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# Television/Radio Age

March 17, 1986

\$3.50

### Our Success Shows



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...will welcome Jose's daily visits as the stylist to the stars becomes TV's hottest personality. Jose, celebrity co-hosts and guests and authorities on beauty, fitness and health will present the most sparkling and helpful half-hour on TV.

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*Jose Eber*



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MORGAN FAIRCHILD    LISA HARTMAN  
VICTORIA PRINCIPAL

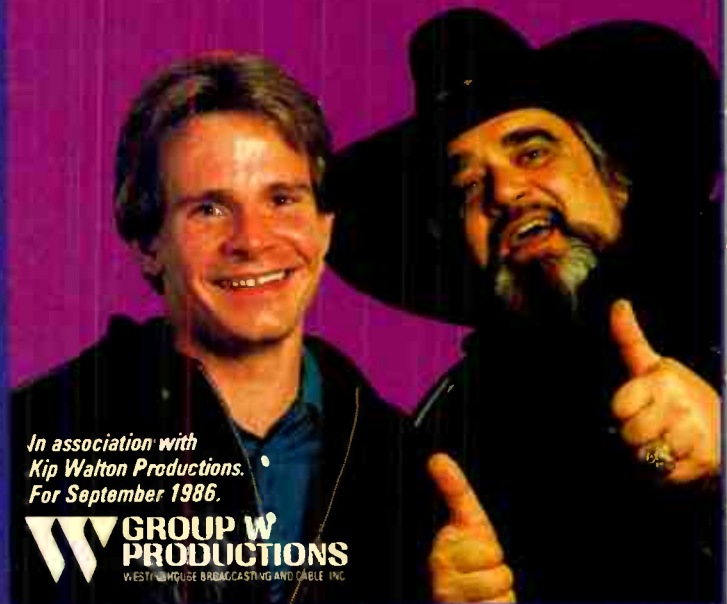
**GROUP W PRODUCTIONS**  
WESTINGHOUSE BROADCASTING AND CABLE, INC.

In association with  
Bi-Coastal Television Productions Inc.  
For September 1986.

# Millions of Baby Boomers

...will be rockin.' It's a weekly hour of the biggest hits of three decades of rock performed live by the greatest names. Plus: clips from the past, comedy, "Newhart." With Wolfman Jack and Paul Revere and the Raiders.

*Let The Good Times Rock!*



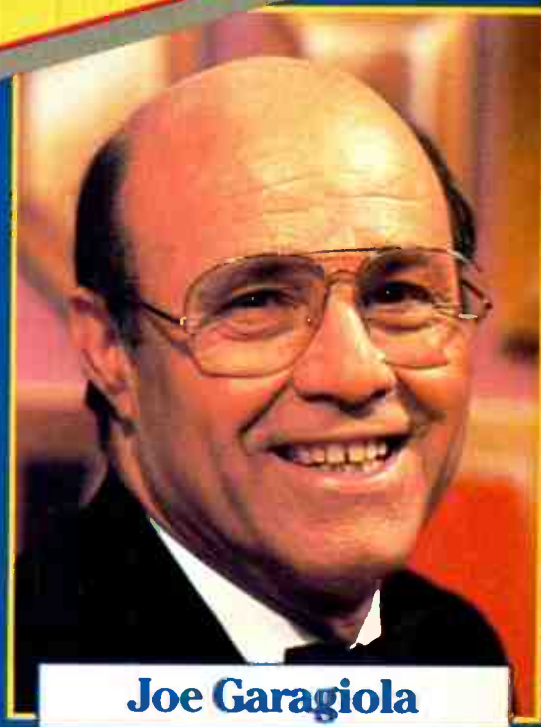
In association with  
Kip Walton Productions.  
For September 1986.

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WESTINGHOUSE BROADCASTING AND CABLE, INC.



**YOU MAY HAVE ALREADY WON  
TEN MILLION VIEWERS!**

**ANNOUNCING THE  
"STRIKE IT RICH AUDIENCE  
GIVEAWAY"...WHERE  
THERE'S NO LIMIT TO  
HOW MANY VIEWERS  
YOU CAN WIN!!!**



---

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---

It's never been easier to win millions of viewers. With "Strike It Rich." The exciting new game show that's going to win the loyalty of millions of viewers everywhere.

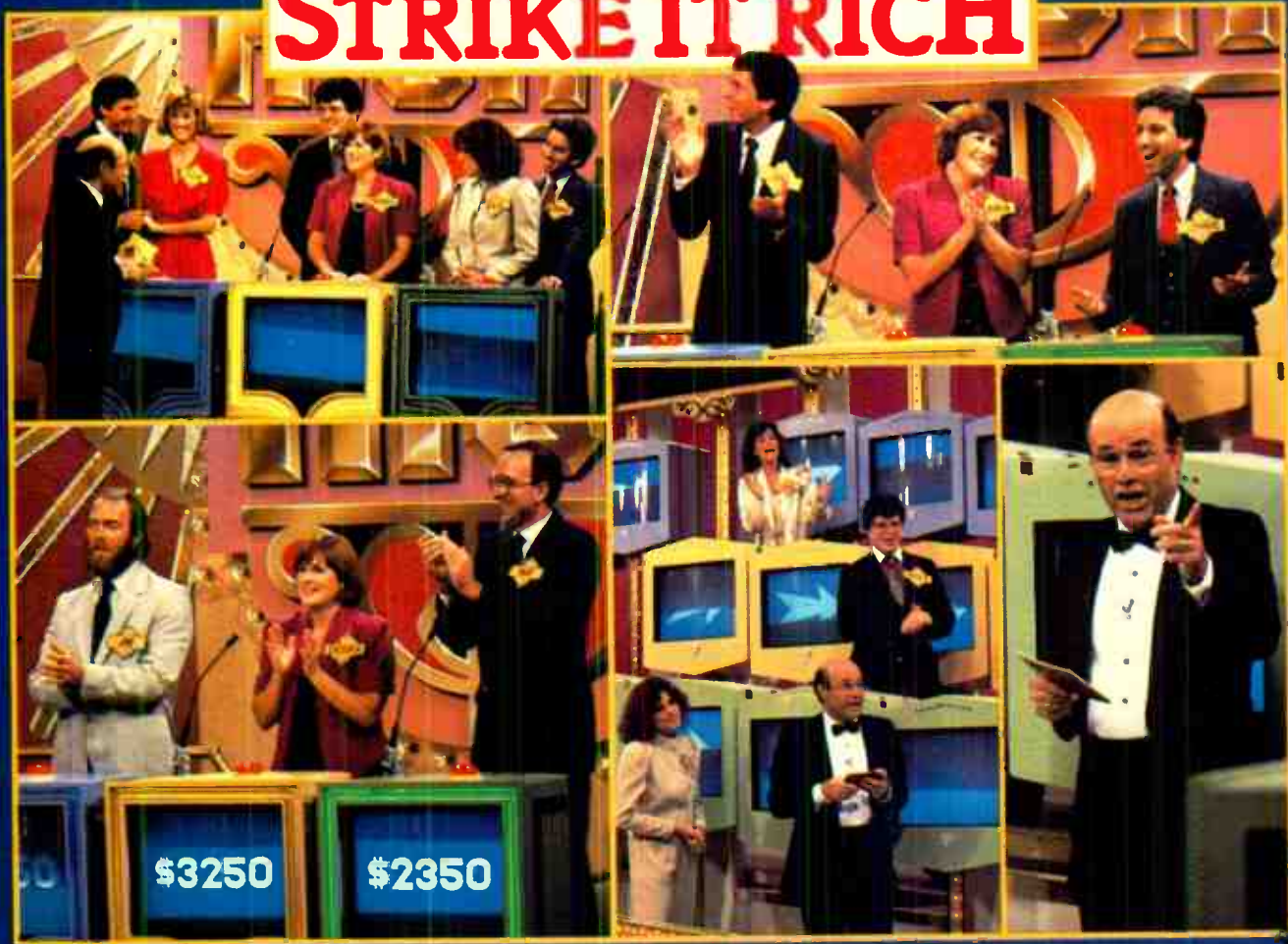
All you have to do in the "Strike It Rich Audience Giveaway" is pick up your phone and dial your lucky number. Then ask for Tony Brown. He'll tell you how easy it is to win with "Strike It Rich."



Because "Strike It Rich" is *the* ultimate game show, like nothing else you've ever seen. With a unique, fast-paced game and spectacular production values. Where Lady Luck, strategy and over \$1,000,000 in cash and prizes give contestants the lifetime chance to "Strike It Rich."

Don't miss this extraordinary opportunity to win millions of viewers. Pick up the phone and dial your lucky number right now. The faster you do, the faster you'll win.

# STRIKE IT RICH



Created and produced by Richard S. Kline in association with Blair Entertainment.



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# Television/Radio Age

March 17, 1986

Volume XXXIII, No. 19

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**YOU'VE WAITED  
LONG ENOUGH TO GET**

# REVENGE

**Today's top stations have  
already added the raw  
force of "Revenge" to  
their line-ups.**

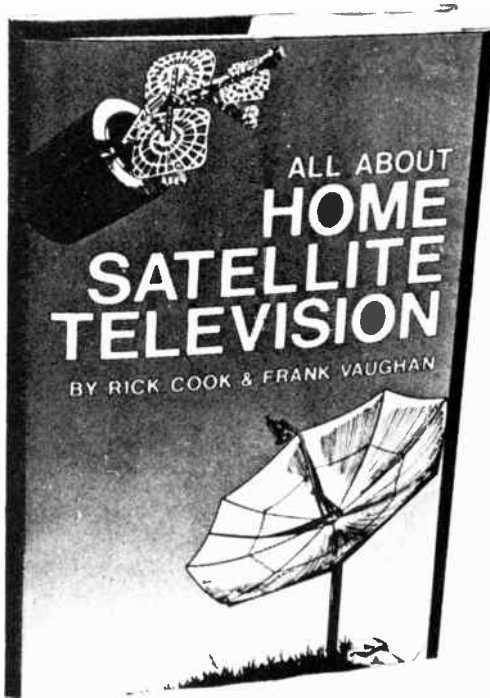
*Twelve explosive motion pictures.  
Thematic. Devious. Each one action-  
packed. And promotable.*

*Don't wait another minute. Get  
"Revenge" right now. Because when  
it comes to getting "Revenge," today's  
top markets are already proving that  
if you don't get it, someone else will.*

KTTV-TV	Los Angeles	WCVI-TV	Flint
WPWR-TV	Chicago	WPMI-TV	Mobile
KRLD-TV	Dallas	WAWS-TV	Jacksonville
KRIV-TV	Houston	WUHF-TV	Rochester
WCIX-TV	Miami	WETO-TV	Tri-Cities
KTZZ-TV	Seattle	WSYM-TV	Lansing
WRTV-TV	Indianapolis	WREX-TV	Rockford
WTNH-TV	Hartford	WLBT-TV	Jackson
WFMY-TV	Greensboro	WGRB-TV	Bowling Green

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Anyone looking for practical advice on buying or building satellite receivers or present and future satellite programming resources will find this information and more in this complete sourcebook.

Beginning with an account of the history of satellite TV, successive chapters describe how satellite TV works, provide facts on satellite TV companies, detail cost and space requirements for private installations and suggest guidelines for evaluating the installation site, acquiring building permits and meeting zoning requirements.

**It's all covered—everything you want to know about:**

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  - methods of combating interference
  - manufacturers of ready-made earth stations
  - stereo broadcast reception via satellite
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- AND MORE . . .**

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# Quick! What do all these great shows have in common?



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# Publisher's Letter

## Many major package goods clients owe success to TV's effectiveness

In 1927, the year NBC was formed, General Foods' net sales amounted to \$57 million.

Sixty years later, current net sales are \$9 billion. In the 60-year period, there have been acquisitions, innovative marketing, new product introductions and an adroit and early use of both radio and television—spot and network.

For example, in the early '30s, GF introduced a new product called Grape Nuts. It was hard to eat and met with great consumer resistance. The company came up with a brilliant idea. Every Thursday evening, for 15 minutes live from Antarctica, short wave coverage of Admiral Byrd's second expedition to the South Pole came crackling over the air. Transmission was frequently garbled, or even inaudible, but Americans stayed glued, to their radio's to get on-the-spot reports, direct from the South Pole.

But the commercials were clear—originating from New York—pointing out that "Admiral Byrd has again selected Grape Nuts as one of the foods to nourish his band of stalwarts during their stay at the bottom of the world." The product took off and became a GF staple on grocers' shelves.

Between 1930 and 1940, the number of U.S. homes with radios doubled—from 14 million to 28 million. And millions stayed home to listen to Maxwell House's *Show Boat*, which simulated reality some weeks by mooring at different cities along the Mississippi River. General Foods ran special tie-in promotions for Maxwell House in these cities. The idea was brought to General Foods by two young advertising executives, William Benton and Chester Bowles, who originally collaborated on the scripts.

It was the era of the big audience network radio shows, which, as General Foods says, helped make possible national advertising at minimum cost.

General Foods started in television early—experimentally in 1947 when there were no more than 16,000 TV homes. GF sponsored low budget "talking heads" shows such as *Author Meets Critics*, *Meet the Press*, and the *Small Fry* shows. As TV set circulation skyrocketed, so did the GF television activity, with such shows as *The Aldrich Family*, *The Bert Parks Show*, *The Goldbergs*, and *I Remember Mama*.

**Big TV spender.** In 1960, General Foods spent \$37 million in television; in 1970, \$93 million; in 1980, the TV investment jumped to \$278 million. Currently, GF is spending in excess of \$350 million per year. As a result of last year's purchase of General Foods by Phillip Morris, the company's spending clout will be enhanced and its marketing prowess can only be improved.

General Foods is a prime American business example of how the fusion of quality products and good taste in advertising have produced an eminently successful company. As Charles Mortimer, then chief executive officer, stated in a speech to stockholders in 1959, "One thing our long experience has taught us is that the surest way to overspend on advertising is not to spend enough to do the job properly. It's like buying a ticket three quarters of the way to Europe; you have spent the money, but you do not arrive."

In the NBC 60th Anniversary issue of *Television/Radio Age*, we will recap the dramatic story of companies who owe their success to the effectiveness of the broadcast media.



# SUCCESS!

Our four outstanding family series are quickly becoming some of the most successful shows around, already sold in a total of 189 markets.

So for the best in high-riding westerns, hilarious comedy and heart-warming children's entertainment, call your Blair Entertainment representative today. But hurry! They're selling fast. And winning over audiences even faster!

**SOLD!**



**"THE CISCO KID"**  
Already sold in 69 markets.

**SOLD!**



**"SCTV NETWORK"**  
Already sold in 49 markets.

**SOLD!**



**"DEATH VALLEY DAYS"**  
Already sold in 50 markets.

**SOLD!**



**"THE BEACHCOMBERS"**  
Already sold in 21 markets.

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# STATE

## NOW PLAYING

20  
CENTURY



FOR YEARS, PEOPLE HAVE BEEN COMING

With last Thursday's acquisition of Metromedia Television, you can now see us  
We welcome WNYW, New York; KTTV, Los Angeles; WFLD, Chicago; KDA



TO US. NOW, WE'LL BE COMING TO THEM.

in the living rooms of six out of the nation's top ten markets.  
F, Dallas/Ft. Worth; WTTG, Washington; KRIV, Houston.



**A FULL HOUR  
OF ACTION...**



# ...IN HALF THE TIME.



**And you still have...**

- A perfect mix of adults and kids for transitional time periods.
- All of the humor and action-adventure that audiences crave.
- Those heavy viewers who monopolize early fringe.
- *Plus* the added option to switch back and forth from the hour to the half-hour format.

**Now, that's flexibility!**

## **KNIGHT RIDER**

Available as Half-Hours or Hours.

**MCATV**

World Radio History

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# Letters

## Retail development

I found your *Publisher's Letter* on retail sales development ("Innovative promotions are being used by stations to lure clients," February 17) to be a real memory-jogger. It recalls the efforts of "Bink" Dannenbaum, then v.p., marketing, for Westinghouse Broadcasting, who, in the late '60s, was pushing his station managers to develop marketing strategies and tactics to attract the retail advertiser.

In the early '70s, Hal Neal, then head of the ABC Owned Radio Stations, established the staff position of director of retail marketing to encourage and support his station managers in their efforts to develop retail business.

Having been part of both of these pioneering initiatives, it is gratifying to me that the retail market has turned out to be as rewarding as we thought it would be. Neither is it surprising that the job of converting retailers to the broadcast media has been more difficult and more challenging than we ever suspected it

would be.

But, as you suggest, the effort was and still is well worth it.

There is another advertiser category which, in my opinion, is at least as potentially significant to the growth of the broadcasting [and cable] businesses as retail appeared to be 20 years ago. It is *direct response*. The opportunities implicit in this category prompted me to form my own company last year for the purpose of exploring and exploiting them.

MICHAEL HAUPTMAN  
*President,*  
*National Communications Corp.,*  
*Greenwich, Conn.*

## Black radio leader

I read with interest your recent *Black Broadcast* special report (February 17). I think it is important that I call to the attention of you and your readers that while you spent some time in discussing the business with Marvin Dyson of a station here in Chicago and you listed the broadcast leaders in the various top 10 markets such as WJLB in Detroit, KSOL in San Francisco, KKDA in Dallas/Fort Worth, WRKS and WBLN in New York City, WHUR and WKYS in Washington, D. C., you

failed to mention that here in Chicago WBMX's most recent Arbitron rating shows it to be the most listened to [black] station in the market.

Indeed, while you list GC1 as Number 3 with a 5.3 share, the fact of the matter is WBMX's 6.4 share is even more impressive and ranks it as the Number 2 station next to the market's perennial leader, WGN.

KERNIE L. ANDERSON  
*WBMX AM-FM*  
*Oak Park, Ill.*

## Network radio clients

I read your magazine's listing of network radio advertisers in the January 20th issue (*Web radio's full client list for '85*). It was quite comprehensive and useful.

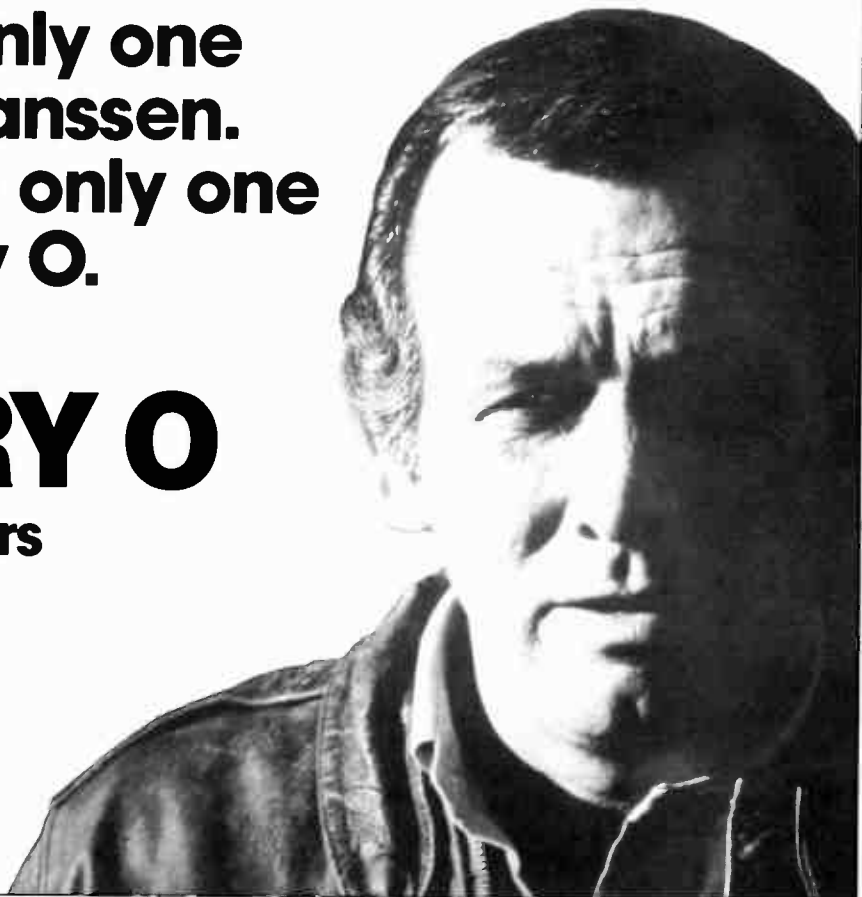
I thought you might be interested to know, however, that the agency for McDonald's Corp./McDonald's network radio expenditure was not Leo Burnett & Co. as stated in the listing. Rather, network radio for 1985 placed on behalf of McDonald's was executed by Burrell Advertising Inc.  
VEDIA JONES-RICHARDSON  
*Public relations manager,*  
*Burrell Advertising Inc.,*  
*Chicago*

**There's only one  
David Janssen.  
And there's only one  
Harry O.**

**HARRY O**  
**44 hours**



Warner Bros. Television Distribution  
A Warner Communications Company





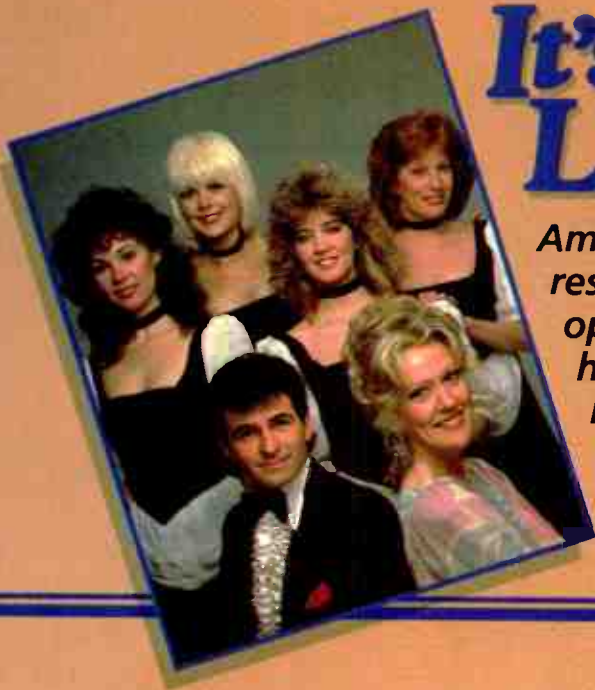
**When we said  
that we were going  
to produce three  
network quality  
first-run comedies  
for syndication,  
the industry laughed...**

---

And this fall, the  
be laughing all the

WPIX • KNBC • KTLA • WGN • W  
KHTV • WTAE • WDZL • KMSF  
WTOG • KDNL • KWGN • KCR  
XETV • WXIX • KSHB • WZTV  
WHNS • KOCO • WDBB • WKF  
WPMT • WTAT • WRGT • WXXA  
WAWS • KDSM • WUHF • KPTM  
WFFT • KVVU • WDAY • WTAT • W

And the list k



## *It's a Living*

*America's craziest  
restaurant is  
open for its third  
hit season of  
hilarious adult  
comedy. A  
Witt/Thomas  
Production.*



---

*Quality Advertiser Supported Programming For This Fall.*

World Radio History

"ALL FIRM  
**GO'S**"

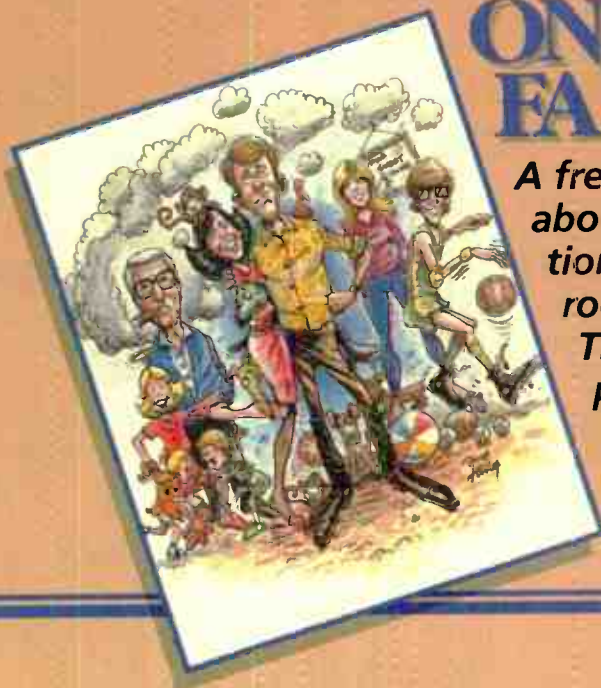
se stations will  
way to the bank!

IL • WJLA • KTVT • KTXA • WUAB  
WSB • WGNX • KSTW • KCPQ  
WTTV • WTXX • WTIC • KPHO  
VTV • WGNO • WCCB • WUTV  
KSTU • WPTY • WSTG • KABB  
KLRT • WKRG • KGSW • KMPH  
WRSP • WDSI • KVOA • KHGI  
SAK • WTWC • KJTV • KVHP • KIDY

eps growing!

## MAMA'S FAMILY

Feisty "Mama" is back by popular demand, ready to take on everyone with her sharp-tongue. A Joe Hamilton Production.



## ONE BIG FAMILY

A fresh new comedy about three generations living under one roof. From Witt/Thomas Productions, producers of "SOAP," "BENSON," "IT'S A LIVING" and this season's runaway hit, "GOLDEN GIRLS."

**LORIMAR-Telepictures™**

# Sidelights

## Going to stay put

When Selkirk Communications, Ltd., announced early in December that it had sold its two radio rep firms—Selcom Radio and Torbet Radio—to John Blair & Co., the impression quickly spread in the industry that the Toronto-based media company was going to pull out of station representation in the U.S. altogether—in short, that it was going to unload Seltel, Inc., its TV rep operation.

Never mind that last year Seltel moved into new facilities in five locations starting with Los Angeles in January and ending the year with a move into new premises in Chicago.

Still, the sale seemed outwardly puzzling, since Selkirk had only acquired Torbet in 1983 and announced that billings had gone up 9 per cent in 1984.

The explanation for the Selcom/Torbet sale, according to Rafe S. Engle, president and CEO, is that a "competitive market had crystalized" in the radio rep industry with moves toward horizontal ownerships and it was felt that either Selkirk would have to join the trend and get larger or sell out.

"There were not many candidates to buy," said Engle recently. "We looked at possible acquisitions, and we were approached by Blair." During this period of decision-making, Engle noted, further pressure of a sort was put on Selkirk because the company was being watched closely as to its next step.

**Concentration on TV.** Engle had announced Selkirk would concentrate its sales representative efforts in the U.S. on TV when it sold its radio rep companies. He also stated at that time: "As we move into our next growth phase, we will continue to focus our efforts on large market independent television stations while we expand and strengthen our client base of affiliate stations." Engle says now that Seltel is aggressively soliciting stations in the top 100 markets. It has also been streamlining its list and has dropped 18 stations, "essentially those in smaller markets," explained Engle.

The current Seltel list consists of 99 stations—68 affiliates and 31 indies. There are 16 offices, the latest, Denver, being opened in mid-December. An office, probably in Florida, originally scheduled to be opened early last year, will make its debut in the second quarter. In addition, during 1986 it will move into new facilities in four cities—Detroit, Houston, San Francisco and St. Louis—while major renovations in

the New York office are scheduled for the third quarter.

Last year, Seltel doubled its computer facilities, Engle reported, and this enabled the rep firm "to expand into innovative, specialized market research." Currently under examination are some comprehensive automotive studies.

Seltel has been using Selkirk's Ft. Lauderdale cable production facility to "great advantage" for video production on research, programming and quarterly outlooks. These are available for client presentation and use.

**'86 forecast.** Engle is looking for a better year for Seltel in '86 than he had in '85. Last year sales were "soft," but Engle didn't go into specifics. However, it had been reported that Seltel revenues in '84 were about 27 per cent higher than '83's.

The same pattern obtained for the parent company. Selkirk income before extraordinary items was off a little in '85, but the bottom line was off to a greater degree because of an extraordinary gain of \$3.5 million (Canadian) in '84 and an extraordinary loss of \$515,000 in '85. The '84 results showed consolidated revenues up over 23 per cent to \$184.1 million and net income per Class A share up 75 per cent to \$1.68.

Operating revenues of the company totaled \$207.4 million in '85 and net income per Class A share was down from \$1.70 to \$1.19. U.S. operations were 27.7 per cent of the company's total operating revenues in '85, compared with 31.1 per cent the year before.

Selkirk has wholly-owned TV, radio, rep and cable operations in Canada, plus a minority interest in a satellite company. Its All-Canada rep firm has led the industry for decades. In 1984, All-Canada' billings were more than double those of its closest competitor. Selkirk also owns 14 radio and three TV stations. Its cable interests include a system in Ottawa and 50 per cent of a Winnipeg system. Last October, Selkirk completed the sale of its Quality Records manufacturing operations, which turn out pre-recorded records and tapes, but it retained its distribution and special products divisions. The purchaser was Cinram, Ltd., one of Canada's leading manufacturers of pre-recorded tapes and records.

On January 1, Ken A. Baker, president of Selkirk Broadcasting, Ltd., announced an agreement with Westwood One, Los Angeles, covering the establishment of Westwood One Canada, which will market the entire Westwood One catalogue to radio stations, national advertisers and their agencies.

Selkirk's interests in the U.S. in-



**Selkirk Communications president Rafe S. Engle says Seltel is aggressively soliciting TV stations in the top 100 markets.**

clude, besides Seltel, a number of South Florida cable franchises in the Ft. Lauderdale and Hallandale areas. In 1984, Selkirk sold its interest in U.S. cable converter manufacturer TOCOM to General Instrument Corp. for \$5 million (U.S.) which was converted to 195,841 shares of GI stock.

Selkirk also has businesses in the U.K., including investments in radio stations, a radio rep firm, radio news distribution network (audio and wire), and broadcast equipment sales company, Seltech International. The latter sells Canadian-made broadcast and production equipment in the U.K., Europe and "elsewhere." Operating revenues from these businesses were down 16.6 per cent last year to \$4.7 million, which represented only 2.3 per cent of Selkirk's '85 total.

Obviously Engle has a lot more to worry about than Seltel. He's had an interesting background for a media mogul, starting off in the Procter & Gamble advertising department in Toronto after being graduated from the University of Alberta. He became media director of P&G/Canada and later served in the same post for J. Walter Thompson in Canada, starting in 1960.

After a few years, he decided to study law, attending the University of Toronto while continuing to act as media and broadcast consultant to J. Walter. He was called to the Ontario bar in 1967 and set up a practice that included advertisers, agencies and media, including what later became Selkirk. Engle moved over to Selkirk as CEO in June, 1984.

## BBDO's Dillon dies

Development of logical advertising disciplines and championing the cause of advertising versus regulation were

*((continued on page 26))*

# AS CLOSE TO CLASSIC CHILDREN'S ENTERTAINMENT AS YOU CAN GET WITHOUT MOUSE EARS.



Now, you don't need to visit a magical kingdom to find outstanding children's films. And our Children's Cinema Classics package is proof.

We've put together a large collection of enchanting films, ranging from action-packed stories and sparkling comedies to outdoor adventures filmed on locations around the world.

These films are perfect for children of all ages. So why mouse around with anything else?

## **ALMI TELEVISION®**

The Almi Building • 1585 Broadway • New York, NY 10036 • (212) 315-8650



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World Radio History



**America's  
Number One  
Monday night show!  
In first run. And in  
reruns!**

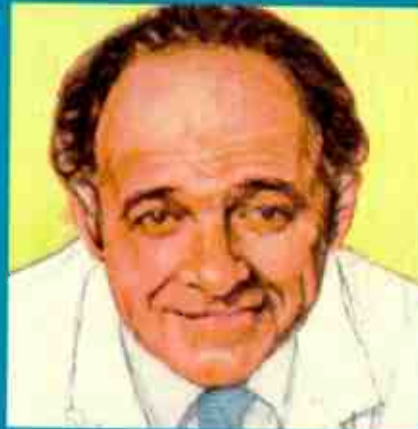
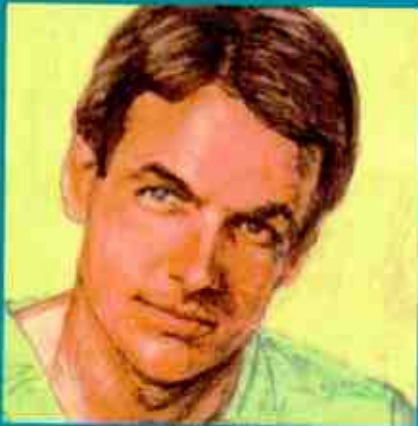
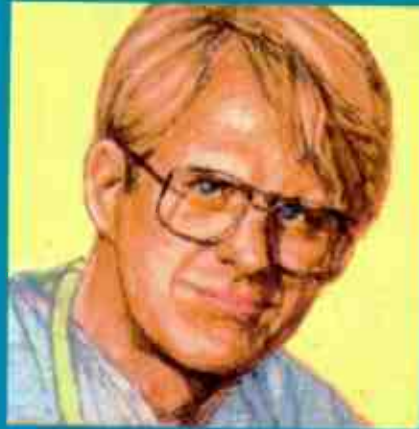
# *Newhart*



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# St. Elsewhere

**W18-34/W18-49/W25-54/M18-34/M18-49/M25-54**

Check your local books for the “St. Elsewhere” numbers that spot buyers check.

You may be using the old GRP tonnage approach to program selection. While spot buyers are looking to exclude excess baggage.

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## Sidelights (continued)

among the major contributions of Tom Dillon, retired chairman of BBDO International, who recently died of cancer at age 70. As CEO from 1967 to 1977, he reorganized the agency into its present holding company form and launched an aggressive program to make it a major international factor. The agency became publicly held in 1973.

Having started as a copywriter with the agency at age 23, Dillon moved up through the creative ranks in Minneapolis, San Francisco and Los Angeles until becoming head of marketing, media and research in New York at the end of 1958, also elected company treasurer at that time. He became executive vice president in 1959, general manager in 1962, president in 1964 and CEO in 1967.



**Tom Dillon**, who recently died at age 70, headed BBDO during its transition to its present form as an internationally active, publicly held holding company.

Along with logical advertising disciplines, Dillon implemented extensive research capabilities, computer technology and modern media techniques. During the 1960s and '70s, he became well known as a spokesman for advertising. His speech, "Freedom Must Advertise," in 1963, was considered by many to be a landmark in establishing the political and economic significance of advertising. Another, "Never Boil an Alarm Clock," in 1968, correctly forecast the outcome of excessive intrusion of regulation on a free market economy. "How the FTC Stacks the Deck," in 1973, warned that the commission's policies might ultimately destroy its credibility.

Dillon's career with BBDO actually began while he was an undergraduate at Harvard. He spent his summer vaca-

tion in 1935 working in the copy department of the Minneapolis office. This diverted him from following in the footsteps of both of his parents. His father was editor-in-chief of *The Minneapolis Morning Tribune*, and his mother was also a journalist.

In his lower-paid days in San Francisco, Dillon also worked part-time as a cable car gripman. This was done as a substitute for working out in a gym during his lunch hour. Dillon figured he'd rather be paid for the exercise than pay for it.

While vice president and account supervisor on the Rexall Drug account in Los Angeles, Dillon created the "one-cent sale" promotion that the drug store franchiser used for many years and which is still used today by other retailers.

After his retirement from BBDO, Dillon founded Mintaka, Inc., a company that publishes specialized business reports.

## Scleroderma campaign

A mystery disease, scleroderma, for which there is no known cure, will get some much needed media exposure via upcoming national TV and radio public service spots which will offer a free booklet describing how to detect the disease and where to go for help. Tony Danza, star of ABC's *Who's the Boss?*, has been named national spokesperson of the non-profit Scleroderma Foundation, and he will be the spokesman for the spots. The PSAs will include a number to call for assistance: 1-(800)-641-0200.

Danza will be honorary chairman of the Scleroderma Society's fourth annual benefit, scheduled for March 25 in New York, with proceeds going to the recently-started scleroderma research program in New York City. Scleroderma is a rare, potentially crippling, disfiguring and life-threatening connective tissue disease which afflicts more than 300,000 Americans. Henry Siegel, chairman and president of LBS Communications, is a board member of the Scleroderma Federation.

## Tv and 'the good book'

Setting its sights on the Christian Booksellers Association, which reported industrywide sales of \$1.45 billion in 1984, the Television Bureau of Advertising is out to prove again that small businesses can afford TV. Speaking at a recent CBA regional sales conference, Robert Fairbanks, TvB vice president—Western Division, recently explained how these retailers can use TV

without an increase in advertising expenditures.

Among the points made was how co-op dollars from publishers can provide 75 to 100 per cent of the cost. He also pointed to lower cost time periods that can be used.

## Friendly newscasters

Station promotions showing the news teams ordering up ham-and-cheese sandwiches and discussing their dogs' problems with fleas may be right on target, confirms a study conducted by Kent State University researchers. The study, in the winter issue of the Ohio institution's *Human Communication Research*, concludes that viewers who regard the newscasters as "friends" watch the local news more often and perceive the news as more important and realistic.

While this finding hardly contradicts what stations have been thinking and acting upon all along, there was one contradiction to previous thinking turned up in the study. It concludes that the homebound and lonely are not the ones who form "parasocial relationships" with their newscasters, but the socially active are the ones most likely to form "television friendships."

Socially active viewers, the study shows, relate the content of the news to their own lives and discuss the news with others. Being involved with the content of the news means being involved with the newscasters, the researchers found.

## Going for the Gold



**Grant A. Tinker**, l. chairman of NBC, received this year's *International Radio and Television Society Gold Medal Award*, recognizing his "lifelong commitment to honoring audiences with quality." With Tinker at the recent IRTS dinner at New York's Waldorf-Astoria are NBC News' Connie Chung and RCA chairman Thornton Bradshaw.

**THE ROCKIES MAY CRUMBLE,  
GIBRALTAR MAY TUMBLE...**



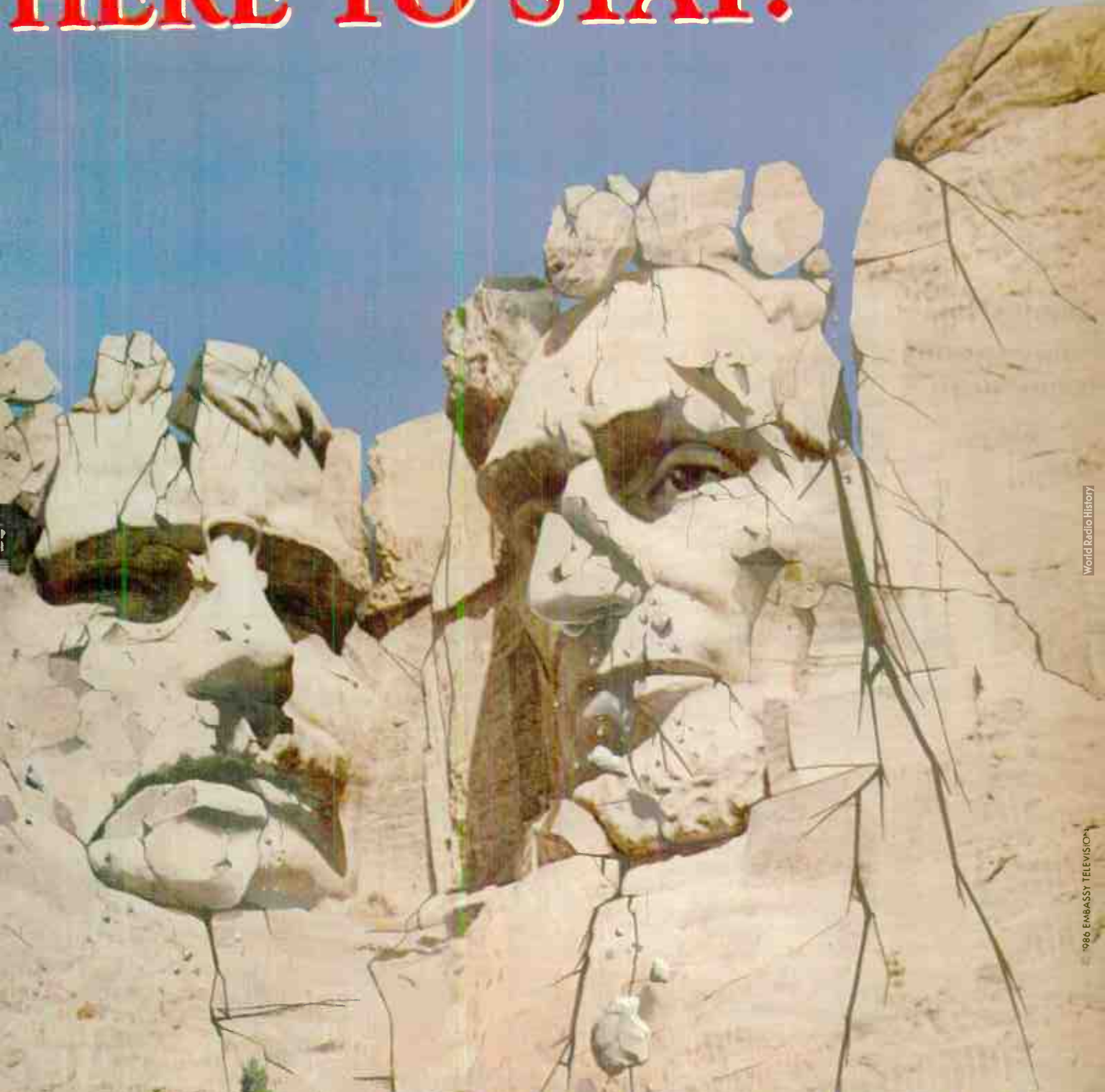


**BUT OUR  
ARE**

**THE JEFFERSONS**

**STILL STANDING THE TEST OF TIME PERIODS.**

# LAUGHS HERE TO STAY!



World Radio History

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# EMBASSY

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## Tele-scope

### TCI enters copyright muddle over 4th network affiliation

If there have been misunderstandings between the Motion Picture Association of America and the National Cable Television Association on the cable copyright issue, they've only been compounded by reports carried in the press involving Tele-Communications Inc. (TCI), the nation's largest MSO. Shortly after reports that TCI would turn KTTV(TV) Los Angeles into a superstation if TCI weren't cut into any "fourth network" activity by 20th Century-Fox, copyright talks were broken off between MPAA and NCTA (see fourth network story on page 58).

But Peter Barton, TCI vice president, tells TV/RADIO AGE that no threat has been made and that no particular station or programmer has been singled out. What TCI is after, he says, is the opportunity to affiliate with "any fourth or fifth network operation" only in markets where there is no independent station or where "cable is clearly dominant in reaching eyeballs when compared with independent TV." He says this is the case in many parts of the country, such as the Rockies and the Southwest.

Barton says TCI has had informal conversations "with everybody we can identify as a potential programmer, including 20th" and that statements made by TCI on these so-far fruitless efforts "have created far more controversy than we expected." He explains, "We're just trying to realize our potential in distribution now that we're close to reaching a critical mass." He says any statement related to making KTTV a superstation was purely hypothetical: "We can make any station a superstation, but we haven't even thought this out." However, TCI has recently raised the possibility of launching its own cable network, which it would program itself.

**MPAA incensed.** Jay Berman, Washington-based vice president of Warner Communications and member of the MPAA negotiating committee, says the idea of a company like TCI superstationing an entity like Fox Network led to his organization's decision to broach repeal of the compulsory license immediately. Otherwise, he adds, it would have been brought up at the end of the recent negotiations—as it had never been MPAA's intent to drop that prospect entirely. He asserts, "Whether TCI has the intent or not, this is a clear indication that the potential for abuse is there"—that cable systems can seize such programming without negotiating with the program supplier unless compulsory licensing is eliminated—"and it brings home the immediacy of the problem."

The two organizations had been discussing the prospect of shifting from the current reimbursement situation based on system revenue to one based on a flat fee per subscriber per signal. NCTA now claims MPAA will only agree to repeal of compulsory licensing, while MPAA claims NCTA broke off talks out of refusal to even discuss it.

### More agencies back AGB

N W Ayer and D'Arcy, Masius, Benton & Bowles have joined Young & Rubicam, Ted Bates, BBDO and Grey in signing up to back AGB's national PeopleMeter service. Earlier, Nielsen had announced that it had signed NTI renewal pacts with more than 40 ad shops, including many of the biggest.

The question of agency tactics—whether they are using AGB as a club to prod Nielsen or as a serious resource—keeps popping up. Michael Moore, senior vice president at D'Arcy, says the agency believes the networks may not be overly anxious to see people meters installed because they indicate lower web viewing levels. Hence, he describes DMB&B's signing with AGB as a signal to the networks. He is convinced, however, that AGB can do everything it has promised.

At Ayer, Dave Lehmkuhl, senior vice president and group media director, says he "wouldn't want to sit back on the side lines for the biggest game in research. We feel AGB is bringing new and exciting innovation to this business."

But at the same time, Lehmkuhl adds that "Nielsen is still useful for the 20 or 30 years of historic data on network shares that we draw from when we make our forecasts for each new season. AGB is only beginning to build its data base."

**Want a 'good one.'** At Young & Rubicam, Pearl Joseph, vice president, associate director of information services, explains that, "Eventually, we want one service. But we want it to be a good one, so we're encouraging competition. We're still in Phase I of the experimental stage of people meters, and after this experimental period is completed, we'll be able to decide which of the two services can do the best job. Nielsen's plans are still in development, and we don't expect to see their changes start until next fall."

Helen Johnston, vice president, media research at Grey Advertising, says, "We decided to take on the not inconsiderable additional cost of supporting two services because we want to assure enough competition to insure that movement continues to take place and things continue to get done. And we think that over the long run, the competition should help hold costs down."

**Improve quality.** At Ted Bates, Leslie Wood, vice president, director of media decision support systems, observes that as both services work toward better rating systems, "What we learn from one can be used to improve the other. We can improve the quality of the numbers we're going to get by using the ideas generated from one service's testing to help upgrade the methodology of the other, and vice versa. We think Nielsen is much farther along at this point than they would have been without AGB."

Wood reports that "the spur of competition" is producing "some very interesting results, and we're eager to see ScanAmerica's first results, too. We're already learning some interesting things from the editing rules Nielsen is following to convert three-second pieces of information back into minutes. And we've



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been doing a special analysis with AGB, now that they have their new data base and computer system in operation."

Back at AGB, president Dr. Joseph Philport says its first six agency customers account for over 30 per cent of total network TV billings and estimates that they will probably invest more than \$3 billion in network television this year.

Nielsen says that the 40-plus agencies that have inked new three year agreements renewing NTI include 16 of the 20 largest shops, including Young & Rubicam, the Interpublic Group, Leo Burnett, Ogilvy & Matther and BBDO.

## Competition for SIN

A Spanish-language TV network in the U.S. to compete with SIN is expected to be announced tomorrow (March 18) by Radio Caracas Television (RCTV), with a debut planned for September. It is understood that the web will be called Latinet and will be on the air seven days a week with five hours of programming daily.

The announcement comes a day before the International Council of the Academy of Television Arts and Sciences mounts a salute to RCTV at Lincoln Center in New York. The event represents the Academy's 16th annual international showcase. Hosts for the evening will be RCTV president Peter Bottome and company vice presidents Hernan Perez Belisario and Marcel Granier.

The new Hispanic network will originate programming in Miami and transmit its schedule from 6 to 11 p.m. One source said the network would go head to head against SIN with an "alternate" Spanish language service. The network will feature "novelas" (soap operas), variety shows and movies.

RCTV claims to be the largest producer of telenovelas in the world, supplying Mexico and other Latin-American markets and is a major program supplier to SIN. However, it is believed that RCTV will gradually phase out the SIN programming.

**U.S. partner sought.** The RCTV management is reported to be negotiating for an American partner, but the intention is for RCTV to retain majority control. To be capitalized at \$20 million, the network is planning to have affiliates in U.S. cities with large Spanish-speaking populations, such as New York, Chicago, Los Angeles, Miami, San Francisco and San Diego. Under certain circumstances, if an Anglo station is willing to take only a few of the hours programmed, Latinet will supply them.

RCTV is described as Venezuela's largest media empire and is said to be the highest-rated TV network currently in Venezuela, where TV set estimates run between 93 and 98 per cent of the households. HUT levels, it is said, run over 70 per cent in prime-time.

The company owns 20 TV stations in Venezuela plus a number of radio stations, two record companies (Sono Industrial and Sonografica), a commercial production facility and three publishing enterprises, including the daily *El Diario de Caracas* and a book publishing operation, Merca Livros.

## Translator solution?

Some congressmen seemed to leap at the suggestion that one way out of the predicament over the scrambling of satellite signals would be to step up the granting of licenses for translators to carry local signals into rural areas that now depend on satellite dishes for their TV reception. But the Federal Communications Commission (FCC) says the idea is even less realistic now than when it was proposed in the past.

John Summers, vice president of the National Association of Broadcasters (NAB), told a House Telecommunications Subcommittee hearing on the scrambling issue that translators could solve the problem, but the FCC puts them into the same massive licensing process as low-power TV stations. "We've tried to get them to break out the translators. They haven't done it. We would hope you could be some help in that respect."

He estimated that about \$400,000 TV households are affected by the failure of conventional TV signals to reach rural dwellers, and suggested that translators could carry TV signals to them. Rep. Tim Wirth (D-Colo.), subcommittee chairman, suggested he would like to work with the NAB to try to pressure the FCC to loosen up on the translator applications. He and others noted that a task force of CBS affiliates was working on a plan to use translators to boost their signals into rural areas in the aftermath of the network's decision to scramble its satellite signal.

Bill Johnson, currently running the day-to-day operations of the FCC's Mass Media Bureau, says, however, that another action by Congress complicates the issue. Cutbacks ordered by the Gramm-Rudman Budget Act are going to hamper current efforts, he says, and make additional speedups almost impossible.

Plus, Johnson says, for the FCC to decide whether a viewer should receive a network signal or "a brand new, revolutionary, community-oriented, volunteer-run lower-power station" gets the commission "very quickly into a content issue, which the commission is very unhappy with trying to do."

## ABC sets Ball series

ABC apparently is looking at sitcoms to help make some gains next fall on the other two networks. The network has signed Lucille Ball to star in a sitcom, tentatively titled *Lucy*, for airing this fall. Co-producers of the scheduled half-hour primetime series are Aaron Spelling Productions and Lucille Ball Productions. Executive producers are Spelling, Douglas



The Franchise Gets Better All The Time!

# HOUR MAGAZINE

NO. 1 IN ALL THESE MARKETS!

# 1 Abilene-Sweetwater	KRBC-TV	3:30 pm	# 1 Minneapolis	WCCO-TV	9:00 am
# 1 Albany, GA	WALB-TV	9:00 am	# 1 Mobile-Pensacola	WKRG-TV	9:00 am
# 1 Amarillo	KVII-TV	9:00 am	# 1 Nashville	WSMV	9:00 am
# 1 Bakersfield	KBAK-TV	9:00 am	# 1 Norfolk-Portsmouth	WTKR-TV	10:00 am
# 1 Billings	KULR-TV	4:00 pm	# 1 North Platte-Hayes	KNOP-TV	4:30 pm
# 1 Birmingham	WVTM-TV	8:00 am	# 1 Omaha	WOWT	3:00 pm
# 1 Burlington-Plattsburgh	WCAX-TV	9:00 am	# 1 Orlando	WCPX-TV	10:00 am
# 1 Cedar Rapids	KCRG-TV	9:00 am	# 1 Peoria	WMBD-TV	3:00 pm
# 1 Champaign-Springfield	WAND	3:00 pm	# 1 Pittsburgh	KDKA-TV	4:00 pm
# 1 Charlotte	WBTV	9:00 am	# 1 Providence	WJAR-TV	9:00 am
# 1 Chattanooga	WTVC	9:00 am	# 1 Quincy-Hannibal	WGEM-TV	4:00 pm
# 1 Dallas-Ft. Worth	WFAA-TV	9:00 am	# 1 Roanoke-Lynchburg	WDBJ-TV	9:00 am
# 1 Des Moines-Ames	KCCI-TV	4:00 pm	# 1 Rochester	WHEC-TV	5:00 pm
# 1 Evansville	WEHT-TV	4:00 pm	# 1 Rockford	WIFR-TV	3:00 pm
# 1 Flint-Saginaw	WNEM-TV	11:00 am	# 1 Sacramento	KCRA-TV	9:00 am
# 1 Ft. Myers	WINK-TV	9:00 am	# 1 Salt Lake City	KUTV	11:00 am
# 1 Greensboro-High Point	WFMY-TV	9:00 am	# 1 San Francisco	KPIX	3:00 pm
# 1 Greenville-Spartanburg	WSPA-TV	4:00 pm	# 1 Shreveport	KTBS-TV	3:00 pm
# 1 Harrisburg-Lancaster	WGAL-TV	10:00 am	# 1 Sioux City	KTIV	4:00 pm
# 1 Harrisonburg	WHSV-TV	10:00 am	# 1 South Bend	WSJV-TV	4:00 pm
# 1 Hartford	WFSB-TV	10:00 am	# 1 Spokane	KHQ-TV	3:00 pm
# 1 Idaho Falls-Pocatello	KIDK-TV	2:00 pm	# 1 St. Louis	KSDK	3:00 pm
# 1 Jackson, MS	WJTV	8:00 am	# 1 Syracuse	WTVH	9:00 am
# 1 Joplin-Pittsburg	KSNF-TV	9:00 am	# 1 Tampa-St. Petersburg	WTVT	4:00 pm
# 1 Lima	WLIO	5:00 pm	# 1 Terre Haute	WTHI-TV	9:00 am
# 1 Lincoln-Hastings	KHGI-TV	9:00 am	# 1 Tucson	KOLD-TV	3:00 pm
# 1 Louisville	WHAS-TV	12:30 pm	# 1 Tyler	KLTV	9:00 am
# 1 Madison	WKOW-TV	9:00 am	# 1 Washington	WDVM-TV	4:00 pm
# 1 Medford-Klamath Falls	KTVL	12:00 N	# 1 Wichita-Hutchinson	KSNW-TV	9:00 am
# 1 Milwaukee	WISN-TV	3:00 pm	# 1 Youngstown	WKBN-TV	9:00 am

Source: NSI November 1985



Host: Gary Collins

HOUR  
MAGAZINE

Count on it!

**GROUP W  
PRODUCTIONS**  
WESTINGHOUSE BROADCASTING AND CABLE, INC.

Cramer and Gary Morton, Ball's husband. The Lucy sitcom project is the fourth announced by ABC over the past week. The three other programs will be aired on a limited basis of about six weeks each beginning at the end of this month. These are *Perfect Strangers*, which will run on Tuesdays beginning March 25; *Mr. Sunshine*, Fridays; and *Joe Bash*, which will follow *Sunshine*. (See programming section for details.) Of course, if any or all of the sitcoms rack up solid ratings, they will probably wind up on the network's fall schedule.

The three previous series starring Ball aired on CBS. The initial show, *I Love Lucy*, premiered on October 15, 1951, and is still shown in reruns in both the U.S. and abroad. Overseas, it's seen in more than 80 countries. *The Lucy Show* followed the initial series, with *Here's Lucy* next. *Here's Lucy* went off the air in 1974. Regarding the signing of Ball, Brandon Stoddard, president of ABC Entertainment, noted that "like almost everywhere else in America, I have loved Lucille Ball for as long as I can remember. Like millions of television fans, we welcome her back to network television, where she belongs and has been sorely missed."

## Youth forward at JWT

The J. Walter Thompson Co. tradition of mandatory retirement at age 60 is behind a current shift in top management, according to company sources. Don Johnston, 59 is stepping down as CEO of JWT Co. as of December 31, at which time Joseph W. O'Donnell, 43, will become chairman and CEO. He has been executive vice president of J. Walter Thompson U.S.A. and general manager of the agency's Chicago office. The mandatory retirement age, though, does not apply to the top of the organization structure, as Johnston will remain chairman and CEO of the parent JWT Group, Inc.

There are now three vice chairmen reporting to the J. Walter Thompson Co. CEO, but there will only be two when Denis Lanigan, vice chairman and COO, retires at the end of the year. At that time John E. Peters will assume the COO role while remaining president and COO of J. Walter Thompson U.S.A.

Burt Manning, who remains a vice chairman of the company and chairman and CEO of J. Walter Thompson U.S.A., holds primary responsibility for the worldwide creative product. A new vice chairman of the company is John J. Cronin, who moves from London, where he was president of JWT in Europe. He will still have direct authority over Europe, it's explained, but his responsibilities will be expanded to a worldwide scope.

In another JWT change, Hill & Knowlton will be headed by Robert L. Dilenschneider, president and CEO. Loet Velmans remains H&K chairman until December 31, when he intends to retire.

## Ampex offers technology

Ampex, which has stirred up concern about the eventual introduction of a component digital TV standard by announcing a composite digital recorder, has announced it will offer the format technology for its composite recorder to interested TV equipment manufacturers.

Mark Sanders, vice president and general manager of the Ampex Audio-Video Systems Division, said: "This action is a direct response to the increased interest in a common compatible composite digital recorder format, particularly in NTSC countries. It in no way diminishes Ampex's commitment to its component digital development program based on the SMPTE/EBU D-1 format."

The company's 19mm (3/4-inch) digital recorder is expected to be shown at the NAB convention in April as a multicassette spot player. A component signal separates the luminance (black and white) detail from chrominance (color); composite combines them.

## Foods hold up for webs

With network ad revenues down 2.8 per cent in '85 vs. '84 (*Tele-scope*, March 3), food and food products was the major category holding up best for the webs, with a 10 per cent gain for the year, according to TvB data based on Broadcast Advertisers Reports. Leading the client pack was Kellogg, with a 22 per cent increase, followed by Ralston Purina and Pillsbury, with 9 and 8 per cent gains respectively. Staying even or declining slightly were Philip Morris (including General Foods), General Mills and Beatrice (for full BAR figures, see page 116).

Automotive gained 5 per cent for the year, but Ford drove faster than competitors with a 17 per cent increase. Chrysler spent 3 per cent more, while General Motors decreased spending by 9 per cent. Proprietary medicines showed an overall gain of only 4 per cent, with Unilever, Bristol Myers and American Home Products up 8, 4 and 2 per cent respectively, and Sterling Drug, Warner-Lambert and Johnson & Johnson down 3, 4 and 8 per cent respectively.

Expenditures for the top 10 in December follow:

### Top 10 network TV spenders—December, 1985

Parent Company	Estimated Expenditures
Procter & Gamble	\$50,030,900
Philip Morris	27,792,400
Ford	27,035,000
General Motors	26,292,700
AT&T	22,831,800
Pillsbury	17,522,700
Anheuser-Busch	15,196,900
E. & J. Gallo Winery	14,914,100
McDonalds	14,910,600
Johnson & Johnson	14,218,000

Source: Broadcast Advertisers Reports

# **THESE STATIONS HAVE ONLY ONE RECORD TO BEAT.**



## **THEIR OWN.**

One quarter of all TV stations who were nominated or won Iris Awards this year are represented by Blair Television.

We salute these stations for their excellence in local programming. Their leadership is a tradition we're proud to be part of.

\*WTAJ-TV Altoona-Johnstown, Pennsylvania  
\*WBNG-TV Binghamton, New York  
KFSN-TV Fresno, California  
\*WFMY-TV Greensboro, North Carolina  
WOWK-TV Huntington-Charleston, West Virginia

WMC-TV Memphis, Tennessee  
WISN-TV Milwaukee, Wisconsin  
WUSA Minneapolis-St. Paul, Minnesota  
\*KETV-TV Omaha, Nebraska

\*WPVI-TV Philadelphia, Pennsylvania  
\*KGW-TV Portland, Oregon  
\*KING-TV Seattle, Washington  
KWWL-TV Waterloo/Cedar Rapids, Iowa  
\*Winners

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Television





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New York, NY .....	WNEW-TV	Harrisburg, Pa .....	WPMT
Los Angeles, Ca .....	KTTV	Birmingham, Al .....	WTTO-TV
Chicago, Il .....	WFLD-TV	Greensboro-High Point, NC .....	WNRW-TV
Philadelphia, Pa .....	WTAF-TV	Little Rock, Ar .....	KLRT
San Francisco, Ca .....	KBHK-TV	Mobile, Al .....	WPMI-TV
Boston, Ma .....	WLVI-TV	Jacksonville, Fl .....	WAWS-TV
Detroit, Mi .....	WXON-TV	Fresno, Ca .....	KMPH-TV
Dallas-Ft. Worth, Tx .....	KRLD-TV	Albuquerque, NM .....	KNMZ-TV
Washington, DC .....	WTTG	Des Moines, Ia .....	KDSM-TV
Houston, Tx .....	KRIV-TV	Green Bay, Wi .....	WGBA-TV
Cleveland, Oh .....	WUAB-TV	Rochester, NY .....	WUHF-TV
Pittsburgh, Pa .....	WPGH-TV	Omaha, Ne .....	KPTM
Seattle, Wa .....	KSTW-TV	Champaign, Il .....	WRSP-TV
Miami, Fl .....	WCIX	Spokane, Wa .....	KSKN
Minneapolis, Mn .....	KMSP-TV	Lexington, Ky .....	WLKT-TV
Atlanta, Ga .....	WGNX-TV	Chattanooga, Tn .....	WDSI-TV
Tampa, Fl .....	WFTS-TV	Johnstown, Pa .....	WTHX
St. Louis, Mo .....	KPLR-TV	Tucson, Az .....	KMSB-TV
Denver, Co .....	KWGN-TV	Columbia, SC .....	WOLO-TV
Sacramento, Ca .....	KRBL-TV	Huntsville, Al .....	WAAY-TV
Indianapolis, In .....	WXIN	Las Vegas, Nv .....	KVVU-TV
Portland, Or .....	KPTV	Burlington, Vt .....	WVNY-TV
Hartford, Ct .....	WTIC-TV	Fargo, ND .....	KVVR-TV
Phoenix, Az .....	KPHO-TV	Augusta, Ga .....	WAGT
Kansas City, Mo .....	KSHB-TV	Charleston, SC .....	WTAT-TV
Orlando, Fl .....	WOFL	Fort Myers, Fl .....	WFTX-TV
Cincinnati, Oh .....	WXIX-TV	Rockford, Il .....	WQRF-TV
Milwaukee, Wi .....	WVTV	Corpus Christi, Tx .....	KIII
Nashville, Tn .....	WCAY	Wichita Falls, Tx .....	KJTL
Charlotte, NC .....	WCCB	Montgomery, Al .....	WAKA
New Orleans, La .....	WNOL-TV	Beaumont, Tx .....	KBMT-TV
Buffalo, NY .....	WNYB-TV	La Crosse, Wi .....	WLAX
Salt Lake City, Ut .....	KSTU	Terre Haute, In .....	WBAK-TV
Greenville-Spart., SC-Ash., NC .....	WHNS-TV	Macon, Ga .....	WMGT-TV
Raleigh, NC .....	WLFL-TV	Greenwood-Grnw., Ms .....	WABG-TV
Raleigh, NC .....	WMKW	Laredo, Tx .....	KLDO-TV
Memphis, Tn .....	KRRT	Jackson, Tn .....	WBBJ-TV
San Antonio, Tx .....	WTVZ-TV	Wenatchee, Wa .....	KCWTV
Norfolk, Va .....			

AVAILABLE FOR SYNDICATION FALL 1987.



# STIBUSTERS

World Radio History

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# TV Business Barometer

## Local vs. spot growth, '83-'85

A recap of the last three years of TV station ad billings (see table below) shows a number of trends in monthly and seasonal client expenditures.

Probably the most significant is the growing share of local vis-a-vis spot spending. In 1983, spot time sales were 16.6 per cent larger than local time sales. In 1984, the gap was 11.8 per cent. Last year, it fell further to 8.8 per cent.

As a reflection of this, there are a growing number of months in which local billings are greater than those of spot. In 1983, there was one month—October—when local expenditures were greater than spot's. The tally was \$395.9 million for local vs. \$360.9 million for spot.

In the next year there were two

months during which local topped spot—October and August. Last year there were three months—October, August and March.

Also, last year was the first in which local billings topped spot during any one quarter. That was the fourth quarter, during which local was 2 per cent greater than spot: 337.4 million for local vs. \$1,311.2 million for spot. The year before, local billings were practically as high as spot's—\$1,244.9 million for local vs. \$1,248.3 million for spot.

The local share of TV station ad billings—combining spot and local time sales plus network compensation—was 45.8 last year vs 45.1 in '84 and 43.8 in '83. Meanwhile, spot dropped from 51.1 in '83, to 50.4 in '84 and then to 49.8 last year. Network comp has been dropping at the same time, with a share of 5.1 in '83, 4.5 in '84 and 4.4 in '85. Network comp was up

1.8 per cent in '84, but recovered somewhat to increase 5.3 per cent in '85.

Last year local billings went up 10.7 per cent in a so-so marketplace, but spot went up even less—7.7 per cent. In '84, both spot and local showed nice increases but local's was nicer—an increase of 16.8 per cent vs. a rise of 12.0 per cent for spot.

Total TV station ad billings last year topped the \$10 billion mark, reaching \$10,188.0 million. This was up 8.9 per cent over '84, while '84's \$9,353.8 million was up 13.6 per cent over '83's \$8,237.4 million.

## Seasonal patterns

An analysis of the spot billings by quarter for the past three years shows that there has been faster growth in the second and third quarters than in the first and fourth quarters. The first and fourth quarters of '85 were up but not by much.

## Television station advertising billings, 1983-1985

Spot, local time sales and network compensation (in millions)

	1983	Spot 1984	1985	1983	Local 1984	1985	1983	Compensation 1984	1985
January	\$271.7	\$296.7	\$296.4	\$201.5	\$236.0	\$265.7	\$31.5	\$32.5	\$34.1
February	254.9	283.7	295.3	208.3	251.4	264.0	34.9	35.8	37.6
March	340.2	361.6	406.8	305.8	358.4	424.3	34.1	35.2	37.0
<b>1st quarter</b>	866.8	942.0	998.5	715.6	845.8	954.0	100.5	103.5	108.7
April	417.5	485.6	507.0	313.4	386.7	430.0	38.6	41.3	43.5
May	427.6	478.5	512.0	346.0	407.6	450.0	34.9	34.3	35.6
June	354.4	391.3	451.2	253.6	299.0	337.9	32.6	33.3	34.7
<b>2nd quarter</b>	1,199.5	1,355.4	1,470.2	913.0	1,093.3	1,217.9	106.1	108.9	113.8
<b>1st half</b>	2,066.3	2,297.4	2,468.7	1,628.6	1,939.1	2,171.9	206.6	212.4	222.5
July	370.3	422.1	459.7	277.4	317.9	356.7	36.2	35.5	36.5
August	298.4	329.4	373.5	278.9	343.0	383.8	36.0	35.4	39.3
September	358.8	417.3	463.9	327.2	370.7	415.2	34.9	34.6	35.9
<b>3rd quarter</b>	1,027.5	1,168.8	1,297.1	883.5	1,031.6	1,155.7	107.1	105.5	111.7
October	360.9	406.0	425.5	395.9	455.7	504.9	34.5	35.8	36.7
November	408.8	445.6	469.2	372.3	414.4	431.8	31.4	31.5	34.1
December	347.1	396.7	416.5	330.2	374.8	400.7	36.7	38.5	41.0
<b>4th quarter</b>	1,116.8	1,248.3	1,311.2	1,098.4	1,244.9	1,337.4	102.6	105.8	111.8
<b>2nd half</b>	2,144.3	2,417.1	2,608.3	1,981.9	2,276.5	2,493.1	209.7	211.3	223.5
<b>Total</b>	\$4,210.6	\$4,714.5	\$5,077.0	\$3,610.5	\$4,215.6	\$4,665.0	\$416.3	\$423.7	\$446.0

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# Cable Report

## Cable nets up in '85

Despite a soft year for television advertising sales in 1985, major advertiser-supported cable networks scored impressive ad revenue gains last year, compared to their performance in 1984.

According to estimates from Broadcast Advertisers Reports (BAR), the leading national cable outlet in terms of advertising dollars was Turner Broadcasting System's superstation WTBS, with \$154.7 million in ad revenues, a 10.8 per cent gain over the 1984 figure of \$139.6 million.

The next highest revenue figure comes from MTV, with \$90.7 million. BAR did not monitor MTV in 1984. Third ranked was ESPN, with \$80.5 million, a 32.6 per cent increase over the 1984 figure of \$60.7 million. Fourth ranked was Cable News Network, with \$55.6 million, compared to \$44.1 million in 1984, a 25.9 per cent gain.

Fifth-ranked USA Network registered \$53.4 million in ad revenues, a 43.7 per cent gain over the 1984 figure of \$37.1 million. Number 6 in terms of ad revenues was CBN Cable Network, the for-profit division of the Christian Broadcasting Network, with \$43.8 million. CBN Cable was not monitored by BAR in 1984.

### BAR ad revenue estimates

	1985	1984	% increase
WTBS	\$154,655,808	\$139,577,234	10.8
MTV	90,747,193	not monitored	—
ESPN	80,534,081	60,739,115	32.6
CNN	55,557,862	44,137,443	25.9
USA	53,418,945	37,170,307	43.7
CBN	43,802,319	not monitored	—

Source: Broadcast Advertisers Reports.

## Movie Channel pushes taping

Peter Chernin didn't waste any time in making major changes at Showtime/The Movie Channel in wake of his elevation to executive vice president in charge of both programming and marketing.

Coming off a year that saw the first dip ever in subscriber numbers for the two pay services, Chernin has announced a broad-stroke reformatting of The Movie Channel (TMC), all-theatricals sister service of Showtime. The most dramatic changes, to begin in June, involve a switch from monthly scheduling to weekly scheduling, a departure from pay-service norms. Some 15 to 20 new titles will appear each week, reducing "front-loading," the scheduling of fresh titles at the beginning of each month. TMC will add more titles each month, but declined to say how

many more.

Also, TMC is changing its nighttime start times from 6-8-10 p.m. to 7-9-11 p.m. This allows a viewing alternative to broadcast TV news, and also lets multipay subscribers switch over to TMC if a movie on another channel fails to capture their fancy. TMC is scheduling a different movie every night at 9 p.m. to further ensure variety.

The most visible changes involve on-air look and marketing thrust. TMC is adding four on-air hosts, yet to be chosen, to give the service new warmth. And, in a direct bid to encourage home taping of its studio-acquired product, TMC is entitling its 3 a.m. movie *VCR Theatre*. The service plans to show titles deemed desirable for home taping and viewing at a later time.

The *VCR Theatre* and scheduling moves comes on the heels of a campaign by Home Box Office Inc. that encourage cable companies to promote home taping of HBO movies and specials. The TMC effort goes further in that the programming schedule itself is being tailored to what officials term the "opportunities inherent in the current home entertainment environment."

TMC's open invitation to tape provoked a harsh response from the Motion Picture Association of America (MPAA). Despite the "Betamax decision," which upheld the legality of home taping in one federal court, James Bouras, the group's vice president in charge of home video, charged that both TMC and HBO are encouraging piracy of their product.

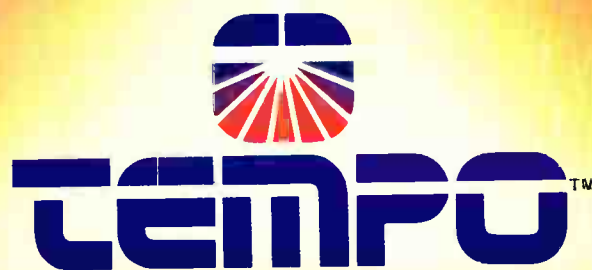
"It is both ironic and outrageous in that both [major pay services] are complaining bitterly about people allegedly stealing their signals and at the same time turning around and encouraging their customers to steal our product," Bouras says. He added that while the association itself could not take action, he predicted that the association's membership would address the issue individually in their dealings with the pay services.

In response, Showtime/TMC marketing vice president Josh Sapan says the service's executives studied the matter closely, and decided that any move that increases pay channel viewership is good for the product suppliers as well, since it increases the profit potential of the pay TV window.

## CAB targets programming

The main subject is cable advertising, but many of the themes set for discussion at the upcoming fifth annual conference of the Cabletelevision Advertising Bureau involve the relationship between programming and advertising revenue potential.

"The focus is programming," says Robert Alter, CAB president, of the three-day conference starting Sunday, April 27, at New York's Sheraton Centre. Previously, the meet was a two-day affair. "The theme is, 'cable delivering on the promise'—programming choice and audience delivery. The idea is to talk about the realities of cable programming, in terms of the audience we're delivering, the diversity of cable's



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audience, and where the programming is going.”

The emphasis on programming's effect on the advertising viability of cable is part of a recognition by cable operators that they must involve themselves more in programming promotion, Alter explains. “We don't think the advertising industry understands the changes taking place in the thinking of cable operators in terms of audience promotion. The cable operator used to think of himself as a passive distributor of programming, but that is changing.”

As an example, Alter points to efforts by largest multiple system operator Tele-Communications Inc. to establish company-run channels resembling independent broadcast stations.

While the opening day of the conference is devoted to local advertising sales strategies, days two and three feature both local and national issues. Some topics: “Will numbers become a dominant force in the selling of cable,” and “a pre-buy analysis of advertising agencies in buying cable.” On Tuesday, April 29, a panel of cable programmers, system operators and advertising executives will discuss “television's programming potpourri: sorting out the ingredients.” Featured on that panel is Paul Isaacson, executive vice president, Young & Rubicam; Phil Guarascio, now of General Motors and late of Benton & Bowles; Herb Granath, president of ABC Video Enterprises; Robert Pittman, president, MTV Networks Inc.; Robert Wussler, executive vice president of Turner Broadcasting System; Kay Koplovitz, president of USA Network; and John Sie, senior vice president, Tele-Communications Inc.

Also on that day, the CAB will announce the winner of its \$25,000 grand prize award for the ad agency team that demonstrated with its work the “outstanding achievement in advertising on cable television.”

Another new twist this year is a “hardware-software” exhibition for vendors of such things as insertion gear, billing computer software, and research services. This is the first time the CAB conference has taken on a trade show function. Information on booth space purchased to date was not immediately available.

Alter said he expected 1,200 attendees, or slightly more than attended last year's conference.

CAB also is using the conference to market its new program-specific audience promotion Kit. The Kit, which will sell for about \$60, features ready-to-use promotion materials such as ad slicks for use in local media and cable guides. It also includes use of a dedicated satellite feed for cross-channel promotional spots.

## Congress eyes scrambling

The cable and broadcasting industries finally agree on something—they would like the scrambling issue to go away. Both favor scrambling of satellite TV sig-

nals, but Congress, besieged by complaints from constituents, has turned the issue into a cause celebre and may force the FCC to act, the industries involved to come up with a compromise, or it could take legislative action on its own. More than two dozen members of Congress wanted to testify at the first of at least two hearings.

At the opening hearing, the House Telecommunications Subcommittee chaired by Rep. Tim Wirth (D-Colo.) learned quickly that there will be no easy solution to the issue, despite at least three bills that have been introduced to deal with the dispute.

Rep. Al Swift (D-Wash.) urged the parties involved, who also include SPACE (Satellite Television Industry Association), satellite resale carriers, the Associated Satellite Television Receive Owners (ASTRO), programmers, and the major commercial and public networks, to get together and work something out on their own. As the hearings progressed, it became clear there was little chance all the groups would or could do so.

Rep. Charles Rose (D-N.C.) told the panel that none of the various bills proposed would go far enough, and urged that Congress “include satellites in geosynchronous orbit under the Communications Act.”

Swift summarized the problem as a need to balance the rights of copyright owners with the needs of satellite dish owners who have invested \$3,000 in a backyard dish only to face a loss of programming they had been receiving for free.

Several subcommittee members accused the cable industry of pressuring programmers to scramble their signals and deny access to the dish owner, but James Mooney, president of the National Cable Television Association (NCTA), said that although the group does encourage scrambling, it is not guilty of using pressure tactics. “We do seek to protect the economic integrity of our product,” he said, because it is difficult to keep getting paid for something that is being given away.

The major complaints appear already to have been resolved, he suggested, since most programming is available to dish owners at a fair price, and decoders are available to unscramble multiple signals. Other witnesses said, however, that matters are not that simple.

CBS' scrambled signal won't be available on consumer decoders, programmers have made it extremely difficult for dish owners to subscribe, decoder circulation is deficient and prices are inflated, various witnesses testified.

Rep. Billy Tauzin (D-La.) warned Mooney, “If we don't work out systems that prevent monopolistic distribution of channels from occurring, this Congress will be asked to revisit its cable deregulation.”

Given the complexity of reaching a solution, the legislation that has the best chance of survival would appear to be HR-1769, introduced by Rep. Judd Gregg (R-N.H.), to impose a two-year moratorium on scrambling so the marketplace can work out “a well-reasoned plan which would allow home dish antenna owners to receive satellite-scrambled programming at fair and reasonable rates.”

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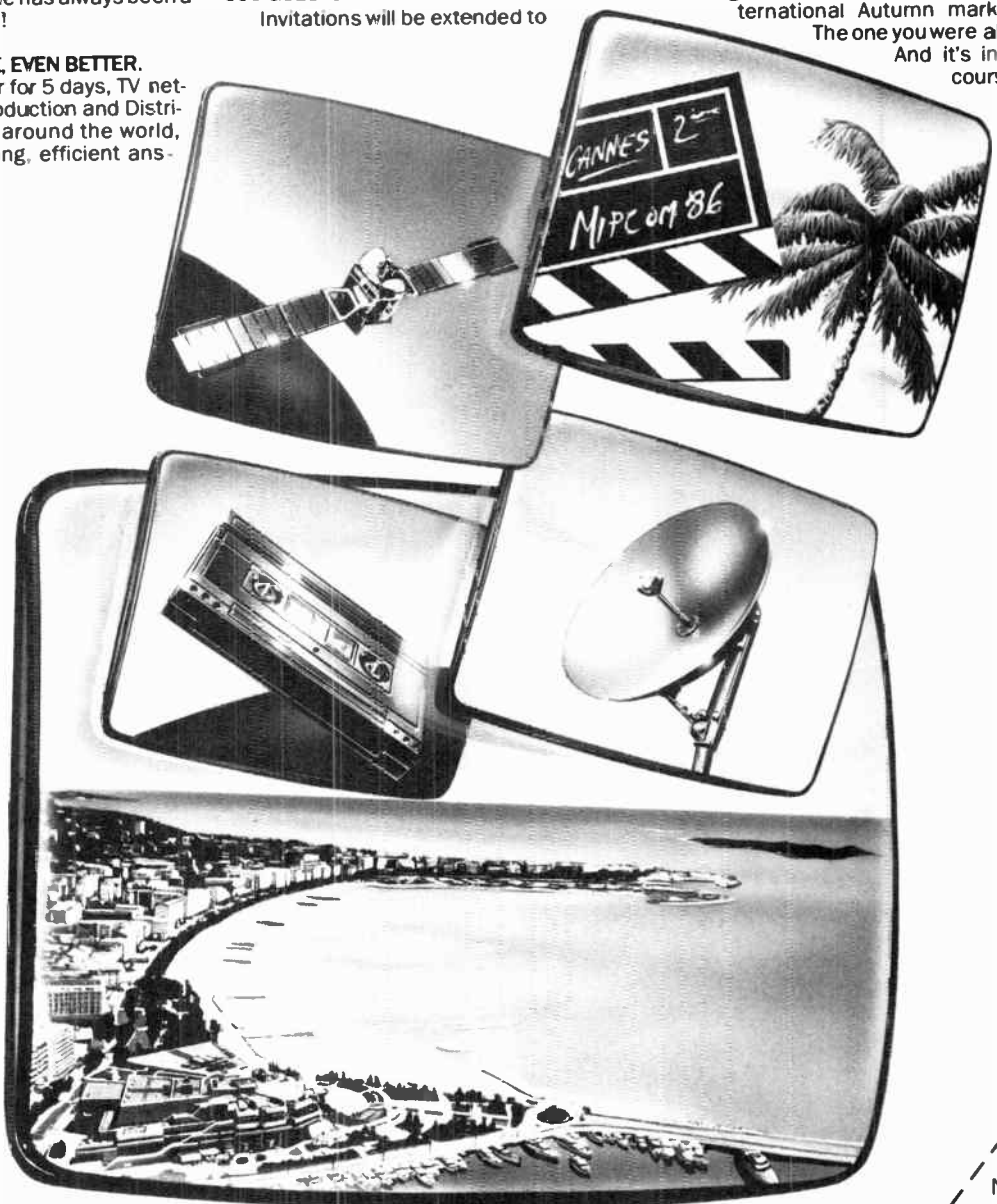
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# NOW... THE WORLD

## Television/Radio Age INTERNATIONAL NEWSLETTER

Volume 1. Number 1

London . New York . Hollywood 27 May 1985

This is the first issue of the Television/Radio Age International Newsletter published biweekly. It will cover the activities of television programming and major technological developments throughout the world. It will feature last minute news items from the major production capitals, including Hollywood, New York and London and will be produced in those cities under the direction of Irwin Margolis, formerly head of NBC News, Europe.

U.S. INTERNATIONAL DISTRIBUTORS reacted positively to the French report on private television. Although the report which establishes two "super" networks to cover the entire country and an unspecified number of local stations, probably about 60, still must be approved by the government, it is likely that the prospective station owners will be permitted to buy about 40 percent of their programming from outside the European Common Market.

Jerry Wexler of NBC International, commented that the report was encouraging and would result in better programming. He was confident that the public Europe would benefit.

Bruce Gordon, Paramount International, said that while he thought it would take some time before the new French networks were operative, he is encouraging the increase business in the U.K. and Western Europe. "There seems to be renewed confidence," he declared, "that the new technologies are not going to knock out over-the-air television."

While TURNER PROGRAM SERVICE was announcing its first major series sale to Eastern Bloc country, Robert Wussler, executive vice president of the TURNER BROADCAST SYSTEMS, was in Moscow discussing programming with the Russians that will come of those talks is not immediately known, but it is known that East Germans have purchased the seven hour Jacques Cousteau Amazon series or airing later this year.

The syndication arm of Turner also announced a two-year agreement with the USA, Mexico's leading broadcast and cable system to provide 24 hour service which includes access to all-news CNN. Turner programs already can be seen in Australia, Germany, Iceland, Italy, Japan, Korea and the Philippines. Transmission to Europe starts this autumn.

Three major advertising agencies are producing a significant number of commercials for use in the U.S. While the three, Y & R, the world's most prominent agency, BBDO, the third largest and Ogilvy and Mather might cite the

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# Radio Report

## Adult webs make comeback to win latest RADAR

The adult radio networks made a strong comeback in the new RADAR 32. All of the top six adult webs were up in audience, while four of the top six youth networks were down. Of the top six networks, judged by their reach of the 12-plus audience, four are adult networks, according to the new RADAR.

To Nick Schiavone, vice president, radio research, at NBC, this suggests that the adult networks "have now learned how to control their own destinies, put the brakes on their previous downhill slide, and turn the corner back up toward the top."

As Schiavone sees it, radio network strength is "a tripod whose three legs are network clearances, affiliate recruiting, and the audience strength of its affiliates." He concedes that a network can't do much about the audience of its individual affiliates, but notes that they "can and have learned how to better manage their clearances and affiliate activity."

Schiavone doubts if this means that the adult webs are throwing current AM affiliates overboard, "though if difficulties arise when reaffiliation contracts come up for renewal, a station and network may mutually agree to separate, which may be producing some degree of attrition."

But what's more likely to be happening, he believes, is that the adult networks "have gone where the audience is. Rather than dumping their existing AMs in a market, they've added an FM to give them the double coverage of multi-affiliations in more larger markets."

On the other hand, he adds, if some of the youth-oriented webs are down, it's "not a sign of FM erosion, but only that the 18-34 networks have up to this point enjoyed steady upward progress and until now have not had to learn the hard way, as the adult networks were forced to do, how to improve management of the two controllable legs of network strength, clearances and affiliate activity."

**Talknet gains.** Greatest percentage gains in the overall persons 12-plus category were registered by NBC's Talknet, up 13.4 per cent, Satellite Music Network, up 11.8 per cent, and Mutual Radio Network, 10.7 per cent ahead of RADAR 31. That propelled Mutual to fifth place in terms of average audience per commercial, Monday-Sunday, 6 a.m.-midnight, up from tenth place in the previous RADAR.

In this ranking, ABC Information retains the Number 1 rank it held in RADAR 31, ABC Entertainment maintains second place, and ABC Contemporary climbed from seventh place in RADAR 31 to occupy third place in the new report. CBS jumped from eighth place to Number 4 in the new RADAR.

CBS also fielded 12 of the top 20 most-listened-to network sponsored programs in the new RADAR, though ABC Entertainment's Paul Harvey won the top three spots on the top 20 list, and Harvey's *The*

*Rest of the Story* captured fifth place. Fourth place fell to CBS' 7 a.m. *News on the Hour*. The new RADAR reported 5,431,000 listeners to Harvey's Number 1 news report at 8:30 a.m. on ABC Entertainment.

Meanwhile, NBC Radio Network boosted its 25-54 audience, moving to sixth place from seventh in the last RADAR. In this demo, ABC Information and ABC Entertainment maintained their lead Number 1 and 2 positions from RADAR 31, Mutual moved up to third place from fifth in the previous RADAR, and ABC Contemporary advanced from sixth place to fourth in average 25-54 audience per commercial. United Stations Network 2 climbed to fifth place from Number 8 and United Stations 1 went the other way, dropping from third place to Number 7.

But among younger 18-34 listeners, The Source, with a total commercial audience of 17.6 million, and the ABC Rock web maintained the Number 1 and 2 slots they held in RADAR 31, ABC Contemporary moved up to third place from fifth rank last time, ABC FM came in fourth, United Stations 1 followed in fifth place, and CBS' RADIO/RADIO maintained its sixth place from RADAR 31, in terms of average 18-34 audience per commercial.

Overall, the new RADAR 32, based on listening from November 1984 through October, 1985, and processing of some two million network clearance records on over 5,000 network affiliated stations, show about 145 million persons hearing one or more network radio commercials in a week. That's 75 per cent of persons 12 or older.

## News staff turnover high

Radio news staff turnover in 1985 was about twice as high in 1985 as that for TV, according to a survey for the Radio-Television News Directors Association. The survey states that 39 per cent of the members of radio news staffs last summer had been hired during the previous 12 months, compared with 20 per cent of those in TV news. Turnover was highest in small and medium market radio and lowest in large and major market TV.

The survey was conducted last summer by Vernon Stone, director of the Southern Illinois University School of Journalism. He gathered information from 453 commercial TV stations and 405 commercial radio stations. The survey also showed the rate of movement among news personnel has been increasing for radio while decreasing for TV. Radio news directors had been in the same job a median of one year and 10 months—four months less than the ones surveyed in 1984. But TV news directors had been on their jobs a median of two years and two months—two months longer than in the year-earlier survey.

Size of the typical radio news staff was the same as it was in 1984—a news director, one part-timer and usually a fulltime newsperson as well. The median TV news staff was 18 fulltime and two part-time people, also about the same as a year earlier. Stone estimates the total U.S. news workforce in radio at 21,000 and that in TV at some 19,000.



## Youth avails shifting

Youth avail requests are increasing rapidly on its rep networks while declining on regular spot, according to a recent Interep analysis. Meanwhile, Blair Radio shows 25-49 to be the fastest-growing demographic and an analysis by Eastman Radio shows that campaign lengths shortened over the course of 1985.

According to Interep, youth avails (teens, 12-24, 12-34, 18-24 and 18-34) accounted for 50 per cent of spot network volume and 39 per cent of spot network dollars last year, an increase of 56 per cent over '84 in both instances. In '84, total youth was 32 per cent of volume and 25 per cent of dollars. Meanwhile, youth accounts on a regular spot basis were down from 15 per cent of volume to 11 per cent. This segment had been decreasing gradually, having been twice the share—22 per cent—in 1977. Dropping significantly in share of spot network avail requests was the combined 25-49/25-44 category, from 17 to 6 per cent of contracts in '85 vs. '84 and from 31 to 5 per cent of volume.

Interep also indicates greater time-span use of spot networks than of traditional spot. Run-of-schedule placements on spot networks increased from 10 to 23 per cent of both contracts and dollar volume over the two years. For regular spot, they grew only one percentage point in both contracts and dollars—to 14 per cent and 12 per cent respectively.

**Campaign lengths.** The Eastman analysis shows that campaigns of only one to four weeks in length became more predominant over the course of '85—from 69 per cent of all avail requests in the first quarter, 73 in the second quarter, 77 in the third and 81 in the fourth—averaging 75 per cent for the year. Most other campaign lengths became less common. For the year, five-to-nine-week campaigns were 17 per cent of the total; 10-14 weeks, 4 per cent; 15-29, 2; 30-51, 1 and 52 weeks, 1.

Blair Radio's business opportunities analysis for 1985 showed the 25-49 age group gaining 2.5 percentage points over the previous year, representing 13.1 per cent of Blair opportunities. It's no surprise that all three reps continue to show 25-54 as the most-used demographic.

Blair reports the 18-49 demographic ranked second, gaining 0.6 points over the previous year and now representing 14.3 per cent of opportunities. The 18-34 group was up 1.8 points, representing 14.3 per cent of opportunities.

With the four leading demographics showing gains, all others were down: 18-plus and the youth demographics of teens, 12-24, 12-34, 18-24 and 18-34. For this rep, total youth opportunities represented 33.8 per cent of business.

## 'Soviet Life' on public radio

The first network radio series sponsored by the Soviet Union is being distributed by North American Network and will be transmitted from Washington via National Public Radio's Extended Program Ser-

vice. The series, *Soviet Life*, is a radio version of the 30-year-old magazine of the same name, which is published by the USSR's embassy in the U.S. It is published on the basis of a reciprocal agreement in which the magazine, *America*, is distributed in the Soviet Union.

The program will deal with the heritage and history of people in the Soviet Union, with the first episode dealing with the origins of the Armenian people. Each four-minute program is produced and written by NAN. The programs are supplied to stations at no cost, and can be carried by stations in any daypart. NAN will provide sample tapes of the first program in the series on a limited, first come basis. In addition to *Soviet Life*, NAN has just introduced this year *Blue Plate Special* and *In Your Interest*.

## AM stereo winners

KALL Salt Lake City; KANE New Iberia, La.; KSO Des Moines, KXKW Lafayette, La.; KYSM North Mankato, Minn.; and WVLK Lexington, Ky. are the six winners of the AM stereo promotion contest staged by the National Association of Broadcasters. Winners were selected for their work in such areas as cooperative promotions with receiver manufacturers, distributors and auto dealerships; listening demonstrations and AM stereo giveaway contests, on-air announcements and jingles, and television spots and print materials.

## AT&T top web spender

AT&T closed out 1985 as the top spender in network radio, with expenditures estimated by Broadcast Advertisers Reports of nearly \$25 million. It was also the top spender in December, with \$2.9 million, followed by Warner Lambert—third for the year—with nearly \$2.3 million for the month, and Sears Roebuck—second for the year—with nearly \$2.2 million for December.

### Top 10 network radio advertisers—1985

Parent company	Estimated expenditures
AT&T	\$24,852,955
Sears Roebuck	20,802,925
Warner-Lambert	16,268,024
Greyhound Corp.	14,249,961
Procter & Gamble	13,422,691
R. J. Reynolds	9,548,678
Cotter & Co.	9,049,267
General Motors	9,034,091
Anheuser-Busch	8,928,834
Chesebrough-Ponds	7,968,813

Source: Broadcast Advertisers Reports

# Radio Business Barometer

## January spot dip: a modest 3.3%

After a year which saw eight months with double-digit increases for spot radio (some just barely, it is true), 1986 started off with a decline in January. It seemed as if the ad medium just shot its bolt in December, which scored an increase of 16.7 per cent, according to Radio Expenditure Reports.

The January drop was most serious in the major markets, but that was balanced by the fact that the smaller markets did exceedingly well on the average. Such a marked contrast is unusual. The January, '86, performance also contrasted with January, '85, which pulled off a 17.1 per cent rise.

The January decline was not very large, but it was there and it came to minus 3.3 per cent. January revenues were \$37,538,200 compared with \$38,805,500 the year before.

The top 10 markets were a disaster area. They averaged a drop

of 17.2 per cent, declining from \$15,449,700 to \$12,789,800. At the other extreme, the 51-plus markets scored a hike of 17.9 per cent, rising from \$9,231,100 to \$10,884,900.

The other two market groups registered quite modest declines. The 11th-to-25th markets averaged a drop of 1.7 per cent, falling from \$8,107,300 in January last year to \$7,972,200 in the corresponding month this year.

As for the 26th-to-50th market group, the dip came to 2.1 per cent and the revenue figures were \$6,017,400 last year and \$5,891,300 this year.

The superior performance of the smaller markets in January continues the pattern shown by RER figures last year and the year before (see also *Radio Report* in the February 17 issue). Last year the share of the top 10 markets declined from 39.2 to 38.8, which doesn't seem like much but which, in the context of spot radio totals, is significant. It reflects, for example, the fact that while the top 10 markets increased revenues 10.5 per cent (adjusted) during 1985,

the 51-plus markets rose 14.0 per cent. The smaller markets share thus rose from 23.7 in '84 to 24.3 in '85.

These are, of course, averages and, as RER constantly points out, there are wide swings among markets within market groups. Also, it must be noted that the RER figures are commissionable figures from reps. Hence, it is possible that clients and agencies who buy direct and whose accounts may be defined as spot advertisers may have some effect on these market trends.

## Market swings

The same point may be made about the recovery reported for spot business during the latter part of the first quarter (see *Radio Report* in the March 3 issue). The swings from market to market are said to be greater than usual, with varying reasons given for the phenomenon—including better marketing intelligence and thus better knowledge about where clients must direct their shots. Also cited is the greater use of spot radio as fill-in after network radio and barter syndication buys have been placed.

## National spot **-3.3%**

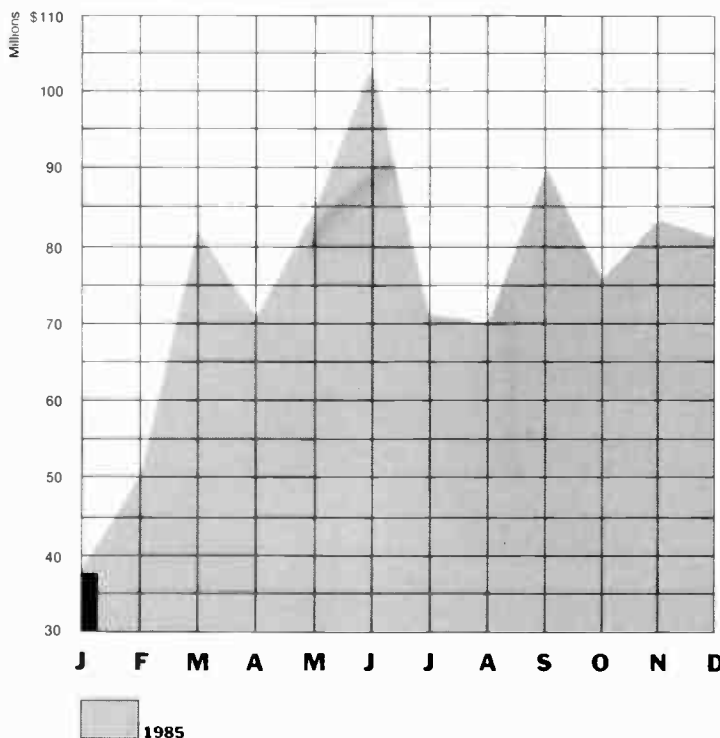
(millions) **1985: \$38.8**    **1986: \$37.5**  
**1985 adjusted: \$38.8**

### Changes by market group

Market group	Billings (mils.)	% chg. 86-85
1-10	\$12.8	-17.2%
11-25	8.0	-1.7
26-50	5.9	-2.1
51+	10.9	+17.9

Source: Radio Expenditure Reports

## January



# WHY SY?



Because in the successful management of television and cable operations, promotion has become so critical. And expensive.

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**WXON-TV  
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**TOGETHER WITH**

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**THE SKY'S  
THE LIMIT**

Increased upfront activity; multiclient buys a factor; scatter time held back

# Barter syndication acquiring more traits resembling network

By EDMOND M. ROSENTHAL

## Television/Radio Age

March 17, 1986

*The emergence of more highly successful barter properties has moved the timing of the upfront market well ahead of network buying*

Although there are philosophic differences among both agencies and syndicators as to whether barter syndication is essentially a "fourth network," the majority of them see the barter marketplace increasingly behaving like its network equivalent. Increased upfront buying, multiclient buys by agencies and the holding back of inventory for scatter and makegoods have all come into play in a barter market estimated at \$530 million in calendar 1985 and projected to \$640 million for this year.

Network buying executives at the agencies credit such developments to the increased sophistication of barter syndicators as well as to the evolution of major syndicators with a wide range of inventory to offer. According to Mark Riely, broadcast analyst at Eberstadt-Fleming, Wall Street brokerage firm, of the \$530 million spent in barter in 1985, three syndicators were responsible for more than 60 per cent—LBS Communications, 24.9 per cent; Television Program Enterprises (TPE), 19.5 per cent and Camelot Entertainment (King World subsidiary specializing in barter), 16 per cent. In fact, he sees the

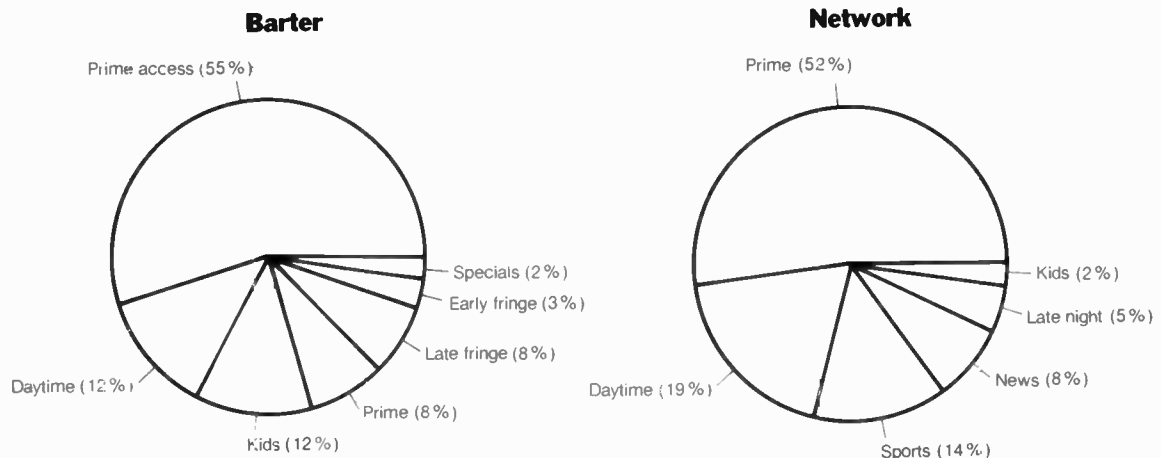
marketplace continuing to consolidate, although he can perceive greater power being wielded by syndicators who have their own station lineups to start with. Among them, according to his estimates, Group W has 8.5 per cent of barter dollars, Multimedia 1.4 per cent and Tribune Entertainment 1 per cent for now.

### Some buying at NATPE

Meanwhile, the emergence of more highly successful barter properties has moved the timing of the upfront market well ahead of network buying, as agencies take into account that there will be little or no scatter market for the top 10 or so properties. For some barter shows, buying was already nailed down at the NATPE International convention, but the upfront buying season is roughly defined as March through mid-June, positioning much of the activity ahead of network. For children's shows, major upfront activity was already taking place last month, and, under this pressure, CBS has reacted by moving up its own schedule for selling children's shows.

Multiclient buys are yet to become a

## Comparison of barter syndication and network by daypart



Source: F. Eberstadt-Fleming estimates

**“Scatter is easier to buy than it once was because syndicators understand the business better. It used to be a problem when each syndicator had just one or two properties...”**



Bill Hadlock  
Executive vice president  
Leo Burnett

major factor in the marketplace, with only a few agencies taking this approach. Most say it is difficult to adjust the varying demographic needs and timing of campaigns among their clients into a multiclient buy. Also noted is the need to reassure accounts that they are being treated on an individualized basis.

Farther down the road, there is speculation that barter may come to resemble network even more. Phil Flanagan, vice president and general manager of TPE, believes that eventually, in certain program areas, syndicators might be compensating stations to carry their shows, as the networks do. And Riely, in describing the potential clout of certain syndicated shows, points to reports that Viacom may offer *The Bill Cosby Show* as a straight barter property in the first year of its syndication run beginning in 1988, with independents running it as a loss leader in that year to establish the remainder of their primetime schedules. He asserts, “That could be the year where network ratings are skewed by whatever barter does.”

**The market’s dimensions**

According to the Eberstadt-Fleming analysis, barter revenues have increased rapidly since 1981, when they amounted to \$175 million, going to \$225 million in 1982, \$300 million in '83 and \$400 million in '84. Some agencies are dubious about estimates that the cable networks are running slightly ahead of barter in total revenues, stating that their own expenditures don't corroborate it. Figures used by the Cabletelevision Advertising Bureau place cable webs at \$617 million in '85, compared to the E-F barter estimate of \$530 million, and at \$727 million for '86, compared with barter's \$640 million.

Riely projects that total barter units will increase at roughly a 12 per cent compound annual rate over the next five years but that the growth will vary significantly by daypart. The most striking change that he sees is in primetime, other than primetime access. While primetime now accounts for less than 10 per cent of total barter revenues and less than per cent of all barter units, he sees it representing 22 per cent of barter revenue in 1990.

He states, “We might expect at least one quasi-network to be transmitting 90 minutes of primetime barter programming per evening by the end of this five-year horizon. It was easier at first to go for access where the syndicators also have affiliates clearing them, but there should be major growth in primetime because of the greater number of independents now and their need for primetime programming.

“Classic primetime is where the big dollars are, although it's difficult to crack because of the need to compete

with high network budgets. Just the same, you can already see it happening with motion pictures, and that's a start.”

Meanwhile, he sees the children's share of barter shrinking slightly from its current 12 per cent to 7 per cent in 1990. He expects some shakeout from the recent rapid growth of this segment. In keeping with the growth of primetime, he projects access dropping from 55 per cent to 44 per cent and daytime from 12 to 10. Slight growth is predicted in late fringe—from 8 to 11 per cent, and specials—from 2 to 3.5 per cent, while early fringe is expected to diminish slightly from 3 to 2.5 per cent.

With barter dependent on the overall network marketplace, Riely believes syndicators will narrow the differential between the networks' pricing and theirs through such tactics as realtime transmission, flexible sales policies and cross-promotion of programming as well as by benefitting from improved audience measurement. He projects annual unit price gains of 6-7 per cent for the three networks between now and 1990 and of 8-9 per cent for barter. Overall, he projects total barter syndication revenue gains of about 21 per cent per year up until 1990.

**The upfront market**

Among those who contend the upfront market has become an important part of the business is Mel Conner, senior vice president, network buying operations at Dancer Fitzgerald Sample. With \$15-20 million placed in barter last year, the agency did about 80 per cent of its buying upfront, he reports.

“Buyers who buy strongly in the upfront market will be able to place more pressure on cost with syndicators,” Conner holds. “At least if it hasn't hap-

**“One reason to approach syndicators on a multiclient level is to assure constant pricing across the agency.**

**Pricing varies according to how deeply you work with each syndicator.”**



Larry Blasius  
Vice president  
BBDO

pened already, it will happen. At this point, we can say that we see no reason for price increases when the networks have been soft." His contention is that only such highly successful shows as *Wheel of Fortune* can avoid this pressure.

"There certainly has been an upfront market in kids' shows already this year," Conner notes. "I know people who were making buys at NATPE on the floor." As for his own agency, he says, "We haven't done any upfront deals yet because the networks are not as strong this year. The idea is to negotiate with the networks first and then wait and see."

He adds that syndicators don't hold back nearly as much inventory for scatter as the networks do: "It's not always there when you want it. If you happen to want something for the month of April in children's animation, there's not much interest among the syndicators in releasing the time. Some may be getting lower-than-expected ratings and be holding it for paybacks. If you need time in specific weeks, the advertiser who is most successful on a scatter basis is the one who is most flexible in the times he wants."

### Successful shows

Larry Blasius, vice president, network programming at BBDO, believes the upfront market is becoming stronger mostly because certain programs have become so successful that there is little or no scatter market in them. He estimates BBDO spent some \$30 million in barter last year and will do \$35-40 million this year.

Figuring that only 30-40 per cent of the barter market is in upfront buys, he notes it is mostly for accounts that follow a "historic" buying pattern. He relates working on one major package goods account that buys mostly scatter because it constantly "has new brands coming along."

Blasius further asserts, "Most shows that can sell out will, but there is an effort being made to hold back inventory in case there's underdelivery. Syndicators are making more of an effort to integrate network policy in how they sell themselves."

At Foote, Cone & Belding, David Lerner, vice president, broadcast supervisor, national broadcast unit, understands that the upfront market represents about 50 per cent of barter. He reports, "Most of our weight is upfront because that's the way we get the shows we want when we want them—and also get a guarantee put on top of it. But we don't really target a certain amount for upfront."

"The networks do about two-thirds of their primetime on an upfront basis,

## "Most of our weight is upfront because that's the way we get the shows we want when we want them—and also get a guarantee put on top of it."



David Lerner  
Vice president  
Foote, Cone & Belding

but this doesn't necessarily follow in syndication. Any of the top 10 shows in syndication are going to be pretty well sold out upfront—sometimes 100 per cent.

"There aren't a lot of syndicators deliberately holding out inventory for the scatter market. A few have done this and have been burned. But there are many reasonably salable programs going into a quarter 25 per cent unsold. Then there are programs like *Star Search* and *Entertainment Tonight* that you couldn't buy in scatter this season or last."

Says Bob Igiel, senior vice president and director of programming and network negotiations at N W Ayer, "How much you buy upfront depends on the marketplace. If you have clients who desire specific shows, you may have to go in early to make sure they have them."

"And a particularly hot show may have its own marketplace where you may have to pay a premium in relation to other barter."

### Legitimacy of barter

Willingness to do long-term buys has a lot to do with the "legitimacy of barter," according to Jon Mandel, vice president and associate media director at Grey Advertising.

He explains, "You can do a major upfront buy with the three major syndicators—LBS, TPE and King World—for a combination of price and quality. The better shows tend to sell most of their inventory upfront, and you can get an overall CPM."

Mandel says Grey spent \$30-40 million in barter last year but that it is too early to project barter spending for this year: "We regard it as a network expense, and if the networks price themselves right, we could shift more out of barter into network, or there could be more in barter."

As in network buying, he says, there is sometimes an opportunity to get a better price in the scatter market: "You may get a certain show cheaper at some time like the week of December 26, but over 52 weeks, you average out better upfront. But the syndicator can make more money by holding out some inventory. If a car company wants to come in with a new financing plan, they know they can get good prices for this time."

Mandel notes that syndicators aren't any more or less vulnerable to an overall soft marketplace: "Panic is something that runs across salesmen no matter what they're selling. They're both going to cut their prices if they're not selling something."

But Richard Kostyra, senior vice president and media director at J. Walter Thompson, holds that syndicators have to cut prices more deeply in a soft market in order to keep a spread in pricing between their product and the networks'.

Kostyra says JWT has been making long-term barter buys for some time and places about 80 per cent of its business upfront. He adds, though, that this business is being placed later this year because of the uncertainty of the marketplace and of what the networks are offering: "There are so many similar properties—game shows, sitcoms and movies—and nothing stands out as unique."

Like his counterparts at other agencies, Kostyra says there's absolutely no pattern for the duration of scatter buys in barter except that they're usually placed within a specific quarter: "It could be for just a week or two, but the client will be placing it just within that quarter."

Probably the biggest chunk of barter buying from a single agency comes out of Chicago, where Leo Burnett spent over \$100 million last year on all barter,

(continued on page 123)

Cable's CRAC panel seeks solutions to reporting anomalies on coverage

# Statistical skirmish: Nielsen cable stats vex cable net execs

By VICTOR LIVINGSTON

Officially, A. C. Nielsen's David Harkness, vice president and director of marketing for Nielsen's HomeVideo Index, is in the business of audience research. But ask him to identify the ongoing activity most vital to his continued success, and he'll answer unhesitatingly in one word: politics.

These days, the political dimensions of Harkness' job have intensified, to the point where he finds himself engaged in crisis management almost as much as marketing. The fate of advertiser-supported cable satellite networks hinges, of course, on the sale of advertising time; and the benchmark of success is the Nielsen data issuing from Harkness' division. But some key cable

*Nielsen's Harkness:*



**"We're always between the advertiser and the agency and the media."**

players are questioning those figures and the methodologies that produce them. It is Harkness' task to defend the integrity of Nielsen procedures, while at the same time examining whether refinements and revisions are required to ensure the continued accuracy of the process.

It is a delicate and difficult balancing act. And while a quick fix might satisfy the most vocal critics of present procedures, Harkness is mindful that Nielsen must answer to many masters,

keeping the interests of all in mind—not to mention its own self-interest—when dealing with the concerns of any one segment of its clientele.

"I preach to my people that the most important attribute here is politics," declares Harkness, a youthful-looking, intense executive, whose tour of duty in Vietnam with the Air Force no doubt helps steel him for his statistical skirmishes with the cable cadre. "Because we can't make a single decision around here, nothing, without analyzing the effect it has on all of our clients. I live between a rock and a hard place," continues Harkness. "We're always between the advertiser and the agency and the media, whether it's network TV, local, syndication or cable."

It's a high-profile task, and apparently, sometimes thankless. Of some segments of the television industry's business press, Harkness gripes, "If Nielsen ain't wrong, it ain't news. . . . If you think about all the clients who aren't complaining, it's amazing that only two or so today are complaining. People don't really put things into perspective."

## Several key issues

With that off his chest, Harkness acknowledges the deep concerns of his cable network constituency over several key issues. Increasingly, those issues are being raised by the cable networks in concert, through a committee of the Cabletelevision Advertising Bureau called CRAC—the Cable Research Advisory Council. It was created some two years ago as cable's counterpart to the National Association of Broadcasters' Committee on National Television Audience Measurement (CONTAM) and its Committee on Local Television and Radio Audience Measurement (COLTRAM).

The CRAC panel, whose members include most of the research executives of major ad-supported cable networks, recently has increased the frequency of its meetings, and its involvement in key industry issues such as the debate with

Nielsen over its cable household coverage figure. The panel is chaired by Robert Sieber, director of research at Turner Broadcasting System. He explains that while the panel didn't meet very often prior to last year, displeasure over the cable coverage issue, as well as dissatisfaction over Nielsen's audience composition statistics, have given the effort a renewed impetus. Says Sieber, "The level of cooperation among people who otherwise are competitors has been encouraging."

For sure, the members of CRAC rarely speak with one voice. Members divide sharply over issues such as the adequacy of the diary as a demographic measurement tool, and on proposals to standardize reporting of such data. To help formulate industry strategies, CRAC last year divided itself into three subcommittees. The Committee on Network Cable Audience Measurement, or CONCAM, is a "watchdog" panel chaired by Barry Kresch, director of research at the Lifetime cable network. Its mission is to keep an eye on research methodology, "to make sure it's measuring cable as accurately as it can," Kresch says.

CRAC's standardization subcommittee, chaired by Richard Zackon, the former CAB research director who now consults for CBN Cable Network, is attempting to come up with some uniform reporting standards for ratings, demographics and related data. Another subcommittee, chaired by Richard Montesanto of ABC Video Enterprises, is working with Nielsen to come up with a comprehensive, annual research volume just on cable TV. While data on the cable sector is contained in Nielsen's annual television report, the position of CRAC is that advertisers and agencies need and deserve a report devoted exclusively to cable.

But the issue that has emerged as most pressing among cable research and advertising executives involves household coverage—the manner in

*Turner's Sieber:*



**"Nielsen's telling the ad industry cable's growth is over."**



### CAB's Hill:



**"It's a love-hate relationship, as with any supplier."**

which Nielsen determines cable coverage of U.S. television households in its ratings reports. While Nielsen itself has organized a series of meetings to discuss the coverage question, the issue has dominated recent CRAC meetings; indeed, CRAC has provided a forum for debate and discussion about the issue, and its members have joined into an ad hoc "committee of the whole" in consideration of the issue. Harkness' position thrusts him into the role of CRAC's point man at Nielsen for the key issues now before the body.

And while many of CRAC's concerns involve new demands on Nielsen, the existence of the panel benefits Harkness as well—since he'd have to discuss these issues with his 13 cable network clients anyway. "If I can meet with everybody at once, that's terrific," he says. "It just gives somebody else the responsibility for calling the meeting."

While Nielsen and its clients are symbiotic to a degree, Nielsen executives typified by Harkness remain mindful of their obligations to the entire client base, which, of course, includes the advertisers, the agencies, and other segments of television, notably the major broadcast networks and affiliates. While his position requires him to defend his company, he hopes he's not regarded merely as an apologist. Indeed, because the cable segment is his charge, he sometimes finds himself pleading cable's case to agencies who'd like to consider cable on the same basis as broadcast, and want the all numbers simplified and standardized in broadcast terms. Even those who most vociferously question Nielsen data on such sticky issues as cable coverage and demographics applaud his accessibility, and his willingness to listen.

"You can't work with the same people for a long period of time and not become friendly with them," Harkness says of his cable clients. "I don't feel an adversarial relationship personally. I

feel their frustration and I have that same feeling of frustration; I mean, I would like to be able to solve everything they want to solve, because it would make my life a lot easier.

"But it's particularly agonizing, in that for many of the things we're investigating, there are no easy answers."

On key issues such as the integrity of Nielsen's cable coverage report, upon which the key household delivery statistic is based, Harkness finds himself again walking the line between cable ombudsman and company man. While he acknowledges the apparent need to refine procedures to better serve his cable constituency, Harkness' comments reflect an unshakable belief in the ultimate veracity of Nielsen's metered home sample, upon which key NHI statistics are based.

But while Harkness may be listening, is the Nielsen organization as a whole sufficiently attentive and responsive to cable's concerns? That is

### CBN's Zackon:



**"CRAC is not a missionary committee to convince agencies."**

the underlying issue as framed by Sieber of Turner Broadcasting. While Sieber commends Nielsen for its "long-term plan," notably the phasing in of people meter technology, he notes that the critical short-term performance of cable as an advertising medium very much depends on the existing ratings and audience composition data. Ironically, he fears that Nielsen's preoccupation with the people meter may be diverting attention from short-term issues such as the cable coverage controversy (something Nielsen denies).

"The question is, are we getting as much support as we need to examine these problems?" Sieber asks. "We want them to operate with a sense of urgency. But when we get into technical problems, we have to fight to be heard. The people meter is taking a lot of their time."

And while he compliments Harkness for his attentiveness, he notes that the

cable sector must deal the other Nielsen divisions that supply the base data used to compile the NHI. Sieber hints that he wishes other Nielsen division chiefs were as responsive as Harkness; he says Turner Broadcasting has recommended that Nielsen better coordinate the functions and operations of its various divisions.

### 'Smaller voices'

Sieber recognizes that the cable networks have "smaller voices" than the Big Three broadcast networks in dealings with Nielsen. But he notes that agencies are pressuring Nielsen to provide more finely honed broadcast network erosion. Such demands help the cable forces in their efforts to refine Nielsen procedures, he maintains.

But for now, controversy over the cable coverage issue seems to have widened the chasm between Nielsen and its cable research and advertising clientele. Some major cable networks state outright that Nielsen methodology and reporting technique are misrepresenting cable's growth, doing serious harm to the industry's short-term advertising revenue prospects. The weekly cable household coverage figure is derived from the Nielsen Television Index (NTI) national sample of 1,700 metered homes. The cable coverage figure hit a peak of 49.8 per cent of U.S. television households last June, then declined as low as 48.2 in late summer, and has yet to recover fully. As of February 19, the figure stood at 48.7, a statistically small but perceptually significant decrease—given that other indicators of cable's growth, including Nielsen's own cable universe estimate, remain on the rise, albeit at a slower rate than in the cable's halcyon years of the early '80s.

Nielsen's universe estimate is determined not on the basis of meter reports but according to quarterly Nielsen Sta-

*(continued on page 128)*

### ABC's Montesano:



**"Cable deserves its own annual statistical report from Nielsen."**

# Unanswered questions revolve around ad potential, clearances, programming

## Murdoch's fourth network bid viewed with skepticism

**R**upert Murdoch's bid to form a fourth network via his nearly 50 per cent owned News Corp., Ltd., purchases of six Metromedia stations and the 20th Century Fox studios is being called not only one of the most ambitious undertakings ever attempted in the industry but also one of the most difficult to achieve. The most skeptical of the station group executives, media network buyers at several key ad shops and station reps interviewed question whether the project will ever get off the ground.

Although Murdoch has yet to reveal specific plans for the fourth network, conjecture is that the Murdoch personality to be an empire-builder will beget down the road what is considered by FCC definition a full-fledged, clearly defined network, i.e., one which provides simultaneous programming of at least 15 hours weekly to 25 or more



**Gregg Miller, v.p. at Taft, believes a fourth network will "come in bits and pieces, for an hour or two in carefully selected time periods at first, then go to larger increments, depending on the success of the shows."**

affiliates in at least 10 states.

Taken loosely, barter television as a whole falls into that classification, and indeed includes any number of ad-hoc syndicated networks strung together which have been springing up in growing numbers over the past several years, with programming consisting of primetime movies, children's shows, game strips and news/information, sold and supported via barter marketing.

### Unanswered questions

At this juncture, very little is known of Murdoch's fourth-network plans. Will the fourth network—the Fox Television Network, as it is being called—roll out on a daypart basis? If so, which daypart will be the focus? Will FTN sell its programming via barter or cash, or combinations of both? What will the programming consist of? Will FTN offer compensation to its affiliates for carrying the programs?

But perhaps even before these pieces in the puzzle can be put together, FTN, whose newly appointed president is Jamie Kellner, former president of Orion Entertainment Group and Orion Television Syndication, must respond to more important questions such as: Where will the advertising money come from? Will FTN be able to deliver not just clearances, but stations in major markets? Is Murdoch willing to invest the financial resources in programming and promotions comparable to what networks do? Can he afford to "eat" the program failures in primetime—bound to occur, assuming the network's schedule will be similar to the present networks—as ABC, CBS, and NBC have always done? Repeated calls to Kellner, seeking comments, went unanswered.

There's little doubt that any prospective network will have to draw mostly on the support of independents for clearances. But therein lies the rub. If there is one single thought crossing the mind of station group executives it is that independents want to remain independent, and not be beholden to a

network to make decisions on their programming.

At Meredith Broadcasting's CBS affiliate in Kansas City, KCTV(TV) Erv Parthé, director of station operations and corporate program director for the group, which has four independent stations, says he wouldn't be "too happy to give up a time period per day among our independents for someone else's programming. It would be difficult for us to call ourselves independents when we become dependent. Also, perhaps I'm old-fashioned, but it seems to me you have to stick with the kind of programming which made you strong, and not try to be a network-affiliated station."

John Chaffee, senior vice president of Malrite Communications and president of its television division, also notes that "we like our independence." However, he's in favor of the idea of new program sources, but, whatever form the fourth network takes, it would have to be looked at on a program-by-program basis, he says, rather than by subscribing blindly to all of the network's programming. All four Malrite TV stations are indies.

At Taft Broadcasting, Gregg Miller, vice president of television and cable broadcasting, sees the emergence of a fourth network as early as January, 1987, but one which will "come in bits and pieces, for an hour or two in carefully selected time periods at first, then go to larger increments, depending on the success of the shows."



**John Chaffee, president of Malrite's TV division, is in favor of new program sources, but says a fourth network would have to be looked at on a program-by-program basis, rather than by subscribing blindly to all of the network's programming.**



**Erv Parthé, corporate program director for Meredith:** *"Perhaps I'm old fashioned, but it seems to me you have to stick with the kind of programming which made you strong, and not try to be a network affiliated station."*

But Miller doesn't envision that a fourth network similar to the present full-service chains can be successful. He notes that any consistent type of programming coming from another network will be in direct conflict with independents' desire to program individually, especially when several indies carry a number of sports programs and specials, which may consume a large amount of available time. Taft owns five independent outlets.

Another obstacle facing any fourth-network attempt, says Joe Dimino, president of the television stations division of Storer Communications, is that it won't get the quality of stations that the three networks have. "It would indeed be a 'fourth' network because there aren't enough VHF stations to go around in each market." Also, he adds, that even if Murdoch's network obtains quality facilities in major markets, the stations probably will not attract initially high ratings because of the competition from the other network affiliates in the market. Storer's only indie is WSBK-TV Boston.

Miller at Taft sees a problem for Murdoch's network in terms of the financial interest and syndication rules, whereby a network is limited on its profitability and in producing shows, and is prohibited from syndicating them as well. Dimino at Storer says that the limited return on investment of a fourth network has prevented others from launching a similar effort, as compared to the studios, which historically make money from distribution.

Taken in its full-blown concept, FTN will need a tremendous amount of seed money for programming, say station executives. The new network will have to fight the same odds that the three other networks do, says Malrite's Chaffee, when it comes to a program's chances to survive. If a show doesn't work, there has to be enough capital for replacements. "It's simply a matter of economics. You can buy success or buying quality."

If Murdoch's network has to struggle to achieve hits, as it most likely will, it will have a severe impact on its stations, notes Meredith's Parthé, assuming that they are indies. Affiliates can roll with the punches, he says, but indies can ill-afford a number of failures in order to get a few successes. In fact, Parthé questions whether there is a need for a fourth network as such. He says that the tide appears to be turning on network shares.

After a downhill trend, the network shares is bigger now than a few years ago, he continues, and is growing very slowly.

But a BBDO report, recently released, sees the networks' combined audience share of 73 shrinking to 65 by 1990, with most of the loss attributed to the "aggressive stance taken by independent TV stations which have been upgrading their programming in recent years and running consistent schedules."

#### Rep views

On the rep side, the overall view is basically that Murdoch faces an almost impossible task in getting a fourth network to succeed, and they are divided on just how far the plan will go. Jay Isabella, director of programming at TeleRep, believes that the Fox network's goals are not to offer programming on a daily basis. "If Murdoch tries to roll out in a big way, he will face tremendous problems, and the more ambitious it is the more reluctant the station will be to take part. Stations simply won't carry programs in blind faith."

Jack Fentress, Petry Television director of programming, believes that the goal in hiring of Kellner for the new network is to send him on a mission of finding and developing programming for specific dayparts, so that the shows can be lumped together for carrying by stations. "They must be thinking of programming on a frequent basis, otherwise it would be just another ad-hoc network." He continues that what ever the plan, "it's interesting that an attempt would be made to launch a fourth network following the failure of Inday," the LBS Communications two-



**Joe Dimino, president of TV stations division at Storer,** says that, even if a fourth network clears quality facilities in major markets, the stations probably won't attract high ratings initially because of competition from established network affiliates.

hour ill-fated daily daytime barter programming block.

Both Isabella and Fentress agree that the cancellation of Inday has made indie stations more cautious about taking part in similar syndicated ventures. Fentress expects stations to ask a lot more questions, especially when it comes to any fourth network efforts, because of Inday. Also, Isabella notes, another first-run series, *Thicke of the Night*, took its toll not only on the Metromedia outlets but on other indies which carried the late-night show, produced by Metromedia in conjunction with MGM/UA for 1984-85 season. "If both shows taught stations anything, it's that you have to look at programs carefully."

But John von Soosten, Katz Television's vice president, director of programming, notes that Inday or the cancelled *America* strip for affiliates, for that matter, should not determine whether they will join a fourth network. What has to be ascertained, according to von Soosten, is what the specific shows are, what dayparts are involved and what is the likelihood of their success. "If the answers look positive I wouldn't be concerned about Inday or *America*, because those are just individual examples."

All in all, von Soosten believes the time is ripe for a fourth-network venture, no matter who introduces it,

*(continued on page 119)*

Advertising Research Foundation is running at a high level of activity

# ARF at 50: It's been embracing the electronic age

By ALFRED J. JAFFE

The Advertising Research Foundation, which opens its golden anniversary conference today (March 17) in New York is beginning its 51st year marching through a thicket of issues embracing research, marketing and media. But the area that particularly captures the attention of Michael Naples, the ARF's dynamic president, is "single source" data, specifically, the employment of the same consumer sample for measuring media audiences, exposure to advertising and product purchases.

Related to Naples' fascination with the potential precision and statistical purity of such data his is touting the possibilities inherent in electronic measurement of marketing and media behavior. This will mean, he says, an objective tally of what people do, rather than relying on what they say they do.

Still, there are a host of other matters occupying his attention and that of the various councils now set up under the Naples regime.

The 1985 *Report to the Membership* listed 22 research projects that were underway last year, nine of which strictly concerned the electronic media and an additional number of which im-

pacted the electronic media.

Much credit is given to the ARF president for the high level of activity the association has been able to maintain recently. This is possible because Naples promptly and aggressively led an effort to pull the association out of the mire of threatening bankruptcy. When he took over five years ago, the foundation had a negative net worth of \$800,000. He brought it back to comfortable solvency in a couple of years and to almost affluence currently.

## Reserve Fund

Naples set up a Research Project Reserve Fund, which now totals \$159,000. Currently one-third of each year's surplus goes into the fund. Surpluses are now running about \$300,000 and Naples says that when it gets to \$1 million, all the surplus will go into research.

The foundation is now supporting two half million dollar research projects: (1) an evaluation of copy research methods and (2) a study of the relationship between business-to-business advertising and sales.

Naples' forward-looking propensities are reflected in the conference agenda for the three-day event at the New York Hilton. The overall title is

"Advertising 2010: The Next 25 Years." The first day looks at "The Marketplace of the Future—Impact on the Consumer." The second, "The Communications Environment of the Future—Impact on Advertising and Media." The third, "The Role of Research in the Future."

There is no session specifically devoted to single-source data, though it's expected there will be scattered references to the subject, if not some comprehensive rundown.

In any case, Naples is convinced that it will loom importantly in the research picture. Indeed, it's already here in some form, Naples says, bowing in the direction of Information Resources, Inc., Chicago.

He applauds IRI for its pioneering work on a technique which involves a designated sample of supermarkets in communities around the country, equipped with optical readers to record purchases by a designated consumer sample via the Universal Product Code. "The capturing of sales data by UPC is the way it's going to be. It will be the basis of marketing research," Naples says.

In the future, continues the ARF president, marketing and media data will be electronically derived, where possible. "Simmons and MRI (Mediamark Research, Inc.) are not providing behavioral data. It's not counting. It's reporting what people say they do."

While applauding IRI, Naples points to at least three other major research entities or combinations that either have unified data systems or have the know-how and components to launch them. He cited the recently-announced joint venture of Arbitron and Sales Areas-Marketing, Inc. (SAMI), a subsidiary of Time, Inc., which at same time bought out Burke Marketing Services.

## People meter test

The joint venture will operate ScanAmerica, which is testing a people meter with a "wand" attached. The wand can be used by a family member to optically read UPC symbols, and the equipment can store data on family purchases. The test is being held in Denver, and, following the first "wave" of validation data, which was released late last month, Jim Spaeth, director of media services, ScanAmerica Network (he is also chairman of ARF's Media Communication Council), announced that there will be a decision in three to four months on whether to expand the sample from 200 to 600 households.

Significantly, he then added, "America's first people meter-based single source rating system will join Arbitron's other 11 markets currently

ARF president Mike Naples



*Research chief looks to 'single source' data as key to advances in marketing studies, analyses*

equipped with household meters. It will enable us to explore single-source data with three times the current sample size."

Arch-competitor to both IRI and Arbitron, the A. C. Nielsen Co. was also cited by Naples. He considers the acquisition of Nielsen by Dun & Bradstreet as a factor in stimulating the Arbitron/SAMI/Burke venture and notes the large, complementary data bases enjoyed by D&B and Nielsen.

But Naples also focused on Nielsen's ERIM Testsight service, a single source database already in operation in Springfield, Mo., and Sioux Falls. ERIM (Electronic Research or Insights into Marketing) comprises a panel of households whose food and drug purchases are recorded by store UPC scanners, as is done by IRI. "Causal" data, such as retail advertising, displays and special prices, are collected by handheld computer scanners. In addition to metering viewing, over-the-air TV test commercials can be electronically cut-in and transmitted to matched samples of the household panel.

Naples added to this list another competitor with a potential for a unified data base. This is the brace of U.S. research operations owned by the British company, Mills & Allen. One of the U.S. firms is Mediamark Research, Inc., which was originally financed by the U.K. company. The other is Nabscon, which M&A recently purchased and which is another entry in the UPC scanning arena.

Thus, MRI's know-how in collecting media usage could be merged with Nabscon's expertise in collecting data on product purchases. While there are no specific plans to merge the two, it is understood that both companies are "surveying the opportunities" in single-source data collection.

While not specifically mentioned by Naples, AGB Television Research, another British-owned company, has stated, in response to ScanAmerica's efforts to collect product purchase information in the home electronically in conjunction with its people meter test, that it, too, can add such hardware to its people meter system. AGB is continuing to operate its people meter sample in Boston and just announced support from its fifth and sixth ad agencies (DMB&B and NW Ayer) in its drive to field a national people meter service in competition with Nielsen.

### Single source options

As for the ARF itself, Jim Spaeth's Media Communication Council, whose job is to review and conduct basic research on how the various ad media work, is getting up to speed in the area of single source data. Naples reports

that the Council's current level of activity in this area has been to determine "how to get into the issue." The Council has been talking to ScanAmerica (where Spaeth works) and BehaviorScan (IRI), in exploring research options. Naples expects that both position papers and a research project (or projects) will eventually come out of the deliberations.

The Council is also looking into the subject of effective advertising frequency, a subject close to Naples' heart. When Naples was director of marketing research at Lever Bros., the job he held prior to being named ARF

*Research foundation is building up its fund for projects, puts one-third of surplus into kitty. VCR behavior, diary flaws, audiences to commercials are being studied.*

president, he wrote a book on the subject under the auspices of the Association of National Advertisers.

A major project, *Effective Frequency: The Relationship Between Frequency and Advertising Effectiveness*, was published in 1979 and included half a dozen landmark studies on effective frequency by major advertisers (not identified). Despite the study's importance, Naples now makes the point that, in the context of the new technologies being used for ad research, the results of the effective frequency research were "based on the capabilities of the past."

One of the key broadcast areas being examined by the Media Communications Council is how best to measure commercial (as opposed to program) audience. This is a potential land mine for the ARF, with broadcasters generally hostile to the concept, since the audience numbers can only be lower than they are now (see story in this issue on Television Audience Assessment).

Under Naples' guidance, the foundation's various councils avoid taking positions in controversies between the media and others. Nevertheless, a description of the Commercial Audience Study Group of the Media Communi-

cations Council states that "The objective of this group is to move the industry toward audience measurement on a commercial rather than a program basis."

Another hot potato is the issue of adjusting ratings of stations—particularly independents—in non-metered markets. This issue evolved out of the evidence that every time a market was newly-metered, indie ratings and shares went up, obviously pushing down affiliate shares and, often, ratings, too.

Pushing hard for this kind of adjustment—which it calls "calibration"—is the Association of Independent Television Stations (INTV), reflecting the profound frustrations of indies outside of the 12 markets now metered. But, again, ARF is steering clear of the shoals of controversy. "We're not getting into the INTV's concerns," explains Naples, "but examining what can be done to improve the diary to bring it closer to the meter numbers."

A Diary Improvement Committee at the ARF is chaired by Howard Kamin, until recently marketing director of INTV and now vice president for electronic media sales at MRI. The committee is under the wing of the Video Electronic Media Council, headed by Barry Kaplan, a vice president at Ted Bates and director, new electronic media and technologies, at the agency.

Kaplan explains that "calibration" was rejected at the outset, reflecting the desire of the ad agencies to each handle calibration in its own way. Also, Kaplan notes, "The ARF doesn't do that kind of thing," referring to the association taking a position on a research controversy.

Kamin says that among the proposals to get better diary numbers vis-a-vis the meter numbers were those related to getting better cooperation rates from designated sample members and making it easier for respondents to fill out the diary, such as printing out on the diary the proper channel numbers for cable homes in each system. While the committee found that reaction to individual proposals was not always positive, the point was made that a test of all the proposed changes *together* (there were three proposed at one point) might make a difference.

As the situation stands now, the Kamin committee has gotten Arbitron to study and compare household viewing characteristics as reflected by the diary and by the meter. In that way the committee hopes to find where the particular weaknesses are in the diary and, hopefully, correct them.

Among the projects at the top of the list for the Video Electronic Media Council is VCR viewing measurement.

(continued on page 116)

## Measurement of viewer reaction to program audiences is client-supported

# Can TAA survive as viable service?

**N**ow that Television Audience Assessment has wound up its latest survey of commercial audiences and viewer reaction to TV shows (TV/RADIO AGE, March 3)—its first survey financed wholly by paying advertisers rather than supported by foundation funds—the burning question is whether it can survive as a regularly scheduled syndicated research service.

A number of the media research executives contacted like the concept and agree with the advertisers who bought into the latest TAA survey that there's a need for information that goes beyond counting heads, and a need to zero in on commercial audiences per se (which raises the hackles of most broadcasters), as opposed to tallies of program viewers.

But they raise a raft of questions about TAA's methodology and about whether that methodology can actually deliver what TAA says it does.

On the positive side, at Thomas J. Lipton, Inc., one of TAA's advertiser backers, Charles Green, manager of research, gives TAA high marks for both methodology and results. Says he: "We didn't just help finance TAA's daytime study; we're using it. I'm comfortable with their data because their sample is well dispersed, because TAA performed the coincidental benchmarking that TvQ never did in all its years of surveying people about program preferences, and because TAA's cooperation rate is unusually high—75 to 80 per cent, against around 50 per cent for Nielsen and about 40 per cent for Arbitron."

On the negative side, one customer of the TAA study, who did not want to be identified, made this non-committal comment:

"To the degree that they continue to shape their research to focus on areas of most interest to us, we'll continue to be interested in their progress." But this advertiser executive says he prefers not to "make any off-the-cuff predictions about TAA's prospects at this time, because they're currently in the last stages of getting a decision on a major venture capital investment in their future.

"So I don't think this is the right

time for anyone in my position to either inflate or deflate their prospects for winning a favorable financial decision by prospective lenders."

Yet, John Fuller, research director at PBS, Washington, another TAA supporter, describes himself as "certainly hopeful that TAA will succeed and receive the support it deserves, because they've been a Godsend for us."

Fuller explains that PBS has "needed something that goes beyond a standard measure of audience size ever since we started. We need it to help us make sure that our programs are giving our viewers values beyond the escapism they're usually looking for when they turn to commercial television; because if we're not providing other satisfactions, we're not doing our job right. TAA is the only service that's come along in all these years that does this for us. It's well designed and carefully thought out, so we're behind them 100 per cent."

Meanwhile, on the agency side, Dave Lehmkuhl, senior vice president, group media director at N W Ayer, believes that TAA "has the potential to be an important tool for advertisers, and with a little more work, it could be. TAA gets us deeper into whether or not people are watching just because the program is there, and there's nothing more attractive on the other channels. They ask if viewers really get involved enough in a particular show, so that the advertising that runs with it works harder for us?"

### More frequency

But to really be useful, adds Lehmkuhl, "TAA's results have to be actionable. To be actionable, TAA will have to survey more often. Twice a year gives us a snapshot, but viewer reaction to a particular program can vary by what's running opposite. The networks change shows and switch their time periods too frequently for surveying only twice a year to help us much. It's another chicken-or-egg proposition: To attract a wide base of support, they need more frequent surveys, so we can plot trends. But they need financing to pay for more studies."

At William Esty Co., Steven Green-

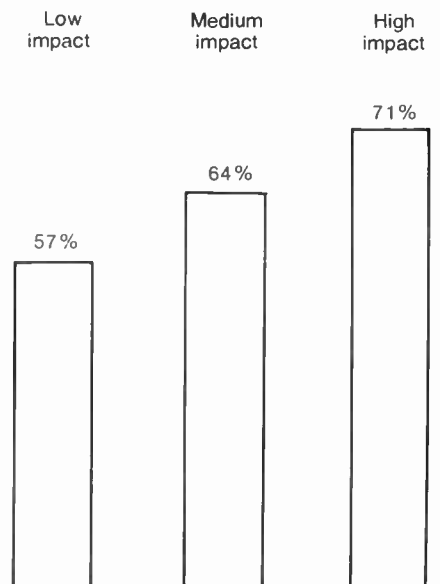
berger, vice president, director of media research, feels that "Both the premise of TAA and its research is valid, so far as it goes. Our concern is for the short duration of the survey periods."

Greenberger explains that in the time that elapses between TAA's twice yearly surveys, "The data grow old as some shows leave the air, and others are introduced to take their place. It's the same reason that though Simmons and MRI, who also conduct their studies twice a year, work well for magazines, which don't change drastically across any given six month time span, we hesitate to use them for television, despite all the opportunities they offer for cross tabs across various demographic, geographic and psychographic audience segments."

Jon Swallen, vice president, associate director of research information at Ogilvy & Mather, says he's "not too sure TAA has a product that's commercially viable across a large enough base of advertisers and agencies to keep them going. They appear to believe that their program appeal and impact

*(continued on page 126)*

## Relationship between program impact and commercial audiences



% of viewers who remained in the room during a typical daytime commercial break

**TAA says** its new daytime survey confirms that program impact "is related to delivering a commercial audience or the degree to which a viewer will stay in the room during a program and its commercials and avoid distracting activities."

## RADIO FORMAT TRENDS

AOR reaching beyond traditional demo base; country halts its downturn

# Easy listening vs. 'soft' contemporary: shades of gray

By SANFORD JOSEPHSON

**W**here does easy listening stop and soft contemporary begin? That is a question to which there is no clear cut answer. And, although the combined share of listening to adult contemporary, easy listening and soft contemporary stations in the top 100 metros (persons 12-plus, average quarter hour, Monday-Sunday, 6 a.m.-midnight) was about the same in the fall '85 Arbitron sweep as in both spring '85 and fall '84 (30.4 vs. 30.6 vs. 30.4, respectively), the competition for listeners and jockeying for position in this segment of the music radio spectrum has intensified.

Other developments surfacing in TV/RADIO AGE's semi-annual analysis of the Arbitron sweep in the top 100 metros, based on computerized tabulations by the Radio Information Center, include the following:

■ Album-oriented rock, with 10.4 per cent of the listening, has sustained its

strong showing in spring '85 (10.5). Having weathered a dip in popularity a few years ago, the format has evolved into an 'adult' or 'classic' rock sound that is reaching beyond its traditional 18-34 demo base.

■ Country has stopped its gradual slide and leveled off at 9.8 share of listening, up 0.1 share point from spring '85's 9.7 and even with fall '84's 9.8.

■ Rock/CHR, while still very strong with 15.5 per cent of the listening, second only to adult contemporary's 18.2, is faced with some growing pains. Consultants perceive a certain staleness in the current hit music; and stations are attempting to broaden their demos a little to become more "adult."

■ The combined share of urban contemporary and black/rhythm & blues listening has risen to 9.4 in fall '85 from 8.8 in spring '85 and 9.0 in fall '84.

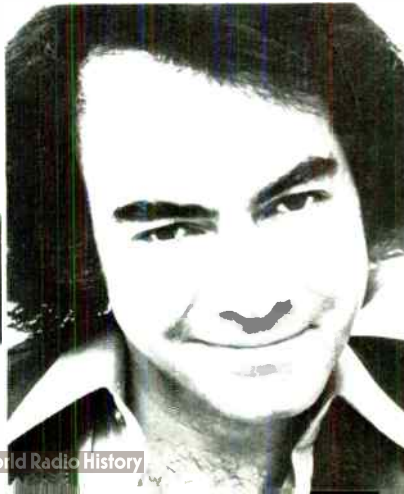
The soft or 'lite' contemporary format is described by Jhan Hiber, president of the Jhan Hiber & Associates

*Easy listening formats are increasing the number of vocals by 'soft' contemporary artists such as those below.*

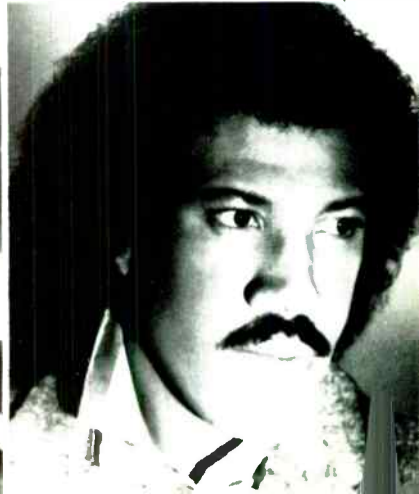
Kenny Rogers



Neil Diamond



Lionel Richie



# Why KLIF & KPLX chose a rep instead of a conglomerate.



*By Dan Halyburton, General Manager, KLIF & KPLX.*

We chose Eastman to rep our stations because we've got something to sell down in Dallas.

As a result, we wanted a firm whose main interest is selling stations and concepts instead of networks and numbers.

## **No. 1 country. The only talk in town.**

KPLX FM is now the number one country station in Dallas. We've worked hard to develop the personalities and services that have differentiated this station from others.

KLIF AM is the only all talk radio station in the market. And we've gone to great lengths to hire some very high profile local personalities to do the talking.

Programming successes like these are the stories we want told to national advertisers and their agencies. And Eastman, through their work for our group's other stations,

have demonstrated an ability to sell a wide range of different formats.

## **Eastman understands us.**

A rep firm has the time to understand a radio station, analyze its research and bring that local story to life for a national advertiser or agency.

That's Eastman's specialty. Already, they've demonstrated an ability to sell as well as our own people.

## **Eastman. The largest independent Rep.**

If your station wants to be sold independently by a Rep firm instead of supermarket style by a Conglomerate, Eastman is not only your best choice, it's your only choice. Today, we're the only major independent radio Rep firm with the people and resources to represent you to the nation's largest agencies and companies.



**EASTMAN RADIO**



consulting firm, as "a halfway house between beautiful music and adult contemporary."

And, he adds, "it is stealing audience from both. It has scored a lot of numbers from more service-oriented adult contemporary stations; and a lot of beautiful music stations are switching to it in order to hold on to the younger, more salable elements of their audience."

Hiber acknowledges that "it's getting very difficult to segment these kinds of stations [easy listening, soft contemporary, adult contemporary]. Probably one of the broader challenges is how a soft station is going to be able to separate itself for the listeners and advertisers. How can they carve out a unique selling proposition?"

### More vocals

The overlap between easy listening and soft contemporary is further exacerbated by the fact that more and more easy listening formats are increasing the number of vocals in their playlists, and, more often than not, the vocals are by the original artists.

Typical of a "contemporary" easy listening station is KPEZ(FM) Austin. In late 1984, the outlet launched a "traditional beautiful music" sound, but six months ago it changed program sources, hooking up with TM Communications "to give us a larger library," says Stan Webb, vice president and general manager. In addition, "we weeded out the old arrangements—no Mantovani or lush strings—and made

it 50 per cent vocal, 50 per cent instrumental." Overall intent, Webb says, was to make the station more "upfront. We have added information pieces, traffic reports, made a little heavier commitment to news and have a little bit more of a personality approach with our announcers."

Of the vocal artists played on KPEZ, "Seventy-five to 80 per cent could be considered in the contemporary field—Billy Joel, Stevie Wonder, Anne Murray. We also play a selective smattering on the edges of MOR—Nat King Cole, Perry Como, Frank Sinatra."

Webb says there is a station in the Austin market "that bills itself as 'light rock' [KOKE(FM)], but it's more hit-oriented [than most soft contemporary stations]."

In Orlando, WSSP(FM) is a "very contemporary easy listening station," according to Robert Clarke, general manager. "We play 50 per cent vocals in morning drive," he continues, "but only three an hour in other dayparts. Most of our vocalists are the original artists and are post-1980." The station's music is provided by Providence-based Carson Radio.

### Filling a void

In the same market, WJYO(FM) programs a "soft contemporary format," which David Sousa, program director, describes as "filling the void between beautiful music and 'bright' adult contemporary." The station, he says, had previously been "very soft, almost an MOR adult contemporary" with heavy

## How AM/FM stations program by format

Per cent of AM, FM stations programming each format

	AM	FM
Adult contemp	22.1	20.4
Country	17.3	15.3
Rock/CHR	4.8	19.1
AOR	0.5	13.5
MOR/nostalgia	15.5	1.9
Easy listening	1.7	12.3
Religious	7.4	3.1
News/talk	8.7	0.3
Black/rhythm	4.9	1.8
Urban contemp	1.8	3.7
Golden oldies	4.4	1.5
Spanish	4.1	0.8
Classical	0.8	2.4
All news	3.8	0.0
* Soft contemp	0.3	2.5
Variety	1.7	0.6

Source: Radio Programming Profile and other sources.

\* Many stations programming this format still prefer to call themselves adult contemporary.

play of artists such as Frank Sinatra, Tony Bennett, Dionne Warwick and Neil Diamond. Now typical artists would be Phil Collins, Lionel Richie and Whitney Houston, and, says Sousa, "there is a more active performance by the d.j.s."

In the fall '85 Arbitron sweep the two stations ranked first and second in the Orlando market: WSSP, Number 1, had a 12.7 share, all persons 12-plus, AQH, Monday-Sunday, 6 a.m.-midnight; WJYO was Number 2 with a 9.1.

Overall, listening to adult contemporary radio in the top 100 metros garnered an 18.2 share in the fall '85 sweep, identical to fall '84, but down 4.2 per cent from spring '85's 19.0. Easy listening's 9.8 share of the audience was down 8.4 per cent from fall '84's 10.7 and 5.8 per cent lower than spring '85's 10.4.

Soft contemporary is difficult to measure as a separate category because many stations programming this type of music still identify themselves as adult contemporary. But for those outlets that *do* call themselves soft contemporary, the 2.4 share in fall '85 was up from fall '84's 1.5 and spring '85's 1.2.

### AOR strength

Album oriented rock's 10.4 share in fall '85 was up 7.2 per cent over fall '84's 9.7 and just slightly lower than spring '85's 10.5, making it the third ranking format behind adult contemporary and

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

Total audience, total week	Fall '85	Spring '85	Fall '84
Adult contemporary	18.2	19.0	18.2
Rock/CHR	15.5	17.0	16.4
Album oriented rock	10.4	10.5	9.7
Country	9.8	9.7	9.8
Easy Listening	9.8	10.4	10.7
News/talk	6.4	6.6	6.9
Urban contemporary	5.3	4.9	5.0
MOR/nostalgia	4.8	4.8	4.8
Black/rhythm & blues	4.1	3.9	4.0
All news	4.0	3.5	4.2
Spanish	2.8	2.2	2.5
* Soft contemporary	2.4	1.2	1.5
Golden oldies	2.2	2.1	2.0
Classical	1.6	1.5	1.6
Religious	1.5	1.6	1.7
Variety	0.9	1.1	1.0

Source: Computations for TV/RADIO AGE by Radio Information Center, based on average ¼ hr., persons 12+, top 100 measured markets, 6 a.m. midnight, Monday-Sunday, metro areas.

\* Many stations that program soft contemporary music still prefer to call themselves adult contemporary.

Number 2, rock/CHR.

AOR's future, in the opinion of Dave Logan, a partner at Burkhart/Abrams/Michaels/Douglas, "has never been stronger.

"It's a very active time for contemporary artists," he points out, and, although the format's traditional strength has been and will continue to be 18-34, "it's now the Number 2 format for 18-49."

Adds Hiber: "What you're seeing now is AOR moving more toward adults. From a sales perspective, this gives it more viability than ever."

### Country recovery

Country's downtrend has not only been stopped, says Neil Sargent, senior vice president at TM Communications, "but it actually has rebounded in the major markets. It should be real good this spring."

In agreement is Hiber who says, "Country is showing lots of signs of life. Part of it is the success of crossover artists, and part of it is due to traditional artists such as The Judds and Ricky Skaggs."

### Fall, 1985, Arbitron, top 100 metros

20 leading stations  
audience share

Market	Station	share
Omaha	KFAB•ac	26.8
Knoxville	WIVK-FM•c	26.7
Saginaw	WIOG(F)•r	26.6
Mobile	WKSJ-FM•c	23.1
St. Louis	KMOX•nt	22.6
Jhnsn Cy.- Kngsp.-Br.	WQUT(F)•r	22.4
Jhnsn Cy.- Kngsp.-Br.	WXBQ(F)•c	20.3
Canton	WHBC•ac	20.1
Flint	WCRZ(F)•ac	19.9
Bridgeport	WSKZ(F)•r	19.6
Lansing	WVIC FM•r	18.9
Minneapolis- S.P.	WCCO•v	18.5
Hartford-N.B.	WTIC•ac	18.3
Spokane	KXLY-FM•a	17.8
Columbia, S.C.	WCOS-FM•c	17.8
Little Rock	KSSN(F)•c	17.6
McAllen- Phar.-Ed.	KGBT•s	16.7
Syracuse	WYYY(F)•ac	16.6

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

One country station experiencing a particularly good sweep was WUBE(FM) Cincinnati, Number 5 in the market, with a 7.8 share, up from fall '84's 4.6 and spring '85's 4.2.

Mike Chapman, program director, attributes the ratings success to a change away from a "stale continuous country format, and the addition of personalities.

"We took out a lot of the twang, twang," he continues, "and added people like Lee Greenwood, Exile, Alabama—modern country artists."

The station also successfully recruited some soft contemporary listeners. "We had a contest," explains Chapman, "that attracted a lot of light AC listeners.

"To hold them, we've added more crossover artists like Kenny Rogers and Crystal Gayle."

### CHR growing pains

The desire by rock/CHR stations to broaden their demos beyond 12-24 is, according to Sargent, "a natural outcropping from everybody jumping into the format. They're having trouble selling the younger demos."

The dilemma, adds Hiber, is that "they have to get the teens to get the ball rolling." Now, he says, these stations would like to generate more strength in the 25-34 age bracket "to get within 25-54."

In addition to the demo problem, he says, "There's not that much exciting going on in the music. Madonna has peaked; [Bruce] Springsteen's tour is over; and Michael Jackson is burned out. Research shows a big fatigue factor with his music."

The only other major music format, MOR/nostalgia, was a model in stability. Its 4.8 share was dead even with both fall '84 and spring '85.

Among non-music formats, news/talk, with a 6.4 listening share in the top 100 metros, was down from fall '84's 6.9 and spring '85's 6.6; all news' 4.0 was down from fall '84's 4.2 but higher than spring '85's 3.5.

Adult contemporary is, by far, the most popular format among station programmers and its predominance is fairly evenly split among AM and FM outlets.

The format is used by 22.1 of all AM stations in the top 100 metros and 20.4 per cent of all FMs.

Next most popular formats among programmers on FM are: rock/CHR (19.1 per cent), country (15.3), AOR (13.5) and easy listening (12.3). On AM, AC is followed by country (17.3), MOR/nostalgia (15.5) and news/talk (8.7).

In the top 25 markets, rock/CHR had the most Number 1 stations, six, followed by adult contemporary (five)

and easy listening (four). There were two market leaders with news/talk and variety formats and one each with AOR, urban contemporary, black/rhythm & blues, MOR/nostalgia, all-news and country.

### Smaller markets

In the smaller markets, rock/CHR and adult contemporary also show up strongly as market leaders, but the big difference is country's strength. An analysis of the bottom 25 metros in the top 100 reveals that rock/CHR, as in the large markets, accounts for the most Number 1 stations, eight. After that, it's country with six leaders and adult contemporary with five. AOR and urban contemporary stations were Number 1 in two markets each, with Spanish and easy listening showing up on top once.

Expanding this type of analysis to all 100 metros, the result looks like this (format and number of market leaders): adult contemporary, 26; rock/CHR, 20; country, 16; easy listening, 16; AOR, seven; news/talk, four; urban contemporary, four; black/rhythm & blues, two; variety, two; all-news, one; MOR/nostalgia, one; and Spanish, one. □

### Fall, 1985, Arbitron, top 50 ADIs

20 leading stations\*  
—audience share

Market	Station	Shr.
St. Louis	KMOX•nt	20.8
Grnsboro-W.S.-H.P.	WTQR(F)•c	18.7
Mnpls-S.P.	WCCO•v	17.9
Birmingham	WZZK-FM•c	14.8
Indianapolis	WFBQ(F)•ao	14.7
Birmingham	WAPI-FM•r	14.0
Raleigh-Durham	WRAL(F)•ac	13.3
Dayton	WHIO-FM•a	13.3
Nashville	WSM-FM•c	13.0
Louisville	WAMZ(F)•c	13.0
Charlotte-Gast.	WSOC-FM•c	12.9
Columbus	WLWQ(F)•ao	12.7
St. Louis	KSHE(F)•ao	12.4
New Orleans	WYLD-FM•uc	12.3
Louisville	WHAS•ac	12.3
Providence-Wrwk.	WLKW-FM•a	11.9
Cleveland	WMMS(F)•ao	11.7
Kansas City	WDAF•c	11.2
Phoenix	KNIX-FM•c	10.9
Nashville	WKDF(F)•ao	10.9

Source: Arbitron fall, 1985, average quarter hour. 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.

# Leading radio stations, Arbitron fall '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, September 19-December 11, 1985. Regularly-measured markets ranked by SRDS Metro Population as of January, 1985. FM stations without "FM" in call letters marked "(F)." Computerized tabulation. Ranking by the Radio Information Center. \* Stations and frequency figures are for 12 announcements a

m "Radio Program-  
eses; a (beautiful  
! contemporary)  
orary; album rock;  
soul, rhythm-blues,  
li; c (country)—mo-  
bluegrass country,  
s; n (all news)—all  
p 40, rock 'n roll;  
nporary, easy rock,  
w & movie, standard  
:—urban contempo-

11 KMGC(F)  
KQPK-FM 104.5  
KQPH  
Lake County - Turin

## Cume\*

Rank	Stn	Rch. Avg. (000)freq.
	WSNI(F)•ac	216.2 1.9
	WIOQ(F)•ac	188.1 1.8
	WIP•ac	184.7 1.8

### (006)

	WJR•ac	351.9 1.9
	WHYT(F)•r	250.7 1.8
1	WCZY(A/F)	244.5 1.7
2	WRIF(F)•ao	222.9 1.7
4	WWJ•n	253.8 1.9
4	WLLZ(F)•ao	193.7 1.7
3	WNIC-FM•ac	195.3 1.7
9	WJLB(F)•bl	251.0 2.1
3	WJOI(F)•a	228.3 2.1
.2	CKLW•st	192.0 2.1

### (007)

1.6	WBZ•ac	300.3 2.0
1.4	WBCN(F)•ao	282.4 2.0
6.4	WEEI•n	206.0 1.7
6.2	WXKS-FM•r	199.1 1.8
5.2	WROR(F)•ac	183.0 1.7
5.0	WHDH•ac	225.6 2.0
5.0	WHTT(F)•r	158.9 1.6
4.4	WJIB(F)•a	210.7 2.1
4.1	WRKO•nt	173.9 2.1
3.6	WZOU(F)•r	118.5 1.8



**Average  
1/4-hour**

**Cume\***

	12+ (000)	Shr. (%)	Rank	Rch. Avg. (000)freq.
<b>HOUSTON, TX (008)</b>				
KMJQ(F)•uc	56.2	9.9	KKBQ-FM•r	293.9 2.0
KKBQ-FM•r	48.9	8.6	KMJQ(F)•uc	277.0 2.4
KODA(F)•a	39.1	6.9	KLTR(F)•ac	206.7 1.9
KIKK-FM•c	38.1	6.7	KIKK-FM•c	225.7 2.0
KFMK(F)•ac	33.7	5.9	KODA(F)•a	228.4 2.1
KLTR(F)•ac	31.9	5.6	KTRH•n	197.1 1.8
KTRH•n	29.8	5.3	KLOL(F)•ao	169.6 1.8
KSRR(F)•ao	28.2	5.0	KSRR(F)•ao	178.2 1.9
KILT-FM•c	25.8	4.5	KRBE-FM•r	140.9 1.7
KLOL(F)•ao	25.6	4.5	KFMK(F)•ac	184.8 2.2

**WASHINGTON DC, MD, VA (009)**

WHUR(F)•bl	44.4	8.6	WMAL•ac	234.7 1.9
WGAY(F)•a	41.1	8.0	WHUR(F)•bl	256.4 2.1
WMAL•ac	36.6	7.1	WROX(F)•r	167.0 1.6
WKYS(F)•uc	35.8	7.0	WWDC-FM•ao	213.8 1.9
WWDC-FM•ao	33.4	6.5	WKYS(F)•uc	220.4 1.9
WTOP•n	23.3	4.5	WGAY(F)•a	227.3 2.2
WROX(F)•r	22.1	4.3	WLTT(F)•ac	148.0 1.7
WAVA(F)•r	20.4	4.0	WTOP•n	160.4 1.7
WLTT(F)•ac	20.4	4.0	WAVA(F)•r	147.7 1.7
WDJY(F)•uc	19.7	3.8	WDJY(F)•uc	131.1 1.8

**DALLAS-FORT WORTH, TX (010)**

KVIL(F)•st	52.1	10.6	KRLD•n	246.8 1.8
KKDA-FM•bl	42.8	8.7	KEGL(F)•r	211.5 1.8
KRLD•n	37.9	7.7	KVIL(F)•st	276.5 2.3
KEGL(F)•r	31.1	6.3	KSCS(F)•c	186.5 1.9
KPLX(F)•c	29.6	6.0	KPLX(F)•c	188.3 1.9
WBAP•c	29.2	5.9	WBAP•c	185.5 1.9
KSCS(F)•c	28.9	5.9	KKDA-FM•bl	210.3 2.4
KMEZ-FM•a	26.7	5.4	KTXQ(F)•ao	153.7 1.8
KTXQ(F)•ao	23.1	4.7	KTKS(F)•r	133.0 1.7
KTKS(F)•r	18.4	3.7	KMEZ-FM•a	147.9 2.2

**MIAMI-FT. LAUDRDL (011)**

WLYF(F)•a	38.2	7.4	WHYI(F)•r	180.8 1.7
WQBA•s	29.3	5.7	WINZ-FM•r	134.3 1.6
WSHE(F)•ao	28.9	5.6	WLYF(F)•a	193.3 2.4
WHYI(F)•r	26.1	5.1	WAXY(F)•ac	146.4 1.8
WAXY(F)•ac	22.4	4.3	WIOD•nt	122.8 1.7

**NASSAU-SUFFOLK, NY (012)**

WALK(A/F)•ac	26.1	6.2	WPLJ(F)•r	140.4 1.6
WBLI(F)•r	25.8	6.1	WHTZ(F)•r	145.9 1.7
WHTZ(F)•r	20.8	4.9	WBLI(F)•r	158.2 2.0
WNBC•r	20.7	4.9	WINS•n	108.1 1.5
WBAB(F)•ao	19.6	4.7	WCBS•n	117.5 1.7

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**Average  
1/4-hour**

**Cume\***

	12+ (000)	Shr. (%)	Rank	Rch. Avg. (000)freq.
<b>PITTSBURGH, PA (013)</b>				
KDKA•ac	42.1	11.9	KDKA•ac	274.0 1.8
WBZZ(F)•r	32.6	9.2	WBZZ(F)•r	209.2 1.9
WDVE(F)•ao	29.9	8.4	WDVE(F)•ao	173.1 2.1
WSHH(F)•a	27.8	7.8	WSHH(F)•a	156.0 2.1
WAMO-FM•uc	23.9	6.7	WHTX(F)•r	114.9 1.7

**ST. LOUIS, MO, IL (014)**

KMOX•nt	76.8	22.6	KMOX•nt	429.8 2.1
KSHE(F)•ao	42.1	12.4	KSHE(F)•ao	219.6 2.3
KEZK(F)•a	21.6	6.4	KHTR(F)•r	104.1 1.5
WIL-FM•c	21.4	6.3	WIL-FM•c	128.7 2.0
KMJM(F)•uc	19.7	5.8	KEZK(F)•a	127.9 2.0

**ATLANTA, GA (015)**

WZGC(F)•r	34.2	9.8	WZGC(F)•r	219.2 1.9
WKLS-FM•ao	31.2	9.0	WOXI-FM•r	194.8 1.9
WVEE(F)•uc	31.1	8.9	WSB•ac	153.3 1.8
WOXI-FM•r	31.0	8.9	WKLS-FM•ao	174.7 2.1
WPCH(F)•a	25.7	7.4	WVEE(F)•uc	169.5 2.2

**BALTIMORE, MD (016)**

WLIF(F)•a	31.5	8.7	WBSB(F)•r	157.3 1.8
WBAL•nt	27.2	7.5	WLIF(F)•a	176.8 2.1
WXYV(F)•uc	24.6	6.8	WBAL•nt	162.4 2.0
WBSB(F)•r	24.1	6.7	WIYY(F)•ao	129.7 1.9
WIYY(F)•ao	20.4	5.6	WMKR(F)•r	102.5 1.7

**SEATTLE-EVERETT, WA (017)**

KIRO•n	33.6	10.9	KIRO•n	223.1 1.8
KOMO•ac	25.5	8.3	KOMO•ac	174.6 1.8
KUBE(F)•r	20.8	6.8	KUBE(F)•r	136.0 1.8
KISW(F)•ao	19.1	6.2	KISW(F)•ao	112.9 2.0
KBRD(F)•a	15.7	5.1	KSEA(F)•a	93.5 2.0

**MINNEAPOLIS, MN (018)**

WCCO•v	56.1	18.5	WCCO•v	328.7 2.0
KSTP-FM•ac	31.6	10.4	WLOL(F)•r	179.3 1.7
KQRS(A/F)•ao	27.2	9.0	KSTP-FM•ac	194.4 2.0
WLOL(F)•r	26.0	8.6	KDWB-FM•r	129.3 1.6
WAYL(F)•a	21.1	7.0	KQRS(A/F)•ao	169.6 1.9

**ANAHEIM-GRDN GRV, CA (019)**

KIIS-FM•r	26.7	9.0	KIIS-FM•r	181.9 1.8
KBIG(F)•a	20.2	6.8	KBIG(F)•a	120.3 2.0
KABC•nt	17.5	5.9	KLOS(F)•ao	106.1 1.9
KROQ(F)•ao	17.4	5.9	KNX•n	80.1 1.6
KLOS(F)•ao	16.9	5.7	KRTH(F)•ac	96.1 1.8

**SAN DIEGO, CA (020)**

KJOY(F)•a	27.7	9.4	KFMB-FM•ac	142.6 1.9
KGB(F)•ao	23.0	7.8	KJOY(F)•a	152.4 2.2

**Average  
1/4-hour**

**Cume\***

	12+ (000)	Shr. (%)	Rank	Rch. Avg. (000)freq.
KFMB-FM•ac	22.3	7.6	KGB(F)•ao	136.9 2.0
KFMB•ac	18.7	6.4	KFMB•ac	117.5 1.9
KSDO•nt	17.9	6.1	KSDO-FM•r	99.2 1.7

**TAMPA-ST. PETERSBG, FL (021)**

WRBQ-FM•r	36.3	12.2	WRBQ-FM•r	207.7 2.1
WWBA(F)•a	34.9	11.7	WWBA(F)•a	166.1 2.5
WQYK(F)•c	24.5	8.2	WQYK(F)•c	124.9 2.2
WQYK(F)•c	22.7	7.6	WQYK(F)•c	121.4 2.4
WYNF(F)•ao	18.9	6.3	WSUN•c	102.7 2.0

**CLEVELAND, OH (022)**

WMMS(F)•r	39.2	14.5	WMMS(F)•r	203.8 2.3
WOAL(F)•a	22.2	8.2	WDOK(F)•a	117.3 1.8
WMJI(F)•g	18.3	6.8	WGCL(F)•r	96.7 1.6
WDOK(F)•a	18.0	6.7	WMJI(F)•g	117.2 1.9
WBBG•st	17.5	6.5	WLTF(F)•ac	98.3 1.7

**DENVER-BOULDER, CO (023)**

KOSI(F)•a	27.5	10.5	KOSI(F)•a	164.2 2.0
KBPI(F)•ao	19.1	7.3	KOA•nt	124.3 1.6
KMJI(F)•sc	17.9	6.8	KBPI(F)•ao	121.5 1.9
KOA•nt	17.0	6.5	KMJI(F)•sc	112.3 1.9
KBCO-FM•ao	15.6	5.9	KRXY-FM•r	89.8 1.7

**PHOENIX, AZ (024)**

KNIX-FM•c	27.7	10.4	KTAR•nt	151.6 1.9
KUPD(F)•ao	27.7	10.4	KZZP-FM•r	114.4 1.7
KTAR•nt	24.6	9.3	KNIX-FM•c	146.9 2.3
KOYT(F)•a	18.9	7.1	KUPD(F)•ao	146.1 2.3
KMEO-FM•a	17.9	6.7	KOYT(F)•a	102.7 2.2

**MILWAUKEE, WI (025)**

WTMJ•ac	21.9	9.7	WKTI(F)•r	128.0 1.7
WQFM(F)•ao	18.8	8.4	WTMJ•ac	139.0 1.9
WKTI(F)•r	18.6	8.3	WQFM(F)•ao	105.8 2.1
WEZW(F)•a	18.3	8.1	WEZW(F)•a	102.3 2.1
WOKY•st	17.7	7.9	WOKY•st	98.3 2.2

**PROVIDENCE-WARWICK, RI (026)**

WLKW-FM•a	29.4	12.5	WPRO-FM•r	145.6 1.8
WPRO-FM•r	22.0	9.3	WHJY(F)•ao	126.0 2.1
WHJY(F)•ao	21.8	9.2	WLKW-FM•a	139.8 2.5
WWLI(F)•ac	17.1	7.2	WPRO•ac	106.0 1.9
WPRO•ac	16.6	7.0	WWLI(F)•ac	98.3 2.1

**KANSAS CITY, MO, KS (027)**

WDAF•c	21.3	11.1	KCMO•nt	104.2 1.7
KCMO•nt	14.9	7.8	WDAF•c	121.3 2.1
KMBR(F)•a	14.8	7.7	KBEQ(F)•r	94.0 1.7
KBEQ(F)•r	13.4	7.0	KUDL(F)•ac	77.3 1.8
KPRS(F)•uc	11.7	6.1	KYYS(F)•ao	76.4 1.8

**Average  
1/4-hour**

**Cume\***

12+ Shr. Rch. Avg.  
(000) (%) Rank (000)freq.

**SAN JOSE, CA (028)**

KGO•nt	15.0	8.3	KWSS(F)•r	76.7	1.7
KBAY(F)•a	12.1	6.7	KGO•nt	89.8	2.0
KWSS(F)•r	11.0	6.1	KCBS•n	66.1	1.7
KCBS•n	9.5	5.3	KYUU(F)•ac	57.5	1.6
KYUU(F)•ac	7.7	4.3	KBAY(F)•a	69.4	2.1

**CINCINNATI, OH (029)**

WKRQ(F)•r	20.3	11.3	WKRQ(F)•r	134.3	1.8
WWEZ(F)•a	19.0	10.5	WLW•ac	95.1	1.8
WEBN(F)•ao	14.7	8.2	WKRC•ac	86.5	1.7
WLW•ac	14.1	7.8	WEBN(F)•ao	93.7	1.9
WUBE(F)•c	14.1	7.8	WWEZ(F)•a	100.9	2.3

**RIVERSIDE-SAN BRDNO, CA (030)**

KDUO(F)•a	12.9	8.6	KIIS(F)•r	67.3	1.8
KGGI(F)•r	10.5	7.0	KGGI(F)•r	67.0	1.9
KIIS(F)•r	10.2	6.8	KDUO(F)•a	66.4	2.3
KBIG(F)•a	6.7	4.5	KFI•ac	40.7	1.7
KLOS(F)•ao	5.8	3.9	KLOS(F)•ao	37.9	1.8

**PORTLAND, OR (031)**

KKRZ(F)•r	18.5	9.8	KKRZ(F)•r	108.7	2.0
KXL-FM•a	15.6	8.3	KGW•ac	84.8	1.7
KXL•nt	15.1	8.0	KXL•nt	85.7	2.1
KINK(F)•ao	13.4	7.1	KEX•ac	74.9	1.9
KGON(F)•ao	12.0	6.4	KGON(F)•ao	73.5	2.0

**NEW ORLEANS, LA (032)**

WYLD-FM•uc	27.1	14.7	WEZB(F)•ac	129.4	1.8
WEZB(F)•ac	19.4	10.5	WQUE-FM•ac	91.2	1.7
WLTS(F)•sc	13.3	7.2	WYLD-FM•uc	133.8	2.4
WQUE-FM•ac	12.7	6.9	WWL•nt	81.6	1.7
WBYU(F)•a	11.5	6.2	WRNO(F)•ao	74.3	1.9

**COLUMBUS, OH (033)**

WLVO(F)•ao	25.4	15.1	WLVO(F)•ao	139.4	2.2
WXGT(F)•r	17.7	10.5	WXGT(F)•r	115.2	1.8
WTVN•ac	17.4	10.4	WTVN•ac	109.9	1.9
WBNS-FM•st	16.3	9.7	WSNY(F)•ac	101.4	1.9
WSNY(F)•ac	16.1	9.6	WNCH(F)•r	67.3	1.6

**SACRAMENTO, CA (034)**

KSFM(F)•r	18.6	10.4	KSFM(F)•r	118.4	1.9
KWOD(F)•r	15.9	8.9	KWOD(F)•r	91.5	2.1
KCTC(F)•a	14.7	8.2	KZAP(F)•ao	80.8	1.9
KXOA-FM•ac	13.8	7.7	KXOA-FM•ac	83.0	2.0
KZAP(F)•ao	12.6	7.0	KCTC(F)•a	85.1	2.1

**BUFFALO, NY (035)**

WBEN•ac	24.1	13.3	WBEN•ac	148.5	1.9
WJYE(F)•a	19.2	10.6	WBEN-FM•r	68.1	1.5
WYRK(F)•c	13.2	7.3	WJYE(F)•a	108.4	2.1
WBUF(F)•ac	11.9	6.6	WPHD(F)•r	79.8	1.8
WPHD(F)•r	11.7	6.5	WKBW•ac	74.5	1.7

**Average  
1/4-hour**

**Cume\***

12+ Shr. Rch. Avg.  
(000) (%) Rank (000)freq.

**NORFOLK-NEWPORT NEWS (036)**

WNOR-FM•ao	21.7	11.8	WNOR-FM•ao	112.3	2.3
WFOG(F)•a	17.9	9.7	WCMS-FM•c	94.5	2.0
WCMS-FM•c	16.0	8.7	WVNZ(F)•r	73.3	1.7
WOWI(F)•uc	14.0	7.6	WFOG(F)•a	93.6	2.3
WLTY(F)•sc	13.8	7.5	WOWI(F)•uc	82.4	2.0

**Average  
1/4-hour**

**Cume\***

12+ Shr. Rch. Avg.  
(000) (%) Rank (000)freq.

**INDIANAPOLIS, IN (037)**

WIBC•ac	24.2	14.7	WIBC•ac	137.4	2.1
WFBO(F)•ao	23.7	14.4	WFBO(F)•ao	133.5	2.1
WXTZ(F)•a	16.8	10.2	WZPL(F)•r	101.0	1.9
WFMS(F)•c	16.5	10.0	WXTZ(F)•a	95.0	2.1
WZPL(F)•r	15.8	9.6	WFMS(F)•c	91.2	2.2



FROM THE DESK OF  
TONY FASOLINO

Torbet named top ten...

- WZGC-FM Atlanta
- WBSB-FM Baltimore
- WBCN-FM Boston
- WJZR-FM Charlotte
- WCLR-FM Chicago
- WEBN-FM Cincinnati
- WRMZ-FM Columbus
- WMNI-AM Columbus
- KVIL-FM Dallas
- WRCH-FM Hartford
- WRCO-AM Hartford
- KIKK-FM Houston
- KBIG-FM Los Angeles
- KROQ-FM Los Angeles
- WQMF-FM Louisville
- KQRS-FM Minneapolis
- KEBC-FM Oklahoma City
- KUPL-FM Portland, OR
- WMYS-FM Providence
- WZKC-FM Rochester
- KHYL-FM Sacramento

That's performance!

Source: Arbitron, Fall 1985, Top 48  
Markets: Total Persons AQH or CUME  
Mon-Sun 6AM-12 MID MSA

**Average  
1/4-hour**

**Cume\***

	12+ (000)	Shr. (%)	Rank	Rch. Avg. (000)freq.
<b>SAN ANTONIO, TX (038)</b>				
KOXT(F)•a	17.6	9.8	KTFM(F)•ac	100.9 2.0
KTFM(F)•ac	16.7	9.3	KOXT(F)•a	88.0 2.4
KCOR•s	12.6	7.0	KISS(F)•ao	70.9 2.1
KISS(F)•ao	12.2	6.8	KITY(F)•r	48.5 1.6
KAJA(F)•c	10.7	5.9	WOAI•nt	62.1 2.0

**CHARLOTTE-GASTONIA, NC (039)**

WSOC-FM•c	18.9	13.1	WSOC-FM•c	105.2 2.2
WPEG(F)•uc	17.5	12.1	WROQ-FM•r	84.6 2.0
WEZC(F)•ac	14.3	9.9	WEZC(F)•ac	80.8 2.1
WROQ-FM•r	14.2	9.8	WPEG(F)•uc	88.3 2.4
WLVK(F)•c	10.6	7.3	WBCY(F)•r	63.6 1.8

**ROCHESTER, NY (040)**

WPXY-FM•r	16.5	12.0	WPXY-FM•r	103.0 1.9
WCMF(F)•ao	16.1	11.7	WVOR(F)•ac	97.5 1.9
WEZO(F)•a	15.7	11.4	WEZO(F)•a	95.2 2.0
WVOR(F)•ac	15.6	11.4	WMJQ(F)•r	70.0 1.6
WHAM•ac	12.5	9.1	WCMF(F)•ao	94.2 2.1

**HARTFORD-NEW BRITN, CT (041)**

WTIC•ac	28.8	18.3	WTIC-FM•r	146.2 1.9
WTIC-FM•r	23.4	14.9	WTIC•ac	162.1 2.1
WRCH(F)•a	17.9	11.4	WRCH(F)•a	95.0 2.3
WIOF(F)•ac	9.4	6.0	WKSS(F)•r	55.4 1.7
WHCN(F)•ao	9.2	5.8	WHCN(F)•ao	59.9 1.8

**OKLAHOMA CITY, OK (042)**

KKNG(F)•a	14.5	11.4	KTOK•nt	77.6 1.9
KZBS(F)•ac	13.7	10.8	KOFM(F)•r	60.3 1.6
KXXY-FM•c	12.6	9.9	KJYO(F)•r	62.3 1.7
KTOK•nt	12.4	9.8	KATT-FM•ao	74.0 2.0
KATT-FM•ao	12.1	9.5	KKNG(F)•a	79.4 2.2

**LOUISVILLE KY,IN (043)**

WHAS•ac	18.2	15.3	WHAS•ac	107.6 2.0
WAMZ(F)•c	13.5	11.4	WAMZ(F)•c	84.3 1.9
WLRS(F)•r	10.7	9.0	WLRS(F)•r	72.5 1.8
WRKA(F)•ac	10.5	8.9	WRKA(F)•ac	66.5 1.9
WQMF(F)•ao	10.1	8.5	WQMF(F)•ao	64.8 1.9

**SALT LAKE CITY, UT (044)**

KSFI(F)•a	13.8	10.9	KSL•ac	86.6 1.8
KSL•ac	13.1	10.4	KSFI(F)•a	82.1 2.0
KRSP-FM•ao	12.5	9.9	KRSP-FM•ao	73.3 2.0
KCPX(F)•r	7.8	6.2	KCPX(F)•r	54.8 1.7
KLCY(F)•ac	6.9	5.5	KALL•ac	36.3 1.6

**DAYTON, OH (046)**

WHIO-FM•a	17.8	15.1	WGTF(F)•r	80.7 1.9
WGTF(F)•r	13.1	11.1	WHIO-FM•a	91.8 2.3
WTUE(F)•ao	10.3	8.7	WHIO•ac	66.2 1.8
WHIO•ac	10.1	8.6	WTUE(F)•ao	64.8 1.9
WWSN(F)•ac	7.6	6.4	WWSN(F)•ac	47.3 1.9

**Average  
1/4-hour**

**Cume\***

	12+ (000)	Shr. (%)	Rank	Rch. Avg. (000)freq.
<b>BIRMINGHAM, AL (047)</b>				
WZZK-FM•c	19.1	14.2	WAPI-FM•r	102.0 2.2
WAPI-FM•r	18.8	14.0	WZZK-FM•c	99.9 2.3
WENN(F)•bl	14.2	10.6	WMJJ(F)•ac	73.3 2.0
WMJJ(F)•ac	12.1	9.0	WKXX(F)•r	53.7 1.6
WATV•bl	10.2	7.6	WENN(F)•bl	76.1 2.2

**MEMPHIS TN,AR,MS (048)**

WHRK(F)•bl	18.8	15.5	WHRK(F)•bl	103.7 2.2
WMC-FM•ac	14.0	11.5	WMC-FM•ac	87.3 1.9
WGKX(F)•c	10.8	8.9	WRVR-FM•ac	62.7 1.8
WZXR(F)•r	9.3	7.7	WDIA•bl	58.9 1.8
WRVR-FM•ac	9.2	7.6	WZXR(F)•r	60.4 1.8

**NASHVILLE-DAVIDSON, TN (049)**

WSM-FM•c	16.5	14.0	WSM-FM•c	91.1 2.2
WLAC-FM•ac	15.6	13.2	WLAC-FM•ac	85.9 2.2
WKDF(F)•ao	11.6	9.8	WKDF(F)•ao	68.4 2.0
WSIX-FM•c	10.1	8.6	WYHY(F)•r	47.9 1.7
WZEZ(F)•a	9.5	8.0	WSIX-FM•c	59.6 2.0

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

WTQR(F)•c	24.3	19.1	WTQR(F)•c	128.6 2.3
WOJY(F)•ac	11.8	9.3	WMAG(F)•ac	67.8 2.0
WMAG(F)•ac	11.2	8.8	WKZL(F)•r	64.8 1.9
WKZL(F)•r	10.5	8.3	WOJY(F)•ac	66.8 2.1
WSJS•ac	9.5	7.5	WKSI(F)•r	44.7 1.7

**ALBANY-SCHENECTADY, NY (051)**

WGY•ac	13.6	11.0	WGY•ac	86.3 1.9
WROW-FM•a	12.1	9.8	WGFM(F)•r	68.6 1.7
WPYX(F)•ao	12.0	9.7	WPYX(F)•ao	73.5 2.0
WQBK•nt	10.0	8.1	WROW-FM•a	68.2 2.1
WGFM(F)•r	9.5	7.7	WFLY(F)•r	51.1 1.7

**ORLANDO, FL (052)**

WSSP(F)•a	16.6	12.7	WBJW-FM•r	71.3 1.8
WJYO(F)•sc	12.0	9.1	WHLY(F)•r	75.7 1.9
WWKA(F)•c	11.9	9.1	WSTF(F)•ac	68.7 2.0
WHLY(F)•r	11.8	9.0	WJYO(F)•sc	68.6 2.1
WSTF(F)•ac	11.4	8.7	WSSP(F)•c	78.3 2.5

**HONOLULU, HI (053)**

KSSK•ac	15.0	13.9	KULA(F)•sc	84.9 1.9
KOMO(F)•r	14.5	13.5	KSSK•ac	88.5 2.0
KULA(F)•sc	13.7	12.7	KOMO(F)•r	82.0 2.1
KUMU-FM•a	8.6	8.0	KUMU-FM•a	53.3 1.9
KPOI(F)•ao	8.3	7.7	KPOI(F)•ao	51.9 1.9

**RICHMOND, VA (054)**

WRVA•ac	17.8	14.7	WRVA•ac	99.7 2.1
WPLZ(F)•uc	17.2	14.2	WRVQ(F)•r	90.1 1.9
WRVQ(F)•r	14.6	12.1	WEZS(F)•ac	74.1 1.9
WEZS(F)•ac	12.0	9.9	WPLZ(F)•uc	85.2 2.4
WRXL(F)•ao	11.6	9.6	WRXL(F)•ao	63.6 2.2

**Average  
1/4-hour**

**Cume\***

	12+ (000)	Shr. (%)	Rank	Rch. Avg. (000)freq.
<b>TULSA, OK (055)</b>				
KVOO•c	12.3	11.6	KRMG•ac	77.2 1.9
KAYI(F)•r	12.2	11.5	KAYI(F)•r	73.6 2.0
KRMG•ac	12.2	11.5	KVOO•c	69.6 2.1
KWEN(F)•c	12.2	11.5	KWEN(F)•c	69.1 2.1
KBEZ(F)•a	11.5	10.8	KRAV(F)•ac	55.6 1.9

**JACKSONVILLE, FL (056)**

WIVY(F)•ac	14.4	13.0	WIVY(F)•ac	89.1 1.9
WFYV(F)•ao	10.9	9.8	WFYV(F)•ao	63.9 2.0
WQIK-FM•c	10.6	9.5	WAIV(F)•ac	55.5 1.9
WAIV(F)•ac	8.7	7.8	WQIK-FM•c	60.0 2.1
WJAX-FM•uc	8.3	7.5	WLCS(F)•ac	42.2 1.8

**NORTHEAST PENNA, PA (057)**

WKRZ-FM•r	11.6	9.7	WKRZ-FM•r	74.1 1.9
WARM•ac	10.5	8.8	WARM•ac	66.5 1.9
WEZX(F)•ao	9.1	7.6	WGBI-FM•ac	44.3 1.9
WNAK•st	8.3	6.9	WEZX(F)•ao	48.0 2.3
WGBI-FM•ac	6.9	5.8	WTLO(F)•r	37.9 1.9

**WEST PALM BEACH, FL (058)**

WRMF(F)•ac	12.3	11.3	WEAT-FM•a	66.0 2.1
WEAT-FM•a	11.4	10.4	WHYI(F)•r	52.0 1.7
WJNO•nt	8.3	7.6	WRMF(F)•ac	66.7 2.2
WHYI(F)•r	7.5	6.9	WJNO•nt	46.6 2.1
WNJY(F)•st	7.4	6.8	WNJY(F)•st	42.4 2.1

**ALLENTOWN-BETHLEHM, PA (059)**

WFMZ(F)•a	12.6	12.8	WZZO(F)•ao	73.1 2.0
WZZO(F)•ao	12.4	12.6	WQQQ(F)•r	60.5 1.9
WLEV(F)•ac	9.5	9.7	WFMZ(F)•a	67.1 2.3
WQQQ(F)•r	9.4	9.6	WLEV(F)•ac	57.6 2.0
WAEB-FM•ac	6.2	6.3	WAEB•ac	33.1 1.8

**SYRACUSE, NY (060)**

WYYY(F)•ac	15.9	16.6	WYYY(F)•ac	93.2 2.0
WSYR•st	11.8	12.4	WSYR•st	68.6 2.1
WAQX(A/F)•ao	10.5	11.0	WNTQ(F)•r	57.1 2.0
WNTQ(F)•r	9.5	9.9	WAQX(A/F)•ao	59.2 2.1
WEZG(F)•a	6.3	6.6	WHEN•ac	39.7 1.7

**AKRON, OH (061)**

WAKR•ac	10.3	11.5	WAKR•ac	61.6 2.0
WMMS(F)•r	8.9	9.9	WMMS(F)•r	56.4 1.9
WKDD(F)•r	7.1	7.9	WKDD(F)•r	48.1 1.8
WONE(F)•ao	6.0	6.7	WMJI(F)•g	27.8 1.7
WNIR(F)•nt	5.7	6.4	WLTF(F)•ac	27.4 1.7

**AUSTIN, TX (062)**

KASE(F)•c	14.9	16.3	KHFI(F)•r	83.1 2.0
KHFI(F)•r	13.8	15.1	KASE(F)•c	76.1 2.3
KLBJ-FM•ao	10.6	11.6	KLBJ-FM•ao	63.2 2.0
KOKE-FM•ac	6.3	6.9	KOKE-FM•ac	43.1 1.8
KLBJ•nt	5.7	6.2	KEYI(F)•ac	34.7 1.7

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

	12+ (000)	Shr. (%)	Rank	Rch. Avg. (000)freq.
<b>RALEIGH-DURHAM, NC (063)</b>				
WPTF•ac	9.4	10.7	WRAL(F)•ac	55.9 2.0
WRAL(F)•ac	9.3	10.5	WPTF•ac	54.3 2.1
WFXC(F)•bl	8.0	9.1	WDCG(F)•r	42.9 1.7
WRDU(F)•ao	7.5	8.5	WRDU(F)•ao	44.2 2.0
WDCG(F)•r	6.2	7.0	WZZU(F)•r	31.9 1.7

**TOLEDO OH,MI (064)**

WMHE(F)•ac	11.1	13.0	WMHE(F)•ac	65.1 2.0
WLOR(F)•a	9.4	11.0	WIOT(F)•ao	52.0 2.0
WIOT(F)•ao	8.7	10.2	WSPD•ac	47.9 1.9
WSPD•ac	7.5	8.8	WLOR(F)•a	49.8 2.3
WKLR(F)•c	5.4	6.3	WWWM(F)•ac	32.6 1.8

**TUCSON, AZ (065)**

KJYK(F)•a	9.3	10.8	KRQQ(F)•r	42.7 1.7
KLPX(F)•ao	8.0	9.3	KLPX(F)•ao	47.7 2.0
KIIM(F)•c	7.9	9.2	KWFM(F)•ac	34.8 1.7
KRQQ(F)•r	6.2	7.2	KIIM(F)•c	43.0 2.2
KGVS•st	5.7	6.6	KJYK(F)•a	45.1 2.5

**GREENVIL-SPARTNBRG, SC (066)**

WESC-FM•c	11.5	13.2	WFBC-FM•ac	62.6 2.0
WFBC-FM•ac	10.2	11.7	WESC-FM•c	59.6 2.3
WSPA-FM•a	7.2	8.3	WANS(F)•r	43.1 1.7
WHYZ•bl	7.1	8.2	WCKN(F)•r	38.8 1.8
WSSL(F)•c	7.0	8.0	WSPA-FM•a	40.5 2.1

**GRAND RAPIDS, MI (067)**

WLAV-FM•ao	8.1	10.2	WGRD(F)•r	46.6 1.8
WCUZ-FM•c	8.0	10.1	WOOD-FM•a	44.9 1.8
WGRD(F)•r	6.9	8.7	WLAV-FM•ao	47.4 2.1
WOOD-FM•a	6.9	8.7	WCUZ-FM•c	47.0 2.0
WLHT(F)•ac	6.1	7.7	WLHT(F)•ac	39.8 1.8

**KNOXVILLE, TN (068)**

WIVK-FM•c	22.6	26.7	WIVK-FM•c	113.4 2.4
WIMZ-FM•ao	12.4	14.7	WIMZ-FM•ao	70.5 2.1
WEZK(F)•a	11.3	13.4	WMYU(F)•ac	49.6 1.8
WMYU(F)•ac	7.6	9.0	WEZK(F)•a	58.0 2.3
WOKI(F)•r	6.4	7.6	WOKI(F)•r	40.9 1.9

**SPRINGFLD-CHICOPEE, MA (069)**

WMAS-FM•ac	8.8	10.3	WTIC-FM•r	42.9 1.7
WMAS•st	8.7	10.1	WMAS-FM•ac	52.1 2.0
WRCH(F)•a	8.3	9.7	WAQY(F)•ao	41.1 1.7
WHYN•ac	6.3	7.3	WHYN•ac	42.7 1.8
WTIC-FM•r	6.1	7.1	WHFM(F)•ac	37.1 1.8

**OMAHA, NE (070)**

KFAB•ac	22.5	26.8	KFAB•ac	123.8 2.2
KQKQ(F)•r	10.1	12.1	KQKQ(F)•r	62.7 1.9
KEZO(F)•ao	9.3	11.1	KGOR(F)•ac	44.6 1.8
KGOR(F)•ac	6.8	8.1	KEZO(F)•ao	52.6 2.1
KESY-FM•a	6.7	8.0	KESY-FM•a	38.2 2.1

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

	12+ (000)	Shr. (%)	Rank	Rch. Avg. (000)freq.
<b>SAN DIEGO NORTH COUNTY (071)</b>				
KJOY(F)•a	6.8	9.5	KFMB-FM•ac	42.6 1.9
KFMB-FM•ac	6.6	9.2	KJOY(F)•a	37.8 2.2
KFMB•ac	4.5	6.3	KFMB•ac	29.3 1.8
KGB(F)•ao	4.5	6.3	KGB(F)•ao	26.8 2.0
XTRA-FM•ao	4.4	6.1	XTRA-FM•ao	26.4 2.0

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

	12+ (000)	Shr. (%)	Rank	Rch. Avg. (000)freq.
<b>FRESNO, CA (072)</b>				
KMJ•nl	7.4	9.6	KYNO-FM•r	41.9 1.7
KYNO-FM•r	5.8	7.5	KMJ•nl	43.8 2.0
KKDJ(F)•ao	5.7	7.4	KBOS(F)•r	30.1 1.8
KOJY(F)•a	5.6	7.3	KMGX(F)•r	27.7 1.8
KGST•s	4.8	6.2	KFIG-FM•ac	24.3 1.7

**BLAIR RADIO**

FROM THE DESK OF:  
CHARLIE COLOMBO

*Congrats to Blair top ten ranked stations in their market.*

- WQXI - FM Atlanta
- WMJJ - FM Birmingham
- WHDH - AM Boston
- WZOU - FM Boston
- WKWB - AM Buffalo
- WBT - AM Charlotte
- WBCY - FM Charlotte
- WRRM - FM Cincinnati
- WBNS - AM Columbus
- WBNS - FM Columbus
- WBAP - AM Dallas
- KSCS - FM Dallas
- KIMN - AM Denver
- KYGO - FM Denver
- WRIE - FM Detroit
- KILT - FM Houston
- WIBC - AM Indianapolis
- WNAP - FM Indianapolis
- WRKA - FM Louisville
- WMC - AM Memphis
- WMC - FM Memphis
- WNWS - AM Miami
- WLYF - FM Miami
- WLAC - FM Nashville
- WEZB - FM New Orleans
- WPLJ - FM New York
- KATT - FM Oklahoma City
- KTOK - AM Oklahoma City
- KJYO - FM Oklahoma City
- KDKB - FM Phoenix
- WBZZ - FM Pittsburgh
- KGW - AM Portland, Or.
- KINK - FM Portland, Or.
- WPRO - AM Providence
- WPRO - FM Providence
- KXOA - AM Sacramento
- KXOA - FM Sacramento
- KTSA - AM San Antonio
- KTFM - FM San Antonio
- KSON - FM San Antonio
- KGO - AM San Diego
- KSFI - FM San Francisco
- KKAT - FM Salt Lake City
- KLSY - FM Salt Lake City
- KING - FM Seattle
- WIL - FM Seattle
- WFLA - AM St. Louis
- WRQX - FM Tampa
- Washington

Source: Arbitron, Fall 1985 Top 48 Markets  
Total Persons AQH or CUME Mon-Sun, 6AM-12 MID MSA.

**Average  
1/4-hour**

**Cume\***

	12+ (000)	Shr. (%)	Rank	Rch. Avg. (000)freq.
<b>LAS VEGAS, NV (073)</b>				
KXTZ(F)•a	9.8	13.4	KLUC(F)•r	47.1 1.9
KFMS(F)•c	7.8	10.6	KXTZ(F)•a	52.1 2.3
KLUC(F)•r	7.5	10.2	KFMS(F)•c	43.3 2.2
KOMP(F)•ao	7.0	9.5	KOMP(F)•ao	39.7 2.1
KMZQ(F)•ac	5.1	6.9	KMZQ(F)•ac	28.3 2.2

**NEW HVN-WTBRY-MRDN, CT (074)**

WELI•ac	11.2	15.1	WELI•ac	64.2 2.1
WKCI(F)•r	8.3	11.2	WKCI(F)•r	53.1 1.9
WAVZ•st	4.9	6.6	WPLR(F)•ao	30.5 1.8
WPLR(F)•ao	4.6	6.2	WAVZ•st	29.1 2.0
WEZN(F)•a	4.3	5.8	WEZN(F)•a	26.8 1.9

**BATON ROUGE, LA (075)**

WGGZ(F)•r	8.6	11.1	WFMF(F)•r	57.2 1.8
WFMF(F)•r	8.4	10.9	WGGZ(F)•r	55.1 1.9
WYNK-FM•c	8.0	10.4	WYNK-FM•c	45.2 2.1
WKJN(F)•v	7.9	10.2	WXOK•bl	43.6 2.1
WXOK•bl	7.6	9.8	WKJN(F)•v	41.8 2.3

**WILMINGTON, DE (076)**

WMMR(F)•ao	7.9	10.5	WSTW(F)•r	49.7 1.9
WSTW(F)•r	7.9	10.5	WMMR(F)•ao	48.8 1.9
WDEL•ac	6.6	8.8	WDEL•ac	40.5 2.0
WUSL(F)•uc	4.9	6.5	WCAU-FM•r	22.1 1.6
WEAZ(F)•a	3.6	4.8	WJBR-FM•ac	25.0 1.7

**MCALLEN-PHARR-EDNB, TX (077)**

KGBT•s	14.2	16.8	KBFM(F)•r	71.7 2.0
KBFM(F)•r	12.1	14.3	KGBT•s	71.0 2.4
KELT(F)•ac	8.4	9.9	KELT(F)•ac	49.1 2.1
KQXX(F)•s	6.5	7.7	KIWW(F)•s	37.3 2.0
KIWW(F)•s	6.1	7.2	KRGV•r	33.3 1.8

**YOUNGSTOWN-WARREN, OH (078)**

WHOT-FM•r	12.2	15.8	WHOT-FM•r	72.0 2.0
WKBN-FM•a	9.3	12.1	WKBN•ac	56.0 2.0
WKBN•ac	9.2	11.9	WKBN-FM•a	49.6 2.3
WBBW•nt	7.0	9.1	WYFM(F)•ac	29.7 1.7
WQXX(F)•c	5.3	6.9	WBBW•nt	35.2 2.4

**EL PASO, TX (079)**

KEZB(F)•r	9.5	12.0	KEZB(F)•r	59.8 1.9
KLAQ(F)•ao	8.8	11.1	KAMZ(F)•r	50.3 1.9
KAMZ(F)•r	7.8	9.8	KLAQ(F)•ao	50.6 2.1
KHEY-FM•c	6.0	7.6	KHEY-FM•c	36.2 2.0
KROD•ao	5.0	6.3	KROD•ao	32.0 1.9

**Average  
1/4-hour**

**Cume\***

	12+ (000)	Shr. (%)	Rank	Rch. Avg. (000)freq.
<b>ALBUQUERQUE, NM (080)</b>				
KOB•ac	9.9	12.6	KOB•ac	58.3 2.0
KOB-FM•ac	8.7	11.1	KOB-FM•ac	51.0 2.0
KNMQ(F)•r	7.4	9.4	KNMQ(F)•r	45.4 2.0
KFMG(F)•ao	6.2	7.9	KFMG(F)•ao	36.9 2.0
KRST(F)•c	5.6	7.1	KRST(F)•c	32.2 2.1

**NEW BEDFORD-FL RVR, MA (081)**

WHJY(F)•ao	8.0	10.8	WHJY(F)•ao	46.0 2.1
WLKW(F)•a	7.2	9.7	WMYS(F)•ac	38.4 2.0
WMYS(F)•ac	6.4	8.6	WPRO-FM•r	27.4 1.6
WBSM•nt	4.4	5.9	WLKW(F)•a	33.4 2.6
WPRO-FM•r	3.6	4.9	WSNE(F)•ac	17.1 1.6

**LITTLE ROCK, AR (082)**

KSSN(F)•c	11.7	17.6	KKYK(F)•r	57.4 1.8
KKYK(F)•r	8.7	13.1	KSSN(F)•c	64.3 2.2
KEZQ(F)•a	8.2	12.4	KLAZ-FM•r	25.2 1.5
KARN•nt	5.8	8.7	KMJX(F)•r	33.2 1.8
KMJX(F)•r	5.1	7.7	KEZQ(F)•a	40.9 2.4

**CHARLESTON, SC (083)**

WWWZ(F)•uc	8.2	12.7	WSSX(F)•r	51.3 1.9
WSSX(F)•r	8.0	12.4	WWWZ(F)•uc	44.1 2.2
WEZL(F)•c	6.6	10.2	WEZL(F)•c	38.9 2.0
WXTC(F)•ac	5.2	8.0	WXTC(F)•ac	32.3 1.9
WPAL•bl	4.6	7.1	WKQB(F)•r	25.4 1.9

**HARRISBURG, PA (084)**

WNNK(F)•r	13.4	15.3	WNNK(F)•r	73.5 2.2
WRKZ(F)•c	9.4	10.7	WRKZ(F)•c	50.0 2.3
WHP-FM•a	8.7	9.9	WHP-FM•a	46.2 2.3
WSFM(F)•ac	5.4	6.2	WQXA(F)•r	32.3 1.7
WQXA(F)•r	4.7	5.4	WHP•ac	29.2 1.8

**MOBILE, AL (085)**

WKSJ-FM•c	18.0	23.1	WKSJ-FM•c	86.1 2.5
WBLX(F)•uc	10.8	13.8	WABB-FM•r	60.4 2.1
WABB-FM•r	10.7	13.7	WBLX(F)•uc	52.6 2.5
WGOK•bl	8.3	10.6	WKRQ-FM•r	28.3 1.7
WKRQ•nt	4.9	6.3	WGOK•bl	38.5 2.6

**JOHNSON CTY-KNGSPT, TN (086)**

WQUT(F)•r	13.9	22.4	WQUT(F)•r	72.9 2.3
WXBQ(F)•c	12.6	20.3	WXBQ(F)•c	66.7 2.3
WTFM(F)•a	5.9	9.5	WTFM(F)•a	33.2 2.1
WJCW•c	5.5	8.9	WJCW•c	31.4 2.1
WZXY(F)•r	2.0	3.2	WZXY(F)•r	13.7 1.8

**Average  
1/4-hour**

**Cume\***

	12+ (000)	Shr. (%)	Rank	Rch. Avg. (000)freq.
<b>COLUMBIA, SC (088)</b>				
WCOS-FM•c	11.2	17.8	WCOS-FM•c	60.7 2.2
WVDM(F)•bl	7.8	12.4	WNOK-FM•r	38.0 1.7
WNOK-FM•r	5.5	8.7	WVDM(F)•bl	43.1 2.2
WCEZ(F)•a	4.8	7.6	WZLD(F)•r	31.6 1.7
WTCB(F)•ac	4.6	7.3	WIS•ac	27.2 1.6

**BAKERSFIELD, CA (089)**

KKXX(F)•r	8.8	15.1	KKXX(F)•r	52.9 2.0
KUZZ•c	6.5	11.2	KUZZ•c	35.9 2.2
KWAC•s	4.6	7.9	KQXR(F)•r	26.6 1.8
KGFM(F)•a	4.2	7.2	KGFM(F)•a	22.4 2.2
KQXR(F)•r	4.0	6.9	KGEO•g	16.0 1.9

**CHATTANOOGA, TN,GA (090)**

WSKZ(F)•r	15.2	19.0	WSKZ(F)•r	81.0 2.3
WUSY(F)•c	12.5	15.6	WUSY(F)•c	63.8 2.3
WDEF-FM•a	7.3	9.1	WDEF-FM•a	43.7 2.0
WDOD-FM•c	5.6	7.0	WDOD-FM•c	34.2 2.0
WJTT(F)•uc	5.4	6.8	WJTT(F)•uc	31.1 2.1

**FLINT, MI (092)**

WCRZ(F)•ac	10.5	19.9	WCRZ(F)•ac	59.4 2.1
WWCK(F)•ao	6.5	12.3	WWCK(F)•ao	40.7 1.9
WDZZ(F)•uc	5.3	10.1	WTRX•ac	26.7 1.6
WTRX•ac	3.6	6.8	WDZZ(F)•uc	31.5 2.0
WGER(F)•a	3.3	6.3	WJR•ac	20.4 1.8

**WICHITA, KS (093)**

KFDI•c	5.9	11.5	KKRD(F)•r	35.0 1.8
KFDI-FM•c	5.8	11.3	KFDI-FM•c	37.2 1.9
KKRD(F)•r	5.2	10.1	KEYN(F)•r	27.7 1.6
KOEZ(F)•a	4.3	8.4	KFDI•c	34.6 2.0
KICT(F)•ao	4.0	7.8	KFH•c	23.2 1.8

**SPOKANE, WA (094)**

KXLY-FM•a	10.6	17.8	KZZU-FM•r	53.5 2.1
KZZU-FM•r	9.3	15.6	KXLY-FM•a	48.1 2.6
KDRK(F)•c	7.4	12.4	KDRK(F)•c	35.8 2.5
KEZE(F)•ao	5.1	8.6	KKPL(A/F)•g	21.6 1.7
KXLY•nt	3.5	5.9	KXLY•nt	22.9 1.8

**LANSING, MI (095)**

WVIC-FM•r	10.3	18.9	WVIC-FM•r	60.9 2.0
WITL-FM•c	4.9	9.0	WFMK(F)•ac	28.6 1.7
WJIM-FM•a	4.8	8.8	WITL-FM•c	30.0 2.0
WFMK(F)•ac	4.1	7.5	WJXQ(F)•r	25.0 1.7
WMMQ(F)•ao	3.8	7.0	WJIM-FM•a	26.5 2.2



**Average  
1/4-hour**

**Cume\***

	12+ (000)	Shr. (%)	Rank	Rch. Avg. (000)freq.
<b>BRIDGEPORT, CT (096)</b>				
WICC•ac	12.9	19.6	WICC•ac	74.7 2.1
WEZN(F)•a	9.9	15.1	WEZN(F)•a	52.0 2.3
WKCI(F)•r	5.6	8.5	WKCI(F)•r	37.8 1.8
WPLR(F)•ao	4.3	6.5	WCBS•n	21.0 1.7
WCBS•n	2.9	4.4	WPLR(F)•ao	25.9 2.0

**WORCESTER, MA (097)**

WAAF(F)•ao	7.9	13.1	WAAF(F)•ao	44.6 2.1
WSRS(F)•a	7.8	13.0	WTAG•ac	38.3 2.0
WTAG•ac	6.3	10.5	WSRS(F)•a	41.3 2.3
WFTQ•ac	3.3	5.5	WROR(F)•ac	19.9 1.8
WROR(F)•ac	3.0	5.0	WBZ•ac	17.6 1.8

**CANTON, OH (098)**

WHBC•ac	10.7	20.1	WHBC•ac	60.7 2.1
WHBC-FM•a	5.7	10.7	WHBC-FM•a	34.1 2.0
WDJQ(F)•ac	4.0	7.5	WDJQ(F)•ac	25.7 1.9
WRQK(F)•ao	3.4	6.4	WKDD(F)•r	22.5 1.8
WKDD(F)•r	3.3	6.2	WRQK(F)•ao	20.0 2.0

**AOR** has evolved into an 'adult' or 'classic' rock sound

**YORK, PA (099)**

WRKZ(F)•c	7.2	13.2	WQXA(F)•r	37.3 1.8
WSBA•nl	5.8	10.6	WSBA•nl	36.9 1.9
WQXA(F)•r	5.6	10.2	WRKZ(F)•c	37.5 2.3
WNCE(F)•a	4.9	9.0	WSBA-FM•sc	26.2 1.9
WSBA-FM•sc	4.1	7.5	WYCR(F)•r	24.2 1.8

**SAGINAW, MI (100)**

WIOG(F)•r	15.9	26.6	WIOG(F)•r	82.3 2.3
WKCQ(F)•c	7.7	12.9	WKCQ(F)•c	43.4 2.1
WSGW•v	7.2	12.0	WHNN(F)•ac	34.6 1.8
WGER(F)•a	6.4	10.7	WSGW•v	38.1 2.3
WHNN(F)•ac	5.1	8.5	WGER(F)•a	35.3 2.2

**BEAUMONT-PT. ARTHR, TX (101)**

KHYS(F)•uc	7.0	14.1	KZZB(F)•r	38.6 1.9
KZZB(F)•r	6.1	12.2	KHYS(F)•uc	36.0 2.3
KYKR(F)•c	5.5	11.0	KWIC(F)•r	26.3 1.8
KWIC(F)•r	3.9	7.8	KYKR(F)•c	31.0 2.1
KLVI•c	3.5	7.0	KIOC(F)•ac	20.5 1.6

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**Average  
1/4-hour**

**Cume\***

	12+ (000)	Shr. (%)	Rank	Rch. Avg. (000)freq.
<b>DAVENPRT-ROCK ISLND,IA (102)</b>				
KIHK(F)•ac	10.5	22.5	KIHK(F)•ac	58.0 2.2
WLLR(F)•c	6.5	13.9	WLLR(F)•c	35.5 2.2
KRVR(F)•a	5.7	12.2	WXLP(F)•ao	27.9 2.0
WXLP(F)•ao	4.7	10.1	KRVR(F)•a	29.6 2.3
WOC•nl	4.0	8.6	WOC•nl	22.7 2.1

**Average  
1/4-hour**

**Cume\***

	12+ (000)	Shr. (%)	Rank	Rch. Avg. (000)freq.
<b>STOCKTON, CA (103)</b>				
KRAK•c	6.0	11.1	KHOP(F)•r	22.6 1.6
KJAX(F)•a	3.6	5.6	KRAK•c	30.3 2.4
KCBS•n	3.2	5.9	KSTN•r	19.0 1.8
KHOP(F)•r	3.1	5.7	KWIN(F)•ac	16.1 1.6
KSTN•r	2.9	5.4	KJOY•r	10.9 1.4



FROM THE DESK OF  
FRANK OXARART

Recognize leadership of  
Selcom/RAR top ten stations:

WKHX-FM Atlanta  
 WENN-FM Birmingham  
 WBZ-AM Boston  
 KEGL-FM Dallas  
 KOSI-FM Denver  
 KBPI-FM Denver  
 WCCC-FM Hartford  
 KODA-FM Houston  
 KLSI-FM Kansas City  
 KFNB-AM Los Angeles  
 WLRS-FM Louisville  
 WAVG-AM Louisville  
 KRNB-FM Memphis  
 WQFM-FM Milwaukee  
 WINS-AM New York  
 KYW-AM Philadelphia  
 WSNI-FM Philadelphia  
 KOPA-FM Phoenix  
 KMEO-FM Phoenix  
 KDKA-AM Pittsburgh  
 KKCW-FM Portland, OR.  
 WBRU-FM Providence  
 KQXT-FM San Antonio  
 KJQY-FM San Diego  
 KARA-FM San Jose  
 KRSP-FM Salt Lake City

**Well Done!**

Source: Arbitron, Fall 1985 Top 48  
Markets Total Persons AQH or CUME  
Mon-Sun 6AM-12MID MSA



## Rank by women, men

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

### ST. LOUIS, MO, IL (014)

KMOX•nt	KMOX•nt	KMOX•nt	KMOX•nt
KSD(F)•ac	KSD(F)•ac	KSHE(F)•ao	KSHE(F)•ao
WIL-FM•c	WIL-FM•c	KUSA•c	WIL-FM•c
KSHE(F)•ao	KYKY(F)•ac	WIL-FM•c	KUSA•c
KYKY(F)•ac	KSHE(F)•ao	KSD(F)•ac	KEZK(F)•a

### ATLANTA, GA (015)

WQXI-FM•r	WQXI-FM•r	WKLS(A/F)•ao	WQXI-FM•r
WVEE(F)•uc	WZGC(F)•r	WQXI-FM•r	WKLS(A/F)•ao
WKHX(F)•c	WVEE(F)•uc	WKHX(F)•c	WKHX(F)•c
WZGC(F)•r	WKHX(F)•c	WVEE(F)•uc	WSB•ac
WPCH(F)•a	WFOX(F)•ac	WSB•ac	WFOX(F)•ac

### BALTIMORE, MD (016)

WBSB(F)•r	WBSB(F)•r	WBAL•nt	WBAL•nt
WPOC(F)•c	WLIF(F)•a	WCAO•c	WIYY(F)•ao
WXYV(F)•uc	WYST-FM•g	WIYY(F)•ao	WPOC(F)•c
WLIF(F)•a	WXYV(F)•uc	WXYV(F)•uc	WXYV(F)•uc
WBGR•re	WBAL•nt	WPOC(F)•c	WBSE(F)•r

### SEATTLE-EVERETT, WA (017)

KIRO•n	KOMO•ac	KIRO•n	KIRO•n
KOMO•ac	KIRO•n	KOMO•ac	KOMO•ac
KUBE(F)•r	KUBE(F)•r	KISW(F)•ao	KUBE(F)•r
KLSY(F)•ac	KLSY(F)•ac	KUBE(F)•r	KISW(F)•ao
KMPS-FM•c	KMGI(F)•ac	KLSY(F)•ac	KMPS-FM•c

### MINNEAPOLIS, MN (018)

KSTP-FM•ac	KSTP-FM•ac	WCCO•v	WCCO•v
WCCO•v	WCCO•v	KSTP-FM•ac	KSTP-FM•ac
WLOL(F)•r	WLOL(F)•r	KEEY(F)•c	KEEY(F)•c
KEEY(F)•c	KEEY(F)•c	WLOL(F)•r	WLOL(F)•r
WLTE(F)•ac	KOWB(A/F)•r	KQRS(A/F)•ao	KQRS(A/F)•ac

### ANAHEIM-GRDN GRV, CA (019)

KIIS-FM•r	KIIS-FM•r	KIIS-FM•r	KIIS-FM•r
KBIG(F)•a	KBIG(F)•a	KRTH(F)•ac	KNX•n
KOST(F)•ac	KRTH(F)•ac	KLOS(F)•ao	KRTH(F)•ac
KRTH(F)•ac	KOST(F)•ac	KBIG(F)•a	KBIG(F)•a
KFI•ac	KIQQ(F)•ac	KABC•nt	KLOS(F)•ao

### SAN DIEGO, CA (020)

KFMB-FM•ac	KFMB-FM•ac	KFMB•ac	KFMB•ac
KFMB•ac	KLZZ(A/F)•ac	KGB(F)•ao	KFMB-FM•ac
KJQY(F)•a	KFMB•ac	KFMB-FM•ac	KGB(F)•ao
KLZZ(A/F)•ac	KSON-FM•c	KSDO•nt	KSDO•nt
KSON-FM•c	KJQY(F)•a	KJQY(F)•a	KLZZ(A/F)•ac

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## Rank by women, men

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

### TAMPA-ST. PETERSBG, FL (021)

WRBQ(A/F)•r	WRBQ(A/F)•r	WRBQ(A/F)•r	WRBQ(A/F)•r
WIQI(F)•ac	WIQI(F)•ac	WIQI(F)•ac	WIQI(F)•ac
WQYK(F)•c	WQYK(F)•c	WQYK(F)•c	WQYK(F)•c
WWBA(F)•a	WNLT(F)•ac	WYNF(F)•ao	WYNF(F)•ao
WSUN•c	WZNE(F)•r	WSUN•c	WSUN•c

### CLEVELAND, OH (022)

WMJI(F)•g	WMJI(F)•g	WMMS(F)•r	WMMS(F)•r
WMMS(F)•r	WLTF(F)•ac	WMJI(F)•g	WMJI(F)•g
WLTF(F)•ac	WMMS(F)•r	WLTF(F)•ac	WLTF(F)•ac
WOAL(F)•a	WOAL(F)•a	WDOK(F)•a	WWWE•nt
WZAK(F)•bl	WGCL(F)•r	WOAL(F)•a	WDOK(F)•a

### DENVER-BOULDER, CO (023)

KMJI(F)•sc	KMJI(F)•sc	KBCO-FM•ao	KOA•nt
KOSI(F)•a	KOSI(F)•a	KOSI(F)•a	KOSI(F)•a
KHOW•ac	KIMN•r	KOA•nt	KBCO-FM•ao
KIMN•r	KHOW•ac	KMJI(F)•sc	KMJI(F)•sc
KYGO(F)•c	KOA•nt	KVOD(F)•cl	KBPI(F)•ao

## Rank by women, men

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

### PHOENIX, AZ (024)

KNIX-FM•c	KNIX-FM•c	KNIX-FM•c	KOOL-FM•g
KKLT(F)•ac	KKLT(F)•ac	KOOL-FM•g	KTAR•nt
KMEO-FM•a	KZZP-FM•r	KUPD(F)•ao	KNIX-FM•c
KTAR•nt	KLZI(F)•ac	KTAR•nt	KKLT(F)•ac
KOY•ac	KTAR•nt	KDKB(F)•ao	KUPD(F)•ao

### MILWAUKEE, WI (025)

WKT(F)•r	WKT(F)•r	WTMJ•ac	WTMJ•ac
WEZW(F)•a	WTMJ•ac	WKT(F)•r	WKT(F)•r
WTMJ•ac	WEZW(F)•a	WISN•ac	WEMP•g
WBCS(A/F)•c	WLTO(F)•ac	WLUM(F)•uc	WISN•ac
WOKY•st	WBCS(A/F)•c	WEMP•g	WLTO(F)•ac

### PROVIDENCE-WARWICK, RI (026)

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

# World Class Radio

# KMOX

## 1120 St. Louis

Represented Nationally by CBS Radio Spot Sales



## Rank by women, men

Women 25-54		Men 25-54	
Avg. qtr. hr.	Cume	Avg. qtr. hr.	Cume
<b>NASHVILLE-DAVIDSON, TN (049)</b>			
WLAC-FM•ac	WLAC-FM•ac	WSM-FM•c	WSM-FM•c
WSM-FM•c	WSM-FM•c	WSIX(A/F•c	WKDF(F)•ao
WSIX(A/F•c	WSIX(A/F•c	WKDF(F)•ao	WLAC-FM•ac
WZEZ(F)•a	WZEZ(F)•a	WLAC-FM•ac	WSM•c
WKDF(F)•ao	WYHY(F)•r	WSM•c	WSIX(A/F•c

## GREENSBORO-W.S.H.P., NC (051)

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	WOJY(F)•ac	WKZL(F)•r
WSJS•ac	WSJS•ac	WSJS•ac	WOJY(F)•ac
WQMG(F)•bl	WKSJ(F)•r	WKZL(F)•r	WSJS•ac

*Country has stopped its gradual slide and leveled off at 9.8 per cent of listening, up 0.1 share point from spring '85's 9.7 and even with fall '84's 9.8.*

## ALBANY-SCHENECTADY, NY (051)

WWOM(F)•ac	WGY•ac	WPYX(F)•ao	WPYX(F)•ao
WROW-FM•a	WWOM(F)•ac	WGY•ac	WGY•ac
WGY•ac	WGFM(F)•r	WROW-FM•a	WFLY(F)•r
WROW•sc	WROW-FM•a	WGNA(F)•c	WROW-FM•a
WGFM(F)•r	WPYX(F)•ao	WQBK•nt	WGFM(F)•r

## ORLANDO, FL (052)

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

## HONOLULU, HI (053)

KSSK•ac	KSSK•ac	KSSK•ac	KSSK•ac
KULA(F)•sc	KULA(F)•sc	KULA(F)•sc	KULA(F)•sc
KUMU(A/F•a	KUMU(A/F•a	KUMU(A/F•a	KUMU(A/F•a
KQMQ(F)•r	KQMQ(F)•r	KPOI(F)•ao	KHVK•n
KRTR(F)•ac	KRTR(F)•ac	KHVK•n	KPOI(F)•ao

## Rank by women, men

Women 25-54		Men 25-54	
Avg. qtr. hr.	Cume	Avg. qtr. hr.	Cume
<b>RICHMOND, VA (054)</b>			
WRVA•ac	WEZS(F)•ac	WEZS(F)•ac	WEZS(F)•ac
WRVQ(F)•r	WRVA•ac	WRVA•ac	WRVQ(F)•r
WEZS(F)•ac	WRVQ(F)•r	WRXL(F)•ao	WRVA•ac
WPLZ(F)•uc	WPLZ(F)•uc	WRVQ(F)•r	WRXL(F)•ao
WTVR(F)•c	WTVR(F)•c	WPLZ(F)•uc	WPLZ(F)•uc

## TULSA, OK (055)

KWEN(F)•c	KRAV(F)•ac	KWEN(F)•c	KRMG•ac
KRAV(F)•ac	KWEN(F)•c	KRMG•ac	KWEN(F)•c
KRMG•ac	KRMG•ac	KVOO•c	KVOO•c
KVOO•c	KBEZ(F)•a	KRAV(F)•ac	KRAV(F)•ac
KBEZ(F)•a	KVOO•c	KMOD(F)•ao	KMOD(F)•ao

## JACKSONVILLE, FL (056)

WIVY(F)•ac	WAIV(F)•ac	WAIV(F)•ac	WIVY(F)•ac
WAIV(F)•ac	WIVY(F)•ac	WQIK-FM•c	WFYV(F)•ao
WQIK-FM•c	WLCS(F)•ac	WFYV(F)•ao	WAIV(F)•ac
WLCS(F)•ac	WQIK-FM•c	WIVY(F)•ac	WLCS(F)•ac
WZAZ•bl	WJAX-FM•uc	WCRJ(F)•c	WQIK-FM•c

## NORTHEAST PENNA, PA (057)

WARM•ac	WARM•ac	WARM•ac	WARM•ac
WGBI-FM•ac	WKRZ-FM•r	WKRZ-FM•r	WKRZ-FM•r
WKRZ-FM•r	WGBI-FM•ac	WEZX(F)•ao	WGBI-FM•ac
WMGS(F)•sc	WMGS(F)•sc	WMGS(F)•sc	WMGS(F)•sc
WHLM(A/F•r	WILK•r	WGBI-FM•ac	WEZX(F)•ao

## WEST PALM BEACH, FL (058)

WRMF(F)•ac	WRMF(F)•ac	WRMF(F)•ac	WRMF(F)•ac
WIRK(A/F•s	WHYI(F)•r	WSHE(F)•ao	WJNO•nt
WKRZ(F)•ao	WEAT-FM•a	WIRK(A/F•s	WHYI(F)•r
WJNO•nt	WIRK(A/F•s	WJNO•nt	WIRK(A/F•s
WHYI(F)•r	WAXY(F)•ac	WKRZ(F)•ao	WSHE(F)•ao

## ALLENTOWN-BETHLEHM, PA (059)

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

## 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	WNTQ(F)•r	WRRB(F)•c	WHEN•ac
WNTQ(F)•r	WSYR•st	WAQX(A/F•ao	WAQX(A/F•ao
WRRB(F)•c	WRRB(F)•c	WHEN•ac	WRRB(F)•c

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## Rank by women, men

Women 25-54		Men 25-54	
Avg. qtr. hr.	Cume	Avg. qtr. hr.	Cume
<b>AKRON, OH (061)</b>			
WAKR•ac	WAKR•ac	WMMS(F)•r	WMMS(F)•r
WKDD(F)•r	WKDD(F)•r	WAKR•ac	WAKR•ac
WNIR(F)•nt	WLTF(F)•ac	WONE(F)•ao	WMJ(F)•g
WMJ(F)•g	WMJ(F)•g	WNIR(F)•nt	WKDD(F)•r
WGAR-FM•c	WMMS(F)•r	WMJ(F)•g	WLTF(F)•ac

## AUSTIN, TX (062)

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

## RALEIGH-DURHAM, NC (063)

WRAL(F)•ac	WRAL(F)•ac	WRAL(F)•ac	WRAL(F)•ac
WYLT(F)•ac	WYLT(F)•ac	WRDU(F)•ao	WPTF•ac
WPTF•ac	WPTF•ac	WPTF•ac	WRDU(F)•ao
WRDU(F)•ao	WDCG(F)•r	WZZU(F)•r	WZZU(F)•r
WFXC(F)•bl	WRDU(F)•ao	WYLT(F)•ac	WYLT(F)•ac

## TOLEDO OH, MI (064)

WMHE(F)•ac	WMHE(F)•ac	WKLR(F)•c	WMHE(F)•ac
WSPD•ac	WWW(M)•ac	WMHE(F)•ac	WIOT(F)•ao
WKLR(F)•c	WLOR(F)•a	WIOT(F)•ao	WSPD•ac
WLOR(F)•a	WSPD•ac	WSPD•ac	WKLR(F)•c
WWW(M)•ac	WKLR(F)•c	WWW(M)•ac	WWW(M)•ac

## TUCSON, AZ (065)

KIIM(F)•c	KIIM(F)•c	KIIM(F)•c	KIIM(F)•c
KCEE•ac	KROQ(F)•r	KLPX(F)•ao	KLPX(F)•ao
KJYK(F)•a	KWFM(F)•ac	KCUB•c	KROQ(F)•r
KWFM(F)•ac	KCEE•ac	KWFM(F)•ac	KWFM(F)•ac
KCUB•c	KJYK(F)•a	KAIR•ac	KNST•nt

## GREENVIL-SPARTNBRG, SC (066)

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

## GRAND RAPIDS, MI (067)

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

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## Rank by women, men

Women 25-54		Men 25-54	
Avg. qtr. hr.	Cume	Avg. qtr. hr.	Cume
<b>KNOXVILLE, TN (068)</b>			
WIVK(A/F)•c	WIVK(A/F)•c	WIVK(A/F)•c	WIVK(A/F)•c
WIMZ(A/F)•ac	WMYU(F)•ac	WIMZ(A/F)•ac	WIMZ(A/F)•ac
WMYU(F)•ac	WIMZ(A/F)•ac	WEZK(F)•a	WMYU(F)•ac
WEZK(F)•a	WEZK(F)•a	WMYU(F)•ac	WEZK(F)•a
WOKI(F)•r	WOKI(F)•r	WNOX•c	WNKX(F)•c

## SPRINGFLD-CHICOPEE, MA (069)

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

*The overlap between easy listening and soft contemporary is exacerbated by the fact that more and more easy listening formats are increasing the number of vocals in their playlists.*

## OMAHA, NE (070)

KFAB•ac	KFAB•ac	KFAB•ac	KFAB•ac
KGOR(F)•ac	KQKQ(F)•r	KEZO(F)•ao	KEZO(F)•ao
KQKQ(F)•r	KGOR(F)•ac	KGOR(F)•ac	KGOR(F)•ac
KEFM(F)•ac	KEZO(F)•ao	KEDS•g	WOW•c
WOW-FM•c	KEFM(F)•ac	WOW•c	KQKQ(F)•r

## SAN DIEGO NORTH COUNTY (071)

KFMB-FM•ac	KFMB-FM•ac	KFMB•ac	KFMB•ac
KFMB•ac	KFMB•ac	KFMB-FM•ac	KFMB-FM•ac
KEZL(F)•st	KEZL(F)•st	KGB(F)•ao	KCBQ•c
KCBQ-FM•c	KCBQ-FM•c	KCBQ•c	KGB(F)•ao
KJOY(F)•a	KLZZ(A/F)•ac	KCBQ-FM•c	KCBQ-FM•c

## Rank by women, men

Women 25-54		Men 25-54	
Avg. qtr. hr.	Cume	Avg. qtr. hr.	Cume
<b>FRESNO, CA (072)</b>			
KYNO-FM•r	KYNO-FM•r	KMJ•nt	KMJ•nt
KFIG-FM•ac	KFIG-FM•ac	KKDJ(F)•ao	KYNO-FM•r
KGST•s	KMJ•nt	KOJY(F)•a	KGST•s
KMJ•nt	KFYE(F)•ac	KFSO(F)•r	KFSO(F)•r
KFYE(F)•ac	KMGX(F)•r	KGST•s	KKDJ(F)•ao

## LAS VEGAS, NV (073)

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

## NEW HVN-WTBRY-MRDN, CT (074)

WELI•ac	WKCI(F)•r	WKCI(F)•r	WKCI(F)•r
WKCI(F)•r	WELI•ac	WNBC•r	WELI•ac
WAVZ•st	WDRF-FM•ac	WELI•ac	WNBC•r
WEZN(F)•a	WIOF(F)•ac	WCBS•n	WCBS•n
WNHC•bl	WPLR(F)•ao	WPLR(F)•ao	WPLR(F)•ao

## BATON ROUGE, LA (075)

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

## WILMINGTON, DE (076)

WSTW(F)•r	WSTW(F)•r	WMMR(F)•ao	WMMR(F)•ao
WDEL•ac	WDEL•ac	WSTW(F)•r	WSTW(F)•r
WMMR(F)•ao	WKSZ(F)•sc	WJBR-FM•ac	WJBR-FM•ac
WKSZ(F)•sc	WMGK(F)•sc	WDEL•ac	WDEL•ac
WUSL(F)•uc	WMMR(F)•ao	WAMS•c	WMGK(F)•sc

## MCALLEN-PHARR-EDNB, TX (077)

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

## YOU NGSTOWN-WARREN, OH (078)

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

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## Rank by women, men

Women 25-54		Men 25-54	
Avg. qtr. hr.	Cume	Avg. qtr. hr.	Cume
<b>BUFFALO, NY (035)</b>			
WJYE(F)•a	WBUF(F)•ac	WYRK(F)•c	WYRK(F)•c
WBUF(F)•ac	WJYE(F)•a	WPHD(F)•r	WBEN•ac
WBEN•ac	WYRK(F)•c	WJYE(F)•a	WBUF(F)•ac
WKBW•ac	WBEN•ac	WGR•ac	WBEN-FM•r
WYRK(F)•c	WKBW•ac	WBUF(F)•ac	WJYE(F)•a

## NORFOLK-NEWPORT NEWS (036)

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

## INDIANAPOLIS, IN (037)

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

## SAN ANTONIO, TX (038)

KTFM(F)•ac	KTFM(F)•ac	KAJA(F)•c	KSMG(F)
KOXT(F)•a	KOXT(F)•a	KOXT(F)•a	KAJA(F)•c
KCOR•s	KAJA(F)•c	KSMG(F)	KTFM(F)•ac
KAJA(F)•c	KLLS(F)•ac	KONO•ac	KOXT(F)•a
KLLS(F)•ac	KCOR•s	KISS(F)•ao	W0AI•nl

## CHARLOTTE-GASTONIA, NC (039)

WEZC(F)•ac	WEZC(F)•ac	WSOC-FM•c	WSOC-FM•c
WSOC-FM•c	WSOC-FM•c	WLVK(F)•c	WBT•ac
WBT•ac	WBT•ac	WEZC(F)•ac	WBCY(F)•r
WPEG(F)•uc	WPEG(F)•uc	WBT•ac	WEZC(F)•ac
WLVK(F)•c	WLVK(F)•c	WPEG(F)•uc	WLVK(F)•c

## ROCHESTER, NY (040)

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

## HARTFORD-NEW BRITN, CT (041)

WTIC-FM•r	WTIC-FM•r	WHCN(F)•ao	WTIC-FM•r
WIOF(F)•ac	WTIC•ac	WTIC-FM•r	WTIC•ac
WTIC•ac	WIOF(F)•ac	WTIC•ac	WHCN(F)•ao
WRCH(F)•a	WDRC-FM•ac	WIOF(F)•ac	WRCH(F)•a
WORC-FM•ac	WRCH(F)•a	WRCH(F)•a	WDRC-FM•ac

## Rank by women, men

Women 25-54		Men 25-54	
Avg. qtr. hr.	Cume	Avg. qtr. hr.	Cume
<b>OKLAHOMA CITY, OK (042)</b>			
KZBS(F)•ac	KZBS(F)•ac	KXXY-FM•c	KXXY-FM•c
KKNG(F)•a	KLTE(F)•ac	KZBS(F)•ac	KATT-FM•ao
KLTE(F)•ac	KKNG(F)•a	KATT-FM•ao	KZBS(F)•ac
KXXY-FM•c	KXXY-FM•c	KLTE(F)•ac	KLTE(F)•ac
KEBC(F)•c	KOFM(F)•r	KTOK•nl	KTOK•nl

## LOUISVILLE KY, IN (043)

WRKA(F)•ac	WRKA(F)•ac	WAMZ(F)•c	WAMZ(F)•c
WHAS•ac	WAMZ(F)•c	WHAS•ac	WHAS•ac
WAMZ(F)•c	WHAS•ac	WQMF(F)•ao	WRKA(F)•ac
WVEZ(F)•a	WLRS(F)•r	WLRS(F)•r	WQMF(F)•ao
WLRS(F)•r	WVEZ(F)•a	WRKA(F)•ac	WAKY•ac

*Listening to adult contemporary radio in the top 100 metros garnered an 18.2 share in the fall '85 sweep, identical to fall '84, but down 4.2 per cent from spring '85's 19.0.*

## SALT LAKE CITY, UT (044)

KSFI(F)•a	KSFI(F)•a	KLCY(F)•ac	KSL•ac
KLCY(F)•ac	KLCY(F)•ac	KSFI(F)•a	KLCY(F)•ac
KBUG•ac	KSL•ac	KBUG•ac	KALL•ac
KISN(F)•r	KISN(F)•r	KSL•ac	KSFI(F)•a
KSL•ac	KBUG•ac	KSPM-FM•c	KBUG•ac

## DAYTON, OH (046)

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

## Rank by women, men

Women 25-54		Men 25-54	
Avg. qtr. hr.	Cume	Avg. qtr. hr.	Cume
<b>BIRMINGHAM, AL (047)</b>			
WZZK-FM•c	WZZK-FM•c	WZZK-FM•c	WZZK-FM•c
WMJJ(F)•ac	WMJJ(F)•ac	WAPI-FM•r	WMJJ(F)•ac
WLTB(F)•sc	WLTB(F)•sc	WMJJ(F)•ac	WAPI-FM•r
WENN(F)•bl	WENN(F)•bl	WENN(F)•bl	WENN(F)•bl
WAPI•st	WXXX(F)•r	WLTB(F)•sc	WERC•r

## MEMPHIS TN, AR, MS (048)

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

## NASHVILLE-DAVIDSON, TN (049)

WLAC-FM•ac	WLAC-FM•ac	WSM-FM•c	WSM-FM•c
WSM-FM•c	WSM-FM•c	WLAC-FM•ac	WKDF(F)•ao
WZEZ(F)•a	WSIX-FM•c	WSIX-FM•c	WSIX-FM•c
WSIX-FM•c	WZEZ(F)•a	WKDF(F)•ao	WLAC-FM•ac
WKDF(F)•ao	WYHY(F)•r	WKDA•g	WSM•c

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

WTQR(F)•c	WTQR(F)•c	WTQR(F)•c	WTQR(F)•c
WOJY(F)•ac	WOJY(F)•ac	WMAG(F)•ac	WMAG(F)•ac
WMAG(F)•ac	WMAG(F)•ac	WOJY(F)•ac	WOJY(F)•ac
WKZL(F)•r	WKSJ(F)•r	WKZL(F)•r	WKZL(F)•r
WQMG(F)•bl	WKZL(F)•r	WWVI(F)•ac	WKSJ(F)•r

## ALBANY-SCHENECTADY, NY (051)

WWOM(F)•ac	WWOM(F)•ac	WPYX(F)•ao	WPYX(F)•ao
WROW-FM•a	WROW-FM•a	WROW-FM•a	WGY•ac
WROW•sc	WGY•ac	WGNA(F)•c	WGFM(F)•r
WGY•ac	WGFM(F)•r	WQBK-FM•ao	WQBK-FM•ao
WFLY(F)•r	WFLY(F)•r	WWOM(F)•ac	WTRY•ac

## ORLANDO, FL (052)

WJYO(F)•sc	WSTF(F)•ac	WSTF(F)•ac	WSTF(F)•ac
WSTF(F)•ac	WJYO(F)•sc	WWKA(F)•c	WJYO(F)•sc
WSSP(F)•a	WBJW-FM•r	WDIZ(F)•ao	WBJW-FM•r
WWKA(F)•c	WWKA(F)•c	WJYO(F)•sc	WSSP(F)•a
WBJW-FM•r	WHLY(F)•r	WKIS•nl	WDIZ(F)•ao

## 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	KPOI(F)•ao
KQM(Q)•r	KQM(Q)•r	KPOI(F)•ao	KUMU-FM•a
KPOI(F)•ao	KRTR(F)•ac	KCCN•s	KQM(Q)•r

## Rank by women, men

Women 25-54		Men 25-54	
Avg. qtr. hr.	Cume	Avg. qtr. hr.	Cume
<b>RICHMOND, VA (054)</b>			
WEZS(F)•ac	WEZS(F)•ac	WEZS(F)•ac	WEZS(F)•ac
WRVQ(F)•r	WRVQ(F)•r	WRXL(F)•ao	WRVQ(F)•r
WRVA•ac	WRVA•ac	WRVQ(F)•r	WRXL(F)•ao
WPLZ(F)•uc	WPLZ(F)•uc	WPLZ(F)•uc	WTVR(F)•c
WRXL(F)•ao	WTVR(F)•c	WRVA•ac	WPLZ(F)•uc

<b>TULSA, OK (055)</b>			
KBEZ(F)•a	KWEN(F)•c	KWEN(F)•c	KWEN(F)•c
KWEN(F)•c	KBEZ(F)•a	KVOO•c	KRAV(F)•ac
KVOO•c	KRAV(F)•ac	KRMG•ac	KRMG•ac
KRAV(F)•ac	KVOO•c	KMOD(F)•ao	KMOD(F)•ao
KAYI(F)•r	KRMG•ac	KRAV(F)•ac	KVOO•c

<b>JACKSONVILLE, FL (056)</b>			
WIVY(F)•ac	WIVY(F)•ac	WAIV(F)•ac	WIVY(F)•ac
WAIV(F)•ac	WAIV(F)•ac	WIVY(F)•ac	WFYV(F)•ao
WLCS(F)•ac	WLCS(F)•ac	WFYV(F)•ao	WAIV(F)•ac
WQIK-FM•c	WCRJ(F)•c	WCRJ(F)•c	WCRJ(F)•c
WZAZ•bl	WQIK-FM•c	WQIK-FM•c	WQIK-FM•c

<b>NORTHEAST PENNA, PA (057)</b>			
WKRZ-FM•r	WKRZ-FM•r	WEZX(F)•ao	WKRZ-FM•r
WARM•ac	WARM•ac	WKRZ-FM•r	WGBI-FM•ac
WGBI-FM•ac	WGBI-FM•ac	WMGS(F)•sc	WEZX(F)•ao
WMGS(F)•sc	WMGS(F)•sc	WGBI-FM•ac	WMGS(F)•sc
WNAK•sl	WTLQ(F)•r	WHLM(A/F)•r	WILK•r

<b>WEST PALM BEACH, FL (058)</b>			
WRMF(F)•ac	WRMF(F)•ac	WRMF(F)•ac	WRMF(F)•ac
WKGR(F)•ao	WEAT-FM•a	WSHE(F)•ao	WSHE(F)•ao
WIRK-FM•c	WHYI(F)•r	WJNO•mt	WJNO•mt
WEAT-FM•a	WIRK-FM•c	WKGR(F)•ao	WHYI(F)•r
WIOD•nt	WAXY(F)•ac	WHYI(F)•r	WKGR(F)•ao

<b>ALLENTOWN-BETHLEHM, PA (059)</b>			
WLEV(F)•ac	WLEV(F)•ac	WZZO(F)•ao	WZZO(F)•ao
WFMZ(F)•a	WFMZ(F)•a	WLEV(F)•ac	WLEV(F)•ac
WAEB-FM•ac	WZZO(F)•ao	WAEB-FM•ac	WQQQ(F)•r
WZZO(F)•ao	WQQQ(F)•r	WFMZ(F)•a	WFMZ(F)•a
WQQQ(F)•r	WAEB-FM•ac	WQQQ(F)•r	WAEB-FM•ac

<b>SYRACUSE, NY (060)</b>			
WYYY(F)•ac	WYYY(F)•ac	WYYY(F)•ac	WYYY(F)•ac
WHEN•ac	WHEN•ac	WAQX(A/F)•ao	WRRB(F)•c
WNTQ(F)•r	WNTQ(F)•r	WRRB(F)•c	WSYR•st
WRRB(F)•c	WRRB(F)•c	WSYR•st	WAQX(A/F)•ao
WEZG(F)•a	WNRD•ac	WEZG(F)•a	WNTQ(F)•r

## Rank by women, men

Women 25-54		Men 25-54	
Avg. qtr. hr.	Cume	Avg. qtr. hr.	Cume
<b>AKRON, OH (061)</b>			
WKDD(F)•r	WMJI(F)•g	WONE(F)•ao	WMMS(F)•r
WMJI(F)•g	WLTF(F)•ac	WMMS(F)•r	WONE(F)•ao
WNIR(F)•mt	WKDD(F)•r	WQAL(F)•a	WKDD(F)•r
WAKR•ac	WNIR(F)•mt	WMJI(F)•g	WLTF(F)•ac
WGAR-FM•c	WMMS(F)•r	WNIR(F)•mt	WNIR(F)•mt

<b>AUSTIN, TX (062)</b>			
KASE(F)•c	KASE(F)•c	KASE(F)•c	KASE(F)•c
KHFI(F)•r	KOKE-FM•ac	KLBJ-FM•ao	KLBJ-FM•ao
KOKE-FM•ac	KHFI(F)•r	KEYI(F)•ac	KEYI(F)•ac
KEYI(F)•ac	KEYI(F)•ac	KLBJ•mt	KLBJ•nt
KPEZ(F)•a	KPEZ(F)•a	KPEZ(F)•a	KHFI(F)•r

<b>RALEIGH-DURHAM, NC (063)</b>			
WRAL(F)•ac	WYLT(F)•ac	WRAL(F)•ac	WRAL(F)•ac
WYLT(F)•ac	WRAL(F)•ac	WRDU(F)•ao	WRDU(F)•ao
WRDU(F)•ao	WQDR(F)•c	WYLT(F)•ac	WZZU(F)•r
WQDR(F)•c	WRDU(F)•ao	WZZU(F)•r	WPTF•ac
WFXC(F)•bl	WPTF•ac	WFXC(F)•bl	WYLT(F)•ac

<b>TOLEDO OH, MI (064)</b>			
WMHE(F)•ac	WMHE(F)•ac	WMHE(F)•ac	WMHE(F)•ac
WLQR(F)•a	WWWM(F)•ac	WKLR(F)•c	WIOT(F)•ao
WKLR(F)•c	WLQR(F)•a	WIOT(F)•ac	WKLR(F)•c
WSPD•ac	WKLR(F)•c	WWWM(F)•ac	WWWM(F)•ac
WWWM(F)•ac	WIOT(F)•ao	WLQR(F)•a	WLQR(F)•a

<b>TUCSON, AZ (065)</b>			
KIIM(F)•c	KIIM(F)•c	KLPX(F)•ao	KIIM(F)•c
KJYK(F)•a	KRQQ(F)•r	KCUB•c	KLPX(F)•ao
KCEE•ac	KCEE•ac	KIIM(F)•c	KWFM(F)•ac
KWFM(F)•ac	KWFM(F)•ac	KAIR•ac	KRQQ(F)•r
KAIR•ac	KCUB•c	KWFM(F)•ac	KAIR•ac

<b>GREENVIL-SPARTNBRG, SC (066)</b>			
WFBC-FM•ac	WFBC-FM•ac	WESC-FM•c	WFBC-FM•ac
WSPA-FM•a	WESC-FM•c	WFBC-FM•ac	WESC-FM•c
WESC-FM•c	WANS(F)•r	WSSL(F)•c	WSSL(F)•c
WSSL(F)•c	WSSL(F)•c	WANS(F)•r	WANS(F)•r
WANS(F)•r	WSPA-FM•a	WSPA-FM•a	WSPA-FM•a

<b>GRAND RAPIDS, MI (067)</b>			
WLHT(F)•ac	WLHT(F)•ac	WCUZ-FM•c	WCUZ-FM•c
WMUS(F)•c	WCUZ-FM•c	WLAV-FM•ao	WLAV-FM•ao
WCUZ-FM•c	WOOD-FM•a	WLHT(F)•ac	WLHT(F)•ac
WOOD-FM•a	WOOD•ac	WMUS(F)•c	WGRD(F)•r
WGRD(F)•r	WGRD(F)•r	WOOD-FM•a	WOOD-FM•a

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### Rank by women, men

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

#### COLUMBIA, SC (088)

WCOS-FM•c WCOS-FM•c WCOS-FM•c WCOS-FM•c
WTCB(F)•ac WSCQ(F)•ac WTCB(F)•ac WTCB(F)•ac
WSCQ(F)•ac WTCB(F)•ac WNOK-FM•r WSCQ(F)•ac
WCEZ(F)•a WNOK-FM•r WOIC•bl WWDM(F)•bl
WNOK-FM•r WWDM(F)•bl WDPN(F)•uc WNOK-FM•r

#### BAKERSFIELD, CA (089)

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

#### CHATTANOOGA, TN,GA (090)

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

#### FLINT, MI (092)

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

#### WICHITA, KS (093)

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

#### SPOKANE, WA (094)

KXLY-FM•a KZZU-FM•r KDRK(F)•c KDRK(F)•c
KDRK(F)•c KXLY-FM•a KGA•c KZZU-FM•r
KKPL(A/F)•g KKPL(A/F)•g KEZE(F)•ao KEZE(F)•ao
KZZU-FM•r KDRK(F)•c KXLY-FM•a KGA•c
KJRB•ac KISC(F)•r KZZU-FM•r KKPL(A/F)•g

#### LANSING, MI (095)

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

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### Rank by women, men

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

#### BRIDGEPORT, CT (096)

WEZN(F)•a WICC•ac WICC•ac WICC•ac
WICC•ac WEZN(F)•a WKCI(F)•r WKCI(F)•r
WKCI(F)•r WKCI(F)•r WEZN(F)•a WEZN(F)•a
WEBE(F)•ac WEBE(F)•ac WRKI(F)•ao WNBC•r
WNBC•r WNBC•r WNBC•r WPLR(F)•ao

#### WORCESTER, MA (097)

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

#### CANTON, OH (098)

WHBC•ac WHBC•ac WRQK(F)•ao WHBC•ac
WHBC-FM•a WHBC-FM•a WMMS(F)•r WHBC-FM•a
WOXK(F)•c WOXK(F)•c WHBC-FM•a WRQK(F)•ao
WDJQ(F)•ac WDJQ(F)•ac WOXK(F)•c WMMS(F)•r
WMJI(F)•g WKDD(F)•r WDJQ(F)•ac WKDD(F)•r

#### YORK, PA (099)

WOXA(F)•r WQXA(F)•r WRKZ(F)•c WQXA(F)•r
WRKZ(F)•c WSBA-FM•sc WQXA(F)•r WRKZ(F)•c
WNCE(F)•a WSBA•nt WSBA-FM•sc WSBA•nt
WSBA-FM•sc WRKZ(F)•c WHTF(F)•ac WSBA-FM•sc
WSBA•nt WNCE(F)•a WSBA•nt WHTF(F)•ao

#### SAGINAW, MI (100)

WIOG(F)•r WIOG(F)•r WIOG(F)•r WIOG(F)•r
WKCQ(F)•c WHNN(F)•ac WKCQ(F)•c WKCQ(F)•c
WGER(F)•a WKCQ(F)•c WSGW•v WHNN(F)•ac
WHNN(F)•ac WGER(F)•a WHNN(F)•ac WSGW•v
WSGW•v WSGW•v WWCK(F)•ao WSAM•g

#### BEAUMONT-PT. ARTHR, TX (101)

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

#### DAVENPRT-ROCK ISLND,IA (102)

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

#### STOCKTON, CA (103)

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

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## Average 1/4-hour rank

Total week Morn. drivetime

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

### MIAMI (014)

WLYF(F)•a	38.4	7.2	WQBA•s	WSHE(F)•ao
WQBA•s	29.3	5.5	WAXY(F)•ac	WQBA•s
WSHE(F)•ao	29.3	5.5	WHYI(F)•r	WHYI(F)•r
WHYI(F)•r	26.1	4.9	WJQY(F)•sc	WKQS(F)•c
WAXY(F)•ac	22.5	4.2	WCMQ-FM•s	WAXY(F)•ac

### ATLANTA (015)

WZGC(F)•r	40.3	8.8	WQXI-FM•r	WQXI-FM•r
WKLS-FM•ao	38.1	8.3	WVEE(F)•uc	WKLS-FM•ao
WVEE(F)•uc	33.9	7.4	WYAY(F)•r	WSB•ac
WQXI-FM•r	33.2	7.3	WKHX(F)•c	WKHX(F)•c
WKHX(F)•c	32.6	7.1	WZGC(F)•r	WYAY(F)•r

### MINNEAPOLIS-ST. PAUL (016)

WCCO•v	82.9	17.9	WCCO•v	WCCO•v
KSTP-FM•ac	39.4	8.5	KSTP-FM•ac	KSTP-FM•ac
KQRS(A/F)•ao	32.6	7.0	WLOL(F)•r	WDGY•c
WLOL(F)•r	29.0	6.2	KEEY(F)•c	WLOL(F)•r
WAYL(F)•a	25.3	5.4	WLTE(F)•ac	KEEY(F)•c

### TAMPA-ST. PETERSBURG (017)

WRBQ-FM•r	42.3	10.4	WRBQ-FM•r	WRBQ-FM•r
WWBA(F)•a	36.8	9.0	WIQI(F)•ac	WIQI(F)•ac
WYNF(F)•ao	26.1	6.4	WQYK(F)•c	WQYK(F)•c
WQYK(F)•c	25.4	6.2	WPCV(F)•c	WYNF(F)•ao
WIQI(F)•ac	23.4	5.7	WWBA(F)•a	WSUN•c

### ST. LOUIS (018)

KMOX•nt	84.3	20.8	KMOX•nt	KMOX•nt
KSHE(F)•ao	50.3	12.4	WIL-FM•c	KSHE(F)•ao
WIL-FM•c	26.0	6.4	KSD(F)•ac	KUSA•c
KEZK(F)•a	25.1	6.2	KUSA•c	WIL-FM•c
KUSA•c	20.1	4.9	KYKY(F)•ac	KSD(F)•ac

### DENVER (019)

KOSI(F)•a	31.3	8.6	KOSI(F)•a	KOA•nt
KBPI(F)•ao	24.0	6.6	KMJ(F)•sc	KHOW•ac
KOA•nt	22.0	6.0	KHOW•ac	KBCO-FM•ao
KMJ(F)•sc	18.4	5.0	KOA•nt	KOSI(F)•a
KAZY(F)•ao	16.6	4.5	KIMN•r	KYGO(F)•c

### SACRAMENTO-STOCKTON (020)

KSFM(F)•r	21.2	6.3	KXOA-FM•ac	KRAK•c
KRAK•c	19.1	5.7	KSFM(F)•r	KFBK•nt
KWOD(F)•r	18.8	5.6	KRAK•c	KXOA-FM•ac
KZAP(F)•ao	17.4	5.2	KFBK•nt	KZAP(F)•ao
KCTC(F)•a	16.8	5.0	KRAK-FM•c	KSFM(F)•r

## Average 1/4-hour rank

Total week Morn. drivetime

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

### BALTIMORE (021)

WLIF(F)•a	33.9	8.7	WBSB(F)•r	WBAL•nt
WBAL•nt	27.8	7.1	WBAL•nt	WPOC(F)•c
WXYV(F)•uc	25.5	6.5	WPOC(F)•c	WCAO•c
WBSB(F)•r	25.0	6.4	WXYV(F)•uc	WFBR•ac
WPOC(F)•c	23.2	5.9	WLIF(F)•a	WIYY(F)•ao

### PHOENIX (022)

KNIX-FM•c	35.2	10.9	KNIX-FM•c	KNIX-FM•c
KUPD(F)•ao	31.6	9.8	KKLT(F)•ac	KUPD(F)•ao
KTAR•nt	25.5	7.9	KTAR•nt	KOOL-FM•g
KQYT(F)•a	20.9	6.4	KOY•ac	KTAR•nt
KZZP-FM•r	19.4	6.0	KMEO-FM•a	KDKB(F)•ao

*Country, says consultant Jhan Hiber, "is showing lots of signs of life. Part of it is the success of crossover artists, and part of it is due to traditional artists such as The Judds and Ricky Skaggs."*

### INDIANAPOLIS (023)

WFBQ(F)•ao	43.7	14.7	WIBC•ac	WFBQ(F)•ao
WIBC•ac	26.8	9.0	WFMS(F)•c	WIBC•ac
WFMS(F)•c	23.8	8.0	WFBQ(F)•ao	WFMS(F)•c
WXTZ(F)•a	22.8	7.6	WENS(F)•ac	WZPL(F)•r
WZPL(F)•r	19.7	6.6	WXTZ(F)•a	WENS(F)•ac

### HARTFORD-NEW HAVEN (024)

WTIC•ac	36.6	10.5	WTIC•ac	WTIC•ac
WTIC-FM•r	26.6	7.6	WTIC-FM•r	WTIC-FM•r
WRCH(F)•a	25.2	7.2	WIOF(F)•ac	WHCN(F)•ao
WHCN(F)•ao	16.6	4.7	WKCI(F)•r	WNBC•r
WKSS(F)•r	16.0	4.6	WELI•ac	WDRM-FM•ac

## Average 1/4-hour rank

Total week Morn. drivetime

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

### PORTLAND, OR (025)

KXL-FM•a	22.3	7.7	KGW•ac	KGW•ac
KKRZ(F)•r	22.0	7.6	KEX•ac	KKRZ(F)•r
KXL•nt	17.5	6.0	KKCW(F)•ac	KINK(F)•ao
KGW•ac	16.0	5.5	KXL-FM•a	KKCW(F)•ac
KGON(F)•ao	15.9	5.5	KINK(F)•ao	KUPL-FM•c

### SAN DIEGO (026)

KJQY(F)•a	27.7	9.4	KFMB-FM•ac	KFMB•ac
KGB(F)•ao	23.0	7.8	KFMB•ac	KGB(F)•ao
KFMB-FM•ac	22.3	7.5	KJQY(F)•a	KFMB-FM•ac
KFMB•ac	18.7	6.3	KSON-FM•c	KSDO•nt
KSDO•nt	17.9	6.0	KYXY(F)•ac	KJQY(F)•a

### ORLANDO-D.B.-MELB. (027)

WWKA(F)•c	29.1	10.0	WWKA(F)•c	WWKA(F)•c
WSSP(F)•a	27.7	9.5	WJYO(F)•sc	WDIZ(F)•ao
WDIZ(F)•ao	24.9	8.5	WSTF(F)•ac	WBJW-FM•r
WBJW-FM•r	24.6	8.4	WBJW-FM•r	WSTF(F)•ac
WSTF(F)•ac	18.2	6.2	WHLY(F)•r	WJYO(F)•sc

### MILWAUKEE (028)

WTMJ•ac	25.7	9.3	WTKI(F)•r	WTMJ•ac
WQFM(F)•ao	21.6	7.8	WTMJ•ac	WISN•ac
WEZW(F)•a	19.6	7.1	WOKY•st	WTKI(F)•r
WTKI(F)•r	19.5	7.1	WISN•ac	WEMP•g
WOKY•st	18.4	6.7	WBCS-FM•c	WMIL(F)•c

### CINCINNATI (029)

WKRC(F)•r	25.1	10.2	WLW•ac	WEBN(F)•ao
WWEZ(F)•a	23.3	9.5	WKRC•ac	WLW•ac
WUBE(F)•c	21.2	8.6	WUBE(F)•c	WUBE(F)•c
WEBN(F)•ao	20.1	8.2	WRRM(F)•ac	WKRC•ac
WLW•ac	20.1	8.2	WKRC(F)•r	WCKY•nt

### KANSAS CITY (030)

WDAF•c	27.8	11.2	WDAF•c	WDAF•c
KCMO•nt	17.4	7.0	KLSI(F)•ac	KYYS(F)•ao
KMBR(F)•a	16.5	6.6	KMBR(F)•a	KFKF(F)•c
KBEQ(F)•r	14.8	5.9	KFKF(F)•c	KLSI(F)•ac
KYYS(F)•ao	13.2	5.3	KUDL(F)•ac	KCMO•nt

### NASHVILLE (031)

WSM-FM•c	30.6	13.0	WLAC-FM•ac	WSM-FM•c
WKDF(F)•ao	25.8	10.9	WSM-FM•c	WKDF(F)•ao
WLAC-FM•ac	23.6	10.0	WSIX-FM•c	WSIX-FM•c
WSIX-FM•c	14.2	6.0	WSM•c	WLAC-FM•ac
WZEZ(F)•a	12.2	5.1	WZEZ(F)•a	WSM•c

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**In 1985**  
**MORE Radio Stations**  
**Ran MORE Ads In**  
***Television/Radio Age***  
**Than In**  
**Any Other Publication\***

\* 1/6th page or better

## Average 1/4-hour rank

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

### CHARLOTTE (032)

WSOC-FM•c 31.2 12.9 WEZC(F)•ac WSOC-FM•c  
WPEG(F)•uc 20.6 8.5 WSOC-FM•c WBCY(F)•r  
WEZC(F)•ac 20.1 8.3 WLK(F)•c WLK(F)•c  
WROQ-FM•r 19.2 7.9 WBT•ac WEZC(F)•ac  
WLK(F)•c 17.2 7.1 WBCY(F)•r WBT•ac

### COLUMBUS, OH (033)

WLK(F)•ao 28.8 12.7 WTVN•ac WLK(F)•ao  
WXGT(F)•r 21.0 9.3 WLK(F)•ao WTVN•ac  
WBNS-FM•st 20.1 8.9 WSNY(F)•ac WSNY(F)•ac  
WTVN•ac 19.1 8.4 WXGT(F)•r WBNS-FM•st  
WSNY(F)•ac 17.7 7.8 WBNS-FM•st WNCI(F)•r

### NEW ORLEANS (034)

WYLD-FM•uc 29.9 12.3 WLTS(F)•sc WQUE-FM•ac  
WEZB(F)•ac 24.3 10.0 WYLD-FM•uc WYLD-FM•uc  
WQUE-FM•ac 14.8 6.1 WEZB(F)•ac WEZB(F)•ac  
WWL•nt 14.6 6.0 WBOK•re WWL•nt  
WLTS(F)•sc 14.4 5.9 WNOE-FM•c WNOE-FM•c

### BUFFALO (035)

WBEN•ac 24.8 9.9 WKBW•ac WYRK(F)•c  
WJYE(F)•a 20.6 8.2 WBEN•ac WBEN•ac  
WBEN-FM•r 16.2 6.5 WGR•ac WPHD(F)•r  
WYRK(F)•c 16.2 6.5 WYRK(F)•c WKBW•ac  
WBUF(F)•ac 15.1 6.0 WBUF(F)•ac WBUF(F)•ac

### OKLAHOMA CITY (036)

KKNG(F)•a 18.5 8.8 KXXY-FM•c KXXY-FM•c  
KXXY-FM•c 18.2 8.7 KZBS(F)•ac KZBS(F)•ac  
KATT-FM•ao 16.5 7.9 KKNG(F)•a WKY•c  
KZBS(F)•ac 16.1 7.7 KLTE(F)•ac KATT-FM•ao  
KOFM(F)•r 13.3 6.3 KEBC(F)•c KTOK•nt

### GRNVL-SPRTNB.-ASH. (037)

WFBC-FM•ac 20.9 9.3 WFBC-FM•ac WESC-FM•c  
WESC-FM•c 20.7 9.2 WESC-FM•c WFBC-FM•ac  
WKSF(F)•r 18.9 8.4 WWNC•c WSSL(F)•c  
WSPA-FM•a 16.2 7.2 WANS(F)•r WKSF(F)•r  
WSSL(F)•c 14.5 6.4 WSSL(F)•c WSPA-FM•a

### RALEIGH-DURHAM (038)

WRAL(F)•ac 30.7 13.3 WRAL(F)•ac WRAL(F)•ac  
WQDR(F)•c 17.7 7.6 WQDR(F)•c WQDR(F)•c  
WRDU(F)•ao 14.7 6.3 WPTF•ac WRDU(F)•ao  
WPTF•ac 14.4 6.2 WDCG(F)•r WPTF•ac  
WDCG(F)•r 11.4 4.9 WRDU(F)•ao WYLT(F)•ac

## Average 1/4-hour rank

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

### SALT LAKE CITY (039)

KSFI(F)•a 22.5 10.2 KSFI(F)•a KSL•ac  
KSL•ac 21.5 9.8 KSL•ac KSFI(F)•a  
KRSP-FM•ao 13.9 6.3 KLCY(F)•ac KALL•ac  
KCPX(F)•r 10.4 4.7 KSOP-FM•c KLCY(F)•ac  
KLCY(F)•ac 10.1 4.6 KISN(F)•r KSOP-FM•c

### MEMPHIS (040)

WHRK(F)•bl 24.2 10.7 WMC-FM•ac WMC-FM•ac  
WMC-FM•ac 23.0 10.2 WGKX(F)•c WGKX(F)•c  
WGKX(F)•c 18.3 8.1 WHRK(F)•bl WMC•c  
WZXR(F)•r 14.7 6.5 WRVR-FM•ac WHRK(F)•bl  
WDIA•bl 12.1 5.3 WDIA•bl WDIA•bl

### GRAND RAPIDS-KALAZOO-B.C. (041)

WOOD-FM•a 16.1 7.5 WNWN(F)•c WCUZ-FM•c  
WNWN(F)•c 14.6 6.8 WCUZ-FM•c WLAV-FM•ao  
WCUZ-FM•c 13.4 6.2 WOOD-FM•a WMUS(F)•c  
WLAV-FM•ao 13.1 6.1 WMUS(F)•c WNWN(F)•c  
WGRD(F)•r 12.6 5.9 WLHT(F)•ac WLHT(F)•ac

### PROVIDENCE-NEW BEDFORD (042)

WLKW-FM•a 30.1 11.9 WWLI(F)•ac WWLI(F)•ac  
WPRO-FM•r 22.0 8.7 WPRO•ac WPRO•ac  
WHJY(F)•ao 21.9 8.6 WPRO-FM•r WHJY(F)•ao  
WWLI(F)•ac 18.8 7.4 WLKW-FM•a WLKW-FM•a  
WHJJ•nt 16.6 6.5 WHJJ•nt WPRO-FM•r

### CHARLESTON-HUNTINGTON (043)

WAMX(F)•r 16.0 9.4 WTCR-FM•c WKLC(F)•ao  
WQBE-FM•c 12.1 7.1 WVAF(F)•ac WQBE-FM•c  
WTCR-FM•c 10.9 6.4 WQBE-FM•c WTCR-FM•c  
WKLC(F)•ao 9.5 5.5 WKEE-FM•r WVAF(F)•ac  
WKEE-FM•r 7.5 4.4 WAMX(F)•r WAMX(F)•r

### HARRISBRG-YORK-LANC.-LEB. (044)

WRKZ(F)•c 20.9 9.9 WRKZ(F)•c WRKZ(F)•c  
WNCE(F)•a 16.3 7.7 WNNK(F)•r WNNK(F)•r  
WNNK(F)•r 14.5 6.8 WSBA-FM•sc WQXA(F)•r  
WQXA(F)•r 12.2 5.7 WQXA(F)•r WHTF(F)•ao  
WSBA-FM•sc 9.9 4.7 WHP-FM•a WNCE(F)•a

### SAN ANTONIO (045)

KQXT(F)•a 19.4 8.2 KTFM(F)•ac WOAI•nt  
KTFM(F)•ac 19.4 8.2 KCOR•s KSMG(F)  
KKYX•c 14.6 6.1 KLLS(F)•ac KKYX•c  
WOAI•nt 13.7 5.8 KTSA•ac KAJA(F)•c  
KISS(F)•ao 13.4 5.6 KSMG(F) KTFM(F)•ac

## Average 1/4-hour rank

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

### NORFOLK-PORTSMTH-NWPT (046)

WNOR-FM•ao 23.6 10.8 WLTY(F)•sc WNOR-FM•ao  
WFOG(F)•a 20.1 9.2 WWDE(F)•ac WCMS-FM•c  
WCMS-FM•c 18.0 8.2 WCMS-FM•c WLTY(F)•sc  
WOWI(F)•uc 16.2 7.4 WMYK(F)•uc WTAR•g  
WMYK(F)•uc 15.5 7.1 WOWI(F)•uc WFOG(F)•a

### BIRMINGHAM (047)

WZZK-FM•c 29.2 14.8 WZZK-FM•c WZZK-FM•c  
WAPI-FM•r 27.8 14.0 WMJJ(F)•ac WMJJ(F)•ac  
WEMN(F)•bl 16.1 8.1 WENN(F)•bl WAPI-FM•r  
WMJJ(F)•ac 14.9 7.5 WAPI-FM•r WENN(F)•bl  
WATV•bl 10.2 5.1 WATV•bl WERC•r

*The desire by rock/CHR stations to broaden their demos is, says TM's Neil Sargent, "a natural outcropping of everybody jumping into the format."*

### DAYTON (048)

WHIO-FM•a 22.8 13.3 WHIO-FM•a WHIO-FM•a  
WGTZ(F)•r 17.5 10.2 WHIO•ac WLW•ac  
WTUE(F)•ao 11.2 6.5 WWSN(F)•ac WONE•c  
WHIO•ac 10.4 6.1 WGTZ(F)•r WHIO•ac  
WONE•c 9.4 5.5 WYMJ(F)•ac WTUE(F)•ao

### LOUISVILLE (049)

WAMZ(F)•c 23.3 13.0 WHAS•ac WHAS•ac  
WHAS•ac 22.0 12.3 WAMZ(F)•c WAMZ(F)•c  
WQMF(F)•ao 16.5 9.2 WRKA(F)•ac WQMF(F)•ao  
WDJX(F)•r 11.9 6.6 WVEZ(F)•a WAKY•ac  
WLRS(F)•r 11.1 6.2 WDJX(F)•r WAVG•ac

### GREENSBORO-WINSTN SALEM (050)

WTQR(F)•c 35.3 18.7 WTQR(F)•c WTQR(F)•c  
WKZL(F)•r 14.4 7.6 WMAG(F)•ac WMAG(F)•ac  
WOJY(F)•ac 14.4 7.6 WOJY(F)•ac WSJS•ac  
WMAG(F)•ac 12.9 6.8 WSJS•ac WOJY(F)•ac  
WSJS•ac 9.7 5.1 WQMG(F)•bl WKZL(F)•r

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## FAST FOODS

Category stands out as big TV spender in '85/93

## RETAIL REPORT

Team radio effort in Cleveland wins some converts/95

## SELLER'S OPINION

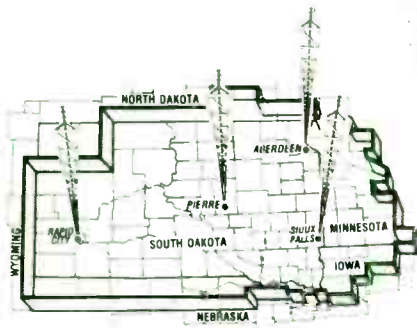
How reps have adjusted to new market conditions/97

TELEVISION/RADIO AGE

# Spot Report

March 17, 1986

**KELO-LAND**  
Multi-billion dollar market.  
And Kelo-land TV  
has it covered!



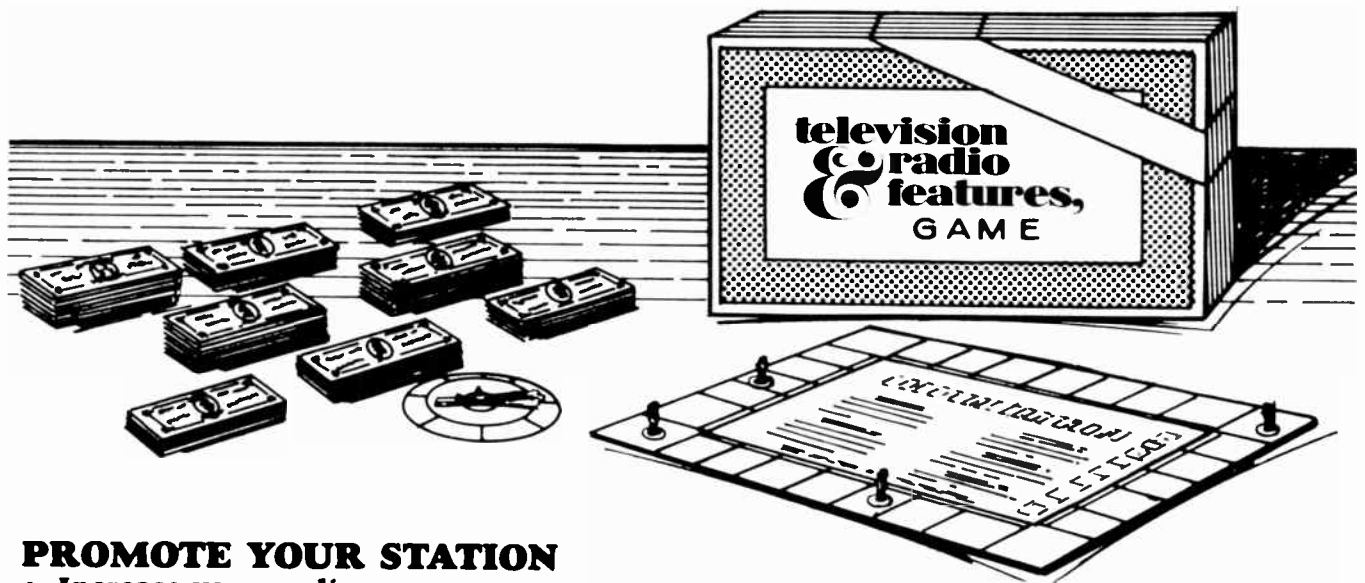
Tell your advertising story on KELO-LAND TV. You'll be talking to some 100 counties at once. More important, your message will be seen, heard — and acted upon — by hundreds of thousands of people in one of America's key markets. A big, bountiful midwestern market that's considered a must for any true national advertising campaign. There is no other selling force to match it!

 **kelo-land tv**

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

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

# Television & Radio Features the only game in town that offers **BRAND NAME PRIZES!!**



## PROMOTE YOUR STATION

- Increase your audience
- Increase your ratings
- Increase your sales
- Increase your profit

## RUN YOUR OWN PROMOTION

- Bumper Sticker • Remotes • Write-Ins • Clubs
- Trivia • Community Affairs

## CLIENT TIE-IN

Tie in with an advertiser  
and sell a complete package!!!

## SPECIAL PROMOTIONS:

- Grocery • Valentine • Easter Candy • Spring Car Care • Mom & Dad's Day • Summer Outdoor • Back-To-School • Halloween Candy • Christmas Toys

## SAMPLE CLIENT ROSTER

- DuPont • Textron • Coty • Sheaffer/Eaton
- Encyclopaedia Britannica • Ames Garden Tools
- Teledyne-Water Pic • Longine-Wittnauer
- Carter Wallace, Inc. • General Electric
- Rand McNally • Corning Glass • Houbigant
- Syroco • General Mills

Television and Radio Features is the unique promotion service that offers marketing expertise in sales, client relations, community affairs and most important — station promotions. Our computerized system of handling and shipping products will simplify storage hassles and delivery.

And the best part is the merchandise itself. We supply top name-brand merchandise for on-air promotions of all kinds. . . radio or television, big market or small market. We're not a trade operation. We're not a barter house. We have a better way!

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& radio  
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Northfield, IL 60093

We are interested in your promotion and marketing service. . . especially the on-the-air station promotions.

Name \_\_\_\_\_ Phone \_\_\_\_\_

Title \_\_\_\_\_ Station \_\_\_\_\_

Address \_\_\_\_\_

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

# Spot Report

March 17, 1986

## Fast foods show fast gains

In local and network TV, the fast food chains stood out among the big spenders in 1985. Four of the top five local/retail advertisers were or included fast food chains, according to Television Bureau of Advertising based on Broadcast Advertisers Reports. The top four and their gains for the year: McDonald's, up 29 per cent; Pillsbury Co. (Burger King, Godfathers), up 4 per cent; Pepsico (Pizza Hut, Taco Bell), plus 22 per cent and Wendy's, up 3 per cent.

And four of the top five fast food spenders also had double-digit gains in their national spending—combined network and spot—McDonald's, Burger King, Wendy's and Kentucky Fried Chicken (see listing on page 118). The top 15 fast food chains spent 16 per cent more in spot in '85 vs. '84 and 18 per cent more in network.

One of the fastest growing retail categories, according to TvB, is home centers. It reports the top 15 home center TV advertisers increased their spending in 1985 to \$37.6 million, 39 per cent greater than the nearly \$27 million in '84. A category total is not available as the BAR building supply classification includes advertisers that do not qualify as home centers.

In national and regional spot, a significant gain was made by the sporting goods and toys category, up 50 per cent to more than \$211 million from nearly \$141 million. Of the top 25 spot advertisers, the biggest percentage gain was shown for GTE Corp., up 122 per cent to nearly \$57 million from more than \$25 million (for full TvB/BAR figures on spot, network and local, see pages 116-120).

Fourth quarter expenditures for the top 10 spot advertisers follow:

### Top 10 spot TV spenders, 4th quarter, 1985

Parent company	Estimated expenditures
General Mills	\$47,084,193
Pepsico	43,927,916
Hasbro	39,753,559
Pillsbury	38,932,306
Philip Morris	34,983,975
McDonalds	29,116,013
Dart & Kraft	21,124,945
Toyota Motor Sales	20,809,040
Unilever	19,918,006
R. J. Reynolds	18,169,776

Source: Broadcast Advertisers Reports.

## Metromedia has new look

In conjunction with the completion of its sale of seven TV stations to Rupert Murdoch and Hearst, Metromedia, Inc., reports its board of directors has approved a plan to reorganize the company into a new general partnership called Metromedia Co. Metromedia states final consummation of the reorganization is subject to its "continuing review of related developments and the economic environment."

Metromedia has sold WCVB-TV Boston to Hearst Corp. and has sold to Murdoch's Fox Television WNEW-TV New York, KTTV(TV) Los Angeles, WFLD-TV Chicago, KRLD-TV Dallas, KRIV-TV Houston and WTTG(TV) Washington. Fox Television Stations, meanwhile, reports completion of the exchange and sale of 1,150,000 shares of its increasing rate exchangeable guaranteed preferred stock.

In connection with its reorganization, Metromedia has adopted a plan of liquidation under which, after 12 months, all of its assets will be transferred to Metromedia Co. John W. Kluge, who owns over 90 per cent of Metromedia's common stock, will own a similar equity interest in the new company. He says the reorganization will have no practical effect on the operation of Metromedia's various businesses, including radio stations, cellular telephone operations, paging operations and long distance telephone operations.

## Teletext effort by KSL-TV

Despite the slow acceptance of teletext by the public, by broadcasters and by set manufacturers, Bonneville International Corp. believes the time is ripe for another try. One of the pioneers of teletext in the U.S., Bonneville has decided to place its teletext service under the wing of its owned KSL-TV Salt Lake City and to begin, according to vice president general manager William Murdoch, "a full teletext operation in the immediate future."

What mainly convinced Bonneville, explains Bonneville's vice president of engineering, Bill Loveless, is the prospect of low-cost decoders from Korean manufacturer Samsung, which can be attached to any TV set. Also, he explains, both Panasonic and Quasar sets now offer decoders for only \$50.

Loveless expects that the Samsung decoders will list initially for about \$400 but expects them to be heavily discounted, perhaps to as low as \$250. He notes that the decoders were demonstrated at the winter Consumer Electronics Show in Las Vegas. Loveless had originally hoped to have the decoders in local stores by last Christmas, and he is now banking on their delivery by sometime in June.

KSL-TV's service, called Teletext-5, is available in two formats: NABTS transmissions over the air and in text form only for home computers with modems. An early proponent of the British teletext format, Bonneville later switched and has been using the CBS-TV Extravision service to supplement its own.

## Spot Report

### Campaigns

**Allied Foods, Inc., TV**
*Liller Neal, Inc./Atlanta*

PET FOOD is scheduled for four to 13 weeks of spot appearances that started in early March in a fair selection of southeastern television markets. Media placed fringe, primetime and daytime inventory to attract women 25 and up.

**Anheuser-Busch, RADIO**
*The Bloom Agency/Dallas*

BAYBREY'S CHAMPAGNE is using eight weeks of radio advertising that started in mid-March in a long lineup of western markets. Buyers set schedules to reach both men and women 18-plus.

**Jos. A. Bank Co., RADIO**
*Eisner & Associates, Inc./Baltimore*

CLOTHING CHAIN is advertising for four to seven weeks that kicked off on various mid-March and late March air dates in a widespread lineup of radio markets stretching from Denver to the Atlantic coast. Target audience is men 25 and up.

**Beatrice Foods Co., TV**
*Leo Burnett Co./Chicago*

ECKRICH SAUSAGE and OTHER FOODS are using 13 to 20 weeks of spot exposure that started on various February and March air dates in a long and nationwide spread of television markets. Negotiators lined up a full range of dayparts to impress women 25-plus.

**The William Carter Co., TV**
*Quinn & Johnson/BBDO/Boston*

CHILDREN'S APPAREL is being seen for five weeks that started in late February in a select but nationwide spread of television markets. Buyers worked with the full range of dayparts to reach young mothers.

### Stroh launch

The Stroh Brewery Co. is readying the launch of new, non-alcoholic Sundance 100% Natural Juice Sparkler, with Ross Roy, Detroit tapped as agency. Stroh wasn't saying at press time whether the introduction is scheduled for spring or summer, nor whether it's planning a region-by-region roll-out or a nationwide network kickoff. But the media budget is reportedly "significant."

**Colombo, Inc., TV**
*HBM/Creamer/Boston*

YOGURT is being recommended for six to 10 weeks that started in mid-February in a fair selection of eastern television markets. Media reached out for women 18 and up with daytime, fringe and weekend inventory.

**Dart & Kraft, Inc., RADIO**
*Coriell & Co./Philadelphia*

SEALTEST ICE CREAM is benefitting from five to six weeks of radio advertising that started on various March air dates in a long and coast-to-coast list of markets. Buying group set schedules to appeal to women 25-plus.

**Geo. A. Hormel & Co., RADIO**
*BBDO/Minneapolis*

SPAM is being recommended for 15 weeks that started in late January in a long and nationwide lineup of radio markets. Media team placed schedules to reach women 18 and up.

**Thomas J. Lipton, Inc., RADIO**
*RDR TimeBuying Services/New York*

SOUP is being pitched for 11 weeks that started in late January in a select but nationwide list of radio markets. Buying team lined up drivetime and weekend schedules to reach women.

**Midas International, RADIO**
*Wells, Rich, Greene/Chicago*

MUFFLER SERVICE is being advertised for four to 26 weeks that started on various January and February air dates in a long and coast-to-coast list of radio markets. Negotiators set schedules to reach men 25 and up.

**Southwestern Bell Corp., RADIO**
*D'Arcy Masius Benton & Bowles/St.*
*Louis*

TELEPHONE SERVICE is being advertised for 10 weeks that started in early March in numerous Texas, Oklahoma and Missouri radio markets. Target demographic is adults 25-plus.

**U.S. Army, RADIO**
*N W Ayer/New York*

ENLISTMENT is being pitched via six weeks of advertising that started in mid-March in a long and nationwide spread of radio markets. Buying team worked to reach young males, 18 to 24.

**Volume Shoe Corp., TV**
*Foote, Cone & Belding/Chicago*

SHOES are being sold for two to five weeks that started on various late February and March air dates in a good many larger television markets, coast-to-coast. Buying group concentrated on daytime and fringe placement to reach young women 18 to 34.

## Appointments

### Agencies



**Janice C. Clements** has joined Laurence, Charles, Free & Lawson as senior vice president, director of media services. She had been vice president, director of media planning and resources at SSC&B: Lintas USA, where she headed five planning groups, media research, spot broadcast buying, outdoor and media training.



**Donald E. Racer** has joined Schaefer Advertising Inc., Valley Forge, Pa., as vice president, media. He moves in from Ketchum Advertising in Philadelphia, where he had been senior vice president and media director.

**Janet M. Galchik** has been promoted to vice president at Young & Rubicam/New York. She is an associate research director at the agency.

**Gary Titterington** has been promoted to senior vice president at Frankberry, Laughlin & Constable, Inc. in

### First spots

Altschiller Reitzfeld is planning to add Los Angeles in "early spring" to the radio and newspaper advertising that broke on February 23 in New York for Lambert's Pasta & Cheese, Inc. More than 340 full minute radio spots are planned as part of the \$500,000 campaign, the first advertising in Lambert's 10 year history. The company, which went public last August, makes fresh pasta products and sauces, and reports annual sales in excess of \$17 million.

Milwaukee. He is media director of the agency and now moves up from vice president.



**Michael Leder**, manager of local broadcasting and supervisor of broadcast operations at Cunningham & Walsh, has been elected a vice president of the agency. He came to C&W in 1981 following posts with ABC, NBC and William Esty Co.



Gagen

Sager

**Christopher Gagen and Priscilla Sager** have been promoted to associate media directors at SSC&B:Lintas USA. Both are vice presidents, both step up from assistant media director, and both came to SSC&B in 1981.

**Deb Jacobson** has been promoted to vice president, associate media director of the financial/business-to-business media planning group at Carmichael-Lynch in Minneapolis. She joined the agency in 1984.

**Tim Ives** has been promoted to media supervisor at D'Arcy Masius Benton & Bowles in Chicago. He joined the agency as a media planner in 1984, moving in from WGLQ(FM) Escanaba, Mich., where he had been an account executive.

**Gail Cobb** has been appointed a buyer/planner at Cargill, Wilson & Acree, Inc. in Atlanta. She moves in from The Marcus Group, also Atlanta, where she had been responsible for planning and buying in both broadcast and print for a variety of accounts.

## Retail Report

### Team radio effort in Cleveland

When general sales managers from seven radio stations in Cleveland set up a luncheon meeting with Jerry Hegner, vice president, communications, at the Higbee Co. department store group, the retailer's reaction reportedly was: "I can't believe you're all sitting here and having lunch and not throwing spoons and forks at each other."

That type of meeting, however, is becoming commonplace in Cleveland where the two-year-old Radio Advertising Development in Ohio (R.A.D.I.O.) is dedicated to selling the value of the medium and letting the competitive chips fall where they may.

The organization, according to Tony Gazzana, general sales manager of WRMR/WLTF(FM), who heads up the effort, has a membership consisting of the highest-ranking sales manager at every commercial station in the market. Its goal, he says, is "to further general radio advertising in the marketplace by attracting new accounts and increasing the budgets of marginal radio users."

**Rather than taking a hard sell approach**, however, the organization initially attempts merely to establish a dialog with prospective retail advertisers. In the Hegner meeting, for instance, "the sole function," Gazzana explains, "was to ask what he liked and what he didn't like about radio. We weren't going to challenge him; we just wanted to know what his perception was."

As a result of that meeting, Higbee, which had been a light radio user, decided to make a test with the medium. For its annual "Daisy Sale" last spring, the store decided to switch its broadcast budget from television to radio. Its agency, according to Gazzana, "was asked to entertain all pitches from individual stations." Result? "They bought the entire market, and the opening day of the sale was the biggest in the store's 125-year history."

As part of the promotional package wrapped around the advertising sale, a radio station personality stood at each escalator, handing out daisies (see *Local radio sales: up 10% in 1986*, TV/RADIO AGE, February 17, page 40).

Retailers, Gazzana explains, "are looking for promotion as a way to differentiate radio from other media. Radio has the capability of reaching audiences on a one-to-one basis, and retailers see that as a way of generating more than just gross impressions.

"In reality," he continues, "radio is show business. A disc jockey may be the only star a lot of people ever get to meet."

By the end of 1985, says Gazzana, Higbee's radio expenditures increased to three to four times the original budget. And its closest competitor, The May Co. "certainly had an eye on Higbee's success."

**Hegner, who points out** that the store also successfully used radio to promote its anniversary sale last September, says he likes the medium because, "I found that it gave me more cost efficiency and frequency—especially frequency. It's an opportunity to reach a great amount of the audience but with more frequency than television. And radio is merchandisable; TV isn't."

But he emphasizes that television is also still an important part of Higbee's media mix. In fact, the store just launched a new corporate campaign via TV; that campaign will also be heard on radio "but will be phased in later."

The Higbee executive is complimentary of the efforts by R.A.D.I.O. "They're very, very helpful; they're trying very hard." But he stresses that "they didn't have to sell me on radio: I like radio. But they asked my opinion; and I challenged them to come up with a good idea." Sometimes that's all it takes.—**Sanford Josephson**

**Alyssa Stanger** has joined Geer, DuBois Inc. in New York as a broadcast buyer. She moves in from Wells, Rich, Greene, and at Geer, DuBois will work on the Moussy, *Life* magazine and BASF Corp. accounts.

**Clay Norris** has returned to Hood, Hope & Associates in Tulsa as a senior media planner. He was formerly a buyer with the agency, but left in 1983 to become media director of another Tulsa agency.

## Media Services

**Maureen Berger** and **Thomas N. Clancy** have been named senior vice presidents of Botway/Libov Associates, Inc. in New York. Berger steps up from vice president-client accounting and Clancy comes to the company from Calvillo, Shevack & Partners where he had been vice president, media.

**Nancy Trapp** has joined DeWitt Media, Inc. as manager of systems and media research. She had been a marketing coordinator for A. C. Nielsen.

## Representatives

**Dino Hanes** has been appointed sales manager of the new sales office Independent Television Sales will be opening in Houston on April 1. Hanes transfers from ITS' Los Angeles office to return to Houston, where he had previously been with KTRH and KLOL(FM).

## Boyle a broker



Frank Boyle, former chairman of Eastman Radio, has formed Frank Boyle & Co., a media broker and executive recruiting firm. His associates in the new venture are Mary Downey, who had been operations manager at Eastman, Robert Pates who moves in from Cable News Network in Atlanta, and Boyle's sons, James and Michael. The new company is based in Greenwich, Conn., and the telephone number is (203) 869-4433.

**Tim Feagan** has succeeded **Greg Noack** as manager of Katz Radio's Los Angeles sales office. Noack is now vice president of stations. Feagan joined Katz Radio in Los Angeles in 1982 and now returns from Houston, where he was named manager last year.

**Arnold Wittchell, Judi Pillow** and **Dave Brangan** have been named regional sales managers for MMT's new MMT Marketing Division. Wittchell comes from Blair's San Francisco office to head MMT Marketing's Los Angeles office. Pillow, who takes charge of the Atlanta sales office, moves in from CBS, also Atlanta, and Dave Brangan, now Detroit sales manager for MMT Marketing, had been midwest manager for syndicator Harmony Gold.

**Kandice Cinnamon** has been promoted to New York sales manager for Torbet Radio. She will concentrate on agency sales and training and **Alan Harrison** continues as New York sales manager, focusing on client service and revenue analysis.

**Marcia Herman** and **Kirk Combs** have been named co-New York sales managers at Hillier, Newmark, Wechsler & Howard. Combs came to the firm from Vitt Media International in 1983 and Herman joined the company from HR/Stone four years ago. Both now step up from account executive.

**Mickey Colen** has transferred from Chicago to become vice president, regional sales manager of Katz Independent Television, based in New York. He came to Katz in 1984 from TeleRep, and in Chicago had been vice president, midwest sales manager.

**Robert J. Smith** has been appointed to the new post of vice president of administration for John Blair's Radio Division. Smith had previously been executive vice president of Selcom, and will now serve as executive assistant to **James C. Hilliard**, president of Blair's Radio Division.

**Chuck Beeson** has been promoted to manager of the Detroit office of Katz Independent Television. He reports to **Marty Ozer**, president of Katz Independent. Beeson came to Katz in 1985 as an account executive on Independent's Sabers team in Chicago. Before that he had been an account executive for TeleRep, also Chicago, and before that he had been midwest sales manager for Broadcast Advertisers Reports.

## Stations



**Richard F. Spinner** has been named president and general manager of Capital Cities/ABC's WPVI-TV Philadelphia. He steps up from director of sales for the station to succeed **Lawrence J. Pollock**, now president of Capital Cities/ABC Owned Television Stations-East.



**Edward C. Branca** has been appointed vice president and general manager of Pappas Telecasting's KMPH-TV Fresno-Visalia. He had been vice president and general manager of KPDX-TV Portland, Ore.

**Stan Whitman** has been named executive vice president and chief operating officer of MDM, Inc., recently formed as parent company of both KFBB Corp. and Midwest KAAL Corp., licensees of KFBB-TV Great Falls, Mont. and KAAL-TV Austin, Minn.

## Local radio revenues

Local radio advertising revenues were up 10.6 per cent in October 1985, compared with the same month in the previous year, according to the Radio Advertising Bureau's Composite Billing Pool. According to Robert Galen, senior vice president for research, these figures are adjusted to compare months of unequal length.

For the 10 months through October, local gained 12.8 per cent over the preceding year while national spot billings were ahead 14.7 per cent—also with figures adjusted for an unequal number of weeks in each calendar year. This analysis is based on a composite of 56 markets representing 35 per cent of the U.S. population.



Whitman also continues as president and general manager of KFBB Corp.



**Frank Watson** is now general manager of Palmer Communications' WTNT AM-FM Tallahassee. He had been a vice president of Ft. Myers Broadcasting Co., licensee of WINK-TV and WINK AM-FM, where he supervised management of the radio stations as well as serving as general manager of the TV station.



**Stan Shields**, general manager of WELI New Haven, has been named vice president of parent company Clear Channel Communications. He joined the station in 1956 as night announcer, became station manager in 1983, and was promoted to general manager in 1985.

**Robert B. Evans** has been promoted to executive vice president/chief operations of Resort Broadcasters, Inc., Richmond, Va., a group of 24 radio stations in the Southeast. He joined the company as vice president/sales last August, moving in from his own sales training firm, Bob Evans Services.

**Jim Gates** has been appointed general manager for KATZ/WZEN(FM) St. Louis. He moves into the Unity Broadcasting stations from WESI, also St. Louis, where he had been operations manager and program director.

**Dave Rose** is now station manager of KOAA-TV Colorado Springs-Pueblo. Rose joined the station as a reporter in 1979 and will now also continue as the station's director of news and operations.

## One Seller's Opinion



### Evolution of reps to meet changing marketing conditions

#### Kizer

**T**here are those who will tell us as salespeople that to close, all we must do is to get the buyer in a succession of agreements—create an empathetic relationship that will, in effect, convince them of our point of view. There was a time, indeed, when this approach worked.

Don't get me wrong! It still works—but not the way it did 20 years ago. Like most businesses, the representative field, too, has undergone evolutionary changes. The old adage of adapt or perish holds just as true in our field as in any other. While the broadcast industry has grown more than ten-fold in numbers of stations on the air, the number of representatives has shrunk to the point where there are now only 15 national firms including the group and o&o divisions, versus over 40, some 20 years ago.

And there was the time when the national salesperson could vocalize truly on the attributes of his stations. Participation in civic organizations and a station's total involvement in its community were very valid selling points, along with tower height, power and studio location.

**But a changing business**, with more stations and more competition, required a new set of rules. As costs climbed, profit margins tightened and advertisers grew more sophisticated, added emphasis was placed on cost efficiency. Buys were once made on popularity of shows and Grade B coverage patterns, with no concern for demographics. Slowly the advertiser has become more concerned with the type of audience needed than mere tonnage. Introduction of the ADI/DMA concept in 1968 changed the distribution patterns of national advertisers as they realigned these to conform to television market areas. Stations needed greater services from their representatives in the areas of research, programming, marketing and promotion.

As national advertisers and their agencies grew more acutely aware of the need for precise information on buys, another change occurred that affected representatives: J. Walter Thompson's move 15 years ago to regional buying. Twenty years ago New York accounted for almost 70 per cent of all spot buys. Once JWT started buying out of Chicago for 16 midwestern states, the pattern quickly changed. Other agencies soon followed suit and JWT further decentralized buying to the point that JWT/New York now represents only a small share of overall spot dollars. The effect on reps was profound. Those with stations from Atlanta to San Francisco that JWT had been buying from New York now found this business handled locally, and the effect on rep staffing was equally profound. As regionalization spread, some reps with six or eight offices increased this number to over 20 to handle the 65-70 per cent of national spot dollars that now emanate outside New York.

And finally the switch to computerization changed the way reps do business, bringing us and the stations we work for quickly into the 20th century on a level with the most sophisticated national advertiser. Today's marketing environment demands stronger efforts and increasingly sharper procedures, and representatives have met the challenge.—**Robert J. Kizer**, president, MMT Marketing Division

# T.J.W.

## A FORCE TO BE



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# Media Professionals

## Media initiatives by advertisers increasing

### Gene DeWitt

President  
DeWitt Media, Inc.  
New York



**G**ene DeWitt, head of DeWitt Media, Inc., his own media management company, sees R. J. Reynolds' switch of broadcast buying in-house to Ohlmeier Communications, in which RJR has a 50 per cent interest, as part of a continuing and growing trend toward "more advertiser media initiatives."

It wasn't so long ago, recalls DeWitt, that the emphasis of most advertisers, insofar as media was concerned, was on price and media efficiency. Today, he says, "The stress is on being seen and being heard among all the clutter. And with the use of 15-second spots on the rise, advertisers assume that the clutter can only grow worse."

DeWitt then asks, "If the mega-advertisers like RJR, AT&T and General Motors have \$1 billion ad budgets to spend and the resources to hire an Ohl-

meyer and his large staff, what chance do the middle-sized advertisers with only \$1 million to spend have to be seen and heard?" Assuming that both sizes of company have agencies producing equally outstanding creative, he says, then the \$1 million "is buried by the mega-competitor's billion—unless the smaller company can counter with a break-through media plan that insures that their advertising will stand out."

DeWitt adds that it's this situation that has created both the opportunity for his own business and the need for the seminars he'll be conducting for the Association of National Advertisers. For, he says, it's the media initiatives by the mega-advertisers that have forced the medium-sized advertisers to pay more attention to media: "They want to make sure," he says, "that if broadcasters are giving RJR and General Motors 20 per cent off, they're going to get the same break. They want to make sure they're no longer locked out of the best deals. They want to learn more about media, so they'll invest the time in ANA's seminars."

He adds that these medium-sized advertisers, "will also invest the time—half a day, if necessary—to sit down and review six or seven or more different media plans with us, to make sure they've considered all of the options avail to them to give them the best chance to avoid being drowned in the clutter."

As an example of what DeWitt calls a "break-through media plan," he describes pulling one client back from year-around network exposure "to invest in selective sports and news to reach his core target of men in his 10 to 15 core markets where the bulk of his sales are. And doing it when it's seasonally most effective, instead of spreading all that money around, trying to be everywhere, reaching everyone, 12 months a year."



**Tom Kane** has been promoted to general sales manager of WABC-TV New York. He moves up from local sales manager for the station and reports to **Bill Fyffe**, vice president, general manager of the Capital Cities/ABC station.

**Tommy Thompson** has been named general sales manager of KDSM-TV Des Moines. He comes to the Duchossois Communications station from Palmer Communications' WHO Broadcasting Co. where he served in various sales and station management capacities.

## New Stations

### On the Air

**WDKY-TV Lexington, Ky.;** Channel 56 ADI, Lexington. Licensee, Bache Communications, 325 Interstate St., P.O. Box 12650, Lexington Ky, 40583. Telephone (606) 293-1471. Jim Thompson, general manager; Jerry Staggs, general sales manager. Represented by MMT Marketing Division. Air date, February 8, 1986.

## Buyer's Checklist

### New Representatives

**Blair Radio** has been named national sales representative for KKAT(FM) Ogden-Salt Lake City. The station, recently acquired by Brown Broadcasting, features a modern country, personality-oriented format.

**Christal Radio** now represents WJAX(FM) Jacksonville, Fla. and WTAX and WDBR(FM) Springfield, Ill. WTAX programs news, sports and talk, and WDBR airs contemporary hits. WJAX features an urban contemporary format.

**Hillier, Newmark, Wechsler & Howard** has assumed national sales representation of KFKF AM-FM Kansas City and KEDS and KEZO(FM) Omaha. KEZO offers album oriented rock, and KEDS spins oldies. KFKF plays country music, and its FM sister airs a modern country format.

**Independent Television Sales** has been named to sell nationally for WKFT-TV Raleigh-Durham. The station is owned by Central Carolina Television and is in the process of building new studio and new transmitter facilities.

**Katz American Television** has been selected to represent WZZM-TV Grand Rapids, Mich. The ABC affiliate is owned by Price Communication Corp.

**Katz Continental Television** is now the national sales representative for WITN-TV Greenville-New Bern-Washington, N.C. The NBC affiliate is owned by American Family Broadcasting.

**Katz Radio** has been named to sell nationally for KSSN(FM) Little Rock. The station features farm news and information and plays country music.

**Petry National Television** has been appointed national sales representative for KAYU-TV Spokane-Wenatchee. The independent is owned by KAYU-TV Partners, Ltd.

**Republic Radio** is the new national sales representative for WXKW Allentown, Pa. and WKIO(FM) Champaign-Urbana, Ill. WKIO programs adult contemporary music and WXKW offers a country music format.

**Roslin Radio Sales** is now selling nationally for WYDD(FM) Pittsburgh and WKPA in New Kensington. WKPA programs a big band sound, and WYDD transmits contemporary hits.

## New Affiliates

**NBC Television Network** has signed KTWO-TV Casper, Wyo., to become a primary affiliate effective September 1. The station is owned by Harriscope Broadcasting Corp.

## New Systems

Both NBC and Viacom Broadcasting are installing the JDS 2000 computer system developed by Jefferson-Filot Data Systems of Charlotte at their owned radio stations. The system is one of three sales/traffic systems offered by JDS to different sized radio stations. Each is an in-house, interactive computerized system designed to help station management with inventory control, sales analysis, cash management, budget analysis and financial planning. Louis Pfeiffer, director of sales and marketing at JDS, says that both NBC Radio and Viacom devoted a year to evaluation of the system before signing up with JDS.

### THE RADIO LIST

Lets you select the specific exec you want ...GM, GSM, PgM ... their individual names updated weekly.

### THE RADIO LIST

Means flexibility. Top 70 mkts., top 200 mkts., or smaller mkts., AM or FM, daytime or full time.

### THE RADIO LIST

Get labels for 1 or all of 18 talk and music formats ... alphabetized by mkt., call letters or zip-code.

### THE RADIO LIST

Order pressure sensitive labels, your own imprinted labels or envelopes, or individualized letters.

### THE RADIO LIST

Basic cost (market order): \$75. per thousand pressure sensitive labels. Add \$30./M for zip-coding.

### THE RADIO LIST

The only mailing list maintained by BF/Comm. Services -publishers of RADIO PROGRAMMING PROFILE.

### THE RADIO LIST

"Received more response from top 200 mkts. using list than I ever achieved before."- From Studio B.

### THE RADIO LIST

"I have not had such successful direct mail experience in my 14 years..."- O'Connor Creative Svs.

### THE RADIO LIST

Get order forms from Bill Fromm, THE RADIO LIST - (516) 676-7070. 7 Cathy Ct., Glen Head, NY 11545.

# Did You Know That Last Year's U.S. Savings Bonds Average Rate Exceeded 9%?



Many people all over America are surprised when they hear what U.S. Savings Bonds have to offer.

For starters, Savings Bonds give you market-based interest rates—like the money markets—*plus* the security of a guaranteed return. This means you can earn a lot more than the guaranteed minimum rate of 7½%, but *never less!* To earn the higher rates, just hold your Bonds for five years or longer.

Here's more surprising news—the interest you earn from Savings Bonds is free from state and local income taxes. And you don't have to pay federal taxes on the interest earned until you cash in your Bonds.

Savings Bonds are easy to buy, too. They cost as little as \$25 and can be purchased at most banks and savings and loans. Or through the Payroll Savings Plan where you work.

All of these advantages are making Savings Bonds an increasingly popular investment. Last year, sales of U.S. Savings Bonds were up nearly 30%!

With all that Savings Bonds have to offer, it's no surprise they're one of the best investments in America. For the current rate, just call toll-free 1-800-US-BONDS.

Market based rates apply to Bonds purchased on and after 11/1/82 and held at least five years. Bonds purchased before 11/1/82 earn market based rates when held beyond 10/31/87. Bonds held less than five years earn lower rates.

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# Viewpoints

## Paul Isacson



*Executive vice president, director broadcast programming & purchasing, Young & Rubicam, at recent Association of National Advertisers Television Workshop in New York.*

## Cable and barter help hold network TV CPM increases in single digits

All Other Television, simply those forms of television exclusive of the three commercial television networks and their affiliates, is the fastest growing segment on the television scene. In the year just concluded, 25 per cent of the primetime audience was viewing AOT—and on a 24-hour-day basis AOT's share was 34 per cent of the audience.

Advertising revenues for AOT in 1985 were estimated at \$1.2 billion. These dollars are primarily national advertising dollars placed in those components of AOT which advertisers viewed as network television advertising alternatives. Those components are cable advertising supported networks and barter syndication; and expenditures on each of them are nearly equal in 1985. But this \$1.2 billion is a pittance when compared to network revenues for 1985.

The television networks grossed \$8.3 billion, nearly seven times greater than AOT. But cable and barter expenditures take away a portion of the incremental growth that used to be network television's due and, in effect, skim off enough demand from network television to hold CPM increases in the single digits in spite of the inflationary effect of network erosion.

## Cable's early promise

Way back in 1980 all eyes were on cable television and its great promise. During these five years advertisers have come to know cable and understand how to use it. Primarily, cable serves as an efficient means for supplementing our network television schedules reaching those cable viewers who are watching network less and cable more and especially "commercial free" pay television. But advertisers have used cable to target specific audience or to take advantage of certain program environments. The ability to vary message length has also been exploited but not to the degree originally predicted.

In 1980 cable showed a great deal of promise. It was going to be an alternative to network television. It would help to weaken the extraordinary demand against network television and provide new and different ways for the advertiser to speak to the consumer.

Supply-oriented with its 24-hour schedules and seemingly limitless pool of advertising time, cable offered us advantageous efficiencies. Narrowcasting was the "buzz" word. Except for the few who took advantage of the opportunity, narrowcasting became a synonym for small ratings. But importantly, cable forced us to become accustomed to small ratings, so we no longer view them with alarm and are better able to seize opportunities in not only cable but in syndication as well.

Cable will never be a true national medium. Always a supplement but never a substitute might be a way to say it. Even with those limitations, cable will continue to serve us well but probably not in new and different ways. As the demographic profile of the cable household approaches the national norm, we would expect supplemental ad spending to grow at a lesser rate.

## Barter is true alternative

Barter syndication is the "hot topic" in media today. Driven by economics, barter will, in many respects, deliver the promise of cable, to be a national advertising alternative. While cable's growth required the advertising agencies to include the medium in the planning cycle, barter syndication has needed no such officialization. Sporting an inventory of original off-network programs, and look-like network programs [such as theatricals], and prime access programs with network size ratings, barter resembles network from the software side. This, combined with nearly national coverage, has simplified barter syndication's role as the primary surrogate for network television.

As with cable, the advertisers have experimented with barter syndication. They have learned those business practices particular to barter, how to evaluate the quality of station lineups, and cope with a program failure ratios greater than network television.

Today advertiser involvement with barter is at a new stage of development, again driven by the economics of the business.

NATPE 1986 was not notable for the depth and innovation of all the programming offered. However, it did represent a milestone in one regard. One half dozen *first run series* were offered for syndication and a half dozen more were in the early stages of development for next season. No longer do these syndicators feel the need for prior network exposure in order to be successful, and they are guaranteeing the production of 25 episodes upfront.

Earlier I suggested that cable is supply driven. In contrast barter syndication is demand driven. Programming must fill a need for the viewer and the station and the advertiser, in some combination to become syndicated.

# Programming/Production

## Friendly, Rogers plan strip; Rogers host

Andy Friendly Productions, which recently entered into a development agreement with Kenny Rogers, will produce a strip for syndication, targeted for the 1987 or 1988 season, with Rogers as star. While no details of the series are revealed, it's likely that the daily program will be in the talk/variety vein, with Rogers acting as host. In an interview, Friendly notes that the strip will be the initial venture under the agreement between Friendly Productions and Kenny Rogers Productions, and that also planned under the co-banners of both companies is another daily series. In this case it's understood that Rogers will be involved only as producer.

Friendly sees the initial strip as representing a huge chunk in production costs. Friendly says that "Rogers has been interested for a long time in first-run syndication and recognizes the potential for dollars and for doing something creatively satisfying at this point in his life."

He calls the Rogers strip "probably one of the most expensive shows ever to be done in syndication. One reason is that the strip will have to make sense for Rogers to do it, which will entail coming up with probably more money than has been given to anybody in first-run syndication. Also, some of the concepts we are dealing with creatively would make the show very expensive." Most likely, the strip will be offered via cash/barter.

The other strip will be a one-hour program, but Friendly says any other comments on the proposed series would be premature. A distributor for any of the new ventures has not yet been set. However, Friendly is discussing a possible deal with King World. King World is syndicating *The Rock 'n Roll Evening News*, with KW handling the clearances, while its subsidiary, Camelot, is handling the sales on the weekly barter show.

Regarding *Evening News*, in which Friendly is partnered with A&M Entertainment, Friendly's first venture under his own banner, the show has just gotten a go for the fall, notes Friendly. As of presstime *Evening News* had cleared 93 markets.

In the lineup, are more than 90 per cent of network affiliates, including NBC-owned stations in New York and Chicago, WNBC-TV and WMAQ-TV, and CBS-owned KCBS-TV-Los Angeles. The weekly show is set to begin production in June.

Friendly Productions, which began operation last August, is close to entering deals on two new pilots as potential series, with one going syndication and the other for network development, says Friendly. Friendly's company would co-produce one of the shows. Also, Friendly is planning to get into home video.



Andrew Friendly

## 'Dream Girl' a "go"

The beauty contest, an American tradition, is getting into shape, via 20th Century Fox's *Dream Girl U.S.A.*, weekly half-hour series produced by Chambers-Seligman in association with Fox. In an interview, Michael Seligman, one of the executive producers of the series, says that the series is a fall go. *Dream Girl* has cleared more than 50 per cent of the country, including eight of the top 10 markets, and 17 of the top 20, in the first month or so since the show was introduced.

Hosted by Ken Howard, *Dream Girl* will also wind up with a one-hour special, in which the finalists will vie for the title of Dream Girl U.S.A. The half hours will be in the form of a countdown, whereby winners of each round advance to a playoff round in week five, with the cycle repeating until week 25, when they compete in the final. Winner of the competition gets \$125,000.

The girls are chosen from local contests in 80 markets, and four girls are selected in each round. The series is being offered on a barter basis and, according to Seligman, a lot of advertisers are interested in the series, "thinking of using the show as a franchise," including Coca-Cola, Sears-Roebuck, J.C. Penney and Clairrol. Seligman says that he's looking for sponsorships on a local level until the airing of the show.

Seligman credits include more than 100 TV shows, such as the past seven

Academy Awards, the *Kennedy Center Honors*, *That's Entertainment* and the *AFI Life Achievement Awards*. Ernest Chambers is also executive producer of *Dream Girl*.

## Water Sports Network

The Water Sports Network, newly formed company, has named Stuart W. Evey, responsible for launching ESPN into a major basic cable presence, chairman and a director, and is looking to make a big splash in syndication with sports programming in syndication. Evey was chairman of ESPN through his position of senior executive at Getty Oil Co. Jack King is WSN's president and chief executive officer.

In an interview both say that production has already begun on a weekly one-hour series geared to a potential audience of 100 million who are the core of the \$90 billion water-related industry, supported by owners, equipment manufacturers and suppliers and participants and observers of the large variety of water-related sports. Evey notes that of the 17 outdoor-related shows aired in syndication and on the networks, four had respectable numbers of 3 to 4 ratings, on average, clearing 60 million or so homes. "It's not outrageous for us to get that kind of numbers as well," Evey contends.

As to the Network, it will involve a production commitment of 13 weekly hours. Evey views the concept as informative and entertaining and as a boating, water sports and recreation magazine for TV, with segments, similar to other syndicated magazine series such as *Entertainment Tonight*. Elements will include how-to tips, financing, plus celebrities engaged in sports, interviews with sports figures, and highlights of races, among others. The pilot, for example, will have Gregory Peck and Dudley Moore doing sculling, says King.

The shows will have co-hosts, still to be selected, and the 13 productions will probably be offered by barter, with seven minutes for stations and five for national. At this point, the WSN is looking for a syndicator. Evey says he's talking to several as possibilities.

## TV3 in 44 markets

TV3, Warner Bros. Television Distribution's release of 13 features, has been sold in 44 markets, including nine of the top 10. Latest additions are WUAB(TV) Cleveland, WCIX-TV Miami, WTOG-TV Tampa-St. Petersburg, KPLR-TV St. Louis, WVIT(TV) Hartford-New Haven, WVT(TV) Milwaukee, WKBW-TV Buffalo, KOKH-TV Oklahoma City, WBRC-TV Birmingham, WHIO-TV Dayton, and KMSB-TV Tucson.



## Iselin on progress

The demise of the three major networks, coupled with progress made by the public broadcasting sector, was predicted by John Jay Iselin, president of WNET(TV) New York. In a recent National Academy of Television Arts and Sciences drop-in luncheon, he noted that the shares of ABC, CBS and NBC continue to erode because of their focus on "junk food" programming. He said that television's major contribution to the emerging global village may well be the creation of "global village idiots." Also, he pointed out that shares on the three networks were down last year by 7 per cent, against a 17 percent increase in public television viewing.

Furthermore, he said, no longer can the three networks get people in a hamsterlock hold. "They are on the verge of seeing people power in action," which he defined as people seeking alternative programming fare, giving viewers an opportunity to have their choice of programming.

Regarding his station, Iselin said that the New York outlet had come a long way from its beginnings in 1962, when it was known as WNDT (New Dimensions in Television). "In the course

of the growth, we experimented and learned. Most importantly, we learned about the potency of public response and involvement—it has taught us much about the nature of 'people power.'" He noted WNET has delivered on its promise of airing quality programming, and he cited examples of a successful programming track record which have "literally changed the face of TV's first generation."

As to the future, he predicts a marketplace revolution across the country. He noted that there is a public following that is "literate, distinctive and serious minded," which will reject the networks' fast-food product and which will lead to a marketplace revolution. Referring to the business side, he said it's a lean, tough business and that WNET's goal is to "create product along business lines and to be creative in meeting the emerging needs of the consumer."

On the international end, Iselin said that one of his goals is pool resources with overseas producers and to be on par with the major producers in the world. One recent plan is a co-production deal with TV South of Great Britain on *A History of Western Art*, a new primetime series of nine one-hours on the history of the visual arts, which is budgeted at \$6 million.

## Syndication shorts

**Four Star International** has added more than a dozen stations to its Star One market lineup, including WPWR-TV Chicago, WFTX-TV Washington, WHTV(TV) Houston, WDWL-TV Miami, KPDX-TV Portland, Ore., and WHCT-TV Hartford-New Haven.

Sixteen new stations have licensed **D. L. Taffner's** *Three's a Crowd*. Newest stations include KOKH-TV Oklahoma City, WBRE-TV Wilkes Barre-Scranton, WTVZ(TV) Norfolk-Portsmouth-Newport News-Hampton and WNEM-TV Flint-Saginaw-Bay City.

**Warner Bros. Television Distribution's** newest theatrical feature film collection, Volume 26, consisting of 24 features, has been sold in 48 markets, including 23 of the top 25. Latest additions are KSTW-TV Seattle-Tacoma, WTOG-TV Tampa-St. Petersburg, WOLF(TV) Orlando-Daytona Beach-Melbourne, WXIX-TV Cincinnati, WPTY-TV Memphis, WBRC-TV Birmingham and KVVU-TV Las Vegas, among others.

**King Features Entertainment's** third movie package, *The Performers: Marquee Edition*, has been cleared in more than 44 markets, representing 70 per cent of the country and including 20 of the top 25 markets. Stations which

# In a class by itself.

## WELCOME BACK, KOTTER

### 95 half-hours



Warner Bros. Television Distribution  
A Warner Communications Company

## Programming/Production

(continued)

have bought the package include KNBC-TV Los Angeles, WPHL-TV Philadelphia; WFLD-TV Chicago, WEWS-TV Cleveland and KRLD-TV Dallas-Ft. Worth. The package, which consists of 12 titles, is sold on a cash basis for six runs over six years, with some of the movies airing as early as September 1.

*Small Wonder*, **Metromedia Productions** sitcom, has reached a record clearance level of 103 stations, representing 83 per cent of the country. New stations cleared are two ABC affiliates, WVUE-TV New Orleans, and WHTM-TV Harrisburg-York-Lancaster-Lebanon, WOLF-TV Orlando-Daytona Beach-Melbourne and WTKR-TV Norfolk-Portsmouth-Newport News-Hampton.

The *Woman Who Willed a Miracle*, one-hour special, will return to TV in April, again via **Syndicast Services**. Cleared initially on more than 100 stations, the show achieved its highest ratings in New York, Dallas, Detroit and Boston, according to SS.

**Orbis Communications** has cleared five stations for *American Treasure—A Smithsonian Journey*, for a total of 85. The new stations include KTVU-TV San Francisco. The 90-minute special is the first of seven Wang Laboratories events to be syndicated nationally. Clearances now represent 77 per cent of the U.S.

*Easy For You*, sitcom jointly produced by **Tribune Entertainment, Viacom Enterprises and Primetime Entertainment Productions**, has been cleared in more than 65 per cent of the country, for airing in September. Stations cleared include WPIX-TV New York, KTLA-TV Los Angeles, WGN-TV Chicago, WTAJ-TV Philadelphia, WLVI-TV Boston, WDCA-TV Washington and KTXA-TV Houston. *Easy for You* is offered via barter/cash, and is based on the English series *Mind Your Language*, currently seen in more than 40 countries worldwide.

## Theatricals dip

The sorry state to which "theatrical" movies on network TV have fallen in the U.S. because of cable and VCR exposure (compared with movies made for TV) is highlighted by a TELEVISION/RADIO AGE analysis of all movies on the American commercial networks this season up until the February "sweep." From mid-September to the end of January, there were 31 theatricals on the three networks in prime (evening) time. Their average rating was 14.1, much below the average for all evening network programs. In con-

trast to this, there were 72 made-for-TV movies with an average rating of 17.3.

It is interesting to note that CBS, which is putting a strong effort behind its "Sunday Night Movie," used only "made-fors" for the half-dozen showings of movies it aired on Sunday during the September-January period. The network averaged a hefty 19.8 rating.

Meanwhile, CBS tied the frontrunner NBC in the evening national ratings for the February sweep period, but CBS research chief David Poltrack concedes that his network has no chance to top NBC for the full season (mid-September to mid-April). It was the first sweep in which two networks tied and cheered CBS somewhat.

Poltrack also notes that absent the Monday-Saturday 8-9 p.m. period (when NBC has a 20.3 and CBS has a 14.8), CBS is well ahead in the prime-time race: CBS, 18.8 and NBC, 17.0. He explains that this distinction, while artificial from the public's point of view, is important for CBS because it illustrates where CBS must put most of its effort in evening programming. Poltrack also comments that it has strong programming standing in the wings for the "Sunday Night Movie" during the rest of the season and this will help narrow the CBS-NBC gap, if not remove it.

## ABC March changes

ABC-TV will use the end of March to introduce three new primetime sitcoms on a limited basis for an undetermined period of time. However, an ABC spokesman notes that episodes from each series will probably run over six weeks. The sitcoms are *Perfect Strangers*, which will run on Tuesdays, at 8:30-9 p.m., beginning March 25; *Mr. Sunshine*, Fridays, 9-9:30 p.m., which will star Jeffrey Tambor as a blind English professor; and *Joe Bash*, which marks the TV debut of Peter Boyle, which is set to follow *Mr. Sunshine*. *Bash* is created by Danny Arnold and represents one of four series being developed by Arnold. After the tryouts of the three shows, the network will return to its regular programming fare, unless, of course, a hit emerges from the group.

## Conus adds KTXL-TV

Conus Communications, satellite news-gathering network, has signed KTXL-TV, independent UHF station serving the Sacramento-Stockton market in central California, the 33rd station to subscribe to the service. With the addition of KTXL-TV, Conus currently serves 33 per cent of all the U.S. TV households, according to Charles H.

Dutcher III, vice president and general manager at Conus. The station joins two other California stations, KRON-TV San Francisco, and KHJ-TV Los Angeles, as subscribers.

KTXL-TV is the first independent station to buy and deploy a Newstar Ku-band mobile uplink van. To inaugurate its Conus service, KTXL-TV's Newstar 40 will send back a week-long series of reports, *Live From Sea to Shining Sea*, as it goes from the Brooklyn Bridge in New York to the Golden Gate Bridge in San Francisco.

Conus provides weekday story feeds compiled in part from reports of member stations and Conus originates a news feed live from Washington.

## Zooming in on people

**Phil Oldham**, vice president of **Katz Programming American Television**, has joined **Genesis Entertainment** as senior vice president, domestic sales. Oldham, who spent 13 years at Katz, will be based in the Genesis New York office. Before his stint at Katz, Oldham had jobs in programming and media research with David Jeffrey Television, Compton Advertising, Ogilvy & Mather and Cunningham & Walsh.

**Gerry Lepkanich**, vice president of advertising sales for the past four years, has been appointed senior vice president and general manager at **Syndicast Services**. Lepkanich joined SS in 1976 as an account executive. Four years later, he was involved in sales advertising and station clearance, then became vice president of ad sales. Before joining SS, Lepkanich worked for ABC in the affiliate relations department.



**Gerry Lepkanich**

**Paul L. Lapreziosa** has been appointed to the newly created post of vice president, finance and business affairs at **Primetime Entertainment**. He joined Primetime two years ago as controller. Previously, he was assistant to the senior vice president, finance, at Kenyon & Eckhart, Inc./Lorimar.

**Paul C. Baccus** has been named account executive at **Filmation**. Baccus has had extensive experience in the industry. Most recently, he was executive assistant to the vice president of sales at Corloco Service, working in both foreign and domestic distribution.

**MCA TV** has made several appointments in its sales division. **Steven Rosenberg** has been named sales executive, **Steve Teamkin** has been promoted to director of sales service and **Robert E. Raleigh** has been named sales executive. Teamkin has been with MCA since 1977, starting in the mailroom. After promotions to the non-theatrical department and subsequently to head of in-house screenings, he joined MCA TV's creative services department as assistant promotion manager in 1984. Rosenberg held positions at Gold Key Media and Gold Key/Four Star Entertainment. Most recently he was eastern sales manager at Tribune Entertainment Co. Raleigh has spent the last two years as a sales representative at Sperry Corp.

**Scott Towle** has been named president of **Orion Television Syndication**, a division of Orion Home Entertainment Corp. Towle's 14-year career in TV started with ABC Films, followed by executive sales positions with Worldvision Enterprises, Time-Life Television, Filmways Enterprises. Before his promotion, Towle was senior vice president, Orion Television Syndication.

**Keith Swinehart** has been appointed vice president, programming syndication at **Vitt Media International**. Swinehart most recently was executive vice president at Bridgeways Communications, owner of WBCT-TV Bridgeport. He was also vice president and general manager of KECY-TV El Centro-Yuma and KESQ-TV Palm Springs.

**Conna B. Sessa** has been appointed vice president, program marketing, **Multimedia Entertainment**. Before joining Multimedia, Sessa was president of Hidden Mill Associates where she was consultant to organizations and individuals involved in creating programming for the entertainment industry. Before that, she was a vice president at Warner Communications where she was instrumental in the development and marketing of Warner Home Video.

**Thomas Russell Will** has joined **Group W Productions** as Midwest manager, media sales, based in Chicago. Will comes to Group W from Seltel, where he was senior vice president of the central division. He began with Seltel in 1982 as vice president of the Chicago office.

**Rick Pack** has joined **Access Syndication** as vice president, Eastern advertising sales, in conjunction with the opening of Access' East Coast office.

Pack has been chairman and president of Polo Group Ltd., sports event marketing company. Before that, he was an account executive at ABC TV Spot Sales and NBC TV Spot Sales.



**Rick Pack**

## AWRT commendations

NBC and CBS each won three television entertainment program awards from the American Women in Radio and Television, while ABC and two stations each received one. Commendation awards were given in this and other categories at AWRT's 11th annual awards luncheon at the Waldorf-Astoria in New York. The awards "honor excellence in programming and advertising that portrays women in a positive and realistic manner."

Awards were presented by honorary chair Barbara Walters and John Mack Carter, editor-in-chief of *Good Housekeeping*. Corporate sponsors of the luncheon included Campbell Soup Co., World Communications, NBC, CBS, Capital Cities/ABC, RKO, Storer Communications. WPIX-TV New York, MCA, American Express, Times Mirror Broadcasting, Taft Broadcasting and Philip Morris.

In the entertainment category, CBS won for *Do You Remember Love?*, *Kate & Allie*—"Back to School," and, along with Brocato & Kelman, *Cagney & Lacey*—"Who Said It's Fair?" NBC winners were *This Child Is Mine*, *A Time to Live* and the premiere of *The Golden Girls*. The remaining winners

were ABC's *The Rape of Richard Beck*; *Anna Wyman Dance Theater*, KCTS-TV Seattle and *Tender Places*, WBZ-TV Boston.

World Communications was the only winner in the television program segments category, with *History... in the Company of Women*. Three receiving honors for TV documentaries were Suzanne Singer Productions, *Windows on Women*; NBC for *NBC White Paper*—"Women, Work and Babies: Can America Cope?" and KTCA-TV Minneapolis-St. Paul for *And a Time to Heal*.

Commendations for television portraits went to WCBS-TV New York for *The Working Women Moments*, WXYZ-TV Detroit for *Rosa Parks: Return to Montgomery* and KTVI St. Louis for *Julie Wier, Statue Lady*. Television news story honors were won by CBS News' *60 Minutes* for "Julia," *NBC Nightly News* for "No Fault Divorce" and KSL-TV Salt Lake City for "Super Mom Stress."

In TV news series or features, it was WPLG-TV Miami for "Forever Young" and CBS News for "The Classiest of '85." TV promotional announcement honors went to Aydelott Associates for "Liz/Hang in There" and WMBD-TV for "Newscenter 31: Amy Tyner."

Television commercials winners were AT&T; Needham, Harper Worldwide, Chicago for State Farm; Hood, Hope & Associates, Tulsa, for Sooner Federal Savings & Loan and Conill Advertising for McDonald's. KOMO-TV Seattle won in the TV editorials bracket for "Libby Ride."

PSA winners were "Fantasy," Girls Clubs of America; "Profiles in Pride—Vignettes," KNBC-TV Los Angeles and "Husband & Wife," Needham, Harper Worldwide, Chicago. The Disney Channel took the only children's TV programming honor with *The Edison Twins*—"Bases Loaded, One Girl Out."

Television talk shows: WGBY-TV Springfield, Mass., for *Soapbox With Tom Cottle*—"Teenagers and Sex Roles," Multimedia Entertainment for *Donahue*—"Baby Drug Addicts" and BizNet for *It's Your Business*—"Com-

Count Basie, Harry James, Benny Goodman, Artie Shaw,  
Xavier Cugat, The Andrew Sisters, Tommy Dorsey, Kay Kyser, Jimmy Dorsey  
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## Programming/Production

(continued)

parable Worth."

Winning radio entertainment programs were *A Private Space*—"The Personal Diaries of Women" from WITF Harrisburg, Pa. and *Harriet: A Woman Called Moses* from WFMT Chicago. Honored for a radio portrait was Wallowa Valley Radio Broadcasting Corp., Enterprise, Ore. for *Women of Achievement in the Wallowa Country*.

For a radio news story, the AWRT award went to National Public Radio for its coverage of the International Women's Conference in Nairobi. Winning for radio news series or features were Thea Marshall Communications, Washington for *Tuning In to Life, Rural Women* and KXOA-AM-FM Sacramento for *Taking the Kids to Work: On-Site Childcare*.

### Ohio State winners

Fourty-two television programs and 20 radio shows have been named winners of the annual Ohio State Awards competition. A total of 652 programs were submitted, 475 from the TV side and 177 from radio.

The awards honor excellence in educational, international and public affairs broadcasting. The Awards, which are sponsored and administered by WOSV, will be presented on April 9 at a dinner ceremony at the National Press Club, Washington.

The 1986 Ohio State awards winners are:

**SOCIAL SCIENCES AND PUBLIC AFFAIRS**—*The Herpes Media Blitz*, Media Blitz Productions, Washington; *Newsmark*, CBS News, New York; *Children at Risk*, National Public Radio, Washington; *Vietnam Update: Ten Years Later*, ABC News Radio, New York; *Mississippi Summer: The Unfinished Journey*, WBZ-TV, Boston; *The Identity Crisis*, WDIV-TV, Detroit; *Dragons of God*, WMAQ-TV, Chicago; *War in the West*, KCTS-TV, Seattle; *The Object of Law is Justice: Women in the Judiciary*, WHA Radio, Madison.

Also included were, *Memory of the Camps*, Frontline, Boston; *Vietnam 1985*, broadcast on NBC-TV, New York, *The Silent Shame*, NBC News, New York; *Ohio Crude: The Excitement of Ohio's Gas & Oil Booms*, WBGU-TV, Bowling Green; *Even the Heavens Weep: The West Virginia Mine Wars*, WPBY-TV, Huntington, W. Va; *Baptist Holy War*, WHAS-TV, Louisville; *You're Under Arrest ... No You're Not*, KATU Television, Portland, Or; *No Police Available*, WMAQ-TV, Chicago; *Cruising for Trouble*, WTVJ, Miami; *Marriage for Sale*,

WPLG-TV, Miami-Ft. Lauderdale;

Also, *What I did on My Summer Vacation*, WFLD-TV, Chicago; *THE MIDDLE EAST: The Torchbearers*, Toronto, Ontario; *The Law for Baby Doe*, California Times Radio, Mill Valley, Calif.; *The Benchbook* WKSU-FM, Kent, *Wish You Were Here*, NBC's Young Adult Radio Network, The Source, New York; *Little Bear*, UWGB Center for Television Production and NEWIST/CESA #7, Green Bay; *Shelter of Shame*, WTHR-TV, Indianapolis; *Peach of a City*, WPCH-FM, Atlanta; *Season of Discontent, Edina, Missouri is Dying, Breadbasket to the World*, KMOX Radio, St. Louis; *Walking in the Rain*, CHUM-FM, Toronto, Ontario; *Taxes Raise Revenue*, Agency for Instructional Television, Bloomington; *AIDS—The People; The Plague*, KFRC, San Francisco; and *Tarnished Silver: Life in a Nursing Home*, KGO Radio, San Francisco.

**NATURAL AND PHYSICAL SCIENCES**—*Time, Tides & Tuning Forks*, WCVB-TV, Boston; *Science Spots*, WHYY-TV, Philadelphia; *Natural, Wild and Free*, Arkansas Educational Television Network, Conway, Ak; *When the Comet Comes Back*, University of Texas Mc Donald Observatory, KUT-FM, Austin; *3-2-1- CONTACT*, Children's Television Workshop, New York; *Mr. Wizard's World*, Nickelodeon, New York; *Acid Rain: New Bad News*, WGBH-TV Boston, and *The Chedd Angier Production Co.; The Brain Series*, WNET(TV), New York; *Looting a Legacy*, Canadian Broadcasting Corp., and Toronto, Ontario; *Nature*, WNET(TV) New York.

**PERFORMING ARTS AND HUMANITIES**—"The Twilight Zone: 25th Anniversary 'The Monsters Are Due on Maple Street,'" Ithaca College School of Communications (WICB-FM), Ithaca; *Unsung/Unheard: Early Black Concert Artists*, WETA-FM, Washington; *Juan Rulfo: A Kind of Silence*, National Public Radio, Washington, *And They Never Came Back ... Life After Our Parents Have Died*, WGBH-FM, Boston; *Warday Parts I & II*, Independent Producers Margo Adler and Charles B. Potter, New York, and National Public Radio, Washington; *The Elements of Music*, BBC World Service, London.

Also, *Young People's Specials*, Multimedia Entertainment, New York; *Contract for Life: The S.A.D.D. Story*, Helios Productions and CBS Entertainment, New York; *Hollywood Stereotypes: The Way They Weren't*, Entertainment Tonight, Los Angeles; *A Musical Encounter in Cleveland*, WVIZ-TV, Cleveland; *Once Upon a Holiday*, WCAU, Philadelphia; *Scheherzade*, KTCA-TV, Minneapolis/St. Paul; *Front Row Center*, KING Televi-

sion, Seattle; *Tramp at The Door*, CKND-TV, Winnipeg, Manitoba;

Also, *Up on Pennsylvania Avenue*, WJZ-TV, Baltimore; *Uncommon Places: The Architecture of Frank Lloyd Wright*, Wisconsin Educational Television Network and WHA-TV, Madison; *Donald Duck's 50th Birthday*, Andrew Solt Productions in association with Walt Disney Pictures (Television Division) and CBS Entertainment, New York; *The Secret World of the Very Young*, Sunbow Productions, Inc. and CBS Entertainment, New York; *Smithsonian World*, WETA and Smithsonian Institution, Washington, and *Ancient Lives*, WTTW, Chicago, and Central Independent Television, London.

### L-T forms group

Lorimar-Telepictures has formed the Lorimar-Telepictures Domestic Distribution Group to handle the television syndication activities coming from the Lorimar and Telepictures merger. The group, which will be based in Sherman Oaks, is being divided into four main divisions, with the four reporting to Dick Robertson, a member of the office of the president, L-T Corp.



Pat Kenney

These are first-run syndication, off-network syndication, perennial syndication and media sales. Top executives have been named for each. In first-run, Jim McGillen, who was senior vice president and general manager of Telepictures' domestic distribution division, has been named president of that area; Pat Kenney, formerly president of U.S. syndication for Lorimar, takes over as president of off-network syndication for the group; Scott Carlin is named executive vice president of perennial syndication. He had been senior vice president, Telepictures perennial; and Karl Kuechenmeister has been named executive vice president, media sales. Before this, Kuechenmeister was senior vice president, Telepictures Media.

# Commercials

## Relaxation key to Bianchi direction

Bringing Geraldine Ferraro back to her natural, non-campaigning state or making certain that actors really enjoy themselves on a shoot in Jamaica are examples of Ed Bianchi's penchant for realism. The former Young & Rubicam vice president/creative supervisor, who has been the director behind Bianchi Films since 1975, frequently employs an unwinding process to help celebrities and professional actors get the point across naturally.

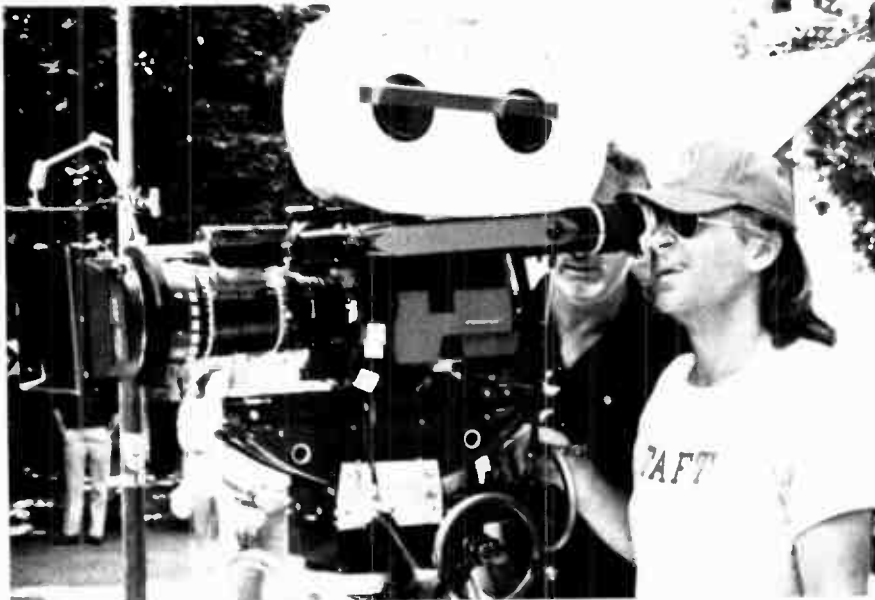
Bianchi has filmed commercials with such celebrities as Bill Cosby, Roberta Flack, Shirley McLaine, Diahann Carroll, Lee Iacocca and a number of sports personalities. He says the key to making them convincing is to "create a calm, loose situation where they don't feel pressured." He contends, "Ball-players are the easiest to work with. They're disciplined people, and the concentration used in the sport can be channeled into acting."

Working not long ago on the famous Diet Pepsi commercial with former

A different kind of challenge was experienced in a recent shoot for Y&R and the Jamaican Board of Tourism—three 60s in different parts of Jamaica with 30-second lifts. For starters, Bianchi and his crew spent two-and-a-half weeks on the island laying out the commercials shot by shot, subsequently presenting the agency with a Polaroid storyboard with production personnel standing in for actors.

When the actors came onto the scene in Jamaica, they discovered an unusually unwound crew. Bianchi had encouraged them to have a good time along with their work, so that when the actors came along they would get into the spirit of things and really act like people enjoying a vacation.

To date, Bianchi's only full time staff is Jill Henroy, executive producer, and he has never made use of a sales rep. At Y&R, he had been an art director and producer as well as a director in his last year-and-a-half. A fair amount of work from Y&R and his reputation were



Ed Bianchi checks out a camera angle on a location shoot.

vice presidential candidate Geraldine Ferraro and her daughter, Bianchi was faced with a unique problem: Ferraro had received professional help in setting aside her natural New York inflections and otherwise getting into a speechmaker's groove. "She had become so articulate," Bianchi relates, "that I had to help her relax more and be herself." Bianchi mostly talked it out with her, he reports, but also employed a setting that reminded her of her house on Fire Island."

enough to get Bianchi started in his own business without sales help.

"Work seemed to perpetuate more work," he explains. "I didn't work as much as I wanted to at first, but I got good work. I was bidding against the top people in town." On the average now, he shoots 60 days a year, and he reports having 16 commercials currently running on national TV.

A new director about to join Bianchi on a fulltime basis, though, probably will have sales representation, Bianchi

notes. Expected to start in June is Andry Bartkowick, a cinematographer who has shot such films as *Terms of Endearment*, *Prince of the City* and *Prizzi's Honor*. Having worked on and off with Bianchi as a cameraman for the past 10 years, he will be phased into directorial duties with Bianchi Films.

Bianchi says his agency background has been especially handy: "Understanding the politics of an agency has been invaluable to me. It helps when the agency people feel you understand what they're going through—the pressures from clients, the attention to how products are handled, their problems with what they're going to say to the client."

This extends to understanding the economic need to save time on a shoot: "I'm a big believer in pre-production. I rarely go into a shoot with a problem unsolved. This means solving problems together with the agency people in advance, laying out a whole shooting board, laying out shots for the cameraman so you can light in advance. And while we're still doing the casting, we can work out problems in the script and even start to block out the action."

## Cruising the Midwest

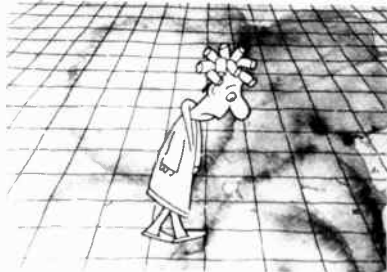
Can 19 cruise lines get a successful launch in St. Louis and Kansas City? Both the Cruise Lines International Association (CLIA) and Doyle Dane Bernbach hope so—using the two Missouri markets in a \$675,000, 15-week test to determine whether a national campaign to attract first time cruisers is in order. A national campaign of the same dimensions would cost \$25–30 million, according to Tony Hagar, DDB vice president/account supervisor.

With Missouri considered a cross-section of the nation in cruise-buying characteristics, it will be tested against Tennessee as a control area, and, according to CLIA and DDB executives, is expected to demonstrate a 10 per cent incremental gain in passengers to justify a national campaign. The understanding with the participating cruise lines is "business as usual" in the Show-Me state so as not to distort the test. Some concern is expressed that certain cruise lines will benefit more than others, possibly affecting the willingness of all 19 to continue nationally. This is considered less of a problem, though, if the less expensive cruises get the major gains—as they are considered the starting point for a nation where only 4 per cent of the population has ever taken a cruise but where the repeat rate is estimated between 60 and 90 per cent.

The TV commercial used in the cam-

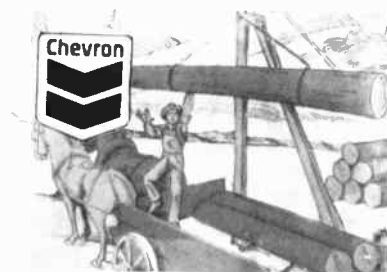
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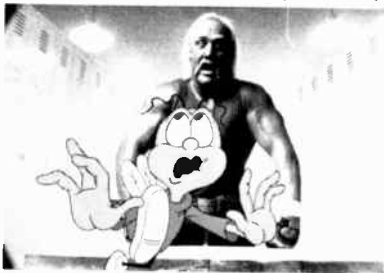
GIFFORD ANIMATION, INC., New York

Chevron • J. Walter Thompson, U.S.A.



BANDELIER INC., Albuquerque, NM

Honeynut Cheerios • Dancer, Fitzgerald, Sample



KCMP PRODUCTIONS LTD., NY

Kids World • RMR Advertising, NY



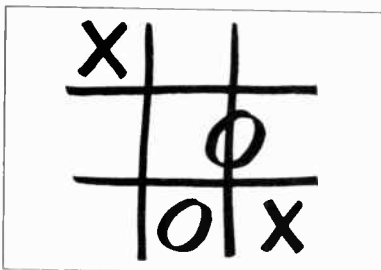
BANDELIER INC., Albuquerque, NM

Lender's Bagels • Velv Advertising



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NYNEX-Tic, Tac, Toe • H.H.C&C



GIFFORD ANIMATION, INC., New York

Punch S.A.



DOLPHIN PRODS., NY COMPUTER ANIMATION

Shell Helix • Interlink



DOLPHIN PRODS., NY, COMPUTER ANIMATION

## Commercials (continued)

paing shows a young executive doodling during a business meeting. His drawing of a man resembling himself kicks the word, "agenda" off the paper and becomes a color cartoon, joined by a woman and enjoying the good life of a cruise. The final message is "Stop dreaming and take your first cruise." Three radio commercials continue to carry through the theme of people involved in mundane daily activities fantasizing about cruises—while dialogue being delivered by a boss, wife or plumber only fertilizes the fantasy through word association.

Hagar says the objective of the campaign is to communicate such tangible benefits of a cruise as diversity, variety of destinations and activities and value—along with such intangibles as romance, excitement and stimulation.

The media plan is directed at reaching 99 per cent of all prime cruise prospects at a 42 frequency level—or 68.3 million target audience impressions. Spot TV was bought at 200 weekly household gross rating points for six weeks and 170 for another seven weeks. In spot TV, 40 per cent of the spending is adjacent to such primetime programming as *Knot's Landing*, *Dallas*, *St. Elsewhere*, *Hill Street Blues*, and *Remington Steele*; 30 per cent in early news and 30 per cent in late news.

Spot radio is allocated 90 weekly GRPs for six weeks and 75 for seven weeks. Formats are news, country, easy listening, talk, MOR and classical. The campaign includes diverse approaches in magazines, newspapers and outdoor. A special educational program for travel agents is part of the campaign.

Target audience is adults 25-54 with incomes over \$25,000, but CLIA president James G. Godsman says the industry's biggest growth will come from adults 18-34, singles and younger couples.

## DDB realignment

The formation of three creative groups at Doyle Dane Bernbach, each jointly headed by a copywriter/art director team, is an outgrowth both of two recent staff departures and the desire for an upward extension of the team concept that the agency has pioneered on individual accounts. According to an agency spokesman, the previous setup had five executive vice president/creative directors reporting to recently departed executive creative director Roy Grace—coming from either of the two disciplines.

One of the five was Diane Rothschild, who left to form the new agency,

Grace & Rothschild, with her former superior. Pairing the remaining four with art or copy counterparts, the spokesman says, provides the same dual-discipline benefits that has been evident on individual accounts.

The six executive vice president/creative directors will report to Robert Gage, who is serving as interim executive creative director of DDB-U.S. until a permanent person is selected for that position.

Returning to the agency from a stint as executive creative director at Leber Katz & Partners is Charles Piccirillo, who has been paired with copywriter Tom Yobbago. John Caggiano has been promoted from senior vice president, associate creative director and will pair his art direction with Michael Manganolo's copy direction in another group. The third creative group will be headed by art director Jack Mariucci and copywriter John Noble.

## Creative stereotypes

National advertising created in Chicago is family-oriented, New York's is sophisticated and that from the West Coast is imaginative, according to the perceptions of advertising professionals from 11 agencies. These stereotypical views were elicited in a questionnaire sent out by Pat Cafferata, senior vice president, research director, Needham Harper Worldwide Chicago. She delivered the results at a luncheon in Chicago where she accepted the 1986 Advertising Woman of the Year award from the Women's Advertising Club of Chicago.

She pointed out that, while agency executives in the three areas held highly stereotyped views of the creative effort coming both from their own turf and the other two points of origin, some may have lost sight of the fact that they are dealing with national clients. She contended, "We are taking an ethnocentric approach to advertising and assuming that our way is right and that everybody is like us. . . . Listening to the customer needs to be our first priority."

The most common descriptions of Chicago-originated advertising by all respondents were: "family-type," 87 per cent; "friendly," 73 per cent; "believable," 57; "musical," 56 and "emotional," 54. Chicagoans generally agreed with the perceptions from New York and the West Coast, although 55 per cent added "lovable." The general view as to what Chicago creative is not: "seductive," "brazen," "confusing," "snobbish" and "far-out."

For New York, the overview was "sophisticated," 62 per cent; "competitive," 59; "aggressive," 54; "trendy," 51

and "faddish," 50. But not "unassuming," "slow," "sappy," "folksy" or "far-out."

The West Coast stereotype is "imaginative," 67 per cent; "youthful," 62; "trendy," 59; "playful," 52 and "daring," 50. It was not considered "systematic," "stodgy," in "poor taste" or "dull."

These adjectives were selected by respondents from a list of more than 100 adjectives. Cafferata speculated that the three factors making for a difference in styles were heritage, the types of clients peculiar to each of the three areas and the influence of the city and its people.

## Lewis consulting again

Irving Lewis, former assistant executive secretary of the American Federation of Television and Radio Artists (AFTRA), has returned to labor consulting following the settlement of a legal action by his former employer that had prevented him from practicing. This was an outgrowth of a 1982 antitrust action against AFTRA which resulted in its going into Chapter XI and advising Lewis to resign in order to protect accumulated retirement benefits.

Lewis had subsequently represented advertising agencies, producers and broadcasters until sued by AFTRA. He has set up his new office at 345 Eighth Ave. in New York.

## 'Financial Times' debut

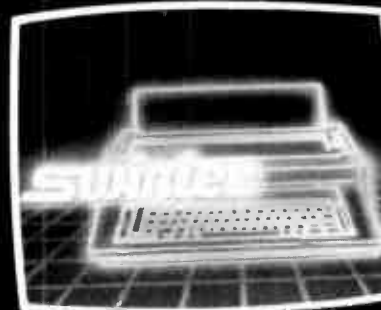
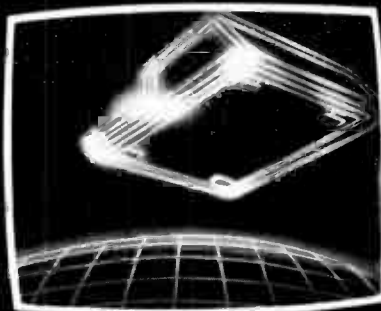
*The Financial Times of London* has launched its first U.S. television campaign as part of its program to boost circulation after it began printing an American edition last July. The campaign begins with a nine-week schedule of 30s on the major news, world-affairs and business programming of ABC, CBS, NBC and CNN.

The first phase of the campaign, which covers the New York and Washington metropolitan areas and extends through early April, demonstrates that "world events are changing the way America does business." It features the newspaper against a backdrop of Citibank's international trading room in London.

Included in *FT's* schedule are the *David Brinkley* and *World News Today* shows on ABC, *Charles Kuralt*, *Face the Nation*, *Newsmakers*, *60 Minutes* and other CBS news programs, and *Strictly Business*, *News Forum*, *Meet the Press* and *McLaughlin* on NBC. CNN cable programming includes *Business Morning* and *Moneyline*.

The campaign was devised by *FT's*

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## Commercials (continued)

agency, Janic International, New York under the supervision of Nick Wedge, creative director.

### The potato chip test

Viewers are invited to take their potato chips and hold them up to the television screen to compare them with the new Delta Gold brand from Frito-Lay in a Foote, Cone & Belding/New York commercial. The visual advantage being utilized is that the new chips are lighter in color and texture.

The "Gold Standard" 30, promoting chips that "absolutely sparkle with flavor," will continue until April. Creatives on the commercial include Rob Austin, creative director (copy); Sam Gulisano, creative director (art); Risa Korris, producer; and Bruce Nadel of Nadel Productions, director.

### Advertising trade expo

More than 50 exhibitors are expected to participate in adFair '86 at the Hyatt Regency Chicago June 15-17. The exhibition will coincide with the national convention of the American Advertising Federation. Among exhibitors will be production companies, jingle companies, computer peripheral and software suppliers and recording studios.

While convention attendees comprise the nucleus of adFair's audience, AAF for the first time will open the exposition to visitors who are not simultaneously registered at the convention. AAF expects more than 700 attendees at the convention.

### Do-it-yourself spot

Assigned a campaign for Chrysler-Plymouth dealers, Bozell, Jacobs, Kenyon & Eckhardt made 44 dealer associ-

ation presidents the stars of their own commercial. The agency hosted a business meeting at Marco Island, Fla., asking the attendees to bring blue blazers and devote a morning to filming.

The group of singing, whistling and marching dealers are featured in six "Thanks Again, America" commercials that also feature Chrysler's various financing offers on a range of models.

## Music Notes

**Debra K. Bedell**, formerly vice president for sales as **Dick Lavsky's Music House**, is now a producer and representative under her own name in New York. She is working in conjunction with **Kevin Hayes Music**, founded a year ago. Bedell has produced spots for Atari, the New York Mets, Converse sneakers and Famous Amos cookies. Hayes has done music for such clients as Mercedes-Benz, Volvo, General Mills, New York Telephone, Vanish and Hanes.

The recent recording session of "Not a Handout, Just a Hand," written by **Easy-Writer Music's Rick Brenckman** as part of his Home-Aid project to help the homeless, has been followed by a benefit concert at Madison Square Garden. Participating talent included Richie Havens and Patti Austin. Seventy musicians and singers participated in the 14-hour recording session at **A & R Recording** in New York. Included were Havens, Roberta Flack and Peter Yarrow of Peter, Paul & Mary.

**Sid Woloshin, Inc.**, New York, helped Kentucky Fried Chicken sing the praises of chicken livers in a radio 60 that will introduce the new menu item initially in southern markets. Written for the **Mingo Jones Agency**, the **Jon Stroll** arrangement features a contemporary rhythm track with group vocals. Also involved were copywriter **Amy Tufel** and producer **Lou Ducharme**. Woloshin, meanwhile, is updating two TV



**Chrysler-Plymouth dealers** deliver their personal thanks to clientele across the country in a campaign by Bozell, Jacobs, Kenyon & Eckhardt.



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musical tracks for **Foote, Cone & Belding/Chicago's** client, Pearle Vision Centers. One of the pieces, classical in nature, will feature a combination of winds and strings complemented by a solo by Debbie Shapiro. The music will be used in a 50/10 spot, designed for new store opening announcements. The arrangement, by **Tommy Goodman**, was produced by **Gary Landes**.

**Famous Music Publishing** has lined up one of the major hit songs from the **Paramount** film, *Footloose*, for use in Chrysler Corp.'s new national campaign. The radio and TV campaign, created by **Kenyon & Eckhardt**, will feature the song, "Holding Out for a Hero." Famous is a division of Paramount Pictures.

### Commercials Circuit

**MG Productions**, New York has completed production of a 60-second TV spot for the Irish Tourist Board. It was shot entirely in Ireland by land, sea and helicopter. It was produced and written by **Margie Goldsmith**.

**CMX Corp.** has introduced a PAL version of its integrated time code-based audio editing and audio console fader automation system. **Larry Weiland**, CMX vice president and director of marketing, says the new CASS 1 Computer Aided Sound Sweetener simultaneously controls up to six audio tape recorders and 15 additional sources. CASS 1 is priced from \$50,000.

To be introduced by The ALTA Group at the National Association of Broadcasters convention in Dallas April 13-16 is a PAL version of its moderately priced digital video production system. It combines dual channel time-base correction, effects between channels, live video switching and audio mixing in one compact unit. The new PAL Pyxis system is an integrated work station that reportedly contains all the necessary features for any kind of production without requiring switchers. It is priced under \$8,000.

**Charles Stern**, president of the **Charles Stern Agency**, Los Angeles, has placed a number of celebrity clients in commercials. Telly Salavas has filmed a commercial for Harrah's, Atlantic City with **Lois Pitts Gershon**, **Pon/GGK** as well as Ford commercials for **Dailey & Associates**, Los Angeles. William Daniels of *St. Elsewhere* and his wife, Bonnie Bartlett, completed commercials for Hughes Markets in southern California. Glenn Ford has signed a long term agreement with Veterans Insurance.

**Elaine Herman** and **Linda Lipson** of **Herman/Lipson Casting** recruited four young women with the appropriate "pizazz" for a commercial for Clairol's

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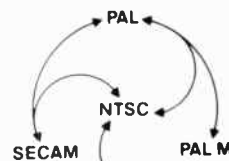
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## Commercials *(continued)*

Pizazz hair styling mousse and gels. Agency was **Glecker & Spiegel Advertising**. The commercial was produced by **Len Lipson** for **Vorkapich/Lipson Films**, and agency art director was **Gail Glecker**.

Director **E. E. "Gregg" Snazelle** of **Snazelle Film and Tape**, San Francisco spent two days in the northern California countryside shooting footage of the Chevrolet Nova for **Campbell-Ewald**, Detroit. Background for the on-the-road shots included giant redwoods and a tiny community in Mill Valley. Executive producer and line producer for Snazelle were **Gail Morris** and **Rachel Solomon**. For the agency, **Bob Solano** was executive producer and **Harvey Briggs** senior copywriter. Editor **Bill Riss** of **Image Express**, Detroit supervised editing, scoring and final mix.

Director **Stephen Amini** of **Shooters Productions**, New York was "called on the carpet" to do a TV 30 for **Harding Carpets** that will be seen this spring. Shooters cameraman **Henri Fiks** and producer **Susan Pigott** were also on the job for **Cardon Rose Agency**.



Shooting from the ground up, cameraman **Henri Fiks**, l., concentrates on the **Harding carpet** as well as the actors under the direction of **Shooters Productions'** **Stephen Amini**.

Chic Jeans was a newcomer at **Silvercup Studios**, Long Island City, N.Y., using the facilities along with a number of repeaters. The commercial shot by **Peter Heath & Co.** for **Leber, Katz & Partners** had three young women discussing the attributes of their dates. **Peter Heath** directed. **Metzner, Bruce, Mitchell Productions** returned for an eight-day shoot featuring child actors drinking Hi-C 100 and a limousine setup. Producer was **Elyse Roth** and director **Jeffrey Metzner**.

**Brent Feulner** has been promoted to general manager of **Video West**, Salt Lake City-based production company.

He has been with the firm since 1978 as a producer/director and more recently as manager of production and post production.

**B. Morgan Martin** has been appointed by **The Droid Works** as product manager for the **SoundDroid Digital Audio Processing Systems**. A prime responsibility will be to oversee the introduction of the **SoundDroid** product line and supervise installation of the first **SoundDroid** systems scheduled for delivery in mid-year. Martin was western regional manager for **Rupert Neve, Inc.** The **Droid Works** is an affiliate of **Lucasfilm Ltd.** and **Convergence Corp.**

**Omnibus Computer Graphics Center**, New York has put together **New England Telephone's** new logo, designed by **Randy Akers** and directed by **Jeff Kleiser** for the Boston-based **Harold Cabot** agency. The three-dimensional logo is formed as floating fragments of letters land on a texture mapped surface. The letter fragments, colored pale blue, magenta, yellow and white, float into view from the upper right corner of the screen. The side panel of the 3-D "N" acts as its own screen and contains the last frames of

the live action spot. The fragments gravitate toward each other until they land and spell out **New England Telephone**.

**Northwest Teleproductions/Kansas City** has installed a **Dubner CBG-2** system in its own customized suite. The **CBG-2** combines the capabilities of a character generator, an electronic "paint" system and a 3-D solid modeling system. It is reportedly the only system of its kind within a 500-mile radius.

What could have been a Mickey-mouse production of the wrong kind eventually turned out all right for di-

rector **Manny Perez** in a shoot for and at California's **Disneyland**. A two-day shoot turned into a one-day rush when bad weather and a missing star created complications in the TV 30. Working with **Young & Rubicam** producer **Texas East**, copywriter **Jan Franks** and art director **Margie Biener**, Perez was involved in reworking the concept and searching for a new actress to play the tour guide role. The commercial included 29 **Disney** characters, hundreds of real-life visitors and a 25-piece marching band.

Warm family relationships were the thrust of a 30 shot for **Realty World** and **Bozell, Jacobs, Kenyon & Eckhardt** by **Earl Rath** of **Jenkins Covington Newman Rath**. As a suburban family moves into its new home, a young son rolls out the rug, his parents position a reclining chair and he plops into it. A voiceover explains that **Realty World** "treats you like a member of our family," and this is demonstrated by the youngster answering the door to accept an arrangement of flowers sent by the realty company.

As it has for the past 12 years, the cavalry came to the rescue in a recent **Kemper Group** TV campaign edited by **Editel/Chicago** for **J. Walter Thompson/Chicago**. **Editel's Frank Partipilo** shot black-and-white stills on the **Warren Smith** animation stand, and **Editel** editor **Jeff Charatz** then superimposed the photos over modern live-action cavalry footage, producing a montage. **Charatz** added a touch of sepia coloring to provide both the stills and live-action with a turn-of-the-century feel as a swell of music keys a dramatic, three-second dissolve into present-day full color, created by **Editel** colorist **Pete Janotta**.

**Dale Eldridge** has become the first midwestern representative for **Charlex**, New York. He has represented illustrators and photographers.

**AFI Productions**, Miami has completed its second campaign for the Florida Department of **Citrus** with **Dancer Fitzgerald Sample**, New York. "Turn On the Juice" shows orange juice glowing, and emanating unusual lighting effects, accomplished through the use of low and high brightness ratios, special gels for filtration and hi-tech graphics. A new jingle written by **Joey Levine** is featured. Those present at the shoot at Miami's new **Laguna Studios** included **AFI** director/cameraman **Steven Minor** and **DFS** vice president/producer **Jill Paperno** and senior vice president/creative director **George Cinfo**.

Seattle has set up the eighth chapter of the **Association of Independent Commercial Producers**, according to **Dick Hall**, national **AICP** president.

# Wall Street Report

## Foote, Cone profits down; stock purchase right guards against takeover

Foote, Cone & Belding experienced a sluggish calendar 1985, coming out 4.3 per cent ahead of '84 in revenues and behind 4.4 per cent in net income. But, according to Alan Gottesman, analyst at L. F. Rothschild, Unterberg & Towbin, these results were "not out of character" when considered against an advertising industry that didn't grow as much in '85 as it had in past years.

Meanwhile, the agency has moved to guard itself against an unfriendly takeover. While Norman W.

ercisable only if there were a public announcement that a person or group has become the beneficial owner of 20 per cent or more of the company's common stock, the right entitles a stockholder to buy 1/100 of a share of a new series of participating preferred stock at an exercise price of \$165.

One Wall Street observer, though, contends, "This takeover defense is really a knee-jerk reaction. They should have welcomed Shamrock in and listened to them because there's a lot of room for improvement at the agency." He notes that, while FCB's performance follows that of the industry to some extent, the agency has had some specific problems, such as the loss of Clairol and one or two other major accounts and problems in integrating its NCK network of foreign agencies. He adds, "With only 3.8 million shares outstanding, this is a very thinly distributed stock. A stock split would make sense." FCB is eliminating duplicative and marginal operations involved

### Foote, Cone & Belding Communications, Inc.

Consolidated Financial Summary (000\$)

	Year ended December 31		% Increase (Decrease)
	1985	1984 (Restated)	
<b>Revenues</b>	\$287,020	\$275,537	4.2%
Income before taxes on income	\$23,212	\$27,452	(15.4)%
Taxes	8,892	10,445	(14.9)
	\$14,320	\$17,007	(15.8)%
Equity in earnings (losses) of affiliated companies	78	115	(32.2)
Income from operations	\$14,398	\$17,122	(15.9)%
Extraordinary gain from reversion of excess pension plan assets, net of income taxes	1,979	—	100.0
<b>Net Income</b>	\$16,377	\$17,122	(4.4)%
Per Share:			
Income from operations	\$3.77	\$4.66	(19.1)%
Net Income	\$4.29	\$4.66	(7.9)%

Note: Not audited by independent public accountants.

Brown, FCB chairman and CEO, says the agency is not aware of any takeover attempt, Gottesman points out it is not insignificant that California-based Shamrock Associates has owned 7½ per cent of FCB's stock for the past several weeks.

In any case, FCB's strategy, just approved by the board of directors, is the distribution of a preferred stock purchase right on each outstanding share of the company's stock. Brown explains, "The distribution is designed to assure that stockholders of the company receive fair treatment in the event of any proposed takeover of the company.

"The distribution protects against unfair two-tier tender offers and other coercive tactics to acquire the company on inequitable terms. A non-negotiated, hostile takeover of a service business such as ours could lead to the loss of talented professionals, our principal asset, and a resulting loss of clientele." Ex-

in the acquisition of NCK and Siboney offices. In the past year, FCB added to its public relations capability by acquiring Golin/Harris and to its direct marketing structure by opening a New York office.

FCB reports an improvement of its fiscal status in the fourth quarter, where revenues were \$80,452,000, an all-time high for any quarter and 8.5 per cent above the \$74,128,000 reported in the comparable period of 1984. Net income in the quarter, though, was down when an extraordinary item is excluded.

Net income was \$7,219,000, or \$1.89 per share, compared with \$5,786,000 or \$1.53 per share, but the fourth quarter '85 figure includes an extraordinary gain, net of taxes, of \$1,979,000 or 52 cents per share, resulting from the reversion of excess pension plan assets. Excluding the extraordinary item, earnings were \$5,240,000 or \$1.37 per share.

**ARF** (from page 61)

A subcommittee under John Hunt, associate director of media research, Ogilvy & Mather, is developing a playback study involving off-the-air re-study, not one based on what people say," Kaplan points out.

The study will try to answer two basic questions: What kind of time-shifting is involved in playback? How much "zipping" (fast forwarding) goes on? Hunt's committee is presently working on a design for a pilot study to be submitted to the rating services with meter capabilities. The committee has yet to find out, says Kaplan, whether the technology is available for a proper electronic study and whether such a study is affordable.

Kaplan's Council is interested in the people meter, of course, but there is as yet no special committee to evaluate and review what's going on. However, Nielsen and AGB presented their plans to the Council early last month. Scan-America was not included because its single source approach falls into Jim Spaeth's bailiwick.

Naples puts the people meter in the category of "immediate concern." But he explains that one of the reasons there is no people meter committee as such is that the research services themselves are busy evaluating the methodology.

As for cable audience measurement, Naples describes the research environment currently as "quiet," one reason being that the emphasis is on "correct measurement" rather than new methods. In addition, he notes that the people meter tests are in themselves important to the cable industry.

In referring to "correct measurement" of cable, Naples was obliquely referring to the current concern among the cable networks about the leveling off and even decline shown in cable penetration figures generated by NTI. This, of course, affects the projected number of households credited to the various cable networks based on NTI ratings. The networks have raised questions about the accuracy of the NTI cable figures on the ground that their own internal data on subscribers is not reflected in the figures published by Nielsen (see story on cable audience measurement in this issue).

**Commercials testing**

Probably the biggest ARF project affecting the broadcast media is the Copy Research Validity Project, one of the two half million dollar research studies previously referred to. An ongoing affair, the project specifically relates to

(continued on opposite page)

**Network TV advertising by category—1985**

	1984	1985	% change
Apparel, footwear & accessories	\$237,147,000	\$161,302,100	-32
Automotive	808,393,200	848,044,000	+5
Beer & wine	447,737,300	428,457,800	-4
Building material, equipment & fixtures	104,680,900	96,966,700	-7
Confectionery & soft drinks	392,806,300	388,125,400	-1
Consumer services	369,403,900	303,315,000	-18
Food & food products	1,364,710,600	1,502,438,100	+10
Gasoline, lubricants & other fuels	56,098,000	48,852,400	-13
Freight & industrial development	52,702,800	39,925,400	-24
Home electronics equipment	79,331,300	36,247,500	-54
Horticulture	28,837,000	30,187,100	+5
Household equipment & supplies	246,467,100	260,063,100	+6
Household furnishings	19,420,700	14,671,300	-24
Insurance	108,973,300	99,341,900	-9
Jewelry, optical goods & cameras	139,731,500	129,338,000	-7
Office equipment, computers & copiers	373,803,400	248,679,500	-33
Pet foods & supplies	174,765,500	174,779,900	0
Political	43,652,500	—	-100
Proprietary medicines	670,256,200	699,680,500	+4
Publishing & media	58,450,400	49,774,700	-15
Smoking materials	9,680,100	6,060,100	-37
Soaps, cleansers & polishes	366,593,800	396,942,600	+8
Sporting goods & toys	165,248,300	151,530,900	-8
Toiletries & toilet goods	977,906,300	955,485,600	-2
Travel, hotel & resorts outside U.S.	90,209,000	80,014,400	-11
Miscellaneous	166,933,700	128,604,000	-23
<b>Retail categories</b>			
Appliance stores	9,080,000	9,808,900	+8
Auto repair & service stations	14,178,600	17,822,600	+26
Auto supply & accessory stores	16,971,400	17,568,000	+4
Banks, savings & loan associations	7,580,700	20,959,400	+176
Builders & real estate agents	18,504,500	25,351,300	+37
Computer sales & repair	7,725,200	11,135,200	+44
Department stores	173,477,400	144,284,400	-17
Discount department stores	42,088,300	16,221,800	-61
Financial planning services	65,655,100	60,482,400	-8
Gas, electric & water companies	11,529,500	12,922,600	+12
Hardware stores	23,805,800	27,273,700	+15
Hotels & resorts, U.S.	17,316,800	21,281,100	+23
Loan & mortgage companies	10,580,500	12,237,700	+16

## Network TV advertising by category—1985

	1984	1985	% change
Movies	167,181,100	138,067,900	-17
Optical services & supplies	8,777,400	9,732,600	+11
Radio & cable TV	13,425,200	10,923,150	-19
Restaurants & drive-ins	352,156,100	415,772,800	+18
Miscellaneous	41,343,500	62,804,200	+52
<b>Total network</b>	<b>8,555,317,200</b>	<b>8,313,477,700</b>	<b>-3</b>

Source: Television Bureau of Advertising from Broadcast Advertisers Reports data.

## Top 25 network TV advertisers—1985

	1984	1985	% change
Procter & Gamble*	\$478,351,900	\$493,729,600	+3
Philip Morris**	351,949,000	348,281,300	-1
General Motors	231,442,800	209,897,600	-9
Ford Motor	164,253,400	191,373,200	+17
McDonald's	162,462,300	184,882,200	+14
American Home Products	179,089,000	181,951,400	+2
R.J. Reynolds Industries***	173,680,500	179,344,900	+3
American Tel & Tel	253,117,200	167,727,800	-34
Kellogg	128,080,100	156,431,100	+22
Johnson & Johnson	168,639,100	154,963,700	-8
Anheuser-Busch	166,415,800	154,503,400	-7
Unilever N.V.	142,982,100	153,753,600	+8
Bristol Myers	122,552,400	127,641,400	+4
Sears Roebuck	172,445,800	122,657,100	-29
Coca Cola	140,104,400	119,106,900	-15
Pillsbury	106,983,400	115,860,600	+8
General Mills	116,706,600	115,771,400	-1
Beatrice	111,398,800	111,640,100	0
Dart & Kraft	123,288,700	111,229,600	-10
Ralston Purina	94,085,600	102,616,800	+9
Chrysler	93,637,400	96,194,300	+3
Mars	65,655,400	87,216,400	+33
Warner-Lambert	86,976,200	83,352,400	-4
Pepsico	89,848,800	82,456,300	-8
Sterling Drug	83,565,000	80,980,300	-3

Source: Television Bureau of Advertising from Broadcast Advertisers Reports data. \* Includes the acquired Richardson-Vicks, Inc., both years. \*\* Includes the acquired General Foods, Inc., both years. \*\*\* Includes the acquired Nabisco Brands, Inc., both years.

## National and regional spot TV advertising by category

	1984	1985	% change
Agriculture & farming	\$19,264,200	\$16,747,400	-13
Apparel, footwear & accessories	112,737,800	94,682,400	-16
Automotive	563,204,800	682,814,600	+21
Beer & wine	204,291,700	218,159,600	+7

(continued on page 118)

TV copy testing methods. It involves 10 pairs of commercials which had already been tested in the normal course of events by either BehaviorScan or AdTel (a split-cable research facility originally developed by ARF). These were tests—done by advertisers and agencies—in which one of each pair of commercials has been shown to clearly generate more purchases than the other.

With this information available, the pairs of commercials are now being subjected to half a dozen commercials testing methods to see if they match the previous results. Three of the methods are being tested by the ARF, while three others are being tested by commercials testing companies themselves.

These companies do not know which one among the pairs of commercials generated more sales. If the commercials testing method picks the commercial that generated more sales in the BehaviorScan or AdTel tests and shows its effectiveness to be comparable, then the copy testing method can be considered a valid one. It is expected, of course, that the validity proven—or disproven—will be one of degree.

Whether this project will come up with answers that will satisfy creative and research people—and lessen the hostility of creative people toward quantifying the impact of commercials—still remains to be seen. But the results will certainly be avidly studied.

An important facet of consumer marketing research is the cooperation of the public. Some researchers have been alarmed in recent years by the apparent drop in response rates. While Naples doesn't feel the problem is serious—"There's been a slow erosion over time"—he is involved with doing something about it. He's honorary national co-chairman of the steering committee of a three-year-old campaign called "Your Opinion Counts Public Education Program." Funded by the marketing research industry, with ARF a contributor, the campaign has raised about \$300,000. Other contributors include the Market Research Association, the American Marketing Association, the Travel and Tourist Research Association and the Council of Survey Research Organizations.

The program includes an American Opinion Week, feeding information to magazines and talk shows and "grass roots" efforts, such as using a marathon run to solicit contributions. Naples says the effort is still essentially in the fund-raising stage. And its impact? It's too early to do any kind of measurement of results, says the ARF chief.

Still another facet to the ARF's activities is the so-called "Arrowhead" concept, which had been devised in the

late '60s and revived in 1984. This refers to small-scale research projects that advance the state of the art. An example of an Arrowhead project was a test of 13 attitude scales to determine which ones were the most predictive. One of the projects begun in 1984 concerned consumer perception of government ad regulation. At present there are four Arrowhead studies going on.

One of the indications of the growth in ARF activity under Naples is the budget. In 1980, it was \$1.1 million, while the current budget is \$2.5 million. The staff is lean, only 18. When Naples came aboard as president, the staff totalled 31.

Last year, ARF had its first chairwoman, Rena Bartos, senior vice president, director of communications development, J. Walter Thompson Co. This year's chairman is John H. Koron, senior vice president, International Thomson Business Press.

The total membership as of December 31 was 365. These are all companies, associations or institutions. There are no individual memberships. The total includes the two founding associations—the ANA and the 4As—18 associations, 75 advertisers, 33 agencies, 47 media companies, 121 research organizations, 59 academic institutions and 10 international companies of various types. □

### Leading restaurant, fast food national TV advertisers—1985

Advertiser	Total	% change
McDonald's	\$302,777,800	+19
Burger King	154,969,500	+20
Wendy's	83,720,000	+14
Kentucky Fried		
Chicken	75,266,100	+20
Pizza Hut	63,321,900	+9
Taco Bell	38,654,800	+36
Hardee's	32,213,200	+26
Red Lobster		
Inns	27,714,300	-7
Long John Silver's	26,304,200	+34
Denny's	22,974,500	+22
Domino's		
Pizza	17,375,000	+202
Arby's		
Drive-In	15,886,700	+26
Sizzler	14,130,300	+27
Jack-in-the-Box	12,556,300	-5
Dairy Queen	11,878,000	+8

Source: Television Bureau of Advertising from Broadcast Advertisers Reports data.

### National and regional spot TV advertising by category (continued)

	1984	1985	% change
Building material, equipment & fixtures	56,389,200	58,408,300	+4
Confectionary & soft drinks	334,823,600	355,455,800	+6
Consumer services	221,752,700	262,121,900	+18
Food & food products	885,296,300	927,070,200	+5
Gasoline, lubricants & other fuels	104,323,200	102,166,500	-2
Freight & industrial development	20,805,400	36,041,300	+73
Home electronics equipment	76,148,800	67,218,000	-12
Horticulture	38,886,400	37,068,400	-5
Household equipment & supplies	178,386,700	174,334,800	-2
Household furnishings	36,518,700	42,379,200	+16
Insurance	67,291,200	87,974,800	+31
Jewelry, optical goods	69,917,500	68,417,800	-2
cameras			
Office equipment, computers & copiers	63,454,100	25,291,100	-60
Pet foods & supplies	55,986,300	59,896,600	+7
Proprietary medicines	147,508,900	148,336,500	+1
Publishing & media	126,695,300	146,942,500	+16
Smoking materials	13,804,900	13,823,000	0
Soaps, cleansers & polishes	144,213,000	175,057,600	+21
Sporting goods & toys	140,732,100	211,382,100	+50
Toiletries & toilet goods	263,206,500	266,788,700	+1
Travel hotels & resorts outside U.S.	183,370,300	187,372,900	+2
Miscellaneous	35,013,700	38,562,200	+10
<b>Total spot</b>	<b>4,164,023,300</b>	<b>4,504,514,200</b>	<b>+8</b>

Source: Television Bureau of Advertising from Broadcast Advertisers Reports data in top 75 markets.

### Top 25 national, regional spot TV advertisers—1985

	1984	1985	% change
Procter & Gamble*	\$262,496,300	\$285,362,800	+9
Philip Morris**	141,482,200	137,114,900	-3
General Mills	91,024,900	106,974,500	+18
Pepsico	84,835,000	98,958,400	+17
Toyota Motor Sales	58,337,100	70,977,100	+22
Coca Cola	60,522,100	68,296,200	+13
Anheuser-Busch	53,705,000	64,002,200	+19
Dart & Kraft	52,832,400	63,934,500	+21
Hasbro	43,997,000	63,766,900	+45
GTE Corp.	25,556,600	56,751,100	+122
Unilever N.V.	59,121,900	55,529,900	-6
Nestle S.A.	48,812,600	54,084,200	+11
Beatrice	54,542,900	51,840,000	-5

## Top 25 national, regional spot TV advertisers—1985

	1984	1985	% change
R.J. Reynolds***	58,368,500	51,742,600	-11
Kellogg	40,641,200	51,049,700	+26
General Motors	38,357,500	48,867,900	+27
Nissan Auto Dealer Association	33,515,100	45,840,800	+37
Nissan Motor Co.	41,022,400	44,973,900	+10
Ralston Purina	35,450,700	44,111,400	+24
Mars	42,779,600	39,874,100	-7
Warner Lambert Pharmaceutical	40,920,200	39,280,900	-4
Time, Inc.	30,132,100	37,768,100	+25
Ford Motor	40,597,600	37,442,900	-8
Chevrolet Auto Dealer Association	23,755,600	35,273,700	+48
Adolph Coors	25,713,100	34,633,100	+35

Source: Television Bureau of Advertising from Broadcast Advertisers Reports data, top 75 markets. \* Includes the acquired Richardson-Vicks, Inc., both years. \*\* Includes the acquired General Foods, Inc., both years. \*\*\* Includes the acquired Nabisco Brands, Inc., both years.

## Local/retail estimated TV advertising by category

	1984	1985	% change
Automotive	\$377,982,500	\$449,628,700	+19
Apparel stores	121,479,300	132,245,500	+9
Business & financial services	276,998,300	273,484,800	-1
Department, discount & variety stores	307,587,800	353,361,800	+15
Drug & food stores	335,681,400	354,298,100	+6
Household services	149,070,200	165,510,600	+11
Household stores	329,658,600	389,408,700	+18
Leisure time stores & services	963,046,100	1,116,053,300	+16
Local media	159,789,300	170,109,600	+6
Medical & Health related services	115,020,700	159,414,000	+39
Personal services	48,721,500	71,738,000	+47
Public utilities & fuel dealers	35,581,200	42,846,600	+20
Retail & local stores, other	55,993,300	63,007,600	+13
Retail services miscellaneous	90,854,200	120,032,200	+32
Miscellaneous	117,703,900	38,276,300	-67
<b>Total</b>	<b>3,485,168,300</b>	<b>3,899,415,800</b>	<b>+12</b>

Note: Most co-op activity is credited by BAR to the manufacturer and is not included in the above local data. Source: Television Bureau of Advertising from Broadcast Advertisers Reports data in the top 75 markets.

(continued on page 120)

## Fourth network (from page 59)

mainly because barter is a way of industry life. He speculates that Murdoch's network will "consist of something along the lines of barter, as opposed to the traditional networks' payments of compensation for airing their programs." Unless the compensation "is wonderful, I don't see too many indies giving up their current flexibility of programming."

Von Soosten notes that the relationship between the buyer and the seller is adversarial, and he sees some resistance on the part of indies initially in buying programs from the fourth-network source. But once the station gets beyond that point of skepticism and emotion, the program should be looked at objectively for its merits, says von Soosten.

## One source

Further, von Soosten continues, one of the advantages in joining Murdoch's network, or any other fourth network, is that stations can get their programming from "one store, rather than having to do business with any number of syndicators separately, involving separate commitments." At this point, says von Soosten, one large unknown quantity is: how long a commitment will FTN expect from its stations? He guesses that it will be for at least one year, which he says is not all that risky, although he admits to the dangers of "putting all your eggs in one basket."

Other guesses are that the network will seek longer commitments, anywhere up to five years, with a minimum of two, because of the number of years it takes to build station audiences on a consistent basis and for programs to develop properly.

At this point, neither von Soosten nor the other reps interviewed have gotten into any serious conversations with their stations on the fourth network. Von Soosten says he assumes that Kellner will be asking questions on what the Metromedia stations' needs are in programming as well as to "hopefully other station groups and to us as well." Whether FTN will look to sign network affiliates is unknown. But it's recalled that Operation Prime Time, which started as a venture for indies, couldn't sustain itself that way, and later wound up with a number of affiliates.

In fact, up until a few years ago, the number of affiliates carrying OPT programs exceeded the indies. But at present, with the past growth and increasing power of indies, the balance has shifted. However, recent studies show there is a slowdown of new indie operations compared to the boom peri-

od experienced over past years, so it's seen as probable that the Murdoch network will try to attract some affiliates, although getting indies will be the primary target.

Fentress at Petry says that history has shown that some strong affiliates have always done what they want, "within reason," and these affiliates will examine the possibility of a fourth-network if they think it is potentially advantageous to them and to their viewers.

Also, he points out, there have always been a number of affiliates which preempt network fare during specific time periods for syndicated fare that they believe to be better than the network shows. "There's nothing magic about the networks anymore," says Fentress.

In addition, Fentress continues, some of the syndicated programs introduced over the past year or two have superior production values to some of the network programs. Von Soosten sees some affiliates carrying the fourth-network shows, depending on the day-part, but he strongly doubts whether a network affiliate will drop its affiliation and opt for the Murdoch web on all its programming. "If Murdoch goes only for a late-night project, it might be advisable for the affiliate to preempt or to delay-broadcast the show, especially if they can make more money that way," he says.

But at KCTV, Parthé is adamantly against the notion that affiliates would preempt regularly for fourth-network shows. "Why should we do it? It would be a catastrophe if we did. We have a fine balance now on what we preempt."

#### Agency reservations

If the fourth network goes barter, as appears to be the consensus, the agency buyers interviewed are supportive of the concept but have serious reservations about its success. It's recalled that one of the major reasons Paramount's fourth-network attempt, made about nine years ago, was aborted was because of the lack of national advertising support. In that plan, Paramount was seeking to tie up the Saturday, 8-11 p.m. time period, in a three-hour block which would consist of new episodes of *Star Trek* and a two-hour, first-run film.

Paul Isacsson, executive vice president, director of broadcast programming at Young & Rubicam, says he would like to see a traditional network "happen, but I'm not certain whether I need a fourth network in the full sense, because we're doing fine now with syndication, which looks very healthy to me. There is a need for a place to go other than the network, which is obvi-

ously happening when you look at the growth of barter syndication expenditures. And when you see a lot of network scatter opportunities around, it's attributable mostly to the growth of syndication.

"But I have trouble seeing a traditional fourth network coming about because I'm not certain that stations will cooperate in giving over a large block of time for it. Also, unless the ratings are dramatically better, I think the independents will clamp down on having to give up a large amount of their inventory."

Richard Kostyra, senior vice president, media director, at J. Walter Thompson, says he welcomes the concept of a fourth network basically because new competition for the ad dollar will fuel the agency's strength in negotiating with the networks. But, he adds, one of the major problems facing

fourth-network attempt will be viewership. He notes that each network has carved out various winning nights, indicating that viewers are moving to one or two programs en-masse, while leaving the multitude of other channels scrambling for the remaining small audience. "There is little left for even a third network, let alone, a fourth."

The answer, he continues, is programming, and if Murdoch can put together a strong package, he may well get a reasonable amount of audience shares.

William Croasdale, senior vice president, director of network television and programming at BBDO, notes that while the agency would support the Murdoch venture as another alternative to the three networks, he's not certain that the timing is right for such a network because of the generally soft buying atmosphere.

### Top 25 local/retail TV advertisers\*—1985

	1984	1985	% change
McDonald's	\$91,487,900	\$118,054,200	+29
Pillsbury Co. (Burger King, Godfathers)	92,423,300	95,968,300	+4
Pepsico (Pizza Hut, Taco Bell)	69,307,200	84,523,700	+22
Wendy's International	39,353,900	40,441,800	+3
Dayton-Hudson	30,865,400	33,275,400	+8
R.J. Reynolds Industries (Kentucky Fried Chicken)	24,282,200	31,155,900	+28
Kroger	25,756,800	28,785,000	+12
Sears Roebuck	27,816,700	28,476,800	+2
American Stores	26,487,100	27,287,500	+3
Imasco Ltd. (Hardees, People's)	22,758,600	26,826,300	+18
Jerrico (Long John Silvers)	19,951,300	26,501,700	+33
Federated Department Stores	26,013,400	25,753,900	-1
Walt Disney Productions	11,351,900	25,647,100	+126
K-Mart	16,023,800	23,260,400	+45
May Department Stores	18,574,200	21,945,800	+18
IC Industries (Midas Muffler)	13,238,900	19,991,800	+51
Lucky Stores	20,117,900	19,965,500	-1
Safeway Stores	20,348,100	19,044,900	-6
Winn Dixie Stores	14,323,500	17,343,200	+21
J.C. Penney Co.	14,169,600	17,331,700	+22
Merrill Lynch (Denny's etc.)	6,814,000	17,276,900	+154
R. H. Macy Co.	14,855,500	17,229,500	+16
Carter Hawley Hale Stores	11,367,000	17,089,100	+50
Gulf & Western Industries (movies)	18,932,300	16,446,200	-13
Wal-Mart Stores	11,639,800	16,322,100	+40

\* As defined by BAR. Source: Television Bureau of Advertising from Broadcast Advertisers Reports data in top 75 markets.



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"Murdoch would be better off in a boom marketplace," he says. "At least Murdoch would get his share of the money going in," but the problem he will face is similar to the one faced by the syndicators and cable networks when there is a downturn or a softness in the marketplace. "You stay with the tried and true, the networks, which deliver 95-99 per cent of the households with programming which has a consistent track record. You have to cut someplace, and it's usually the second or third choices, in a soft market."

### Day-and-date programming

He figures that the Murdoch venture needs consistency of programming on a day-and-date basis for it to have an opportunity to cut into the present network audiences. "If he has day-and-date programming, he can promote the programs, which is a very important element to a shows' success, continues Croasdale.

"We have seen OPT cut into network audiences with *A Woman Called Golda*, because of heavy promotion." But besides promotion, he points out, a network must be able to offer safeguards in case of program failures.

Croasdale says the agency supported Inday not only because it was a viable alternative to the stranglehold that networks have on daytime, but because it offered guaranteed audience delivery, "so none of our advertisers were hurt when it failed. We would expect similar safeguards from the Murdoch network." Croasdale believes that Murdoch's venture initially will have to carve out time periods in at least two, three or four different days of the week to be even perceived as a network in the true sense.

When it comes to programming, Croasdale notes that 20th Fox has a large storehouse of material from its film library. However, he assumes that a number of these films has already been licensed on a longterm basis in various syndicated packages to stations and to some of the advertiser-supported cable networks. Isacson at Y&R notes that what the new network will air is unknown at this point, as is its scheduling. However, he points out, that if the network carries theatricals it will be in the same boat as other syndicators, and will be competing on the basis of the quality of Fox's packages.

Isacson speculates that the Murdoch venture "will launch two-hour blocks in primetime, because the easiest way for it to start is with movie packages. A daytime block doesn't make it very much different from LBS' attempt at two-hour programming." But he sees the fourth network having problems once the two-hour daily mov-

ie block is in place. "What will the rest of the scenario be? An hour in daytime?" Kostyra also believes that Murdoch's kick-off on a fourth network will probably consist of movies for primetime. However, he adds, that features are already being aired by most indies in primetime, so the new network's movies must be stronger than those that indies air at present.

When the fourth network gets off the ground, the agency media buyers say it will initially be perceived as a syndication vehicle, with the ad money coming from syndicated dollars. Croasdale says, "Depending on Murdoch's success and the kind of programming he delivers, it's not conceivable that the network will syphon off network national dollars, which is where most of the syndicated dollars come from. Syndication has become so widely used that more likely than not, most of the major advertisers have specific syndicated budgets," notes Croasdale. If Murdoch is successful, he could become a viable contender along with

## *A fourth network would be viewed initially by agency media buyers as a syndication vehicle.*

ABC, CBS and NBC, "but he has to deliver the programming, the right demos and the right media efficiencies to be truly competitive with the big three."

But Isacson at Y&R notes that at his agency there are no specific budgets allotted for syndication separately, except for a special or two which may have a specific promotional tie-in with the client. "We plan for network, spot and cable, and syndication is peeled from network, with the amount varying, depending on what we can recommend to the client, with the client rationalizing on our recommendations in terms of decent kind of shows. Of course, when you buy syndication, you get more involved with what the shows are because of the randomness involved. You are buying a show in its lineup, not a scatter plan on one of the networks."

Kostyra at JWT says that he doesn't know where the ad dollar will come from for the Murdoch operation. "The market is moving at a modest rate now, and to other media such as cable and newspapers. Also, syndicators are becoming more aggressive and competi-

tive. When dollars tighten everyone becomes more aggressive." He continues that if Murdoch's network doesn't get high clearance numbers, it will have to get its dollars from spot revenues, "which won't please the local stations."

### No new dollars

On the other hand, Kostyra says, if the network achieves high clearance numbers, it will try to get network dollars. "But in either case, the network will not be able to generate new dollars, and will have to steal from a segment of the industry—network or spot." According to Kostyra, a fourth network must achieve clearances of between 70-75 per cent, similar to the clearance percentage expected from syndication. But even if Murdoch achieves that number, it's likely that advertisers will not pay at a comparable network rate, points out Kostyra. "It's not certain that he will get a quality station lineup, so why support Murdoch's network against the networks' line up?"

But Croasdale says Murdoch's proposed web shouldn't be taken to task if it doesn't get the best stations in the market. "If you look at network lineups across the country, there are peaks and valleys in every network, as well as in syndicated lineups." In terms of clearances, Croasdale would hope for more than 75 per cent of the country. "I don't say that Murdoch has to get 99 per cent but I think he has to get somewhere around 80-85 per cent."

Croasdale continues that few syndicated properties clear the same percentage of the country as the networks do. "The syndicated shows clear 70-80 per cent, with some exceptions such as a *Wheel of Fortune*, which is clearing over 90 per cent, so you have to factor in clearances in terms of efficiencies." But Croasdale believes that syndication will grow and he sees it reaching the \$600 million level this year, and is projecting that it will hit \$1 billion by 1990. Factors behind the growth, he says, are that syndication is delivering the efficiencies the agency is seeking and that the quality of the programming is increasing.

Kostyra notes that syndicated sitcom properties currently are going for 25-30 per cent less in primetime than networks'. Also, he says, that if the agency wanted to set up an ad-hoc network of movies in primetime by buying a spot on every indie, it could probably wind up paying about half of what is paid to the networks. "We would have a network schedule and the exposure would be national, although the movies would be different, depending on the market." All in all, he believes that Murdoch's efficiency could be close to half of the network in terms of CPMs. □

## Barter (from page 55)

according to Bill Hadlock, executive vice president, director of media services. Burnett reportedly has such powerhouse accounts in barter as H. J. Heinz, Star-Kist Foods, Dart & Kraft, Kellogg Co., Union Carbide, McDonald's and Beatrice Cos.

Hadlock says that well over half of the agency's barter expenditures are upfront, noting that Burnett does not keep track of expenditures in this manner.

He adds, though, "Scatter is easier to buy than it once was because syndicators understand the business better. It used to be a problem when each syndicator had just one or two properties, but it's easier now that there are more properties out there."

## Syndicators' guidelines

While the major syndicators have become more aware of the need for inventory for scatter and makegoods, they report their major emphasis is still on upfront selling. Henry Siegel, chairman of LBS, says, "I'm not sure there is any formal situation. We were one of the first companies to realize the need to have inventory for makegoods and scatter. We've been doing it for a few years, while the others are just now doing it."

"But we don't set aside a certain percentage. As the market is heating up, we may sell 100 per cent of our inventory in a particular show; the more we sell out, the better off we are. But we can add on additional inventory with other shows that we pick up and sell." He points out that some 50 per cent of LBS sales are in shows that it does not distribute, including *Fame* and *Too Close for Comfort*.

Siegel says scatter inventory is good to have if the marketplace is tight—"but that hasn't happened for the past couple of years. In our first year with *Fame* [three years ago], we underestimated its ratings potential and would have done much better if we held back more for the scatter market."

The LBS approach to sales is what Siegel calls "target costing": "We have a lot of different shows with the same demographics. I don't remember the last buy where someone just bought households; it's a demographics business, not a ratings business."

But he concedes there is a greater tendency among syndicators to panic when massive portions of inventory aren't sold upfront: "Syndicators don't have the big sales forces the networks have, so there's been a mentality to sell for any price rather than just let it sit there. That's why you'll see less scatter in syndication—because there isn't the

sales force to sell scatter. But it's not our objective to sell quickly and then just sit back and do nothing. In virtually every deal we have partners, so there's more pressure to maintain prices."

Phil Flanagan, vice president and general manager of TPE, reports his firm could do 100 per cent upfront on most programs but that its position is to sell more like 80 per cent in most instances. A principal exception has been *Entertainment Tonight*, which goes into each season 100 per cent sold, having had the same advertisers since 1980. Occasionally, though, some time opens up even in this show: "Sometimes an advertiser might have second quarter problem and want to know if anyone wants to buy some of his units."

Not yet in that kind of position are TPE's two children's shows, *Challenge of the GoBots* and *Smurfs*, but Flanagan insists that they soon will be. He notes that *GoBots*, the company's first kid show and now going into its second season, was expected to come out of the annual toy fair in New York recently with some 50 per cent of its inventory locked down for the season.

"It works very well to hold back some inventory for scatter," Flanagan adds. "We try to hold back a few minutes in *Star Search* and *Lifestyles of the Rich and Famous*." He also observes that last year's upfront market was considerably earlier than in preceding years, starting in March with some deals already made at NATPE during January and most of the shouting over with by mid-April.

The timing could be similar this year, he observes. Enough advertisers to consider it a trend have picked the key programs they wanted, he says, and then will go forward into network negotiations before buying the rest of their barter shows.

At Camelot Entertainment, Rick Levy, president, says selling strategy is an "internal thing," but says the heavy majority of the sales operation's inventory is sold upfront. He notes, "Sometimes we'll set inventory aside for makegoods. It's a matter of feel—if you feel you may not deliver the audience you've estimated. We'll hold back less for shortfall if a show is clearing its time periods and continues to grow." He notes there is little difficulty in selling a show before it is fully cleared because of the firm's past record of delivering clearances."

For Camelot last year, Levy states, the upfront buying period ran "extremely late—right into July, even though it started in April or May. This was because of a soft or unsure market; it was taking a long time to get client approval. This year the syndication buying season started even earlier than

last year. A large number of people came to New Orleans to make buys. By early March, we had sold a significant portion of our inventory."

At MCA TV, Shelly Schwab, executive vice president, says a pattern has developed for most major advertisers to buy barter upfront before making their upfront network buys. How much of the MCA product is sold upfront varies with the programming, he says: "It would be 100 per cent, or it could be 50 per cent. But we generally remove the programming from the marketplace when it's 85–90 per cent sold out, in order to meet ratings shortfalls."

## Multiclient buying

The attitudes toward multiclient buying vary greatly among agencies. At Burnett, with its heavy list of food-oriented, 52-week clients, most buying is done on a multiclient basis, according to Hadlock. In the process of negotiating for all barter clients at the same time, he says, there is always the possibility of some tradeoffs with syndicators, where the tighter shows are combined with riskier properties.

"There's some compromise," he notes, "but with the new shows, it depends upon who the syndicator is, what the guarantees are, what the price is, and the track record of those involved."

At DFS, Conner says his agency did more multiclient buying two years ago than for the current season, primarily because, in the latter period, clients weren't ready to spend the money at the same time. "This year we can probably do more because a number of clients are expected to give budget approval around the same date."

"About 10 to 15 per cent of a client's expenditures can go into syndication, so if you've got the right roster of clients, I don't know why the bulk of this can't go into a multiclient buy. There are problems sometimes with everyone wanting to go on at the same time."

As for tradeoffs with the syndicator, he explains, "You can just take the top show, but you wind up paying more for it." Conversely, if the syndicator wants to sell a chancier show, "He's got to make it worth your while."

On an industrywide basis, says BBDO's Blasius, multiclient buying is a relatively new process in barter: "It's hard to integrate a client roster into doing this; they have different concerns and different demographics. You can't match a Stroh's up with a Quaker Oats. In the past our clients have sometimes moved together and sometimes not and often still ended up in the same shows. We're obviously in touch with each other on the deals being cut."

"One reason to approach syndicators on a multiclient level is to assure con-

**“Buyers who buy strongly in the upfront market will be able to place more pressure on cost with syndicators. At least if it hasn’t happened already, it will happen.”**



Mel Conner  
Senior vice president  
Dancer Fitzgerald Sample

stant pricing across the agency. Pricing varies according to how deeply you work with each syndicator.”

As a matter of agency philosophy, FCB has not done any multiclient buys, according to Lerner. “An agency can always find some common ground—some means to justify a multiclient buy if that’s what it wants to do. But we like to say we can do just as efficient a buy on a single client basis.”

“For many years we’ve been buying for groups of clients,” Grey’s Mandel reports. “We tend to have clients that mesh together. For example, if we had a toy company that is keyed more for Christmas, we can put it together with a beverage account that wants to advertise heavily in the summer. We can put it together so that no one’s heavily weighted in the wrong quarter.”

Mandel adds that an early buy of a new show can also result in a lower cost: “When we support a show early, we get a little bit better help from the syndicator in the long run.” He concedes that there are some tradeoffs in large multiclient buys, but, “That also happens with the networks. If you’re dealing with NBC, you can’t buy 52 *Cosby*’s and that’s all. You may have to pick up some *Misfits of Science* as well. The trick is to buy inventory that others see as undesirable, which is undervalued in the marketplace.”

JWT’s Kostyra says his agency avoids multiclient buys because client needs are too varied in terms of the type of programming and length of commitments they want.

#### Program packaging

Siegel at LBS says he tries to let each program stand on its own, rather than packaging the more speculative shows with the ratings successes. But he adds, “We hear more about multiclient buys now than ever before because agencies

are starting to realize the importance of syndication.”

Only a few major agencies are involved in multiclient buys, says TPE’s Flanagan. He adds, “In our case, it hasn’t been a matter of selling cost-per-1,000. Each of our shows is in a separate ownership profile, so we’re selling very specific shows in very specific weeks. We’re the common bond, but our partners have the right to assume that we handle their programs consistent with their needs.”

Schwab at MCA TV notes, “Some agencies are very committed to barter syndication, and most of their clients are involved. But they’re buying barter syndication primarily the way they buy network. More often than not, we deal with a different buyer for each program.”

Levy of Camelot sees package buys as a growing trend: “We’re certainly doing more of it. We’re getting closer to the way network is bought all the time.” He adds that there are some

tradeoffs, for example, when “a client says he’d like to support a new show but would also like some spots in *Wheel of Fortune*.”

Agencies all say that barter syndicators are more liberal in their guarantees than the networks are. For one thing, giving cash back is an alternative offered only by the syndicators.

Levy says agencies are always given the option of cash back or weight in other programming. He notes, “Agencies want the weight in the quarter where they bought it, so this is what we try to give, but it’s not easy to give time in the same quarter unless you plan for it first. So we hold some back unless we’re sure of the numbers.” He notes, though, that in a recent quarter, only \$11,000 was given back for all of Camelot’s shows.

He contends there is less need for makegoods from syndicators because the product is more stable than network: “We’ll almost invariably deliver steadier numbers than any network show because we’re not in the same time period across our markets, so it’s impossible to counterprogram any syndicated show on a national basis.” He relates that he has studied the ratings of network shows over periods of about two months and found that approximately 35 shows each have been in and out of the top and bottom 10 in a period of that length, with some being in both. “But if you rank the top 10 syndicated shows week after week,” he concludes, “you’ll find only 10 or 12 shows on the list.”

Flanagan says, “Regrettably we have to give some cash back, but this is mostly when we don’t have the units to offer.”

Adds Siegel, “From our standpoint, there’s not much of a cash-back situation. The agencies normally don’t want it. The only recent instance where we

**“You may get a certain show cheaper at some time like the week of December 26, but over 52 weeks, you average out better upfront.”**



Jon Mandel  
Vice president  
Grey Advertising

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had to do it to any extent was with Inday—because it was cancelled after 26 weeks.”

Schwab of MCA TV says makegoods usually can be given in the same program or type of program that the agency buys. In a movie package, he explains, it can be in another movie, often in the same quarter. In series, the makegood can be in the same series or another with equivalent demos.

Kostyra says a certain caution in buying at JWT precludes an excessive need to exercise guarantees: “A new show has to have at least 70 per cent coverage before we’ll look at it. And when we’re talking about new sitcoms—and there are going to be 10 or 11 out there in ’86—when they talk about 10 ratings, we tell them that’s unrealistic.”

He adds, “Historically the top shows in barter have been sold out, and if you required makegood weight, you couldn’t get into the same program. Now, with the number of programs available from a single syndicator, it’s at least easier to get into a comparable program.”

Mandel at Grey asserts, “If the network schedule has a lot of shows that die, they have to give you a lot of low rated bonuses. If it’s a syndicator—and suppose you buy 8 ratings and get 4s—you can get the money and spend it elsewhere on 8-rated shows. And the LBS’, TPE’s and Camelot’s of the world have a good stable of properties.”

Igiel at Ayer points out, “We don’t buy syndication without guarantees. There are some one-time programs that don’t have them. Whether we take cash back depends on who we’re dealing with, what the situation is and how much inventory they have.”

“We tend to take more chances now with syndicators because they have a large amount of other product,” reports FCB’s Lerner. “We’re happy with their guarantees and the fact that they’re delivering audience in the proper atmosphere.”

Blasius at BBDO says his agency negotiates strictly demographic guarantees, where he believes many other agencies just negotiate households. He adds, “If I buy a *Fame*, I’ll either take the makegood in something like it or take the cash back. For a 52-week advertiser, makegoods are no problem, but if they advertise for just a specific period of time, they’re more likely to have to take the cash back.”

Meanwhile, Conner at DFS holds, “I don’t think makegoods in barter are ever as effective as in network because the ratings come in so slowly—so it’s more difficult to make it up in the same quarter. But you can limit the need for a makegood by getting the guaranteed rating down to a level you believe in.” □

### TAA’s (from page 62)

scores are as finely tuned as the differences between Nielsen rating points, in defining differences between programs. But I doubt that qualitative differences are as susceptible to such precise definitions as quantitative differences.”

At McCann-Erickson, Lucian Chimene, vice president, director of media information and systems, has problems with TAA’s assertion that program involvement necessarily correlates with commercial involvement: “Involvement is a word, but what is its definition?” he asks. “What constitutes involvement?” He notes that TAA asks respondents to indicate whether a program touches their feelings, and whether they learn from a program—a lot, some, a little, or not at all. And then, he adds, “TAA keeps changing their methodology to determine program appeal. In their early surveys they asked viewers to indicate a program’s appeal on a scale from A+ through C-. In later surveys they changed that to filling in a blank with a number from 1 to 10. Now they ask respondents to check off a number from their printed scale. Changing the methodology from one survey to the next is bound to cause research people to raise their eyebrows, and we’re no exception.”

### Agency convert

An exception to the generally negative comments of most agency researchers was uncovered at BBDO, agency for TAA backer Polaroid. There, Steve Singer, vice president, director of media research, agrees that he had had earlier reservations about the connection TAA points to between program impact scores and commercial effectiveness, “because it was based on limited testing in only a couple of local markets.”

So BBDO sent an observer along to report on TAA’s field work for the new daytime survey, and the report came up positive. On top of that, says Singer, his initial look at TAA’s preliminary data “suggests that their program impact index can be a valuable tool in examining the program environment for clients’ commercials.”

Singer describes these program impact indices as “strong predictors in two areas. One is the varying levels of commercial exposure and commercial attentiveness offered by different programs.”

The other, he says, is “the insights TAA’s data provide into which programs offer an extra likability and credibility lift to a commercial. Two shows with equal ratings can well generate a different kind of rub-off on

their commercial audiences. The impact index can help us predict which of these two ‘equal’ programs are likely to retain more bodies in front of the set during the commercial breaks.”

### A real connection?

Richard Kostyra, senior vice president, media, at J. Walter Thompson, U.S.A./New York, observes that the problem of infrequent surveys “is correctible, assuming TAA can raise the money to do the job more often, and we are intrigued by their concept. My problem is that they have yet to prove the connection they talk about between program appeal or program impact and commercial effectiveness.”

Kostyra admits that his “gut feeling agrees with TAA’s theory: that since everybody likes *Cosby*, I’d prefer my commercial to be in *Cosby*, rather in some show with less popularity. But I have no proof to back up my gut feeling, and without proof, I don’t need research to tell me to do something I’d be inclined to do anyway, with or without research.”

Howard Nass, senior vice president, media at Cunningham & Walsh, believes that TAA’s research into viewers’ emotional involvement with programs “should provide some very useful information to program producers, syndicators and networks, but from the advertiser and agency point of view it seems to put the cart before the horse.”

Clients, notes Nass, “are more concerned about how involved viewers will be with their commercials. But instead of hitting this question on the head, it seems to me that TAA is cutting at it from the side. They’ve come up with a technique to find things out about viewer reactions to the show. But then they try to make a not-quite-so-direct connection from that to the viewer’s reaction to my client’s commercial, instead of examining commercial reaction directly.”

Nass also observes that, “There are cases where a program can be so good that it detracts from the commercial. If you’re a real mystery buff watching *Murder, She Wrote*, you can get so involved in wondering who did it, that that’s what you’re thinking about during the commercial break, instead of paying attention to my advertising.”

McCann’s Chimene points out that TAA’s connection between program involvement and commercial involvement “is based solely on one study in Kansas City that involved only 50 respondents. All were female heads of households, brought into a laboratory setting, rather than watching the programs in the real-world home environment in which they normally watch television.”



**David Lehmkuhl of N W Ayer:** *"Twice a year gives us a snapshot, but viewer reaction to a particular program can vary by what's running opposite... To attract a wide base of support, they need more frequent surveys."*

Further, adds Chimene, these 50 respondents "were not allowed to select the programs. Instead, they were forced a limited selection of programs chosen for them by TAA." Add up all these objections, concludes Chimene, "and I'm afraid I'd have to come up with the Scotch jury verdict: 'Not proved.'"

On the other hand, from the advertiser contingent, Lipton's Green expands upon the reasons he's solidly behind TAA. He points out that TAA uses the telephone coincidental check of viewers' activity during the program "to find out what else they're doing while the program is on. If 20 per cent were washing dishes, 30 per cent were cleaning another room, and 10 per cent were reading, we find that the remaining 40 per cent actually watch the show. These are the people who are involved in the program. And it's TAA's coincidental check that goes a long way to help make up for the biases of the self-administered diary.

"These are the biases that make a lot of research people believe that the only thing we can really rely on is some absolutely passive high tech meter methodology that requires no conscious human cooperation. But the coincidental calls show that we can learn useful things from self administered diaries."

Green also points out that, "It's that 40 per cent core audience that actually watches the show, and who are likely to watch again, that we want to see our commercials. TAA's 24-hour period for diary mail-in allows us to add a couple of our own questions about commercial

recall that we hope will correlate with viewers' attitudes toward the various programs our commercials appear in. Then, if we can predict commercial recall according to what program the commercial will run in—as opposed to product purchase, which we can get from Simmons or MRI, and which can be influenced by other factors besides the commercials—it should help us increase the impact of our commercials even without changing the creative, by upgrading the program mix that carries them."

#### 15-second spots

Green also says the TAA findings should help Lipton to gauge the effectiveness of 15-second spots. He expects the data to help him determine "how much there is to the talk about 'a 20-second barrier'—does it really take at least 20 seconds to make a viewer aware of a commercial?"

"We hope to compare the recall of a 30 to that of two 15s—which would be comparing equal dollars spent—and find out if 15 seconds is sufficient to gain viewer attention and leave some residual impression that can be recalled."

Ogilvy's Swallen agrees that TAA's product could be improved, but believes that this would require more developmental work to bring it off: "They've done the minimum amount of testing that they figured it would take to win initial advertiser support," says Swallen, "But I think they have yet to go beyond that minimum. They're hanging their hat on the idea that the qualitative differences between programs can be used to predict the likelihood of people remaining in the room with the set during commercial breaks. I don't think they've proved yet that this is the case. In theory, TAA has a good idea, but in practice they have not proved to my satisfaction how well it actually works."

At a number of other agencies, research specialists who prefer to remain anonymous concede that TAA has not been a top priority for them. There were hints that this was because TAA took its initial sales pitch directly to clients, leaving agencies in the back seat in an area in which they feel they have the expertise (see TV/RADIO AGE, August 5, 1985).

Another agency media research chief replies that, "Whether they went around us to the clients or not, if our clients are buying it, we can't ignore it. And one of our clients bought it, though I wasn't privy to their reasons for doing so."

But that said, this researcher, like some of his other colleagues, concedes nevertheless that, "I haven't stayed on



**Lucian Chimene of McCann-Erickson:** *"TAA keeps changing their methodology to determine program appeal... Changing methodology from one survey to the next is bound to cause research people to raise their eyebrows, and we're no exception."*

top of TAA as much as I would have liked to. They did call on us some time ago, but that was before they completed their recent daytime study and I haven't seen the results yet. I'm not even sure they haven't changed their methodology since the last time we talked to them."

TAA has made changes in its methodology, but unlike some of its agency critics, TAA president Rolf Wulfsberg sees those changes as product improvements. He recalls that previous TAA surveys have indicated that program impact "is related to delivering a commercial audience or the degree to which a viewer will stay in the room during a program and its commercials and avoid distracting activities. This new daytime survey confirmed these original findings." He reports that compared to viewers "who rate a program low on our program impact scale, high impact viewers were 25 per cent more likely to stay in the room, 29 per cent less likely to engage in distracting activities while watching, and 53 per cent less likely to 'zap' commercials during those commercial breaks for which they were in the room."

This new study was conducted in November with a panel of 3,000 daytime viewers, nationwide. Wulfsberg says the findings indicate that advertising on daytime television is complicated by the fact that about 70 per cent of the "viewers" are engaged in such distracting activities as household chores or reading while the set is on, "which represents a sizable increase



**Steve Singer of BBDO:**  
*"Two shows with equal ratings can well generate a different kind of rub-off on their commercial audiences. The impact index can help us predict which programs are likely to retain more bodies in front of the set during commercial breaks."*

over the 50 per cent we found during primetime viewing in late 1983."

The survey involved panelists filling out TAA's daily Television Viewing Monitors (diaries) and mailing them back each day. Respondents were asked what programs they watched and rated each show for its "appeal," or personal program rating and "impact," or level of intellectual and emotional stimulation. And panelists also answered subscribers' proprietary questions, such as those described by Lipton's Green. The coincidental phone calls Green describes were conducted immediately after respondents had seen particular programs. These calls involved a national sample of 1,928 viewers selected at random and were designed to find out how often viewers leave the room during a program, how many commercial breaks are "lost" because of room leaving and/or zapping, and whether viewers can recall the content of commercials.

The five advertisers who supported the survey, along with the Public Broadcasting Service, were Thomas J. Lipton, Inc., Campbell Soup Co., Ralston Purina, General Foods and Polaroid.

TAA's next national study is scheduled for this spring and is designed to examine audiences of evening and weekend programs. This survey was originally scheduled for January but has been postponed while TAA seeks additional funding. □

#### Cable stats (from page 57)

tion Index (NSI) "sweep" data involving diary placement calls and returns. That figure has never shown a decline, and as of February stood at 46.8 per cent. But even though that figure has continued to grow, it is still 1.9 percentage points lower than the declining NTI metered sample number.

Just why the official cable universe estimate consistently registers lower than the NTI-derived coverage figure is a matter of conjecture. Harkness says there could be a slightly greater representation of cable homes in the NTI sample as compared to the NSI national figure—perhaps because the NTI figure picks up some illegal hookups. (Harkness winces as he admits that field personnel suspect some Nielsen metered households are stealing cable.) It's also possible, he notes, that the gap between the NTI-derived coverage figure and the universe estimate could mean that the universe estimate itself is too low.

Whatever the root cause, the fact that the NTI-derived statistic has declined while other cable penetration indicators continue to rise has spawned discontent among cable programming services. For it is the NTI metered coverage figure, not the universe estimate, that determines the household delivery component of the ratings presented to advertisers and agencies. The fear is that a declining coverage number conveys the impression of an industry on the decline—even before the major new-builds now under construction or nearing completion come on line.

The Arbitron cable universe estimate, while less important to the cable networks than the coverage figure that factors into monthly and quarterly Nielsen ratings, is another indicator of cable's growth. That figure, as reported for February, stood at 45.5 per cent, compared to 44.8 per cent in October 1985. Like the Nielsen universe estimate, it has yet to show a decline in growth.

#### Advertising impact

Despite the upward trend of the universe estimates, as well as in spending on national cable advertising, the declining Nielsen coverage figure casts a shadow over cable's status on Madison Avenue. While spending on national cable advertising rose in 1985 to a dollar volume estimated by the Cabletelevision Advertising Bureau at \$617 million, compared to \$486 million in 1984, cable network executives fear the declining Nielsen cable coverage figure could lead agencies and clients to reduce the amount of dollars going to na-

tional cable.

"In effect, Nielsen is telling the advertising industry that cable's growth is over, which isn't true. And that is tarnishing the cable industry," Sieber complains. "My internal information is that Cable News Network added more than two million homes over the six-month period from July to December of last year, but Nielsen has us declining by a few hundred thousand homes. The net effect is that we're not getting credit from the metered sample for increased coverage of CNN."

Lifetime's internal information casts doubt on the Nielsen numbers, Kresch says: "Lifetime has been at 28 per cent of TV households since May (in the Nielsen sample). Internally, our estimates are that we have added 1.7 million homes since then, but they're not showing up." Kresch adds that most cable networks believe the NHI cable household delivery figure is under-reporting cable delivery by two percentage points.

"It's a disturbing trend," he remarks. "It is possible cable was overstated in the sample, and the sample is now correcting itself. But I'm not so sure. The issue is, are Nielsen procedures biasing against cable, or is the coverage figure accurate? It's not what they're doing, but how they're doing it."

Harkness recognizes the import of the decline in the cable coverage number to the cable officials. He has met several times in recent weeks with cable officials, who have voiced theories as to why the sample is failing to pick up continued cable growth. He has promised to examine a list of Nielsen field procedures to determine if operating procedure is resulting in a bias against cable.

Specifically, Nielsen has pledged to look into the so-called "cable control," a set of procedures adopted in 1983 to ensure that the NTI sample does not disproportionately over-represent cable. The control procedures were necessary, Harkness says, because Nielsen was finding that cable households were more likely to cooperate with the firm than non-cable households. "So we were tending to get too many cable homes in our sample," he says.

Nielsen is now examining replacement hookups in the 1,700-home sample which occur when participating households are "retired" after their five-year term, or when a Nielsen metered household moves. Nielsen generally sticks with the household when it moves, but is checking to see if field personnel are waiting a sufficient period of time to allow cable to be installed in the new residence. In some cases, Harkness acknowledges, it's possible that a newly-relocated household was



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metered before cable was installed, meaning that cable viewing wouldn't show up in monitoring.

Another factor could be delays caused by local cable operators who sometimes "put us through hoops" before converter boxes can be opened up for metering, Harkness says. Too, Nielsen changes its geographic sampling points from year to year; it's checking to see if newly selected points may have lower cable penetration than previously monitored points.

While such factors could explain some of the drop-off in the cable coverage figure, Harkness for the most part subscribes to the "course correction" theory. It is possible, he theorizes, that the NTI coverage figure was too high prior to the institution of the cable control, and that in the period since, the sample is simply correcting itself—thus explaining the decline in the coverage figure.

Harkness notes that when the cable control procedures were adopted in 1983, the cable universe sample as derived from the NTI-metered sample was five to six points higher than the NSI-derived cable universe estimate. This past November, the gap was about two-and-a-half points, and in February, he notes, it had narrowed further, to 1.9 percentage points.

"In our opinion, there's no question that part of what we're seeing is a course correction," Harkness says, quickly adding, "we're not saying that is the end of the story."

### Demographic data

The other major issue pitting CRAC members against Nielsen involves the manner in which the research firm reports demographic data that some networks incorporate in ratings reports to advertising agencies and clients. Nielsen was commissioned last year by nine cable networks led by CNN and MTV to perform a cable demographics study based on 310,000 coincidental telephone calls performed during last November's NSI diary sweep. The intent is to determine which demographic groups are under-reported and whether this pattern is repeated in ratings for other cable networks. Also, the sweep is examining if under-reporting occurs more frequently in certain dayparts. The coincidental covered both "co-operators" and "non-cooperators"—those who dutifully filled out their diaries and those who didn't—to gauge the differences in responses between the two groups.

It has been the contention of officials of both MTV and CNN that younger viewers—a demographic group sought by both services—tend not to be as dili-

gent in filling out diaries as older household members. That, they say, has led to under-reporting of those demographic groups in Nielsen reports.

Nielsen in recent weeks has been running data from the coincidental study; it had planned to present preliminary findings to cable network officials this month. But even before the results were available, the demographic reporting controversy was being cited as the reason MTV was refusing to release its fourth-quarter 1985 ratings, the first time since the network went on the meter two years earlier that it elected not to release numbers to agencies and advertisers. (The controversy didn't deter MTV Networks Inc. from releasing quarterly Nielsen data showing a 0.9 rating for the fourth quarter 1985 for MTV's sister service, Nickelodeon).

Both MTV and CNN "massage" quarterly ratings with persons data received from the Nielsen Station Index diary sample (Nickelodeon data is similarly adjusted). MTV officials said the network refused to release its fourth-quarter ratings because the Nielsen's demographic analysis was flawed, failing to pick up a sizable percentage of the channel's 12-24 target demographic.

MTV's refusal to release its fourth-quarter ratings underscores the seriousness of its dispute with Nielsen over demographic reporting. The service, which depends heavily on a demographic sell, has seen its ratings on a slow backslide for some time. In the third quarter of 1985, MTV reported a 0.9 rating. According to Madison Avenue sources, the unreported MTV rating for the fourth quarter was 0.6, a 33 per cent drop. By way of comparison, MTV was regularly registering ratings of over 1.0 two years ago.

In an advertising environment very much based on Nielsen ratings, it is risky to go against the Holy Grail. MTV's protest move quickly was interpreted by some Madison Avenue powers as an indication that MTV's "fad appeal" may have peaked. Such speculation was roundly denounced by MTV officials. But recent programming changes, such as a twice-daily break in MTV's music video format for *The Monkees* sitcom, are regarded as a reaction to the ratings slide.

Through an MTV spokesman, research vice president Marshall Cohen declined to be interviewed for this article. MTV spokesman Barry Kluger said further release of Nielsen ratings data is contingent on Nielsen's "getting the methodology right."

"We'll wait and see," Kluger continued. "We're hoping that the problems will be rectified as quickly as possible."

Sieber of Turner Broadcasting also is concerned about the reliability of the demographic data gleaned from the diary for CNN. The problem, he says, is that the sample under-represents younger viewers aged 18-34, a prime demographic sought by advertisers, and overstates older viewers. A likely reason is that younger viewers tend to be "non-cooperators" when asked to keep diaries, Sieber says.

### 15-minute increments

Another reason for the low diary responses for networks like CNN and The Weather Channel (TWC), Harkness notes, is that existing diary methodology intentionally asks respondents to record viewing in 15-minute increments. The methodology thus tends to work against shorter viewing periods, such as regularly occur in the case of CNN and TWC, he states.

The coincidentals conducted in November should provide an accurate check of the demographic breakdown of CNN's audience, Sieber allows. Where deficiencies in regular diary reporting are found, "we have asked Nielsen to come up with an adjustment procedure that will take existing diary data and adjust it using data from the coincidental, like an index."

Sieber acknowledges that existing diary methodology may work for some other networks with a broader target audience than CNN. But for more narrowcast programming, "there are severe problems" with existing methodology, he states. He also is concerned that CNN diaries "pick up only about half of the household viewing that the meter shows, and for Headline News, only a fourth of what the meter shows." He believes this discrepancy stems from the non-cooperation problem.

Harkness agrees that existing diary methodology poses greater problems for highly targeted networks such as MTV and CNN. And he says the cable network-sponsored coincidental, coupled with the regular diary sweep, for the first time provides "side by side" comparisons that should help Nielsen come up with a new "integration procedure" to combine diary data with coincidental data.

"The coincidental study is dimensioning the differences between diaries and coincidentals from each network," he says. "So if somebody's being short-changed by the diary, the agencies will know, and to what degree."

But a dilemma remains: How can Nielsen integrate diary and coincidental data over time without continually performing costly and time-consuming coincidental telephone surveys for each

(continued on page 132)

# In the Picture

## Abbott L. Wool



*Director of media research and now a senior vice president at Saatchi & Saatchi Compton, describes how the micro revolution has affected his operation and points to additional data bases needed to help planners make the most of the marketing opportunities that Hispanic and Black consumers offer advertisers.*

## Media researcher warns against forgetting media with unmeasured audiences

Abbott Wool, director of media research and group media director, recently promoted to senior vice president at Saatchi & Saatchi Compton, believes it is "not to soon" to recognize that as technology and sophistication have entered media decision making over the past 20 years, and agencies have become better able to measure the quantitative aspects of media, "We have grown more reluctant to consider unmeasured or uncomputerized media."

He notes that radio or TV stations with audiences too small for Arbitron or Birch or Nielsen to report "are somehow not quite real to buyers and planners. The same is true for small circulation publications. And Spanish language television and radio have recognized this in their efforts to create measurement services more sensitive to their audiences. We may soon find that the next step is that media whose measurements don't fit our computers are somehow 'not quite real'."

Wool, who before joining Saatchi & Saatchi Compton, had been general manager of the New York office of Strategy Research Corp., whose specialties include measurement of Spanish-language media audiences, sees both the growing Hispanic market in the U.S. and the black consumer market as offering more sales opportunity for many companies than a lot of people at some of those companies realize. At the same time, he adds that so far as he knows, SRC is the only research supplier offering a television reach and frequency system for agency microcomputers that zeros in on ethnic audiences.

## Spanish ratings service

And he says he hopes that if and when the new Spanish language radio ratings service that Caballero Spanish Media is trying to organize gets going, "that one of the first things we'll see will be data made available in microcomputer form—or at least in a format that traditional on-line services like Telmar, IMS, Marketron and MSA can support on-line."

Wool also figures that the lack of microcomputer

systems for ethnic media audiences "can probably be at least partly attributed to the reluctance of the relatively small agencies that specialize in Spanish language advertising to invest in PCs, along with the relatively small proportion of major agencies' billing represented by Spanish language advertising. These two factors, he points out, "add up to the reason there's been no major agency push for such software."

But this is only one of the observations Wool makes about the micro revolution sweeping media operations at the major agencies. He sees media planners "who have been clamoring for PCs, but with only a vague idea of what new high-tech methods might mean to their daily work, now realizing that they actually have to use these machines and adapt themselves to new systems to generate the numbers they need to support their plans."

And he warns that "We've found out in the process that even though micros are giving us a power and capacity hardly imagined a year ago, they still have considerably less power, sophistication and flexibility than do the main frame systems we've been using. That means we'd better save some budget for the on-line work we'll still have to do."

## Babel of micro systems

Another Wool warning is that now that every data provider from Nielsen and BAR to Simmons and MRI is developing its own micro system to access its own data base, each with its own unique and expensive hardware requirements, "It may rapidly become unaffordable for an agency's media research department to maintain the computer support it needs via micros."

Wool recalls that 15 years ago in the larger agencies, a media research department "consisted of five to 10 people who were all general researchers except for perhaps a network specialist or two."

"Today, at this agency, we have a specialist who creates task-specific Symphony and Lotus 1-2-3 database systems for network program tracking, post analysis, magazine planning cost updates, and so on. We have a systems supervisor who maintains data files combining Nielsen figures on market-by-market audience delivery with ABC newspaper and magazine circulation-by-market data, with Arbitron local radio audience figures, with client sales area data, and who also coordinates training of media planners in these and in our other micro systems. We have another specialist in NTI databases, supporting network buying and production, and another specialist—a print supervisor—who devotes most of her time to prototyping magazines—creating print audience and product usage data files for our micro analysis systems. And I spend half my time evaluating hardware and systems requirements and negotiating new research supplier contracts."

Wool's industry activities outside the agency include serving on the 4As Media Research Committee as well as membership in the Radio-TV Research Council and in the Advertising Research Foundation.

**Cable stats** (from page 130)

of the 13 networks it monitors? Such coincidentals would have to be paid for by clients; some cable networks are satisfied with existing diary methodology and won't care to pay for "solving another network's problem," as Harkness puts it.

Most likely, Harkness says, networks with unique demographic reporting problems will require an "ongoing fix," possibly entailing regular coincidental surveys.

But Harkness feels "many people are too quick to criticize the diary and talk about what it can't do rather than what it can do." In so stating, Harkness points to some of the conclusions drawn by the cable industry in wake of the 1983 Cable Audience Measurement Study (CAMS) performed by Nielsen (for which the cable industry paid \$500,000). That effort revealed that none of seven methodologies studied offered a significant improvement over existing diary methods, which were found to understate cable household audiences by up to 45 per cent.

An integration procedure with the meter would improve the quality of diary-derived data, Harkness agrees—as

long as it applies fairly to all networks across the board. "By trying to fix [CNN's and MTV's] problems, we don't want to create a bigger problem for everyone else," he says. Harkness notes that ESPN research director Dana Redman has suggested an integration procedure similar to that done for the broadcast networks in their Nielsen Audience Composition (NAC) sweep. "That's a possibility," he allows.

But those who think that diary and coincidental always should match are mistaken, Harkness argues. He disputes the contention that merely because the diary fails to pick up all household viewing, it's flawed. "It's viewers per viewing household that the diary measures. We've got the meter for overall household viewing."

The diary issue leads into another concern of advertising agencies, clients, and some cable network officials—standardization of reporting methodology. Mass-appeal cable networks that target broad demographic audiences generally report monthly, while some of the more specialized networks, such as MTV, CNN and ESPN, report quarterly. The CRAC committee has set up a standardization subcommittee to examine the issue. But panel chair-

man Richard Zackon concedes the difficulty in achieving consensus. He recognizes that for reasons of efficiency and convenience, agencies and advertisers demand and perhaps deserve greater standardization. But he also warns against allowing the advertising sector to dictate that cable be regarded in the same way as broadcast TV. Rather than succumb to the system as it is, he believes cable must advance a new hybrid that satisfies some of the demands for standardization, while preserving its unique ability to target into more narrowly defined groups.

"There is enough room to permit the kinds of comparable analyses the agencies want to see, and enough room to allow the medium to be considered uniquely," he argues. He maintains that the CRAC standardization group "is not a missionary committee" to convince agencies to do things one way or another. The purpose is to get recommendations on procedures, and come up with alternatives." Still, some degree of missionary work appears implicit in all of CRAC's activities. Zackon allows that "standardization doesn't work well for cable, because it's not programmed the same as broadcast.

"If cable doesn't have a voice, the marketplace will continue to drift toward broadcast analyses. That's something that was created to work for broadcast. Yes, cable is television—but the particulars, the uniqueness of cable, has to be highlighted."

There is general agreement that the dawning of the people meter era will solve many of cable's audience demographics dilemmas, provided that the similar issues of non-cooperation, or non-button-pushing, don't happen there as well. Says the CAB's Jack Hill, "The people meter should help a lot, provided the validation is there. But for at least two years more, we've got to hang on with what we've got."

Hill and others on the CRAC committee thus recognize that as people meter research continues, the cable sector must grapple with the here-and-now. To ensure advertisers' long-term confidence in the efficacy of cable as an advertising medium, cable officials recognize the need for a short-term cure—hence the urgency attached to the current Nielsen effort.

Says Hill of the Nielsen-cable tango: "It's a love-hate relationship, as with any supplier. But remember, Nielsen is the life and breath of this business in audience measurement."

Harkness says he hopes to come up with a workable solution to both the cable coverage issue and the demographic dilemma very soon, in a matter of weeks, not months.

With a rueful laugh, he adds, "They won't leave me alone unless we do." □

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# Inside the FCC

## Preston R. Padden



*President, Association of Independent Television Stations, in recent speech before the Federal Communications Bar Association in Washington*

## Independent TV growth largely a result of unique public interest contribution

In 1960, at the closing of what is commonly regarded as the Golden Age of network television, the total number of independent stations in the United States was only 27. In the two decades that followed, the number of independent stations more than quadrupled.

What few could foresee, however, is that the 120 independent stations in operation by 1980 were really just form. The base for the truly explosive growth that followed during the next five years—the number of independent stations *again* more than doubled to reach the present total of 283.

The growth of independent television is no accident. It is attributable in large part to our unique contribution to the public interest. Over the past decade we have all heard and read a great deal about the wonders of the new technology, such as cable, satellites and MDS, which were supposed to challenge the dominant position of the three national television networks.

But while so many had their eyes fixed firmly on the heavens, the only competitor that actually succeeded in introducing significant competition and diversity into the marketplace, for both viewers and advertiser, has been independent television.

There is a simple public interest reason why we have succeeded where others have not. Independent stations are the only component of the commercial television industry that provides the public with non-network viewing alternatives, free of charge and on a non-discriminatory basis. No other medium can make that claim.

At a time when the cost of everything else—including cable television—is going up, new independent stations are signing on to provide free entertainment and information services in communities all across the country.

Equally significant is that both established independents and new start-ups are presenting increasing amounts of local programming, including local news.

During 1985, established independents in New York, Los Angeles, Philadelphia and Kansas City—to cite just four examples—added local newscasts to their schedules. And, from Oxnard, Calif., on the Pacific frontier, to the Hudson River Valley of New York, new independents have signed on this year to bring the first and only local television newscast to their communities. It is surely a significant sign of the times that in 1985, the UPI award for the finest television newscast in the entire state of Texas went to a brand-new primetime newscast on a UHF independent station.

Our public interest values have been the key to our growth and those same values will provide the key to our future.

By emphasizing our free and diverse entertainment and information services—universally available to rich and to poor, to cabled and to uncabled—we can rightly claim the public policy high ground in Washington.

## Revenue growth

Unfortunately, our growth has not been an unblemished success. A few new stations have failed. Other are hanging on by their fingernails. However, the good news is that our revenues have done a remarkable job of keeping up with the explosive growth in our ranks. Just 10 years ago—in 1975—the independent television stations generated gross revenues of \$400 million, representing 16 per cent of the industry's total national spot and local sales revenue. Over the succeeding five years, independent station revenues more than doubled. In 1980, the independents billed in excess of a billion dollars, representing 20 per cent of the industry total—and they weren't done, yet.

In the next five years, between 1980 and 1985, independent revenues *again* more than doubled reaching a total of \$2½ billion; representing fully 25 per cent of the industry total. And, perhaps most importantly, industry estimates project that independent revenues will again more than double over the *next* five years to a total in excess of \$5 billion by 1990, representing about 28 per cent of total industry revenues.

In addition to sheer volume of total revenue, there is another significant indicator of the growing marketing strength of independent stations. According to special analyses undertaken by Broadcast Advertiser Reports (BAR) for our Association, the top 25 users of spot television place more than half—a clear majority—of their total expenditures on independent stations.

This list of the top 25 reads like the 'Who's Who of Savvy Marketers,' including Procter & Gamble, General Mills, Pepsico, Coca-Cola, Warner-Lambert, Lever Bros., Anheuser-Busch, Ralston Purina, Kellogg, A.H. Robbins and Nabisco Brands. These marketers have found that independent stations present a significant alternative to the inventory of the three national networks and their affiliates.

Our remarkable growth story is also evident in any examination of audience shares. Over the past de-

cade, the three national networks have suffered a decline of their viewing audience of more than 11 share points. The vast majority of that lost network audience has gone directly to independent stations. Today, independent stations—all across the country—enjoy an average sign-on, sign-off share of viewing of 22 per cent. In the top 10 markets, the independents average a 34 share, reflecting the greater maturity of the independents in those markets. And, it is Los Angeles that provides us with our *best* glimpse of the future, because in Los Angeles, the independents regularly command fully *one-half* of the viewing.

### Diary inadequacies

This wondrous growth of the reported independent station audience is all the more remarkable—is all the more phenomenal—when you stop to consider the glaring inadequacies of the measuring yearstick—the diary. In 13 different markets across the country, the diary has been proved to be seriously flawed when compared to the meter. In all 13 markets, the meters have recorded more actual total viewing than the diaries, proving that diary keepers do *not* remember to enter all of their viewing. And, in all 13 markets, there have been certain consistent differences in the viewing of network affiliate stations as measured by meters and by diaries. For example: Late night viewing of ABC and CBS affiliates is consistently higher in meter ratings than in diary ratings. However, the *most* consistent and dramatic difference between diary results and meter results is the chronic understatement of independent station viewing levels.

In all 13 markets which have been metered, independent stations have registered dramatic gains in their reported audiences. For example: in February of 1976, the meters arrived in Chicago. Instantly independent stations WGN and WFLD jumped from a combined 20 per cent sign-on/sign-off share to a combined 28 per cent share—a 40 per cent increase. The same pattern has been followed in every metered market. In Houston the independent share of viewing jumped 33 per cent, in Philadelphia 31 per cent and in Dallas 38 per cent.

In Denver, the most recently metered market, the sign-on/sign-off independent share jumped a whopping 54 per cent. And, increases in specific dayparts have run as high as 100 per cent.

It is important to note that we *are* comparing apples and apples. We are comparing the rating services' diaries with their *own* meters—two techniques which *purport* to measure the same phenomenon, television viewing, at the *same* time in the *same* communities.

Comparison, as they say proves. And the proof is plain that the chronic understatement of independent viewing levels in diary-based audience measurements poses a serious threat to the continued growth of diverse new independent stations. It is a problem which seems destined to cross over from our market-

ing function to our government relations operation unless it is addressed in a meaningful way—and soon—by the rating services.

### Ownership rules relaxation

Despite this rating bias, independent television has now passed the critical mass threshold necessary to become a major entertainment and advertising force in this country. Independent stations now reach 86 per cent of U.S. television households. The recent relaxation of the television station ownership rules by the Federal Communications Commission has fueled the growth of larger groups of independent stations. One of the policy objectives of this FCC rule change was to foster the creation of market forces which would be able to compete more effectively with the three established national networks. All of the available evidence to date suggests that the commission's action will be a success in stimulating greater competition and diversity.

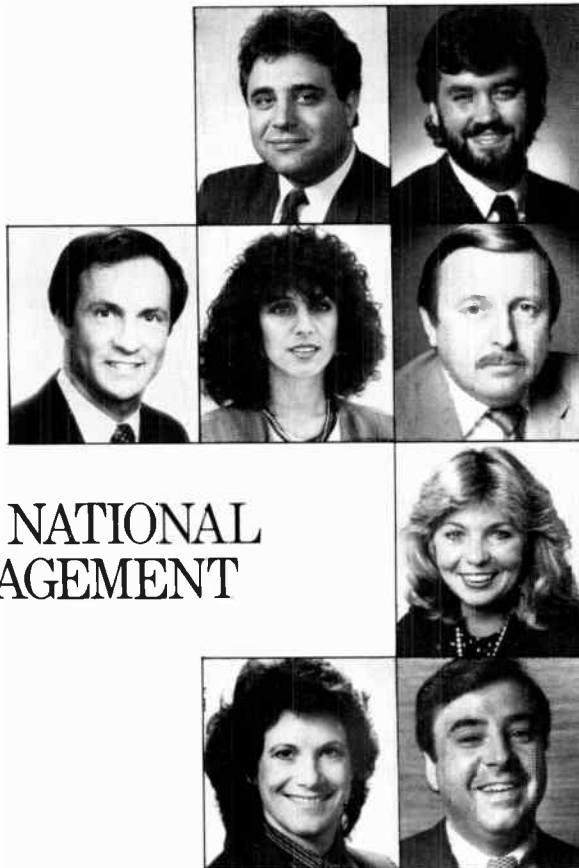
The operation of independent stations requires an enormous inventory of programming. High program costs are one of the factors which pose a threat to the survival of some of our new stations. In order to get a handle on those costs, and to gain a modicum of control over their own destiny, many independent stations groups are now engaged in the business of program production and distribution, either through ownership of their own facilities or through joint ventures with other partners. And, it is in the programming marketplace today where we find the most important and promising activity for the future.

### First-run programming

Traditionally, the base of independent television programming has been the 10 to 20 per cent of network programs that are good enough—durable enough—to survive into off-network syndication. That tradition continues. In fact, continued unimpeded access to off-network product is the *sine qua non* for the continued survival of independent television. But, the growth of our stations has also spawned the development of new, made-for-independent-television-programming. If you attended the recent NATPE convention in New Orleans, you would have been astonished at what was being offered.

By one count, the NATPE exhibition floor boasted 50 music-variety programs, 21 different new game shows, 12 new first-run situation comedies, 35 new information magazine programs, 37 new kids' animation programs and more than 800 movie titles.

The explosive growth in the amount of quality program product now available in syndication is a classic marketplace response to the growth of independent television. It is easy to see why program producers are rushing to bring product into syndication. In the late 1970s, off-network syndication of the Emmy Award-winning *Mary Tyler Moore Show* brought \$15,000 per episode in the Los Angeles market. Today, off-network syndication of *Silver Spoons* is garnering more than \$100,000 per episode in Los Angeles.



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