.

Price, who has taken the most heat on this topic in the past year, says, "A hit toy will get sampling for a hit show, but you have to deliver the goods" to keep such a series popular. "We look for characters that have legs and engage the youngsters. Kids tune in to characters they love."

Price a year ago yanked *Garbage Pail Kids* before its premiere when it failed to measure up to CBS standards. Various critics had complained that that show, based on

the controversial, often tasteless Topps Inc. bubble gum trading card characters, was inappropriate.

Earlier this year, Price had *Noids* in development, inspired by the Noid in the Domino's Pizza commercials. "It was beat out by the competition," she explains. "The development just wasn't there [but] I haven't totally dismissed it" for the future. "I'm cognizant of some of the outcry on that, but I disagree," the CBS exec adds.

ABC's Rushnell is another who sees nothing wrong with cherry-picking program ideas from the worlds of toys, greeting cards and other products. "If there were a *Pound Puppies* or *Care Bears* on the horizon now and I could make as good a show of it as we did with *Pound Puppies*, I'd certainly do it. I was not influenced by the prod-

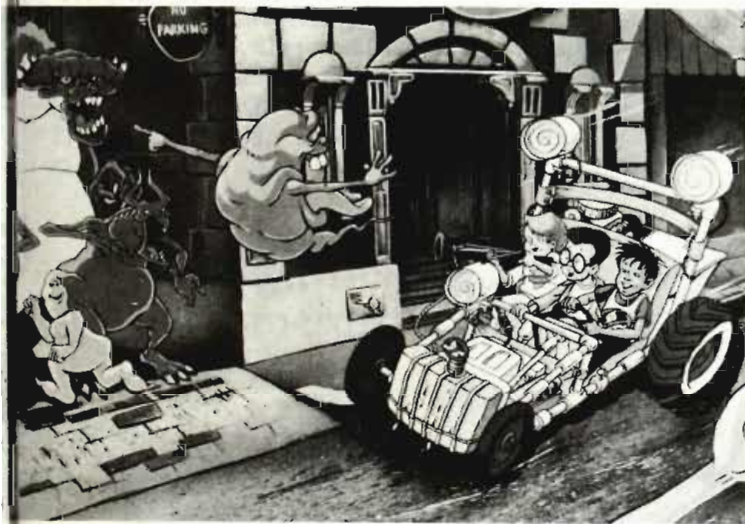
ucts of *Care Bears* but [rather] by the two *Care Bears* movies" and their appealing characters, Rushnell says.

The fact that small fry know in advance what *Pound Puppies* is about, for example, "gives us as creative people an edge, an advantage. I really could care less if it [a spinoff series] has an impact on the product [sales]," he adds.

Similarly, *The Real Ghostbusters* was presold to youngsters through the popular comedy movie, he notes.

The programmers hope their fall choices will slow or even reverse the ratings slide of recent seasons. Ogilvy & Mather recently cited "significantly lower" ratings last season as a key influence in the declining kiddievid upfront sales. The ratings erosion is due not only to people meters but fractionaliza-

"The Real Ghostbusters"



"Pee-wee's Playhouse"



"Alvin and the Chipmunks"



Local kids' phone-in ads watched

Television's influence over the wants of children has long been a concern of such watchdogs as Action for Children's Television. But in the past, it may have taken a small tantrum for the child to convince the parent of the need for a new toy or sugar-coated breakfast cereal.

At last, technology has found a way to cut the parent out of the proposition.

Dr. Helen Boehm, vice president, Children's Advertising Review Unit (CARU), National Advertising Division of the Council of Better Business Bureaus, reports a new concern of her unit is local TV commercials inviting children to call 900 numbers "to speak to the Easter Bunny or their favorite character." This practice has not yet been reflected in CARU's cases yet, but the key word is "yet," she tells TV/RADIO AGE.

"The ones we've seen are responsibly put together," Boehm says, in that they advise viewers to ask their parents before calling. But she adds, "We have a situation where children as young as three or four can duplicate numbers they see on TV and call up." And how many will obey the advisory to ask their parents first?

While such calls usually go for 50 cents, Boehm notes that sometimes charitable contributions are added in. And if a credit card is used, while parents may be entitled to a refund, it may be too difficult to obtain to make it worth the effort, she notes.

Blinded by technology. Another chief concern of CARU is an old one that has been heightened by technology. While the unit has been policing misrepresentation of the capabilities of toys, Boehm notes, it was previously easier for children to distinguish between what a toy could actually do and what was shown on the TV screen. Use of computer graphics and stop action in commercials, for example, can now be more misleading, she explains, because toys themselves have so many more capabilities these days.

The CARU official reports four cases of this nature have been acted on so far this year, compared with five in all of last year, "and I think we'll see more of these cases because there are so many more avenues for advertising to children, like cable."

Where such cases in the past generally came from either CARU monitoring or consumer complaints, more of them lately are derived from competitor challenges. Why would the toy industry call such attention to itself through internecine warfare? She answers, "It's been a rough year for the toy industry, products are more head-to-head, and there are fewer players. Some are taking the attitude, 'They get away with it, and why can't I?'"

Safety issue. Meanwhile, CARU is now directing its industry self-policing activity toward commercials that are not actually directed to children. This is because it believes children's safety is at stake. A recent action was directed toward a Ted Bates Advertising commercial for Panasonic's Wet/Dry Shaver.

The commercial showed a man shaving with this cordless electric shaver while standing in a tank filled with water. Although there is no danger in so using the battery-operated shaver, CARU contended the action portrayed could be emulated by a child not able to distinguish between appliances requiring electrical cords and those that don't.

The advertiser took the course that many do, rather than take the matter to arbitration through the National Advertising Review Board. It informed CARU that the commercial was being discontinued "for marketing reasons."—**Ed Rosenthal**

Broadcasters led a successful fight against legislation originally introduced in the House that would have brought back some of the standards of the old broadcast code and would have imposed a ban on host selling and promotion of products involving characters featured in the programs, all comprising "minimum standards" by which the FCC would judge renewal applications.

Instead, the House of Representatives approved watered-down legislation that would merely establish limits on commercials on children's programs. The limits, 10.5 minutes of commercials per hour on weekends and 12 on weekdays, are similar to those in the broadcasting code the Justice Department ordered abolished.

The House bill, HR-3966, was sent to the Senate in May and has languished as several interested senators maneuver to have a say on the final outcome.

Sen. Tim Wirth (D-Colo.), who had made children's television one of the emphases of his chairmanship of the House Telecommunications Subcommittee in the previous term, is believed on one side with Sens. Howard Metzenbaum (D-Ohio) and Frank Lautenberg (D-N.J.), who want a bill tougher than that approved by the House. On the other side are Republicans, such as Sen. Robert Packwood of Oregon, chairman of the Senate Commerce Committee in the last Congress, who agree with broadcasters that there is no need for legislation in the area of children's television.

Transfer tax involved

A Senate staffer attempting to balance the warring factions so that some legislation can survive the current term, says "negotiations are going on" on what to do with the bill.

As for Sen. Ernest F. "Fritz" Hollings (D-S.C.), Commerce chairman, who will have the final say, the staffer says Hollings continues in favor of legislation "to give children certain protections in regard to broadcasting."

Hollings also remains interested in the transfer tax, which would provide extra proceeds for public

Congress may tighten screws

Fighting words: transfer tax under kids' Christmas tree

By HOWARD FIELDS

Broadcasters, who survived an end-of-session morass in Congress last December, may face another one in October, this time over the subject of children's television, but with a possible impact far wider than that narrow issue. This is because the issue they feared the most at Christmas time—a tax on license transfers—could return to dog them again this fall along with kidvid legislation.

The children's programming issue, once thought to be cut-and-dried and resolved to the tepid satisfaction of broadcasters, has become a question mark as some old nemeses return to threaten the stability of the industry.

On the other end of town, the FCC has been holding off on its own court-directed actions related to children's television, partly because it would like an excuse not to act and partly because its work could be negated by whatever emerges from Congress. Although one of two pieces of action is almost ready, it may have a long wait on its hands.

Pressure on indies

On the plus side for broadcasters, Action for Children's Television (ACT) was talked into withdrawing a petition in which it asked the FCC to inquire into the advertising practices of independent stations on children's programming.

The petition followed an article in *The Wall Street Journal* about advertisers who produced two versions of spots, one to meet network standards, and a looser version for independents. But the Association of Independent Television Stations (INTV) has promised to police its own house by embracing the same self-regulation guidelines as network affiliates.

Congressional leaders made clear at the outset of the current session that, because of the defeat they suffered over the fairness doctrine, broadcasters would get no legislation they wanted in this Congress. But some action to tighten the screws on children's television was promised.

The National Association of

Wirth, who had made children's TV an emphasis in his chairmanship of the House subcommittee, is believed to want a bill tougher than the one approved.

Sen. Tim Wirth (D-Colo.)



Cable takes the high road

Original programming stresses social values

By GEORGE SWISSELM

In their upcoming stable of new children's programming, Nickelodeon and the pay cable services are stressing wholesome, all-family fare that parents can share with their offspring, with the accent on redeeming educational and inspirational values.

At MTV Networks' Nickelodeon, new inserts under the *Kids Pick the President* banner and hosted by kid correspondent Sara Boland, involve youngsters "voting" for the candidate of their choice via interactive telephone call-in. They're scheduled to start in September and conclude on election day.

Debby Beece, senior vice president, programming for Nickelodeon, says the six 30-second inserts each day will profile the candidates, including their formative years as youngsters themselves and talk about those issues of most concern to children. She points to polls showing top-of-the-mind kid concerns include drugs, world peace and homelessness.

HBO's "Encyclopedia"



A more permanent form of civics training coming up on Nickelodeon in September will be *Kids Court*. The cases—enough for 26 episodes—will be based on grievances mailed in by young viewers and "tried" by host Paul Provenza before a studio audience of young peers.

A typical case could arise, for instance, if the complainant allowed the defendant to play with a toy and the defendant managed to break it. Provenza will question both parties, then bring members of the audience into the act, asking for opinions on the fairest way to handle the situation. One audience member may suggest the toy borrower and breaker pay for a new one. Another may propose splitting the cost if the breaking was truly accidental.

Says Beece, "The process should help the audience, both at home and in the studio, realize other people have problems, too, learn to empathize with others, learn problem solving, and form a habit of thinking of alternative solutions."

These shows follow introduction of *Don't Just Sit There* in July. Billed as "the first children's magazine-talk show on cable," it's hosted by a group of young people and combines talk, information, demonstration, comedy and music.

Old standard

Nickelodeon is also bringing back a cartoon series, Warner Brothers' *Looney Tunes* including such perennial favorites as *Roadrunner*, set for 4:30 p.m. weekdays.

Reminded that with all the horrendous accidents that regularly befall the pursuing Wiley E. Coyote, some critics consider *Roadrunner* on the violent side, Beece counters that the accidents "are based on comic situations and fantasy. It's surreal. It is definitely not a dramatic serial, based on intentional violence and massive destruction, planned by warriors and carried out with 21st century laser-ray guns. And Roadrunner and the coyote are not toy-based characters. It's a classic cartoon."

Meanwhile *Finders Keepers* ends on Nickelodeon in September and from there will go into syndication, with parent company MTV Networks handling distribution.

Kicking off September 19 on Home Box Office will be *Encyclopedia*, produced by Joan Ganz Cooney's Children's Television Workshop, producer of public television's pioneering *Sesame Street*. That, says Bridget Potter, HBO's senior vice president, original programming, makes *Encyclopedia* the first program for cable produced by CTW.

Encyclopedia comes in 24 half-hours or "volumes," each devoted to one letter of the alphabet, except for one combining u and v and the last one combining x, y and z. It's designed for youngsters six to 11 who have already mastered reading basics, is set for the 7:30 p.m. slot, and "will benefit from cable's mul-



Sen. Ernest F. Hollings (D-S.C.)

He'll have the final say in the Senate, and it's said he favors legislation "to give children certain protections" in broadcast.

broadcasting. Having lost in one attempt to impose the tax, he could use HR-3966 to make a new attempt. According to Dan Phythyon, vice president of congressional liaison for the NAB and former Senate Commerce staffer, if the transfer fee were attached, the association would drop its agreement "not to oppose" the bill and would "go all out against it," as it did successfully against transfer fee legislation last Christmas.

The NAB, fresh from winning the battle in the House, is now worried that the delay puts HR-3966 into a never-never land that makes it ripe for Senate shenanigans in the waning days of the session, now set for early October, as senators hurry to end the session and leave town for campaigning.

Unrelated amendments such as a transfer tax and items not even related to broadcasting can be attached to such a bill, making it a "Christmas tree" loaded down with ornaments otherwise known as amendments and riders. Also, Wirth and others would have a ready vehicle for restoring some of the proposals Rep. John Bryant (D-Tex.) had made in his original

HR-3966 and adding some of their own.

Some possibilities that have been mentioned are limitations on "program-length" commercials, a ban on barter programming, and even reestablishment of some of the old guidelines that called for a certain amount of instructional content and other requirements.

Broadcasters are in somewhat of a dilemma. On the one hand, they would rather not have HR-3966 become law, but they will accept it if it is the least harmful legislation that could be passed. And some may prefer the legislation, which could help stave off more serious efforts from an administration headed by Democrat Michael Dukakis. The congressional delay gives the FCC an excuse not to act on two issues that are related to children's programming. The FCC of the Reagan administration has opposed any new regulation of children's programming, but federal courts have told it in two cases that it must do something.

Apparently ready for the commissioners is a report and order that would decide the question of whether the FCC should impose its

own commercial time limits during children's programming, and, presumably, what those limits should be. One FCC staffer noted, however, that even if the commission decides it should adopt limits, it could get away with further delay by asking for comments on what the limits should be.

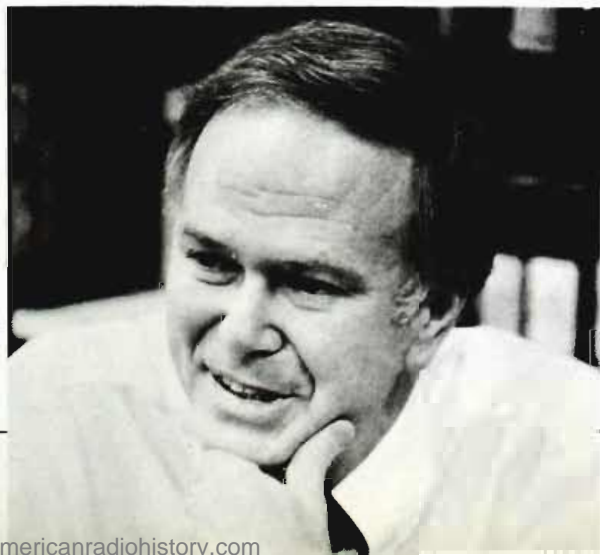
The other issue before the FCC is the question of what is a program and what is a commercial, similar to the ACT complaint once filed and later withdrawn.

The National Association for Better Broadcasting, a California group, complained to the FCC that KCOP(TV) Los Angeles was running a children's program without noting that it was provided on a barter basis by the syndicator or that a toy maker whose product was related to the program was involved in the arrangement.

The court said the FCC's response, that it had abolished limits on program-length commercials, was not adequate and said it should explain why sponsorship identification was not required in that case, as the agency already has a rule requiring sponsor identification on all programs. □

Republicans such as Packwood agree with broadcasters that there is no need for children's TV legislation.

Sen. Robert Packwood (R-Ore.)



Shelley Duvall saluted for efforts

Kidsnet, the Washington-based computerized clearinghouse for children's programs, has saluted Shelley Duvall, actress/producer, for "her exceptional dedication, energy and creativity in the field of children's programming."

Kidsnet, a nonprofit organization that aims to increase national awareness of the educational potential for children's fare by honoring "the relationships between business, education and entertainment," includes among its 13 charter members the Big 3 TV networks and cable's Home Box Office, Nickelodeon and The Disney Channel.

Kent Cushenberry, chair of the Kidsnet fund-raising committee and also program director, external programs/governmental programs at IBM Corp, says, "Shelley Duvall has proven that quality programs for children are good business" with her cable series *Faerie Tale Theatre*. Adds Karen Jaffe, Kidsnet's executive director, Duvall is "a shining example of how putting creative ideas and talent together can benefit both children and the bottom line."



Shelley Duvall

In addition to that series, which has been on Showtime/The Movie Channel since 1982, Duvall produces *Tall Tales and Legends*.

Taking note of the fact that *The Tale of the Frog Prince* was her first production on the network, Winston Cox, chairman/CEO at Showtime, presented her with the Kidsnet award in the form of a crystal frog.



The Disney Channel's "Kids Incorporated"

out in book form, home videocassettes and on records as well as for cable. On top of that, these companies have joined forces for a three-month copromotion involving a sweepstakes based on the series, set to run from October 3 through Christmas and open to all viewers.

The hundreds of prizes include a Sony Walkman called "My First Sony," sets of six of the series on video tapes, the series in book form and on audio cassettes, and a grand prize of \$2,000 plus one of each of the above.

Showtime will promote the series on its own air and Sony, Picture Book Studio and Windham Hill will cross-promote the series through retail placement in book, gift, toy and record stores nationwide.

Rabbit Ears' Sotnick says *Pecos Bill* alone, which premiered July 3, cost \$200,000 to produce, "from illustrations to finished tape." He estimates the cost would come to "possibly three or four times that for full film animation of equal quality that we could be equally proud of."

Series premiering on The Disney Channel this fall include *Chip 'N' Dale's Rescue Rangers*, an animated series featuring the Disney chipmunks and their mystery-solving friends, the Rescue Rangers. The premiere is scheduled for November.

The Disney Channel will also feature 18 Shirley Temple movies under the *Shirley Temple Theater* banner, 16 of them "in color for the first time." They include *The Little Colonel*, *Heidi*, *Rebecca of Sunnybrook Farm* and *Susannah of the Mounties* and are scheduled for the first Friday of each month,

starting October 7.

Specials include *The Life and Times of Mickey Mouse*, *Raffi and the Sunshine Band* starring the singer in a new concert, *New Vaudevillians III* and *The National Family Safety Test*.

The safety test involves a question and answer format as a basis for viewer discussion of home safety rules and is scheduled for November.

New Vaudevillians III, also set for a November premiere, will feature music, acrobats and clowns, with *Night Court's* Harry Anderson acting as host.

The Mickey Mouse special is a "biography" of the character who started it all, from his creation to his life in Hollywood and his "impact on the world scene." This one is also scheduled for November, to celebrate Mickey's 60th birthday.

And The Disney Channel will also be adding new episodes to its continuing children's series. These include *The Raccoons*—Bert, Melissa and little Ralph, still up against Cyril Sneer the aardvark; *Kaleidoscope Concerts*, the sing-along musicals for both kids and parents, and *Kids Incorporated*. The new episodes will premiere during The Disney Channel's free Fall Preview Weekend, August 26 through 28.

Disney vice president, programming Bruce Rider sees these series "demonstrating our continuing commitment to provide quality programming for children." He says that while *The Raccoons* and *Kaleidoscope Concerts* continue to attract the youngest audiences, it's the older kids who "deluge us with fan mail for *Kids Incorporated* and its rock 'n' roll band." □



Showtime's "The Legend of Sleepy Hollow"

multiple play dates," meaning repeats in quick succession following the premiere of each new episode.

Potter describes it as created to present information to youngsters in entertaining ways, via comedy and musical sketches covering a dozen subjects per letter, per episode. The resultant mix of music, high-tech graphics and high energy information is intended to "convey new words and new ideas while promoting the idea that learning can be exciting and fun."

Planned for November showing is *Madeline*, a half hour animated musical by Ludwig Bemelmans. It centers on a girl away at boarding school who is taken ill and taken to the hospital for an appendectomy. Her classmates visit her, see she's recovered, and that surgery is nothing to be afraid of.

Scheduled for December on HBO is *My Movie for Kids with Cansur*. Sheila Nevins, HBO vice president, documentary and family programming, says the half-hour is based on the book written by 10-year-old Jason Gaes and illustrated by his two brothers. When he was in the hospital with cancer, people gave him books about children dying of it. He figured the world needed a book about kids with cancer who lived, as he did, to win the Courage Award from the American Cancer Society. The program is about young Jason's whole family

and includes seven minutes of animation based on his brothers' illustrations.

Showtime is bringing out new episodes of its *Children's Storybook Classics* series. It's set to start October 10, kicking off a "Storybook Classics Festival" with the premiere of *The Legend of Sleepy Hollow*, narrated by Glenn Close. It winds up with *Santa Bear's First Christmas*, narrated by series hostess Kelly McGillis. During the weeks between, encore episodes of

the award winning series will be seen. Other new episodes this year besides *Sleepy Hollow* will be *The Tailor of Gloucester*, narrated by Meryl Streep and *The Legend of Pecos Bill*, narrated by Robin Williams.

The series is produced by Rabbit Ears Productions, and executive producer Mark Sotnick explains that its goal is to entertain both children and adults and at the same time be educational. He says the idea is to find stories familiar to parents so they can share them with their own children. He adds, "Because so much of what television shows to children is so terrible, we see this as an artistic as well as a business opportunity."

He says, "Artistically, we took a giant step backward to the best storytellers of children's literature, added book-quality illustration and also selected music and effects to engage the imagination."

He calls the business end more difficult, because that involved "convincing people in the face of everything else they see in children's television that a lot of parents want quality programming for their children and that there is a profitable market for it."

In this, Rabbit Ears succeeded. As a consequence, Showtime was able to team up with Sony, Windham Hill Records and Picture Book Studio to bring these classics

Nickelodeon's "Finders Keepers"



run time for the networks) than in November (the height of the new network season).

■ For the first time, there were more NBC affiliates ranking first in their markets (sign-on to sign-off in competitive markets) than either of the other two networks' affiliates.

The dip in broadcast station shares in the major markets this past May (0.4 of a point) compares favorably with share changes during the past five years. In addition to the drop of 1.5 points in May 1987, as noted, the decreases amounted to 0.5 of a point in '86, 0.7 of a point in '85, 2.0 points in '84 and 2.0 points in '83.

The same can generally be said of affiliate and independent station shares separately. For affiliates in the top 50 ADIs, the drop of 1.5 points this past May compares with declines of 1.7 points in May '87, 0.1 of a point in '86, 1.2 points in '85, 3.2 points in '84 and 2.3 points in '83. As for indies, the 1.1 point recent increase compares with a rise of 0.1 of a point last year, a drop of 0.4 of a point in '86, an increase of 0.6 of a point in '85, a rise of 1.2 points in '84 and an increase of 0.4 of a point in '83.

Independent rise

The number of independents overall, including specialty stations, has been rising steadily, as has the number of indies with viewing recorded by Arbitron. This has occurred despite the troubles some of the indies have had in paying off their debts, mostly for program expenses.

This past May, Arbitron listed 227 indies in the top 50 markets. This compares with 199 the previous May and 161 back in May '84. As for the more critical tally of indies with recorded viewing, there were 119 of these in the top 50 markets in May of this year, compared with 115 the year before and 97 in May '84.

There have even been increases in the tally of indies in the mature top 10 markets. The count of indies listed by Arbitron in this market group was 80 last May. This compares with 71 last year and 64 in May '84. That's a 13% increase since last year and a 25% increase in

four years. The increase in outlets with viewing recorded by Arbitron was much less. The numbers went from 34 stations in '84 to 39 last year and this year.

Erosion (or the lack of it) is an irregular matter and its dimensions can be exaggerated. For example, while 24 of the top 50 ADIs showed declines in broadcast viewing shares, 17 markets actually showed increases and another nine registered no change.

The obverse of this coin is that while indies showed rising shares on the average, with 31 markets recording increases, another 11 markets were down and eight showed no change.

Erosion, as noted, was more marked among the bigger markets this time around. The average for

the top 50 markets was a decline of 0.4 of a point, but the top 25 market average was down one point and for the top 10 markets the average was down 1.9 points.

Average affiliate shares per market in the top 10 ADIs were down 2.4 points, compared with 1.5 points for the top 50 markets, 2.2 points for the top 25 markets and 0.8 of a point for the second 25 markets.

In the top 10 markets, affiliate losses aggregated three points or more in four of the markets. The biggest loss was sustained by San Francisco, with a drop of seven points, KPIX being down 3 points and KGO-TV and KRON-TV down 2 points each. Both Detroit and Houston were down four points and New York and Boston

Top 10 affiliates in top 100 markets—early fringe

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

By ADI HH shares

New Orleans	WWL-TV(C)	43
* Jacksonville	WJXT(C)	41
* Knoxville	WBIR-TV(C)	40
Nashville	WSMV(N)	40
* Raleigh-Durham	WTVD(A)	40
Roanoke-Lynchburg	WDBJ(C)	40
* Baton Rouge	WBRZ(A)	39
* Birmingham	WVTM(N)	39
Memphis	WMC-TV(N)	38
* Springfield, Mo.	KYTV(N)	38

By ADI shares, women 25-54

* Baton Rouge	WBRZ(A)	48
New Orleans	WWL-TV(C)	46
* Knoxville	WBIR-TV(C)	44
* Birmingham	WVTM(N)	42
Nashville	WSMV(N)	42
* Raleigh-Durham	WTVD(A)	42
* Charlotte	WSOC-TV(A)	41
* Jacksonville	WJXT(C)	41
Roanoke-Lynchburg	WDBJ(C)	41
* Springfield, Mo.	KYTV(N)	41

Top 10 affiliates in top 100 markets—late news

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

By ADI HH Shares

Sioux Falls-Mitchell	KELO-TV(C)	57
New Orleans	WWL-TV(C)	49
* Springfield, Mo.	KYTV(N)	48
Lincoln-Hastings-Kearney	KOLN(C)	46
Roanoke-Lynchburg	WDBJ(C)	45
* Jacksonville	WJXT(C)	44
* Knoxville	WBIR-TV(C)	43
Albuquerque	KOAT-TV(A)	42
* Baton Rouge	WAFB-TV(C)	42
* Columbia, SC	WIS-TV(N)	42

By ADI shares, women 25-54

Sioux Falls-Mitchell	KELO-TV(C)	61
New Orleans	WWL-TV(C)	52
* Springfield, Mo.	KYTV(N)	50
Wilkes Barre-Scranton	WNEP-TV(A)	48
Albuquerque	KOAT-TV(A)	46
Roanoke-Lynchburg	WDBJ(C)	45
* Louisville	WHAS-TV(C)	44
* Baton Rouge	WAFB-TV(C)	43
Lexington	WKYT-TV(C)	43
* Birmingham	WVTM(N)	42
Lincoln-Hastings-Kearney	KOLN(C)	42

Source: Arbitron, May 1988. * Intermixed market

Latest sweep analysis shows affiliate shares down more than indies were up

Broadcast erosion in major markets eases in spring

By ALFRED J. JAFFE

The slow erosion of broadcast station shares that has been taking place in May in major markets eased up a little in the latest sweep compared with a year ago.

This is shown in the latest semi-annual analysis of local Arbitron TV reports by TV/RADIO AGE. These analyses, based on the top 50 ADIs, compute affiliate market shares as well as independent market shares in November and May on a household basis and have been published by the magazine for years.

Affiliate leaders by network, page 94

The analyses also lay out all Arbitron ADIs showing sign-on to sign-off trends over the past year and the latest data on two days parts. All TV stations with recorded viewing are included in the listings. (See listings following story.) In addition, lists of both leading affiliates and independents are developed (see rankings on this and the following two pages). On top of that, affiliates are ranked in each market on a sign-on to sign-off basis to determine how many leaders each network has.

It should be noted that the averaging of the top 50 market shares is done on an unweighted basis in order to show average market performance and thus is not a precise measure of overall audience.

What the analysis shows is that in the top 50 markets the average viewing share of broadcast stations—both affiliates and independents—was down in May about a

half point (0.42 of a point), compared with the year before.

This is less than the drops shown last November and last May. Last November the top 50 ADIs were down 1.3 share points and last May they were down 1.5 share points. While the latest figure doesn't appear to jibe with reports of serious erosion that have come from Nielsen reports, it should be kept in mind that the Nielsen data are mostly concerned with network viewing levels and most of those refer to primetime.

Enter people meter

In addition, it must be remembered that the Nielsen figures for the past season are the first "official" people meter numbers. Hence, it is widely assumed that some of the erosion shown is due to methodology since people meter numbers are being compared with meter-plus-diary data for the previous season.

In contrast, the Arbitron data is based on a mix of about a dozen markets with meter-plus-diary data and about three dozen markets with diary-only data. One

market went metered by Arbitron between the two May sweeps. That was Atlanta, where metering began in November. The result was a marked decline in affiliate shares for the market and a marked increase in independent station shares. This is the "normal" expectation when a market becomes metered.

The modest erosion in the top 50 ADIs recorded by the May Arbitrons hides the differing performance of affiliates and independents. That is to say, affiliates were down and indies were up.

But affiliates were down more than indies were up, so there was a net loss for broadcast stations. The drop for affiliates was a share point and a half per average market, a degree of loss more common than not in recent years. The average market gain for indies was a little over a point (1.1 points), a little better than usual in recent years.

Some other highlights of the TV/RADIO AGE analysis:

- The number of independents listed by Arbitron in the top 50 markets rose 41% since May 1984. The increase in the number of indies with recorded viewing rose almost 23%.

- Despite the commercial broadcast audience erosion in the major markets based on a May-to-May comparison, about half of the top 50 ADIs showed either an increased share or no change in share over the 12-month period.

- The affiliate erosion in the May-to-May comparison is more marked in the larger of the top 50 markets, particularly the top 10.

- The share of indies continues to be only slightly better in May (re-

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)	39	* Jacksonville	WJXT(C)	33
* Springfield, Mo.	KYTV(N)	38	* Knoxville	WBIR-TV(C)	33
Sioux Falls-Mitchell	KFLO-TV(C)	37	Roanoke-Lynchburg	WDBJ(C)	33
* Bristol-Kingsport-Johnson City:Tri-Cities	WCYB-TV(N)	36	Cedar Rapids	KWWL(N)	32
New Orleans	WWL-TV(C)	36	Waterloo-Dubuque		
* Burlington-Plattsburgh	WCAX-TV(C)	34	St. Louis	KSDK(N)	32

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* Intermixed market

TV station shares, May 1988, all Arbitron ADIs

Shares of commercial stations ranked within markets by sign-on to sign-off household shares. Markets ranked by Arbitron TV household totals, January 1, 1988.

	Mon-Sun, Sign-on/sign-off Households				M-F 4-7:30 p		M-F 11-11:30 p	
	M '88	F '88	N '87	M '87	W	M	W	M
New York (1)								
WABC-TV/A	20	24	20	19	27	24	21	16
WNBC-TV/N	16	15	18	18	8	6	21	19
WCBS-TV/C	15	14	17	17	12	12	18	16
WNYW/I	13	13	12	13	15	18	9	13
WWOR-TV/I	10	8	8	9	8	12	6	6
WPIX/I	9	9	9	11	8	6	3	6
WXTV/I	2	2	2	2	4	—	3	—
WNJU/I	2	2	2	2	—	—	—	—

	Mon-Sun, Sign-on/sign-off Households				M-F 4-7:30 p		M-F 11-11:30 p	
	M '88	F '88	N '87	M '87	W	M	W	M
Los Angeles (2)								
KABC-TV/A	18	22	19	18	17	16	26	20
KNBC-TV/N	16	16	17	16	10	8	23	20
KCBS-TV/C	13	13	14	13	10	12	16	13
KTLA/I	10	10	11	10	10	8	13	13
KCOP/I	10	10	11	11	10	8	3	7
KTTV/I	9	10	9	10	10	12	—	3
KHJ-TV/I	7	6	6	6	10	8	3	3
KMEX-TV/I	4	5	4	5	7	4	3	3
KVEA-TV/I	—	2	2	2	3	4	3	3

	Mon-Sun, Sign-on/sign-off Households				M-F 4-7:30 p		M-F 11-11:30 p	
	M '88	F '88	N '87	M '87	W	M	W	M
Chicago (3)								
WLS-TV/A	23	29	25	25	27	21	27	23
WMAO-TV/N	18	17	18	17	9	7	29	27
WBMM-TV/C	15	14	16	13	14	14	19	16
WGN-TV/I	14	12	12	16	14	14	6	14
WFLD/I	9	10	11	10	14	7	6	7
WPWR-TV/I	5	4	5	3	5	7	2	2
WGBO-TV/I	3	3	3	3	—	—	2	—

	Mon-Sun, Sign-on/sign-off Households				M-F 4-7:30 p		M-F 11-11:30 p	
	M '88	F '88	N '87	M '87	W	M	W	M
Philadelphia (4)								
WPVI-TV/A	25	28	24	25	34	32	28	30
KYW-TV/N	18	17	18	19	10	14	22	19
WCAU-TV/C	16	15	18	17	10	9	22	16
WTAF-TV/I	9	9	9	8	7	9	3	8
WPHL-TV/I	5	5	6	6	7	5	—	3
WGBS-TV/I	5	4	5	6	3	—	3	3

	Mon-Sun, Sign-on/sign-off Households				M-F 4-7:30 p		M-F 11-11:30 p	
	M '88	F '88	N '87	M '87	W	M	W	M
San Francisco (5)								
KGO-TV/A	17	21	16	19	17	14	18	16
KRON-TV/N	16	15	18	18	13	14	14	16
KPIX/C	15	15	18	18	13	9	21	16
KTVU/I	13	11	11	12	13	9	11	12
KBHK-TV/I	7	7	8	7	8	5	4	8
KOFY-TV/I	5	5	6	5	4	5	4	4
KICU-TV/I	3	3	3	3	4	5	—	—
KDTV/I	3	3	3	2	4	5	—	—

	Mon-Sun, Sign-on/sign-off Households				M-F 4-7:30 p		M-F 11-11:30 p	
	M '88	F '88	N '87	M '87	W	M	W	M
Boston (6)								
WBZ-TV/N	20	19	22	22	15	14	27	21
WCVB-TV/A	18	23	19	17	31	24	23	21
WNEV-TV/C	14	14	15	16	12	10	17	9
WSBK-TV/I	7	5	4	6	8	5	10	15
WLVI-TV/I	5	6	6	5	4	—	—	3
WFXT/I	5	4	4	4	4	5	—	—
WQTV/I	3	3	2	2	4	—	—	—
* WMUR-TV/A	2	2	—	2	4	—	—	—

* Located in Manchester, N.H.

	Mon-Sun, Sign-on/sign-off Households				M-F 4-7:30 p		M-F 11-11:30 p	
	M '88	F '88	N '87	M '87	W	M	W	M
Detroit (7)								
WDIV/N	23	22	24	24	15	15	23	23
WXYZ-TV/A	21	24	22	23	30	25	26	23
WJBK-TV/C	16	16	18	17	11	10	15	11
WKBD/I	13	13	11	12	19	15	10	17
WXON/I	9	10	9	8	7	10	8	6

	Mon-Sun, Sign-on/sign-off Households				M-F 4-7:30 p		M-F 11-11:30 p	
	M '88	F '88	N '87	M '87	W	M	W	M
Dallas-Ft. Worth (8)								
WFAA-TV/A	21	24	20	19	20	31	25	28
KDFW-TV/C	18	17	20	19	15	19	20	15
KXAS-TV/N	16	17	19	17	12	19	17	17
KTVT/I	11	11	11	9	8	6	9	13
KDAF/I	7	6	5	5	8	6	4	4
KTXA-TV/I	6	6	6	7	4	6	4	4
KXTX-TV/I	5	6	6	6	4	6	—	—
KDFI-TV/I	4	4	3	4	—	—	4	4

	Mon-Sun, Sign-on/sign-off Households				M-F 4-7:30 p		M-F 11-11:30 p	
	M '88	F '88	N '87	M '87	W	M	W	M
Washington (9)								
WUSA/C	20	20	22	20	21	17	24	22
WJLA-TV/A	19	23	20	20	21	17	17	19
WTTG/I	18	17	18	17	13	11	17	11
WRC-TV/N	15	15	15	15	8	11	24	22
WDCA-TV/I	6	6	6	5	8	6	3	4

	Mon-Sun, Sign-on/sign-off Households				M-F 4-7:30 p		M-F 11-11:30 p	
	M '88	F '88	N '87	M '87	W	M	W	M
Houston (10)								
KTRK-TV/A	24	28	25	25	23	35	37	33
KHOU-TV/C	15	15	16	16	15	12	15	11
KPRC-TV/N	14	15	17	16	15	12	13	13
KRIV/I	9	10	10	10	12	6	4	4
KTXH/I	9	9	10	10	8	6	7	7
KHTV/I	7	6	7	8	4	6	7	7
KXLN-TV/I	4	3	3	—	4	6	2	2

	Mon-Sun, Sign-on/sign-off Households				M-F 4-7:30 p		M-F 11-11:30 p	
	M '88	F '88	N '87	M '87	W	M	W	M
Cleveland (11)								
WEWS/A	23	27	23	24	29	25	23	23
WJW-TV/C	21	20	20	20	21	25	31	29
WKYC-TV/N	17	16	20	16	11	10	18	17
WUAB/I	11	10	10	10	11	15	5	9
WOIO/I	8	8	8	7	7	5	3	6
WAKC-TV/A	2	2	2	2	—	—	—	—

	Mon-Sun, Sign-on/sign-off Households				M-F 4-7:30 p		M-F 11-11:30 p	
	M '88	F '88	N '87	M '87	W	M	W	M
Minneapolis-St. Paul (12)								
WCCO-TV/C	24	24	26	25	21	20	25	19
KSTP-TV/A	20	28	21	21	36	20	20	21
KARE/N	20	17	21	20	14	20	38	36
KMSP-TV/I	15	12	11	12	14	10	8	10
KITN/I	4	4	4	3	—	10	5	2

	Mon-Sun, Sign-on/sign-off Households				M-F 4-7:30 p		M-F 11-11:30 p	
	M '88	F '88	N '87	M '87	W	M	W	M
Atlanta (13)								
WXIA-TV/N	21	22	23	NA	17	19	24	25
WSB-TV/A	20	22	19	NA	30	24	24	19
WAGA-TV/C	18	17	19	NA	13	14	22	19
WTBS/I	12	12	11	NA	7	10	2	8
WATL/I	8	8	8	NA	7	10	7	6
WGNX/I	8	9	9	NA	3	5	2	3

	Mon-Sun, Sign-on/sign-off Households				M-F 4-7:30 p		M-F 11-11:30 p	
	M '88	F '88	N '87	M '87	W	M	W	M
Tampa-St. Petersburg (14)								
WXFL/N	24	23	23	22	22	21	21	22
WTVT/C	23	22	26	26	22	21	21	22
WTSP-TV/A	19	22	19	22	22	21	25	22
WTOG/I	5	6	6	6	9	11	4	4
WFTS/I	5	5	5	5	4	5	4	4
* WWSB/A	3	4	3	—	4	5	4	4

* Located in Sarasota-Bradenton, FL

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(Continued on page 86)

went down three points. Chicago was the only top 10 market where the affiliate share was up and there it was only up one point.

On the other hand, top 10 market independents averaged an increase of half a point per market, that modest increase reflecting the fact that all top four ADIs showed share declines among the indies. Three of the four were down one point but Los Angeles was down four, half of that due to the fact that KVEA-TV did not show up in the May sweep in the sign-on to sign-off household figures (though the station did show up in other demos and in day-part figures).

Despite the net erosion over the years, broadcast viewing shares in the top 50 ADIs still represents a substantial portion of the total. In May, the net share of affiliates and indies was an average of 78.7, down from 81.9 in 1984—not exactly a precipitous drop.

Even among affiliates alone, the drop since '84 was not what one would call precipitous. The average market viewing share of affiliates in the top 50 ADIs this past May was 62.6. In '84, it was 67.3.

The affiliates are not so robust in the really big markets, however. The TV/RADIO AGE analysis of the top 10 shows the affiliates average a market share of 53.7. This is down from 70.5 back in '81, a 23.8% drop. As for independents, during that seven-year span, their share in the top 10 markets rose from 22.5 to 28.5.

Network leaders

Despite the rise of NBC in primetime, CBS had more leaders in the competitive markets (where each network has a primary affiliate). That is, until the May sweep this year.

The latest sweep analysis shows NBC with 71 leaders, including nine ties, vs. 64 for CBS, with six ties, and ABC with 31 and five ties. The ratio of leading affiliates for each network was, respectively, 45.5, 41.0 and 19.9%. During May, a year ago, the comparable figures were 38.4, 45.7 and 23.2%.

ABC remains strong in the top 10 markets with eight leaders, including one tie, and it holds up pretty well in the top 50 with 17 leaders,

In the top 50 markets, the average viewing share of broadcast stations—both affiliates and independents—was down in May about a half point, compared with the year before.

the same number as CBS. But NBC had 22 leaders in the top 50.

And in primetime, the NBC lead is firm. An analysis of the May sweep by NBC itself, comparing average households delivered in all markets, shows NBC increasing its lead. This was true in the local Nielsen (NSI) tally, as well as that of Arbitron.

The Arbitron numbers, covering 222 markets, show NBC up 6% in primetime households over May of

'87. ABC was also up 6%, but CBS was down 5%. Delivered households (in thousands) were as follows: NBC, 13,447; CBS, 11,132, and ABC, 10,429.

The NSI primetime percentage changes vs. a year ago—covering 224 markets—were almost identical to those coming out of Arbitron. NBC was up 5%, ABC up 6% and CBS down 5%. Delivered households (in thousands): NBC, 14,121; CBS, 11,739, and ABC, 10,778. □

Top 5 independents—total day

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

By ADI HH shares

Washington	WTTG	18	Chicago	WGN-TV	14
Las Vegas	KVVU-TV	17	Fresno-Visalia	KMPH-TV	14
Boise	KTRV	15			
Minneapolis-St. Paul	KMSP-TV	15			

Top 5 independents—early fringe

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

By ADI HH shares

Omaha	KPTM	21	Omaha	KPTM	24
Washington	WTTG	20	Boise	KTRV	19
Boise	KTRV	19	Detroit	WKBD	19
Detroit	WKBD	19	Fresno-Visalia	KMPH-TV	16
Las Vegas	KVVU-TV	19	Las Vegas	KVVU-TV	16

By ADI shares, women 25–54

Top 5 independents—late news

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

By ADI HH shares

Washington	WTTG	17	Washington	WTTG	17
Los Angeles	KTLA	15	Omaha	KPTM	16
Phoenix	KPHO-TV	14	Ft. Myers-Naples	WFTX	14
Detroit	WKBD	13	Los Angeles	KTLA	13
San Francisco	KTVU	13	Phoenix	KPHO-TV	13

Source: Arbitron, May 1988. All markets.

Programming

Consortium chooses initial specials; umbrella titled 'American Expose'

A two-hour program on the assassination of President Kennedy and a show on terrorism will be the first two specials to be carried by a station consortium formed back in February (TV/RADIO AGE, March 7), it's been learned. The shows are expected to cost a total of \$3 million.

According to an authoritative source, the opening special, which is scheduled for airing in early November, is called *Who Murdered JFK?* It presents months of careful evaluation by the station groups involved in the ad-hoc network partnership. These are Chris Craft/United Television, Gaylord Broadcasting, Westinghouse Broadcasting and MCA Broadcasting, which represent a base coverage of more than 25% of the U.S.

The specials are two of four to be aired by the consortium under the umbrella title of *American Expose*, *Live With Jack Anderson*. Orbis



Leslie Caron is one of the stars in Harmony Gold's "The Man Who Lived at the Ritz," one of the miniseries chosen by the station consortium.

Communications has been named syndicator of the specials, which will be sold on a barter split of 12 minutes national and 12 for local sale, according to the source. Each two-hour program will be shown on a quarterly basis, it's understood.

Saban Productions has begun shooting on *JFK*, and the show is being produced in association with the team of Malcolm Barbour and John Langley, whose work includes

"There's a lot of communication and collective thinking on what the projects should be."

the five Geraldo Rivera specials. *JFK* is based on facts told to the journalist by a underworld figure involved in an alleged plot to kill Kennedy.

Seed money. Saban has put up the seed money for the four projects and is understood to have pitched the consortium on carrying the shows after lining up Anderson and the Barbour/Langley team. Orbis was brought into the fold by Saban as well. Orbis will handle the U.S. distribution, and Saban International will do likewise for the overseas marketplace.

The "packaging" concept of getting all parties together before launch is part of Saban's overall business methodology.

As previously announced, the consortium has signed to air two miniseries from Harmony Gold: *King of the Olympics: The Lives and Loves of Avery Brundage*, set for an Aug. 15-Sept. 15 window, and *The Man Who Lived at the Ritz*, whose window is Oct. 15 through Dec. 10. Both are four-hour miniseries, being sold via cash-plus-barter by HG, going under the Harmony Premiere Network umbrella.

The concept of an ad-hoc network being formed by the consortium was derided initially by skeptics who believed that an agreement would not be reached on a

specific product because of the diversity of the groups. However, Lawrence Fraiberg, president of MCA Broadcasting, says the consortium people talked among themselves initially "and had good chemistry, although all of us don't have identical interests." For example, he notes, Westinghouse has all affiliated stations and is limited in doing certain things, the Chris Craft/United owns a few affiliates, and the Gaylord group is comprised of independents.

Large respect. "But there is a large degree of respect for each other and no one seems to be attempting to dominate or hog anything. There's a lot of communication and collective thinking on what the projects should be." Fraiberg continues that he and two other consortium executives went to England to explore projects some weeks back. The others were Evan Thompson, president, broadcast division at Chris Craft/United, and Westinghouse's George Moynihan, senior vice president of the TV group.

"We have since explored a variety of things and settled on some," he says. One of the "rules" set by the consortium, according to Fraiberg, is to keep miniseries projects limited to four hours in length to accommodate Westinghouse's scheduling. Also, the consortium has looked at event programming. "We had producers come to us and have met with them in various places such as Los Angeles and Dallas—**Robert Sobel**

Columbia barter movies on streak

Columbia Pictures Television's *Columbia Night at the Movies* has averaged a national cume rating of 10.1 over the five years since it was introduced. It's latest title, *Critters*, continued the streak during its April 28-May 25 window, by racking a cume rating average of 10, making it the No. 1 barter film network and the only barter film network to achieve double-digit figures.

Critters cleared in more than 133 markets and in 80% of the U.S., where it equaled or bested station's 1987 time period performance.

Viewpoints

Mark Foster



Chairman, The Microband Cos., in a speech before the New York Chapter of the National Academy of Television Arts and Sciences. Microband operates multichannel MDS ("wireless cable") systems in New York, Washington and Detroit. It has fought to obtain cable program services and now has most of them, reportedly paying substantially more than cable operators.

'Wireless cable' operators plus telephone companies vs. 'cable monopoly'

With the extraordinary vision and financial assistance of TA Associates, the largest venture capital firm in the communications business, and with the support of Drexel Burnham Lambert, New York Life Insurance Company and Barclays American Bank, Microband recently completed a two-part \$125 million financing to be used, in part, to construct and operate our systems.

That says something about wireless cable. And if the meaning escapes the cable monopoly, let me explain: It means that wireless cable is a service that will not be denied and that quite a few people in Washington and on Wall Street believe in us—the public wants our product—and we are hooking up subscribers every day.

We have come a long way. But when we conceived of wireless cable some seven years ago, we had no idea of the pressures the cable monopoly would apply to thwart us. My partner, Don Franco, and I knew that we had identified an unfilled segment of the marketplace: a segment which wireless cable could easily serve.

Our goal was, then as it is today, to offer the consumer a cable alternative that:

- provided the programs they wanted to watch;
- at attractive prices; and,
- with superior technology.

The program comes first

But we recognized that the consumer buys the program on the screen, not the technology that get it there. In order to accomplish our goal, we had to convince the FCC to dramatically alter its rules and policies.

We realized that coaxial cable was not inherently superior to broadcast technology and that, in fact, had government regulations given broadcasters 10 chan-

nels instead of just one, there probably would be no cable television today, except in rural areas. We also helped the FCC reallocate a new broadcast band in the 2 GHz super high frequency range, above UHF. This made an additional 33 new television channels available in each market.

We showed the FCC that one distributor of multiple broadcast channels would, in fact, be the equivalent of a cable system, because it could be programmed like a cable system. Since broadcasting licenses are issued one to a market, each licensee tries to maximize profits by obtaining the largest share of audience. But this means all channels look alike; witness the morning shows on the networks. However, with one distributor of ten channels, each channel would have a distinct character. Thus, a cable system lineup.

In New York City alone, Microband provides employment for about 300 persons. We are contributing to the city's economy by paying tax dollars, and we deliver educational programming directly to many schools. We are making a major contribution, but more importantly, we're providing a service that we believe the public wants; we offer a good choice.

Now let's turn to the future of wireless cable.

Wireless cable has generated considerable global appeal. We are being contacted regularly by representatives of many countries around the world who believe that wireless cable makes far more sense than coaxial cable in their areas. After all, who's going to dig up the streets of Athens, Rome and Paris when our better alternative is available.

Just the other day, we were told that wireless cable licenses are being issued throughout Ireland, where the government believes it may be the video delivery system of choice over both cable and DBS. Just behind them is Sweden, Great Britain, Australia, New Zealand and Israel.

Telco involvement

There is increasing discussion in Washington that the telephone companies should be allowed to deliver video programs, along with voice and data, over existing or enhanced telephone lines. Both the FCC and NTIA have called for serious consideration of telco involvement.

We embrace that idea. We believe that wireless cable and the telephone companies should work together to bring video programming and voice and data communications into the home—especially into the hundreds of thousands of multiple dwelling units which could be ideally served by wireless cable and a telco.

Americans have always been fascinated with new technology, whether it be the computer chip or satellite communications or fiber optics of the future. Yet, good old broadcast television is still the simplest and least expensive way to deliver a television signal. VHF, UHF and SHF can accommodate high-definition television and can be linked with return telephone lines to provide a wide range of transactional services.

AT&T and local telcos already offer ANI transaction service for pay-per-view and for some videotex type services. We believe wireless cable makes sense as the telcos seek a video path into the home.

in Nielsen share, which is "still big" and ahead of anything its rivals can mount for now, he adds.

Of the three questionable veterans, Paul Schulman of Paul Schulman Co., feels *Ties* is the most doubtful. By fall '89, he says "losing *Family Ties* won't be a major blow, but *Cosby* would, especially if *Different World* doesn't improve this season."

If, however, *World* does "get into the groove it couldn't get into last season," Schulman says, "then NBC won't need *Cosby*. But it would have to be a different show [in content] than it is now to lead off the night."

Should *Dear John* take off in its secure Thursday hammock slot this fall, Schulman adds, that sitcom "could go into Sunday at 8 in fall of '89."

Talking to *Cosby*. Although Bill *Cosby* said at the NBC fall presentation to the ad community that the 1988-89 season is "supposed to be our last," Tartikoff later said he is optimistic that "we can convince him" to continue past spring 1989. No formal talks have yet begun, however.

When unveiling ABC's slate, Brandon Stoddard, ABC's programming boss, felt its youth-oriented Thursday opener, *Knightwatch*, had a chance to chip away at "the powerhouse but aging *Cosby Show*."

Even with *Cosby*, NBC's Thursday night share this fall will dip from 54% last fall to 49%, according to Joel Segal, executive vice president and director of national

broadcast at McCann-Erickson Worldwide.

The NBC programmer, however, maintains that his Thursday and Sunday slates will continue to dominate while also bolstering two fledglings, *Dear John* on Thursday and *Day by Day* on Sunday. Moreover, the latter will have the added booster shot of crossover episodes with *Family Ties*, he indicated. The fact that *Ties* and *Day* have the same producer, Gary Gold-

berg's UBU Productions, was the main reason he chose that show for a fall start over *My Two Dads*.

In hope of taking CBS' "last stronghold," Sunday night, Tartikoff said *Ties*' final season will take "a milestone approach" in the storylines of its main characters. For instance, Michael J. Fox's and Justine Bateman's Alex and Malloy will move to New York for three or four episodes, looking for jobs.

—Jim Forkan

Telemundo, Univision vie for youth with new music programming

With Hispanic-American acts from Gloria Estefan and Miami Sound Machine to Los Lobos and Lisa Lisa & Cult Jam climbing the U.S. hit charts, it's not surprising to find the Spanish-language Univision and Telemundo TV networks slating contemporary music-video series.

Both networks began their youth-appeal weekend shows in July—Univision's *Tu Musica*, a weekly half-hour, and Telemundo's *MTV Internacional*, a weekly hour produced by MTV Networks. Both are repeated later in the same weekend. The former airs Saturdays at 5:30 p.m. (ET) and is repeated five hours later, while the latter runs Fridays at 9 p.m. with an encore Saturdays at 6 p.m.

Both fast-paced shows offer a mix of videos and interviews. Early on, Telemundo's *MTV* series, shot in New York, included interviews and music clips with two top Latino acts, Miguel Bose and Soda Stereo,



"MTV Internacional" with Daisy Fuentes and Eddie Trucco

the latter an Argentinian trio, plus "an exclusive interview, in Spanish, with Debbie Gibson," the American 16-year-old hit maker, about why she chose to study Spanish in college. Still others on Telemundo's series included Emmanuel "Jellybean" Benitez (Madonna's producer) and Nia Peeples with a "Club MTV" segment.

The target audience is 12 to 34, according to Telemundo, whose VJs are Daisy Fuentes, the former weatherperson at its New York station, WNJU-TV, and Eddie Trucco, an actor.

Ad interest. The series sparked considerable interest in the advertising community, says Henry Silverman, Telemundo Group president/CEO, adding, "Between local, national spot and network, it's sold out." The major sponsors are Pepsi-Cola and Anheuser-Busch's Budweiser, he adds.

Confident the series will be equally well received by the viewers, Silverman says, "We would like

Can Ol' Man *Cosby* keep rollin'?

Is *The Cosby Show* showing its age? The comedy has been the No. 1 network show only once since May, and then in a tie with *A Different World*.

Though rivals feel it's showing signs of getting tired, sources at agencies felt the slippage owed more to more people staying outdoors longer in the early evening hours of the hotter spring and summer months.

Cosby, which ranked No. 2 in the May sweeps to *World*, saw its last original episode outscored by CBS' *Magnum, P.I.* finale in the week ended May 1.

Subsequently, its repeats were outpointed by *Cheers* six times since May, *Night Court* five times, *Different World* four times and twice apiece by two NBC *Perry Mason* movies and CBS' NBA finals. CBS' *60 Minutes*, NBC's movie pilot *Nightingales* and ABC's All-Star game also managed to score better than *Cosby* during July.

Shaky status of NBC's pillars seen as changing primetime ratings race

There could be two or three crucial gaps in NBC-TV's fall 1989 schedule, gaps that could tighten that season's ratings race considerably, according to a consensus from ad agency buyers.

Whether those openings occur will depend on how successful Brandon Tartikoff, NBC Entertainment president, is in convincing the producers and stars to continue *The Cosby Show*, *Family Ties* and *Cheers*. *Cosby* is the cornerstone of its Thursday lineup, which in turn leads NBC's weekly Nielsen ratings juggernaut. *Ties* is the anchor of its Sunday roster and has narrowed the Sunday race.

NBC's losing *Cosby* "would help the other guys substantially," says Mel Conner, senior vice president and director of network operations at Saatchi & Saatchi DFS Compton. "I don't think there are standby shows to fill those shoes." Moreover, he says, "I don't think *Different World* can move in and carry the night" the way *Cosby* has been doing.

Lays foundation. Because NBC has "nothing in development to replace" those shows, Conner feels NBC was "smart to start rebuilding this season instead of next." *Dear John* will likely join NBC's list of hits this fall, but it is not what he would call "a big-audience show."

Even though NBC's potential problems "certainly give the other guys an opportunity," Conner says, "they still have to come up with something crackerjack to make a difference."

As Jon Mandel, vice president and associate media director, Grey Advertising, sees it, *Cosby*, *Ties* and *Cheers* are "all pretty much gone" come fall '89. "NBC's got some problems this year [too], and if they don't turn those problems around this year, we could have a closer race this year." Then in fall 1989, "without those major shows, NBC could have extra bad problems and come in second to ABC."

Mike Drexler, executive vice president and national media director, Bozell, Jacobs, Kenyon &



Will it return in fall '89?
That's question agencies are asking about "Cosby."

Eckhardt, feels that "the picture could change but certainly not dramatically" without *Cosby* and the others, because there is "no solid strength from either ABC or CBS." The only way to "make a dent" against NBC's Thursday especially would be to program stronger shows, "and no doubt ABC and CBS would do so without *Cosby* there," he adds.

Tom Winner, senior vice president and director of broadcast media operations, William Esty Co., stressing that it is by no means certain that those series will be gone in fall '89, guesses that if *Cosby* were, NBC would advance *Different World* to the leadoff position and insert another newcomer between that and *Cheers*. "NBC would suffer, no doubt," but *World* nonetheless should score in "the high 30s"

SFM hits Nielsen on people meter, delays 'Zoo' hour and goes to PBS

SFM Entertainment, citing questionable Nielsen people meter methodology, has delayed the production of a one-hour version of *Zoobilee Zoo* and is taking its present half-hour syndicated series to the Public Broadcasting System. In addition, according to Stanley Moger, president of SFM, the company is planning to make distribution its primary business, rather than function as producer/distributor, mostly because of Nielsen meters and their effect on the kids' syndication marketplace.

For example, in the case of *Care Bears*, off-network syndicated kids' show being offered for the fall, SFM is acting solely as distributor. Moger says, "I was hired for a fee to clear the show. My income in that case doesn't depend on the ratings. We have good stations for *Care Bears*, representing well over 75% of the country, and we are pushing close to 80%."

Regarding *Zoobilee Zoo*, Moger is telling one and all about his concern with the Nielsen people meters, which he feels underdeliver the kid audience. In a letter to station executives who have agreed to clear the one-hour *Zoo* and to half-hour *Zoo* licensees, Moger notes that the *Zoo* hour production is being held up for the 1988-89 season, mostly because of Nielsen.

The letter, in part states, "While *Zoobilee Zoo* has established a strong and loyal audience, the ratings have been relatively low, due in no small part to the Nielsen people meter system, which admittedly has not been able to measure accurately the number of children watching television. We hope that in a reasonable period of time the Nielsen system will be sufficiently corrected so as to more accurately reflect the size of the American children's TV audience. "For the immediate future, we have decided to continue serving our ever growing loyal audience by offering the existing *Zoobilee Zoo* programs on a strip or half-hour basis to the Public Broadcasting System. This offer will extend through the 1988-89 season."

The letter also notes that Hallmark is considering producing a *Zoobilee Zoo Hour*, to be available for the 1989-90 season, "assuming that by that time the audience measurement system and commercial salability will justify such an investment."

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Hispanics lag as U.S. TV stars

Hispanics may be the fastest growing U.S. minority but they have yet to catch on in a major way on the Big 3 networks' primetime TV schedules.

Hit series with a Latino star are few and far between: NBC's *Chico and the Man* with Freddie Prinz and ABC's *Fantasy Island* with Ricardo Montalban in the 1970s, and today's *Miami Vice* with Edward James Olmos and *L.A. Law* with Jimmy Smits, both on NBC.

Other series with Spanish leads have not fared so well. Last season, ABC's *I Married Dora* averaged an anemic 18 Nielsen share while CBS' *Trial and Error* got an abysmal 9 share; both sitcoms were axed.

ABC also ordered *Juarez* as a one-hour dramatic series that was to bow last January but then was aborted due to "creative differences" with the producer. The pilot aired late last May to a mere 12 share, ranking as one of the lowest ratings draws of that month.

These poor showings have a lot to do with Spanish families having little presence in Nielsen's meter samples, Hispanic and Anglo broadcasters contend. Usually that is by choice, as the ratings companies note. The weak results also owe to tough scheduling, a lack of promotion and sometimes medio-

cre writing, some agency buyers say.

Pilots burned off in the summer doldrums include at least two with Hispanic actors: *Fort Figueroa*, which ran on CBS' *Summer Playhouse*, a package of busted pilots, on Aug. 2; and NBC's *The Cheech Show*, whose original two-shot test on July 29 and Aug. 5 was shelved.

Latin presence will be slightly lower in 1988-89. This fall, ABC's *Knightwatch* will include Hispanics like Benjamin Bratt, who starred in *Juarez*, but that series has the unenviable task of opposing *The Cosby Show*. A Martinez is a regular on NBC's *Santa Barbara*, a soap struggling in the lower half of the daytime Nielsen ratings chart.

Smits, the most visible Hispanic thanks to his high-rated *L.A. Law*, also will star in an NBC movie called *Glitz*. Loni Anderson, also of Hispanic heritage, is due in another NBC movie, *Leave Her to Heaven*.

But Rita Moreno, who was to costar with Paul Dooley in NBC's original *Empty Nest* premise, was dropped when that sitcom was completely overhauled months ago because the pilot didn't please NBC. "It was embarrassing," as one agency exec put it. Instead, it will bow this fall with Richard Mulligan as a widower.

Ad exec cites cable plusses over webs

"Today, cable often has more to sell than the broadcast networks," says Bart McHugh, senior vice president, director, national radio/TV programming for DDB Needham New York.

That extra, he says, is "the added value the broadcast networks used to bring with their programs that goes beyond just the show and the time slot. And at the rate the cable networks are going, the broadcast people may be forced to start bringing those values back with them pretty soon."

McHugh says he's talking about "special programming mixes like the combination running for AMTRAK on the Discovery Channel this month. We placed two client-supplied half hours: *The Majesty of America* and *Just Off Main*

Street, along with a lot of lead-in and lead-out spots calling viewer attention to the travel shows themselves."

He says each of the half hours ran three times during one week on consecutive weeks, once in each of three dayparts, including prime-time and late night. The infomercials for AMTRAK in the programs were isolated, which, McHugh says, "We see as a major plus, considering the general clutter most TV commercials are caught up in."

Building frequency. He adds that on top of this, "We were able to build up to and lead out of each of these program appearances with a total of 80 90-second and two-minute 'destination vignettes.' A combination like this should give you a

to expand it" later on, "but I suspect MTV [Networks] may have other ideas." The series, which replaced older-skewing novelas, is committed through year's end on the 23 Telemundo network stations, including the five owned outlets.

The MTV show was the first U.S.-produced music video program announced for the Spanish-speaking audience here (in early June)—but Univision's *Tu Musica* got on the air first, a week ahead of *MTV Internacional*, perhaps a hint of the battles to come over exclusive interviews and video clips.

According to Sara Levinson, executive vice president, new business at MTV Networks, its series "encapsulates the best of MTV into an hour-long format" that not only exposes Latino acts in the U.S. but Anglo performers to Hispanic viewers here and in Latin American countries.

Univision's *Tu Musica* also is a "crossover show," similar to those in the Anglo or general market but designed for Hispanics. As described by Rosita Peru, vice president of programming, Univision's entry—produced in Los Angeles and hosted by Yolanda Miro—will present the latest hits by American and Latin artists, plus interviews, profiles, segments on pop music history and updates on hit charts and concert schedules.

Univision officials were unavailable at presstime to discuss the initial ad sales for *Tu Musica*.

Late night. Another newly begun series is *Mala Noche . . . No*, a late night talk show. Airing Mondays through Fridays at 11 p.m., the series is hosted by Veronica Castro, Mexican film and TV actress. This nightly one-hour show will offer interviews, contests and performances by such Hispanic acts as Flans, Yuri, Olga Guillot, Alberto Vasquez and Pandora, says Peru.

Music also will figure prominently in Univision's batch of specials due in 1989, including the *Latin Music Awards*, *The International Salsa Festival* and specials starring El Puma, Jose Luis Rodriguez, Valeria Lynch and Pimpenela, the latter a brother/sister act.

Still other specials on Univision's agenda, its execs disclose,

are: the *Rose Bowl Parade* from Pasadena, Calif., and *Fiesta Calle Ocho* from Miami in early 1989, followed by the *Miss Venezuela* and *Miss South America* beauty pageants, a special starring actor/comedian Cantinflas and a fashion special focusing on Hispanic designers. Seasonal shows will include Mother's Day and Christmas specials, they added.

MTV Network joins ASTA

MTV Networks, which recently began selling its first outside program, *Superboy*, Viacom Enterprises, has joined the Advertiser

Syndicated Television Association. Russ Naiman, vice president syndication sales at MTV, says that the pick up of *Superboy*, which is scheduled for a fall debut, led to the decision to join ASTA.

Another factor cited by Naiman was ASTA's research activities, "especially in the kid/people meter controversy." MTV, which along with Viacom Enterprises, is a division of Viacom International, sells the ad time for *Double Dare* and *Finders Keepers* in syndication. Both shows originated on Nickelodeon, one of four cable services run by MTV.

Viacom is an associate member of ASTA, which accounts for 96% of barter billings.

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TV Macon. The list includes 45 affiliates, of which six are NBC, nine are CBS and 30 are ABC. The remaining are top independent stations, according to WB.

Syndicast Services' D.C. Follies has been renewed in nine of the top 10 markets as well as a number of other markets. Top 10 outlets include, WWOR—TV New York, KABC-TV Los Angeles, WMAQ-TV Chicago, KXW-TV Philadelphia, WLVI-TV Boston and WXYZ-TV Detroit. Clearances total 75% of the country.

More than 120 markets are set to air **World Events Productions' Denver, the Last Dinosaur**, weekly half-hour series to debut in the fall. Included are stations from among the following groups: Fox, United-Chris Craft, Gaylord, TVX and Gannett. Network affiliates are NBC, 19 stations; CBS, 14 and ABC, six.

Tribune Entertainment's Nadia, two-hour made-for-TV movie, has cleared more than 150 markets, representing nearly 95% coverage. The movie originally aired in 1984, and the repeat is scheduled for airing between Aug. 15 and Sept. 18.

Viacom Enterprises has acquired the U.S. and Canadian rights to *The Burbs*, starring Tom Hanks, Carrie Fisher and Bruce Dern. *Burbs* is a comic tale about a week in the life of a suburban father.

Peregrine Film Distribution's The Spectacular World of Guinness Records has reached 85 markets in second-year renewals, including 17 of the top 20. Twenty-six new episodes are planned for the coming season, bringing the total to 52. Clearance list includes the newcomer WNBC-TV New York. Top 20 renewals are KNBC-TV Los Angeles, WFLD-TV Chicago, KGO-TV San Francisco, WBZ-TV Boston, WDIV-TV Detroit and KDFW-TV Dallas.

Fox/Lorber has added WUSA-TV Washington, WCCO-TV Minneapolis, WSB-TV Atlanta, WDSU-TV New Orleans and KXAS-TV Dallas to its *The Dr. Fad Show* lineup. CBS-owned stations also cleared the show.

Zooming in on people

Perry Simon has become senior vice president, NBC Entertainment, a new position. The Burbank-based Simon was vice president of drama programs.

George Paris and **Melvyn B. Smith** have been named to direct increased activity in TV development at Tribune Entertainment. Paris, former NBC manager/daytime programs, has been named vice president, programming at Tribune's new West Coast office.



Melvyn B. Smith

Smith, vice president, programming, Tribune Broadcasting, becomes Tribune Entertainment vice president, programming, in Chicago. Paris was previously vice president of syndicated programs at 20th Century Fox. Smith joined TBC as director of program services in January 1983.

Julie Blum has been promoted to manager, advertising and promotion, syndication, at Columbia Pic-

tures Television. Blum has been coordinator, advertising and promotion. Before joining Columbia, Blum was film coordinator at Embassy Telecommunications.

Tom Cerio has been promoted to senior vice president, national sales manager, and **Jerry Jameson** has been elevated to manager, western division sales, at Orion Television Syndicated. Cerio joined Orion in 1981 as northeast account executive and was named vice president of the northeast division in 1985. Jameson joined Orion in 1985 and was promoted to account executive, western division sales in 1986.

Francine Beougher, director of distribution operations, syndication, has been promoted to vice president of the division at Columbia Pictures Television. Before serving as director, Beougher was manager, sales service at Embassy Telecommunications.

John Reisenbach has been promoted to senior vice president, national advertiser sales at All American Television. Reisenbach joined All American in 1987 from LBS Communications.

Correction

In the July 25 issue on independent stations, Pages 33 and 94, the correct call letters of Philadelphia station should be WTXF-TV, not WTVX. Also, the station never aired *Brady Bunch*.

Overseas a challenge: BV's Bennett

Creating new programs for overseas television markets is a major challenge for the new Buena Vista Television Productions, explains Jamie Bennett, its senior vice president. "This job is to put some energy behind developing Disney TV in foreign markets."

While Disney has a major presence overseas in music, publishing, books, licensing and consumer products, Bennett says the company's many classic characters have no presence in a number of nations including Italy and France.

The plan is to develop programs in their native languages using outside producers, but under Disney supervision, Bennett explains. The company's first two foreign efforts are already on the air: *The Disney Club*, a two-hour weekly block in Portugal, and *Hot Team Disney*, half-hour weekly in Japan.

Bennett's operation will also oversee programs for first-run syndication and daytime network programming but not primetime. Bennett has been with Disney since 1985 as vice president of programming and production for Buena Vista TV.

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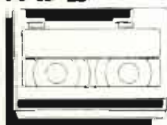
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PROGRAMMING

fair idea of the level of coordination and arrangements The Discovery Channel's sales team had to make with their program staff and traffic schedulers to get AMTRAK this kind of steady repeat frequency over multiple weeks.

"Sure, the broadcast sales people have to be inventive, too. They also have to talk people into buying a much more expensive product. But cable people have to be a little bit more inventive."

Syndication shorts

On Trial, Republic Pictures Domestic Television strip, has been cleared in eight additional markets. These are WETO-TV Bristol, WHCT-TV Hartford, KTVX-TV Salt Lake City, KSAS-TV Wichita, KOAT-TV Albuquerque, WUXA-TV Charleston, WJZY-TV Charlotte and KRZB-TV Hot Springs, bringing clearances to 78%.

Samuel Goldwyn Television has added eight licensees to the *Body By Jake* lineup. Bringing the total clearances to date to 65 markets, including nine of the top 10, are KTVK-TV Phoenix, KCST-San Diego, KATU-TV Portland, KCTV(TV) Kansas City and WMGC-TV Binghamton, among others. Barter split for show, which airs in the fall, is four minutes local, three for national in each episode.

Action Media Group's new licensees for *Learning the Ropes* are KTLA-TV Los Angeles, WPHL-TV Philadelphia and KBHK-TV San Francisco. Total clearances now are 77 stations, with 42 additional markets pending, according to AMG. The fall sitcom features Lyle Alzado and stars of the National Wrestling Alliance.

Half-hour off-network series *Head of the Class* has been presold in 72 markets by **Warner Bros. Television Distribution**. Latest additions are WOIO-TV Cleveland, WATE-TV Pittsburgh, KWGN-TV Denver, WTTV(TV) Indianapolis, WLWT-TV Cincinnati, WNAC-TV Providence-New Bedford, WHNT-TV Huntsville-Decatur-Florence, WCTV(TV) Tallahassee-Thomasville, KAUZ-TV Wichita Falls-Lawton and WGXA-

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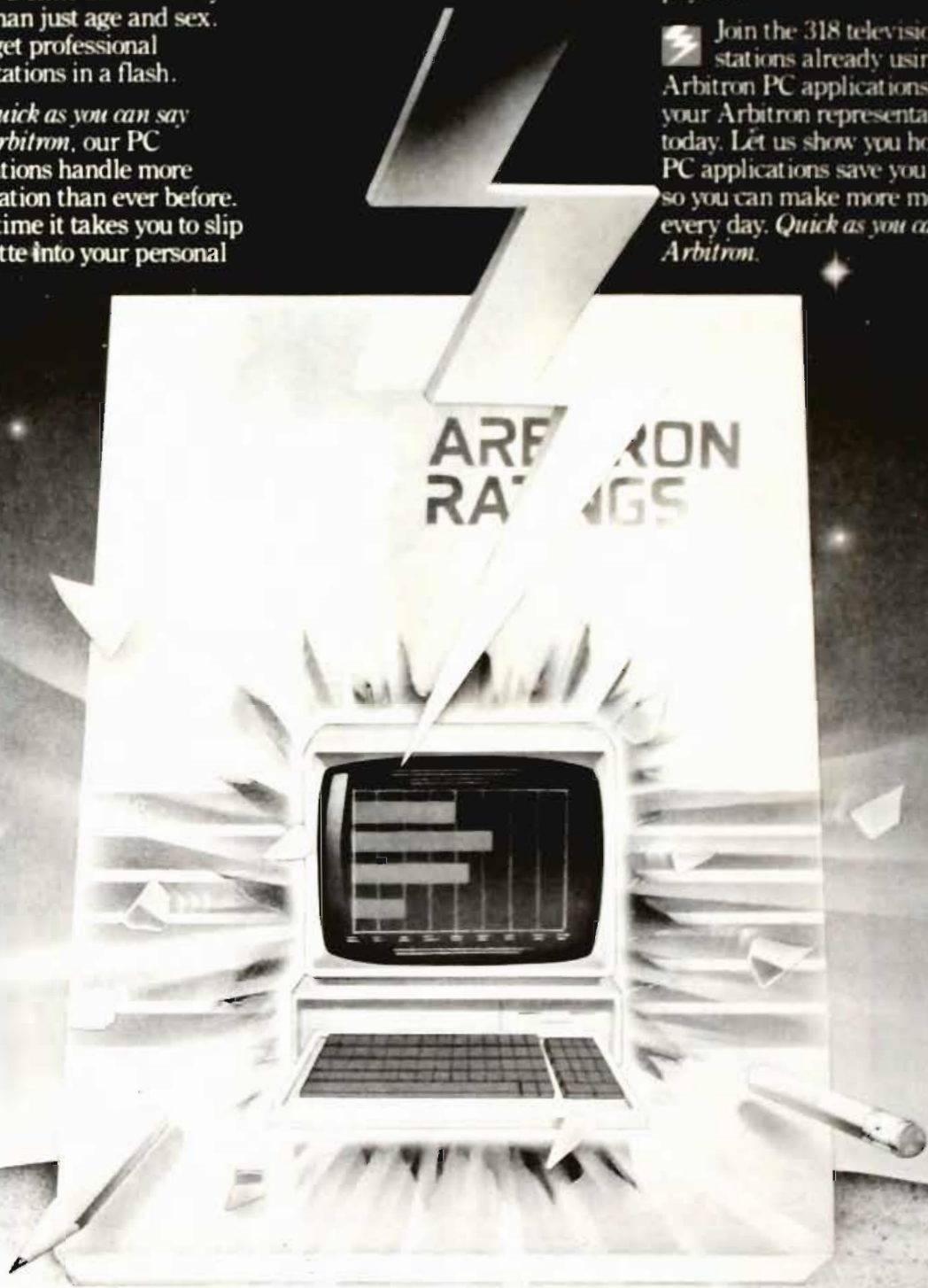
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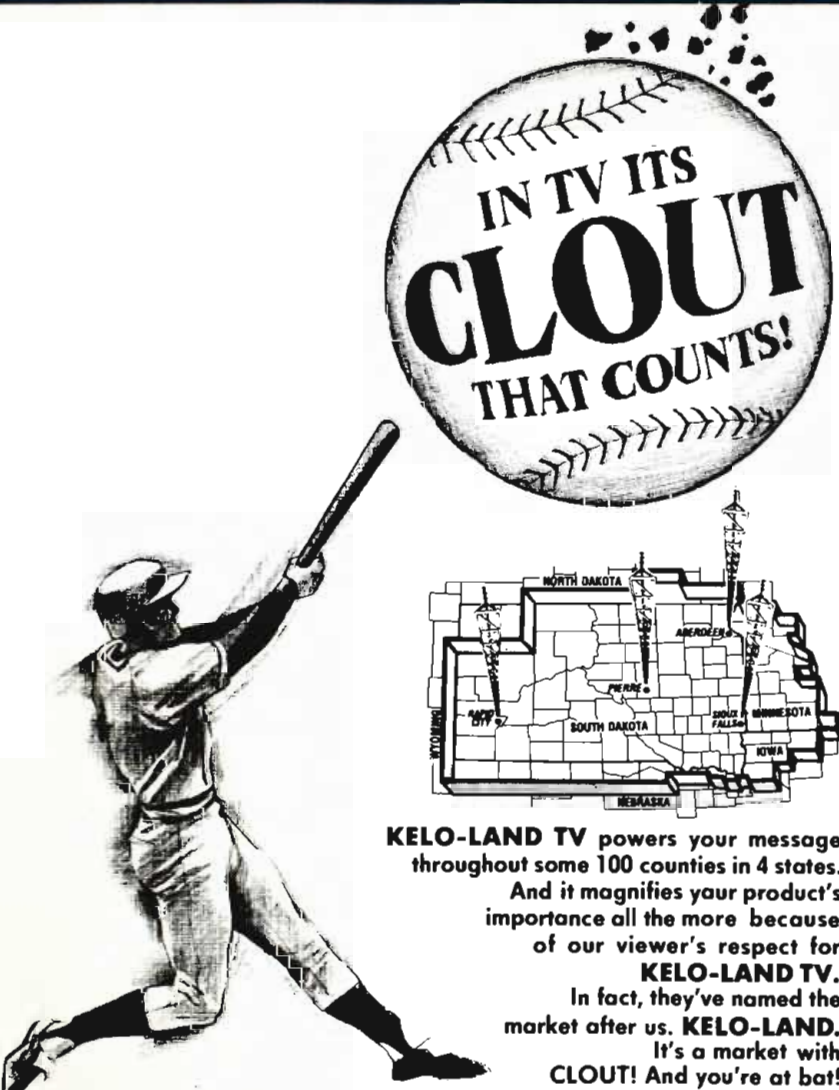
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TELEVISION/RADIO AGE

Station Report

August 8, 1988



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KWHY-TV decides 'what's in a name' and changes to The Business Channel

KWHY-TV, Southern California's business news specialist since 1982, has changed its identification to The Business Channel, with \$2 million worth of new technical gear and a more contemporary look.

"Our new look is a combination of state-of-the-art graphics, animation and computer generated data which we need to produce good pictures," explains Burt "Buzz" Harris, Jr., the station's president and chief operating officer.

"When you're perceived as an alphanumerical TV service with a lot of numbers and letters on the screen, while other stations are showing movies and people's faces, it's important for us to package ourselves in an attractive manner to get viewers to watch who otherwise may be intimidated by all those numbers. We also want cable operators to carry Channel 22, so we have to look good."

The station's business news airs on 100 southern California cable systems during stock market hours. Then the station is leased to SelecTV, which programs its scrambled signal throughout the rest of the afternoon and evening for approximately 70 hours each week-day of its total 100 hours of week-long programming. STV has been on the station since 1978.

User friendly. Harris, 39-year-old son of Burt Harris, Sr., one of parent Harriscope's owners, admits it was a tough decision to deemphasize

"We're probably the first TV station to call itself by what it programs."

Channel 22 for the new monicker, which could be construed as a cable service. "We're probably the first TV station that has decided to call itself by what it programs. Our new name is user-friendly and consumer-oriented."

KWHY remains part of the identification, used on the hour along with The Business Channel. It is one of only two exclusive business news TV stations in the nation—WCIU-TV holding down the distinction in Chicago.

The entire control room has been rewired with \$500,000 worth of production equipment from Ampex, high-resolution picture equipment from True Vision, a laser disc system from Laser Syndication and Optical Disc for storing and quickly retrieving all animation intros and backdrops. An Ampex switcher allows the station to present 10 different video "layers of information at any given moment," notes Thomas Piskura, the station's visual consultant, hired to design all the elements of the new look. There are also new musical cues which Harris says have the right morning



Burt Harris, Jr.

TV mood. "The stock market is a morning show," he stresses.

Three newscasters—Maria DeLong, Glenn Edwards and Renee Wedell—appear on camera from 6:30 a.m. to 1:30 p.m. with five-minute news capsules. The hour is broken up into four quadrants: the news capsule followed by a five-minute *Hotline* phone call by a sponsoring broker (with his picture superimposed on the screen along with the name of his firm), followed by a five-minute special report by another broker. There is also a 15-minute interview with a financial figure.

The Dow. Ticker tape information from the major exchanges, Dow Jones and other data indicators is provided by Comstock and appears at the bottom of the screen. A graphic illusion of depth supports all the news openings and segues through letter shadings and motion. The newscasters appear before a newly designed set, and a new computer processes data from the stock and commodities exchanges, updating it and having it ready for airing. "It increases the volume and amount of information we can present accurately," notes Harris.

The station hired Ken Philo, a TV graphics designer to oversee all the visual elements created by Telegign, while David Bergen was named operations manager, responsible for the technical operation.

The station currently airs 12

AP honors seven stations

Associated Press Broadcasters singled out seven broadcasters for its annual National Awards for "cooperation and journalistic excellence." The Washington-based APB will present its awards during an Aug. 27 banquet at the John F. Kennedy Library in Boston.

APB, an advisory board representing the nearly 6,000 TV and radio stations served by Associated Press, honored KTRK-TV Houston with the "best TV enterprise award," for a story on child abuse and changes needed in the Child Protection Agency.

KSPR-TV Springfield, Mo., was cited for "best spot TV coverage," for its in-depth reporting of the Elkland, Mo., mass murder. On the radio side, APB called attention to KOA-AM Denver for "best radio enterprise" laurels, for an investigative series on security at Stapleton Airport. WGST-AM Atlanta won the "best radio spot news" award for its coverage of the Atlanta prison riot.

Singled out for their cooperation with AP were KLON-FM Long Beach, Calif. and KLYR-AM-FM Clarksville, Ark.

WNEV-TV looks for 'family-oriented' sponsors for early-morning show that 'encourages kids to think'

"Selling this kind of concept is a challenge," says Mike Wach, vice president, sales, of WNEV-TV's *Ready to Go!*, seen daily by Boston area youngsters between 6 and 7 a.m.

Wach sees the news and feature show for children as "a unique opportunity to have an advertising client tied to helping our young viewers get 'ready to go' by being more informed and more involved in the day ahead of them. In terms of other broadcast sales efforts, no one else in this market can compete with such an edge."

Wach points out that historically, the early morning time slot in

The show's designed "so the kids won't be bombarded with commercials."

Boston, so far as children's programming is concerned, has gone to cartoons on the independent stations. *Ready to Go!*, he says, "takes a totally different approach. We want our young viewers to start their day not with aggressive cartoons, but rather with an informative, current-events related, interactive program. We want it to help stimulate and motivate their thinking ability."

The idea for the show originated in spring 1987, and president and general manager Sy Yanoff and majority owners David G. Mugar and Robert K. Kraft approved it. WNEV committed over \$1 million to the project "well in advance of appeals made by legislators and child advocates for more quality programs for children." The show was "not designed as a major ratings getter but as an opportunity to address a need and fill a void."

Advertiser appeal. Wach calls the concept "definitely appealing to many advertisers aiming for children 6-12. Our live hosts generate more interest among young viewers, as do the program's news up-

dates, phone call-ins, trivia contests and interactive games. The one drawback is the show's time period and the available audience that early, but we're looking into possible relocation now."

He says the pre-debut approach was to interest as many of the large family-oriented companies as possible whose "products would be suitable to our audience. These included Kraft, Lipton, Procter & Gamble and Bristol-Myers. Conceptually, they give us high marks for content, style and creativity. Their concerns were about the available audience so early in the morning."

WNEV also targeted such large local clients as McDonald's, Coca Cola, Dunkin' Donuts and Pizza Hut, "family-oriented advertisers interested in this kind of vehicle," and here Wach reports success. His other approach has been to "our normal spot advertisers—children's toys, candies, novelties—with which we could fill up program time which we intentionally keep undercommercialized. *Ready to Go!* was designed specifically

with a limited commercial environment so the kids won't be bombarded with commercials but instead selectively advertised to."

Wach is also looking for a long-term corporate sponsor and says, "It's strictly their decision as to whether they want to be involved this early in the day. If interested, we have the perfect environment for them. Audience awareness will build over time, especially with the possibility of a time period shift."

Producer Bob Glover says an ongoing treasure hunt "should challenge the youngsters' investigative skills, sometimes leading them to the public library to look for clues. And we have 'The Way Things Work' segments to explain some of the mysteries of nature, science, and everyday curiosities. We do reviews of books, concerts, videos, movies and plays, and we serve as a showcase for young Boston-area talent. We also run regular opinion polls on issues that concern kids."

The challenge. Wach says the challenge to his sales staff is that "There's always resistance to something new, be it a program, a new topic on a talk show, or a new way to count our viewers and make ratings. We're selling something advertisers haven't seen before."



"Ready to Go!" on WNEV-TV Boston updates children on current events and provides advertisers with opportunities to tie in.

WFFT-TV puts on its happy face: 'We're the only candy store in town'

At WFFT-TV Fort Wayne, Ind., where *Abbott & Costello*, starting at 2:30 p.m., leads into *GI Joe*, which is followed by *Happy the Hobo* from 3:30 to 5, general manager Jeff Evans says the key to successful independent station operation is "counterprogramming and audience flow.

"When the network affiliates run children's cartoons on Saturday morning, we program to adults," he says. "But in the afternoons, when they have *Oprah Winfrey* and adult serials, we're programming to the all-family audience—children and their parents."

Evans adds, "*Happy* is followed by *Double Dare*, which leads into *Brady Bunch*, followed by *Little House on the Prairie*. We hold the family audience straight through the whole afternoon. When the affiliates program to adults, we're the only candy store in town. It pays off in loyalty to our station—not only from the children, but from their parents, too."

Evans says *Happy* is on for 90 minutes which includes two half-hour cartoons, *Flintstones*, and

Jeff Evans, WFFT-TV



"Happy the Hobo" provides the transition for WFFT-TV Fort Wayne to hold on to the family audience as competing stations shift from children's to adults' fare.

starting in the fall, *Alvin & the Chipmunks*. And while *Happy* does introduce the cartoons, Evans says "That doesn't mean *Happy* disappears while they're running. He stays right there in the studio for the full 90 minutes, talking to the 50 kids and about 25 parents who bring them and stay with them in the studio. The point is, *Happy* is not only for the kids. It's a show for children and adults—their parents."

Getting the facts. He says WFFT has done man (and woman) on the street research "to prove we're not just saying this: Parents tell us they watch with their youngsters. This is what we impress on advertisers—especially those advertisers who have rules for their buyers against programs 'with over 50% kids.'"

But Evans adds, "More of the soft drink companies and companies like McDonald's with separate ad budgets for adults and children now recognize that when a mother walks into a place with her children, more often than not she orders the same for her kids that she orders for herself. She doesn't say,

'Give them a Coke and give me a Pepsi.'"

WFFT takes advantage of marketwide events it covers, like Fort Wayne's annual Three Rivers Festival, to both extend *Happy's* high visibility in the market and to do the station's "man-in-the-street" surveys.

Something going on. Evans describes the festival as "a huge, week-and-a-half, nonstop outdoor continuous midway, with something always going on, from early in the morning until late at night." This year it was held July 9-17, complete with boat rides, a children's zoo and contests ranging from watermelon eating races to big-wheels racing and rugby tournament. There's a children's parade that WFFT sponsors along with the Parks and Recreation Commission, and *Happy* assumes the role of pied piper.

And just as advertisers tie into *Happy's* show—General Foods, for instance, promotes its Smurfberry Cereal with a character dressed up as a Smurfberry, who appears on the show like those dancing raisins

"Parents tell us they watch with their youngsters. This is what we impress on advertisers."

in the commercial—companies tie into Three Rivers as the "official soft drink," official this and official that.

It's official. WFFT supplies some of the "official transportation," an absolute necessity because so many visitors come to the festival and have to park their cars so far away from the action that they need shuttle transit to get there from the parking areas.

Evans says it's big, crowd-pulling events like this that "gives us the chance to do shows from location at the festival, show *Happy* off, do our research, and find out what our image is. Our image is 24-hour-a-day, wholesome, all-family entertainment."

minutes of commercials per hour, down from 15 minutes. "We wanted to get rid of the clutter," notes Harris. A 60-second commercial sells for \$165.

There are around 60 brokers who buy time on the station. One-half of every hour's programming is sponsored by brokers. It costs \$350 for 15-minutes based on a 13-week buy. The three *Hotline*-sponsored shows cost \$150 per five-minutes so the station bills \$800 an hour.

Harris estimates there are between 20,000 and 25,000 "constant viewers. The number may be higher when the market's hot. It's not infrequent to see us in doctor's offices, restaurants and bars. The rating services don't cover these areas."

The company's initial budget estimate for new equipment was \$250,000, which quickly escalated to \$2 million, borrowed, Harris says, from some individual stockholders of Harriscope. All the funding has gone "into the picture. What we look like is very important because we're showing data. People will see a quote and call their broker. The new look is designed to make the interaction more comfortable."

Harris tells the participating brokers to keep their spiels low-key. "One broker who was in the studio got so excited, he had a heart attack on camera. He's okay and still with us."

Storm clouds. There is one troublesome problem clouding KWHY's future. SelecTV, which owns 18% of the station, faces continued financial problems. It has around 60,000 subscribers in the L.A. area, according to Harris, and if it goes out of business, the station will expand its business news to 7 p.m. After that the picture is unclear. Before STV, the former owners had offered foreign language programming, so that's one option among several Harris is mulling.

KWHY earns \$2-4 million a year leasing time to STV.

Harris says the station is earning net profits in six figures and claims a 4% profit increase over last year. What will happen to this profit picture if The Business Channel loses its revenue from STV is a realistic worry for the station.—**Eliot Tiegel**

One Seller's Opinion



Keys to more productive sales management

Antonelli

As the broadcast industry expands and changes, it becomes more complex and the job of sales manager grows more difficult and more important. Systematic work, therefore, must be performed on the supply, development and skills of managers. It cannot be left to chance. The overall responsibility of the sales manager is to create a whole greater than the sum of its parts. The group must produce more than the resources put into it. But this cannot be achieved without a plan.

People are turned on and off by their job, by a specific responsibility or assignment or by their boss. Since they react to situations and to people, motivation lies outside the individual. Motivation from within is a noble characteristic but is absent in most people. It is the structure of the job that determines how people will feel and act, and managers must deal with this reality.

The job itself has to make achievement possible. Goals must be obtainable and the brass ring within reach. But to make achievement possible, salespeople must be properly trained. Without thorough preparation, they are being asked to fail. At the very least, they are prevented from reaching their full potential.

Clear goals, difficult but attainable, must be set so each salesperson knows what's expected. And timely feedback on progress toward these goals is essential. People grow in direct proportion to the demands made on them and to the demands they make on themselves. The manager must set standards that are ingrained into the requirements of the job—standards that involve excellence, hard work and high aspiration.

Fear is counterproductive as a motivating force. It can generate short-term improvement in performance, but its long-range negative effects overwhelm the benefits. Fear actually can lead to decreased performance as anxiety sets in. Fear encourages survival behavior rather than creative and innovative sales approaches. Fear of failure becomes the overriding concern. It puts a premium on not making a mistake and rules out risk.

Creating group excitement is a strong form of motivation. An excited sales team is one in which overachievement is common and individual growth is expected. Intra-group competition is one way to generate excitement within the group. Sales contests, prizes, awards, plaques, etc., can get the juices flowing.

But such competition must be carefully structured to avoid situations in which the same few people win consistently. This will lead to frustration and can have a counterproductive effect on the group.

A mixture of talented people with different approaches to selling and solving problems creates a very stimulating and invigorating climate in which to work. It is therefore incumbent upon the sales manager to build a team of creative thinkers and establish a reward system that encourages risk-taking and reaching and that does not penalize failure, but rather a lack of effort.

All this, plus making sure each salesperson is matched to the right assignment, plus managing his own time, places a heavy burden on the sales manager.—**Martin Antonelli**, president, *Antonelli Media Training Center, New York*

this to spread to other states. It was like a wet blanket over Florida... I feel that the advertisers who boycotted will now come back strong, though. I say that because of the stability of this market. It's a healthy one."

Dorsey hired a full-time retail development company, Leigh Stowell & Co. in Seattle, to help keep the station abreast of the latest trends. "It is vital to have the most up-to-date marketing research so that we have some ratio-

nale to hang our hat on."

Dorsey is more bullish than Wexo, predicting a 10-12% increase over last year's third quarter. He points out that Florida is an important electoral state for the Presidential contenders.

So far as Mike Turner, general sales manager for Miami's Fox station, WCIX, is concerned, "The year is not developing as expected. The political primaries were decided early on, and there was no major new cartoon character to fuel our

kids' market." That is why, when it comes to the third quarter, Turner predicts "possibly no growth over last year."

The sales tax caused 30 advertisers not to re-sign with WCIX, and the station is still reeling from that loss. The Fox outlet's local ad revenue was up 3-5% in first and second quarters, and national was down 2%. Turner explains, "An increase in local can never affect a loss in national ad dollars."

It seems that WDZL's Marilyn Hansen is the only one in the Miami market with some good news. For local sales, the independent was up 22% the first quarter, 19% the second quarter, and is predicting a 15% increase this third quarter. As for national sales, the station was up 29% the first quarter, 10% the second quarter, and now is expecting a 45-50% increase this third quarter. This is far higher than any of its competitors.


While most expect poor or modest 3rd-qtr. revenues, WDZL predicts a 45-50% windfall.

With its large Hispanic community and stable growth, Florida was traditionally an excellent market for advertisers. Now that the sales and service tax has been repealed, buyers are discovering that again. Dorsey sums it up: "There is no other market like it. We are truly an international city and reflect what the rest of the country will be."—**Cathy Baron**

KING-TV to get Ed Murrow Award

KING-TV Seattle has been named the best local news operation in the country by the Radio-TV News Directors Assn. The station will receive the 1988 Edward R. Murrow Award at the RTNDA convention in Las Vegas in November.

KING was in competition with 13 other regional winners for the coveted national award, including WCCO-TV Minneapolis, WBBM-TV Chicago, WCVB-TV Boston and KRON-TV San Francisco.



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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 Hdqtrs/Operation
- 12 Independent CATV Operation
- 13 Financial Institution/Investor/Consultant
- 09 Other (please specify)

Television/Radio Age

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

Spotlight On . . .

Shel H. Beugen



General sales manager
WFMT(FM)
Chicago

At WFMT, Chicago's "fine arts radio station," Shel Beugen says that so far as he knows, "We're the only commercial radio station in the U.S. that says 'No' to prerecorded commercials. We've had this policy since we went on the air 37 years ago, and we think it's at least one of the reasons for our extraordinary 90% renewal rate, compared to an attrition rate I hear averages around 50% or more for most radio stations."

The way Beugen sees it, WFMT's announcers, "who are also quite special and serve as our program hosts and integrate the commercial messages into our programming, are far preferable to the clash of coming out of, say, a beautiful string quartet and abruptly switching to a comic spot with a lot of loud yaks, or suddenly being bombarded with a screaming, high-pitched musical jingle."

Beugen feels it's "basically a matter of consideration for our listeners. We consider them to be quite special people who turn to us to get away from the hectic stress they've just put up with all day, at work, or in traffic, or coping with the kids. They come to us to relax with the soothing experience of enjoying fine music. They deserve better than to have us inflict anything jarring on them that would abruptly interrupt what our programming people have so carefully designed to be an enriching experience."

He says WFMT's listeners "are far more receptive to the way our announcers present our advertisers' messages, in a calm, considerate and intelligent way that does not have to rely on banging a Chinese gong to grab attention. The way our announcers deliver them, our commercials are not going to drive the listener to mentally tune out every time he hears a commercial about to start."

Beugen concedes initial resistance from some out-of-town agencies "who are sure nothing anybody's announcers can say, no matter how they say it, can be as effective as the produced tape their own creative stars have labored over. But we don't get this kind of objection from agencies here in Chicago. A lot of them are our listeners. They understand what we're doing, why we do it, and appreciate it when *they* tune us in to relax."

He recalls that the station got a good idea of just how much its listeners do appreciate it about two years ago when a rumor was spread by a one-liner buried in one of the newspaper columns, "suggesting we were planning to drop our then 35-year-old policy and start accepting prerecorded spots. We were literally deluged with angry mail and phone calls from people upset that we'd even consider doing such a thing."

Ghost of Florida sales tax still haunts Miami TV stations

"The sales tax on services has shaken public policy in Florida to its very foundation. So, we face a crisis that goes beyond the political fortunes of me or anyone else. We cannot force upon the people of this state a tax they so strongly oppose." This statement from Governor Bob Martinez urging repeal of the controversial Florida sales tax (killed last December) was too little too late for Florida telecasters. This tax has cost the Miami TV sales community greatly, and looking at the third quarter, those in the know say they are still feeling its effects.

According to Marilyn Hansen, general sales manager for independent WDZL, "Last year I estimate that the ad tax meant a loss of \$14 million in spot advertising revenue for the Miami market." What will this mean for the 1988 third quarter? It means that both indepen-

dents and network affiliates are having to work that much harder to get back the business that went elsewhere during the reign of the sales tax. And many stations have come up with innovative ways to make the ad dollars come back home to Miami.

*The tax cost
Miami stations
\$14 million in
lost revenues.*

Dick Wexo, general manager of WTVJ, says, "We have to become marketers, not just sell spots. We have to help the clients package themselves." To this end, WTVJ is involved in a vendor support program, whereby the station sends people who assist the clients in pre-

paring to approach their suppliers. The station is also spending \$100,000 dollars on attitudinal research, being done by Marhsall Marketing in Pittsburgh.

Wexo predicts only a 3-5% increase in the third quarter over last year for both national and local ad revenue. This is in comparison with being up 5-7% in the first quarter and down 5-10% the second, so Wexo looks upon these research programs as being helpful in gaining advertising revenue. "These programs will generate \$1 million extra dollars. This year it will mean the difference between doing well and not."

Wet blanket. Mike Dorsey, vice president of sales and marketing for WPLG, explains the effect of the tax on TV sales: "Major advertisers were willing to boycott this state to show how they do not want

FEEDBACK

Do you think it's time for a reevaluation of the TV network-affiliate relationship; for example, compensation, marketing, cost sharing, etc.? What priorities do you suggest?



"The way I read the report [Bortz & Co. report for ABC], it is not proposals, just food for thought. When I look at the big picture, I agree we need to find a way of marketing ourselves. For a long time we've assumed advertisers and viewers understood how dominant our medium was and how much impact it had. We've probably been derelict in the last few years in that area . . . As for the plan to involve affiliates in bidding for Olympics, miniseries, big movies and other events, I quite honestly don't think that's workable."

*David Lane
President-general manager
WFAA-TV Dallas
(chairman of the ABC-TV
affiliates board)*



"While NBC affiliates, more than any other group, have a unique relationship with management, if the network changes its compensation plans, I don't see how it can be done fairly and equitably. If NBC won't pay us to carry "Cosby" or any other show, it's such a complex equation to put together on a market-by-market basis. And what do you do with a station that overachieves? I don't think there's any standard formula for tying compensation or lack of it to a performance base."

*Jon F. Ruby
President/general manager
KVOA-TV Tucson (NBC)*



"I don't really think it's time to reevaluate the network-affiliate relationship because our station does receive fair compensation for the service provided to CBS. In addition we get a fair amount of time to sell in the programming they give us. Maybe other broadcasters whose situation is not equitable should be reevaluating that relationship . . . But there shouldn't be changes in comp or cost sharing unless there is time given back for affiliates to sell. We don't get enough time in viable time periods—primetime or sporting events—and lots to sell, such as early morning."

*Cathy Creany
Vice president/general manager
WTVH(TV) Syracuse (CBS)*

Prognosis for Park is more of record pace witnessed in first half

Park Communications, having already notched record revenues and earnings for the 1988 first half, is bullish on maintaining its record pace throughout the remainder of the year.

As Roy H. Park, chairman of the Ithaca, N.Y.-based broadcasting/publishing company, put it, "Given the historical strength of our business during the second half, I am confident that we will attain record revenue and net income for the year 1988."

At Paine Webber, analyst Ken Noble seemed equally high on the media company's outlook. As a rather

Park Communications

Second quarter ending June 30, 1988

	1988	1987
Revenues	\$42,268,000	\$38,777,000
Net income	5,735,000	5,092,000
Earnings per share— primary	.42	.37
Earnings per share— fully diluted	.40	.36

First six months ending June 30, 1988

	1988	1987
Revenues	\$78,265,000	\$70,882,000
Net income	8,756,000	7,120,000
Earnings per share— primary	.63	.52
Earnings per share— fully diluted	.63	.52

small, well diversified company, he said, it should be comparatively "safe from the vagaries" of the economy.

Since it has long had "a pretty good track record" of increased earnings, "I don't see any real problems" ahead for Park, unless it were to acquire too much too soon—which Noble considered unlikely.

Though the company has concentrated its TV ownership in the rapid-growth southeast, that region has been among those hit by this summer's drought. However, the so-called "big dry" has not hurt its broadcast markets there or in the midwest to any great degree so far, said Paine Webber's Noble.

Located in these regions are: WTVR-TV-AM-FM Richmond, Va.; WNCT-TV-AM-FM Greenville, N.C.; WDEF-TV-AM-FM Chattanooga, Tenn.; WJHL-TV Johnson City, Tenn.; WSLs-TV Roanoke, Va.; WBMG-TV Birmingham, Ala.; KJJO-AM-FM Eden

Prairie, Minn.; WNAX(AM) Yankton, S.D.; and KWLO(AM) and KFMW(FM) Waterloo, Ia.

Net income surged 23% in the first six months of '88 to almost \$8.8 million as earnings per share soared 21% to 63 cents. Park's revenues increased 10% to nearly \$78.3 million.

Cash flow at new high

Operating cash flow (net income plus depreciation and amortization) also was at a new high, climbing 15% or just over \$2 million to \$15.3 million for the first half.

Net income in the second quarter grew 13% to \$5.7 million as earnings per share posted a 14% increase to 42 cents. Revenues, meanwhile, approached \$42.3 million, 9% above the corresponding 1987 quarter. Operating cash flow also set a record, jumping 12% to \$9.1 million.

The company's revenues and earnings are divided "roughly half and half" between broadcast and print operations, Noble said. Newspapers account for "slightly more than half the revenues," he noted, while broadcast represents "slightly more than half" the earnings.

Getting good press

Park Communications boasted of its financial achievements indirectly by citing its rankings by various business publications so far this year. For instance, *Business Week*, labeled Park the 16th most valuable broadcasting company and 904th among the 1,000 most valuable public.

Park also pointed with pride at being among the most profitable publicly held media companies as well as one of the strongest TV companies, based on return on equity, and one of the fastest growing, with its 1987 cash flow 12.7% over 1986.

The 40-year-old company continued its acquisition activities in the second quarter but focused its efforts solely on the newspaper field. Its buys included two dailies and three weeklies, which brought Park's newspaper holdings to 126, including 40 dailies—up from 93, including 33 dailies, in 1986.

Park's broadcast operations remain unchanged, with seven TV stations, nine FM and 10 AM radio outlets. Five of those radio stations were bought in 1986, including WPAT-AM-FM New York from Capital Cities/ABC for \$49 million. A "beautiful music" combination serving the Tristate area, WPAT ranked No. 2 in the spring Arbitron ratings for the New York market, released in July.

Its other broadcast properties include WUTR-TV Utica, N.Y.; WHEN(AM) and WRRB(FM) Syracuse, N.Y.; KWJJ-AM-FM Portland, Ore.; and KEZX (AM) Seattle.

In the May Nielsen report, WTVR-TV, Park's flagship station, held a comfortable lead in the 6 p.m. (ET) local news race, two rating points ahead of WXEX, the ABC affiliate. Following that with the *CBS Evening News* at 6:30, WTVR widened the gap, then fell behind WXEX's *Wheel of Fortune* at 7 and *Jeopardy* at 7:30. In the 11 p.m. late news fray, WTVR ran just ahead of WWBT, the NBC affiliate.

TV station shares, May 1988 (from page 66)

Mon-Sun. Sign-on/sign-off Households
 M '88 F '88 N '87 M '87
 M-F 4-7:30 p W M 25-54 25-54
 M-F 11-11:30 p W M 25-54 25-54

Seattle-Tacoma (15)

KOMO-TV/A	22	28	22	20	25	17	16	13
KING-TV/N	20	20	24	22	15	17	32	25
KIRO-TV/C	19	18	19	23	20	17	26	25
KSTW-TV/I	11	9	9	10	15	17	—	6
KCPQ-TV/I	7	6	7	7	5	6	11	6
KTZZ-TV/I	2	2	2	2	5	6	—	—
KVOS-TV/I/C	2	—	—	—	5	—	—	—

Miami (16)

WPLG/A	18	20	18	17	22	22	27	23
WSVN/N	17	16	18	17	13	13	22	21
WTVJ/C	15	14	16	17	9	9	16	10
WLTW/I	8	8	6	7	13	9	3	3
WBFS-TV/I	7	7	6	7	9	9	5	5
WCIX-TV/I	7	7	7	7	3	4	3	5
WDZL/I	5	6	6	6	3	4	—	—
WSCV/I	2	2	2	3	3	—	3	3

Pittsburgh (17)

KDKA-TV/C	28	25	28	32	31	25	33	29
WPXI/N	20	18	20	17	19	20	19	19
WTAE-TV/A	19	24	20	19	23	30	28	29
WPGH-TV/I	8	7	6	7	8	5	6	3
WPTT-TV/I	3	3	3	3	—	5	—	—

St. Louis (18)

KSDK/N	32	31	30	31	37	36	39	40
KMOV/C	23	22	24	24	26	21	30	24
KTVI/A	13	18	15	16	11	14	7	7
KPLR-TV/I	11	11	11	11	11	14	9	12
KDNL-TV/I	6	6	6	5	—	—	2	—

Denver (19)

KCNC-TV/N	21	20	23	20	19	17	26	22
KUSA-TV/A	19	25	21	21	25	17	26	22
KMGH-TV/C	16	14	16	15	13	8	18	11
KWGN-TV/I	12	12	12	13	13	8	9	14
KDVR-TV/I	8	8	8	8	13	8	3	3

Sacramento-Stockton (20)

KCRA-TV/N	26	25	25	25	26	20	35	40
KOVR/A	18	22	17	19	13	15	18	20
KXTV/C	16	17	18	18	17	15	18	13
KTXL/I	8	8	8	9	9	15	6	—
KRKB-TV/I	6	6	6	7	4	5	6	7
KSCH/I	3	3	3	2	4	5	—	—

Phoenix (21)

KTSP-TV/C	22	20	24	24	20	20	27	19
KTVK/A	19	25	19	17	25	20	20	16
KPNX-TV/N	19	20	22	21	15	13	27	26
KPHO-TV/I	11	12	13	12	15	13	13	13
KNXV-TV/I	6	5	5	4	10	7	3	3
KUTP/I	4	3	3	3	5	—	—	—

Baltimore (22)

WMAR-TV/N	24	23	25	25	22	18	26	29
WJZ-TV/A	23	28	24	27	30	35	37	33
WBAL-TV/C	22	19	22	24	17	18	22	17
WBFF/I	6	5	5	4	4	6	—	—
WNUV-TV/I	4	4	4	3	4	6	4	—

Hartford-New Haven (23)

WFSB-TV/C	23	21	26	23	33	25	32	26
WTNH-TV/A	22	28	20	22	24	25	16	21
WVIT/N	11	10	12	12	10	13	11	5
WTIC-TV/I	5	4	4	4	5	6	—	—
WTXX-TV/I	4	3	4	3	5	6	—	—

Mon-Sun. Sign-on/sign-off Households
 M '88 F '88 N '87 M '87
 M-F 4-7:30 p W M 25-54 25-54
 M-F 11-11:30 p W M 25-54 25-54

Indianapolis (24)

WISH-TV/C	21	23	24	24	21	22	30	29
WTHR/N	20	18	22	23	21	22	26	24
WRTV/A	20	23	19	18	25	17	13	14
WXIN/I	8	7	6	6	8	11	4	5
WTTV/I	7	9	9	7	8	6	—	—

San Diego (25)

KGTV/A	21	28	21	19	29	18	32	29
KFMB-TV/C	21	20	22	20	25	27	21	18
KCST-TV/N	16	15	19	17	13	14	26	24
XETV/I	9	8	7	6	8	9	5	—
KUSI-TV/I	4	4	4	6	4	5	—	6
KTTY/I	2	—	—	—	—	—	—	—

Portland, OR (26)

KOIN-TV/C	24	20	23	24	29	30	24	20
KGW-TV/N	20	19	20	22	13	15	29	33
KATU/A	18	26	19	18	25	15	18	20
KPTV/I	13	13	13	11	13	10	6	7
KPDX-TV/I	4	5	5	5	4	5	—	—

Orlando-Daytona Beach-Melbourne (27)

WFTV/A	24	31	23	25	30	29	24	21
WESH/N	24	21	25	22	17	18	38	32
WCPX-TV/C	21	21	22	21	22	29	19	16
WOFL/I	9	8	9	8	9	6	—	5

Kansas City (28)

KMBC-TV/A	24	28	21	20	33	27	26	28
WDAF-TV/N	24	21	25	24	22	27	31	33
KCTV/C	22	22	25	25	22	18	28	23
KSHB-TV/I	9	8	8	8	11	9	3	3
KZKC/I	4	4	3	4	6	—	3	3

Cincinnati (29)

WCPO-TV/C	24	22	25	20	35	25	28	19
WLWT/N	23	22	24	25	13	19	28	30
WKRC-TV/A	20	24	19	20	22	25	21	19
WXIX-TV/I	9	10	9	9	9	13	7	7
WIII/I	2	2	2	2	4	6	—	—

Milwaukee (30)

WTMJ-TV/N	26	24	28	26	33	25	31	33
WITI-TV/C	20	19	22	22	17	8	24	15
WISN-TV/A	19	26	18	18	17	25	24	23
WVTV/I	10	8	8	10	11	8	2	5
WCGV/I	7	7	7	7	6	8	7	5

Charlotte (31)

WBTV/C	28	28	31	34	26	24	39	32
WSOC-TV/A	27	28	24	25	41	38	39	32
WPCO/N	9	8	9	9	7	5	—	—
WCCB/I	7	7	8	7	7	10	4	5
WJZY/I	5	5	5	—	4	5	4	5

Nashville (32)

WSMV/N	31	30	31	32	42	31	32	35
WTVF/C	25	25	27	26	17	23	30	24
WKRN-TV/A	18	20	17	17	21	15	16	15
WZTV/I	6	5	6	5	4	8	8	9
WCAY/I	3	4	3	3	4	—	—	—

Columbus, OH (33)

WCMH-TV/N	26	26	28	25	26	24	35	31
WBNS-TV/C	25	24	26	27	22	24	29	24
WSYX/A	19	24	20	20	26	18	23	21
WTTE/I	7	6	7	7	9	12	3	3



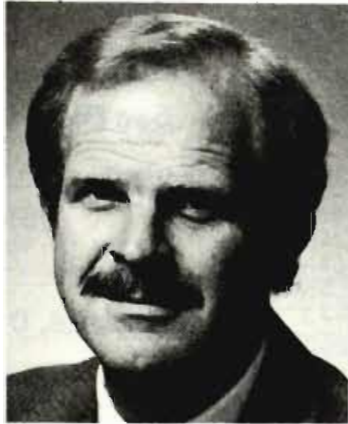
"I feel local stations should do more promotions, and we're beefing up our staff to accomplish this. But we'd like to get more of the network's promotion budget; pass it along here where the rates are cheaper. The network ought to be paying us for doing promotion work. It has to be a partnership."

*Charles Bohnet
General manager
WDAY-TV Fargo, ND. (ABC)*



"Right now CBS is taking good care of us. But if the networks start comping for high-rated shows and not low-rated ones, this will force affiliates to use syndicated or Fox programming. The idea of affiliates paying for miniseries or receiving less money for low-rated shows sounds alien to me."

*Ron Cass
President/general manager
KXLF-TV Butte, Mont. (CBS)*



"I think things are o.k. the way they are. I understand some of their reasoning, but given the uncertainties of the marketplace and all the different areas in which we have to compete, I just don't think now is the time to be rocking the boat ... My problem with sharing program costs with the network is that the network becomes just a program supplier—the same business as syndicators—and I have a problem with that kind of philosophy."

*Wayne Barnett
General manager
WTMJ-TV Milwaukee (NBC)*



"Clearly the major thing that the networks and the affiliates can do in the way of priorities is marketing. This has to be done because of the increasing competition coming from cable, VCRs and other stations."

*Cullie M. Tarleton
senior vice president,
general manager
WBTW(TV) Charlotte (CBS)*



"We're going through a time of change in the relationship, but it's a relationship that works and is good for both parties ... We're open to discussion. No one is shoving something down our throat ... The networks are program suppliers, and if the day comes when it becomes too expensive to produce quality programs, then maybe we ought to look at cost sharing."

*Joseph Lewin
General manager
WXEX-TV Richmond (ABC)*

Mon-Sun, Sign-on/sign-off Households
M '88 F '88 N '87 M '87

M-F 4-7:30 p W M 25-54 25-54

M-F 11-11:30 p W M 25-54 25-54

Tulsa (54)

KOTV/C	24	22	25	22	24	21	28	27
KJRH/N	22	24	23	21	24	21	28	29
KTUL-TV/A	21	24	26	25	19	21	26	22
KOKI-TV/I	7	6	6	6	10	7	5	5

Little Rock (55)

KARK-TV/N	26	25	27	25	32	25	35	32
KATV/A	25	28	24	25	27	31	30	24
KTHV/C	20	18	21	19	14	6	18	14
KLRT/I	6	6	6	7	9	6	3	3
KJTM-TV/I	4	4	4	3	5	6	3	3

Albuquerque (56)

KOAT-TV/A	24	31	27	24	32	36	46	46
KOB-TV/N	23	22	21	23	21	21	16	19
KGGM-TV/C	16	15	17	19	11	14	11	11
KGSW-TV/I	5	5	6	6	5	7	3	3
KNMZ-TV/I	2	2	2	4	5	—	—	—

Jacksonville (57)

WJXT/C	33	32	35	33	41	35	40	25
WTLV/N	19	19	16	14	19	20	24	20
WJXS/A	12	15	16	16	11	10	8	10
WAWS-TV/I	6	7	6	7	11	5	—	—
WNFT/I	4	4	4	5	4	5	4	5

Mobile-Pensacola (58)

WKRQ-TV/C	27	29	29	28	26	25	22	18
WALA-TV/N	21	22	22	24	22	19	30	26
WEAR-TV/A	18	19	17	18	17	19	19	21
WPMI/I	5	5	6	6	4	6	3	6
WJTC/I	3	3	3	3	—	—	3	3

Flint-Saginaw-Bay City (59)

WNEM-TV/N	31	29	29	29	30	38	38	36
WJRT-TV/A	24	29	25	26	30	25	27	23
WEYI-TV/C	8	8	8	8	4	6	4	5
WSMH/I	5	6	7	5	4	6	4	5

Wichita-Hutchinson (60)

KWCH-TV/C	26	27	29	30	31	33	33	26
KSNW/N	22	22	24	21	19	22	27	26
KAKE-TV/A	19	24	17	18	25	22	22	23
KSAS-TV/I	5	5	5	4	6	11	2	2

Knoxville (61)

WBIR-TV/C	33	30	34	33	44	35	38	36
WATE-TV/A	20	25	21	20	28	25	21	28
WTVK/N	15	13	15	17	4	5	13	12
WKCH/I	4	4	4	4	4	5	4	4

Richmond (62)

WTVR-TV/C	29	26	30	31	23	22	29	23
WWBT/N	23	23	23	21	31	28	29	32
WXEX-TV/A	18	24	19	21	19	17	17	14
WRLH-TV/I	5	5	5	4	8	6	4	5
WVRN-TV/I	4	3	3	3	4	6	—	—

Fresno-Visalia (63)

KFSN-TV/A	22	25	22	23	28	19	21	23
KSEE/N	18	18	19	17	12	10	21	23
KJEO/C	16	15	17	18	12	14	14	15
KMPH-TV/I	14	15	16	14	16	14	7	15
KFTV/I	6	5	4	5	8	10	7	8
KAIL/I	2	2	2	2	—	—	—	8

Shreveport-Texarkana (64)

KSLA-TV/C	25	23	26	29	26	19	32	27
KTBS-TV/A	23	27	23	25	22	19	30	27
KTAL-TV/N	20	21	21	19	19	19	19	24
KMSS-TV/I	7	6	6	3	7	13	2	5

Mon-Sun, Sign-on/sign-off Households
M '88 F '88 N '87 M '87

M-F 4-7:30 p W M 25-54 25-54

M-F 11-11:30 p W M 25-54 25-54

Toledo (65)

WTOL-TV/C	26	27	29	29	35	29	26	23
WTVG/N	26	25	26	27	26	29	41	42
WNWO-TV/A	12	18	12	13	9	6	4	4
WUPW/I	7	7	7	7	9	6	4	4

Des Moines (66)

KCCI-TV/C	28	26	29	28	24	25	32	28
WHO-TV/N	26	24	25	26	33	25	39	38
WOI-TV/A	18	21	18	18	14	25	15	15
KDSM-TV/I	7	8	7	7	10	8	5	3

Syracuse (67)

WTVH/C	22	22	25	22	22	25	26	18
WIXT/A	21	24	19	21	35	25	22	18
WSTM/N	21	19	21	22	17	19	26	23
WSYT/I	5	5	5	4	4	6	4	—

Green Bay-Appleton (68)

WLUK-TV/N	24	21	22	24	18	18	21	22
WFRV-TV/A	22	27	22	23	35	18	24	19
WBAY-TV/C	22	19	25	22	18	18	34	28
WGBA/I	7	7	6	6	6	9	3	3
WXGZ-TV/I	4	3	4	4	6	9	—	—

Portland-Poland Spring (69)

WCSH-TV/N	25	27	29	30	24	21	30	23
WGME-TV/C	18	17	20	22	24	21	20	15
WMTW-TV/A	16	22	16	17	14	16	10	15
WPXT/I	3	4	4	4	5	5	—	—

The number of independents listed by Arbitron in the top 50 markets rose 41% since May 1984. The increase in the number of independents with recorded viewing rose almost 23%.

Omaha (70)

KMTV/C	23	21	25	22	29	25	24	23
WOWT/N	21	18	21	21	12	17	22	23
KETV/A	20	28	20	20	24	17	24	20
KPTM/I	12	10	11	13	24	17	16	13

Austin, TX (71)

KTBC-TV/C	28	26	30	25	27	17	26	22
KVUE-TV/A	20	26	21	22	27	33	33	34
KXAN-TV/N	17	17	19	18	20	25	14	15
KBVO/I	11	8	10	10	13	8	5	7

Rochester, NY (72)

WHEC-TV/C	24	23	26	27	30	28	37	22
WOKR/A	24	32	22	24	26	22	26	28
WROC-TV/N	20	16	21	18	17	17	16	17
WUHF/I	8	9	9	8	9	6	5	6

Roanoke-Lynchburg (73)

WDBJ/C	33	33	32	32	41	33	45	45
WSLS-TV/N	24	23	24	22	22	24	15	15
WSET-TV/A	17	19	18	16	15	14	15	20
WJPR/I	2	—	2	—	4	—	—	—

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New Orleans (34)

WWL-TV/C	36	36	38	35	46	44	52	47
WDSU-TV/N	20	20	19	20	15	13	16	16
WVUE/A	15	17	15	15	15	13	16	16
WGNO-TV/I	9	7	8	9	8	6	5	7
WNOL-TV/I	6	5	5	5	4	6	2	2

Raleigh-Durham (35)

WTVD/A	30	30	29	26	42	32	36	29
WRAL-TV/C	28	27	28	29	27	37	36	43
WPTF-TV/N	9	8	8	8	8	5	4	5
WLFL-TV/I	5	5	5	5	4	5	4	5
WKFT/I	2	3	3	4	4	—	—	—

Greenville-Spartanburg-Asheville (36)

WYFF-TV/N	30	30	32	31	35	29	33	36
WSPA-TV/C	22	23	24	23	22	18	33	23
WLDS/A	20	22	20	20	22	29	17	18
WHNS-TV/I	8	9	8	8	9	6	4	5

Oklahoma City (37)

KWTU/C	25	24	27	24	32	31	36	31
KTVY/N	25	24	25	25	26	23	26	29
KOCO-TV/A	17	21	19	18	11	15	21	19
KOKH-TV/I	6	6	6	6	5	8	2	5
KGMC/I	5	5	4	5	5	8	2	2
KAUT/I	4	4	4	4	5	8	2	—

Buffalo (38)

WKBW-TV/A	26	31	24	26	38	30	33	34
WGRZ-TV/N	22	20	23	22	21	20	19	22
WIVB-TV/C	21	20	23	22	17	15	28	25
WUTV/I	4	4	4	5	4	5	—	—
WNYB-TV/I	4	3	3	—	4	5	3	6

Grand Rapids-Kalamazoo-Battle Creek (39)

WOTV/N	23	21	23	23	21	23	33	32
WWMT/C	21	18	22	20	26	23	13	14
WZZM-TV/A	17	21	18	18	16	15	21	18
WXMI/I	8	9	8	7	11	8	—	—
WUHQ-TV/A	6	6	5	5	5	8	13	14

Salt Lake City (40)

KUTV/N	25	24	26	25	33	22	36	36
KSL-TV/C	23	22	25	25	27	33	29	25
KTVX/A	21	28	23	21	27	22	19	14
KSTU/I	11	10	8	8	7	11	10	11

Memphis (41)

WMC-TV/N	30	29	32	30	35	27	28	22
WREG-TV/C	22	24	24	23	20	27	30	28
WHBQ-TV/A	16	17	16	16	10	7	28	25
WPTY-TV/I	6	6	6	6	5	7	3	3
WMKW/I	4	5	4	3	5	7	—	—

San Antonio (42)

KENS-TV/C	23	23	27	25	32	31	41	40
KMOL-TV/N	21	21	23	20	18	19	15	17
KSAT-TV/A	20	23	22	19	14	25	26	21
KRRT/I	8	6	8	8	9	6	2	4
KWEX-TV/I	7	6	4	5	5	—	2	—
KABB/I	4	4	—	—	5	6	2	4

Norfolk-Portsmouth-Newport News-Hampton (43)

WTKR-TV/C	25	22	24	21	23	20	21	14
WAVY-TV/N	23	21	21	21	20	30	41	32
WVEC-TV/A	20	28	23	24	27	20	17	14
WTVZ/I	6	6	5	5	7	5	—	—
WYAH/I	5	5	5	6	3	5	3	5

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Providence-New Bedford (44)

WJAR/N	26	25	28	25	22	19	40	35
WPRI-TV/A	19	25	20	17	26	24	15	15
WLNE/C	14	14	15	16	15	14	15	10
WNAC-TV/I	3	2	3	2	4	5	—	—

Harrisburg-York-Lancaster-Lebanon (45)

WGAL-TV/N	29	28	30	31	25	20	33	28
WHTM/A	14	21	14	14	25	20	28	22
WHP-TV/C	12	13	14	12	10	7	11	11
WPMT/I	5	5	5	6	10	7	6	6
WLYH-TV/C	4	3	4	5	—	—	—	6

Charleston-Huntington (46)

WSAZ-TV/N	30	30	31	32	25	25	29	23
WOWK-TV/C	16	16	16	16	21	15	13	9
WCHS-TV/A	14	15	15	16	17	15	17	18
WVAH-TV/I	9	8	7	8	8	10	4	9

Louisville (47)

WHAS-TV/C	28	27	26	28	33	35	44	36
WAVE/N	27	28	30	30	25	18	26	28
WLKY-TV/A	16	19	18	17	21	12	15	12
WDRB-TV/I	8	9	9	7	13	12	3	4
WBNA/I	—	—	—	—	4	6	—	—

Dayton (48)

WHIO-TV/C	27	26	27	30	30	33	35	32
WDTN/A	20	24	19	18	26	22	22	20
WKEF/N	15	15	17	15	13	11	13	12
WRGT-TV/I	6	7	6	6	9	11	—	—

Birmingham (49)

WVTM/N	31	29	31	28	42	43	42	47
WBRC-TV/A	25	30	27	29	19	21	26	26
WTTQ/I	11	12	11	10	12	7	11	6
WBMG/C	9	9	12	9	8	7	5	3

Greensboro-Winston Salem-High Point (50)

WFMY-TV/C	30	29	33	30	32	33	39	29
WXII/N	22	21	20	22	20	19	22	19
WGHP-TV/A	21	24	21	21	32	29	22	19
WNRW/I	6	5	4	5	4	5	6	10
WGGT/I	2	3	3	3	—	—	—	—

Wilkes Barre-Scranton (51)

WNEP-TV/A	26	30	24	27	38	37	48	41
WYOU/C	19	18	20	20	19	16	14	11
WBRE-TV/N	17	17	20	21	12	11	17	19
WOLF-TV/I	3	3	3	2	4	5	—	—

Albany-Schenectady-Troy (52)

WRGB/C	24	24	26	25	30	30	30	23
WNYT/N	24	22	23	23	30	30	26	27
WTEN/A	19	24	18	22	17	15	26	18
WXXA-TV/I	6	8	7	5	4	5	—	—
WOCD/I	—	—	—	—	—	—	—	—

West Palm Beach-Ft Pierce-Vero Beach (53)

WPTV/N	24	25	26	25	29	22	35	26
WPEC/A	15	18	15	15	17	11	19	11
WTVX/C	9	8	10	10	8	11	12	11
WFLX/I	7	6	6	6	13	17	4	11

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Burlington-Plattsburgh (96)

WCAX-TV/C	34	33	37	32	36	42	36	40
WPTZ/N	22	19	22	20	27	26	18	30
WVNY/A	7	9	7	6	5	5	9	10
** WNNE-TV/N	2	3	3	4	5	5	—	—

** Located in Harford, VT-Hanover, NH

Colorado Springs-Pueblo (97)

KOAA-TV/N	23	21	24	23	22	25	26	25
KKTU/C	22	23	26	26	28	25	26	19
KRDO-TV/A	21	30	22	22	22	17	29	25
KXRM/I	5	6	4	5	6	8	3	3

Ft. Myers-Naples (98)

WBHH-TV/N	29	29	30	27	39	29	27	25
WINK-TV/C	23	25	27	28	17	19	23	30
WEVU/A	12	15	11	11	13	14	18	10
WFTX/I	6	4	5	5	9	10	14	15

Ft. Wayne (99)

WPTA/A	24	32	26	23	39	30	35	36
WANE-TV/C	23	21	24	25	22	20	21	18
WKJG-TV/N	21	18	20	18	17	20	15	14
WFFT-TV/I	10	11	11	10	11	10	6	7

Sioux Falls-Mitchell (100)

KELO-TV/C	37	34	36	39	38	38	61	50
KSFY-TV/A	25	30	25	21	31	25	22	23
KDLT/N	14	13	15	13	13	13	7	7

Montgomery-Selma (101)

WSFA/N	39	38	41	40	44	31	56	53
WAKA/C	19	20	21	21	16	19	17	17
WKAB-TV/A	10	10	8	8	16	13	10	7
WCOV-TV/I	8	7	7	7	8	13	5	3
WMCF-TV/I	—	—	—	—	—	—	—	—

For the first time, there were more NBC affiliates ranking first in their markets than either of the other two networks' affiliates.

Augusta (102)

WJBF/A	31	33	30	35	42	39	32	30
WRDW-TV/C	26	27	29	26	24	30	29	30
WAGT/N	14	14	16	14	9	13	11	11

Savannah (103)

WTOG-TV/C	35	36	40	37	38	44	64	55
WSAV-TV/N	24	22	22	23	34	28	14	14
WJCL/A	10	11	10	11	7	6	—	—
WTGS/I	4	3	4	3	3	6	—	—

El Paso (104)

KTSM-TV/N	25	22	26	26	24	18	22	20
KVIA-TV/A	23	24	22	22	19	18	31	30
KDBC-TV/C	19	18	22	21	19	24	17	23
KCIK/I	9	8	8	6	10	12	6	5
KINT-TV/I	5	8	6	7	10	6	11	5

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Lansing (105)

WLNS-TV/C	26	23	27	24	25	33	29	25
WILX-TV/N	24	22	24	24	25	20	29	19
WSYM-TV/I	9	8	8	6	10	7	6	6

Madison (106)

WISC-TV/C	27	25	30	27	36	30	33	26
WMTV/N	19	19	20	22	21	20	24	24
WKOW-TV/A	19	27	20	18	21	20	21	21
WMSN/I	10	10	10	11	7	10	6	9

Fargo (107)

KXJB-TV/C	26	22	24	24	33	20	30	28
WDAY-TV/A	23	28	23	22	20	20	36	35
KTHI-TV/N	22	22	23	25	20	30	9	10
KVRR/I	7	7	4	4	7	—	5	5

Springfield, MA (108)

WWLP/N	31	30	34	31	32	31	55	47
WGGB/A	20	25	18	19	21	15	15	16

Charleston, SC (109)

WCSC-TV/C	29	30	32	32	27	30	50	48
WCIV/N	25	25	26	25	20	20	19	19
WCBD-TV/A	22	23	22	20	37	30	12	14
WTAT-TV/I	8	7	9	9	3	5	—	5

Peoria-Bloomington (110)

WEEK-TV/N	25	25	26	26	33	25	37	32
WHOI/A	23	27	22	20	27	25	20	24
WMBD-TV/C	18	16	19	19	7	13	15	16
WYZZ-TV/I	7	6	7	7	7	13	5	3

Salinas-Monterey (111)

KSBW/N	22	19	22	19	19	17	38	29
KMST/C	14	12	17	15	10	11	8	7
KNTV/A	14	18	14	15	10	6	8	7
KSMS-TV/I	6	4	3	4	14	11	8	7
KCBA/I	6	6	5	5	10	6	—	—

Lafayette, LA (112)

KLFY-TV/C	38	36	39	38	35	47	53	55
KATC/A	21	22	23	21	23	27	21	23
KADN/I	8	10	8	9	8	7	3	3

Santa Barbara-Santa Maria-San Luis Obispo (113)

KSBY-TV/N	18	19	21	18	18	15	17	13
KCOY-TV/C	17	13	17	16	14	15	8	13
KEYT-TV/A	14	18	14	13	14	10	8	13

Rockford (114)

WTVO/N	25	21	21	23	25	11	26	24
WIFR-TV/C	18	17	21	18	19	11	26	24
WREX-TV/A	16	21	15	16	19	22	17	18
WQRF-TV/I	6	6	6	6	13	11	3	3

McAllen-Brownsville: LRGV (115)

KGBT-TV/C	28	26	28	28	25	21	26	31
KRGV-TV/A	25	26	26	26	25	21	39	40
KVEO/N	15	13	16	14	20	21	5	9

Monroe-El Dorado (116)

KNOE-TV/C	44	45	45	48	41	38	51	43
KTVE/N	16	14	15	14	15	13	13	14
KARD/A	7	10	9	9	7	6	8	8

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 M-F 11-11:30 p W M 25-54 25-54

Springfield-Decatur-Champaign (74)

WCIA/C	24	24	25	26	33	27	37	35
WICS/N	24	21	25	23	13	18	24	24
WAND/A	17	21	16	17	20	9	13	11
WRSP-TV/I	6	5	6	4	7	9	3	3

Paducah-Cape Girardeau-Harrisburg-Marion (75)

KFVS-TV/C	29	32	34	31	30	21	37	35
WPSD-TV/N	26	26	27	29	30	21	33	28
WSIL-TV/A	12	11	10	11	10	7	7	8
KBSI/I	5	6	5	4	5	7	5	8
WTCT/I	—	—	—	—	—	—	—	—

Lexington (76)

WKYT-TV/C	22	25	25	24	24	29	43	39
WLEX-TV/N	22	20	20	24	14	18	19	17
WTVQ-TV/A	18	18	17	16	24	18	14	17
WDKY-TV/I	7	5	6	4	10	12	5	4
* WYMT-TV/C	2	2	3	—	5	—	5	—

* Located in Hazard, Ky.

Davenport-Rock Island-Moline: Quad City (77)

KWQC-TV/N	30	28	32	34	32	27	33	30
WHBF-TV/C	19	17	20	18	11	18	17	12
WQAD-TV/A	17	22	18	16	21	9	17	21
KLJB-TV/I	5	5	5	5	5	9	6	3

Cedar Rapids-Waterloo-Dubuque (78)

KWWL/N	32	29	32	31	38	30	32	36
KGAN/C	20	21	22	21	19	20	24	22
KCRG-TV/A	18	21	16	17	19	20	24	17
** KDUB-TV/A	—	3	3	3	—	—	5	6
KOCR/I	—	—	—	—	—	—	—	—

** Located in Dubuque

Spokane (79)

KHQ-TV/N	25	22	25	26	21	25	31	43
KREM-TV/C	22	18	22	21	33	20	25	21
KXLY-TV/A	21	27	21	20	17	20	25	21
KAYU-TV/I	6	6	4	6	8	5	—	—

Chattanooga (80)

WRCB-TV/N	28	27	26	26	28	30	33	30
WTVC/A	24	26	24	25	32	25	25	30
WDEF-TV/C	21	19	21	19	16	15	17	13
WDSI-TV/I	5	3	3	3	8	10	—	—

Springfield, MO (81)

KYTV/N	38	35	36	37	41	43	50	44
KQLR/C	22	22	23	25	23	21	28	24
KSPR/A	10	13	9	8	14	7	5	10
KDEB/I	8	8	9	7	9	7	8	7

Jackson, MS (82)

WLBT/N	31	30	35	31	29	40	40	43
WJTV/C	27	26	27	29	29	20	40	30
WAPT/A	11	14	12	12	17	13	9	8
WDBD/I	7	7	6	7	8	7	2	3

Tucson (83)

KVOA-TV/N	24	22	24	25	22	18	28	27
KOLD-TV/C	20	21	23	21	26	24	23	21
KGUN/A	20	26	22	20	22	24	28	27
KMSB-TV/I	6	5	6	6	4	6	5	3
KDTU-TV/I	5	5	5	5	4	6	—	3

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South Bend-Elkhart (84)

WNDU-TV/N	26	24	26	25	20	21	36	31
WSBT-TV/C	23	25	25	23	27	14	32	19
WSJV/A	16	22	17	19	13	14	7	8

Johnstown-Altoona (85)

WJAC-TV/N	29	30	30	29	25	25	37	35
WTAJ-TV/C	24	23	26	26	33	25	33	35
WWCP-TV/I	5	5	5	4	4	5	—	—

Bristol-Kingsport-Johnson City: Tri-Cities (86)

WCYB-TV/N	36	35	37	34	35	36	30	33
WJHL-TV/C	24	24	25	24	27	23	30	28
WKPT-TV/A	7	7	7	7	8	9	10	11
WETO/I	4	4	4	5	4	9	—	—

Columbia, SC (87)

WIS-TV/N	39	39	39	41	34	33	32	35
WLTX/C	18	19	19	19	17	22	36	31
WOLO-TV/A	14	16	13	14	21	17	7	8

Youngstown (88)

WKBN-TV/C	24	21	25	22	21	25	19	23
WFWM-TV/N	23	22	25	24	21	19	26	23
WYTV/A	17	22	17	17	17	19	13	4

Huntsville-Decatur-Florence (89)

WHNT-TV/C	22	25	24	25	23	31	23	24
WAFF/N	22	21	21	20	32	15	20	18
WAAY-TV/A	21	21	21	19	18	23	34	30
WZDX/I	5	6	7	7	9	8	3	3
WOWL-TV/N	2	2	3	4	—	—	—	3

Evansville (90)

WFIE-TV/N	24	22	23	23	29	23	28	26
WTVW/A	23	25	24	22	19	23	26	26
WEHT/C	21	20	21	20	19	15	26	21
WEVV/I	8	9	9	7	10	8	3	3

Baton Rouge (91)

WAFF-TV/C	30	31	32	32	20	24	43	36
WBRZ/A	27	29	25	28	48	41	33	31
WVLA/N	17	17	16	18	12	12	8	8

Lincoln-Hastings-Kearney (92)

KOLN/C	30	29	34	31	36	33	42	38
KHGI-TV/A	13	14	11	11	14	11	19	18
KHAS-TV/N	9	9	9	8	7	—	6	5

Waco-Temple (93)

KCEN-TV/N	20	19	20	20	15	18	19	20
KWTX-TV/C	17	17	22	20	15	18	28	25
KXXV/A	15	12	12	10	20	18	16	15
* KBTX-TV/C	7	8	7	9	5	9	14	10
KWKT/I	5	—	—	—	5	9	2	3

* Located in Bryan, TX

Las Vegas (94)

KVBC/N	29	26	29	28	26	24	32	36
KLAS-TV/C	23	21	23	22	29	28	36	32
KVVU-TV/I	17	18	16	15	16	16	8	9
KTNV/A	16	20	16	18	10	8	12	9
KRLR/I	5	6	5	4	3	4	4	5

Greenville-New Bern-Washington (95)

WNCT-TV/C	25	27	27	27	17	15	19	14
WCTI/A	22	24	21	20	37	35	30	27
WITN-TV/N	21	22	24	23	17	20	19	18

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Odessa-Midland (144)

KMID-TV/A	23	29	24	23	19	17	39	38
KOSA-TV/C	23	19	21	23	24	17	28	18
KTPX-TV/N	23	21	20	20	24	33	15	15
KPEJ/I	8	4	6	5	5	8	4	5

Bakersfield (145)

KGET/N	22	24	23	23	21	19	28	35
KERO-TV/C	18	18	19	20	21	19	22	18
KBKAT-TV/A	15	17	16	15	10	8	11	12

Minot-Bismarck-Dickinson (146)

KFYR-TV/N	46	43	42	42	53	45	51	52
KXMC-TV/C	23	22	25	24	18	27	27	25
KBMY/A	7	9	6	6	6	—	2	2

Rochester-Mason City-Austin (147)

KTTC/N	23	17	22	20	21	11	23	20
KAAL/A	22	29	22	22	21	22	18	17
KIMT/C	20	18	20	21	21	22	21	23

Ft. Smith (148)

KFSM-TV/C	28	27	31	28	26	20	35	34
KHBS/A	24	25	18	18	37	40	43	37
KPOM-TV/N	15	15	16	14	11	7	11	11

Lubbock (149)

KCBD-TV/N	27	28	30	26	18	17	30	32
KLKB-TV/C	24	23	25	27	24	17	27	15
KAMC/A	16	20	17	16	24	25	23	23
KJTV/I	10	10	8	10	12	8	7	9

Wilmington (150)

WECT/N	34	34	38	32	36	35	33	33
WWAY/A	24	25	24	23	25	30	38	29
WJKA/C	7	7	6	7	7	5	5	4

Albany, GA (151)

WALB-TV/N	54	53	51	56	60	67	64	63
WTSG/I	5	6	6	5	4	6	4	4
WVGA/A	2	2	2	—	—	—	—	—

Columbia-Jefferson City (152)

KOMU-TV/N	32	31	30	27	42	40	41	37
KRCG/C	31	29	33	30	25	30	41	37
KMIZ/A	13	16	12	10	8	—	5	3

Medford (153)

KOBI/N	27	26	26	27	24	35	21	20
KTVL/C	20	20	26	21	14	12	21	20
KDRV-TV/A	17	21	14	16	19	18	43	30

Quincy-Hannibal (154)

WGEM-TV/N	29	29	30	28	29	27	39	34
KHQA-TV/C	25	27	27	26	24	18	24	21

Abilene-Sweetwater (155)

KRBC-TV/N	27	24	30	26	24	18	17	13
KTAB-TV/C	26	26	23	25	24	18	48	41
KTXS-TV/A	19	19	18	18	19	36	17	22

Bangor (156)

WLBZ-TV/N	33	31	35	30	29	31	23	18
WABI-TV/C	28	28	32	29	42	42	38	47
WVIT-TV/A	17	22	14	14	10	12	15	6

Dothan (157)

WTVY/C	43	41	42	39	50	36	58	59
WDHN/A	11	11	11	10	14	14	15	11

Mon-Sun, Sign-on/sign-off Households
 M '88 F '88 N '87 M '87 25-54 25-54 25-54 25-54

Utica (158)

WKTU/V/N	33	29	33	29	37	35	47	41
WUTR/A	14	19	13	17	16	18	16	18

Idaho Falls-Pocatello (159)

KIFI-TV/N	26	25	26	25	33	25	25	24
KIDK/C	25	23	26	27	20	17	23	17
KPVI/A	17	21	17	15	13	17	20	22

Alexandria, LA (160)

KALB-TV/N	49	52	50	46	60	57	69	62
KLAX-TV/A	6	6	6	6	5	7	3	3

Laurel-Hattiesburg (161)

WDAM-TV/N	54	52	53	57	55	63	78	79
WHLT/C	7	8	8	5	5	6	6	3

Clarksburg-Weston (162)

WBOY-TV/N/A	27	26	30	29	26	21	30	33
WDTV/C/A	26	28	28	27	33	32	40	39

Salisbury (162)

WBOC-TV/C/N	42	40	34	42	55	58	71	71
WMDT/A/N	14	21	14	16	10	8	4	4

Billings-Hardin (164)

KTVQ/C	30	27	27	26	37	40	29	30
KULR-TV/N	22	22	21	26	16	10	26	24
KOUS-TV/A	16	22	16	14	11	10	18	15

Elmira (165)

WETM/N	28	25	26	26	38	32	44	36
WENY-TV/A	12	18	12	13	12	16	17	14

Gainesville (166)

WCJB/A	36	40	31	36	50	47	61	50
WOGX/I	10	8	11	8	17	21	11	10

Rapid City (167)

KOTA-TV/A	31	39	34	31	45	36	47	47
KEVN-TV/N	26	24	25	27	20	27	33	30

Greenwood-Greenville (168)

WABG-TV/A	33	32	36	35	37	27	32	27
WXVT-TV/C	19	19	21	21	15	20	37	30

Watertown-Carthage (169)

WWNY-TV/C/A/N	42	42	46	45	46	47	53	38
WFYE/A	7	5	—	—	8	5	12	8

Lake Charles (170)

KPLC-TV/N	44	47	44	44	63	62	71	69
KVHP/I	6	7	5	6	13	8	3	3

Panama City (171)

WJHG-TV/N	33	32	36	36	43	47	45	36
WMBB/A	21	26	21	21	24	24	29	36

Ardmore-Ada (172)

KXII/C/N	35	30	30	33	36	38	43	35
KTEN/A/N/C	23	24	28	22	32	23	33	30

Missoula (173)

KECI-TV/N/A	36	42	38	30	41	40	45	46
KPAX-TV/C	24	23	26	24	35	30	23	21

Jonesboro (174)

KAIT-TV/A	46	45	43	43	47	50	73	71
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Mon-Sun, Sign-on/sign-off Households
 M '88 F '88 N '87 M '87
 M-F 4-7:30 p W M 25-54 25-54
 M-F 11-11:30 p W M 25-54 25-54

Amarillo (117)

KVII-TV/A	28	32	31	29	25	27	43	36
KAMR-TV/N	22	19	21	23	25	20	23	23
KFDA-TV/C	17	18	20	20	15	7	15	13
KCIT/I	5	6	5	5	10	7	2	2

Columbus, GA (118)

WTVM/A	31	33	32	31	36	35	31	28
WRBL-TV/C	21	23	24	24	25	20	21	12
WLTZ/N	11	10	11	10	11	15	21	24
WXTX/I	5	5	5	5	7	5	—	4

Joplin Pittsburg (119)

KOAM-TV/C	23	21	22	25	25	25	29	26
KSNF/N	21	22	23	21	25	25	29	26
KODE-TV/A	21	25	21	21	15	25	16	17

Corpus Christi (120)

KIII/A	31	32	31	28	33	43	53	54
KRIS-TV/N	23	23	24	22	28	21	27	26
KZTV/C	18	20	22	20	11	14	4	4
KORO/I	6	5	4	4	11	7	2	2

Reno (121)

KOLO-TV/A	23	32	25	23	25	24	21	21
KCRL/N	21	18	20	20	13	10	14	21
KTVN/C	20	17	20	21	25	24	29	21
KAME-TV/I	7	8	9	7	8	5	—	—

Duluth-Superior (122)

KBJR-TV/N	25	21	26	24	22	21	26	20
WDIO-TV/A	24	31	23	25	33	36	29	27
KDLH-TV/C	23	20	25	24	33	21	24	24

Tyler-Longview (123)

KLTV/A	38	36	34	33	48	58	57	59
KETK-TV/N	10	9	8	3	5	8	10	8
KLMG-TV/C	5	5	5	5	—	—	—	—

Beaumont-Port Arthur (124)

KFDM-TV/C	36	35	35	38	52	40	45	36
KJAC-TV/N	26	28	29	27	22	20	18	19
KBMT/A	19	21	20	17	15	20	25	31

Sioux City (125)

KTIV/N	31	30	32	35	41	40	40	39
KCAU-TV/A	21	26	23	23	24	20	19	18
KMEG/C	9	10	10	11	6	10	13	11

Tallahassee-Thomasville (126)

WCTV/C	49	45	51	49	54	44	66	56
WTXL-TV/A	8	9	8	8	8	13	7	8
WTWC/N	6	8	6	7	—	—	—	—

Yakima (127)

KIMA-TV/C	24	21	27	26	24	32	25	17
KAPP/A	22	25	21	19	20	16	17	17
KNDO/N	21	20	22	20	16	11	17	17

Wausau-Rhineland (128)

WSAW-TV/C	31	29	37	34	38	36	32	29
WAOW-TV/A	30	33	25	28	31	27	47	42
WJFW-TV/N	10	10	8	9	6	9	6	6

Terre Haute (129)

WTHI-TV/C	31	30	32	31	35	33	34	31
WTWO/N	30	30	28	28	24	33	39	37
WBAK-TV/A	6	8	7	6	6	8	5	3

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Mon-Sun, Sign-on/sign-off Households
 M '88 F '88 N '87 M '87
 M-F 4-7:30 p W M 25-54 25-54
 M-F 11-11:30 p W M 25-54 25-54

Florence, SC (130)

WBTV/C	37	39	39	41	44	38	46	43
WPDE-TV/A	18	18	15	17	22	19	17	19

Wichita Falls-Lawton (130)

KFDX-TV/N	25	24	25	23	30	33	30	28
KAUZ-TV/C	18	17	20	19	15	17	25	20
KSWO-TV/A	18	22	18	17	20	17	20	23
KJTL/I	6	5	6	4	5	8	2	3

Binghamton (132)

WBNG-TV/C	34	33	39	39	40	44	44	35
WICZ-TV/N	13	11	14	12	5	13	6	8
WMGC-TV/A	8	12	7	6	5	6	6	6

Columbus-Tupelo (133)

WTVA/N	41	44	42	44	52	43	45	38
WCBI-TV/C	28	23	26	26	19	29	29	31
WVSB-TV/A	5	6	6	5	—	—	3	3

La Crosse-Eau Claire (134)

WEAU-TV/N	28	25	23	26	33	25	33	33
WKBT/C	21	22	25	24	27	25	19	15
WXOW-TV/A	16	20	15	16	13	13	22	24
WLAX/I	5	4	5	3	7	13	3	6

Macon (134)

WMAZ-TV/C	44	44	49	43	55	47	61	52
WGXA/A	13	12	13	13	14	12	11	10
WMGT/N	13	13	13	12	7	6	7	5

Boise (136)

KTVB/N	30	28	32	30	38	27	37	37
KBCI-TV/C	19	17	21	20	19	9	18	14
KIVI/A	17	23	16	18	13	18	24	21
KTRV/I	15	12	12	13	19	9	5	12

Eugene (137)

KVAL-TV/C	29	26	32	29	30	33	36	33
KEZI/A/C	18	25	19	18	30	24	21	8
KMTR/N	11	12	15	12	4	5	7	8

Traverse City-Cadillac (138)

WWTV/C	32	30	28	33	36	41	44	47
WPBN-TV/N	29	28	32	28	23	24	33	21
WGTV/A	12	15	15	13	18	18	6	—

Wheeling-Steubenville (139)

WTRF-TV/C/A	30	30	30	31	36	32	43	40
WTOV-TV/N/A	23	22	22	23	18	21	17	13

Chico-Redding (140)

KRCR-TV/A	21	25	21	23	27	26	29	19
KHSL-TV/C	20	21	21	19	18	16	14	6
KCPM/N	16	14	16	12	14	21	21	19

Bluefield-Beckley-Oak Hill (141)

WVVA/N	30	28	28	27	30	21	46	35
WOAY-TV/A	16	17	17	18	19	16	19	30

Topeka (142)

WIBW-TV/C	31	27	29	32	31	33	45	40
KSNT/N	19	20	20	20	23	17	24	21
KTKA-TV/A	8	11	10	8	8	8	5	10

Erie (143)

WICU-TV/N	35	28	36	33	30	35	29	33
WJET-TV/A	19	27	19	19	30	35	32	37
WSEE/C	15	15	17	13	15	18	16	11
WETG/I	2	2	1	—	4	—	—	—

Top 5 affiliates in top 100 markets—total day *By ADI homes share*

ABC

* Raleigh-Durham	WTVD	30
* Baton Rouge	WBRZ	27
* Charlotte	WSOC-TV	27
Buffalo	WKBW-TV	26
Wilkes Barre-Scranton	WNEP-TV	26

CBS

Sioux Falls-Mitchell	KELO-TV	37
New Orleans	WWL-TV	36
* Burlington-Plattsburgh	WCAX-TV	34
* Jacksonville	WJXT	33
* Knoxville	WBIR-TV	33
Roanoke-Lynchburg	WDBJ	33

NBC

* Columbia, S.C.	WIS-TV	39
* Springfield, Mo.	KYTV	38
* Bristol-Kingsport-Johnson City: Tri-Cities	WCYB-TV	36
Cedar Rapids-Waterloo-Dubuque	KWWL	32
St. Louis	KSDK	32

Top 5 affiliates in top 100 markets—early fringe *By ADI homes share*

ABC

* Raleigh-Durham	WTVD	40
* Baton Rouge	WBRZ	39
Buffalo	WKBW-TV	35
* Charlotte	WSOC-TV	35
Orlando-Daytona Beach-Melbourne	WFTV	35

CBS

New Orleans	WWL-TV	43
* Jacksonville	WJXT	41
* Knoxville	WBIR-TV	40
Roanoke-Lynchburg	WDBJ	40
* Burlington-Plattsburgh	WCAX-TV	36

NBC

Nashville	WSMV	40
* Birmingham	WVTM	39
Memphis	WMC-TV	38
* Springfield, Mo.	KYTV	38
* Bristol-Kingsport-Johnson City: Tri-Cities	WCYB-TV	36
Cedar Rapids-Waterloo-Dubuque	KWWL	36
* Columbia, S.C.	WIS-TV	36

Top 5 markets in top 100 markets—late news *By ADI homes share*

ABC

Albuquerque	KOAT-TV	42
Wilkes Barre-Scranton	WNEP-TV	41
Baltimore	WJZ-TV	36
* Charlotte	WSOC-TV	36
Ft. Wayne	WPTA	36
* Raleigh-Durham	WTVD	36

CBS

Sioux Falls-Mitchell	KELO-TV	57
New Orleans	WWL-TV	49
Lincoln-Hastings-Kearney	KOLN	46
Roanoke-Lynchburg	WDBJ	45
* Jacksonville	WJXT	44

NBC

* Springfield, Mo.	KYTV	48
* Columbia, S.C.	WIS-TV	42
* Birmingham	WVTM	40
St. Louis	KSDK	40
* Flint-Saginaw-Bay City	WNEM-TV	39
* Jackson, Ms.	WLBT	39

Source: Arbitron, May 1988 * Intermixed market. Early fringe and late news are Monday-Friday

Mon-Sun, Sign-on/sign-off Households M '88 F '88 N '87 M '87
 M-F 4-7:30 p W M 25-54 25-54
 M-F 11-11:30 p W M 25-54 25-54

Meridian (175)

WTOK-TV/A	33	39	42	38	36	35	44	51
WTZH/C	20	20	22	21	20	24	6	9
WLBM-TV/N	9	9	8	10	4	—	12	—

Grand Junction-Durango (176)

KREX-TV/C/N	27	26	28	27	29	36	25	23
KJCT/A	14	19	17	17	14	18	25	19
KREZ-TV/C/N	4	3	5	3	—	9	3	10

Great Falls (177)

KRTV/C/N	26	23	26	28	31	31	23	18
KFBB-TV/A/C/N	23	34	25	26	25	23	30	27
KTGF/N	12	9	10	9	13	8	13	12

Palm Springs (178)

KESQ-TV/A	21	23	20	18	19	14	21	8
KIMR-TV/N	16	16	16	15	14	10	7	8

Biloxi-Gulfport-Pascagoula (179)

WLOX-TV/A	34	40	32	34	56	42	63	51
WXXV-TV/I	6	7	6	9	4	—	3	3

Jackson, TN (180)

WBBJ-TV/A	33	36	35	38	50	50	47	50
WJWT/I	3	4	4	3	—	—	—	4

El Centro-Yuma (181)

KYEL-TV/N	21	21	22	23	13	17	23	21
KYMA/A	12	9	—	—	13	11	16	10
KECY-TV/C	10	11	12	8	8	11	6	3

Cheyenne-Scottsbluff-Sterling (182)

KSTF/C/A/N	12	11	11	15	11	8	11	10
KGWN-TV/C/A/N	11	12	17	13	16	17	28	28
KTVS/C/A/N	2	2	2	—	—	—	—	—

Marquette (183)

WLUC-TV/C/N	40	39	45	44	48	44	59	52
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Tuscaloosa (184)

WCFT-TV/C	25	27	25	25	29	25	39	32
WDBB/I	9	9	9	10	10	13	5	8

Eureka (185)

KIEM-TV/N	24	21	23	23	25	25	29	32
KVIG/C	23	23	23	24	29	25	21	37
KREQ/I	2	2	—	—	—	—	7	5

St. Joseph (186)

KQTV/A	33	30	30	31	35	30	47	38
KTAJ/I	—	—	—	—	—	—	—	—

Casper-Riverton (187)

KTWO-TV/N/C	28	25	27	26	29	33	43	56
KGWC-TV/C	12	10	12	16	6	6	11	11
KFNB/A/C	6	14	12	7	6	—	—	—

Butte (188)

KXLF-TV/C/A	30	28	31	33	37	33	44	50
KTVM/N/A	23	28	22	24	16	17	26	18

San Angelo (189)

KLST/C	37	34	42	42	37	36	62	59
KIDY-TV/I	6	4	4	4	5	9	—	—

Bowling Green (190)

WBKO/A	38	37	33	31	46	46	59	54
WGRB/I	—	3	—	2	—	8	—	3

Mon-Sun, Sign-on/sign-off Households M '88 F '88 N '87 M '87
 M-F 4-7:30 p W M 25-54 25-54
 M-F 11-11:30 p W M 25-54 25-54

Anniston (191)

WLSU-TV/C	24	22	22	—	30	27	26	24
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Lafayette, IN (192)

WLFI-TV/C	22	22	22	22	36	33	50	40
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Roswell (193)

KBIM-TV/C	24	24	24	27	17	19	46	39
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Hagerstown (194)

WHAG-TV/N	20	18	18	17	35	24	43	44
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Lima (195)

WLIO/N/A	41	35	38	41	54	44	78	67
WTLW/I	—	2	2	2	—	—	—	—

Charlottesville (196)

WVIR-TV/N	34	28	30	28	59	50	65	53
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Parkersburg (197)

WTAP-TV/N	27	26	26	28	32	37	45	40
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Laredo (198)

KLDO-TV/A	16	17	19	16	14	21	27	32
KGNS-TV/N/A	15	15	18	14	5	7	20	22
KVTV/C	12	9	12	12	9	14	12	8

Harrisonburg (199)

WHSV-TV/A	39	45	45	42	42	44	75	47
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Zanesville (200)

WHIZ-TV/N	36	36	36	36	37	33	45	45
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Twin Falls (201)

KMVT/C/N/A	36	33	35	36	35	33	72	73
KAS/N	5	11	12	11	6	1	2	2
KAZ/I	4	4	2	2	6	8	—	—

Presque Isle (202)

WAGM-TV/C/A/N	51	52	54	54	63	60	60	43
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Ottumwa-Kirkville (203)

KTVO/A	45	48	47	51	54	45	59	61
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Flagstaff (204)

KNAZ-TV/N	17	15	21	20	6	17	29	33
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Victoria (205)

KAVU-TV/N	27	26	30	24	30	27	47	46
KVCT-TV/A	22	22	22	19	25	18	21	20

Bend (206)

KTVZ/N/C	24	27	30	22	29	29	30	33
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Mankato (207)

KEYC-TV/C	21	21	25	20	24	27	13	14
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Helena (208)

KTVH/N/A	31	27	35	32	44	25	52	43
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North Platte (209)

KNOP-TV/N	42	46	46	43	40	38	65	64
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Alpena (210)

WBKB-TV/C	31	32	31	28	41	36	52	44
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Glendive (211)

KXGN-TV/C/N	39	35	37	34	56	50	64	56
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Disney to stress family fare in reprogramming KHJ-TV in L.A.

Walt Disney plans to stress family programs when it takes over KHJ-TV Los Angeles, its first TV purchase, this December.

Rich Frank, president of Walt Disney Studios, says the low-rated independent will use its off-network sitcoms to counterprogram in the 6-8 p.m. period against the other three indies.

The station will not compete head-to-head against The Disney

Channel, the syndicated *Wonderful World of Disney*, which KTTV will air, or the new *Magical World of Disney* slated for NBC Sundays. Frank's brother Bill, who is the program director at KCOP, has stated he doesn't think KHJ can climb out of last place for a number of years.

Disney has already acquired *Alf*, *Perfect Strangers*, *The Golden Girls*, *Valerie's Family*, *Who's the*

Boss and will use its own animated *Duck Tales* and *Chip 'n' Dale's Rescue Rangers* in its quest for a family audience.

Hot spot: The new *Pat Sajak Show* on **CBS** weeknights 11:30 p.m.-1 a.m., debuting next January, is the hottest employment spot in Hollywood, with scores of people sending in resumes for staff positions. Already hired is Paul Gilbert as producer, with slots open for talent coordinator, segment producers, director and art director. CBS is building a reported \$5 million new studio to house the show at Television City.

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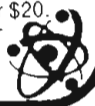
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In the Picture

Michael Kakoyiannis



General manager of WNEW New York, executive vice president of Metropolitan Broadcasting Corp., and recently slated to become executive vice president of Westwood One's new Radio Stations Division. He credits NYMRAD's marketing services division with adding "a very measurable \$6 million-plus" to New York radio revenue.

New Westwood One exec credited with fathering NYMRAD marketing unit

When NYMRAD, the New York Market Radio Broadcasters Association, celebrated its recent 20th anniversary by congratulating its new slate of officers and directors for 1988-89, it also gave a special vote of thanks to Michael Kakoyiannis, executive vice president, Metropolitan Broadcasting Co. and vice president, general manager, WNEW New York, just named executive vice president of the newly formed Westwood One Radio Stations division.

Formation of the new division follows Westwood One's agreement first to purchase WYNY(FM) New York from Emmis Broadcasting and then to acquire a 50% interest and operating control of WNEW from Metropolitan. The reason for NYMRAD's salute to Kakoyiannis is explained by the organization's president, Maurie Webster, who calls Kakoyiannis "the father of NYMRAD's marketing services division. When he was chairman of our marketing committee three years ago, he was the guy who pushed and banged and bulldozed until it happened. In three short years, it's already become one of the most aggressive local radio marketing operations in the country and has added a very measurable \$6 million-plus to radio revenue in this market."

Kakoyiannis himself recalls that NYMRAD was 17 years old when he was elected chairman of its marketing committee in 1985. "Some of us felt it was time to switch emphasis from our social events to strengthen our presence as a marketing organization whose primary purpose would be to develop new business and new revenue for our member stations."

He observes, "Radio is playing in the big leagues today, not only against television and newspapers, but against a cable presence that keeps growing stronger. With all this in mind, we researched advertiser and agency needs and their perception of radio as a sales tool. Then, with the help of Shirley Baker [now at Radio Advertising Bureau] and Sandy Josephson as our marketing vice president, we've made good yardage in improving that perception, though we still have

a long way to go."

He recalls, "Shirley knocked down retailers' doors and persuaded them to open up to us. Now, Sandy's taken us to the next level of generating new business by tying into events—holidays, graduation, Mother's Day, back-to-school. These are the kinds of things retailers have traditionally turned into the basis for special traffic-building sales. For years these have been opportunities that newspapers have always been able to pick up and run with. But there's no reason radio shouldn't be playing the same game, so now this is one of the areas we're getting into more deeply."

In getting all this started, Kakoyiannis pronounces NYMRAD "fortunate in being able to get the managements of our member stations solidly behind us, with their own creative ideas as well as their financial backing for, first, our prospecting research among advertising decisionmakers at the agencies and their clients, then for adding Shirley [Baker] to our staff as marketing director."

Top-of-the-mind medium

Kakoyiannis says that, while vendor dollars can be a good source of funds to help retailers pay for advertising in many markets, "It's not so easy in New York. Here it's a tougher job to dig up vendor support money that's not already being used. That's because New York's mass retailers are very savvy marketing people who've already found ways to use these sources. If there are some dollars they've missed, you bet we'd like radio to share in them. But the key goal is to make sure radio becomes a top-of-the-mind medium to every agency and advertiser out there, and then stays that way."

Meanwhile, he reports, NYMRAD's marketing services division has already racked up impressive achievements. Its biggest converts to date have been two supermarket chains, Pathmark and Shop Rite. Each chain is spending at a rate of over \$1.5 million in radio annually. They're the kind of 52-week accounts Kakoyiannis says "Radio people used to dream about." But he adds, "None of the kind of missionary work we did to win accounts like these was easy. We first met with the Pathmark people in August 1985. It was more than a year later—November 1986—when they started their vendor supported radio advertising. But it was well worth the wait. Their estimated radio investment by the end of this year will come to \$3.8 million."

Kakoyiannis also describes how NYMRAD first approached another radio convert, CVS Drug Stores, last year. Its stores are spread all over northern New Jersey, southern Connecticut and Westchester County. Its executives weren't sure NYMRAD's stations could reach all its customers—until NYMRAD produced the research that showed CVS it could.

CVS kicked off a six-week flight last September, spending \$423,000—more than any other drug store advertiser spent in all of 1986. Then CVS returned this February with a comparable campaign.

Now, Kakoyiannis reports NYMRAD is starting to approach such diverse target advertiser categories as colleges and trade schools, hospitals, amusement centers and resorts.

Washington Report

RKO's broadcast exit hastened by FCC decision to end 23-year marathon

After 23 years of attempting to resolve the RKO issue, the FCC has thrown in the towel. Although its action doesn't settle the issue, it has, in effect, said that it gives up and that under certain conditions, RKO can firm up its withdrawal from the broadcasting game.

The RKO matter was one of several broadcast-related actions on the FCC's plate at a recent meeting. It was an indication that although the Reagan administration's "let-the-marketplace-decide" commission is nearing its end, there is much left to be done, much of it overlapping the commission to be named by the new administration next year.

The question of RKO's suitability for remaining in the broadcast business has overlapped FCC administrations, beginning back in 1965, when it was challenged at renewal time for KHJ-TV Los Angeles.

The challenger was Fidelity Television, Inc., and soon after that challenge, several other RKO-owned stations were challenged, leading to several license denials by the FCC. The grounds were "corporate misconduct" by RKO and allegedly playing with the facts in the case.

Giving the green light

The FCC, by its action, allowed RKO, now owned by Gencorp, once General Tire and Rubber Co., to waive awaiting the outcome of the 23 years worth of proceedings and sell KHJ to Walt Disney Co., described by the FCC as an "indisputably qualified licensee." Fidelity gets 23% of the proceeds in the \$324 million selling price of KHJ.

Gencorp also was allowed to sell WHBQ-TV Memphis to Flinn Broadcasting Corp., for \$750,000, with First City Communications, the challenger for that station, to receive 30% of the sale price.

FCC officials indicated after the meeting that if Gencorp can work out similar deals with potential buyers and the license challengers involved in its other 12 stations, the agency will go along with them and let RKO erase its name from the list of station owners.

The key to the settlements, however, is that Gencorp receive no more than 75% of the fair market value for any of the stations, the rest going to challengers already on record and the station going to third-party "white knights." The 75% benchmark is the same as the agency uses for its minority distress-sale policy.

Diana Killory, FCC general counsel, said that Gencorp will have about four more months to arrange sale of the other stations or face an FCC decision in the long-standing matter of whether RKO is qualified to be a licensee. The resolution of that issue alone has tied the FCC in knots while the 70 competing applicants for the 14 stations maneuvered over the years.

Although the administrative law judge in the case,

Edward J. Kuhlmann, ruled a year ago that RKO was unfit, his decision was appealable to the full commission. The commission has dodged that decision, but no longer after the end of the year, Killory says.

Behind the FCC's new wrinkle in settling the disputes, which it calls "the most burdensome proceedings in the FCC's history," is the overwhelming administrative cost of the cases at a time when the FCC is facing the same budget constraints as the rest of the federal government.

As Killory noted, if the FCC moves ahead with the current docket and decides that RKO is unqualified to be a broadcaster, RKO would be expected to appeal the decision to federal courts. If that happened, she said, the FCC not only would be faced with the possibility of a reversal, but RKO would be allowed to retain ownership of the disputed stations until the court action, expected to take years, is resolved.

Although Gencorp is allowed to get much more from the sales than it got when it was allowed to sell WNAC-TV Boston eight years ago, the FCC contends that the public interest is being served by removing the cloud from the 14 remaining stations, allowing them to make capital improvements and to go ahead with long-range plans. The arrangement also helps to get RKO out of the broadcasting business short of a protracted FCC decision and sure-to-follow court challenge of whether RKO is qualified to be a broadcaster.

Also before the FCC are settlement agreements involving WGMS-AM-FM Washington and WROR(FM) and WRKO(AM) Boston.

In the WGMS cases, Gencorp apparently is going to have to do some more negotiating to get its receipts from the sales "significantly below" the 75% fair-market-value mark. The agreement now in effect would give it 77%.

Telcos into cable

In addition to the possibility of facing the enormous RKO task before the new blood comes in, the FCC has taken further action in its proceeding to decide whether to let the telephone companies into the cable business. The action it took, seeking further comment on its proposal to allow the companies to offer some cable services, with safeguards, is only a step toward making a recommendation to Congress to allow them in.

But the decision appeared to solidify the three commissioners' feelings that now was the time to allow cable some competition. There is still a fear of telephone company entry, however, as indicated by the safeguards the FCC would apply, including making sure they did not use normal telephone revenues to subsidize their cable-related operations.

The other concern it expressed in moving the entry forward was that telephone companies could use their control of lines and gain an unfair competitive advantage over cable operators.

Short of the recommendation to Congress, the decision was to grant waivers allowing telephone companies to build and operate technologically advanced systems that could carry cable, merely by reading the "good cause" section allowing waiver of the rules to include those new services.—Howard Fields

Fox-go-round: Fox Broadcasting has put on hold plans for a third night of programming until it fixes its Saturday woes. Three stations have dropped out as affiliates because of Saturday, with three new ones added. The new affils are KMPH-TV Fresno, KPTM-TV Omaha and WHNS-TV Greenville, N.C., replacing KMSP-TV Minneapolis, KPTV(TV) Portland and WTOG-TV Tampa. Slated for the fall are such new shows as *Beyond Tomorrow*, filmed in Australia, and *The Reporters*, done in New York. Fox also has two-backup series ready, *C.O.P.S.* and *King of the*

Mountain, a game show. The network is also developing several shows as possible replacements for its troubled weeknight *The Late Show*.

Cable breakthrough: HBO and Showtime each garnered six nominations among the 15 Emmy nods garnered by cable companies eligible for the first time for primetime national accolades. **NBC** led the networks in the 40th annual competition with 114, followed by **CBS** with 87 and **ABC** with 75. *L.A. Law* drew 19, *Beauty and the Beast* and *The Golden Girls*, 12.

Classical switch: Classical music programmer KFAC-AM has been sold for \$8.5 million to Lotus Communications, which has sold its Latin outlet, **KWKW-AM**, to Group III Management. KFAC's call letters will switch to KWKW as it becomes a Hispanic outlet. The original KWKW, acquired for \$4.4 million, will be called KAZN and program for the Asian population. Classic Communications retains classical KFAC-FM.

Troubled times: The Fashion Channel has filed for Chapter 11, listing liabilities of \$9.3 million and assets of \$5.8 million.

the marketplace

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