

CREATIVE 'GLUT'

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RADIO FORMATS

Music nuances
complicate ratings
analysis/A-1

GLOBAL EXPLORER

Ted Turner
invades Europe
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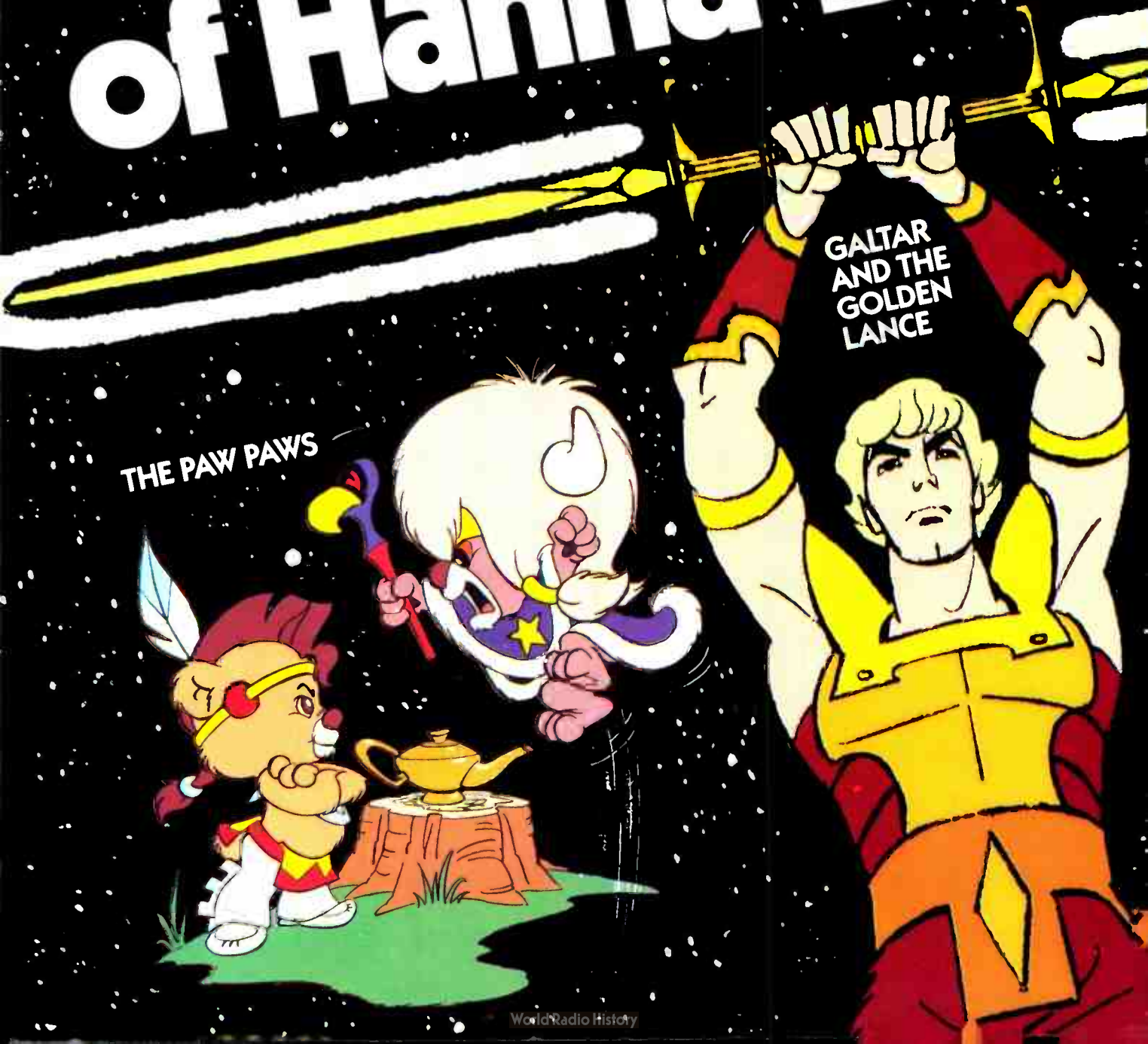
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Television/RadioAge

September 30, 1985

Volume XXXIII, No. 6

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



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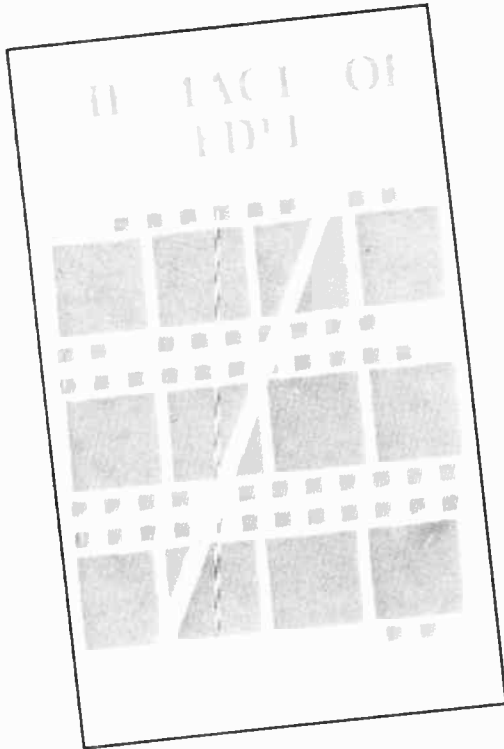
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Editorial, Circulation and Publication Offices

1270 Avenue of the Americas
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 Phone: 212-757-8400
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Member Business
 Publications Audit of
 Circulations, Inc.



TELEVISION/RADIO AGE is published every other Monday by the Television Editorial Corp. Sol J. Paul, President; Lee C. Sheridan, Executive Vice President; Paul Blakemore, Vice President; Alfred Jaffe, Vice President. Editorial, advertising and circulation office: 1270 Avenue of the Americas, New York, N.Y. 10020. Phone: (212) 757-8400. Single copy: \$3.50. Yearly subscription in the U.S. and possessions: \$50; elsewhere: \$60 © Television Editorial Corp. 1985. The entire contents of TELEVISION/RADIO AGE are protected by copyright in the U.S. and in all countries signatory to the Bern Convention and the Pan-American Convention.

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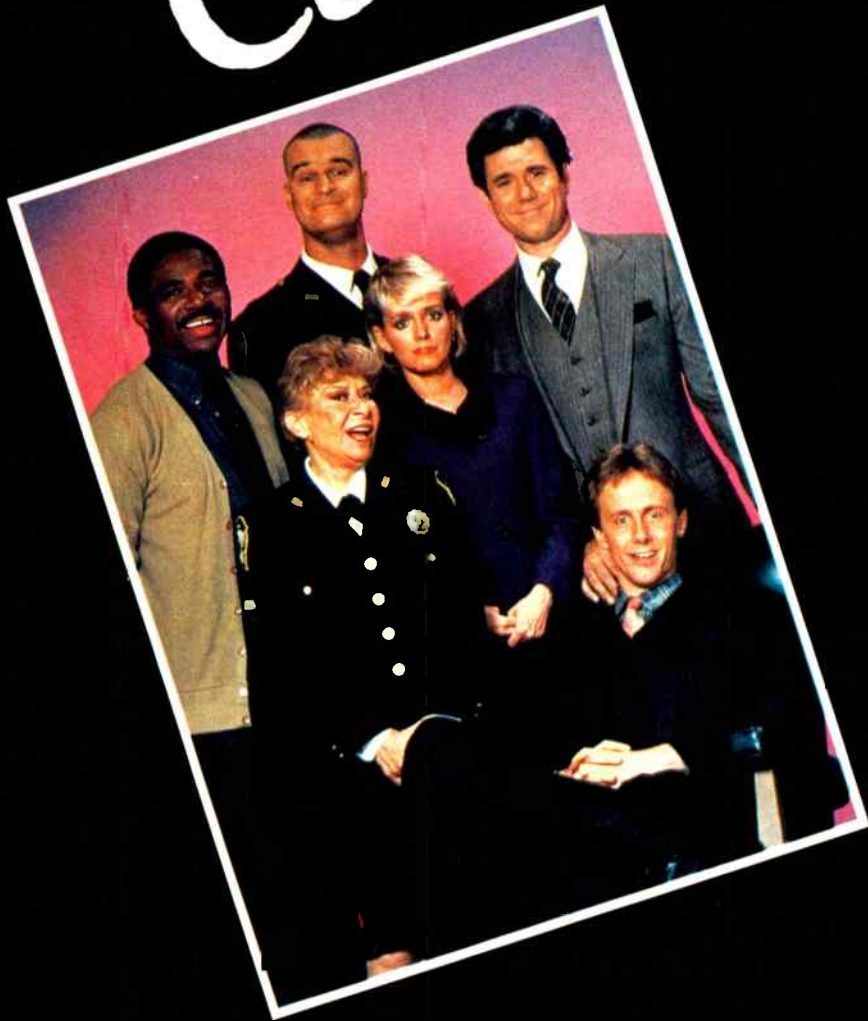
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Sidelights

Perspective on news

The Philadelphia newspaper strike has given KYW-TV in that market some new perspectives on how to improve its newscast ratings. As a result of expanding its services to make up for the absent newspapers, the station may be adding some new elements to its newscasts as well as some newspaper people who have brought their talents to the station during the strike.

The NBC affiliate's newscasts have generally ranked third in early evening ratings and second in late night. News director Randy Covington, happy with unofficial viewer response to recent efforts, is now evaluating which of the added services to retain.

Shortly after the strike began on Sept. 7, the station added a half-hour, 8 a.m. newscast to the morning schedule, in addition to the 6:30-7 a.m. regular newscast, taking the time from the last half-hour of *The Today Show*. The 11 p.m. newscast was expanded from a half-hour to 45 minutes. The 5:30-6:30 installment was reformatted to include special features in the second half-hour. And replacing the Sunday papers

was a special three-hour Sunday newscast beginning at 9 a.m., first appearing on September 15.

Five newspaper people, primarily columnists, were brought in, and Covington discloses conversations are underway toward retaining "a couple of them" as parttime newscasters in addition to their newspaper work. He says they were brought in during the strike at a rate of \$100 per story.

Making the transition. "We were prepared," says Covington, "to have these people sit in the newsroom and read what they had written." But three out of the five were anxious to get into the swing of things and do field reporting.

So far, added features that appear popular, he reports, include astrology and TV listings. Such numerical data as expanded stock listings and baseball scores, he added, appear less workable on the air. Other added material has included job listings from three state employment services and the Sunday comics, read by local comedians.

Other stations in the market also picked up some slack to a lesser extent. WCAU-TV brought in a couple newspaper people and expanded its late night newscast by a half-hour. WPVI-TV added a total of an hour to three newscasts.

Deglorifying drugs

The Pittsburgh court proceedings concerning charges of drug usage by players on past championship baseball teams is seen as a help, not a hindrance, to a combined broadcaster/sports effort to deglorify the use of drugs, according to at least one of those involved in the effort.

At a news conference to announce a stepped-up campaign through public service announcements, a comparison with the drugs-in-baseball trials going on simultaneously was inevitable. Charles Jackson, assistant director of security for the National Football League (NFL), tried to put the best face on it.

"We don't look at it as a death to our program," he said. "If anything, it may be of value to our program." The program uses athletes to deliver the message to young people that drug use is not smart. It's all part of the NAB's "Team Up" PSA series, fed to stations around the country over the association's Telejournal satellite feed.

Home TVROs selling

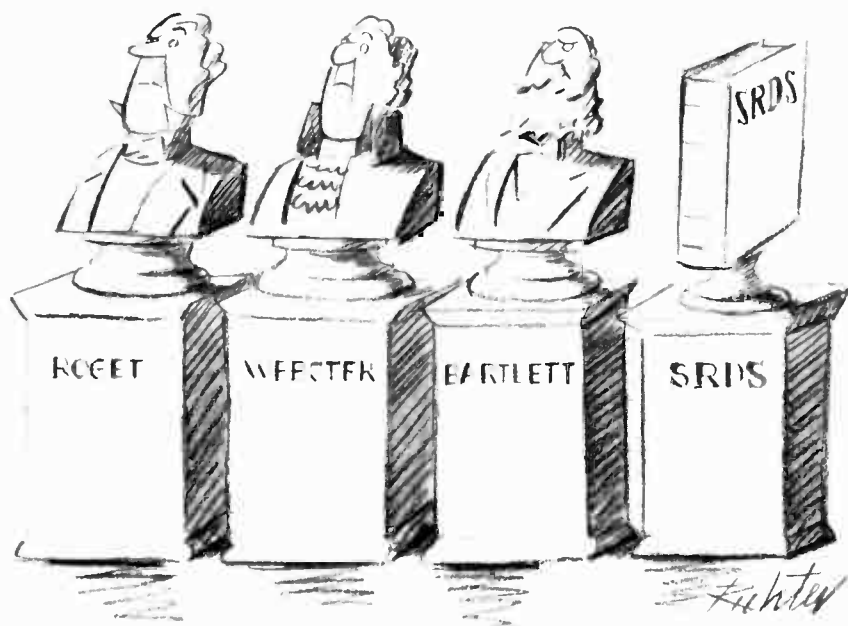
Despite the move of pay TV services to scramble their signals and the potential effects of such legal issues as zoning, the home satellite industry is still expected to make some major gains, according to a report by Frost & Sullivan, "The U.S. Market for Home TVROs—1985-1989." The report states sales of home TVROs will amount to \$5.1 billion by 1989.

The report estimates that in 1985, 652,000 TVRO units will be sold and that by 1989, unit sales will reach over 2 million. By the end of this year, Frost & Sullivan states, market penetration will only be a little over 8 per cent of the total potential market. The report sells for \$1,750.

Confusion over Coke

Not everyone knows that the new, "Classic" Coke is really the old one, but Coke drinkers are more apt to have gotten the message than those who rarely consume the product. A national telephone study by R. H. Bruskin Associates among more than 1,000 adults gets to the heart of things.

The survey found that overall 13 per cent either thought that New Coke was the original or didn't know. But among heavy and moderate Coca-Cola drinkers, only 6 per cent were confused. Eight per cent of light Coca-Cola drinkers didn't have the right message, while non-users of the product were off the track 26 per cent of the time.





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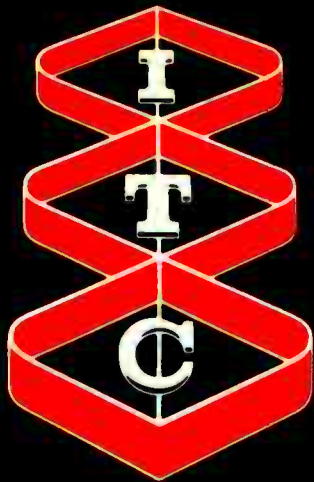
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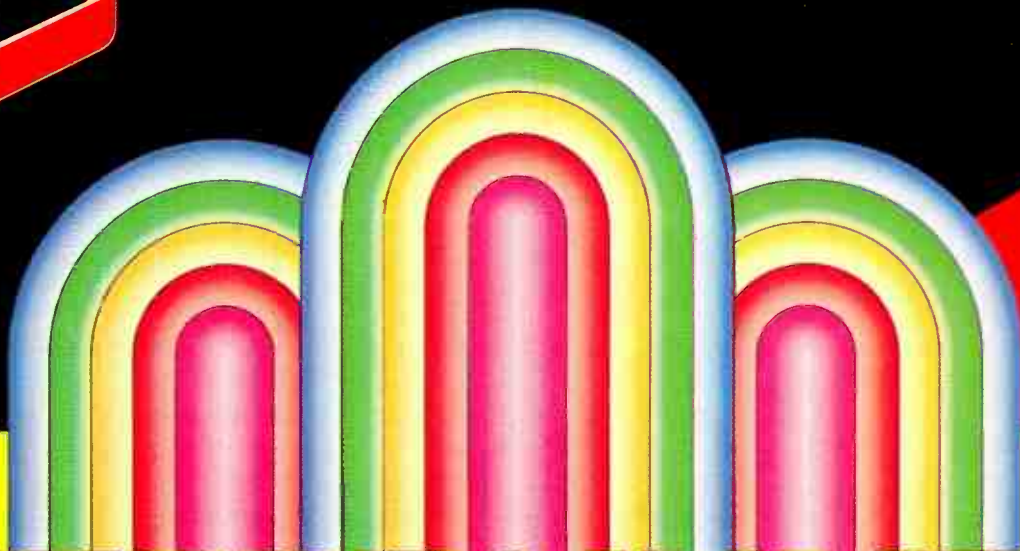
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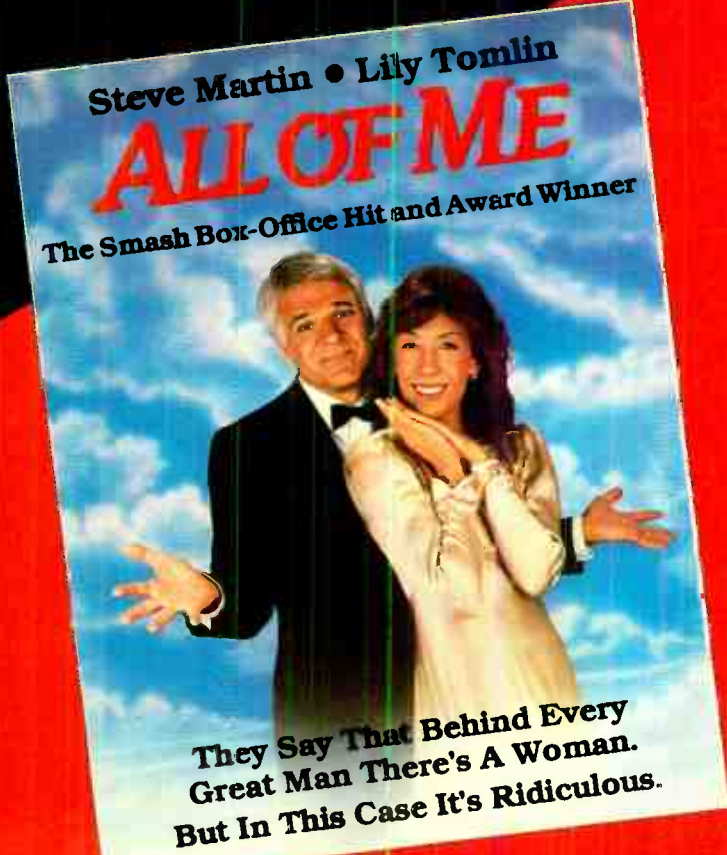
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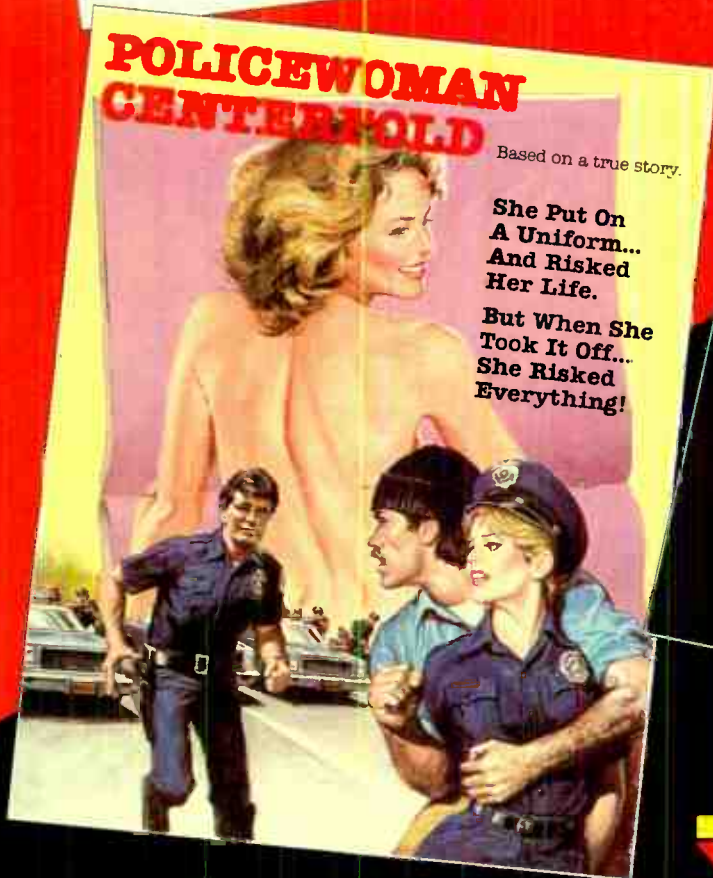
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Tele-scope

Two series to Columbia after long negotiations

Following a summer of negotiations involving several major Hollywood distributors, Columbia Pictures Television has acquired domestic syndication rights to NBC's *Riptide* and ABC's *Hardcastle and McCormick*, according to a source at Steven J. Cannell Productions, which produces both series. Purchase price for the rights to both series is understood to have been more than \$100 million. The source says the contract, "is a standard six-run deal" which gives Columbia rights to sell the series for telecasting beginning in the fall following both series' final season on the networks.

Paramount, which has international syndication rights for both series, also had first refusal for domestic distribution, but reportedly chose not to exercise it. Twentieth Century Fox was also involved in the negotiations, but a source at the company says, "The bidding got out of control. It was something like \$100 million for both shows." Columbia would not comment on the reported acquisitions. Cannell scoffs at reports of the purchase price. "One hundred million, that's silly," he says. "Nobody knows what these shows are worth yet. They haven't gone out."

Emmys aid oldies

Not only did the Academy of Television Arts and Sciences presentation of its primetime Emmy award winners make the *Cagney & Lacey* people happy because the series took four honors, topping all other programs, but the ABC broadcast probably made a lot of syndicators of oldie product happy as well. Close to a dozen stars from oldie series now in syndication played a heavy role in the evening's festivities, thereby giving free plugs to their shows. These included Telly Savalas, Peter Graves, Lorne Greene and Marlo Thomas. As to the Emmys, both CBS and NBC took a dozen each, while ABC got only two; PBS had three. *Cagney & Lacey* won writing, directing, acting and best series. *Miami Vice* and *Hill Street Blues* got only one Emmy apiece, while *The Cosby Show* won for directing, writing and best show in the comedy category.

User fee action

It was only the first step of a long and arduous congressional process, but one committee has voted unanimously in favor of levying a user fee on the broadcasting industry—enough to raise more than \$41 million in the next fiscal year.

The fee was adopted as part of the House Energy and Commerce Committee's need to reconcile actions within its jurisdiction with the overall spending ceil-

ing set by Congress earlier this year. The Commerce Committee action must be approved by the House Budget Committee, approved by the full House, and then reconciled with whatever the Senate does. After that, the budget ceiling can be adhered to, abused or ignored when Congress goes through the appropriations process.

Rep. Tim Wirth (D-Colo.) chairman of the Telecommunications Subcommittee, introduced an amendment setting the fee, which was recommended earlier this year by the Reagan administration. Wirth says the fee to be collected would equal half the entire budget of the Federal Communications Commission, and would total more than \$100 million in the first three years.

Senate TV coverage

If the American electorate had a direct vote on how the U.S. Senate operates, C-Span would have defeated its own purpose in showing the hearing on consideration of changing the rules to allow TV coverage of the Senate floor.

Sens. Charles Mathias (R-Md.) and Robert Byrd (D-W.Va.) are not known for their oratorical abilities, but they dominated most of the two-hour live telecast portion of the hearing, creating a somnolent quality that could not have elicited much sympathy from the viewers.

C-Span had conducted its own poll of the senators showing that 62 of the 100 at least leaned in favor of television coverage, a figure that was cited by Byrd in his testimony.

The upshot of the hearing, at which other senators testified and questioned, was that there may be too many rules that need changing in order to make television viable under conditions the majority of senators seem to want.

C-Span would have been better off carrying the live hearing the next day when television executives testified, but the House of Representatives, which C-Span came into business carrying live, gavel to gavel, started early the next day, preempting the Senate committee.

Kid math show to debut

The Children's Television Workshop, calling it the largest sum of ever raised for a single children's TV project, has obtained funding of \$16 million, to be used for the immediate production of a daily math series geared to the 14 million eight-to-12-year-olds. The half-hour strip, still to be titled, is set for a January, 1987, premiere.

The format of the series will be based on TV parody. Each day's program will be in a magazine format enhanced by music, electronic effects and animation, according to David Connell, executive producer. Also, the show will feature a repertory company of actors and actresses who perform skits that parody the programs children regularly watch on TV.

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TV Business Barometer

August spot TV has significant gain

August spot television expenditures showed the second highest gain for any month this year over the equivalent 1984 month. But if apples are compared only with apples, the August increase of 13.4 per cent is perhaps the most significant of this year.

August was second only to June, for which *Business Barometer* reported a gain of 15.3 per cent. But the June figure is less comparable because June, 1985, was a five-week Standard Billing Month, while June, 1984, was a four-week SBM. Stations in the sample, though, generally report calendar month data. Both Augusts were four-week SBMs.

August was the fourth month this year where the largest stations, those with revenues greater than \$15 million, showed the

greatest increase in spot revenue—this time a gain of 16.1 per cent. Stations with revenues between \$7 million and \$15 million were up only 2.9 per cent in August. This category showed the greatest gain among the three revenue brackets only three times this year—all three months of the first quarter. The smallest stations, those with sales under \$7 million, showed the greatest gains only one month this year.

YTD results

For the first eight months of this year, spot TV sales come to \$3,301.9 million, up 8.3 per cent from last year's equivalent period, during which the total was \$3,048.9 million. Because of SBM differences, there is one week less in the first eight months of August than in the '84 equivalent—34 vs. 35.

In fact, five of the eight months

to date have SBM differences. January has four weeks this year, compared with five, March five vs. four, April four vs. five, June five vs. four and July four vs. five.

The only month this year in which spot sales were reported down from the previous year is January, with a decline of 0.1 per cent. Gains in the other months were: February, 4.1 per cent; March, 12.5; April, 4.4; May, 7.0; June, 15.3 and July, 8.9.

For the first quarter of this year, according to the *Business Barometer* tabulation, spot television sales totaled \$998.5 million, a gain of 6.0 per cent over 1984's first quarter. Spot sales in the second quarter amounted to \$1,470.2 million, an increase of 8.5 per cent.

Judging from the trend so far, it would appear that the third quarter will show a greater gain than the second quarter, provided that no unusual downturn is seen in September. If this is the case, a steady progression will be evident on a quarter-to-quarter basis for 1985.

National spot +13.4%

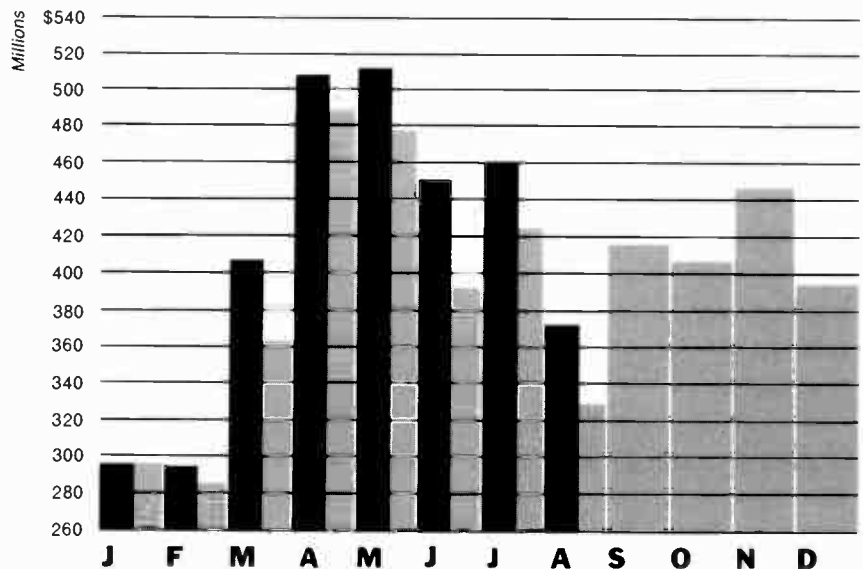
(millions)

1984: \$329.4 1985: \$373.5

Changes by annual station revenue

Under \$7 million	+8.4%
\$7-15 million	+2.9%
\$15 million up	+16.1%

August



BLAIR HAS ONLY ONE RECORD TO BEAT.



OUR OWN.

Every day Blair Television races 30,000 miles back and forth across America. That's how far we travel along our data network. How fast we move to give sales people and client stations the information they need to accelerate sales. Only Blair goes this far. And fast. Delivering more sales and research data in a single day than many of our competitors do in a week. Making 450 CRT stops along the way. Processing 100,000 transactions per day from 100 office and client station locations. Instant access to data means our sales people are selling while others wait. Going the extra mile. On a fast track. A tradition we share with our clients.

BLAIR. ONLY BLAIR.

Television



Radio Report

Agency reaction to Mann's NRBA speech: 'ridiculous'

"He's living in the past" is the most charitable comment from agency executives regarding NRBA president Bernie Mann's now-famous Dallas convention claim that most ad shops are "snake oil salesmen" and are a key reason that radio isn't getting a bigger piece of the media dollar pie.

One reason radio hasn't done better, said Mann at the joint radio convention of the National Radio Broadcasters Association and the National Association of Broadcasters, is that "The self interest of agencies prevents them from treating us fairly With our low rates and very small production charges, it's hard for agencies to make any real money using radio. Therefore, we must make a special effort to retain our relationship with the client."

At Tracy-Locke in Dallas, executive vice president Larry Spiegel says that comments like that "sound ridiculous. They don't reflect what's going on at major agencies. We are only one of many agencies that have been using more radio than ever before—as the people who sell radio could tell him. It sounds as though he were either talking about some of the smaller agencies, trying to hang on to his job, or both."

Separate radio unit. Charles Trubia, senior vice president, director of radio negotiations for Ted Bates, says statements like Mann's "may describe a situation that existed at some agencies five or 10 years ago, but they no longer apply. It sounds like he's living in the past."

Trubia recalls that Ted Bates formed its radio buying unit, which today "is 12 people who concentrate exclusively on handling radio. And use of radio is coordinated through all agency departments. That means we use radio where it contributes to a client's marketing goals, and where sound can be used with maximum creative impact. And this agency is not alone. Since we formed our radio unit, other top agencies have followed suit. You can hear the results on the air everyday. You can read about them every time the radio reps and the radio networks release their latest revenue performance reports."

At Foote, Cone & Belding/New York, Walter Reed, senior vice president, director of media thinks that "Most of what he (Mann) said is nonsense. He made only one point that I'd agree with: that it is the responsibility of the media, including radio, to also help enlighten clients, as well as the agencies, about what they have to offer. Any agency worth its salt welcomes useful and constructive information about a medium and how it works, delivered to its clients in an instructive way. But my answer to the part about agencies avoiding the use of radio is that in the past 12 months, our agency alone has increased its investments in spot radio by at least 12 per cent."

Bill Croasdale, senior vice president, director of

network TV and programming at BBDO says, "I don't know where he's coming from. Our national network radio billings have been up every year for the past four years, and our spot radio billings are up, too."

Croasdale observes that, "It's true that radio billings won't be as big as TV's, because of radio's surplus problem in the larger markets. For instance, with over 100 stations in the New York market, how many of them do we have to buy, with all of their dozens of formats, to try to cover the market? There's only so much money to go around."

As a result, he continues, most client brand managers "look for that one 30-second TV spot that's going to push the sales needle up another notch and boost their share of market. That means that radio's place is usually as a supplement to television."

Nevertheless, adds Croasdale, "It's a growing supplement. Radio is being rediscovered by more advertisers as network TV shares keep eroding. We'll continue to recommend radio where it can help clients meet their marketing objectives. We'll use television to give people a good look at the new Dodge Daytona. Then we'll ram the message home with repeat exposure on radio, to move those people into the dealers' show rooms."

Finally, Mann backed down. Back in NRBA headquarters in Washington, he issued an apology, explaining that, "It was my intent only to create a sense of urgency about radio's need to obtain a larger share of advertising revenues, which I believe must be accomplished by selling clients on our merits, and not depending so much on advertising agencies."

"I did not intend to insult anyone, and I regret the language chosen for dramatic effect would have that result. I also want to make it clear that my remarks reflected my own opinion, and should not be construed to be the policy of the NRBA."

Pattiz: buy a good fit

Norman Pattiz, chairman of Westwood One, which recently agreed in principle to purchase the Mutual Broadcasting Systems, Inc., from Amway Corp., says the transaction is, "a real good fit in terms of the nature of both companies. "We're in the longform entertainment business," he continues. "We don't have a news and sports department, and our demographic appeal is young. Mutual is a well-respected news organization and has an older demographic appeal." There's a possibility, he adds, that, "Westwood One could originate longform programming that might lower Mutual's demographic appeal. We're not talking about changing the focus of the network. But we could very well broaden its scope."

However, Pattiz insists, "We don't anticipate doing anything to change what is a successful formula. The idea is to focus on the things listeners like and advertisers buy."

Pattiz won't reveal the purchase price for Mutual. He expects the transaction to be completed in November. He says the acquisition of Mutual, "in-

creases Westwood One's salable inventory to the advertising community from 24,000 30-second units per year to 64,000 30-second units per year." Mutual, he says, "will continue to be a radio network supported by national advertisers." Pattiz says Mutual has about 860 primary affiliate, while Westwood One does business with about 3,800 stations.

Mutual, which is headquartered in Arlington Va., also has offices in New York, Chicago and Los Angeles, as does Westwood One. Some of those offices may be consolidated. On the personnel side, Pattiz says, "Mutual has some of the greatest people in the business." Jack Clements will remain as Mutual's president, and, Pattiz says, Ron Nessen, for news, "has done an excellent job and we expect him to stay on as well."

MBS is said to have operated in the black in the fiscal year ended August 31, after being at the breakeven mark the earlier fiscal year. According to reports, Mutual had revenues of more than \$25 million in fiscal 1985, while Westwood One's revenues were \$12.8 million, with \$1.9 million in earnings, for the fiscal year ended November 30, 1984.

Realignment at Interep

Interep's new fifth rep firm, Durpetti & Associates, will start life in October with 20 larger radio stations from Weiss & Powell's current list. That will "reposition" Weiss and Powell with 160 stations, a new president, Ralph Conner, and plans to acquire another rep company before year's end. Former Weiss & Powell president, Bob Weiss, transfers to Interep Corporate as executive vice president, where he'll concentrate on station relations and report to Interep president Ralph Guild. Conner steps up from executive vice president at Weiss & Powell.

This means that while the new Durpetti firm will specialize in larger stations billing in excess of \$250,000 per year, Weiss & Powell will resume its original strategy of selling for medium-sized stations billing under \$500,000 in regional markets and under \$1 million in major markets.

Meanwhile, Interep is developing a new "integrated, key account selling plan, designed to provide all Interep clients with a bi-level, product-driven sales effort to develop new national spot revenues by specialized station format selling." That, say Interep executives, is on top of new revenues developed through Interep's non-wired network.

No 'porn rock' legislation

Despite all the hoopla that accompanied it, the Senate hearing on allegations of pornography contained in rock music being aired on radio and television produced one important decision—there will be no legislation to get at the problem.

Sen. John Danforth (D-Mo.), chairman of the Commerce Committee that held the hearing in a packed room while protesters of "porn rock"

marched outside, responded to suggestions by some of the witnesses that they feared government interference. He said, "Zero. There is zero chance of legislation. I don't think that's the possibility at all."

Other senators, in an apparent effort to elicit voluntary action by the recording industry, made threats about government regulation, but Danforth is in a strong position to block legislation.

There did appear to be overwhelming agreement on one possible solution to the problem, however. Recording artist Frank Zappa, although he riled some senators by his insulting testimony, suggested that the lyrics of songs be inserted inside the wrap of record albums, so that consumers, and presumably disk jockeys, can read them before playing the record. His suggestion was endorsed by other witnesses.

Two new ABC Radio v.p.s

Stuart G. Krane and Daniel J. Forth have moved up to vice presidencies at the ABC Radio Networks. Forth, who has been director of both ABC's Rock and FM Networks, becomes vice president, ABC Young Adult Networks. Krane is promoted to vice president, ABC Adult Radio Networks. He had been director of the Information Network, a post he retains as he adds responsibilities for ABC's Entertainment and Direction Networks. Forth will oversee the Rock, FM and Contemporary Networks, and will continue to direct the Rock Network.

World Series in Spanish

Baseball's 1985 World Series will be heard in Spanish on Spanish-language radio stations covering 85 to 90 per cent of the U.S. Hispanic population, thanks to an agreement between CBS Radio Sports and the Caballero Radio Network. With the Series scheduled to start October 19, Eduardo Caballero, president of Caballero Spanish Media Inc., and its Caballero Radio Network Division, calls baseball the most popular sport among U.S. Hispanics and promises World Series radio packages that will provide advertisers "with a variety of sponsorship options designed to meet their marketing objectives."

Birch data retrieval

Birch Radio listening data can now be retrieved quickly by station personnel in a wide range of information formats, thanks to Birch Plus, new micro-computer-based software system developed by the Hammond Signal Division of Broadcast Management Plus. BMP is an affiliate of Media Management Plus, which produces software for ad agencies. Birch says the system can punch up sales materials, programming analyses and management reports from the service's monthly, quarterly and qualitative ratings report.

AMERICAN MOVIE CLASSICS HAS LICENSED MGM'S GREATEST CLASSIC FILMS



That makes us the cable movie service with the largest library of American movie classics with well over 2,000 of the greatest movies of the



past fifty years.

In addition to the MGM library, your American Movie Classics audience will enjoy the greatest films selected from United Artists, the best hits from the Warner Bros. pre-1948's, and 700 fabulous films from RKO... with masterpieces being added every day.



American Movie Classics has enough movies to program a consistently great movie service for the next ten years.

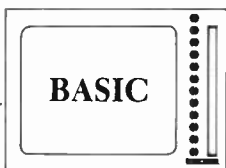
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the most cost sensitive in the industry.

American Movie Classics.

We offer you price, value and a unique flexibility. It's an unbeatable combination.

Call Dennis Patton—
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A Rainbow Programming Service Company...100 Crossways Park West, Woodbury, New York 11797

Radio Business Barometer

Youth and sports

Network radio 6% ahead in August

The steep increases network radio revenues have been enjoying in recent months leveled off somewhat in August, but still turned up 6 per cent ahead of last August. According to latest Ernst & Whinney figures from 10 reporting network companies released by the Radio Network Association, August produced revenues of \$27,024,199, against \$25,384,913 for August, 1984.

That puts revenues for these companies' radio networks for the first eight months of this year at \$208,528,428, a healthy 13 per cent ahead of last year's eight-month total of \$184,674,816.

The August improvement in network ad sales varied widely by region. While activity out of New York remained flat, and Detroit

sales were up 6 per cent, network advertising out of Chicago jumped 23 per cent ahead of last August and revenues generated by West Coast network sales offices climbed a whopping 43 per cent.

Sales executives interviewed from a sampling of the radio networks point to a number of different reasons for the gratifying and apparently broadbased advertising increases recorded out of the West Coast.

To Steve Youlios, who is vice president sales for the CBS Radio Networks, the increases "look like a continuation of the evolution in the use of radio that's been going on on the West Coast over the past five years.

"Radio advertisers on the West Coast, a hot local radio market for several years, have started to expand into network radio to a still greater extent than they did during 1983 and '84."

Among specific components of network radio attracting more ad interest in the West, other web observers point to more clients targeting younger listeners and to sports on the radio networks—baseball on CBS and *Monday Night Football*, on NBC.

Regarding youth targeting, Kevin Cox, vice president, sales for the NBC Radio Networks, notes that the radio webs have been enjoying greater success this year "in selling long form concerts for our younger listeners" to West Coast advertisers.

Other web sales chiefs point to the movie business and to the creativity of West Coast agencies. At United Stations Radio Networks, Dave Landau, vice president, sales, says radio salespeople on the West Coast "have become far more aggressive, more enthusiastic and much more sophisticated in their development of new business for radio.

Network +6.0%

(millions) 1984: \$25.4 1985: \$27.0

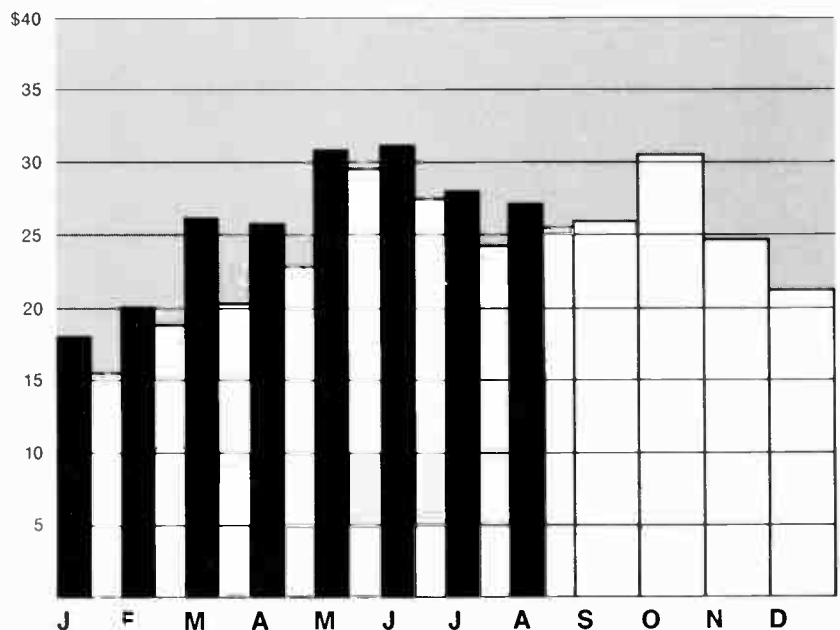
Changes by sales offices

City	Billings (000)	% chg. 85-84
New York	\$17,413,651	0.0%
Chicago	6,565,411	+23.0
Detroit	1,264,390	+6.0
West Coast	1,780,740	+43.0

Source: Radio Network Association

August

Network (millions \$)



Agency executives feel 'glut' could bring down rates, improve commercial quality

Too many directors bidding for smaller ad production pie

Television/RadioAge

September 30, 1985

Production heads at the advertising agencies exult in the abundance of new reels cascading across their desks.

"As we sit, a new director is being made." The speaker is Morton Dubin, president and founder of Iris Films, a well-established New York based production house that offers U.S. agencies four directors of various creative stripes, including a new boy on the block out of music videos.

Though Morty Dubin says that the directors under his aegis are doing well, and he is still seeking a helmsman with the right credentials to add to his own company, he believes that there are too many directors bidding for a diminishing supply of storyboards turned out by the agencies.

What's more, Dubin's colleagues from the production side, and the production heads of some of the major advertising agencies, agree that there are more directors soliciting the agencies for work than ever before. Yet agencies, in general, are turning out fewer commercials, though at a higher unit cost, than ever before. But there are differences on the outlook for commercials directors which George Bragg, senior vice president, head of broadcast production at SSC&B, calls "an interesting and complex problem."

Competition heats up

Some production companies, though putting on a brave public front about competition being "healthy" for the

business, lament the intensified competition and the apparent loss of a sizable percentage of creative concept work to the international community.

Production heads at the advertising agencies exult in the abundance of new reels cascading across their desks. Though they regret the time pressure that it creates, agency production heads like Young & Rubicam Inc. Executive vice president Don Egensteiner says, "There's a hell of a lot more new directors around, and it's a tough job to look at all the cassettes—I'm 22 behind right now—but we do." However, Egensteiner takes exception to the word glut, regarding it as a perjorative.

Plus for agencies

Agency production heads regard the "glut" as a positive benefit that:

- Can be used as a bargaining chip that could bring directors' day rates down and brake the rise of spiraling production costs.
- Improves the craft and increases the involvement of the American directors, who, some agency heads feel, have become a mite complacent and lackadaisical in their willingness to attend pre-production meetings and involve themselves in the post-production editing process. (There are some American directors who stridently dispute the charge, saying the agencies "didn't want them" in the editing room after



the shoot was completed.)

■ Gives the American directors more creative "freedom" as a result of the license demanded and given to international directors when they began shooting here several years ago.

■ Enriches the quality of commercials now coming on the air, with several producers calling last year's product a "creative renaissance," and pointing out that the special effects being inserted in many of the current spots in an attempt to separate them from the clutter is the speciality of several English directors now being kept busy by U.S. agencies.

■ Made the crossover from commercials to theatrical features, and back, a practical and frequent reality. One of the first directors to cross over from commercials into feature films was Howard Zeiff. Now there are more than a score who traffic in both features and commercials including Tony and Ridley Scott and Adrian Lyne, a trio out of the United Kingdom; Stan Dragoti and Patrick Kelly, among others.

Are there really more directors today than there were in 1983, or 1984, or is it just a perception. There is no group, including the Association of Independent Commercial Producers, that has an accurate head count on the number of directors currently shooting commercials in the U.S.

The Directors Guild of America does have a count of its membership, but it does not separate by specialty. A



Don Egensteiner of Young & Rubicam:
"There's a hell of a lot more new directors around, and it's a tough job to look at all the cassettes—I'm 22 behind right now—but we do."

spokesman for the Guild put the number of directors on its books as of August 1, 1985, at 4,298, up 3.4 per cent from the 4,172 helmsmen on the docket as of December 31, and up from the 3,972 directors on the rolls on the last day of December, 1983. While the increase is not startling it does indicate a steady upward supply of directors on the hustings.

At the same time, the number of assistant directors or unit production managers has also increased, rising from 1,729 in December of '83 to 1,861 on August 1, this year. A DGA spokesman adds that many of these craftspeople are promoted to the directorial ranks.

The reason for the proliferation of commercials directors from the advertising and fashion photography sector can readily be attributed to the rich rewards now offered to those who "make it in the business."

Day rates for directors, according to authoritative sources, range from \$10,000 for the "A" directors to a low of \$2,000, often billed as a "favor" by the business representative anxious to get the rookie director in the agency door.

Even the ceiling of this range is questioned. "I know some of the top directors who are getting \$12,500 a day," says Ray Lofaro, president of Lofaro & Associates, "and at least two who get more than that. I think fees for the 'hot' directors are going to go up."

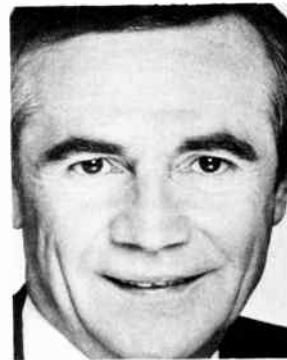
There is no doubt that the commercials production business has been generating sizeable dollar totals. Figures released by the AICP (see following story on page 35) show revenues that crest the billion dollar mark and shooting days that exceed 17,000, easily the most commercials activity of any country in the world.

The rhythm of this activity continues throughout the year. Though the production centers are generally acknowledged to be in New York and California, offseason (winter) shoots can be shifted from New York, Chicago and Minneapolis to California, Florida, Georgia and Dallas. There is even a fully equipped center (Osmond Communications) in Orem, Utah.

The promise of year-round work has not gone unnoticed by the international community. "They are coming here from all over the world," says Fairbanks Films president Phillip Collins.

The flow of directors into the U.S. market has had a sobering effect on their American counterparts, despite bringing about an improvement on the advertising product.

"It is tough to put your finger on the



George Cooney, EUE/Screen Gems:
"American directors are going to have to give more prep time. The stiff competition will demand it. A production company will no longer survive with a representative who is simply an order taker."

attrition of the commercials director," says Iris Film's Dubin. "But I am getting more calls from young directors who would like to become affiliated with my company. There are also the ads in the trade papers announcing the crossing over of the agency person into the commercials director business.

"Most don't have solid jobs," Dubin says, "Only solid hopes. There is no ad announcing the move back, however. That is done rather quietly, and judging from the number of production houses that come and go over the years, more frequently than one would imagine. It is much easier to enter this business," Dubin observes, "than it is to succeed in it."

As for the international directors, "They have taken a lot of work," says Robert Uricola, veteran executive producer and a principal in D'Elia, Uricola and Platt, a company that represents American director Bill D'Elia, and Italian born director Marco Glaviano, who is moving into the motion picture area of the business after years as a leading still photographer.

"There are some spectacular new reels," says Charlotte Rosenblatt, senior vice president and director of broadcast production at D'Arcy, MacManus, Benton & Bowles, "and a lot of them are European. The Europeans have changed the way commercials look. Commercials have more of a feature film quality. The cinematography is more sophisticated. The spots are executed in a way that has not been done

before. Even the slices (of life) are different, along with the textures in which they are shot and the environment in which they are placed. The lighting is also different.

More prep time

"The few European directors that we have used," Rosenblatt continues, "give us a lot of time for pre-production and are good on their editing." Rosenblatt says that she would like to see the American directors devote "a little more attention" to both categories, noting that they are taking more time than before, but not as much as the international directors.

"The directors are coming in from all over the world," adds Lofaro, "and they are making an impact, whether it's from England, France, South Africa or Australia."

"It is not where the director is from," says Fairbanks' Collins. "It is the quality of his work that matters. It is not the European versus the American director, that's too simplistic; the question is how good is the director."

Multinational cost

"It is a buyer's market," Collins concedes. "The industry has been turned into a global village, given jet age transportation, and virtually instant communication." Collins' corps of directors at Fairbanks include two Americans, two Europeans now living in the states, and eight directors residing overseas,



Gaston Braun, N.W. Ayer: "The Europeans have a different attitude towards advertising and have been given the freedom to express some ideas that are not that common. Right now their reels are different enough to be noticed."

including the Scott brothers.

Susan Bachelder is a veteran business representative, currently with Griner/Cuesta & Associates, and representing Norman Griner, the well known veteran director, and the comparative newcomer, (He's been directing for a little more than two years) Michael Schrom.

"I think the veteran directors like Norman, Joe Pytka, George Gomes, Richard Loew and Rick Levine, the Americans who are getting the top concept work, are the ones who would feel the competition from foreign directors.

"We're not feeling it here. Norman is as busy as he ever has been, and Michael, I'm glad to say, is working more this year to date, than he did last.

"Our company has grown steadily and we are getting the good boards. Norman's next is a Gallo shoot. He always insists on a director's cut. Packages are larger than before," Bachelder says, and directors have re-involved themselves in the editing process.

"I perceive there are more directors now," Bachelder says, responding to another question. "It hasn't affected by volume. I started out in this business 10 years ago, when there were fewer directors. The agencies know me, and I get my calls returned. I can't clone Michael or Norman, and the way our business is going I wish that I could."

Since Schrom started a few years ago, Griner/Cuesta has upped his day rate. "Schrom does get involved in the pre-production meetings and in post production as well. He has developed thorough work habits," Bachelder concludes, "since the beginning."

Completely unfazed by the welter of new directorial competition is Stavros Merjos, the 26-year-old vice president and business representative for Johnston Films. "I think competition makes for a healthy situation," pronounces Merjos, who notes that while director Jim Johnston, founder of the firm, has completed shooting several episodes of *Miami Vice*, Ed Barnett, another established director at Johnston, is working through the summer and fall of heavy commercials bookings.

"The business has become more specialized. This isn't good for directors," Merjos continues, "but the agencies are forcing them to become more one dimensional. The new directors are the ones suffering from the intense competition. It is harder now to launch oneself than before, but the European competition is healthy," he maintains. He also mentioned that he recently signed Ian Single, an English director who works out of London, and Jim Lund, an American director headquartered in Minneapolis.

Given the flooded state of the market, can Merjos get them work? "I



Stavros Merjos, Johnston Films: "The business has become more specialized. This isn't good for the directors, but the agencies are forcing them to become more one dimensional. The new directors are the ones suffering from the intense competition."

wouldn't take on a director if I didn't think I could get him work," he answers.

Shortage of good reps

It is good representative important to the success of a director? "Definitely," Merjos answers. "If we have increased the number of directors over the past five years we definitely haven't added to the number of good representatives."

Herman Gerber is secretary/treasurer of Gomes Loew, Inc., named for the directors who have been turning out work that has earned them citations from Clio and the Directors Guild of America. Directors of the first rank, George Gomes and Richard Loew are two of the people competing with the international colleagues for the mint concept work.

There are "more directors around" Gerber agrees, "but competition is always good for the business. The fewer that there are, I suppose, the better it is for us. But we are doing fine, and the current supply gives the agencies a wide latitude.

"Breaking in, of course, is hard to do," Gerber continues, "it is called paying your dues. We know the Europeans are there, but we, as a firm are interested in people and in dialog sports. We don't necessarily live or die with the fast cuts or special effects.

"Some of the new commercials are almost like MTV," Gerber says. "This

is on the storyboards, it is inherent in the concept. And everyboard that comes out in this form takes away work that we would normally get. Our stock-in-trade is human, warm emotion, as it is with some other companies that do work in the same genre. We are getting our share of boards, though; "we always have."

SSC&B's Bragg is unequivocal in his pronouncement. Absolutely, there are more directors, and I, for one am delighted. It gives us more of a choice. This is a business of supply and demand, and if a director can successfully stay in business, he proves, pragmatically, that he belongs."

Only in his post as head of broadcast production at SSC&B for a short time, Bragg says, "I will accept reels and screen all of them. We haven't used as many foreign directors as other agencies, but I have found that now all directors are willing to spend more time on each assignment.

"Foreign directors insist on involvement in the process of making the commercial from the beginning, and now the American directors are giving us more pre-pro time. Ten years ago," Bragg says, "this wouldn't have been the case.

Bragg, whose production experience includes stints at Kenyon & Eckhardt and Compton, says that American directors have been cheated, somewhat, by not being given the license or freedom accorded their international colleagues. But now they stand to benefit from it, because they are beginning to ask for, and receive, equal consideration.

"The ultimate beneficiary is the advertiser and the viewer," Bragg concludes, "because—make no mistake about it—the work is better and aesthetic involvement much more intense."

EUE/Screen Gems, one of the major U.S. commercials houses, boasts a host of directors international as well as American, either directly affiliated with the firm or associated through satellite companies. The directors range from such well-established names as Michael and Stephen Elliot, both principals in the company, through such well known names as Mickey Trenner and Stan Dragoti, through fledgling directors currently being groomed, including Jeff Cooney, David Elliot and David Simpson.

George Cooney, president and general manager of EUE, remarks that there are "too many" directors from the point of view of competing production companies, and "an ideal amount" if you are a production head with an agency.

"A tremendous influx of directors has taken place over the last few years.

It is a crowded field," Cooney continues, "with more people vying for what I perceive to be fewer commercials. As it is, there is not enough work to support the current crop of directors.

Cable alternatives

"They are turning to alternatives, home video projects, some cable assignments. Very few people leave this business. Some linger on the periphery," Cooney observes.

"There is still a newness about the international director, as far as the agency production heads are concerned. They like to try new people, and, lets face it, there are many international directors who have talent and are disposed to try new methods.

"The directors' fees are quite stable," Cooney says. "I don't know whether the abundance has any influence. Crossover from feature to commercial work is becoming more and more common. Some directors, like Stan Dragoti, return with even greater interest, new enthusiasm. Their first love is advertising.

"American directors are going to have to give more prep time. The stiff competition will demand it. A production company will no longer survive with a representative who is simply an order taker," Cooney concludes. "He or she is going to have to be a good pro-



George Bragg, SSC&B:
"Foreign directors insist on involvement in the process of making the commercial from the beginning, and now the American directors are giving us more pre-pro time. Ten years ago, this wouldn't have been the case."

ducer as well as make a contribution to the production, and be effective with the agency, going in, or his director is not going to get the work."

One of the more prolific packagers in the commercials production business, packaging cameramen with directors and producers from different companies, is Ray Lofaro of Lofaro Associates. A joke that Lofaro tells is that his ideal company would consist of 300 directors each working two days a year. This illustrates Lofaro as a pragmatist, a survivor in a harsh business for more than 20 years.

"We have five or six principal artists, with a wide variety of talents, and they move easily from doing features, music videos to commercials," Lofaro explains. "There is now a truly international nature to this business, and I think it is a reflection of the wide interests that many directors possess.

"The directors are doing more work in more media—music videos, longer-form television as well as commercials. There are directors from all over the world now working in the United States. There are also agencies outside the major advertising centers in places like Seattle and Baltimore, hiring directors to do work that is every bit as creative as the boards that they are getting from New York and London.

"Budgets are going up and directors' fees will too," Lofaro predicts. "If a guy's hot and an agency wants him, the client will pay the piper. The ceiling will probably be lifted to \$12,500, and I know some directors, (not with my company) who are getting a day rate that is even higher.

"The new training ground for directors will be out of town. If the new directors make tracks for the provinces and make their mistakes and have their successes in relative privacy, they can come into New York or Los Angeles much more prepared for the test of directing for a top 10 agency."

Lofaro's rule for running a successful production company are: run a tight ship, protect yourself, particularly when bidding on the big jobs, and try to offer talent that is on the cutting edge of what is considered new and creative. "The hot guys," Lofaro concludes, "always work."

At Y&R, one of the agencies that is not only making efficient use of international production facilities, but international directors as well, Egensteiner says, "We try to use new people as much as possible. They bring a new vitality to the project.

"I have been in the business for 25 years, and I remember when there were only a small corps of directors headquartered in Los Angeles or in New York who could do the job. Now there

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New executive team will also focus on agency payments, support staff

AICP/East agenda: union negotiations, production costs

Editor's Note: The Association of Independent Commercial Producers recently elected national and regional officers (TV/RADIO AGE, September 2). The following article reports on a list of priorities developed by the three prime movers of its eastern division. Linda Maxwell, president of the eastern division of the AICP is executive producer and principal for Mark Ross Films. Frank Stiefel is a principal in Michael Ulick Productions. Richard Fink is executive producer and principal for Myers Films. Both Stiefel and Fink are vice presidents of AICP/East. The AICP is composed of business representatives who solicit the advertising agencies on behalf of the commercials directors associated with their firms. The AICP is a national organization composed of regional divisions, in the East, Midwest, Southwest and West. Richard Hall of Griner/Cuesta & Associates, is the national president.

- Handling sensitive union negotiations so that increments remain reasonable; plus
- Keeping production costs in check through a constructive dialog with ad agencies; plus
- Developing a standard contract

Last year members of AICP/East shot 17,000 days, grossing \$1 billion in revenue.

form with the agencies; plus

- Forging a uniform payment period with the agencies; plus
- Hiring (on a national, and perhaps even regional level) an executive secretary and administrative staff.

These are some of the priorities in Linda Maxwell's inventory of change as she assumes presidency of AICP/East, aided and abetted by her predecessor in the post, Barney Melsky, and her two current vice presidents, Frank Stiefel and Richard Fink.

The 10-year-old Association of Independent Commercial Producers has grown like Topsy. Last year Association members shot 17,000 days, grossing a cool \$1 billion dollars in revenue.

"The business is that big," Stiefel says, "and it is being run on a parttime basis by a group of dedicated professionals."

There are some very lucrative reasons for this "devotion." The \$1 billion is split among nearly 2,000 production companies throughout the country and the craft union people they employ.

While the attrition and competition is severe, the rewards for success are considerable.

An "A" director who is a principal in his own company can gross more than

\$1 million a year. His business representative, if he is a principal and a partner—and many of them are—can come away with a percentage ranging from \$100,000 to \$500,000, and there are at least a score or representatives whose annual grosses are in excess of the top figure.

Below this group you have the solid craftsman who earn a substantial living while holding their wealthier competitors to an exacting standard, and are ready to displace them should they falter.

The creative whiz kids are often the newcomers, either getting their director's card while an art director with an agency, or coming out of still photography. Many come forward, but few are chosen. That hasn't discouraged the aspirants, who are currently at flood tide. Business representatives and established directors alike refer to "a directors glut." (See other story on page 31.) All concede it exists, but leave it to the market place to weed out the also rans.

Finally there are the foreign directors who come to the U.S. because they feel this country is the commercials center of the world. They usually come to New York City, which is generally recognized as the advertising center of the world, the place where many, if not most, of the nationally-distributed commercials are conceived, if not produced.

So the stakes are high, and the offices and members of the AICP, most of whom are the effective working business representatives and principals of thriving commercial production companies, are sensitive to the needs of the industry, and of the forces that can, if not checked, move in such a way to injure that business.

There are some major companies, e.g., EUE/Screen Gems, and Steve Horn Productions, who are not members of the AICP. Eastern vice president Fink believes this is unfortunate.

AICP/East officers, l. to r., Frank Stiefel, Linda Maxwell and Richard Fink



"Every company benefits from the strides that the AICP makes as an association," he says. "I believe that they all should participate."

George Cooney, president of EUE/Screen Gems, replies, "I have nothing but the highest respect for Barney Melsky and Dick Hall (AICP national president), but I deal in a lot of volume and for years have retained the prominent labor lawyer Harold Klein, to handle our union relations. Our situation is unique, and is no knock on the AICP." Bruce Martin, business representative for Steve Horn says that Horn is a trendsetter in his own right, rejecting cost-plus jobs, a position that cannot be taken by the Association.

An example of the kind of AICP participation from which all production companies benefit, was cited by Fink.

Helpful in negotiations

"During the recent negotiations between the 4As, the ANA, on one side, and the Screen Actors Guild, the American Federation of Television and Radio Artists and the Screen Extras Guild," Fink says, "talks were at a standstill, and they called us in for consultation. We let them know that if a strike was called, that could do great damage to our livelihood, that we intended to continue working. We took ads out in the trades, publicizing that fact. We think that played a part in helping the parties to the negotiation to come to a settlement."

"I think it would be presumptuous to say that our contributions turned the tide," Maxwell says, "but we did put the parties on notice that we were not going to sit back and let the strike happen."

"We don't make documentaries, we make commercials," Fink put in, "And we let the parties know that, even if a strike were to materialize, we would do

everything in our power to continue to work. I felt that the 4As and the ANA respected us, called us in as professionals, and aside from tacitly letting us know that a strike *was* a possibility, took our advice and used it constructively in subsequent negotiations with the union."

The AICP negotiates contracts with a number of other craft unions, and Maxwell points out "we have never been in imminent danger of suffering a strike. The issues are resolved relatively quickly, given the grand scheme of the negotiations."

The reason for AICP's rapport with its unions, according to Stiefel, is that "there is a real recognition within the labor groups that the film business is tough enough as it is. New York is a key market, and it is to everyone's best interest, they as well as we, that labor negotiations go smoothly. As you look over the history of increases over a five to 10 year period, you will find that the increases are very reasonable, relative to those given to other industries over the comparative period."

Steady work prospect

Fink puts in, "It must be pointed out that these people begin with a very good base salary." Adds Maxwell, "We do, on certain occasions, pay over scale." (One of the questions being asked by the agencies is how much over scale?)

Stiefel says, "These small increases are very acceptable to (the unions), because there are a lot of production houses in this town and we keep the union craft people pretty busy." "It's not the 10 to 20 theatrical features, that may or may not be shot here," Stiefel says, "but the day-to-day commercial production work, that makes the union people recognize that we're the key players in sustaining a high rate of em-

ployment."

The International Association of Theatrical and Stage Employees Union (IATSE), the Directors Guild of America, International Photographers of the Motion Picture-TV Industries Local 644 (camera persons) and the Makeup Artists, and hairstylists are among those unions that negotiate their pacts with the AICP. "We negotiate every single contract," Maxwell says, "except that which the advertisers and agencies negotiate with the American Federation of Television and Radio Artists, the Screen Extras Guild and the Screen Actors Guild."

"Union negotiations are an ongoing process that is extremely important. Labor is the biggest cost in the production of any television commercial, but cost itself has become a big issue because advertisers are becoming increasingly aware of costs, and, frankly, more knowledgeable. It is essential that the AICP undertake a comprehensive program to provide more information in that area," Maxwell says.

As far as the contracts with the agencies are concerned, Maxwell feels that they are all different, and sometimes onerous because they are different.

"Our responsibility is too loosely defined and too wide ranging," Stiefel says. "For instance, if an art director twists his ankle on the way to a studio, and doesn't show up, in some contracts that becomes a production house responsibility. We may work with 50 different agencies during the course of a year. We don't want to have to put an attorney on our staff to pour through 50 possible different working environments. That's why we want a standard contract."

"In San Francisco director Greg Snazelle, who has his own production company, won't work with an agency if they don't sign one of his standard contracts. Of course," Maxwell says, "the San Francisco market is considerably different than that of New York. There are fewer advertising agencies and fewer production companies. But for us here in the east, a standard contract that is consistent with all the agencies remains a very desirable objective."

Costs the sticking point

The big issue among advertisers, agencies and production houses remains costs. In about six years the average cost of a commercial has escalated from about \$35,000 to \$100,000, and no one group is prepared to accept the responsibility.

The 4As have appointed a committee, headed by Arnold Blum, senior vice president of Broadcast production at BBDO, attacking the problem of

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Arnold Blum, BBDO



"[Advertisers] talk about the costs of commercials and then come up with some of the most complex storyboards ..."

Cost runs were higher than estimated; Nielsen expected to reveal plans soon

AGB people meter plans national bow by summer 1987

By ALFRED J. JAFFE

The clock has been pushed ahead by AGB Television Research in its scheduled march toward a national people meter service, and the company has announced it intends to have one on line by the summer of '87.

The British-based research service, now conducting a people meter test in Boston, has taken the bit in its teeth and has already started pitching a network service to the three-dozen odd sponsors of the Boston test.

Details of the new service were not immediately available; indeed, not all the details are decided. It is understood that the total cost of the service to subscribers will be comparable to Nielsen's existing national household meter-cum-diary service (NTI), said to fall in the \$30-\$35 million range, but a cost that is higher than AGB's original estimate. However, AGB is offering three times the number of Nielsen's metered households in its sample, plus, of course, metered people.

Meanwhile, Nielsen is expected to announce its people meter plans by mid-October and during the past two weeks has been talking to NTI clients, reviewing detailed plans on validating people meter data as well as providing results on their people meter test so far.

Nielsen is stressing the need for extensive, national testing, which means continuing to enlarge the people meter sample and more than a year of further testing. Nielsen's final decision on fielding a people meter service, under present plans, will come in January 1987.

Nielsen expands sample

At present, Nielsen has begun adding another 300 sample people meter households to the 300-odd already installed. The total will rise to 450 by January 1 and 600 by March 1, according to William Hamill, executive vice president of the Media Research Group. Nielsen will not release the validating data publicly and all that Hamill would volunteer about validating

procedures is that people meter figures would be compared with "independent measurements," such as NTI and NAC material.

AGB was encouraged to go ahead with its national plans by results of additional validation tests in Boston. An initial test in March, in which AGB sample households were queried in a telephone coincidental survey about their viewing and their answers compared with actual meter data, had indicated a high level of internal accuracy (see TV/RADIO AGE, June 24).

A follow-up survey in May in which a large sample of households in the Boston TV market were queried to see how the meter sample compared with it showed substantial agreement in viewing levels. And a repeat of the March

test in July appeared to confirm the initial levels of accuracy. Yet another repeat of the March test is scheduled in November. AGB appears determined to lay at rest fears of "fatigue" among viewers in the people meter sample.

In the meantime, what about Boston? None of the Boston stations is among the 37 companies sponsoring the local test. There are already two meter services in Boston, of course, with Arbitron and Nielsen charging affiliates somewhere between \$28,000 and \$40,000 a month each, according to Norman Hecht, AGB TV Research president. But Hecht points out that a Boston station could have become a sponsor for a total of \$45,000, which would entitle the outlet to receive audience data as well as the validation figures.

AGB will continue the Boston data-gathering operation at least until the end of next January. Hecht says this will cost AGB about \$200,000 a month. So far the research company has spent approximately \$2.5 million on the Boston test, of which \$850,000 has come from the 37 subscribers.

"It's the best rating service in Boston," says Hecht, noting that it has the largest metered sample—440 metered households—and the "best technology," meaning, of course, the people meter.

In laying the groundwork for launching its U.S. network service, AGB sub-

Results of Validation Test II

	Telephone coincidental survey	AGB PeopleMeter
Primetime	%	%
Homes using television	54.9	53.2
People viewing television		
Individuals 2+	29.3	30.0
Children 2-11	15.6	16.3
Teens 12-17	21.7	17.5
Males 18-49	26.4	26.1
Females 18-49	31.6	30.2
Adults 50+ *	38.1	43.2
Adults 18+	32.2	33.7
Weekday fringe (4-8 p.m., Mon.-Fri.)		
Homes using television	40.2	36.4
People viewing television		
Individuals 2+	17.0	18.7
Children 2-11	21.0	20.4
Teens 12-17	12.4	13.8
Males 18-49	11.4	10.5
Females 18-49	15.2	15.7
Adults 50+	23.3	29.1
Adults 18+	17.0	19.0

scribers were invited to visit (at their own expense) the headquarters of the parent company, AGB Research, in London during the summer to get a first-hand look at its operations, especially its people meter service in the U.K. Only the three major TV networks took up the invitation.

AGB management used the occasion, however, to make an "informal" financial proposal, which involved the webs picking up part of the tab for a gradually phased-in people meter service, with the networks' fees—about \$1.5 million each—being applied to the costs of a full-scale service.

Under this plan, AGB would provide a service based on 2,000 households in

differ somewhat from Nielsen's. It will be presented to AGB subscribers and the Committee on Network Television Audience Measurement (CONTAM) on October 31.

The presentation on AGB's proposed network service to "senior media executives" at subscriber agencies appears to be comprehensive. It covers the research, the methodology, the meter technology, the quality of the work and the cost. But the latter aspect is described by Hecht as an "informal financial proposal." In addition said the AGB announcement, it is having "discussions" with broadcast and cable networks.

The president of AGB's American

Hecht also made the point that the original cost estimate was based on a 100 per cent sellout. "If there is a 100 per cent sellout, we probably could offer the service for less."

Other factors have also been cited for AGB's original lowball cost estimate. One is the research firm's assumption that time period viewing data alone—without specifying the programs watched—would be acceptable to U.S. agencies and broadcasters, which it is not. Gathering program data is a major cost element. Also, the United Kingdom does not have the time zone complexities and the large variety of program sources the U.S. has, including cable, independent stations, MDS, public TV and low power TV.

The emphasis of AGB's U.S. chief on the leading role of the ad agencies in determining who will support which of the three people meter systems is seconded by David Poltrack, vice president, research, of the CBS/Broadcast Group.

"The networks really have no choice if the agencies pick another people meter system. They'll have to go along."

As for the possibility of more than one people meter service, Poltrack feels that it's possible, but not because anyone wants it. "While we have two local TV services, the network situation is different. The local services are inexpensive to the agencies, so they can buy both. Even so, they don't always do it, and you find that NSI tends to be stronger with the very top agencies and Arbitron with the smaller ones."

Agencies and advertisers pay a more substantial portion of the NTI service than of the local services, Poltrack points out (the webs' tab for NTI is said to be about a third of the total bill and AGB will likely follow suit in this instance), and, hence, would be very reluctant to buy more than one people meter service.

However, if the agencies split between AGB and Nielsen (leaving Arbitron/Burke's ScanAmerica out of the equation for the moment), again, the networks would have to go along, Poltrack feels. "They would have to buy both services."

The networks and agencies have to be convinced first, of course, that the people meter "works,"—that it is accurate, since, unlike the passive household meter, the people meter requires the active participation of viewers, day after day, for—in the case of U.S. practice—up to five years.

The first validation study data released by AGB provided a strong indication that the people meter *does* work. Data released from the second and third validation studies echoed that indication for the most part.

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Results of Validation Test III

Percent of people viewing TV	Coincidental Survey	AGB PeopleMeter
All persons 2+	30.6%	30.8%
Children 2-11	15.7	17.0
Teens 12-17	20.4	21.2
Male adults	32.2	32.9
Female adults	35.9	36.1
Males 50+	48.0	47.2
Females 50+	50.6	48.8

1987, to be followed by the full service with 5,000 households—and an estimated 12,500 persons—the following year. However, the networks didn't go for that, not being ready yet to commit themselves particularly ABC, with its expected Capacities takeover and looking to the ad agencies to lead the way. Nevertheless, the schedule for introducing the service remains intact in AGB's announcement of the national operation.

A national audience measurement service is a complicated affair and the costs and timing of the service are only two of many barriers AGB must cross. For example, among the myriad details is the sample design.

AGB has been working on that facet of the service for a year, Hecht points out, and next month the research service will begin the time-consuming job of "enumerating" the sample. This involves the identification and interrogation of some 50,000 households, a "master sample" out of which the ultimate 5,000 working sample households will be chosen.

Aiding AGB in designing the sample are two men from the Survey Research Center of the University of Michigan's Institute for Social Research. They are Ron Kessler, an associate professor, and Lou Magilav, a "research scientist."

Hecht says the sample design will

arm says the strongest support for the company's national meter service comes from the agencies, and he considers this support especially critical, in view of the possibility that the TV and ad industries find themselves supporting more than one national meter service.

Hecht asks, "If, say, one-third of the major agencies go along with us, could the networks refuse?"

The cost of a people meter service and the question as to whether two such services can be supported (Arbitron/Burke's ScanAmerica is another people meter entry) may be *the* key question in the next year or so.

Cost revision

Hecht acknowledges that AGB's original assumption that it could supply a people meter service at less than half the cost of Nielsen's household meter service with three times the sample size was quite faulty.

"The British were not aware of U.S. needs, nor, I think, how well paid Americans are. Also, the pound is worth less now than it was when it was first announced that AGB was planning to install a people meter system.

"Another factor is that we have to do it perfect the first time, so there are redundant systems in the service."

Programming capability is seen more affected than advertising negotiations

Station group clout from 'merger mania' eyed by agencies

Media chiefs at agencies and media services generally split into two groups—optimists and pessimists—on the question of how leveraged buyouts, merger mania among broadcast groups and the new 12-12-12 rule are most likely to affect broadcast advertising. Optimists, who appear to outnumber the pessimists, see more efficient station management acquiring and/or producing a wider variety of quality programming for their viewers. That, believe some on the buyer side, could boost ratings for their clients.

The pessimists see tougher negotiations looming, with larger, more powerful financial entities. And those who take the middle ground urge management moderation for the big, and getting bigger, station groups.

More aggressive dealing

Peter Triolo, senior vice president, manager of the media department at the William Esty Co., suggests that if agencies find themselves dealing with larger groups of stations, "we may see a tendency on the part of some to become more aggressive in their selling. If this turns out to be the case, I'd like to wave a caution flag. I'd like to remind them that the selling and buying of broadcast time will still be a demand-driven business. It's a business faced by growing competition from more independent stations with growing supplies of syndicated programming at their disposal, while at the same time audience continues to be drained off by the growing penetration of the new technologies like cable and VCRs."

Triolo says that though the broadcast industry, like the oil industry, "is on an acquisition kick, cheered on by Wall Street, with people buying up cash-rich, large-market stations with profitability levels well above the norms of most industries," the groups acquiring these properties "will be under pressure to generate high levels of cash to pay back their bank loans. My hope is that this need to maintain high profits doesn't translate into strong

pressure for higher rates on the advertising end of the business that generates those profits."

Mike Keenan, vice president, account services for Western International Media Corp., isn't quite so hopeful. In his view, the growing strength of major station groups "continues a trend we've watched develop in several industries, broadcasting included. The nutshell result is that the groups' negotiating strength grows with their financial strength, and that makes them tougher for buyers to deal with. A company with strong resources, for just one thing, doesn't have to resort to desperation moves. It can afford to wait for its profit opportunities. It will take tougher and more experienced buyers to stand up to them."

But J. Walter Reed, senior vice president, director of media for Foote, Cone & Belding/New York, is one of a number of agency men who feel that "Ownership of 12 stations instead of seven should not in itself make any significant negative difference to advertisers. Each group will still be competing as only one station in each market it's in. Buyers will still be looking at each group station individually, vis-a-vis the several other stations in its market."

Reed observes, "Buyers have never been intimidated by the fact that ABC

or CBS or NBC owns major stations in major markets on top of being in the national network business. Buyers deal with each network-owned station as a local entity."

At BBDO, Peter Stassi, vice president, director of local broadcasting in New York, also sees "no reason for more stations under one owner to mean that the spot buyer is at a disadvantage. No matter how many stations any one group owns in total, it still has only one TV station in any one market. The group can't set the rates for any one of its stations because each station competes against two or three or more other stations in the same market."

Aaron Cohen, vice president, general manager of broadcasting at Grey Advertising, also sees "no dollars coming out of advertisers' pockets as a result of the takeovers." For one thing, he points out. "There have been far more takeover attempts, and resulting talk and press about these attempts, than actual, completed takeovers."

Cohen concedes that for those few groups who have actually completed takeovers, there will be "certain economies of scale." But he adds that the degree of competition in each market where a group has a station "will remain the same. In any one market, any one group will still have only its one station, up against three or four others—five or six others in some markets. That will prevent it from raising prices, short of a sudden huge influx of advertising money looking for avails in that market. In that unlikely case, though, the group stations' competitors in that same market will benefit to the same degree that the group station does. The ability to raise rates is dictated not by anything station management can do. It's controlled by the number of dollars advertisers decide to spend in a given market."

Paul Benjou, senior vice president, director of marketing planning, media

"My hope is that this need to maintain high profits doesn't translate into strong pressure for higher rates on the advertising end of the business that generates these profits."



Peter Triolo
Senior vice president,
William Esty Co.

“The nutshell result is that the groups’ negotiating strength grows with their financial strength, and that makes them tougher for buyers to deal with.”



Mike Keenan
Vice president
International Media Corp.

and administration at Henderson, Friedlich, Graf & Doyle, hopes, “As more of the big fish keep eating the smaller fish in broadcasting, it’s possible that one result could be more stable pricing in local broadcast. Or at least it might help keep rate increases down to more manageable levels.”

Benjou’s rationale here is that, as groups acquire more stations, “It should be easier for them to package their stations and string them together with other group station lists, perhaps via their reps, to form mini-networks that will be easier, more efficient, and less costly for them to sell.”

At Doyle Dane Bernbach, Mike Drexler, executive vice president, director of media and programming, believes that one long-term result of acquisition fever could be “a wider choice of quality programming that will hopefully lead to higher ratings.”

Longer lineups of strong stations, explains Drexler, should permit group owners to both amortize their program costs over more stations and to acquire or produce programs of sufficient quality to syndicate to other groups or stations in non-competing markets.”

At the same time, adds Drexler, “The groups will be able to benefit from economies of scale. They’ll be able to hold down operating costs with leaner staffs—fewer but more experienced and efficient managers who know how to capitalize on the advantages of size. I’d expect savings in program amortization and the staffing area, plus additional syndication income, will be able to offset costs of new program development and the larger debt service costs that acquisitions incur.”

To those who say that debt service costs will lead the groups to play it safe and rely only on the tried and true in programming, and shy away from experimentation, Drexler replies, “The groups know that the key to success is

good programming. I think they’ll cut back in other areas in order to concentrate their returns on investment in more new and better programming. That will be good for them and good for their advertisers. And they should be able to afford both this greater program investment and their bank payments without having to increase rates. Strong television stations have proved more recession resistant than most businesses and continue to show revenue growth that exceeds the general rate of inflation.”

Hal Katz, executive vice president at Vitt Media International, says that local TV broadcasters “are reaching the end of a 35-year sellers’ market. Now they’re going to have to learn to market their product to meet growing competition. Hopefully, growing financial strength among the larger group owners with their additional new station properties will give them the dollar clout to do this.”

Katz believes that local television’s sellers’ market is nearing its end because “The broadcasters’ product has been steadily diminished by audience erosion to the independents and to ca-

ble, growing clutter, and now more short-form, 15-second commercials. The big bucks behind the big groups should enable them to afford to add value to make up for this steady subtraction of value that’s been going on, and then market what I’d hope would be their newly improved product.”

Foote, Cone’s Reed says that, while more stations should not give the groups more negotiating leverage against agency spot buyers, multi-station ownership “could give the groups more clout in buying programs. That just might help improve program quality, and that would be a plus for advertisers.”

Reed adds that the existence of larger groups “could also make it easier for buyers to put together networks of the top 10 or 15 markets, somewhat like the group plans offered by the radio reps. With each group offering more stations, a buyer might be able to do this by dealing with only two or three groups.”

Buying leverage

BBDO’s Stassi is another agency executive who suggests, “If bigger means more leverage in buying programming, bigger could help hold down increases in program costs. Hopefully, if the groups don’t have to pay quite so much for programs, this could return to the advertisers in the form of smaller rate increases.”

Stassi also sees other ways in which group growth could benefit advertisers: “If we can assume that bigger translates into better-managed, we should be able to hope for more uniform policies from market to market among the group-owned stations, with more efficient handling of areas like commercial traffic.”

At Henderson, Friedlich, Benjou also sees the surge of station acquisition activity having a significant im-

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“Ownership of 12 stations instead of seven should not in itself make any significant negative difference to advertisers. Each group will be competing as only one station in each market it’s in.”



J. Walter Reed
Senior vice president,
Foote, Cone & Belding/New York

RADIO FORMAT TRENDS

'Soft' AC, 'adult' AOR and AC/CHR hybrids cloud already ambiguous picture

Music nuances adding complexity to ratings analysis

Although there has always been a certain degree of ambiguity in radio music format designations, the difficulty in distinguishing one format from another seems to have reached a new level of complexity.

While the semi-annual analysis by TV/RADIO AGE of the Arbitron sweeps in the top 100 metros, based on computerized tabulations by the Radio Information Center, shows, overall, adult contemporary and rock/CHR (contemporary hit radio) to have strengthened

their Number 1 and Number 2 positions in terms of overall share of listening this past spring, the nuances within these and other formats make it clear that statistics are only part of the story.

Broadcasters and consultants, in talking both about the past sweep period and coming trends, refer to such descriptive terms as 'soft' adult contemporary, 'adult' AOR (album oriented rock) and other combinations of more than one format.

It is becoming increasingly difficult

It is becoming increasingly difficult to determine where 'soft' adult contemporary stops and easy listening begins, as the latter stations add more vocals.



to determine where 'soft' adult contemporary stops, for instance, and easy listening begins, as the latter stations add more vocals. And the lines distinguishing AOR, CHR and upbeat adult contemporary outlets aren't all that clear either.

For example:

■ "Soft adult contemporary," says Kent Burkhart, chairman of the Burkhart/Abrams/Michaels/Douglas and Associates consulting firm, "is not a replacement for beautiful music, but it walks into that spot that beautiful music used to have."

■ WNNK(FM) Harrisburg, which topped its market in the spring '85 sweep with an 18.7 share, all persons 12-plus, Monday-Sunday, 6 a.m.-midnight, is officially designated a CHR station, having switched from AOR in January (as well as changing call letters from WTPA).

But Carol O'Leary, station manager, says the outlet is really "a hybrid between adult contemporary and CHR. We don't play the high end of CHR."

The station had considerable success as an AOR outlet. It turned in 13.3 and 11.1 shares in fall '84 and spring '84, respectively.

The motivation for changing, O'Leary says, was "to broaden the demo."

"We did well with men, 25-54, but our female numbers were the pits."

In addition to changing the music in

the switch from AOR to CHR/AC," she says, "we became a little more uptempo in presentation," but, "we didn't expect to do as well as we did."

■ In New York, where four CHR stations proved to be too many, Patrick McNally, vice president and general manager of WAPP(FM) describes his outlet's adjusted format as "suburban CHR." Pointing out that the Doubleday station switched from AOR to CHR in October, 1984, McNally concedes that two other CHR stations—Malrite's WHTZ(FM) and ABC's WPLJ(FM)—"were formidable competition. We realized we had to separate ourselves from them."

"We're now more rock-oriented than they are; we've pretty much eliminated any urban music; and we occasionally play a classic AOR oldie." Target audience is 18-34.

Ac still Number 1

All of these subtle distinctions aside, the umbrella category of adult contemporary continued to be the leading format in spring '85, according to RIC's Arbitron tabulations, with a 19.0 share of listening, all persons 12-plus, Monday-Sunday, 6 a.m.-midnight.

This represents an increase of about 4 per cent over spring '84's 18.3 and fall '84's 18.2.

Also increasing its overall share was the Number 2 format, CHR, with 17.0

How AM/FM stations program by format

Per cent of AM, FM stations programming each format*

	AM	FM
Adult contemp	21.8	19.8
Country	17.5	14.7
Rock/CHR	5.8	21.3
MOR/nostalgia	15.3	1.7
Easy listening	1.6	12.5
AOR	0.3	13.0
Religious	7.6	3.6
News/talk	9.0	0.2
Black/rhythm	5.1	1.7
Urban contemp	1.3	3.6
Golden oldies	3.7	1.2
All news	4.0	.0
Spanish	3.3	0.7
Classical	0.9	2.4
* Soft contemporary	0.3	2.4

Source: Radio Programming Profile, spring '85 and other sources. * Distribution of formats in top 100 markets measured by Arbitron, fall '84.

* The listening trend toward this format isn't reflected in these figures for two reasons: Many of the station shifts are too recent to have impacted on the spring '85 sweep; many stations that actually program soft contemporary music still prefer to call themselves adult contemporary.

11.1 per cent higher than spring '84's 15.3 share and 3.7 per cent better than fall '84's 16.4

The next three formats, ranked by overall share of listening, were:

■ AOR, Number 3 with a 10.5 share, slightly higher than spring '84's 10.4 but up 8.2 per cent over fall '84's 9.7.

■ Easy listening, Number 4 with a 10.4 share, down slightly from spring '84's 10.6 and fall '84's 10.7.

■ Country, Number 5 with a 9.7 share, a continuation of its slow, but steady, decline from 11.2 in fall '83, 10.6 in spring '84 and 9.8 in fall '84.

Another example of format ambiguity is represented by urban contemporary and black/rhythm&blues. As with soft AC/easy listening, it is difficult to determine where one leaves off and the other begins.

If the two formats' shares were combined, the amalgam would represent the Number 6 format with an overall 8.8 share of listening (down from spring '84's 10.0 and fall '84's 9.0). At one point, a couple of years back, UC was rising, while black/R&B was declining. This is no longer the case. Both are on a decline.

Urban contemporary's spring '85 share of 4.9 compares to fall '84's 5.0 and spring '84's 5.4; black/R&B's spring '85 share of 3.9 is down from fall '84's 4.0 and spring '84's 4.6.

Adult contemporary listening is fair-

Format listening shares, spring '85 vs. fall '84 and spring '84

Total audience, total week	Spring '85	Fall '84	Spring '84
Adult contemporary	19.0	18.2	18.3
Rock/CHR	17.0	16.4	15.3
Album oriented rock	10.5	9.7	10.4
Easy listening	10.4	10.7	10.6
Country	9.7	9.8	10.6
News/talk	6.6	6.9	6.7
Urban contemporary	4.9	5.0	5.4
MOR/nostalgia	4.8	4.8	5.1
Black/rhythm	3.9	4.0	4.6
All news	3.5	4.2	3.7
Spanish	2.2	2.5	2.7
Golden oldies	2.1	2.0	1.7
Religious	1.6	1.7	1.6
Classical	1.5	1.6	1.4
* Soft contemporary	1.2	1.5	1.2

Source: Computations for TV/RADIO AGE by Radio Information Center, based on average 1/4-hr., persons 12+, top 100 measured markets, 6 a.m.-midnight, Monday-Sunday, metro area.

* The listening trend toward this format isn't reflected in these figures for two reasons: Many of the station shifts are too recent to have impacted on the spring '85 sweep; many stations that actually program soft contemporary music still prefer to call themselves adult contemporary.

ly well divided between AM (20.8 per cent share) and FM (18.1 per cent) stations, but CHR continues to be a predominantly FM format, with 23.6 per cent of the listening, compared to only 4.1 on AM.

AOR and easy listening have always been virtually all-FM, but Number 5, country, has a slight AM listening edge—11.3 vs 9.0 shares.

Adult contemporary trends

The soft contemporary trend isn't reflected in the RIC format breakout for two primary reasons: 1) many of the shifts in this direction are too recent to have made an impact in the spring '85 sweep; 2) although there is a soft contemporary format designation, many stations with this type of programming still prefer to call themselves adult contemporary.

The soft contemporary sound, represented by artists such as the Carpen-

ters, Barbra Streisand and Barry Manilow, is designed to reach an audience (35-plus) searching for something between rock and easy listening.

Says Tom Mosher, general manager of KIQQ(FM) Los Angeles, an Outlet Communications station which switched to this format from CHR in July: "We (the industry) try to make everything black and white, but we're really dealing in shades of gray . . . There seems to be a void in the market for this particular sound. Some of the more current adult contemporary stations would tend to have a harder sound, a faster beat than we do."

Phil Redo, program director of WLTW(FM) New York, another soft or 'lite' contemporary outlet, says the Viacom station, early on, identified what it recognized as "a disenfranchised listener between 35 and 45 who wouldn't want the sleepy-type music of an easy listening station, but also didn't want to hear what's on top-40 stations."

Although Redo feels WLTW "doesn't really compete with anybody one-to-one," he does acknowledge that, from an image point of view, the station is closer to the easy listening outlets in the market than the other adult contemporary stations.

Soft AC, in fact, according to Mariann DeLuca, senior vice president of research and marketing at Torbet Radio, "will become the easy listening of the late '80s or early '90s. In some markets where easy listening is stagnant, the 'lite' format is (already) attracting those listeners."

Album oriented rock

AOR's upward progress (from fall '84's 9.7 to spring '85's 10.5) can probably be attributed to two factors: a return to the format by some stations that climbed aboard the CHR bandwagon too late; a repositioning of the music by existing AOR stations to appeal more to a slightly older listener. This latter tack is usually characterized by the playing of more classic rock oldies by artists such as the Rolling Stones, the Doors and Bob Dylan and the virtual absence of heavy metal.

The switching of also-ran CHR outlets is occurring mostly in major markets.

It has already happened in New York where the previously-mentioned WAPP has adopted the hybrid "suburban CHR" format and WKTU(FM) has changed its call letters to WXRK and its format from CHR to AOR.

A similar competitive situation exists in Miami, where the two top-ranking CHR stations are WHYI(FM) and WINZ-FM (Number 2 and Number 5, respectively).

Says consultant Jhan Hiber, president of Jhan Hiber & Associates of the Miami situation: "There are two new CHRs and an urban contemporary station, and there's only one AOR. There's a lot of speculation that the AOR is going to have some competition."

The movement toward a more 'classic' AOR sound is exemplified by XTRF(FM) San Diego, whose 6.1 share for spring '85 was up over fall '84's 4.8 and spring '84's 4.1.

According to John Lynch, general manager, the station has broadened its music, playing more artists such as the Beatles and Bruce Springsteen. In addition, XTRF installed a two-person morning "personality" team, which strengthened that daypart.

In New York, where WNEW-FM, the Metromedia AOR outlet, ranked Number 5 with a 4.3 share this past spring, Michael Kakoyiannis, vice president and general manager, explains that, "Our audience has grown up with us. We used to be the anti-establishment station."

Now the core listeners "are affluent and successful." □

Spring, 1985, Arbitron, top 100 metro areas

20 leading stations*
—audience share

Market	Station	12+ share
WQUT(F)•r	Jnsn C., Kngs.	24.2
WIVK-FM•c	Knoxville	23.3
WCCO•v	Minn-S.P.	22.5
KGBT•s	McAll-Phr.-Ed.	21.3
WVIC-FM•r	Lansing	20.5
KFAB•ac	Omaha	20.1
WTIC•ac	Hartford-N.B.	20.1
WSKZ(F)•r	Chttnnga	19.9
KMOX•nt	St. Louis	19.7
WIOG(F)•r	Saginaw	19.4
WNNK(F)•r	Hrrsbrg	18.7
WCOS-FM•c	Columb., SC	18.6
WXBQ(F)•c	Jnsn C.-Kngs.	18.6
KHFI(F)•r	Austin, TX	18.4
KKYK(F)•r	Little Rock	18.0
WDUV(F)•a	Sarasota	17.9
WHOT-FM•r	Yngstn-Wrr.	17.5
WIMZ-FM•ao	Knoxville	17.5
KXLY-FM•a	Spokane	16.9
WHBC•ac	Canton	16.8
WTQR(F)•c	Grn., W.S, H.P.	16.8
WYLD-FM•uc	New Orleans	16.8

Source: Arbitron '85, average quarter. See following section for format codes.

* Where more than one station had the same number of shares, the stations were listed (ranked) alphabetically by their call letters.

Spring, 1985, Arbitron, top 50 ADIS

20 leading stations*
—audience share

Market	Station	12+ share
WCCO•v	Minn.-S.P.	19.6
KMOX•nt	St. Louis	18.7
WFBQ(F)•ao	Indianapolis	15.4
WHIO-FM•a	Dayton	15.2
WAMZ(F)•c	Louisville	14.1
WZZK-FM•c	Birmingham	13.4
KDKA•ac	Pittsburgh	13.3
WSM-FM•c	Nashville	12.9
WYLD-FM•uc	New Orleans	12.9
WSOC-FM•c	Chrltte-Gast.	12.6
WRAL(F)•ac	Rlgh-Drhm	12.5
KSHE(F)•r	St. Louis	11.9
WDAF•c	Kansas City	11.9
WLKW-FM•a	Prov.-N. B.	11.9
WTIC•ac	Hrtfrd-N. H.	11.8
WTMJ•ac	Milwaukee	11.6
WWBA(F)•a	Tampa-S. Pe.	11.5
WESC-FM•c	Grnvll-Spart.	11.4
WZGC(F)•r	Atlanta	11.2
WEZB(F)•r	New Orleans	11.1

Source: Arbitron '85, average quarter. See following section for format codes.

* Where more than one station had the same number of shares, the stations were listed (ranked) alphabetically by their call letters.

THE CBS GRO

THE BIGGEST. THE BEST.

WCBS/FM New York	Oldies
KKHR Los Angeles	Hitradio
WBBM/FM Chicago	Hitradio
WCAU/FM Philadelphia	Hitradio
KRQR San Francisco	AOR
WHTT Boston	Hitradio
KTXQ Dallas/Ft. Worth	AOR
WLTT Washington	Lite Rock
KLTR Houston	Lite Rock
KHTR St. Louis	Hitradio
WYNF Tampa	AOR
WSUN(AM) St. Petersburg	Country

BIG NEW FM NUMBERS YOU SHOULD KNOW ABOUT:

The CBS/FM Group has grown from seven to twelve.

On August 1, 1985, we welcomed KTXQ Dallas/Ft. Worth, KLTR Houston, WLTT Washington, D.C., WYNF and WSUN(AM) Tampa/St. Petersburg to our impressive list of major market radio stations.

More big numbers: Now we're in nine of the top ten markets, eleven of the top twenty. Our variety of entertainment formats serves over eight million listeners every week.

And if you'd like still more big numbers on these exciting CBS/FM Group markets, and the CBS/ FM Group, we've got them!

A large, stylized logo for 'FM UP'. The letters 'FM' are in a bold, italicized, sans-serif font, colored yellow with a black outline. Below them, the letters 'UP' are in a similar font, colored orange with a black outline. The logo is set against a dark background.

Leading radio stations, Arbitron spring '85 sweep, total week, metro area, top 100 measured markets

Top 10 stations in total audience in the top 10 markets, top five stations in remainder of markets ranked. Audience is persons 12+ by average quarter hour and weekly cume (see note on cume below). Total week: 6 a.m.–midnight, Monday–Sunday, Arbitron Radio, March 28–June 19, 1985. Regularly-measured markets ranked by SRDS Metro Population as of January, 1985. FM stations without "FM" in call letters marked "(F)." Computerized tabulations of ranking by the Radio Information Center. * Stations ranked by total weekly cume (total station unduplicated audience), but reach and frequency figures are for 12 announcements a week, as calculated by RIC.

PROGRAM CODES: Where station format is mixed, the predominant format is indicated. Format data from "Radio Programming Profile," spring, 1984, and other sources. Formats designated by Simmons Market Research Bureau in parentheses; **a** (beautiful music)—album, beautiful music, easy listening, instrumental, mellow music; **ac** (adult contemporary)—adult contemporary, adult rock, contemporary pop; **ao** (album-oriented rock)—album-oriented contemporary; album rock; progressive; **bl** (black)—black, black contemporary, black oldies; black rock, blues, heavy soul, progressive soul, rhythm-blues, jazz, sophisticated black, soul; **cl** (classical, semi-classical)—classical, concert, light classical semi-classical; **c** (country)—modern country, country gold, cross-country, easy country, progressive country, pop country, country-western, bluegrass country, country; **e** (ethnic)—ethnic, foreign language, except Spanish; **g** (golden oldies)—golden oldies, gold, oldies; **n** (all news)—all news, news, news information; **r** (rock)—rock, contemporary hit radio, contemporary rock, top 30, top 40, rock 'n roll; **re**—religious, Christian radio, inspirational radio, gospel; **s**—Spanish; **sc** (soft contemporary)—soft contemporary, easy rock, mellow rock, soft rock; **st** (standard)—standard, MOR, pop standard, nostalgic big band, big band oldies, show & movie, standard pop; **nt** (talk)—news/talk, talk, commentary, talk-interview-discussion, telephone-talk; **v**—variety, various; **uc**—urban contemporary; and **j**—jazz.

Average 1/4-hour		Cume*			
12+	Shr.	12+	Shr.		
(000)	(%)	(000)	(%)		
NEW YORK CONSOL (001)					
WHTZ(F)•r	175.2	6.0	WHTZ(F)•r	1133.3	1.9
WRKS(F)•uc	159.3	5.4	WPLJ(F)•r	1032.4	1.7
WPLJ(F)•r	150.0	5.1	WINS•n	902.1	1.6
WOR•nt	148.3	5.0	WCBS•n	753.1	1.7
WNEW-FM•ao	126.2	4.3	WRKS(F)•uc	901.5	2.1
WINS•n	122.4	4.2	WNEW-FM•ao	773.2	2.0
WPAT-FM•a	106.6	3.6	WOR•nt	836.0	2.1
WCBS•n	104.3	3.5	WABC•nt	590.0	1.6
WCBS-FM•g	97.8	3.3	WNBC•r	608.4	1.7
WBLS(F)•uc	95.7	3.3	WCBS-FM•g	642.6	1.8
LOS ANGELES, CA (002)					
KHS-FM•r	137.2	9.0	KNS-FM•r	871.8	1.9
KABC•nt	96.6	6.3	KABC•nt	579.4	2.0
KBIG(F)•a	66.3	4.4	KFWB•n	361.1	1.6
KJOI(F)•a	62.7	4.1	KNX•n	353.0	1.7
KOST(F)•ac	58.3	3.8	KMET(F)•ao	349.7	1.7
KLOS(F)•ao	54.1	3.6	KOST(F)•ac	378.2	1.8
KMPC•st	53.5	3.5	KBIG(F)•a	399.4	2.0
KMET(F)•ao	50.4	3.3	KLOS(F)•ao	356.0	1.8
KNX•n	49.0	3.2	KKHR(F)•r	300.7	1.6
KFWB•n	48.2	3.2	KMPC•st	341.6	1.9
CHICAGO, IL (003)					
WGN•nt	120.2	9.6	WGN•nt	717.5	2.0
WLOO(F)•a	80.7	6.5	WBBM•n	426.9	1.7
WGCI-FM•uc	67.2	5.4	WBBM-FM•r	388.7	1.7
WBMX(F)•bl	66.7	5.3	WBMX(F)•bl	414.4	1.9

Average 1/4-hour		Cume*			
12+	Shr.	12+	Shr.		
(000)	(%)	(000)	(%)		
SAN FRANCISCO, CA (004)					
WBBM•n	60.5	4.8	WKQX(F)•ac	320.6	1.7
WBBM-FM•r	54.6	4.4	WGCI-FM•uc	401.1	2.0
WLUP(F)•r	47.5	3.8	WMAQ•c	306.9	1.7
WJJD•st	45.0	3.6	WLS-FM•r	258.7	1.5
WKQX(F)•ac	44.9	3.6	WFYR(F)•ac	286.5	1.7
WLAK(F)•sc	43.1	3.5	WLS•r	262.7	1.6
PHILADELPHIA, PA (005)					
KGO•nt	68.8	8.2	KGO•nt	412.6	2.0
KCBS•n	43.9	5.2	KCBS•ac	297.2	1.8
KSOL(F)•uc	36.6	4.4	KYUU(F)•ac	218.6	1.8
KYUU(F)•ac	32.2	3.8	KMEL(F)•r	176.6	1.6
KABL-FM•a	29.4	3.5	KNBR•ac	202.7	1.7
KNBR•ac	28.9	3.4	KIOI(F)•ac	194.6	1.7
KIOI(F)•ac	27.4	3.3	KSOL(F)•uc	227.3	1.9
KSAN(F)•c	26.7	3.2	KITS(F)•r	158.3	1.6
KABL•a	25.8	3.1	KFRC•r	133.4	1.5
KNEW•c	23.7	2.8	KSAN(F)•c	169.5	1.9
WMMR(F)•ao 69.2 8.8 KYW•n 372.6 1.6					
WEAZ(F)•a 61.7 7.9 WCAU-FM•r 304.6 1.8					
WUSL(F)•uc 58.7 7.5 WMMR(F)•ao 380.1 2.2					
KYW•n 50.7 6.5 WUSL(F)•uc 325.6 2.2					
WCAU-FM•r 44.6 5.7 WEAZ(F)•a 332.8 2.2					
WDAS-FM•bl 42.4 5.4 WCAU•nt 231.0 1.7					
WMGK(F)•sc 41.4 5.3 WMGK(F)•sc 260.0 1.9					

Average 1/4-hour		Cume*			
12+	Shr.	12+	Shr.		
(000)	(%)	(000)	(%)		
DETROIT, MI (006)					
WPEN•st	34.3	4.4	WDAS-FM•bl	241.1	2.1
WCAU•nt	33.0	4.2	WYSP(F)•ao	169.6	1.7
WSNI(F)•ac	28.5	3.6	WSNI(F)•ac	187.6	1.8
WJR•ac 71.8 10.4 WJR•ac 443.6 1.9					
WJLB(F)•bl 43.7 6.3 WHYT(F)•r 274.6 1.7					
WJOI(F)•a 42.3 6.1 WCZY-FM•r 261.2 1.7					
WRIF(F)•ao 41.8 6.0 WRIF(F)•ao 261.5 1.9					
WHYT(F)•r 38.4 5.5 WNIC-FM•ac 206.8 1.6					
WCZY-FM•r 37.9 5.5 WLLZ(F)•ao 192.4 1.6					
CKLW•st 36.3 5.2 WJLB(F)•bl 255.1 2.1					
WWJ•n 33.9 4.9 WWJ•n 222.6 1.8					
WNIC-FM•ac 28.4 4.1 WJOI(F)•a 242.4 2.1					
WLLZ(F)•ao 26.3 3.8 WOMC(F)•ac 171.1 1.8					
BOSTON, MA (007)					
WBCN(F)•ao 51.7 8.8 WBZ•ac 288.0 2.0					
WBZ•ac 49.0 8.3 WHDH•ac 265.9 2.0					
WHDH•ac 44.1 7.5 WBCN(F)•ao 283.2 2.2					
WXKS-FM•ac 43.5 7.4 WHTT(F)•r 202.2 1.7					
WRKO•nt 39.7 6.7 WXKS-FM•ac 258.9 2.0					
WHTT(F)•r 28.1 4.8 WRKO•nt 234.8 2.0					
WJIB(F)•a 26.6 4.5 WEEI•n 178.7 1.7					
WEEI•n 25.8 4.4 WROR(F)•ac 156.4 1.6					
WROR(F)•ac 21.5 3.6 WJIB(F)•a 171.1 1.9					
WAAF(F)•ao 21.4 3.6 WZOU(F)•r 139.0 1.6					

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**Average
1/4-hour Cume***

	12+ (000)	Shr. (%)	Rank	Rch. Avg. (000)freq.
HOUSTON, TX (008)				
KMJQ(F)•uc	51.5	9.3	KKBQ-FM•r	286.5 1.9
KKBQ-FM•r	45.0	8.1	KRBE-FM•r	212.5 1.8
KIKK-FM•c	37.6	6.8	KLTR(F)•sc	222.8 1.9
KODA(F)•a	36.5	6.6	KMJQ(F)•uc	268.7 2.3
KLTR(F)•sc	34.8	6.3	KIKK-FM•c	222.5 2.0
KRBE-FM•r	31.5	5.7	KTRH•n	182.8 1.8
KQUE(F)•st	28.2	5.1	KSRR(F)•ao	182.8 1.8
KSRR(F)•ao	27.6	5.0	KLOL(F)•ao	170.2 1.8
KTRH•n	27.3	4.9	KODA(F)•a	203.4 2.2
KILT-FM•c	26.1	4.7	KFMK(F)•ac	154.5 1.8

WASHINGTON DC, MD, VA (009)

WGAY(F)•a	47.0	9.0	WGAY(F)•a	264.1 2.1
WKYS(F)•uc	37.5	7.1	WRQX(F)•r	203.1 1.8
WWDC-FM•ao	35.6	6.8	WAVA(F)•r	179.9 1.7
WMAL•ac	33.6	6.4	WWDC-FM•ao	214.4 2.0
WRQX(F)•r	30.1	5.7	WMAL•ac	206.1 2.0
WHUR(F)•bl	29.3	5.6	WKYS(F)•uc	214.9 2.1
WAVA(F)•r	25.3	4.8	WHUR(F)•bl	186.3 1.9
WMZQ-FM•c	23.9	4.6	WTOP•n	144.0 1.7
WLTT(F)•ac	20.7	3.9	WLTT(F)•ac	143.0 1.7
WTOP•n	20.7	3.9	WPGC+	
			WCLY•ac	134.0 1.8

DALLAS-FORT WORTH, TX (010)

KVIL-FM•ac	45.2	9.3	KVIL-FM•ac	264.6 2.0
KKDA-FM•bl	36.1	7.4	KRLD•n	214.4 1.9
WBAP•c	36.1	7.4	KEGL(F)•r	190.5 1.8
KRLD•n	33.2	6.8	WBAP•c	203.9 2.1
KEGL(F)•r	28.3	5.8	KTXQ(F)•ao	166.7 1.8
KPLX(F)•c	26.0	5.3	KSCS(F)•c	148.6 1.8
KMEZ-FM•a	25.7	5.3	KKDA-FM•bl	186.4 2.3
KTXQ(F)•ao	25.1	5.2	KTKS(F)•r	133.6 1.7
KSCS(F)•c	22.8	4.7	KAFM(F)•r	126.7 1.7
KZEW(F)•ao	21.1	4.3	KMEZ-FM•a	153.3 2.0

MIAMI-FT. LAUDRDL (011)

WLYF(F)•a	41.3	8.1	WHYI(F)•r	242.0 1.8
WHYI(F)•r	37.1	7.3	WINZ-FM•r	186.7 1.7
WSHE(F)•ao	32.3	6.3	WLYF(F)•a	219.6 2.3
WQBA•s	29.1	5.7	WSHE(F)•ao	172.3 2.2
WINZ-FM•r	26.5	5.2	WAXY(F)•ac	103.1 1.6

NASSAU-SUFFOLK, NY (012)

WHTZ(F)•r	31.7	7.2	WHTZ(F)•r	202.8 1.9
WBLI(F)•r	25.0	5.7	WPLJ(F)•r	136.6 1.7
WBAB(F)•ao	22.9	5.2	WBAB(F)•ao	148.1 1.9
WNBC•r	20.7	4.7	WCBS•n	116.0 1.7
WOR•nl	20.3	4.6	WNBC•r	131.8 1.9

**Average
1/4-hour Cume***

	12+ (000)	Shr. (%)	Rank	Rch. Avg. (000)freq.
PITTSBURGH, PA (013)				
KDKA•ac	57.3	15.1	KDKA•ac	337.6 2.0
WBZZ(F)•r	37.0	9.8	WBZZ(F)•r	228.7 1.9
WSHH(F)•a	35.7	9.4	WDOVE(F)•ao	173.3 2.1
WDOVE(F)•ao	30.6	8.1	WSHH(F)•a	184.8 2.3
WWSW(F)•ac	18.5	4.9	WHTX(F)•ao	122.0 1.7

ST. LOUIS, MO, IL (014)

KMOX•nl	73.9	19.7	KMOX•nl	395.3 2.2
KSHE(F)•r	48.5	12.9	KSHE(F)•r	244.9 2.4
WIL-FM•c	25.3	6.7	KHTR(F)•r	131.1 1.6
KM.M(F)•uc	23.3	6.2	KWK(F)•r	129.0 1.7
KEZK(F)•a	21.0	5.6	KEZK(F)•a	129.6 1.9

ATLANTA, GA (015)

WZGC(F)•r	41.9	12.1	WZGC(F)•r	260.8 1.9
WVEE(F)•uc	37.9	11.0	WQXI-FM•ac	203.1 1.9
WQXI-FM•ac	31.6	9.2	WVEE(F)•uc	200.3 2.3
WKHX(F)•c	30.6	8.9	WKHX(F)•c	174.9 2.1
WPCH(F)•a	22.4	6.5	WSB•ac	146.0 1.8

**Average
1/4-hour Cume***

	12+ (000)	Shr. (%)	Rank	Rch. Avg. (000)freq.
BALTIMORE, MD (016)				
WLIF(F)•a	36.6	9.9	WBSB(F)•r	173.3 1.9
WBAL•ac	32.0	8.6	WBAL•ac	182.6 2.1
WBSB(F)•r	27.4	7.4	WLIF(F)•a	186.1 2.4
WIYY(F)•ao	25.8	6.9	WIYY(F)•ao	155.1 2.0
WXVY(F)•uc	20.2	5.4	WMKR(F)•r	118.6 1.8

SEATTLE-EVERETT, WA (017)

KIRO•n	31.7	10.2	KIRO•n	202.5 1.9
KUBE(F)•r	23.3	7.5	KUBE(F)•r	153.0 1.8
KISW(F)•r	19.0	6.1	KOMO•ac	123.3 1.8
KOMO•ac	18.2	5.9	KISW(F)•r	112.2 2.0
KSEA(F)•a	16.6	5.3	KNBQ(F)•r	83.0 1.7

MINNEAPOLIS, MN (018)

WCCO•v	73.8	22.5	WCCO•v	397.7 2.2
KSTP-FM•ac	32.4	9.9	WLLOL(F)•r	200.6 1.8
WLLOL(F)•r	30.7	9.4	KSTP-FM•ac	198.2 2.0
KQRS(A/F)•ao	23.2	7.1	KDWB-FM•r	157.1 1.7
KDWB-FM•r	22.8	7.0	KQRS(A/F)•ao	147.2 1.9

**World
Class
Radio**

KMOX
1120 St. Louis

Represented Nationally by CBS Radio Spot Sales

**Average
1/4-hour**

Cume*

	12+ (000)	Shr. (%)	Rank	Rch. Avg. (000)freq.
WGOK•bl	8.1	11.6	WBLX(F)•uc	43.9 2.3
WKRQ-FM•r	5.2	7.5	WGOK•bl	35.1 2.8

JOHNSON CTY-KNGSPT, TN (086)

WQUT(F)•r	14.2	24.2	WQUT(F)•r	75.5 2.3
WXBQ(F)•c	10.9	18.6	WXBQ(F)•c	58.5 2.2
WJCW•c	5.7	9.7	WJCW•c	31.5 2.2
WTFM(F)•a	4.1	7.0	WTFM(F)•a	23.3 2.1
WZXY(F)•r	1.9	3.2	WZXY(F)•r	13.3 1.7

SARASOTA, FL (087)

WDUV(F)•a	11.3	17.9	WDUV(F)•a	57.9 2.3
WSUN•c	6.5	10.3	WSUN•c	32.6 2.4
WYNF(F)•ao	5.0	7.9	WYNF(F)•ao	27.5 2.2
WAMR•st	3.9	6.2	WZNE(F)•r	22.0 1.9
WZNE(F)•r	3.4	5.4	WAVE(F)•ac	17.4 1.8

COLUMBIA, SC (088)

WCOS-FM•c	11.6	18.6	WNOK-FM•r	53.2 2.0
WNOK-FM•r	8.7	13.9	WCOS-FM•c	60.0 2.3
WWDW(F)•bl	5.7	9.1	WZLD(F)•r	32.1 1.9
WZLD(F)•r	5.1	8.2	WWDW(F)•bl	31.8 2.1
WSCQ(F)•ac	3.8	6.1	WIS•ac	24.8 1.7

The umbrella category of adult contemporary continued to be the leading format in spring '85 with a 19.0 share of listening.

BAKERSFIELD, CA (089)

KKXX(F)•r	8.2	13.9	KKXX(F)•r	49.6 2.0
KUZZ•c	7.9	13.4	KUZZ•c	41.5 2.3
KGFM(F)•a	5.3	9.0	KQXR(F)•r	32.3 1.9
KQXR(F)•r	5.2	8.8	KGFM(F)•a	25.7 2.5
KWAC•s	4.9	8.3	KGE0•g	15.7 1.8

CHATTANOOGA, TN,GA (090)

WSKZ(F)•r	15.9	19.9	WSKZ(F)•r	85.0 2.2
WUSY(F)•c	13.0	16.2	WUSY(F)•c	64.8 2.4
WDEF-FM•a	7.2	9.0	WDEF-FM•a	43.4 2.0
WJTT(F)•uc	6.7	8.4	WOOD-FM•c	33.9 1.8
WDEF•ac	5.4	6.7	WJTT(F)•uc	37.6 2.1

**Average
1/4-hour**

Cume*

	12+ (000)	Shr. (%)	Rank	Rch. Avg. (000)freq.
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FLINT, MI (092)

WCRZ(F)•ac	9.3	15.4	WCRZ(F)•ac	53.6 2.1
WDZZ(F)•uc	9.1	15.1	WWCK(F)•ao	43.5 2.0
WWCK(F)•ao	7.1	11.8	WTRX•ac	29.9 1.8
WJR•ac	5.2	8.6	WJR•ac	31.4 2.0
WTRX•ac	4.4	7.3	WDZZ(F)•uc	40.0 2.7

WICHITA, KS (093)

KFDI-FM•c	8.7	15.2	KEYN(F)•r	37.9 1.8
KKRD(F)•r	7.7	13.5	KFDI-FM•c	47.1 2.2
KICT(F)•ao	5.9	10.3	KKRD(F)•r	44.2 2.1
KEYN(F)•r	5.7	10.0	KFDI•c	30.7 2.0
KFDI•c	5.1	8.9	KFH•c	27.6 1.9

SPOKANE, WA (094)

KXLY-FM•a	10.2	16.9	KZZU-FM•r	50.2 2.0
KZZU-FM•r	8.5	14.1	KXLY-FM•a	47.1 2.6
KDRK(F)•c	7.6	12.6	KKPL(F)•ac	30.6 1.8
KEZE(F)•ao	6.6	10.9	KDRK(F)•c	35.8 2.5
KKPL(F)•ac	4.5	7.5	KEZE(F)•ao	33.3 2.4

LANSING, MI (095)

WVIC-FM•r	12.4	20.5	WVIC-FM•r	66.7 2.2
WITL-FM•c	6.2	10.3	WFMK(F)•ac	34.7 2.0
WFMK(F)•ac	5.7	9.4	WJXQ(F)•r	31.8 1.9
WJXQ(F)•r	5.1	8.4	WITL-FM•c	34.2 2.2
WILS-FM•ao	3.4	5.6	WJR•ac	22.1 1.8

BRIDGEPORT, CT (096)

WEZN(F)•a	11.2	16.4	WICC•ac	59.4 1.9
WICC•ac	9.2	13.5	WEZN(F)•a	57.5 2.3
WKCI(F)•r	8.2	12.0	WKCI(F)•r	48.9 2.0
WPLR(F)•ao	3.9	5.7	WNBC•r	20.6 1.6
WRKS(F)•uc	3.3	4.8	WPLR(F)•ao	24.7 1.9

WORCESTER, MA (097)

WAAF(F)•ao	8.7	14.0	WAAF(F)•ao	48.4 2.2
WSRS(F)•sc	7.3	11.8	WTAG•ac	36.1 2.0
WTAG•ac	6.0	9.7	WSRS(F)•sc	38.9 2.3
WFTQ•ac	3.8	6.1	WFTQ•ac	25.3 1.8
WBZ•ac	3.2	5.2	WHTT(F)•r	21.0 1.7

CANTON, OH (098)

WHBC•ac	9.1	16.8	WHBC•ac	52.4 2.1
WHBC-FM•a	7.7	14.2	WHBC-FM•a	38.9 2.4
WDJQ(F)•ac	4.2	7.7	WKDD(F)•r	26.6 1.8
WKDD(F)•r	3.9	7.2	WDJQ(F)•ac	27.1 1.9
WOOS(F)•ao	3.5	6.5	WOOS(F)•ao	22.6 1.9

YORK, PA (099)

WSBA-FM•sc	6.2	10.5	WQXA(F)•r	36.6 2.0
WQXA(F)•r	6.1	10.3	WSBA•nt	31.3 1.9
WRKZ(F)•c	6.0	10.2	WRKZ(F)•c	34.1 2.1

**Average
1/4-hour**

Cume*

	12+ (000)	Shr. (%)	Rank	Rch. Avg. (000)freq.
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WNCE(F)•a	5.2	8.8	WYCR(F)•r	23.3 1.7
WSBA•nt	5.0	8.5	WSBA-FM•sc	32.5 2.3

SAGINAW, MI (100)

WIOG(F)•r	12.1	19.4	WIOG(F)•r	68.8 2.1
WKCQ(F)•c	9.8	15.7	WHNN(F)•ac	40.3 2.0
WSGW•v	7.1	11.4	WKCQ(F)•c	47.7 2.5
WHNN(F)•ac	6.6	10.6	WSGW•v	38.5 2.2
WGER(F)•a	6.3	10.1	WGER(F)•a	33.6 2.2

The Number 2 format last spring, CHR, increased its share to 17.0, 11.1 per cent above than spring '84's 15.3 and 3.7 per cent better than fall '84's 16.4.

BEAUMONT-PT. ARTHR, TX (101)

KYKR(F)•c	7.6	14.1	KZZB(F)•r	41.6 2.0
KZZB(F)•r	7.0	13.0	KYKR(F)•c	40.9 2.2
KHYS(F)•uc	6.9	12.8	KLVI•c	27.6 1.9
KLVI•c	4.4	8.2	KWIC(F)•r	25.4 1.9
KQXY(F)•a	4.3	8.0	KHYS(F)•uc	32.3 2.6

DAVENPRT-ROCK ISLND,IA (102)

KIHK(F)•ac	11.5	21.1	KIHK(F)•ac	62.5 2.2
WLLR(F)•c	6.8	12.5	WLLR(F)•c	37.5 2.2
WXLP(F)•ao	5.1	9.4	WXLP(F)•ao	31.5 1.9
KRVR(F)•a	4.6	8.4	KRVR(F)•a	26.7 2.1
WHBF•c	4.4	8.1	WHBF-FM•ac	20.5 1.7

STOCKTON, CA (103)

KRAK•c	5.2	10.1	KHOP(F)•r	28.2 1.8
KJAX(F)•a	4.4	8.6	KRAK•c	25.1 2.5
KHOP(F)•r	4.3	8.4	KJAX(F)•a	22.9 2.3
KNBR•ac	2.9	5.7	KWIN(F)•ac	16.7 1.7
KBEE(F)•a	2.8	5.5	KNBR•ac	18.2 1.9

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Leading radio stations, combined drives metro area, 100 measured markets

Top 10 stations in top 10 markets, top five stations in the remaining markets, ranked by average quarter hour and cume, 10 a.m.-3 p.m., Monday through Friday, for women and men, 25-54.

Rank by women, men

Women 25-54		Men 25-54	
Avg. qtr. hr.	Cume	Avg. qtr. hr.	Cume

NEW YORK CONSOL (001)

WHTZ(F)•r	WINS•n	WNBC•r	WNBC•r
WLTW(F)•sc	WPLJ(F)•r	WCBS-FM•g	WINS•n
WPLJ(F)•r	WHTZ(F)•r	WNEW-FM•ao	WCBS-FM•g
WINS•n	WLTW(F)•sc	WHTZ(F)•r	WCBS•n
WNBC•r	WCBS•n	WINS•n	WHTZ(F)•r
WRKS(F)•uc	WNBC•r	WPLJ(F)•r	WPLJ(F)•r
WYNY(F)•ac	WYNY(F)•ac	WCBS•n	WNEW-FM•ao
WCBS•n	WRKS(F)•uc	WHN•c	WHN•c
WCBS-FM•g	WCBS-FM•g	WBSL(F)•uc	WKTU(F)•ao
WHN•c	WNEW-FM•ao	WLTW(F)•sc	WABC•nt

LOS ANGELES, CA (002)

KIIS-FM•r	KIIS-FM•r	KIIS-FM•r	KIIS-FM•r
KOST(F)•ac	KOST(F)•ac	KNX•n	KNX•n
KBIG(F)•a	KABC•nt	KMET(F)•ao	KFWB•n
KABC•nt	KHTZ(F)•ac	KABC•nt	KABC•nt
KHTZ(F)•ac	KFWB•n	KRLA•ac	KMET(F)•ao
KFWB•n	KBIG(F)•a	KRTH(F)•ac	KLOS(F)•ao
KJOI(F)•a	KRTH(F)•ac	KFWB•n	KRTH(F)•ac
KMGG(F)•ac	KJOI(F)•a	KOST(F)•ac	KRLA•ac
KZLA(F)•c	KZLA(F)•c	KLOS(F)•ao	KHTZ(F)•ac
KFI•ac	KNX•n	KMGG(F)•ac	KBIG(F)•a

CHICAGO, IL (003)

WGN•nt	WGN•nt	WGN•nt	WGN•nt
WKQX(F)•ac	WGCI-FM•uc	WJMK(F)•g	WBBM•n
WGCI-FM•uc	WFYR(F)•ac	WLOO(F)•a	WLS•r
WLOO(F)•a	WKQX(F)•ac	WGCI-FM•uc	WJMK(F)•g
WBMX(F)•bl	WCLR(F)•ac	WLS•r	WMAQ•c
WCLR(F)•ac	WBMX(F)•bl	WLUP(F)•r	WGCI-FM•uc
WLAK(F)•sc	WLAK(F)•sc	WXRT(F)•ao	WFYR(F)•ac
WLS•r	WBBM•n	WMAQ•c	WKQX(F)•ac
WMAQ•c	WJMK(F)•g	WBBM•n	WLS-FM•r
WJMK(F)•g	WLOO(F)•a	WLAK(F)•sc	WLUP(F)•r

SAN FRANCISCO, CA (004)

KGO•nt	KGO•nt	KGO•nt	KGO•nt
KIOI(F)•ac	KIOI(F)•ac	KCBS•n	KCBS•n
KYUU(F)•ac	KYUU(F)•ac	KFOG(F)•ao	KNBR•ac
KOIT-FM•a	KCBS•n	KYUU(F)•ac	KYUU(F)•ac
KCBS•n	KFRC•r	KSAN(F)•c	KSAN(F)•c
KNBR•ac	KLOK-FM•ac	KNBR•ac	KIOI(F)•ac

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Rank by women, men

Women 25-54		Men 25-54	
Avg. qtr. hr.	Cume	Avg. qtr. hr.	Cume

KBLX(F)•ac	KBLX(F)•ac	KBLX(F)•ac	KFOG(F)•ao
KABL-FM•a	KSAN(F)•c	KNEW•c	KBLX(F)•ac
KSOL(F)•uc	KNBR•ac	KIOI(F)•ac	KNEW•c
KLOK-FM•ac	KOIT-FM•a	KSFO•ac	KOIT-FM•a

PHILADELPHIA, PA (005)

WMGK(F)•sc	KYW•n	WMMR(F)•ao	KYW•n
WSNI(F)•ac	WMGK(F)•sc	KYW•n	WMMR(F)•ao
KYW•n	WSNI(F)•ac	WMGK(F)•sc	WMGK(F)•sc
WEAZ(F)•a	WCAU-FM•r	WXTU(F)•c	WCAU•nt
WDAS-FM•bl	WEAZ(F)•a	WIOQ(F)•ac	WIOQ(F)•ac
WIP•ac	WKSZ(F)•sc	WFIL•g	WSNI(F)•ac
WKSZ(F)•sc	WUSL(F)•uc	WCAU•nt	WCAU-FM•r
WUSL(F)•uc	WDAS-FM•bl	WDAS-FM•bl	WFIL•g
WCAU-FM•r	WIOQ(F)•ac	WUSL(F)•uc	WDAS-FM•bl
WIOQ(F)•ac	WFIL•g	WSNI(F)•ac	WXTU(F)•c

DETROIT, MI (006)

WJR•ac	WNIC(A/F)•ac	WJR•ac	WJR•ac
WNIC(A/F)•ac	WJR•ac	WRIF(F)•ao	WRIF(F)•ao
WCZY-FM•r	WHYT(F)•r	WJOI(F)•a	WNIC(A/F)•ac
WWW(F)•c	WCZY-FM•r	WOMC(F)•ac	WWJ•n
WJLB(F)•bl	WOMC(F)•ac	WCZY-FM•r	WCZY-FM•r
WJOI(F)•a	WMJC(F)•ac	WWW(F)•c	WJOI(F)•a
WOMC(F)•ac	WJLB(F)•bl	WWJ•n	WKSG(F)•g
WMJC(F)•ac	WWW(F)•c	WKSG(F)•g	WHYT(F)•r
WHYT(F)•r	WJOI(F)•a	WJZZ(F)•j	WOMC(F)•ac
WWJ•n	WKSG(F)•g	WNIC(A/F)•ac	WLLZ(F)•ao

BOSTON, MA (007)

WHDH•ac	WROR(F)•ac	WBCN(F)•ao	WBZ•ac
WBZ•ac	WBZ•ac	WHDH•ac	WBCN(F)•ao
WROR(F)•ac	WHDH•ac	WBZ•ac	WHDH•ac
WVBF(F)•ac	WVBF(F)•ac	WRKO•nt	WEEI•n
WBCN(F)•ao	WBCN(F)•ao	WEEI•n	WRKO•nt
WSSH(F)•sc	WXKS-FM•ac	WROR(F)•ac	WXKS-FM•ac
WXKS-FM•ac	WHTT(F)•r	WXKS-FM•ac	WROR(F)•ac
WJIB(F)•a	WMJX(F)•ac	WBOS(F)•ao	WVBF(F)•ac
WMJX(F)•ac	WSSH(F)•sc	WJIB(F)•a	WBOS(F)•ao
WRKO•nt	WZOU(F)•r	WVBF(F)•ac	WHTT(F)•r

HOUSTON, TX (008)

KIKK-FM•c	KLTR(F)•sc	KIKK-FM•c	KTRH•n
KMJQ(F)•uc	KIKK-FM•c	KTRH•n	KLTR(F)•sc
KLTR(F)•sc	KKBQ-FM•r	KFMK(F)•ac	KFMK(F)•ac
KFMK(F)•ac	KFMK(F)•ac	KKBQ-FM•r	KIKK-FM•c

Rank by women, men

Women 25-54		Men 25-54	
Avg. qtr. hr.	Cume	Avg. qtr. hr.	Cume

KKBQ-FM•r	KMJQ(F)•uc	KLTR(F)•sc	KKBQ-FM•r
KRBE-FM•r	KODA(F)•a	KMJQ(F)•uc	KSRR(F)•ao
KODA(F)•a	KRBE-FM•r	KSRR(F)•ao	KMJQ(F)•uc
KILT-FM•c	KILT-FM•c	KLOL(F)•ao	KODA(F)•a
KQUE(F)•st	KTRH•n	KQUE(F)•st	KILT-FM•c
KTRH•n	KQUE(F)•st	KODA(F)•a	KLOL(F)•ao

WASHINGTON DC, MD, VA (009)

WGAY(F)•a	WLTT(F)•ac	WWDC-FM•ao	WTOP•n
WKYS(F)•uc	WGAY(F)•a	WMAL•ac	WMAL•ac
WLTT(F)•ac	WKYS(F)•uc	WMZQ-FM•c	WWDC-FM•ao
WMAL•ac	WROX(F)•r	WKYS(F)•uc	WGAY(F)•a
WROX(F)•r	WMAL•ac	WGAY(F)•a	WHUR(F)•bl
WPGC(F)•+	WASH(F)•ac	WTOP•n	WKYS(F)•uc
WCLY•ac			
WHUR(F)•bl	WPGC+	WGMS(A/F)•cl	WMZQ-FM•c
	WCLY(F)•ac		
WASH(F)•ac	WHUR(F)•bl	WHUR(F)•bl	WLTT(F)•ac
WPKX(A/F)•c	WAVA(F)•r	WLTT(F)•ac	WPGC+
			WCLY(F)•ac
WMZQ-FM•c	WMZQ-FM•c	WPGC+	WGMS(A/F)•cl
		WCLY(F)•ac	

DALLAS-FORT WORTH, TX (010)

KVIL(A/F)•st	KVIL(A/F)•st	WBAP•c	KRLD•n
KKDA-FM•bl	KKDA-FM•bl	KVIL(A/F)•st	KVIL(A/F)•st
WBAP•c	KSCS(F)•c	KRLD•n	WBAP•c
KPLX(F)•c	WBAP•c	KPLX(F)•c	KTXQ(F)•ao
KMEZ(A/F)•a	KRLD•n	KTXQ(F)•ao	KPLX(F)•c
KSCS(F)•c	KMEZ(A/F)•a	KKDA-FM•bl	KSCS(F)•c
KRLD•n	KPLX(F)•c	KSCS(F)•c	KEGL(F)•r
KTKS(F)•r	KTKS(F)•r	KMEZ(A/F)•a	KKDA-FM•bl
KMGC(F)•ac	KMGC(F)•ac	KZEW(F)•ao	KZEW(F)•ao
KLUV(F)•ac	KLUV(F)•ac	KEGL(F)•r	KMEZ(A/F)•a

MIAMI-FT. LAUDRDL (011)

WJQY(F)•sc	WHYI(F)•r	WSHE(F)•ao	WHYI(F)•r
WQBA•s	WINZ-FM•r	WHYI(F)•r	WSHE(F)•ao
WHYI(F)•r	WAXY(F)•ac	WIOD•nt	WINZ-FM•r
WINZ-FM•r	WLVE(F)•ac	WAXY(F)•ac	WAXY(F)•ac
WLVE(F)•ac	WJQY(F)•sc	WQBA•s	WLYF(F)•a

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Rank by women, men

Women 25-54	Men 25-54
Avg. qtr. hr. Cume	Avg. qtr. hr. Cume

WEST PALM BEACH, FL (058)

WRMF(F)•ac	WRMF(F)•ac	WRMF(F)•ac	WRMF(F)•ac
WHYI(F)•r	WHYI(F)•r	WSHE(F)•ao	WJNO•nl
WEAT-FM•a	WEAT-FM•a	WIRK(F)•c	WIRK(F)•c
WNGS(F)•ac	WJNO•nl	WAXY(F)•ac	WSHE(F)•ao
WPOM•uc	WAXY(F)•ac	WJNO•nl	WHYI(F)•r

ALLENTOWN-BETHLEHM, PA (059)

WAEB•ac	WLEV(F)•ac	WZZO(F)•ao	WZZO(F)•ao
WLEV(F)•ac	WZZO(F)•ao	WQQQ(F)•r	WLEV(F)•ac
WFMZ(F)•a	WAEB•ac	WLEV(F)•ac	WAEB•ac
WZZO(F)•ao	WQQQ(F)•r	WAEB•ac	WQQQ(F)•r
WAEB-FM•ac	WAEB-FM•ac	WAEB-FM•ac	WAEB-FM•ac

SYRACUSE, NY (060)

WYYY(F)•ac	WYYY(F)•ac	WYYY(F)•ac	WYYY(F)•ac
WSYR•st	WHEN•ac	WSYR•st	WSYR•st
WHEN•ac	WSYR•st	WHEN•ac	WHEN•ac
WEZG-FM•a	WNTQ(F)•r	WRRB(F)•c	WAQX (A/F•ao)
WNTQ(F)•r	WEZG-FM•a	WAQX(A/F•ao)	WRRB(F)•c

AKRON, OH (061)

WAKR•ac	WAKR•ac	WMMS(F)•ao	WMMS(F)•ao
WKDD(F)•r	WKDD(F)•r	WAKR•ac	WAKR•ac
WLTF(F)•sc	WMJI(F)•g	WONE(F)•ao	WKDD(F)•r
WMJI(F)•g	WLTF(F)•sc	WLSR•c	WLTF(F)•sc
WMMS(F)•ao	WMMS(F)•ao	WKDD(F)•r	WONE(F)•ao

AUSTIN, TX (062)

KHFI(F)•r	KHFI(F)•r	KLBJ-FM•ao	KLBJ-FM•ao
KASE(F)•c	KEYI(F)•ac	KASE(F)•c	KASE(F)•c
KEYI(F)•ac	KASE(F)•c	KEYI(F)•ac	KHFI(F)•r
KOKE(F)•ac	KOKE(F)•ac	KHFI(F)•r	KEYI(F)•ac
KLBJ-FM•ao	KLBJ-FM•ao	KVET•c	KLBJ•nl

RALEIGH-DURHAM, NC (063)

WRAL(F)•ac	WRAL(F)•ac	WRAL(F)•ac	WRAL(F)•ac
WFXC(F)•a	WDCG(F)•r	WFXC(F)•a	WDCG(F)•r
WDCG(F)•r	WFXC(F)•a	WZZU(F)•r	WZZU(F)•r
WPTF•ac	WPTF•ac	WRDU(F)•ao	WQDR(F)•c
WLLI•bl	WQDR(F)•c	WQDR(F)•c	WPTF•ac

TOLEDO OH, MI (064)

WMHE(F)•ac	WMHE(F)•ac	WMHE(F)•ac	WMHE(F)•ac
WSPD•ac	WLQR(F)•a	WSPD•ac	WSPD•ac
WWWM(F)•ac	WSPD•ac	WKLR(F)•c	WKLR(F)•c
WKLR(F)•c	WWWM(F)•ac	WLQR(F)•a	WIOT(F)•ao
WLQR(F)•a	WKLR(F)•c	WIOT(F)•ao	WWWM(F)•ac

Rank by women, men

Women 25-54	Men 25-54
Avg. qtr. hr. Cume	Avg. qtr. hr. Cume

TUCSON, AZ (065)

KIIM(F)•c	KCEE•g	KAIR•ac	KAIR•ac
KAIR•ac	KAIR•ac	KCEE•g	KRQQ(F)•r
KCEE•g	KRQQ(F)•r	KWFM(F)•ac	KWFM(F)•ac
KJYK(F)•a	KIIM(F)•c	KRQQ(F)•r	KLPX(F)•ao
KRQQ(F)•r	KJYK(F)•a	KLPX(F)•ao	KCEE•g

GREENVIL-SPARTNBRG, SC (066)

WFBC-FM•ac	WFBC-FM•ac	WESC(A/F•c)	WESC(A/F•c)
WESC(A/F•c)	WESC(A/F•c)	WFBC-FM•ac	WFBC-FM•ac
WSSL-FM•c	WSSL-FM•c	WSSL-FM•c	WSSL-FM•c
WANS(F)•r	WANS(F)•r	WANS(F)•r	WANS(F)•r
WSPA-FM•a	WSPA-FM•a	WORD•ac	WSPA-FM•a

GRAND RAPIDS, MI (067)

WCUZ-FM•c	WLHT(F)•r	WCUZ-FM•c	WCUZ-FM•c
WLHT(F)•r	WCUZ-FM•c	WLAV-FM•ao	WLAV-FM•ao
WOOD-FM•a	WOOD-FM•a	WLHT(F)•r	WCUZ•c
WOOD•ac	WOOD•ac	WCUZ•c	WOOD-FM•a
WCUZ•c	WGRD(F)•r	WOOD•ac	WLHT(F)•r

KNOXVILLE, TN (068)

WIVK(A/F•c)	WIVK(A/F•c)	WIVK(A/F•c)	WIVK(A/F•c)
WEZK(F)•a	WIMZ(A/F•ac)	WIMZ(A/F•ac)	WIMZ(A/F•ac)
WIMZ(A/F•ac)	WMYU(F)•ac	WEZK(F)•a	WMYU(F)•ac
WMYU(F)•ac	WEZK(F)•a	WMYU(F)•ac	WEZK(F)•a
WOKI(F)•r	WOKI(F)•r	WOKI(F)•r	WOKI(F)•r

SPRINGFLD-CHICOPEE, MA (069)

WHYN-FM•ac	WHYN-FM•ac	WMAS-FM•ac	WHYN-FM•ac
WMAS-FM•ac	WMAS-FM•ac	WHYN-FM•ac	WHYN•ac
WHYN•ac	WHYN•ac	WTIC-FM•r	WMAS-FM•ac
WTIC-FM•r	WTIC-FM•r	WCCC(F)•ao	WTIC-FM•r
WRCH(F)•a	WRCH(F)•a	WAQY(F)•ao	WAQY(F)•ao

OMAHA, NE (070)

KFAB•ac	KFAB•ac	KFAB•ac	KFAB•ac
KGOR(F)•ac	KGOR(F)•ac	KEZO(F)•ao	KEZO(F)•ao
KQKQ(F)•r	KQKQ(F)•r	WOW-FM•c	KQKQ(F)•r
KESY(F)•a	KESY(F)•a	KQKQ(F)•r	KGOR(F)•ac
KEFM(F)•ac	KEFM(F)•ac	KGOR(F)•ac	KOIL•ac

FRESNO, CA (072)

KYNO-FM•r	KYNO-FM•r	KKDJ(F)•ao	KYNO-FM•r
KFYE(F)•ac	KFYE(F)•ac	KMJ•nl	KMJ•nl
KFIG-FM•ac	KFIG-FM•ac	KYNO-FM•r	KFYE(F)•ac
KMJ•nl	KMJ•nl	KFYE(F)•ac	KKDJ(F)•ao
KGST•s	KMGX(F)•r	KNAX(F)•c	KFIG-FM•ac

LAS VEGAS, NV (073)

KLUC(F)•r	KLUC(F)•r	KOMP(F)•ao	KFMS(F)•c
KXTZ(F)•a	KFMS(F)•c	KXTZ(F)•a	KOMP(F)•ao
KFMS(F)•c	KUDO(F)•ac	KFMS(F)•c	KLUC(F)•r

Rank by women, men

Women 25-54	Men 25-54
Avg. qtr. hr. Cume	Avg. qtr. hr. Cume

KMZQ(F)•ac	KXTZ(F)•a	KMZQ(F)•ac	KXTZ(F)•a
KUOO(F)•ac	KMZQ(F)•ac	KUOO(F)•ac	KMZQ(F)•ac

NEW HVN-WTBRY-MRDN, CT (074)

WKCI(F)•r	WKCI(F)•r	WKCI(F)•r	WKCI(F)•r
WNBC•r	WELI•ac	WNBC•r	WNBC•r
WELI•ac	WNBC•r	WPLR(F)•ao	WPLR(F)•ao
WNHC•bl	WPLR(F)•ao	WELI•ac	WELI•ac
WYYZ(F)•sc	WDRG-FM•ac	WHCN(F)•ao	WHCN(F)•ao

BATON ROUGE, LA (075)

WKJN(F)•v	WKJN(F)•v	WYNK-FM•c	WYNK-FM•c
WFMF(F)•r	WFMF(F)•r	WKJN(F)•v	WFMF(F)•r
WYNK-FM•c	WYNK-FM•c	WFMF(F)•r	WKJN(F)•v
WXOK•bl	WXOK•bl	WGGZ(F)•r	WGGZ(F)•r
WTKL•bl	WGGZ(F)•r	WXOK•bl	WJBO•ac

WILMINGTON, DE (076)

WSTW(F)•r	WSTW(F)•r	WMMR(F)•ao	WSTW(F)•r
WDEL•ac	WDEL•ac	WSTW(F)•r	WMMR(F)•ao
WJBR-FM•a	WJBR-FM•a	WILM•n	WDEL•ac
WMGK(F)•sc	WMGK(F)•sc	WJBR-FM•a	WILM•n
WUSL(F)•uc	WMMR(F)•ao	WDEL•ac	WIOQ(F)•ac

MCALLEN-PHARR-EDNB, TX (077)

KGBT•s	KGBT•s	KGBT•s	KGBT•s
KELT(F)•ac	KBFM(F)•r	KELT(F)•ac	KBFM(F)•r
KBFM(F)•r	KELT(F)•ac	KIWW(F)•s	KIWW(F)•s
KIWW(F)•s	KIWW(F)•s	KTXF(F)•c	KELT(F)•ac
KQXX(F)•s	KRGV•r	KBFM(F)•r	KRGV•r

YOUNGSTOWN-WARREN, OH (078)

WHOT-FM•r	WHOT-FM•r	WHOT-FM•r	WHOT-FM•r
WKBN•ac	WYFM(F)•ac	WQXK(F)•c	WKBN•ac
WYFM(F)•ac	WKBN•ac	WKBN•ac	WQXK(F)•c
WQXK(F)•c	WQXK(F)•c	WKBN-FM•a	WKBN-FM•a
WKBN-FM•a	WHOT•r	WMMS(F)•ao	WYFM(F)•ac

EL PASO, TX (079)

KAMZ(F)•r	KAMZ(F)•r	KAMZ(F)•r	KAMZ(F)•r
KHEY-FM•c	KEZB(F)•r	KHEY-FM•c	KEZB(F)•r
KEZB(F)•r	KHEY-FM•c	KLAQ(F)•ao	KHEY-FM•c
KHEY•c	KLAQ(F)•ao	KEZB(F)•r	KLAQ(F)•ao
KTSM-FM•a	KHEY•c	KTSM-FM•a	KHEY•c

ALBUQUERQUE, NM (080)

KOB•ac	KOB•ac	KOB-FM•r	KOB-FM•r
KOB-FM•r	KOB-FM•r	KOB•ac	KOB•ac
KRST(F)•c	KRST(F)•c	KAMX+	
		KFMG•ao	KAMX+
			KFMG•ao
KKJY(F)•a	KQEO•g	KRST(F)•c	KRST(F)•c
KNMQ(F)•r	KZZX(F)•ac	KKJY(F)•a	KRZY•c

Rank by women, men

<i>Women 25-54</i>	<i>Men 25-54</i>
<i>Avg. qtr. hr. Cume</i>	<i>Avg. qtr. hr. Cume</i>

NEW BEDFORD-FL RVR, MA (081)

WMYS(F)•sc WPRO-FM•r WHJY(F)•ao WHJY(F)•ao
 WLKW-FM•a WMYS(F)•sc WPRO•ac WPRO-FM•r
 WHJY(F)•ao WPRO•ac WBCN(F)•ao WPRO•ac
 WSNE(F)•ac WHJY(F)•ao WLKW-FM•a WMYS(F)•sc
 WPRO-FM•r WSNE(F)•ac WPRO-FM•r WLKW-FM•a

LITTLE ROCK, AR (082)

KKYK(F)•r KKYK(F)•r KKYK(F)•r KKYK(F)•r
 KSSN(F)•c KSSN(F)•c KSSN(F)•c KSSN(F)•c
 KEZQ(F)•a KLAZ-FM•r KEZQ(F)•a KLAZ-FM•r
 KMJX(F)•r KMJX(F)•r KLAZ-FM•r KARN•nt
 KLAZ•uc KEZQ(F)•a KARN•nt KEZQ(F)•a

CHARLESTON, SC (083)

WSSX(F)•r WSSX(F)•r WXTC(F)•ac WSSX(F)•r
 WXTC(F)•ac WXTC(F)•ac WEZL(F)•c WXTC(F)•ac
 WEZL(F)•c WEZL(F)•c WWWZ(F)•uc WEZL(F)•c
 WWWZ(F)•uc WWWZ(F)•uc WSSX(F)•r WWWZ(F)•uc
 WPAL•bl WPAL•bl WXLY(F)•ao WTMA•ac

HARRISBURG, PA (084)

WNNK(F)•r WNNK(F)•r WNNK(F)•r WNNK(F)•r
 WRKZ(F)•c WFSM(F)•ac WHP•ac WHP•ac
 WFSM(F)•ac WRKZ(F)•c WHP-FM•a WRKZ(F)•c
 WHP-FM•a WHP•ac WRKZ(F)•c WQXA(F)•r
 WHP•ac WKBO•ac WCMB•ac WHP-FM•a

MOBILE, AL (085)

WKSJ-FM•c WKSJ-FM•c WKSJ-FM•c WKSJ-FM•c
 WABB-FM•r WABB-FM•r WABB-FM•r WABB-FM•r
 WBLX(F)•uc WBLX(F)•uc WBLX(F)•uc WBLX(F)•uc
 WDLT(F)•ac WKRGM-FM•r WKRGM-FM•r WKRGM-FM•r
 WKRGM-FM•r WDLT(F)•ac WDLT(F)•ac WDLT(F)•ac

JOHNSON CTY-KNGSPT, TN (086)

WXBQ(F)•c WQUT(F)•r WXBQ(F)•c WXBQ(F)•c
 WQUT(F)•r WXBQ(F)•c WQUT(F)•r WQUT(F)•r
 WTFM(F)•a WTFM(F)•a WJCW•c WJCW•c
 WJCW•c WJCW•c WTFM(F)•a WTFM(F)•a
 WIKQ(F)•ac WZXY(F)•r WJSO-FM•c WZXY(F)•r

SARASOTA, FL (087)

WSUN•c WDUV(F)•a WSUN•c WSUN•c
 WDUV(F)•a WSUN•c WAVE(F)•ac WAVE(F)•ac
 WMLO(F)•sc WZNE(F)•r WYNF(F)•ao WYNF(F)•ao
 WZNE(F)•r WAVE(F)•ac WDUV(F)•a WZNE(F)•r
 WAVE(F)•ac WYNF(F)•ao WZNE(F)•r WDUV(F)•a

COLUMBIA, SC (088)

WCOS-FM•c WCOS-FM•c WCOS-FM•c WCOS-FM•c
 WNOK-FM•r WNOK-FM•r WSCQ(F)•ac WNOK-FM•r
 WSCQ(F)•ac WSCQ(F)•ac WNOK-FM•r WSCQ(F)•ac

Rank by women, men

<i>Women 25-54</i>	<i>Men 25-54</i>
<i>Avg. qtr. hr. Cume</i>	<i>Avg. qtr. hr. Cume</i>

WDPN(F)•uc WDDM(F)•bl WZLD(F)•r WIS•ac
 WZLD(F)•r WDPN(F)•uc WDPN(F)•uc WZLD(F)•r

BAKERSFIELD, CA (089)

KKXX(F)•r KKXX(F)•r KKXX(F)•r KKXX(F)•r
 KWAC•s KUZZ•c KUZZ•c KUZZ•c
 KUZZ•c KGFM(F)•a KOXR(F)•r KOXR(F)•r
 KGFM(F)•a KOXR(F)•r KWAC•s KGEO•g
 KGEO•g KWAC•s KGFM(F)•a KERN•st

CHATTANOOGA, TN, GA (090)

WUSY(F)•c WSKZ(F)•r WUSY(F)•c WUSY(F)•c
 WSKZ(F)•r WUSY(F)•c WSKZ(F)•r WSKZ(F)•r
 WDEF-FM•a WDEF-FM•a WDDO-FM•c WDDO-FM•c
 WJTT(F)•uc WDDO-FM•c WDEF-FM•a WDEF-FM•a
 WDDO-FM•c WJTT(F)•uc WDXB•c WJTT(F)•uc

FLINT, MI (092)

WCRZ(F)•ac WCRZ(F)•ac WCRZ(F)•ac WCRZ(F)•ac
 WDZZ(F)•uc WTRX•ac WDZZ(F)•uc WTRX•ac
 WTRX•ac WDZZ(F)•uc WJR•ac WDZZ(F)•uc
 WGER(F)•a WWCK(F)•ao WTRX•ac WWCK(F)•ao
 WWCK(F)•ao WGER(F)•a WWCK(F)•ao WJR•ac

WICHITA, KS (093)

KFDI-FM•c KFDI-FM•c KFDI-FM•c KFDI-FM•c
 KKRD(F)•r KKRD(F)•r KFH•c KFH•c
 KEYN(F)•r KEYN(F)•r KICT(F)•ao KEYN(F)•r
 KOAM•ac KFDI•c KFDI•c KFDI•c
 KFDI•c KLZS(F)•ac KLZS(F)•ac KLZS(F)•ac

SPOKANE, WA (094)

KDRK(F)•c KKPL(F)•ac KDRK(F)•c KZZU-FM•r
 KKPL(F)•ac KDRK(F)•c KZZU-FM•r KKPL(F)•ac
 KXLY-FM•a KZZU-FM•r KEZE(F)•ao KDRK(F)•c
 KZZU-FM•r KXLY-FM•a KXLY-FM•a KEZE(F)•ao
 KGA•c KGA•c KKPL(F)•ac KXLY-FM•a

LANSING, MI (095)

WVIC(A/F)•r WVIC(A/F)•r WVIC(A/F)•r WVIC(A/F)•r
 WFMK(F)•ac WFMK(F)•ac WFMK(F)•ac WITL-FM•c
 WITL-FM•c WITL-FM•c WITL-FM•c WFMK(F)•ac
 WILS-FM•ao WILS-FM•ao WMMQ(F)•ao WMMQ(F)•ao
 WJIM-FM•a WJIM-FM•a WJIM-FM•a WJR•ac

BRIDGEPORT, CT (096)

WICC•ac WICC•ac WICC•ac WICC•ac
 WEZN(F)•a WKCI(F)•r WNBC•r WNBC•r
 WKCI(F)•r WEZN(F)•a WKCI(F)•r WKCI(F)•r
 WNBC•r WNBC•r WEZN(F)•a WEZN(F)•a
 WEBE(F)•r WEBE(F)•r WCBS•n WCBS•n

Rank by women, men

<i>Women 25-54</i>	<i>Men 25-54</i>
<i>Avg. qtr. hr. Cume</i>	<i>Avg. qtr. hr. Cume</i>

WORCESTER, MA (097)

WSRS(F)•sc WSRS(F)•sc WAAF(F)•ao WAAF(F)•ao
 WFTQ•ac WFTQ•ac WROR(F)•ac WBZ•ac
 WTAG•ac WTAG•ac WBZ•ac WTAG•ac
 WAAF(F)•ao WROR(F)•ac WBCN(F)•ao WROR(F)•ac
 WROR(F)•ac WAAF(F)•ao WFTQ•ac WSRS(F)•sc

CANTON, OH (098)

WHBC•ac WHBC•ac WHBC•ac WHBC•ac
 WHBC-FM•a WHBC-FM•a WQXK(F)•c WQXK(F)•c
 WKDD(F)•r WDJQ(F)•ac WHBC-FM•a WHBC-FM•a
 WDJQ(F)•ac WKDD(F)•r WQKT(F)•a WOOS(F)•ao
 WOOS(F)•ao WQXK(F)•c WDJQ(F)•ac WDJQ(F)•ac

YORK, PA (099)

WSBA-FM•sc WQXA(F)•r WRKZ(F)•c WRKZ(F)•c
 WRKZ(F)•c WSBA-FM•sc WQXA(F)•r WQXA(F)•r
 WQXA(F)•r WSBA•nt WSBA•nt WSBA-FM•sc
 WSBA•nt WRKZ(F)•c WSBA-FM•sc WSBA•nt
 WNCE(F)•a WYCR(F)•r WPOC(F)•c WYCR(F)•r

SAGINAW, MI (100)

WIOG(F)•r WIOG(F)•r WKQC(F)•c WKQC(F)•c
 WHNN(F)•ac WHNN(F)•ac WHNN(F)•ac WIOG(F)•r
 WKQC(F)•c WKQC(F)•c WIOG(F)•r WHNN(F)•ac
 WSGW•v WSGW•v WSGW•v WSGW•v
 WGER(F)•a WGER(F)•a WSAM•g WGER(F)•a

BEAUMONT-PT. ARTHR, TX (101)

KHYS(F)•uc KYKR(F)•c KYKR(F)•c KYKR(F)•c
 KYKR(F)•c KZZB(F)•r KZZB(F)•r KLVJ•c
 KOXY(F)•a KOXY(F)•a KLVJ•c KZZB(F)•r
 KZZB(F)•r KHYS(F)•uc KHYS(F)•uc KHYS(F)•uc
 KAYD(F)•c KAYD(F)•c KOGT•c KIOC(F)•ac

DAVENPRT-ROCK ISLND, IA (102)

KIHK(F)•ac KIHK(F)•ac KIHK(F)•ac KIHK(F)•ac
 WLLR(F)•c WLLR(F)•c WLLR(F)•c WLLR(F)•c
 WHBF-FM•ac WHBF-FM•ac WMRZ•g WXLN(F)•ao
 WOC•nt WHBF•c WXLN(F)•ao WHBF-FM•ac
 KRVR(F)•a WOC•nt WHBF•c WMRZ•g

STOCKTON, CA (103)

KJAX(F)•a KHOP(F)•r KRAK•c KHOP(F)•r
 KNBR•ac KJAX(F)•a KNBR•ac KRAK•c
 KRAK•c KNBR•ac KHOP(F)•r KWLN(F)•ac
 KHOP(F)•r KRAK•c KBEE(F)•a KNBR•ac
 KWG•g KYBB(F)•sc KJAX(F)•a KCBS•ac

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Leading radio stations, midday metro area, 100 measured markets

Top 10 stations in top 10 markets, top five stations in the remaining markets, ranked by average quarter hour and cume, 10 a.m.–3 p.m., Monday through Friday, for women and men, 25–54.

Rank by women, men

Women 25–54		Men 25–54	
Avg. qtr. hr. Cume		Avg. qtr. hr. Cume	
NEW YORK CONSOL (001)			
WLTW(F)•sc	WPLJ(F)•r	WCBS-FM•g	WCBS-FM•g
WHTZ(F)•r	WHTZ(F)•r	WNEW-FM•ao	WNEW-FM•ao
WPLJ(F)•r	WLTW(F)•sc	WHTZ(F)•r	WHTZ(F)•r
WRKS(F)•uc	WYNY(F)•ac	WHN•c	WPLJ(F)•r
WPAT-FM•a	WCBS-FM•g	WNBC•r	WNBC•r
WCBS-FM•g	WRKS(F)•uc	WLTW(F)•sc	WRKS(F)•uc
WYNY(F)•ac	WNEW-FM•ao	WRKS(F)•uc	WHN•c
WHN•c	WNBC•r	WBSL(F)•uc	WBSL(F)•uc
WRFM(F)•a	WINS•n	WYNY(F)•ac	WCBS•n
WNEW-FM•ao	WHN•c	WPLJ(F)•r	WINS•n

LOS ANGELES, CA (002)

KIIS-FM•r	KIIS-FM•r	KIIS-FM•r	KIIS-FM•r
KOST(F)•ac	KABC•nt	KMET(F)•ao	KABC•nt
KBIG(F)•a	KOST(F)•ac	KRTH(F)•ac	KMET(F)•ao
KJOI(F)•a	KBIG(F)•a	KLOS(F)•ao	KRTH(F)•ac
KABC•nt	KRTH(F)•ac	KOST(F)•ac	KLOS(F)•ao
KHTZ(F)•ac	KHTZ(F)•ac	KBIG(F)•a	KNX•n
KRTH(F)•ac	KJOI(F)•a	KMGG(F)•ac	KFWB•n
KZLA(F)•c	KMGG(F)•ac	KABC•nt	KRLA•ac
KMGG(F)•ac	KFWB•n	KRLA•ac	KBIG(F)•a
KRLA•ac	KRLA•ac	KUTE(F)•ac	KOST(F)•ac

CHICAGO, IL (003)

WLOO(F)•a	WFYR(F)•ac	WLOO(F)•a	WGN•nt
WLAK(F)•sc	WGN•nt	WJMK(F)•g	WJMK(F)•g
WCLR(F)•ac	WCLR(F)•ac	WXRT(F)•ao	WGCI-FM•uc
WJMK(F)•g	WLAK(F)•sc	WLAK(F)•sc	WXRT(F)•ao
WGCI-FM•uc	WBMX(F)•bl	WGCI-FM•uc	WLUP(F)•r
WGN•nt	WKQX(F)•ac	WLUP(F)•r	WBMX(F)•bl
WFYR(F)•ac	WLOO(F)•a	WGN•nt	WLOO(F)•a
WKQX(F)•ac	WGCI-FM•uc	WFYR(F)•ac	WFYR(F)•ac
WUSN(F)•c	WJMK(F)•g	WKQX(F)•ac	WLAK(F)•sc
WBMX(F)•bl	WUSN(F)•c	WMAQ•c	WLS•r

SAN FRANCISCO, CA (004)

KIOI(F)•ac	KGO•nt	KSAN(F)•c	KGO•nt
KOIT-FM•a	KIOI(F)•ac	KGO•nt	KSAN(F)•c
KGO•nt	KYUU(F)•ac	KYUU(F)•ac	KNBR•ac
KYUU(F)•ac	KCBS•n	KFOG(F)•ao	KYUU(F)•ac
KABL-FM•a	KLOK-FM•ac	KNBR•ac	KFOG(F)•ao
KLOK-FM•ac	KNBR•ac	KBLX(F)•ac	KBLX(F)•ac
KSAN(F)•c	KOIT-FM•a	KROR(F)•ao	KCBS•n
KBLX(F)•ac	KSAN(F)•c	KSOL(F)•uc	KIOI(F)•ac

Rank by women, men

Women 25–54		Men 25–54	
Avg. qtr. hr. Cume		Avg. qtr. hr. Cume	
KABL•a	KABL-FM•a	KCBS•n	KOIT-FM•a
KBAY(F)•a	KBLX(F)•ac	KIOI(F)•ac	KKHI(A/F)•cl
PHILADELPHIA, PA (005)			
WMGK(F)•sc	WMGK(F)•sc	WMMR(F)•ao	WMMR(F)•ao
WEAZ(F)•a	WEAZ(F)•a	WMGK(F)•sc	KYW•n
WKSZ(F)•sc	WSNI(F)•ac	WXTU(F)•c	WIOQ(F)•ac
WSNI(F)•ac	WKSZ(F)•sc	WIOQ(F)•ac	WDAS-FM•bl
WDAS-FM•bl	WCAU-FM•r	WDAS-FM•bl	WMGK(F)•sc
WMMR(F)•ao	WUSL(F)•uc	WUSL(F)•uc	WUSL(F)•uc
WZGO(F)•r	WIOQ(F)•ac	WFIL•g	WXTU(F)•c
WIOQ(F)•ac	KYW•n	WZGO(F)•r	WFIL•g
WUSL(F)•uc	WDAS-FM•bl	WEAZ(F)•a	WEAZ(F)•a
WCAU-FM•r	WMMR(F)•ao	WSNI(F)•ac	WCAU•nt

DETROIT, MI (006)

WOMC(F)•ac	WNIC-FM•ac	WRIF(F)•ao	WJR•ac
WNIC-FM•ac	WOMC(F)•ac	WJOI(F)•a	WRIF(F)•ao
WWWW(F)•c	WHYT(F)•r	WOMC(F)•ac	WKSG(F)•g
WHYT(F)•r	WCZY-FM•r	WJR•ac	WJOI(F)•a
WCZY-FM•r	WJLB(F)•bl	WKSG(F)•g	WJZZ(F)•j
WJOI(F)•a	WMJC(F)•ac	WJZZ(F)•j	WOMC(F)•ac
WJLB(F)•bl	WJR•ac	WXYT•nt	WLLZ(F)•ao
WMJC(F)•ac	WWWW(F)•c	WHND•g	WJLB(F)•bl
WJR•ac	WCLS(F)•ac	WJLB(F)•bl	WCZY-FM•r
CKLW•st	WJOI(F)•a	WCZY-FM•r	WHYT(F)•r

BOSTON, MA (007)

WBCN(F)•ao	WROR(F)•ac	WBCN(F)•ao	WBCN(F)•ao
WROR(F)•ac	WVBF(F)•ac	WBOS(F)•ao	WBZ•ac
WHDH•ac	WBCN(F)•ao	WXKS-FM•ac	WEEI•n
WSSH(F)•sc	WMJX(F)•ac	WMJX(F)•ac	WXKS-FM•ac
WMJX(F)•ac	WHDH•ac	WHTT(F)•r	WRKO•nt
WJIB(F)•a	WSSH(F)•sc	WHDH•ac	WBOS(F)•ao
WVBF(F)•ac	WHTT(F)•r	WJIB(F)•a	WHTT(F)•r
WBOS(F)•ao	WXKS-FM•ac	WROR(F)•ac	WHDH•ac
WXKS-FM•ac	WJIB(F)•a	WAAF(F)•ao	WMJX(F)•ac
WHTT(F)•r	WZOU(F)•r	WBZ•ac	WMEX•g

HOUSTON, TX (008)

KLTR(F)•sc	KLTR(F)•sc	KODA(F)•a	KLTR(F)•sc
KIKK-FM•c	KIKK-FM•c	KLTR(F)•sc	KIKK-FM•c
KODA(F)•a	KRBE-FM•r	KMJQ(F)•uc	KFMK(F)•ac
KRBE-FM•r	KODA(F)•a	KQUE(F)•st	KSRR(F)•ao
KILT-FM•c	KKBQ-FM•r	KFMK(F)•ac	KKBQ-FM•r
KKBQ-FM•r	KFMK(F)•ac	KIKK-FM•c	KMJQ(F)•uc

Rank by women, men

Women 25–54		Men 25–54	
Avg. qtr. hr. Cume		Avg. qtr. hr. Cume	
KMJQ(F)•uc	KILT-FM•c	KSRR(F)•ao	KODA(F)•a
KFMK(F)•ac	KMJQ(F)•uc	KLLOL(F)•ao	KLLOL(F)•ao
KQUE(F)•st	KQUE(F)•st	KKBQ-FM•r	KILT-FM•c
KLLOL(F)•ao	KLLOL(F)•ao	KLEF(F)•cl	KQUE(F)•st

WASHINGTON DC, MD, VA (009)

WGAY(F)•a	WGAY(F)•a	WMZQ-FM•c	WWDC-FM•ao
WLTT(F)•ac	WLTT(F)•ac	WWDC-FM•ao	WGAY(F)•a
WKYS(F)•uc	WPGC+WCLY	WGAY(F)•a	WMAL•ac
WASH(F)•ac	WRQX(F)•r	WKYS(F)•uc	WMZQ-FM•c
WHUR(F)•bl	WASH(F)•ac	WGMG(A/F)•cl	WKYS(F)•uc
WPGC+WCLY	WKYS(F)•uc	WPGC+WCLY	WHUR(F)•bl
WRQX(F)•r	WHUR(F)•bl	WLTT(F)•ac	WPGC+WCLY
WAVA(F)•r	WAVA(F)•r	WRQX(F)•r	WLTT(F)•ac
WTKS(F)•sc	WMZQ-FM•c	WHUR(F)•bl	WTR(A/F)•g
WPKX-FM•c	WMAL•ac	WMAL•ac	WASH(F)•ac

DALLAS-FORT WORTH, TX (010)

KVIL-FM•ac	KVIL-FM•ac	WBAP•c	KRLD•n
KMEZ-FM•a	KKDA-FM•bl	KTXQ(F)•ao	KVIL-FM•ac
KKDA-FM•bl	KMEZ-FM•a	KPLX(F)•c	KTXQ(F)•ao
KPLX(F)•c	KSCS(F)•c	KVIL-FM•ac	KKDA-FM•bl
WBAP•c	KPLX(F)•c	KSCS(F)•c	KPLX(F)•c
KSCS(F)•c	KRLD•n	KMGC(F)•ac	KZEW(F)•ao
KQZY(F)•a	KLUV(F)•ac	KKDA-FM•bl	WBAP•c
KLUV(F)•ac	KTKS(F)•r	KZEW(F)•ao	KSCS(F)•c
KMGC(F)•ac	KAFM(F)•r	KRLD•n	KMGC(F)•ac
KTKS(F)•r	KMGC(F)•ac	KMEZ-FM•a	KEGL(F)•r

MIAMI-FT. LAUDRDL (011)

WJQY(F)•sc	WHYI(F)•r	WSHE(F)•ao	WSHE(F)•ao
WLYF(F)•a	WINZ-FM•r	WLYF(F)•a	WHYI(F)•r
WQBA•s	WJQY(F)•sc	WKQS(F)•c	WLVE(F)•ac
WHYI(F)•r	WAXY(F)•ac	WHYI(F)•r	WAXY(F)•ac
WCMQ•s	WLVE(F)•ac	WIOD•nt	WINZ-FM•r

NASSAU-SUFFOLK, NY (012)

WBLI(F)•r	WBLI(F)•r	WCBS-FM•g	WHTZ(F)•r
WHTZ(F)•r	WHTZ(F)•r	WNEW-FM•ao	WCBS-FM•g
WALK(A/F)•ac	WALK(A/F)•ac	WHTZ(F)•r	WNEW-FM•ao
WLTW(F)•sc	WLTW(F)•sc	WLTW(F)•sc	WBAB(F)•ao
WRFM(F)•a	WPLJ(F)•r	WBLI(F)•r	WBLI(F)•r

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Rank by women, men

Women 25-54 Avg. qtr. hr. Cume Men 25-54 Avg. qtr. hr. Cume

PITTSBURGH, PA (#13)

WSSH(F)•a WBZZ(F)•r WWSW(F)•ac WWSW(F)•ac
 KOKA•ac KDKA•ac WDVE(F)•ao WBZZ(F)•r
 WBZZ(F)•r WHTX(F)•ao WSSH(F)•a WDVE(F)•ao
 WWSW(F)•ac WSSH(F)•a WBZZ(F)•r WSSH(F)•a
 WPNT(F)•sc WWSW(F)•ac WHYW(F)•ac KOKA•ac

ST. LOUIS, MO,IL (014)

KSD(F)•ac KMOX•nl KSHE(F)•ao KMOX•nl
 KMOX•nl KSD(F)•ac WIL-FM•c KSHE(F)•ao
 WIL-FM•c WIL-FM•c KMOX•nl WIL-FM•c
 KSHE(F)•ao KSHE(F)•ao KSD(F)•ac KSD(F)•ac
 KYKY(F)•ac KYKY(F)•ac KUSA•c KUSA•c

ATLANTA, GA (015)

WVEE(F)•uc WQXI-FM•ac WQXI-FM•ac WQXI-FM•ac
 WKHX(F)•c WZGC(F)•r WKLS-FM•ao WVEE(F)•uc
 WPCF(F)•a WVEE(F)•uc WVEE(F)•uc WZGC(F)•r
 WQXI-FM•ac WKHX(F)•c WPCF(F)•a WSB-FM•ac
 WZGC(F)•r WSB-FM•ac WKHX(F)•c WKHX(F)•c

BALTIMORE, MD (016)

WLIF(F)•a WBSB(F)•r WLIF(F)•a WLIF(F)•a
 WBSB(F)•r WLIF(F)•a WPOC(F)•c WXYV(F)•uc
 WPOC(F)•c WXYV(F)•uc WIYY(F)•ao WIYY(F)•ao
 WYST-FM•g WPOC(F)•c WWDC(F)•ao WPOC(F)•c
 WMKR(F)•r WYST-FM•g WXYV(F)•uc WYST-FM•g

SEATTLE-EVERETT, WA (017)

KLSY(F)•ac KLSY(F)•ac KIRO•n KIRO•n
 KUBE(F)•r KUBE(F)•r KSEA(F)•a KOMO•ac
 KSEA(F)•a KIRO•n KUBE(F)•r KVI•g
 KMGI(F)•ac KMGI(F)•ac KMPS-FM•c KUBE(F)•r
 KIXI-FM•ac KOMO•ac KVI•g KJR•ac

MINNEAPOLIS, MN (018)

KSTP-FM•ac KSTP-FM•ac WCCO•v WCCO•v
 WAYL(F)•a WCCO•v KTCZ(F)•ao KSTP-FM•ac
 WCCO•v WLOL(F)•r KSTP-FM•ac KTCZ(F)•ao
 WLOL(F)•r KEEY(F)•c WDGY•c KORS(A/F)•ao
 KEEY(F)•c KDWB-FM•r WLTE(F)•ac KEEY(F)•c

ANAHEIM-GRDN GRV, CA (019)

KBIG(F)•a KIIS-FM•r KLOS(F)•ao KLOS(F)•ao
 KIIS-FM•r KOST(F)•ac KMET(F)•ao KMET(F)•ao
 KOST(F)•ac KBIG(F)•a KOST(F)•ac KABC•nl
 KHTZ(F)•ac KABC•nl KBIG(F)•a KRTH(F)•ac
 KABC•nl KRTH(F)•ac KIIS-FM•r KIIS-FM•r

SAN DIEGO, CA (020)

KJQY(F)•a KFMB-FM•ac KGB(F)•ao KFMB•ac
 KFMB-FM•ac KJQY(F)•a KJQY(F)•a KGB(F)•ao
 KLZZ-FM•ac KFMB•ac KFMB•ac KFMB-FM•ac

Rank by women, men

Women 25-54 Avg. qtr. hr. Cume Men 25-54 Avg. qtr. hr. Cume

KFMB•ac KSDO-FM•nl KFMB-FM•ac KSDO•nl
 KSON-FM•c KLZZ-FM•ac XTRA•g KJQY(F)•a

TAMPA-ST. PETERSBG, FL (021)

WRBQ-FM•r WRBQ-FM•r WRBQ-FM•r WRBQ-FM•r
 WIQI(F)•ac WIQI(F)•ac WIQI(F)•ac WIQI(F)•ac
 WWBA(F)•a WOYK(F)•c WYNF(F)•ao WSUN•c
 WQYK(F)•c WZNE(F)•r WWBA(F)•a WYNF(F)•ao
 WSUN•c WWBA(F)•a WSUN•c WZNE(F)•r

CLEVELAND, OH (022)

WLTF(F)•sc WLTF(F)•sc WMMS(F)•ao WMMS(F)•ao
 WDOK(F)•a WMJI(F)•g WLTF(F)•sc WMJI(F)•g
 WMJI(F)•g WDOK(F)•a WMJI(F)•g WLTF(F)•sc
 WQAL(F)•a WGCL(F)•r WDOK(F)•a WZAK(F)•bl
 WMMS(F)•ao WQAL(F)•a WZAK(F)•bl WDOK(F)•a

DENVER-BOULDER, CO (023)

KOSI(F)•a KOSI(F)•a KBCO-FM•ao KBCO-FM•ao
 KMJI(F)•sc KMJI(F)•sc KOSI(F)•a KMJI(F)•sc
 KOAQ(F)•r KOAQ(F)•r KMJI(F)•sc KHOW•ac
 KRXY-FM•ac KRXY-FM•ac KHOW•ac KBPI(F)•ao
 KYGO(F)•c KVOD(F)•cl KNUS•nl KOAQ(F)•r

PHOENIX, AZ (024)

KKLT(F)•sc KKLT(F)•sc KUPD(F)•ao KUPD(F)•ao
 KNIX-FM•c KNIX-FM•c KNIX-FM•c KTAR•nl
 KOOL-FM•g KLZI(F)•ac KKLT(F)•sc KKLT(F)•sc
 KOPA-FM•r KOPA-FM•r KSTM(F)•ao KNIX-FM•c
 KLZI(F)•ac KZPP-FM•r KMEQ-FM•a KLZI(F)•ac

MILWAUKEE, WI (025)

WEZW(F)•a WMYX(F)•ac WQFM(F)•ao WEMP•g
 WKTI(F)•r WKTI(F)•r WEMP•g WTMJ•ac
 WMYX(F)•ac WMGF(F)•ac WMYX(F)•ac WQFM(F)•ao
 WMGF(F)•ac WTMJ•ac WTMJ•ac WKTI(F)•r
 WTMJ•ac WMIL(F)•c WEZW(F)•a WISN•ac

PROVIDENCE-WARWICK, RI (026)

WLKW-FM•a WPRO-FM•r WLKW-FM•a WPRO•ac
 WPRO-FM•r WSNE(F)•ac WHJY(F)•ao WHJY(F)•ao
 WSNE(F)•ac WPRO•ac WPRO•ac WPRO-FM•r
 WPRO•ac WLKW-FM•a WPRO-FM•r WLKW-FM•a
 WMYS(F)•sc WWLI(F)•ac WHJJ•ac WBRU(F)•ao

KANSAS CITY, MO,KS (027)

KMBR(F)•a KUDL(F)•ac KMBR(F)•a WDAF•c
 KUDL(F)•ac KLSI(F)•ac KYYS(F)•ao KUDL(F)•ac
 KLSI(F)•ac KMBR(F)•a KUDL(F)•ac KYYS(F)•ao
 WDAF•c WDAF•c WDAF•c KLSI(F)•ac
 KFKE-FM•c KBEQ(F)•r KCMO-FM•r WHB•ac

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Rank by women, men

Women 25-54 Avg. qtr. hr. Cume Men 25-54 Avg. qtr. hr. Cume

SAN JOSE, CA (028)

KIOI(F)•ac KGO•nl KGO•nl KGO•nl
 KBAY(F)•a KARA(F)•ac KIOI(F)•ac KIOI(F)•ac
 KARA(F)•ac KBAY(F)•a KSAN(F)•c KARA(F)•ac
 KGO•nl KIOI(F)•ac KOME(F)•ao KSAN(F)•c
 KYUU(F)•ac KLOK•sl KLOK•sl KCBS•ac

CINCINNATI, OH (029)

WRRM(F)•ac WKRQ(F)•r WLW•ac WLW•ac
 WKRC•ac WRRM(F)•ac WEBN(F)•ao WEBN(F)•ao
 WWEZ(F)•a WKRC•ac WLLT(F)•r WKRC•ac
 WKRQ(F)•r WLLT(F)•r WKRC•ac WLLT(F)•r
 WBLZ(F)•uc WLW•ac WUBE(F)•c WRRM(F)•ac

RIVERSIDE-SAN BRDNO, CA (030)

KDUO(F)•a KGGI(F)•ac KRTH(F)•ac KRTH(F)•ac
 KIIS-FM•r KIIS-FM•r KGGI(F)•ac KGGI(F)•ac
 KGGI(F)•ac KOST(F)•ac KIIS-FM•r KMET(F)•ao
 KRTH(F)•ac KRTH(F)•ac KMET(F)•ao KIIS-FM•r
 KOST(F)•ac KDUO(F)•a KFI•ac KFI•ac

PORTLAND, OR (031)

KGW•ac KGW•ac KGW•ac KGW•ac
 KEX•ac KEX•ac KKRZ(F)•r KINK(F)•ao
 KXL-FM•a KKRZ(F)•r KINK(F)•ao KWJJ•c
 KMJK(F)•r KKCW(F)•ac KKCW(F)•ac KKRZ(F)•r
 KKCW(F)•ac KMJK(F)•r KGON(F)•ao KXL•nl

NEW ORLEANS, LA (032)

WEZB(F)•r WEZB(F)•r WYLD-FM•uc WYLD-FM•uc
 WAJY(F)•ac WQUE-FM•r WRNO(F)•ao WQUE-FM•r
 WBYU(F)•a WAJY(F)•ac WTIJ•g WEZB(F)•r
 WYLD-FM•uc WYLD-FM•uc WEZB(F)•r WWL•nl
 WLTS(F)•sc WLTS(F)•sc WNOE-FM•c WRNO(F)•ao

COLUMBUS, OH (033)

WSNY(F)•ac WSNY(F)•ac WLVO(F)•ao WTVN•ac
 WBNS-FM•st WTVN•ac WTVN•ac WLVO(F)•ao
 WTVN•ac WBNS-FM•st WSNY(F)•ac WSNY(F)•ac
 WNCI(F)•r WXGT(F)•r WBNS-FM•st WBNS-FM•st
 WLVO(F)•ao WNCI(F)•r WHOK(F)•c WXGT(F)•r

SACRAMENTO, CA (034)

KXOA-FM•ac KCTC(F)•a KZAP(F)•ao KZAP(F)•ao
 KCTC(F)•a KXOA-FM•ac KXOA-FM•ac KXOA-FM•ac
 KSFM(F)•r KSFM(F)•r KCTC(F)•a KSFM(F)•r
 KAER(F)•c KHYL(F)•ac KSFM(F)•r KAER(F)•c
 KZAP(F)•ao KWOD(F)•r KHYL(F)•ac KCTC(F)•a

BUFFALO, NY (035)

WBUF(F)•ac WBUF(F)•ac WYRK(F)•c WBUF(F)•ac
 WJYE(F)•a WBEN-FM•r WBUF(F)•ac WYRK(F)•c
 WKBW•ac WJYE(F)•a WJYE(F)•a WPHD(F)•r

Rank by women, men

Women 25-54		Men 25-54	
Avg. qtr. hr.	Cume	Avg. qtr. hr.	Cume
WBEN-FM•r	WGR•ac	WKBW•ac	WBEN•ac
WKSE(F)•r	WKBW•ac	WPHD(F)•r	WBEN-FM•r

NORFOLK-NEWPORT NEWS (036)

WFOG(F)•a	WLTY(F)•sc	WNOR-FM•ao	WCMS-FM•c
WLTY(F)•sc	WFOG(F)•a	WLTY(F)•sc	WLTY(F)•sc
WWDE(F)•ac	WWDE(F)•ac	WWDE(F)•ac	WNOR-FM•ao
WMYK(F)•uc	WMYK(F)•uc	WCMS-FM•c	WWDE(F)•ac
WCMS-FM•c	WOWI(F)•uc	WFOG(F)•a	WMYK(F)•uc

INDIANAPOLIS, IN (037)

WXTZ(F)•a	WIBC•ac	WFBQ(F)•ao	WFBQ(F)•ao
WFMS(F)•c	WXTZ(F)•a	WIBC•ac	WIBC•ac
WIBC•ac	WENS(F)•ac	WFMS(F)•c	WFMS(F)•c
WENS(F)•ac	WFMS(F)•c	WENS(F)•ac	WENS(F)•ac
WZPL(F)•r	WZPL(F)•r	WXTZ(F)•a	WZPL(F)•r

SAN ANTONIO, TX (038)

KQXT(F)•a	KTFM(F)•ac	KQXT(F)•a	KAJA(F)•c
KLLS(F)•ac	KQXT(F)•a	KTFM(F)•ac	KSMG(F)•c
KTFM(F)•ac	KLLS(F)•ac	KONO•ac	KLLS(F)•ac
KSMG(F)•c	KSMG(F)•c	KSMG(F)•c	KQXT(F)•a
KEDA•s	KAJA(F)•c	KAJA(F)•c	KTFM(F)•ac

CHARLOTTE-GASTONIA, NC (039)

WEZC(F)•ac	WEZC(F)•ac	WSOC-FM•c	WSOC-FM•c
WSOC-FM•c	WSOC-FM•c	WPEG(F)•uc	WROQ-FM•r
WBCY(F)•r	WPEG(F)•uc	WLYK(F)•c	WBCY(F)•r
WPEG(F)•uc	WBCY(F)•r	WZXI(F)•a	WBT•ac
WBT•ac	WBT•ac	WROQ-FM•r	WPEG(F)•uc

ROCHESTER, NY (040)

WVOR(F)•ac	WVOR(F)•ac	WVOR(F)•ac	WVOR(F)•ac
WPXY-FM•r	WPXY-FM•r	WCMF(F)•ao	WCMF(F)•ao
WEZO(F)•a	WEZO(F)•a	WHAM•ac	WPXY-FM•r
WMJQ(F)•r	WMJQ(F)•r	WMJQ(F)•r	WMJQ(F)•r
WHAM•ac	WHAM•ac	WEZO(F)•a	WHAM•ac

HARTFORD-NEW BRITN, CT (041)

WTIC-FM•r	WTIC-FM•r	WTIC•ac	WTIC-FM•r
WRCH(F)•a	WTIC•ac	WTIC-FM•r	WTIC•ac
WTIC•ac	WRCH(F)•a	WRCH(F)•a	WRCH(F)•a
WIOF(F)•ac	WIOF(F)•ac	WDRC•ac	WDRC-FM•ac
WWYZ(F)•sc	WDRC-FM•ac	WDRC-FM•ac	WCCC-FM•ao

OKLAHOMA CITY, OK (042)

KZBS(F)•ac	KZBS(F)•ac	KXXY(F)•c	KATT-FM•ao
KXXY(F)•c	KXXY(F)•c	KATT-FM•ao	KZBS(F)•ac
KKNG(F)•a	KKNG(F)•a	KZBS(F)•ac	KXXY(F)•c
KEBC(F)•c	KLTE(F)•ac	KKNG(F)•a	KKNG(F)•a
KLTE(F)•ac	KEBC(F)•c	KEBC(F)•c	KTOK•ml

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Rank by women, men

Women 25-54		Men 25-54	
Avg. qtr. hr.	Cume	Avg. qtr. hr.	Cume
LOUISVILLE KY,IN		(043)	
WAMZ(F)•c	WAMZ(F)•c	WAMZ(F)•c	WAMZ(F)•c
WHAS•ac	WHAS•ac	WQMF(F)•ao	WHAS•ac
WLRS(F)•ao	WLRS(F)•ao	WHAS•ac	WQMF(F)•ao
WKJJ(F)•ac	WRKA(F)•ac	WAKY•g	WRKA(F)•ac
WRKA(F)•ac	WKJJ(F)•ac	WVEZ(F)•a	WLRS(F)•ao

SALT LAKE CITY, UT (044)

KSFI(F)•a	KSFI(F)•a	KSFI(F)•a	KALL•ac
KLCY(F)•ac	KLCY(F)•ac	KALL•ac	KSFI(F)•a
KBUG•ac	KLTQ-FM•sc	KRSP-FM•ao	KSL•ac
KSL•ac	KSL•ac	KLCY(F)•ac	KLCY(F)•ac
KCPX(F)•r	KBUG•ac	KBUG•ac	KRSP-FM•ao

DAYTON, OH (046)

WHIO-FM•a	WHIO-FM•a	WHIO-FM•a	WTUE(F)•ao
WGTZ(F)•r	WGTZ(F)•r	WTUE(F)•ao	WHIO-FM•a
WONE•c	WYMJ(F)•ac	WING•ac	WYMJ(F)•ac
WYMJ(F)•ac	WHIO•ac	WYMJ(F)•ac	WHIO•ac
WTUE(F)•ao	WONE•c	WWSN(F)•ac	WGTZ(F)•r

BIRMINGHAM, AL (047)

WMJJ(F)•ac	WZZK-FM•c	WZZK-FM•c	WZZK-FM•c
WZZK-FM•c	WMJJ(F)•ac	WMJJ(F)•ac	WMJJ(F)•ac
WKXX(F)•r	WKXX(F)•r	WAPI-FM•ao	WAPI-FM•ao
WAGG•re	WAPI-FM•ao	WENN(F)•bl	WENN(F)•bl
WENN(F)•bl	WENN(F)•bl	WLTB(F)•a	WKXX(F)•r

MEMPHIS TN,AR,MS (048)

WGKX(F)•c	WRVR-FM•ac	WMC-FM•r	WMC-FM•r
WLOK•uc	WMC-FM•r	WMC•c	WRVR-FM•ac
WMC-FM•r	WGKX(F)•c	WZXR(F)•r	WMC•c
WEZI(F)•a	WLOK•uc	WHRK(F)•bl	WZXR(F)•r
WRVR-FM•ac	WHRK(F)•bl	WRVR-FM•ac	WHRK(F)•bl

NASHVILLE-DAVIDSON, TN (049)

WLAC-FM•ac	WLAC-FM•ac	WKDF(F)•ao	WLAC-FM•ac
WSM-FM•c	WSM-FM•c	WLAC-FM•ac	WKDF(F)•ao
WZEZ(F)•a	WZEZ(F)•a	WSM-FM•c	WSM-FM•c
WVOL•bl	WZKS(F)•r	WZEZ(F)•a	WYHY(F)•r
WYHY(F)•r	WSIX-FM•c	WYHY(F)•r	WLAC•ml

GREENSBORO-W.S-H.P, NC (050)

WTQR(F)•c	WTQR(F)•c	WTQR(F)•c	WTQR(F)•c
WMAG(F)•ac	WMAG(F)•ac	WMAG(F)•ac	WMAG(F)•ac
WOJY(F)•ac	WOJY(F)•ac	WKZL(F)•r	WKZL(F)•r
WKZL(F)•r	WKZL(F)•r	WAIK•bl	WSEZ(F)•r
WSEZ(F)•r	WSEZ(F)•r	WOJY(F)•ac	WOJY(F)•ac

ALBANY-SCHENECTADY, NY (051)

WWOM(F)•ac	WGY•ac	WPYX(F)•ao	WPYX(F)•ao
WROW-FM•a	WWOM(F)•ac	WQBK-FM•ao	WGY•ac
WGY•ac	WROW-FM•a	WTRY•r	WGF(M)•r

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Rank by women, men

Women 25-54		Men 25-54	
Avg. qtr. hr.	Cume	Avg. qtr. hr.	Cume
ORLANDO, FL		(052)	
WFLY(F)•r	WFLY(F)•r	WGF(M)•r	WQBK-FM•ao
WTRY•r	WGF(M)•r	WGY•ac	WTRY•r

ORLANDO, FL (052)

WJYO(F)•sc	WJYO(F)•sc	WJYO(F)•sc	WJYO(F)•sc
WHLY(F)•r	WHLY(F)•r	WDIZ(F)•ao	WDIZ(F)•ao
WBJW-FM•r	WBJW-FM•r	WWKA(F)•c	WHLY(F)•r
WWKA(F)•c	WWKA(F)•c	WBJW-FM•r	WWKA(F)•c
WDBO•ac	WDBO•ac	WHOO-FM•c	WBJW-FM•r

HONOLULU, HI (053)

KULA(F)•sc	KULA(F)•sc	KSSK•ac	KULA(F)•sc
KSSK•ac	KSSK•ac	KULA(F)•sc	KSSK•ac
KUMU-FM•a	KUMU-FM•a	KUMU-FM•a	KUMU-FM•a
KKUA•ac	KOMQ(F)•r	KRTR(F)•ac	KPOI(F)•ao
KOMQ(F)•r	KKUA•ac	KPOI(F)•ao	KRTR(F)•ac

RICHMOND, VA (054)

WEZS(F)•ac	WEZS(F)•ac	WEZS(F)•ac	WEZS(F)•ac
WRVQ(F)•r	WRVQ(F)•r	WRXL(F)•ao	WRXL(F)•ao
WTVR(F)•c	WTVR(F)•c	WRVQ(F)•r	WRVQ(F)•r
WRXL(F)•ao	WRXL(F)•ao	WTVR(F)•c	WPLZ(F)•uc
WPLZ(F)•uc	WPLZ(F)•uc	WRVA•ac	WRVA•ac

TULSA, OK (055)

KRAY(F)•ac	KRAY(F)•ac	KWEN(F)•c	KWEN(F)•c
KWEN(F)•c	KWEN(F)•c	KVOO•c	KMOD(F)•ao
KTFX(F)•c	KAYI(F)•r	KTFX(F)•c	KVOO•c
KBEZ(F)•a	KVOO•c	KMOD(F)•ao	KTFX(F)•c
KVOO•c	KBEZ(F)•a	KRMG•v	KRMG•v

JACKSONVILLE, FL (056)

WIVY(F)•ac	WIVY(F)•ac	WFYV(F)•ao	WIVY(F)•ac
WAIV(F)•ac	WAIV(F)•ac	WAIV(F)•ac	WFYV(F)•ao
WQIK-FM•c	WQIK-FM•c	WIVY(F)•ac	WAIV(F)•ac
WKTZ(F)•a	WKTZ(F)•a	WQIK-FM•c	WQIK-FM•c
WJAX-FM•uc	WFYV(F)•ao	WJAX-FM•uc	WJAX-FM•uc

NORTHEAST PENNA, PA (057)

WGBI-FM•ac	WGBI-FM•ac	WKRZ-FM•r	WKRZ-FM•r
WKRZ-FM•r	WKRZ-FM•r	WGBI-FM•ac	WEZX(F)•ao
WMGS(F)•st	WMGS(F)•st	WEZX(F)•ao	WGBI-FM•ac
WARM•ac	WILK•r	WCNR•ac	WILK•r
WILK•r	WARM•ac	WWSH(F)•a	WMGS(F)•st

WEST PALM BEACH, FL (058)

WRMF(F)•ac	WRMF(F)•ac	WRMF(F)•ac	WSHE(F)•ao
WHYI(F)•r	WHYI(F)•r	WSHE(F)•ao	WRMF(F)•ac
WEAT-FM•a	WEAT-FM•a	WEAT-FM•a	WIRK(F)•c
WNGS(F)•ac	WNJY(F)•st	WBSS•g	WAXY(F)•ac
WLYF(F)•a	WAXY(F)•ac	WIRK(F)•c	WJNO•ml

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Rank by women, men

Women 25-54		Men 25-54	
Avg. qtr. hr.	Cume	Avg. qtr. hr.	Cume
ALLEN TOWN-BETHLEHM, PA (059)			
WFMZ(F)•a	WZZO(F)•ao	WZZO(F)•ao	WZZO(F)•ao
WLEV(F)•ac	WLEV(F)•ac	WLEV(F)•ac	WLEV(F)•ac
WZZO(F)•ao	WAEB-FM•ac	WQQQ(F)•r	WAEB•ac
WAEB-FM•ac	WFMZ(F)•a	WAEB-FM•ac	WQQQ(F)•r
WQQQ(F)•r	WQQQ(F)•r	WFMZ(F)•a	WAEB-FM•ac

SYRACUSE, NY (060)			
WYYY(F)•ac	WYYY(F)•ac	WYYY(F)•ac	WYYY(F)•ac
WEZG-FM•a	WHEN•ac	WAQX(A/F)•ao	WAQX (A/F)•ao
WHEN•ac	WEZG-FM•a	WRRB(F)•c	WSYR•st
WSYR•st	WSYR•st	WEZG-FM•a	WRRB(F)•c
WRRB(F)•c	WKFM(F)•r	WSEN(A/F)•c	WNTQ(F)•r

AKRON, OH (061)			
WLTF(F)•sc	WLTF(F)•sc	WNIR(F)•ac	WMMS(F)•ao
WKDD(F)•r	WKDD(F)•r	WONE(F)•ao	WNIR(F)•ac
WMJI(F)•g	WAKR•ac	WMMS(F)•ao	WKDD(F)•r
WAKR•ac	WMJI(F)•g	WSLR•c	WONE(F)•ao
WDBN(F)•a	WMMS(F)•ao	WAKR•ac	WAKR•ac

AUSTIN, TX (062)			
KHFI(F)•r	KHFI(F)•r	KLBJ-FM•ao	KLBJ-FM•ao
KASE(F)•c	KEYI(F)•ac	KASE(F)•c	KHFI(F)•r
KEYI(F)•ac	KASE(F)•c	KEYI(F)•ac	KASE(F)•c
KLBJ-FM•ao	KOKE(F)•ac	KHFI(F)•r	KEYI(F)•ac
KOKE(F)•ac	KLBJ-FM•ao	KVET•c	KVET•c

RALEIGH-DURHAM, NC (063)			
WRAL(F)•ac	WRAL(F)•ac	WRAL(F)•ac	WRAL(F)•ac
WFXC(F)•a	WDCG(F)•r	WQDR(F)•c	WDCG(F)•r
WQDR(F)•c	WFXC(F)•a	WFXC(F)•a	WYYD(F)•ac
WDCG(F)•r	WQDR(F)•c	WRDU(F)•ao	WRDU(F)•ao
WLLE•bl	WPTF•ac	WZZU(F)•r	WZZU(F)•r

TOLEDO OH, MI (064)			
WLQR(F)•a	WMHE(F)•ac	WMHE(F)•ac	WMHE(F)•ac
WMHE(F)•ac	WVWM(F)•ac	WKLR(F)•c	WKLR(F)•c
WKLR(F)•c	WLQR(F)•a	WIOT(F)•ao	WIOT(F)•ao
WVWM(F)•ac	WKLR(F)•c	WLQR(F)•a	WSPD•ac
WYOI•bl	WSPD•ac	WSPD•ac	WRQN(F)•r

TUCSON, AZ (065)			
KIIM(F)•c	KIIM(F)•c	KAIR•ac	KRQQ(F)•r
KAIR•ac	KRQQ(F)•r	KWFM(F)•ac	KLPX(F)•ao
KCEE•g	KCEE•g	KIIM(F)•c	KAIR•ac
KRQQ(F)•r	KWFM(F)•ac	KRQQ(F)•r	KWFM(F)•ac
KJYK(F)•a	KJYK(F)•a	KCEE•g	KCEE•g

GREENVIL-SPARTNBRG, SC (066)			
WFBC-FM•ac	WFBC-FM•ac	WESC-FM•c	WESC-FM•c
WSSL-FM•c	WESC-FM•c	WFBC-FM•ac	WFBC-FM•ac
WESC-FM•c	WSSL-FM•c	WSSL-FM•c	WSSL-FM•c

Rank by women, men

Women 25-54		Men 25-54	
Avg. qtr. hr.	Cume	Avg. qtr. hr.	Cume
WHYZ•bl	WANS(F)•r	WANS(F)•r	WANS(F)•r
WSPA-FM•a	WHYZ•bl	WHYZ•bl	WKSF(F)•r

GRAND RAPIDS, MI (067)			
WCUZ-FM•c	WCUZ-FM•c	WCUZ-FM•c	WCUZ-FM•c
WOOD-FM•a	WLHT(F)•r	WLAV-FM•ao	WLAV-FM•ao
WLHT(F)•r	WOOD-FM•a	WLHT(F)•r	WCUZ•c
WCUZ•c	WGRD(F)•r	WMUS-FM•c	WLHT(F)•r
WDOOD•ac	WCUZ•c	WKLQ(F)•re	WKLQ(F)•re

KNOXVILLE, TN (068)			
WIVK-FM•c	WIVK-FM•c	WIVK-FM•c	WIVK-FM•c
WEZK(F)•a	WIMZ-FM•ao	WIMZ-FM•ao	WIMZ-FM•ao
WMYU(F)•ac	WEZK(F)•a	WEZK(F)•a	WEZK(F)•a
WIMZ-FM•ao	WMYU(F)•ac	WMYU(F)•ac	WMYU(F)•ac
WIVK•c	WOKI(F)•r	WIVK•c	WOKI(F)•r

AOR was the Number 3 format this past spring with a 10.5 share, up 8.2 per cent from fall '84's 9.7.

SPRINGFIELD-CHICOPEE, MA (069)			
WHYN-FM•ac	WHYN-FM•ac	WMAS-FM•ac	WHYN-FM•ac
WMAS-FM•ac	WMAS-FM•ac	WHYN-FM•ac	WMAS-FM•ac
WRCH(F)•a	WHYN•ac	WCCC(F)•ao	WCCC(F)•ao
WHYN•ac	WTIC-FM•r	WAQY(F)•ao	WAQY(F)•ao
WMAS•st	WRCH(F)•a	WTIC-FM•r	WTIC-FM•r

OMAHA, NE (070)			
KGOR(F)•ac	KFAB•ac	KEZO(F)•ao	KEZO(F)•ao
KESY(F)•a	KGOR(F)•ac	KQKQ(F)•r	KQKQ(F)•r
KFAB•ac	KQKQ(F)•r	WOW-FM•c	KFAB•ac
KQKQ(F)•r	KEFM(F)•ac	KFAB•ac	KGOR(F)•ac
KEFM(F)•ac	KESY(F)•a	KGOR(F)•ac	WOW-FM•c

FRESNO, CA (072)			
KFYE(F)•ac	KYNO-FM•r	KYNO-FM•r	KYNO-FM•r
KYNO-FM•r	KFYE(F)•ac	KFYE(F)•ac	KMJ•nl
KFIG-FM•ac	KFIG-FM•ac	KKDJ(F)•ao	KFYE(F)•ac
KKNU(F)•a	KDJY(F)•a	KGST•s	KKDJ(F)•ao
KOJY(F)•a	KKNU(F)•a	KNAX(F)•c	KNAX(F)•c

LAS VEGAS, NV (073)			
KXTZ(F)•a	KLUC(F)•r	KXTZ(F)•a	KOMP(F)•ao
KLUC(F)•r	KXTZ(F)•a	KOMP(F)•ao	KUDO(F)•ac

Rank by women, men

Women 25-54		Men 25-54	
Avg. qtr. hr.	Cume	Avg. qtr. hr.	Cume
KFMS(F)•c	KUDO(F)•ac	KFMS(F)•c	KFMS(F)•c
KENO•ac	KFMS(F)•c	KUDO(F)•ac	KXTZ(F)•a
KUDO(F)•ac	KMZQ(F)•ac	KMZQ(F)•ac	KLUC(F)•r

NEW HVN-WTBRY-MRDN, CT (074)			
WKCI(F)•r	WKCI(F)•r	WKCI(F)•r	WPLR(F)•ao
WELI•ac	WELI•ac	WPLR(F)•ao	WKCI(F)•r
WIOF(F)•ac	WIOF(F)•ac	WWYZ(F)•sc	WNBC•r
WNHC•bl	WPLR(F)•ao	WELI•ac	WELI•ac
WWYZ(F)•sc	WNHC•bl	WEZN(F)•a	WHCN(F)•ao

BATON ROUGE, LA (075)			
WKJN(F)•v	WKJN(F)•v	WYNK-FM•c	WKJN(F)•v
WFMF(F)•r	WFMF(F)•r	WKJN(F)•v	WFMF(F)•r
WXOK•bl	WYNK-FM•c	WFMF(F)•r	WYNK-FM•c
WYNK-FM•c	WXOK•bl	WGGZ(F)•r	WGGZ(F)•r
WTKL•bl	WQXY(F)•sc	WQXY(F)•sc	WXOK•bl

WILMINGTON, DE (076)			
WJBR-FM•a	WSTW(F)•r	WSTW(F)•r	WSTW(F)•r
WSTW(F)•r	WMGK(F)•sc	WMMR(F)•ao	WMMR(F)•ao
WMGK(F)•sc	WJBR-FM•a	WXTU(F)•c	WMGK(F)•sc
WKSZ(F)•sc	WKSZ(F)•sc	WJBR-FM•a	WYSP(F)•ao
WMMR(F)•ao	WMMR(F)•ao	WIOQ(F)•ac	WKSZ(F)•sc

MCCALLEN-PHARR-EDNB, TX (077)			
KGBT•s	KGBT•s	KGBT•s	KGBT•s
KELT(F)•ac	KBFM(F)•r	KELT(F)•ac	KBFM(F)•r
KIWW(F)•s	KELT(F)•ac	KIWW(F)•s	KELT(F)•ac
KBFM(F)•r	KIWW(F)•s	KVLY(F)•a	KIWW(F)•s
KQXX(F)•s	KQXX(F)•s	KQXX(F)•s	KRIO•ac

YOUNGSTOWN-WARREN, OH (078)			
WHOT-FM•r	WHOT-FM•r	WQXX(F)•c	WHOT-FM•r
WYFM(F)•ac	WYFM(F)•ac	WHOT-FM•r	WQXX(F)•c
WKBN•ac	WKBN•ac	WKBN-FM•a	WKBN-FM•a
WQXX(F)•c	WQXX(F)•c	WMMS(F)•ao	WYFM(F)•ac
WOOD(F)•sc	WKBN-FM•a	WKBN•ac	WKBN•ac

EL PASO, TX (079)			
KAMZ(F)•r	KAMZ(F)•r	KLAQ(F)•ao	KAMZ(F)•r
KHEY-FM•c	KHEY-FM•c	KAMZ(F)•r	KEZB(F)•r
KTSM-FM•a	KTSM-FM•a	KHEY-FM•c	KLAQ(F)•ao
XROK•s	KEZB(F)•r	KTSM-FM•a	KHEY-FM•c
KAMA•s	KAMA•s	KEZB(F)•r	KROD•g

ALBUQUERQUE, NM (080)			
KOB-FM•r	KOB-FM•r	KOB-FM•r	KOB-FM•r
KOB•ac	KOB•ac	KOB•ac	KOB•ac
KRST(F)•c	KRST(F)•c	KFMG(F)•ao	KFMG(F)•ao
KKJY(F)•a	KKJY(F)•a	KRST(F)•c	KRST(F)•c
KNMQ(F)•r	KNMQ(F)•r	KKJY(F)•a	KLSK(F)

Rank by women, men

Women 25-54	Men 25-54
Avg. qtr. hr. Cume	Avg. qtr. hr. Cume

NEW BEDFORD-FL RVR, MA (081)

WMYS(F)•sc	WMYS(F)•sc	WHJY(F)•ao	WHJY(F)•ao
WLKW-FM•a	WPRO-FM•r	WLKW-FM•a	WPRO-FM•r
WSNE(F)•ac	WSNE(F)•ac	WPRO-FM•r	WPRO•ac
WEAN•st	WLKW-FM•a	WBCN(F)•ao	WMYS(F)•sc
WPRO-FM•r	WWLI(F)•ac	WPRO•ac	WLKW-FM•a

LITTLE ROCK, AR (082)

KKYK(F)•r	KKYK(F)•r	KKYK(F)•r	KKYK(F)•r
KSSN(F)•c	KSSN(F)•c	KSSN(F)•c	KSSN(F)•c
KEZQ(F)•a	KLAZ-FM•r	KEZQ(F)•a	KEZQ(F)•a
KMJX(F)•r	KEZQ(F)•a	KMJX(F)•r	KLAZ-FM•r
KLAZ-FM•r	KARN•m	KLAZ-FM•r	KARN•m

CHARLESTON, SC (083)

WSSX(F)•r	WSSX(F)•r	WXTC(F)•ac	WXTC(F)•ac
WXTC(F)•ac	WXTC(F)•ac	WEZL(F)•c	WEZL(F)•c
WEZL(F)•c	WEZL(F)•c	WWWZ(F)•uc	WSSX(F)•r
WPAL•bl	WWWZ(F)•uc	WSSX(F)•r	WWWZ(F)•uc
WWWZ(F)•uc	WPAL•bl	WPAL•bl	WCSC•ac

HARRISBURG, PA (084)

WNNK(F)•r	WNNK(F)•r	WNNK(F)•r	WNNK(F)•r
WSFM(F)•ac	WSFM(F)•ac	WHP-FM•a	WHP-FM•a
WHP-FM•a	WRKZ(F)•c	WRKZ(F)•c	WHP•ac
WRKZ(F)•c	WHP-FM•a	WHP•ac	WRKZ(F)•c
WHGB•st	WQXA(F)•r	WCMB•ac	WCMB•ac

MOBILE, AL (085)

WKSJ-FM•c	WKSJ-FM•c	WKSJ-FM•c	WKSJ-FM•c
WABB-FM•r	WABB-FM•r	WABB-FM•r	WABB-FM•r
WGOK•bl	WBLX(F)•uc	WKRK-FM•r	WBLX(F)•uc
WBLX(F)•uc	WKRK-FM•r	WBLX(F)•uc	WKRK-FM•r
WDLT(F)•ac	WGOK•bl	WZEW(F)•ao	WKRK•m

JOHNSON CTY-KNGSPT, TN (086)

WQUT(F)•r	WQUT(F)•r	WXBQ(F)•c	WXBQ(F)•c
WXBQ(F)•c	WXBQ(F)•c	WQUT(F)•r	WQUT(F)•r
WTFM(F)•a	WTFM(F)•a	WJCW•c	WJCW•c
WJCW•c	WJCW•c	WJSO-FM•c	WTFM(F)•a
WIKQ(F)•ac	WJSO•ac	WKSJ(F)•r	WZXY(F)•r

SARASOTA, FL (087)

WDUV(F)•a	WDUV(F)•a	WSUN•c	WYNF(F)•ao
WSUN•c	WAVE(F)•ac	WAVE(F)•ac	WSUN•c
WZNE(F)•r	WZNE(F)•r	WYNF(F)•ao	WAVE(F)•ac
WWBA(F)•a	WSUN•c	WDUV(F)•a	WZNE(F)•r
WMLO(F)•sc	WYNF(F)•ao	WZNE(F)•r	WDUV(F)•a

Rank by women, men

Women 25-54	Men 25-54
Avg. qtr. hr. Cume	Avg. qtr. hr. Cume

COLUMBIA, SC (088)

WCOS-FM•c	WCOS-FM•c	WCOS-FM•c	WCOS-FM•c
WNOK-FM•r	WNOK-FM•r	WSCQ(F)•ac	WNOK-FM•r
WZLD(F)•r	WVDM(F)•bl	WNOK-FM•r	WSCQ(F)•ac
WSCQ(F)•ac	WZLD(F)•r	WZLD(F)•r	WZLD(F)•r
WCEZ(F)•a	WSCQ(F)•ac	WTCB(F)•ac	WVDM(F)•bl

BAKERSFIELD, CA (089)

KKXX(F)•r	KKXX(F)•r	KUZZ•c	KUZZ•c
KWAC•s	KUZZ•c	KKXX(F)•r	KKXX(F)•r
KGFM(F)•a	KGFM(F)•a	KQXR(F)•r	KQXR(F)•r
KUZZ•c	KWAC•s	KWAC•s	KWAC•s
KGEO•g	KQXR(F)•r	KGFM(F)•a	KGEO•g

CHATTANOOGA, TN, GA (090)

WUSY(F)•c	WSKZ(F)•r	WUSY(F)•c	WUSY(F)•c
WDEF-FM•a	WUSY(F)•c	WVDM-FM•c	WSKZ(F)•r
WSKZ(F)•r	WDEF-FM•a	WSKZ(F)•r	WVDM-FM•c
WVDM-FM•c	WVDM-FM•c	WVDM•c	WJTT(F)•uc
WGOW•ac	WJTT(F)•uc	WDEF-FM•a	WVDM•c

FLINT, MI (092)

WCRZ(F)•ac	WCRZ(F)•ac	WCRZ(F)•ac	WCRZ(F)•ac
WDZZ(F)•uc	WDZZ(F)•uc	WDZZ(F)•uc	WDZZ(F)•uc
WKMF•c	WTRX•ac	WWCK(F)•ao	WWCK(F)•ao
WWCK(F)•ao	WWCK(F)•ao	WKMF•c	WTRX•ac
WGER(F)•a	WKMF•c	WTRX•ac	WJR•ac

WICHITA, KS (093)

KFDI-FM•c	KFDI-FM•c	KFDI-FM•c	KFDI-FM•c
KKRD(F)•r	KKRD(F)•r	KICT(F)•ao	KICT(F)•ao
KEYN(F)•r	KEYN(F)•r	KFH•c	KFDI•c
KOEZ(F)•a	KQAM•ac	KKRD(F)•r	KFH•c
KLZS(F)•ac	KOEZ(F)•a	KLZS(F)•ac	KKRD(F)•r

SPOKANE, WA (094)

KXLY-FM•a	KKPL(F)•ac	KEZE(F)•ao	KZZU-FM•r
KDRK(F)•c	KDRK(F)•c	KDRK(F)•c	KKPL(F)•ac
KKPL(F)•ac	KXLY-FM•a	KXLY-FM•a	KDRK(F)•c
KZZU-FM•r	KZZU-FM•r	KZZU-FM•r	KEZE(F)•ao
KLSN•ac	KLSN•ac	KISC(F)•r	KGA•c

LANSING, MI (095)

WFMK(F)•ac	WFMK(F)•ac	WVIC-FM•r	WVIC-FM•r
WVIC-FM•r	WVIC-FM•r	WFMK(F)•ac	WFMK(F)•ac
WILS-FM•ao	WITL-FM•c	WMMQ(F)•ao	WITL-FM•c
WITL-FM•c	WILS-FM•ao	WITL-FM•c	WMMQ(F)•ao
WJIM-FM•a	WJIM-FM•a	WJIM-FM•a	WJR•ac

Rank by women, men

Women 25-54	Men 25-54
Avg. qtr. hr. Cume	Avg. qtr. hr. Cume

BRIDGEPORT, CT (096)

WEZN(F)•a	WKCI(F)•r	WKCI(F)•r	WICC•ac
WKCI(F)•r	WEZN(F)•a	WEZN(F)•a	WKCI(F)•r
WICC•ac	WICC•ac	WICC•ac	WEZN(F)•a
WALK(A/F)•ac	WNBC•r	WCBS-FM•g	WNBC•r
WEBE(F)•r	WEBE(F)•r	WCBS•n	WEBE(F)•r

WORCESTER, MA (097)

WSRS(F)•sc	WROR(F)•ac	WAAF(F)•ao	WAAF(F)•ao
WFTQ•ac	WFTQ•ac	WROR(F)•ac	WBZ•ac
WROR(F)•ac	WAAF(F)•ao	WBCN(F)•ao	WROR(F)•ac
WAAF(F)•ao	WSRS(F)•sc	WXLO(F)•ac	WSRS(F)•sc
WSSH(F)•sc	WXLO(F)•ac	WFTQ•ac	WXLO(F)•ac

CANTON, OH (098)

WHBC-FM•a	WHBC•ac	WHBC•ac	WQXK(F)•c
WHBC•ac	WHBC-FM•a	WQKT(F)•a	WHBC•ac
WDJQ(F)•ac	WKDD(F)•r	WHBC-FM•a	WOOS(F)•ao
WOOS(F)•ao	WDJQ(F)•ac	WQXK(F)•c	WHBC-FM•a
WQXK(F)•c	WQXK(F)•c	WDJQ(F)•ac	WMMS(F)•ao

YORK, PA (099)

WSBA-FM•sc	WSBA-FM•sc	WQXA(F)•r	WRKZ(F)•c
WNCE(F)•a	WRKZ(F)•c	WRKZ(F)•c	WSBA-FM•sc
WRKZ(F)•c	WQXA(F)•r	WSBA-FM•sc	WQXA(F)•r
WYCR(F)•r	WYCR(F)•r	WSBA•m	WNCE(F)•a
WQXA(F)•r	WNCE(F)•a	WHTF(F)•r	WYCR(F)•r

SAGINAW, MI (100)

WIOG(F)•r	WIOG(F)•r	WKQC(F)•c	WKQC(F)•c
WKQC(F)•c	WHNN(F)•ac	WHNN(F)•ac	WHNN(F)•ac
WHNN(F)•ac	WKQC(F)•c	WIOG(F)•r	WIOG(F)•r
WGER(F)•a	WSGW•v	WSGW•v	WSGW•v
WSGW•v	WGER(F)•a	WSAM•g	WSAM•g

BEAUMONT-PT. ARTHR, TX (101)

KQXY(F)•a	KYKR(F)•c	KYKR(F)•c	KYKR(F)•c
KYKR(F)•c	KQXY(F)•a	KLVI•c	KLVI•c
KHYS(F)•uc	KIOC(F)•ac	KZZB(F)•r	KZZB(F)•r
KKMY(F)•ao	KZZB(F)•r	KHYS(F)•uc	KHYS(F)•uc
KIOC(F)•ac	KHYS(F)•uc	KOGT•c	KWIC(F)•r

DAVENPRT-ROCK ISLND, IA (102)

KIHK(F)•ac	KIHK(F)•ac	KIHK(F)•ac	KIHK(F)•ac
WLLR(F)•c	WLLR(F)•c	WLLR(F)•c	WLLR(F)•c
KRVR(F)•a	WHBF-FM•ac	WXL(F)•ao	WXL(F)•ao
WHBF-FM•ac	WMRZ•g	WMRZ•g	WMRZ•g
WMRZ•g	KRVR(F)•a	KFMH(F)•ao	KFMH(F)•ao

STOCKTON, CA (103)

KJAX(F)•a	KHOP(F)•r	KRAK•c	KHOP(F)•r
KHOP(F)•r	KJAX(F)•a	KJAX(F)•a	KRAK•c
KRAK•c	KYBB(F)•sc	KBEE(F)•a	KJAX(F)•a
KWG•g	KRAK•c	KWG•g	KWIN(F)•ac
KBEE(F)•a	KWG•g	KYBB(F)•sc	KNBR•ac

Average 1/4-hour rank

Total week Morn. drivetime

12+ Shr. (000) (%) 25-54W 25-54M

MINNEAPOLIS-ST. PAUL (013)

WCCO•v	95.8	19.6	WCCO•v	WCCO•v
KSTP-FM•ac	41.7	8.5	KSTP-FM•ac	KSTP-FM•ac
WLOL(F)•r	35.3	7.2	WLOL(F)•r	WLOL(F)•r
KQRS(A/F)•ao	31.2	6.4	WAYL(F)•a	KTCZ(F)•ao
KDWB-FM•r	28.5	5.8	KEEY(F)•c	KEEY(F)•c

MIAMI (014)

WLWF(F)•a	42.4	8.1	WQBA•s	WSHE(F)•ao
WHYI(F)•r	37.1	7.1	WJQY(F)•sc	WHYI(F)•r
WSHE(F)•ao	32.6	6.2	WHYI(F)•r	WIOD•mt
WQBA•s	29.1	5.6	WINZ-FM•r	WQBA•s
WINZ-FM•r	26.5	5.1	WAXY(F)•ac	WAXY(F)•ac

ATLANTA (015)

WZGC(F)•r	51.7	11.2	WQXI-FM•ac	WQXI-FM•ac
WVEE(F)•uc	39.3	8.5	WVEE(F)•uc	WSB•ac
WKHX(F)•c	39.1	8.5	WKHX(F)•c	WZGC(F)•r
WQXI-FM•ac	35.1	7.6	WZGC(F)•r	WFOX(F)•ac
WPCH(F)•a	28.2	6.1	WFOX(F)•ac	WKHX(F)•c

SEATTLE-TACOMA (016)

KIRO•n	37.0	8.7	KIRO•n	KIRO•n
KUBE(F)•r	25.0	5.9	KOMO•ac	KUBE(F)•r
KISW(F)•r	23.5	5.5	KUBE(F)•r	KJR•ac
KOMO•ac	22.8	5.4	KLSY(F)•ac	KRPM(F)•c
KSEA(F)•a	22.4	5.3	KSEA(F)•a	KOMO•ac

ST. LOUIS (017)

KMOX•mt	84.5	18.7	KMOX•mt	KMOX•mt
KSHE(F)•ao	53.7	11.9	KSD(F)•ac	KSHE(F)•ao
WIL-FM•c	30.5	6.7	KUSA•c	WIL-FM•c
KHTR(F)•r	24.4	5.4	WIL-FM•c	KSD(F)•ac
KMJM(F)•uc	23.3	5.1	KSHE(F)•ao	KUSA•c

TAMPA-ST. PETERSBURG (018)

WBWA(F)•a	46.5	11.5	WRBQ-FM•r	WRBQ-FM•r
WRBQ-FM•r	43.1	10.7	WIQI(F)•ac	WSUN•c
WYNF(F)•ao	27.3	6.7	WWBA(F)•a	WQYK(F)•c
WQYK(F)•c	23.7	5.8	WQYK(F)•c	WYNF(F)•ao
WIQI(F)•ac	23.0	5.7	WSUN•c	WIQI(F)•ac

DENVER (019)

KOSI(F)•a	33.3	8.7	KHOW•ac	KHOW•ac
KBPI(F)•ao	24.8	6.4	KOSI(F)•a	KOA•mt
KMJJ(F)•sc	20.0	5.2	KMJJ(F)•sc	KLZ•c
KOA•mt	19.0	4.9	KOAQ(F)•r	KOSI(F)•a
KHOW•ac	18.3	4.7	KOA•mt	KBCO-FM•ao

Average 1/4-hour rank

Total week Morn. drivetime

12+ Shr. (000) (%) 25-54W 25-54M

SACRAMENTO—STOCKTON (020)

KSFM(F)•r	23.9	6.6	KXOA-FM•ac	KZAP(F)•ao
KZAP(F)•ao	23.5	6.5	KRAK•c	KXOA-FM•ac
KCTC(F)•a	21.8	6.0	KSFM(F)•r	KFBK•mt
KXOA-FM•ac	20.9	5.8	KCTC(F)•a	KRAK•c
KRAK•c	20.2	5.6	KSKK(F)•c	KNBR•ac

BALTIMORE (021)

WLIF(F)•a	38.4	9.5	WBSB(F)•r	WXYV(F)•uc
WBAL•ac	33.3	8.2	WLIF(F)•a	WYVV(F)•ao
WBSB(F)•r	29.4	7.3	WBAL•ac	WBAL•ac
WYVV(F)•ao	26.4	6.5	WPOC(F)•c	WFBR•ac
WPOC(F)•c	22.1	5.5	WBGR•re	WLIF(F)•a

HARTFORD-NEW HAVEN (022)

WTIC•ac	41.5	11.8	WTIC•ac	WTIC•ac
WTIC-FM•r	31.3	8.9	WTIC-FM•r	WTIC-FM•r
WRCH(F)•a	25.2	7.2	WKCI(F)•r	WNBC•r
WHCN(F)•ao	18.8	5.3	WIOF(F)•ac	WKCI(F)•r
WKCI(F)•r	18.1	5.1	WDRF-FM•ac	WRCH(F)•a

Another example of format ambiguity is represented by urban contemporary and black/R&B. As with soft AC/easy listening, it is difficult to determine where one leaves off and the other begins.

PHOENIX (023)

KNIX-FM•c	29.7	9.4	KNIX-FM•c	KUPD(F)•ao
KTAR•mt	25.2	7.9	KKLT(F)•sc	KNIX-FM•c
KUPD(F)•ao	22.7	7.2	KTAR•mt	KTAR•mt
KZZP-FM•r	20.6	6.5	KOPA-FM•r	KLZI(F)•ac
KKLT(F)•sc	17.1	5.4	KOY•ac	KOY•ac

Average 1/4-hour rank

Total week Morn. drivetime

12+ Shr. (000) (%) 25-54W 25-54M

PORTLAND, OR (024)

KKRZ(F)•r	22.6	8.1	KGW•ac	KGW•ac
KGW•ac	21.3	7.6	KEX•ac	KINK(F)•ao
KXL-FM•a	17.8	6.4	KKRZ(F)•r	KKRZ(F)•r
KMJJ(F)•r	16.8	6.0	KKCW(F)•ac	KEX•ac
KEX•ac	15.9	5.7	KXL-FM•a	KXL•mt

INDIANAPOLIS (025)

WFBQ(F)•ao	47.1	15.4	WIBC•ac	WFBQ(F)•ao
WIBC•ac	28.6	9.4	WFBQ(F)•ao	WIBC•ac
WXTZ(F)•a	23.1	7.6	WXTZ(F)•a	WFMS(F)•c
WZPL(F)•r	19.1	6.2	WFMS(F)•c	WENS(F)•ac
WFMS(F)•c	16.5	5.4	WENS(F)•ac	WXTZ(F)•a

SAN DIEGO (026)

KFMB•ac	28.6	9.1	KFMB•ac	KFMB•ac
KGB(F)•ao	26.7	8.5	KFMB-FM•ac	KGB(F)•ao
KJQY(F)•a	24.4	7.8	KJQY(F)•a	KSDO•mt
KFMB-FM•ac	19.3	6.1	KSDO•mt	KFMB-FM•ac
XTRA-FM•ao	19.2	6.1	KLZZ-FM•ac	KLZZ-FM•ac

CINCINNATI (027)

WLW•ac	28.8	10.6	WKRC•ac	WLW•ac
WKRQ(F)•r	26.4	9.8	WLW•ac	WKRC•ac
WWEZ(F)•a	21.6	8.0	WRRM(F)•ac	WEBN(F)•ao
WKRC•ac	20.3	7.5	WKRQ(F)•r	WKXF(F)•c
WEBN(F)•ao	17.3	6.4	WWEZ(F)•a	WLTT(F)•r

KANSAS CITY (028)

WDAF•c	32.6	11.9	WDAF•c	WDAF•c
KMBR(F)•a	19.8	7.2	KLSI(F)•ac	KYYS(F)•ao
KYYS(F)•ao	16.5	6.0	KUDL(F)•ac	KMBR(F)•a
KCMO•mt	16.4	6.0	KMBR(F)•a	KLSI(F)•ac
KBEQ(F)•r	16.0	5.8	KBEQ(F)•r	KCMO-FM•r

MILWAUKEE (029)

WTMJ•ac	32.4	11.6	WTMJ•ac	WTMJ•ac
WQFM(F)•ao	21.4	7.7	WEZW(F)•a	WQFM(F)•ao
WEZW(F)•a	20.5	7.3	WKTI(F)•r	WKTI(F)•r
WKTI(F)•r	17.6	6.3	WMGF(F)•ac	WEMP•g
WOKY•st	15.7	5.6	WMIL(F)•c	WMGF(F)•ac

ORLANDO-DAYTONA BEACH (030)

WDIZ(F)•ao	22.6	8.8	WJYO(F)•sc	WWKA(F)•c
WJYO(F)•sc	22.0	8.5	WWKA(F)•c	WDIZ(F)•ao
WWKA(F)•c	22.0	8.5	WBJW-FM•r	WJYO(F)•sc
WBJW-FM•r	21.5	8.3	WDBO•ac	WBJW-FM•r
WHLY(F)•r	19.0	7.4	WHLY(F)•r	WHLY(F)•r

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Average 1/4-hour rank

Total week	Morn. drivetime	
	12+ Shr.	
	(000) (%)	25-54W 25-54M
NASHVILLE (031)		
WSM-FM•c	33.4 12.9	WSM-FM•c WSM-FM•c
WKDF(F)•ao	24.8 9.5	WLAC-FM•ac WLAC-FM•ac
WLAC-FM•ac	22.0 8.4	WSIX-FM•c WSM•c
WZEZ(F)•a	14.6 5.6	WZEZ(F)•a WKDF(F)•ao
WSIX-FM•c	13.5 5.2	WSM•c WSIX-FM•c

CHARLOTTE (032)

WSOC-FM•c	31.9 12.6	WSOC-FM•c WSOC-FM•c
WROQ-FM•r	24.2 9.5	WBCY(F)•r WLKY(F)•c
WPEG(F)•uc	22.4 8.8	WBT•ac WPEG(F)•uc
WBCY(F)•r	19.0 7.5	WEZC(F)•ac WBCY(F)•r
WLKY(F)•c	17.9 7.0	WPEG(F)•uc WBT•ac

NEW ORLEANS (033)

WYLD-FM•uc	33.6 12.9	WEZB(F)•r WQUE-FM•r
WEZB(F)•r	28.9 11.1	WQUE-FM•r WYLD-FM•uc
WQUE-FM•r	18.0 6.9	WYLD-FM•uc WEZB(F)•r
WRNO(F)•ao	15.0 5.7	WAJY(F)•ac WWL•nt
WBYU(F)•a	14.4 5.5	WNOE-FM•c WNOE-FM•c

COLUMBUS, OH (034)

WLVO(F)•ao	24.0 10.7	WSNY(F)•ac WTVN•ac
WBNS-FM•st	23.5 10.5	WTVN•ac WLVO(F)•ao
WXGT(F)•r	22.6 10.1	WBNS-FM•st WSNY(F)•ac
WSNY(F)•ac	19.8 8.8	WLVO(F)•ao WBNS-FM•st
WTVN•ac	19.0 8.5	WXGT(F)•r WRMZ(F)•c

BUFFALO (035)

WJYE(F)•a	20.2 8.0	WBEN•ac WKBW•ac
WBEN•ac	18.1 7.2	WKBW•ac WGR•ac
WBEN-FM•r	17.1 6.8	WGR•ac WBEN•ac
WBUF(F)•ac	15.2 6.0	WBUF(F)•ac WBUF(F)•ac
WYRK(F)•c	15.1 6.0	WJYE(F)•a WYRK(F)•c

OKLAHOMA CITY (036)

KXXY(F)•c	22.8 10.0	KXXY(F)•c KXXY(F)•c
KATT-FM•ao	21.4 9.4	KZBS(F)•ac KZBS(F)•ac
KKNG(F)•a	19.6 8.6	KEBC(F)•c KATT-FM•ao
KZBS(F)•ac	18.0 7.9	KKNG(F)•a KKNG(F)•a
KOFM(F)•r	17.0 7.5	KOFM(F)•r KEBC(F)•c

GREENVILLE-SPARTANBURG (037)

WESC-FM•c	26.6 11.4	WESC-FM•c WESC-FM•c
WKSF(F)•r	23.8 10.2	WFBC-FM•ac WFBC-FM•ac
WFBC-FM•ac	17.8 7.6	WSSL-FM•c WKSF(F)•r
WANS(F)•r	16.7 7.1	WKSF(F)•r WSSL-FM•c
WSPA-FM•a	15.4 6.6	WANS(F)•r WWNC•c

RALEIGH-DURHAM (038)

WRAL(F)•ac	31.5 12.5	WRAL(F)•ac WRAL(F)•ac
WDCC(F)•r	16.7 6.6	WPTF•ac WQDR(F)•c

Average 1/4-hour rank

Total week	Morn. drivetime	
	12+ Shr.	
	(000) (%)	25-54W 25-54M
WRDU(F)•ao	15.7 6.2	WRDU(F)•ao WRDU(F)•ao
WQDR(F)•c	15.3 6.0	WQDR(F)•c WZUU(F)•r
WPTF•ac	13.0 5.1	WFXC(F)•a WPTF•ac

PROVIDENCE-NEW BEDFORD (039)

WLKW-FM•a	30.3 11.9	WPRO•ac WPRO•ac
WPRO-FM•r	27.5 10.8	WPRO-FM•r WHJY(F)•ao
WHJY(F)•ao	23.5 9.2	WLKW-FM•a WLKW-FM•a
WPRO•ac	17.6 6.9	WSNE(F)•ac WPRO-FM•r
WHJJ•ac	15.2 5.9	WHJJ•ac WHJJ•ac

GRAND RAPIDS-KAL.-B.C. (040)

WGRD(F)•r	16.8 7.6	WOOD-FM•a WCUZ-FM•c
WLAV-FM•ao	14.3 6.5	WCUZ-FM•c WLAV-FM•ao
WOOD-FM•a	13.0 5.9	WNWN(F)•c WMUS-FM•c
WCUZ-FM•c	12.4 5.6	WLHT(F)•r WNWN(F)•c
WLHT(F)•r	10.5 4.8	WOOD•ac WOOD•ac

MEMPHIS (041)

WHRK(F)•bl	21.4 9.7	WGKX(F)•c WMC•c
WMC-FM•r	21.0 9.5	WMC•c WMC-FM•r
WGKX(F)•c	17.2 7.8	WRVR-FM•ac WGKX(F)•c
WMC•c	15.0 6.8	WLOK•uc WRVR-FM•ac
WRVR-FM•ac	13.8 6.2	WMC-FM•r WHRK(F)•bl

SALT LAKE CITY (042)

KSFI(F)•a	20.0 9.2	KSL•ac KSL•ac
KSL•ac	18.2 8.4	KSFI(F)•a KALL•ac
KRSP-FM•ao	15.2 7.0	KLCY(F)•ac KSFI(F)•a
KCPX(F)•r	15.1 6.9	KALL•ac KLCY(F)•ac
KLCY(F)•ac	11.2 5.1	KSOP-FM•c KRSP-FM•ao

CHARLESTON-HUNTINGTON (043)

WAMX(F)•r	14.8 7.9	WTCR-FM•c WTCR-FM•c
WKEE-FM•ac	12.3 6.5	WVAF(F)•ac WAMX(F)•r
WTCR-FM•c	12.1 6.4	WQBE-FM•c WQBE-FM•c
WQBE-FM•c	8.6 4.5	WKEE-FM•ac WVAF(F)•ac
WKLC(F)•ao	8.5 4.5	WPAY-FM•st WKEE-FM•ac

SAN ANTONIO (044)

KQXT(F)•a	19.9 8.4	KTFM(F)•ac KBUC-FM•c
KTFM(F)•ac	19.7 8.3	KKYX•c KKYX•c
KKYX•c	18.7 7.9	KTSA•ac KTSA•ac
KISS(F)•ao	14.5 6.1	KLLS(F)•ac KTFM(F)•ac
WOAI•nt	12.5 5.2	KBUC-FM•c KONO•ac

LOUISVILLE (045)

WAMZ(F)•c	26.4 14.1	WHAS•ac WHAS•ac
WHAS•ac	19.9 10.6	WAMZ(F)•c WQMF(F)•ao
WQMF(F)•ao	17.3 9.2	WLRS(F)•ao WAMZ(F)•c
WLRS(F)•ao	16.6 8.9	WCII•c WCII•c
WLOU•bl	10.8 5.8	WRKA(F)•ac WAKY•g

Average 1/4-hour rank

Total week	Morn. drivetime	
	12+ Shr.	
	(000) (%)	25-54W 25-54M

NORFOLK-PRTSMTH-NWPT (046)

WFOG(F)•a	22.6 10.4	WWDE(F)•ac WCMS-FM•c
WNOR-FM•ao	18.0 8.3	WFOG(F)•a WWDE(F)•ac
WLTY(F)•sc	16.3 7.5	WMYK(F)•uc WNOR-FM•ao
WCMS-FM•c	15.9 7.3	WCMS-FM•c WLTY(F)•sc
WMYK(F)•uc	15.4 7.1	WLTY(F)•sc WTAR•g

BIRMINGHAM (047)

WZZK-FM•c	28.4 13.4	WZZK-FM•c WZZK-FM•c
WAPI-FM•ao	23.1 10.9	WMJJ(F)•ac WMJJ(F)•ac
WENN(F)•bl	18.6 8.8	WENN(F)•bl WAPI-FM•ao
WMJJ(F)•ac	18.6 8.8	WKXX(F)•r WENN(F)•bl
WKXX(F)•r	15.7 7.4	WAPI-FM•ao WLTB(F)•a

Adult contemporary listening is fairly well divided between AM (20.8%) and FM (18.1%) stations, but CHR continues to be a predominantly FM format—23.6% vs. only 4.1 on AM.

HARRISBURG-YORK-LANC. (048)

WRKZ(F)•c	19.1 9.1	WRKZ(F)•c WRKZ(F)•c
WNNK(F)•r	16.3 7.8	WSBA-FM•sc WQXA(F)•r
WNCE(F)•a	16.0 7.6	WNNK(F)•r WNNK(F)•r
WQXA(F)•r	14.5 6.9	WNCE(F)•a WSBA-FM•sc
WSBA-FM•sc	12.8 6.1	WQXA(F)•r WNCE(F)•a

DAYTON (049)

WHIO-FM•a	26.5 15.2	WHIO•ac WHIO-FM•a
WGYZ(F)•r	18.5 10.6	WHIO-FM•a WONE•c
WTUE(F)•ao	15.2 8.7	WONE•c WHIO•ac
WHIO•ac	13.2 7.5	WGYZ(F)•r WTUE(F)•ao
WONE•c	12.2 7.0	WYMJ(F)•ac WLW•ac

WILKES BARRE-SCRANTON (050)

WKRZ-FM•r	13.8 6.7	WARM•ac WKRZ-FM•r
WGBI-FM•ac	9.7 4.7	WKRZ-FM•r WARM•ac
WNAK•st	9.6 4.6	WGBI-FM•ac WILQ(F)•c
WEJL•st	8.1 3.9	WILQ(F)•c WGBI-FM•ac
WARM•ac	8.0 3.8	WHLM(A/F•r) WHLM(A/F•r)

Viewpoints

Gene F. Janokowski



President, CBS/Broadcast Group, in a recent speech before the International Institute of Communications annual conference in Tokyo

Direct causal relationship between TV and undesirable behavior yet to be proven

We all know that broadcasting has both sociological and technological aspects. And, if we stop to think about it, we all know that each of these influences the other. But our understanding of the medium itself—and therefore how we use it—is the result of our understanding of these two dimensions *taken together*. That understanding, in turn, forms the context in which broadcasting will develop around the globe. For that reason, it is a subject well worth examining.

The question of how the technological and sociological aspects of media interact can be approached on several levels. On one level is the obvious fact that media play a role in society, and that that role bears some relationship to their capacities. Eventually, that leads to the much more difficult question of determining the effects media have.

That question—the sociological part of the equation—has been under examination by social scientists in the United States for at least five decades. The advent of television accelerated this activity. And in the last five years, the number and types of studies have multiplied even more rapidly as new technologies expanded the media universe. For a number of reasons, I would like to concentrate today on assessments of the sociological effects of television.

The major portion of this work has to do with television's influence on behavior, and especially a range of behaviors generally considered to be undesirable. These include everything from bad eating habits to academic under-performance to tendencies towards aggressive behavior. It is impossible to generalize about this work, except for one point, which happens to be exceedingly important.

To date, no one has been able to establish a direct causal relationship between television viewing and any of these behaviors.

In all fairness, some of this may be due to the sheer difficulty of the task. For instance, it is simply not

possible to observe in any systematic way a behavior such as interpersonal violence—for obvious reasons.

Nonetheless, if large effects are there, it is hard to understand why an army of researchers, using every known measurement technique, have been unable to find them.

The other interesting point is that this lack of causal certainty is widely ignored in critical writings about television. Claims are made exactly as though they had been verified in laboratory experiments.

Geography and demography

I believe that any serious student of history will conclude that geography, demography and the combined effects of a nation's economy, educational system and cultural heritage are still by far the most significant determinants of its fate.

Media are mixed into this list as instruments. They are in part consequences of these elements and in part contributors to them. But media are not the prime movers. I know of no country where television has either caused a revolution or stopped one. The television receiver, after all, is a purely passive device. It doesn't eat, or drink, or smoke. It doesn't buy or sell anything. It can't vote. It doesn't have a job. It can't even turn itself on or off.

From one point of view, it is accurate to say that the factors impeding more rapid development of television internationally are such questions as copyright infringement, specific cultural restrictions, foreign exchange problems, the role of government-owned enterprises and the limitation of investment potential.

Certainly all of these are major barriers. But many of them are buttressed by an artificially erected wall of exaggerated anticipation. This is the mistaken idea that television is some kind of preemptive force that can displace home, school, family, church, state, genes and history.

This is simply not the case. Television can certainly enlarge and enhance the collective experience, but it cannot reinvent the individual. It is a wonderful dispenser of information and entertainment, but it will not remedy enduring problems, nor undo old values.

It can facilitate, but it cannot enforce. It can enliven and enrich a culture; it cannot overhaul it.

To put it simply, if we have learned anything at all about television it is that the real question is not "what does television do *to* people" but "what do people do *with* television"—given the opportunity.

And there is the heart of the matter—the individual television viewer. If television is perceived as a force capable of manipulating the individual, without his or her consent, it will be structured one way. If it is seen as a device used by the individual to satisfy his or her needs, it will be structured another way. The great dichotomy that stretches across the screen today is right there.

It is the question of whether television is to be shaped arbitrarily, from the top down regardless of what viewers may actually want or need, or realistically, from the bottom up, by its users.

Programming/Production

LBS to launch kid animation block

LBS Communications, which has been introducing an animation strip over each of four consecutive years, starting with *Super Heroes*, acquired from Hanna-Barbera, and followed by first-run strips *Inspector Gadget*, *Heathcliffe* and *M.A.S.K.*, which will be launched this fall, has decided to go headlong into the kid animation arena for April 1986 with a 90-minute or two-hour kid animation block of programming.

According to Henry Siegel, chairman and president of LBS, the block will be a joint venture with Mattel Toys and the Metromedia stations, and the package will be available for airing beginning April 1986, to get a jump on the fourth-quarter competition and heavy activity which occurs traditionally in the fourth-quarter. The umbrella name for the kid block has not yet been determined, Siegel notes in an interview, but properties in it will be new episodes of *Rainbow Brite*, "the number one selling videocassette," plus a series, *The Popples*, and *Ulysses*, action-oriented series. The block will include one-minute health and safety tips for children and a wraparound to tie the 90-minute block together.

Clearances. Siegel says he expects Saturday and Sunday morning clearances for the block via barter. In the case of Saturday mornings, Siegel feels that the three major networks' kid fare is vulnerable to competition. "The networks' have dramatically lost their shares on Saturday mornings. Four years ago they had shares in the mid-80s, but now they have shares in the low 60s. We think that share loss will continue with the right kind of programming against them."

Siegel is so certain of the share erosion continuing on the networks that he makes the prediction that one of the webs will be out of the Saturday morning kid arena in the not-too-distant future. He says that one of the factors behind his prediction is the high cost of animation production. "The cost of production keeps going up and the returns aren't there because their shares have been knocked down considerably. Therefore, the networks are buying less and less episodes, so they have to run the episodes over a longer period of time. If they buy 13 episodes now, it has to run for two years and sometimes they have to buy less than 13 episodes for a two-year run."

Also on the animation front, LBS is putting together a *Care Bears week*, composed of five half-hour specials over a single Monday-Friday period, which will preempt *Inspector Gadget* or one of LBS' other animation properties. In addition, a sequel to the *Care Bears Movie*, a theatrical, will be released possibly for next Easter. The initial film, which to date has grossed more than \$20 million, was distributed by Samuel Goldwyn, "which did a very effective marketing job," says Siegel. But the sequel will go the theatrical route via Columbia Pictures, which is financing the film "as an opportunity for us to get an even stronger release of the movie. The agreement with Columbia is all-encompassing, including handling the home video, pay and syndication areas by the TV division. Siegel says that LBS will be looking at other TV animation shows for possible theatrical distribution. *Cabbage Patch*, for example, which was "a very successful" network special, could possibly have had potential as a theatrical movie, notes Siegel.



Henry Siegel

Important. Siegel calls kid programming the "single most important thing at LBS. It's important because LBS business is mainly marketing product to indie stations. And the single thing indie stations need is animated product. By getting the attention of the indies through children's programming, we can do projects like *Inday* and other things." The company will have a booth at the London Market this year for the first time, mainly because it will be selling its kid product for General Mills, under a consultancy agreement which entails the TV placement of their programming in Europe. The shows include *Care Bears*, *M.A.S.K.* and other kid programs.

CPT vintage unit

Columbia Pictures Television has formed a new division, Screen Gems, as part of an expansion of the company and "to meet the increasing demand on the part of television stations for vintage product." The original name of Columbia's TV division was Screen Gems. Joseph Indelli, president of distribution for Columbia Pictures Television, says Screen Gems will distribute such product as *The Real McCoys*, *Naked City*, *Wyatt Earp*, *The Prime Four* Miniseries package, and a library of more than 100 TV movies.

"Those will be the first undertakings they will be involved with, and we'll expand their horizons as they go along," Indelli says. The new Screen Gems, he adds, "is simply a response to a marketplace that is showing strong signs of buying a lot of this product."

Don Toye is director of the new division, which will have its own sales force. He'll headquarter in New York and report directly to Indelli.

Syndication shorts

America's Top 10 With Casey Kasem will undergo various changes as it moves into its sixth syndication year. These include an all-pop music countdown, a new feature, the top 10 Movies of the Week, and a fresh set, with new graphics, new special effects and new music, available in stereo. **All-American Television Media Sales** is the program's distributor and national sales agent.

MG/Perin is distributing two half-hours specials, *B.C. The First Thanksgiving* and *B.C. A Special Christmas*, for the second year. Last year, both were seen in 80 per cent of the U.S.

Embassy Telecommunications has currently racked up sales totaling \$41,500,000 for *Silver Spoons*, with licenses in five of the top 10 markets. The initial five buyers are KTLA(TV) Los Angeles, WPWR-TV Chicago, KTVU(TV) San Francisco, KTXA(TV) Dallas-Fort Worth and KTXH(TV) Houston, which will begin airing the 116 series episodes in 1987. *Spoons* brought prices that are 65 per cent above last spring's strong initial sales of the company's *Facts of Life*.

Embassy also has licensed *Tales From the Darkside* on TV stations in five additional countries, for a total of 24 international markets. New buyers of the 24 half-hour series include the China Television Co., Taiwan; Radio Telefis Eireann, Ireland; and Television Broadcasts Ltd., Hong Kong.

ITC Entertainment's Volume Five, 16 motion pictures, has been sold to Metromedia's WNEW-TV New York,

KTTV(TV) Los Angeles, and WTTG(TV) Washington. Other stations signed prior to syndication release are WPHL-TV Philadelphia, WDZL-TV Miami-Ft. Lauderdale and KPDX-TV Portland, Or. Among the titles are *All of Me*, *Halloween*, *Police Woman* *Centerfold*.

Viacom Enterprises will distribute two, two-hour specials featuring *Honeymooners* sketches unseen on TV since their airing nearly 30 years ago. The specials, *The Honeymooners Anniversary Celebration*, aired on stations beginning the past week, while *Season's Greetings From the Honeymooners* will begin airing November 10. Both specials will be hosted by Jackie Gleason.

Zooming in on people

Kevin Tannehill has been named vice president sales and marketing at **Group W Productions**, replacing Len Giarraputo, who exited the past summer. Tannehill's experience includes a stint at Paramount, where he was vice president in charge of the midwest office. Tannehill left Paramount in July 1984, and joined Hubbard Entertainment, division of Hubbard Broadcasting. One of his efforts was to try to set up syndication on *Good Company*, strip hour talk show produced by KSTP-TV Minneapolis, owned by Hubbard.

Barbara S. Brogliatti has become vice president for worldwide public relations and corporate marketing at **Lorimar, Inc.** Brogliatti has been senior vice president for worldwide publicity, promotion and advertising at Embassy Communications, a company she joined in 1974 when it was known as Tandem Productions.



Barbara Brogliatti

Brogliatti entered the entertainment industry after graduation from the University of California at Los Angeles. She joined the CBS Television Network press information department in 1968 as a copy editor, trade planter and unit publicist. She was elected to the Academy Arts and Sciences' board of governors in 1984 and currently serves as a member of that organization's

awards committee. Also, she was spokesperson for the producers' negotiating committee of the Alliance of Motion Pictures and Television Producers.

Peter Holmes & Court has concluded a two-year assignment as **ITC Entertainment** president and has returned to Australia. **Elliot Abrams** takes Holmes & Court's responsibilities in addition to those he has as executive vice president, acquisitions. Abrams is a veteran of 30 years in the TV industry. Most recently, he was a partner for two years in the firm of Abrams & Zeiger, consultant to the TV, film, cable and video industries. Prior to that, Abrams was vice chairman and CEO for three years of Trident Television Associates.



Elliot Abrams

Bill Spiegel has been named vice president and general manager, **Multimedia Productions**. Spiegel previously was general manager at Multimedia Sports Productions. Before that, Spiegel was program director at Multimedia's Cincinnati station, WLWT-TV.



Bill Spiegel

Donald J. Micallef has been appointed director of research and sales development, a new position, at **MCA TV**, reflecting the growth of MCA TV. During the last seven years, Micallef has been at Katz Communications.

Don Salem, Jr. has joined **Paramount Domestic Television and Video Programming** as an account executive, based in Paramount's Dallas office. He most recently was involved in sales activities at Harmony Gold Television.

Gene Ferry has been appointed ac-

count executive, southern division, at **Worldvision Enterprises**. Ferry, who will be based in Atlanta, comes to Worldvision from WVEU(TV) Atlanta, where he was an account executive. Before that, Ferry was regional sales manager at WJYA/WJYF-FM Atlanta.



Gene Ferry

Bill Armstrong has joined **Four Star International** as executive in charge of development. Armstrong is a veteran producer of game shows and variety programming, including the original *Hollywood Squares* and *Celebrity Sweepstakes*.

Strauss Zelnick has been named vice president, international television sales, at Columbia Pictures. Zelnick joined the company in August, 1983, as director of international marketing, television.

Richard W. Giltner, formerly a division marketing director at Blair Television, has been appointed manager, midwest division, at **Republic Pictures**. Previous stints by Giltner include sales positions with PGW and TeleRep, and later with KCRA-TV Sacramento-Stockton, in sales.

June Burakoff-Smith has been named director of advertising and promotion for **Columbia Pictures Television's** syndication arm. She had been manager of promotion and advertising at 20th-Fox TV.

D. L. Taffner/Ltd. has made an appointment on the international end. **Charles Falzon**, currently vice president, international, in New York, is promoted to the new post of president, Taffner & Associates, Ltd, in Toronto.

Production notes

CBS has given the go-ahead on the production of *Intimate Strangers*, a TV movie co-starring Stacy Keach as a doctor and Teri Garr as the nurse he marries while they are both serving in Vietnam during the War.

ABC may have Bill Bixby on its series schedule if a pilot being developed for him is successful. Bixby/Brandon Productions, in which he's partnered with Paul Brandon, is developing *The Last Resort*, a series in which Bixby plays a Hawaii-based investigative re-

Programming/Production

(continued)

porter for a radio station. Bixby's partner, Paul Brandon, will produce the show, which will be shot in Hawaii.

Warner Bros. Television is getting ready to cast *Dress Gray*, miniseries for NBC. Gore Vidal wrote the script for the four-hour miniseries, which is based on the book by Lucian K. Truscott IV. Frank von Zernick, who made such films as *21 Hours at Munich* and *Lois Gibbs And The Love Canal*, is executive producer of the picture. Glenn Jordan is producer-director.

20th Century Fox has signed writer-producer Michael Kagan to develop and produce TV series. Kagan is also a writer and a producer on *Charlie & Company*, the Flip Wilson-Gladys Knight series that Fox is making for CBS.

Production has begun in Vancouver, B.C., Canada, on the **Hallmark Hall Fame** production, *In This Sign*. Mare Winningham stars in the NBC picture, a story about the collision of values between deaf parents and their daughter, who is not deaf.

Columbia Pictures and NBC-TV's owned and operated stations are coproducing the pilot for *Great Scott!*, starring the *Today* show's weatherman, Willard Scott. Columbia will syndicate the series.

Michael D. Klein has been appointed senior vice president for series development at **20th Century Fox**.

Paramount Network Television has signed an expanded development contract with **Gary David Goldberg**, executive producer of the studio's *Family*

Ties series. Under terms of the new pact, he'll develop comedy, drama and movies of the week.

Emmy award winners

NBC and PBS tied for the most Emmy honors in 39 categories and areas for programs and individual achievements, handed out by the Academy of Television Arts and Sciences, at the 37th annual primetime awards presentation in Los Angeles. Both networks racked up a total of 13 awards each. NBC won the 13 for individual achievements, while PBS's came from three programs and 10 for individual achievements. CBS grabbed 7 and ABC took six Emmys for individual achievements, while syndication took three, one in programs, the other in individual achievement, and operation Prime Time took one for individual achievement.

NBC won for cinematography for a series—(*Miami Vice*) *Pilot*; film sound editing for a limited series or a special—*Wallenberg: A Hero's Story*; live and tape sound mixing and sound effects—(*Cheers*) *The Executive's Executioner*; achievement in music direction—*Christmas in Washington*; art direction for a series—(*Miami Vice*) *No Exit*; film editing for a limited series or special—*Wallenberg: A Hero's Story*.

Also, achievement in costuming—*Wallenberg: A Hero's Story*, live and tape sound mixing and sound effects for a limited series or special—*Motown Returns to the Apollo*; film sound editing for a series—(*Miami Vice*) *Pilot*; art direction for a limited series or special—*Evergreen Part I*; graphics and title design—*Saturday Night Live* and

Friday Night Videos; special visual effects.—A.D.

CBS: film sound mixing for a limited series or a special—*Space, Part 5*; film editing for a series—(*Cagney & Lacey*) *Who Said it's Fair, Part 2*; costume design for a limited series or a special—*Ellis Island, Part 1*; film sound editing for a series—(*Cagney & Lacey*) *Heat*; achievement in music composition for a limited series or a special (dramatic underscore)—(*Hallmark Hall of Fame*) *Camille*.

Also, technical direction/electronic camera/video control for a limited series or a special—*The Magic of David Copperfield VII*; cinematography for a limited series or a special—*Malice in Wonderland*;

At ABC: art direction for a variety or music program—*The 57th Annual Academy Awards*; technical direction/electronic camerawork/video control for a series—(*Benson*) *Home for Christmas*; achievement in make-up—*The Three Wishes of Billy Grier*; lighting direction (electronic) for a series—(*Mr. Belvedere*) *Strangers in the Night*; achievement in music and lyrics—(*Love Lives On*) *Lullaby*; special visual effects—*Tie Ewok Adventure*.

Syndication: informational special—*Coastal: Mississippi*; video tape editing for a series—(*Fame*) *Reflections*; special visual effects—*The Hugga Bunch*. OPT: achievement in hairstyling—*The Jesse Owens Story*. PBS won for classical program in the performing arts; childrens program; individual achievement classical music/dance programming, directing (two awards); individual achievement, classical music/dance programming, performing; individual achievement, informational programming, writing (two awards); video tape editing for a limited series or a special; achievement in choreography; lighting direction (electronic) for a limited series; informational series; graphics and title design; and special visual effects.

In addition, RCA Corp. Sony Corp. and the American Broadcasting Company were each given Emmys for distinguished achievement in the science of television engineering, during a ceremony held in New York.

RCA Broadcast names

RCA Broadcast Systems Division has named Nick J. Hudak, director, domestic sales; Richard J. Boyland, manager, marketing operations; and James A. Gimbel, manager, marketing programs. Hudak joins RCA from Panasonic Broadcast Systems where he was manager of systems development and marketing.

Boyland joins the broadcast group



The Museum of Modern Art in New York was site of party marking 50 years of Warner Bros. cartoons. Television rights to many were recently acquired by ABC, after a run on CBS. Among those present at party were, from l., Friz Freleng, animator; Squire Rushnell, ABC vice president, children's programming; Chuck Jones, animator; and Edward Bleier, vice president for WB Television.

from RCA Americom where he was manager, broadcast services. Gimbel has held a number of key marketing sales positions in his 28-year career with RCA Broadcast Systems, including director of domestic sales and director of international marketing.

Pappas post to Kelly

Dale P. Kelly has been appointed director of engineering at Pappas Enterprises. He will retain his position as chief engineer at KMPH(TV) Fresno. Kelly's new responsibilities will include the directing of engineering activities for all Pappas group TV stations including KMPH(TV), WHNS-TV Greenville-Spartanburg-Asheville, and a new UHF indie under development in Omaha.

Barter/religion tie

Bob Stabler, a veteran Hollywood producer who recently completed filming a series of religious shows, believes the producers of such product should begin selling them via barter, as opposed to offering them free, as is the present custom in the industry.

Stabler, producer of *Have Gun, Will Travel* and *Gunsmoke*, has been associated with Father Patrick Peyton's Family Theater Productions in Hollywood where he produced dramatizations of the mysteries of the Roman Catholic Rosary. The six-half-hour specials star such performers as Desi Arnaz, Jr., Stuart Whitman, Joseph Campanella, Judy Geeson, Christopher Neame and Michael Wilding, Jr.

"We should be selling the shows to advertisers" says Stabler, of religious programs. "If our content is right for an audience why shouldn't we go to an advertiser and say, 'Here, pay for this?'"

An advertiser-supported show, Stabler believes, would get more respect—and perhaps a better time slot—from stations. "We go in with a free show and, I'm afraid to say, they automatically say, 'That's public service time.' So they send it over to the person who does that. If he's got any time, it's six or seven in the morning. If you go in with a free show you're talking to the public service guy. If you go in with a sponsored show, you're talking to the sales department."

Stabler believes that the production of religious drama has dropped off in recent years, and some of the timeslots that such product formerly filled, have been taken over by preachers who purchase the time.

Still, Stabler says, the best religious program on television comes not from an organized church but from a traditional Hollywood production company

and a powerful commercial network.

"I think Michael Landon's *Highway to Heaven* is the finest religious program on TV today," he says. "There's no doctrine in it except love your fellow man. I think he's doing a better job reaching more people than all these religious shows put together."

KODA sports promotion

The road from being an easy-listening station to a sports-oriented outlet is a long way to travel, but KODA(FM) Houston made the trip look quite easy. What makes the KODA story especially significant is that it had several handicaps starting out, including that it was a successful music FMer. Until it won the rights to be the Houston Oilers flagship station, no other FMer had won the radio rights from a National Football League team.

One of the keys in making KODA work as a sports station is sports marketing, an approach created by Dave Pearlman, who took over as vice president and general manager in tandem with the station's move to sports. One of his first moves was to sign the Houston Rockets basketball coach, Bill Fitch, to a live minute-and-a-half report on Rockets games and sidelights during morning drive time in the bas-

ketball season, although the Rockets games were carried by another radio station.

As to the marketing approach, KODA has a four-fold plan for both the Oilers and the Rockets, which includes 12 months of tie-ins that could well be copied by other sports-minded stations whose format is basically music. KODA's Rockets tie-ins (October through June, though not play by play) include a monthly "Time Out" promotion in which 50 of the station's listeners dine out at an upscale restaurant with Fitch, on-air personalities and a different player, via a mail-in contest.

Alternating with Fitch on air in season is the Oilers head coach giving KODA the only on-air duo of professional coaches in morning drive. A Free Fan Fare promotion was introduced each week during the football season, with listeners getting a chance to win an expense-paid trip on the road with the Oilers, and during home games the station gives away a special Astrodome package. Also, KODA is adding a joint promotion with KHOU-TV Houston that ties in a 16-week forced-viewing/listening contest in which the pay-off comes during the KODA's Sunday radiocasts. Print and 500,000 bumper stickers key the radio and TV promotion.

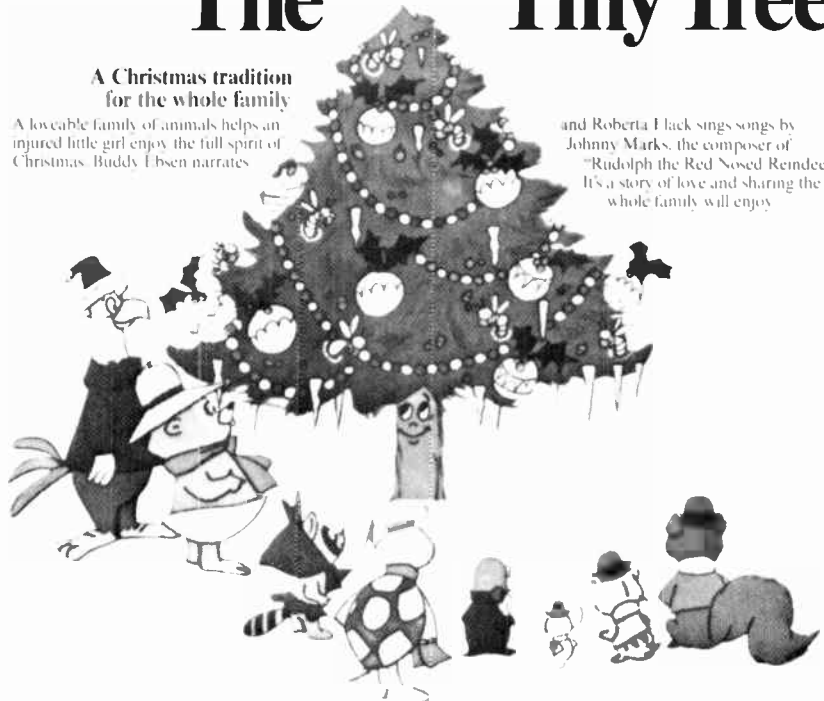
Pine Needle Productions presents...

"The Tiny Tree"

A Christmas tradition for the whole family

A lovable family of animals helps an injured little girl enjoy the full spirit of Christmas. Buddy Ebsen narrates.

and Roberta Flack sings songs by Johnny Marks, the composer of "Rudolph the Red Nosed Reindeer." It's a story of love and sharing the whole family will enjoy.



The *Tiny Tree* is now available from Martin Duffy, 81 Kensington Road, Garden City, New York, 11530. This delightful 27 minute Christmas program enchanted audiences for 5 years on prime time network with excellent ratings—a 24.8 rating on NBC in 1975 and a 23.9 rating on CBS in 1977. Write for a cassette. You will see something exceptional and so will your viewers. Year after year after year.

Commercials

Astoria opts for diversity

Having proved over the past three years that it is here to stay, Kaufman Astoria Studios is now moving to diversify. Just one of the indications is the recently concluded pact with two New York based radio stations to locate its studios in Queens. Doubleday Broadcasting is moving its two New York radio stations, WHN and WAPP(FM), to KAS' central building, occupying 14,000 sq. ft. opposite Master Sound Astoria, a recording firm equipped for 48 track digital and analog recordings.

Kaufman Astoria also has utilized three of its stages to accommodate an increasing volume of commercials production, naming its Stage B "The Eisenstat Stage" in honor of the late Jay Eisenstat, one of the founders of the Association of Independent Commercials Producers (see story on page 35). KAS has logged a total of more than 80 commercials thus far in 1985, a significant increase over last year.

Theatrical film production is virtually a given at Kaufman Astoria. *The*



George S. Kaufman, chairman and president of Kaufman Astoria Studios

Wiz and *Cotton Club* were two productions completed at the studio. Steven Spielberg's *The Money Trap* and Neil Simon's *Brighton Beach Memories* are two films currently in production. The recently telecast, *Death of a Salesman*, the Arthur Miller play recently revived for Broadway presentation starring Dustin Hoffman, was shot for television viewing at Astoria Studios.

Currently in the works for the KAS complex, according to its president, George Kaufman, is leasing of substantial plant space to a major manufacturer of video cameras and equipment, as well as negotiation with the networks regarding at least an ancillary production facility agreement with the studio.

"As far as the networks are concerned," Kaufman says, "It would have to be an exclusive—no more than one

of the three—I would think, the same would apply for the electronic manufacturers involved."

Robert Sarnoff, former chairman of NBC, heads up KAS' advisory committee and is credited by Kaufman as the person who "expanded his thinking" to transform the facility into a communications, rather than strictly a film production center.

"In the beginning we suffered from the sprouting up of a number of east coast production facilities, most of which simply didn't materialize," Kaufman begins. "In fact, we benefited from the 12-acre plant that was already in place. It would cost nearly \$150 million 1985 dollars to duplicate what we have in place now. Most of the people who visit here simply can't believe it."

During KAS' early years, one of the problems was getting people to "come out to Queens." Another was the comparatively lethargic startup pace, which quickened perceptibly in 1984-85 with the movement of related communication services to KAS.

Very active in Manhattan (upper west side) real estate, Kaufman is an experienced practitioner of synergistic tenancy. Aside from two broadcasting stations and a recording studio, KAS has a well known video producer, Jim Sant'Andrea, with headquarters at the studio. Sant'Andrea has created the Sony video presentations for the National Association of Broadcasters conclave for the past two years.

In addition to this, other KAS tenants include Adger Cowans, still photographer; Advertising in Movies, a company that specializes in product placements in motion pictures; Arthur Young, an accounting, tax and financial consulting service; Backe Commu-

nications, Inc. (BCI) producer of 24 made-for-television movies and an owner of VHF stations in Michigan and Wisconsin; Bob Anthony Video Casting & Recording Services; Bonded Services, a full service organization for the motion picture and television program producer and distributor; Comitron Entertainment, a developer of concepts for the future film and television markets; Fox Television, film and video production and rentals; and Golden Rule Music Administrators, Ltd., a firm offering worldwide copyright protection and royalty collection services.

A post production service, Reeves Teletape, which also offers distribution and satellite services to program owners, producers and syndicators, is also based at KAS. A stuntpersons agency, Stunt Specialists, is another of the related to entertainment companies headquartered at Astoria.

With all the activity taking place at KAS, Kaufman projects that the company will go into the black for the first time during the current year. Though Kaufman is chairman of the board, he has turned over the day-to-day responsibilities to Hal G. Rosenbluth, who has the title of senior vice president and chief operating officer. Harold Rand, a vice president, is responsible for marketing the merits of the facility to a highly cynical entertainment industry that is beginning to accept the facility as a constant in an ephemeral business.

Some of the commercials practitioners who have shot and returned to use the facilities again are Fairbanks Films, Gomes Loew Productions, R. Greenberg Associates, Griner/Cuesta Productions, Iris Films, Lofaro & Associates, Myers Films, Mark Ross Films, Neil Tardio Productions, Fred Levinson Productions, Johnston Films, Michael Daniel Productions, Sunlight Pictures and THT Productions.



Rockettes shooting *L'EGgs* commercial at Kaufman Astoria

Pols fuel commercial pot

Advertising solons like Foote Cone & Belding's soon to retire chairman John O'Toole, have long inveighed against the use of advertising techniques for political campaigns. But how can the industry turn down such lucrative business for local ad shops across the country?

In the recently completed primaries for the so-called midterm elections, literally millions of dollars poured into advertising coffers. A case in point is the campaign for the relatively ceremonial office of president of New York City's Council under the functional thumb of Mayor Edward I. Koch. Andrew Stein, former Manhattan Borough President; and Kenneth Lipper, a former deputy mayor, spent a reported \$2.2 million and \$2.5 million respectively to hurl brickbats at each other for a job that pays an annual salary of \$90,000.

Nevertheless the opportunity it provides advertising agencies to demonstrate their creativity and production houses to charge extra for overtime costs for reactive commercials makes it a lucrative training ground for the younger advertising practitioners who need the experience of working under pressure.

The effective results political advertising provides are another matter. An exit poll taken by WNBC-TV New York provides insights:

■ Stein was the favorite, Lipper the underdog, going in. Lipper's substantial media investment was countered by Stein's, and the latter won handily.

■ Both campaigns were characterized by an unusual amount of venomous mudslinging, which Lipper was alleged to have initiated, 18 per cent of the voters approved of Lipper's broadcast ads, as opposed to 30 per cent for Stein; 49 per cent disapproved of Lipper's, compared to 30 per cent for Stein; and 33 per cent were not sure for Lipper, as opposed to 30 per cent for Stein, a large percentage for the "unsure" category.

■ Only 16 per cent of the voters said that they paid "a lot" of attention to the broadcast ads; 35 per cent, however, admitted that they paid "some, but 30 per cent said very little; 16 per cent, none at all, but 3 per cent, not sure."

Would Stein have won if he advertised less. Observers were reluctant to speculate but volunteered the comment that the me-too syndrome is in operation on campaign strategy. "Better to have won and paid the money," one observer says, "than to have lost with dollars remaining in the campaign war chest."

In thanking voters for his primary victory, Mayor Koch mentioned media

specialist David Garth for the work turned in on his broadcast campaign. Defeated Democratic Primary Contender Carol Bellamy lamented the paucity of advertising dollars. She spent \$1 million, as compared with Koch's \$6 million.

NAD settles nine

The National Advertising Division of the Council of Better Business Bureaus resolved nine advertising claims during the month of August. Two cases were closed when NAD agreed advertisers had substantiated their claims; seven cases were closed when the ads were withdrawn or the advertisers agreed to modify their claims.

One ad that was challenged in which the advertiser subsequently substantiated its claim was on behalf of American Motors Corp. via Grey Advertising. The ad plumped the automobile warranty for Renault, Inc., introducing "five years or 50,000 miles plus protection on required maintenance." The challenge came from a Renault owner who couldn't get that warranty coverage on an automobile he purchased prior to when the advertising began, on March 20, 1985. There was also a request by the Better Business Bureau of Milwaukee for corroboration of the superiority (to the Chrysler warranty) claim.

Renault responded by saying it could not honor warranty to automobiles before March 20 (the challenger had bought his Renault Alliance on March 6) and pointed out that warranty includes oil and oil filter changes, air filter and spark plug replacements, not available, according to the advertiser, in the Chrysler plan.

Alpo, via Wrightman Advertising in Philadelphia, ran a television ad claiming "with a formula preferred by responding vets more than 2 to 1 over every leading brand. Alpo is more digestible and has the high quality protein a growing puppy needs. New Alpo Puppy Food. It's the pick of veterinarians, and the pick of the litter." "All ads prominently displayed the copy, "Alpo Puppy Food preferred by veterinarians 2 to 1 over any other leading dog food."

The claim promptly had three competitors nipping at Alpo's heels. Gaines Food questioned whether Alpo's survey of veterinarians could have been designed to elicit informed opinions. Ralston Purina provided details of a consumer communications study of the television commercial which, it maintained, indicated that the vast majority of viewers do not distinguish whether the claims refer to the formula or the brand. The Quaker Oats Co. questioned whether the survey had includ-

ed its product.

Alpo provided the record of its survey of veterinarians conducted in 1983, supplemented by laboratory measurements of the protein index, digestibility and caloric density of leading canned and dry puppy foods. To resolve the conflict, the advertiser is initiating copy phrased to clarify that the Alpo survey tested veterinarians' preference for a formula, and not for a brand.

Other challenges that were modified include Lin Toys, Inc., via Geers Gross Advertising, television depiction of two wrestling toys without indicating that each, rather than both, was available at a unit purchase price, subsequently adjusted; and the Bryan Foods Division assertion that its bacon, bologna and hot dogs were "number 1 in the south" when compared to Oscar Mayer brands.

Oscar Mayer provided information that it outsells Bryan in all three product categories throughout the south. Bryan responded with brand share data for three southern distribution areas and agreed to modify its copy to "#1 one from the South," as opposed to "#1 throughout the south."

New Campaigns

As predicted by the ad prognosticators, **Coca Cola**, via **McCann Erickson**, not only has scrapped its *Coke Is It* campaign but is launching a new drive designed to suborn any difference between those who drink *Classic Coke*, and those who drink *New Coke*.

With reports indicating that *Classic* outsells its new upstart by a substantial margin, the new ads show smiling, happy teenagers drinking both brands and having a whale of a time. Theme of the new campaign: "We've got a taste for you."

Though McCann-Erickson is credited with the campaign, **SSC&B** and **Marschalk** were also called in during crisis time, several weeks ago, when the soft drink manufacturer did a flip-flop on its *Coke* formulation.

The new campaign will get the heavy spending blitz television treatment, and includes four spots advertising *Coke*, *Diet Coke*, *Cherry Coke* and the *Classic Brand*, as well as *Sprite*. Aside from McCann, agency for *Diet* and *Cherry Coke* is SSC&B, while Marschalk handles the *Sprite* business.

The hanging fire element of this campaign is how will it fare against the more specifically directed **Pepsi Cola** push.

Doyle Dane Bernbach is kicking off a television push for **Hershey Chocolate Company's Kit Kat Wafer Bar** using two new television spots.

Selling Commercials

Bardahl Oil Additive



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BANDELIER INC., Albuquerque, NM

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I-F STUDIOS, New York

Commercials *continued*

Network television is the medium for the new drive. The executions consist of three vignettes, charting the reaction of people confronted with an unexpected delay before mealtime. Voice over copy suggests: "When you get the urge for a delicious snack have a Kit Kat."

Commercials were directed by **Stu Hagmann**, and shot in and around Los Angeles. DDB creative team includes **John Caggiano** as art director; **Iva Silver** as copywriter. **Lorraine Schaffer** and **Janice Stolar** produced for the agency; and **HISK Productions** is the production house.

Saatchi & Saatchi Compton this month unveils a new fall campaign for British Airways. Theme of the drive is "British Airways, the worlds favorite airline, flying more people to more places than any other airline."

Focal point of the campaign is the number of places served by the carrier—148 cities in 72 countries on six continents. The television side of the campaign consists of three 10-second IDs, one using a spinning globe, the other a dart and a map. Copy thrust is apparent: Wherever the dart lands so does British Airways.

This time television is cast in a supporting role, reinforcing a print campaign that will appear in national business books such as *Forbes*, *Fortune* and *Business Week*.

Creatives producing the campaign for S&S C include **Bob Levenson**, **David Herzbrun** and **Charlie Abrams**. Levenson is chief creative officer; Herzbrun and Abrams, creative directors.

American Savings Bank via **Homer & Durham** has launched a new television campaign on behalf of its banking services. The television campaign was launched on CBS' *Death of a Salesman* with a 30 second spot themed by the line, "At American Savings Bank you'll always get the personal attention you deserve, because to us you're a somebody, not a nobody."

The copy is graphically dramatized by a headless suit that comes strolling through the bank to the disconcerting curiosity of both ASB customers and employees. The head materializes when the customer begins talking to a bank employee.

The introductory line is also a play on the circumstance: "If you're not wealthy, some banks treat you like you're not even there."

The commercial is scheduled for eight week flights on the three network affiliates in the New York City area, WCBS-TV, WNBC-TV, and WABC-TV. The "private banking for everybody" theme is reinforced in the print campaign. American's senior vice president



Filming the "Invisible Man" spot for American Savings Bank, l. to r., Guy Durham, Cheryl Bell and Tom O'Shea. Homer & Durham is the agency. Silverman Productions is the production house.

of marketing **Cheryl Bell** and advertising and promotions manager **Thomas O'Shea** developed the campaign with Homer & Durham. **Deborah Bannister** wrote the copy. **Scott Sorokin** was the art director. Silverman Productions produced the spot. **Rip Charbonnet** was the director.

NCR Corp.'s Personal Computer Division has launched a new television drive starring comedian **Dom DeLuise**, on behalf of its new PC6 computer. **Backer & Spielvogel** continues with its copy ploy that has DeLuise constantly trying to "surprise" his customers, all of whom seem to know about the features of the PC6.

National network television is the vehicle for the campaign which will air on *Monday Night Football*, *College Football*, *NCAA basketball*, *Meet the Press* and *This Week with David Brinkley*.

The ad campaign focuses on the features of the PC6, a high performance, dual speed/hard disk IBM-compatible personal computer designed for business applications. **David Steinberg** directed the three-spot package. **Bob Lenz** was the creative director for the 30 second vignettes. **Tom Nathan** wrote the copy. **Jerry Pfiffner** was the art director and **Lois D'Andrea** the producer. **Ed Keating** is the B&S vice president who heads up the NCR business.

Casio, Inc.'s Electronic Music Instrument Division has launched a major 17-week television advertising campaign destined for MTV, USA Networks and spot television. The drive includes a 30-second spot featuring **Rick Johnson** (portrayed by Benjy King) performing on a Casio MT-100 electronic keyboard.

Nicknamed "The Johnson Five," the TV commercial opens with a rock star giving the illusion that he is playing five different instruments when in fact all the sounds are originating from the

Casio MT-100 keyboard.

The commercial, one of two keyboard spots being produced, will appear on spot TV in New York, Chicago, Miami, Dallas, Houston, Los Angeles and San Francisco. The agency is **Doremus & Co.** in New York. **Juliano Waldman** directed the spot produced by **Errol Linderman** under the banner of his production company, **Linderman Films**.

Ad Makers

Needham Harper Worldwide made three significant appointments in its Chicago office. **Christie McMahon**, a creative director, has been named a vice president of the agency. **Steven Brodwolf** and **Marcee Nelson** have been promoted to associate creative directors.

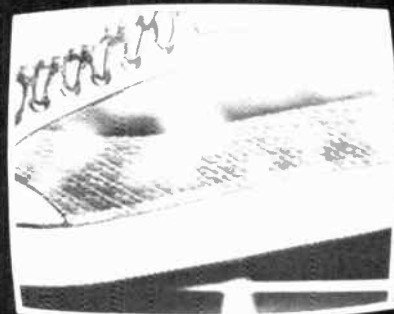
McMahon joined Needham in 1978 as a copywriter. In 1982 she was promoted to executive copy director and last year was named a creative director. Brodwolf joined Needham in December 1983 as a senior art director, following three years as an art director at Foote Cone & Belding.

Nelson came to Needham in June of 1984 as a copywriter. She previously worked in a similar capacity at J. Walter Thompson.

Cunningham & Walsh this week reported two appointments in its New York office. **David Bergstein** has been elected a vice president. He joined the agency in 1976 as an art director and currently works on the **American Home Foods** and **Beecham Products** accounts. Earlier agency affiliations were at William Esty and at Grey Advertising.

John Cardone has joined the agency as a copywriter assigned to **Glenbrook Laboratories** and **Schieffelin & Co.** business. Finally, **Lidia V. Kaminskyj** joins C&W as a talent payment coor-

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Commercials *continued*

dinator in its radio and television department.

Kaminskyj will service a variety of clients including **Procter & Gamble**, **Ricoh** and **Sterling Drug**. Prior to joining Cunningham & Walsh, Kaminskyj held similar positions with BCI, a casting service, and Needham Harper Worldwide.

Venet Advertising, Inc. a New York based shop with a branch office in Union, N.J., reports two appointments to its creative staff. **Robin Pearson** has been named a senior copywriter and will head the agency's New Jersey copy group, coordinating writing assignments in all media.

Prior to joining Venet, Pearson worked as a freelance writer-producer at Ross Roy, Inc. Advertising and at Desmond & Associates, Inc., where she was also a senior writer.

Donald Stagaard has joined Venet in New Jersey as a senior art director and will be responsible for concept/design, illustration and coordination of production for the bulk of the Venet business serviced from that office. Stagaard was previously with the Milo Group and before that with Michael J. Motto Advertising and with Landmark Associates.

Christie Phillips has been promoted to assistant manager of the creative support staff at **William Cook Advertising, Inc.**, a Jacksonville, Fla. based advertising agency. She previously served as creative assistant at the agency for the past year.

Barry G. Olson has joined **MCI Marketing** as a partner. His title at the Canton, Ohio based shop is vice president and creative director. Olson formerly served as creative director for Hitchcock Fleming & Associates in Akron, Ohio.

Young & Rubicam, Inc. has appointed four associate creative directors to senior vice presidential status. They are: **Florence Granello**, **Michael Hampton**, **Charles Jackson** and **Mario Morbelli**. The announcement was made by **John McGarry**, president of Young & Rubicam's New York office.

Granello joined Y&R in January 1975 as a copywriter and two years later became a creative supervisor. She was appointed vice president and associate creative director in January 1980. Prior to joining the agency, Granello was with Doyle Dane Bernbach as a copy supervisor.

Hampton joined Y&R in 1977 as an art director, becoming senior art director the next year. In 1980 he was named creative supervisor and in 1982 was promoted to vice president and associate creative director.

Jackson joined Y&R in Milan in 1983 and moved to the New York office the following year as a creative supervisor, copy. He was named an associate creative director in September 1984, and, three months later, became a vice president of Y&R, U.S.A.

Morbelli joined Y&R, right out of school in 1967 and has been there ever since, interrupted only by a two year tour of duty with the U.S. Army in Vietnam. He returned to Y&R in 1970, was named an art director in 1973, a senior art director in 1977 and a creative supervisor in 1979. He then moved to Y&R Puerto Rico as a creative director, in 1982 returned as an associate creative director of Y&R, New York, and was appointed a vice president the following year.

Commercial Circuit

In what has to be recorded as one of the top commercial coups of the year, **Jordan Kalfus**, president of **Sunlight Films**, has announced that he has signed famous director **Lina Wertmuller** to direct commercials for **Sunlight Films**. Sunlight, the commercials production company that introduced **Tony** and **Ridley Scott** to American commercials production before they went on to subsequent feature film success, is not specific about the first commercial project Wertmuller would undertake.

Wertmuller's body of work as a theatrical film director is already well known: The 40ish director has directed such successes as *Swept Away*, *Love and Anarchy*, *Seven Beauties* and *The Seduction of Mimi*, the latter for which she won the Best Director Award at the Cannes Film Festival.

"I'm intrigued by the 30 and 60 second format," Wertmuller says. "They are so challenging. I enjoyed making commercials for some Italian clients. I like the short term of the assignment and also the compensation."

Wertmuller is currently in Italy on location with a feature film project with the working title of *What Do You Think of This, Nancy Reagan?*

Sunlight Films declined to comment on the day rate being asked for the director, though it would seek to pose no obstacle for American advertisers and agencies anxious to have the benefit of her point of view for a commercial project.

The Charles H. Stern Agency in Los Angeles reports the inking of a number of performers as spokespersons for certain advertisers.

Merlin Olsen has been signed to a two year contract by **FTD** via **D'Arcy MacManus** and **Masius** of Bloomfield Hills, Mich. **Telly Savalas** has been inked to a



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one year pact by the **Ford Dealers of Southern California** via **Dailey & Associates**; **William Daniels** has been renewed as the spokesman for the **Hughes Market of Southern California** via **BBDO/West**; **Dennis Weaver** continues as spokesman for **Great Western Savings and Loan Association** through 1985 via **Dailey & Associates**; **Hoyt Axton** has re-signed as voice-over spokesman for **Busch Beer**.

Jack Youngblood, retired defensive end for the **Los Angeles Rams** of the National Football League, is the new spokesman for **Honda Tools**; and **Herschel Bernardi** is beginning his 25th year as the voice of "Charlie the Tuna" for **Starkist Tuna** through the **Leo Burnett** agency in Chicago.

San Francisco director **Jon Francis** just wrapped a 30 second spot for **Wham-O** of **Waterwiggles**, its latest toy. The 30 second spot was completed in a one day shoot that features children giggling as they run through the water-spraying effect of the toy.

Produced for **Gardner Communications** in San Francisco, the spot used children from the Bay area. **John Else** was director of photography; **Jocelyn Shorten** was production manager and **Sandra Marshall** was executive producer. For the agency, **Bob Gardner** was creative director; **Gretchen Gardner** was writer; **Ken Korematsu** was art director and **Anne Walker** was agency producer.

Stu Hagmann of **HISK Productions** was tapped by **Young & Rubicam, Inc.** in New York to direct a 30 second spot for **Frito-Lay Cheetos** utilizing Marx Brothers look-alikes. The spot is titled *Doctor Doctor* and was inspired by the classic Marx Brothers "doctor" routine from the motion picture, *A Day At The Races*.

Story hook for the spot is that Cheetos is the sure cure for Harpo's dreaded "illness," unhappy-itis. Y&R creative supervisor was **Nina DiSesa**. The Marx Brothers performers were **Ron Jarvis** as Harpo, **Edward Paul Allen** as Groucho and **Peter Newman** as Chico.

The HIS team on the project included cameraman **Ed Martin**, producer **Alan Landau** and executive producer **Dick Kerns**. The Y&R Creatives included associate creative director **Debbie Stern**, senior art director **Frank Costantini** and producer **Jaki Keuch**.

Manny Perez, now working under his own banner, helmed a spot on behalf of the **First Atlanta Bank**, via **Henderson Advertising**. The slice-of-life spot depicts an elderly woman's encounter with a helpful First Atlanta Bank officer as she explains her financial plight.

Josh Carlisle was the group creative director-copywriter for **Henderson**. **Larry Fox** was producer for **Perez &**



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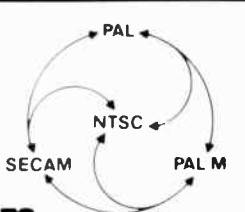
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Talent **Dick Butkus** is flanked by *Campbell-Ewald* producer-copywriter and art director **Frank Brugos, l.**, and director **Sid Myers** during break in shoot for *Chevy S-10 Maxi Trucks*.

Co. Mike Daly was group creative director for Henderson Advertising.

Sid Myers of **Myers Films** has wrapped a 30-second TV spot for **Campbell Ewald** (Detroit) on behalf of **Chevy Trucks**. **Dick Butkus**, the National Football League's Chicago Bears was selected to personify the ruggedness expected of the Chevy trucks.

Executive producer **Richard Fink**, line producer **Bonnie Marvel** and production manager **Alan Sadler** went on location to Mammoth Mountain in California. **Campbell-Ewald** creative team included **Frank Brugos**, as producer and art director, **Tucker Coon** as copywriter and **Sean K. Fitzpatrick** as creative director.

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Stan Dragoti of **EUE/Screen Gems, Ltd.** has just wrapped two 30 second spots for **Georgia-Pacific Company's** *Mr. Big* paper towels and *Coronet Bathroom Tissue*. **Al Molinaro** of TV's *Happy Days* stars in one of the spots, and veteran songstress **Rosemary Clooney** in the other.

Allen Greene was cameraman. **Eli Feldman** was executive producer and **Carol Eilenberg** was line producer. **Altschiller Reitzfeld Solin** was the agency. Its creative team included copywriter **Roz Greene**, art director **Ron Becker** and producer **Jinny Kim**.

Howie Lazarus of **Take Five** did the post production and **Shep Stern** of *Marina Del Ray*, Calif., did the music.

Myers' stablemate, director **Bob Pasqualina** has completed filming a **Wells Rich Green** spot on behalf of **AllergEND**, a new product from Miles Laboratories. Myers creative team included executive producer **Richard Fink**, line producer **Barbara Michaelson** and production manager **Alan Sadler**. *Clown* is the working title of the spot shot on location at Symphony Space in Manhattan. Story line is of a happy clown ready to entertain his audience until gripped by a violent allergy attack. This is quickly relieved by *AllergEND*. Actor **John Flemming** played the clown. The WR&G creatives were producer **Joanne Rodgers**, assistant producer **Guy Quinlan**, art director **Pam Lawrence**, copywriter **Maureen Galton** and creative supervisor **Dennis Barham**.

Victor Haboush of the **Haboush Co.** has helmed a 30 second spot for **NEC Telephones** at **EUE/Screen Gems, Ltd's** New York production center. **Owen Rackleff** plays the proprietor of a spa for pampered pooches called "Dogchester." Purpose of the spot is to illustrate the variety of business applications of the **NEC Electra Phone System**. **Lee Davis** is the executive producer for **EUE/Screen Gems**. **R. J. Casey** was his line counterpart.

Hakuhodo Advertising America Inc., New York branch of the Japanese agency, created the spot. **Walter Tannenbaum** produced for the agency.

Rik Sandoval of **Sandoval Productions** is in the second phase of producing 21 30-second TV commercials promoting **Samuel Goldwyn Co.'s** syndicated television package, *Goldwyn Gold II*. The spots include highlights from such Goldwyn Films as *Things to Come*, *Wuthering Heights*, *The Little Foxes*, and *The Bishop's Wife*.

Rik Sandoval was executive producer on the project and collaborated with **Kim Carpenter**, **Steve Smith**, **Matt Burgess**, **Carolyn Davis** and **Jennifer Tait**. **Dan Gelfand** was creative advertising manager for Goldwyn.

FAST FOODS

Total TV spending rises 19% in first half of '85/79

RETAIL REPORT

Cashing in with station promotions/83

BUYER'S OPINION

Tv webs need more research as sales backup/87

TELEVISION/RADIO AGE

Spot Report

September 30, 1985

TELEVISION SELLS

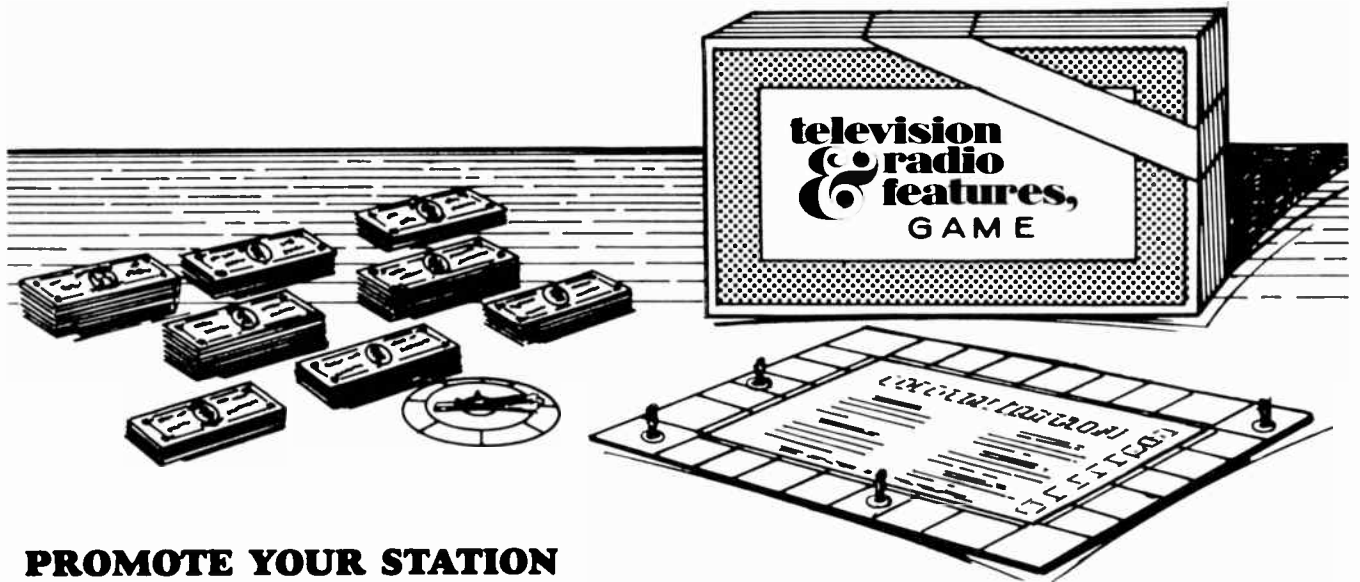
Advertisers who need to reach the upscale audience need television. On an average day, more upper income adults spend more time with television than any other medium. Spot TV further defines this target group...lets advertisers select only those markets which maximize their sales potential. As specialists in Spot Television, Petry knows it's the sure route to the rainbow's end. We prove it every day, for our stations and our advertisers.



PETRY

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Television & Radio Features the only game in town that offers **BRAND NAME PRIZES!!**



PROMOTE YOUR STATION

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

RUN YOUR OWN PROMOTION

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

CLIENT TIE-IN

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

SPECIAL PROMOTIONS:

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

SAMPLE CLIENT ROSTER

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

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Title _____ Station _____

Address _____

City, State, Zip _____

Spot Report

September 30, 1985

Fast food TV expenditures rise by 19% in 1st half

Led by fast food purveyors such as McDonald's, Burger King and Wendy's, restaurants and fast food chains increased total television advertising by 19 per cent in the first half, compared with the equivalent period of 1984. Total expenditures for the category, according to the Television Bureau of Advertising, based on Broadcast Advertisers Reports. Of this total, 80 per cent, or \$398,627,800, came from the top 15 fast food restaurants.

These fast food operations spent nearly 63 per cent of their advertising money in spot—\$312,306,700 versus \$185,182,900 on network. The spot spending represented a 15 per cent increase over the like period of 1984, while the network total was a 25 per cent rise. In the January–June period of 1984, spot expenditures were \$270,949,200, while network was \$147,638,500.

Big gainers. Three rapidly expanding fast food operations showed dramatic gains in TV expenditures during the period. Dominos Pizza was up 313 per cent, having spent \$4,296,000 in network and \$3,248,600 in spot during the recent period. In the first six months of 1984, it did not buy network time and spent \$1,826,400 on spot.

Church's Fried Chicken, strictly a spot buyer, was up 62 per cent to \$6,056,600 from \$3,735,100. Also confining its expenditures to spot TV, Taco Bell spent 61 per cent more—\$19,475,000 vs. \$12,133,600.

Burgers bigger. The big money, though, is still in hamburgers. The leading spender remains McDonald's, which added 19 per cent to its expenditures in this year's first half for a total of \$143,269,900 vs. \$102,409,300. Its network spending was up to \$88,386,700 from \$59,949,700, and its spot tab was \$54,883,200 against \$42,459,600.

Burger King, though spending considerably less, was a much bigger gainer percentage wise—up 40 per cent in total TV to \$64,075,200 as compared with \$61,216,000. In network it spent \$26,947,800, compared with \$25,660,200. Spot was up to \$37,127,400, compared with \$35,555,800.

Wendy's ranked third in expenditures, up 5 per cent in total to \$37,657,500 from \$33,771,200.

More rep changes

Latest station switches in the never ending game of musical reps are four joining and two leaving MMT Sales. Those exiting are CBS affiliates KHOU-TV Houston and KXTV(TV) Sacramento-Stockton, who return to Harrington, Righter & Parsons after a brief absence.

Those moving to MMT, all from Seltel and all Taft or soon-to-be Taft properties, are Houston independent KTXH(TV); independent KTXA(TV) Dallas-Fort Worth; and two ABC affiliates: WKRC-TV Cincinnati and WTVN-TV Columbus, Ohio.

Reports persisted that Avery-Knodel, which was founded 40 years ago, was shutting its doors. While Leon West, vice president, finance, acknowledges the company will soon have no more stations to represent (see *Spot Report*, September 16 for destinations of former A-K outlets), he insists, "We're not closed as a corporation."

Shifts at DFS/NY

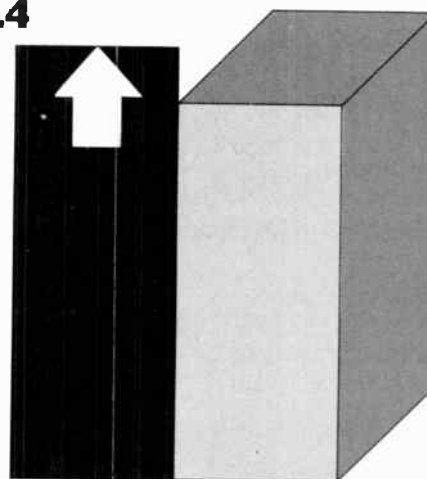
Gary M. Susnjara has been elected chairman of Dancer Fitzgerald Sample/New York. He is succeeded as president of DFS/New York by Joseph P. Mack, who steps up from executive vice president, director of account management at DFS/New York. Susnjara will continue to oversee the agency's creative, research and media departments, and will "assume primary responsibility of the profitability of DFS/NY," the agency's largest office.

At the same time, Peter F. McSpadden, president and chief operating officer of DFS Holdings, relinquishes the title of chairman of DFS/NY.

August

National spot business

+13.4

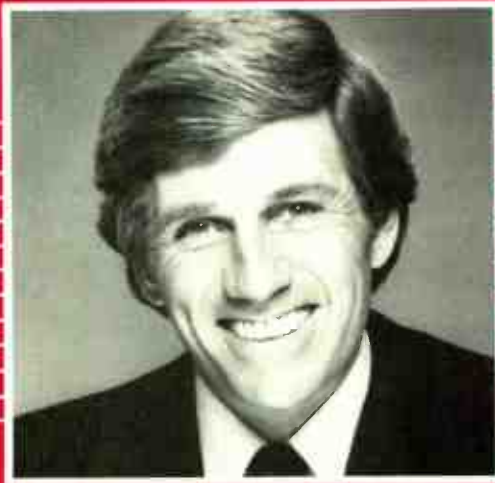


1984: \$329.4

1985: \$373.5

Complete TV Business Barometer details p. 24

Good Show!



"One thousand shows. Seven thousand segments. Five million viewers daily. Those numbers will only increase. 'Hour Magazine' is a show that has made America a better place in which to live. And when some snob wants to put TV down as a medium, tell them to spend an hour with 'Hour.' It'll change their tune."

— Alan L. Gansberg
The Hollywood Reporter
Salute to Hour Magazine

**HOUR
MAGAZINE**

Host Gary Collins

New Excitement From
GROUP W PRODUCTIONS

WESTINGHOUSE BROADCASTING AND CABLE, INC.

Spot Report

Campaigns

Aaron Sells, TV

Paces East Advertising/Atlanta
HOME ENTERTAINMENT ELECTRONICS and FURNITURE will be seen for 13 weeks during fourth quarter in a long and widespread list of television markets. Buyers arranged for fringe, daytime and weekend spot to reach young adults 18 to 34.

American Egg Board, TV

Campbell-Mithun/Chicago
EGGS are being pitched for four to 13 weeks that started in mid-September in a coast-to-coast selection of major television markets. Negotiators placed primetime, fringe and sports avails to attract all adults.

Beatrice Foods, Co., TV

Leo Burnett Co./Chicago
TROPICANA FRUIT JUICES are scheduled for 13 weeks of spot appearances that started in early October in a long lineup of eastern, southeastern and midwestern television markets. Media lined up a full range of dayparts to appeal to adults 18 and up.

Adolph Coors Co, TV

Foote, Cone & Belding/Chicago
BEER is being advertised for 12 to 13 weeks that started in mid- or late September in a long and widespread lineup of television markets. Buyers worked with primetime, sports and fringe inventory to reach men of legal drinking age and up.

Hardees, RADIO

Hutcheson & Anderson Advertising/Atlanta
FAST FOOD RESTAURANTS are set for 13 weeks of fourth quarter advertising scheduled for numerous southeastern radio markets. Target demographics include adults 18 and up.

G. Heileman Brewing Co., TV

Robert L. Cohn/Northfield, Ill.
VARIOUS BEER LABELS are sharing 10 to 11 weeks of spot exposure that started in early September in a great many southeastern television markets. Negotiators placed primetime, news and fringe avails to reach men of legal drinking age and up.

Purex Industries, Inc., RADIO

The LaMarca Group/New York
ELLIO'S FROZEN PIZZA will be using four weeks of radio advertising sched-

uled to start in early October in a good many northeastern markets. Buyers are using drivetime and weekend inventory to reach adults 18 and up.

Quaker Oats Co., TV, RADIO

Adcom/Chicago; Backer & Spielvogel/New York; Berry-Brown Advertising/Dallas

WHIPPS & DIPPS, CORNMEAL and OTHER FOOD PRODUCTS are scheduled for 12 to 14 weeks of fourth quarter television exposure, with cornmeal set for four weeks of radio advertising during October. Target audience is women and for television the dayparts used include fringe, primetime and daytime.

Radio Shack, RADIO

Central Advertising Agency/Fort Worth

COMPUTERS are being recommended for eight weeks that started in early September in a long and coast-to-coast lineup of radio markets. Buying team arranged for schedules to reach men 25-plus.

Republic Airlines, RADIO

Dancer Fitzgerald Sample/New York

FLYING is being advertised for 10 weeks that started in mid-September in a long lineup of midwestern and southwestern radio markets. Media plan is to reach businessmen.

Star-Kist Foods, Inc., TV

Leo Burnett Co./Chicago

NINE LIVES and OTHER FOOD PRODUCTS are sharing 13 weeks of fourth quarter spot appearances in a long and coast-to-coast list of television markets. Media worked with the full range of dayparts to appeal to women 25 and up.

New from Certi-Fresh

Los Angeles is the initial test market for Certi-Fresh Foods' new frozen fish nuggets. The first 10 weeks of the \$650,000 campaign, placed by Admarketing, Inc., Los Angeles, kicked off in early September and plans call for roll-out into more markets later. Daytime, news, fringe and weekend spot is being used to reach adults.

Certi-Fresh vice president, general manager Bob Robertson says the product is designed as a "high quality, low calorie product easy to prepare, and is targeted for the convenience market. It's the first of a number of new products we plan to introduce in coming months." Theme of the fish nuggets campaign is: "The choice of those who know their seafood best."



Premieres September 1986

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FASTER PACE THAN
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in association with
TRIBUNE ENTERTAINMENT
Company

Advertising Sales: (212) 557-7800
(312) 222-4412

Spot Report

Appointments

Agencies

Jeff Karas has been promoted to manager of broadcast media at Advertising to Women, Inc., New York. He moves up from broadcast supervisor and reports to media director **Joyce Ellenson Cooper**.

Autumn Stamey has been promoted to media director of Basso & Associates, Inc., Newport Beach, Calif. She steps up from senior buyer/planner.

Tom Grant, associate director of marketing at W.B. Doner & Co., has been elected a vice president of the agency. Grant joined Doner last year from a brand management post with Dow Chemical's Texize division.

Carol Rosenstein is now with Gilbert, Whitney & Johns, Whippany, N.J., as a senior planner/buyer. She moves in

from Avrett, Free & Ginsberg, where she had been an assistant account executive.

Lauren E. Stevenson has stepped up to planner/buyer at McAdams & Ong, Inc., Philadelphia. She is promoted from a post as assistant buyer.

Marie Osborn has been named a media planner/buyer for Cranford Johnson Robinson Associates, Little Rock. She came to the agency in 1983 as a secretary and now advances from assistant media buyer.

Arlene Hebert and **Jennifer Parks**, media planners at McCann-Erickson/Detroit, have been assigned to the newly formed Regional Marketing Organization set up to work with McCann-Erickson Local Broadcast for the agency's Buick Motor Division account.

Tracia von Dameck has been promoted to buyer at Herbert S. Benjamin Associates in Baton Rouge. She joined the agency last year and now steps up from manager of broadcast production traffic.

Catherine Hanson has joined N W Ayer/Los Angeles as a media planner. She was formerly a planner with the Los Angeles office of William Esty Co.

Jody S. Berg has been named a media planner for Richardson, Myers & Donofrio, Baltimore. She came to the agency in 1983 as a buyer from Van-Sant Dugdale.

Cathy Janic and **Doug Stokes** have joined Tatham-Laird & Kudner as media planners. Stokes had been a planner at Campbell-Mithun in Minneapolis and Janic moves in from a planner's post at D'Arcy MacManus Masius.

Media Services



Matthew Anderson has been named New York manager of MG Media. He moves in from Intermarco Advertising, N.Y., where he had been vice president and media director.

William J. Beihl has joined Media General Broadcast Services in New York as vice president and chief financial officer. He was formerly senior vice president and controller at Young & Rubicam.

JWT direct net

The J. Walter Thompson Direct Network has been formed by linking five outside firms with the agency's existing direct marketing division, Soskin/Thompson Associates. Latter has been renamed J. Walter Thompson Direct, and president David Soskin becomes president of the new network.

The five incorporated firms are Jo-Von Tucker and Associates, a specialist in catalog marketing; National Telemarketing, Inc., headed by Eugene Kordahl; Resultant Marketing, Inc., a specialist in direct marketing sweepstakes; Taurus Marketing, Inc., which concentrates on business-to-business high-tech direct marketing; and Data-man Information Services, Atlanta, equipped to handle computerized databases linked to life cycles and lifestyles.



"If our clients could see this they'd drop all that 'big spender' stuff."

Representatives



Sharon Weinzveg has been promoted to Los Angeles sales manager for Hillier, Newmark, Wechsler & Howard. She joined the company at its inception in 1981 and now steps up from account executive.

Gene Bryan has been promoted to sales manager at Caballero Spanish Media in New York. He first joined Caballero in 1983 and returned recently following a year with Spanish-language KXYZ Houston as local sales manager.

Laura Nilon has been named to the new post of manager of television administration of the Katz Television Group. She came to Katz last year as

K

Dallas

Ft. worth

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Indie
in
Dallas!

K D F I - T V

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Retail Report

Cashing in on promotions

More and more frequently, radio station promotions are being used to attract new advertising business in addition to attracting new listeners.

One example of this is the schedule of remote broadcasts mounted annually by WOR, the RKO news-talk station in New York. The remotes range from "Home Month" in April, and "Health and Fitness Month" in May to "Celebrating Brooklyn" month in June or "A Celebration of The Garden State (New Jersey)" in August.

During the New Jersey month, a special day, in Flemington, N.J., according to Peter Smyth, general sales manager, generated "over \$100,000 of new business." For "Food Month" in October, the station broadcast live from the New York State Food Merchants Association convention.

The advertising flowing from these promotions, Smyth points out, is not a one-time phenomenon. About 40 retailers participated in the New Jersey Day festivities, and many of them are local units of large chains. If they find that radio works, he says, the longterm results can be significant. At the food convention, the possibilities are even greater. Virtually every major food manufacturer is present, and this opens up all kinds of vendor support and/or co-op opportunities.

The main benefit of this type of activity, Smyth says, is that, "We're selling more than a gross rating point; we're selling the community involvement of the station."

As mentioned in the two most recent *Retail Report* columns (September 2 and August 5), specific promotions tied to vendor support are proving to be an extremely successful way for both radio and television stations to generate new revenue. Another recent example comes from KNUS/KPBI(FM) the Sandusky Newspaper radio stations in Denver.

The stations, using the fact that May is "National Barbeque Month" created a promotion with a large independent grocery chain. Says Julie Bakehouse, co-op director for the stations: "We merchandised it throughout the stores with a barbeque headquarters display at the entrance; and we also gave away a picnic basket each week on radio."

The stations, after getting cooperation from the retailer on the idea, were able to elicit support from 25 to 30 different companies—makers of potato chips, charcoal briquets, hot dogs, buns, bug spray, etc. "One of the selling points," says Bakehouse, was that "it was a total package—not just radio spots but also newspaper that the retailer paid for."

KNUS/KPBI receives guidance in these types of promotions from Howe Strauss & Associates, an Arizona-based consultant specializing in vendor support, co-op and overall retail sales development. In fact, Steve Strauss, president of the firm, will be conducting four clinics this month and next for the Radio Advertising Bureau. Entitled, "Vendor Money: Big New Bucks for Radio," they will be held in Washington, D.C., Chicago, Dallas and San Francisco.

Among topics to be covered, Strauss says, will be: How vendor support differs from co-op; how to identify prospects; what the basic (product) categories are; and what types of retailers offer the best potential.

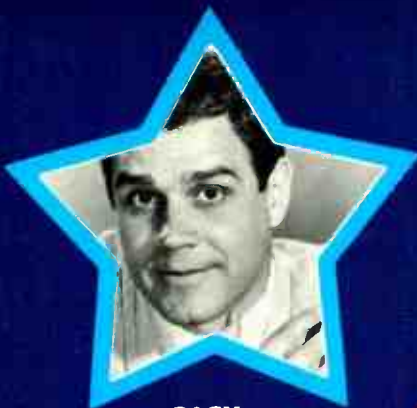
A big stumbling block, he says, is "getting the work done" once the initial concept is accepted. Strauss says he will take stations through the process, step-by-step. "Ten to 15 manufacturers may have to be contacted. It's important to set out an agenda," he explains.

One station, Strauss says, should be able to come up with about 12 vendor support projects in a year. Retailers like these vehicles, he says, because they feel that with co-op "too much rests with the manufacturer; the nice thing about vendor support is that the retailer defines the promotion and how the manufacturer performs, instead of the manufacturer calling the shots."—**Sanford Josephson**

**SALLY
FIELD**



**RICH
LITTLE**



**LYNN
REDGRAVE**



**ANN
JILLIAN**



**MICKEY
ROONEY**



**PAUL
LYNDE**



**RICHARD
MULLIGAN**



**JOHN
DAVIDSON**



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Now you can have a special collection of Limited Engagements... 17 outstanding situation comedies... 260 hilarious half-hours...

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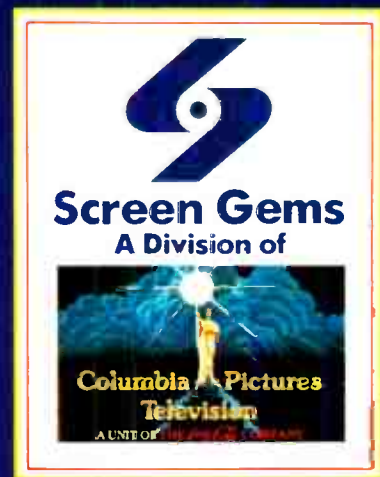
Also Starring:

Judy Carne	Ron Silver
Slim Pickens	Peter Kostner
Cleavon Little	Joan Van Ark
Monte Markham	Barnard Hughes
Scarman Crothers	Arthur O'Connell
Shirley Hemphill	Barbara Barrie
James Whitmore	Georgia Engel
Charles Frank	Michael Callan
Norman Fell	Delta Burke
	Lila Kaye

The Collection:

Mr. Merlin	Reggie
Filthy Rich	Jennifer Slept Here
Mama Malone	Temperatures Rising
The Girl With	The New
Something Extra	Temperatures Rising
Love on a Rooftop	The Paul Lynde Show
The Ugliest Girl in Town	The Second Hundred Years
Occasional Wife	One of the Boys
One in a Million	Bakers Dozen
	Teachers Only

AGEMENT



business manager for Katz Sports, and will now be responsible for coordinating budgets, monitoring expenses, and anticipating current and projected financial requirements.

Robert P. Bellin has been appointed an account executive for Blair/RAR in New York. He moves in from Weiss & Powell where he had been New York sales manager.

Barbara J. Mihalich is now an account executive with CBS Radio Spot Sales in New York. She moves in from the national sales manager's desk at WBLS(FM) New York, and before that she had been network manager for Major Market Radio Sales.

Sally Weston and **Jeffrey Cohen** are now account executives at Seltel, Inc., New York, selling for the Affiliate White Team. Cohen had been an account executive with Petry Television and Weston had been with the sales staff of Avery-Knodel.

William A. McGuire and **John Rossi** have joined the sales staff of Katz

American Television. Rossi transfers from Katz Sports to sell for the Stars Team in New York, and McGuire moves in from NBC Spot Sales to join the Eagles Team in Chicago.

Claudia Peters has been promoted to the sales staff of Eastman Radio, Chicago. She joined the company four years ago from Grey-North Advertising, and now steps up from sales assistant.

Cathleen Pratt and **Lynn Zacherl** have been appointed account executives at Selcom Radio. A former sales staffer for KRBE AM-FM Houston, Zacherl was most recently media director for Media Communications there, and now she'll be with Selcom's Chicago sales office. Pratt had been manager at ABC's Direction Radio Network.

David Palmer is now an account executive assigned to the Gold Team at Harrington, Righter & Parsons in Chicago. He moves up from sales trainee, and before joining HRP he had been with the media departments of Foote, Cone & Belding and at Wells Rich Greene.

Cheryle Hangartner has returned to Eastman Radio, this time as an account executive with the Los Angeles sales office. She originally joined Eastman in 1981 in San Francisco, and has most recently been general sales manager for KKUS in San Luis Obispo.

Michael J. Young has been named an account executive at CBS Radio National Sales, New York. He moves in from the sales staff of WKBW Buffalo.

Stations



Michael J. Conly, vice president, general manager of WFMY-TV Greensboro-Winston-Salem-High Point, has been elected president of the Harte-Hanks station and also assumes day-to-day responsibility as vice president, general manager of WTLV-TV Jacksonville, Fla. At WTLV-TV Conly replaces **Howard W. Kelley** who becomes director of strategic planning for the Harte-Hanks Television Group.

James Worthington has been appointed vice president and general manager of Price Communications' WNIC AM-FM Detroit. He is replaced as general manager of Price's WIBA AM-FM Madison, Wis. by **Deane Osborne**, who steps up from general sales manager of the Madison stations.

Hispanic agency opens

Former Bozell & Jacobs account supervisor, Luis Martinez, has formed Martinez & Associates, which he describes as "the first agency in Dallas to specialize in advertising to Hispanics throughout the U.S." Part of his operating philosophy will be "to involve clients with the Hispanic community at the grass roots level to build strong consumer loyalty."

He also thinks it's a mistake to try to treat every Hispanic market in the same way. A client's plan, he says, may have to be customized with each market within the U.S., "because the heritage, culture, vernacular and lifestyle can vary, depending on the specific country of origin of the local Hispanic consumers."

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ONE YEAR—\$ 50.00 TWO YEARS—\$ 75.00

THREE YEARS—\$100.00

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- 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 Hdqrts/Operation
- 12 Independent CATV Operation
- 13 Financial Institution/Investor/Consultant
- 09 Other (please specify) _____

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

Subscriptions begin upon receipt of payment.

Mike Horn has joined Guy Gannett Broadcasting Services as vice president-radio, headquartered in Portland, Me. He is a former regional sales manager for Blair Radio.

Bill Hopkinson has been promoted to general manager of WGRN(FM) Baltimore. He has been general sales manager for the station since 1983.



William Wayland is now general sales manager at WROR(FM) Boston. He was previously general sales manager for WVJV-TV Boston.



Judy Glovsky has moved up to general manager of WGIR AM-FM Manchester, N.H. She had been general sales manager of the Knight Quality Station.

Jeffrey A. Storey has been promoted to general manager of KRKG Lorain, Ohio. He had been sales manager of the Veard Broadcasting property.

Umbrella company

Olympic Broadcasting Corp. has been formed as the umbrella management and holding company of City Broadcasting, Highsmith Broadcasting and Pinnacle Communications. Formation is subject to FCC, shareholder and board of directors' approvals. The new group will operate KRCY(FM) San Francisco, KRPM(FM) Tacoma-Seattle, KMZQ(FM) Las Vegas and KZZU AM-FM Spokane, and seeks additional acquisitions, says Ivan E. Braiker, president of Olympic. James D. Ireland III is chairman, Tim Roberts is vice president, marketing, and Christopher Black is vice president, controller of Olympic. City, Highsmith and Pinnacle will remain intact as Olympic subsidiaries.

One Buyer's Opinion



Tv networks should give us research-backed reasons to buy

Nass

From virtually the earliest days of television, network, primetime programming practically sold itself as an advertising medium, because of its efficiency, big reach and sight, sound and motion advantage over its major competitors. So, for many years it was essentially a foregone conclusion that primetime would be part of any major marketer's media schedule.

However, in the early 1980s we began to see primetime network audience levels begin to erode, losing viewers primarily to independent stations and to the basic and pay cable networks. But even as audience levels eroded, the networks continued to increase primetime costs at basically the same rate from one year to the next. Today, with the cost of a 30-second commercial approaching \$100,000, advertisers have to strongly question the value of this department.

The networks are going to have to demonstrate in clear, concise and believable terms why advertisers should continue to pay the price they are asking for primetime exposure. The networks must begin educating their people to think as both marketers *and* salespeople. They must market both their medium and their particular properties if they are to continue to attract advertisers in the future.

One does not have to look too far back to recall the cases of such magazines as *Life*, *Look* and the *Saturday Evening Post*, which for years were riding the coattails of success, during which they never really learned how to market their advertising property. Like today's networks, they had been practically automatic buys for most major advertisers.

Then one day—seemingly before they realized what was happening to them—these magazines went the way of the dinosaurs. Those magazines that survived, and came back healthier than ever, were those that learned how to market their medium and their property.

Radio learned the same lesson the hard way, with many at one point predicting its total replacement by television. Today we have dozens of specialized formats for limited segments of listeners, and the four wired radio networks have grown to over a dozen satellite-connected networks.

Both magazines and radio found their revitalization in specialization, as has cable. I believe the networks' justification as an advertising medium lies in research. In our hearts, we believe that primetime does have merit for many, many brands, but the networks are going to have to convince us with comprehensive research. Today, when buyers and planners ask the networks for solid reasons why clients should pay more for less, their response usually comes back in the form of such generalities as: "Television is like a salesman that comes into your customers' living rooms."

Such statements aren't convincing enough. I'm not suggesting that the television networks are going out of business in the next couple of years, but I do think it's essential that they learn the marketing lessons their competitors already have. Whether the networks join together to sell and market primetime, or work independently, they need to map out some long-range plans for themselves, while time is still working for them, instead of against them.—**Howard Nass**, senior vice president, media, *Cunningham & Walsh*

Media Professionals

Dont' misinterpret cable's gains



Charles Abrams

*Vice president,
Director of media
Dawson, Johns & Black
Chicago*

Charles Abrams, who heads media at Dawson, Johns & Black, notes that while cable television is approaching the 50 per cent penetration level, "this does not mean that 50 per cent of the viewers who watch television are watching cable programs."

To put cable's penetration increases "into perspective for advertisers," says Abrams, "we should point out that most cable subscribers are watching over-the-air television programs that happen to be carried to their sets via cable. Most of what they see originated either from a network affiliate or from an over-

the-air independent television station."

On top of that, he adds, most of those remaining cable subscribers who are watching programs available only on cable "are watching pay cable movies that carry no advertising. Keeping all of the above in mind means that for the advertiser with mass market distribution, outside of perhaps the top-10 over-the-air syndicated television programs with full, or close-to-full, nationwide distribution, the networks, for all their audience share dips in this or that daypart, still remain the only way to buy nationwide consumer impact on television."

In Abrams' opinion, it "also means that although cable audiences may be generally more upscale than the non-subscribing, over-the-air-only audience, there is still little reason for national advertisers to make special efforts to reach cable viewers with special cable-only programming for products enjoying mass distribution."

Abrams says brands with nationwide distribution still need nationwide television exposure and that "Cable and all but a handful of syndicated properties deliver only a small proportion of the nationwide coverage required." This he adds, "can be seen even in the rating information provided by the cable networks themselves."

Similarly, continues Abrams, "The actual number of all these cable subscribers who watch cable-only programming with commercials is a very small proportion compared to the number watching over-the-air programs coming in via cable.

NUMBER 51 JOINS THE ANTONELLI TV NETWORK.

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They hired a person trained by the Antonelli Media Training Center.



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TRAINING CENTER**

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Darrel Huskey has stepped up to sales manager of WGLD, the Mann Media station in Greensboro, N.C. Huskey came to WGLD as an account executive this July.

Cynthia Weiner-Shepard has been named general manager for WNYR and WEZO(FM) Rochester, N.Y. She was promoted from station manager/national sales manager of the Grace Broadcasting station.

Thomas Reeve has been named eastern sales manager for the CBS Radio Networks. He transfers from Chicago where he had been midwest sales manager for the networks.

Howard M. Schwartz has been appointed station manager of WZKS(FM)

Murfreesboro-Nashville. He moves up from sales manager of the station, acquired by TransColumbia Communications in August.

Glenn Schiller has been appointed general sales manager of WKXX(FM) Jerseyville-St. Louis. He was formerly with the sales staff of KRBE Houston and has held sales management posts with Katz Broadcasting.

Gary Blum has been named general sales manager of WPIN(FM) New York. He moves in from WNEW New York where he was also general sales manager.

Darlene Michael has returned to KLUV(FM) Dallas-Fort Worth as general sales manager. She had been the station's regional sales manager before going to work for KIKK(FM) Houston.

Robert Furlong has been promoted to general sales manager for WCIX-TV Miami. He steps up from national sales manager to replace **Charles Wing**, now vice president, general manager of WTVN-TV Columbus, Ohio, also a Taft station.



BLAIR RADIO/BLAIR RAR

FROM THE DESK OF:
JIM HILLIARD

1985 STRATEGIC PLANNER

MARCH

- ✓ RECRUIT CHARLIE COLOMBO FOR BLAIR RADIO. BARBARA CROOKS FOR BLAIR RADIO REPRESENTATION DIVISION.
- ✓ EXPAND RAR'S NY SALES. ADD: STEVE APPEL, CARYN JACOBY.
- ✓ BRING TOM TURNER BACK.

MAY

- ✓ SCOTT LAZARE, VP/GM, BLAIR RADIO, NY
- ✓ KAREN WALD, WEST COAST DIV. VENDOR SALES MGR.
- ✓ FRANK KELLY STARTS SPORTS & SPEC. SLS.
- ✓ RADIO TO SIGN WABY/WWOM, ALBANY.
- ✓ TO BLAIR RADIO, NY: AE'S ROSEMARY ZIMMERMAN & ELISE RANDALL

JULY

- ✓ GREG D'ALBA, NY SALES, BLAIR RADIO.
- ✓ ORDER NATIONWIDE ARBITRON.
- ✓ BRN IMPLEMENTS DIRECT MAIL NEW BUSINESS PRESENTATIONS PROGRAM.
- ✓ REINSTATE QUARTERLY REPORTS
- ✓ ROB KNIGHT, AE, SAN FRANCISCO.

APRIL

- ✓ BLAIR RADIO TO SIGN: WOHO, WWWM, TOLEDO/WGNT, WAMX, HUNTINGTON, W. VA. / KROQ-FM, LOS ANGELES.
- ✓ BOB LION, GM, BRN
- ✓ MARISA KESHIN, AE, NY NETWORK SALES.
- ✓ SUE HAGY, HOUSTON MGR.

JUNE

- ✓ ANNOUNCE BRN & CBS UNWIRED NETWORK DEAL.
- ✓ RAR ADDS KQKT (FM) SEATTLE.
- ✓ GROUP W SIGNS FOR VENDOR SALES PROGRAM.
- ✓ IMPLEMENT MARKETRON SYSTEM.

AUGUST

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- ✓ RAR TO SIGN ^{KKCY, SAN FRANCISCO.} WBMW, WASHINGTON.
- ✓ SEE CHET TART RE: OCT. FM MUSIC IDEA EXCHANGE, SAN ANTONIO.
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New Stations

On the Air

WFTX-TV Cape Coral, Fla.; Channel 36; ADI Fort Meyers-Naples; Licensee, Broadcast Media Services, Inc., 621 Pine Island Road S.W., Cape Coral, Fla., 33904. Telephone (813) 772-3616. Ian N. (Sandy) Wheeler, managing general partner; Ed Dyer, general manager; Patrick McNamara, national sales manager. Represented by Independent Television Sales. Air date, September 23.

Publisher's Statement

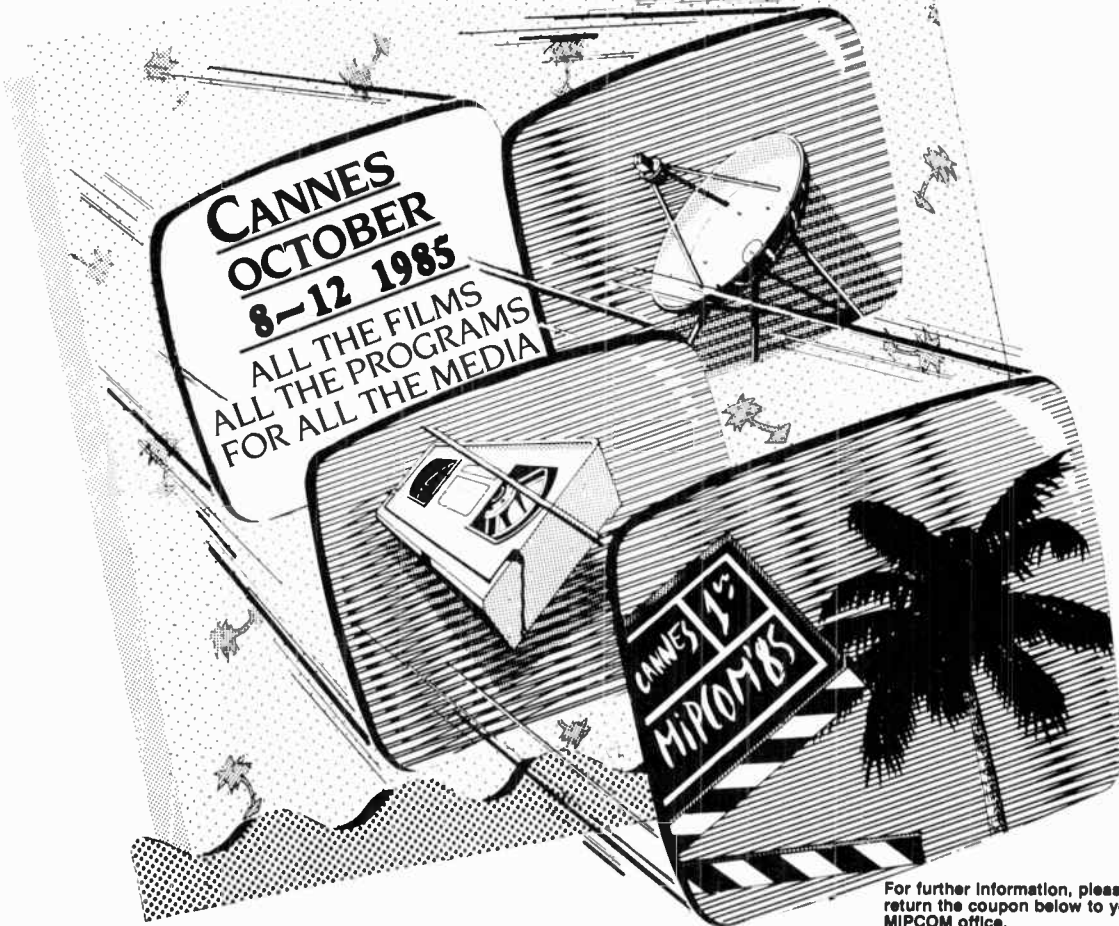
STATEMENT OF OWNERSHIP MANAGEMENT AND CIRCULATION (Required by 39 U.S.C. 3685).

- 1A. Title of publication: Television/Radio Age.
- 1B. Publication No. 53716000.
- 2. Date of filing: 9-13-85.
- 3. Frequency of issue: Bi-weekly.
- 3A. No. of issues published annually: 26.
- 3B. Annual subscription price: \$50.
- 4. Location of known office of publication: 1270 Avenue of the Americas, Suite 502, New York, New York 10020.
- 5. Location of the Headquarters of General Business Offices of the Publishers: (Not printers), 1270 Avenue of the Americas, Suite 502, New York, New York 10020.
- 6. Names and addresses of publisher, editor and managing editor. Publisher: Sol J. Paul, 1270 Avenue of the Americas, Suite 502, New York, NY 10020. Editor: Alfred J. Jaffe, 1270 Avenue of the Americas, New York, NY 10020. Managing Editor: Sanford Josephson, 1270 Avenue of the Americas, New York, NY 10020.
- 7. Owner: Television Editorial Corporation, 1270 Avenue of the Americas, Suite 502, New York, NY 10020. Stockholders: Sol J. Paul, 278 Mountain Avenue, Princeton, NJ 08540. Joseph D. Isaacson, 34 West 33rd Street, New York, NY 10001. Louis M. Jacobs, 703 Main St., Buffalo, NY 14202.
- 8. Known Bondholders, Mortgagees and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages or other securities: None.
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10. Extent and Nature of Circulation	Average No. Copies each issue during preceding 12 months	Actual No. Copies of single issue published nearest to filing date 9-2-85
A. Total No. Copies (Net Press Run)	21,193	22,300
B. Paid and/or Requested Circulation		
1. Sales through dealers and carriers, street vendors and counter sales	457	464
2. Mail Subscription (Paid and/or requested)	19,433	19,708
C. Total Paid and/or Requested Circulation (Sum of 10B1 and 10B2)	19,890	20,172
D. Free Distribution by mail, carrier or other means, samples, complimentary and other free copies	735	1,645
E. Total Distribution (Sum of C and D)	20,625	21,817
F. Copies Not Distributed		
1. Office use, left over, unaccounted, spoiled after printing	556	469
2. Return from News Agents	12	14
G. Total (Sum of E, F1 and 2 - should equal net press run shown in A)	21,193	22,300

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Executive Vice President & Corporate Secretary

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Buyer's Checklist

New Representatives

Adam Young, Inc. has been appointed to sell nationally for WFCT-TV Fayetteville, N.C., KAIL-TV Fresno, Calif., and for KTVP-TV Fayetteville, Ark. KTVP-TV is an ABC affiliate and WFCT-TV and KAIL-TV are independent stations.

Independent Television Sales has been

appointed national sales representative for WFTX-TV, the new independent serving the Ft. Myers-Naples market in southwest Florida.

Katz Radio is now representing KVOR and KSPZ(FM) Colorado Springs. KSPZ programs an adult contemporary sound and KVOR is a news-talk station.

Kettell-Carter has been named New England sales representative for WBET and WCAV(FM) Brockton, Mass.

WCAV airs country music and WBET offers an adult contemporary format.

Masla Radio has been appointed national sales representative for WZMM(FM) Wheeling, W. Va. and for WIIS(FM) Key West, Fla. WIIS airs contemporary hits, and WZMM offers "megahits."

Petry National Television is the new national sales representative for WDIO-TV Duluth, Minn. The station is an ABC affiliate.

Seltel has been named to sell nationally for KDLH-TV Duluth, Minn. The Benedek Broadcasting property is a CBS affiliate.

Weiss & Powell has assumed national sales representation of WPNT(FM) Pittsburgh, WLOU Louisville and WBNR Poughkeepsie, N.Y. WBNR programs a contemporary MOR format, and WPNT offers an adult contemporary sound. WLOU features a new urban format.

New Formats

Wwki Kokomo, Ind. and WYGC (FM) Gainesville, Fla. now carry TM Communications' TM country format.

Transactions

Price Communications Corp. has agreed to acquire WLAC AM-FM Nashville from **Sudbrink Broadcasting Corp.** for approximately \$19 million. Transaction is subject to FCC approval.

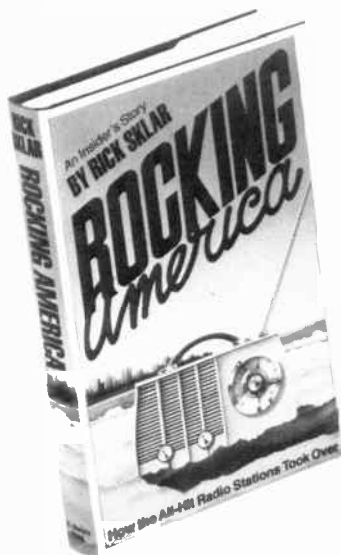
Beasley-Reed Broadcasting of Miami has purchased WCJX(FM) Miami from **Wodlinger Broadcasting** of Miami for \$10.6 million, subject to FCC approval. Broker in the transaction is The Mahlman Co.

SunGroup, Inc. of Nashville has agreed to acquire three Texas radio stations from **J.D. Osburn** and **Keneth R. Reynolds** for \$8,250,000. The stations are KEAN AM-FM Abilene and KYKX(FM) in Longview. Transaction is subject to FCC approval.

Tichenor Media System, Inc. has acquired WIND Chicago from **Group W** for \$6,855,000, subject to FCC approval. Tichenor owns Spanish-language radio stations in five Texas markets.

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



\$13.95 hardcover, 220 pages, 16 pages of black and white photographs



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CableAge

Ted Turner to conquer Europe?

The man who made CNN a household word in the States now has his eye on the continent—and beyond.

C6

FNN programmer aims to profit

Mark Estren holds down production costs, gets advertiser sponsorship for editorial projects.

C14

If it's live, bite your nails

Executives at MTV and The Nashville Network get some white knuckles when performers depart from the script.

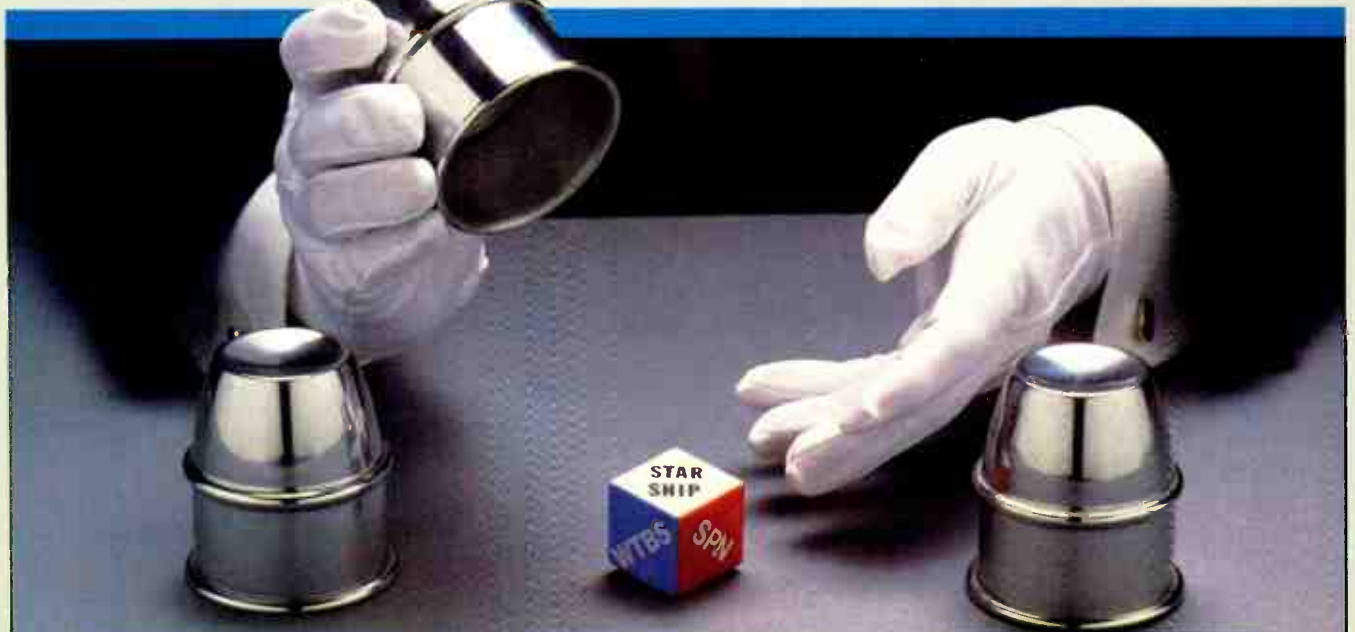
C3

Austrian declares allegiance

In the face of charges that Showtime TMC is “dragging” on scrambling, its top man confirms his “cable friendliness.”

C4

3's A Winner



SuperStation WTBS

Entertaining more than 32 million cable homes, Superstation WTBS is in a class by itself.

"Superstation WTBS is a solid performer in every Tribune system. The specials, movies and sports make the station a real winner."

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Director of Programming
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Live and exposed

As anyone who remembers the 1950s can attest, the decision to do live television entertainment presents both heightened excitement as well as heightened risk. Indeed, one of the mildly perverse pleasures in viewing live television is to be on the lookout for unanticipated foibles and foulups (to borrow a term from a popular videotaped program). The planned script seems especially vulnerable to live, on-camera alteration when those before the camera are known for their outspokenness.

And so it was with two recent productions on advertiser-supported cable. On September 13, Eddie Murphy hosted MTV's live presentation of its second annual music video awards. One of the comedian's trademarks is his penchant for unvarnished language, as anyone who saw his HBO special will tell you. So it wasn't entirely surprising that within the first five minutes of the MTV show, Murphy unloaded with an often hysterical, très blue routine concerning certain bodily parts and sexual practices, all explicitly described.

Murphy's coarse comedy drew gasps from the audience, populated by the likes of John Gault, president of Time Inc.'s Manhattan Cable. "Do you believe he's up there on basic cable talking about fire coming out of his ----?" Gault asked rhetorically. Executives at MTV were equally aghast. Insiders say Murphy was specifically instructed to watch his language, and that apparently he purposely set out to betray his promise. MTV didn't duck responsibility for Murphy's performance. One official, affiliate relations vice president Robert Friedman, confided that "it was a mistake" not to use some sort of a tape-delay device to guard against such a happenstance—and that MTV programmers were talking about using tape delay in the future. Murphy, it should be said, toned down his act after the first commercial, and the show continued on smoothly (except for a wincing reference to the Murphy monolog by Live Aid organizer Bob Geldof, recipient of one of the evening's service award). The show, it should be noted, was a commercial success, selling out its entire advertising inventory and going into syndication domestically and in 17 nations abroad.

Mother's crusade. MTV is especially sensitive to the language issue, since the music videos from certain rock artists have been targeted as a concern of the "Parents Music Resource Center," the group of Washington-based mothers that includes the wife of Sen. Albert Gore (D-Tenn.). But MTV is not alone in walking the verbal danger line that is live television. And, in the case of The Nashville Network's 12-hour live presentation of Farm Aid on September 22, the concern was as much political as scatological.

Farm Aid, put together by country artist Willie Nelson with the assistance of rock stars Neil Young and John Cougar Mellencamp, is an effort to raise money for America's distressed small farmers, and to

raise the consciousness about their plight. Indeed, it was in part inspired by socio-pop icon Bob Dylan, who suggested during the earlier Live Aid for Africa that some funds be set aside for America's farmers. By the eve of the concert in Champaign, Ill., even Johnny Carson was taking time out to promote the cause (and to give a prominent mention to The Nashville Network's Participation). TNN, which itself pitched in a donation of \$1 million over and above its production costs and expects a net loss of "several hundred thousand dollars," achieved strong promotional mileage out of the event.

All tolled, 156 local TV stations, representing 93 percent of the nation, took the three-hour syndicated block. When the musical acts got a bit behind schedule, pre-determined commercial cue times left some tunes cut short or joined already in progress. But all went pretty much according to plan during the prime-time portion, except for an unscheduled reading of an open letter by Neil Young to President Reagan and the American people. In the letter, which was included in the Farm Aid press kit and reprinted widely, Young, who supported Reagan, attacks the Administration's farm policies and advocates the farm reform bill sponsored by Iowa Democratic Senator Tom Harkin (a measure for which other performers voiced support on the telecast). A few minutes after the reading, hostess Brenda Lee read a hastily prepared disclaimer statement saying that the letter did not necessarily reflect the views of TNN or Farm Aid. Host Gary Beatty later apologized to TNN viewers, many of whom rank as conservative Reagan supporters, for the letter reading.

Tom Griscom, TNN senior vice president, concurred with the decision made by on-site producers to go with the disclaimer. "It wasn't common broadcast practice to take a political side on a particular issue," he says. "If you do that, you open yourself up to an equal time issue."

Fairness Doctrine doomed? As of this writing, no requests for equal time had come in. But soon, such issues as regard cable could be a moot point. At the recent Atlantic Cable Show, James McKinney, Federal Communications Commission mass media bureau chief, indicated the FCC soon will propose the abolishment of the rule that applies the Fairness Doctrine to cable TV.

Political issues aside, TNN officials also were disturbed over the midnight (eastern time) performance of hard-rock guitar idol Sammy Hagar. It might be said that the loose-tongued Hagar did to TNN what Eddie Murphy did to MTV. "After he used nine (foul) words in two minutes, we had had all we could stand," recounts Griscom. Producers cut away to a tape of Merle Haggard. "We were lucky, we left the syndicated network by that time and it was around midnight on the East Coast," Griscom says. As for Hagar, he says: "I don't think we'd use him again."

And, summing up the sentiment of cable programming executives at both MTV and at his network, Griscom comments: "When you do a live program, it's like holding a grenade after someone's pulled the pin." □

M/A-Com gains support

M/A-Com, the Massachusetts-based cable hardware maker and defense contractor, appears to be winning the battle to provide scrambling gear to the cable industry. But the war's not quite won yet.

Both Tele-Communications Inc., the nation's largest MSO, and Sammons, the 13th-ranked MSO, have placed orders for headend descramblers from M/A-Com in recent weeks. And CBS has announced that it is using an earlier and more sophisticated form of M/A-Com's scrambling technology, the VideoCipher I system, for its affiliate satellite feeds. (VideoCipher I scrambles both audio and video digitally, what is called "hard" scrambling; the less expensive VideoCipher II being ordered by cable companies scrambles audio digitally, but uses a less elaborate video scrambling system).

Now Showtime/The Movie Channel has firmly joined the M/A-Com fold. There has been talk that some major programmers, possibly Showtime/TMC, have been looking at another scrambling technologies for both headend and home TVRO signal scrambling. Scientific-Atlanta is most frequently mentioned as a possible alternate supplier. But Showtime/TMC chairman Neil Austrian, in a recent speech, announced that the pay services has begun to ship M/A-Com descramblers to its affiliates. Showtime/TMC expects to begin testing scrambled Galaxy 1 transmissions by year's end.

Austrian also took the occasion to denounce what Showtime terms "recent claims" by competitors (read: "HBO") that the service is not sufficiently 'cable friendly,' and that the service is "dragging its heels" on scrambling. Declared Austrian before the Southern California Cable Association, "The synergy and mutual dependence between cable operators and programmers is indisputable. For one of those parties to be unfriendly towards the other would not only be stupid, it would be suicide. Every business decision Showtime has ever made has followed upon the careful analysis of its possible impact on our affiliates."

Austrian seemed to be purposely distancing Showtime/TMC from the position of basic cable network executives, who reportedly would like to see a scrambling consortium controlled by the programmers (who, after all, own the programming), rather one run



Neil Austrian

by their main (but not their only) customers. Their belief is that a programmer consortium could better withstand possible antitrust tests, and could serve all of their customers (cable, TVRO, SMATV, etc.) without favoring one group over another.

ESPN raises America's Cup

Ted Turner, eat your heart out: Rival basic satellite network ESPN has acquired exclusive live coverage of the seven-race 1987 America's Cup yachting competition from Freemantle, Australia. The all-sports network snagged rights through an agreement with Trans World International. As the "official" American network covering the event, ESPN will have access to both sea and air coverage from the closest vantage point. The network also plans to offer other features related to the competition, such as a series of 60-second clips from past competitions entitled *America's Cup Moments*, and weekly highlight shows reviewing early round action.

Not to be outdone, another advertiser-supported sports network, Madison Square Garden, is telecasting live coverage of the event that's called stock car racing's fall classic, the Miler High Life 500, on Sunday, October 6, 12:30-4 p.m., from Charlotte, N.C. It's the first time MSG is airing a live out race from start to finish and also represents the largest time commitment the net has ever made to one race.

Atlantic Show jackpot

Like most industries, cable in past years has been somewhat saturated by trade shows, those sell-and-shmooze affairs that also provide a respite from business as usual. The recent success of the fourth annual Atlantic Cable Show, held, as usual, in the gambling mecca of Atlantic City, indicates that the field of really national trade events has just about narrowed to three: The Atlantic, the NCTA's showcase national show in June, and the California association's upcoming Western Show, to be held this year on December 4-6 in Anaheim.

This year's Atlantic Show saw a resurgence in the marketing efforts of the major pay services, whose cable affiliates share their disappointment at the lackluster performance of pay this year. The services sent dozens of affiliate relations personnel to stroke some 2,500 operator attendees, who were feted to grand parties and rewarded with more elaborate trinkets and gizmos than last year (HBO was giving out night lights and T-shirts in a wheel-of-fortune trivia quiz).

Also, investment and commercial bankers attended in force, an indication that small to medium-sized systems in the Northeast are prime for acquisition in a time of healthy system prices and renewed confidence in the financial community. A prime topic was Westinghouse's impending sale of Group W Cable. Mark Sena, marketing vice president with Tampa-based Communications Equity Associates, confirmed that his firm is one of two major cable brokers (the other is Denver's Cable Investments Inc.) putting to-

gether a consortium of MSOs in the hopes of buying Group W in one piece and splitting it up later. But, he cautioned, the consortium route is fraught with some peril, given that potential problems tend to increase in proportion to the number of players involved. Westinghouse, he and others hinted, might be reluctant to sell to a consortium without firm guarantees that any proposed deal would indeed close.

Also, the Atlantic Show marked one of the few times that the often numbing panel sessions got downright entertaining as well as informative. The sponsoring New Jersey, New York, Pennsylvania and Maryland/Delaware associations scored a jackpot by acquiring the services of Harvard Law Professor Arthur Miller, a brilliantly ascerbic interlocutor who cut through the usual hyperbole in an animated opening session on the volatile issue of "cableporn" and censorship. The warm response to the session proved that even trade show attendees appreciate no-holds-barred self-examination—although industry participants on a panel on cable's "image" lapsed back into the sort of self-congratulatory platitudes that typify too many trade show panels.

One bittersweet Atlantic Show footnote: Atlantic City's cable company, Cablentertainment, was ordered to prove why it should not be penalized for poor service in its Atlantic and Cape May County, N.J., systems. As if to mark the occasion, attendees who switched on hotel cable TV got little more than snow on the second morning of the show. The outage was especially bothersome to the well-known McGinty brothers of Atlantic City, who spent much of the day shrugging their shoulders as colleagues kidded them about the apparent shortcomings of the plant they sold two years ago. (A Cablentertainment attorney told the state that improvements were being made.)

Interconnect growth

The cable advertising interconnect business continues to grow and evolve (see *CABLEAGE*, September 2, 1985, page c11), as evidenced three recent developments. First, United Cable of Colorado and Mile Hi Cablevision, both based in Denver, intend to form a microwave advertising and programming "Denver Cable Interconnect (DCI)" to serve about 180,000 combined subscriber households in the Denver area. United Cable is the managing partner in the project, scheduled to debut in October.

The microwave link will handle ad insertions on most of the highest-rated satellite networks, such as CNN, MTV, ESPN and USA. It also will offer transmission and ad insertion capabilities for local programming events, especially sporting contests. Its founders say the interconnect will be one of the nation's largest.

"We expect the interconnect to be a tremendous incentive for local and national advertisers to buy cable," said DCI ad sales manager Paul Muhly. "Agencies and clients will be able to use the 'one-stop



Paul Muhly

shopping' approach to reach the large majority of cable viewers in the Denver metro area."

DCI is being represented nationally by Cable Networks Inc., which has offices in New York, Los Angeles, Dallas, Chicago and Atlanta.

In a related matter, Colony Interconnects Inc., a national agency, has launched in the Lansing, Mich., area, its sixth Midwestern operation. The firm reached an agreement with Continental Cablevision and United Cable TV, which run systems in Lansing and East Lansing, respectively, which together reach nearly 65,000 subscribers. The new market expands Colony's Midwestern ad reach to 330,000 cable homes. Colony, the national's thirty-fourth largest MSO, also runs interconnects in Rhode Island, its home state, and in suburban Boston. It plans to expand coverage to California. Colony's present interconnect represents more than 800,000 subscribers.

Also, Cable AdNet of Bala Cynwyd, Pa., which runs a soft interconnect in the San Francisco Bay area, now represents Western Cable TV of South San Francisco for local ad availability sales on the system's major satellite networks. Cable AdNet Bay Area represents nine systems and 144,000 subscribers in the bay area, which also boasts a major hard interconnect. The firm sells local avails on the four major satellite services as well as on Black Entertainment Television and Lifetime. Cable AdNet reaches 93,000 subscribers in the bay area.

Battle of network skills

If imitation is the sincerest form of flattery, the new Home Shopping Network (see *CABLEAGE*, September 16, 1985, page c7) should be pleased that it may have a competitor. A Minneapolis-based firm called C.O.M.B. company, which calls itself "the world's largest factory-authorized mail order liquidator of consumer products," is taking the concept of hawking close-out goods via cable to start its own "C.O.M.B. Value Network." The firm plans to pipe live and taped programming via the Satcom F4 satellite, through Rainbow Network Communications of New York.

Traded publicly on the national over-the-counter market, C.O.M.B. operates 22 Midwestern retail stores as well as wholesale and mail order operations. No word yet on potential cable affiliates.

Now that he's entered Western Europe, the next project is a foray into China

Global explorer: Ted Turner moves into world market

By VICTOR LIVINGSTON

If all the world is a stage, R. E. "Ted" Turner is the U.S. mass media's most visible and arguably its most adroit global player.

In this, the same year he forced CBS to mass its defenses and claimed MGM as his own, he's expanded the reach of his Cable News Network into virtually every continent and many major world capitals. For global citizen Turner, there is no Iron Curtain; indeed, foreign leaders in Moscow are his business partners in a Olympics-like "Goodwill Games" featuring American and Russian athletes. The event is set for worldwide telecast live from Moscow in the summer of 1986, and then every four years thereafter—with Turner Broadcasting System (TBS) getting marketing and advertising rights in the West, and the Russians taking care of business to the East.

As for the Far East, the leadership in

Peking is soon likely to allow Turner's Cable News Network to penetrate into Communist China. TBS officials also expect more extensive carriage agreements in nations such as South Korea and Hong Kong. Japanese TV personalities borrow his news footage to produce their own quick-cut, 17-1/2 hour-a-day CNN clone on the English language channel of the JCTV cable system in Tokyo, which reaches about 4,000 households. And the American CNN lights up video screens in some 50,000 Tokyo hotel rooms, which get the product on a satellite feed purchased by TV Asahi. Down under, insomniacs in Australia can toss and turn to CNN live from Atlanta from 2-6 a.m. on the "Sevens" network. All this is in addition to a U.S. Armed Forces Network CNN feed that predates most of the foreign transmissions.

But in terms of international influence and prestige, perhaps nothing Turner's done before matches his entry

as of September 30 into the Western European television market with a 24-hour English-language "CNN Worldwide" channel. European hotels and state broadcasting agencies—not to mention anyone else with a ku-band dish—now can snatch out of the sky a live, 24-hour CNN European feed from Intelsat V. It is relayed direct from a new 11-meter uplink at what TBS is now calling "Turner Teleport," where the signal already has been converted from NTSC to PAL. The feed includes simultaneous transmission of much of CNN, along with segments of Turner's Headline News channel, interspersed with material custom-fashioned by Turner's Atlanta news executives for the European audience, including American travelers abroad.

Chinese proposal

Even as CNN comes to Europe, its executives are planning a foray into the People's Republic of China—from which Turner Program Services president Sidney Pike just returned after proposing a news exchange agreement to officials of the government television agency, CCTV.

While Pike says the Chinese told him to "be patient," he expects the proposal to be accepted. He declines to reveal details just yet, but says it could include direct carriage of CNN to the Chinese people, not just a feed to the CCTV state agency. The Chinese deal could translate into "major revenues" for TBS, he says.



Ted Turner has expanded the reach of his Cable News Network into virtually every continent and many world capitals.



TBS exec v.p. Wussler



TBS v.p. Henry Gillespie



TPS president Sidney Pike

Turner, says TBS executive vice president Robert Wussler, "believes very strongly in one world . . . He wants his company to be as global as possible."

Even Turner's competitors and his detractors (who are becoming noticeably less strident these days) concede that TBS is swiftly approaching the day when it can rightfully be described as the world's first global television network, with international carriage on Intelsat Pacific and on the European Intelsat V, as well as the considerable North, Central and South American coverage afforded by Galaxy I.

European broadcasting officials, some of whom look warily upon Turner's intrusion onto their turf, begrudgingly admit that the high cost of mounting a 24-hour news service probably precludes someone on the continent from doing a home-grown news channel. Turner is banking on his exclusivity to help his service overcome the resistance of Europeans who don't quite mind him offering news segments to European TV but object when his people talk of delivering it to European homes from Atlanta.

Worldwide coverage

The European CNN feed is the latest link in a growing CNN distribution network that now reaches some two dozen nations worldwide. CNN now goes mostly to hotels and embassies, but in the cases of major nations such as Japan, Australia and Canada, to the general population as well. In Canada, the network airs on cable live, 24 hours a day; the Rogers Systems recently added Headline News to a package that already included CNN.

Some other countries that pick up CNN: Antigua, the Bahamas, Belgium, Bermuda, Costa Rica, Dutch West In-

dies, Greenland, Guantanamo Bay, Cuba, Haiti, Honduras, Iceland, Italy, Newfoundland, Panama, Okinawa, the Philippines, Portuguese Azores, Puerto Rico, South Korea, U.S. Virgin Islands, Venezuela and West Germany. (A deal that would have put CNN in Mexico has been delayed due to the devaluation of the Mexican peso, TBS officials say).

As Turner's influence and stature have grown to worldwide proportions, so, too, has his public persona evolved. Indeed, lately his demeanor could be described as downright statesmanlike, except for an occasional burst of his trademark brashness. Most often these days, he's seen by the public bathed in the hot lights, dueling with often aggressive TV news crews. At his press conference announcing the Goodwill Games with the Russians, he was visibly irritated by a TV reporter (from CNN, incidentally) who persisted in quizzing him on the MGM deal, which broke the same day and stole much of the publicity that the games otherwise might have gotten.

As a result of his role as a newsmaker, Turner is now regarded as much as a

personality of the medium as a shaper of it. Turner is a man who in the past has put the lie to the dress for success theory. But lately, he's traded his J.C. Penney-style sport coats for worsted suits (although he remains fond of his polyester ties emblazoned with the Atlanta Braves or Hawks or CNN logos). He is curbing his tendency toward glibness and speaks frequently and fervently of using television to help end the arms race and world hunger and the plundering of the environment. Some of his business colleagues part company with Turner on his modus operandi and on the issues: some believe he projects a certain naivete on world affairs. But even the doubters are coming to the conclusion that this outspoken son of an outdoor billboard purveyor really means it when he says his main goal in life is to bring about a better world.

"I think visual communications is the best way to do it," Turner says. "Jacques Cousteau's been doing it for years. I've been talking about more intelligent, decent programming for years and years, and we're just delivering on the promise as we grow, and come into contact with more and more people. It's kind of like *The Wizard of Oz*; the group is growing. I don't know if they're joining me or I'm joining them."

As articulated by TBS executive vice president Robert Wussler, the former president of CBS who has spent much of the past two years negotiating exchange agreements with the Soviets, "Ted is an internationalist. Ted believes very strongly in one world, that we are all citizens of the planet Earth. He wants his company to be as global as possible. . . . He wants to prove that

private industry can sometimes do things quicker, better and easier than governments can, because governments sometimes have traditions that can't be overcome."

Turner has put his money where his mouth is: He's made a \$500 million donation of seed money to the "Better World Society," an organization he founded primarily to use television as a force for improving life throughout the world. The group has attracted the support of such notables as explorer Jacques Cousteau, Russell Peterson, head of the National Audubon Society, and former President Jimmy Carter. Programming funded by the society, along with WTBS documentaries such as the *Portrait of America* series, eventually will run on the European feed, Turner says.

Profit potential

But make no mistake: Without questioning Turner's sincerity or motives, his people are the first to tell you that TBS is skillfully positioning itself to eventually profit from the global ventures. "It's a business move," states Henry Gillespie, TBS vice president for syndication and a main architect of the push into Europe. "I'm not a non-profit-making guy."

Initially, Gillespie says, the European venture "isn't going to make us rich, but remember, we're already making a lot of the product anyhow." While making heavy use of existing CNN fare, the European feed represents an additional investment of some \$10 million this year alone in transmission facilities and extra staff. About 100 TBS employees, some of them new staff, are devoting their efforts to the feed. TBS says. The annual cost is expected to increase in coming years.

The European feed is being designed initially as a means of providing news and feature footage for excerpting by some two dozen member nations of the European Broadcasting Union capable of receiving an adequate signal from Intelsat V. But the long term hope of Ted Turner and his globe-trotting

lieutenants is that some day they'll get the full 24 hours on the slowly growing number of European cable systems. That hope comes at a time when the governments of Western Europe, most of which jealously guard their domain over television content, are beginning to relax their traditional resistance to commercial television—and, in some quarters, to foreign-produced fare. Eventually, Gillespie predicts, the European CNN will command "maybe 50¢ a sub" on European systems.

Channel capacity

In the short term, TBS officials realize there are a limited number of systems with sufficient channel capacity to take the service. They also acknowledge it could take some time for Europeans to get comfortable with the idea of a multiplicity of news sources—although executives from Turner on down insist that CNN Europe won't be regarded as an undesirable foreign influence.

So for now, TBS is focusing on the western European hotel market, estimated at about 180,000 rooms in 1,550 hotels. Some 20 hotels throughout Europe should be on line within a month, Gillespie says, although he adds that equipment installation delays the process. The first hotel signed: the Dorchester in London. Gillespie says TBS hopes to command a price of 10 to 30¢ per room, per day. "We're going to charge more for this than a pay service," he states. "This is more important than movies."

Continues Gillespie: "Once those 20 hotels start showing it and others hear about it, there will be a stampede." TBS has designated London-based Richard Hylen to head its hotel marketing effort. His boss is Charles Donan, managing director of Turner Program Services' European effort. Says he: "In the next two to three years, we will reach 360,000 (foreign) hotel rooms. "We see this as a good profit center."

Officials also see the hotel service as an advertising vehicle for companies

seeking to reach Americans abroad, mostly businesspeople. Limited advertising on the hotel service is expected to begin after the new year. No rate card has been set. CNN tested the concept when it piped in ads for Pan American Airlines on a CNN feed into four hotels at MIP-TV in Cannes this past April. TBS was pleased with the favorable comments of MIP attendees.

"Any media planner who's seen CNN in a Tokyo hotel room will buy it," Gillespie predicts of the hotel market advertising effort.

For now, however, the strategy is to get the European Broadcasting Union members to make the greatest use possible of the European feed on their own air. TBS is banking on the likelihood that EBU nations will be willing to pay an as-yet undetermined fee for use of material once a 90-day "free trial" period has expired. "We're giving them literally millions of dollars of news and facilities for pennies a day," Bonan says.

Part of the equipment includes a satellite-fed Wegener text output terminal that alerts EBU materials to upcoming news feeds.

Freestanding shows

TBS also plans to make available on a standalone basis such CNN shows such as *Show Biz Today* and *Larry King Live*. License fees are negotiable, Bonan says. Such programming, in addition to the news material, will help EBU members "achieve the diversity of programming to keep up with the competition."

CNN already is a member of the EBU news exchange organization Eurovision, through which it provides a substantial amount of daily coverage. The European feed, however, will provide live 24-hour access to breaking news gathered by CNN in the U.S. and abroad—allowing EBU nations to look in on events covered by CNN as they happen.

Materials for which CNN lacks European rights, such as news footage provided by news agencies Visnews (a

The European CNN feed is the latest in a growing network that reaches more than two dozen nations.

CNN Worldwide producers, anchors, executives





The European feed is being designed initially as a means of providing news and feature footage to two dozen EBU members capable of receiving an adequate signal from Intelsat V.

Turner teleport

consortium headed by the BBC) and Worldwide Television News (controlled by the British ITN, ABC and the Nines Network of Australia) will be blacked out from the CNN European feed, TBS officials say. Cover material will include cut-ins from a European anchor desk in Atlanta, European weather and teletext information.

But is it TBS' intent that the CNN Europe feed develop into a full-blown news "agency," providing not only completed news packages, but raw footage with natural sound on request? Wussler acknowledges that could happen; but he adds that it would be "highly impractical" for the feed to offer extensive natural sound material, since much of the footage comes into Atlanta from various outposts where it already has been edited down. However, he underscores that the service will evolve. TBS' Bonan speaks of the capability of transmitting two channels of audio, one with the English soundtrack as recorded by the correspondent, the other with natural sound. And he says CNN might in the future try to accommodate foreign clients who request raw sound bites.

Original material only

While this sounds not unlike the services provided by news agencies along the lines of Visnews and WTN, TBS officials are quick to draw distinctions. "Agencies often buy material and sell it elsewhere," says Bonan. "We are in a position to deliver only our original material," due mainly to rights limitations. Visnews and WTN, he maintains, rely heavily on NBC and ABC, respectively, for American footage. (Both, however, maintain New York

City offices and transmit original material to Europe along with the network-generated footage.)

Wussler acknowledges that CNN Europe is competing with news agencies in the sense that it's offering European broadcasters "another choice" from which to excerpt video. He also notes that some agencies transmit only a limited number of minutes per day, whereas CNN Europe is full time, all the time.

The situation is compounded somewhat by the fact that CNN is a client of WTN; however, it has only American rights and cannot transmit back WTN pictures to Europe. TBS say its CNN Europe inserts and other cover material insure that such material will not find its way onto the European feed.

Those video news agency officials familiar with the Turner European venture see what they perceive as key differences between providing pre-packaged news reports and raw footage with accompanying scripts. "A news agency normally produces unbiased news—not Americanized, not Europeanized, but news," says Jack Albert, New York-based executive vice president of U.S. operations for Viscom International, the BBC-backed consortium that runs the Visnews agency, claimed to be the world's largest. "If you broadcast news in the U.S.," he says of the CNN effort, "you tailor your production to what your main audience wants to see. The same applies abroad. Our feeds are developed for a particular market of a client. We can do more than one package. Turner already has done the main program, so the flexibility to select (material from the feed) is limited." The news package, he continues, must be tailored to the needs of the

"ultimate consumer," and those needs differ between the U.S. and Europe, he argues.

Political stances

Is Albert threatened by the Turner push? While he agrees that it represents competition, he maintains it's more likely that publicity about Turner will whet the European appetite for news to everyone's benefit. But Albert also wonders aloud whether Ted Turner's well-publicized position-taking on certain political issues could hurt his reputation in Europe. "If you take positions on world issues, there is the possibility that your news content could be questioned," he says. "Turner's personality may have no bearing on the news at all; but how it's perceived, only time will tell."

Another international news executive who wonders how CNN will "play" in Europe is John Eger, senior vice president of CBS Worldwide Enterprises, which sells satellite-delivered live news shows and segments to 37 foreign nations, and has news and public affairs agreements in 40 nations, including member nations of the European Broadcasting Union. He believes Turner's reputation for outspokenness might work against him on the continent.

"There are differences between there and in this country. In the international market, he will have more than economics to concern himself with. We (in America) love a buccaneer, but they don't go for it in Europe. It's high politics, and you can't ever separate it."

Eger does not see the CNN move as significant to CBS' worldwide efforts in

the short run. "At some point," he concedes, "it will impact our business plans, but it's too early to measure." But is there enough business overseas to sustain the transmission of so much American informational programming abroad? "I don't see a pot of gold in the near-term for anyone," responds Eger. "But I do see opportunities to participate in the development of the new international marketplace, which will grow exponentially over the next few years."

The big money, he says, will come when American broadcasters can sell advertising on overseas channels.

It is not at all clear that the Europeans are as sanguine about the presence of a 24-hour CNN European news feed. Dr. Paul Hendriksen is the controller of corporate affairs for the "Olympus" Pan-European satellite channel, a joint project of five European nations (The Netherlands, West Germany, Ireland, Italy and Portugal) that is expected to launch this month with five hours of transmission to cable system headends from the ECS I satellite. (The service, which soon will change its name due to objections by the Olympus camera company in Japan, will switch to a high-power DBS bird in the future.) Hendriksen notes that CNN's news exchange agreements with EBU nations are reciprocal; CNN provides American footage to European nations, and vice versa. But by mounting a feed designed for European consumption, he says, "CNN is acting as a news provider in Europe in its own right. I have been told that this would endanger the willingness of European nations' to provide news to CNN."

CNN officials maintain they have discussed their plans with EBU nations, and that they foresee no such problem.

'Foreign influence'

Perhaps a greater threat to the Turner effort is what might be termed the "foreign influence" issue. While controls on European broadcasting are being eased, Hendriksen notes that government agencies continue to shape broadcasting policies in most European nations. Earlier this year, the European Common Market's cultural commissioner, Carlo Ripa di Meana, characterized Turner's European plans as "disastrous." We want to make sure that the first person broadcasting news around the clock (here) is a European, not an American," the official was quoted as saying.

Should that brand of continental chauvinism prevail, Turner could find it difficult to gain extensive pickup for his service, much less full-channel cable berths. Hendriksen maintains this

attitude isn't the reflection of an "ugly American" mentality, but is indicative of a desire of European nationals to maintain what might be called the "gatekeeper" function. "In all countries in Europe," the Olympus official says, "there is a huge preference for national programs and only a marginal interest in international or foreign channels." Also, he says, in terms of channel capacity, "there is only room for a few international channels. I hope Olympus will be one, and (Rupert Murdoch's) Sky Channel will be another. It is doubtful that there will be a substantial number willing to watch news from an American point of view. Mr. Turner would do much better to try to incorporate his programming into an existing channel than to start his own channel."

Hendriksen also notes that the CNN material will be coming to EBU members already edited. "They would much prefer to reedit the material," he says, adding that he expects that few CNN news packages will make their way onto European TV intact.

Ironically, Hendriksen says, his own channel is being regarded as a "competitor" even by the national news outlets of EBU member organizations, although he's striving to convince them that the Pan-European channel is complementary rather than competitive. He also says there is "strong pressure" from Common Market nations for Olympus to mount its own Pan-European news program—meaning that Hendriksen also is speaking as a potential competitor to Turner.

The only countries where Turner has a chance of gaining full carriage are the Netherlands (which has the highest cable penetration in Europe, 70 per cent), Switzerland, Finland, Norway, England and Germany, Hendriksen says.

He has the least chance in countries with little or no cable, such as Italy, Portugal and Greece; and he'll have trouble in Belgium and the other Scandinavian countries outside of Finland, because they do not allow advertising, he says.

"Perhaps there are cable systems that have room," he concedes. "But this will have to be financed out of advertising. I don't think Mr. Turner will do this as a charity job. And I doubt that any audience will be left for this very specific programming."

Turner, of course, has confronted naysayers before; just recall what many broadcasters said about CNN during its start-up days five years ago. And he's confident that any barriers to his entrance onto the European scene eventually will fall.

'Wait and see'

"We'll have to wait and see," Turner himself says. "I've been over there a bunch of times and had a great time. It doesn't bother me, having some European influence (in the U.S.). I don't see what's wrong with a little bit of American influence."

Gillespie maintains that Europeans are just as suspicious of the influence of other European nations as they are of Americans. "It's all psychological. The real thing is much less threatening than the apprehension of it coming."

Sidney Pike cautions that while he has not encountered anti-American sentiment in marketing CNN in the Far East, "Europe could be different. I perceive them as very nationalistic, very jealous of the Americans in terms of their past relationship with us. I don't find that in Asia." But Pike notes that the Europeans are sure to appreci-

**Jeanne von Essen, v.p.,
foreign newsgathering**



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Turner on Turner

How does Ted Turner himself characterize his global moves? His optimism is unmistakable.

TV/RADIO AGE-CABLE AGE: What effect will your European venture have in breaking down barriers between U.S. and Europe nations, including wariness about foreign TV programming?

Turner: I don't know what it's going to do. We'll have to wait and see . . . I like the Europeans. I've been over there a bunch of times and had a great time. It doesn't bother me having some European influence. I don't see what's wrong with a little bit of American influence.

TV/RADIO AGE: What are the prospects for getting the feed to the general public in Europe?

Turner: I think they're excellent. The countries (first) have got to allow us in. It took us a number of years to get into Canada, Mexico, but we're in both places now.

TV/RADIO AGE: In recent months, you have become more and more of a world figure. How is your mission as a businessman and as a communicator affected by your move into Europe?

Turner: Now wait a minute. For 12 hours a day we've been in Europe for the past three years over the Armed Forces Network. When I was in Frankfurt a couple of months ago on my way to Moscow, I watched CNN on my television set in my hotel by the airport. CNN's over the air in English in Korea, in Seoul. We've been worldwide for a long time. And I've raced all over the world. I don't figure that in the last couple of months, I've become a citizen of the cosmos—that happened a long time ago!

TV/RADIO AGE: How might these business moves contribute to your of-

ate CNN footage concerning lifestyles, science, technology, fashion—"the things in which the U.S. is a leader."

In terms of programming content, CNN is likely to improve as a news vehicle due to the European feed. According to TBS officials, CNN soon will produce a weekly half-hour program entitled *This Week in Europe*, along the same lines as the network's *This Week In Japan* program. Meanwhile, CNN continues to expand its international news-gathering capabilities. It just opened its 18th foreign bureau, in Frankfurt, and plans a Nairobi bureau in April. Within the next year, look for additional outposts in New Delhi, Paris and Peking. Also,

ten-stated desire to bring about world peace and end hunger?

Turner: We're in the news and information and programming business, and I think visual communications is the best way to do it. And we've got a lot of good friends and advisors. Jacques Cousteau's been doing it for years. I've learned a lot from a lot of people. I've been talking about more intelligent, decent programming for years and years, and we're just delivering on the promise as we grow and come into contact with more and more people. It's kind of like the *Wizard of Oz*; the group is growing. I don't know if they're joining me, or I'm joining them, or whatever.

TV/RADIO AGE: The Better World Society programming: What is the initial project?

Turner: It's a program about American and Soviet youths climbing the highest mountain in the Soviet Union together, and it's called *Challenge of the Caucasus*. It's in post-production. We've seen a 10-minute preview and it really looks terrific.

TV/RADIO AGE: Will you put that on the European feed as well?

Turner: We probably will, sometime in the future. We're going to go initially with a straight CNN feed to Europe, and eventually, we'll run some other documentaries and programming on that feed . . . I'll put *Portrait of America* on there, too.

TV/RADIO AGE: How will the MGM deal affect your European operation?

Turner: We'll certainly utilize each other's facilities.

TV/RADIO AGE: There is an element of risk here. A political crisis could pull the rug out from under the Goodwill Games, for example. You're forging ahead where others have never gone.

Turner: Well, we've been doing that all along, haven't we? Why should we stop now? □

the European venture should mean even closer relationships between CNN news producers in Atlanta and their counterparts in the EBU nations, according to Jeanne Von Essen, vice president of foreign news-gathering at CNN. And the worldwide thrust assures corporate support for the opening of new bureaus. "It's terrific that Turner has a global outlook, that he agrees that foreign news is very important and that as a result we carry more foreign news than anyone else," she says. She adds that while corporate executives may pass along news tips garnered in their travels, they let the news professionals run the news department.

CNN, however, doesn't shy away

from covering Ted Turner in fairly exhaustive detail when he appears in a public forum or makes news with his business deals.

Regardless of how Turner comes to be regarded in Europe, even his international competition concedes that the Atlantan has got a leg up on them with his new European satellite feed. Eger was genuinely impressed recently when he saw the CNN Japanese feed at the Okura Hotel in Tokyo. "As an American, I thought it was great," he says. "If he could get in all the hotels in the world and do it cheaply, given all the American traveling abroad, it might be a business," he acknowledges, adding: "But I think his thoughts are more broad than that."

Can Turner really go beyond the international hotel market and get into the living rooms of the Europeans, the Chinese, maybe even the Russians? He's already got CNN into Canada, despite much resistance to the idea of an American news service permeating Canadian broadcast sovereignty. If his China deal comes through as his people anticipate and CNN pierces the bamboo curtain, TBS will be poised to exploit what is regarded as perhaps the greatest untapped market for Western commercial goods.

"Give Turner credit for being a visionary," Eger says. "He did, after all, to take a local station (Atlanta's WTBS) and turn it into a quasi-national network before anyone ever heard the word 'superstation.' And he did buy a major studio (MGM) to assure access to programming for a variety of uses for many years to come."

Ad sales

TBS' goal, however, goes beyond just getting its programming before an international audience; it's also angling to become the leader in international television advertising sales. Presently, TBS sells the rights to carry CNN to foreign entities, and they handle overseas advertising sales. That is the arrangement in Japan, where TV Asahi purchases the programming rights to 17-1/2 hours of CNN a day and keeps the advertising revenues.

In future ventures such as the Goodwill Games, TBS intends to get a significant cut of the international advertising business.

Turner appears well-positioned to do just that, as his CNN expands its global reach—and he enhances his image as a global citizen. Says CBS' Eger, mindful of what he saw on television in that Tokyo hotel room: "Whether Turner's making money or not, people who come to Japan know that Ted Turner left his footprint there." □

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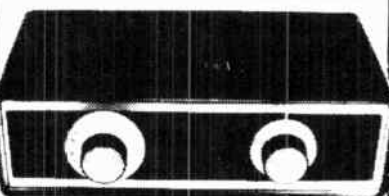
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Executive profile

FNN programs profit

Financial information is not just the province of the wealthy investor, says Mark Estren. To him, money news makes the world go around. Financial News Network's senior vice president of news and programming says he believes that business trends shape the average person's life as much as political and social trends.

"There's a crying need for television to show people what all those numbers mean to their lives," remarks Estren.

That philosophy provides the impetus for Estren's efforts to expand FNN's audience—getting more people interested in financial news, and continuing to make FNN's own ratings numbers look good. Since Estren came to FNN from the Public Broadcasting Service's *Nightly Business Report*, which he created and produced, the cable network's orientation, and its balance sheet, have dramatically improved.

The programming emphasis is still on getting the most financial information out as quickly as possible, giving viewers that savvy edge in their investment strategy. But now, said Estren, the programming is also aiming at a wider audience of viewers who need the statistics interpreted for them so they can make better personal finance decisions.

The climate is right for the new orientation, Estren says. "Everyone cares about money. A greater and greater percentage of important news now is economic. People are aware that events halfway around the world have pocketbook implications."

Business news sells. Expanding the audience while helping FNN to move into the black for its past three quarters has been a delicate process. Estren approached it in three steps. First was consolidation, then the creation of "five-against-sixty" programming, then the addition of sports programming and time sale programs to expand the broadcast time from 65 hours a week to 24 hours a day.

The "five against sixty" concept injects five-minute segments on specialized topics into regular hour-long programming. Estren draws up proposals for the segments, and the advertising sales department brings them to potential advertisers who are connected with the industry to be featured. "When we get a match between a concept and a sponsor, we go into production," says Estren. This way, nothing is spent on program development until revenue is assured.

"It brings in additional money beyond advertising revenue, which lets us produce the segments with production values we couldn't otherwise afford," he says. "That raises the overall quality of FNN programming."

Expansion into sports programming was the most radical step FNN has taken in the past year. Realizing that long-term profits were seriously limited by broadcasting only 65 hours a week, Estren sought ways to increase the hours. He added five hours a week to FNN's business programming, and provided

40 hours a week that could be sold to "venture programmers," advertisers who would pay for their time and present a program that they produced. The rest of the time went into sports programming.

To prevent the expansion into sports from becoming a costly venture, Estren says the decision was made to stick with formats the network was already producing. Participatory talk shows were already being done in the business programming, so they were also slated for the sports service, which is called Score. Sports scores and news are presented every 15 minutes. Sports and business tickers are displayed throughout Score's broadcast time, starting at 8 p.m., ET. Canadian football will be carried this fall, as well as wrestling, boxing and other special events.

Venture programming fills out the balance of FNN's 24-hour schedule. The schedule allows up to 40 hours of advertiser-paid programming a week, but Estren said that allowance has never yet been used up.

Paid programming. Infomercials such as "The Information Age," five-minute spots sponsored by the NYNEX company, have been part of the magic mix that has put FNN in the black for its past three quarters, and Estren believes they can be done without sacrificing the network's credibility as a source of objective business information. "We can accept or reject any commercial, including program-length ones," he says. "I've rejected many. Anything that hypes a particular stock, anything that doesn't fully disclose that the presenters have an interest, or pretends to be something it's not, anything that doesn't meet our production standards, is rejected."

He also is trying to steer paid "venture" programming toward a direction more compatible with FNN's own programming: "We're trying to carry programs that more closely correlate with business and sports."



FNN's Mark Estren

One such time sale was a Scandinavian business consortium running a series on business conditions in each of the participating countries. FNN allows up to 40 hours of venture programming a week.

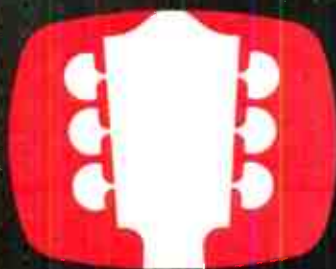
To Estren, FNN's metamorphosis represents a chance to do good business while moving closer to his own goal of getting average people to understand how their lives are effected by the hundreds of statistics generated by the economy. Having worked for ABC and CBS as well as PBS, Estren sees cable as the best medium for relaying business information. "Cable is the only medium where there is the room to experiment and the inclination to do so."

—Karen Nestlebaum



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TV 1

Directors (from page 34)

are choices all over the world. Production companies open and close. There is a lot of flux. Commercials production is becoming a worldwide business."

Gaston Braun, senior vice president and director of broadcast production at N. W. Ayer, ticks off the positive aspects of the so-called director's glut.

"There are more people to choose from, with a better chance to find somebody right, at the time you need him. The oversupply could be used as a negotiating tool to keep prices down. The endless flow of directors from abroad has yielded a great percentage of quality people.

"The Europeans have a different attitude towards advertising," Braun explains, "and have been given the freedom to express some ideas that are not that common. Right now their reels are different enough to be noticed." We have to see what they will do under American agency conditions."

Ayer has only used proven European directors, according to Braun, and in general, he says, those directors delivered. "We have had no major disappointments thus far. About four years ago their (the Europeans) reliability was in question. That concern has diminished today. The good directors are as difficult to get as ever. The oversupply will hurt those directors on the second level."

Glut or selection, there is definitely the widespread conviction at both the agency and production house level, that there is an oversupply of directors. Nothing in terms of structuring some kind of entry program for fledgling directors is contemplated by either the DGA or the AICP. The industry is leaving attrition to the natural selection of the marketplace.

Established production companies are protecting themselves by offering agencies a choice of the home grown, American helmsman, or the international *auteur* headquartered in Europe.

Agency's production heads are hoping the glut will bring director day-rates down. But commercial production house heads with valuable directorial properties in tow, hint at a rise in rates.

Increased competition, however, is prompting producer business reps at the prominent production houses to build in more time for pre-production planning sessions or postproduction editing work for their directors. In short, the work is "involvement." Look for it to be used by the production houses as a lure to get work from the agencies; and by the agencies as a club to wrench the last drop of input from the director. □

AICP/East (from page 36)

costs, after a recent survey by the Association confirmed that costs for the production of spots had indeed risen. (See box on page 112.)

Blum has met with the principals of a number of production companies, and Stiefel believes the talks are being held in a constructive environment with no one group pointing the finger of blame at another. Nevertheless, no definitive solutions have been found for some very complex problems.

"Some of the biggest offenders in this area are the advertisers who complain the loudest," claims Maxwell. "They talk about the costs of commercials and then come up with some of the most complex storyboards and pay costs that would be prohibitive to most advertisers to have these boards produced."

Know costs going in

Says Stiefel, "There is no other industry where you know the costs of not only the finished product, but all its components going in. Does a home owner know the costs for the foundation in his house, the price of the studs, the tile in the bathroom, the copper in the plumbing? Does the consumer know the price of the steel or tin in his automobile?"

"Yet in the AICP itemized bid, costs for all the components are set down," Stiefel continues. "The agency tells us what they want. We can make suggestions, offer alternatives. But in the final analysis, it is their decision; they come up with the specifications, and we provide a number."

"I could show you advertising boards that the production houses got five years ago, compared to the ones we bid on today. These are so much more complicated," Maxwell says.

Looking to break clutter

"It reflects the feeling of the creatives at the agencies that they have to do something to break through the clutter," Stiefel says.

"Let us just say that 99 advertisers would agree to pay only up to a specified sum for a commercial," Fink hypothesizes.

"Then the 100th advertiser comes along and says, 'This is what we want to do. I don't care how much it costs.' The agency storyboards it, and the production house delivers the spot.

"Chances are the spot will stand out from the competition strictly because of its difference. The bottom line is that the other 99 advertisers who played by the agreed-upon rules will be penalized by one who vanquished his competition in the marketplace with

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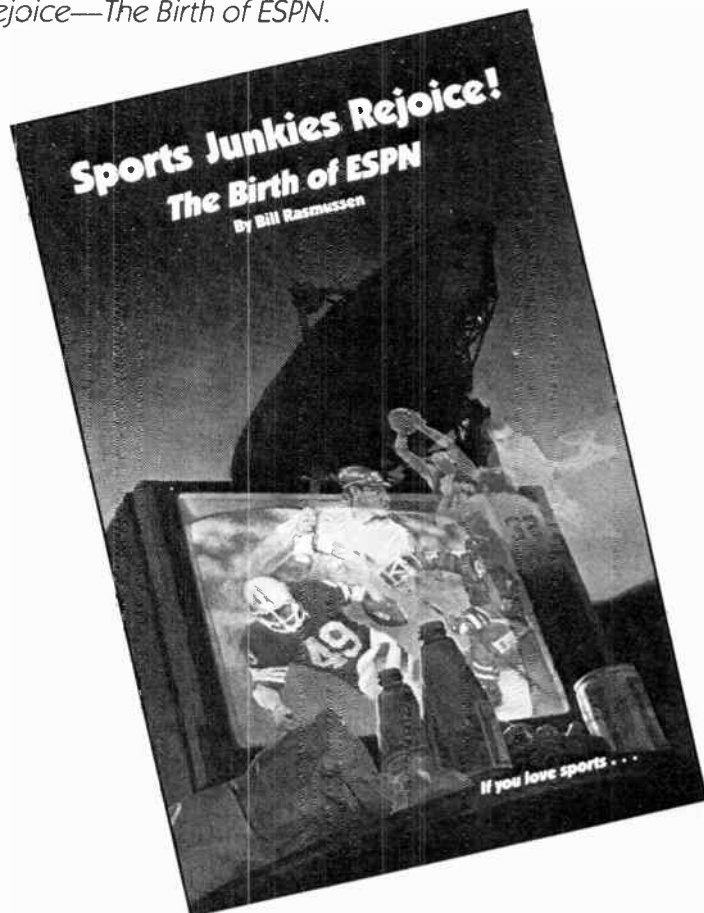
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the expensive commercial that stood out from the clutter."

There are other practices that agencies engage in that came under fire from the AICP executives. "Do the agencies 'three-bid' the networks? Of course not," Maxwell says. "But if an agency wants a director bad enough, it will bypass the three-bid system and hand pick the director of their choice."

Stiefel adds, "There are other times agencies will talk to a half dozen or so production houses, drifting from one level of director to another before coming to a decision."

Agency producers err

Some agency producers, according to the trio, don't do their homework, ball-parking a job at thousands below what the actual costs will be.

"Then there are production professionals at the agencies," Maxwell points out, "who know just what the costs will be and come in right on the button."

Another perennial bugaboo of production houses is defining a "reasonable" period between statement and receipt of payment. "Some agencies pay promptly," Fink says, "and some agencies don't." The usual three-step procedure is: first payment before shoot, second on receipt of dailies and final payment no later than 60 days after completion of the job.

"The final payment usually represents the profit on most jobs," Maxwell adds. The AICP would like a 60-day cap on production payments and no more than 20 per cent remaining on a 40-40-20 split. But over the 10 years in the AICP's history, prompt payment by some agencies has appeared to be an elusive objective.

Another administrative headache for the production houses is the agency audit. "I'm perfectly willing to produce my figures for audit when the request comes a reasonable time after the shoot has been completed," Maxwell says, "but recently a major agency came in and requested all the paper on a shoot that was done more than a year ago."

Consensus among the trio is that the commercial production business is in better shape than ever before. The incursions of cable or the advent of the VCRs do not affect the commercial production industry, the way they do the networks. "Anything that is done on film, or videotape for that matter," Stiefel says, "can only help us."

The so-called invasion of European directors that took place around 1980 proved, ultimately, to be a boon to creativity and to American directors, agencies and production companies, the reps believe.

"It forced the agencies to re-examine

their concepts," Maxwell says, "and for the American directors to meet higher standards."

"Even though there are more foreign directors over here than ever before," Fink adds, "American creativity and production houses are in a better position today than they were five years ago."

The growth of the commercials production industry in general and the AICP in particular, not only in the major production centers like New York and Los Angeles, but in the ones that have come up in the last decade, like Florida, Minneapolis and Dallas, have influenced the leaders of the organization to think in terms of an executive director and a national staff.

"That is the ultimate goal," says newly elected Richard Hall, a principal in Griner/Cuesta & Associates, and national president of the AICP. "The plans are not yet in place. The reality here is requisite funding. What we are going to do requires a lot of loot. We want a Jack Valenti (president of the Motion Picture Association of America) as an executive director. We want a person of undisputed stature, who knows the industry, who can get President Reagan on the phone." □

4As committee

"About a year and a half ago, I sent a letter to my counterparts, the heads of broadcast production at 20 of the leading agencies around town (New York), saying, in effect, 'isn't it about time that we got together?'"

This is Arnold Blum's (senior vice president and director, broadcast production, BBDO) offhand way of describing the beginnings of what has become the 4As' Broadcast Committee on Cost Control.

"More than 25 people showed up," Blum continues, obviously savoring the happening, "representing 20 agencies. We sat in a room and admitted to each other that we had a problem: cost control. The consultants were killing us. [Production consultants were claiming costs were way out of line.] The clients were getting angry. We had to do something about it."

The bottom line is, that a dialog has begun, not only among the production heads at the agencies, but with the production heads at the commercial production houses.

Chairman Blum has formed two sub-committees, one on education, for the purposes of advising the clients in detail about costs, and a second as a liaison committee with the AICP. This committee, says Blum, is working on extending the details and information on the AICP form.

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AGB (from page 38)

The second validation study covered the four weeks ending June 2. An initial sample of 7,124 households in the "Boston Television Area" (ADI/DMA) generated telephone coincidental interviews with 4,306 people.

AGB released a set of 16 demographic comparisons of the coincidental vs. people meter data and described only two differences as statistically significant (at two standard errors). In prime-time, the telephone survey showed a 38.1 rating for adults 50-plus, while the people meter registered a 43.2. In early fringe (4-8 p.m., Monday-through-Friday), the phone number for adults 50-plus was 23.3, while the people meter number was 29.1. Overall, AGB reported, there was no statistically significant difference in 33 demo/daypart categories examined.

Teen viewing gap

There was also a gap of 4.2 percentage points for teen viewing in prime-time (21.7 via the coincidental survey, 17.5 from the people meter) and a 3.6 point spread in the early fringe HUT levels (40.2 via coincidental and 36.4 for the people meter). None of the other demos were more than 2.0 points apart (see table).

In the July repeat of the first validation test, during which members of the AGB sample were called in a telephone coincidental survey, the third validation study in that month again showed small overall differences between the survey and the people meter data. For all viewing of persons two-plus, the phone survey came up with a 30.6 average rating, while the meter rating was 30.8. In six other demo comparisons, there was no spread greater than 1.8 points (see table).

These figures suggest accurate button-pushing by members of the AGB people meter panel, but the research service also released figures from July showing a 94 per cent accuracy rate for persons two-plus and a 98 per cent rate for children 2-11.

Other figures released were: teens, 97 per cent; male adults, 95 per cent; female adults, 91 per cent; males 50-plus, 91 per cent, and females 50-plus, 90 per cent.

As for the key "fatigue" issue, AGB reports that, to date, the overall drop-out rate for all reasons, including households that move, comes to 2 per cent a month. Fatigue (unwillingness to cooperate) represented half of that. Hence total turnover is about a quarter of the sample every year, which AGB feels is acceptable.

Despite these figures, questions are still raised about the accuracy of the

Boston test data. William Rubens, vice president, research, at NBC says there are significant "discrepancies" between the metered household viewing levels in Boston coming from Arbitron and Nielsen and those from AGB. Rubens notes that the Arbitron and Nielsen household data are in general agreement while the AGB figures are the aberrant ones. There are also, he says, other demographic data that bear examination.

Rubens, who is known as a strong Nielsen supporter, makes clear he would prefer a continuation of the Nielsen service, with or without people meters (he's still not convinced people meters work) for reasons of stability and continuity. "[Nielsen is] one rating service that has done a good job—not a perfect job—and I wouldn't want to see it tossed away."

Despite indications to the contrary, Rubens feels that Nielsen will shortly commit itself to a national people meter service, if only for defensive reasons. One scenario Rubens sees as a possibility is Nielsen's use of its national 600 people meter test sample (perhaps extended to, say, 800, similar to the number of network diaries used per week) as the basis for NTI people data. In short, people meter data would be matched to and adjusted by the 1,700 existing household meters just as these 1,700 now adjust the diary persons data. This would be done as a people meter test initially but would eventually become the basis for a full-scale people meter service—assuming, of course, the test proves the accuracy of the Nielsen people meter.

A more supportive attitude toward AGB is expressed by CBS' Poltrack who feels that the various validation tests so far are encouraging. "It seems that people *do* push buttons with some degree of accuracy." He doesn't see any significant differences between the AGB figures and those from Arbitron and Nielsen due to the technology of people meters itself.

But there are methodological aspects that still bother CBS. One is the AGB practice of stratifying the sample by light, medium and heavy TV users, with households self-designated in these three categories according to the viewing habits of the lady of the house. Poltrack would like to see the cooperation rate of light, medium and heavy viewing households validated. "If, say, it's particularly difficult to get light viewing households to participate, then stratifying the sample compounds the problem [of a representative sample]."

Poltrack and Rubens agree on at least one opinion. They both feel the AGB United Kingdom operation, as viewed in London, shows first class professionalism. □

Station group (from page 40)

pact on the program production and syndication business. He thinks that initially, syndicators "will probably be applauding the fact that selling will be easier and less costly, because they'll have fewer program directors buying for more stations—fewer customers to call on, but each customer with more dollars to spend."

Group production

But later, adds Benjou, "That applause could die down as the larger groups buy their own production operations, which will then compete against the independent producers. The group-owned production companies will have the advantage over the independents of starting out with their own built-in market assured—the stations owned by their own parent group. If this scenario develops, independent producers could find it more difficult to turn a profit."

Impact on programming

Also pointing to the impact on programming, Doyle Dane's Drexler thinks that another development could be more ad hoc networks. Drexler notes, "Some station groups are already selling themselves in much the same way that the radio rep firms put together their group plans or unwired networks. More ad hoc networks should mean that the major group owners will be developing more original programming. They'll have more strong stations, and among strong stations, margins of 25 to 30 per cent are not unusual. Some do better than that. So they should be able to finance a significant programming effort, either as a group or in co-production arrangements with other group owners. We've already seen Rupert Murdoch go after 20th Century and Ted Turner go after MGM and its tremendous film library."

Edge over networks

Bob Giacchino, vice president, group media director at Grey Advertising, asserts, "The rules favor the Murdochs" in allowing groups to do what the networks are prohibited from doing—"closing the loop and operating in both ends of the business at the same time—advertising time sales *and* programming."

This, says Giacchino, "means that the groups can become a force to help bring stability to program costs, to the benefit of advertisers and stations, their stations included. The rules permit groups who are buyers of programs to also become sellers of programs. They can either go into the program

In the Picture

Glen W. Fortinberry



Head of Ross Roy of Detroit and 1985-'86 chairman of the American Advertising Federation is working to extend advertising self regulation to the local level. He urges agency management people to "become better businessmen" in handling their own agencies' finances, "in the face of rising operating costs on all fronts."

Regulatory relaxation does not mean we can relax, insists AAF chairman

Glen W. Fortinberry, chairman and president of Ross Roy, Inc. of Detroit, and 1985-'86 chairman of the board of the American Advertising Federation, pronounces both "the industry's report card" and the current overall regulatory climate "good."

Nevertheless, he sees the likelihood of a fairly widespread "public misperception" that because this country is currently in a period of comparative relaxation regarding federal regulation of advertising and broadcasting, that the industry "is out having a field day for itself."

"Not true!" protests Fortinberry. Yet, because of this misperception, he says that among the Federation's key priorities is the job of communicating "the fine work that the industry has done, and continues to do in the area of self regulation." He points to the excellent job that the National Advertising Review Board does in working for truth and accuracy in national advertising, but concedes that the average consumer probably does not differentiate between advertising by national advertisers and that for local advertisers, and that some of the local variety "continues to exacerbate the perception problem of advertising's credibility in general. We're aware of the vacuum at the local level, and we're working on ways to fill it."

In this regard, he sees the AAF as being "in the best position of all of the industry's various organizations to reach out to the grass roots and extend the kind of work NARB does nationally down to the local level. He describes NARB's track record as "an excellent one in settling complaints without having had to call in the government to serve as referee. We'd like to see local review boards working the same way, through the local Better Business Bureaus, using much the same type of mechanism that NARB does nationally." Questions of unsubstantiated advertising claims would be brought to the attention of local review boards by a business competitor, before the claim became a cause of widespread suspicion among the general public.

AAF in best position

The AAF is in the best position to encourage such local self regulation, believes Fortinberry "because of our broad-based constituency": some 36,000 members from local agencies and media, over 200 ad clubs across the U.S., plus all of the Federation's chapters at 130 colleges and universities.

As for the agency business per se, Fortinberry says that though he is "impressed with the high calibre of the people I've met who run the agencies I've visited and the advertising departments of the companies I've dealt with," the area where many of those on the agency side "can stand improvement" is in "our need to become better businessmen."

He believes that agency heads "have to do a better job of managing our own companies' finances in the face of rising costs on all fronts. We must do this so that we can maintain the resources necessary to meet our responsibilities to our clients, to our employees, and to our shareholders." He points out that as client management has become more sophisticated in all aspects of marketing and advertising, "They've become more demanding in terms of the professional quality of research and media services that agencies deliver, as well as in the quality of our creative product."

Highly competitive

Fortinberry observes that the agency business is highly competitive, and that "No matter how good any one agency may be, our competitors are also very professional and skillful—which is probably healthy, so long as 'my agency' wins. But to maintain a winning staff of skillful professionals is an increasingly costly proposition. It requires equal competence and professionalism on the financial management end of our business."

In the specific area of broadcasting, for instance, Fortinberry observes that "Agencies share their clients' growing concern about the rising production costs of television commercials." He agrees that many of today's commercials are "extremely well done, and very effective." But he adds, "Some of the most outstanding advertising I've seen on television has been based more on a strong, simple idea, rather than relying on extremely expensive settings or location shooting in exotic resorts overseas to achieve its dramatic impact. Now that the production cost problem is so widely recognized, this recognition should stimulate greater efforts to bring it under control. We'll have to learn how to be as creative in devising ways to hold down production costs as we are in devising advertising that does such a tremendous job of capturing audience attention."

At the same time, he adds, as the industry moves toward the use of more 15-second commercials, "We'll have to hone our skills in this traditional area of advertising creativity to even higher levels. To develop and keep top creative talent, Fortinberry advises agency management to "recognize their tremendous contribution to our success and always keep in mind the environment we ask them to work in."

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Peter Stassi
Vice president,
BBDO

production and distribution business themselves, or do it in consortium with other groups.”

This lid on program costs, he adds, is building up at the same time “that the networks are sending their own signals to Hollywood that their advertisers can no longer afford automatic program cost increases year after year. And that’s especially true as competition from independents, syndication and cable continue to drain off network audiences. Both developments, acting in concert, should be a big help in controlling program prices.”

Creative selling

Foote, Cone’s Reed suggests, “If some of the station groups become creative in their selling, doing things like guaranteeing CPMS, buying could be further facilitated, with advertisers enjoying somewhat lower rates.”

Reed contends, “Concerns that owning more stations will make the groups feel they’re negotiating from greater strength, and may attempt to raise prices as a result, are probably misplaced. Such concerns fail to take into account the ongoing changes in the marketplace. Today there’s more competition. Today there are more markets with four or five stations and fewer served by only two or three. We’ve seen audiences of the original three stations in these markets dip with the rising success of the newer independents. And every month there are more new independents coming on the air in more markets.”

Competition among stations

At Vitt, Katz also points to growing competition among stations: “Broadcasters’ competitors have been gaining on them. But now the growing dollar power of the group owners gives them a timely opportunity to do something about it by improving their medium. They should keep in mind that this

year it’s estimated that, of \$1 billion that would otherwise end up as network or spot TV dollars, \$450 million of it is going instead into barter syndication, and another \$550 million will go into cable. And this is even before a lot of local cable systems start to get serious about selling local advertising, as we think they eventually will.”

Fighting other media

At the same time, adds Katz, “More dollars are going into print, and Procter & Gamble alone is placing an estimated \$25 million into network radio, whose revenues keep growing every quarter. So the TV groups, with their own growing financial resources and growing station lists, have their job cut out for them.”

Some of the steps Katz would like to see group-owned stations take to “add value” to their medium include:

- Development of short-form programs for over-the-air television that tie into advertisers’ products psychologically.
- “Advertiming” or “making a real effort to place commercials for weather-

sensitive products so that they are timed to appear when the weather naturally helps stimulate their sales.” An example would be placement of commercials for hot cereal on cold, damp mornings.

■ Planned frequency packages helpful to retail advertisers by being timed, for example, with heavy food shopping days.

Katz also suggests, “Considering what advertisers must do to meet the requirements of government agencies like the Food and Drug Administration, to pass muster with their own and with their agencies’ lawyers and then get through the networks’ standards and practices screen, broadcasters could perform a useful service with PSAs reminding viewers of the rigid standards of credibility their advertisers do maintain in the face of an apparent perception by so many consumers that advertiser credibility continues to be suspect.”

Controlling 15s

And at Esty, Triolo believes that no matter how large their dollar clout may become, station group management “would do well to follow the lead of the networks in controlling 15s. The networks have done a fairly good job in keeping clutter under reasonable check by containing the spread of 15s. We hope this continues, though I assume we’re on the road to at least some isolated 15s.”

In any event, Triolo hopes that the larger group owners will prove to “be as responsible as network managements in holding the line against clutter and against any other practices that could dilute television’s great value—its power to move consumers to buy. The challenge to both the group owners and to us on the advertiser and agency side will be to work together to adapt profitably to change.” □

“The ability to raise rates is dictated not by anything station management can do. It’s controlled by the number of dollars advertisers decide to spend in a given market.”



Aaron Cohen
Vice president,
Grey Advertising

Inside the FCC

Henry L. "Jeff" Baumann



Until he joined the National Association of Broadcasters nearly two years ago as its vice president and general counsel, the Federal Communications Commission was Baumann's only employer. Strangely enough, he's now in the position of asking the FCC to restore some regulations.

NAB counsel Baumann makes smooth transition from deregulation-era FCC

Henry L. "Jeff" Baumann, nearing the end of his second complete year as vice president and general counsel of the National Association of Broadcasters (NAB), has encountered few difficulties in making the transition from regulator to regulatee. Even on issues he had worked on with opposition from the NAB, he seems to have made a smooth adjustment.

After all, he says, he joined the Federal Communications Commission (FCC) at about the same time Dean Burch became chairman in 1969, so he served through all of the agency's deregulation age," begun by Burch's 1974 successor, Richard Wiley. Baumann rose through the ranks under subsequent chairmen who have been closely identified with deregulation—Charles Ferris and Mark Fowler. And most of his work at the commission was involved in eliminating regulations.

Now he is in the position of asking the federal government to restore some regulations, including the must-carry provisions and some technical rules and standards. But he also brings to his work a perspective from having spent 15 years in the agency that oversees the industry he now represents.

Baumann's NAB predecessor, Erwin Krasnow, consistently criticized the FCC for its work in the technical area. Baumann, who had a hand in much of the FCC work that Krasnow criticized, tells the NAB membership it might as well find other ways to deal with the resultant problems, because this FCC is not going to change its mind.

He explains, "The commission's initial concept of deregulation was a radical concept to not only the NAB but also to the engineering community as a whole." Foremost in their minds was a need for standards for quality, Bauman says, but notes that the FCC through several administrations has taken the position that "their responsibility is interference and they're not going to be concerned with the quality."

But is that really a problem today? "This industry is now looking at ways of self-regulation, trying to

have voluntary ways of setting standards, improving receivers. Rather than sitting back and arguing that while the FCC is abandoning its responsibility, that it has an absolute responsibility to set these standards, I think you are finding the industry now adapting" to the FCC's position. "I think there has been a dramatic change on the part of the industry," he says.

Industry-set standards

Baumann acknowledges it would be easier for the government to set standards than for the industry but admonishes that if the government doesn't do it, the matter rests in the hands of the industry, and it might as well get on with it instead of beating its head against the wall. "When you are faced with the situation where the government is going one way, you have to adapt to it. It would be senseless to keep running over to the commission on every little thing."

So government involvement in quality is a thing of the past, he adds. "The handwriting is on the wall, and the best thing that we can do is put resources into finding the best way to achieve our own goals without their assistance . . . Unless we have a case for an exception, then let's not waste our time" going to the commission for changes."

Having said that, Baumann does see a major part of his job in the near future as "running over to the commission" to get its cooperation in dealing with what he feels is one of the primary issues facing the broadcast industry—interference.

Recent FCC action on expanding the spectrum to include more AM radio stations, its expansion of hours for daytimers and its consideration of allowing land mobile stations to share spectrum space with UHF stations has led the broadcast engineering community to new worries about the difficulty of maintaining quality of sound.

So Baumann and his staff face frequent visits to his old colleagues to plead the broadcasters' case. "When the industry has a clear, good case of interference, then that has to be presented to the commission in the best terms possible, and just complaining about interference isn't going to get anywhere."

One such clear case, he says, amounts to a "call for help" from the AM radio people, who are seriously worried about the continued quality of their signals, their coverage, lack of stereo and the ever-present problem of interference problems being added to by an expanded spectrum.

Ted Snyder, the NAB's new joint board chairman, has made the issue his no. 1 goal for relief. Thus, the NAB has been working on ways to improve the quality of the sound at both ends of the transmission process. And, Baumann says, he has detected during the past six months a bit of a move by the FCC toward the NAB's position.

Quality of receivers

In the past Jim McKinney, chief of the Mass Media Bureau and Baumann's former boss, has said the quality problem lies in the quality of the receivers and that improvement of the receivers or the pur-

Inside the FCC

(continued)

chase of many already on the market would resolve many of the complaints.

But Baumann says he now notices movement by McKinney and others toward "assistance in the AM area." As a result, he says, many suggestions for improvement, or at least economic changes, have come forth.

"AM's at a disadvantage from almost every aspect," Baumann says, "and I think there may be some movement over there to look at some ways of improving AM."

One way the NAB may put forward, he says, is a relaxation of the FCC rules that prohibit ownership of more than one station in a market area. "These are somewhat radical concepts," he says, "but I think it is something that ought to be looked into."

When the commission relaxed its ownership restrictions last year, however, it reiterated the importance it saw in retaining the local-ownership rules. Baumann's argument in trying to get that changed is that local broadcasters could operate on a better economic scale if they had two or three stations in the same market area, sharing overhead while gaining targeted advertising.

"If broadcasters are being faced with more competition, maybe they should have the opportunity to have more than one station in the same area," Baumann says. The NAB radio board already has decided to pursue that option.

Another case is the land mobile/UHF sharing proposal, which is now in the form of a notice of proposed rulemaking whereby the commission has asked for comments on a suggestion that it reduce the protections for UHF signals in order to allow more land mobile signals into the spectrum. The industry wants an advisory committee, which would include broadcasters, named to make recommendations to the commission.

"The premise that we've advanced is that the interference to UHF broadcasters should not be any greater than it is now," Baumann says. "The commission proposed a reduced protection level, and the job before us now is to analyze the commission's proposal from as many different perspectives as possible and to see where the analysis leads us." It's just a matter of "trying to test the commission's assumption," he adds.

Restoring must-carry

But if Baumann appears sanguine about the issues he faces on his former turf, he also will be responsible for a large chunk of the association's other big problem, that of getting must-carry rules restored.

The issue kept him jumping for most of the summer and promises to occupy much of his time in the coming months as the NAB tries to fight the battle in each of the federal government's three branches. One branch, the judicial, has been taken care of for the moment, with the filing of a brief before the Supreme Court asking it to review the Appeals Court decision

abolishing the must-carry rules.

The NAB brief centered on three main points, that must-carry rules are a legitimate function of the commission, that the rules do not interfere with the First Amendment rights of cable, and that the case should have been remanded to the FCC to write a better rule instead of the rules being vacated on constitutional grounds.

Now the fight has been started in the legislative branch, with Rep. Barney Frank (D-Mass.) introducing a bill to emasculate the compulsory license law and provide incentives to cable operators to carry local signals without copyright liability. "The must-carry issue on the Hill has just started," and already he sees sympathetic reactions, he says.

Back at the FCC, which, until he moved to the NAB, provided Baumann with the only job he had since graduating from Dickinson School of Law in 1969, he and his staff of seven lawyers are working on pressing the agency to do what it has said cannot be done. Despite the Appeals Court's suggestion that the must-carry rules could be recrafted to make them constitutional, the FCC has washed its hands of the issue. So the NAB is going to try to recraft the rules itself.

The commission is "predisposed against the concept of must-carry," Baumann says, because it feels the rule violates the principle of letting the marketplace decide what is shown. "It is certainly possible to craft rules that give meaningful must-carry to the broadcast industry, provide a degree of relief for cable systems and also satisfy the court's concern. I think that's certainly doable."

In fact, he says, one plan that he feels could gain a broadcaster consensus, "with modification," is the solution worked out by the Television Operators Caucus. It would free from must-carry cable systems that have 12 or fewer channels, would limit the number of must-carry signals within 35 miles of systems larger than that to no more than one-third of the channels and free all systems from duplicated signals.

Capitalizing on connections

Connections mean a lot in Washington, and although Baumann may have been isolated in the FCC, others at the NAB can use their connections with Congress and the courts. Baumann makes his contribution in dealings with the FCC.

When he left the commission, he had served just over a year as deputy chief of the Mass Media Bureau, which had just been reorganized to include several bureaus, including the Broadcast Bureau, of which Baumann was deputy chief.

Before that, Baumann had served for nearly two years as chief of the bureau's policy and rules division. He joined the FCC as a staff attorney with the compliance branch of the complaints and compliance division and moved in 1975 to the position of reviewing attorney in the renewal branch, becoming chief of that branch a year later.

From then on, he was heavily involved in doing away with some of the commission's regulations that were felt to be antiquated.



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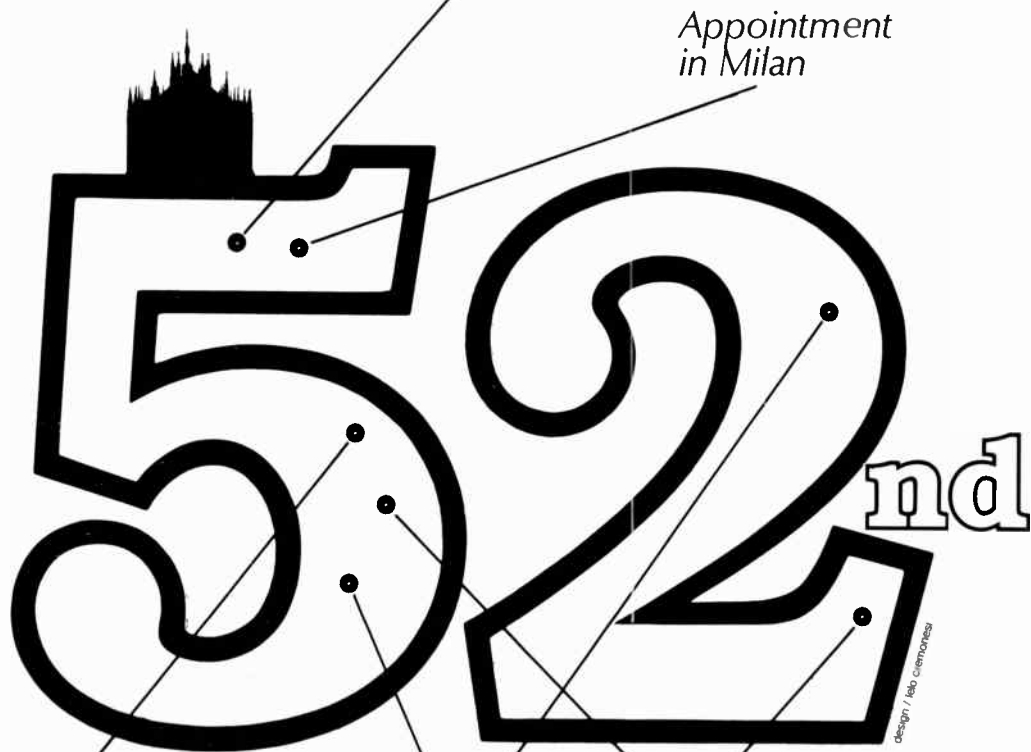


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