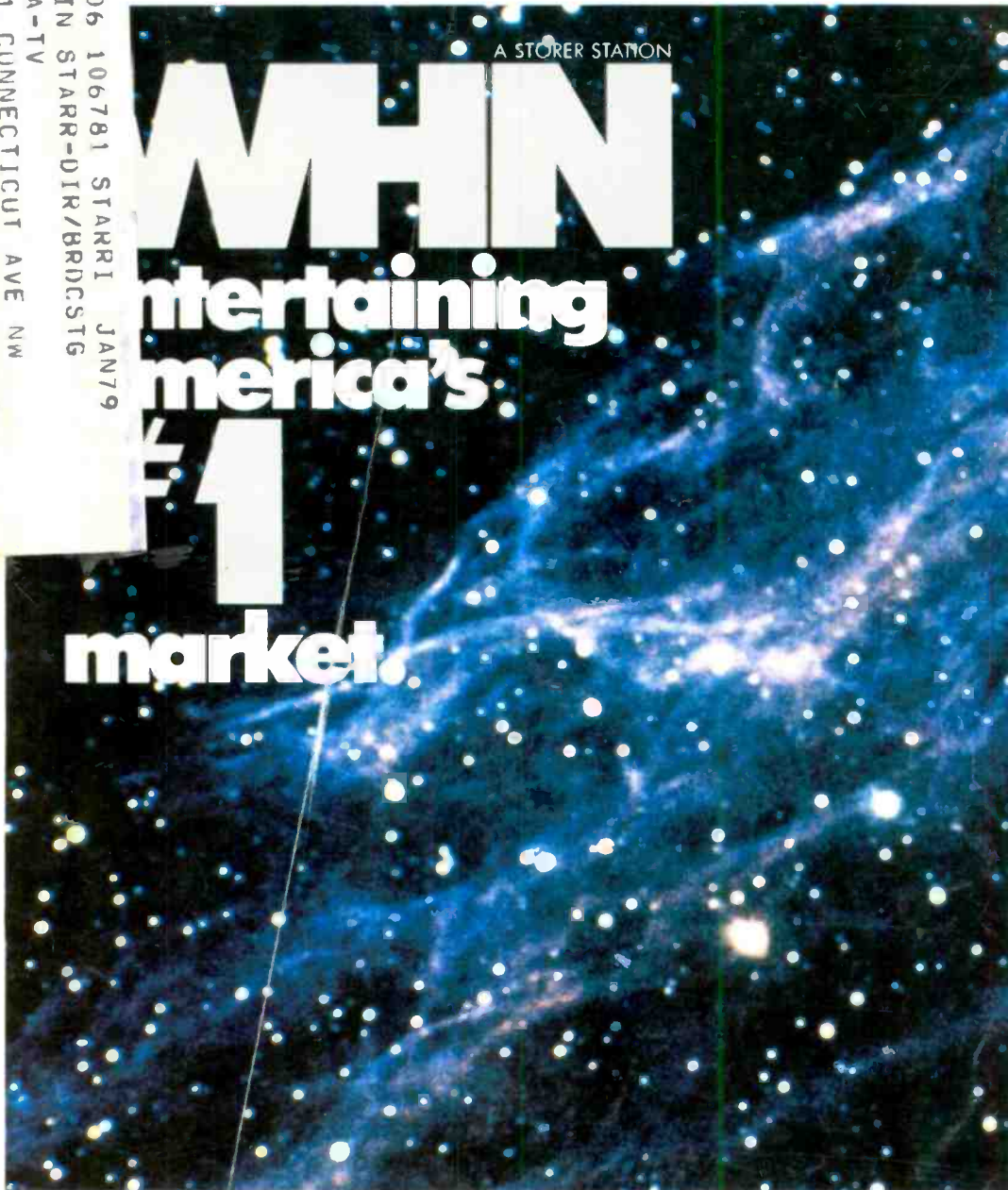


25th Anniversary Issue

Television/Radio Age

AUGUST 28, 1978 • \$5.00

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People turn us on!

All the people of Gaylord radio and television stations share one common philosophy:
To be uncommonly responsive to the people of the individual markets we serve.
We stay tuned in to their information and entertainment preferences.
That's why Gaylord Broadcasting continues to grow
in the ability to offer you a receptive audience.
And that's why advertisers, too, turn us on!



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Broadcasting Company

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Dallas/Fort Worth

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Tampa/St. Petersburg

KHTV
Houston

KSTW-TV
Seattle/Tacoma

WUAB-TV
Cleveland/Lorain

WVUE-TV
New Orleans

WVTV
Milwaukee

WKY
Oklahoma City

KYTE-AM/FM
Portland

KRKE-AM/FM
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To get turned on in Tampa/St. Petersburg, get on the Gaylord station

WTVT

Channel 13

WTVT delivers the largest share of audience of any television station in the top 30 markets.¹

WTVT dominates the nation's 17th television market² and that dominance is complete in every demographic category for women and men.³ WTVT's "Pulse" news programs command a 46% share in this seven station market.⁴

WTVT delivers the fast-growing Tampa/St. Petersburg market, the people with sand in their shoes and money in their pockets. Plus the more than 10 mil-



A glimpse of the citrus groves that produce some of the nation's finest oranges.



Visitors and exotic animals see eye-to-eye at world-famous Busch Gardens.

lion tourists annually who depend on TV for weather reports and news of home.

WTVT is the must-buy station because WTVT, one of the nation's leading CBS affiliates, delivers the biggest share in the top 30 markets. In fact, WTVT delivers more households than any TV station in Atlanta or St. Louis.⁵ In the Tampa/St. Petersburg market, people do turn us on. Call your Katz

American representative for details and avails.

¹Arbitron and Nielsen, February, 1978, ADI and DMA, Average Quarter-Hour Estimates, Sunday through Saturday, 9 a.m. to Midnight

²Arbitron, January, 1978, ADI Television Households Estimate

³Arbitron and Nielsen, February, 1978, TSA, Average Quarter-Hour Estimates, Sunday through Saturday, 9 a.m. to Midnight

⁴Nielsen, February, 1978, DMA, Average Quarter-Hour Estimates, Monday through Friday, 6 to 7 p.m. and Sunday through Saturday, 11 to 11:30 p.m.

⁵Arbitron, February, 1978, TSA, Average Quarter-Hour Estimates, Sunday through Saturday, Sign-On to Sign-Off

The famed beauty of gulf-side living in St. Petersburg/Tampa.



All estimates subject to source and method limitations.

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Television/Radio Age is published every other Monday by the Television Editorial Corp. Publication Office, 20th & Northampton, Easton, Pa. Address mail to editorial, advertising and circulation offices: 1270 Avenue of the Americas, New York, N.Y. 10020. PL7-8400. Controlled circulation postage paid at New York, N.Y., and Easton, Pa.

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and Publication Offices,
1270 Avenue of the Americas
New York, N.Y. 10020
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Publications Audit of
Circulations, Inc.



TELEVISION/RADIO AGE is published every other Monday by the Television Editorial Corp. Sol. J. Paul, President, Paul Blakemore, Vice President, Lee C. Sheridan, Vice President, Editorial, advertising and circulation office: 1270 Avenue of the Americas, New York, N.Y. 10020, Phone: (212) Plaza 7-8400. Single copy, \$2.00. Yearly subscription in the U.S. and possessions, \$25; Canada and Mexico, \$25; elsewhere, \$35. © Television Editorial Corp. 1978. The entire contents of TELEVISION/RADIO AGE are protected by copyright in the U.S. and in all countries signatory to the Bern Convention and the Pan-American Convention.

***Report
from the
Publisher***

The first twenty-five years . . .

By Sol J. Paul

1953 was the most frenetic year in the history of television.

The four-year freeze on new stations was lifted in mid-1952 with the issuance of the Sixth Report and Order. A new administration was in the White House, and a new chairman headed the Federal Communications Commission. This was followed by an avalanche of both new filings and approvals. In 1953, 209 stations went on the air. In June and July alone, 42 television stations began operation. Mergers were taking place between applicants, bitter comparative hearings were being held, and UHF's slipped

on the air while the VHF facility in a market was being fought over. And many of these U's later went dark when the VHF's were granted.

It was in this feverish atmosphere that TELEVISION AGE made its appearance in August as a new monthly publication. "You've got rocks in your head," said many friends and, in their candor, did not give the publication much chance to survive in a field where there were already six publications.

But the objectives were well crystallized: to publish a quality publication that would, in effect, be a transmission belt between the industry on the one hand and the advertising agencies and advertisers on the other. In so doing, the magazine would be an informed source of information between station and station, agency and agency, advertiser and advertiser. Devoted to the economic aspects of this burgeoning medium, it would also give a regulatory and sociological overview of television as well.

It was rough going. The publication lost heavily the first eight months. Publishing a quality magazine was expensive. Since television is a visual business, attention must be concentrated on graphics—layout, artwork, typography and paper quality. I recruited several outstanding graphic artists, including Kurt Wiehs, Walter Einsel, Tony Saris, who now does artwork for *Readers' Digest*, David Stone Martin, who did the covers and now does cover art for *Time*, and

Roy Doty, who started with us from the very first issue (see page 252). Roy also works for *Business Week* and *Newsweek*. These artists were nationally known. The issue was designed by Mort Rubenstein, who later became art director of CBS, and is one of the nation's most outstanding graphic artists.

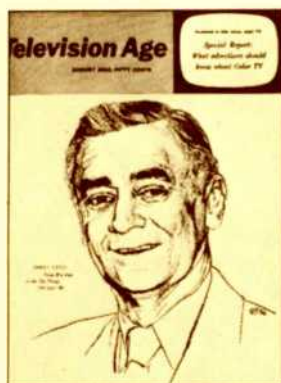
In the ninth month—ending the period of gestation—the publication broke into the black much to the relief of the 19 stockholders who had invested \$100,000 in the project. When I raised the capital, I made 93 presentations. None of the stockholders were broadcasters.

The magazine came into the publishing arena providing many services. It was the only publication in the field to provide an audit of its circulation. Others followed. The publication pioneered the use of color in editorial makeup. It set up a full-time reader's service to answer queries from agencies, advertisers and producers about the fledgling medium. A review of the early issues show not only its scope of coverage, but also its basic approach to television. Since the medium was so relatively new, and the executives and line personnel were recruited from radio, newspaper, motion picture and sundry industries, our articles had a pronounced "how-to" flavor. As the industry became more sophisticated, the feature pieces became more advanced. A look at the first few issues corroborates this with such articles as *Is There a Tomorrow for Today? How Ratings Work* and *How to Buy Film Packages*.

When the publication went from a monthly to a biweekly in 1956, the topical aspects of these articles became even more apparent. However, it is interesting to look back at the early issues and discover how many of the same problems still plague this industry.

If television brought into the home the magical box that encompassed all human joys and sorrows, then color quixotically advanced the art into a land of enchantment.

From the very first issue, when we highlighted a special report on color, I felt this scientific achievement was indeed the next frontier of this burgeoning business. Compatible color—after a see-saw battle between RCA and CBS—was approved by the FCC in December, 1953.



However, it was not until a decade later that the explosion took place. And when it did, no one was ready for it—neither the set manufacturers, the equipment companies nor the broadcasters. There were, of course, the pioneers who jumped into color early, but most of the broadcasters held back until the color sets and transmitting equipment were made more acceptable.

In the meantime, TELEVISION AGE carried features, in almost every issue, on the technical, programming and economic aspects of color. Marketing executives wrote on how color was changing package designs. Howard Ket-cham, a leading color expert, wrote about the psychological motivation of color—what colors had the greater impact on subliminal activity. The publication got some flak from some surprising quarters, but never stopped giving useable and updated information about color.



In the late '50s, color had reached a plateau. TELEVISION AGE initiated two studies which resulted in getting color off dead-center. One, an Arbitron study, done with KMTV Omaha, showed that the viewing of programs in homes with color sets was higher than in homes with black and white sets. An obvious conclusion, but now with acceptable research to prove it.

What was more important was the inevitable conclusion that with about 5 per cent color homes penetration, the overall survey would be affected in favor of the station with color transmission, (called Taylor's Law after John P. Taylor, the vice president and marketing director of RCA, who put forth the principle, and currently a contributing editor of TELEVISION/RADIO AGE). A study by Burke Marketing Research corroborated the Arbitron-KMTV study. Gen. David Sarnoff said that TELEVISION AGE was a "creative catalyst" in the progress of color.

With color moving rapidly, in the mid-'60s, Wall Street's interest in the broadcast business greatly increased when several companies went public. In 1966, we acquired *The Magazine of Wall Street*, a step directly into the maelstrom of financial reporting. The magazine had a fascinating history. It was started in 1906 by a colorful Wall Street broker, Richard Wycoff, who had invented the point-and-figure method of analyzing stocks. The method, incidentally, is still widely used by Wall Street analysts. The publication achieved acclaim when, six weeks prior, it predicted the stock market crash of October, 1929. It told its readers to sell their stocks except those on which they could take a substantial loss. When we bought the magazine, it had been in the hands of Wycoff's 80-year-old widow and it had lost substantial circulation.

Wall Street was an intensified, liberal education. It was hard to believe the amount of money that changes hands daily and the speed by which major decisions were made.

Although the *Wall Street Report* in TELEVISION AGE gave us an insight into the workings of the Street, it wasn't until I acquired *The Magazine of Wall Street* that I had a front row view of the complexities, the volatility, the chicanery, and the action behind the stolid fronts of the financial capital of the world. After five years of matriculating in the most fascinating educational institution in the U.S., I sold *The Magazine of Wall Street* to Tom Wise, a former executive editor of *Fortune*. The Wall Street experience broadened the scope of TELEVISION AGE and gave it a closer working relationship with the Street.



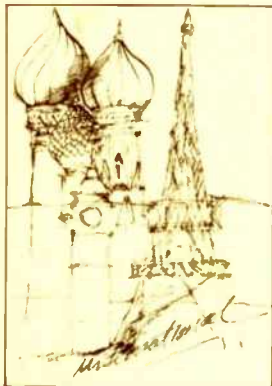
As television grew in the U.S. so did the interest abroad. In 1960, the publication published a few issues experimentally in Japanese and printed in Tokyo. A year later, a semi-annual international report was started, published as a portion to the regular issue. The following year, we purchased the *World Radio Television Handbook*, published in Copenhagen. The WRTH, widely used throughout the world, is a compendium of domestic and shortwave frequencies with times and languages broadcast. This information, arranged country-by-country along with television data, is supplied by each government. The Russians and the other Iron Curtain countries cooperated in supplying information. Not so the Peoples' Republic of Free China, which insisted that Taiwan be listed under the Peoples' Republic. I refused, pointing out that the publication was apolitical and, further, that Taiwan was *not* part of Red China. But the Chinese Republic abruptly cut off all information, sending a dispatch to Copenhagen signed by Hu Fat Ching, minister of communication. (The Chinese information was finally acquired through Finland).



I had looked upon the WRTH as a small, profitable investment, and had no idea of the clandestine implications until I arrived in Copenhagen to conclude the negotiation. I asked O. Lund-Johansen, from whom I bought the publication, if he thought the Russians would continue to supply broadcast data, even though the WRTH was changing hands. He said he was sure they would and, besides, not to worry. "Before you leave Copenhagen, the Soviets will have a complete dossier on you!" The publication expanded greatly, and four years later, we sold the WRTH to the Littleford brothers, who publish *Billboard* and other U.S. publications, in addition to some European business magazines.

International coverage continues to be an important facet of TELEVISION/RADIO AGE. In the past few years, television film sales have jumped to 35-40 per cent of total sales. Broadcast equipment revenues are in about the same percentage bracket. Television has not reached anywhere near saturation overseas. But with technological developments, it is moving rapidly and the U.S. has an enormous stake in its progress.

Therefore, an international edition was inaugurated two years ago as a separate publication, but printed as a supplement on a quarterly basis in the domestic issues. The international edition is distributed worldwide, opening a two-way street between the U.S. and the remainder of the world on programming, technology and operations. For example, the Europeans are moving ahead in digital transmission, the Japanese are experimenting with satellite-to-home transmission, the U.S. leads in the application of integrated circuitry. To report these kinds of developments, as well as programming, this publication has made arrangements to get the latest reports from correspondents in the major capitals of the world. Keeping the high standards and graphics of the domestic issues, the international editions have gained large readership and stature among radio and television executives here and abroad.



Of all media, radio is unique. It is all-pervasive, and its sounds permeate every corner of the universe. With the advent of television, many visionaries relegated radio to a circumscribed local service. Its

demise was not only exaggerated, but radio arose like a phoenix. It not only survived but prospered and continued to provide a communication service unmatched by any other medium.

In 1970, we redesigned TELEVISION AGE, added radio to our coverage and changed the name to TELEVISION/RADIO AGE. We believed that radio needed more feature coverage and that agencies and advertisers should have the kind of information that would help in the more intelligent purchase of radio time. The publication broadened its scope with articles on radio research, programming, radio news, trends in contemporary music, ethnic radio and farm broadcasting. With these kinds of features, along with a two-page *Radio Report* each issue, the newly designed TELEVISION/RADIO AGE found a formidable niche among buyers and sellers and managers of radio.



What is significant about radio is that no one medium has driven out another since the turn of the century. In the 1920s, there was a hue and cry that radio would spell the doom of the recording business. The theory was that no one would buy records because the tunes could be heard on radio. Then, in the 1930's, radio was accused of killing the movies, particularly when the superstars took over the airwaves. Then in the 1950's, television was going to put both radio and the movies out of business. Of course, this never happened. Cable may fragment the television audiences, but as each development comes along, it means that other entertainment media have to adjust. The future certainly does belong to those who plan for it.

But hovering over the entire broadcast industry is Big Brother in the form of the Federal Communications Commission. The FCC is a study of the classic struggle between the individual and his government.

The Commission is a microcosm of the bureaucracy—it is, through one means or another, seeking to broaden its powers and it wields its great power in an arena of political visibility. The philosophy of the bureaucrat is that all ills can be solved by regulation, only to find that the so-called cure may be much worse than the cause.

To paraphrase a former Speaker of the House of Representatives: the Commission would like to start each day with a probe and wind up with a ruling. Oh what sins are committed in the name of FCC regulations!

Although the Commission is specifically prohibited by the Communications Act from regulating programming, it has and is still using oblique techniques that throttle the First Amendment, and shackle the broadcaster.

What of the future? Visionaries depict the family sitting in the communications room equipped with units for operation of home video, reception of satellite-to-home transmission, two-way cable with specialized services such as news bulletins, sports, weather, facsimile installation, unattended, where services can be transmitted, including coupons, recipes, instructional information. Interestingly, many of these developments are off the drawing board. They are here. How fast they will become widely installed depends on economic realities—how soon and how much the public will pay for these luxury services.



In the meantime a system of free broadcasting—both radio and television—serves 220 million Americans. We don't see any drastic change in the broadcast structure in the foreseeable future. The specialized services such as cable and home video may affect television; its posture as a mass medium may be modified but not replaced.

There will be much ferment in communications in the next 25 years, as there has been in the past quarter of a century. Stay tuned . . . (To be continued in the issues of TELEVISION/RADIO AGE in the next 25 years).

Congratulations
SOL and
TELEVISION/
RADIO AGE
for 25
successful years.
Here's to
many more.



- WSB TV-AM-FM
Atlanta
- WHIO TV-AM-FM
Dayton
- WSOC TV-AM-FM
Charlotte
- WIIC-TV
Pittsburgh
- KTVU-TV
San Francisco-Oakland
- WIOD, WAIA-FM
Miami
- KFI, KOST-FM
Los Angeles
- WLIF-FM
Baltimore
- WWSH-FM
Philadelphia
- TeleRep
The Christal Company

Twenty-five years of FCC chairmen

In the 25 years that TELEVISION/RADIO AGE has been publishing, many of the changes in broadcast regulation have been influenced by the chairmen who have headed the Federal

Communications Commission during that time.

In that period, from 1953 to the present, there have been nine chairmen, all of them attorneys by profession.

These nine were appointed by five different Presidents, with Chairman Rosel H. Hyde appointed by Presidents Harry S. Truman, Dwight D. Eisenhower and Lyndon B. Johnson.



Rosel H. Hyde
April, 1953–April, 1954; Acting chairman—April, 1954–October, 1954 and May, 1966–June, 1966. Chairman June, 1966–October, 1969

Served four times as chairman, two of these as acting chairman and a total of 23 years as commissioner. A native of Idaho, he joined the Federal Radio Commission in 1928 and continued on with the FCC when it began operations in 1934 and was general counsel at the time of his appointment.



George C. McConaughy
October, 1954–June, 1957

Previous experience in state and federal regulation and administration included chairman of the Renegotiation Board, handling government contracts; and chairman of the Ohio Public Utilities Commission.



John C. Doerfer
July, 1957–March, 1960

Came from chairmanship of the Public Service Commission of Wisconsin. Served four years on FCC before appointment as chairman. During that time, had been chairman of the Committee on Pre-Hearing Procedures and a member of FCC's Network Study Committee.



Frederick W. Ford
March, 1960–March, 1961

Coming from the Office of Price Administration, he joined FCC as a staffer in 1947, eventually becoming the first chief of the Hearing Division of the Broadcast Bureau.



Newton N. Minow
March, 1961–June, 1963

A one-time administrative assistant to Adlai E. Stevenson when he was Governor of Illinois, he was named chairman at the age of 35. In the 1960 Presidential campaign, he campaigned for John F. Kennedy.



E. William Henry
June, 1963–May, 1966

Was appointed a commissioner in 1962 at the age of 33. Admitted to the Tennessee state bar in 1957, he practiced before the federal courts and the U.S. Supreme Court. He was associated in Washington with the John F. Kennedy Presidential campaign.



Dean Burch
October, 1969–March, 1974

He was a member of an Arizona law firm when named to the Commission and had served as legislative and then administrative assistant to Sen. Barry Goldwater (R-Ariz.) He served as chairman of the Republican National Committee from July, 1964 to April, 1965.



Richard E. Wiley
March, 1974–September, 1977

As general counsel, he first joined the Commission in September, 1970. He had been a partner in a Chicago law firm and served as a captain in the Office of the Judge Advocate General of the U.S. Army from 1959 to 1962. He had also been assistant general counsel at Bell & Howell.



Charles D. Ferris
October, 1977—

He was general counsel to House Speaker Thomas P. O'Neill, Jr., before his appointment as chairman. He had also been chief counselor to the Senate Majority Leader and general counsel to the Democratic Policy Committee, U.S. Senate.

Television/Radio Age at 25!

**Congratulations
to an
old-timer
from a
newcomer.**



25 years ago: a deluge of TV stations

The year TELEVISION AGE started publication—1953—was a big year for new TV stations. With the lifting of the freeze on new stations by the Federal Communications Commission and the establishment of an intermixed-market allocation policy (VHF and UHF), no less

than 206 stations went on the air. Many of the UHF stations eventually went dark and UHF didn't make a come back until the all-channel bill went into effect in 1964.

The list which follows is believed to be complete insofar as research can determine:

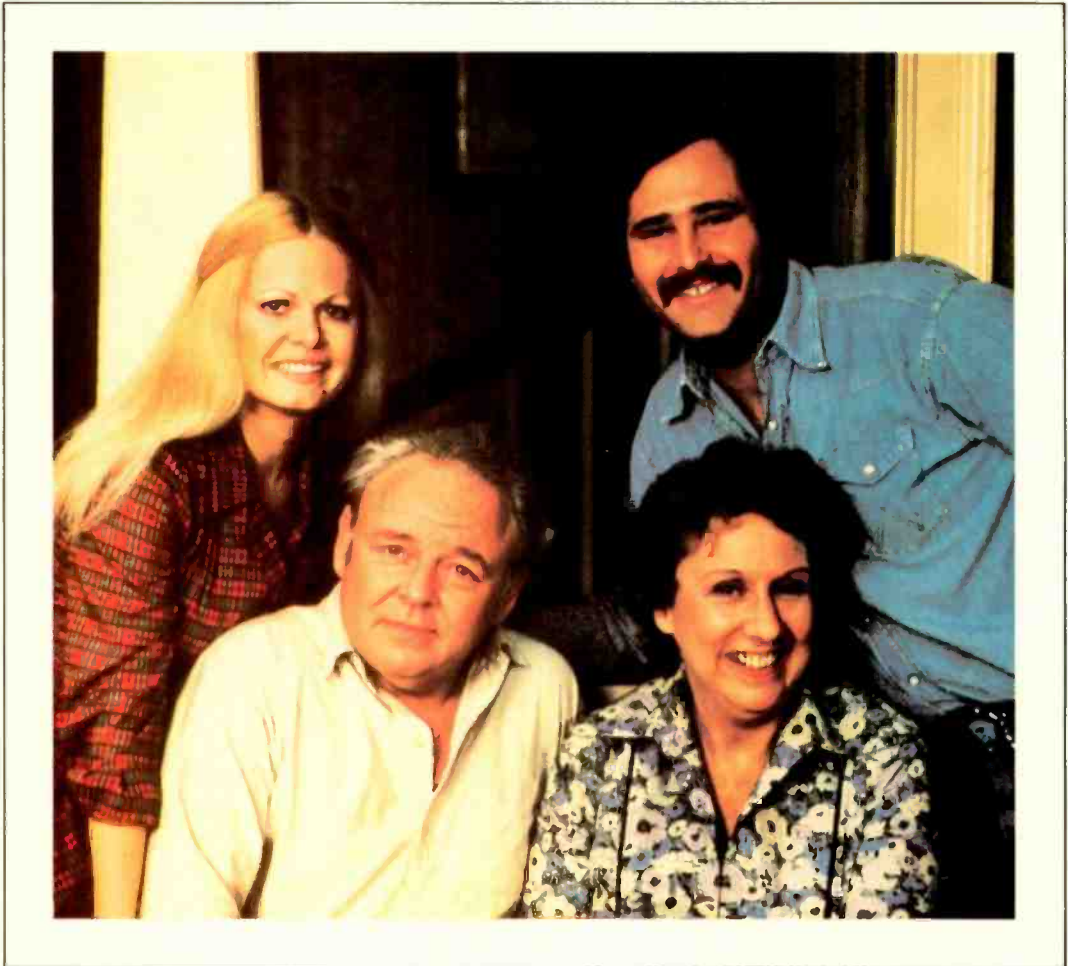
TV stations that went on the air in 1953

Call letters	Channel	Market	Current call letters	Call letters	Channel	Market	Current call letters
KFIA	2	Anchorage, Alaska	KENI-TV	WATR-TV	53	Waterbury, Conn.	Same
KTVA	11	Anchorage, Alaska	Same	WINK-TV	11	Fort Myers, Florida	Same
KFIF	2	Fairbanks, Alaska	KFAR	WJHP-TV	36	Jacksonville, Fla.	*
KOOL-TV**	10	Phoenix, Arizona	Same	WFTL-TV	23	Fort Lauderdale, Fla.	*
KOY-TV**	10	Phoenix, Arizona	KOOL-TV	WITV	17	Fort Lauderdale, Fla.	*
KTYL-TV	12	Mesa, Arizona	KTAR-TV	WDBO-TV	6	Orlando, Florida	Same
KVOA-TV	4	Tucson, Arizona	Same	WJDM-TV	7	Panama City, Fla.	WJGH-TV
KIVA	11	Yuma, Arizona	*	WEAR-TV	3	Pensacola, Florida	Same
KFSA-TV	22	Fort Smith, Arkansas	*	WSUN-TV	38	St. Petersburg, Fla.	*
KETV	23	Little Rock, Arkansas	*	WIRK-TV	21	West Palm Beach, Fla.	*
KRTV	17	Pine Bluff, Arkansas	*	WJBF-TV	6	Augusta, Georgia	Same
KATV	7	Pine Bluff, Arkansas	Same	WRDW-TV	12	Augusta, Georgia	Same
KBID	53	Fresno, California	KAIL	WRBL-TV	4	Columbus, Georgia	Same
KJEO	47	Fresno, California	Same	WETV	47	Macon, Georgia	*
KMJ-TV	24	Fresno, California	Same	WMAZ-TV	13	Macon, Georgia	Same
KMBY-TV	8	Monterey, California	KSBW	WGOV-TV	37	Valdosta, Georgia	*
KCCC-TV	40	Sacramento, California	KTXL	KIDO-TV	7	Boise, Idaho	KTVB
KSBW-TV	8	Salinas, California	Same	KID-TV	3	Idaho Falls, Idaho	Same
KFSD-TV	10	San Diego, California	KGTV	KBOI	2	Boise, Idaho	KBCI-TV
XETV	6	Tijuana, California	Same	KLIX-TV	11	Twin Falls, Idaho	KMTV
KSAN-TV	32	San Francisco, Calif.	*	WBLN-TV	15	Bloomington, Ill.	*
KVEC-TV	6	San Luis Obispo, Calif.	KSBY	WDAN-TV	24	Danville, Ill.	*
KEYT	3	Santa Barbara, Calif.	Same	WTVP	17	Decatur, Ill.	WAND
KTVU	36	Stockton, Calif.	*	WEEK-TV	43	Peoria, Ill.	Same
KCOK-TV	27	Tulare, California	*	WTVH-TV	19	Peoria, Ill.	WRAU
KRDO-TV	13	Colorado Springs, Co.	Same	WGEM-TV	10	Quincy, Ill.	Same
KLZ-TV	7	Denver, Colorado	KMGH	WREX-TV	13	Rockford, Ill.	Same
KOA-TV	4	Denver, Colorado	Same	WICS	20	Springfield, Ill.	Same
KCSJ-TV	5	Pueblo, Colorado	KOAA-TV	WSJV	52	Elkhart, Indiana	Same
KDZA-TV	3	Pueblo, Colorado	*	WEHT	50	Evansville, Indiana	Same
				WFIE	62	Evansville, Indiana	Same
				WKJG-TV	33	Fort Wayne, Indiana	Same
				WFAM-TV	59	Lafayette, Indiana	*
				WLBC-TV	49	Muncie, Indiana	*
				WRAY-TV	52	Princeton, Indiana	*
				KCRI-TV	9	Cedar Rapids, Iowa	KCRG-TV

(Continued on page 249)

Warmest
congratulations
Sol
on your
twenty-fifth anniversary

Abe Mandell



**TANDEM PRODUCTIONS, INC.
AND VIACOM
ARE PLEASED TO ANNOUNCE
THE RETURN ENGAGEMENT
ALL AMERICA IS WAITING FOR.**

**“ALL IN THE FAMILY”
FALL OF 1979.**





CRIME



TEEN-AGE ALCOHOLISM



HIGHWAY SAFETY



TRAFFIC JAMS



THE HANDICAPPED



JUVENILE CRIME



RAPE



THE AGED



GUN CONTROL

COMMUNITY PROBLEMS HAVE BEEN OUR PROBLEMS FOR 51 YEARS.



SUBSTANDARD HOUSING



RIPOFFS



FRONTS FOR REHABILITATION

It didn't take Storer long after entering the broadcasting field in 1927 to discover that the most important ingredient in a station's success was building a responsive audience.

And instilling in that audience faith in the integrity of the broadcaster.

Storer learned something else, too. That the best way to achieve these goals was through a deep involvement with the problems, hopes and undertakings of the communities we serve.

Since those early days we've been doing just that. Responding to community needs. Bringing to light problems that impair the quality of life for their citizens.

Sure Prohibition is gone, but today teenage alcoholism is rampant. Sure the mob killings are now fewer, but organized crime is more virulent. Sure breadlines have disappeared, but the poverty of many of our senior citizens is equally horrifying.

The most satisfying part is that when you're a good neighbor, everybody benefits. Experience has shown that the more effective we are in our communities, the more effective we are for our advertisers, and the more effective we are for ourselves.

Broadcasting that serves.

THE **STORER STATIONS**

STORER BROADCASTING COMPANY

WAGA-TV Atlanta/WSBK-TV Boston/WJKW-TV Cleveland
WJBK-TV Detroit/WITI-TV Milwaukee/KCST-TV San Diego/WSPD-TV Toledo
WLAK Chicago/KTNQ and KGBS Los Angeles
WGBS and WLYF Miami/WHN New York/WSPD Toledo



HIGHWAY ROBBERY DOESN'T ALWAYS TAKE PLACE ON A HIGHWAY.

Storer Stations are concerned about ripoffs and are doing something about it.

Ripoff! It's virtually become an American way of life.

A Florida woman driving through Georgia, for example, was told by a gas station attendant that she needed two new shock absorbers. He installed four instead and charged her \$82.40. Back home, her own garage figured she paid *nearly double* what the job was worth.

In Texas, a chain of specialty stores discovered not one, but two theft rings inside the stores. Employee stealing was costing them more than shoplifting.

Each year medical quacks bill Americans of some \$2 billion. Ripoffs of tax-supported health care programs waste an estimated \$4 billion more each year.

TV repairs. Land frauds. Shoddy merchandise. Deceptive practices by mail order firms and travel agencies. Complaints about these and other abuses have inundated federal and state agencies.

Nearly 2,000 a month are received by the White House alone!

Believing that "forewarned is forearmed," Storer Stations in their programming and editorials regularly alert their communities to the problems.

A typical example is WAGA-TV in Atlanta. Several times a day for an entire week they recently aired a series of five special reports entitled "Ripoffs in Atlanta?"

The first segment dealt with car repairs. Before the program, WAGA-TV made a slight alteration to a car, then visited numerous local garages to see what repairs were recommended. Result? Most tightened the right part on the spot and billed nothing. However, a few made unrelated repairs and charged for them.

Tuesday's segment focused on TV repairs and sales and gave professional tips on what to look for when seeking a reputable repairman.

Subsequent reports covered rental agency abuses, health spas and their questionable recruitment procedures, and advised how to

deal with bothersome telephone solicitations.

Throughout the series, WAGA-TV offered its viewers pamphlets with advice on how to avoid ripoffs.

The series was so successful, WAGA-TV followed it up two months later with a five-part mini-series called "Buyer Beware!" Topics included car repair and mail order ripoffs, TV repairs, phony telephone surveys that lead to sales pitches, and what to watch for when obtaining consumer credit.

Other Storer Stations across the country have been waging similar campaigns against consumer frauds in their communities.

The way we see it, the more effective we are in our communities, the more effective we are for our advertisers, and the more effective we are for ourselves.

Broadcasting that serves.

THE
**STORER
STATIONS**
STORER BROADCASTING COMPANY

WAGA-TV Atlanta WSBK-TV Boston WJKW-TV Cleveland WJBK-TV Detroit WITI-TV Milwaukee KCST-TV San Diego WSPD-TV Toledo
WLAK-Chicago KTNQ and KGBS-Los Angeles WGBS and WLXF-Miami WHN-New York WSPD-Toledo

Letters

Wave of the future

I have recently come across two articles concerning broadcast automation published in TELEVISION/RADIO AGE, January and February 1975.

The articles, entitled *One third of TV stations have automated business systems; at issue—shared-time vs. 'stand-alone'*, and *Total station automation on verge of reality as technical, business systems reach maturity*, were the 11th and 12th in a series apparently written by Mr. John P. Taylor.

As a sales representative for KING-TV and a graduate student in business administration at Seattle University, the articles are of particular interest to me. Professionally speaking, I firmly believe that broadcast automation is the wave of the future.

CRAIG CHAMBERS,
KING-TV Sales, Seattle

Bosch on one-inch

I read with much interest your July 17 report on one-inch VTRs, but while I found it quite informative there were two statements of crucial importance with which I must take exception.

These were the author's observations that "While highly regarded, the BCN format has taken second place in U.S. sales to Type C machines . . ." and that there is at this time ". . . widespread acceptance of Type C machines as the U.S. standard for distribution."

With regard to sales of one-inch machines, I tend to be somewhat suspicious of the figures quoted by the manufacturers, who are understandably unwilling to define these figures on the basis of form orders. It is not uncommon, for example, for a manufacturer to solicit purchase orders for X units at some later date while offering the purchaser the option of cancelling the order at any time. Such a procedure tends to inflate apparent sales figures, since there is no reason for a prospective customer to defer placing an order, regardless of how undecided he might be.

It is conceivable, too, that some customers, in order to assure themselves the earliest possible delivery, might enter orders with more than one manufacturer. With this in mind, a more accurate estimate of the market trends would be based upon the number of units actually delivered, which in Bosch's case is the figure of 60 quoted in your article. But even accepting the quoted figures, a careful reading of your article will lead to one inescap-

able conclusion—with 60 BCN's (approximately one-third of which are portables) now in operation in the U.S. and 300 more in operation in 32 foreign countries, there are more type B format VTRs in use both in the U.S. and throughout the world than type C.

Furthermore, more programming has originated to date, both in the U.S. and abroad, on the type B format than on type C. All those VPR-1s now in customers' hands conform to the type A standard. (In fact, were sales figures the whole story, one would probably be compelled to conclude that the type A format is the de facto one-inch standard.)

Regarding the ". . . widespread acceptance of type C machines as the U.S. standard for distribution", there is absolutely no evidence as yet to support such an assumption. In point of fact, one of the factors inhibiting larger sales of one-inch VTRs is the uncertainty as to which one-inch format will become the distribution standard.

Many potential customers with a strong desire to go one-inch are postponing their plans to do so until this situation stabilizes. Another inhibiting factor is the long history of 2-inch quad as the format for distribution, a situation which by all accounts will continue for many years to come.

In short, we at Fernseh believe that a healthy competition among one-inch formats will continue for the next several years.

WILLIAM LOVE,
Director of Engineering, Robert Bosch Corp., Fernseh Group

One-inch format

Your one-inch story (TELEVISION/RADIO AGE, July 17) is one of the most comprehensive pieces of reporting I've seen in our industry. We plan to use it as a primer for clients, who ask about the new format on an increasing basis.

GEORGE K. GOULD,
Chairman of the board, Video Corporation of America, New York

First with one-inch

In TELEVISION/RADIO AGE'S July 17 article on one-inch VTRs, George Gould, chairman of Teletronics states that ". . . his studio is the first in New York with one-inch." This is not accurate. National Video Center's one-inch machines have been in operation since December, 1977. We have used the one-inch machines on remotes as well

NewsCenter 4 makes every day's news new. Backed by the largest team of news professionals in town, NewsCenter 4 keeps its public informed and in touch with the events of our area, our country and on the international scene. Nobody tells you who, what, where, why and when like

NewsCenter 4
5 TO 7 PM 11 TO 11:30 PM

Totally attuned to the public's needs.

At Channel 4, we believe an informed community is at least as important as an entertained community. That's why we're committed to bringing our viewing audience programs that enlighten and enhance daily living. Programs with a wide range of community interest and social significance. On health, religion, minority issues, politics and cultural mores. Programs about people and people's vital concerns, presented every day of the year:

BUYLINE: BETTY FURNESS

VISION LATINA

TEST SHOWS

Public Affairs Alternating Programs 7:00-7:30 PM Saturday

KNOWLEDGE 6:00 AM Monday-Friday

NOT FOR WOMEN ONLY 6:30 AM Monday-Friday

AGRICULTURE—USA 6:00 AM Saturday

A BETTER WAY 6:30 AM Saturday

REBOP 7:00 AM Saturday

POSITIVELY BLACK 5:30 PM Saturday

VEGETABLE SOUP 8:00 AM Sunday

MARYKNOLL WORLD 8:30 AM Sunday

YOUR SUNDAY BEST 8:45 AM Sunday

TV SUNDAY SCHOOL 9:00 AM Sunday

THE JEWISH SCENE 9:15 AM Sunday

THE HEALTH FIELD 9:30 AM Sunday

THE FIRST ESTATE: RELIGION IN REVIEW
10:00 AM Sunday

PRIME OF YOUR LIFE 10:30 AM Sunday

HERE AND NOW 11:30 AM Sunday

4N WNBC-TV

Letters

(continued)

as in house studio shoots and post-production. We also expect in the next three-to-four weeks to add one-inch computer editing. Presently we release commercials on two-inch but expect this to change in the not to distant future.

Over the past seven months, client responses to one-inch has been excellent, and orders for additional one-inch machines have been placed.

JEFF H. PASTOLOVE,
Vice-President, National Video Center, New York

More on one-inch

I want to compliment you on your fine article on "One-inch VTRs" in the July 17 issue of TELEVISION/RADIO AGE. This was a very informative, unbiased report on the status of the one-inch recorders and I'm sure it will be much appreciated by your subscribers.

DONALD V. KLEFFMAN,
Vice president, general manager, Audio-Video Systems Division, Ampex Corp., Redwood City, Calif.

Informative 'clutter'

Congratulations on your best Farm Broadcast issue yet. I have only one comment of a constructive nature. On page A-49, in the center column, your article refers to, "... a high degree of clutter during the peak seasons..." The rest of your statement is correct; however, to the farmer whose sole income depends upon the use of non-use of the products being advertised, these commercial announcements are not viewed as "clutter." To him, that commercial message is as useful as the weather or market report which surrounds it.

From a different point of view, if the commercial was for a toothpaste, I would agree that it is clutter. The person may or may not want to brush his teeth; however, that decision will not affect his income. Use of a weed herbicide may increase his yield of soybeans six to eight bushels per acre by getting rid of soil nutrient robbing weeds. If the man has only 100 acres of soybeans at a value of \$8 per bushel, we are talking about adding an additional \$4,800-\$6,400 to that man's income. From his point of view, this commercial information with this kind of result is not viewed as clutter.

This is a point that many sophisticated buyers do not understand, even though they place hundreds of thousands of ag product dollars in broadcast.

One other word of caution for future issues: I would consider not using radio farm advertiser gross expenditures. They are not accurate, and we as an industry have not found a way to report them accurately. Case in point: Northrup King is listed as having a radio farm expenditure of \$46,600. More than half of that amount was spent on WMT; and the station which I just left, WNAX, had an expenditure in excess of \$18,000. I am positive we did not have the lion's share of their total budget. I do believe the top 20 may be legitimate dollar figures. Below that, I would have some question.

LARRY EDWARDS,
General sales manager, WMT-AM/FM Cedar Rapids

'Shortie' commercials

Your July 31 *Publisher's Letter* is concise and right on target.

It should help advertisers and agencies to be aware of the ultimate effect of a growth of "shortie" TV commercials and broadcasters to be guided accordingly.

M. S. KELLNER, *Managing director, Station Representatives Association, New York*

From the heartland

Congratulations of "Farm Broadcast '78" in the July 3 issue of TELEVISION/RADIO AGE.

I feel that your accurate and straightforward reporting has a lot to do with the fact that so many people in the trade tell me they rely upon TELEVISION/RADIO AGE more than any other publication.

HARRY MARTIN,
Farm director, Rural Radio Network, New Palestine, Ind.

Farm broadcast

The Farm Broadcast section was greatly appreciated, and I hear many favorable comments about the excellent writing and organization of the carefully researched material which went into it.

GEORGE PERKINS,
Agricultural coordinator, McGavren Guild, New York

'Best' farm issue

Each year you make improvements and additions, and this farm issue was the best yet.

Being solely involved in selling agri/farm radio, I cannot tell you how im-

portant and helpful this special farm issue is to me.

RALPH E. DENNIS,
Director of agricultural services, Buckley Radio Sales, Inc.

Advertiser reference

Congratulations for producing another outstanding market reference book, "Farm Broadcast '78."

On a recent visit to the president of an agri-business firm, there stacked neatly beside our big volume of NAFB market research data, was the 1973-4-5-6-7 and 8 TELEVISION/RADIO AGE "Farm Broadcast Reports". He stated your reports served as a constant reference library and aid in market planning. NAFB has gained tremendous momentum with agri-business leaders as a solid advertising medium during the past six years. Your annual Farm Broadcast Reports have contributed greatly to our success and we are grateful for your efforts in making this a reality.

The coming year, 1979, promises to be another outstanding one for the American farmer and agri-advertisers. NAFB continued to supply individual market research with an additional 31 market studies just completed. The third NAFB Sales Marketing Director will be added in 1979 for increased services to our advertisers. We are currently working on plans for an all out research study to be conducted in 1980. It is going to be an exciting year.

RAY H. KREMER,
Sales/marketing director, National Association of Farm Broadcasters, Mount Dora, Fla.

Small-market ratings

Please let me thank you for the reference to S-A-M-S under "Rating Services Continue to Expand Marketing Goals in the July 31 edition of your fine publication.

You have us pegged right. We feel the small and intermediate markets need a rating service, too—one they can afford. So we're trying to supply this need. We've put together a package that gives an account of the usual dayparts and sex-age groups with cume persons, cume ratings and shares for the 100-call package and also average persons and average ratings for the 500-call package.

Incidentally, the calls are guaranteed. We don't attempt our calls. We complete them.

DICK WARNER,
President, Surveys and Market Studies, Augusta, Ga.



The unsinkable Port of Seattle and the gamble that paid off big.

After World War II, shipping in Seattle's magnificent deepwater harbor went into a steep decline. By the late 1950's, it had fallen off to a trickle. The business was going to California's major population centers, where many imported goods were consumed on the spot.

So, in 1961, the people of Seattle and King County took a bold and farsighted gamble. They went to the polls and elected a new five-member Port Commission and agreed to support the Commission and the Port of Seattle management in trying a revolutionary new concept—containerized cargo handling. A bond issue was passed to build a sophisticated container terminal; a transshipping facility to serve the huge marketplace of the Midwest U.S. by ship, truck and train.

The idea was a rousing success. Containerization did prove to be the wave of the future and Seattle was in on the ground floor. Seattle's location aided the Port's continued growth, as well. Of all West Coast ports, Seattle is closest to the Orient and closest to the huge markets of the American Midwest. Today, the Port of Seattle is the largest container port on the West Coast and second largest in the U.S.

Seattle's voters also mandated the Port Commission to develop a forward-looking plan for the Seattle-Tacoma International Airport. Unlike many of the world's airports, which must constantly be enlarged to accommodate increasing traffic, SeaTac was designed in 1970 as a complete, finished airport that would anticipate the needs of the foreseeable



future. Today it is handling seven million passengers a year. It is built to handle 20 million.

The commercial sea/air traffic of the Port of Seattle represents the source of livelihood for 131,000 jobholders and their dependents in King County. The Port generates a \$1 billion annual payroll and \$4 billion in annual sales.

During a recent visit, international financier Baron Edmund de Rothschild observed that, in the next 25 years, Seattle and Puget Sound "could be one



of the biggest ports in the world... if not the biggest."

A nice tribute to a city's faith in its own future.

KOMO's listeners and viewers are those same imaginative and farsighted people. And, for 50 years we have been proud to serve them with the highest attainable standard of broadcasting quality. This year once again, they have responded by making KOMO Radio the market's number one adult station and KOMO-TV both the market leader and one of ABC's most successful major market affiliates.



HARRY GILMOUR

KOMO

Fisher Broadcasting Inc.
 KOMO-TV, Channel 4, ABC
 KOMO Radio, 1000 on the dial. ABC Information Network.
 Representatives: Katz Agency, Inc.; offices in 17 major advertising centers including Seattle and Portland.

*These are the best promoted
programmers in the U.S. and abroad.**

Advertising Media Services, Inc.
Air Time International, Inc.
American International Television, Inc.
ARP Films, Inc.
BBI Productions
The Behrens Company, Inc.
Benton & Bowles, Inc.
Beta Films
Bill Burrud Productions, Inc.
C. B. Distribution Company
Cinema Shares International Television,
Inc.
Colbert Television Sales
Columbia Pictures Television
Dancer-Fitzgerald-Sample, Inc.
Faith For Today
Four Star International
Sandy Frank Film Syndication, Inc.
The Fremantle Corporation
Gold Key Entertainment
Dan Goodman Productions, Inc.
Granada Television International, Ltd.
Group IV Distributors, Inc.
Group W Productions
Leo A. Gutman, Inc.
Hughes Television Network
Rex Humbard Foundation
Interpublic Television
ITC Entertainment
J.E.D. Productions Corp.
J. W. T. Syndication
Lexington Broadcast Services Co.
Lutheran Television
Mascom Advertising
MCA TV
Mediavision Inc.
Metromedia Producers Corp.
MG Films, Inc.
MGM Television
Multimedia Program Sales
National Telefilm Associates
New Zoo Revue
Official Films, Inc.
Jim Owens Productions
Paramount Television Sales, Inc.
Premore Productions
Program Syndication Services, Inc.
Rhodes Productions
SFM Media Service Corp.
Simcom International, Inc.
Sunn Classic Pictures, Inc.
Taft, H-B Program Sales
T.A.T.—Tandem
Thames Television International
Time-Life Television
TVNational Releasing Corp.
Twentieth Century-Fox Television
United Artists Television, Inc.
Viacom Enterprises
Vitt Media International, Inc.
Warner Bros. Television Distribution,
Inc.
World Championship Tennis
World Television Champions, Inc.
Worldvision Enterprises, Inc.
Yongestreet Program Services, Inc.

** These are the programmers who have advertised in
Television/Radio Age in the past 12 months.*



HOLOCAUST

**THE MOST
EXTRAORDINARY
TELEVISION EVENT
OF THE DECADE
NOMINATED
FOR SIXTEEN
EMMY AWARDS**

Emmy Award Nominations



Outstanding Limited Series — Award(s) to Executive Producer(s) and/or Producer(s)

**Herbert Brodtkin, Executive Producer
Robert Berger, Producer**



Outstanding Directing in a Drama Series for Episode(s) of a Regular or Limited Series with Continuing Characters or Theme

Marvin J. Chomsky (Entire Series)



Outstanding Lead Actor in a Limited Series

**Michael Moriarty
Fritz Weaver**



Outstanding Writing in a Drama Series for Episode(s) of a Regular or Limited Series with Continuing Characters and/or Theme

Gerald Green (Entire Series)



Outstanding Lead Actress in a Limited Series

**Rosemary Harris
Meryl Streep**



Outstanding Achievement in Music Composition for a Series (Dramatic Underscore) for a Single Episode of a Regular or Limited Series

Morton Gould (Entire Series)



Outstanding Continuing Performance by a Supporting Actor in a Drama Series for a Regular or a Limited Series

**Sam Wanamaker
David Warner**



Outstanding Achievement in Costume Design for a Drama or Comedy Series for a Single Episode of a Regular or Limited Series

**Peggy Farrell
Edith Almoslino**



Outstanding Continuing Performance by a Supporting Actress in a Drama Series for a Regular or Limited Series

Tovah Feldshuh



Outstanding Film Editing in a Drama Series for a Single Episode of a Regular or Limited Series

**Byron "Buzz" Brandt, A.C.E.;
Richard Meyer, Craig McKay,
David Berlatsky King, Stephen A. Rotter,
Robert M. Reitano, Alan Heim,
Brian Smedley-Aston**



Outstanding Single Performance by a Supporting Actress in a Comedy or Drama Series for a One-Time Appearance in a Regular or Limited Series

Blanche Baker (Part I)



Outstanding Art Direction for a Drama Series for a Single Episode of a Regular or Limited Series

**Wilfred J. Shingleton, Production Designer;
Theo Harisch, Art Director; Jurgen Kiebach,
Art Director; Maxi Hareiter, Set Designer**

Already Sold in Many Major World Markets

UNITED KINGDOM
CANADA
AUSTRALIA
JAPAN
WEST GERMANY
BRAZIL
ARGENTINA
HOLLAND
SWEDEN

BELGIUM
SOUTH KOREA
COLOMBIA
VENEZUELA
CHILE
FINLAND
TURKEY
HONG KONG
PUERTO RICO
PHILIPPINES

ISRAEL
PANAMA
GUATEMALA
THAILAND
URUGUAY
ECUADOR
DOMINICAN REP.
COSTA RICA
EL SALVADOR

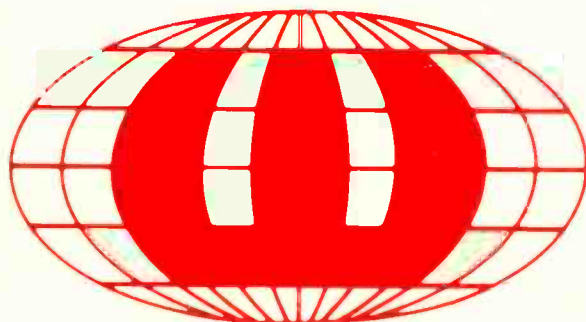
Breaking Records

HOLOCAUST played on The NBC TELEVISION NETWORK, April 16–19, 1978, and attracted the *biggest audiences* of any mini-series on any network throughout the 1977/78 season... earning a 31.0 RATING and a 49% SHARE of audience!*

It played on Australia's SEVEN NETWORK in June, 1978, and shattered all records in the history of Australian television... delivering an unprecedented 47 RATING and 72% SHARE of audience!

*Source: Nielsen Television Index

WORLDVISION
is pleased to announce
that **HOLOCAUST** will be
available for telecasting
in local markets throughout
the **UNITED STATES**
subsequent to its telecast
schedule on the
NBC TELEVISION NETWORK.



WORLDVISION
ENTERPRISES INC.

The World's Leading Distributor for Independent Television Producers

New York, Los Angeles, Chicago, Atlanta, London, Paris, Tokyo,
Sydney, Toronto, Rio de Janeiro, Munich, Mexico City, Rome

Radio Report

Arbitron ESF starts rolling with support from agency researchers

By October/November 1978 Arbitron Radio's Expanded Sample Frame (ESF) will be in eight markets: New York, Los Angeles, Chicago, San Francisco, Philadelphia, San Diego, St. Louis and Washington by virtue of broadcasters' endorsements. The first five of these are the top metro areas. ESF has been in Chicago for a year, and three surveys were done in 1977 in New York, Los Angeles and Philadelphia. Another 22 markets are scheduled to have ESF by October/November, 1979, the largest number the Arbitron computer can handle by that date. By April/May, 1980, the computer capability will be increased and by that time 50 markets will be on ESF. And by April/May, 1982, all markets will be on ESF.

Research executives at advertising agencies generally support ESF and see it as a positive move that will offer them a more representative picture of radio listening, since all telephone households, listed and unlisted, will be represented in the Arbitron sample. RAM Research, a new contender in the national radio audience research sweepstakes, however, maintains that there is a flaw in Arbitron sampling of unlisted households. Its position is that ESF results in some over- and some under-sampling by geography. The RAM criticism doesn't seem to concern many agencies at this point. Some agency researchers say they haven't seen the data on which this claim is based and, therefore, cannot estimate the impact on audience levels.

Bigger radio lineups ahead for P&G's Rely?

Though Benton & Bowles remains as tight-lipped as ever, all signs from widely scattered markets in the Mountain States and Upper Midwest point to expansion of Procter & Gamble's use of radio for its new product, Rely tampons, as going beyond market testing. It's regional testing, at least—which indicates that Rely's tests for the past four years in such markets as Fort Wayne and Rochester, as well as Kansas City and a couple of markets in the Pacific Northwest may finally have borne fruit—and that radio remains viable enough to persuade the Cincinnati package goods giant to place Rely in at least a dozen or more radio markets, targeted against young women, 18 to 34.

Though some P&G watchers at other agencies still have their doubts that it's all that big, no one is denying that Rely's radio-station lineup is a lot longer than any other P&G brand has ever had before.

P&G entered the high-profit tampon market late—is just starting to roll out Rely, and is not expected to be national with it before early next year, and then only if everything rolls out according to plan. Rely faces hot competition from share-of-market leader Tampax, International Playtex, Kimberly-Clark's Kotex tampons and still another new entry, Johnson & Johnson's O.B., also a current spot radio advertiser. In fact, the competition has been so hot in the fast growing \$300 million-a-year category (with 1978 spending already at an estimated rate of \$55 million for advertising and promotion) that at least one primetime network movie is reported having carried spots for four different tampon brands. Clutter on that order may well have been a factor pointing new entries Rely and O.B. toward radio.

In the Procter & Gamble test markets at least, radio has been one more gun in an imposing marketing battery that has included television, couponing, sampling and print. For radio, this just could be the start of something big—something that broadcasters have been working toward and awaiting for a long, long time.

CBS affiliates meet to mull compensation

One of the important subjects to be considered at the biennial convention of the CBS network affiliates in Phoenix, September 26-29, is that of affiliate compensation. The network currently has a complicated system of paying its affiliates, according to Gene Ellerman, chairman of the CBS Radio Affiliates Association, and vice president and general manager of WWAM Cadillac, Mich. "It takes a Philadelphia lawyer and 55 accountants to figure out what you're getting," he observes. The network expects to present them with a compensation system which is clarified and simplified.

"They laughed when I sat down to TWX the stations."

"Plumbers were plumbing. Painters were painting. Floors were bare. No furniture. Just a phone and a TWX," says Sales Manager John Morris. "That was opening day at Katz Television's Cleveland office."

"But I had closed some orders! So I sat on my suitcase and sent them to the stations."

Now the workmen are gone and carpeting muffles the busy sounds of

an office producing over \$2,000,000 in Spot TV sales in its first ten months of operation.

Cleveland is just one of 17 Katz Television sales offices . . . and now, it's not even the newest office.

But the running start John Morris made in Cleveland shows why Katz total Spot TV sales have outpaced industry growth in the past five years, and why Katz branch office



THE KATZ AGENCY INC. NEW YORK ATLANTA BOSTON CHARLOTTE CHICAGO CLEVELAND



performance led the way.
Investing in more sales
offices and more sales
people is just one of the
ways you get to be the
best in the rep business.
Katz has more.



Katz. The best.

ALLAS DETROIT JACKSONVILLE LOS ANGELES MEMPHIS MINNEAPOLIS PHILADELPHIA PORTLAND ST. LOUIS SAM FRANCISCO SEATTLE

WTCG-TV ATLANTA
THE
**SUPER
STATION**TM

NOW SOLD NATIONALLY BY

**Turner
Television Sales**

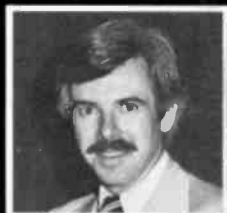
The New York Super Sales Team



JOHN J. FERNANDEZ
ACCOUNT EXECUTIVE



ROBERT A. ILLJES
ACCOUNT EXECUTIVE



THOMAS J. ASHLEY
PRESIDENT



JOHN ANDARIESE
ACCOUNT EXECUTIVE



MARC SOLOMON
ACCOUNT EXECUTIVE

ONE GULF AND WESTERN PLAZA, 15 COLUMBUS CIRCLE, NEW YORK 10023 212/247-1717

The Chicago Super Sales Team



JOHN BARBERA
ACCOUNT EXECUTIVE



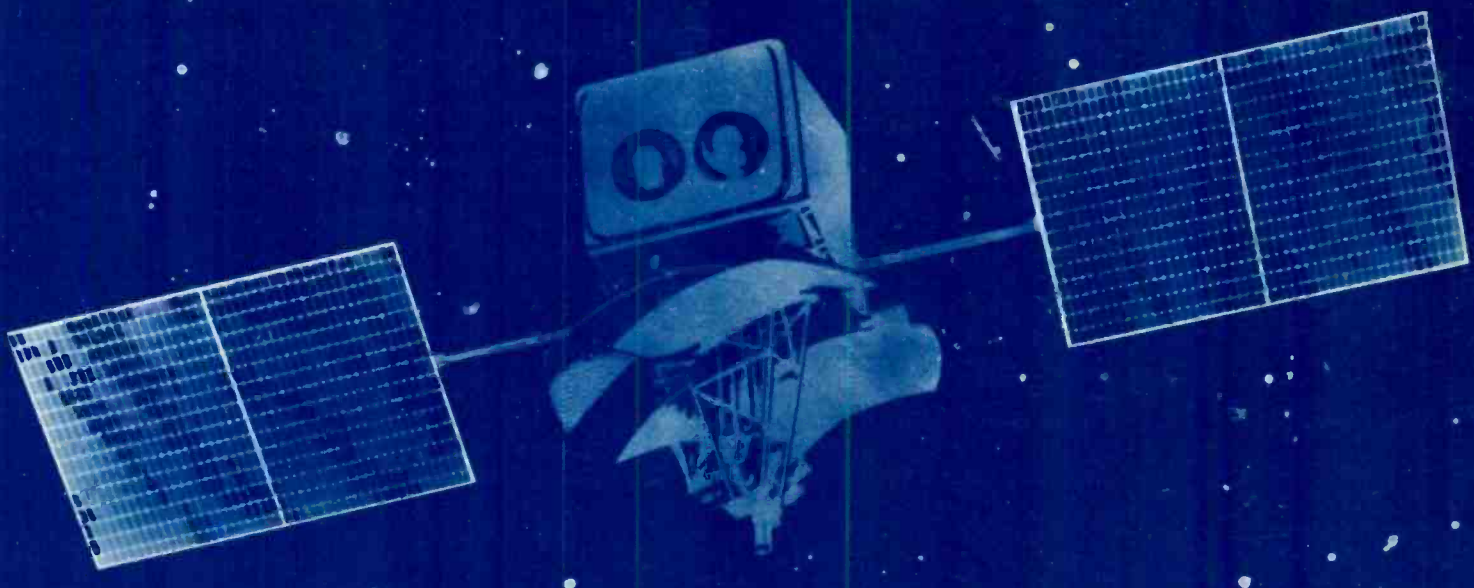
BILL GANLEY
VICE-PRESIDENT



PATRICK GROTTA
ACCOUNT EXECUTIVE

STANDARD OIL BUILDING, 200 EAST RANDOLPH DRIVE, SUITE 7026, CHICAGO 60601 312/565-1717

REPRESENTED ON THE WEST COAST BY RTVR



SUPER STATION

WTCG
Atlanta

THE FUTURE IS HERE!

ANNOUNCING AMERICA'S

1st

SUPER

STATION

WTCG-TV

ATLANTA

and how it can help advertisers deliver
PREMIUM CUSTOMERS
at
NON-PREMIUM PRICES

WHY IS WTCG-ATLANTA CALLED SUPER STATION?

WTCG-Atlanta is the first and only television station in America reaching cable households in over 40 states via satellite transmission. A 24 hour independent station with emphasis on movies and major league sports, WTCG-TV is UNIQUE!

HOW DOES THIS WORK?

The WTCG-Atlanta signal is sent skyward from the Atlanta RCA earth station to the Satcom I communications satellite positioned 22,300 miles over the equator. The satellite then transmits the signal to cable systems all over North America and Hawaii.

WHY ARE CABLE HOMES IMPORTANT TO ADVERTISERS?

Cable homes are important for two reasons:

First, the dramatic growth of cable television means that advertisers can no longer ignore this medium. Conservative estimates of total cable homes in the country are as follows:

YEAR	CABLE HOUSEHOLDS	% OF TOTAL HOUSEHOLDS
1978	14,000,000	18%
1980	18,000,000	25%
1988	25,000,000	33%

Second, research has documented that cable households are **premium households**— young growing families with above average income and education. These are the homes most advertisers want to reach with their message.

HOW HAS THE SATELLITE INCREASED WTCG-ATLANTA COVERAGE?

Dramatically. Following is a history of WTCG cable homes growth and conservative future growth projections:

YEAR	WTCG CABLE HOMES
1972	130,000
1974	241,000
1976	460,000

In 1977 WTCG moved into the space age via the RCA satellite.

1977	1,100,000
1978	2,400,000
1979 (projected)	3,400,000

CAN THE WTCG-ATLANTA CABLE AUDIENCE BE MEASURED? ARE THESE CABLE HOMES VIEWING?

The viewing of WTCG-Atlanta is recorded by A.C. Nielsen wherever it is reported in the viewing diaries. We can show you delivery by individual cities, states and DMA's.

The growth in cable homes capable of receiving WTCG-Atlanta has been matched by a corresponding increase in weekly cumulative households reported by Nielsen in the Atlanta **Viewers in Profile** report. For example, from February 1977 to February 1978 the WTCG weekly come homes increased from 771,000 to 1,366,000— **an increase of 77% in one year!**

Viewing growth will continue to skyrocket as WTCG adds tens of thousands of additional cable homes each month.

WHAT DOES SUPER STATION COVERAGE MEAN TO ADVERTISERS?

Simply stated, WTCG-Atlanta offers advertisers coverage of **premium households** at super-efficient prices.

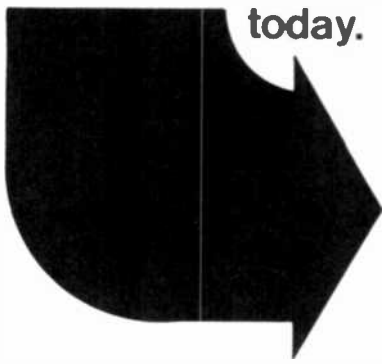
Several major advertisers have already taken advantage of this outstanding television advertising opportunity including: MILLER BREWING COMPANY, UNION OIL, TOYOTA MOTOR CARS, BRISTOL MYERS, TASTEE FREEZE, BLOCK DRUG.

Super Station coverage works for large and small budget advertisers.

THE TIME HAS COME TO CAREFULLY EVALUATE THE IMPACT OF CABLE AND LEARN HOW TO PUT IT TO WORK FOR YOUR PRODUCTS AND SERVICES.

Want to learn more about what the **SUPER STATION** can do for you?

Just send this
postage paid card
today.



Ted Turner
President
WTCG-TV
Atlanta, GA 30309

W AA MD TRA

Dear Ted:

Please send me more information on the coverage, audience delivery and pricing for the WTCG-Atlanta Super Station.

Name _____

Title _____

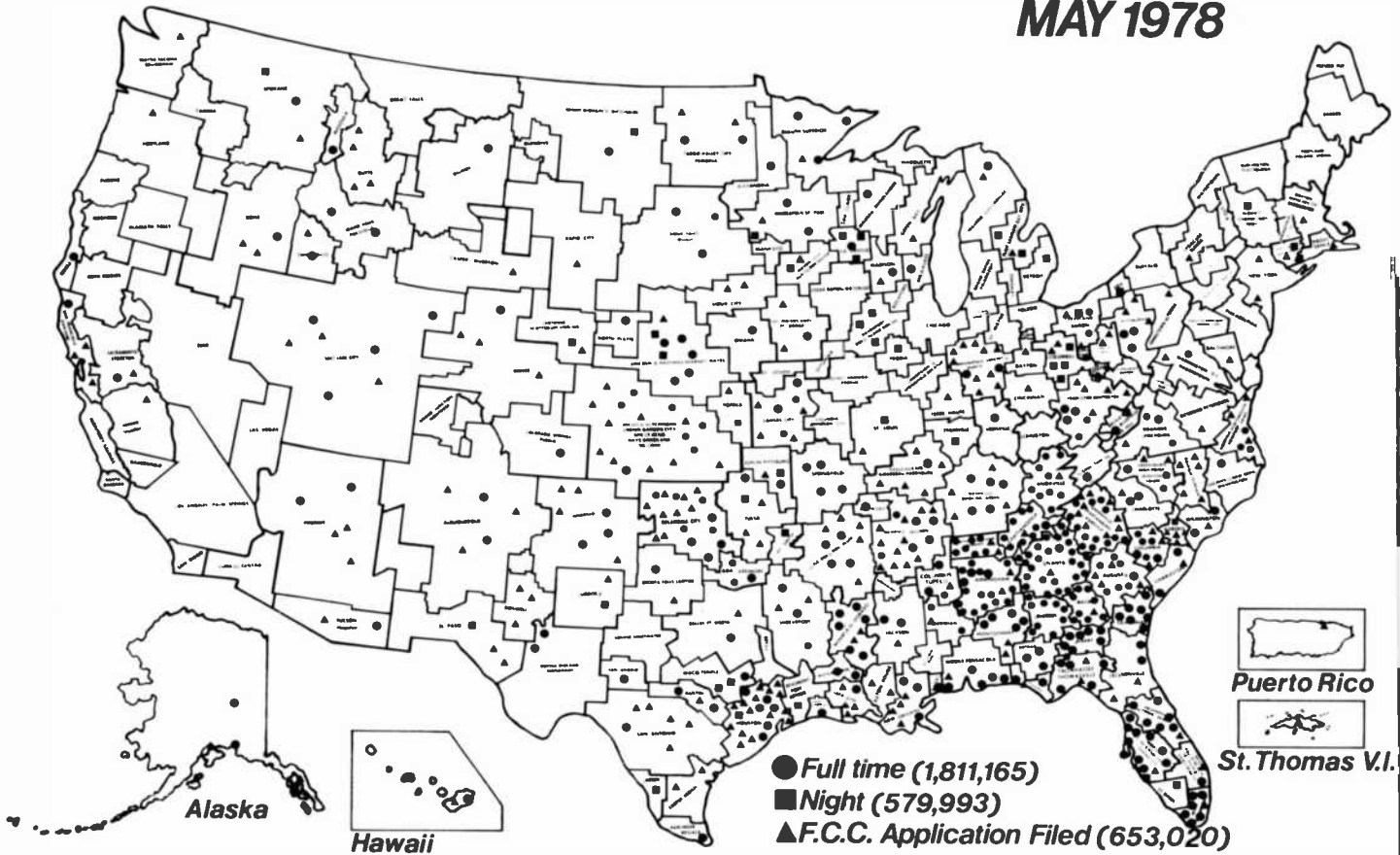
Company _____

Address _____

City _____ State _____ Zip _____

Phone _____ A-78

Cable Systems Receiving WTCG-TV Atlanta MAY 1978



FIRST CLASS
PERMIT NO.
10507

BUSINESS REPLY MAIL

NO POSTAGE STAMP NECESSARY IF MAILED IN THE UNITED STATES

POSTAGE WILL BE PAID BY

Ted Turner
WTCG-TV
1018 West Peachtree Street
Atlanta, GA 30309

Radio Report

(continued)

The network is also changing its programming a little and will unveil those changes to affiliates. "We're trying to make some of our features more relevant to the needs of our affiliates," says Dick Brescia, president of the CBS Radio network. "We're also going to reorganize our schedule slightly."

One of the morning sessions will be devoted to special ways that stations can increase their income. Several affiliates will present sales success stories. There will also be some new approaches given to selling the network locally as well as suggestions as to how the network formats can be better integrated into local programming. It will be the first meeting at which the affiliates as a group will be meeting Gene Jankowski, the new president of the CBS/Broadcast Group, and Brescia, the new president of the radio network. Jankowski will be the keynote speaker kicking off the meeting with his Wednesday morning address.

Spot push readied in RAB/SRA effort

An expansion and concentration of effort to accelerate the growth of national spot radio has been made by the Radio Advertising Bureau in association with the Station Representatives Association. They have hired James A. Brown, former vice president in charge of new business development, Golden West Broadcasters, to become vice president, national spot development sales manager of the RAB. The RAB, of course, has a national sales department. Brown's function will be to mount a more intensive drive to generate business from potential clients.

Working from a restricted target list of accounts, established by the station representatives committee and top executives of RAB, Brown will, by learning their marketing problems and objectives, suggest ways and means of using spot radio to do the job needed.

He was named by the RAB national spot radio committee which is composed of station reps and broadcasters. He will have access to the computer systems of the rep firms to enable him to devise specific proposals to advertisers which relate to stations in individual markets. Brown will also be on hand to consult with the national sales department of RAB. He will report to Robert H. Alter, RAB executive vice president.

Broadcast groups meet at NRBA confab

Several broadcasting groups will hold meetings and special events in conjunction with the National Radio Broadcasters Association Convention. On September 20 the Daytime Broadcasters Association will discuss spectrum allocation, the potential effect of the Communications Act of 1978, and other matters with DBA president Ray Livesay presiding. The fall meeting of the National Association of State Radio Networks will also be held on September 20 at the convention. And, one day earlier, at a luncheon September 19, the Armstrong Foundation will present its annual awards for excellence and originality in FM broadcasting.

Summer doldrums affect July set sales

Summer doldrums affected radio set sales to dealers in July, according to the Electronic Industries Association. Sales of AM sets declined 29.1 per cent compared to the same month last year. They were 526,620 as against 749,333. Sales of AM/FM combinations and FM-only sets were down 4.9 per cent, from 3,129,940 in July, 1977, to 2,977,711 in July, 1978. Auto radio sales dipped only slightly from 797,540 last July to 786,190 this July, off only 1.4 per cent. In total, radio sales were lower by 8.3 per cent when comparing July of '77 vs. '78—from 4,676,813 last year to 4,290,521 this year.

The figures through July, however, are much healthier. They show that for the 30 weeks AM set sales went from 4,325,308 in 1977 to 4,408,886 in 1978, an increase of 1.9 per cent; FM/AM combinations and FM-only sets increased from 14,723,640 last year to 14,972,974 this year, up 1.7 per cent; auto radio sales moved upward from 7,192,998 to 7,311,971 when comparing the two years, again a 1.7 per cent hike. Total radio sales increased from 26,241,946 in 1977 to 26,693,831 this year, another 1.7 per cent increase.

Other radio reps used to laugh at the idea of our critique sessions.

They aren't laughing anymore. Because that's part of what has made Eastman Radio the hottest rep firm in the business.

It means our sales people see on video tape replay exactly how they come across to a time buyer—what's right and what's wrong with their delivery.

They learn what the other Eastman sales people are doing successfully. And can then use what they learned in the critique to make their own presentations even more professional.

They learn how to think on their feet when facing a demanding time buyer. Then get the order.

And that's more important than anything else.



We do things differently.



To: Television/Radio Age
From: Roy Steinfort, AP

I know you're on deadline for the ad announcing the 600th affiliate signed to the APRadio network.

Here's the picture of Bill Williams, VP and GM of Summit Communications' WREC in Memphis after signing the 600th affiliation agreement. That's Jerry Jackson, AP Broadcast Exec, in center along with Jay Boland, WREC's news director, at right. We had the ad all ready to go. The ad was going to point out that an average of three stations every week see the advantages APRadio has. The copy for that is attached.

But right after WREC added APRadio, we also heard from KYA, San Francisco, WULA in Eufala, Ala. and WPED, Crozet, Va. They all want APRadio. So we're having to redesign the ad. Hope we'll make the deadline.

P. S. --also add WENK, Union City, Tenn. and WGSM-WCTO on Long Island. Also KPEN, Los Altos, Ca. and KZZY, San Antonio.

*--and also WCRI, Scottsboro, Ala.,
WLCO, EUSTIS, Fla. & KTMS, Santa Barbara.*

Roy S-

ROY STEINFORT
VICE PRESIDENT
AND DIRECTOR
BROADCASTING

APR Advantages...

- ... no clearances
- ... no must-carries
- ... total programming flexibility
- ... over 500 avails, all for your local sale
- ... sales and programming support for affiliates
- ... flexible-length news casts
- ... more sports avails
- ... complete business and financial sales opportunities
- ... feature programming to fit every format
- ... top-flight anchors
- ... hundreds of newscuts per week
- ... regional actuality
- ... compatible with automation



apradio ...the world's fastest growing network

**Introducing
the easiest
programming
decision
you'll ever
have to
make.**



LAVERNE & SHIRLEY

THERE IS
NO OTHER SERIES YOU CAN BUY
THAT EVEN COMES CLOSE.

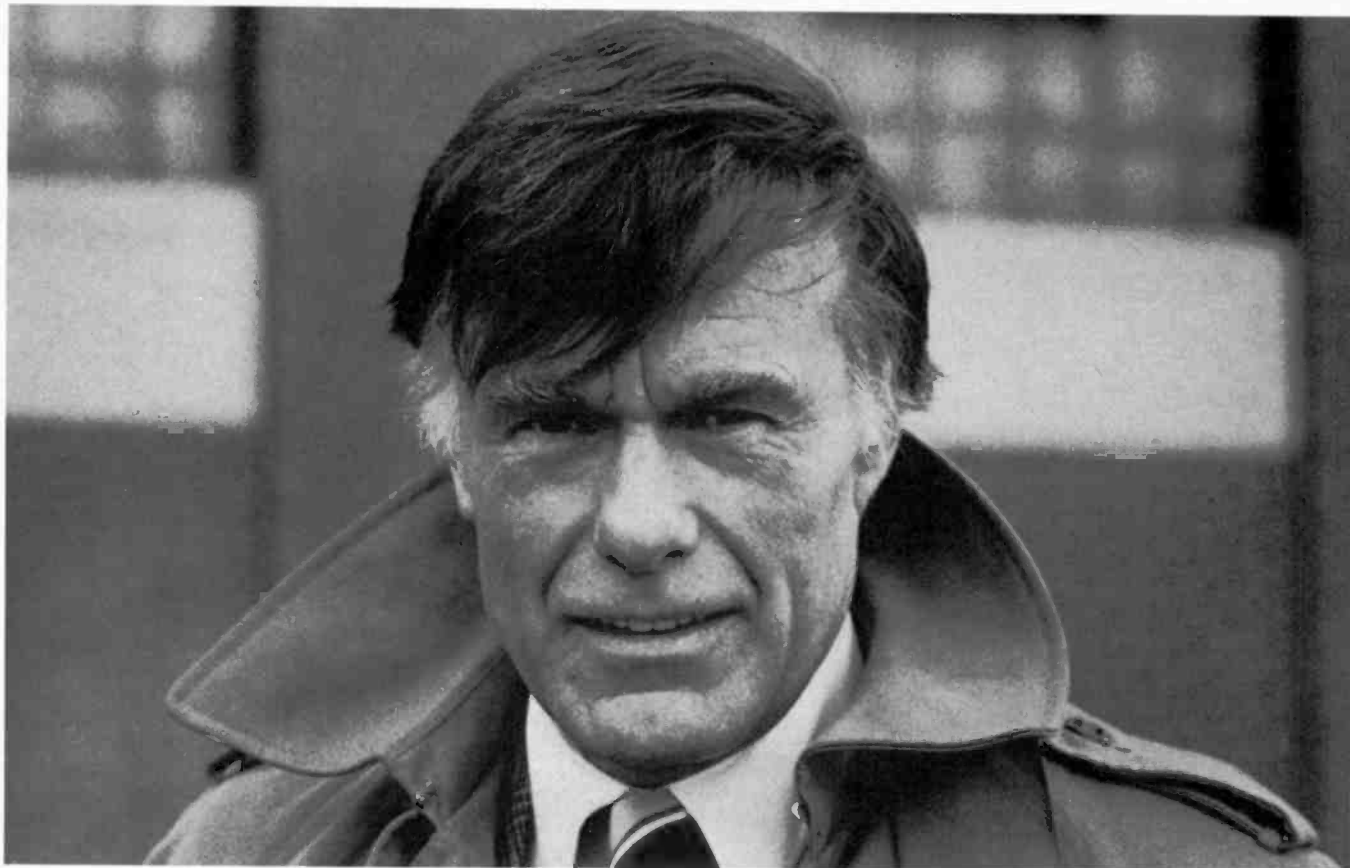
PROGRAM	RATING	HOUSE- HOLDS (000)	ADULTS 18-49 (000)	ADULTS 18-34 (000)	TEENS/ CHILDREN (000)
LAVERNE & SHIRLEY	28.5	20,380	19,730	13,240	18,390
ALL IN THE FAMILY	26.6	17,780	15,120	8,351	8,400
SANFORD & SON	23.9	16,090	12,300	6,940	6,980
M*A*S*H	22.6	15,610	14,130	8,890	8,260
WELCOME BACK KOTTER	20.2	14,390	13,260	8,630	12,270
GOOD TIMES	20.1	13,990	11,470	6,880	8,210
CHICO & THE MAN	20.0	14,010	9,700	5,590	5,920
BARNEY MILLER	19.0	13,480	12,460	7,760	7,800

SOURCE: NTI-NAD NOV., FEB., MAY AVERAGE TOTAL NETWORK DURATION THROUGH MAY 1978 SUBJECT TO SURVEY QUALIFICATIONS

NOW AVAILABLE FOR AIRING FALL, 1981



PARAMOUNT TELEVISION DOMESTIC SYNDICATION



Nobody does it better.



Lighting candles in '68. Again in '77.
Digging out in '69. Again in '78.
The long hot summers.
The long cold winters.

It's been 15 years now.
Good times. Bad times.
Birth and death.
Victory and defeat.
Newark in flames.
Columbia under
siege. The Jets in
the Super Bowl.
The miracle Mets.



Attica. The horror at LaGuardia.
Wagner. Lindsay. Beame. Koch.
Hello, Dolly. And Reggie.
So long, Broadway Joe.
The Big Apple on the
brink. The Big Apple
on the rebound.

Fifteen years. And
only one anchorman
in New York has been
there through it all.

Jim Jensen. Nobody's
done it longer. Or better.



Jensen.

Channel **2** News
WCBS-TV NEW YORK



TURN US ON, WE'LL TURN YOU ON!

Curtain going up on a fabulous CBS television season. Joining returning CBS hits will be eight outstanding new series. "MARY," a dazzling hour with the incomparable Mary Tyler Moore. The powerful dramas "KAZ" and "PAPEF CHASE." Two sassy comedies, "WKR? IN CINCINNATI" and "IN THE BEGINNING." The glamorous, with-it world of "PEOPLE." Fast-paced excitement with today's modern women in "FLYING HIGH" and "THE AMERICAN GIRLS." All introduced by the most eye-catching, head-turning promotion campaign ever to ring in a new season. An exceptional schedule that will have audiences turning us on — in record number.

CBS 

Network Primetime Series

M*A*S*H-CBS

The Paper Chase-CBS

W.E.B.-NBC

Syndication

Dinah!

That's Hollywood!

The Cheap Show

Dance Fever

Incredible World of Adventure



HIGHLIGHTS OF

Network Primetime Specials

The Star Wars
Holiday Special - CBS

Heroes of
Rock 'n Roll - ABC

Sisters - NBC

Network Movies for Television

A Guide for the
Married Woman - ABC
The Nativity - ABC

THE FALL SEASON.



Mobil Corporation takes great pleasure in announcing that Robert MacNeil, distinguished journalist and executive editor of "The MacNeil/Lehrer Report," will be host for the next Mobil Showcase presentation, Edward the King, beginning in January, 1979.

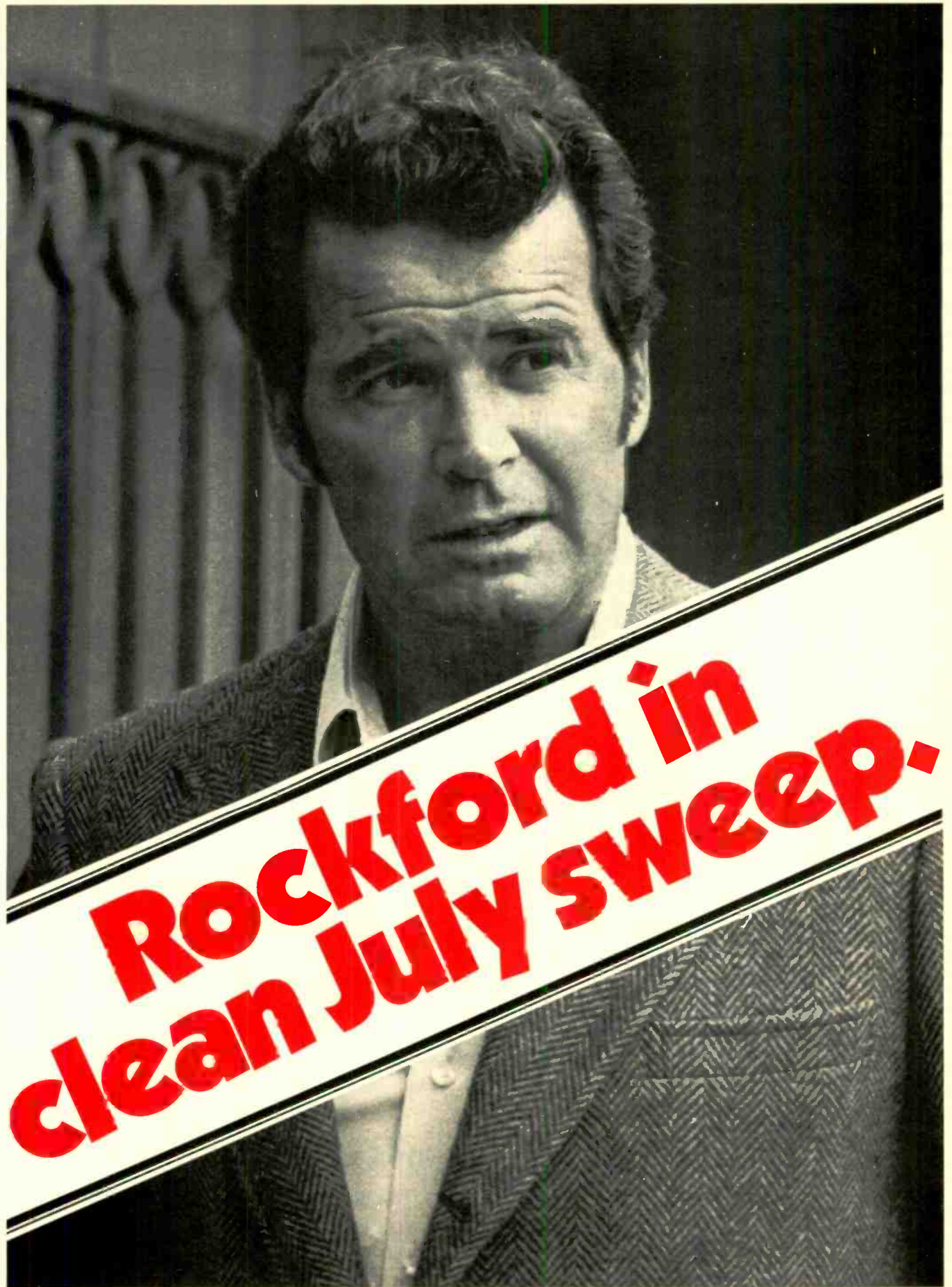
Edward the King, a thirteen-part series of one-hour dramas, tells the story of England's Edward VII. Son of Victoria, "playboy prince," Edward ruled for only nine years, yet he gave an age its name.

Robert MacNeil will provide insights into the man and his time, the twilight of the old world's great royal families, when virtually all of the courts of Europe were linked by marriage.

Top-fifty stations interested in this new Mobil Showcase presentation should contact Mr. Stan Moger, SFM Inc., 6 East 43rd Street, New York, New York 10017. Telephone (212) 682-0760.

Mobil

© 1978 Mobil Corporation



**Rockford in
clean July sweep.**

Beats everything in sight. Retain him now. MCA TV

Source: NII, average 36% share, July 7, 14, 21, 28, 1978. Subject to survey limitations.

WHAT'S New... IN NEW ORLEANS



WE'RE WHAT'S NEW IN NEW ORLEANS!

WGNO-TV 26, New Orleans is now owned by General Media Corporation. General Media brings its programming know-how, broadcast experience and sensitivity to audience needs into a vigorous, expanding area. WGNO-TV provides advertisers an attractive opportunity to reach the large New Orleans market. We look forward to serving the Crescent City, New Orleans, with exciting new alternative programming on independent WGNO-TV 26. We're what's new in New Orleans!



GREATER NEW ORLEANS TELEVISION, INC.
INTERNATIONAL TRADE MART • NEW ORLEANS, LA. 71030

Subsidiary of



EARL HICKERSON • President
DEAN WARD • Vice President/General Manager



Represented by Bolton Broadcasting, Ltd.
New York, Chicago, Atlanta,
Detroit, Los Angeles, San Francisco

New in New Orleans!



A new owner for WGNO-TV.
And a new symbol of television excitement.

Bolton Broadcasting Ltd.
welcomes General Media Corporation
as the new owner of independent WGNO-TV.

Bolton Broadcasting is proud
to represent WGNO-TV nationally.



Bolton Broadcasting's DECLARATION OF INDEPENDENCE

The definitive fact-book packed with important reasons why independent television is a major factor in today's advertising marketplace. Contact any Bolton Broadcasting office for your copy.

BB Bolton Broadcasting Ltd.
The independent television sales specialists

NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO • DETROIT • ATLANTA

645 Madison Ave
(212) 371-6400

360 N. Michigan Ave
(312) 332-4278

6290 Sunset Blvd
(213) 453-7106

1933 Webster St
(415) 921-8411

26400 Lahser Rd
Southfield, Mich
(313) 353-8050

6400 Powers Ferry Rd
(404) 955-4411

HAPPY 25TH ANNIVERSARY, TV/RADIO AGE.

NICE GROWING.

... From one of America's fastest-growing group broadcasters —
nine major radio and television stations committed to bringing top entertainment
and significant local news and public affairs
programming to six key markets.

**UTLET**
BROADCASTING

An Outlet Company Division.

WJAR-TV (NBC)
WJAR-AM
Providence, RI

WDBO-TV (CBS)
WDBO-AM
WDBO-FM
Orlando, Fla.

KSAT-TV (ABC)
San Antonio, Tex.

WCMH-TV (NBC)
Columbus, Ohio

WTOP-AM
Washington, DC

KIQQ-FM
Los Angeles, Cal.

American International Television



PRESENTS

Juke-Box

FEATURING

Twiggy

**26 HALF HOURS,
FULL OF COLOR, MUSIC,
MOVEMENT, MOOD, MAGNETISM!**

Twiggy hosts an exciting in-concert program featuring the most popular musical groups and single artists.

Her unique personality is just the start of all the excitement!

Large production numbers, extraordinary studio effects, surprises for audience and performers, alike, make each half-hour a spontaneous electronic event.



For further information contact:
Phil Leopold, Sandy Aronowitz
at American International Television, Inc.,
221 West 57th Street, N.Y., N.Y. 10019 • (212) 246-0107

An observation from CBS Radio...

IT'S FASHIONABLE FOR THE NATIONAL ADVERTISER TO BUY RADIO

It was only two or three years ago that the National Advertiser was really under-utilizing radio as an advertising medium.

Maybe it was because it was too much trouble to buy—maybe because creative people would rather work on TV commercials—maybe because (strangely enough) it cost too *little*.

None of these things has anything to do with the effectiveness of radio as an advertising medium for the advertiser. We've always known that radio works—really works. The retailer certainly knows it. More than 70% of all radio advertising comes from retailers, and they are the toughest, the most demanding of all advertisers in terms of results. And they've got the best rating service of all—the cash register at the end of the day.

As far as National Advertisers are concerned, something has happened of late. They're buying more and more radio.

Maybe it was because of escalating prices in television and print that advertisers felt that they had to find a viable alternative. Or maybe it was just because they felt that in their own interest they should make greater use of the most efficient and effective advertising medium there is.

In any event, those of us in radio thank those advertisers who have been with us for a long time, and who are now increasing their radio budgets.

And we welcome those who have decided, for whatever good reason, to get into radio.

Join the retailers. Go over to your cash registers and smile.

CBS RADIO 



WLBT-TV, the Jackson, Miss. station that wins national awards names Blair its national rep.



Jack W. Fritz (l), President of John Blair & Co., and WLBT-TV General Manager William H. Dilday, Jr. (r)

WLBT-TV, Jackson's NBC affiliate, is the first station in Mississippi to capture the coveted Peabody Award. The winning show: "Probe," WLBT-TV's weekly investigative journal. The National Mental Health Association also gave that show an award.

But along with awards, WLBT-TV wins viewers.

In fact, for the past five years, the station has ranked first in prime time audiences. And its two nightly newscasts attract more viewers than the other two stations combined making it the market's leading news station.

As for the market itself, Jackson, like many Sunbelt cities, has experienced a surging economic growth.

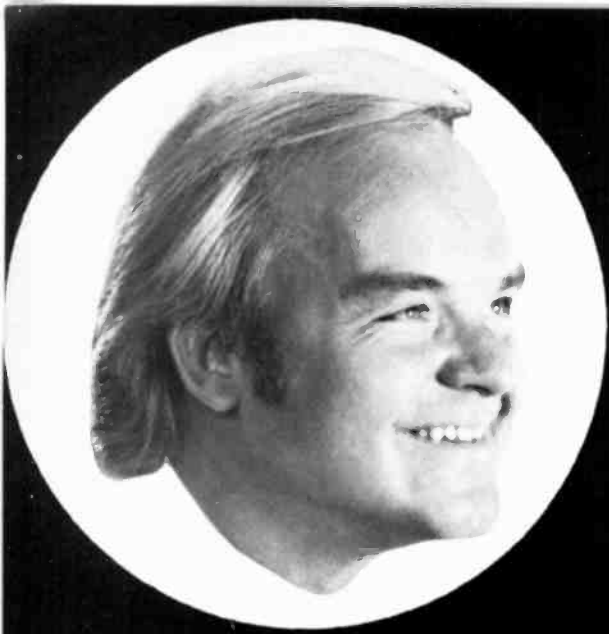
As General Manager William H. Dilday, Jr. said: "We've got a great story to tell about the growth of WLBT-TV and the Jackson market, and Blair has the quality sales power and support systems to do the job."



Blair Television

A division of John Blair & Company

Reliable people, reliable data



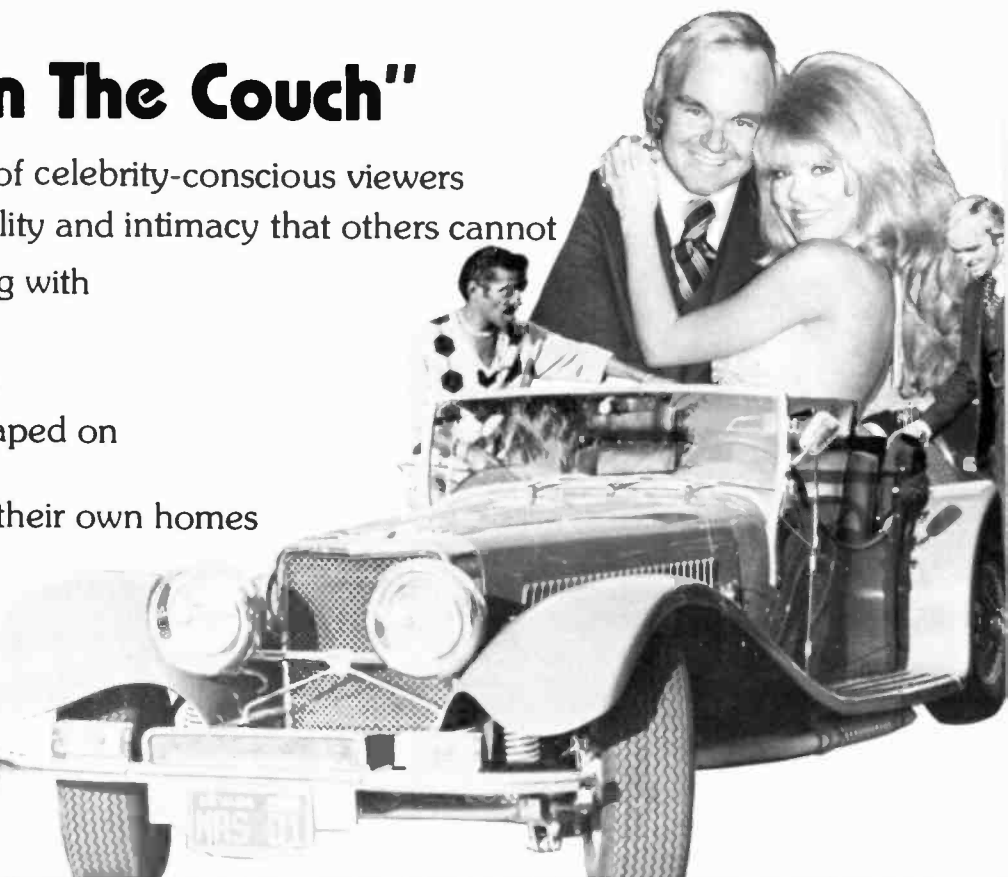
**DICK MAURICE Knows
More About Celebrities Than
Even Their Psychiatrists Do
... Earl Wilson**



Dick Maurice takes you into the private hideaways of today's brightest stars to see and hear them disclose everything from their failures and phobias to their successes and secret desires!
Dick Maurice is no ordinary talk show host!

"Celebrities On The Couch"

- ☆ Delivers a pre-sold audience of celebrity-conscious viewers
- ☆ Captures the appeal, personality and intimacy that others cannot
- ☆ Provides weekly programming with personality and promotability
- ☆ Newly released in syndication
- ☆ Every penetrating half-hour taped on location captures celebrities in the relaxed atmosphere of their own homes



**More people watch
our early news than
all our competitors'
early and late news
combined.***

That's dominance.

WRAL-TV (5) RALEIGH, N.C.

REPRESENTED NATIONALLY BY KATZ AMERICAN

* Source: ARB/NSI May 1978, Monday-Friday, total persons 2+. Subject to qualifications in those reports.

**BMI licensed music
took 64% of all the
major music business
trade paper chart positions
during 1977
including such CASHBOX**

**blockbusters as
“I Just Want To Be Your Everything,”
“Dancing Queen,”
“It’s Ecstasy,”
“Luckenbach, Texas,”
“Smokey And The Bandits,”
“Star Wars,”
“Rocky.”**

What the world expects from the
world's largest music licensing organization.



We've made 10 pm Prime Time in the Twin Cities

#1 EYEWITNESS NEWS

ARBITRON TELEVISION Top 25 Program Ratings

MARKET: MINNEAPOLIS-ST. PAUL

SURVEY: May 3-May 30, 1978

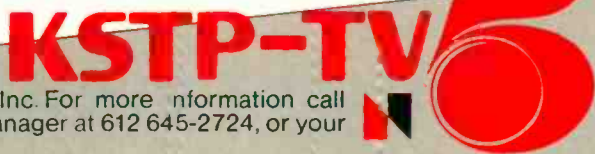
Rank	Program	Metro Rating	Rank	Program	Metro Rating
1.	<u>Eyewitness News (Sun.-10PM)</u>	28	16.	Big Event (Sun.)	19
2.	<u>Eyewitness News (Wed.-10PM)</u>	27		Family	19
3.	<u>Eyewitness News (Mon.-10PM)</u>	26		Little House on the Prairie	19
4.	<u>Eyewitness News (Thurs.-10PM)</u>	25		M*A*S*H	19
5.	<u>Eyewitness News (Tues.-10PM)</u>	24	20.	Eight Is Enough	18
6.	Love Boat	23	21.	Lou Grant	17
7.	<u>Eyewitness News (Fri.-1CPM)</u>	22	22.	All In The Family	17
	Starsky and Hutch	22		Farnaby Jones	16
9.	Laverne and Shirley	21		Barney Miller	16
	NBC Monday Night Movie	21		Carter Country	16
	Three's Company	21		<u>Eyewitness News (Sat.-1CPM)</u>	16
	60 Minutes	21		How The West Was Won	16
13.	Charlie's Angels	20			
	Fantasy Island	20			
	Happy Days	20			

These local Arbitron "Top 25" ratings are based on data obtained from the Arbitron daily survey of this market. The Metro ratings reflect viewing in the Arbitron Television Metro area, which in most cases corresponds to Standard Metropolitan Statistical Areas as defined by the U.S. Government's Office of Management and Budget. Estimates are subject to all the conditions and limitations

described in the Arbitron Television Market Report. This Arbitron Television survey covered a multiple-week period, and the Metro ratings are estimated average percentages of the total number of television households in the Metro area which viewed a particular program. The listed programs have been telecast at least two times during the survey period.

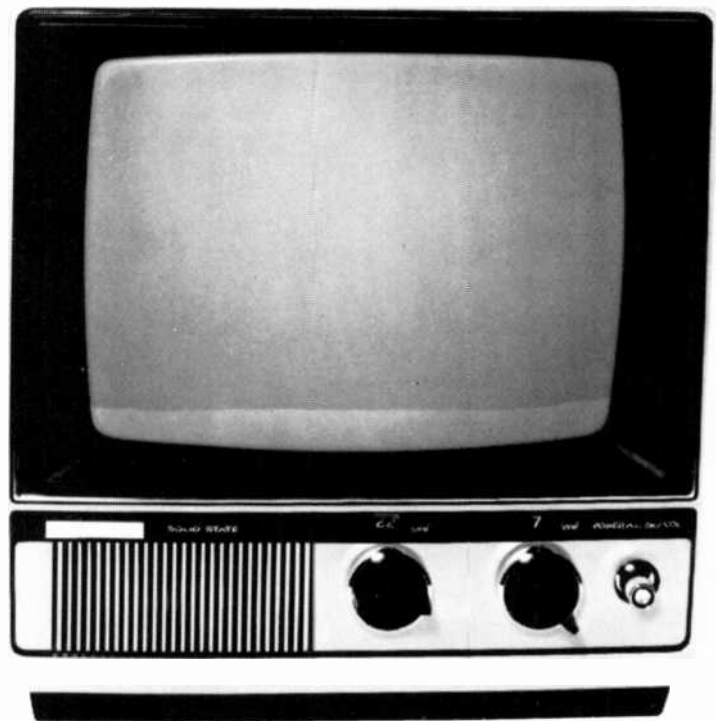
on the same day of the week. There are occasions when regular programs have been preempted during a survey period. In cases of preemptions, the data for the day(s) which the preemption occurred have been deleted and the ratings reflect the audience which viewed the regularly scheduled program only.

THE ARBITRON COMPANY
 New York (212) 882-2600 Chicago (312) 467-5750 Atlanta (404) 233-4183 Los Angeles (213) 917-6420 San Francisco (415) 391-6925 Dallas (214) 522-2470 Washington (301) 595-4644
 THE NATION'S LARGEST BROADCAST AUDIENCE MEASUREMENT SERVICE



A division of Hubbard Broadcasting Inc. For more information call KSTP-TV's Jim Blake, General Sales Manager at 612 645-2724, or your nearest Petry office.

**FOR 25 YEARS
WE'VE BEEN TUNED IN
TO YOUR MAGAZINE**



CONGRATULATIONS FROM ASCAP



*congratulates
TV/Radio Age on its
25th anniversary*

WGN Continental Broadcasting Company

**...the most respected call letters
in broadcasting**

- Chicago: WGN Radio, WGN Television
- Duluth-Superior: KDAL Radio, KDAL Television
- Denver: KWGN Television
- Sacramento: KGNR and KCTC (FM) Radio
- Michigan, California and New Mexico:
WGN Electronic Systems Company
- New York, Chicago, Los Angeles, San Francisco, Detroit:
WGN Continental Sales Company

Another first

from the first name in broadcast automation:

First to take house calls

Your own personal rep is not only available by both computer and phone, but also available around the clock. You can call him at home in the middle of the night if you have an urgent problem. BIAS was first to offer this kind of super-personal service.

BIAS was a ~~so~~ first to develop an on-line real-time computer system for broadcasting. And a flock of other firsts followed. First to offer your choice of computer services—as much or as little as you want—and what you take goes together because our systems are compatible. First with power backup system. First to offer scheduled training seminars. And more firsts are on the way. Is it any wonder so many stations call BIAS first? Call us today. Call Bill Boyce at 901-345-3544. Broadcast Industry Automation System, Data Communications Corporation, 3000 Directors Row, Executive Plaza, Memphis, Tennessee 38131.

BIAS
Be the first to visit BIAS at the BFM
Convention Sept. 17-20
The Dunes-Las Vegas

Thank you, Sol Paul,
and
Television/Radio Age
For your 25 Years of
Continuous Support of
Radio Broadcasting



Les Smith



Bob La Bonte

FOR KAYE-SMITH RADIO

KJR Seattle • KISW-FM Seattle

KXL-AM/FM Portland

KJRB Spokane • KCKN-AM/FM Kansas City

WUBE-AM/FM Cincinnati

Represented Nationally By McGAVREN GUILD, INC.

We made a bum out of Evan White to help Millions of our Aged.



He went to live among our old people and what he found was degrading and disgusting. Helpless, sick, hungry aged living in areas we wouldn't drive through, let alone live in. Old people being beaten and robbed or taken advantage of. Evan worked on this story for over two years. Against heavy criticism, we presented his story in a 2½ hour documentary report titled OLD AGE: DO NOT GO GENTLE. This program had the largest mail response ever, for a

local program. Close to a half million people responded showing their support for the aged.

As a result, national legislation was drafted to help old people live a dignified, worry free life.

On behalf of the millions of aged throughout the nation, we want to thank both Evan White for his courage and effort and the hundreds of thousands of viewers who responded with their support.



KGO-TV abc
San Francisco

An ABC Owned Television Station

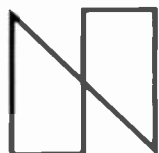
**A HAPPY
25th ANNIVERSARY
FROM THE
ABC TELEVISION
NETWORK**



Your contributions
have given insight
and vision to
the industry.
Congratulations on
25 years of
achievement.

hrp

Best
wishes
from
NBC



Radio Report

(continued)

More requests for newer demos: Katz

An analysis of spot radio activity from April, 1977, through June, 1978, by Katz Radio shows that some changes in demographic requests are taking place in national spot campaigns. In the number of avail requests by demographics, for example, adults 18-49 have moved up from fourth position in April-June, 1977, to second spot in April-June, 1978, and women 18-49 who were in the top spot among the requests in July-September 1977, moved down to fifth spot in April-June 1978, the most recent quarter. There were also a greater number of requests for the newer 25-54 and 25-64 demographic breaks as well as a swing toward requests for older demographics. In July-Sept., 1977 there were 47 requests for the older demos, but in April-June 1978 there were 85 such requests. The most frequently-requested demographics in the second quarter of this year were adults 18-plus, adults 18-49, adults 18-34 and adults 25-49.

The total number of campaigns analyzed grew from 375 in April-June, 1977, to 537 a year later, though over the same year the average number of markets per campaign diminished from seven to four. Requests for cumulative data also decreased from seven last April-June to three a year later. At the same time requests from farm advertisers changed little, increasing from four to five over the same year. As might be expected, requests for metro area information dominated but also continued to increase. A year ago there were 116 such requests; this April-June there were 162. On the other hand, ADI requests which totalled 25 a year ago, totalled 23 this April-June period.

The 60-second commercial length predominated, going from 171 to 282 from one April-June to the next; 30-second ads over the same year rose from 35 to 49. The average number of weeks per campaign is slowly getting longer. Excluding requests for 52 week campaigns, in April-June, 1977, the average campaign lasted five weeks; this April-June it ran seven weeks. In dayparts requested, total audience plans continued to be most requested. Last April-June there were 29 such requests and a year later, 62. Over the same period, the next most requested daypart was Monday through Friday 6 a.m. to 7 p.m. plus weekends, increasing from 25 such requests to 35.

Paul Harvey signs for seven more years

After 27 years with the ABC Radio Network, Paul Harvey has signed on for seven more. The contract is for his exclusive services. Harvey is currently heard on 770 stations of all four network services of ABC Radio coast-to-coast. The daily audience for his two shows, *Paul Harvey News and Commentary*, and the feature, *The Rest of the Story*, is said to exceed five million listeners.

Radio set imports rise in second quarter

Imports of home radios, both AM and FM, rose 12.7 per cent, from 8,567,823 in the second quarter of 1977 to 9,658,534 in the same period of 1978, according to the Electronic Industries Association. They outpaced the imports of auto radios which in the same comparative period went from 1,325,980 to 1,399,378, up 5.5 per cent. The total imports of radio sets, auto and home, increased from 9,893,803 in the second quarter of last year to 11,057,912 in the second quarter of this year, a gain of 11.8 per cent. Imports of phonograph-radio combinations also moved ahead smartly from 653,036 to 854,906 in the same comparative three month period, an increase of 30.9 per cent.

Imports for the first six months of home radios were 16,433,858 last year as compared to 17,314,532 this year, up 5.4 per cent. Imports of auto radios went from 2,619,320 in 1977 to 2,738,332 in 1978, up 4.5 per cent. Total imports, auto and home, went from 19,053,178 last year to 20,052,864 this year.

RADAR data show listening profile

Radio now reaches more adults in a day or a week than any other major daily advertising medium. Richard Montesano, Radio Advertising Bureau vice president, marketing and research, reports that in a week radio reaches 95 per cent of adults 18-plus, TV reaches 90 per cent and newspapers are read by 84

A lot of talk finally did somebody a lot of good



She's Olga Mele, a 59-year-old community worker from Hartford. And this year Olga Mele was one of five persons in the United States to receive the 1977 Jefferson Award. This prestigious award from the American Institute for Public Service honors the highest ideals and achievements in public service benefiting local communities. We think that's terrific. But what's even better is how she won it. WTNH-TV asked its viewers to determine the top five "good neighbors" in the Channel 8 viewer area. We received about 150 heartwarming reports of

people responding to other people's needs. Fifty of the letters told of Olga Mele and the praiseworthy work she has been doing as a counselor, job developer and fundraiser for various community service activities on behalf of the Puerto Rican people in Hartford. We're proud of our local "good neighbors" and thought even more people should hear about them. So we produced a 30-minute documentary showing each at work helping people in their Connecticut communities. And after that film everything snowballed. The American

Institute for Public Service liked our way of listening to people so much, it asked us to tell other stations how we developed our awards plan. Now the Institute tells us it's hard pressed to keep up with the various news media which want to help out with the Jefferson Award nominations as we do. Some people think the trouble with the world is a lack of communication. But we showed that when you talk to people, they talk back. And, in this case, with good results.

WTNH-TV

New Haven

**One of the stations of
CAPITAL CITIES COMMUNICATIONS.
We listen too.**

Radio Report

(Continued)

per cent of the adults. In a day radio reaches 81 per cent of the adults 18-plus, TV reaches 76 per cent and newspapers are read by 69 per cent. Sources for these findings are RADAR, spring, 1978; Nielsen, February, 1977; Newspaper Advertising Bureau, March, 1977, Readership Project.

Upscale audiences listen more than average

A higher ratio of adults in higher income homes and among higher-educated people listen to radio in a typical broadcast day than the overall average, according to RADAR, spring/fall, 1977 reports. In most of these categories these figures do not vary greatly: among men earning under \$10,000 15.7 per cent listen to radio per average quarter hour as compared to 18.7 per cent of those earning between \$15,000 and \$19,999 and 17.9 per cent of those earning more than \$20,000. Among women listeners the average quarter-hour figures are in an even narrower range: 18.0 per cent in households of under \$10,000 income, 19.6 per cent in homes earning \$20,000 and more and 18.8 per cent in households earning between \$15,000 and \$19,999 listen.

Among men who have some college education, 17.5 per cent listen per average quarter hour, 18.2 per cent of high school graduates listen and 15.8 per cent of those who have not graduated from high school listen per average quarter hour. Among women 17.4 per cent of those who have some college education, 20 per cent of college graduates and 18.1 per cent of those with high school education listen per average quarter hour.

Among men in households of one to two persons, 17.3 per cent listen per average quarter hour, 18.0 per cent listen in households of three to four and 17.0 per cent listen in households of five or more persons. Among women in households of one to two persons, 18.2 per cent listen; in households of five or more 18.8 per cent of women listen per average quarter hour.

Regional, teen audiences are broken out

In radio audiences by region, the largest percentage of male listening, 18.8 per cent per quarter hour, is in the West, the smallest, 16.1 per cent, in the North Central States. Among adult women, the largest percentage, 19.8 is in the Northeast and the smallest, 17.4 per cent in the South.

Among regional teen audiences, those 12-17 years old, 15.4 per cent in the West listen per average quarter hour, 16.7 per cent of those in the South listen, 16.8 per cent of those in the Northeast. As for listening by adult males by county size 16.1 per cent listen per average quarter hour in D counties, 16.0 listen in C counties, 17.1 per cent listen in B counties and 18.5 per cent listen in A counties. Among female listeners by county size it ranged from 17.5 per cent in C counties to 19.5 per cent in A counties. Among teenager listeners, those 12-17 years old, by county size, it ranged from 17.7 per cent listening per average quarter hour in B counties, to 14.3 per cent listening in D counties.

New spot radio 'Guide' published by Katz

Reaching men 25-to-54 in the top 25 radio markets in morning drivetime costs \$3,123 for one minute spot, reports Katz' latest edition of its *Spot Radio Planning Guide—1978-'79*. That's the cost based on the rate for 12 minutes per week and based on the average of each market's four highest-priced radio stations. Costs to reach women 18-to-49 during the 10 a.m. to 3 p.m. stretch in the top 50 markets comes to an estimated \$3,097 per minute.

The new edition includes audience delivery and cost efficiencies for 27 demographic/daypart combinations in 150 radio markets. Audience delivery and cost efficiencies were computer-calculated from rates and ratings for 11 demographic breaks, with data for these demos being reported for each of the most requested dayparts. The information is organized by four dayparts for total survey areas, metro areas, and TV ADIS.

Station rates shown are based on market-by-market cost-per-minute announcements as reported by the March 1978 *SRDS*, and Katz says these rates were verified or adjusted after telephoning more than 300 radio stations. Information appearing for the first time in the new edition includes the kind of cost totals in the illustrations above, plus cost efficiencies of the single highest-audience stations for the 27 demo/dayparts within the top 50 markets.

We helped give kids the means to stand up to their problems



We did it through the Sixteenth Annual Children's Rehabilitation Foundation Telethon... one of the oldest in the nation.

For 20 consecutive hours, from March 11 through March 12, we televised the live fund-raising from Shea's Buffalo Theater.

On hand as host we had TV personality Jack Smith.

Also appearing were comedian Marty Allen, recording stars England Dan and John Ford Coley, singer Cavril Payne, contemporary songstress Linda Bennett and a slew of media personalities from the Buffalo area.

And how did we do? Between our "main" telethon and the many regional groups who collected donations throughout Western New York, we raised over half a million dollars!

At WKBW we're involved in more than show business.

We're also involved in the business of helping people.

With events like the Children's Rehabilitation Foundation Telethon, a Buffalo institution.

WKBW-TV

Buffalo

One of the stations of
CAPITAL CITIES COMMUNICATIONS.
We listen too.

Business Barometer

May rise in spot TV was 20.4%; ditto for first five months

The hot pace of spot TV in the second quarter, triggered by April expenditures of around \$240 million, continued in May, though the apparent rate of increase was not as great as that of the previous month. National and regional spot time sales for May, according to the *Business Barometer* sample of stations, rose 20.4 per cent, compared to 29.3 per cent in April and 16.5 per cent for the first quarter. May volume increased \$39 million to a total of \$230 million (note that monthly figures were adjusted in the August 14 issue).

The rise in May was actually better than it looked and may even have been better than the April figure. This is because May, '78, was a four-week standard broadcast month, as against five weeks in May, '77. On the other hand, April, '78, was a five-week standard broadcast month vs. four weeks in April, '77. Offsetting this, as noted many times, is the fact that somewhat over half of those in the *Business Barometer* sample still report their spot figures on a calendar month basis.

Spot TV time sales for the first five months stood at \$961.5 million, up from \$798.4 million in the corresponding '77 months. The rate of increase for five months was identical to that of May itself—20.4 per cent.

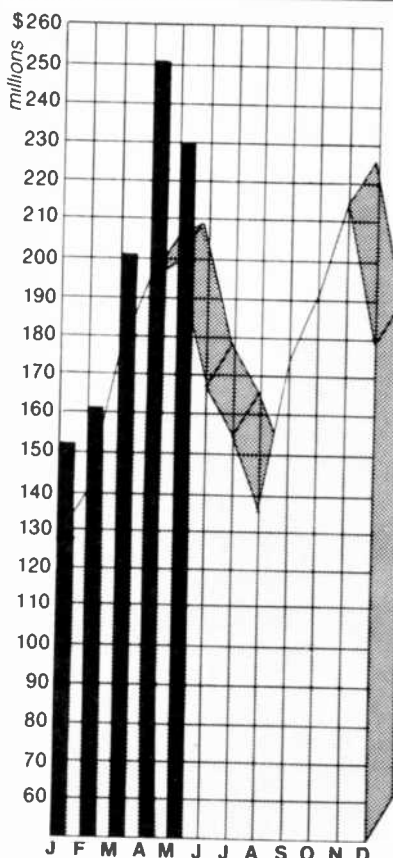
Slowdown reported in new product debuts

Whatever the cause of the substantial rise in spot business during the first half of '78, it is not likely that new products played a substantial role. The latest figures on product debuts, as reported by Dancer-Fitzgerald-Sample in its monthly publication, *New Product News*, reveal a slowdown in the first six months of this year.

The newsletter reported that new grocery and drug store item introductions were up only 3.7 per cent over the first half of last year. This compares with a 9.6 per cent increase for the first half of '77 vs. '76 and a 9.0 per cent rise in the first half of '76 vs. '75.

The total number of items introduced in the first half of '78 came to 615 vs. 593 during the first half of '77. In previous years, the total for the first half came to 541 in '76, 495 in '75, 421 in '74 and an average of 386.1 during the 10-year period 1964-73.

May



National spot (+20.4%)

(millions \$) 1977: \$191.0 1978: \$230.0
Changes by annual station revenue

Under \$2 million +21.4%
\$2-5 million +23.1%
\$5 million up +19.8%

We helped bring justice to prisoners and prisons to justice



We believe that everyone deserves a fair shake in a free society—even those convicted of crimes. After we learned that some of the inmates in New Jersey's penal institutions were being denied parole, we decided to investigate.

We talked to a variety of parole experts. Attorneys... inmates... and members of the New Jersey State Parole Board.

Our interviews clearly demonstrated that a sharp conflict existed between the Parole Board and inmates. Unfair conditions had been imposed on inmates seeking parole.

Parole was often withheld from inmates for as long as a year because of administrative errors. And, most important, uncertainty and confusion existed over guidelines for parole eligibility. In two half-hour programs entitled "Assignment: Dealing Without A Contract," we revealed these conditions and presented a solution called "Contract Parole." The New Jersey legislature—through its State Committee on Institutions—investigated parole in state prisons and found essentially the same problems we had documented.

The overwhelming majority of

"Ad Hoc Parole Committee" members who had been active in the reform program, and who were eligible, were paroled. And two members of the Parole Board were not reappointed. We can only speculate whether our programs prompted these actions. But we have a pretty good hunch they did. Under any circumstances, we're happy to see some parole reforms beginning in New Jersey. We believe in justice for all in a free society.

WPVI-TV

Philadelphia

**One of the stations of
CAPITAL CITIES COMMUNICATIONS.
We listen too.**

Business Barometer

Local TV rise in May was 25.8%, same ratio as scored in April

As in the case of spot, local TV billings in May continued the pace set in April and even did better than spot. The percentage increase of local time sales in May was identical to that of April—28.5. This brought May volume up \$34.8 million to \$169.7 million (note that in monthly figures adjusted in the August 14 issue April, '77, should be \$140.9, not \$140.0 million). The first quarter was up 15.8 per cent.

Network compensation, which has been showing no unexpected trend, rose 7.5 per cent in May to \$25.2 million. This compared to 6.2 per cent in April and 8.0 per cent for the first quarter.

The fact that the percentage increase for local TV in April and May was identical does not mean that business was literally up by the same rate in both months. May was a four-week standard broadcast month, while May, '77, had five. Conversely, April, '78, was a five-week month and April, '77, a four-week month. Again, this is offset by the practice of most stations in the *Business Barometer* sample to report by the calendar month; based on a special survey last year, it can be assumed that about seven out of 10 report local billings via the calendar month. Since April and May in both '77 and '78 total nine standard broadcast weeks and since the percentage increase was identical, it can be quickly seen that the nine-week increase was 28.5 per cent.

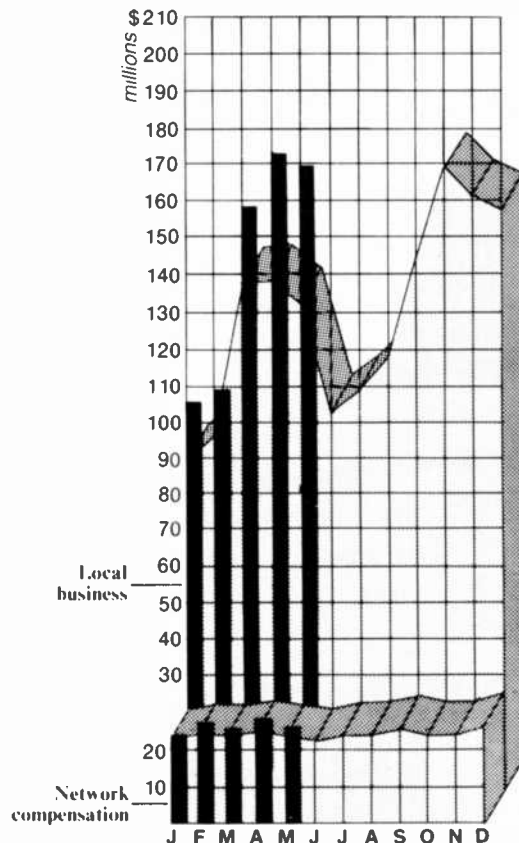
Total station revenue up 19.4% during '78

Year-to-date data accumulated over a number of months gives a representative picture, of course. For the first five months, local billings were up 20.4 per cent, the exact rate of rise for spot TV also. Local time sales totaled \$728.5 million, up from \$605.2 million.

Network compensation for the five months was up 7.5 per cent, the same percentage rise as in May. Volume through May came to \$127.3 million, up from \$118.4 million.

Total station revenue from advertising for the first five months of the year came to \$1,817.3 million, up 19.4 per cent from the \$1,522 million in '77. Spot was 52.9 per cent of the total, local, 40.1 per cent and compensation, 7.0 per cent. In '77, the figures were 52.5, 39.8 and 7.8 per cent, respectively.

May



Local business +25.8%

(millions) 1977: \$134.9 1978: \$169.7

Changes by annual station revenue

Under \$2 million +10.6%
 \$2-5 million +15.4%
 \$5 million up +28.8%

Network compensation (+7.5%)

(millions) 1977: \$23.2 1978: \$25.2

Changes by annual station revenue

Under \$2 million +12.5%
 \$2-5 million +11.7%
 \$5 million up +6.4%

In this scene, the producer was the star



Women are so fearful about breast cancer, they sometimes ignore its symptoms. Until it's too late. Our own Peggy Mann knew all about that fear. She had been through a radical mastectomy herself. As producer of her own show, "At Home With Peggy Mann," she had learned that while fear cannot be banished, it can be eased by reason and evaluation. Publicly and out in the open.

That's how our six-part series of half-hour programs, "Coping with Breast Cancer: The Emotional Malignancy!," came to be aired. Interviews were filmed at Duke Medical Center with surgeons, radiologists, a plastic surgeon, physical therapists and cancer researchers. They reported on advances in treatment and techniques. Women, including Peggy Mann, who had undergone surgery for breast cancer told about their experiences — in a positive way. We think lots of women will be less frightened about breast cancer because of Peggy's series. Many of them will live longer, too.

That's why we like to get things out in the open — once you know about them, you're better prepared to deal with them.

WTVD-TV

Durham/Raleigh

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We listen too.**

Tele-scope

Arbitron is planning a media-mix survey on consumer habits

Arbitron is getting ready to mount a media-mix study. It will analyze and evaluate all the major media—TV, radio, newspapers and magazines—in terms of the attention they receive from consumers, one purpose being to learn who are the heavy, medium and light consumers of these media. It will be determined by asking questions about reading habits, time spent with media, types of magazines and newspaper sections read, frequency of reading, as well as number of readers per household.

Similar questions relating to TV and radio habits and attention will be asked of diary keepers, but there will be questions on product usage as well. There will also be questions on grocery shopping, fast food usage, automobile and home ownership, occupation and income.

The test will be conducted in two to three markets. It is hoped that the service can be started on a full-scale basis by the end of the year. The radio part of the test has been named the Arbitron Radio Market Index. It will be conducted both by phone and mail.

Tv 75.3% of top 100 clients' ad dollars

TV remains the top advertising medium for the top 100 national advertisers and in 1977 accounted for 75.3 per cent of their advertising dollars—\$4.3 billion—according to TvB. Magazines accounted for 15.9 per cent or \$918.1 million, and radio 4.3 per cent, or \$249.6 million. Total national advertiser investments in TV were in excess of \$5.7 billion, up 14 per cent over the prior year.

Other figures included in *TvBasics #21* are TV's reach, which is 88 per cent of all TV households in an average day and 95 per cent in an average week, the total of TV homes, 72.9 million, the viewers in which spend 450 million hours in total with TV per day. Also pointed up was the level of viewing in June, July and August 1977, which accounted for five hours and 24 minutes per TV home daily.

Consumer group looks to double membership

The Telecommunications Consumer Coalition expects to have enlisted between 30 and 50 various non-profit organizations by Labor Day and then to double its membership by the end of the year. Its objective is to act as an information source on the many telecommunications issues that effect consumer-related organizations in this country, ethnic, religious, labor and otherwise. It hopes that by providing them with such information, many of its members will then develop positions and policies. It is now in the midst of making proposals for foundation support to enable it to operate for two years, after which it will evaluate its effectiveness and consider its future activity.

Organizations which join the TCC will pay a nominal fee, ranging from \$25 to \$250 annually. The chairman of the new coalition is Dr. Everett C. Parker of the United Church of Christ, and vice chairman, Warren Braren, associate director of the Consumers Union. Membership includes the Consumer Federation of America, the Communications Commission of the National Council of Churches, the National Council of Negro Women, the U.S. Catholic Conference, the National Hispanic Publishing Center, the Indian Youth Council, the National Organization for Women and a tentative acceptance of membership from the National Association for the Advancement of Colored People.

Tv set sales climb; RCA bullish on VCRs

Tv sets sales to dealers for July and for 1978 through July continued on an upward note, according to the Electronic Industries Association. Monochrome sales increased from 378,532 in July, 1977, to 454,843 in July, 1978, a percentage hike of 29.7. Color TV went from 583,109 sets last July to 668,170 this July, up 14.6 per cent. Total TV sales were 955,641 for July last year as against 1,123,013 for the same month this year.

The showing for the year-to-date was equally strong. For the 30 weeks this year monochrome sales were 3,041,977 as compared to 2,806,434 last year and color sales were 5,246,483 as compared to 4,451,406. Total TV set sales were 8,288,459 as against 7,257,840. The percentage changes were plus 8.4

Thanks to KFSN-TV "you (don't) gotta have heart"—disease



During the past year, our 10-part series, "It's Your Heart," laid on the line the facts about cardiovascular disease. It told people how to protect themselves from becoming one of the 70,000 persons that heart disease claims each year. How? Stop smoking. Stop stuffing cholesterol into your body. Exercise. Check your blood pressure. And don't lead your children into a lifetime of heart trouble by feeding them fatty foods. And people listened. In fact they listened so well the Central Valley Heart Association gave KFSN its first-ever "Media Award." That's KFSN reporting. After all, you "gotta have a heart" to help people keep theirs.

KFSN-TV
Fresno

**One of the stations of
CAPITAL CITIES COMMUNICATIONS.
We listen too.**

Telescope

(continued)

for black-and-white TV sets, plus 17.9 per cent for color and plus 14.2 per cent for total TV.

Prices of color TV sets, however, are being raised. Effective August 9, RCA raised its prices \$10 to \$50, and Zenith followed with \$10 to \$30 price increases which become operative August 31.

Sales of home entertainment VCR units, however, did not measure up to expectations. Only 20,862 units were sold to dealer's this July and 163,352 sold through July, according to EIA statistics. No figures are available for comparison with last year.

During the second half of 1978, RCA will sharply increase its advertising expenditures for its VCR line, bringing them to an estimated \$2 million for the year. The increased expenditures will go to network TV and to magazines. In anticipation of the increased business, RCA expanded its SelectaVision line to include its first color TV camera for home use. The economy model will retail at \$850, and the deluxe unit at \$1,275. RCA is still bullish about VCR sales and estimates they will reach 427,000 this year.

'Newsweek' compares exposure of ads with TV's

A pilot study performed for *Newsweek* by Audits and Surveys in the Philadelphia ADI indicates that, while only about 70 per cent of a television program's average quarter-hour audience is "available to the television set" during commercial breaks, 85 per cent of the newsweekly's advertising pages were opened by the magazine's net audience. *Newsweek* claims this was the first study ever to measure potential television-commercial audience and magazine-advertising-page audience on a common basis.

Titled "Eyes On," the study involves use of a videocassette recorder and a portable TV set to obtain recognition levels during in-home interviews, with this technique validated by "near-coincidental" interviews conducted by phone within 15 minutes of the commercial break. In the magazine measurement, personal interviews were validated by the "glue spot" technique, in which a seal is broken as pages are opened.

Among findings: viewing of in-program and between-program commercials is about the same, the recognition method gives some indication women are more likely to leave the room than men, and lower income viewers are most likely to watch commercials.

Color TV set imports dip slightly in quarter

Imports of color TV sets slipped slightly in the second quarter of 1978 as against the second quarter of 1977, according to the Electronic Industries Association. They declined from 676,803 to 660,699, down 2.4 per cent. The import picture for monochrome sets was the opposite. They were up 26.3 per cent from 1,126,152 to 1,421,837. Total imports increased from 1,802,955 for the second quarter of last year to 2,082,536 for the second quarter of this year, an increase of 15.5 per cent. Import figures for the first half of the year were up overall.

Imports of home entertainment units were much higher for the second quarter and for the six month period than for similar periods in 1977. For the second quarter in 1978 VCRs (color and monochrome) were 129,198 as against 33,012 in 1977, a gain of 291.4 per cent. For the first half, imports of VCRs were 238,137 in 1978 as compared to 61,265 in 1977, a spurt of 288.7 per cent.

TvB issues ninth spot planning guide

TvB has issued its ninth annual *Spot Television Planning Guide*, designed to assist advertisers and agencies in comparing in advance the audiences and cost efficiencies of various spot schedules as well as comparing these schedules with other media. The 28-pager gives data by market rank groupings, starting with the top 10 through the top 200 markets in eight different dayparts. It also gives data in a separate section, in nine census regions for the same eight dayparts. Single copies are available from TvB at \$5. Report was compiled with the cooperation of 24 station representatives and 574 stations.

The world's oldest profession now employs kids



Not all boys play Little League baseball. Or deliver newspapers.
Or enjoy a loving home.
Because they're involved in male prostitution.
We knew the problem existed in Houston. And we knew it was not
something people should ignore. But what we didn't know was
how widespread it was. So for two years we researched the young
"male streets" of Houston, Los Angeles and New York City.
The result: an 11-part series entitled "Boys For Sale," that tells
it like it is and why some people are doing something about it.
Several churches and civic organizations have started programs
to educate boys away from prostitution.
And the Houston Police Department is going after
the leaders of these male prostitution rings.
Hopefully, boys can be boys again.

KTRK-TV
Houston

**One of the stations of
CAPITAL CITIES COMMUNICATIONS.
We listen too.**

CP-16/A Cameras and Angenieux Zoom Lenses... Winning Combinations at Unbeatable Prices!

Put a lid on ever-escalating equipment costs with spectacular savings on camera/lens combinations from Cinema Products... while our supplies of *specialty priced lenses* last!

Upgrade your TV-newsfilm operation. Retire your antiquated 16mm cameras and lenses (whatever their condition), and trade up to the standard of the industry — CP-16/A news/documentary cameras, with a choice of four of the finest Angenieux lenses available:

- 1** Angenieux 9.5-57mm AV30 zoom lens. The lightweight, ultra-fast (T1.9), wide-angle 6×1 zoom lens permits close focusing at 24" from the film plane.
- 2** Angenieux 12-240mm AV30 zoom lens. The ideal 20×1 zoom lens for any situation requiring wide-angle as well as telephoto coverage, such as sports events, political gatherings, etc.
- 3** Angenieux 12-120mm AV30 DA zoom lens. The outstanding 10×1 zoom lens with Automatic Iris Control.
- 4** Angenieux 12-120mm AV30 zoom lens. The "workhorse" of the television news gathering industry.



Free 3XL-IAZ Magnetic Head

All CP-16/A cameras (with built-in Crystasound amplifier) included in this offer are supplied with a 3XL-IAZ magnetic record head — featuring individual record and playback azimuth adjustment — *at no extra charge.*

Trade-in *any* 16mm camera and lens
for the following CP-16/A camera/zoom lens packages:

<p>1 CP-16/A (Code 1C272) with 3XL-IAZ Magnetic Head and Angenieux 9.5-57mm AV30 Zoom Lens</p> <p>LIST: \$10045 SAVE: 2320 PAY: \$ 7725</p>	<p>CP-16/A (Code 1C272) with 3XL-IAZ Magnetic Head and Angenieux 12-240mm AV30 Zoom Lens</p> <p>LIST: \$14370 SAVE: 3770 PAY: \$10600</p>
<p>3 CP-16/A (Code 1C272) with 3XL-IAZ Magnetic Head and Angenieux 12-120mm AV30 DA Zoom Lens (Automatic Iris Control)</p> <p>SOLD OUT!</p>	<p>CP-16/A (Code 1C272) with 3XL-IAZ Magnetic Head and Angenieux 12-120mm AV30 Zoom Lens</p> <p>LIST: \$9420 SAVE: 1445 PAY: \$7975</p>

Also Available

Trade-in *any* 16mm camera (no matter how old), and move up to a brand new CP-16/A for the incredibly low price of \$4650. You'll save \$1120 off list!

Please call your local CP-16 dealer for special trade-in prices and savings on standard CP-16 camera/zoom lens combinations.



Special Two-Year Warranty and Free "Loaner"

This special offer is covered by an extended two-year factory warranty on all mechanical and electronic components when you purchase your camera from your authorized local CP-16 dealer.

Your local dealer will also provide you with a free CP-16 "loaner" for any down time on a warranty-covered repair.

Offer Good Through Dec. 31, 1978

These "special purchase" lenses are available in limited quantities only. So, don't wait. See your local CP-16 dealer now. And save!

cinema E products
CORPORATION
Technology In The Service Of Creativity

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Telephone: (213) 478-0711 ■ Telex: 69-1339 ■ Cable: Cinedevco



Congratulations

to Sol Paul and staff on the celebration of twenty-five years of service to broadcasting.



The Fetzer Stations

WKZO Kalamazoo	WKZO-TV Kalamazoo	KOLN-TV Lincoln	KGIN-TV Grand Island		
WWTV Cadillac	WWUP-TV Sault Ste. Marie	WJFM Grand Rapids	WKJF(FM) Cadillac	WWAM Cadillac	KMEG-TV Sioux City

**SOMETHING
NEW AND
DIFFERENT IS
HAPPENING:**

EVERY DAY™

And something new is happening every day with EveryDay as Group W Productions' innovative entertainment-information series prepares for its TV debut October 2.

**NEW FACES!
NEW IDEAS!
NEW TALENT!**

EveryDay is the show with the "family" of performers you'll welcome as part of your family. You'll be entertained daily by seven of the brightest, most talented "real" people you've ever met: Hosts Stephanie Edwards and John Bennett Perry, Anne Bloom, Tom Chapin, Robert Corff, Judy Gibson and Murray Langston. They'll introduce you to the biggest stars to make your life a lot brighter, specialists with suggestions to make your life a little easier. A top-notch production team is bringing it all together now at CBS Television City in Hollywood for syndication this fall.

NEW STATIONS!

With the list growing all the time, the EveryDay lineup already includes: WCBS-TV New York, KNXT Los Angeles, KYW-TV Philadelphia, WBZ-TV Boston, KPIX San Francisco, WJBK-TV Detroit, WJKW-TV Cleveland, KDKA-TV Pittsburgh, WCCO-TV Minneapolis-St. Paul, KIRO-TV Seattle, WAGA-TV Atlanta, WRTV Indianapolis, WJZ-TV Baltimore, KPTV Portland, Ore., KWGN-TV Denver, WLWT Cincinnati, KTXL Sacramento, WKBW-TV Buffalo, KGTV San Diego, KPHO-TV Phoenix, WSPA-TV Greenville-Spartanburg-Asheville, WLKY-TV Louisville, WTVH Syracuse, WKEF Dayton, WDHO-TV Toledo, WOKR Rochester, N.Y., KMPH Fresno, WMTW-TV Portland, Me., WNDU-TV South Bend, WPEC West Palm Beach, KVOA-TV Tucson, WTVO Rockford, KNTV Monterey-Salinas-San Jose, KVVU-TV Las Vegas, KBAK-TV Bakersfield, WUTR Utica, KCRL-TV Reno and more to be announced.



60 Minutes Daily Produced and Distributed by

**GROUP W
PRODUCTIONS**

INCORPORATED WESTINGHOUSE BROADCASTING COMPANY
7800 BEVERLY BOULEVARD LOS ANGELES, CA 90036 213 852-4024



Photo courtesy of CHS/1st Insurance and Trust Co

There was a time when all the news in Southern California could be told in 15 minutes.

A quieter time. A simpler time. But it wouldn't stay that way for long.

Because Southern California was a paradise that eventually attracted millions from all over the world. They brought different hopes, dreams, skills and ideas. They created one of the world's unique communities.

And in the process, created more of those events which we call: news.

Suddenly, all the news in Southern California *couldn't* be told in 15 minutes. Or in 30 minutes. Or even 45.

Which is why, in 1963, KNXT Los Angeles introduced the nation's first one-hour news broadcast. And made television history.

And why, on June 19 of this year, we introduced the country's first 2½ hour

TV news as well as Southern California's only 4:30 Early News.

And made history again.

All reflect our continuing commitment to inform you of a changing world. A more complex world. A world rich with diversity. Rich with people. An expanded world filled with more events, more news than ever before.

But it not only takes more time to report it than ever before, it also takes more people. The right people.

Like Connie Chung, Joseph Benti and Mike Parker. Linda Douglass, Bill Stout and Steve Edwards. Ralph Story. Brent Musburger, Jim Hill and David Sheehan.

They make it more than just 2½ hours of news.

They make it 2½ hours with news professionals.



CHANNEL 2 NEWS AT 4:30, 5 AND 6PM
KNXT Los Angeles
A CBS Owned Station



The 33 year old veteran congratulates the 25 year old kids!

KENI-TV	Anchorage	KTSM-TV	El Paso
KDFA-TV	Amarillo	KTTC	Rochester-Mason City-Austin
KHSL-TV	Chico-Redding	KTVB	Boise
KIEM-TV	Eureka	KTVQ	Billings
KMID-TV	Midland-Odessa	KXLF-TV	Butte
KOLN-TV	Lincoln-Hastings-Kearney	WGEM-TV	Quincy-Hannibal
KOMU-TV	Columbia-Jefferson City	WLFI-TV	Lafayette, Ind.
KQTV	St. Joseph	WTVK	Knoxville
KSWO-TV	Lawton-Wichita Falls		...and also Sol J. Paul and Television /Radio Age

Avery-Knodel Television



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People spend almost as much time with radio as they do with TV

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plus, spend almost as much time listening to radio (3 hours, 27 minutes per day) as they do watching the picture tube (3 hours, 49 minutes) and much, much more time than they spend with other media such as newspapers (37 minutes daily) and magazines (20 minutes daily). Some folks, in fact, such as working women, spend more time with radio than they do with TV. What's more, radio's listening patterns are more consistent, hardly varying from season to season.



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NBC Radio Network

Sources: Radio Facts; RAB; TVB (TV sets per home); RADAR; Spring Fall 1977; Nielsen NAD 7 Report Average 1977. Note: Audience and related data are based on estimates provided by various rating services and are subject to the qualifications of these services. Copies of such qualifications available on request.



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The TCR-100 and TCR-100A cartridge recorders have made programming easier for more than 200 TV stations—and now the "cart" from RCA is better than ever.

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Microprocessors and bar code labeling give you hands-off station breaks with improved accuracy and simplicity.

The TCR-100A holds up to 22 cartridges, each containing up to 3 minutes' worth of spot or program material. With the automation option, the carts are bar code labeled for instant identification. They may be placed in the TCR-100A at random, wherever there is an opening. Microprocessors, communicating with your station's central computer, select and program cartridges in their correct sequence, automatically. If last-minute changes are needed, they can easily be made. And the TCR-100A may be manually operated as well.

The "cart" is really a workhorse.

The basic TCR-100A fills many programming needs. Material is dubbed onto cartridges just once, regardless of the number of airings. There's no daily spot reel to assemble and break down. So, the "cart" frees a reel-to-reel VTR and its operator for profitable production duties.

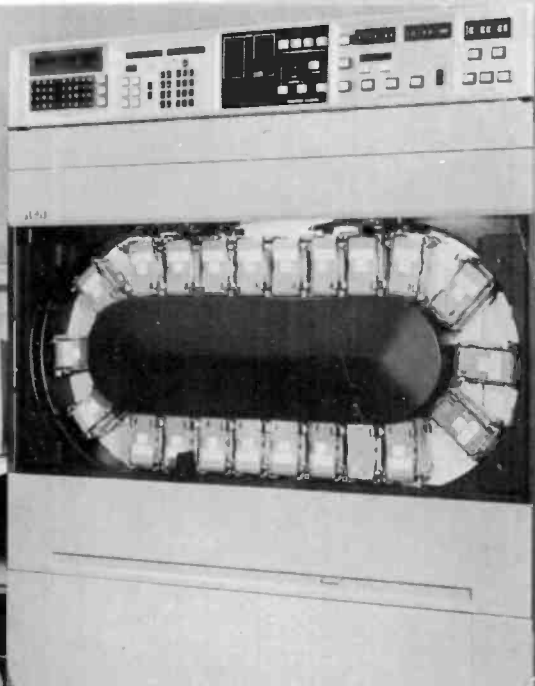
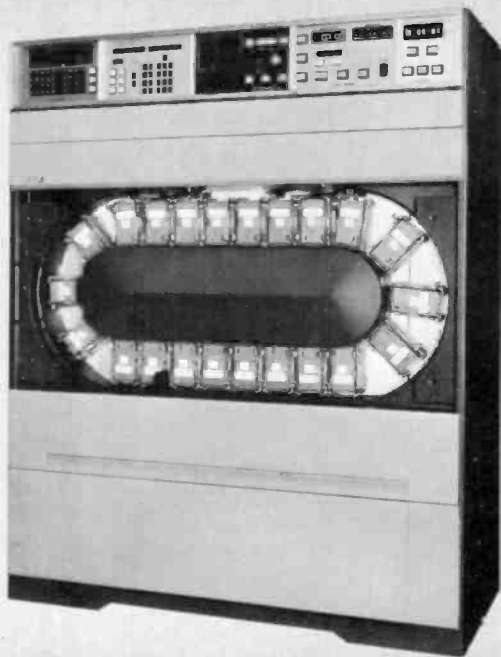
Since the TCR-100A is an operator-oriented machine, cartridges can be made with the press of a button. Film spots and reel-to-reel material can be dubbed onto cartridges quickly and easily.

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The automated "cart" is just one of many new video freedom products from RCA. Now, you can have new compactness, versatility and stability in cameras, reel-to-reel VTRs, mobile vans, antennas, transmitters—in everything you need for quality television.

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He's helped us build the largest electronic news department in Houston. We think it's also the best.

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2ⁿ
KPRC TV HOUSTON

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Tv news/public affairs '78

Court decisions seen affecting news freedom

By Leon Morse

TELEVISION/RADIO AGE survey shows larger stations allocate a greater percentage of their operating costs to news.

In future years, the freedom of TV news will be materially restricted by recent court decisions, though its short-term effects are yet to be felt.

This is one of the major conclusions gathered from interviews with top TV news executives as well as a poll of news departments of stations conducted by TELEVISION/RADIO AGE in connection with its 25th Anniversary Issue.

Other highlights of the poll are:

- ENG is considered the most important development in news programming in the past 25 years.
- The chief effect of the U.S. Supreme Court ruling in the *Stanford Daily* case so far has been to alert stations to become more careful about their record-keeping.
- Though broadcasters have appeared to be generally hostile to the Fairness Doctrine, the poll showed stations almost equally split for and against it.
- As for the "equal time rule, 69.5 per cent of the stations disapproved of it and 28.4 per cent approved.
- The larger the station, the greater the percentage of its operating costs that were allocated to news, a pattern similar to the one which prevailed five years ago.
- The costs of running a news operation rose faster for medium than for larger and smaller stations during the last five years (See table), and for most stations it was rising faster than other costs during the last year.
- A similar trend is visible for news anchors. The cost of news anchors relative to all news costs have been more of a problem for larger stations than for small or medium ones, however.
- Sixty-two per cent of the stations editorialize. They have been doing it an average of 10.2 years.
- Almost 40 per cent of the stations have used news consultants this year, and about 60 per cent have used them at one time or another.

There is no question that the restrictiveness of recent court rulings is very much on the minds of top TV executives.



The defense and the prosecution assemble in the murder trial of Ronnie Zamora during the year-long test of TV in Florida courtrooms during 1977.

The Supreme Court ruled on May 31 this year that the First Amendment allows police to perform surprise searches of news offices, without notice or opportunity for judicial challenge, even if there is no evidence that it is involved in criminal activity or likely to destroy any evidence.

The Farber Case

In another key case, involving M. A. Farber, a *New York Times* reporter, was

jailed for refusing to submit his notes to a New Jersey judge. These notes were requested by a judge in a murder trial in that state.

The position of Farber, the *Times* and its supporters is that the reporter's constitutional rights under the First Amendment are being violated.

"I don't think there can be any serious question that the trend of decisions in the Farber case and *Stanford Daily* case is going to have an adverse effect on news gathering and news reporting," commented Dick Salant, the president of CBS News, when he appeared on a panel at the recent convention of the American Bar Association.

"I agree completely. We won't be able to do what we do now," observes Ernie Schultz, president of the Radio Television News Directors Association, and director of information programs, KTVY(TV) Oklahoma City.

"Both cases indicate that the courts consider journalists no different than anyone else in the general public. Nevertheless, the reporter is different. If he is to do his job, he has to go where the public can't. The reporter needs special protection in the area of confidentiality and access to information.

"In a case involving KQED(TV) San Francisco, a reporter was barred from entering a maximum security area in the Alameda County jail to determine whether a murder or suicide was committed. What protection does a person have if only guards and prison officials can enter such areas? They are the very persons whose actions may be suspect in situations such as these. These cases

show that the courts don't realize the special position of the press in the United States."

Paul Davis, director of news, WCIA-TV Champaign Ill., president-elect of the RTNDA, maintains "a door has been open to law enforcement officials that they didn't think they had. They now have the option to use search warrants and I believe the potential for abuse is high. It scares me to death."

"The gravest dangers are in small communities where the police, the prosecutors and the judges very often have a cozy relationship. If the police department feels something is going to affect them, they might well go to an inexperienced judge and get a warrant and then go looking for damaging material."

"I don't believe that this could happen as readily in large cities. The stations in big areas know how to handle such crises."

'Stanford' ruling impact

So far the impact of the *Stanford Daily* ruling has been minimal, according to the poll, though news directors also make clear that they are aware of its damaging future potential.

"It makes us and our sources uneasy," says Gerald Jensen, director of news, WHO-TV Des Moines. "When that happens, newsmen and sources don't talk as freely and thus it places a 'chilling effect' on the exchange of information."

"It could be big trouble, but it's too early to determine," notes Clayton Brace, vice president and general man-

1953

"Throughout this issue, the 25-year history of TELEVISION/RADIO AGE, as well as the past 25 years of the broadcast medium, is traced with extracts from "The Publisher's Letter," which deal with the direction in which the industry appeared to be headed in those years since 1953."

January

ager of KGTV San Diego.

"We will keep a wary eye on local authorities and have our lawyers ready to fight any capricious fishing expedition by police," states Dick Williams, news director of WXIA-TV Atlanta.

"I will resist any attempt to search my news department," vows Andrew Shinnick, news director of WTVN-TV Columbus, Ohio.

"I will go under cover," promises Jerry Danziger, news director of KOB-TV Albuquerque.

In preparation for possible trouble TV news departments are taking steps to work out new record-keeping procedures.

"We will not keep out-takes any longer. Should the police show up, we'll roll our cameras then call our attorneys," explains Bill Alford, news director of KTVV Austin.

H. L. Browning, president and general manager of WAVE-TV Louisville notes that the case had had "no real effect except to make everyone aware of the need for proper handling of all tangible data compiled in the development of a story."

Another Louisville station made the same point, but even more succinctly: "No effect on news coverage. Drastic effect on record keeping," according to Charlotte S. Tharp, the community relations director of WHAS-TV.

"Extreme caution will be used in keeping records in the news department," says Gus Bailey, Jr., vice president and general manager of WCSC-TV Charleston.

Ed Herbert operations manager of WGR-TV Buffalo, reports, "It will make us think twice about leaving certain types of material on the premises."

Ralph Renick, vice president for, news WTVJ Miami says, "It will have no effect on news coverage. It will serve as a strong advisory for great caution in record and note keeping."

RTNDA position

The RTNDA has joined with a large number of other organizations, including the National Association of Broadcasters, in filing a friend-of-the-court brief with the U.S. Supreme Court seeking a rehearing in the *Stanford Daily* case.

There have been a large number of bills introduced in Congress which seek to undo the damage attributed to the Supreme Court decision. They would force police to get subpoenas since they restrict searches to a greater degree than do warrants.

The RTNDA's Washington office, however, does not believe any of these



Ernie Schultz, I. as current president of the Radio Television News Directors, has been concerned with recent situations affecting freedom of the broadcast press. Association, as will be president-elect, Paul Davis, who will take over this September.



bills will be passed in the remaining time of this session.

The RTNDA has also issued a statement supporting *The New York Times* reporter.

The RTNDA has taken positions in two other cases which effect its membership. It has joined with other organizations as a friend-of-the-court in asking the Supreme Court to rehear the Pacifica case. In this case the Supreme Court upheld the right of the Federal Communications Commission to censor so-called "dirty words."

The RTNDA has also thrown its support to the CBS-TV network which is being sued for libel by Col. Anthony Herbert. After losing in the lower courts, Herbert petitioned the Supreme Court to hear his case. The Army officer, whose actions in the Vietnamese War brought him some notoriety and a feature on *Sixty Minutes*, wishes to examine the "thought processes" of the producer of that feature to find out how he reached certain conclusions.

Amidst all these negative actions, the RTNDA found something to cheer about in the action of another group of judges.

In Burlington, Vt., last month, a conference of state Supreme Court judges by a vote of 49 to one (only South Carolina was against it) agreed that their courts should permit TV coverage.

Not long afterward, the American Bar Association at its annual convention decided to defer action on a resolution until February, 1979, which proposed that the courts be open to TV.

"I believe we'll be in courtrooms in 49 of the 50 states in continental United States within a year or two," says Ernie Schultz of the RTNDA, who regards the ABA action as positive.

"It's all over but the shouting I don't care what positions the American Bar Association or the state bar associations take. This news is almost as good as the bad news from the Supreme Court. Chief Justice Warren Burger's antipathy to the electronic media is not leading anybody anywhere. He doesn't reflect the thinking of the other chief justices."

Floor debate coverage

In a related area, the RTNDA has taken a position against the decision by the House of Representatives to maintain control of broadcast coverage of

(Continued on page 266)

A black and white advertisement for the magazine "1953". The year "1953" is written in large, bold, white numbers on a black background. Below the year, a quote in white text reads: "No business has advanced so rapidly in such a short time as television. Similarly, no business has been faced so early with so many pressures and problems. Out of these pressures, with a consciousness of those problems, this magazine has been conceived." At the bottom right, the word "August" is written in a smaller font.

A quarter century of television news: From talking heads to live moon landings

By Elmer W. Lower

Television news is biased!"
■ "Television news is superficial!"

■ "Television news is happy talk!"
■ "Television news brainwashes Americans every night!"

■ "Television news is too powerful!"
■ "Television news concentrates on spectacular visuals and ignores serious news vital to Americans!"

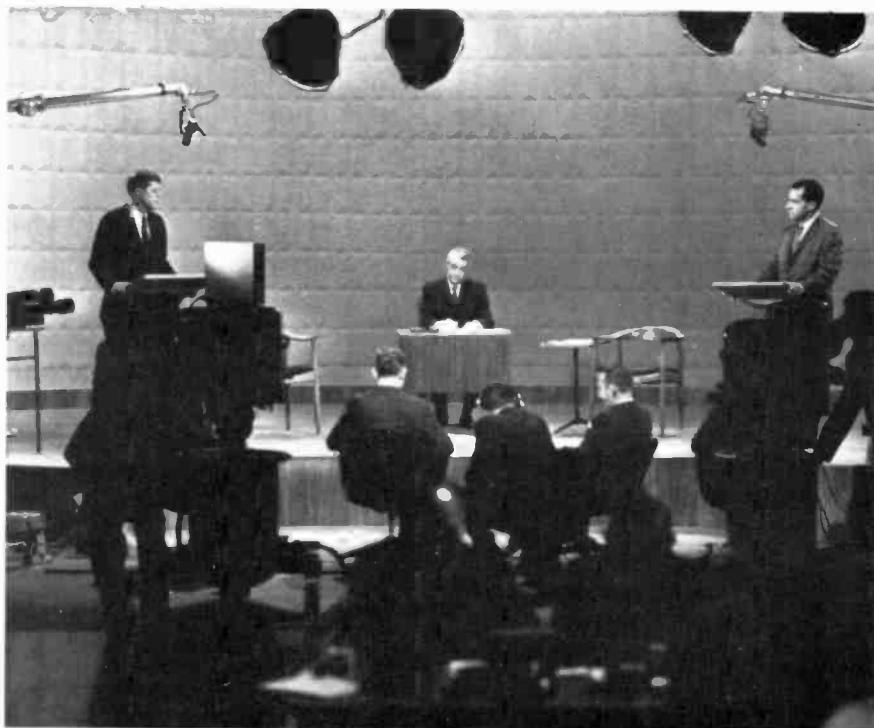
■ "Television news is controlled by a few men and women in New York and Washington who decide what Americans should see and hear each night!"

Those seven charges—and more—have been fired at television news in the United States during its little more than a quarter of a century of existence. They have come from politicians, social scientists, educators, businessmen, newspaper columnists, clergymen, lawyers, judges and just plain, ordinary viewers. Yet more than 50 million Americans tune in each night to watch the national and world news on the three big networks. Forty million watch the late night news produced by more than 600 local stations in over 200 cities. And 11 million wake up each morning to the network television news on the three networks.

Despite their complaints, 65 per cent of Americans questioned in a Roper organization survey say that television news is their principal source of information about national and world events. Fifty per cent say it is their only source. Fifty-one per cent find it the most credible medium. In a country of 220 million persons that has no mass circulation national daily newspapers, television news in a quarter century has become the dominant medium for disseminating information and ideas.

The impact of television was demonstrated in the "great debates", above r., between John F. Kennedy and Richard Nixon in 1960. Closeups of an uncomfortable-looking Nixon were said to have had a major effect on his campaign. Debate was moderated by Howard K. Smith in CBS Chicago studio. An unexpected news event unfolding before viewers' eyes, r., was Jack Ruby's shooting of Presidential assassin Lee Harvey Oswald in Dallas.

TV news unfolds—with the help of pioneers and major events

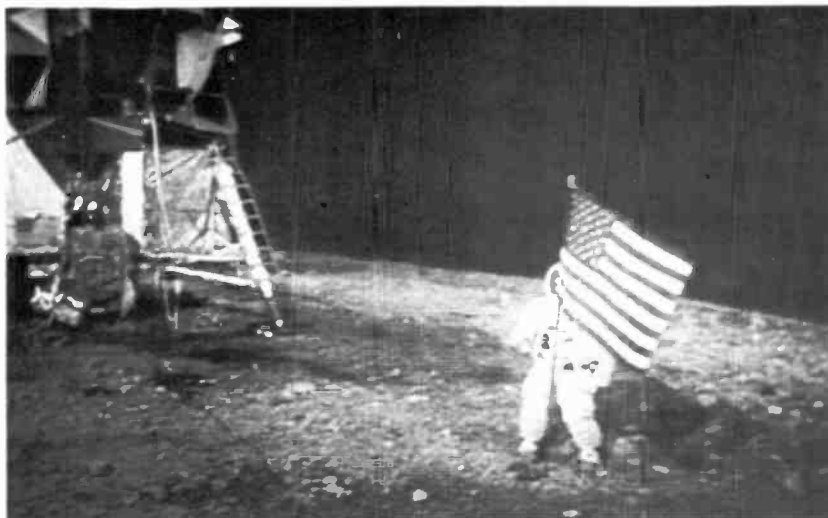


How did all of this happen? How did television news become so pervasive and powerful and criticized? The story really starts in 1951 when the American Telephone and Telegraph Company completed its coast-to-coast, 2,600-mile coaxial cable and microwave system, spanning the country and making network television a reality. The first broadcast was a news event, President Harry S. Truman's speech to the Japanese peace treaty conference in San Francisco. The date was September 4, 1951.

"The images had excellent clarity and compared favorably with programs of local origin," wrote New York Times TV critic Jack Gould. "The contrast was of first rate quality and there was no distortion . . . The camera work was also effective in distant shots, showing the representatives of different nations. In all respects, it was a striking success."

There were only 107 stations then, concentrated in the east with a few on the Pacific Coast, almost none in the North Central region. Today there are 963 television stations scattered in all 50 states.

The potential audience was 40 million watching on 12,740,000 black-and-white sets, which indicates considerable "television visiting," a common 1951 social custom. Today there are 130 mil-



1954

"The severest critics of TV are usually a vociferous and volatile group of persons who attempt to make up in intensity what they lack in numbers. These critics usually make one important mistake. They tend to feel that the American people should have what they [this self-annointed minority] think is good for the general public, rather than what the public itself wants."

February

JOHN W. DEAN, III
FORMER WHITE HOUSE COUNSEL

The '60s and '70s continued to put TV in middle of events. From top: Author Elmer Lower, behind cameraman, covered TV's first war—Vietnam; rioters made visual news at '68 Democratic convention in Chicago; CBS monitors Neil Armstrong's step onto the moon in '69; John Dean explains Watergate under the eye of a NBC camera.

TV News/Public Affairs '78

lion television sets in some 74 million American homes, about 50 per cent equipped for color reception.

Before AT&T established the "co-ax," television news was local or regional at best, but CBS and NBC moved quickly to go national with their 15-minute evening news broadcasts, featuring Doug Edwards on CBS and *The Camel vs Caravan with John Cameron Swayze* and his lapel carnation on NBC. ABC, lacking operating funds and affiliated stations, and in the process of a merger with United Paramount Theaters, could not launch a network until the end of 1953, when John Charles Daly, witty and urbane star of "What's My Line?," went on the air.

Television news was hotly competitive from the beginning. CBS and NBC launched their own camera coverage in 1953, while ABC, the old Dumont network and independent stations bought their news film from one of the two film syndicates, UP-Fox Movietone of Tele-news.

What was it like in those early days covering the nation and the world for television news? As there was no pattern to guide us, we wrote the book from day to day as we learned on the job.

My own debut at CBS News wasn't exactly auspicious. I came over from *Life* magazine and the Office of the U.S. High Commissioner for Germany. While I had worked under some very unusual conditions during 20 years in print journalism, I wasn't ready for what I found on my first day at CBS. I was hired as Washington bureau chief for television news and told to report to the

(Continued on page 184)



Early anchormen in the '50s were virtually the whole show until live coverage became more common. From top, John Cameron Swayze and his lapel carnation were fixtures on NBC's "Camel News Caravan"; John Charles Daly of "What's My Line" fame was ABC's first anchor; CBS' first national news celebrity was Douglas Edwards.

1954

"Today's television ratings are possibly more scientific and more extensive than the initial ratings of radio programs. Yet many of the old deficiencies still persist, and the dimension of television has introduced a whole flock of new ones."

September



Investigative reporting on the upswing; opinion shows take to the field via ENG

Investigative reporting, although one of the more costly approaches to public affairs programming in terms of staff utilization, appears to be a growing station contribution to the community—even if certain elements in some communities haven't been too happy about it. Analysis of a survey by TELEVISION/RADIO AGE, where stations were asked to describe their best public affairs program of the year, indicated a considerable upswing in investigative endeavors.

On one station, a special form of investigative reporting is being done by a station consumer unit. In fact, consumerism and investigative reporting more often are going hand in hand, with station journalists checking out everything from the quality of care in local hospitals to charges for automobile repairs.

Probably the oldest type of public affairs show around is the "town forum," but the ascertainment process apparently has been instrumental in spawning some new ideas toward updating this approach. More stations, with the help of their new ENG equipment, are taking to the road to get the public's views on issues, and one station has regular programming where it gets the perspective of people in outlying communities.

Special-interest and ethnic programming is another area that has been growing in recent years, and there have been a number of programs developed for blacks, Hispanics, the elderly and young people, not to mention religious programming. More recently, television in general has been becoming especially aware of the deaf—as one can note by the occasional sign language insets seen on network TV programs and the attention public TV has given to the needs of the deaf. Now, at least two commercial stations are airing regular programming for the deaf.

Some major human concerns were covered in public affairs specials during the past year. A primetime special, "Homewatch," on WBZ-TV Boston, above r., showed viewers how to protect themselves against rising breaking-and-entering problem. "Is My Baby OK?" on WABC-TV gave primetime airing to the 10 per cent of U.S. women who are high-risk mothers.

As for hot subjects in public affairs programming, the energy problem is still getting its share of attention, along with local economic issues, community development, child abuse, drug abuse, health, medical care and crime.

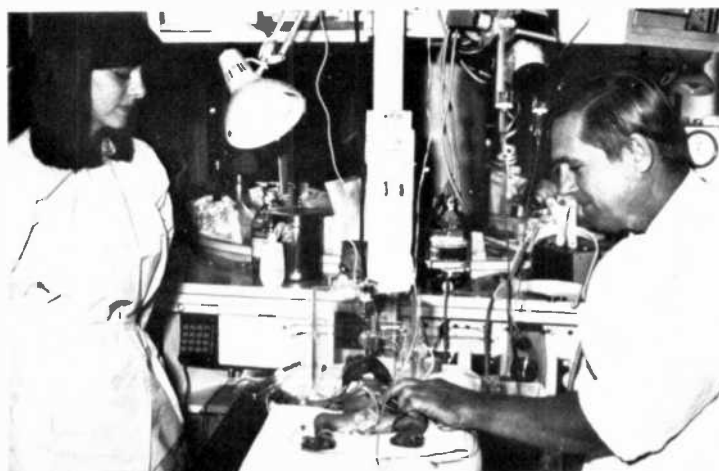
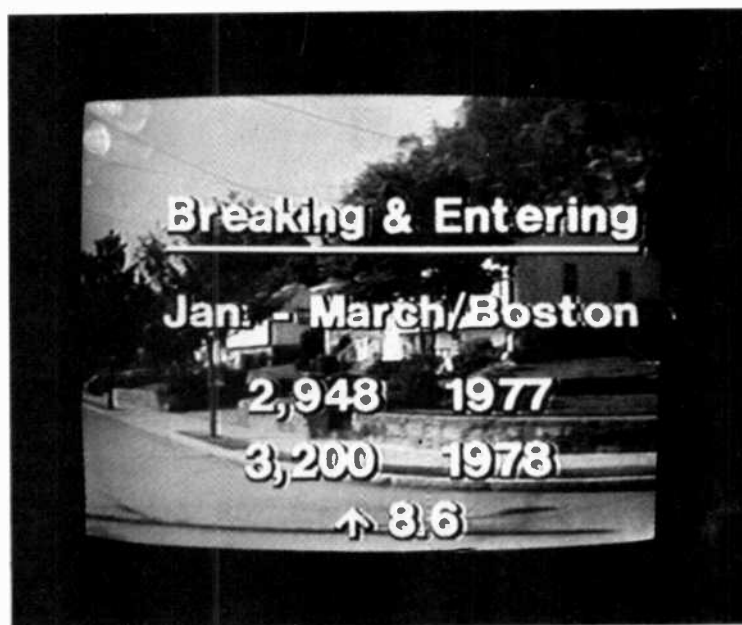
Investigative reporting

A year ago, Group W's WBZ-TV Boston created a special investigative reporting unit, called the "I Team," composed of seven specialists whose time is devoted exclusively to pursuing original reports of social, economic and political topics of both statewide and national interest. To date, there have been 12

original "I Team" reports, plus the numerous followups involved.

Its reports are run as part of the stations' local news, but given as much time as the station feels is required. One of its hottest stories to date, called "A Question of Ethics," ran 39 minutes without commercial interruption and dealt with "prevailing practices in the Massachusetts House and Senate of influence peddling and acceptance of gifts and special treatment."

The initial report represented three months of work by the entire seven-member team. Legislators, who were already considering adoption of an ethics code, were reportedly antagonistic about



Below, reporter for WDVN-TV Washington checks out hospital services involved in a teenager's death. Below r., WCCO-TV Minneapolis includes interview with Vice President Walter Mondale as part of extensive coverage of Sen. Hubert Humphrey's death and funeral. KTVU San Francisco, c., enters Muslim mosque. Below l., KOB-TV Albuquerque leads into Spanish-language series, "Ya Es Tiempo." Below r., WCBS-TV New York correspondent Chris Borgen (at rear) is instrumental in surrender of prison escapee Anthony Ricco (light jacket).

the station's coverage and used committee forums to denounce the "I Team" efforts. But last May 31, a new House Ethics Code was adopted by a 215—12 vote, after the debate shifted from whether there should be a code to how though it should be.

WBZ-TV has a confidential "hot line" to encourage tips from the public and makes complete transcripts of its special reports available to the public.

Investigative reporting has been an integral part of a new documentary unit started last year by WAVE-TV Louisville.

It's designed to produce a limited number of primetime documentaries each year. For *School's Out (Forever)*, covering the dropout problem, it spent a month in a public high school. For *Will the Flame Go Out?*, it went beyond Louisville, where there was an extreme natural gas shortage, into Texas, Louisiana and offshore in the Gulf of Mexico to uncover evidence that gas had been withheld from Louisville during the worst of the crisis.

Another feature from the unit is one that more and more stations seem to be doing—perhaps one day to the point that the automobile repair community will have a major watchdog in television. WAVE-TV's approach was to intentionally wreck a station car and take it around for estimates, using a wireless mike and a camera concealed in a nearby unmarked van. Estimates for repairs ranged from \$800 to \$1,500. This was supplemented by a trip to Detroit to confront General Motors on the high cost of body parts.

A similar report by KCBD-TV Lubbock, Texas, resulted in a code of ethics for the local New Car Dealers and Independent Garagemen Association and

(Continued on page 226)



1955

"From time to time, we have been criticized for 'going overboard' on color. We don't think that criticism is valid. We have found, for example, that, among agencies and advertisers, our stories on color have generated greater interest than in any other single aspect of the medium. Color is the next frontier of TV. It will bring new advertisers and new money into the medium. It is of the future, to be sure. And the future belongs to color TV."

January

Early evening major market news continues slow growth

The slowdown that was apparent last year in the growth of early evening news among major market affiliates remains in effect this year. Nevertheless, growth, though slow, continues.

TELEVISION/RADIO AGE's annual analysis of affiliate news in the top 20 Designated Market Areas (Nielsen) shows that the average amount of time devoted to early evening news—as measured in the May sweep—was 63½ minutes, up half a minute since the previous May (see table on the next page). However, since May two affiliates have increased their early fringe journalistic output, bringing the average up to 65½ minutes.

One of the two was CBS-owned KNXT

Los Angeles, which is now programming an unprecedented two and half hours of locally-produced news in the early evening.

Though the slowdown in early evening news growth suggests that major market

affiliates have just about reached their peak in this area, there is some "potential" left, if stations in the top 20 DMAs with only a half hour of news are considered potential.

There are currently 11 of these outlets,

Length of local news shows in early fringe time by network affiliation in the top 20 markets, 1969-78

Number of stations airing

	1 quarter hour	2 quarter hours	4 quarter hours	5 quarter hours	6 quarter hours	8 quarter hours	Total affiliates with news
	1969	2	11	6			19
	1971		8	8	1		17
ABC	1972		10	6		3	19
	1973		11	5		3	19
	1974		12	5		3	20
	1975		10	10		1 2	19
	1976		7	10		1 2	20
	1977		5	12		1 2	20
	1978		5	10		3 2	20
	1969		13	7			20
	1971		7	13			20
CBS	1972		9	11			20
	1973		7	12		1	20
	1974		5	13		2	20
	1975		4	13		2 1	20
	1976		3	14		2 1	20
	1977		3	15		2	20
	1978		3	14		3	20
	1969		6	13		1	20
	1971		4	15		1	20
NBC	1972		4	14		1 1	20
	1973		3	15		1 1	20
	1974		3	15		1 1	20
	1975		3	12		2 2	20
	1976		3	11		4 2	20
	1977		4	8		5 3	20
	1978		3	11		4 2	20
	1969	2	30	26		1	59
	1971		19	36	1	1	57
Total	1972		23	31		4 1	59
	1973		21	32		5 1	59
	1974		20	33		6 1	60
	1975		17	31		6 5	59
	1976		13	35		7 5	60
	1977		12	35		8 5	60
	1978		11	35		10 4	60

Source: NSI, Feb.-March for 1969-75 inclusive; May for 1976-78, DMA market ranking, Mon-Fri news

1955

"Robert E. Lee, youngest of the FCC commissioners (42), is probably the most unique member ever to have graced that august tribunal. First of all when he was appointed in October 1953, he had the audacity to admit that he knew very little about the broadcasting business. But he quickly acquired important background information by conferring with broadcasters not only in Washington but on the scene of their operations. Bob Lee is a man to watch.

October

Early evening local news leaders* Top 20 affiliates in top 20 DMA

with eight concentrated in the 11th-20th DMA group. Of the three in the top 10, two are in Cleveland (Scripps-Howard's WEWS and Storer's WJKW-TV) and one in Pittsburgh (Hearst's WTAE-TV).

The May Nielsens showed the two Cleveland outlets doing quite well compared with the one hour of news on the NBC-owned WKYC-TV, which could be a reason to stay put as well as a reason to gamble on extending their news. The Storer station got a 14 rating and 31 share, the Scripps-Howard outlet, a 13/30, while WKYC-TV tailed along with 7/19.

As for Pittsburgh, the Hearst station is also doing well, having garnered a 16/32 in the May NSI book. This put it in the middle between Group W's KDKA-TV, with a powerhouse 19/39 and Cox' WIIC-TV, with an also-ran 7/15.

In the 11th-20th DMA group all three Minneapolis-St. Paul affiliates field a half hour of early evening news. While the May Nielsens do not suggest any great appetite among the citizens in that market for more early evening news, the room for expansion, at least, is better than average. Respective ratings and shares in May were KSTP-TV, 12/30; WCCO-TV, 10/25 and KMSP-TV, 4/10.

One of the more promising half-hour candidates for expansion is Wometco's WTVJ Miami, which dominates the early evening news in that market (though this is not to say that expanding a successful half-hour news program is bound to succeed). The Wometco outlet hit a 19/37 in May, while the competition lagged behind with their one-hour news—WCKT with an 11/22 and Post-Newsweek's WPLG with a 9/17.

Another affiliate doing well with a half hour of early evening news is Media General's WFLA-TV Tampa-St. Petersburg, which pulled down an 18/33 in May. However, Gaylord's WTVT, which airs an hour of news, is the overall leader in the top 20 DMAs in early evening local journalism, copping a stunning 23/41 in May (see lists of leaders). The third affiliate, a Rahall station bought by Gulf United, is WLCY-TV, which telecasts a half hour of news and only managed a 4/11.

The most dramatic recent development in major market journalism was KNXT's big move to two and a half hours of news—4:30-7 p.m.—on June 19, the first U.S. station to do so. It was not a move from strength, however, the CBS station having had troubles in recent years. It lagged behind two independents in the 4:30-7:30 p.m. dayparts during May. Interestingly, KNXT had

(Continued on page 280)

By shares		
WTVT	Tampa-St. Pete.	41
KDKA-TV	Pittsburgh	39
WRTV	Indianapolis	39
WTVJ	Miami-Ft. Laud.	37
WFLA-TV	Tampa-St. Pete.	33
WJZ-TV	Baltimore	32
WSB-TV	Atlanta	32
WTAE-TV	Pittsburgh	32
KPRC-TV	Houston	31**
KPRC-TV	Houston	31**
KTRK-TV	Houston	31**
WAGA-TV	Atlanta	31
WJKW-TV	Cleveland	31
KSTP-TV	Minneapolis-St. Paul	30
WEWS	Cleveland	30
WTOP-TV	Washington	30
KMOX-TV	St. Louis	29**
WPVI-TV	Philadelphia	29
KDS-TV	St. Louis	28**
WBAL-TV	Baltimore	28
WXYZ-TV	Detroit	28

By ratings		
WTVT	Tampa-St. Pete.	23
KDKA-TV	Pittsburgh	19
KTVJ	Miami-Ft. Laud.	19
WFLA-TV	Tampa-St. Pete.	18
WTAE-TV	Pittsburgh	16
KPRC-TV	Houston	15**
KTRK-TV	Houston	15**
WAGA-TV	Atlanta	15
WSB-TV	Atlanta	15
WJKW-TV	Cleveland	14
WJZ-TV	Baltimore	14
WRTV	Indianapolis	14
KMOX-TV	St. Louis	13**
WEWS	Cleveland	13
KPRC-TV	Houston	12**
KSD-TV	St. Louis	12**
KSTP-TV	Minneapolis-St. Paul	12
WBAL-TV	Baltimore	12
WPVI-TV	Philadelphia	12
KSD-TV	St. Louis	11**
KING-TV	Seattle-Tacoma	11**
KOMO-TV	Seattle-Tacoma	11**
WBZ-TV	Boston	11
WCKT	Miami-Ft. Laud.	11
WFAA-TV	Dallas-Ft. Worth	11**
WLS-TV	Chicago	11**
WTOP-TV	Washington	11
WXYZ-TV	Detroit	11

* Household shares and ratings, NSI, May, 1978. Ranked by contiguous news segments. ** Segments of shows wrapped around network news.

Late evening local news leaders* Top 20 affiliates in top DMAs

By Shares		
KSTP-TV	Minneapolis-St. Paul	44
WFLA-TV	Tampa-St. Pete.	42
WSB-TV	Atlanta	41
KTRK-TV	Houston	39
WFAA-TV	Dallas-Ft. Worth	39
WEWS	Cleveland	38
WPVI-TV	Philadelphia	38
KING-TV	Seattle-Tacoma	37
KSD-TV	St. Louis	37
WBZ-TV	Boston	37
WTVT	Tampa-St. Pete.	37
WXYZ-TV	Detroit	37
WBAL-TV	Baltimore	36
WRTV	Indianapolis	35
WTAE-TV	Pittsburgh	35
KMOX-TV	St. Louis	34
KPRC-TV	Houston	34
WLS-TV	Chicago	34
KGO-TV	San Francisco	33
WCVB-TV	Boston	32
WJZ-TV	Baltimore	32

By ratings		
KSTP-TV	Minneapolis-St. Paul	22
KSD-TV	St. Louis	21
KTRK-TV	Houston	21
WLS-TV	Chicago	21
WFAA-TV	Dallas-Ft. Worth	20
KMOX-TV	St. Louis	19
KPRC-TV	Houston	18
WBBM-TV	Chicago	18
WEWS	Cleveland	18
WPVI-TV	Philadelphia	18
WRTV	Indianapolis	17
KXAS-TV	Dallas-Ft. Worth	16
WXYZ-TV	Detroit	16
KDKA-TV	Pittsburgh	15
WBAL-TV	Baltimore	14
WFLA-TV	Tampa-St. Pete.	14
WIIC-TV	Pittsburgh	14
WMAQ-TV	Chicago	14
WSB-TV	Atlanta	14
KHOU-TV	Houston	13
WBZ-TV	Boston	13
WJBK-TV	Detroit	13
WJKW-TV	Cleveland	13
WNBC-TV	New York	13

* Household shares and ratings, NSI, May, 1978

"You done splendid"



It was Casey Stengel's highest accolade.

The New York Yankee who heard it from Casey knew his performance had met the demanding manager's standard of excellence.

We feel much like that happy ball player. Because we've been told in an equally unmistakable way that we're doing a first-rate job.

Over the past year we've been honored with so many major broadcasting awards, we can't help being proud.

Major News and Public Affairs Awards to WPIX 1977-78

Peabody Award
Freedom's Foundation Award
Seven New York area Emmy Awards
Two New York State Broadcasters Awards
New York Council of Churches Award
San Francisco State University Broadcast Media Award
Mystery Writers of America "Raven" Award

We're proud of what we've achieved. And what we are:

The New York independent television station with the people, the know-how, and the spirit to earn the highest honors by serving the community with distinction.

11 *live*
WPIX

Miami's Finest Hour

Now, from Westar Satellite
direct to the WCIX TV
earth receiving station—
News from around the world.

An hour of news
an hour sooner

THE TEN O'CLOCK NEWS

TV 6³³

Represented Nationally by Petry Television, Inc.

Viewpoints

Television becomes a dominant influence in a quarter-century



Richard A. R. Pinkham

Uncle Miltie prime huckster of TV sets

'Era of the Sticks' began in the '50s

Television comedy gains sophistication

Television as a marketing tool is only five years older than this magazine.

I sure remember the first set in our house. A tiny 12-inch screen in a box so enormous we had to put it behind the sofa. We literally had to pick the sofa up bodily and turn it around so we could watch the baseball Giants play at the Polo Grounds. Apparently in the snow.

Now our living room is oriented to the color console in the corner. Yours too, I bet.

In those intervening years, television has grown from virtual scratch to almost 74 million homes representing 97.6 per cent of American families. It has changed our lives. It has become the principal leisure time activity for most of us. It has developed political clout that has reshaped the electoral process. Its critics call it the electronic opiate of the masses; yet it has become the nation's most trusted source of news. It has made us the best informed country on earth.

But let there be no doubt about it. Television grew to its current preeminence because the public wanted to be entertained; TV provided surcease from the tedium and tension of most lives.

So it's not surprising, though ironic, that more than any single individual—more than General Sarnoff, Bill Paley or Edward R. Murrow—a borscht belt comic got television started. Back in 1948, an advertising agency recognized the potential of the medium and took a flyer on an hour show with the shocking budget of \$25,000 a week. It starred an insolent buffoon who wore ladies' hats and walked on the sides of his shoes—Milton Berle.

Television's 30 years have not provided us with another program with the dual impact of Uncle Miltie. He gave the country the precious gift of shared visual laughter. But more importantly, he caused us to buy sets. In the seven years he was on the air, television households increased from under a million to 26 million. He built the audience which attracted other stars and other advertisers and thus gave television its start. He was the right talent at the right time and he hit America right where it lived—in the lowest common denominator of comedy.

So television began with the Era of the Guffaw, with Berle number one, reaching 60 per cent of the audience.

What's happened since is fascinating to contemplate, and nothing reflects the evolving public taste in television more eloquently than the programs that succeeded Berle as the most popular in the country.

The Era of the Guffaw lasted from 1948 to 1957 with an inspired Lucille Ball taking top honors six consecutive years. *I Love Lucy* is still being shown in markets all over the world in black and white, in its umptieth rerun, but under an assumed name.

1958 was a watershed year. The search for escape led to the discovery of America's past. Some smart producer concluded that if westerns worked in theatrical release, maybe they would work on television too. The Era of the Whinny had begun, and *Gunsmoke* was number one.

Westerns begat westerns, which begat more westerns until primetime was littered with dead Indians and outlaws. In 1958, six of the top 10 shows were westerns, with *Wagon Train* and *Gunsmoke* alternating for the top spot in 1959, 1960, 1961 and 1962.

Then along came *The Beverly Hillbillies*. The western had run out of oats, but the ambiance was still unmistakably rural. Its legitimate offspring were still closely related to the simple life: *Andy Griffith*, *Green Acres* and *Gomer Pyle*. The American public all seemed to live in East Armpit, Iowa—westerns and comedy, comedy and westerns. It was the Era of the Sticks.

But then in 1968, at television's age of 20, some indication of sophistication in the TV audience became apparent, and an era of swiftly changing tastes set in. NBC first scored with a genuine breakthrough in television's short history—satire. George S. Kaufman once defined it as the show that closes on Saturday night. But the audience was ready for it. Laugh-In became number one and

Viewpoints

(continued)

Richard Nixon said "Sock it to Me?" (Somebody really did).

The Era of Change continued with the emergence of *Marcus Welby*, who now peddles a coffee substitute instead of medical advice.

But the need to laugh was not to be denied. In 1972, Norman Lear shocked the nation into hysterics with a comedy bigot and we enshrined *All in the Family* as number one for five years. Call it the Era of the Gasp.

'Era of the Titter' expected to pass

So in the course of 25 years, our national taste has progressed from pratfall comedy through endless westerns to rural comedy and on to comedy with a message, comedy which generated laughter, in the words of Mr. Lear, from "the issues that worry us most".

Now we've retreated into nostalgia again with *Happy Days*, a wholesome throw-back to the days of Andy Hardy.

That would be, perhaps, reassuring were it not for the disturbing success of shows like *Three's Company*, *Charlie's Angels*, *Soap* and *Love Boat*.

Nevertheless, I'm reassured that television will survive. The Age of the Titter will quickly pass, I believe. I'm encouraged by the increase in audience for *60 Minutes* and public television. I was impressed with Captain Video's speech to the affiliates when he took command of NBC. I think he means it.

TV in future: Satisfying diversified tastes

I suspect that when the technology does inevitably explode and permit multiple networks via cable or satellite-to-home television, the medium will satisfy every diversified taste—not just those who prefer the Guffaw, the Whinny or the Titter.

For the record, here is the list of number one shows over the years, showing the average audience and the number of homes reached by each. One-shot programs not included.

Top rated regularly scheduled programs, first February Nielsen*

		Average Audience	000 households
1951	Texaco Star Theater	60.7%	6,763
1952	I Love Lucy	53.8	8,481
1953	I Love Lucy	71.3	15,130
1954	I Love Lucy	61.8	17,481
1955	I Love Lucy	54.4	16,973
1956	I Love Lucy	52.7	17,901
1957	I Love Lucy	42.3	16,231
1958	Gunsmoke	43.6	18,148
1959	Gunsmoke	39.1	16,940
1960*	Wagon Train	42.4	18,894
1961	Gunsmoke	40.5	18,995
1962	Wagon Train	33.9	16,611
1963	Beverly Hillbillies	38.6	19,223
1964	Beverly Hillbillies	42.0	21,550
1965	Bonanza	37.4	19,670
1966	Bonanza	32.4	17,430
1967	Andy Griffith Show	29.9	16,420
1968	Andy Griffith Show	32.2	18,030
1969	Rowan & Martin Laugh-In	33.4	19,040
1970	Marcus Welby M.D.	29.1	17,020
1971	Marcus Welby M.D.	33.6	20,190
1972	All in the Family	38.3	23,780
1973	All in the Family	34.9	22,620
1974	All in the Family	34.3	22,710
1975	All in the Family	32.4	22,190
1976	All in the Family	31.6	21,990
1977	Happy Days	32.3	23,640
1978	Happy Days	33.9	24,710

* Rating 1960 and earlier not U.S. but Program Station Basis—i.e., within coverage area.

Richard A. R. Pinkham, Vice Chairman, Ted Bates & Co.

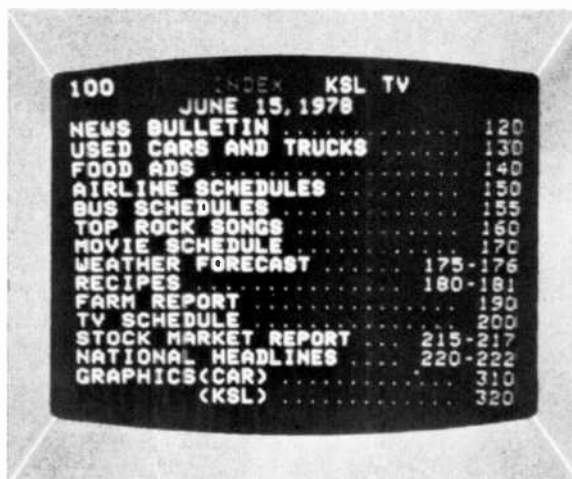
A New Era of Broadcasting was Inaugurated June 15, 1978.

In June, 1978, KSL-TV released the first FCC authorized public broadcast of the U.S. adaptation of the BBC CEEFAX system.

Bonneville International Corporation has been working for some time to provide this new dimension for U.S. television in cooperation with the BBC and Texas Instrument, Inc.

CEEFAX employs unused scan lines to broadcast print and graphic data simultaneously with regular transmission. Viewers simply activate a decoder to display selected information on the screen. The system contains up to 800 "pages" of information — about 100,000 words — the amount of information available in a 24-page newspaper.

At KSL-TV, information is capable of instantaneous update — every minute of every hour — using



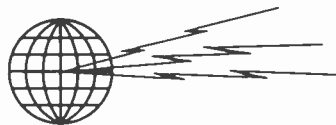
United Press International's news service as an input base. The system allows news bulletins, up-to-the-minute stock market reports, sports scores, and instant weather conditions. Advertisers can update messages and special offers to the minute. Six color graphic display gives magazine page-punch to instant communications.

CEEFAX is not a cable system; it does not re-

quire a separate channel - but is a simulcast information system.

For more information, write to Vince Clayton, Vice President Engineering, or Bill Loveless, Director of Engineering, at Bonneville International Corporation, (801) 237-2660, Suite 2100, 36 South State Street, Salt Lake City, Utah 84111.

*Bonneville
International
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New York, N.Y. - WRFM Stereo / Los Angeles-Avalon, Calif. - KBIG Stereo & KBRT AM / Skokie-Chicago, Illinois - WCLR Stereo
San Francisco, Calif. - KOIT Stereo / Dallas, Texas - KAFM Stereo & KAAM AM / Seattle, Washington - KSEA Stereo & KIRO AM &
KIRO TV / Kansas City, Mo. - KMBR Stereo & KMBZ AM / Salt Lake City, Utah - KSL AM & KSL TV

Programming/Production

AIT first-run syndication

American International Television, subsidiary of American International Pictures, has entered the first-run syndication arena, spearheaded by four major projects. Philip J. Leopold, director of syndicated sales for AIT and the catalyst for the move by the company, says the four programs represent the beginning of a major commitment by AIT into producing and distributing first-run product for syndication as well as gearing programs to networks. In addition to the four programs, others are in development, according to Leopold. These include a game show, a special and a sitcom (the latter for network O&Os).

Among the four programs that are starting the first-run syndication ball rolling for AIT is *Jukebox*, half-hour "in-concert" shows, hosted by Twiggy. The program has already been sold to some 60 markets, including all 10 of the top 10 markets and 17 of the top 25. Stations are scheduling *Jukebox* for a fall showing, in either access or early fringe. WPIX New York start date is September 16. Acts on the show include the Bay City Rollers and The Electric Light Company. Twenty-six shows have been completed.

Another program, *The Comeback*,

stars James Whitmore as host and interviewer of a half-hour program that features persons whom have revived their careers successfully. Persons interviewed include Patricia Neal, Rosemary Clooney and Neil Sedaka. *Comeback* is set for a January airing, with some 18 shows completed. AIT hasn't begun selling the program yet, but Leopold says station response has been good.



Leopold:
"Our policy is not to commit to a project unless it's been pre-sold to a sponsor."

The third program, *Last of the Wild*, starring Lorne Greene, was picked up by AIT two years ago. New episodes, produced and distributed by AIT, will air through 1979. Leopold says the first 26 shows for 1978 airing have about 70 per cent U.S. household coverage. "Miss National Teenager of America," a special of the recently-held contest in Atlantic City, is the fourth vehicle. Shot in Atlantic City at a cost of about \$227,000, the 90-minute special has gotten 70 per cent clearance and has begun airing through mid-September, with most of the scheduling slated for the Labor Day weekend.

All the programs are being offered via barter, and Leopold says AIT's policy is not to commit itself to a project "unless it's been pre-sold to sponsors." He adds that this policy gives the company a realistic economic base from which to work from and a decided edge on selling to stations. Budgets are watched carefully, and estimates of the cost of the projects generally come close to the actual costs.

Leopold feels that first-run syndication has several benefits for the advertiser. "Syndication allows the advertiser to cater to its own needs based on its image. Also, the advertiser gets particular time period—rather than sponsoring a specific show. With the networks, because of their frequent program changes, it's all on a "catch-as-catch-can basis."

The sitcom in development is tentatively titled *New York City Slickers*, and is about a group of musicians traveling around the country in an old airport bus. The shows will contain original music played by the musicians. Leopold says AIT is committed to produce about 24 half-hours, which will be in time for next year's NAPTE in Las Vegas. A 90-minute monthly series, *Daytime Star*, starring John Gabriel as host, is set to roll, probably in December. AIT has

committed itself to producing at least six shows initially. The format of the show, which has several sponsors, consists of talks with soap opera stars and revolves around the world of soap opera.

Leopold did not reveal details about the game show in development but he says AIT is looking for a fall, 1979, berth. No sponsors have been lined up yet. Also in the works is a possible series for a network and a miniseries.

'Marble' is revamped

When *Big Blue Marble* begins its fifth year starting in the fall, it will have undergone an extensive facelifting. Included in the new look of the children's award-winning series, being syndicated through Vitt Media International, is a new production company and several new segments, which are designed to attract primarily young people, ages 8-16, and which will deal with the human side of events. Both these concepts represent broad departures from what have gone before, notes the new executive producer of the series, Robert E. Wiemer.

"The old shows chose to aim their segments at children whose median age was 12 or under, offering comedy skits and animated folk tales, in addition to three or four documentary segments. In general, the programs were a potpourri of information and visual styles geared to the young children," Wiemer says. He feels the pattern of the shows led to repetition and an impersonal relationship with the young audience. Now the focus is on individuals, their lifestyles, their interrelationship with friends and their culture—with events secondary to the subject, according to Wiemer.

Some of the shows set for the new season this fall are about an aspiring 12-year-old female boxer; a group of teenagers sailing across the Atlantic Ocean following the route of Columbus' first voyage; a female goalie; and a young Japanese boy studying the ancient martial art of Kendo. Wiemer is exploring the filming of a show on birth and death and a feature dealing with teenage and sub-teenage drug addiction.

The new format is structured as a magazine, complete with recurring "departments," such as arts, leisure, wildlife and "Dear Pen Pal." Original musical and dramatic performances are used as a tie-in to the documentary segment; and there will be serialized stories falling into various categories such as live action fiction, real-life adventure and a how-to clinic, according to Wiemer.

"The production quality of the series has also been upgraded," says the exec-

1956

"One of the new sources of revenue virtually untapped by stations is co-op money. Because of the mechanics and ease of handling, co-op expenditures gravitate to print media. The distribution of newspaper mats is a simple progress. Some companies have produced film commercials for dealer sponsorship. But more could be encouraged to do so if there were dealer insistence for the use of TV."

November 5

utive producer. There are full production crews and studio quality lighting on all locations and all shooting is on Eastmancolor negative. All soundwork, through to transfer to VTR, is done on 35mm magnetic tape.

Wiemer says that lineup for the new season totals 160 stations so far. The past season, *Marble* consisted of reruns, but the program lost only about 8 per cent of the stations. Although the show has been showing generally early Saturday or Sunday, Wiemer feels the new shows can support access and after-school time slots. When the program makes its "new" debut on September 4, 26 new shows will be involved. ITT funds *Big Blue Marble* and donates the series to U.S. TV stations as a public service. In the U.S., the series is shown without commercial interruption. Stations are given four minutes for spots before and after the shows.

Networks primetime changes

Two of the three networks, ABC-TV and CBS-TV, are playing the scheduling strategy game in their primetime fall series programming, while NBC-TV is making some shifts on its primetime specials. ABC has flip-flopped *Welcome*

Back, *Kotter* and *Mork and Mindy*. *Kotter* goes to the Monday, 8 p.m. lead-in slot and *Mork and Mindy* moves to the 8 p.m. spot of *Kotter*. The shift of *Mork and Mindy* is seen as presenting a strong youth-oriented introduction to *What's Happening*, while the *Kotter* switch is seen as designed to compete against the new show *WKRP in Cincinnati* on CBS.

CBS has rescheduled three series and one returning series. *WKRP in Cincinnati* is flip-flopped with *People*. *WKRP* goes to the Monday, 8 p.m. lead-in spot, while *People* takes the 8:30 p.m. period, the reverse of the way it was. It's speculated that one of the reasons for the move is that *WKRP* figures to be a hit and should keep viewers tuned into *People*. *People*, on the other hand, is a questionable draw but may get viewing strength sandwiched between *WKRP* and *M*A*S*H*.

Also exchanging time periods and days are *In the Beginning*, which goes to Saturday at 8:30 p.m., while *Good Times*, which was scheduled for that time, switches to the Wednesday, 8:30 p.m. slot being vacated by *Beginning*.

At NBC, the changes begin on August 28 with *Little House on the Prairie*

(repeat with Patricia Neal) 8-10 p.m., followed by *Quincy*, 10-11. On August 31, *Dirty Harry* is set at 9-11 p.m. September 6: *Sharks: The Death Machines*, 8-9 p.m.; *Dick Clark and a Cast of Thousands*, 9-11 p.m. September 7: *NBC Welcomes Joe Namath and 'The Waverly Wonders'*, 8-9 p.m.; September 8: *The Eddie Capra Mysteries, Nightmare at Pendragon's Castle*, 9-11 p.m.; September 13: *Clone Master*, 8-9:30 p.m.; *Stunts*, 9:30-11 p.m.; September 16: *King Kong I*, 9-11 p.m.; September 17: *King Kong II*, 9-11 p.m.

NBC, meanwhile, will mark the 25th anniversary of Walt Disney on TV with a 7-9 p.m. salute on September 17. ABC will repeat *Roots* September 5 and 6 at 9-11 p.m.; September 7, 8-11; September 8, 9-11 and September 10, 8-11 p.m.

'Byzantium' scores well

Operation Prime Time's third program, *Evening in Byzantium*, showed considerable strength in overnight ratings in the three major markets. In New York, shown on WPIX back-to-back, part one delivered a Nielsen 11.7 rating and a 23

(Continued on page 118)

1957

"It has been quite fashionable these past few months among several columnists and others who feel that their function is to be provocative to berate the season's programming on TV. This is not to say that there is no room for criticism, but the areas of programming are so volatile and so hypersensitive to public reaction that TV reviews must be assessed on the basis of the subjective reaction of the reviewer."

January 14



WARNER BROS. TELEVISION DISTRIBUTION, INC.



A WARNER COMMUNICATIONS COMPANY

Commercials

Advertising and emotions

ERIS (Emotional Response Index System), scientific method of measuring the effectiveness of advertising, is spreading out. The marketers of the system, ERISCO, Los Angeles, which evaluates television, radio, print and outdoor advertising by analyzing the advertising's strengths and weaknesses through emotional responses, has recently expanded to the East Coast. In New York, the base of its Eastern sales operations, the office is headed by Maurie Webster. He notes that one of its recent successes involved the General Motors Co. and McCann-Erickson.

A heavy radio campaign by GMC was evaluated by ERIS. To develop specific norms for truck commercials, ERIS measured 15 announcements selected by the agency—both GMC and competitive commercials. "Against these norms, ERIS evaluated the proposed campaign, a series of 'doughnut-type' spots, which contained music and lyrics, which showed to be strong," says Webster. However, the inserted copy varied widely; some was above the ERIS-tested norms, some below. "Because our evaluations reported details on each commercial and its individual segments, along with the diagnostic reasons, the creative team revised some of the spots,

strengthening the total package according to our tests. After the changes were made, the consensus of the agency executives was that the new spots were stronger," Webster notes.

A more dramatic example involves A.C. and the AC-Delco division of GM. After the first three years for AC, ERIS evaluated a new campaign created after the AC and Delco merger, which ran for two years. Last year, a new campaign was developed, which was reported to be the best to date, says Webster. "That rating has been substantiated by extensive in-market tracking studies in several parts of the country," he adds.



Webster:
"The consensus of the agency executives was that the new spots were stronger."

There are two principal steps in the operation of the ERIS system: directed content analysis and use of a data bank. The evaluation is done without field interviewing or use of respondents. The five operating steps are segmentation, where the analyst follows strict rules in dividing the ad/commercial into communication/thought units, "meaning segments," which identify each complete thought or idea communicated by the ad/commercial being evaluated; content analysis, where trained ERIS coders check each meaning segment through detailed checklist to determine each emotional appeal which is present; coding, where each emotional appeal is assigned the appropriate alphanumeric code, which reflects its type and intensity; data bank, where the codes are matched against the ERIS data bank, which provides a numerical forecast of audience response to each element in each meaning segment and to the overall message; and analysis/report, where the data is reviewed by a trained analyst along with information from the structure and sales message analysis. A detailed report is then prepared.

The basic rate charged by ERISCO to analyze a 30 commercial, which takes about two weeks, is \$2,000. On rush jobs requiring five days, the fee is 50 per cent more, on average, says Webster.

WZZD promo 'vehicle'

WZZD Philadelphia is taking to the road in a promotion campaign to give advertisers their own "vehicle" to reach listeners. WZZD's disc jockeys are roving the area in a chauffeur-driven Rolls-Royce, looking for cars displaying

WZZD's new bumper stickers, available from 100 retail locations in the market. The Rolls-Royce is equipped with a two-way communication system so that the deejays can broadcast live. Drivers who listen to "Wizzard 100" and respond to the broadcast alert to stop their cars safely, get their choice of one of several envelopes, which contain cash awards.

Also, one driver will receive the keys to the auto. To attract retailers as sponsors of the promotion, WZZD developed special packages which combine a number of 60-second commercials with a minimum number of 75 promotional announcements directing listeners to obtain WZZD bumper stickers at the sponsors' retail locations. As an extension to the program, the station sent special announcements to media buyers and company advertising representatives. Each announcement is numbered, with a special drawing to determine names of those who will win a chauffeured "Wizzard evening" at Atlantic City, arriving in the Rolls-Royce with \$100 to play at the gaming tables.

VPA names winners

Seven commercials production companies took top honors in the first annual Videotape Production Association competition. The competition was composed of seven categories, with first, second and third place awards in each. Winners were selected from 300 entries, with the awards initiated to honor creative work shot on videotape. The winners, in first, second and third rank order, and according to category, agency, commercial, client, director and cameraman, are:

Overall direction—Bob Giraldi Productions, McDonald/Little, "Wow," Fresca, Bob Giraldi, Jack Matlick; Gomes/Loew Inc., Ally/Gargano, IBM, "Office Flow," Dick Loew, Jack Malick; Tulchin Productions, Conahay & Lyon, IBM, "Age of Technology," Hal Tulchin, Sam Dolin.

Fashion and cosmetics—Joel Brodsky Studio, Spellman & Co., ITT, "Pavlova," Joel Brodsky, Joel Brodsky; (no production house) Revlon Direct, Revlon, "Etherea," Joel Brodsky, Jim Chirocchi; Tulchin Productions, AC&R, Estes Lauder, "Great Beginnings Kit," Hal Tulchin, Jake Ostroff.

Demonstration—Lee Rothberg Productions, Harold Cabet & Co., New England Telephone, "Full of Phones," Lee Rothberg, Barry Abrams; Centrex, J. M. Mathes, Vellux, "The Blanket," Hal Stone, John Feher; NBE Productions, Ted Bates, Maybelline, "Ping-Pong," Nat B. Eisenberg, Joe Coffey.

1957

"The inherent danger of concentration of programs in Hollywood is a kind of inbreeding of program material which is not reflective of the rest of the nation. Motion pictures can get away with unrealistic story material. Not so television. For TV is a mirror of America. It is a Geiger counter of the entire country. If it loses touch with the public, it will know it all too quickly—to its own dismay."

November 18

Special effects—Myers, Griner/Cuesta, Lober/Katz, Hanes, "Invisible Man," Norm Griner, Jack Malick; The Best People, D'Arcy-McManus Masius, Purina, "Building Bag," Sal Goodnoff, Dick Shore; EUE/Screen Gems, Tatum, Laird, Kudner, Head & Shoulders, "Mirror, Mirror on the Wall," Mike Elliot, Jake Ostroff.

Difficult/unusual situation—E. J. Stewart, J. M. Kern & Son, Ringling Bros. Circus, "Wedding," Tony Peron, Ed Buffman; American Dream Productions, Shop 34 Advertising, Macy's, "Under Water," Ed Libonati, John Kiser; EUE/Screen Gems, Venet Advertising, Pathmark, "Butchers," Steve Elliot, Les Leibowitz.

Comedy—Centrex, Case & McGrath, Mennen skin bracer, "Uh, Oh, the Boss," Adrienne Riso, Ralph Schiano; Centrex, Carr Liggett, Blue Cross/Blue Shield, "Vision-care," Adrienne Riso, Ralph Schiano; EUE/Screen Gems, Geer Dubois Inc., Barnes & Noble, "Of Course," Mike Elliot, Jake Ostroff.

Photography—Levin Productions, VanSant, Dugdale, Blue Cross, "Tree & Animals," Len Levin, Mike Huss; Levin Productions, VanSant, Dugdale, Blue Cross, "For the a Good Tomorrow," Len Levin, Mike Huss; Joel Brodsky Studio (no agency), ITT, "Pavlova," Joel Brodsky, Joel Brodsky.

Video production facility set

Sunrise Canyon Video, a complete mobile video production facility, has been formed by **Bill Hughes** and **Ron Carter**. The Los Angeles based firm will specialize in one-inch video tape. Among the company's recently completed projects are Californians for Brown commercials, test commercials for Young & Rubicam demo tapes for various rock groups and *the Neil Simon Tribute*.

Promo barrage for 'G.I. Diary'

Time-Life Television is supporting its upcoming syndicated series *World War II: G.I. Diary* with a heavy barrage of promotion aimed at schools, stations, organizations and promotion managers. **Scholastic Publications** will implement a direct-mail campaign to more than 10,000 junior high and high schools. Included in the campaign will be teachers' guides on duplicating masters for reproduction in quantity and 18 x 24 tune-in posters. Stations will receive posters for distribution to local libraries.

Additional projects include liaison with military and veterans' organizations, museum exhibits, personalized promos by series host Lloyd Bridges, a

radio station promotion involving hit songs of the war era, TV festivals of World War II feature films and map and art contests for youngsters. An all-expense trip to England is the first prize in a contest for promotion managers (**TELEVISION/RADIO AGE**, July 31). The series debuts in September in access time, with 92 markets signed so far.

IBA mails entries

Thirty-thousand invitations to compete in the 19th annual International Broadcasting Awards are being sent to advertisers, agencies, production companies and broadcasters in nearly 100 countries. Last year drew some 3,800 entries from 47 nations. Commercials broadcast anywhere in the world during 1978 are eligible. December 8 is the final date for mailing entries. Sweepstake and trophy winners will be announced at a dinner in Los Angeles on March 6, 1979. The awards honor the "world's best" television and radio commercials.

Law firm into TV ads

The Legal Clinic of Goldman & Hefernan has become the first law firm in New York State to advertise on television, according to the company. The 30-second spots, which will be seen lo-

cally on WNBC-TV and WNEW-TV, were created by **Dougherty, Clifford and Wadsworth**, Floral Park, N.Y. The commercial highlights the availability of "a wide range of services . . . at comparable fees."

TV fest opens entries

The U.S. Television Commercials Festival has opened entries for its eighth annual U.S. and Canadian awards competition. Co-sponsoring the fest this year will be the **Sales & Marketing Executives Association of Chicago**. SME will be responsible for preliminary judging and will participate in final judging of the awards. Last year, more than 1,000 commercials were entered.

Eligible for entry are 16mm film or 3/4-inch tape commercials produced or aired within the past year nationally, locally or regionally. Entries are placed in one of the 73 subject categories and/or one of the 12 production technique categories. Lower-budgeted commercials are judged separately from higher-budgeted spots.

Music houses

The Latin Sound—**Marco & Sylvia Rosales** adapted a new Juicy Fruit gum "Flavor Lover" campaign for Spanish-language radio and TV. **Stuart Novy** and **Connie Butler** produced for **Arthur Meyerhoff**, Chicago.

Lucas/McFaul—A football stadium at night was the setting for a 30-second Kodak TV spot that had music posted-scored by **Tom McFaul**. The spot featured spokesman **Michael Landon**. The brassy music corresponded to the stadium lights, which got progressively darker. **Warren Aldrotta** produced for **J. Walter Thompson**, with **Al Ross** as music director.

Michlin & Hill—**Spencer Michlin** produced **Sheperd Stern's** bouncy theme for the Dallas Times-Herald's classified ad campaign. Music was arranged by **Anne Bryant** and **Ford Kinder**, and will be utilized in three radio spots and one TV animated spot. Michlin also produced a larger DTH campaign, also penned by Stern, for nine radio and three TV spots. **Jim Hradecki** was producer/writer for **The Richards Group**, Dallas, **Stan Richards** as creative director.

1958

"There is no business in the United States that is as much harassed, beleaguered, examined, cross-examined and investigated as the broadcast industry. No one will deny that, in the democratic process, investigations are a necessary part of legislative and judicial procedures. The ironic aspect of many of these investigations lies in the fact that the investigators themselves do not seem to know what they are after."

June 16

PRODUCTION MUSIC • SOUND EFFECTS

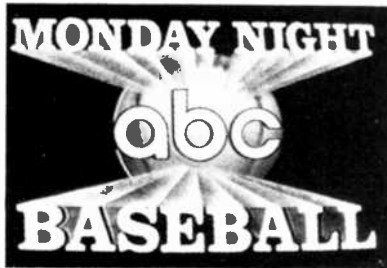
for you: radio and TV productions and programming. Send for catalogs from the **ONLY** gold-record awarded Music & Effects library available today.

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(212) 246-4675

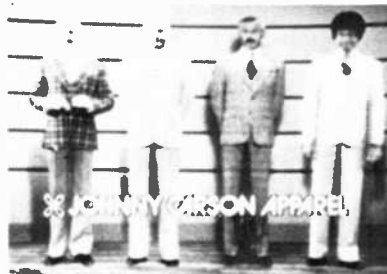
Advertising Directory of Selling Commercials

ABC-TV—Monday Night Baseball



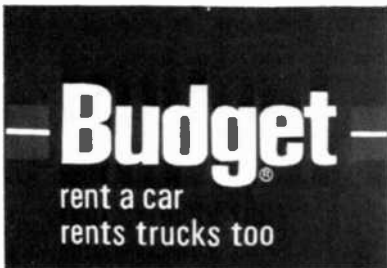
DOLPHIN PRODS. N.Y. COMPUTER ANIMATION

Johnny Carson Appeal • J. Walter Thompson



SONEX INTERNATIONAL, Burbank

Budget Rent-A-Car • F.S&M Advertising



COMPUTER CREATIONS, South Bend, Ind.

NBC Sports—Game of the Week



IMAGE WEST ELECTRONIC ANIMATION, L.A.

Dime Savings Bank • Doremus & Co.



ZANDER'S ANIMATION PARLOUR, New York

Pennsylvania Lottery • Lewis & Gilman



PHIL KIMMELMAN & ASSOC., New York

Ford Dealer Assn. • J. Walter Thompson



SNAZELLE FILMS, INC., San Francisco

PENNZOIL • Eisaman, Johns & Laws



STF/STONE, INC., Hollywood

MPI set TV expansion

MPI Sensory Testing Services is planning to apply its testing methods to TV commercials, in addition to expanding its services abroad. MPI is now available in England, France and Italy. The sensory services will include multiclients studies to dictate consumer trends in specific fields. Satellite transmission is being used for computer processing of data via Sensory Testing's proprietary programs. The service is also planning to use the testing techniques to probe reactions to fragrances and other sensory products.

KLAC bows country IDs

KLAC Los Angeles has introduced a series of 20 ID jingles, "There's Only One." The package, written by Euel Box, Golden Globe winner for the music in the *Benji* film series, will be syndicated on a customized basis to one station in each market. The sound of the package, which will include 20 vocals, 10 acappellas plus instrumental cuts, is described as "sort of disco-country" by its producers, Toby Arnold & Associates.

The jingles were recorded in Nashville and Dallas. The package has already been signed for the San Francisco-Oakland market by KNEW. Arnold is located in Dallas. The series is being supported by KLAC in print, TV and outdoor advertising as well as on-air promotion.

Commercials circuit

EUE/Screen Gems—Director Peter Israelson completed two 30s highlighting the Great Adventure amusement park's offerings. Rosenfeld, Sirowitz and Lawson producer Robin Dawson, writer Gordon Haase, and art director Peter Berge collaborated on the project. Debbie McDuffie was composer and Bill Eaton, arranger. Tom Whitesell was executive producer for EUE/SG. Also at EUE/SG, director Peter Israelson captured the flavor of Schaefer beer and the Spanish passion for parties and good friends in a

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Selling Commercials

Sen Sen Confection • Andrews & Thomas



LOUISVILLE PRODUCTIONS, Louisville

Texas International • Scali, McCabe, Sloves



PERPETUAL MOTION PICTURES, New York

WCIV-TV



I.F. STUDIOS, INC., New York

Wayne Foods • Creamer, Inc.



WGN CONTINENTAL PRODUCTIONS, Chicago

pair of 30s for Conill Advertising. The commercials were created for the Spanish market. Alicia Conill, executive vice president and creative director, and Daisy Chilindron, creative coordinator, represented the agency. Robert Elliot was executive producer.

Sunlight Pictures—Director/cameraman Mel Sokolsky shot two documentary style commercials for WLS-TV Chicago. Phil Boyer, vice president and general manager of the station, is featured in both and is voice-over announcer. N W Ayer ABH International, Chicago, agency creative team was Enid Katz, producer; Gary Johns, art director; and Michael Faems, creative director/writer.

Mort Kasman Productions—Producer/director Mort Kasman taped a 30 for Tobin Franks. Principal shooting was done in Central Park. Weightman Ad-

1959

"To those who maintain that the CATV system is free enterprise, this is absolutely true. It is literally the freest of all enterprises—free programming, free music, free sporting events—free, of course, to everyone but the subscriber. The telecaster battling the CATV system is asking for nothing more than equal competitive status. Is it fair competition when a CATV operator can bring multiple signals into a community, whereas the broadcaster is restricted to one? Further, if a picture is delivered to the home, it is the broadcaster who should be doing it, regardless of the mode of transmission."

June 29

Dolphin helped!



Freshen-Up Gum
Warner-Lambert Co.

"Dolphin's electronic animation gave a new dimension to our 'Freshen-Up Gum' demonstration... exactly the effect we wanted for a fresh, new look."

Robert N. Forgione
Senior V.P.
Wm. Esty Co., Inc.

Call or write for our award-winning show cassette.

Dolphin
Productions Inc.
computer animation
140e.80th NYC.
10021
(212) 628-5930

vertising, Philadelphia, is the agency. **Unitel Productions Services** provided mobile facilities.

Lee Rothberg Productions—Director **Lee Rothberg** used a pyramid of buckets filled with more than 1,000 pieces of fried chicken for the recent 30-second spot to promote Gino's "Buck Off" offer by Kentucky Fried Chicken. **Weightman Advertising** producer was **Wendy Mayer**. **Art Jacks** produced for Rothberg.

Ansel Productions—Director **Kikeu Kawasaki** created a tabletop jungle for a Kellogg's Froot Loops cereal commercial. Working with an assortment of tropical plants, the director assembled an attractive environment to complement the breakfast setting in the Froot Loops sheet. **Lee Burnett** agency producer was **Mike Webster**; **Bruce Griffith** was art director; and **Cindy Brady**, copywriter. **Jerry Ansel** directed a package of four 30s introducing Scott Paper Co's. New Job Squad towels. Copy states pizza makers, sink-fixers and spill-wipers all find "It just takes one to get the job done" with the towels. **J. Walter Thompson** creative team was senior vice president/creative director, **Bernie Owett**; producer, **Wyn Walshe**; art director, **Carolyn Diehl**; copywriter, **Mimi**

Emilita; and account executive, **Kate Gomez**. **Mitch Teller** was executive producer for Ansel Productions.

Stone/Clark Productions—Director **Dick Stone** shot a package of two 30 and three 60-second slice-of-life commercials for Bounce fabric softener. Spots were filmed on location in New Jersey at supermarkets and private home backyards. **Benton & Bowles** creative directors were **Bernie Most** and **Walter Cohen**. **Jim Phox**, was agency producer.

Centipede Films—**John Meiklejohn** directed two 30-second Hamilton Beach TV spots which feature the appliance company's "Nice and Light" iron. One spot, "Pumping Iron," features a weightlifter who recommends the iron. The second spot compares the iron to a racing car because it is "slick, light and easy to handle . . ." **Carol Budrow** produced for Centipede. **Demetrious Kontopoulos** produced for **Hicks & Greist**, HB agency.

Visual Impact Productions—The Detroit-based studio completed a series of spots in cooperation with **Desmond & Associates** and its client, Art Van Furniture. The series involved a character, **Ralph**, an animated life-size chair, who was billed as "Art Van's new Chairper-

son." The chair was constructed of beige stretch velour and foam rubber with movable eyebrows, acrylic plastic eyes, nose, mouth, arms, hanes and fingers. Two puppeteers operate **Ralph** from the inside.



VIP's assistant director, John Potter, L., watches as director Harold Ceaser, seated foreground, directs Art Van Furniture spot.

Ed Yelin Enterprises—**Ed Yelin** produced a Ford Dealers retail kit for radio involving 24-tracks in a variety of musical idioms. **J. Walter Thompson**, Detroit,

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any **TIME!**

HAPPY HOUR
HORS D'OEUVRES
5-7 PM

3 E. 48th St., N.Y.C.

P.J. MORAN'S
136 W. 55th St., N.Y.C.

1959

"The image that a station has laboriously built is a tangible asset. It has only been recently, however, that stations have begun to sell their image. And, as a result of this activity, buyers are taking cognizance that when they purchase time on a station they are buying more than merely ratings. As a matter of fact, in many three-station markets where there is a close three-way split, the buyer can quickly and easily justify the buy on any one of the three stations. This is where the station image becomes an important and determining factor."

September 7

was the agency, Frank Keegan supervising the campaign. Sue Raney was composer; Perry Allen created the lyrics. Musical arrangements were done by Bill Holman and Dennis McCarthy of Yelin.

VideoWorks—Eliot Tuckerman and Ken Lorber did a series of seven animatics in Atlanta for the Stanback Co. The Bozell & Jacobs, Atlanta, team included creative director Norman Grey and copywriter/producer for the series, Ken Haas.

N. Lee Lacy/Associates—Harold Becker directed a 30 for J. Walter Thompson, Chicago, and 7-Up, a continuation of the "Un-do-it" campaign. Becker employed two cameras to shoot the activity at a New York discotheque. For JWT, Tom Tawa was art director/producer and Mike Lollis was creative director. Bob Rabinowitz produced for Lacy. Don Guy directed a 30-second spot for Goodyear Tire & Rubber Co. and Campbell-Ewald, Detroit. Mary Beth Langenhorst produced for the agency, Bob Shannon was executive producer and Ray Litzenberger and Collin Payne were art directors. Ben Bryant produced for Lacy.

NBE Productions—Nat B. Eisenberg directed a 30 featuring Joe Torre "bat-

ting" for Bonds clothing stores. The shoot involved a complicated image matte. The storyboard called for eight Torres, the real one and seven images. Joyce Crosswell produced for Savitt Tobias Balk, with Seth Tobias as creative director and Bob Blend as art director. Belinda Cusack was producer/associate director/editor for NBE. Unitel Production Services provided the facilities.

Jay Dubin Productions—Unitel Production Services provided the facilities for Dubin for two 30-second "Crazy Eddie" spots. Larry Weiss produced for CE Advertising.

Stahl offers guide

Al Stahl Animated is offering a free pocket combination slide guide and field-size device for determining what area the animation cameraman will pan or zoom into. The guide is basically for the motion picture producer who makes movies using slides, TV spots, industrial or sales films. Also available from Stahl is a clip of 16mm film that demonstrates a zoom into one-quarter of a slide.

Ad makers

Hal Goldberg, recently named associate creative director, has been elected a vice president at **Benton & Bowles**. A copywriter at the agency since 1974, Goldberg held a number of writing positions at other agencies.

Dick Bennett has been named senior vice president and creative director of **Young & Rubicam**, Atlanta. Bennett has been with J. Walter Thompson, New York, for the past eight years, most recently as vice president and associate creative director.

Larry Richardson has joined **Henderson Advertising**, Greenville, S.C., as senior vice president and executive creative director. He was with Gardner Advertising Agency, St. Louis, as senior vice president and creative director.

John Cenatiempo has been named senior vice president, executive art director, at **Gaynor & Ducas**. Prior to joining the agency, he was executive art director of **Fairfax Advertising**, and served as art director for both **Grant Advertising** and **Delehanty, Kurnit & Geller**.

Will Wright has been named vice president and manager of broadcast production for **McDonald & Little**, Atlanta. He has been at **Young & Rubicam**, New York, where he was vice president and executive producer.

Dan Heagy has joined **D'Arcy-MacManus & Masius**, St. Louis, as creative director. He has been with **Leo Burnett**, Chicago, where he was a creative direc-

tor. Also **Bruce Duffey** has joined the agency as senior writer. Prior to that, Duffey was a partner of **Sandler Duffey Goettler Inc.**, Columbus, O. and served as creative director.



Heagy

Duffey

Gary Kaney has joined **Needham, Harper & Steers**, Chicago, as an executive producer. Kaney was most recently an executive producer at **Arthur Meyerhoff Associates**. Before that, he was a producer at **Foote, Cone & Belding**.

Charles Capuano, vice president, head of production, has been elected a senior vice president at **Compton Advertising**. Capuano joined Compton in 1959 as an art apprentice. In 1961, he became an assistant art director and moved into TV work in 1965, while still responsible for print advertising direction. He has staged a wide variety of commercials, from traditional to innovative.

1960

"The sight-and-sound medium has done a great deal to popularize sports—many little known until the 20-inch screen brought them into the living room. Television has increased attendance and profits. It made professional football a big business. And sports, in turn, have done a great deal for TV. They have furnished programming with thrills, glamour and, with the exception of professional wrestling, an unpredictable outcome."

March 7



SHERMAN GRINBERG

630 Ninth Ave., N.Y.C.
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Among Our Libraries:

ABC NEWS

MGM, INC.

PATHE NEWS

PARAMOUNT NEWS

20th CENTURY FOX

Programming/Production

(from page 110)

New campaigns

The Regina Co.'s fall TV advertising campaign featuring "Fabulous Phyllis" Diller and the Elektrikbroom has been expanded to include primetime network news. The shows tapped are John Chancellor, David Brinkley and Walter Cronkite. Daytime programming includes soaps and game shows, such as *Ryan's Hope* and *The Price Is Right*. Hicks & Greist Inc. is the Regina advertising agency.

James Stewart has signed a three-year pact to be a spokesman for the Firestone Tire & Rubber Co., in a series of corporate TV commercials. In the campaign, Stewart will talk about Firestone's history of product leadership and innovation. Commercials begin airing in mid-September.

Four new spots have been added to AT&T's ongoing network TV campaign pushing the Bell System Yellow Pages. The 30s are airing on ABC and CBS news and sports programs. The creative team at Cunningham & Walsh included Vincent Ioele, producer; Michael Kahn, copywriter; Dave Clark, art director. The production house was Dick Miller & Associates.



A mock-up of the moon is used in an AT&T Yellow Pages spot to dramatize that the average driver uses enough gasoline in a lifetime to drive from the earth to the moon twice, and the spot points out the savings in gas and dollars for users of Yellow Pages.

share, topping two of the three networks, two points behind CBS-TV. The second night, *Byzantium* got an 11.8/24. Arbitron measured the program as getting 12.6/21 and 12.7/22 for the nights.

In Los Angeles, part one got a 21/34 on KCOP, tops in the time period. The repeat, shown the following night, got an 8.6/29.1, while Arbitron showed it pulled 17.9/31 the first night and the repeat, 10.5/19. Part two and its repeat were shown last week. In Chicago, aired on WGN-TV, also shown back-to-back, part one received a Nielsen 19.3/41, part two, a 16/30. No Arbitron was available. Both WPIX and WGN were to repeat the programs last week.

Meanwhile, OPT's steering committee has planned five first-run miniseries specials in 1979 and 1980. The first two, to be scheduled May and November, will be John Jakes' novels *The Rebels* and *The Seekers*. *The Immigrants*, based on Howard Fast's best-seller is in production, set for airing in November. All the series are produced by MCA-TV/Universal. The steering committee has sent a telegram to participating stations, seeking a two-year monetary commitment that would enable them to "get better projects by examining more material more thoroughly, . . . exercise more control over scripts . . . and control prices and budgets . . . which would mean substantial savings for OPT stations."

Compton restructures division

The program department of Compton Advertising is being restructured with individual responsibilities revised and the adding of another program executive. Dina Dubois joined the department as general program executive. Tom Adams, assistant manager, has been promoted to manager, East Coast programming. The restructuring stems in part from the increase in the department's workload, which has increased due to *Guiding*

Light's move to an hour, according to Bruce Cox, senior vice president, director of broadcast programming.

NBC tops Emmy nominations

NBC-TV took 123 Emmy-award nominations,—even without Fred Silverman—while ABC-TV garnered 92 and CBS-TV grabbed 88. The Public Broadcasting Service got 32 nominations, and 13 went to syndicated shows. For NBC, the total was reregistered by 110 individual and 13 program nominations; for ABC, 82 individual and 10 programs; and for CBS, 78 individual and 10 programs.

The big program for NBC was *Holocaust*, raking up 16 nominations, the most for any program. In addition to *Holocaust*, other NBC shows receiving more than three nominations included *King* (9), *NBC's Saturday Night Live* (8), *Ziegfeld: The Man and His Women* (7) and *Our Town* (7). NBC had 27 shows with multiple nominations, compared to 19 for ABC, 18 for CBS, five for PBS and three for syndicated shows. NBC won all the nominations in three categories—outstanding lead actor in a comedy/drama special, outstanding lead actress in a limited series and outstand-

1961

"There is more than money involved in the public-service achievements of television. Over the past few years, stations across the country have developed and produced powerful local documentaries that have thrown a glaring spotlight on local problems. How can one measure in dollars the efforts of a station which, for example, has produced a series of programs that have resulted in a decrease in juvenile delinquency in the community?"

March 6

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ing achievement in music composition for a series.

Of the 92 Emmy award nominations received by ABC, *Family* got seven and *Soap*, six. In the drama and specials area, ABC garnered 50 nominations, including eight awards to *The Sentry Collection Presents Ben Vereen—His Roots* and seven to *Washington: Behind Closed Doors*.

The 1978 Nighttime Emmy awards will be telecast on CBS on September 17 from Pasadena.

PBS report suggests revamping

The Public Broadcasting Service has issued an extensive report suggesting reorganizing public broadcasting's structure. The 160-page document, *Long-Range Planning for Public Television: Overview and Recommendations*, suggests a strengthened national program service that is capable of offering two types of services: a lead national program schedule and a second program service drawing on a combination of local, regional and national services designed for a wide spectrum of smaller audiences.

Also recommended are a restructuring of the present federal funding system into two separately funded activities, and a transformation of local broadcasting

stations to "telecommunications centers" that are active in the broader field of multimedia. The report also lists a series of "strategies" for the next decade. Among these are a new emphasis on local public TV programming, as cable satellites assume a dominant position; the integration of present public TV program distribution systems; the development of a new "home and school" education program which provides a wider range of services; and the development of multi-channel capacity for reaching the public at both the local and state level, using both broadcast and non-broadcast technologies.

Syndication shorts

Four Star Entertainment Corp. has boosted the total markets to 41 for *Pippi Longstocking*, children's feature package. Among the latest sales are WLWT-TV Cincinnati, WPLG-TV Miami, KBMA-TV Kansas City and KYW Philadelphia.

Viacom has added four markets to its *Petticoat Junction* lineup. The newest stations are WFLD-TV Chicago, WZTV Nashville, KRIV-TV Houston and WATR-TV Waterbury.

A second \$100,000 "Tournament of Champions" competitions has been set on the syndicated series distributed by Colbert Television Sales, *The Joker's Wild*. Winners on the program will compete against last year's tournament winner. The tournament will air in November. The program is produced by Barry & Enright Productions.

Viacom and Nelvana Productions are releasing a first-run animation Halloween special "The Devil and Daniel Mouse," featuring rock star John Sebastian. NBC-owned stations have bought the package, currently in production in Toronto by Nelvana, which produced "A Cosmic Christmas" last year.

Carol Burnett and Friends has been licensed to CFTO-TV Toronto, for distribution to other Canadian markets. The contract was negotiated for six runs of the 120 episodes. CB Distribution Co. is U.S. distributor.

Burnett has added 34 stations, bringing the lineup to 58, with 60 per cent coverage in the U.S. Cinema Shares International Distribution Corp. will release *Elmer*, a family film about a blinded boy and an aging dog lost in the wilderness. Wallace Dill was executive producer for Mogul Productions.

Interpublic Television is syndicating a series of 130-minute inserts, *That's a Fact*, produced by MG Films as a time-banking project. *Sports Time*, also a

series of 130 inserts, is being placed by Interpublic on a barter basis. The series is a sports quiz, produced by the Corporation for Entertainment and Learning.

The Dick Van Dyke Show has been sold in four markets by Viacom, for a current lineup of 41. The newer stations are KHTV Houston, XETV San Diego, WHAS-TV Louisville and KENI-TV Anchorage. Also at Viacom, its *The Love Experts* will premiere in mid-September, with station lineup including WOR-TV New York, KHJ-TV Los Angeles, WKYC-TV Cleveland, WPGH-TV Pittsburgh, WTTG Washington and WCIX-TV Miami.

With the addition of WGN-TV, Chicago, KTVT Dallas-Fort Worth and KFMB-TV San Diego, the 30 David L. Wolper "Specials of the Seventies," available for a fall start have been pre-sold in 23 markets, including 15 of the top 25.

Metromedia Producers Corp. has added WFLD-TV Chicago to *The Merv Griffin Show* lineup. The show has now been sold to nine of the top 10 markets. The stations airing the show now total 96. Also at MPC, taping has been completed for the first 13 of 26 *Donna Fargo Show* segments. Taping for the additional 13 segments of the half-hour syndicated musical-variety series will resume October 22 at the Osmond Entertainment Center, Orem, Utah.

At Home With Family Circle, series based on *Family Circle* magazine, slated for daytime syndication, is moving into production. The program is being produced by Perin Steeg Productions and the Hughes Television Network. Syndicast Enterprises is bartering six minutes per half-hour program to stations.

Air Time International has opened a West Coast office at Century Park, Los Angeles. Dick Gold and Steve Mathis have joined the company as executive vice presidents, to head domestic syndicated sales at the new office.

Zooming in on people

Shelly Schwab, station manager of WAGA-TV Atlanta, has been appointed vice president, director of sales, for MCA-TV, effective September 1. Schwab has



Schwab

been with WAGA-TV, Storer Broadcasting outlet, since 1973, in various sales and sales management positions until

1961

"We believe the time has come to change the original concept of TvB and for the organization to concentrate on selling spot television. The television business has changed a great deal in the past seven years. The magazine concept has become one of the major factors in selling network. In order to keep pace with these developments, the time is at hand when TvB should channel all of its efforts into selling spot TV."

July 24

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New York, N.Y. 10022
212-EL5-0100

Robert Sillerman—Sillerman/Morrow Communications Group, Inc.

1976, when he became manager.

Jim Weathers has been named vice president, western division, for **Metro-media Producers Corp.** For the past seven years, Weathers has been western division sales manager. Before that, Weathers worked for VA-TV in various capacities.

John Lord, TV writer, producer and consultant, has joined **Air Time International** as vice president, publishing and development. Lord has been associated with programs such as *Today* and is principal writer of ATI's *The Unknown War*.

Stations start magazine format

Two stations, WJBK-TV Detroit and WFFA-TV Dallas, will introduce a "PM Magazine" format in the fall. WJBK, CBS affiliate owned and operated by Storer Broadcasting Co., will start its information and feature format on September 18, Monday through Friday, 7:30-8 p.m. The program will include tips on leisure, nutrition and recreation, produced on location. Named as on-air communicators are Ron Sanders and Lorrie Kapp.

WFAA will first air its magazine show on September 4, Monday through Fri-

day, 6:30-7 p.m. The station's production facilities for the program are called by executive producer **Ken Rees** as representing "the most sophisticated technology in the broadcasting industry." The heart of the production capabilities is an Epic computer system consisting of a computer, video switcher, audio control board, entry keyboard, viewing screens and ancillary equipment, which includes Sony one-inch Videocorder video tape machines.

In addition to the appointment of Rees, the station has added Carolyn Quan as assistant director. Candy Hasey will co-anchor the program. A search is underway for a male-co-anchor. The station went through an auditioning process on feature stories, seeking local people with ideas. Rees says the response was extremely heavy.

Equipment notes

Frederick J. Moore has been appointed chief engineer for both WNEW and WNEW-FM, New York. He was at WWSH Philadelphia, where he was chief engineer. His broadcast engineering experience spans some 14 years at stations.

Lee I. Caput has been named southern regional sales manager for **Lenco Inc.**, electronics division. Caput is a veteran of nearly 25 years in the TV industry. He previously was southwestern sales manager for Telemet. Lenco is a major supplier of video equipment, systems and monitors for the broadcast TV industry.

Springfield TV Corp., Springfield, Mass., has ordered RCA broadcast equipment valued at more than \$3 million for installation in two new TV outlets. The purchase includes TV studio and transmitting systems for stations in Jacksonville and in Salt Lake City. The Jacksonville station is scheduled to go on the air early next year, and it plans to install a broadcast antenna and RCA transmission line. Studio equipment includes three TR-600 video tape recorders equipped with AE-600 editing systems, a TCR-100 video tape cartridge recorder and two TK-28 telecine systems. The Utah outlet will begin broadcasts this fall. Equipment ordered includes four TK-760 studio/field cameras, two TR-600 recorders, a TK-28 film origination system and a UHF pylon antenna.

Marguerite Blaise has joined **Bebell Motion Picture Lab Division** as technical sales representative. She has represented TELEVISION/RADIO AGE, TVC Labs and Movielab. She can be contacted at Bebell, 416 W. 45 Street.

Daniel M. Zinn has been named president of **Magnasyn/Moviela Corp.**, N. Hollywood. Zinn joined the company from the Anaconda Co., where he was group executive for its electronics operations. He replaces Leslie S. Wayman, who moves up to chairman of the board.

J. Kenneth Moore has been appointed vice president and general manager, **CBS Technology Center**. He was director of advanced television technology at the center. Moore succeeds **Benjamin B. Bauer**, who retired after 21 years with CBS. Moore joined the center as a physicist in 1957.

Cetec Broadcast Group will design and fabricate an omnidirectional spiral circularly polarized transmitting antenna for installation at KWXT, Waco, Texas, atop a 1,600-foot tower. The antenna will be manufactured at Cetec's Jampro center in Sacramento. In a related development, the first Cetec spiral antenna built for commercial use, has passed final field tests and is scheduled to serve WQTV Boston beginning in the fall.

Lenco Inc., Jackson, Mo., has made available a video noise meter that is designed for video signal-to-noise measurement requirements of TV studios and CATV installations.

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The leading radio stations: who they are A-9

Lists of leading stations in top metros and ADIs A-11

Television/Radio Age

August 28, 1978

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KBIG/KBRT	#1	among	57	in	Los Angeles***
WPGC A/F†	#1	among	32	in	Washington***
KIKK A/F	#3	among	26	in	Houston*
KEZK	#4	among	25	in	St. Louis*
WEEP A/F	#3	among	30	in	Pittsburgh†
WAYL A/F	#2	among	25	in	Minneapolis*
WZGC	#1	among	26	in	Atlanta***
WHYI	#2	among	36	in	Miami/Ft. Laud.**
WEMP/WNUW	#3	among	21	in	Milwaukee****
KOSI A/F	#2	among	26	in	Denver†
WLCY/WYNF	#1	among	25	in	Tampa-St. Pete.**
KIRO/KSEA	#1	among	36	in	Seattle-Tac.**
WEBN	#2	among	17	in	Cincinnati**
WBNY	#1	among	23	in	Buffalo*
KMBZ-KMBR	#1	among	20	in	Kansas City*
KXRK-KEZR	#3	among	12	in	San Jose*
WFMS	#4	among	14	in	Indianapolis****
KUPL A/F	#2	among	26	in	Portland, Ore.†
KBUC A/F	#4	among	22	in	San Antonio****
WCMF	#3	among	13	in	Rochester***
KXOA	#3	among	15	in	Sacramento***
WINN/WVEZ	#2	among	18	in	Louisville*
WLKW A/F	#2	among	21	in	Providence*
KSL	#1	among	22	in	Salt Lake City**
KEBC	#4	among	21	in	Oklahoma City****
WKDA-WKDF	#3	among	16	in	Nashville**
KUMU A/F	#3	among	21	in	Honolulu*
WHBC A/F	#1	among	17	in	Canton-Akron**
WHOO A/F	#2	among	11	in	Orlando*
WRXL/WRNL	#3	among	16	in	Richmond***
WGRD A/F	#1	among	19	in	Grand Rapids**
WYFM/WPIC	#2	among	12	in	Youngstown**
WJBR/WTUX	#1	among	6	in	Wilmington, Del.**
KLBJ A/F	#2	among	11	in	Austin***
KCEE A/F	#1	among	15	in	Tuscon*
KKNU	#4	among	17	in	Fresno***
WLS A/F	#2	among	9	in	Lansing*
KRZY/KRST	#2	among	17	in	Albuquerque**
WDOD A/F	#1	among	13	in	Chattanooga**
KFDI A/F	#1	among	16	in	Wichita**
WNOK	#2	among	12	in	Columbia, S.C.***
KRAM	#1	among	12	in	Las Vegas****
KLAZ A/F	#1	among	13	in	Little Rock**
KWKH/KROK	#2	among	14	in	Shreveport**
KSO/KGGO	#2	among	14	in	Des Moines**
WTLB A/F	#1	among	11	in	Utica/Rome*
KGA	#1	among	16	in	Spokane**

Arbitron/TSN/Avg. 4-Hr./6AM-Mid-Mon-Sun. Lowest Arbitron available, June 21, 1978. *Adults 18-34; **Persons 12-34; ***Adults 18-49; ****Adults 25-49. Audience data noted herein is subject to the same limitations as published by the research company.

† Licensed to Meringside, Md.

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Radio music audience fractionalization continues to rise; disco up, top-40 down

By Robert Sobel

With this past year as a lively prelude, the next couple of years of music on radio are shaping up as more interesting and volatile in some time. What's been developing of significance, and which could portend notable changes, stems mainly from increased competition in many markets and from increasingly sophisticated approaches to programming.

Also, narrowing demographics and the wide variety of available formats are playing formidable roles in what is being played and why. In addition, radio is taking on some of the characteristics, albeit on a much lesser economic scale, of television, notes one veteran observer. "Numbers are becoming the name of the game, and all the stations are programming to the diary keepers," and he cautions that "station people should not adopt a computer mentality."

Highlights of interviews with key radio people and other industry sources indicate that:

■ Contemporary forms of programming have made large gains over the past year, especially at the expense of middle-of-the-road (see tables on TELEVISION/RADIO AGE tabulations of format trends).

■ Fractionalization of the audience continues to rise as competition increases because of a wide variety of available

formats and increased concentration on demographics.

■ Mass-appeal top-40 stations are facing erosion unless substantial changes are made in their formats to encompass more adults. They may be forced to do so anyway, as songs from albums become hits.

■ Disco music is making significant inroads, as it becomes increasingly popular and crosses into top-40 stations. The format is seen by many station people as becoming a significant portion of the mainstream, although a few sources don't see it that way.

■ AM stereo, when it becomes reality, faces a period of long trial, some broadcasters note, but ABC Radio continues to tool up for "opening day."

■ Arbitron's Expanded Sample Frame for including unlisted telephone households in the sample is seen as generating higher ratings for contemporary stations and lower ones for MOR and similar outlets. This, in turn, could spark several format changes geared to contemporary music. Other research methods coming on the scene are also seen affecting programming.

Contemporary increases lead

Contemporary radio, which has been the leader in programming shares since 1975, increased its lead this year, ac-

cording to the latest Arbitron sweep of leading metro stations in the top 50 markets as tabulated by TELEVISION/RADIO AGE. Going from 36.2 per cent in 1977, contemporary in all its forms spurred to 44.4 per cent as of the spring this year. MOR, on the other hand, which had been the top format in 1972 with 33.2 per cent in the top 50 markets, slipped much lower in the third spot it inherited in 1977, and ended up with 11.1 per cent from its 18.9 per cent in 1977. In the second slot again was easy listening, with a 20.6, about the same as the year before. Country showed a slight decrease in the spring period this year, going down to 7.5, as compared to 8.9 per cent in the similar period in 1977. R&B/gospel was 6.1 and news/talk was 4.8, both up very slightly from the spring of 1977.

This spring, rock distribution represented more than one-third of the formats being used in the top-100 markets, according to Arbitron, some 4 per cent higher than last spring, going from 31.9 to 35.5 per cent. Rock also made gains in both the top 50 and the lower 50 (getting 32.5 in the former, and 38.4 in the latter). The biggest loser in the top-100 was MOR, going from 17.4 in the spring of 1977 to 9.7 this spring, and the biggest gainer in the top-100 distribution share was adult contemporary, which represented 11.6 per cent of the total as com-



Billy Joel, far l., is one of the biggest rock stars around today. His single "Only the Good Die Young," is one of the heavy favorites with radio programmers. At l., Evelyn "Champagne" King, whose single, "Shame," is one of the leading disco records that has crossed into the pop hit category.

pared to 6.6 last spring.

A McGavren Guild study also shows that contemporary radio is the most-listened-to format. The station rep firm reports that the programming in 1977 got 22.8 per cent of the listening audience, nearly 17 per cent over the 22.8 of 1977. Rock increased the most, up nearly 34 per cent, to 10.3 from 7.7 in 1977's spring; MOR generated 13.9 this spring, down 20.1 per cent; good music held third at 14.9. Classical and talk listenership and black lost audiences. No change was recorded for news, while oldies represented only .4 per cent, compared to 1.2 per cent in 1976.

The rising popularity in contemporary, both as a format and in listenership, stems from several factors—with most of them having to do with the increasing concentration on the 18-34, 25-39 age group by stations, brought about mainly from the zero population trend and the fact that advertisers have become more sophisticated, focusing on specific demographics. "Advertisers know that the main buyers are in the adult category, so it becomes increasingly up to the station to program music that delivers that target audience," notes Ed Salamon, national radio program director of the Storer Broadcasting group and the WHN New York p.d.

When it comes to buying prerecorded music, for example, a recent Warner Communications Inc. study of the market shows that buyers aged 25-39 account for a greater part of dollar purchases (44 per cent) than the 15-24 year-old age group, which is the source of 39 per cent of dollar purchases. Currently, 10-19 year-olds comprise 28 per cent of all buyers and account for 23 per cent of the dollar purchases; 20-24 year-olds represent 16 per cent and 22 per cent of dollar purchases; and the growing 25-44 year-olds comprise 37 per cent of buyers and account for 38 per cent of the purchases. Thus, the latter group spent nearly 1.7 times as much on prerecorded music as the declining 10-19 year-old segment.

And, with the estimated population increase by 1985 in the 25-44 year-old group projected as 2.5 times greater than the decrease in the 10-19 year-old group, the concentration by radio on the 25-44 age group is bound to be heavier in the next five to 10 years.

The 25-49 listener

Weened on such groups as the Beatles and the Rolling Stones, the present 25-49 year-old age segment thrives on contemporary music, rather than on the MOR music listened to by their coun-

Distribution of formats among leading radio stations in spring '78 Arbitron sweep*

Percentage of stations programming each format, by market groups

Predominant format**	Market group		
	Top 100	Top 50	2nd 50
Album, easy listening, beautiful music, standards, etc.	18.1%	20.6%	15.7%
Adult contemporary	11.6	11.9	11.4
Classical, semi-classical	—	—	—
Country & western, bluegrass, etc.	1.6	0.8	2.4
Ethnic, black, jazz, gospel, rhythm & blues, etc.	5.0	6.1	3.9
Middle-of-the-road, pop, adult, etc.	9.7	11.1	8.2
Modern country, modern Nashville, etc.	9.5	6.7	12.2
News	2.6	3.6	1.6
Rock, contemporary, progressive, etc.	35.5	32.5	38.4
Spanish	1.1	1.4	0.8
Talk, telephone-talk	1.4	1.2	1.6
Various†	4.0	4.0	3.9

* Leading in metro area 6 a.m. to midnight, Monday-through-Sunday, average quarter-hour audience 12-plus; top 10 stations in top 10 markets, top five stations in next 90 markets; top 10 markets weighted equally with other 10-market groups.
 ** Formal data from spring, '78, "Radio Programming Profile." † Stations in which no one format is predominant. Markets ranked by total revenues reported by FCC, 1976.

terparts of 10 years ago, notes Salamon. To Salamon, this has resulted in many stations changing MOR to give it a contemporary look. He believes that only a few MOR stations, such as WCCO Minneapolis, WSB Atlanta and KDKA Pittsburgh, which stick mainly to a traditional format, are really known more for their community services than for their music. Another reason for the decline of MOR formats is the fact that the MOR artists of yesterday are recording very little today, forcing the old-line stations to change to keep up with the present tastes of the adult age group, according to Salamon. And, he adds, "when MOR was popular, artists such as Frank Sinatra and Sammy Davis, Jr. were in their heyday."

Station movement to "contemporize" MOR or to abandon it altogether is seen by several sources as accelerating even more in the future. Storer itself has made changes accordingly, while fixing its sights on the adult contemporary market. Its Miami station, WGBS, for example, over the past year went from a traditional MOR format to adult contemporary programming. Bonneville Broadcast Consultants' president, Marlin Taylor, says his beautiful music format continues to contemporize, using acts such as Neil Diamond and the Carpenters and that he's working on restructuring his two MOR formats into a mix between beautiful-music cuts and vocals by artists such as Barry Manilow and John Denver.

Another syndicator, Schulke Radio

Productions, is having second thoughts about entering MOR after its vice president and creative director, Phil Stout, said last year the company was mulling an MOR move. If and when Schulke gets into MOR, the format will consist mainly of vocals and be contemporary in nature.

At present, Stout says, the company is honing its beautiful-music format because "we may have overstepped our boundaries by loading up on people such as Neil Diamond. The way things are now, if you overstep, you're in danger of getting into another format—that's how specialized everything is now."

Top-40 death knell

MOR's losses to contemporary have added to the lines of specialization, piling layer upon layer of various music forms, and subclassifications of these forms, on station formats. However, the large variety of available formats are not really too much different from each other and has done little else but contribute more to fractionalization that began mainly with the advent of FM radio, notes Bill Gavin, program consultant and publisher of the *Gavin Report*, a publication that reports on radio programming. "The fact is that competition is heating up. Everyone is gearing more or less to the same demographic audience, the 18-49 group, with the exception of the top-40 mass-appeal stations, which are still spreading their concentration to ages five to 50."

Gavin feels the death knell has already

sounded for the top-40 mass-appeal format because of the narrowing demographics and the large impact made by FM stations in the same market. Storer's Salomon believes that true mass-appeal station formats are declining mainly because the stations can't withstand the competition from fragmentation. "WABC in New York and WLS Chicago, both ABC-owned stations, have been able to stay in front, but they are exceptions. KLIS in Dallas and other mass-appeal stations are not nearly as strong as they used to be," according to Salomon.

But Kent Burkhart of Burkhart-Abrams and Associates, media consultants based in Atlanta, feels that fragmentation has gone so far as to begin to aid AM mass-audience stations. He says a secondary fragmentation is developing whereby too many "fragmenters" are competing in the same market as the mass-audience AMer. This is causing a deeper splintering of the fragmented audience, with the mass-appeal AMers carrying the market anyway, Burkhart notes.

The fragmentation is so severe that only a half-point spread in shares can mean the difference between winning and losing in terms of getting advertising support, notes Bob Pittman, program director of WNBC (AM) New York. However, he says, fractionalization increases the radio listening universe rather than act as a negative factor. "In the long run, it draws more listenership because they have various forms of music to draw from."

Meanwhile, one of the programming forms that is gaining strength is disco, which in its own way is also contributing to the fragmentation factor. Last year, disco music appeared to have stabilized, but that was before films such as *Saturday Night Fever* captured the public's fancy, notes Burkhart, who feels that disco is the real wave of the future. He is so bullish on the dance music that he predicts that 30 stations will be playing mainly disco music by next year. The consultant is setting up a separate disco division, headed by Wanda Ramos, music director of WBLS-FM New York, whom he wooed away from the station to spearhead the disco programming service.

How much of a niche disco will carve into music formats is a bit too early to call, but indications are that it could be the next significant form, ranking next to rock in popularity. Disco is already challenging many of the established formats, and, in the case of New York, WBLS-FM came within a whisper in the spring Arbitron sweep of dethroning the

More contemporary stations appear among leaders

Percentage of leading stations in the top 50 markets programming various broad formats, spring, each year

Broad format	'72	'75	'77	'78
Contemporary	23.8%	30.0%	36.2%	44.4%
MOR	33.2	24.5	18.9	11.1
Easy listening	18.4	24.1	20.4	20.6
Country	8.2	7.9	8.9	7.5
News/talk	9.0	7.9	4.7	4.8
R & B/gospel	7.4	4.7	5.7	6.1

Leading metro stations in Arbitron sweeps (see previous table for sources and definitions)

long-time radio king, WABC, and its top-40 format. The New York disco station had 7.9 per cent of the 12-plus listening audience for a total week, per average quarter-hour, while WABC took an 8.1 share for the same period. In Houston, kmjg-FM, a disco station, shows a 12.1 rating, taking over the top spot in the market.

A less dramatic example of the disco spurt in listenership is what's happening at KUTE-FM, Los Angeles, which

dropped its soft R&B format in February, thus becoming the area's only all-disco radio outlet. The spring Arbitron shows the station pulled a 2.6 share among all listeners 12 years or older, up about 250 per cent from its 1.0 per cent share last year. According to Arbitron, the station now ranks about 12th in the crowded field of more than 40 stations in the market.

Although the success of WBLS is attributed mainly to its disco-oriented

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format, the station devotes only about 33 per cent its format to the dance music, says Hal Jackson, program director. He feels the success of the station is due to a combination of "a lot of things," which all have to do with presentation rather than one particular type of music. "Our basic concept is to make everything flow, from giving out information to making commentaries. And our music contains jazz and easy listening, in addition to disco."

WBLS's success did not happen overnight, and its format has changed a great deal since it was known a few years ago as "The Black Experience in Sound," by shedding its ethnic look slowly and becoming sophisticated in its sound. As a result, Jackson notes that the station's listenership is about 48 per cent white. The move by a so-called black station away from direct ethnic ties has been accelerating for some time, making the term, R & B, a misnomer, says Kal Rudman, publisher of *The Friday Morning Quarterback*, a syndicated programming guide. He believes there is no such thing as an R & B format any more. Furthermore, he says, disco has put the last nail in R & B's coffin because many of the black stations that were playing soul are concentrating on disco instead.

Interestingly, New York, probably the hotbed of disco in the U.S., had no "pure" disco station until a few weeks ago, when WKTU-FM converted its mellow rock sound into disco. The new format, like the old, was put together by Burkhart, and will be coordinated by Ramos. Ramos will also put together Burkhart's disco efforts at KNOK-FM Fort Worth, and at KSET-FM El Paso. Besides these two emerging disco stations, two or three more may be surfacing. WBLS's owner, Inner City Broadcasting, is acquiring three stations and the probability is that at least two will go the disco route. The three stations are KRE Berkeley, which airs jazz and R & B; KJLH-FM (soul and jazz) Los Angeles;

and WBRB Detroit (adult contemporary on its AM and MOR on its FM).

Besides the likelihood of more stations moving into a disco format—or a variation thereof—further proof of the music's strength comes from its crossover into the pop idiom. Among those enjoying the fruits of the increasing acceptance of disco are Evelyn "Champagne" King with "Shame" (RCA); A Taste of Honey with "Boogie Oogie Oogie" (Capitol); Rick James with "Come Get It" (Gordy); and Linda Clifford with "Runaway Love" (Curtom). All four albums have become pop chart hits after getting their starts in discoland, and have made their way into most of the top-40, mass-appeal outlets.

Among those in the minority that feel that disco will have no real impact on radio programming are Schulke's Stout and WNBC's Pittman. Stout claims its success in New York on WBLS is a special case because of the large disco club following in the city. "It's really a participatory concept. It brings people in to dance and it will sell records but I don't see it getting any significant airplay, and I don't think it can sustain success over the long haul. Disco is also musically uninteresting," Stout says. Pittman feels that disco, while it is encroaching on mass-appeal stations, will not hurt top 40 outlets. "Album-oriented rock has been hip, and now it's disco—but this time the hip people aren't wearing blue jeans."

Album-oriented rock

As to album-oriented rock, Burkhart differs with Pittman's opinion. He feels that AOR formats are growing and will spread their demographics toward women. AOR has been overweighted towards men, he says: "The tempo of the music has been too fast for women, who generally like music without a heavy beat. Women like a softer sound so they can familiarize themselves with the music and the artist. So I see AOR's

sound toning down somewhat to reach the female audience more significantly." Burkhart adds that top-40 mass-appeal AMers are beginning to have an album sound. Once reluctant to play album-derived music, the AMs are being forced to open their playlist to include singles that come from LPs as they become hits. Publisher Rudman, in also noting AOR's growth, says that its stations are getting out of their male-oriented rut and attempting to get females by playing a softer sound. He says that album rock radio is much tighter than it used to be.

"The AM's are getting big numbers playing hit singles from the album cuts and this has forced the FM AOR stations to concentrate on the best cuts—and if it is only one cut, so be it. It used to be that they would play three songs from an album, but it's much different now," according to Rudman.

Another recent development on the album-oriented scene, which could grow this year, comes from country music stations. Stations in several markets are turning to album-oriented country songs as a solid portion of their programming. KLAQ Denver is featuring a show, "Night Ride," from 7 p.m.-6 a.m. daily and uses a more select variety of album cuts during the daytime. KOKE Austin has been playing about 50 album cuts on a rotating basis, besides airing hit singles, and is conducting research to determine how far the album plan will go. KSON San Diego plays LP cuts that may become singles. The station plays not only current material but also cuts from oldie country albums. Research is also playing an important part in determining what should be programmed, notes operations manager Ed Chandler.

However, Storer's Salamon, who experimented with progressive album-oriented country as a block while program director at WEEP, Pittsburgh, says the concept ended up by splitting the audience, getting new young audiences

Program formats of leading radio stations by market groups, spring, 1975 vs. 1978

Percentage of stations in each market group with broad format

Market group	Top 10		11-20		21-30		31-40		41-50	
	'75	'78	'75	'78	'75	'78	'75	'78	'75	'78
Broad format										
Contemporary	22.0%	37.6%	20.0%	40.0%	31.4%	40.0%	39.2%	47.8%	37.3%	54.4%
MOR	18.0	8.9	32.0	13.3	31.4	16.0	19.6	10.9	21.6	7.0
Easy listening	28.0	17.8	28.0	26.7	19.6	24.0	17.6	10.9	27.8	22.8
Country	2.0	6.9	2.0	—	9.8	14.0	11.8	8.7	9.8	7.1
News/talk	28.0	17.8	6.0	—	—	2.0	3.9	2.2	2.0	1.8
R & B/gospel	2.0	5.9	6.0	4.4	5.9	—	7.8	15.2	2.0	5.3

Leading metro stations in Arbitron sweeps (see previous table for sources and definitions).

in one case but losing its 25-49 audience. The block was aired from 7 p.m.-1 a.m. When KTNG (AM) Los Angeles, switches to country in the fall from its top-40 format (an example of a top-40 program shift), it will go the traditional way, says Salamon, who will shepherd the station.

Expanded Sample Frame

Another major item developing and one that promises to open serious debate, is the new methodology, Expanded Sample Frame, to be instituted soon by Arbitron. This system, which will be used initially in eight top markets, measures the listenership of people who don't have listed phones. "Although what comes to mind about the system is that it will poll the affluent people who have unlisted phones," notes one industry source, "most of the unlisted numbers are actually held much more by transients, who are younger than the general population." Because of this, he sees the Arbitron input showing higher ratings for contemporary stations and lower ratings for beautiful music and MOR stations. The new sampling technique is supposed to cover all the markets by 1982.

Two other new research methods designed as sophisticated and systematic approaches to helping stations determine the direction of their programming are Audits & Surveys' Trac-7, and Burke Broadcast Research. Of the two new telephone-retrieval methods, Trac-7 appears to have the edge on subscribers, notes consultant Burkhart, with some 100 stations—"not schlock"—and two dozen advertising agencies signed as subscribers currently.

Rick Sklar, vice president of programming at ABC Radio, feels the new methodologies will change the positions of many stations. But, he adds, radio audiences are the most elusive to measure, whatever the system.

Meanwhile, AM stereo is seen by Sklar as drawing closer to becoming reality, and he says the network will be ready for it by January, 1979, in terms of operational power. Although programmers interviewed admitted that it could wind up as a strong audience influence, most of the radio people said it would need at least three or four years after its introduction before it would take hold. "At this point, it is more of a promotional tool to gain audiences," notes one program executive. "It may give FM stereo a run for its money, but it all depends on the music that's played," he says.

A breakdown of what's happening in five loosely-defined categories, according

to station, follows:

Top 40: The sound, while continuing to be contemporary and soft, is undergoing some subtle changes because of the inroads made by singles from album cuts. A single from a cut must really make it big, however, before it gets airplay. Mass-appeal stations appear to be declining, faced with narrowing demographics and strong competition from FMs. Because many hits are coming from the contemporary bag, the mass-appeal outlets are being forced slowly to play the "adult" hit music.

Disco: As music, this is growing in public appeal, triggered by films such as *Saturday Night Fever*, with a few of the songs crossing to the pop charts. Most station people recognize its impact is still rising. As a format, it seems to be developing with various degrees of success. But like its music, the development is coming in slow stages. One thing stands out: Its ethnic and homosexual connotations are all but erased, and it is attracting a broad listenership of 18-34s. Look for the music to spawn more hyphenated styles, such as country-disco, jazz-disco, hard-disco, soft-disco, etc., etc.

R&B: This format is virtually extinct

in its pure form, say most station people, mainly because of the fragmentation of sounds containing both white and black elements and a more sophisticated approach to presenting the material. A politically conservative backlash might be developing, notes Mark Olds, president of WRVR-FM and WWRL, both New York, in which case black artists crossing into pop will decrease markedly. Olds already notes that only some 15-20 per cent, on average, of the pop songs listed in various trade publication charts come from black performers. Last year, black artists made up about 40 per cent, on average, of the chart he says.

MOR: Going downhill steadily, beaten by contemporary trends and the lack of record material. The pure MOR station will have to put on a modern dress and maybe even have to change its name in order to keep up with the growing rock pace.

Progressive rock (FM): AOR continues to make gains, as it has for some time. While it continues to have the album cuts field by itself, it will continue to grow. Competition, therefore, is only within its own ranks—which is enough.

One addendum: what ever happened to punk rock anyway? □

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The leading radio stations: who they are

The spreading mantle of rock music on radio in its various guises and permutations is readily apparent when the leading stations in the top 100 markets are analyzed.

Nearly a half of the "leading stations," as defined in TELEVISION/RADIO AGE's latest annual analysis of such, can be categorized as contemporary or adult contemporary. Even the increase from a year ago is quite marked. Coincident with this is a parallel drop in the ratio of MOR formats among the leaders.

The annual analyses of leading stations by TELEVISION/RADIO AGE cover the top 100 metro markets ranked according to the latest revenue figures from the Federal Communications Commission (The latest FCC figures on revenues by metropolitan markets date from 1976. They cover revenues from AM stations and AM/FM combinations, but FM stations reporting separately from AMs and independent FM station revenues, listed separately in the FCC data, are not included.)

Four lists of leading stations as determined by the April/May Arbitron sweep are shown in the following pages. Three cover metro audiences and rank leaders for the total day (or total week), combined drivetimes and midday period (see definitions preceding the lists). The top 10 leaders are listed for the top 10 markets and the top five leaders are ranked for the remaining 90. A fourth list covers radio audiences in the top 50 ADIs, with both total day and combined drivetime leaders shown. Ten leaders are ranked in the top 10 markets and the top five in the remaining 40. Format codes are given with each station.

New listings features

This year's listings contain new features. The total day/metro roster shows—in addition to average quarter hour persons and share figures for the leaders and rankings by weekly cum audience (but not the actual figures),—reach and frequency for 12 announcements a week for the cum audience leaders.

The latter data were supplied by Broadcast Computing, Inc., from a unique program run on a pocket calculator and developed under the supervision of BCI's president, Jack Allen. The reach and frequency program is one of a series available from BCI under the heading of its Portable Audience Statistical System (PASS). While PASS

programs are unique insofar as being run on a pocket calculator (specifically, Texas Instruments' TI-59), they are comparable to programs run through computers by radio reps and syndicated services.

Also new are the demographic rankings of leading stations shown on the combined drivetimes and midday lists. Previously these lists showed only audiences for persons 12-plus. Now, in addition to 12-plus rankings, there rankings for women 18-49, men 18-49 and teens. (Actual persons and share figures for daypart audiences are not shown due to new Arbitron restrictions on use of copyrighted material.)

The ADI lists contain the usual roster of leaders ranked persons 12-plus for the total day, including actual persons and share data for the average quarter hour. In the combined drivetime lists, leaders are ranked by persons 12-plus and, new this time, rankings by 18-49 adults, also by average quarter hour.

The tally of formats aired by the leading stations reveals that, in the top

100 markets, no less than 47.1 per cent of the stations air some form of rock programming. This compares with 38.5 per cent a year ago. The ratio of leading stations with MOR formats in the top 100 this year was down to 9.7 per cent, as against 17.4 per cent in '77.

There was little change in the other broad format categories. Easy listening leaders made up 18.1 per cent of the total 550-odd leaders this spring, as compared with 20.6 per cent a year before. Country music leaders were also down a little, going from 11.9 per cent in '77 to 11.1 per cent this year. News/talk leaders edged up slightly, rising from 3.6 to 4.0 per cent and the ethnic category (rhythm & blues, gospel, disco, etc.) also inched ahead, rising from 4.2 to 5.0 per cent.

The "various" category, which covers mixed formats and includes some of the best-known stations in the country, increased from 2.7 to 4.0 per cent. This means roughly another half dozen stations.

The TELEVISION/RADIO AGE analysis also included a comparison of

Radio's total day leaders—top 100 markets*

Top 20 stations, ranked by share of persons 12-plus, average 1/4-hour audience, 6a.m.-midnight, Monday-Sunday, metro area

Top 50 markets

Minneapolis-St. Paul	WCCO•v	26.0
Hartford-New Britain	WTIC•v	25.7
St. Louis	KMOX•v	25.3
Pittsburgh	KDKA•v	24.5
Charlotte-Gastonia	WBT•r	21.2
Winston-Salem	WSJS•ac	20.5
Dayton	WHIO•ac	19.3
Richmond	WRVO•r	19.3
Richmond	WRVA•m	18.9
Kansas City	KMBA•m	18.6
Rochester, N.Y.	WEZO•a	18.6
Milwaukee	WTMJ•v	18.2
Indianapolis	WIBC•m	18.0
Charlotte-Gastonia	WAYS•r	18.0
Detroit	WJR•v	16.9
Cincinnati	WLW•m	16.8
Buffalo	WKBW•m	16.5
Atlanta	WSB•v	16.3
Dayton	WHIO-FM•a	16.1
Albany-Schenectady-Troy	WGY•m	16.1

Second 50 markets

Fargo-Moorhead	KFGO•mc	28.5
Cedar Rapids	WMT•v	27.4
Evansville	WKY-FM•ac	25.6
Ft. Wayne	WOWO•ac	25.1
Wheeling	WWVA•mc	24.7
Omaha-Council Bluffs	KFAB•m	24.2
Evansville	WGBF•r	24.0
Springfield-Chicopee-Holyoke	WHYN•r	21.7
Ft. Wayne	WMEF•a	20.8
Tulsa	KVOO•mc	20.1
New Haven-West Haven	WELI•m	19.9
Anchorage	KFOD•ac	19.1
Shreveport	KOKA•e	19.0
Canton	WHBC•m	18.4
Jackson, MS	WJDX•ac	18.1
Anchorage	KENI•r	17.8
Charleston, WV	WCAW•mc	17.8
Fargo-Moorhead	WDAY•v	17.6
Spokane	KJRB•r	17.5
Little Rock-N. Little Rock	KLAZ-FM•r	17.4

* Arbitron, April/May, 1978. Measured markets ranked by total radio revenues according to FCC 1976 financial figures. See following section format codes.

Radio's drivetime leaders Top 50 markets

Top 20 stations, ranked by share of persons 12-plus, average quarter hour audience, 6 a.m.-midnight, Monday-Sunday, metro area

Hartford-New Britain	WTIC•v
Minneapolis-St. Paul	WCCO•v
Pittsburgh	KDKA•v
St. Louis	KMOX•v
Richmond	WRVA•m
Winston-Salem	WSJS•ac
Charlotte-Gastonia	WBT•r
Dayton	WHIO•ac
Indianapolis	WIBC•m
Buffalo	WKBW•m
Charlotte-Gastonia	WAYS•r
Atlanta	WSB•v
Milwaukee	WTMJ•v
Chicago	WGN•v
Albany-Schenectady-Troy	WGY•m
Rochester	WHAM•ac
Kansas City	KMBZ•m
Richmond	WRVQ•r
Detroit	WJR•v
Baltimore	WBAL•m

Source: Arbitron, April/May, 1978. Measured markets ranked by total radio revenues, 1976 FCC financial report. See following section for format codes.

the format profile in the top 50 vs. the second 50 markets. In general, the two profiles were similar. Rock station leaders are somewhat more numerous and MOR leaders less so in the second 50 than the top 50, which is not surprising in the less-competitive, smaller markets, where there is less room for distinctive formats. Also not surprising is the fact that country music leaders pop up more frequently in the second 50 markets than in the top 50. In the smaller markets, 14.6 per cent of the leading stations programmed either country & western or modern country music. In the top 50, the ratio was 7.5 per cent.

News stations were more common among the top 50-market leaders—3.6 to 1.6 per cent—a pattern to be expected in the light of the high costs of a news operation. But there was not much difference in the ratio of talk stations. Easy listening stations continue to be more apt to make the leading station lists in the larger markets. Of the top 50-market leading stations, 20.6 per cent were "beautiful music" types, as against 15.7 per cent in the 51st to the 100th market.

Another analysis made by TELEVISION/RADIO AGE editors is the format

profiles for market groups within the top 50—top 10, 11th to 20th, 21st to 30th, etc.

An interesting pattern which showed up in this analysis was the increase in the ratio of rock stations among the leaders as market size decreases. In the top 10, the ratio was 37.6 per cent, and it climbs gradually, reaching over half—54.4 per cent—for the 41st to 50th markets. This compares with 49.8 per cent for the second 50 markets overall, indicating that in some of the smaller market groups the ratio is also well over half.

Easy listening, MOR

Easy listening and MOR leaders are spread somewhat randomly over the top 50 market groups, but there is considerable difference between the peaks and valleys. The top ratio for easy listening leaders is in the 11th to 20th markets, where it reaches 26.7 per cent. In contrast, the ratio for the 31st-to-40th market group is only 10.9 per cent.

Similarly, the MOR peak is in the 21st-to-30th market group, with a ratio of 16.0 per cent. But in the 41st-to-50th market group, it's only 7.0 per cent.

There are no country leaders in the 11th to 20th markets, possibly because the only southern markets in that group are Atlanta and Miami (unless St. Louis and Baltimore are considered southern markets). However, in the 21st-to-30th market group, the percentage is 14.0.

Similarly, there are no leading news or talk stations in the 11th to 20th markets, but there's a high of 17.8 per cent in the top 10. And there are no ethnic leaders in the 21st to 30th markets, but in the 31st to 40th markets the ratio is 15.2 per cent.

The overall leaders

In addition to the market-by-market rankings of leaders; TELEVISION/RADIO AGE ranks the top stations overall in four lists of top 20s: the leaders in the top 50 markets for total day (persons 12-plus by average quarter hour, metro area), ditto for the second 50 markets, combined drivetime leaders in the top 50 markets and total day leaders in the top 50 ADIs.

If the total day metro ranking lists are combined (top 50 and second 50), the ratio of various formats among the leading stations comes out as follows: 35.0 per cent rock formats, 22.5 per cent "various," 22.5 per cent MOR, 10.0 per cent modern country, 7.5 per cent easy listening and 2.5 per cent ethnic.

In the same combined lists a year ago, the ratios were: MOR, 37.5 per cent; rock,

22.5 per cent, "various," 12.5 per cent; easy listening, 12.5 per cent; modern country, Spanish and ethnic, 5.0 per cent each

Leaders by format

If the overall leaders this year in top 50 markets alone (total day, metro area) are examined, the number of leaders by format were: "various," seven out of 20; MOR, six out of 20; rock, five, and easy listening, two.

The "various," or mixed-format stations dominated the top of the list of top 50 market leaders, taking the first four positions. They are WCCO Minneapolis-St. Paul, 26.0 share; WTIC Hartford-New Britain, 25.7 share; KMOX St. Louis, 25.3 share and KDKA Pittsburgh, 24.5 share.

Other mixed-format stations in the top 20 were WTMJ Milwaukee, 18.2 share; WJR Detroit, 16.9 share, and WSB Atlanta, 16.3 share. The top rock outlet was WBT Charlotte-Gastonia, with a 21.2 share. □

Radio's total day leaders Top 50 ADIs

Top 20 radio stations, 50 measured markets*, persons 12-plus 6a.m.-midnight, Monday-Sunday

By average 1/4-hour share

Minneapolis-St. Paul	WCCO•v	25.4
St. Louis	KMOX•v	22.7
Pittsburgh	KDKA•v	20.7
Detroit	WJR•v	17.6
Hartford-New Haven	WTIC•v	17.2
Cincinnati	WLW•m	17.1
Milwaukee	WTMJ•v	16.0
Dallas-Ft. Worth	WBAP•mc	15.3
Charlotte	WBT•r	14.7
Baltimore	WBAL•m	14.3
Albany-Schenectady-Troy	WGY•m	14.2
San Antonio	KTSA•m	13.9
Dayton	WHIO-FM•a	13.9
Kansas City	KMBZ•m	13.7
Orlando-Daytona Beach	WDBO-FM•a	13.5
Dayton	WHIO•ac	13.3
Columbus, OH	WNCI•r	13.2
Chicago	WGN•v	13.1
Buffalo	WKBW•m	12.8
Grand Rapids-Kalamazoo-Battle Creek	WGRD A/F•r	12.6

* Arbitron, April/May, 1978. See following section for format codes

**IF YOU
WANT TO BE
NO.1
YOU'VE GOT TO
HAVE A LOT OF
'BLS.**

NO.1,
18-34, Men and Women,
7 days a Week,
6 A.M. to Midnight,
Plus 100 other
categories.*

W BLS

**107.5
FM NEW YORK**

*Source ARBITRON, Apr.-May 1978

Represented Nationally
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Leading radio stations, total day, metro area Top 100 markets

Top 10 stations in the top 10 markets; top five stations in remainder of markets ranked. Tabulations are for persons 12+ by average quarter hour and weekly cume (see note on cume below). Total day: 6 a.m.-midnight, Monday-Sunday, Arbitron Radio April/May, 1978. Measured markets ranked by total radio revenues according to FCC 1976 information by metro markets.

PROGRAM CODES (where station format is mixed, the predominant format is indicated): a—album, easy listening, beautiful music, standards, etc.; ac—adult contemporary; cl—classical, semi-classical; cw—country & western, bluegrass, etc.; e—ethnic, black, jazz, gospel, rhythm & blues, disco, etc.; m—middle-of-the-road, pop, adult, etc.; mc—modern country, modern Nashville, etc.; n—news; r—rock, contemporary, progressive, etc.; s—Spanish; t—talk, telephone-talk, etc.; v—various; x—religious.

* Stations ranked by weekly cume (total station unduplicated audience). Reach and frequency figures are for 12 announcements a week.

Average 1/4-hour			Cume*		
12+	Shr.		Rank	Rch.	Avg.
(00)	(%)			(%)	freq.
1. New York					
WABC•r	191.5	8.1	WABC•r	10.1	1.7
WBLS•ac	187.5	7.9	WINS•n	7.0	1.6
WOR•t	167.8	7.1	WCBS•n	6.9	1.7
WCBS•n	131.1	5.5	WOR•t	7.6	1.9
WINS•n	129.6	5.5	WNBC•r	4.1	1.5
WRFM•a	122.1	5.2	WBLS•ac	6.9	2.4
WPLJ•r	96.2	4.1	WXLO•r	4.4	1.6
WXLO•r	80.6	3.4	WPLJ•r	4.9	1.7
WMCA•t	76.0	3.2	WCBS- FM•r	3.7	1.6
WNEW•ac	72.7	3.1	WRFM•a	4.8	2.3

Competition in markets and sophisticated approaches to programming are on the rise.

2. Los Angeles					
KABC•t	101.0	8.6	KABC•t	8.4	2.0
KBIG•a	77.2	6.6	KFWB•n	5.6	1.6
KJOL•a	57.8	4.9	KNX•n	5.5	1.6
KNX•n	52.7	4.5	KBIG•a	6.6	1.9
KFWB•n	52.3	4.5	KHJ•r	4.5	1.5
KHJ•r	41.6	3.6	KJOL•a	5.0	1.9
KMET•r	41.6	3.6	KFI•ac	3.4	1.5
KMPC•ac	39.2	3.4	KMPC•ac	3.8	1.7
KLOS•r	33.0	2.8	KTNO•r	3.0	1.5
KFI•ac	31.5	2.7	KLOS•r	3.4	1.6

Average 1/4-hour			Cume*		
12+	Shr.		Rank	Rch.	Avg.
(00)	(%)			(%)	freq.
2A. Anaheim-Santa Ana-Garden Grove (Orange County)					
KBIG•a	20.1	8.6	KBIG•a	8.4	2.0
KABC•t	17.1	7.3	KABC•t	7.4	1.9
KMET•r	13.7	5.8	KFI•ac	4.5	1.5
KMPC•ac	11.7	5.0	KNX•n	5.4	1.7
KNX•n	11.1	4.7	KEZY•r	3.9	1.4
KLOS•r	10.5	4.5	KFWB•n	3.9	1.4
KJOL•a	9.9	4.2	KMPC•ac	5.5	1.7
KNX-FM•r	9.5	4.0	KHJ•r	3.6	1.4
KRTH•r	8.9	3.8	KMET•r	5.8	1.9
KFI•ac	8.0	3.4	KLOS•r	4.9	1.8
KIIS-FM•ac	8.0	3.4			

3. Chicago					
WGN•v	136.9	13.5	WGN•v	13.4	2.0
WLOO•a	76.7	7.6	WLS•r	9.0	1.6
WLS•r	73.2	7.2	WBBM•n	7.2	1.7
WBBM•n	63.6	6.3	WMAQ•mc	5.8	1.6
WLAK•a	51.5	5.1	WIND•m	4.9	1.5
WVON•e	48.9	4.8	WLOO•a	6.8	2.2
WMAQ•mc	47.4	4.7	WMET•r	4.1	1.5
WBMX•e	42.2	4.2	WLAK•a	5.0	2.0
WCLR•m	39.3	3.9	WVON•e	4.8	2.0
WIND•m	38.0	3.8	WFYR•ac	3.8	1.8
			WCLR•m	4.0	1.9

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WOMEN ARE CHANGING.

Dr. Toni Grant, KABC's resident psychologist, is changing the listening habits of many Southern California women. In only two rating periods since her first exposure in the 1-4 p.m. time slot, total women increased 169% and women 25-49 went up 255%.*

When you want your message to reach women, you too can turn to Dr. Toni Grant. She's got their numbers.

* Arbitron Apr/May '78 Avg 1/4 Hr TSA

Dr. Toni Grant
1-4 pm Monday-Saturday

KABC TALKRADIO 79
LOS ANGELES

AN ABC OWNED STATION REPRESENTED NATIONALLY BY KATZ

Average 1/4-hour	Cume*		Rch. Avg. (%) freq.
	12+ Shr. (00) (%)	Rank	

4. San Francisco

KFRC•r	58.2	8.4	KFRC•r	9.6	1.8
KGO•t	52.3	7.6	KSFO•ac	7.3	1.8
KSFO•ac	45.1	6.5	KCBS•n	6.7	1.8
KCBS•n	40.3	5.8	KGO•r	7.6	2.0
KFOG•a	30.3	4.4	KIOI•ac	4.5	1.7
KIOI•ac	26.8	3.9	KABL•a	4.2	1.7
KABL•a	24.4	3.5	KSFY•r	4.0	1.7
KOIT•a	24.4	3.5	KYA•r	3.1	1.5
KSFY•r	23.3	3.4	KNBR•m	3.9	1.7
KNBR•m	22.8	3.3	KFOG•a	4.4	2.0

5. Washington, D.C.

WMAL•m	41.2	9.9	WMAL•m	10.6	1.9
WPGC A/F•r	37.4	8.9	WPGC A/F•r	9.7	1.9
WASH•m	27.0	6.5	WASH•m	6.8	1.9
WOOK•s	26.4	6.3	WDOK•s	6.6	1.9
WGAY- FM•a	23.7	5.7	WTOP•n	4.7	1.6
WHUR•e	22.0	5.3	WGAY- FM•a	5.8	2.0
WJMD•a	21.4	5.1	WWDC- FM•r	4.7	1.7
WMZQ•mc	16.4	3.9	WHUR•e	5.4	2.0
WWDC- FM•r	16.4	3.9	WGMS A/F•c1	4.2	1.7
WTOP•n	15.0	3.6	WRQX•r	4.3	1.7
WRQX•r	14.9	3.6			

6. Philadelphia

KYW•n	67.9	10.5	KYW•n	11.9	1.7
WIP•m	58.3	9.0	WIP•m	9.2	1.9
WWSH•a	52.4	8.1	WFIL•r	7.1	1.6
WDAS- FM•e	39.8	6.1	WWSH•a	8.0	2.0
WFIL•r	37.4	5.8	WCAU•n	6.2	1.7
WCAU•n	34.7	5.4	WZZD•r	4.6	1.6
WDVR•a	33.1	5.1	WDVR•a	5.2	1.9
WYSP•r	27.8	4.3	WIFI•r	4.2	1.6
WZZD•r	24.2	3.7	WYSP•r	4.7	1.8
WIFI•r	23.0	3.5	WDAS- FM•e	5.4	2.2

7. Detroit

WJR•v	104.1	16.9	WJR•v	17.3	2.0
WRIF•r	44.1	7.2	CKLW•r	5.4	1.4
WJR-FM•a	35.9	5.8	WRIF•r	8.2	1.8
WOMC•ac	29.2	4.7	WXYZ•ac	5.4	1.5
WWJ•n	29.1	4.7	WWJ•n	5.9	1.7
WWJ-FM•a	27.7	4.5	WJR-FM•a	6.5	1.8
WNIC•ac	27.4	4.4	WDRQ•r	4.8	1.6
WDEE•mc	26.1	4.2	WNIC•ac	5.3	1.7
WXYZ•ac	23.8	3.9	WWJ-FM•a	5.2	1.8
WJLB•e	23.6	3.8	WWWW•r	4.3	1.6

Average 1/4-hour	Cume*		Rch. Avg. (%) freq.
	12+ Shr. (00) (%)	Rank	

8. Boston

WHDH•m	56.6	11.5	WHDH•m	12.0	1.9
WBZ•v	43.0	8.7	WBZ•v	10.3	1.7
WJIB•a	42.9	8.7	WRKO•r	9.9	1.7
WRKO•r	42.1	8.6	WJIB•a	8.8	2.0
WVBF•ac	32.2	6.5	WEEL•n	7.0	1.8
WEEL•n	30.2	6.1	WVBF•ac	7.2	1.8
WCOZ•r	27.3	5.5	WITS•t	6.5	1.7
WITS•t	27.0	5.5	WCOZ•r	5.5	2.0
WEEL-FM•r	19.2	3.9	WEEL-FM•r	4.5	1.7
WROR•r	16.5	3.4	WROR•r	4.0	1.7

9. Dallas-Fort Worth

WBAP•mc	39.2	11.6	WBAP•mc	11.7	1.9
KVIL A/F•m	35.5	10.5	KVIL A/F•m	9.3	2.1
KSCS•mc	22.1	6.5	KRLD•v	5.9	1.6
KFJZ- FM•ac	21.1	6.2	KFJZ- FM•ac	6.4	1.9
KOAX•a	20.7	6.1	KLIF•r	4.2	1.5
KKDA- FM•e	19.3	5.7	KSCS•mc	6.3	2.0
KRLD•v	16.4	4.8	KOAX•a	5.5	2.1
KMEZ•a	16.2	4.8	KKDA- FM•e	5.3	2.1
KZEW•r	13.5	4.0	KZEW•r	4.3	1.8
KBOX•mc	12.6	3.7	WFAA•t	3.7	1.6

10. Houston-Galveston

KMJQ•r	40.1	12.1	KILT•r	7.4	1.6
KRBE•r	29.9	9.0	KRBE•r	8.7	1.9
KYND•a	28.0	8.5	KYND•a	7.8	2.0
KTRH•n	11.3	8.3	KTRH•n	7.5	2.1
KILT•r	20.9	6.3	KMJQ•r	8.7	2.6
KPRC•t	20.1	6.1	KPRC•t	6.1	1.9
KIKK- FM•mc	18.5	5.6	KILT-FM•r	4.6	1.6
KILT-FM•r	13.4	4.0	KIKK- FM•mc	5.2	2.0
KAUM•r	13.3	4.0	KAUM•r	4.2	1.8
KQUE•m	12.4	3.7	KULF•m	3.8	1.7

11. Minneapolis-St. Paul

WCCO•v	69.2	26.0	WCCO•v	23.4	2.1
KDWB A/F•r	26.8	10.0	KDWB A/F•r	11.4	1.7
KQRS A/F•r	23.7	8.9	KSTP•ac	5.6	1.4
WCCO- FM•ac	21.0	7.9	WCCO- FM•ac	8.2	1.8
KEEY- FM•a	19.6	7.4	KQRS A/F•r	8.0	2.1

Average 1/4-hour	Cume*		Rch. Avg. (%) freq.
	12+ Shr. (00) (%)	Rank	

12. Seattle-Everett-Tacoma

KOMO•m	22.0	9.8	KOMO•m	9.9	1.7
KVI•ac	19.7	8.8	KJR•r	7.4	1.6
KSEA•a	16.6	7.4	KVI•ac	8.3	1.8
KIRO•n	15.8	7.0	KING•ac	6.5	1.6
KJR•r	15.2	6.8	KIRO•n	7.0	1.7

13. St. Louis

KMOX•v	79.5	25.3	KMOX•v	22.6	2.2
KSHE•r	25.0	8.0	KSD•ac	7.9	1.6
KSLQ•r	24.1	7.7	KSLQ•r	8.2	1.8
KEZK•a	22.8	7.3	KXOK•r	6.0	1.6
KSD•ac	20.9	6.7	KSHE•r	7.8	2.0

14. Pittsburgh

KDKA•v	80.0	24.5	KDKA•v	25.0	2.0
WSHH•a	28.0	8.6	WKQT•r	6.2	1.5
WXKX•r	20.6	6.3	KXKX•r	7.5	1.7
WTAE•ac	19.9	6.1	WTAE•ac	7.2	1.7
WJOL•a	18.7	5.7	WSHH•a	8.5	2.0

15. Denver-Boulder

KHOW•m	18.1	9.5	KOA•v	8.9	1.6
KBPI•r	16.6	8.7	KHOW•m	9.7	1.9
KOA•v	14.6	7.7	KIMN•r	7.0	1.5
KLIR•a	14.5	7.6	KBPI•r	8.3	2.0
KOSI-FM•a	10.8	5.7	KTLK•r	5.4	1.5

16. Baltimore

WBAL•m	43.8	15.2	WBAL•m	15.0	2.0
WCBM•ac	26.1	9.0	WCAO•m	7.5	1.6
WLIF•a	23.7	8.2	WCBM•ac	8.9	2.0
WCAO•m	18.0	6.2	WLIF•a	7.9	2.0
WXYV•e	15.3	5.3	WFBR•ac	5.1	1.6

17. Atlanta

WSB•v	37.2	16.3	WSB•v	15.7	1.9
WZGC•r	28.1	12.3	WZGC•r	11.7	1.9
WQXI-FM•r	16.0	7.0	WQXI•r	6.0	1.5
WKLS•r	15.2	6.7	WQXI-FM•r	7.1	1.8
WPCH•a	14.3	6.3	WSB-FM•a	6.2	1.8

18. Cleveland

WQAL•a	28.1	11.4	WWWE•m	8.1	1.7
WDOK•a	22.9	9.3	WGAR•m	7/3	1.6
WMMS•r	21.7	8.8	WQAL•a	9.4	2.2
WWWE•m	18.7	7.6	WDOK•a	8.4	2.0
WJMO•e	17.3	7.0	WMMS•r	8.1	2.0

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ARBITRON APRIL/MAY RANKINGS FOR SRP SUBSCRIBERS

Adults 18+, 6am–Mid, Mon–Sun,
Total Area Avg ¼ Hr and/or Metro Share

		Ranking AM or FM				Ranking AM or FM	
		1977	1978			1977	1978
Albany	WHSB	10	5	Las Vegas	KORK-FM	1	2
Albuquerque	KOB-FM	2	2	Los Angeles	KJOI	3	3
Appleton	WROE	1	1	Louisville	WVEZ	4	3
Atlanta	WPCH	3	3	Lubbock	KTEZ	3	1
Baltimore	WLIF	2	3	Melbourne	WDBO-FM	1	1
Baton Rouge	WQXY	2	1	Memphis	WEZI	1	3
Beaumont	KQXY	8	2	Miami	WLYF	2	1
Binghamton	WQYT	1	1	Milwaukee	WEZW	3	3
Boston	WJIB	3	2	Montgomery	WREZ	4	5
Buffalo	WBNY	1	1	New Orleans	WBYU	2	•
Cedar Rapids	WMT-FM	3	4	Norfolk	WKEZ	4	4
Chattanooga	WYNQ	4	3	Oklahoma City	KKNG	3	2
Chicago	WLAK	6	5	Orlando	WDBO-FM	1	1
Cincinnati	WWEZ	2	5	Pensacola	WMEZ	2	1
Colorado Springs	KRDO-FM	1	1	Peoria	WSWT	3	1
Columbus	WBNS-FM	2	1	Philadelphia	WWSH	3	2
Dallas	KOAX	3	3	Pittsburgh	WSHH	2	2
Davenport	KRVR	1	3	Portland, ME	WGAN-FM	1	1
Daytona Beach	WDBO-FM	1	2	Raleigh	WYYD	3	3
Denver	KLIR	3	2	Sacramento	KEWT	1	1
Des Moines	KLYF	2	2	St. Louis	KEZK	6	2
Erie	WLVU	1	1	San Antonio	KQXT	3	2
Ft. Lauderdale	WLYF	1	1	San Francisco	KFOG	5	5
Fresno	KKNU	3	1	South Bend	WWJY	4	2
Grand Rapids	WOOD-FM	1	1	Syracuse	WEZG	5	4
Hartford	WKSS	3	2	Tampa	WJYW	10	4
Houston	KYND	1	1	Topeka	KSWT	1	3
Indianapolis	WXTZ	2	2	Tucson	KJYK	—	1
Jackson	WLIN	2	3	Tulsa	KBEZ	—	3
Jacksonville	WKTZ-FM	1	1	West Palm Beach	WEAT-FM	1	1
Kansas City	KCEZ	5	4	Wichita	KBRA	3	2

1978 Summary: 22 Markets Ranked NUMBER ONE, 16 SECOND, 13 THIRD, 5 FOURTH and 5 FIFTH among all AM or FM stations.

* Extended 12 week survey period—final report not yet published.

	Average ¼-hour		Cume*		
	12+ (00)	Shr. (%)	Rank	Rch. Avg. (%)	Avg. freq.

19. Miami

WQBA•s	25,7	11.1	WHYI•r	9.0	1.8
WCMQ•s	17,7	7.6	WMJX•r	6.7	1.9
WHYI•r	17,5	7.5	WQBA•s	8.6	2.8
WYOR•a	16,3	7.0	WQAM•r	5.2	1.7
WMJX•r	13,3	5.7	WINZ•n	4.9	1.6

19A. Miami-Ft. Lauderdale-Hollywood

WHYI•r	32,1	8.4	WHYI•r	9.7	1.9
WLYF•a	31,6	8.3	WLYF•a	8.1	2.3
WQBA•s	25,9	6.8	WINZ•n	6.0	1.7
WYOR•a	20,7	5.4	WMJX•r	5.3	1.8
WINZ•n	17,8	4.7	WQAM•r	4.5	1.6

20. Cincinnati

WLW•m	30,1	16.8	WLW•m	17.9	1.8
WCKY•a	20,7	11.5	WKRO•r	11.1	1.9
WKRO•r	19,3	10.8	WSAI•r	7.6	1.5
WKRC•m	16,2	9.0	WKRC•m	9.2	1.9
WEBN•r	14,8	8.3	WCKY•a	9.8	2.3

21. San Diego

KOGO•ac	18,5	8.1	KOGO•ac	9.1	1.7
KGB-FM•r	16,2	7.1	KFMB-FM•r	7.8	1.7
KFMB-FM•r	15,9	7.0	KCBQ•r	6.7	1.6
KPRI•r	13,4	5.9	KGB-FM•r	7.2	1.9
KCBQ•r	12,6	5.5	KFMB•m	5.1	1.6

Contemporary forms of programming have made large gains.

22. Portland, Ore.

KGW•r	15,7	11.6	KYTE•ac	10.3	1.5
KYTE•ac	12,0	8.9	KGW•r	12.2	1.7
KWJJ•mc	10,6	7.9	KEX•ac	6.8	1.7
KXL•m	9,2	6.8	KWJJ•mc	7.4	1.9
KEX•ac	8,9	6.6	KXL•m	6.0	2.0

23. Phoenix

KOYT•a	18,8	11.2	KOY•m	9.2	1.8
KOY•m	14,0	8.4	KTAR•n	8.1	1.7
KDKB-FM•r	13,0	7.8	KOYT•a	9.7	2.2
KTAR•n	12,0	7.2	KDKB-FM•r	6.9	2.2
KEMO-FM•a	10,0	6.0	KBBC•r	4.7	1.7

	Average ¼-hour		Cume*		
	12+ (00)	Shr. (%)	Rank	Rch. Avg. (%)	Avg. freq.

24. Milwaukee

WTMJ•v	33,9	18.2	WTMJ•v	17.1	2.0
WISN•ac	19,5	10.5	WISN•ac	11.4	1.7
WEZW•a	14,3	7.7	WOKY•r	9.0	1.6
WOKY•r	13,7	7.3	WZUU-FM•r	7.9	1.6
WBCS A/F•mc	13,1	7.0	WLPX•r	6.3	1.7

25. Indianapolis

WIBC•m	25,7	18.0	WIBC•m	16.0	2.1
WXTZ•a	19,5	13.7	WNOE•r	7.9	1.6
WNAP•r	13,2	9.3	WNAP•r	8.9	1.9
WIRE•mc	12,8	9.0	WXTZ•a	10.7	2.3
WFMS•mc	12,5	8.8	WIRE•m	8.5	1.9

26. Columbus, OH.

WBNS-FM•a	20,8	15.3	WNCI•r	13.3	1.8
WNCI•r	18,1	13.3	WCOL•r	9.2	1.5
WTVN•m	13,8	10.2	WBNS-FM•a	13.2	2.1
WBNS•ac	12,4	9.1	WTVN•m	10.2	1.8
WCOL•r	10,4	7.7	WBNS•ac	9.6	1.7

27. Kansas City

KMBZ•m	30,4	18.6	KMBZ•m	16.1	2.1
KMBR•a	14,8	9.1	KCMO•ac	8.7	1.7
WDAF•mc	14,7	9.0	WHB•ac	8.4	1.7
KBEQ•r	14,1	8.6	KBEQ•r	8.8	1.8
KYYS•r	13,7	8.4	WDAF•mc	8.9	1.9

28. San Antonio

KTSA•m	18,5	13.7	KTSA•m	15.6	1.8
KCOR•s	16,0	11.9	KTFM•r	9.3	1.9
KQXT•a	12,7	9.4	KKYX•mc	7.4	1.9
KTFM•r	11,2	8.3	KQXT•a	8.3	2.3
KKYX•mc	9,1	6.8	WOAI•t	6.0	1.8

29. Buffalo

WKBW•m	27,5	16.5	WKBW•m	16.5	1.8
WBNY•a	21,6	12.9	WGR•m	12.3	1.7
WBEN•ac	20,9	12.5	WBEN•ac	12.3	1.9
WGR•m	18,7	11.2	WBNY•a	11.6	2.1
WBEN-FM•r	9,6	5.7	WBEN-FM•r	6.8	1.6

30. Tampa-St. Petersburg

WSUN•mc	19,6	9.3	WLCY•r	8.7	1.7
WWBA-FM•a	19,2	9.1	WFLA•ac	7.3	1.7
WLCY•r	15,6	7.4	WSUN•w/t	9.2	2.1
WWBA•a	14,7	7.0	WYNF•r	6.2	1.8
WJYW•a	14,6	6.9	WWBA-FM•a	7.9	2.4

	Average ¼-hour		Cume*		
	12+ (00)	Shr. (%)	Rank	Rch. Avg. (%)	Avg. freq.

31. Birmingham

WKXX•r	10,5	10.3	WSGN•r	10.7	1.6
WSGN•r	9,7	9.5	WERC•r	9.2	1.7
WERC•r	8,7	8.5	WKXX•r	9.3	2.0
WENN•e	7,6	7.5	WYDE•cw	7.2	1.8
WJLD•e	7,4	7.3	WAPI•m	4.7	1.4
WYDE•cw	7,4	7.3			

32. Nashville-Davidson

WLAC•r	11,7	13.0	WLAC•r	12.6	1.8
WVOL•e	10,7	11.9	WSM•v	9.6	1.6
WSIX-FM•mc	9,1	10.1	WSIX-FM•mc	7.4	2.3
WKDF•r	8,8	9.8	WBYO•R	5.4	1.7
WSM•v	8,3	9.2	WKDF•r	7.2	2.3

33. New Orleans

WSMB•ac	12,5	9.9	WTIX•r	9.6	1.7
WTIX•r	12,4	9.8	WNOE•r	6.5	1.6
WQUE•r	9,9	7.9	WQUE•r	7.3	1.8
WBYU•a	8,8	7.0	WNOE-FM•r	5.4	1.6
WRNO•r	8,7	6.9	WBYU•a	6.2	1.9

34. Louisville

WAVE•ac	13,7	13.0	WAKY•ac	11.0	1.6
WAKY•ac	10,8	10.2	WHAS•ac	10.3	1.6
WHAS•ac	10,0	9.5	WAVE•ac	12.2	1.8
WLRS•r	9,7	9.2	WKLO•ac	9.0	1.6
WQHI•r	9,5	9.0	WQHI•r	9.0	1.7

35. Memphis

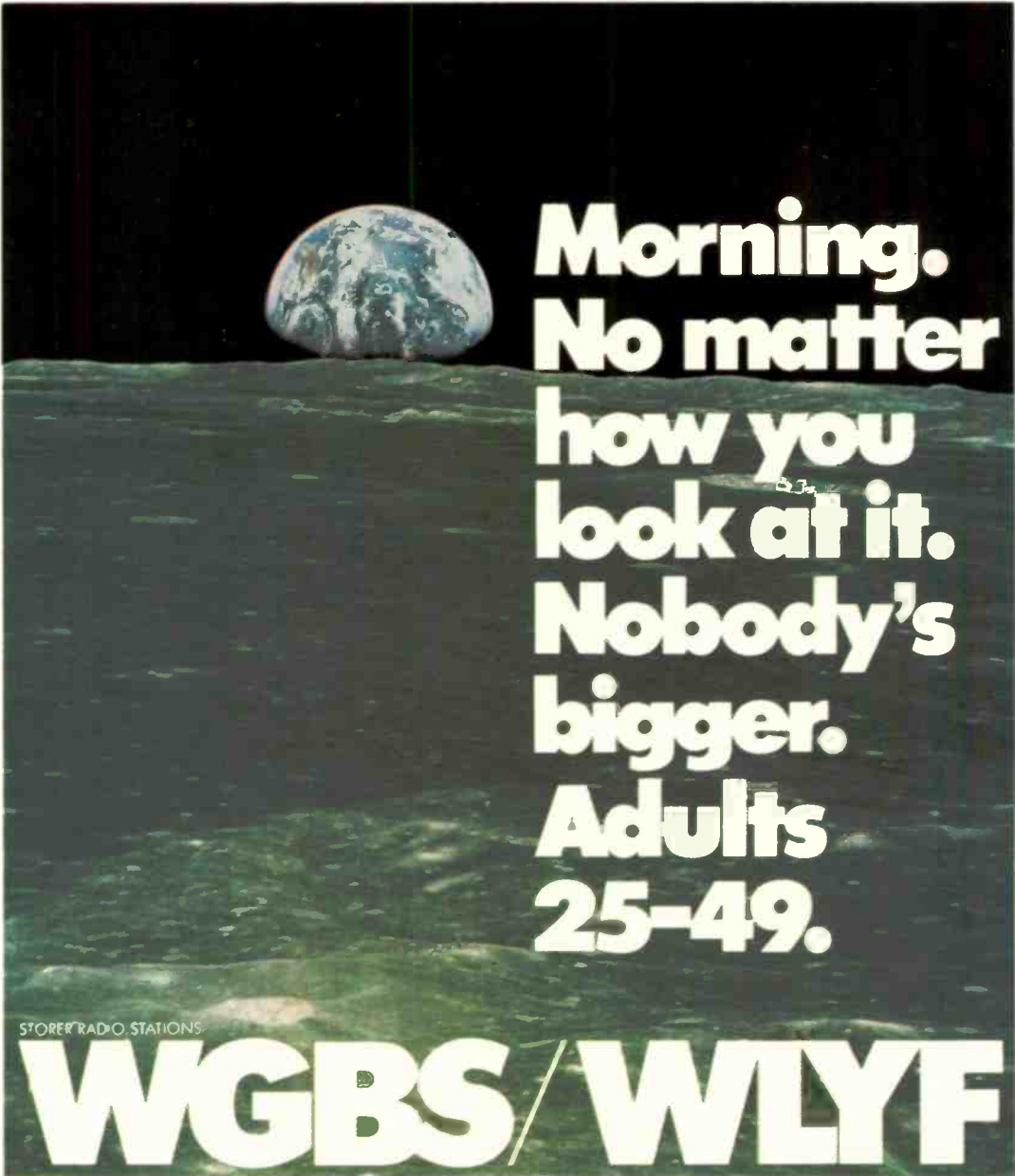
WMC•mc	13,0	13.3	WHBO•r	12.1	1.7
WHBO•r	12,1	12.4	WMC•mc	10.6	2.1
WDIA•e	10,4	10.6	WDIA•e	9.4	1.9
WEZI•a	8,9	9.1	WMC-FM•r	6.5	1.7
WLOK•e	6,5	6.6	WMPS•ac	5.8	1.6

36. Salt Lake City-Ogden

KCPX•r	9,7	10.4	KCPX•r	11.2	1.7
KSL•m	8,5	9.1	KSL•m	9.5	1.7
KCPX-FM•r	8,2	8.8	KLUB•m	9.2	1.7
KLUB•m	8,1	8.7	KCPX-FM•r	8.0	1.9
KSFI•a	7,5	8.1	KRSP-FM•r	5.9	1.6

37. Honolulu

KORL•r	12,3	13.6	KKUA•r	13.5	1.7
KGMB•m	11,1	12.3	KORL•r	13.6	1.8
KKUA•r	11,0	12.2	KGMB•m	12.7	1.8
KGU•ac	6,8	7.5	KIKI•ac	6.0	1.6
KHVH•n	5,5	6.1	KHVH•n	6.4	1.8



**Morning.
No matter
how you
look at it.
Nobody's
bigger.
Adults
25-49.**

STOREFRADO STATIONS
WGBS / WLYF

Arbitron, Miami—Fort Lauderdale Metro, April/May 78, AQH, Adults 25-49, Mon.—Fri., 6:00 AM—10:00 AM. All data are estimates and subject to survey limitations.

Average ¼-hour	Cume*		Rank	Rch. Avg.	
	12+ (00)	Shr. (%)		(%)	freq.
38. Charlotte-Gastonia					
WBT•r	14,7	21.2	WBT•r	19.0	1.9
WAYS•r	12,5	18.0	WAYS•r	16.3	1.9
WROQ•r	7,3	10.5	WSOC•n	6.8	1.6
WBT-FM•a	5,4	7.8	WROQ•r	9.0	2.0
WSOC-FM•mc	5,0	7.2	WBT-FM•a	7.2	1.8

39. Hartford-New Britain					
WTIC•v	30,5	25.7	WTIC•v	25.0	2.1
WDRC•m	11,3	9.5	WDRC•m	11.4	1.7
WRCH•a	9,4	7.9	WTIC-FM•r	9.0	1.7
WTIC-FM•r	8,7	7.3	WRCH•a	8.4	2.0
WKSS•a	7,8	6.6	WKSS•a	7.4	1.8

40. Norfolk-Portsmouth-Newport News-Hampton					
WOWI•e	13,3	8.9	WGH•r	9.3	1.7
WTAR•m	12,8	8.6	WTAR•m	9.2	1.8
WGH•r	12,0	8.1	WQRK•r	7.0	1.6
WNOR-FM•r	11,2	7.5	WNOR-FM•r	7.9	1.8
WRAP•e	10,9	7.3	WOWI•e	8.2	2.1

41. Providence-Warwick-Pawtucket					
WPRO•r	23,7	11.1	WPRO•r	14.2	1.7
WLKW-FM•a	21,3	10.0	WPRO-FM•r	9.6	1.7
WPRO-FM•r	16,1	7.6	WJAR•ac	7.7	1.6
WEAN•n	13,5	6.3	WLKW-FM•a	10.7	2.0
WPJB•r	13,3	6.2	WPJB•r	7.9	1.7

Fractionalization of the audience continues to rise.

42. Dayton					
WHIO•ac	18,3	19.3	WHIO•ac	17.6	1.8
WHIO-FM•a	15,3	16.1	WING•ac	12.5	1.6
WING•ac	11,1	11.7	WHIO-FM•ac	13.7	2.0
WONE•mc	7,4	7.8	WONE•mc	7.5	1.7
WDAO•e	7,2	7.6	WTUE•r	6.1	1.8

43. Rochester, N.Y.					
WEZO•a	23,3	18.6	WHAM•ac	15.9	1.8
WHAM•ac	19,4	15.5	WBBF•r	11.8	1.6
WBBF•r	12,8	10.2	WEZO•a	15.9	2.2
WMJQ•ac	8,1	6.5	WHFM•r	6.2	1.7
WHFM•r	7,0	5.6	WAXC•r	3.6	1.4

Average ¼-hour	Cume*		Rank	Rch. Avg.	
	12+ (00)	Shr. (%)		(%)	freq.
44A. Greensboro-High Point					
WRQK•r	6,0	10.2	WCOG•r	8.8	1.6
WGLD•a	5,0	8.5	WRQK•r	9.5	1.9
WCOG•r	4,7	8.0	WBIG•ac	7.7	1.8
WEAL•e	4,7	8.0	WGLD•a	8.0	1.9
WBIG•ac	4,6	7.8	WKZL•ac	6.7	2.0
WKZL•ac	4,6	7.8			

44B. Winston-Salem					
WSJS•ac	7,8	20.5	WSJS•ac	20.8	1.9
WAAA•e	5,7	15.0	WTQR•mc	10.3	1.9
WGLD•a	5,6	14.7	WGLD•a	12.3	2.3
WKZL•ac	4,5	11.8	WTOB•ac	5.9	1.4
WTQR•mc	3,9	10.3	WKZL•ac	10.5	2.1

Mass-appeal top-40 stations may be forced to undergo changes.

45. Albany-Schenectady-Troy					
WGY•m	17,1	16.1	WGY•m	16.6	1.9
WROW•a	13,3	12.5	WTRY•r	12.4	1.6
WTRY•r	11,3	10.6	WPTR•r	8.1	1.4
WROW-FM•a	8,0	7.5	WROW•a	12.4	1.9
WGFM•r	7,3	6.9	WGFM•r	8.2	1.6

46. Richmond					
WRVQ•r	13,9	19.3	WRVA•m	17.2	1.9
WRVA•m	13,6	18.9	WRVQ•r	15.8	2.1
WEZS•a	5,5	7.6	WLEE•ac	7.7	1.7
WLEE•ac	5,5	7.6	WEZS•a	6.7	2.0
WRXL•r	4,4	6.1	WRXL•r	5.9	1.8
WXGI•cw	4,4	6.1			

47. Greenville-Spartanburg, SC					
WFBC-FM•ac	10,4	13.7	WFBC-FM•ac	13.4	2.1
WSPA-FM•a	8,9	11.7	WFBC•ac	10.0	1.8
WORD•r	7,5	9.9	WQOK•r	10.2	2.0
WQOK•r	7,4	9.8	WORD•r	9.8	2.1
WFBC•ac	6,5	8.6	WSPA-FM•a	10.5	2.3

48. Sacramento					
KEWT•a	17,2	15.1	KROY•r	8.8	1.6
KCRA•m	9,8	8.6	KCRA•m	9.0	1.7
KROY•r	8,7	7.6	KEWT•a	11.5	2.4
KGMS•a	8,1	7.1	KFRC•r	3.9	1.3
KXOA•r	7,3	6.4	KXOA•r	6.7	1.7

Average ¼-hour	Cume*		Rank	Rch. Avg.	
	12+ (00)	Shr. (%)		(%)	freq.
49. Oklahoma City					
KATT A/F•r	11,0	11.8	WKY•r	12.1	1.5
KTOK•m	10,9	11.7	KOMA•r	8.1	1.5
KKNG•a	9,9	10.6	KTOK•m	10.6	2.0
WKY•r	9,8	10.5	KOFM•r	8.3	1.8
KOFM•r	8,1	8.7	KKNG•a	9.1	2.1

50. Wichita, Kansas					
KFDI•mc	6,6	13.3	KLEO•r	13.4	1.8
KEYN-FM•r	6,3	12.7	KEYN-FM•r	12.9	1.9
KLEO•r	6,2	12.5	KAKE•ac	11.4	1.8
KBRA•a	5,7	11.5	KFDI•mc	12.1	2.1
KAKE•ac	5,5	11.1	KFH•m	9.8	1.9

51. Des Moines					
KRNT•m	5,3	14.8	KRNT•m	13.0	1.8
WHO•v	5,2	14.5	KIOA•r	10.4	1.6
KLYF•a	4,9	13.6	WHO•v	12.4	1.8
KSO•mc	3,8	10.6	KLYF•a	10.7	2.0
KIOA•r	3,9	10.3	KSO•mc	8.9	1.9

52. Omaha-Council Bluffs					
KFAB•m	17,2	24.2	KFAB•m	21.1	2.1
WOW•r	9,6	13.5	WOW•r	12.3	2.0
KGOR•r	7,3	10.3	KGOR•r	10.6	1.8
KEZO•m	7,1	10.0	KOIL•r	8.0	1.6
KQKQ•r	5,4	7.6	KEZO•m	9.6	1.9

53. Raleigh-Durham					
WPTF•v	9,5	15.6	WPTF•v	14.1	2.0
WRAL•ac	8,6	14.1	WRAL•ac	12.7	2.0
WKIX•r	5,3	8.7	WKIX•r	9.6	1.6
WQDR•r	5,3	8.7	WDNC•ac	7.0	1.6
WYYD•r	4,8	7.9	WQDR•r	8.0	1.9
WSRC•e	4,4	7.2			

54. Syracuse					
WSYR•m	12,9	15.8	WHEN•ac	14.7	1.7
WHEN•ac	11,1	13.6	WSYR•m	14.4	2.0
WKFM•r	6,4	7.8	WFBL•m	6.9	1.6
WNTQ•a	6,3	7.7	WOLF•r	7.9	1.8
WOLF•r	6,2	7.6	WKFM•r	8.0	1.8

55. Jacksonville					
WIVY•r	13,0	14.7	WIVY•r	13.4	2.0
WKTZ-FM•a	12,3	13.9	WKTZ-FM•a	11.2	2.2
WPDQ•e	9,6	10.9	WVOJ•mc	7.6	1.9
WVOJ•mc	7,3	8.3	WPDQ•e	8.3	2.4
WQIK•mc	6,5	7.4	WQIK•mc	6.8	1.9

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IT'S GREAT TO BE AMONG THE TOP TEN* RADIO STATIONS

IN THE COUNTRY
FOR THE

FOURTH STRAIGHT YEAR!

		Share
Minneapolis/St. Paul	WCCO	26.0
Hartford	WTIC	25.7
St. Louis	KMOX	25.3
Pittsburgh	KDKA	24.5
Charlotte	WBT	21.2
Winston-Salem	WSJS	20.5
Dayton	WHIO	19.3
Richmond	WRVQ	19.3
Richmond	WRVA	18.9
Kansas City	KMBZ	18.6

WSJS/60

NBC for

WINSTON-SALEM/GREENSBORO/HIGH POINT

*ARB, April/May 1978

Market ranked by total radio revenues according to FCC

Persons 12+

6:00 am to Midnight, Monday-Sunday, Metro

Average 1/4-hour share

CONTACT McGAVERN-GUILD

	Average 1/4-hour		Cume*	
	12+ (00)	Shr. (%)	Rank	Rch. Avg. (%) freq.

56. Orlando

WBJW•r	11.4	14.8	WBJW•r	14.4	1.9
WDBO- FM•a	11.4	14.8	WLOF•r	7.3	1.5
WDBO•ac	7.1	9.2	WDBO•ac	9.5	1.8
WDIZ•r	6.8	8.8	WDBO- FM•a	11.8	2.3
WHOO- FM•a	6.2	8.1	WKIS•ac	8.0	1.7

	Average 1/4-hour		Cume*	
	12+ (00)	Shr. (%)	Rank	Rch. Avg. (%) freq.

57. Grand Rapids

WGRD A/F•r	11.4	15.8	WGRD A/F•r	15.3	1.9
WOOD- FM•a	11.2	15.5	WOOD- FM•a	14.1	2.1
WOOD•m	9.2	12.8	WOOD•m	12.5	1.9
WLAV- FM•r	6.2	8.6	WZZR•ac	8.5	1.7
WZZR•ac	5.5	7.6	WCUZ•mc	8.3	1.7

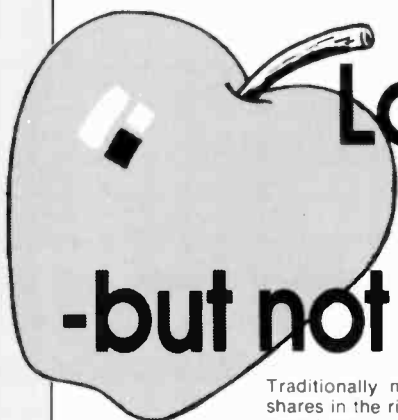
	Average 1/4-hour		Cume*	
	12+ (00)	Shr. (%)	Rank	Rch. Avg. (%) freq.

58. Nassau-Suffolk

WABC•r	24.5	6.9	WABC•r	8.7	1.5
WCBS•n	22.2	6.2	WCBS•n	7.5	1.6
WBLI•r	21.8	6.1	WNBC•r	6.0	1.5
WOR•t	18.2	5.1	WINS•n	5.2	1.5
WPLJ•r	17.6	4.9	WPLJ•r	5.8	1.7

59. Northeast Pennsylvania (Wilkes Barre-Scranton)

WARM•ac	16.3	15.7	WARM•ac	19.3	1.8
WNAK•a	13.3	12.8	WGBI- FM•cw	9.9	1.9
WGBI- FM•cw	8.6	8.3	WILK•r	6.4	1.5
WBAX•ac	6.2	6.0	WNAK•a	10.5	2.8
WEJL•m	5.8	5.6	WBRE A/F•n	6.6	1.7



Long Island is Ripe -but not for Apples

Traditionally metro New York radio has delivered the highest shares in the ripest part of its market — Long Island. But now the most important adult share comes from Long Island's own:

#1 WBLI ADULTS 18-49*

1/4 hr. avg. Mon. - Fri. 6-10 AM*
1/4 hr. avg. Mon. - Fri. 10 AM - 3 PM*
1/4 hr. avg. Mon. - Sun. 6 AM - Midnight*
...plus 46 other demographic categories!

Long Island #9 - 2,692,700 real population**
#3 - consumer spendable income/household - \$23,662**

*Nassau/Suffolk Arbitron April-May 1978
Avg. 1/4 hour audience estimates.

**Standard Rate & Data Spot Radio
Market Data.

If you think you can cover Long Island with just metro
New York radio, you're pickin'
from the wrong tree.



A Beck-Ross Communications, Inc. Station
(212) 343-1234 • (516) 475-1061
Represented nationally by Jack Masla Co.

AM stereo, when it gets to be a reality, faces an uneasy trial period, some broadcasters are saying. However, ABC Radio is sharpening its operational tools as it awaits the opening bell of what could be a big challenge to FM.

60. Fresno

KFYE•r	7.5	13.2	KYNO•r	10.9	1.6
KMJ•r	5.8	10.2	KFYE•r	15.1	1.6
KKNU•a	5.7	10.0	KMJ•r	10.0	1.9
KYNO•r	5.5	9.7	KKNU•a	8.9	2.0
KXEX•s	3.9	6.9	KMAK•mc	6.1	1.9

61. Akron

WAKR•m	11.6	13.9	WAKR•m	14.7	1.7
WMMS•r	9.8	11.8	WGAR•m	7.5	1.6
WSLR•mc	6.0	7.2	WMMS•r	9.8	2.2
WWWM•r	6.0	7.2	WSLR•mc	6.9	1.9
WAEZ•a	5.6	6.7	WWWE•m	5.2	1.6

62. Knoxville

WEZK•a	9.4	16.1	WRJZ•r	16.1	1.9
WRJZ•r	9.4	16.1	WNOX•r	12.6	1.7
WIVK- FM•mc	8.5	14.6	WIVK- FM•mc	12.7	2.1
WNOX•r	6.6	11.3	WEZK•a	12.5	2.4
WIVK•mc	6.5	11.1	WIVK•mc	10.5	2.0

Average ¼-hour	Cume*		Rank	Rch. Avg. (%)	Avg. freq.
	12+ (00)	Shr. (%)			

63. Albuquerque					
KOB•m	7,1	14.9	KOB•m	14.4	1.8
KQEO•r	4,6	9.6	KQEO•r	10.4	1.6
KRZY•mc	4,6	9.6	KRKE•r	9.5	1.7
KRKE•r	4,4	9.2	KOB-FM•a	8.6	1.8
KOB-FM•a	4,3	9.0	KRZY•mc	8.3	2.0

64. Toledo					
WLQR•m	15,4	14.5	WSPD•m	12.8	1.9
WTOD•mc	13,3	12.6	WLQR•m	13.7	2.1
WSPD•m	12,7	12.0	CKLW•r	8.5	1.6
WIOT•r	10,1	9.5	WIOT•r	10.3	1.9
WJR•v	7,6	7.2	WOHO•ac	7.9	1.7

65. San Jose					
KGO•t	12,5	7.8	KFRC•r	7.3	1.7
KBAY•ac	11,0	6.8	KLOK•m	6.4	1.7
KFRC•r	10,2	6.3	KGO•t	7.4	2.0
KLOK•m	8,9	5.5	KIOI•ac	4.6	1.5
KCBS•n	7,9	4.9	KCBS•n	5.6	1.7

66. Tulsa					
KVOO•mc	14,2	20.1	KVOO•mc	16.1	2.2
KRMG•ac	11,1	15.7	KRMG•ac	13.8	2.0
KBEZ•r	7,6	10.8	KELI•r	8.2	1.5
KRAV•ac	7,5	10.6	KRAV•ac	9.6	1.9
KELI•r	5,2	7.4	KAKC•r	6.9	1.5
KMOD•r	5,2	7.4			

67. Las Vegas					
KENO•r	5,8	13.2	KENO•r	13.5	1.8
KRAM•mc	5,6	12.8	KLUC-FM•r	10.8	1.9
KLUC-FM•r	5,0	11.4	KRAM•mc	11.1	2.1
KORK-FM•a	4,7	10.7	KFMS•r	7.0	1.7
KENO-FM•r	4,2	9.6	KORK•m	6.8	1.7

68. Tucson					
KTKT•r	8,2	13.9	KTKT•r	13.8	1.8
KJYK•a	7,3	12.3	KROQ•r	10.1	1.8
KROQ•r	5,9	10.0	KCUB•mc	8.0	2.0
KCUB•mc	5,2	8.8	KMGX•ac	5.9	1.6
KAIR•a	4,2	7.1	KJYK•a	8.4	2.7

69. Fort Lauderdale-Hollywood					
WLYF•a	22,5	15.1	WLYF•a	14.5	2.4
WHYI•r	14,7	9.9	WHYI•r	10.8	2.1
WFTL•m	11,3	7.6	WINZ•n	7.6	1.8
WINZ•n	9,1	6.1	WGLO•a	6.8	1.9
WGLO•a	8,7	5.8	WFTL•m	7.6	2.3

Average ¼-hour	Cume*		Rank	Rch. Avg. (%)	Avg. freq.
	12+ (00)	Shr. (%)			

70. Ft. Wayne					
WOWO•ac	11,0	25.1	WOWO•ac	24.2	1.8
WMEF•a	9,1	20.8	WMEE•r	15.6	1.7
WMEE•r	6,7	15.3	WMEF•a	15.7	2.3
WPTH•r	4,8	11.0	WPTH•r	13.6	1.4
WLYV•cw	2,9	6.6	WLYV•cw	6.6	1.8

71. Shreveport					
KOKA•e	8,3	19.0	KEEL•ac	15.7	1.9
KEEL•ac	7,0	16.1	KOKA•e	15.0	2.4
KWKH•mc	5,0	11.5	KWKH•mc	11.2	1.9
KCOZ•a	4,1	9.4	KROK•r	7.6	1.8
KRMD-FM•c	3,7	8.5	KCOZ•a	8.2	2.1

72. Little Rock-N. Little Rock					
KLAZ-FM•r	8,0	17.4	KAAY•r	13.3	1.8
KAAY•r	6,1	13.3	KLAZ-FM•r	14.6	2.1
KKYK•r	5,4	11.8	KKYK•r	11.2	1.9
KLRA•mc	4,9	10.7	KLRA•mc	10.3	1.9
KOKY•e	4,5	9.8	KARN•a	8.4	1.8

73. Austin					
KVET•mc	7,9	15.2	KVET•mc	13.1	2.1
KASE•a	7,7	14.8	KNOW•r	9.1	1.7
KLBJ-FM•r	7,2	13.9	KASE•a	12.1	2.2
KCSW•ac	4,8	9.2	KHFI•r	8.7	1.8
KHFI•r	4,4	8.5	KLBJ-FM•r	10.5	2.4
KNOW•r	4,4	8.5			

74. Chattanooga					
WFLI•r	8,4	17.0	WFLI•r	16.9	1.8
WDEF•m	7,4	14.9	WDEF•m	14.3	1.9
WDOD•mc	5,8	11.7	WDOD•mc	11.4	1.9
WYNQ•a	4,2	8.5	WGOW•r	5.8	1.4
WZDQ•r	3,8	7.7	WYNQ•a	7.7	2.0

75. Anchorage					
KFQD•ac	4,4	19.1	KENI•r	17.8	2.0
KENI•r	4,1	17.8	KFQD•ac	16.8	2.2
KHAR•a	3,6	15.7	KANC•r	11.4	1.7
KANC•r	2,3	10.0	KHAR•a	13.6	2.2
KYAK•mc	2,2	9.6	KYAK•mc	9.5	2.0

76. Spokane					
KJRB•r	6,6	17.5	KJRB•r	16.5	1.9
KEZE A/F•m	4,4	11.7	KHQ-FM•r	10.2	1.8
KHQ-FM•r	3,8	10.1	KHQ•ac	8.3	1.6
KGA•cw	3,7	9.8	KREM•r	7.4	1.6
KREM-FM•r	3,0	7.9	KEZE A/F•m	9.4	2.2

Average ¼-hour	Cume*		Rank	Rch. Avg. (%)	Avg. freq.
	12+ (00)	Shr. (%)			

77. Flint					
WWCK•r	7,7	12.5	WFDF•ac	9.9	1.7
WKMF•mc	6,5	10.6	WWCK•r	11.0	2.0
WJR•v	6,2	10.1	WJR•v	9.8	1.8
WFDF•ac	5,9	9.6	WTAC•r	6.3	1.5
WGMZ•a	5,9	9.6	WTRX•ac	7.6	1.7

78. Allentown-Bethlehem-Easton					
WXKW•mc	11,8	12.9	WAEB•r	13.7	1.9
WAEB•r	11,5	12.6	WKAP•ac	9.0	1.7
WLEV•r	8,7	9.5	WLEV•r	10.2	1.9
WQQO•a	7,5	8.2	WQQO•a	8.6	2.0
WKAP•ac	6,7	7.3	WXKW•mc	10.1	2.6

Disco music is dancing its way into the mainstream of radio programming as it becomes increasingly popular and crosses into pop, triggered by the success of the film "Saturday Night Fever" and follow-up movies.

79. Wilmington, Del.					
WDEL•m	11,4	15.7	WDEL•m	14.9	2.1
WJBR•a	5,8	8.0	WAMS•r	7.9	1.6
WAMS•r	4,6	6.3	WIFI•r	6.3	1.7
WIFI•r	3,9	5.4	WJBR•a	7.8	2.0
WDAS-FM•e	3,5	4.8	WMGK•ac	5.1	1.7

80. Johnson City-Kingsport-Bristol					
WJCW•cw	6,5	12.5	WFHG•r	9.8	1.8
WFHG•r	5,1	9.8	WJCW•cw	10.9	2.1
WJSO•r	4,0	7.7	WKIN•r	7.2	1.9
WKIN•r	3,8	7.3	WJSO•r	7.0	2.0
WQUT•r	3,5	6.7	WKPT-FM•a	5.6	1.8

81. Bakersfield					
KUZZ•mc	8,4	17.1	KERN•ac	13.6	2.0
KERN•ac	6,6	13.4	KUZZ•mc	14.9	2.3
KYLD A/F•g	4,4	8.9	KAFY•r	10.5	1.7
KAFY•r	4,3	8.7	KKXX•r	5.7	1.7
KGEE•n	2,9	5.9	KGEE•n	6.0	2.0

Average 1/4-hour	Cume*	
	12+ Shr. (00) (%)	Rank

82. Harrisburg

WHP•m	9.2	15.5	WHP•m	16.4	1.9
WKBO•r	8.2	13.9	WKBO•r	14.5	1.9
WHP-FM•a	7.6	12.8	WHP-FM•a	12.5	2.0
WSFM•r	6.7	11.3	WSFM•r	11.4	2.0
WRHY•r	2.6	4.4	WQXA•r	4.7	1.6

83. Wheeling

WWVA•mc	5.7	24.7	WWVA•mc	21.3	2.1
WOMP•t	3.3	14.3	WKWK•r	11.8	1.6
WKWK•r	2.5	10.8	WOMP- FM•r	9.2	1.7
WTRF•a	2.3	10.0	WOMP•t	11.4	2.2
WOMP- FM•r	2.0	8.7	WTRF•a	9.2	1.9

84. El Paso

KAMA•s	9.5	16.5	XROK•r	11.2	1.6
KINT- FM•ac	6.0	10.4	KINT- FM•ac	11.4	1.9
KPAS•r	6.0	10.4	KELP•ac	6.4	1.5
KEZB•a	5.9	10.2	KAMA•s	12.5	2.8
XROK•r	5.0	8.7	KEZB•a	9.0	2.4
			KTSM FM•r	5.1	1.5

85. Columbia, S.C.

WNOK- FM•ac	6.8	14.5	WNOK- FM•ac	14.0	1.9
WOIC•e	6.4	13.6	WIS•m	10.9	1.7
WIS•m	4.9	10.4	WOIC•e	11.7	2.1
WCOS- FM•cw	4.6	9.8	WCOS•r	6.9	1.5
WXRY•a	3.8	8.1	WCOS- FM•m	8.6	2.1
WWDM•e	3.8	8.1			

86. Davenport-Rock Island-Moline

WHBF•mc	6.2	14.8	KSTT•r	12.2	1.6
KIK•r	6.1	14.6	WHBF•mc	13.6	1.8
KSTT•r	5.0	12.0	KIK•r	13.1	1.8
WQUA•ac	4.5	10.8	WQUA•ac	10.3	1.7
WOC•a	4.4	10.5	WOC•a	9.1	1.9

87. Beaumont-Port Arthur-Orange

KJET•e	6.5	15.9	KWIC•r	10.5	1.8
KWIC•r	4.5	11.0	KLVI•mc	8.5	1.6
KLVI•mc	3.4	8.3	KIOC•ac	6.9	1.7
KQXY•a	3.4	8.3	KTRM•mc	7.3	1.8
KTRM•mc	3.1	7.6	KAYC•r	4.7	1.4

Average 1/4-hour	Cume*	
	12+ Shr. (00) (%)	Rank

88. Youngstown-Warren

WKBN- FM•a	9.7	13.8	WHOT•r	12.4	1.7
WBBW•t	8.2	11.7	WKBN•v	11.7	1.7
WHOT•r	8.0	11.4	WYFM•r	11.0	1.8
WKBN•v	7.7	11.0	WKBN- FM•a	12.5	2.1
WYFM•r	7.5	10.7	WBBW•t	10.1	2.1

89. Baton Rouge

WXOK•e	6.6	14.1	WIBR•ac	10.3	1.6
WQXY•a	6.1	13.0	WLCS•r	9.7	1.6
WIBR•ac	4.6	9.8	WJBO•ac	8.9	1.6
WLCS•r	4.4	9.4	WQXY•a	10.7	2.0
WJBO•ac	4.0	8.5	WAFB•r	6.8	1.5

90. Springfield-Chicopee-Hol-yoke

WHYN•r	18.1	21.7	WHYN•r	22.5	1.9
WHYN- FM•a	12.1	14.5	WHYN- FM•a	12.9	2.2
WTIC•v	5.0	6.0	WAQY•r	6.7	1.6
WAQY•r	4.4	5.3	WTIC•v	7.1	1.7
WCCC- FM•r	4.4	5.3	WSPR•ac	5.5	1.6

91. Lansing-East Lansing

WVIC A/F•ac	8.6	14.1	WVIC A/F•ac	15.2	1.8
WFMK•r	8.5	14.0	WFMK•r	13.5	2.0
WITL- FM•mc	6.3	10.3	WILS•ac	7.5	1.5
WJR•v	4.8	7.9	WILS-FM•r	7.9	1.7
WOOD- FM•a	4.6	7.6	WJR•v	8.5	1.8

92. Canton

WHBC•m	9.2	18.4	WHBC•m	17.6	1.9
WHBC- FM•a	6.4	12.8	WGAR•m	10.6	1.6
WGAR•m	4.7	9.4	WHBC- FM•a	11.0	2.1
WQIO•r	3.5	7.0	WQIO•r	6.3	2.0
WNYN- •mc	3.1	6.3	WMMS•r	5.3	1.7

93. New Haven-West Haven

WELI•m	11.1	19.9	WELI•m	18.2	2.0
WAVZ•r	5.7	10.2	WAVZ•r	11.1	1.7
WKCI•a	4.8	8.6	WKCI•a	7.7	1.9
WPLR•r	4.5	8.1	WPLR•r	7.8	1.9
WWYZ•ac	3.2	5.7	WNBC•r	5.2	1.5

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Average 1/4-hour	Cume*	
	12+ Shr. (00) (%)	Rank

94. Cedar Rapids

WMT•v	5.2	27.4	WMT•v	22.1	2.0
KCRG•r	2.9	15.3	KCRG•r	15.4	1.6
KHAK A/F•mc	2.6	13.7	KLWW•r	12.8	1.8
KLWW•r	2.6	13.7	KQCR•r	9.0	1.7
KQCR•r	1.8	9.5	KHAK A/F•mc	10.5	2.2

95. Lubbock

KSEL•r	4.0	15.7	KSEL•r	14.7	2.0
KTEZ•a	3.0	11.8	KLBK•ac	11.8	1.3
KEND•mc	2.7	10.6	KSEL-FM•r	10.4	1.9
KSEL-FM•r	2.7	10.6	KEND•mc	10.3	1.9
KFYO•v	2.4	9.4	KFYO•v	9.2	1.9

96. Fargo-Moorhead

KFGO•mc	4.7	28.5	KVOX•ac	14.7	1.6
WDAY•v	2.9	17.6	WDAY•v	17.0	1.8
KVOX•av	2.2	13.3	KFGO•mc	20.8	2.4
KQWB- FM•ac	2.0	12.1	KQWB•r	9.9	1.6
KQWB•r	1.5	9.1	KQWB- FM•ac	11.6	1.8

97. Charleston, W.V.

WCAW•mc	5.8	17.8	WKAZ•r	15.7	1.9
WKAZ•r	5.3	16.3	WCHS•r	12.8	1.7
WCHS•r	4.0	12.3	WCAW•mc	14.6	2.2
WTIP•a	3.1	9.5	WXIT•ac	6.2	1.7
WVAF•r	2.8	8.6	WTIP•a	8.0	2.1

98. Jackson, Miss.

WJDX•ac	6.2	18.1	WJDX•ac	17.5	1.8
WSLI•m	5.1	14.9	WSLI•m	13.3	1.9
WJMI•e	4.8	14.0	WJMI•e	10.8	2.2
WZZQ•r	4.4	12.9	WLIN•a	9.7	2.0
WLIN•a	3.9	11.4	WOKJ•e	8.2	1.8

99. Evansville

WIKY- FM•ac	9.8	25.6	WGBF•r	22.1	2.1
WGBF•r	9.2	24.0	WIKY- FM•ac	18.9	2.6
WROZ•cw	4.2	11.0	WKDQ•r	10.0	1.9
WKDQ•r	3.8	9.9	WROZ•cw	10.5	2.0
WIKY•r	1.9	5.0	WIKY•r	5.4	1.8

100. Peoria

WSWT•a	6.1	15.0	WIRL•r	13.6	1.6
WKZW•r	5.9	14.5	WKZW•r	13.2	1.9
WIRL•r	5.2	12.7	WMBD•ac	10.8	1.7
WMBD•ac	4.5	11.0	WSWT•a	12.4	2.0
WWCT•r	3.7	9.1	WXCL•mc	8.6	1.8
WXCL•mc	3.7	9.1			

Leading radio stations, combined drivetimes, metro area Top 100 markets

Top 10 stations in top 10 markets, top five stations in the remaining markets, ranked by average quarter hour, 6-10 a.m. and 3-7 p.m., Monday-through-Friday, for four demographics—total persons 12-plus, women 18-plus, men 18-plus and teens.

Rank by demographics, average ¼-hour

12+	18-49W	18-49M	Teens
1. New York			
WABC•r	WBSL•ac	WBSL•ac	WABC•r
WBSL•ac	WABC•r	WABC•r	WBSL•ac
WOR•t	WNBC•r	WCBS•n	WPLJ•r
WCBS•n	WCBS•n	WINS•n	WXLO•r
WINS•n	WINS•n	WPLJ•r	WNBC•r
WRFM•a	WOR•t	WCBS-FM•r	WWRL•e
WMCA•t	WXLO•r	WNCB•r	WPIX•r
WPLJ•r	WCBS-FM•r	WNEW-FM•r	WNEW-FM•r
WNEW•ac	WRFM•a	WXLO•r	WINS•n
WNBC•r	WNEW•ac	WNEW•ac	WBLI•r
WXLO•r			

2. Los Angeles

KABC•t	KBIG•a	KABC•t	KNTQ•r
KBIG•a	KHJ•r	KFI•ac	KHJ•r
KNX•n	KNX-FM•r	KMET•r	KDAY•e
KFWB•n	KABC•t	KHJ•r	KMET•r
KJOL•a	KMPC•ac	KNX•n	KLOS•r
KHJ•r	KJOL•a	KMPC•ac	KWST•r
KFI•ac	KRLA•r	KLOS•r	KEZY•r
KMPC•ac	KRTH•r	KFWB•n	KFI•ac
KMET•r	KFI•ac	KBIG•a	KIQQ•r
KLAC•mc	KFWB•n	KNX-FM•r	KUTE•e

Advertisers are focusing heavily on demographics, and are aiming at the adult audience.

2A. Anaheim-Santa Ana-Garden Grove (Orange County)

KBIG•a	KBIG•a	KMET•r	KEZY•r
KABC•t	KNX-FM•r	KFI•ac	KTNQ•r
KNX•n	KABC•t	KABC•t	KMET•r
KMET•r	KMPC•ac	KRTH•r	KHJ•r
KFI•ac	KFI•ac	KLOS•r	KLOS•r
KMPC•ac	KIIS-FM•ac	KMPC•ac	KIIS-FM•ac
KFWB•n	KMET•r	KBIG•a	KWST•r
KRTH•r	KRTH•r	KNX•n	KFI•ac
KNX-FM•r	KNX•n	KNX-FM•r	KIQQ•r
KLOS•r	KGBS•mc	KWST•r	KUTE•e
			KWIZ•ac

Rank by demographics, average ¼-hour

12+	18-49W	18-49M	Teens
3. Chicago			
WGN•v	WGN•v	WGN•v	WLS•r
WLS•r	WLS•r	WLS•r	WMET•r
WBBM•n	WLOO•a	WBBM•n	WVON•e
WLOO•a	WVON•e	WLOO•a	WLUP•r
WVON•e	WBMX•e	WIND•m	WDAI•r
WMAQ•mc	WFYR•r	WFYR•r	WBMX•e
WLAK•a	WCLR•m	WCLR•m	WEFM•r
WIND•m	WIND•m	WMAQ•mc	WKQX•r
WCLR•m	WBBM•n	WVON•e	WGN•v
WBMX•e	WLAK•a	WLAK•a	WGCI•e

Contemporary formats went from 36.2 per cent in 1977 to 44.4 as of the spring this year.

4. San Francisco

KFRC•r	KFRC•r	KFRC•r	KFRC•r
KCBS•n	KNBR•m	KSFO•ac	KDIA•e
KGO•t	KSFO•ac	KCBS•n	KSOL•e
KSFO•ac	KIOI•ac	KGO•t	KYA•r
KNBR•m	KSFY•r	KNBR•m	KSFY•r
KFOG•a	KDIA•e	KIOI•ac	KMEL•r
KABL•a	KLOK•m	KMEL•r	KIOI•ac
KDIA•e	KGO•t	KSFY•r	KLIV•r
KIOI•ac	KABL•a	KIBE/KDFC•cl	KLOK•m
KSFY•r	KCBS•n	KNEW•mc	KSJO•r

5. Washington, D.C.

WMAL•m	WMAL•m	WMAL•m	WPGC-A/F•r
WPGC-A/F•r	WASH•m	WHUR•e	WOOK•s
WOOK•s	WPGC-A/F•r	WASH•m	WRQX•r
WASH•m	WOOK•s	WWDC-FM•r	WWDC-FM•r
WGAY-FM•a	WGAY-FM•a	WMZQ•mc	WASH•m
WHUR•e	WHUR•e	WPGC-A/F•r	WWDC•r
WJMD•a	WRQX•r	WOOK•s	WMZQ•mc
WTOP•n	WJMD•a	WRQX•r	WEAM•e
WRC•n	WKYS•e	WXRA•mc	WEEL•ac
WMZQ•mc	WMZQ•mc	WJMD•a	WHUR•e
	WOL•e	WTOP•n	WMAL•m
			WOL•e

Rank by demographics, average ¼-hour

12+	18-49W	18-49M	Teens
6. Philadelphia			
KYW•n	WIP•m	KYW•n	WDAS-FM•e
WIP•m	WFIL•r	WFIL•r	WIFI•r
WCAU•n	KYW•n	WYSP•r	WFIL•r
WWSH•a	WDAS-FM•e	WDAS-FM•e	WZZD•r
WFIL•r	WWSH•a	WIP•m	WYSP•r
WDAS-FM•e	WMGK•r	WPEN•ac	WCAU•n
WDVR•a	WUSL•ac	WCAU•n	WDAS•e
WYSP•r	WCAU-FM•e	WMGK•r	WPST•r
WZZD•r	WZZD•r	WWSH•a	WIP•m
WIFI•r	WCAU•n	WZZD•r	KYW•n

7. Detroit

WJR•v	WJR•v	WJR•v	WRIF•r
WRIF•r	WRIF•r	WRIF•r	WDRQ•r
WWJ•n	WXYZ•ac	WWWW•r	WCHB•e
WJR-FM•a	WNIC•ac	WXYZ•ac	CKLW•r
WXYZ•ac	WOMC•ac	WOMC•ac	WWWW•r
WDEE•mc	WMJC•r	WNIC•ac	WJLB•e
WNIC•ac	WJR-FM•a	CKLW•r	WABX•r
WOMC•ac	CKLW•r	WDEE•mc	WNIC•ac
WWJ-FM•a	WDEE•mc	WABX•r	WWKR•ac
CKLW•r	WCHB•e	WWJ•n	WXYZ•ac

8. Boston

WHDH•m	WHDH•m	WBZ•v	WRKO•r
WBZ•v	WRKO•r	WHDH•m	WVBF•ac
WEEI•n	WBZ•v	WCOZ•r	WCOZ•r
WRKO•r	WVBF•ac	WRKO•r	WCGY•r
WJIB•a	WJIB•a	WEEI-FM•r	WBCN•r
WVBF•ac	WEEI-FM•r	WJIB•a	WBZ•v
WCOZ•r	WCOZ•r	WBCN•r	WHDH•m
WITS•t	WROR•r	WVBF•ac	WILD•e
WEEI-FM•r	WILD•e	WEEI•n	WBZ-FM•r
WROR•r	WITS•t	WITS•t	WITS•t

9. Dallas-Forth Worth

KVIL-A/F•m	KVIL-A/F•m	KVIL-A/F•m	KFJZ-FM•ac
WBAP•mc	WBAP•mc	WBAP•mc	KKDA-FM•e
KRLD•v	KSCS•mc	KRLD•v	KVIL-A/F•m
KSCS•mc	KKDA-FM•e	KCSC•mc	KNOK-A/F•e
KFJZ-FM•ac	KOAX•a	KZEW•r	KLIF•r
KOAX•a	KRLD•v	KBOX•mc	KFWD•r

Rank by demographics, average 1/4-hour

12+ 18-49W 18-49M Teens

9. Dallas-Forth Worth

KKDA-FM•e	KBOX•mc	KFWD•r	KNUS•r
KBOX•mc	KLIF•r	KKDA-FM•e	KSCS•mc
KLIF•r	KMEZ•a	KLIF•r	KZEW•r
KMEZ•a	KNOK-A/F•e	KNOK-A/F•e	KFJZ•ac

10. Houston-Galveston

KMJQ•r	KRBE•r	KMJQ•r	KMJQ•r
KTRH•n	KMJQ•r	KILT•r	KRBE•r
KRBE•r	KILT•r	KRBE•r	KILT•r
KYND•a	KIKK-FM•mc	KIKK-FM•mc	KAUM•r
KILT•r	KULF•m	KILT-FM•r	KILT-FM•r
KPRC•t	KYND•a	KRLY•r	KIKK-FM•mc
KIKK-FM•mc	KILT-FM•r	KPRC•t	KENR•mc
KENR•mc	KENR•mc	KYND•a	KRLY•r
KILT-FM•r	KAUM•r	KENR•mc	KFMK•r
KULF•m	KTRH•n	KTRH•n	KLLO•r
			KULF•m

11. Minneapolis-St. Paul

WCCO•v	WCCO•v	WCCO•v	KDWB A/F•r
WDWB	WCCO-FM•ac	KQRS A/F•r	KQRS A/F•r
KQRS A/F•r	KDWB A/F•r	WCCO-FM•ac	KSTP•ac
WCCO-A/F•r	KEEY-FM•n	KSTP•ac	WCCO•v
KEEY-FM•a	KQRS A/F•r	WAYL A/F•a	WCCO-FM•ac

12. Seattle-Everett-Tacoma

KOMO•m	KVI•ac	KVI•ac	KJR•r
KVI•ac	KJR•r	KZOK A/F•r	KVI-FM•r
KIRO•n	KOMO•m	KOMO•m	KING•ac
KJR•r	KING•ac	KIRO•n	KTAC•r
KING•ac	KZOK A/F•r	KJR•r	KYYX•r

13. St. Louis

KMDX•v	KMOX•v	KMOX•v	KSLQ•r
KSD•ac	KSD•ac	KSHE•r	KXOK•r
KSLQ•r	KSLQ•r	KSD•ac	KSHE•r
KEZK•a	KEZK•a	WIL•mc	KKSS•e
KSHE•r	KSHE•r	KSLQ•r	KMOX•v
			KXOK•r

14. Pittsburgh

KDKA•v	KDKA•v	KDKA•v	WXKX•r
WTAE•ac	WTAE•ac	WTAE•ac	WKQT•r
WSHH•a	WKQT•r	WDVE•r	WDVE•r
WXKX•r	WXKX•r	WJOI•a	WPEZ•r
WJOI•a	WSHH•a	WPEZ•r	WAMO•e

Rank by demographics, average 1/4-hour

12+ 18-49W 18-49M Teens

15. Denver-Boulder

KHOW•m	KHOW•m	KHOW•m	KBPI•r
KOA•v	KLIR•a	KOA•v	KTLK•r
KBPI•r	KBPI•r	KIMM•r	KIMN•r
KLIR•a	KIMM•r	KAZY•r	KXKX•r
KIMN•r	KOA•v	KBPI•r	KDKO•e

16. Baltimore

WBAL•m	WCBM•ac	WCBM•ac	WLPL•r
WCBM•ac	WBAL•m	WBAL•m	WCAO•m
WLIF•a	WCAO•m	WFBR•ac	WWIN•e
WCAO•m	WFBR•ac	WCAO•m	WBAL•m
WFBR•ac	WBKZ•r	WIYY•r	WIYY•r

17. Atlanta

WSB•v	WSB•v	WSB•v	WZGC•r
WZGC•r	WZGC•r	WKLS•r	WQXI-FM•r
WQXI-FM•r	WQXI•r	WZGC•r	WKLS•r
WPLO•mc	WQXI-FM•r	WQXI-FM•r	WAOK•e
WQXI•r	WPLO•mc	WQXI•r	WQXI•r

18. Cleveland

WQAL•a	WGAR•m	WQAL•a	WZZP•r
WDOK•	WMMS•r	WMMS•r	WJMO•e
WGAR•m	WDOK•a	WGAR•m	WMMS•r
WMMS•r	WJMO•e	WWWE•m	WWWM•r
WHK•mc	WQAL•a	WHK•mc	WGCL•r

19. Miami

WQBA•s	WQBA•s	WINZ-FM•r	WHYI•r
WHYI•r	WHYI•r	WQAM•r	WMJX•r
WYOR•a	WCMQ-FM•s	WCMQ•s	WEDR•e
WCMQ•s	WMJX•r	WHYI•r	WQAM•r
WMJX•r	WCMQ•s	WEDR•e	WINZ-FM•r

19A. Miami-Ft. Lauderdale-Hollywood

WHYI•r	WHYI•r	WHYI•r	WHYI•r
WLYF•a	WLYF•a	WINZ-FM•r	WMJX•r
WQBA•s	WQBA•s	WQAM•r	WEDR•e
WINZ•n	WAIA•ac	WSHE•r	WQAM•r
WYOR•a	WMJX•r	WAIA•ac	WSHE•r
	WQAM•r	WAXY•r	
	WCMQ-FM•s		

20. Cincinnati

WLW•m	WLW•m	WEBN•r	WKRQ•r
WCKY•a	WKRQ•r	WLW•m	WCIN•e
WKRQ•r	WUBE-FM•mc	WKRC•m	WSAI•r
WKRC•m	WSAI•r	WKRQ•r	WEBN•r
WEBN•r	WEBN•r	WSAI•r	WLW•m

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Rank by demographics, average 1/4-hour

12+ 18-49W 18-49M Teens

21. San Diego

KOGO•ac	KIFM•r	KPRI•r	KFMB-FM•r
KSDO•n	KOGO•ac	KGB-FM•r	KCBQ•r
KGB-FM•r	KCBQ•r	KFMB•m	KGB-FM•r
KCBQ•r	KFMB-FM•r	KOGO•ac	KMJC•r
KFMB-FM•r	KFMB•m	KCBQ•r	KGB•r

22. Portland, Ore.

KGW•r	KGW•r	KGW•r	KGW•r
KWJJ•mc	KWJJ•mc	KGON•r	KYTE•ac
KEX•ac	KPAM A/F•r	KWJJ•mc	KPAM A/F•r
KXL•m	KEX•ac	KINK•r	KGON•r
KYTE•ac	KGON•r	KYTE•ac	KYTE-FM•ac

23. Phoenix

KOY•m	KOY•m	KOY•m	KDKB-FM•r
KQYT•a	KQYT•a	KDKB-FM•r	KKKQ•r
KTAR•n	KDKB-FM•r	KBBC•r	KRIZ•r
KDKB-FM•r	KMEO A/F•a	KTAR•n	KRUX•r
KMEO A/F•a	KBBC•r	KQYT•a	KNIX A/F•cw
			KOY•m

24. Milwaukee

WTMJ•v	WISN•ac	WTMJ•v	WZUU A/F•r
WISN•ac	WTJM•v	WZUU A/F•r	WOKY•r
WOKY•r	WOKY•r	WBCS A/F•mc	WLPX•r
WZUU A/F•r	WZUU A/F•r	WISN•ac	WZMF•r
WBCS A/F•mc	WBCS A/F•mc	WLPX•r	WTMJ•v

25. Indianapolis

WIBC•m	WIBC•m	WIBC•m	WNDE•r
WXTZ•a	WFMS•mc	WNAP•r	WTLN•e
WIRE•mc	WXTZ•a	WIRE•mc	WNAP•r
WNAP•r	WNAP•r	WFMS•mc	WIFE•r
WFMS•mc	WIRE•mc	WFBQ•r	WFBQ•r

26. Columbus, Ohio

WBNS-FM•a	WTVN•m	WNCI•r	WNCI•r
WTVN•m	WCOL•r	WBNS•ac	WXGT•r
WNCI•r	WNCI•r	WBNS-FM•a	WCOL•r
WBNS•ac	WBNS•ac	WTVN•m	WLWQ•r
WCOL•r	WBNS-FM•a	WCOL•r	WVCO-FM•m

27. Kansas City

KMBZ•m	KMBZ•m	KMBZ•m	KBEQ•r
WDAF•mc	WDAF•mc	KYYS•r	KYYS•r
KMBR•a	KCMO•ac	KCMO•ac	KPRS•e
KCMO•ac	WHB•ac	WHB•ac	WHB•ac
KBEQ•r	KMBR•a	WDAF•mc	KCMO•ac

TOTAL RADIO

TOTAL NEWS . . . more than just newscasts.

Award-winning local and regional investigative reports plus
CBS world-wide coverage.

TOTAL SPORTS . . . more than just scores.

Cardinal Baseball, Cardinal Football, Missouri University Football,
Blues Hockey, interviews, commentary, plus "Open Line" for fans.

TOTAL INFORMATION . . . more than just time and temperature.

Helicopter traffic reports, farm and business coverage, features,
interviews plus "At Your Service" call-ins.

TOTAL ENTERTAINMENT . . . more than just records.

Music with meaning, humor, show business reviews and interviews,
showcase of the arts plus personality power.

TOTAL SERVICE . . . more than just broadcasting.

Part of the heart of St. Louis life with community projects plus
"Call for Action" referral service.

TOTAL DOMINANCE . . . more than just ratings.

Market leadership year after year, survey after survey plus
unequaled listener loyalty and responsiveness.

KMOX
SAINT LOUIS 1120

Represented Nationally
By CBS Radio Spot Sales

Rank by demographics, average 1/4-hour

12+	18-49W	18-49M	Teens
28. San Antonio			
KTSA•m	KTSA•m	KTSA•m	KTSA•m
KCOR•s	KCOR•s	KKYX•mc	KTFM•r
KQXT•a	KQXT•a	KBUC-FM•cw	KZZY•r
KKYX•mc	KKYX•mc	KTFM•r	KUKA•s
KTFM•r	KTFM•r	KCOR•s	KISS•r

29. Buffalo

WKBW•m	WKBW•m	WKBW•m	WKBW•m
WBEN•ac	WGR•m	WGR•m	WBEN-FM•r
WGR•m	WBNY•a	WGRQ•r	WBLK•e
WBNY•a	WBEN•ac	WBEN•ac	WGRQ•r
WBEN-FM•r	WBLK•e	WBNY•a	WGR•m

30. Tampa-St. Petersburg

WSUN•mc	WLCY•r	WRBQ•r	WYNF•r
WWBA-FM•a	WFLA•ac	WQXM•a	WLCY•r
WLCY•r	WQXM•a	WLCY•r	WQXM•a
WFLA•ac	WYNF•r	WFLA•ac	WRBQ•r
WFLA-FM•a	WRBQ•r	WSUN•mc	WOKF•r
			WTMP•e

31. Birmingham

WSGN•r	WSGN•r	WERC•r	WKXX•r
WERC•r	WERC•r	WSGN•r	WSGN•r
WKXX•r	WJLD•e	WKXX•r	WERC•r
WJLD•e	WATV•e	WYDE•cw	WJLD•e
WYDE•cw	WENN•e	WVOK-FM•mc	WENN•e

32. Nashville-Davidson

WLAC•r	WLAC•r	WKDF•r	WLAC•r
WSM•v	WVOL•e	WSM•v	WVOL•e
WVOL•e	WKDF•r	WVOL•e	WKDF•r
WSIX-FM•mc	WSM•v	WLAC•r	WMAK•r
WKDF•r	WMAK•r	WBYQ•r	WBYQ•r
	WZEZ•a		

33. New Orleans

WTIX•r	WTIX•r	WRNO•r	WTIX•r
WSMB•ac	WQUE•r	WTIX•r	WNOE•r
WWL•v	WBYU•a	WWL•v	WQUE•r
WRNO•r	WNOE•r	WNOE-FM•r	WXEL•e
WQUE•r	WWL•v	WGSO•a	WYLD•e
WGSO•a			

34. Louisville

WAVE•ac	WAKY•ac	WAKY•ac	WLRS•r
WHAS•ac	WHAS•ac	WKLO•ac	WKLO•ac
WAKY•ac	WLRS•r	WHAS•ac	WAKY•ac
WKLO•ac	WINN•mc	WOHI•r	WOHI•r
WOHI•r	WAVE•ac	WAVE•ac	WLOU•e
	WOHI•r		

Rank by demographics, average 1/4-hour

12+	18-49W	18-49M	Teens
35. Memphis			
WHBQ•r	WHBQ•r	WMC•mc	WHBQ•r
WMC•mc	WMC•mc	WHBQ•r	WDIA•e
WDIA•e	WDIA•e	WZXR•r	WHRK•e
WEZI•a	WOUD•m	WLOK•e	WLOK•e
WLOK•e	WMC-FM•r	WREC•ac	WMC-FM•r

36. Salt Lake City-Ogden

KCPX•r	KSL•m	KCPX-FM•r	KCPX•r
KLUB•m	KCPX•r	KALL•m	KRSP A/F•r
KSL•m	KSFI•a	KRGO•mc	KCPX-FM•r
KRSP A/F•r	KRSP A/F•r	KCPX•r	KRGO•mc
KCPX-FM•r	KALL•m	KRSP A/F•r	KAYK-FM•ac
			KLO•r
			KSFI•a
			KSOP-FM•mc
			KVOG•r

37. Honolulu

KGMB•m	KGMB•m	KGMB•m	KORL•r
KORL•r	KORL•r	KGU•ac	KKUA•r
KKUA•r	KKUA•r	KORL•r	KIKI•ac
KGU•ac	KGU•ac	KKUA•r	KULA•r
KHVV•n	KIKI•ac	KIOE•r	KGMB•m
		KHVV•n	

38. Charlotte-Gastonia

WBT•r	WBT•r	WBT•r	WAYS•r
WAYS•r	WAYS•r	WAYS•r	WBT•r
WROQ•r	WGIV•e	WROQ•r	WGIV•e
WBT-FM•a	WROQ•r	WSOC-FM•mc	WROQ•r
WSOC•n	WBT-FM•a	WSOC•n	WBT-FM•a
			WEZC•a
			WPEG

39. Hartford-New Britain

WTIC•v	WTIC•v	WTIC•v	WTIC-FM•r
WDRG•m	WDRG•m	WDRG•m	WDRG•m
WTIC-FM•r	WWYZ•ac	WCCC-FM•r	WTIC•v
WWYZ•ac	WTIC-FM•r	WKSS•a	WHCN•r
WKSS•a	WRCQ•r	WRCQ•r	WWYZ•ac

40. Norfolk-Portsmouth-Newport News-Hampton

WTAR•m	WTAR•m	WNOR-FM•r	WOWI•e
WGH•r	WOWI•e	WRAP•e	WGH•r
WRAP•e	WCMS-FM•mc	WGH•r	WRAP•e
WOWI•e	WGH•r	WTAR•m	WQRK•r
WNOR-FM•r	WQRK•r	WMYK•r	WNOR-FM•r

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Rank by demographics, average 1/4-hour

12+	18-49W	18-49M	Teens
41. Providence-Warwick-Pawtucket			
WPRO•r	WPRO•r	WPRO•r	WPJB•r
WLKW-A/FM•a	WLKW-A/F•a	WPRO-FM•r	WPRO-FM•r
WEAN•n	WPRO-FM•r	WJAR•ac	WPRO•r
WPRO-FM•r	WPJB•r	WLKW-A/F•a	WAAF•r
WPJB•r	WHIM•mc	WPJB•r	WJAR•ac
	WHJY•a		

42. Dayton

WHIO•ac	WHIO•ac	WHIO•ac	WING•ac
WING•ac	WING•ac	WING•ac	WDAO•e
WHIO-FM•a	WHIO-FM•a	WHIO-FM•a	WTUE•r
WONE•mc	WONE•mc	WTUE•r	WKRQ•r
WDAO•e	WDAO•e	WDAO•e	WHIO•ac

43. Rochester, NY

WHAM•ac	WEZO•a	WMJQ•ac	WBBF•r
WEZO•a	WHAM•ac	WVOR•r	WHFM•r
WBBF•r	WBBF•r	WHAM•ac	WAXC•r
WMJQ•ac	WHFM•r	WEZO•a	WBEN-FM•r
WHFM•r	WNYR•mc	WBBF•r	WMJQ•ac

44A. Greensboro-High Point

WBIG•ac	WCOG•r	WRQK•r	WCOG•r
WCOG•r	WGLD•a	WKZL•ac	WKZL•ac
WRQK•r	WRQK•r	WEAL•e	WRQK•r
WKZL•ac	WKZL•ac	WCOG•r	WEAL•e
WGLD•a	WTQR•mc	WBIG•ac	WAAA•e
			WZOO•ac

44B. Winston-Salem

WSJS•ac	WSJS•ac	WSJS•ac	WAIR•r
WGLD•a	WKZL•ac	WTQR•mc	WKZL•ac
WAAA•e	WAAA•e	WKZL•ac	WTOB•ac
WKZL•ac	WTQR•mc	WAAA•e	WAAA•e
WTQR•mc	WGLD•a	WGLD•a	WSJS•ac

45. Albany-Schenectady-Troy

WGY•m	WGY•m	WGY•m	WTRY•r
WROW•a	WTRY•r	WTRY•r	WGFM•r
WTRY•r	WROW•a	WROW•a	WPTR•r
WROW-FM•a	WROW-FM•a	WPTR•r	WGY•m
WGFM•r	WGFM•r	WFLY•ac	WFLY•ac

46. Richmond

WRVA•m	WRVA•m	WRVA•m	WRVQ•r
WRVQ•r	WRVQ•r	WRVQ•r	WENZ•e
WLEE•ac	WLEE•ac	WEZS•a	WANT•e
WEZS•a	WANT•e	WRXL•r	WRXL•r
WRXL•r	WENZ•e	WXGI•cw	WLEE•ac
	WRXL•r		WRVA•m

Buy spots on WHBQ in Memphis and get the whole radio station



"Sure, WHBQ Radio has a lot of audience. And, granted, we do sell spots. There's more to the story, however. A spot buy to us means that we have been put on retainer. When we're on retainer the whole radio station goes to work. You get personalities whose names are household words. You're identified with the station that holds the Superwalk for the March of Dimes, the Heart Fund Bike-A-Thon, Toys for Tots, Cancer Society Concert, and many other projects. Our promotion department coordinates merchandising and retailer participation. When you add it all up, your advertising dollar has a lot more going for it than just big audience numbers and a naked CPM. That's why advertisers will spend \$3,000,000 with us in 1978. That's probably a million dollars more confidence than will be placed on any other Memphis radio station. We're privileged to have that kind of advertiser acceptance and that's why we say WHBQ gives you more than spots."

DICK FRENCH

VICE PRESIDENT AND
GENERAL MANAGER

56 **WHBQ**

483 SOUTH HIGHLAND
MEMPHIS, TENNESSEE 38111
(901) 458-0056

Represented nationally by RKO Radio Sales

Rank by demographics, average 1/4-hour

12+	18-49W	18-49M	Teens
47. Greenville-Spartanburg, S.C.			
WFBC-FM ^{ac}	WFBC-FM ^{ac}	WFBC-FM ^{ac}	WQOK ^r
WSPA-FM ^a	WORD ^r	WESC A/F ^{cw}	WORD ^r
WSPA ^{ac}	WQOK ^r	WORD ^r	WFBC-FM ^{ac}
WORD ^r	WSPA-FM ^a	WQOK ^r	WFBC ^{ac}
WQOK ^r	WFBC ^{ac}	WFBC ^{ac}	WHYZ ^e
			WSPA ^{ac}

48. Sacramento

KCRA ^m	KXOA ^r	KCRA ^m	KROY ^r
KEWT ^a	KCRA ^m	KGMS ^a	KROI ^r
KGMS ^a	KEWT ^a	KEWT ^a	KSFM ^r
KROY ^r	KROY ^r	KRAK ^{cw}	KNDE ^r
KXOA ^r	KCTC ^{ac}	KROI ^r	KCRA ^m

49. Oklahoma City

KTOK ^m	WKY ^r	KATT A/F ^r	KOFM ^r
WKY ^r	KATT A/F ^r	KTOK ^m	KZUE ^r
KATT A/F ^r	KOMA ^r	WKY ^r	KOMA ^r
KEBC ^{cw}	KOFM ^r	KOFM ^r	WKY ^r
KKNG ^a	KTOK ^m	KEBC ^{cw}	KATT A/F ^r
KOFM ^r			

50. Wichita, KS

KFDI ^{mc}	KLEO ^r	KAKE ^{ac}	KLEO ^r
KAKE ^{ac}	KEYN-FM ^r	KEYN-FM ^r	KEYN-FM ^r
KEYN-FM ^r	KAKE ^{ac}	KFDI ^{mc}	KEYN ^r
KLEO ^r	KFDI ^{mc}	KBRA ^a	KFDI ^{mc}
KFH ^m	KBRA ^a	KLEO ^r	KDRB ^o

51. Des Moines

YHO ^v	KRNT ^m	KRNT ^m	KMGK ^r
KRNT ^m	KIOA ^r	KCBC ^r	KGGO ^r
KSO ^{mc}	KSO ^{mc}	KIOA ^r	KIOA ^r
KLYF ^a	WHO ^v	KLYF ^a	KRNQ ^r
KIOA ^r	KLYF ^a	KRNQ ^r	KCBC ^r
		WHO ^v	KRNT ^m

52. Omaha-Council Bluffs

KFAB ^m	KFAB ^m	WKAB ^m	KOIL ^r
WOW ^r	WOW ^r	WOW ^r	KGOR ^r
KEZO ^m	KGOR ^r	KQKQ ^r	WOW ^r
KGOR ^r	KEZO ^m	KEZO ^m	KQKQ ^r
KOIL ^r	KOIL ^r	KGOR ^r	KOWH-FM ^e

53. Raleigh-Durham

WPTF ^v	WRAL ^{ac}	WQDR ^r	WKIX ^r
WRAL ^{ac}	WPTF ^v	WRAL ^{ac}	WSRC ^e
WKIX ^r	WKIX ^r	WPTF ^v	WDCG ^{mc}
WQDR ^r	WYYD ^r	WKIX ^r	WLLE ^e
WYYD ^r	WQDR ^r	WCHL ^r	WQDR ^r

Rank by demographics, average 1/4-hour

12+	18-49W	18-49M	Teens
54. Syracuse			
WSYR ^m	WHEN ^{ac}	WHEN ^{ac}	WOLF ^r
WHEN ^{ac}	WFBL ^m	WKFM ^r	WKFM ^r
WOLF ^r	WSGO-A/F ^{ac}	WFBM ^m	WHEN ^{ac}
WNTQ ^a	WSYR ^m	WSYR ^m	WFBL ^m
WFBL ^m	WOLF ^r	WNTQ ^a	WOUR ^{ac}
WKFM ^r	WSEN-A/F ^{mc}		

55. Jacksonville

WIVY ^r	WIVY ^r	WIVY ^r	WIVY ^r
WKTZ-FM ^a	WKTZ-FM ^a	WQIK ^{mc}	WPDQ ^e
WPDQ ^e	WQIK ^{mc}	WKTZ-FM ^a	WAIV ^r
WVOJ ^{mc}	WPDQ ^e	WVOJ ^{mc}	WKTZ-FM ^a
WQIK ^{mc}	WVOJ ^{mc}	WPDQ ^e	WQIK ^{mc}

56. Orlando

WBJW ^r	WBJW ^r	WDIZ ^r	WBJW ^r
WDBO-FM ^a	WDBO-FM ^a	WBJW ^r	WORL ^e
WDBO ^{ac}	WORL ^e	WHOO ^{cw}	WLOF ^r
WDIZ ^r	WKIS ^{ac}	WKIS ^{ac}	WDIZ ^r
WKIS ^{ac}	WDBO ^{ac}	WDBO ^{ac}	WORJ ^r

57. Grand Rapids

WOOD ^m	WGRD-A/F ^r	WLAV-FM ^r	WGRD-A/F ^r
WOOD-FM ^a	WOOD-FM ^a	WOOD ^m	WZZR ^{ac}
WGRD-A/F ^r	WOOD ^m	WGRD-A/F ^r	WLAV-FM ^r
WLAV-FM ^r	WLAV-FM ^r	WOOD-FM ^a	WLAV ^{ac}
WZZR ^{ac}	WCUZ ^{mc}	WCUZ ^{mc}	WOOD-FM ^a
			WZZR ^{ac}

58. Nassau-Suffolk

WCBS ⁿ	WBLI ^r	WABC ^r	WABC ^r
WABC ^r	WABC ^r	WNBC ^r	WPLJ ^r
WBLI ^r	WNBC ^r	WCBS ⁿ	WXLO ^r
WOR ^t	WHN ^{mc}	WBLI ^r	WNBC ^r
WNBC ^r	WPLJ ^r	WINS ⁿ	WBLI ^r

59. North East, Pennsylvania (Wilkes Barre-Scranton)

WARM ^{ac}	WARM ^{ac}	WARM ^{ac}	WARM ^{ac}
WNAK ^a	WGBI-FM ^{cw}	WBAX ^{ac}	WEZX ^r
WGBI-FM ^{cw}	WBAX ^{ac}	WGBI-FM ^{cw}	WILK ^r
WBRE-A/F ⁿ	WNAK ^a	WEZX ^r	WGBI-FM ^{cw}
WBAX ^{ac}	WILK ^r	WNAK ^a	WARD ^r
WEJL ^m			

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Rank by demographics, average 1/4-hour

12+	18-49W	18-49M	Teens
60. Fresno			
KMJ ^r	KFYE ^r	KFYE ^r	KFYE ^r
KFYE ^r	KKNU ^a	KMJ ^r	KYNO ^r
KYNO ^r	KYNO ^r	KYNO ^r	KXEX ^s
KKNU ^a	KMAK ^{mc}	KMAK ^{mc}	KYNO-FM ^r
KMAK ^{mc}	KMJ ^r	KYNO-FM ^r	KIOY ^r

One source predicts that there will be some 30 stations into the disco format by next year.

61. Akron

WAKR ^m	WAKR ^m	WMMS ^r	WZZP ^r
WMMS ^r	WGAR ^m	WAKR ^m	WMMS ^r
WSLR ^{mc}	WMMS ^r	WSLR ^{mc}	WGAR ^m
WGAR ^m	WSLR ^{mc}	WWMW ^r	WWMW ^r
WAEZ ^a	WAEZ ^a	WGAR ^m	WCUE ^r
WWMW ^r			

62. Knoxville

WIVK-A/F ^{mc}	WIVK-A/F ^{mc}	WIVK-A/F ^{mc}	WRJZ ^r
WRJZ ^r	WRJZ ^r	WRJZ ^r	WNOX ^r
WEZK ^a	WEZK ^a	WEZK ^a	WOKI-FM ^{ac}
WNOX ^r	WNOX ^r	WNOX ^r	WIVK-A/F ^{mc}
WBIR-FM ^{mc}	WBIR-FM ^{ac}	WBIR-FM ^{mc}	WBIR-FM ^{mc}
			WEZK ^a

63. Albuquerque

KOB ^m	KOB ^m	KOB ^m	KQEO ^r
KRZY ^{mc}	KQEO ^r	KRST ^r	KRKE ^r
KQEO ^r	KRKE ^r	KRZY ^{mc}	KRST ^r
KRKE ^r	KRZY ^{mc}	KZZX ^r	KZZX ^r
KOB-FM ^a	KABQ ^s	KABQ ^s	KOB ^m

64. Toledo

WSPD ^m	WLQR ^m	WIOT ^r	WIOT ^r
WLQR ^m	WCWA ^{ac}	WCWA ^{ac}	WXEZ ^a
WTOD ^{mc}	WTOD ^{mc}	WLQR ^m	CKLW ^r
WCWA ^{ac}	WSPD ^m	WTOD ^{mc}	WOHO ^{ac}
WIOT ^r	CKLW ^r	CKLW ^r	WKLR ^e

65. San Jose

KGO ^t	KLOK ^m	KLOK ^m	KFRC ^r
KFRC ^r	KFRC ^r	KFRC ^r	KLIV ^r
KCBS ⁿ	KBAY ^{ac}	KGO ^t	KSOL ^e
KLOK ^m	KEZR ^r	KCBS ⁿ	KSJO ^r
KBAY ^{ac}	KIOI ^{ac}	KSFO ^{ac}	KLOK ^m
			KSOL ^e

Rank by demographics, average 1/4-hour

12+	18-49W	18-49M	Teens
66. Tulsa			
KVOO•mc	KRMG•ac	KVOO•mc	KELI•r
KRMG•ac	KRAV•ac	KRMG•ac	KAKC•r
KRAV•ac	KVOO•mc	KMOD•r	KTFX•r
KBEZ•r	KELI•r	KRAV•ac	KRAV•ac
KELI•r	KBEZ•r	KBEZ•r	KVOO•mc

67. Las Vegas

KLUC-A/F•r	KLUC-A/F•r	KRAM•mc	KENO•r
KRAM•mc	KENO•r	KLUC-A/F•r	KLUC-A/F•r
KENO•r	KRAM•mc	KENO-FM•r	KENO-FM•r
KORK-FM•a	KENO-FM•r	KENO•r	KFMS•r
KENO-FM•r	KFMS•r	KORK-FM•a	KRAM•mc
KORK•m			

68. Tucson

KTKT•r	KTKT•r	KWFM•r	KRQQ•r
KJYK•a	KJYK•a	KTKT•r	KTKT•r
KRQQ•r	KCUB•mc	KRQQ•r	KMGX•ac
KCUB•mc	KMGX•ac	KCUB•mc	KWFM•r
KAIR•a	KRQQ•r	KMGX•ac	KIKX•mc

69. Ft. Lauderdale-Hollywood

WLYF•a	WLYF•a	WHYI•r	WHYI•r
WHYI•r	WHYI•r	WSHE•r	WSHE•r
WFTL•m	WAIA•ac	WAIA•ac	WQAM•r
WINZ•n	WAXY•r	WLYF•a	WINZ-FM•r
WAIA•ac	WFTL•m	WAXY•r	WRBD•e

70. Ft. Wayne

WOWO•ac	WOWO•ac	WOWO•ac	WMEE•r
WMEF•a	WMEE•r	WMEE•r	WPTH•r
WMEE•r	WMEF•a	WPTH•r	WOWO•ac
WPTH•r	WPTH•r	WMEF•a	WCMX•e
WLYV•cw	WLYV•cw	WLYV•cw	WMEF•a

71. Shreveport

KOKA•e	KOKA•e	KEEL•ac	KOKA•e
KEEL•ac	KEEL•ac	KOKA•e	KEEL•ac
KWKH•mc	KCOZ•a	KRMD-FM•mc	KROK•r
KCIJ•v	KCIJ•v	KWKH•mc	KCIJ•v
KRMD-FM•mc	KWKH•mc	KRMD•mc	KMBO•ac

72. Little Rock-Little Rock

KLAZ-FM•r	KKYK•r	KLAZ-FM•r	KLAZ-FM•r
KAAY•r	KAAY•r	KAAY•r	KKYK•r
KLRA•mc	KLAZ-FM•r	KKYK•r	KAAY•r
KKYK•r	KEZQ•a	KLRA•mc	KOKY•e
KARN•a	KOKY•e	KARN•a	KLAZ•r
		KOKY•e	

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Rank by demographics, average 1/4-hour

12+	18-49W	18-49M	Teens
73. Austin			
KVET•mc	KCSW•ac	KLBJ-FM•r	KHFI•r
KASE•a	KVET•mc	KVET•mc	KNOW•r
KLBJ-FM•r	KNOW•r	KASE•a	KVET•mc
KNOW•r	KASE•a	KNOW•r	KCSW•ac
KCSW•ac	KLBJ-FM•r	KOKE A/F•mc	KASE•a
		KLBJ•v	
		KLBJ-FM•r	
		KOKE A/F•mc	
		KTSA•m	

74. Chattanooga

WDEF•m	WFLI•r	WDOD•mc	WFLI•r
WFLI•r	WDEF•m	WFLI•r	WNOO•e
WDOD•mc	WDEF-FM•m	WDEF•m	WZDQ
WDEF-FM•m	WDOD•mc	WYNQ•a	WGOW•r
WYNQ•a	WYNQ•a	WZDQ•r	WDEF•m
			WDOD•mc

MOR's losses to rock have added to the lines of specialization.

75. Anchorage

KHAR•a	KHAR•a	KFOD•ac	KENI•r
KFOD•ac	KFOD•ac	KENI•r	KANC•r
KENI•r	KENI•r	KHAR•a	KFOD•ac
KANC•r	KYAK•mc	KANC•r	KGOT•ac
KYAK•mc	KANC•r	KKLV•ac	KBYR•m
			KHAR•a

76. Spokane

KJRB•r	KJRB•r	KREM-FM•r	KJRB•r
KEZE	KGA•cw	KHQ-FM•r	KHQ-FM•r A/F•m
KGA•cw	KHQ•ac	KEZE A/F•m	KREM•r
KHQ•ac	KHQ-FM•r	KGA•cw	KREM-FM•r
KHQ-FM•r A/F•m	KREM•r	KJRB•r	KEZE
			KHQ•ac
			KGA•cw
			KXLY•m
			KZUN-FM•mc

77. Flint

WWCK•r	WGMZ•a	WWCK•r	WWCK•r
WKMF•mc	WKMF•mc	WJR•v	WTAC•r
WFDF•ac	WWCK•r	WKMF•mc	WFDF•ac
WJR•v	WFDF•ac	WTRX•ac	WTRX•ac
WGMZ•a	WTRX•ac	WGMZ•a	WAMM•e

Rank by demographics, average 1/4-hour

12+	18-49W	18-49M	Teens
78. Allentown-Bethlehem-Easton			
WAEB•r	WAEB•r	WAEB•r	WAEB•r
WXKW•mc	WLEV•r	WXKW•mc	WKAP•ac
WLEV•r	WXKW•mc	WLEV•r	WEEX•r
WQQQ•a	WKAP•ac	WEEX•r	WLEV•r
WKAP•ac	WQQQ•a	WKAP•ac	WEZV•r
	WYNS•ac		

79. Wilmington, Del.

WDEL•m	WDEL•m	WDEL•m	WIFI•r
WAMS•r	WAMS•r	WYSP•r	WAMS•r
WJBR•a	WIP•m	WIP•m	WDAS-FM•e
WIFI•r	WMGK•ac	WAMS•r	WDAS•e
WDAS-FM•e	WYSP•r	WIOQ•r	WIOQ•r
			WMGK•ac

80. Johnson City-Kingsport-Bristol

WJCW•cw	WFHG•r	WJCW•cw	WFHG•r
WFHG•r	WJCW•cw	WFHG-FM•r	WJSO•r
WJSO•r	WKIN•r	WJSO•r	WETB•r
WKIN•r	WJSO•r	WFHG•r	WKIN•r
WKPT-FM•a	WKPT-FM•a	WGOC•cw	WQUT•r
			WQUT•r

One consultant feels that fragmentation is helping the top-40 mass-appeal stations.

81. Bakersfield

KUZZ•mc	KUZZ•mc	KUZZ•mc	KERN•ac
KERN•ac	KERN•ac	KERN•ac	KAFY•r
KAFY•r	KAFY•r	KKXX•r	KUZZ•...
KLYD A/F•a	KLYD A/F•a	KAFY•r	KWAC•s
KGEE•n	KKXX•r	KLYD A/F•a	KLOS•r

82. Harrisburg

WHP•m	WKBO•r	WKBO•r	WKBO•r
WKBO•r	WSFM•r	WHP•m	WSFM•r
WHP-FM•a	WHP•m	WSFM•r	WOXA•r
WSFM•r	WHP-FM•a	WRHY•r	WRHY•r
WRHY•r	WFEC•mc	WHP-FM•a	WYCR•r
		WOXA•r	

83. Wheeling

WWVA•mc	WWVA•mc	WWVA•mc	WKWK•r
WKWK•r	WKWK•r	WKWK•r	WOMP-FM•r
WOMP•t	WOMP•t	WNEU•m	WPEZ•r
WTRF•a	WOMP-FM•r	WOMP-FM•r	WCPI•r
WOMP-FM•r	WNEU•m	WCPI•r	WWVA•mc
		WOMP•t	

Rank by demographics, average 1/4-hour

12+ 18-49W 18-49M Teens

84. El Paso

KAMA•s	KAMA•s	KPAS•r	XROK•r
KINT A/F•ac	KINT A/F•ac	KHEY•cw	KINT A/F•ac
KHEY•cw	KEZB•a	KINT A/F•ac	KELP•ac
KEZB•a	KHEY•cw	XROK•r	KROD•e
KPAS•r	XROK•r	KAMA•s	KPAS•r
			KTSM-FM•r

85. Columbia, S.C.

WIS•m	WOIC•e	WNOK-FM•ac	WNOK-FM•ac
WNOK-FM•ac	WNOK-FM•ac	WIS•m	WOIC•e
WOIC•e	WCOS-FM•cw	WCOS-FM•cw	WVDM•e
WCOS-FM•cw	WIS•m	WOIC•e	WCOS•r
WVDM•e	WVDM•e	WVDM•e	WCOS-FM•cw
		WXRY•a	
		WZLD•r	

86. Davenport-Rock Island-Moline

WHBF•mc	WQUA•ac	WHBF•mc	WIJK•r
KIJK•r	KIJK•r	KIJK•r	KSTT•r
WQUA•ac	WHBF•mc	KSTT•r	WQUA•ac
KSTT•r	KSTT•r	WQUA•ac	WLS•r
WOC•a	KRVR•a	KRVR•a	WHBF-FM•r
	WHTT•mc	WHBF-FM•r	

87. Beaumont-Port Arthur-Orange

KJET•e	KWIC•r	KTRM•mc	KWIC•r
KWIC•r	KIOC•ac	KLVI•mc	KJET•e
KJET•e	KJET•e	KYKR-FM•mc	KAYD•r
KOXY•a	KJET•e	KAYC•r	
	KIOC•ac		
KYKR-FM•mc	KYKR-FM•mc	KWIC•r	KOLE•ac

88. Youngstown-Warren

WHOT•r	WHOT•r	WKBN•v	WHOT•r
WKBN•v	WKBN•v	WHOT•r	WYFM•r
WBBW•t	WKBN-FM•a	WYFM•r	WGFT•e
WKBN-FM•a	WYFM•r	WSRD•r	WSRD•r
WYFM•r	WBBW•t	WBBW•t	WMMS•r

89. Baton Rouge

WXOK•e	WXOK•e	WYNK-FM•mc	WLCS•r
WJBO•ac	WIBR•ac	WJBO•ac	WXOK•e
WQXY•a	WLCS•r	WIBR•ac	WIBR•ac
WIBR•ac	WQXY•a	WFMF•r	WJBO•ac
WLCS•r	WYNK•cw	WQXY•a	WTIX•r

Rank by demographics, average 1/4-hour

12+ 18-49W 18-49M Teens

90. Springfield-Chicopee-Holyoke

WHYN•r	WHYN•r	WHYN•r	WHYN•r
WHYN-FM•a	WHYN-FM•a	WHYN-FM•a	WAQY•r
WTIC•v	WAQY•r	WCCC-FM•r	WTIC-FM•r
WCCC-FM•r	WHMP-FM•ac	WAQY•r	WCCC-FM•r
WAQY•r	WCCC-FM•r	WTIC•v	WHMP-FM•ac
			WSPR•ac

91. Lansing-East Lansing

WVIC A/F•ac	WFMK•r	WFMK•r	WVIC A/F•ac
WFMK•r	WVIC A/F•ac	WVIC A/F•ac	WILS•ac
WITL-FM•mc	WJIM•m	WILS-FM•r	WFMK•r
WJR•v	WOOD-FM•a	WITL•mc	WILS-FM•r
WJIM•m	WILS•ac	WJIM•m	WGRD A/F•r
			WJR•v
			WOOD-FM•a

New York, the hotbed of
disco, has finally gotten
its own disco station,
WKTU-FM.

92. Canton

WHBC•m	WHBC•m	WGAR•m	WQIO•r
WHBC-FM•a	WGAR•m	WHBC-FM•a	WGAR•m
WGAR•m	WHBC-FM•a	WHBC•m	WHBC•m
WQIO•r	WQIO•r	WMMS•r	WWWS•r
WMMS•r	WHLQ•r	WQIO•r	WWWM•r
	WNYN•mc		WYFM•r

93. New Haven-West Haven

WELI•m	WELI•m	WELI•m	WAVZ•r
WAVZ•r	WAVZ•r	WPLR•r	WPLR•r
WKCI•a	WVYZ•ac	WAVZ•r	WNBC•r
WPLR•r	WNBC•r	WVYZ•ac	WTIC-FM•r
WVYZ•ac	WPLR•r	WKCI•a	WDRG-FM•m
			WELI•m
			WHCN•r

94. Cedar Rapids

WMT•v	WMT•v	WMT•v	KCRG•r
KCRG•r	KCRG•r	KCRG•r	KLWW•r
KLWW•r	KHAK A/F•mc	KHAK A/F•mc	KQCR•r
KHAK A/F•mc	KLWW•r	KLWW•r	KHAK A/F•mc
KQCR•r	KQCR•r	KQCR•r	WMT•v
			WMT-FM•a

Rank by demographics, average 1/4-hour

12+ 18-49W 18-49M Teens

95. Lubbock

KSEL•r	KSEL•r	KEND•mc	KSEL•r
KEND•mc	KEND•mc	KSEL•r	KSEL-FM•r
KSEL-FM•r	KLBK•ac	KSEL-FM•r	KLBK•ac
KFYO•v	KSEL-FM•r	KTEZ•a	KEND•mc
KTEZ•a	KLBK-FM•r	KLBK-FM•r	KFYO•v
		KLLI-FM•mc	

96. Fargo-Moorhead

KFGO•mc	KFGO•mc	KFGO•mc	KVOX•ac
WDAY•v	KQWB-FM•ac	WDAY•v	KQWB•ac
KVOX•ac	WDAY•v	KQWB-FM•ac	KQWB-FM•ac
KQWB-FM•ac	KVOX•ac	KQWB•ac	KFGO•mc
WDAY-FM•v	WDAY-FM•v	KVOX•ac	WDAY•v
		KVOX-FM•ac	

97. Charleston, W.V.

WCAW•mc	WKAZ•r	WKAZ•r	WKAZ•r
WKAZ•r	WCAW•mc	WCAW•mc	WXIT•ac
WCHS•r	WCHS•r	WVAF•r	WCAW•mc
WTIP•a	WVAF•r	WCHS•r	WVAF•r
WVAF•r	WBES•a	WTIO•a	WCHS•r
	WQBE•mc	WXIT•ac	
		WXIT•ac	

98. Jackson, Miss.

WJDX•ac	WJDX•ac	WJDX•ac	WJMI•e
WLSI•m	WJMI•e	WJMI•e	WZZQ•r
WJMI•e	WLSI•m	WZZQ•r	WJDX•ac
WZZQ•r	WZZQ•r	WLSI•m	WYIG•r
WLIN•a	WLIN•a	WLIN•a	WKXI•e
			WOKJ•e

99. Evansville

WGBF•r	WGBF•r	WGBF•r	WGBF•r
WIKY-FM•ac	WIKY-FM•ac	WIKY-FM•ac	WKDQ•r
WROZ•cw	WKDQ•r	WROZ•cw	WIKY•r
WKDQ•r	WROZ•cw	WKDQ•r	
WIKY•r	WIKY•r	WJPS•a	
		WVHI•x	

100. Peoria

WIRL•r	WIRL•r	WWCT•r	WKZW•r
WMBD•ac	WKZW•r	WIRL•r	WIRL•r
WKZW•r	WXCL•mc	WXCL•mc	WLS•r
WSWT•a	WSWT•a	WKZW•r	WWCT•r
WXCL•mc	WMBD•ac	WSWT•a	WJBC•v
			WMBD•ac

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Leading radio stations, midday, metro area Top 100 markets

Top 10 stations in top 10 markets, top five stations in the remaining markets, ranked by average quarter hour, 10 a.m.-3 p.m., Monday-through-Friday, for four demographics—total persons 12-plus, women 18-plus, men 18-plus and teens.

Rank by demographics, average ¼-hour

12+	18-49W	18-49M	Teens
1. New York			
WBLS•ac	WBLS•ac	WBLS•ac	WBLS•ac
WABC•r	WABC•r	WABC•r	WABC•r
WRFM•a	WRFM•a	WPLJ•r	WPLJ•r
WOR•t	WNBC•r	WCBS-FM•r	WXLO•r
WCBS•n	WXLO•r	WNEW-FM•r	WNBC•r
WINS•n	WCBS-FM•r	WXLO•r	WWRL•e
WPAT•a	WPAT•a	WHN•mc	WPIX•r
WPAT-FM•a	WNEW•ac	WNBC•r	WLIR•r
WHN•mc	WHN•mc	WRFM•a	WBLI•r
WNEW•ac	WTFM•a	WPIX•r	WJIT•s

2. Los Angeles

KBIG•a	KBIG•a	KMET•r	KMET•r
KABC•t	KRTH•r	KABC•t	KTNQ•r
KJOI•a	KJOI•a	KNX-FM•r	KHJ•r
KFWB•n	KABC•t	KUTE•e	KDAY•e
KNX•n	KLVE•s	KJOI•a	KLOS•r
KRTH•r	KRLA•r	KRTH•r	KUTE•e
KOST•a	KNX-FM•r	KBIG•a	KWST•r
KMET•r	KWKW•s	KLOS•r	KFI•ac
KNX-FM•r	KHJ•r	KPOL-FM•r	KEZY•r
KLOS•r	KOST•a	KWST•r	KIIS-FM•ac
KLAC•mc			
KRLA•r			

2A. Anaheim-Santa Ana-Garden Grove (Orange County)

KBIG•a	KBIG•a	KMET•r	KMET•r
KABC•t	KRTH•r	KRTH•r	KEZY•r
KRTH•r	KABC•t	KLOS•r	KLOS•r
KMET•r	KIIS-FM•ac	KPOL•m	KTNQ•r
KJOI•a	KNX-FM•r	KBIG•a	KHJ•r
KLOS•r	KMPC•ac	KWST•r	KWST•r
KNX•n	KLOS•r	KJOI•a	KIIS•ac
KOST•a	KGBS•mc	KNX-FM•r	KWIZ-FM•ac
KNX-FM•r	KIQQ•r	KOST•a	KFI•ac
KMPC•ac	KJOI•a	KYMS•r	KMPC•ac
KPOL•r			KUTE•e
			KWIZ•ac

Rank by demographics, average ¼-hour

12+	18-49W	18-49M	Teens
3. Chicago			
WLOO•a	WLOO•a	WGN•v	WVON•e
WGN•v	WLS•r	WLOO•a	WLS•r
WLAK•a	WLAK•a	WLS•r	WBMX•e
WBBM•n	WCLR•m	WCLR•m	WMET•r
WLS•r	WFYR•ac	WLAK•a	WLUP•r
WCLR•m	WGN•v	WFYR•ac	WDAI•r
WMAQ•mc	WBMX•e	WMAQ•mc	WGCI•r
WFYR•ac	WVON•e	WBBM•n	WEFM•r
WVON•e	WBBM•n	WBMX•e	WKQX•r
WBMX•e	WMAQ•mc	WIND•m	WFYR•ac

4. San Francisco

KGO•t	KFRC•r	KGO•t	KFRC•r
KFRC•r	KIOI•ac	KSFO•ac	KDIA•c
KFOG•a	KNBR•m	KMEL•r	KSOL•e
KCBS•n	KSFX•r	KFRC•r	KSJO•r
KSFO•ac	KGO•t	KSFX•r	KMEL•r
KOIT•a	KBAY•ac	KSAN•r	KSFX•r
KABL•a	KLOK•m	KIOI•ac	KIOI•ac
KIOI•ac	KABL•a	KOIT•a	KYA•r
KNBR•m	KDIA•m	KYUU•r	KOFY•s
KABL-FM•a	KOIT•a	KNEW•mc	KLOK•m
KSFX•r		KNBR•m	KNBR•m

5. Washington, D.C.

WMAL•m	WGAY-FM•a	WHUR•e	WPGC-A/F•r
WGAY-FM•a	WASH•m	WMAL•m	WOOK•s
WJMD•a	WOOK•s	WMZQ•mc	WWDC-FM•r
WASH•m	WMAL•m	WWDC-FM•r	WASH•m
WPGC-A/F•r	WPGC-A/F•r	WPGC-A/F•r	WROX•r
WOOK•s	WJMD•a	WJMD•a	WMZQ•mc
WHUR•e	WRQY•r	WASH•m	WWDC•r
WMZQ•mc	WKYS•e	WGAY-FM•a	WEAM•e
WGMS-A/F•cl	WMZQ•mc	WROX•r	WEEL•ac
WWDC-FM•r	WEZR•a	WPIK•mc	WJMD•a
	WHUR•e		

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Rank by demographics, average ¼-hour

12+	18-49W	18-49M	Teens
6. Philadelphia			
WWSH•a	WWSH•a	WYSP•r	WCAU-FM•r
KYW•n	WIP•m	WWSH•a	WZZD•r
WIP•m	WDAS-FM•e	WDAS-FM•e	WWSH•a
WDVR•a	WMGK•r	WPEN•ac	WFIL•r
WDAS-FM•e	WDVR•a	WUSL•ac	WIFI•r
WUSL•ac	WUSL•ac	KYW•n	WYSP•r
WCAU•n	WFIL•r	WSNI•mc	WDAS•e
WYSP•r	WZZD•r	WIP•m	WDAS-FM•e
WMGK•r	WYSP•r	WMGK•r	WPEN•ac
WSNI•mc	WCAU-FM•e	WIOQ•r	WPST•r

7. Detroit

WJR•v	WOMC•ac	WJR•v	WRIF•r
WJR-FM•a	WJR-FM•a	WNIC•ac	WABX•r
WOMC•ac	WJR•v	WWWW•r	WDRQ•r
WWJ-FM•a	WRIF•r	WOMC•ac	WJLB•e
WDEE•mc	WNIC•ac	WRIF•r	WGPR•e
WRIF•r	WMJC•r	WDEE•mc	WNIC•ac
WNIC•ac	CKLW•r	WHND•r	CKLW•r
WWJ•n	WDEE•mc	WWJ-FM•a	WWKR•ac
WMJC•r	WGPR•e	WGPR•e	WWWW•r
WJLB•e	WJLB•r	WABX•r	WMJC•r
CKLW•r	WXYZ•ac	WJZZ•e	
		WMJC•r	

8. Boston

WHDH•m	WHDH•m	WCOZ•r	WVBF•ac
WJIB•a	WJIB•a	WJIB•a	WRKO•r
WRKO•r	WRKO•r	WHDH•m	WCOZ•r
WCOZ•r	WVBF•ac	WRKO•r	WBZ-FM•r
WBZ•v	WEEI-FM•r	WEEI-FM•r	WCGY•r
WITS•t	WBZ•v	WBCN•r	WBCN•r
WVBF•ac	WROR•r	WROR•r	WILD•e
WEEI-FM•r	WCOZ•r	WBZ•v	WITS•t
WEEI•n	WILD•e	WITS•t	WHDH•m
WROR•r	WITS•t	WVBF•ac	WAAF•r
			WROR•r

Rank by demographics, average 1/4-hour

12+	18-49W	18-49M	Teens
9. Dallas-Fort Worth			
KVIL- A/F•m	KVIL- A/F•m	KVIL- A/F•m	KFJZ- FM•ac
WBAP•mc	KSCS•mc	WBAP•mc	KKDA- FM•e
KOAX•a	KOAX•a	KSCS•mc	KSCS•mc
KSCS•mc	KMEZ•a	KDKA- FM•e	KVIL- A/F•m
KMEZ•a	KKDA- FM•e	KZEW•r	KZEW•r
KKDA- FM•e	KLIF•r	KFWD•r	KFWD•r
KPLX•m	KPLX•a	KMEZ•a	WBAP•mc
KBOX•mc	WBAP•mc	KPLX•a	KNUS•r
KRLD•v	KZEW•r	KAFM•r	KLIF•r
KZEW•r	KRLD•v	KBOX•mc	KFJZ•ac

10. Houston-Galveston

KYND•a	KRBE•r	KMJQ•r	KMJQ•r
KMJQ•r	KYND•a	KILT•r	KRBE•r
KTRH•n	KMJQ•r	KRBE•r	KILT•r
KRBE•r	KIKK- FM•mc	KRLY•r	KILT- FM•r
KQUE•m	KAUM•r	KAUM•r	KENR•mc
KILT•r	KILT•r	KYND•a	KTRH•n
KPRC•t	KODA- FM•a	KENR•mc	KAUM•r
KIKK- FM•mc	KQUE•m	KILT- FM•r	KCOH•e
KAUM•r	KENR•mc	KTRH•n	KFMK•r
KENR•mc	KILT- FM•r	KIKK- FM•mc	KLOL•r
			KODA- FM•a
			KQUE•m
			KRLY•r
			KXYZ•r

11. Minneapolis-St. Paul

WCCO•v	KEEY- FM•a	KORS- A/F•r	KDWB- A/F•r
KEEY- FM•a	WCCO- FM•ac	WCCO- FM•ac	KORS- A/F•r
KORS- A/F•r	WCCO•v	WCCO•v	KSTP•ac
WCCO- FM•ac	KDWB- A/F•r	KEEY- FM•a	WCCO•v
WAYL- A/F•a	WAYL- A/F•a	WAYL- A/F•a	KEEY•a
			KFMX•r
			KRSI•mc

Rank by demographics, average 1/4-hour

12+	18-49W	18-49M	Teens
12. Seattle-Everett-Tacoma			
KOMO•m	KOMO•m	KVI•ac	KVI- FM•r
KSEA•a	KJR•r	KOMO•m	KING•ac
KJR•r	KSEA•a	KYYX•r	KJR•r
KVI•ac	KVI•ac	KSEA•a	KLAY•r
KIXI- A/F•a	KIXI- A/F•a	KING•ac	KTAC•r
KING•ac			
13. St. Louis			
KMOX•v	KMOX•v	KMOX•v	KSHE•r
KEZK•a	KEZK•a	KSHE•r	KSLO•r
KSHE•r	KSD•ac	KSD•ac	KXOK•r
KSD•ac	KSLO•r	KKSS•e	KKSS•e
WIL•mc	KSHE•r	WIL- FM•mc	KADI- FM•r
			KMOX•v

14. Pittsburgh

KDKA•v	KDKA•v	WJOI•a	WXKX•r
WSHH•a	WSHH•a	WTAE•ac	WDVE•r
WJOI•a	WXKX•r	WXKX•r	WKTO•r
WXKX•r	WKTO•r	WDVE•r	WAMO•e
WTAE•ac	WTAE•ac	KDKA•v	WPEZ•r
15. Denver-Boulder			
KLIR•a	KLIR•a	KAZY•r	KBPI•r
KBPI•r	KHOW•m	KBPI•r	KTLK•r
KHOW•m	KOSI- FM•a	KHOW•m	KXKX•r
KOSI- FM•a	KBPI•r	KOSI- FM•a	KAZY•r
KAZY•r	KAZY•r	KLIR•A	KOAO•ac

16. Baltimore

WLIF•a	WCBM•ac	WCBM•ac	WCAO•m
WBAL•m	WLIF•a	WIYY•r	WSID•e
WCBM•ac	WBKZ•r	WXYV•e	WLPL•r
WCAO•m	WCAO•m	WLIF•a	WWIN•e
WMAR•a	WXYV•e	WFBR•ac	WBAL•m

17. Atlanta

WSB•v	WZGC•r	WKLS•r	WZGC•r
WPCH•a	WSB•v	WSB•v	WOXI- FM•r
WZGC•r	WOXI- FM•r	WZGC•r	WKLS•r
WOXI- FM•r	WKLS•r	WPCH•a	WOXI•r
WSB- FM•a	WOXI•r	WOXI- FM•r	WAOK•e
			WSB•v

Rank by demographics, average 1/4-hour

12+	18-49W	18-49M	Teens
18. Cleveland			
WQAL•a	WDMT•r	WQAL•a	WJMO•e
WDOK•a	WMMS•r	WMMS•r	WMMS•r
WHK•mc	WDOK•a	WWWE•m	WZZP•r
WMMS•r	WQAL•a	WWWM•r	WWWM•r
WJMO•e	WJMO•e	WDOK•a	WGAR•m
			WGCL•r

19. Miami

WQBA•s	WQBA•s	WINZ- FM•r	WHYI•r
WYOR•a	WCMQ•s	WCMQ•s	WEDR•e
WCMQ•s	WHYI•r	WHYI•r	WMJX•r
WHYI•r	WMJX•r	WMJX•r	WINZ- FM•r
WMJX•r	WCMQ- FM•s	WAXY•r	WOAM•r

19A. Miami-Ft. Lauderdale-Hollywood

WLYF•a	WLYF•a	WHYI•r	WHYI•r
WQBA•s	WHYI•r	WINZ- FM•r	WMJX•r
WHYI•r	WQBA•s	WAXY•r	WINZ- FM•r
WYOR•a	WAIA•ac	WCMQ•s	WSHE•r
WCMQ•s	WCMQ•s	WAIA•ac	WEDR•e

20. Cincinnati

WCKY•a	WKQR•r	WEBN•r	WKQR•r
WLW•m	WLW•m	WLW•m	WEBN•r
WKRC•m	WUBE- FM•mc	WKRC•m	WCIN•e
WEBN•r	WEBN•r	WKQR•r	WSAI•r
WKQR•r	WLQA•a	WLQA•a	WSAI- FM•r

21. San Diego

KGB- FM•r	KIFM•r	KPRI•r	KGB- FM•r
XTRA•a	KEZL•a	KGB- FM•r	KFMB- FM•r
KEZL•a	KFMB- FM•r	KFMB- FM•r	KCBO•r
KSDO•n	KMJC•r	KFMB•m	KGB•r
KPRI•r	KSON•mc		KMJC•r

22. Portland, Ore.

KWJJ•mc	KGW•r	KGW•r	KGW•r
KGW•r	KWJJ•mc	KWJJ•mc	KYTE•ac
KXL- FM•m	KXL- FM•m	KGON•r	KGON•r
KUPL- FM•a	KPAM- FM•r	KVAN•r	KPAM- FM•r
KJIB•a	KEX•ac	KYTE•ac	KQFM•r

LOOKING FOR THE RIGHT NUMBERS?

TRY THIS PITTSBURGH COMBINATION!

WTAE/WXKX #1 Persons 12-34 by 56%

WTAE/WXKX #1 Adults 18-34 by 51%

WTAE/WXKX #1 Adults 18-49 by 42%

WTAE/WXKX #1 Adults 25-49 by 38%*

1250/wtae
AND

96 KX
WXKX FM STEREO

Moving Pittsburgh People & Moving Product!

*In Comparison with other Pittsburgh AM/FM combinations.

SOURCE: April-May 1978 Arbitron Metro AQH
Monday-Sunday 6 A.M.-12 M.

Call WTAE/WXKX (412) 242-4300
or your KATZ Representative.
Hearst Broadcasting Stations

Rank by demographics, average 1/4-hour

12+	18-49W	18-49M	Teens
23. Phoenix			
KQYT•a	KQYT•a	KDKB-FM•r	KKKQ•r
KMEO-A/F•a	KOY•m	KOYT•a	KRIZ•r
KOY•m	KMEO-A/F•a	KOY•m	KDKB-FM•r
KDKB-FM•r	KNIX-A/F•cw	KBBC•r	KNIX-A/F•cw
KNIX-A/F•cw	KDKB-FM•r	KJJJ•mc	KIFN•s
	KIFN•s		KRUX•r
	KJJJ•mc		

24. Milwaukee

12+	18-49W	18-49M	Teens
WTMJ•v	WISN•ac	WLPX•r	WZUU-A/F•r
WISN•ac	WBCS-A/F•mc	WBCS-A/F•mc	WLPX•r
WEZW•a	WEZW•a	WTMJ•v	WOKY•r
WBCS-A/F•mc	WTMJ•v	WISN•ac	WRKR•ac
WLPX•r	WZUU-A/F•r	WZUU-A/F•r	WZMF•r

25. Indianapolis

12+	18-49W	18-49M	Teens
WXTZ•a	WIBC•m	WNAP•r	WNDE•r
WIBC•m	WFMS•mc	WIBC•m	WTL•e
WIRE•mc	WXTZ•a	WFMS•mc	WNAP•r
WFMS•mc	WNAP•r	WXTZ•a	WFBQ•r
WNAP•r	WIRE•mc	WIRE•mc	WIFE•r

26. Columbus, Ohio

12+	18-49W	18-49M	Teens
WBNS-FM•a	WNCI•r	WNCI•r	WNCI•r
WNCI•r	WBNS-FM•a	WBNS-FM•a	WXGT•r
WTVN•m	WBNS•ac	WLVQ•r	WCOL•r
WBNS•ac	WTVN•m	WTVN•m	WVKO•e
	•mc WCOL•r	WCOL•r	WLVQ•r

27. Kansas City

12+	18-49W	18-49M	Teens
	KMBR•a	KYYS•r	KBEQ•r
KMBR•a	KMBZ•m	KCMO•ac	KYYS•r
KCEZ•a	WDAF•mc	KMBR•a	WHB•ac
WDAF•mc	KCEZ•a	WHB•ac	KPRS•e
KCMO•ac	KCMO•ac	KPRS•e	KCMO•ac

28. San Antonio

12+	18-49W	18-49M	Teens
KCOR•s	KCOR•s	KKYX•mc	KTFM•r
KQXT•a	KTSA•m	KTSA•m	KTSA•m
KTSA•m	KQXT•a	KBUC-FM•cw	KZZY•r
KKYX•mc	KTFM•r	WOAI•t	KAPE•e
WOAI•t	KEDA•s	KTFM•r	KISS•r

Rank by demographics, average 1/4-hour

12+	18-49W	18-49M	Teens
29. Buffalo			
WBNY•a	WBNY•a	WKBW•m	WKBW•m
WKBW•m	WGR•m	WGR•m	WBEN-FM•r
WGR•m	WKBW•m	WGRQ•r	WGRQ•r
WBEN•ac	WBEN•ac	WBEN-FM•r	WGR•m
WADY•m	WPHD•r	WWOL•mc	WPHD•r

30. Tampa-St. Petersburg

12+	18-49W	18-49M	Teens
WWBA-FM•a	WLCY•r	WRBQ•r	WYNF•r
WSUN•mc	WQXM•a	WQXM•a	WLCY•r
WFLA-FM•a	WYNF•r	WFLA•ac	WQXM•a
WJYW•a	WFLA•ac	WSUN•mc	WRBQ•r
WWBA•a	WRBQ•r	WYNF•r	WOKF•r

31. Birmingham

12+	18-49W	18-49M	Teens
WSGN•r	WSGN•r	WKXX•r	WKXX•r
WYDE•cw	WERC•r	WVOK-FM•mc	WSGN•r
WKXX•r	WQEZ•a	WZZK•cw	WENN•e
WENN•e	WZZK•cw	WSGN•r	WAPI-FM•a
WERC•r	WENN•e	WJLD•e	WERC•r
		WYDE•cw	

32. Nashville-Davidson

12+	18-49W	18-49M	Teens
WVOL•e	WLAC•r	WKDF•r	WVOL•e
WLAC•r	WZEZ•a	WLAC•r	WLAC•r
WZEZ•a	WVOL•e	WVOL•e	WKDF•r
WSIX-FM•mc	WKDF•r	WSM•v	WMAK•r
WKDF•r	WKQB•a	WSIX-FM•mc	WBYQ•r

33. New Orleans

12+	18-49W	18-49M	Teens
WSMB•ac	WTIX•r	WRNO•r	WTIX•r
WTIX•r	WQUE•r	WQUE•r	WNOE•r
WQUE•r	WBYU•a	WTIX•r	WQUE•r
WBYU•a	WNOE•r	WBYU•a	WYLD•e
WWL•v	WNOE-FM•r	WWL•v	WRNO•r
			WXEL•e

34. Louisville

12+	18-49W	18-49M	Teens
WVEZ•a	WVEZ•a	WAKY•ac	WLRS•r
WAVE•ac	WQHI•r	WVEZ•a	WKLO•ac
WAKY•ac	WLRS•r	WLRS•r	WAKY•ac
WLRS•r	WAVE•ac	WAMZ•mc	WQHI•r
WQHI•r	WAKY•ac	WQHI•r	WLOU•e

Rank by demographics, average 1/4-hour

12+	18-49W	18-49M	Teens
35. Memphis			
WMC•mc	WMC•mc	WZXR•r	WDIA•e
WEZI•a	WHBQ•r	WMC•mc	WHRK•e
WMC-FM•r	WQUD•m	WEZI•a	WHBQ•r
WHBQ•r	WMC-FM•r	WHRK•e	WLOK•e
WMPS•ac	WDIA•e	WMC-FM•r	WMPS•ac

36. Salt Lake City-Ogden

12+	18-49W	18-49M	Teens
KSFI•a	KSFI•a	KCPX-FM•r	KRSP-A/F•r
KSL•m	KSL•m	KRGO•mc	KCPX-FM•r
KCPX-FM•r	KCPX•r	KALL•m	KCPX•r
KLUB•m	KCPX-FM•r	KSFI•a	KDAB•r
KRGO•mc	KSOP-FM•mc	KRSP-A/F•r	KLUB•m
KLUB-FM•m			KWHO•cl

37. Honolulu

12+	18-49W	18-49M	Teens
KGU•ac	KORL•r	KGU•ac	KKUA•r
KKUA•r	KKUA•r	KULA•r	KORL•r
KORL•r	KGMB•m	KPOL•a	KIKI•ac
KULA•r	KGU•ac	KIOE•v	
KGMB•m	KHSS•a	KKUA•r	
KUMU-FM•a		KORL•r	

38. Charlotte-Gastonia

12+	18-49W	18-49M	Teens
WBT•r	WBT•r	WBT•r	WAYS•r
WAYS•r	WAYS•r	WAYS•r	WBT•r
WROQ•r	WBT-FM•a	WROQ•r	WROQ•r
WBT-FM•a	WGIV•e	WSOC-FM•mc	WGIV•e
WSOC-FM•mc	WSOC-FM•mc	WGIV•e	WBT-FM•a

39. Hartford-New Britain

12+	18-49W	18-49M	Teens
WTIC•v	WTIC•v	WKSS•a	WTIC-FM•r
WRCH•a	WDR•m	WCCC-FM•r	WDR•m
WKSS•a	WVYZ•ac	WRCH•a	WAQY•ac
WDR•m	WRCQ•r	WTIC•v	WHCN•r
WVYZ•ac	WRCH•a	WDR•m	WCCC-FM•r
			WKND•e

PROBE

**NUMBER ONE*
IN DES MOINES
RADIO!**

If you want to sell your product in Des Moines, we have a deal for you. We have the number one* radio station in Des Moines and we have the number one radio rep in *your* market. Just call KATZ RADIO.

We believe Katz has the most effective research analysis system ever developed for buying radio advertising. The PROBE computerized research analysis makes your buy easier, faster and more efficient.


If you want 50% of the adults in Des Moines, for instance, or in 50 different cities, Katz can give you a computerized analysis showing you, among other estimates, how many people you will reach, how often, their ages and the cost per thousand.

That's the way to buy advertising. That's the way to get maximum results for minimum dollars spent.

Naturally, we're thankful that we're number one in Des Moines radio. A lot of us worked very hard to get and keep the KRNT audience. We also know that you need a way to buy your advertising effectively. That's why we recommend you try the Katz PROBE analysis.

THE WINNING COMBINATION IN DES MOINES — KRNT/KRNQ

*ARB Apr/May '78, Metro avg. 12+ , 6:00 AM - Midnight, Mon.-Sun.

Represented Nationally by  **KATZ**



CBS RADIO ROCK IN STEREO
Des Moines, Iowa
(515) 280-1350

CAUTION: Rating projections are estimates only, subject to defects and limitations of source material and methods. They may or may not be accurate measures of true audience.

BROADCAST SERVICES OF STAUFFER COMMUNICATIONS, INC.

WIBW TV-AM-FM
CBS - Topeka

KGNC-AM-FM
CBS - Amarillo

KRNT-KRNQ
CBS - Des Moines

KGBX RADIO
CBS - Springfield, Mo.

KSOK RADIO
Arkansas City, Ks.

KGFF RADIO
ABC - Pawnee, Ok.

TOTAL TELEVISION
CATV - Amarillo

ALL AMERICAN NETWORK - Televising the World's Richest Horse Race on Labor Day - Originating Kansas City Royals Baseball Network

Radio Station Analysis

Rank by demographics, average ¼-hour

12+ 18-49W 18-49M Teens

40. Norfolk-Portsmouth- Newport News-Hampton

WFOG-FM•m	WFOG-FM•m	WRAP•e	WQRK•r
WRAP•e	WOWI•e	WNOR-FM•m	WGH•r
WKEZ•a	WCMS-FM•mc	WGH•r	WRAP•e
WCMS-FM•mc	WKEZ•a	WRVA•m	WOWI•e
WNOR-FM•r	WNOR-FM•r	WMYK•r	WFOG-FM•m
			WMYK•r

41. Providence-Warwick- Pawtucket

WLKW-A/F•a	WLKW-A/F•a	WPRO•r	WPJB•r
WPRO•r	WPRO•r	WLKW-A/F•a	WPRO-FM•r
WHJY•a	WHJY•a	WPRO-FM•r	WPRO•r
WPRO-FM•r	WPRO-FM•r	WJAR•ac	WVBF•ac
WJAR•ac	WPJB•r	WHJY•a	WJAR•ac
			WWON•t

42. Dayton

WHIO-FM•a	WHIO-FM•a	WHIO-FM•a	WING•ac
WHIO•ac	WHIO•ac	WONE•mc	WDAO•e
WONE•mc	WONE•mc	WTUE•r	WTUE•r
WAVI•t	WTUE•r	WDAO•e	WHIO•ac
WDAO•e	WDAO•e	WHIO•ac	WHIO-FM•a
			WING•ac

43. Rochester, N.Y.

WEZO•a	WEZO•a	WVOR•r	WBBF•r
WHAM•ac	WHAM•ac	WEZO•a	WAXC•r
WBBF•r	WBBF•r	WMJQ•ac	WBEN-FM•r
WVOR•r	WHFM•r	WNYR•mc	WHFM•r
WMJQ•ac	WNYR•mc	WHFM•r	WMJQ•ac

44A. Greensboro-High Point

WGLD•a	WGLD•a	WKZL•ac	WEAL•e
WCOG•r	WCOG•r	WRQK•r	WCOG•r
WTQR•mc	WTQR•mc	WCOG•r	WRQK•r
WEAL•e	WEAL•e	WTQR•mc	WKZL•ac
WRQK•r	WQMG•ac	WGBG•ac	WAAA•e
		WGLD•a	WQDR•r
			WZOO•ac

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Rank by demographics, average ¼-hour

12+ 18-49W 18-49M Teens

44B. Winston-Salem

WSJS•ac	WGLD•a	WSJS•ac	WAIR•r
WGLD•a	WKZL•ac	WTQR•mc	WAAA•e
WTQR•mc	WSJS•ac	WKZL•ac	WKZL•ac
WAAA•e	WTQR•mc	WGLD•a	WTOB•ac
WKZL•ac	WAIR•r	WAAA•e	

45. Albany-Schenectady Troy

WROW•a	WROW-FM•a	WPTR•r	WGFMr•r
WGY•m	WGY•m	WTRY•r	WTRY•r
WROW-FM•a	WTRY•r	WQBK•t	WPTR•r
WTRY•r	WROW•a	WFLY•ac	WFLY•ac
WQBK•t	WGFMr•r	WHSH•a	WGY•m

46. Richmond

WRVQ•r	WRVQ•r	WEZS•a	WRVQ•r
WRVA•m	WLEE•ac	WRVQ•r	WANT•e
WEZS•a	WRXL•r	WXGI•cw	WENZ•e
WRNL•m	WRVA•m	WRVA•m	WRNL•m
WXGI•cw	WANT•e	WRXL•r	WRXL•r
	WEZS•a		

47. Greenville-Spartanburg, SC

WSPA-FM•a	WFBC-FM•ac	WESC-A/F•cw	WORD•r
WFBC-FM•ac	WSPA-FM•a	WFBC-FM•ac	WQOK•r
WESC-A/F•cw	WHYZ•e	WQOK•r	WASC•e
WORD•r	WORD•r	WFBC•ac	WESC-A/F•cw
WQOK•r	WQOK•r	WSPA-FM•a	WHYZ•e
			WSPA•ac

48. Sacramento

KEWT•a	KEWT•a	KRAK•cw	KSFMr•r
KGMS•a	KROY•r	KEWT•a	KDNE•r
KRAK•cw	KXOA•r	KGMS•a	KROI•r
KCTC•ac	KCRA•m	KCTC•ac	KROY•r
KROY•r	KCTC•ac	KROI•r	KSFO•ac
KCRA•m		KSMF•r	KZAP•r

49. Oklahoma City

KKNG•a	KATT-A/F•r	KATT-A/F•r	KOFMr•r
KATT-A/F•r	KKNG•a	KTOK•m	WKY•r
KTOK•m	KTOK•m	KKNG•a	KOMA•r
KEBC•cw	KOMA•r	KOFMr•r	KZUE•r
KOMA•r	KEBC•cw	KEBC•cw	KATT-A/F•r

Rank by demographics, average ¼-hour

12+ 18-49W 18-49M Teens

50. Wichita, Kans.

KBRA•a	KARD•a	KEYN-FM•r	KLEO•r
KFDI•mc	KLEO•r	KAKE•ac	KEYN-FM•r
KLEO•r	KBRA•a	KLEO•r	KEYN•r
KAKE•ac	KAKE•ac	KBRA•a	KICT•cw
KEYN-FM•r	KEYN-FM•r	KFDI•mc	KDRB
		KFDI-FM•mc	KFDI•mc

51. Des Moines

KLYF•a	KLYF•a	KCBC•r	KMGK•r
WHO•v	KIOA•r	KLYF•a	KGGO•r
KRNT•m	KSO•mc	KRNQ•r	KIOA•r
KSO•mc	KGGO•r	KIOA•r	KRNQ•r
KCBC•r	KNRQ•r	KGGO•r	KCBC•r
			KSO•mc

At least two sources feel that disco will not be important in the long haul. One of the sources says disco is really a participatory concept—not a listening one—and the music is not very interesting, in addition.

52. Omaha-Council Bluffs

KAFB•m	KEZO•m	KEZO•m	WOW•r
KEZO•m	WOW•r	WOW•r	KGOR•r
WOW•r	KFAB•m	KFAB•m	KOIL•r
KGOR•r	KOIL•r	KQKQ•r	KOWH-FM•e
KYNN•mc	KGOR•r	KGOR•r	KQKQ•r

53. Raleigh-Durham

WRAL•ac	WRAL•ac	WRAL•ac	WKIX•r
WYYD•r	WYYD•r	WQDR•r	WSRC•e
WPTF•v	WKIX•r	WYYD•r	WLLE•e
WQDR•r	WDNC•ac	WPTF•v	WDCG•mc
WKIX•r	WSRC•e	WKIX•r	WQDR•r

54. Syracuse

WHEN•ac	WHEN•ac	WHEN•ac	WOLF•r
WSYR•m	WOLF•r	WKFM•r	WFBL•m
WEZG•a	WEZG•a	WNTQ•a	WKFM•r
WNTQ•a	WKFM•r	WFBL•m	WOUR•ac
WOLF•r	WSGO-A/F•ac	WOUR•ac	WDR•r

Rank by demographics, average 1/4-hour

12+	18-49W	18-49M	Teens
55. Jacksonville			
WKTZ-FM•a	WQIK•mc	WIVY•r	WIVY•r
WIVY•r	WVOJ•mc	WAIV•r	WPDQ•e
WVOJ•mc	WIVY•r	WKTZ-FM•a	WKTZ•ma
WQIK•mc	WKTZ-FM•a	WSNY•m	WAIV•r
WPDQ•e	WPDQ•e	WQIK•mc	WCGL•e

56. Orlando

WDBO-FM•a	WBJW•r	WDIZ•r	WBJW•r
WBJW•r	WDBO-FM•a	WBJW•r	WLOF•r
WHOO-FM•a	WHOO-FM•a	WHOO•cw	WORL•e
WHOO•cw	WKIS•ac	WHOO-FM•a	WDIZ•r
WDIZ•r	WDIZ•r	WDBO-FM•a	WORJ•r

57. Grand Rapids

WOOD-FM•a	WGRD-A/F•r	WLAV-FM•r	WGRD-A/F•r
WGRD-A/F•r	WOOD-FM•a	WCUZ•mc	WZZR•ac
WOOD•m	WOOD•m	WGRD-A/F•r	WLAV-FM•r
WCUZ•mc	WMLW•r	WOOD•m	WMAQ•mc
WLAV-FM•r	WLAV-FM•r	WOOD-FM•a	WJBL-FM•v
	WZZR•ac		

58. Nassau-Suffolk

WBLI•r	WBLI•r	WBLI•r	WPLJ•r
WCTO•a	WABC•r	WCBS-FM•r	WABC•r
WABC•r	WNBC•r	WLIR•r	WBLI•r
WRFM•a	WHN•mc	WINS•n	WNBC•r
WALK-A/F•m	WCTO•a	WPAT-FM•a	WXLO•r
WCBS•n			

59. Northeast Pennsylvania (Wilkes Barre-Scranton)

WARM•ac	WGBI-FM•cw	WGBI-FM•cw	WARM•ac
WNAK•a	WARM•ac	WEZX•r	WEZX•r
WGBI-FM•cw	WNAK•a	WBAX•ac	WILK•r
WBAX•ac	WBAX•ac	WMJW•r	WGBI-FM•cw
WYZZ•a	WILK•r	WARM•ac	WILQ•mc

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Rank by demographics, average 1/4-hour

12+	18-49W	18-49M	Teens
60. Fresno			
KFYE•r	KFYE•r	KFYE•r	KXEX•s
KKNU•a	KKNU•a	KYNO-FM•r	KFYE•r
KXEX•s	KXEX•s	KMJ•r	KYNO•r
KMAK•mc	KIOY•r	KKNU•a	KMAK•mc
KYNO•r	KMAK•mc	KYNO•r	KYNO-FM•r
	KYNO•r		

61. Akron

WAKR•m	WAEZ•a	WMMS•r	WKNT-A/F•r
WAEZ•a	WAKR•m	WSLR•mc	WZZP•r
WMMS•r	WMMS•r	WAEZ•a	WWWM•r
WSLR•mc	WGAR•m	WWWM•r	WMMS•r
WDBN•a	WSLR•mc	WWWE•m	WAKR•m
			WGAR•m

62. Knoxville

WEZX•a	WEZX•a	WEZK•a	WRJZ•r
WIVK-FM•mc	WIVK-FM•mc	WRJZ•r	WNOX•r
WIVK•mc	WIVK•mc	WIVK-FM•mc	WBIR-FM•mc
WRJZ•r	WRJZ•r	WIVK•mc	WOKI-FM•ac
WNOX•r	WNOX•r	WBIR-FM•mc	WEZK•a
			WKGN•r
			WSKT•x

63. Albuquerque

KOB•m	KOB•m	KOB•m	KQEO•r
KOB-FM•a	KUFF•mc	KRST•r	KRKE•r
KRZY•mc	KOB-FM•a	KRZY•mc	KRST•r
KRST•r	KRKE•r	KRKE•r	KZZX•r
KRKE•r	KRST•r	KRKE-FM•r	KRZY•mc
		KZZX•r	

64. Toledo

KLOR•m	WLQR•m	WIOT•r	WXEZ•a
KTOD•mc	WTOD•mc	WTOD•mc	CKLW•r
WSPD•m	WCWA•ac	WLQR•m	WIOT•r
WIOT•r	WOHO•ac	WXEZ•a	WOHO•ac
WJR•v	CKLW•r	CKLW•r	WKLR•e
	WSPD•m		WLQR•m

65. San Jose

KGO•t	KBAY•ac	KGO•t	KFRC•r
KBAY•ac	KLOK•m	KFAT•mc	KSJO•r
KLOK•m	KFRC•r	KSJO•r	KLIV•r
KFRC•r	KGO•t	KLOK•m	KSOL•e
KCBS•n	KLIV•r	KFRC•r	KSFX•r
			KYA•r

Rank by demographics, average 1/4-hour

12+	18-49W	18-49M	Teens
66. Tulsa			
KVOO•mc	KRAV•ac	KVOO•mc	KELI•r
KRMG•ac	KBEZ•r	KRMG•ac	KTFX•r
KBEZ•r	KRMG•ac	KMOD•r	KTOW/KGOW•mc
KRAV•ac	KWEN•m	KBEZ•r	KAKC•r
KMOD•r	KVOO•mc	KRAV•ac	KBEZ•r

67. Las Vegas

KRAM•mc	KLUC-A/F•r	KORK-FM•a	KLUC-A/F•r
KORK-FM•a	KENO•r	KRAM•mc	KENO•r
KLUC-A/F•r	KRAM•mc	KENO•r	KENO-FM•r
KENO•r	KFMS•r	KENO-FM•r	KFMS•r
KENO-FM•r	KXTZ•a	KLUC-A/F•r	KORK-FM•a

68. Tucson

KJYK•a	KJYK•a	KWFM•r	KTKT•r
KCUB•mc	KCUB•mc	KCUB•mc	KRQQ•r
KTKT•r	KTKT•r	KTKT•r	KWFM•r
KRQQ•r	KRQQ•r	KMGX•ac	KEVT•s
KWFM•r	KWFM•r	KAIR•a	KHYT•m
		KIKX•mc	KIKX•mc
		KRQQ•r	KMGX•ac

Arbitron's Expanded Sample Frame for including unlisted phone households in the sample is seen as generating higher ratings for contemporary outlets and lower ones for MOR and similar types of stations.

69. Ft. Lauderdale-Hollywood

WLYF•a	WLYF•a	WHYI•r	WHYI•r
WHYI•r	WAIA•ac	WAIA•ac	WSHE•r
WGLO•a	WAXY•r	WAXY•r	WINZ-FM•r
WAIA•ac	WIOD•ac	WLYF•a	WRBD•e
WFTL•m	WGLO•a	WRBD•e	WMJX•r

70. Ft. Wayne

WMEF•a	WMEF•a	WOWO•ac	WMEE•r
WOWO•ac	WPTH•r	WMEE•r	WPTH•r
WPTH•r	WOWO•ac	WMEF•a	WXKE•r
WMEE•r	WMEE•r	WLYV•cw	WCMX•e
WLYV•cm	WLYV•cw	WPTH•r	WLKI•r

Rank by demographics, average 1/4-hour

12+	18-49W	18-49M	Teens
71. Shreveport			
KEEL•ac	KOKA•e	KEEL•ac	KOKA•e
KOKA•e	KEEL•ac	KRMD•mc	KEEL•ac
KCOZ•a	KCOZ•a	KOKA•e	KROK•r
KWKH•mc	KROK•r	KWKH•mc	KCOZ•a
KRMD•mc	KRMD-FM•mc	KMBO•ac	KEPT•v
KRMD-FM•mc			KMBO•ac
			KWKH•mc

AOR stations appear to be getting out of their male-oriented rut and trying to get females by playing a softer sound, according to some industry people. AOR radio is also seen as being much tighter than it used to be.

72. Little Rock-N. Little Rock

KLAZ-FM•r	KKYK•r	KLAZ-FM•r	KLAZ-FM•r
KEZQ•a	KEZQ•a	KAAY•r	KKYK•r
KAAY•r	KLAZ-FM•r	KKYK•r	KAAY•r
KKYK•r	KAAY•r	KLRA•mc	KARN•a
KARN•a	KOKY•e	KEZQ•a	KLAZ•r
		KXLR•mc	

73. Austin

KLBJ-FM•r	KCSW•ac	KLBJ-FM•r	KHFI•r
KASE•a	KLBJ-FM•r	KVET•mc	KNOW•r
KVET•mc	KASE•a	KASE•a	KVET•mc
KCWS•ac	KVET•mc	KOKE-FM•mc	KLBJ•v
KOKE-FM•mc	KHFI•r	KNOW•r	
	KOKE-FM•mc		

74. Chattanooga

WFLI•r	WFLI•r	WDOD•mc	WFLI•r
WDOD•mc	WDOD•mc	WFLI•r	WZDQ•r
WDEF•m	WYNO•a	WYNO•a	WLFA
WYNO•a	WDEF•m	WZDQ•r	WDOD•mc
WDEF-FM•m	WDEF-FM•m	WDEF•m	WGOW•r
			WNOO•e

Rank by demographics, average 1/4-hour

12+	18-49W	18-49M	Teens
75. Anchorage			
KFOD•ac	KFOD•ac	KFOD•ac	KENI•r
KHAR•a	KHAR•a	KENI•r	KANC•r
KENI•r	KKLV•ac	KANC•r	KFOD•ac
KYAK•mc	KYAK•mc	KHAR•a	KBYR•m
KANC•r	KGOT•ac	KGOT•ac	KGOT•ac

76. Spokane

KEZE A/F•m	KJRB•r	KREM-FM•r	KREM•r
KJRB•r	KHQ-FM•r	KEZE A/F•m	KJRB•r
KGA•cw	KGA•cw	KHQ-FM•r	KHQ-FM•r
KHQ-FM•r	KEZE A/F•m	KGA•cw	KXXR-FM•a
KXLY-FM•a	KREM•r	KXLY-FM•a	KHQ•ac

77. Flint

WGMZ•a	KGMZ•a	WKMF•mc	WWCK•r
WKMF•mc	WKMF•mc	WWCK•r	WTAC•r
WJR•r	WWCK•r	WGMZ•a	WGMZ•a
WWCK•r	WFDF•ac	WTRX•ac	WHNN•r
WFDF•ac	WFMK•ac	WJR•v	WFDF•ac
			WTRX•ac
			WWWS•r

78. Allentown-Bethlehem-Easton

WXKW•mc	WLEV•r	WXKW•mc	WAEB•r
WLEV•r	WAEB•r	WLEV•r	WIFI•r
WAEB•r	WXKW•mc	WAEB•r	WKAP•ac
WQQQ•a	WIFI•r	WEEX•r	WLEV•r
WKAP•ac	WEST•m	WKAP•ac	WYNS•ac
WEST•m			

79. Wilmington, Del.

WDEL•m	WDEL•m	WDEL•m	WCAU-FM•e
WJBR•a	WAMS•r	WIOQ•r	WIFI•r
WAMS•r	WIP•m	WYSP•r	WAMS•r
WCAU-FM•e	WMGK•ac	WAMS•r	WKTK•r
WIP•m	WWSH•a	WFLN-FM•cl	WILM•n
WMGK•ac			WYSP•r

80. Johnson City-Kingsport-Bristol

WJWC•cw	WFHG•r	WETB•r	WFHG•r
WFHG•r	WJWC•cw	WKPT-FM•a	WJSO•r
WKPT-FM•a	WJSO•r	WGOC•cw	WKIN•r
WJSO•r	WKPT-FM•a	WJSO•r	WQUT•r
WQUT•r	WKIN•r	WKIN•r	WRJZ•r

Rank by demographics, average 1/4-hour

12+	18-49W	18-49M	Teens
81. Bakersfield			
KUZZ•mc	KUZZ•mc	KUZZ•mc	KERN•ac
KERN•ac	KERN•ac	KKXX•r	KAFY•r
KLYD A/F•a	KLYD A/F•a	KLYD A/F•a	KUZZ•mc
KAFY•r	KAFY•r	KERN•ac	KFI•ac
KGEE•n	KFRE•m	KAFY•r	KOST•a
	KGFM•a	KLOS•r	
	KWAC•s		

82. Harrisburg

WHP-FM•a	WSFM•r	WKBO•r	WOXA•r
WKBO•r	WKBO•r	WHP-FM•a	WSFM•r
WSFM•r	WHP-FM•a	WSFM•r	WKBO•r
WHP•m	WFEC•mc	WRHY•r	WRHY•r
WTPA•m	WHP•m	WHP•m	WSBA-FM•a
			WSBA-FM•a
			WYCR•r

83. Wheeling

WWVA•mc	WWVA•mc	WWVA•mc	WOMP-FM•r
WTRF•a	WKWK•r	WNEU•m	WKWK•r
WOMP•t	WOMP-FM•r	WCPI•r	
WOMP-FM•r	WNEU•m	WKWK•r	
WKWK•r	WOMP•t	WOMP-FM•r	

84. El Paso

KAMA•s	KAMA•s	KPAS•r	KINT-FM•ac
KEZB•a	KEZB•a	KAMA•s	XROK•r
KPAS•r	KINT-FM•ac	KINT-FM•ac	KTSM-FM•r
KINT-FM•ac	KELP•ac	KLOZ•mc	KELP•ac
KTSM-FM•r	KTSM-FM•r	KTSM-FM•r	KPAS•r
		XROK•r	

85. Columbia, S.C.

WNOK-FM•ac	WOIC•e	WNOK-FM•ac	WWDW•e
WOIC•e	WNOK-F•ac	WWDW•e	WNOK-FM•ac
WIS•m	WZLD•r	WNOK•r	WCOS-FM•cw
WCOS-FM•cw	WCOS•r	WZLD•r	WOIC•e
WWDW•e	WWDW•e	WIS•m	WBBQ•r
			WCAY•mc
			WCOS•r

Rank by demographics, average 1/4-hour

12+	18-49W	18-49M	Teens
86. Davenport-Rock Island-Moline			
KRVR•a	WQUA•ac	KIHK•r	KIHK•r
WHBF•mc	KIHK•r	KSTT•r	KSTT•r
KIHK•r	KRVR•a	KWNT•mc	WQUA•ac
WQUA•ac	KSTT•r	KRVR•a	KRVR•a
WOC•a	WHBF•mc	WHBF-FM•r	WHBF-FM•r

87. Beaumont-Port Arthur-Orange

KJET•e	KIOC•ac	KTRM•mc	KAYD•r
KLVI•mc	KWIC•r	KLVI•mc	KWIC•r
KTRM•mc	KLVI•mc	KQXY•a	KJET•e
KQXY•a	KTRM•mc	KYKR A/F•mc	KAYC•r
KYKR A/F•mc	KQXY•a	KIOC•ac	KIOC•ac
			KOLE•ac
			KTRM•mc

88. Youngstown-Warren

WKBN-FM•a	WHOT•r	WSRD•r	WHOT•r
WBBW•t	WKBN-FM•a	WYFM•r	WYFM•r
WHOT•r	WYFM•r	WKBN•v	WFMJ•r
WKBN•v	WBBW•t	WHOT•r	WSRD•r
WYFM•r	WKBN•v	WHLO•t	WGFT•e
		WMMS•r	WMMS•r

89. Baton Rouge

WQXY•a	WXOK•e	WYNK-FM•mc	WLCS•r
WXOK•e	WQXY•a	WQXY•a	WJBO•ac
WYNK•cw	WYNK•cw	WYNK•cw	WXOK•e
WYNK-FM•mc	WIBR•ac	WFMF•r	WYNK-FM•mc
WLCS•r	WYNK-FM•mc	WLCS•r	WIBR•ac

90. Springfield-Chicopee-Holyoke

WHYN•r	WHYN•r	WHYN-FM•a	WHYN•r
WHYN-FM•a	WHYN-FM•a	WHYN•r	WAQY•r
WKSS•a	WHMP-FM•ac	WCCC-FM•r	WCCC-FM•r
WCCC-FM•r	WAQY•r	WAQY•r	WTIC-FM•r
WAQY•r	WCCC-FM•r	WREB•t	WAAF•r

Rank by demographics, average 1/4-hour

12+	18-49W	18-49M	Teens
91. Lansing-East Lansing			
WFMK•r	WFMK•r	WFMK•r	WVIC A/F•ac
WITL-FM•mc	WOOD-FM•a	WVIC A/F•ac	WILS-FM•r
WVIC A/F•ac	WVIC A/F•ac	WITL-FM•mc	WFMK•r
WOOD-FM•a	WILS•ac	WILS-FM•r	WILS•ac
WILS-FM•r	WILS-FM•r	WJIM•m	WJR•v

92. Canton

WHBC-FM•a	WNYN•mc	WHBC-FM•a	WNYN•mc
WHBC•m	WGAR•m	WGAR•m	WGAR•m
WNYN•mc	WHBC-FM•a	WMMS•r	WMMS•r
WGAR•m	WHBC•m	WSLR•mc	WINW•r
WQIO•r	WHLQ•r	WQIO•r	WQIO•r

93. New Haven-West Haven

WELI•m	WAVZ•r	WVYZ•ac	WAVZ•r
WKCI•a	WELI•m	WPLR•r	WPLR•r
WAVZ•r	WKCI•a	WAVZ•r	WNBC•r
WKSS•a	WVYZ•ac	WKCI•a	WTIC-FM•r
WPLR•r	WKSS•a	WIOF•mc	WDRC-FM•m
			WKCI•a
			WRCH•a
			WTIC•v

94. Cedar Rapids

WMT•v	KHAK A/F•mc	KHAK A/F•mc	KCRG•r
KHAK A/F•mc	WMT-FM•a	KCRG•r	KLWW•r
KCRG•r	KOCR•r	KOCR•r	KOCR•r
KLWW•r	KCRG•r	KLWW•r	WMT•v
WMT-FM•a	KLWW•r	WMT•v	
	WMT•v		

95. Lubbock

KTEZ•a	KLBK•ac	KTEX•a	KSEL•r
KEND•mc	KTEZ•a	KEND•mc	KSEL-FM•r
KLBK-FM•r	KLBK-FM•r	KLBK-FM•r	KEND•mc
KLBK•ac	KLLL-FM•mc	KSEL•r	KLBK•ac
KSEL•r	KSEL-FM•r	KSEL-FM•r	
		KLLL•mc	

Rank by demographics, average 1/4-hour

12+	18-49W	18-49M	Teens
96. Fargo-Moorhead			
KFGO•mc	WDAY-FM•v	KFGO•mc	KVOX•ac
WDAY•v	WDAY•v	WDAY•v	KQWB•r
WDAY-FM•v	KFGO•mc	KQWB-FM•ac	KQWB-FM•ac
KVOX•ac	KQWB-FM•ac	KSJB•mc	WDAY•v
KQWB-FM•ac	KVOX•ac	KVOX•ac	

97. Charleston, W.V.

WCAW•mc	WCAW•mc	WVAF•r	WXIT•ac
WKAZ•r	WKAZ•r	WKAZ•r	WKAZ•r
WVAF•r	WVAF•r	WCAW•mc	WCAW•mc
WTIP•a	WBES•a	WXIT•ac	WKLC•mc
WBES•a	WCHS•r	WTIO•a	WVAF•r

The R&B format is almost extinct in its pure form, say most station people, mainly because of the fragmentation of sounds containing both black and white elements.

98. Jackson, Miss.

WLIN•a	WLIN•a	WJDX•ac	WJMI•e
WJDX•ac	WJDX•ac	WLIN•a	WOKJ•e
WJMI•e	WJMI•e	WJMI•e	WJDX•ac
WSLI•m	WKXI•e	WJQS•mc	WYIG•r
WOKJ•e	WZZQ•r	WYIG•r	WZZG•r
		WZZQ•r	

99. Evansville

WIKY-FM•ac	WIKY-FM•ac	WGBF•r	WGBF•r
WGBF•r	WGBF•r	WIKY-FM•ac	WKDQ•r
WROZ•cw	WKDQ•r	WROZ•cw	
WKDQ•r	WROZ•cw	WKDQ•r	
WIKY•r	WIKY•r	WJPS•a	
WJPS•a			

100. Peoria

WSWT•a	WSWT•a	WWCT•r	WKZW•r
WWCT•r	WKZW•r	WSIV-A/F•a	WIRL•r
WIRL•r	WIRL•r	WSWT•a	WLS•r
WKZW•r	WXCL•mc	WIRL•r	WWCT•r
WSIV A/F•a	WZRO•mc	WKZW•r	WJBC•v
		WZRO•mc	WMBD•ac

Leading radio stations, ADI

Total day and combined drivetimes, top 50 markets

Top 10 stations in the top 10 markets, top five stations in the remaining markets, ranked by average quarter hour, total persons 12-plus and share, 6 a.m.-midnight, Monday through Sunday; also ranked by average quarter hour, total persons 12-plus and adults 18-49, 6-10 a.m. and 3-7 p.m., Monday through Friday. Markets ranked by ADI television households, 1977-78.

Average 1/4-hour

	Total day		Drivetimes	
	12+ (00)	Shr. (%)	12+ rank	18-49A rank
1. New York				
WABC•r	212,4	8.0	WABC•r	WABC•r
WBSL•ac	189,6	7.1	WOR•t	WBSL•ac
WOR•t	181,2	6.8	WCBS•n	WCBS•n
WCBS•n	143,1	5.4	WBSL•ac	WNBC•r
WINS•n	131,6	4.9	WINS•n	WINS•n
WRFM•a	127,4	4.8	WRFM•a	WCBS-FM•r
WPLJ•r	101,7	3.8	WMCA•t	WPLJ•r
WXLO•r	84,8	3.2	WNBC•r	WLXO•r
WNBC•r	84,3	3.2	WPLJ•r	WOR•t
WMCA•t	80,9	3.0	WXLO•r	WHN•mc
			WNEW•ac	

Numbers are becoming the name of the radio game, much like their importance in TV, notes one observer, who warns against adopting a computer mentality.

2. Los Angeles

KABC•t	108,6	7.8	KABC•t	KBIG•a
KBIG•a	90,4	6.5	KBIG•a	KABC•t
KNX•n	64,3	4.6	KNX•n	KFI•ac
KJOI•a	59,8	4.3	KFWB•n	KMET•r
KFWB•n	54,1	3.9	KFI•ac	KNX•n
KMET•r	54,1	3.9	KJOI•a	KMPC•ac
KFI•ac	45,2	3.3	KMET•r	KHJ•r
KMPC•ac	44,3	3.2	KMPC•ac	KLOS•r
KLOS•r	43,0	3.1	KHJ•r	KRTH•r
KHJ•r	42,7	3.1	KLAC•mc	KFWB•n

3. Chicago

WGN•v	145,7	13.1	WGN•v	WGN•v
WLS•r	85,4	7.7	WLS•r	WLS•r
WLOO•a	77,3	6.9	WBBM•n	WMAQ•mc
WBBM•n	68,9	6.2	WLOO•a	WLOO•a
WMAQ•mc	61,4	5.5	WMAQ•mc	WBBM•n
WLAK•a	53,4	4.8	WVON•e	WVON•e
WVON•e	49,0	4.4	WLAK•a	WIND•m
WBMX•e	42,9	3.8	WIND•m	WFYR•ac
WCLR•m	39,9	3.6	WCLR•m	WCLR•m
WIND•m	39,6	3.6	WBMX•e	WBMX•e

Average 1/4-hour

	Total day		Drivetimes	
	12+ (00)	Shr. (%)	12+ rank	18-49A rank
4. Philadelphia				
KYW•n	76,2	7.9	KYW•n	WIP•m
WIP•m	63,4	6.6	WIP•m	WFIL•r
WWSH•a	62,6	6.5	WWSH•a	KYW•n
WDAS-FM•e	44,7	4.6	WFIL•r	WDAS-FM•e
WFIL•r	44,7	4.6	WCAU•n	WYSP•r
WCAU•n	38,9	4.0	WDAS-FM•e	WWSH•a
WYSP•r	36,9	3.8	WYSP•r	WMGK•ac
WDVR•a	35,1	3.6	WIFI•r	WCAU•n
WIFI•r	33,2	3.4	WDVR•a	WUSL•m
WZZD•r	26,7	2.8	WZZD•r	WPEN•ac

5. Boston

WHDH•m	60,8	8.3	WBZ•v	WBZ•v
WBZ•v	59,2	8.1	WHDH•m	WHDH•m
WJIB•a	52,4	7.2	WRKO•r	WRKO•r
WRKO•r	51,4	7.0	WJIB•a	WCOZ•r
WVBF•ac	40,0	5.5	WEEI•n	WEEI-FM•r
WCOZ•r	34,2	4.7	WVBF•ac	WJIB•a
WEEI•n	32,4	4.4	WCOZ•r	WVBF•ac
WITS•t	28,8	3.9	WITS•t	WROR•r
WEEI-FM•r	24,7	3.4	WEEI-FM•r	WBCN•r
WROR•r	23,9	3.3	WROR•r	WEEI•n

6. San Francisco

KFRC•r	52,6	7.8	KFRC•r	KFRC•r
KGO•t	50,7	7.5	KGO•t	KSFO•ac
KSFO•ac	44,8	6.6	KCBS•n	KNBR•m
KCBS•n	38,3	5.6	KSFO•ac	KIOI•ac
KFOG•a	29,9	4.4	KNBR•m	KGO•t
KIOI•ac	26,4	3.9	KFOG•a	KCBS•n
KABL•a	24,1	3.6	KDIA•e	KSFX•r
KOIT•a	24,1	3.6	KABL•a	KLOK•m
KSFX•r	22,6	3.3	KIOI•ac	KDIA•e
KDIA•e	22,3	3.3	KSFX•r	KABL•a

7. Detroit

WJR•v	117,3	17.6	WJR•v	WJR•v
WRIF•t	47,5	7.1	WRIF•r	WRIF•r
WJR-FM•a	37,6	5.6	WWJ•n	WXYZ•ac
WWJ•n	29,8	4.5	WJR-FM•a	WNIC•ac
WOMC•ac	29,4	4.4	WXYZ•ac	WOMC•ac
WWJ-FM•a	29,3	4.4	WDEE•mc	CKLW•r
WNIC•ac	28,5	4.3	WNIC•ac	WMJC•ac
WDEE•mc	26,6	4.0	CKLW•r	WDEE•mc
CKLW•r	26,4	4.0	WOMC•ac	WWWW•r
WDRQ•r	24,4	3.7	WWJ-FM•a	WJR-FM•a

Average 1/4-hour

	Total day		Drivetimes	
	12+ (00)	Shr. (%)	12+ rank	18-49A rank
8. Washington, D.C.				
WPGC A/F•r	44,4	8.1	WMAL•m	WMAL•m
WMAL•m	42,2	7.7	WPGC A/F•r	WPGC A/F•r
WASH•m	28,6	5.2	WASH•m	WASH•m
WOOK•s	26,7	4.8	WOOK•s	WOOK•s
WGAY-FM•a	24,8	4.5	WGAY-FM•a	WHUR•e
WHUR•e	22,7	4.1	WMZQ•mc	WMZQ•mc
WJMD•a	22,2	4.0	WHUR•e	WWDC-FM•r
WMZQ•mc	21,4	3.9	WJMD•a	WGAY-FM•a
WWDC-FM•r	20,5	3.7	WTOP•n	WRQX•r
WRQX•r	15,6	2.8	WWDC-FM•r	WJMD•a

9. Cleveland

WMMS•r	39,3	8.0	WMMS•r	WMMS•r
WOAL•a	32,9	6.7	WGAR•m	WGAR•m
WWWE•m	28,9	5.9	WOAL•a	WOAL•a
WGAR•m	28,4	5.8	WHK•mc	WWWE•m
WDOK•a	26,9	5.5	WDOK•a	WHK•mc
WHK•mc	22,3	4.6	WWWE•m	WWWM•r
WWWM•r	19,8	4.0	WAKR•m	WDOK•a
WJMO•e	17,3	3.5	WGCL•r	WGCL•r
WZZP•r	16,7	3.4	WWWM•r	WAKR•m
WGCL•r	16,4	3.4	WJMO•e	WJMO•e

10. Pittsburgh

KDKA•v	95,9	20.7	KDKA•v	KDKA•v
WSHH•a	30,5	6.6	WTAE•ac	WTAE•ac
WDVE•r	28,6	6.2	WDVE•r	WDVE•r
WXXY•r	25,5	5.5	WSHH•a	WPEZ•r
WTAE•ac	22,7	4.9	WXXY•r	WXXY•r
WPEZ•r	22,3	4.8	WPEZ•r	WKTQ•r
WJOI•a	20,8	4.5	WJOI•a	WJOI•a
WEEP A/F•mc	18,0	3.9	WKTQ•r	WSHH•a
WKTQ•r	16,7	3.6	WWSW•m	WEEP A/F•mc
WWSW•m	13,9	3.0	WEEP A/F•mc	WWSW•m

11. Dallas-Fort Worth

WBAP•mc	62,3	15.3	WBAP•mc	KVIL A/F•m
KVIL A/F•m	37,6	9.2	KVIL A/F•m	WBAP•mc
KFJZ•ac	24,9	6.1	KRLD•v	KSCS•mc
KSCS•mc	24,2	5.9	KFJZ-FM•ac	KRLD•v
KOAX•a	22,1	5.4	KSCS•mc	KZEW•r

Average 1/4-hour

	Total day		Drivetimes	
	12+ (00)	Shr. (%)	12+ rank	18-49A rank

12. St. Louis

KMOX•v	87.0	22.7	KMOX•v	KMOX•v
KSHE•r	28.7	7.5	KSD•ac	KSD•ac
KSLO•r	27.1	7.1	KSLO•r	KSHE•r
KEZK•a	25.7	6.7	KEZK•a	KSLO•r
KSD•ac	23.2	6.1	KSHE•r	KEZK•a

13. Houston

KMJQ•r	40.2	11.0	KTRH•n	KMJQ•r
KRBE•r	32.0	8.8	KMJQ•r	KILT•r
KTRH•n	28.7	7.9	KRBE•r	KIKK- FM•mc
KYND•a	28.5	7.8	KILT•r	KRBE•r
KILT•r	25.6	7.0	KYND•a	KYND•a

14. Minneapolis-St. Paul

WCCO•v	97.7	25.4	WCCO•v	WCCO•v
KDWB A/F•r	31.4	8.1	KDWB A/F•r	KQRS A/F•r
WQRS A/F•r	25.4	6.6	WCCO- FM•ac	WCCO- FM•ac
WCCO- FM•ac	24.7	6.4	KQRS A/F•r	KDWB A/F•r
KEEY-FM•a	20.0	5.2	KSTP•ac	WDGY•mc
			KEEY-FM•a	

15. Miami

WHYI•r	32.4	8.3	WHYI•r	WHYI•r
WLYF•a	32.0	8.2	WLYF•a	WLYF•a
WQBA•s	25.9	6.6	WQBA•s	WQAM•r
WYOR•a	20.8	5.3	WINZ•r	WQBA•s
WINZ•n	17.8	4.6	WYOR•a	WAlA•ac

16. Atlanta

WSB•v	41.6	12.3	WSB•v	WSB•v
WZGC•r	36.3	10.7	WZGC•r	WZGC•r
WKLS•r	19.3	5.7	WQXI-FM•r	WQXI-FM•r
WPCH•a	17.9	5.3	WPCH•a	WQXI•r
WQXI-FM•r	17.3	5.1	WPLO•mc	WKLS•r

17. Tampa-St. Petersburg

WSUN•mc	25.5	8.0	WSUN•mc	WRBQ•r
WFLA-FM•a	21.3	6.7	WFLA-FM•a	WLCY•r
WWBA- FM•a	21.3	6.7	WLCY•r	WQXM•a
WJYW•a	19.5	6.1	WWBA- FM•a	WSUN•mc
WRBQ•r	18.7	5.9	WRBQ•r	WFLA•ac

18. Seattle-Tacoma

KOMO•m	25.3	8.7	KOMO•m	KVI•ac
KSEA•a	20.9	7.2	KVI•ac	KZOK A/F•r
KVI•ac	20.5	7.1	KIRO•n	KOMO•m
KING•ac	18.8	6.5	KJR•r	KJR•r
KIRO•n	18.4	6.3	KING•ac	KING•ac

Average 1/4-hour

	Total day		Drivetimes	
	12+ (00)	Shr. (%)	12+ rank	18-49A rank

19. Baltimore

WBAL•m	45.7	14.3	WBAL•m	WCBM•ac
WCBM•ac	28.4	8.9	WCBM•ac	WBAL•m
WLIF•a	25.6	8.0	WLIF•a	WCAO•m
WCAO•m	19.9	6.2	WCAO•m	WFBR•ac
WXVY•e	15.5	4.9	WFBR•ac	WXVY•e

20. Indianapolis

WIBC•m	30.0	11.0	WIBC•m	WIBC•m
WXTZ•a	23.1	8.5	WXTZ•a	WNAP•r
WNAP•r	17.2	6.3	WNAP•r	WFMS•mc
WFBO•r	16.5	6.1	WIRE•mc	WFBO•r
WVDE•r	15.5	5.7	WVDE•r	WXTZ•a

21. Denver

KHOW•m	21.2	8.4	KHOW•m	KHOW•m
KOA•v	20.3	8.1	KOA•v	KIMN•r
KBPI•r	17.1	6.8	KIMN•r	KOA•v
KIMN•r	16.3	6.5	KLIR•r	KAZY•r
KLIR•a	15.2	6.0	KBPI•r	KBPI•r

22. Hartford-New Haven

WTIC•v	49.5	17.2	WTIC•v	WTIC•v
WKSS•a	19.2	6.7	WWYZ•ac	WWYZ•ac
WWYZ•ac	18.6	6.4	WKSS•a	WDRG•m
WTIC-FM•r	17.0	5.9	WTIC-FM•r	WRCQ•r
WELI•m	13.0	4.5	WELI•m	WTIC-FM•r
WDRG•m	13.0	4.5		
WRCH•a	12.9	4.5		

23. Sacramento-Stockton

KEWT•a	20.7	8.9	KEWT•a	KFRC•r
KFRC•r	15.7	6.8	KFRC•r	KRAK•cw
KRAK•cw	15.6	6.7	KCRA•m	KCRA•m
KCRA•m	10.5	4.5	KRAK•cw	KEWT•a
KROY•r	9.2	4.0	KGMS•a	KXOA•r

24. Portland, Ore.

KGW•r	24.5	10.9	KGW•r	KGW•r
KWJJ•mc	15.1	6.7	KWJJ•mc	KWJJ•mc
KYTE•ac	14.3	6.4	KXL•m	KPAM A/F•r
KXL•m	13.8	6.2	KEX•ac	KEX•ac
KEX•ac	11.5	5.1	KPAM A/F•r	KGON•r
			A/F•r	

25. Cincinnati

WLW•m	42.2	17.1	WLW•m	WLW•m
WKRQ•r	24.6	10.0	WCKY•a	WKRQ•r
WCKY•a	22.6	9.2	WKRQ•r	WEBN•r
WKRC•m	18.1	7.3	WKRC•m	WSAI•r
WEBN•r	15.6	6.3	WSAI•r	WUBE- FM•mc

Average 1/4-hour

	Total day		Drivetimes	
	12+ (00)	Shr. (%)	12+ rank	18-49A rank

25. Milwaukee

WTMJ•v	41.0	16.0	WTMJ•v	WTMJ•v
WISN•ac	21.4	8.3	WISN•ac	WISN•ac
WEZW•a	18.0	7.0	WOKY•r	WZUU A/F•r
WOKY•r	16.5	6.4	WZUU A/F•r	WOKY•r
WZUU-FM•r	14.8	5.8	WBCS A/F•mc	WBCS A/F•mc
			WEZW•a	

27. Kansas City

KMBZ•m	31.4	13.7	WDAF•mc	WDAF•mc
WDAF•mc	28.0	12.2	KMBZ•m	KMBZ•m
KBEQ•r	18.4	8.0	KCMO•ac	KCMO•ac
KMBR•a	18.4	8.0	WHB•ac	WHB•ac
KYYS•r	17.5	7.6	KMBR•a	KMBR•a
KCMO•ac	17.4	7.6		

28. Buffalo

WKBW•m	30.3	12.8	WKBW•m	WKBW•m
WGR•m	25.2	10.7	WBEN•ac	WGR•m
WBNY•a	24.1	10.2	WGR•m	WBNY•a
WBEN•ac	23.8	9.8	WBNY•a	WBEN•ac
WBEN-FM•r	18.2	7.7	WBEN- FM•r	WBEN- FM•r

29. Providence

WPRO•r	24.1	9.3	WPRO•r	WPRO•r
WLKW- FM•a	21.8	8.4	WLKW A/F•r	WPRO-FM•r
WPRO-FM•r	16.7	6.4	WEAN•n	WLKW A/F•a
WPJB•r	15.0	5.8	WPRO-FM•r	WPJB•r
WEAN•n	13.5	5.2	WPJB•r	WJAR•ac

30. San Diego

KOGO•ac	18.5	8.1	KOGO•ac	KOGO•ac
KGB-FM•r	16.2	7.1	KSDO•n	KGB-FM•r
KFMB-FM•r	15.9	7.0	KGB-FM•r	KPRI•r
KPRI•r	13.4	5.9	KCBQ•r	KFMB•m
KCBQ•r	12.6	5.5	KFMB-FM•r	KCBQ•r

31. Nashville

WLAC•r	15.1	8.0	WSM•v	WLAC•r
WSM•v	14.5	7.7	WLAC•r	WSM•v
WSIX- FM•mc	11.9	6.3	WSIX- FM•mc	WVOL•e
WVOL•e	10.7	5.7	WVOL•e	WKDF•r
WKDF•r	10.5	5.6	WKDF•r	WAKQ•r

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Average 1/4-hour

Total day	Drivetimes			
	12+ (00) (%)	Shr. rank	12+ rank	18-49A rank
32. Columbus, Ohio				
WNCI•r	27.0	13.2	WTVN•m	WNCI•r
WBNS-FM•a	22.1	10.8	WNCI•r	WTVN•m
WTVN•m	20.0	9.8	WBNS-FM•a	WBNS•ac
WBNS•ac	13.2	6.5	WBNS•ac	WBNS-FM•a
WXGT•r	10.8	5.3	WCOL•r	WCOL•r

33. Charlotte

WBT•r	29.8	14.7	WBT•r	WBT•r
WAYS•r	19.3	9.5	WAYS•r	WAYS•r
WSOC-FM•mc	18.1	9.0	WSOC-FM•mc	WROQ•r
WROQ•r	16.6	8.2	WROQ•r	WSOC-FM•mc
WBT-FM•a	13.3	6.6	WBT-FM•a	WBT-FM•a

34. Phoenix

KQYT•a	21.7	10.6	KOY•m	KOY•m
KOY•m	15.4	7.5	KQYT•a	KDKB-FM•r
KDKB-FM•r	13.2	6.4	KTAR•n	KQYT•a
KTAR•n	13.0	6.3	KDKB-FM•r	KBBC•r
KNIX A/F•cw	11.0	5.4	KMEO AF•a	KNIX A/F•cw

35. Memphis

WHBQ•r	21.0	10.8	WHBQ•r	WHBQ•r
WMC•mc	18.4	9.5	WMC•mc	WMC•mc
WEZI•a	15.3	7.9	WEZI•a	WMPS•ac
WDIA•e	13.4	6.9	WDIA•e	WDIA•e
WMPS•ac	11.7	6.0	WMPS•ac	WEZI•a

36. New Orleans

WTIX•r	20.7	11.9	WTIX•r	WTIX•r
WSMB•ac	12.7	7.3	WWL•v	WRNO•r
WQUE•r	12.6	7.2	WNOE•r	WQUE•r
WNOE•r	11.7	6.7	WSMB•ac	WNOE•r
WWL•v	10.4	6.0	WQUE•r	WWL•v

37. Greenville-Spartanburg-Asheville

WFBC-FM•ac	20.3	9.9	WFBC-FM•ac	WRBC-FM•ac
WSPA-FM•a	14.0	6.8	WESC A/F•cw	WESC A/F•cw
WWNC•cw	9.0	4.4	WSPA-FM•a	WORD•r
WORD•r	8.6	4.2	WWNC•cw	WGXL•M
WGXL•m	8.0	3.9	WGXL•m	WQOK•r

Average 1/4-hour

Total day	Drivetimes			
	12+ (00) (%)	Shr. rank	12+ rank	18-49A rank
38. Grand Rapids-Kalamazoo-Battle Creek				
WGRD A/F•r	24.2	12.6	WGRD A/F•r	WGRD A/F•r
WOOD-FM•a	17.3	9.0	WOOD-FM•a	WOOD-FM•a
WLAV-FM•r	10.8	5.6	WOOD•m	WLAV-FM•r
WOOD•m	10.4	5.4	WKZO•m	WOOD•m
WKZO•m	8.3	4.3	WLAV-FM•r	WKMI•r

39. Oklahoma City

WKY•r	19.0	11.6	WKY•r	WKY•r
KATT A/F•r	16.3	9.9	KTOK•m	KATT A/F•r
KTOK•m	12.5	7.6	KATT A/F•r	KOMA•r
KOFM•r	12.2	7.4	KOMA•r	KOFM•r
KOMA•r	11.8	7.2	KOFM•r	KTOK•m

40. Orlando-Daytona Beach

WDBO-FM•a	21.8	13.5	WDBO-FM•a	WBJW•r
WBJW•r	16.8	10.4	WBJW•r	WDIZ•r
WDIZ•r	12.1	7.5	WDIZ•r	WDBO-FM•a
WHOO-FM•a	10.5	6.5	WDBO•ac	WDBO•ac
WDBO•ac	9.9	6.1	WHOO-FM•a	WKIS•ac

41. Albany-Schenectady-Troy

WGY•m	24.1	14.2	WGY•m	WGY•m
WROW•a	17.0	10.0	WROW•a	WTRY•r
WTRY•r	13.4	7.9	WTRY•r	WROW•a
WROW-FM•a	11.1	6.6	WGFM•r	WGFM•r
WGFM•r	11.1	6.6	WROW-FM•a	WROW-FM•a

42. Wilkes-Barre-Scranton

WARM•ac	18.3	10.1	WARM•ac	WARM•ac
WNAK•a	14.3	7.9	WNAK•a	WHLM A/F
WGBI-FM•cw	9.8	5.4	WGBI-FM•cw	WGBI-FM•cw
WILQ•mc	7.7	4.2	WHLM A/F	WBAX•ac
WVCD•a	7.4	4.1	WBRE A/F•n	WILQ•mc
			WVCD•a	

43. Charleston-Huntington

WKEE A/F•r	18.3	10.7	WKEE A/F•r	WKEE A/F•r
WCAW•mc	11.2	6.6	WCAW•mc	WCAW•mc
WAMX•r	7.3	4.3	WKAZ•r	WKAZ•r
WKAZ•r	6.5	3.8	WCHS•r	WCHS•r
WHEZ•a	6.2	3.6	WAMX•r	WVAF•r

Average 1/4-hour

Total day	Drivetimes			
	12+ (00) (%)	Shr. rank	12+ rank	18-49A rank
44. Salt Lake City				
KSL•m	14.9	9.3	KSL•m	KSL•m
KLUB•m	11.1	6.9	KLUB•m	KSFI•a
KSFI•a	10.6	6.6	KCPX•r	KCPX•r
KCPX•r	10.5	6.5	KRSP A/F•r	KCPX-FM•r
KCPX-FM•r	9.5	5.9	KSFI•a	KALL•m

45. Louisville

WHAS•ac	16.6	10.6	WHAS•ac	WHAS•ac
WAKY•ac	15.4	9.8	WAKY•ac	WAKY•ac
WQHI•r	15.3	9.7	WAVE•ac	WQHI•r
WAVE•ac	14.6	9.3	WQHI•r	WKLO•ac
WVEZ•a	9.9	6.3	WKLO•ac	WAMZ•mc

46. Norfolk-Portsmouth-Newport News-Hampton

WOWI•e	17.2	9.3	WTAR•m	WTAR•m
WTAR•m	13.6	7.4	WOWI•e	WNOR-FM•r
WGH•r	12.9	7.0	WGH•r	WOWI•e
WCMS-FM•mc	12.8	6.9	WCMS-FM•mc	WGH•r
WNOR-FM•r	11.5	6.2	WRAP•e	WRAP•e
WRAP•e	11.5	6.2		

47. San Antonio

KTSA•m	26.1	13.9	KTSA•m	KTSA•m
KKYX•mc	18.8	10.0	KKYX•mc	KKYX•mc
KCOR•s	16.3	8.7	KCOR•s	KCOR•s
KQXT•a	14.9	8.0	KQXT•a	KBUC-FM•cw
KTFM•r	12.6	6.7	WOAI•t	KTFM•r

48. Birmingham

WKXX•r	13.1	8.2	WSGN•r	WSGN•r
WSGN•r	10.7	6.7	WKXX•r	WERC•r
WERC•r	9.1	5.7	WERC•r	WJLD•e
WYDE•cw	8.3	5.2	WJLD•e	WKXX•r
WENN•e	7.7	4.8	WYDE•cw	WYDE•cw
WQEN•ac	7.7	4.8		

49. Dayton

WHIO-FM•a	20.5	13.9	WHIO•ac	WHIO•ac
WHIO•ac	19.6	13.3	WHIO-FM•a	WING•ac
WING•ac	11.5	7.8	WING•ac	WHIO-FM•a
WONE•mc	9.7	6.6	WONE•mc	WTUE•r
WLW•m	9.7	6.6	WTUE•r	WONE•mc

50. Harrisburg-Lancaster-York-Lebanon

WHP-FM•a	12.7	7.7	WHP•m	WKBO•r
WHP•m	12.1	7.3	WSBA-FM•a	WSBA-FM•a
WSBA-FM•a	11.8	7.1	WKBO•r	WSBA•m
WQXA•r	10.1	6.1	WHP-FM•a	WQXA•r
WYCR•r	9.5	5.7	WSBA•m	WHP•m

TvB presentation on January values to be pitched to top 100 clients/165

One Buyer's Opinion: The good new days are better/167

Campaigns/168; Appointments/174, Buyer's Checklist/180

Television/Radio Age Spot Report

August 28, 1978




That's right. We CAN help. And we do. We help keep all of northeast Kansas well-informed with the largest broadcast news staff in the area.

We must be doing a good job. We've got the Associated Press Broadcast Best Weekend and Best Overall Coverage Awards as well as the National Headliner Awards to prove it. We also have more than twice the share of television news audience than our local competition at both six and ten.* And on radio, people in our state say that the letters "WIBW" are synonymous with excellent news coverage.

We can help you, too, by telling your story to thousands of Kansas consumers. Give us a call.

*ARB Apr/May '78, ADI share avg. Mon-Fri.

Represented Nationally by  KATZ



TV-Radio-FM
Topeka, Kansas
(913) 272-3456

CAUTION: Rating projections are estimates only, subject to defects and limitations of source material and methods. They may or may not be accurate measures of true audience.

BROADCAST SERVICES OF STAUFFER COMMUNICATIONS, INC.

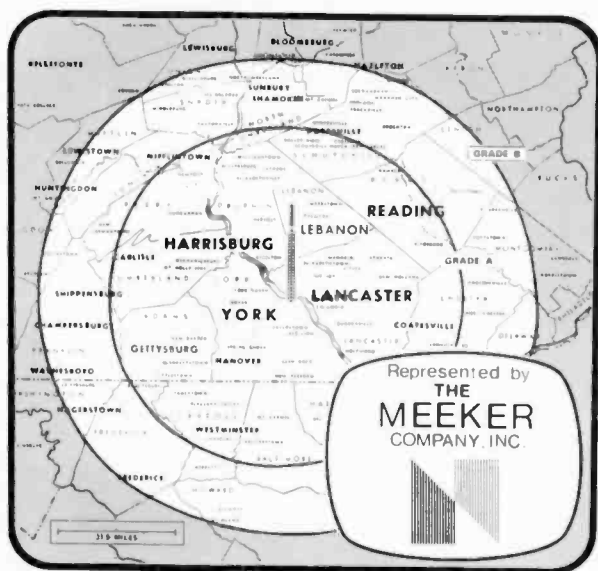
WIBW TV-AM-FM EGNC-AM-FM KRNT-ERNQ KGBX RADIO KSOE RADIO KGFF RADIO TOTAL TELEVISION
CBS - Topeka CBS - Amarillo CBS - Des Moines CBS - Springfield, Mo. Arkansas City, Ks. ABC - Shawnee, Ok. CATV - Amarillo

ALL AMERICAN NETWORK - Televising the World's Richest Horse Race on Labor Day - Originating Kansas City Royals Baseball Network



CHAMBERSBURG-17
CASHTOWN
 NAME DERIVED FROM A REMARK
 MADE TO TAVERN KEEPER WHO
 DEMANDED CASH PAYMENT
 FOUNDED
 1800

WGAL-TV is right on the money in CASHTOWN



Which is to say the Channel 8 station enjoys enviable acceptance by the viewers in this thriving Adams County community. And the same happy, sales-responsive situation prevails in hundreds of other Pennsylvania towns and cities in this prosperous 9-county DMA of 1,200,000 persons. The reasons: excellent programs and solid, consistent coverage which WGAL-TV provides every day throughout the year. In your media buying, contrast WGAL-TV depth and reach with the partial coverage provided by other stations in the market. WGAL-TV is your obvious choice for outstanding superiority in area-wide coverage and sales.

Source: Nielsen 1977 County Coverage Report

WGAL-TV 8

STEINMAN TV STATION

LANCASTER-HARRISBURG-YORK-LEBANON, PA.

Another Steinman TV Station **WTEV** Providence, R.I. - New Bedford-Fall River, Mass.

Spot Report

Television/Radio Age, August 28, 1978

TvB presentation on January values to be pitched to top 100 clients

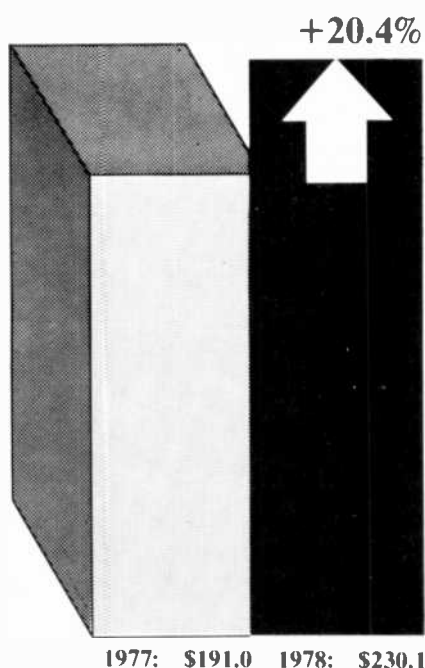
Building on an idea first popularized by the rep. Harrington, Righter & Parsons in the 60s and now very much top-of-the-mind with other station reps, TvB has created a print presentation to sell more use of the medium in January to advertisers. A sales effort is being mounted by which the reps will take the presentation to the top 100 advertisers, particularly those whose products are used the year-round, and to the top 65 agencies, those billing \$30 million or more in 1977.

The presentation makes a number of points: that January produces larger viewing audiences than any other month, that in 1978 viewing was seven hours and eight minutes per home per day, exceeded only by January, 1977, when it was seven hours and 19 minutes; that sets-in-use during January, 1977, were an average of nearly 17 per cent higher than the average for the entire year, and that early evening levels were 23 per cent higher than the yearly average; that it produces the lowest cost-per-1,000 for the year because the demand for January time is less than for other months—as, for example, January network revenues in 1977 were 5 per cent lower than the yearly average and spot revenues for the same period 18 per cent lower than the yearly average. Lower demand creates better buying opportunities, says the presentation.

In terms of programming, the presentation also notes that January produces a preponderance of record audience levels. Average audience estimates for the top 50 network TV programs of all time, interestingly enough, disclose that 19 of the top 25 programs—or 75 per cent of them—scored in January, according to Nielsen.

May

National spot (millions)



1977: \$191.0 1978: \$230.1

Complete Business Barometer details p. 72, 74

Most top 20 local TV categories make big gains

Local TV expenditures of the top 20 categories of advertisers continued to make impressive gains in the first six months of 1978. The top 20 spent \$728,314,700, a 27 per cent improvement over the previous year's expenditures, which were \$573,329,200, according to the TvB. While all categories showed increases, builders and real estate, newspapers and appliance stores took the lead. They were up 62, 58 and 55 per cent, respectively. Builders and real estate went from \$15,916,800 for the first six months of 1977 to \$25,748,200 for the first six months of 1978; newspapers from \$6,097,300 to \$9,660,800 and appliance stores from \$11,507,200 to \$17,801,600, both over the same period.

The top five spenders were restaurants and drive-ins; banks and savings and loans; food stores and supermarkets; auto dealers and department stores, in order of expenditures. For the six month period last year as compared to this year, restaurants and drive-ins spent \$101,854,600 as against \$126,824,700; banks and savings and loans, \$60,960,100 as compared to \$78,728,100; food stores and supermarkets, \$59,263,700 as against \$73,384,300; auto dealers \$53,402,300 as against \$71,204,500 and department stores \$53,618,500 as against \$65,128,500.

The sixth to 10th largest spenders were furniture stores; movies; amusements and entertainment; discount department stores and already mentioned, builders and real estate. Again, in the six-month period last year as against this, furniture stores went from \$34,898,800 to \$45,608,800; movies, from \$35,089,500 to \$44,051,400; amusements and entertainment from \$24,644,100 to \$29,504,500, and discount department stores from \$22,541,000 to \$27,912,600. The only category in which gains were modest was radio stations. Its expenditures went up only 6 per cent, from \$21,591,200 to \$22,920,000.

THE EARS OF TEXAS ARE UPON US.



KGNC is THE place Texas panhandle dwellers turn to for the latest news, weather, farm and ranch reports and up to date entertainment. It's one of only a handful of stations with a three-man Farm Department and our full-time professional news staff pulls it all together for Amarillo and the surrounding area like no other station can.

The Associated Press Broadcast Bureau of Texas selected KGNC this year for the Best Spot News, Best Extended Newscasts, Best Investigative Reporting and as recipients of the coveted Jordan-Flaherty Award.

The people who live in the Golden Spread country of KGNC appreciate quality broadcasting. Half again as many adult Amarillo area listeners choose KGNC over its closest competitor.* It's a one-two punch because beautiful-music KGNC-FM is the most popular adult station in Amarillo proper.**

The ears of Texas can be on you, too. Just give us a call.

*ARB Apr/May '78, TSA 18+ cum, Mon-Sun, 6:00 AM - Midnight

**ARB Apr/May '78, Metro 18+, Mon-Sun, 6:00 AM - Midnight

Represented Nationally by



Radio-FM
Amarillo, Texas
(806) 355-9801

CAUTION: Rating projections are estimates only, subject to defects and limitations of source material and methods. They may or may not be accurate measures of true audience.

BROADCAST SERVICES OF STAUFFER COMMUNICATIONS, INC.

WIBW TV-AM-FM
CBS - Topeka

KGNC-AM-FM
CBS - Amarillo

KRNT-KRNQ
CBS - Des Moines

KGBX RADIO
CBS - Springfield, Mo.

KSOK RADIO
Arkansas City, Ks.

KGFF RADIO
ABC - Shawnee, Ok.

TOTAL TELEVISION
CATV - Amarillo

ALL AMERICAN NETWORK - Televising the World's Richest Horse Race on Labor Day - Originating Kansas City Royals Baseball Network

One Buyer's Opinion

The good new days are better

As I look back 25 years, the common denominator of change in this business of broadcast advertising that stands out in my mind above all the rest has been the great increase in the level of sophistication used in planning and buying.

Back in 1953, I was buying for Victor & Richards, a direct response agency. We never bothered to look at the ratings then. In fact I didn't even know how to read a rating book. I didn't have to. Instead, we bought stations in those days strictly by judgment, based on our experience as to what stations pulled more response and which pulled less.

By 1957, I was with the Gumbinner agency and buying for American Brands, then known as the American Tobacco Company. On accounts like this, our buying was based on the client's own top market list. I remember that Paterson, N.J., for instance, was listed by itself as a separate SMSA, and we bought WPAT to cover Paterson.

Another standard operating procedure used by some agencies years ago was to buy a set number of spots per week in each market. A common set number, for example, was five spots a week on television or 60 in radio.

We also operated with much less sophisticated marketing data. Of course there was no life-style or psychographic information. We didn't even have the product category usage—heavy, light, medium consumption—broken out by women, men and/or age brackets that we have now.

In the late '50s, and even during the early '60s, both television and sometimes radio were being used as mass media—though there were some advertisers who were convinced that radio was useful only in selling to teenagers.

When we were buying for cigarette brands (yes, cigarettes once used radio and television: remember *Your Lucky Strike Hit Parade*—both before and after "Lucky Strike Green went to war"?), we were quite limited as to which time periods we could use on television because so many competitive brands were full or half-sponsors of a whole program. It was therefore sometimes quite a trick to avoid product conflicts and still get our brand the mass audiences we wanted.

Another thing was that there was one rate, that was it, and everybody paid that full rate. And because we knew what the rate was, and was likely to be, allowing for normal increases, we could plan and budget as far as 18 months in advance. And we'd usually wind up 18 months later being either right on target, or very close to it.

It was later that the various categories of rates for preemptible or non-preemptible placement were introduced, allowing advertisers to get in below top rate, with the understanding that they had a chance of being bumped out of their positions by another advertiser coming in later, but willing to pay the top, non-pre-emptible rate.

As I look back on it now, I realize how independently I was allowed to operate for American Tobacco. They would give me a broadcast budget and tell me to use my judgment as to whether to use radio or TV in a market. It was my decision. Whatever I said went. I doubt very much whether a buyer today would be granted that degree of latitude.

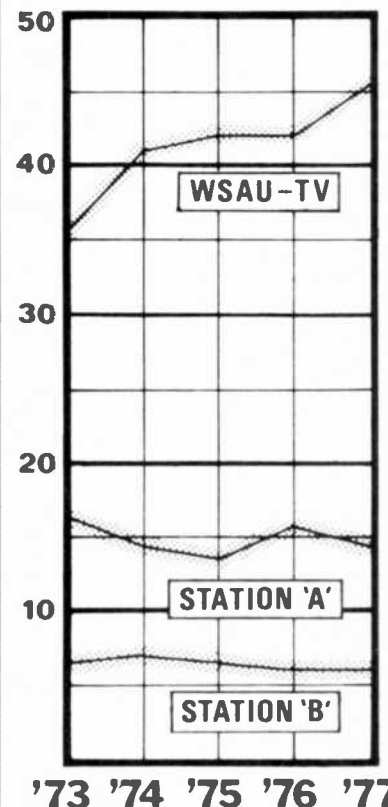
In the early days, too, we had no realistic reach and frequency goals to shoot for. Especially in radio we might use combined shares, for example, which offered only the roughest kind of delivery estimates. And our audience objectives weren't set out in terms of demographic breaks; it was simply to reach the largest possible number of TV households. Today, of course, we watch our cost efficiencies based on specific sex and age segments.

Finally, there's much more efficiency today in the buying operation itself. Today every buy is fed right back into the computer and the machine comes back with all the calculations, from the CPMs achieved to whether a market is under-spent or over budget. It's all so much faster, and probably more accurate than when we had to do it all manually.—**Jonne Murphy, marketing and media consultant**

THE WSAU-TV CREED

"This we believe,
The way to stay the best
Is to continually
Get better."

Thousands (TV Homes)



Based on weekday 6:00 and
10:00p.m. NEWS averages.

Source: ARB Nov. 1977, Mon.-Fri.

WSAU-TV

Wausau, Wisconsin

A CBS Affiliate



MEMBER FORWARD GROUP

WTRF-TV Wheeling KCAU-TV Sioux City

WSAU-TV Wausau WRAU-TV Peoria

KOSA-TV Odessa Midland WMIV Madison

Represented by Meeker

Campaigns

Automatic Data Processing, Inc., radio
(Schaefer Advertising, Valley Forge, Pa.)

COMPUTER SERVICES will be offered via five weeks worth of radio flights in a nationwide selection of larger markets. Minute messages starting September 4 will be directed to business

decision makers 35 and up.

Beatrice Foods Co., radio
(Marsteller Inc., New York)

DANNON YOGURT will be recommended for six weeks starting in mid-September in a widespread list of radio markets. Media target includes both men and women 18 to 49.

British Airways, radio
(Media Buying Services, New York)

AIR TRAVEL is being advertised for five to seven weeks in major gateway markets across the country starting on issue date. Matt Bryant supervised buying for the radio campaign which involves minute spots directed toward men 25 to 54.

Colonial Penn, TV
(Direct Response Broadcasting Network, Philadelphia)

LIFE INSURANCE will be recommended for eight weeks starting in early September in a widespread selection of television markets. Larry Magill heads buying team working to reach men and women 50 and up.

Dairymen, Inc., TV
(D'Arcy-MacManus & Masius, Atlanta)

FLAV-O-RICH is being recommended in a good many Southern markets starting in mid-August and running through mid-September. Media team is directing the message to women and men, 25 and up.

Farmland Industries, radio
(Barickman Advertising, Kansas City)

AGRICULTURAL SUPPLIES will be using radio steadily in a widespread list of Midwestern farm markets starting in early September. Target audience is farm management decision makers.

Foremost Foods Co., radio
(Dancer-Fitzgerald-Sample)

Continued on page 170

What's for lunch in Sioux City?

Back by popular demand, it's the Noon Show, Monday through Friday on KMEG-TV. And after a three-year hiatus, it's back better than ever and ready for another long run.

Tailored to the Siouxland housewife, the Noon Show features hostess Kathy Sullivan. In addition to interviews with visiting celebrities and local guests, Kathy teams up with The Butcher (Merle Ellis) and The Green Grocer (Joe Carcione) to provide cooking tips, consumer advice and much more.

So if you want to reach homemakers in Sioux City, why not meet them over lunch — with KMEG-TV.

Solid Entertainment
8 days a week.

The Felzer Stations
RADIO WKZO KALAMAZOO BATTLE CREEK
WJFM GRAND RAPIDS KALAMAZOO
WYAM/WJZF (FM) CADILLAC
TELEVISION
WKZO-TV GRAND RAPIDS KALAMAZOO
WWTY CADILLAC TRAVERSE CITY
WYUR-TV SAULT STE MARIE
KOLN-TV LINCOLN NEBRASKA
KGIN-TV GRAND ISLAND NEB
KMEG-TV SIOUX CITY IOWA

KMEG-TV
A CBS Affiliate
A MEGAWATT OF SALES POWER FOR SIOUX CITY
Avery-Knodel Television National Representatives

Relocation spots

Endorsements by top sports personalities will be featured in television advertising breaking this fall in selected markets for RELO/Inter-City Relocation Service, with member real estate firms in over 10,000 communities world-wide. Agency is Lee King & Partners, Chicago.

Red Miller, head coach of the Denver Broncos, kicks off the campaign, describing how RELO helped him move, and he'll be followed by figures from the world of baseball, basketball and other sports. Creative strategy is summed up in the campaign's theme line, "We'll help you all the way." And that, adds the agency, includes information on the customer's new community, homes available, a tour of the city and suggestions on where to find local financing.



Charles Gerber,
President,
Gerber/Carter Communications

“There are several unique aspects of buying broadcast to effectively reach the Black audience, and we’ve adapted to them in various ways. Certain television programs, for example, do much better than others in attracting Black viewers, which means that we can’t ‘buy by computer’. That’s fine for providing mass GRPs against the entire general audience. But our spots must instead appear only in or adjacent to the particular programs we want our clients to be in. We have this requirement printed in large type, right on our contracts. Then there’s the business of audience measurement. The regular rating services have problems covering ethnic viewers and listeners, so we supplement their reports with results of our own and our clients’ surveys. We’ll gather 15 or 20

women for our own focus group interviews, for instance, or talk to dozens and dozens of consumers in a Woolworth’s in a market like Atlanta. We ask them about how much time they spend with each medium, about what radio stations they listen to, and what TV programs they watch. And even more important, which media generate the product awareness and retention needed to sell our clients’ brands. Thus, a lot of our success is based on a combination of experience in the black market, supplemented by special research. Another example is our request to Nielsen to run special black market breakouts in New York and Chicago for *Holocaust*, to check out our hunch that the story of another oppressed population group would generate a lot of interest. According to Nielsen, we turned out to be right. As for pricing, we must and do get extra favorable rates in most television programs because of the waste circulation factor—‘waste’ in the sense that a program’s general audience, no matter how big and impressive, is largely ‘waste’ to a company marketing products designed especially to meet the needs of ethnic consumers. Total U.S. black population today exceeds 25 million, of which 73 per cent live in just 50 of our largest cities. And while the most impressive economic gains by Blacks were made between 1958 and 1969, there has been continued progress during the seventies. However, compared to the sixties, it hasn’t seemed so dramatic nor generated so much attention.”

A hand-drawn graphic with a torn paper border. The text inside reads: "WKCF Dayton 22 salutes Sol J. Paul & Television Radio Age in observance of 25 years of excellence." There are small bird-like sketches at the corners of the paper.

WKCF Dayton 22 salutes
Sol J. Paul
&
Television Radio Age
in observance of 25 years
of excellence.

REPRESENTED BY H-R

IN THE NORTHLAND

NEWS

COMES FIRST

We're
Northern Minnesota's
LEADER
Where It Counts

THE VOICE OF THE NORTH

WDIO • TV • WIRT • 13
D U L U T H - S U P E R I O R I R O N R A N G E

WINNING ATTITUDE



The Symbol
of Community
Involvement

 the gilmore group

Represented by HR Television, PRO/Meeker (P/M)

WEHT-TV WREX-TV KODE-TV KODE WQPO WSWA
Evansville (HR) Rockford (HR) Joplin (HR) Joplin (P/M) Harrisonburg (P/M) Harrisonburg (P/M)

Spot Report

Television/Radio Age

Campaigns (from page 168)

SAN FRANCISCO MINT FLAVORED ICE CREAM is enjoying four weeks of radio exposure starting the week prior to issue date in large West Coast and Midwestern markets. Media target is women 18 and up.

General Foods, radio

(Ogilvy & Mather, New York)
MAXWELL HOUSE COFFEE will be served for 20 or more weeks starting in early September in numerous East Coast, Southern and Midwestern radio markets. Buying group will be directing minute messages to both men and women 25 and up.

General Motors Corp., radio

(Campbell-Ewald, Detroit)
CHEVROLETS will move into a great many radio markets nationwide starting in early September. Buying plan calls for year-round placement in news shows carried by both general-market and black-oriented stations. Demographic parameters cover men from 18 to 54.

Haggar Company, radio

(Tracy-Locke, Dallas)
MEN'S SLACKS will be featured for two weeks in various Texas and Midwestern radio markets starting in early September. Buyers are lining up

Continued on page 172

1961

"The birth of a new era in television news can be said to have begun at 9:34 a.m., May 5, 1961, when Commander Alan B. Shepard began his lonely ascent into space. Many earlier events, such as political conventions, and sports events had established television's immediacy. But with the first American space thrust, viewers became participants in history."

November 27

FOR SALE

The pulling power, the audience influence, the selling impact of a schedule on *America's number one TV station* in share of primetime . .

TSA Adults 18-49

ADI TV Homes

and *ABC's number one TV affiliate* in share of sign-on - sign-off . .

ADI TV Homes

and primetime . .

TSA Adults 18-49

ADI TV Homes

ASK PGW

KRDO-TV

Colorado Springs-Pueblo

Channel 13 ABC

Represented by **PGW**

Spot Report

Television/Radio Age

Campaigns (from page 170)

schedules to attract young males, 18 to 24.

Hudson Pharmaceutical Corp., TV
(Wunderman, Ricotta & Kline, New York)

SPIDERMAN VITAMINS are being prescribed for five weeks in numerous Western television markets starting on issue date. Sandra Bausman set lineups to attract young mothers and kids.

Malt-O-Meal Company, TV
(Cash Plus, Minneapolis)

HOT CEREAL will be promoted in a long and widespread list of television markets starting September 4. Buying target is women.

M&M/Mars, TV

(D'Arcy-MacManus & Masius, N.Y.)
VARIOUS CANDY PRODUCTS are scheduled for 13 weeks of exposure in a long and nationwide spread of television markets starting on issue date. Media team worked to appeal to women, children and teenagers.

Miller Brewing Company, TV
(McCann-Erickson's Media Investment Service in various markets)
BEER is being toasted in a widely scattered selection of television markets for four to five weeks starting on issue date. Kathy Pitzer is among widely scattered buyers who lined up schedules to appeal to men 18 to 49.

Neutrogena Corp., radio
(Hall & Levine Advertising, Los Angeles)

COMPLEXION CARE SOAP will be recommended for five weeks in a widespread schedule of larger radio markets starting in early September. Buying group is directing the advertising to teenagers and to young women 18 to 24.

Schenley Industries, radio
(Leo Burnett Company, Chicago)

MATEUS WINES are scheduled for four weeks worth of radio flights, starting on issue date in some markets and in early September in others. Media team set lineups to reach both

Continued on page 174

1961

"On the basis of the analysis made by T. H. White in his book, 'The Making of the President 1960,' two million votes of President Kennedy's margin came from television's impact on the American mind. Since Kennedy won by only 112,000 votes, he was entirely justified in saying on the Monday following election, November 12: 'It was TV more than anything else that turned the tide.'"

December 25



HAPPY BIRTHDAY FROM ONE 25 YEAR-OLD TO ANOTHER.

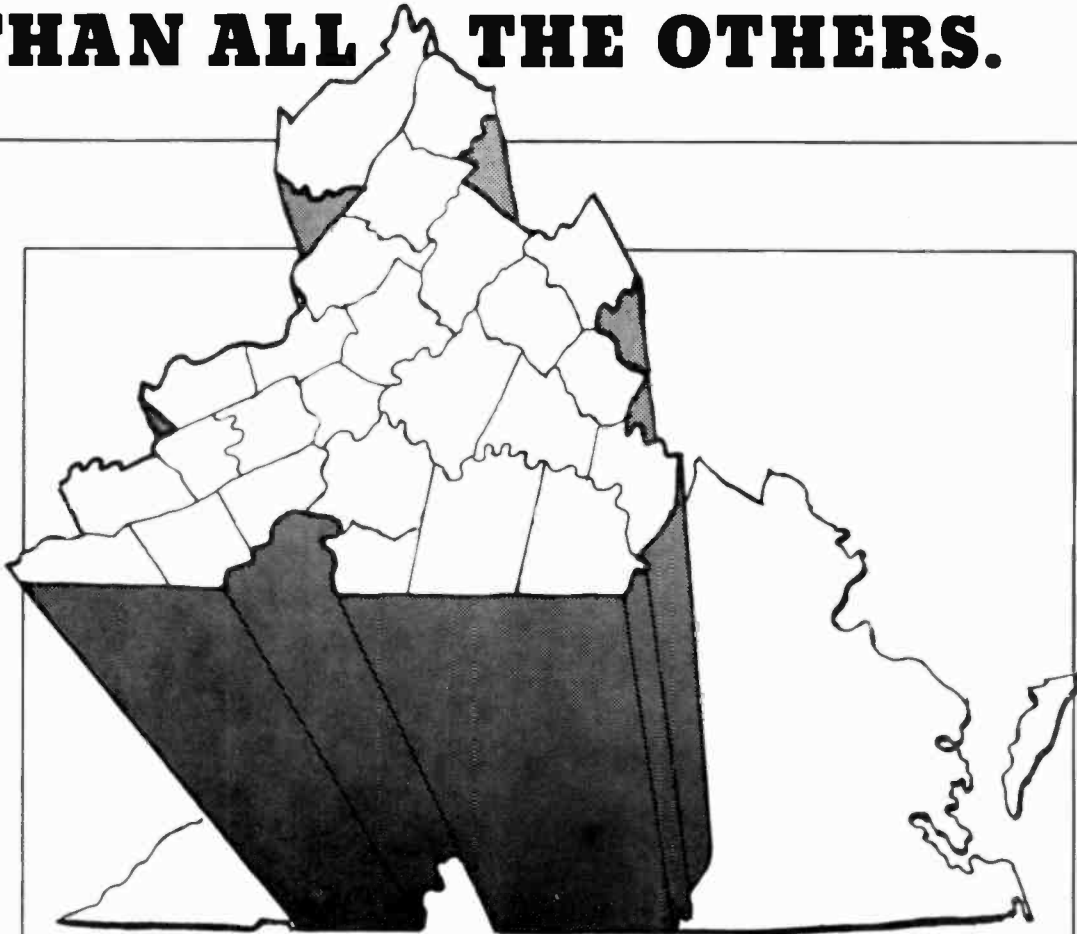
KMJ-TV

24

McClatchy Broadcasting
Fresno, California

REPRESENTED NATIONALLY BY KATZ TELEVISION, CONTINENTAL

**IN ROANOKE - LYNCHBURG,
ONE STATION REACHES THE
MARKET MORE EFFECTIVELY
THAN ALL THE OTHERS.**



WDBJ . . . dominantly-viewed in

5 of 7 Metro Counties

19 of 25 ADI Counties

THE ROANOKE-LYNCHBURG
TELEVISION MARKET

WDBJ  **ROANOKE**

A CBS AFFILIATE

Represented by Peters, Griffin, Woodward, Inc.

Spot Report

Television/Radio Age

Campaigns (from page 172)

men and women 25 and up with minute messages in a nationwide spread of major markets.

Swift & Co., TV

(Leo Burnett Company, Chicago)

SOUP PRODUCT will be advertising for two weeks in a widespread selection of television markets starting September 4. Demographic preference is women.

Appointments

Agencies



Howard J. Lelchuk has joined Kenyon & Eckhardt Advertising as vice president and media director-New York, reporting to K&E media services director **Herbert D. Maneloveg**. Lelchuk was formerly senior vice president and media director at N W Ayer ABH International. He joined Ayer in 1971 from Batten, Barton, Durstine & Osborn as an associate media director and was tapped as director of Ayer's

Food broker first

Some 1,500 GRPs are being delivered in an intensive 12-day campaign that kicked off August 13 to back the "Set Your Sails" Sweepstakes launched by New York-based food broker Andorn, Bergida and Danks, Inc. The promotion is believed to be the first time a food broker has devised and executed such a coupon promotion supported by such extensive advertising. The \$500,000 multi-media campaign covering the New York metropolitan area is using television, radio and newspapers to back the multi-brand, multi-manufacturer consumer couponing program. Agency of record is Brancy Design & Media, Inc., of Hicksville, New York. A spokesman for the food broker sees no reason why similar promotions cannot be staged by food brokers and their agencies in any major market.

media operation at the beginning of 1977. Before BBDO, where he served as both associate media director in New York and media director of BBDO's Pittsburgh office, Lelchuk had worked for Needham, Harper & Steers and Fuller & Smith & Ross.



MacDonald



Stoddard

Terry MacDonald has been named director of Communications Development and **Laurence R. Stoddard, Jr.**, assumes the responsibilities of director of Communications Informations Services at Young & Rubicam New York. Both are vice presidents of Young & Rubicam USA and report to **Joseph W. Ostrow**, senior vice president and director of Communications services.

Katherine H. Hoskins has returned to San Francisco to join J. Walter Thompson Company as senior broadcast coordinator. She comes home from Honolulu where she had been a broadcast producer, account exec and traffic manager of Sanders & Printup, and before that had worked state-side for BBDO and McCann-Erickson.

Kathy Bailor has joined Evans/Pacific as a media buyer, reporting to **Diane King**, media director for the Seattle-based agency. She had been buying for Ballard Cannon and Chuck Snyder & Associates, also Seattle. Prior to that Bailor had been continuity director for KTAC Radio, Tacoma.

D. Kyle Felt has joined Warick, Welsh & Miller as a senior vice president in account service, responsible for overseeing Plough brands handled by the agency. He had previously held account management posts with J. Walter Thompson Company and with Norman, Craig & Kummel.

David Jedele has been elected a senior vice president of Ogilvy & Mather Direct Response, Inc. He joined the O&M direct response unit in 1971 as an account executive and was elected a vice president in 1973. Before coming to Ogilvy he had been marketing manager for Arcata National Corp., and before that worked for the Education Group of Xerox Corp.

Dennis F. Visich has rejoined Compton Advertising as a management supervisor. He first joined the agency in 1972 working in account management, then transferred to the Philippines in 1975 as president and general manager of Acc-Compton Advertising there.

Talmage E. Newton III has joined D'Arcy-MacManus & Masius/St. Louis as an account group supervisor, responsible for new business genera-

More research at A-K

Avery-Knodel Television has added two research analysts and promoted two other research staffers in an expansion of its Research Department designed to provide greater sales support, and a wider range of research services including in-depth cable studies. **Rose Cooper**, associate research director, moves up to research manager reporting to **Richard A. Bompane**, vice president of research and programming services, and **Linda Lawrence** steps up from research analyst to senior research specialist. New members of the team are research analysts **Elizabeth Vignola** and **Alan Seraita**. Seraita comes from research posts with Wells, Rich, Greene and N. W. Ayer, and Vignola had been working for Blair.

1962

"Section 315 of the Communications Act should be permanently repealed. While Sen. Warren Magnuson (D-Wash.) last year introduced a bill, S-204, to permanently suspend Section 315 for Presidential and Vice-presidential campaigns, legislation should be enacted to apply to all political candidates. Section 315 in its present form is an anomaly."

June 11

KENTUCKY BREEDS WINNERS.



In the ratings race, WKYT-TV in Lexington is among the leaders. Odds are you didn't know that WKYT-TV is the seventh ranked CBS affiliate station in the nation, in both prime time and today, and ranking again, the same field. WKYT-TV captures the number two position for share of audience for late night news.

Channel 27, Lexington.

And it's Kentucky-bred winners.

Call us today for

27
WKYT-TV

tion. He had been an account supervisor with Gardner Advertising, also St. Louis, and before that was an account exec with Grey Advertising in New York.

Norman M. Sherman and Jerald L. Dyson, both account supervisors, have been elected vice presidents of Benton & Bowles. Sherman joined the agency in 1976 from Rosenfeld, Sirowitz & Lawson, and Dyson came aboard in 1975 as an assistant account executive from N W Ayer ABH International.

Judith Owens and Casey Wojciechowski, both in account management, have been elected vice presidents of Grey Advertising in New York. Wojciechowski joined Grey in 1973 and Owens returned to the agency in 1976 after previous posts there in 1971 and 1973.

Jerome Entis has been appointed vice president and a management supervisor at Kenyon & Eckhardt Advertising in New York. Entis joined K & E fol-

Flanagan now LSF

LSF Media Services, Inc. is the new name of L. Schulze Flanagan & Company at 888 Seventh Avenue in New York. President George Nuccio also reports that Jeffrey Todder, formerly media director for Jeffrey Allen Associates, has joined LSF as a management supervisor. LSF's phone number is still (212) 757-2033.

lowing 18 years with Young & Rubicam, most recently as senior vice president/management supervisor.

Representatives

G. Dennis Kelly and Richard Freeman have been named vice presidents for Top Market Television. Freeman becomes Midwest regional sales manager with headquarters in Detroit, and Kelly takes over as West Coast regional sales manager working out of Los Angeles. Kelly had formerly held sales posts with KTVU and KPIX in San

Francisco, TeleRep in New York, and with Metro TV Sales. Freeman is a former president of KRCB Omaha and had also served as general manager of WKBD Detroit.

Morris Peck, manager of the Boston office of MMT Sales, Inc., has been named a vice president and **Dan O'Kane** has been named financial administrator. O'Kane had been controller of Storer Television Sales.

Marty Mitchell has been appointed manager of the St. Louis office of The Meeker Company. She moves in from sales posts with Storer Broadcasting and with Eugene Gray, a regional rep also operating out of St. Louis.

Jon Gluck has been named director of programming and research at MMT Sales, Inc. in New York. He had most recently served as director of research and sales development of ABC-owned WXYZ-TV in Detroit.

Marc Guild has been promoted to

They don't have Channel 10 to kick around any more.

Why?

1 We're more than pretty faces in pretty places.

Our electronic NewsCenter is not just television scenery. It's a working newsroom. Any time — day or night — Action 10 News reporters are there.

2 We report more than the news. We report on life.

Like investigative reporting by Matt Meagher. Dick Crippen, voice of the Tampa Bay Bucs, and our new unique Color Action Radar.

3 We're not after bodies. We want your mind.

Ours is an elite, thinking audience. The three out of ten news minded people who've been wanting a

professional local newscast. With the quality of network news. They're the Action 10 News watchers.

4 We've started something.

Recently we've been called "Enthusiastic media people...flashy competitors in a market that might be ready for something beyond what is currently offered." (Ben Brown, "Television", Tampa Tribune.)

And what is "currently offered"? News reminiscent of the late '50s and early '60s.



"Channel 13 is the most conservative of the local stations." (Curtain Call, arts magazine) "...we plan no changes in our format for the future..." (Hugh Smith, Channel 13 News Director, in a Curtain Call interview.) News of the late '60s and early '70s: "...Channel 8 doesn't plan any other changes (it changed personnel) which would move it off its current middle-of-the-road positioning." (Curtain Call.) Savvy people are switching to Action 10 News. Because we're a tough act to follow.

ACTION NEWS

10 abc
WLCY TV
Tampa/St. Petersburg

Remember how important growing bigger used to be?

Well it still is



We're proud to say that Covenant Broadcasting has been growing bigger and bigger every day since we began back in 1971.

Just recently we enjoyed so much growth that we grew right out of our old name. We are now: **INSILCO Broadcast Group.**

The only change is the name . . . but that change is another important indication of growth. A significant minority investment by INSILCO Corporation will enable us to accelerate our rate of accomplishment in the markets we now serve . . . and those we'll serve in the future.

With the added support of Insilco, one of Fortune's 500 largest companies, we'll be able to do just what we've been doing since 1971 . . . only bigger, better and faster.

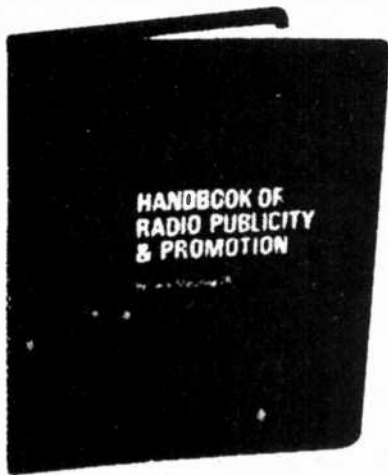
You can still call us by our first names: WELI in New Haven, WKSS in Hartford, WGSO and WQUE in New Orleans, KTOK, KZUE and The Oklahoma News Network in Oklahoma City; and recognize us by the same dedication to service through total involvement . . . on and off the air.



a wholly-owned subsidiary of Broad Street Communications Corporation

Connecticut: WELI New Haven, WKSS Hartford; Oklahoma: KTOK Oklahoma City, KZUE Oklahoma City, Oklahoma News Network; Louisiana: WGSO New Orleans, WQUE New Orleans.

A GREAT RADIO PROMOTION SOURCEBOOK



The **MUST** book to help you boost ratings and increase sales and profits.

- A giant 500-page handbook
- Over 250,000 words
- Over 1,500 on air promo themes
- Over 350 contests, stunts, station and personality promos

\$30.45 for thousands of dollars of stimulating, revenue-producing ideas.

TELEVISION/RADIO AGE BOOKS
1270 Avenue of the Americas
New York, New York 10020

Gentlemen:
Please send me **HANDBOOK OF RADIO PUBLICITY & PROMOTION** @ \$30.45 each.

A check for enclosed.

Name

Address

City

State Zip

New strike force

Lansdowne Advertising, a new division of J. Walter Thompson Company, has been formed "as a strike force for the highly personalized creative services and marketing expertise a small agency can provide," backed up by JWT's "total resources, especially in media and research." New agency is headed by Arthur Cohen, formerly with Bloomingdales and General Foods, as managing director, and by John Overaker as creative director. Overaker is a former creative director of JWT/Chicago and was most recently with Enterprise Advertising, a Canadian subsidiary of JWT. Offices of the new JWT division are located at One Dag Hammarskjold Plaza, New York.

manager of network research for McGavren Guild's Radio Network. He steps up from research analyst where he was responsible for preparation of the industry's first *Format Trend Analysis*.

Gene Cunningham for the ABC sales team, **Gladys Barthell** for the CBS sales team and **Steve Brooks** for the NBC sales team have been named senior research analysts, a new post with the Sales Strategy Division of Blair Television. All three had been Market Division research assistants and now report to **Joseph N. R. Poulin**, director of research for Blair's Market Division.

RAB, SRA tap Brown

James A. Brown has been named vice president-national spot development sales manager of Radio Advertising Bureau. His appointment is part of a coordinated program launched by RAB and the Station Representatives Association to speed the growth of national spot radio, and Brown will draw upon the resources of both RAB and of individual station representative firms in his new business building assignment.

Brown joined RAB last month as a national account supervisor from a post as vice president, new business development for Golden West Broadcasters. At RAB, Brown will report to executive vice president Robert H. Alter and work in cooperation with the Representatives Advisory Group, a committee of station rep executives.

Stations

Derk Zimmerman, general manager of Field Communications' WFLD-TV Chicago, has been elected a vice president. He joined the station group in 1968 as program manager of WLVI-TV Boston, then switched to a similar post in 1972 with KBHK-TV San Francisco.

James D. McCarthy has been named a vice president at WPHL-TV Philadelphia, where he is general sales manager. Before joining WPHL-TV in 1974, he served four years with KBHK-TV San Francisco as local and national sales manager and as general sales manager. Still earlier, McCarthy had been as account exec for KOAT-TV Albuquerque.

L. H. Curtis has been transferred to headquarters of Bonneville International Corp. in Salt Lake City as vice president-corporate development. He is succeeded as president and general manager of Bonneville's KSL Division by **Jay W. Lloyd**, who moves up from

25

Serving the Ark-La-Tex

for a quarter of a century!

KTAL TV 6

Celebrating our 25th anniversary and prouder than ever to be a part of the television industry!!

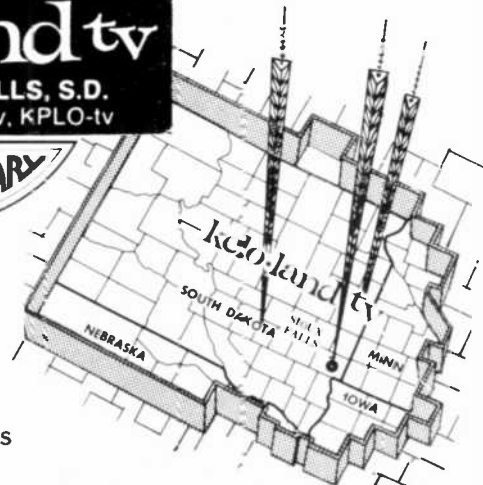
HIGH HONCHO ON THE ARBITRON TOTEM POLE!

Year after year, KELO-tv scores the most "firsts" in the nationwide Arbitron Sweep. Plus a good helping of "seconds."*

# 1	in Total Day (ADI) Sunday thru Saturday	47%
# 1	in Early Evening (TSA) 4-6:30 p.m. Mon.-Fri. (Women 18-49)	64%
# 1	in Total Day (Tie) (TSA) Sunday thru Saturday	51%
# 2	in Prime Time (ADI) 6:30-10 p.m.	40%
# 2	in Early Evening (ADI) 4-6:30 p.m. Mon.-Fri.	48%



And #1 among all CBS affiliates in Total Day ADI □ Prime Time TSA Adults 18-49 □ Prime Time ADI □ Total Day TSA (Tied) □ #2 in Late News ADI □ Late News TSA Adults 18-49 (Tie). There never was a more effective advertising medium.



 A CBS AFFILIATE

*Source: Arbitron Sweep, May 1978 (affiliates of all three networks in equal facilities markets), as analyzed by TV/Radio Age. Submitted as estimates, subject to qualifications defined by reporting services.

Represented nationally by H-R. • In Minneapolis by Wayne Evans

senior vice president of KSL.

Noble V. Blackwell has been appointed vice president/general manager of WNJR Radio Newark. He moves in from CBS, Inc. where he had been director of corporate staff services and before that had been national director of community relations for the five CBS-owned television stations.

Alfred G. Grosby, general manager of WFAS and WWYD Radio White Plains, New York, and national sales coordinator of the stations' parent company, Affiliated Broadcasting, has been elected a vice president.

Tom Eaton has been appointed a regional vice president and **Lew Krause** named local sales manager of WFSB-TV, the Post-Newsweek outlet in Hartford.

Walter A. Rolph has been appointed general sales manager for WCAU-TV, the CBS-owned television station in Philadelphia. Rolph steps up from ac-

count executive for the station. In 1976 he was general manager of Smokenders of Chicago, and before that was selling for CBS TV National Spot Sales in Chicago. Also at WCAU-TV, **Philip S. Press** has been named director of sales, having been general sales manager since May 1976. Before that he had been an account executive with CBS Television Stations National Sales in New York, and prior to that had been selling for WCBS-TV there.

Bill Johnson has been appointed vice president and general manager of WDEE Detroit. Before joining the Combined Communications station Johnson had been general manager of WKNX Radio Saginaw and prior to that general sales manager of KKJO St. Joseph, Mo.

Jerry Wolff has been named New York sales manager for WMCA. He joins the Straus Communications radio station from a sales post with WOR, and before that he had worked for WRFM and WVNJ Radio, also serving the New York market.

Buyer's Checklist

New Representatives

Katz Television Continental is now representing WLTX-TV, the CBS television affiliate in Columbia, S.C.

R. A. Lazar & Company, specializing in representation of Black oriented radio stations, has been appointed national sales representative for WJPC Chicago.

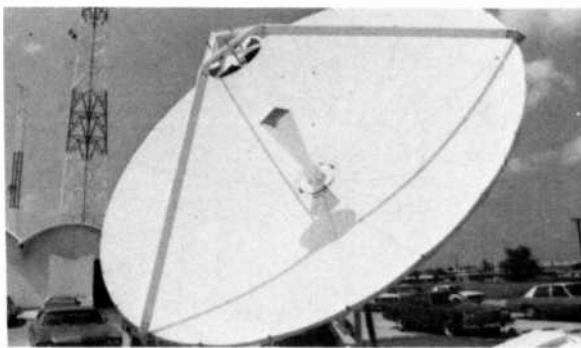
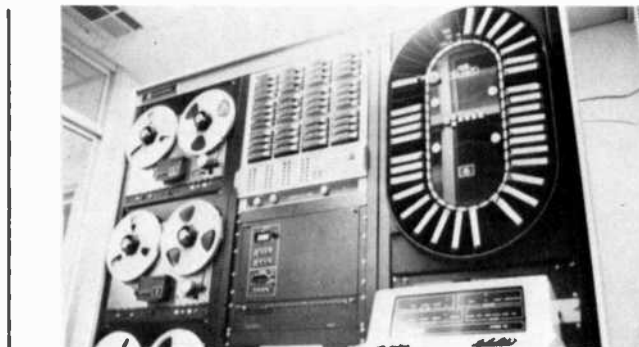
The Robert's Associates has been named national spot sales representative for WJOL and WLLI-FM in Joliet.

New Call Letters

WPTF-TV has been approved by the Federal Communications Commission as the new call designation of WRDU, Channel 28, Durham-Raleigh. The NBC affiliate is owned by Durham Life Broadcasting Service and has recently installed a taller tower and new transmitter the station says is four times more powerful than its old one.

KTEN

THE COMMUNICATIONS CENTER
OF ADA, OKLAHOMA
SERVING SOUTHERN AND EASTERN OKLAHOMA



**If you don't
promote,
a terrible
thing happens...**

NOTHING!

Television and Radio Features is the unique promotion and prize service that offers you the prize locker you've always wanted without all the headaches. No more shipping problems, storage hassles, or address corrections. More important, no more unhappy viewers or listeners. Inventory control and other paperwork can be reduced to one file for a whole year's worth of prize-giving promotions.

And the best part is the merchandise itself. Television and Radio Features

supplies 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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CHICAGO AND NEW YORK

78L

.....

WMAR-TV / BALTIMORE
(31 Years Young)

Salutes...

TELEVISION / RADIO AGE

on its

25th

ANNIVERSARY

Wall Street Report

Ampex first quarter sees net income ahead to \$5.6 million

The Ampex Corp. continues to make substantial progress, reporting net income for the first quarter of fiscal 1979, ending July 29, 1978, at \$5.6 million as compared to \$4.5 million for the same period last year, up almost 25 per cent. Net income per share rose from 41 to 49 cents. Net earnings for fiscal 1978 were also considerably ahead of fiscal 1977: \$1.76 per share as against \$1.31, though 58 cents of this in 1978 and 50 in 1977 were from tax-loss-carryforward credits.

Ampex operates in three basic fields: audio-video, data memory and magnetic tape. Net sales jumped from \$257 million in fiscal 1976 to \$287 million in 1977 to \$322 million in 1978. The \$31.8 million increase in net sales in 1978 resulted from a 21 per cent increase in the sales of magnetic tape products and an 18 per cent increase in data-memory sales, that is, digital disk drives and memory system products.

For shareholders, too, the return on equity has improved from 10 per cent in 1974 to 19 per cent in 1978. The total debt that was \$160 million in 1974 has been reduced to \$92 million in 1978, and stockholders' equity has increased from \$52 million in 1974 to \$104 million in 1978. In fiscal 1978, Ampex spent over \$23 million on research, an increase of \$2 million over the prior year.

Helical VTR continues to hold good market share

Its net sales in audio video, which did increase in fiscal '78, are being matched by net sales in data memory: magnetic tape sales increased from \$61.4 million in 1977 to \$74.6 in 1978. Meanwhile, its VPR-1 one-inch helical format video tape recorder continues to hold a significant share of the highly competitive market, says the company, which is preparing to deliver the new type C format VTR as the VPR-2.

It also introduced an advanced digital video production system, ESS-2, which unifies computer and video technologies to offer expanded creative possibilities for teleproduction and broadcast operations. It is also offering two new editing systems, the EC-2 and RES-1.

Ampex Corp. (sales by industry segment, in \$ millions, for year ended April 29, 1978)

	Audio-Video	Data-Memory	Magnetic Tape	Corporate	Consolidated
Net sales to customers	\$120.5	\$120.6	\$74.6	\$—	\$315.7
Operating earnings	20.4	7.9	4.0	—	32.3
Foreign joint venture earnings				.3	.3
Corporate expenses				(2.4)	(2.4)
Interest expense				(6.7)	(6.7)
Earnings before income taxes					23.5
Identifiable assets	95.9	88.5	54.5	14.9	253.8
Capital expenditures	3.2	4.5	4.2	0.2	12.1
Depreciation	1.9	3.5	2.2	0.1	7.7

Complements internal growth with recent acquisition

Though Ampex is a company whose growth has been essentially internal. It recently acquired a young company, Duca-Richardson which makes a line of electronic switching systems that complement a large number of Ampex products. Ampex has also made a major agreement with N. V. Philips of The Netherlands which permits Philips to market the Ampex VPR series of helical-scan VTRs. Ampex also hopes that its official designation as supplier of video tape recorders, slow motion disc recorders and video and audio magnetic recording tape for the Olympic Games to be held in Moscow in 1980 will assist it in generating new business throughout the world in the years ahead.

Ampex is particularly optimistic about the growth opportunity for magnetic tape in the home video recorder market. In March, it began an expansion of its tape manufacturing plant in Opelika, Ala. which will add two lines to those which already exist. It sees a billion dollar market for tapes alone in the 1980s among owners of home video recorders if the explosive growth predicted occurs.

Quarter century (from page 100)

headquarters in Georgetown.

What I found was a garage, a ramshackle old garage. I looked around and noticed the leaky casement windows, the dirt and the leaves blowing in under the doors, pushed by a sharp autumn breeze. I said to the first person I met, assignment editor Don Richardson: "I'm looking for the CBS Washington bureau." Don replied: "You're in it." Somehow it didn't have that certain element of class I had associated with CBS and William S. Paley.

Later that day in September, 1953, I met my first boss, a lanky middlewesterner named Sig Mickelson, then director of CBS Television News in New York and now a distinguished professor of journalism at San Diego State University.

Sig explained that all I had to do in Washington was to beat NBC News with coverage from the Hill and the White House. We had only "two and a half" film crews. (CBS has 15 today, all equipped with ENG minicams.) But we also had to beat UPI-Fox Movietone and Telenevs, which still were strong. UPI-



Behind the scenes in early days were pioneering execs and producers. At l., Marshall "Sonny" Diskin directed everything for ABC. Below, Don Hewitt checks assignments as CBS News executive producer.



1962

"The most effective instrument that the television industry has in its confrontation with Government is the Television Code. The Code is a forceful answer to the professional regulators who covetously eye programming and other aspects of the television medium, and who are ready to jump in when an opportunity presents itself. It is also an effective rejoinder to the pressure groups that are always harassing any communications medium."

October 1



Above, planning NBC coverage of political conventions in '60 are William McAndrew, l., v.p., NBC News, and Reuven Frank, producer. At l., Sig Mickelson, l., with CBS chairman William S. Paley during 1956 election, campaign when he was director of CBS Television News in New York.



Dec. 20

25 years of leading the way
for television news
in Oklahoma.

KWTV's first broadcast was on December 20, 1953, using a temporary tower. In 1954, our 15'-2-foot man-made structure, then the world's tallest letters, KWTV, as the World's Tallest Video in those days. Today, 25 years later, we continue to be Oklahoma's innovative television station.

KWTV
 **9**

A CBS AFFILIATE
Oklahoma City, OK

JOHN T. GRIFFIN
Chairman of the Board
JACQUES DELIER
President and General Manager
MICHAEL DELIER
Assistant General Manager
DONALD O'CONNOR
National Sales Manager

Fox Movietone was a problem because our film was processed in the same laboratory. The first reel to reach the lab would be processed first and often was the only film to meet the evening news deadline. It became a daily battle between the motorcycle couriers to reach the lab first.

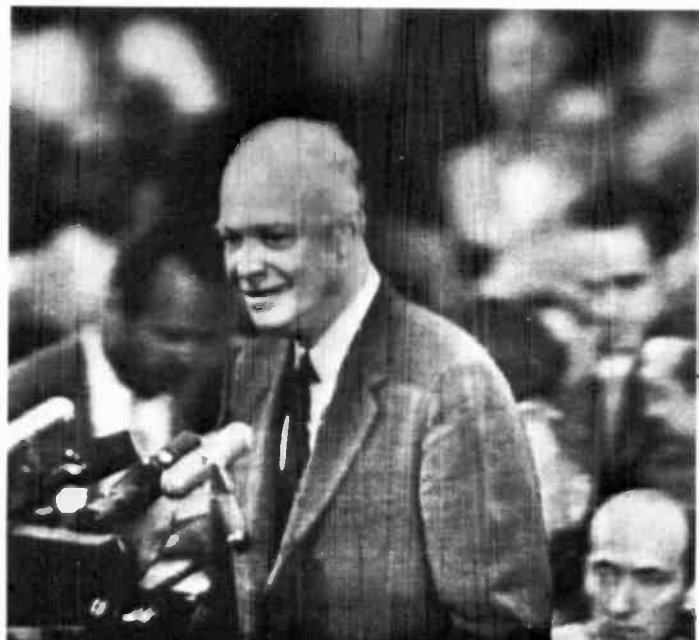
One day our courier, Bob Funk, came down the home stretch on Wisconsin Avenue, neck and neck with the UPI-Fox Movietone man. They both had to stop for a red light a block from the lab. Seconds meant everything. Bob Funk, a high school track star, dumped his bike at the curb, ran the final 200 yards and won.

Tough competition

Mickelson's "Beat NBC" order was a demanding task. After 20 years in daily, wire service and magazine journalism, I knew what competition meant. But so did Julian Goodman, then Washington bureau chief for NBC News and now NBC board chairman. To show Julian there was a new competitor in town, I stole two of his newsmen, but that made hardly a dent in the NBC stable of stars which had Bob McCormick presenting



The 1952 political conventions were the scene where TV news flexed its first muscle as kingmaker. From top, a virtually unknown journalist, Walter Cronkite, became an overnight star; President Harry S. Truman said goodbye to the era of "Dewey Wins" headlines; President-to-be Dwight D. Eisenhower experiences the rewards of tube appeal.



1963

"Ratings will always be used as a guide to buying. But the most discouraging aspect of ratings is how they have been used. The time-buyers and the media research analysts have utilized ratings as absolutes, projecting the un-projectable and computing down to the decimal point total circulation, homes delivered and cost-per-thousand. Computers will not remove this error, only compound it."

April 19



Kathryn F. Broman
President



William L. Putnam
Chairman



***We're happy to have TELEVISION/RADIO AGE join
us in the Silver Anniversary Club***

SPRINGFIELD (MASS.) TELEVISION CORPORATION

television news, Ray Scherer covering the White House, and David Brinkley—before he was “discovered”—in the bullpen.

In the fall of 1953, there were few people around who knew much about television news. We were all trying to find our way. Many of us had come from newspapers, wire services and magazines. Others had moved over from radio.

Compared with today’s whopping audiences, the three network news programs were making a small splash indeed in the fall of 1953. The total audience on any given weeknight was about 15 million viewers, barely 30 per cent of today’s total of more than 50 million.

Station lineups were painfully short. The NBC Television Network listed only 76 affiliates, CBS 41, ABC 19 and Dumont 10. Today CBS and NBC count more than 200 affiliates, ABC 195. Dumont collapsed in 1955. But the audiences for news even in 1953 far surpassed the circulation of any competing daily newspapers. It was and still is the greatest mass audience since Johannes Gutenberg invented moveable type in 1439.

Television was a novelty in 1953, and there was a lot of “television visiting” from home to home. The big names in entertainment were Lucille Ball, Sid Caesar, Ed Sullivan, Walter Winchell,



During the period where Walter Cronkite was rising on screen up to his presidential role as chief news ratings-getter, chief news exec behind the scenes at CBS was Richard S. Salant, I. His challenge: overcoming the popularity Chet Huntley and David Brinkley had gained in the '56 convention. Meanwhile, an up-and-coming Howard K. Smith moderates Kennedy-Nixon debates.



1964

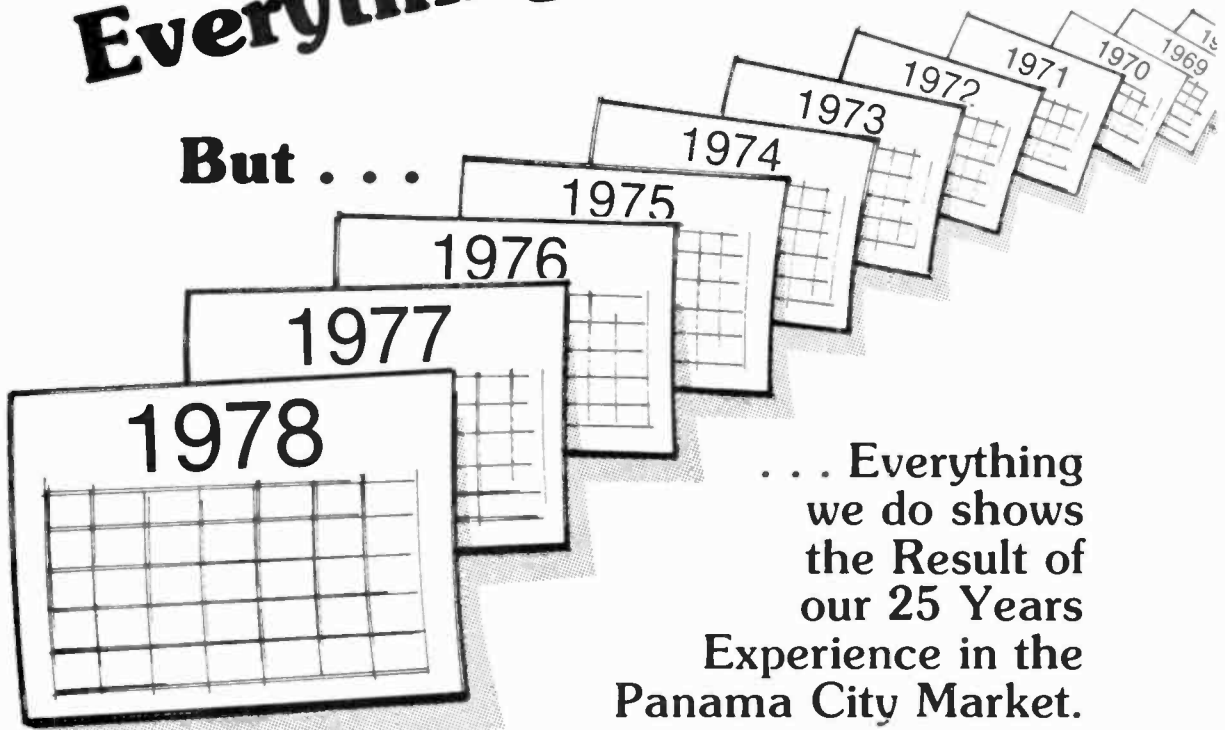
“Programming is the raw material out of which the entire television medium is built. Therefore, the first meeting of the National Association of Television Programming Executives in New York was not only historic in that it was a significant ‘first,’ but because the 81 program directors who attended the sessions were extremely candid about their problems.”

May 25



**Experience isn't
Everything**

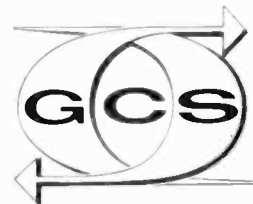
But . . .



**. . . Everything
we do shows
the Result of
our 25 Years
Experience in the
Panama City Market.**

WJHG^{TV} 7

Panama City, Florida



REPRESENTED BY THE MEEKER COMPANY

GRAY COMMUNICATIONS SYSTEMS, INC.

and Mr. Television, himself, Milton Berle. *Beat the Clock* and *Name that Tune* were replayed as home parlor games.

The world was a moderately placid place in those early years of the Eisenhower presidency. The Korean war had wound down, and prisoners of war were being exchanged. It was France's war in Indo-China. Senator Joseph McCarthy, the Wisconsin Republican, was hot in pursuit of what he called "card carrying Communists." It took a broadcast newsman the most distinguished of them all, Edward R. Murrow, to show him on the television screen for exactly what he was, a bully.

We took a lot of kidding about our bureau working out of a garage. But when anyone mentioned it, we'd say, "This is nothing. You ought to see our studio in New York."

The *CBS Evening News* originated from an old German singing and drinking club on the upper East Side, Liederkrantz Hall. The film portion of the program was put together 13 blocks away in the Grand Central complex. The production team had exactly 10 minutes in a taxi to rush the footage through home-bound traffic to Liederkrantz.

NBC News was further uptown on the



In the '60s, author Lower, top photo, l., was over at ABC News, on his way to becoming president of the operation, and working with correspondents like the late Bill Lawrence. r. Fred W. Friendly, center photo with Lady Bird Johnson, made his own news when he walked out on top CBS News post. William R. McAndrew, above r., NBC News president, donates film to John F. Kennedy Memorial Library.

1966

"The manner in which a spot buy is packaged, presented and serviced can be the major factor in the purchase. Station representatives in recent years have come up with some imaginative sales plans that have meant additional business for their stations. There will always be considerations that no computer will be able to analyze. Therefore the computer can be an aid rather than a deterrent to sales."

February 14

Best Wishes

SOL PAUL . . .

We've been privileged, as you have, to participate in the growth of a great communications medium.

This is our Silver Anniversary too. Television/Radio Age has been a helpful friend through these first 25 years. We eagerly look forward to an exciting future with continued industry contributions from your fine magazine.

WCSH-TV
PORTLAND, MAINE

edge of Harlem, working out of an old Pathe newsreel studio at 106th Street and Park Avenue. But the Swayze team had the advantage of a video connection between there and Rockefeller Plaza.

Suddenly a short deadline story was upon us. Film of Queen Elizabeth in Bermuda was coming to New York, scheduled to arrive at Idylwild Airport (now Kennedy) an hour before our deadline. We were worried about rush-hour traffic, so we installed a portable developing machine at Liederkranz. When the raw footage arrived from the airport, we fed it into the monster, and, after a few minutes of grinding and whirring, the machine deposited several hundred feet of Queen Elizabeth and Prince Philip on the floor, soaking wet.

But we had a big men's room, and we spread the film all over everything in there to dry. Then we ran it directly into the projector from the men's room, held by many hands. It was perfect—until director Don Hewitt realized that we had



Television news developed a reputation for "event" orientation in the '60s, as scenes from the '68 Democratic convention riots in Chicago, like that from CBS, above, and ABC, r., helped shape public opinion. TV to date has made major events out of six moon landings, like the Apollo 15, below.

1966

"There has been, from time to time, a great deal of discussion among engineers about the long-range possibility of satellite-direct-to-home transmission. One cannot predict how soon this can be accomplished. But the principal of local autonomous broadcast entities is the basis on which the American system of television and radio is built. The broadcaster therefore should actively participate in the preliminary planning of any proposed system of domestic satellite communications."

November 21



Our Air Has Turned To Silver

**25 years of service in
Virginia's largest market**

Hampton • Norfolk, Virginia

flipped the film, and the Royal Couple were shaking hands lefthanded and saluting like southpaws.

Professional newsmen

Almost from the start, the television networks placed professional newsmen in charge of their television news departments. At CBS, Ed Murrow had resigned as vice president in charge of news in the late '40s, preferring to concentrate on radio news and his commentaries. Bill Paley had recruited Sig Mickelson from the aggressive WCCO radio news operation in Minneapolis, then partially owned by CBS. At NBC News, Davidson Taylor, more an esthete than a gung-ho newsmen, was in charge, backed up by Bill McAndrew, one-time UPI Washington bureau. Reporter John Charles Daly rode Roman style, serving as vice president in charge of ABC News as well as on-air anchorman. But looking over his shoulder, short of cash, of course, was the hottest news hawk in the business, Robert E. Kintner, a former Washington correspondent-columnist.

Behind them on the production line were the editors and directors who wrote



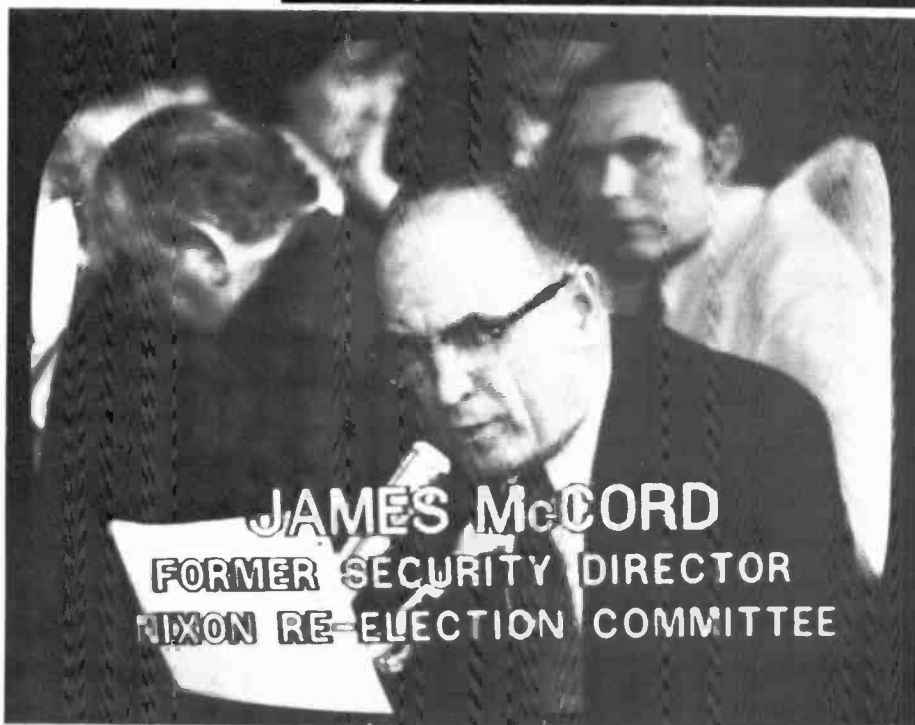
The ups and downs of President's were chronicled as, from top, Secretary of Defense Robert S. McNamara tours Vietnam for an increasingly unpopular President Lyndon B. Johnson; President Nixon makes points by cementing relations with China; and the latter President's downfall begins as James S. McCord testifies in Watergate hearings.



1967

"There is probably no station in the country that doesn't feel it should be getting a higher hourly rate from its network. Today, with some exception, network sales are on a basis of minute participations. Therefore, it would seem to make sense to compensate stations on the basis of minutes or commercial units instead of on an hourly basis. This would equate the method of compensation with the pattern of selling."

May 8

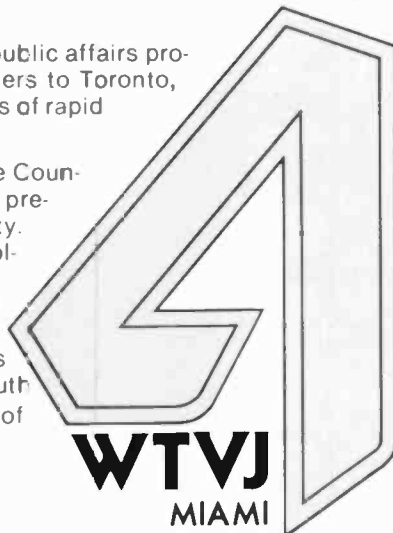


WTVJ Flew 8,000 Miles To Ride A Train



This year a crew from WTVJ's top-rated public affairs program "Montage" took South Florida voters to Toronto, Canada. Their objective: evaluate 20 years of rapid transit in action.

Since the first rapid transit plans in Dade County were approved in 1972, WTVJ had presented this complex issue in its entirety. On several occasions, WTVJ viewers followed transit officials to Mexico City, San Francisco, Atlanta and Dallas. News involvement ranged from editorials to "live" coverage by the station's Washington Bureau. WTVJ brought South Florida to the Capitol for the granting of critical Federal transportation funding.



Then, this past March, a referendum asked Dade County residents to reconsider the feasibility of rapid transit. Millions of tax dollars had already been spent on planning the system. The week before voters went to the polls, a WTVJ news series was aired to clarify the issue. The week-long analysis culminated in a "Montage" documentary: "Rapid Transit—Stop or Go?" the result of Toronto research. Election results supported rapid transit as a solution for the future.

WTVJ continued its 29-year tradition of pinpointing community needs and responding to them.



CHARLESTON S.C.

**SILVER ANNIVERSARY
1953-1978**

WCSC-TV is proud to be the first television station in the state of South Carolina to celebrate twenty-five years of service.

These twenty-five years have been possible because of the support of our community, our clients, our network friends, and all of our colleagues in the industry. Most importantly, however, these years have been possible because of the support of our own associates whose names are listed across from this page. We want to take this means to thank them for allowing us to offer the finest local service possible. We challenge them to maintain that quality for the next twenty-five years.

A handwritten signature in cursive script that reads "John M. Rivers".

John M. Rivers
Chairman of the Board, WCSC, Inc.

A handwritten signature in cursive script that reads "John M. Rivers, Jr.".

John M. Rivers, Jr.
President, WCSC, Inc.

WCSC, INC. STAFF

JIM ALEXANDER
CLEO ANCRUM
DOUG ATHERTON
GUS BAILEY
MIKE BECKMAN
JACK BECKNELL
ED BOLLING
BUZZ BOWMAN
FRANCES BRAMLETT
LIZ BRISACHER
MAURICE BROWN
ROD BULLARD
BOB CASEY
MIKE CHAMPION
DEBBIE CHARD
DAN CHETWOOD
BEVERLY COCHRAN
AARON COLEMAN
BILL COYLE
JAY CRAVEN
RUBY CRAVEN
TOM CRENSHAW
GUY DAVIDSON
DILLIE DEKLE
JIM DEMAURO
BILL DEWERT
SUSAN DWORK
LISA DYE
RUTH EDWARDS
FAYE EISERHARDT
LEROY FIELDS
EILEEN FINK
VANESSA FRAZIER
DUFFY GIBBLE
NORMAN GREEN
JAN GRIFFIN
CHARLIE HALL
STACEY HALL
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JIM HEAP
KEN HEGE
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NICK HARVEY
H PATRICIA HERRON
PATSY HICKEN
MIKE HIOTT
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MONTY JETT
TED KELLY
JENNIE KING
GORDON KNIGHT
LOWELL KNOUFF
HAROLD KRAMER
ELIZABETH LEWINE
BOB LORENZEN
GEORGE LOUD

JOANIE LUCAS
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PAUL MULLER
BOB NEAL
CYRUS NEWITT
EVE NEWITT
SADIE OGLESBY
FRANK PALMER
WARREN PEPER
BOB PETIT
JIM PETIT
CAROL PHILLIPS
MARK PIERCE
HANK PUTNAM
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BILL SHARPE
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JAMES SUMTER
CAROL TANNENBAUM
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RALPH THORNLEY
MARY TOLBERT
DAVID TURNER
PATTY TURNER
JIM VANN
WILLIE WALKER
MARTHA WASHINGTON
LOVELL WAUGH
ROLAND WEEKS
VESTER WENTZELL
DEBBIE WESTBROOK
PEGGY WHITAKER
GLORIA WILSON
JERRY WISE
RENEE ZEIDE

television news history as they improvised—at NBC Frank McCall and Reuven Frank who went on to succeed Bill McAndrew as president; at CBS, Don Hewitt, a peripatetic dynamo who later created *Sixty Minutes*; at personnel-short ABC, where everyone did three jobs, John Madigan and Marshall “Sonny” Diskin, with Bill McSherry writing for Daly. Visitors from out-of-town always loved to visit the Liederkranz control room where Hewitt dazzled them with his electronic pyrotechnics. Sometimes he dazzled me so much I wondered why I ever left print journalism for such an ulcerous, unpredictable business as television news.

Broadcasting and politics, particularly presidential elections, were made for each other. Radio had started in 1920 by broadcasting the results of the Harding-Cox presidential election and—four years later—the 17-day, 103-ballot Democratic convention in the old, old Madison Square Garden. For the next 24 years, it dominated the convention-election scene until, after World War II, television made its debut at the 1948 Philadelphia conventions, but broadcasting only on a short regional hookup,

Washington to Boston.

By 1952, the nation had coast-to-coast television and the networks sensed they had an audience grabber, live, electronic cameras on the convention floor and sometimes in the smoke-filled caucus rooms of the Republican and Democratic national nominating conventions in Chicago's International Amphitheater, out behind the pungent West Side stockyards.

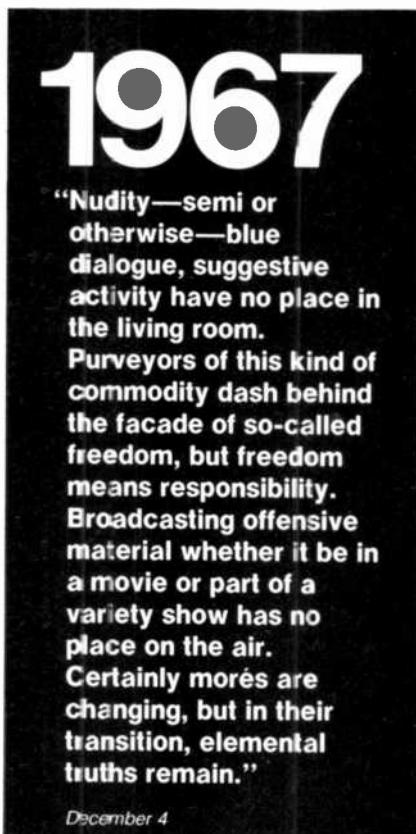
Politics and refrigerators

Mickelson, raised on politics in South Dakota and Minnesota when Hubert Humphrey was Minneapolis mayor, created the first gavel-to-gavel television convention coverage and went out to Pittsburgh to help sign up the Westinghouse Electric Company as sole sponsor, guaranteeing 20 hours of coverage punctuated by Betty Furness selling Westinghouse refrigerators and ranges. She became almost as much a household word as did the two nominees, war hero Dwight Eisenhower for the Republicans and Illinois Governor Adlai Stevenson for the Democrats.

More importantly, Mickelson launched a team that took off. As he could not use the established CBS News stars reporting for the separate CBS Radio Network, he chose as his anchorman (a term Mickelson coined) a nationally unknown but solid Washington newsman named Walter L. Cronkite, former UPI foreign correspondent. Don Hewitt directed the convention coverage and Paul Levitan, fresh from CBS engineering, was the overall producer. It was the beginning of long, productive careers for all three. Levitan's ended early with his untimely death in 1976.

Networks spend millions of dollars and plan for two years to cover the presidential election process from the first primary in New Hampshire until their election night projections establish the winner in November. They do this as a public service but also because they believe the ratings winner has a leg up on network television news dominance for the next four years.

NBC News made its big convention move in 1956. Sensing that John Cameron Swayze was not swift enough an ad-libber for convention coverage, Bill McAndrew put together a team still little known nationally, David Brinkley, the wry wit of the Washington bureau, and serious, granite-faced Chet Huntley, a recent import from Los Angeles and Seattle. They did so well at the Chicago and San Francisco conventions that McAndrew installed them in Swayze's nightly news spot, the *Camel News*



Caravan, and changed its name to *The Huntley-Brinkley Report*.

The biggest innovation in convention coverage came in 1968 when ABC News, ordered to cut its budget drastically after the collapse of the proposed ABC merger with the International Telephone and Telegraph Company, launched an edited, 90-minutes-per-night version. This was the first break with gavel-to-gavel coverage since it started at television's first conventions in 1952.

Actually, the coverage run longer than 90 minutes as ABC always stayed with the convention proceedings if important events were scheduled after the normal end of the program at 11 p.m. Starting times varied, depending on the convention schedule, but usually began about 9 or 9:30 p.m.

The innovation worked. ABC attracted a larger audience than when it competed head-to-head with CBS and NBC. It also gave the political parties a larger total audience on the three networks.

In the 1950s, CBS News was prestigiously cloaked in the toga of Edward R.

Murrow who, ironically enough, rarely appeared on the nightly network television news of 15 minutes anchored by Douglas Edwards. Murrow concentrated on his own nightly, 15-minute radio news and analysis and two weekly television programs, the trail-blazing *See It Now* and the frothier *Person to Person*. But Murrow's image and the careful news building job done by CBS Chairman William S. Paley during radio dominance gave CBS an unbeatable prestige. What Doug Edwards lacked in charisma was more than compensated for by CBS' general reputation for news excellence.

Developing Huntley-Brinkley

An audience researcher with a microscope could have detected NBC's development of Huntley and Brinkley in the four years between the 1956 and 1960 conventions, grabbing the lead from CBS at the 1960 Democratic convention in Los Angeles and holding it for five years.

One competitor, reeling in Los Angeles from Kintner's relentless conven-

tion rating blitz, dubbed the H-B style of convention coverage "disk jockey journalism." A CBS News colleague, more realistic, countered: "Maybe we should have told Paley that last night when he called to blast our sagging convention ratings."

Huntley and Brinkley were a household word for 14 years. Bill McAndrew and Julian Goodman brought them together but it was Bob Kintner, by that time NBC president, who sensed he had a winner and drove the NBC News organization unmercifully. The NBC order for any special television broadcast was "CBS plus 30." And it worked.

Stung by the Huntley-Brinkley popularity, CBS struck back in 1962, replacing Edwards with Cronkite, whose popularity has mounted with every election and every space shot. Today some surveys call him "the most trusted American."

Up to 1962, Cronkite had not been seen on a daily basis except when he substituted for Edwards. He anchored the late Sunday night news and all of the big special-event television broadcasts—conventions, elections, inaugu-

**A SALUTE AND CONGRATULATIONS TO
SOL PAUL, PUBLISHER AND
TELEVISION/RADIO AGE
FOR 25 YEARS OF
BROADCAST PUBLISHING LEADERSHIP
AND PERSONAL FRIENDSHIP FROM
WDAU-TV
SCRANTON-WILKES BARRE
PENNSYLVANIA**

REPRESENTED IN THE 42ND MARKET BY BLAIR TELEVISION

WHNT-TV

HUNTSVILLE, ALABAMA

4TH

IN THE
NATION

ISN'T ALL THAT BAD!

FOURTH: Of all networks affiliates in the top 100 markets with equal facilities. TSA Share. Sun.-Sat. Sign-on to sign-off*

FOURTH: Of all CBS affiliates in the top 100 markets with equal facilities. TSA Share. Sun.-Sat. Sign-on to sign-off*

FOURTH: Of all CBS affiliates in the top 100 markets with equal facilities. TSA Share. Late News Adult 18-49.*

* Source: May 1978 Arbitron

WHNT Television is the news leader in Northern Alabama . . . that's why we're called the NEWS Station, and we have the ratings to prove it . . . and there's even more . . . We've got the best and highest rated overall programming and we are the REACH Station in the area. Check Arbitron or Nielsen for May 1978 for confirmation.



WHNT-TV

HUNTSVILLE, ALABAMA



rations, space shots, coronations and state funerals.

The autumn of 1963 saw another television milestone when CBS and NBC doubled the length of their 15-minute evening news broadcasts. CBS announced first and NBC followed suit. The fight for news audience intensified.

Cronkite started moving up after the 1964 political conventions, even though Chairman Paley, in a terrible blunder, had removed him as anchorman for the Democratic meeting in Atlantic City. CBS News pulled even with Huntley-Brinkley, and a two-way tie persisted from 1965 to 1967.

Then the Cronkite program pulled ahead and has maintained a comfortable lead ever since, 11 years. The once-magic Huntley-Brinkley combination broke up on July 31, 1970, when Chet Huntley retired to his Montana ranch (He died in 1974). During that entire period of Cronkite's news rating dominance, Richard Salant has provided steady direction to CBS News.

To catch up with CBS in audience popularity, NBC News has tried several combinations in the eight years since the end of the Huntley-Brinkley broadcast. The first was a troika of David Brinkley,

Copyright from doc. of April 7, 1977

CASH DEPOSITS AND DISBURSEMENTS

DEPOSITS	
PRICE TO APRIL 1, '72	\$400,000
MAY 25, '77	350,000

DISBURSEMENTS	
KALBRACH	250,000
SIRACUSA	350,000
PORTER	100,000
ILROY	199,000
MAGLIER	20,000
TARKER	50,000
WILLI	25,000
NEU/ICER	10,000
STONE	15,000
DONE	3,000
OTHER	5,000

101A 1/77/1970



From top, Watergate story unfolds with data on disbursements to parties involved on CBS—and culminates in Nixon resignation speech, as seen in ABC studio. In 1976, it was back to Great Debates—this time Jimmy Carter and Gerald Ford, marred by 28 silent minutes from Philadelphia.

1968

“Wall Street, over the years, has maintained a neutral attitude toward radio and television—an attitude that is slowly changing. Many brokerage houses have tended to look upon the business as caught in a regulatory squeeze that would limit both profits and growth. The track record on profits speaks for itself, there are very few industries that can make the 20 per cent rate of return (after taxes) of television.”

January 29



“The WMTV call letters mean integrity in broadcasting, responsibility to the Madison community, and a commitment to the highest principles which have been a hallmark of WMTV for the past quarter of a century—and will continue to be the principles under which we go forward.”

Tom Bolger
President



WMTV
MADISON



Frank McGee and John Chancellor. On August 16, 1971, it switched to a solo anchor with Chancellor. Brinkley contributed commentary, billed as "David Brinkley's Journal." With the 1976 presidential election year, NBC discovered that there was still magic in Brinkley's wry wit. Brinkley shared the anchor position with Chancellor throughout the primaries, conventions and on election night, and gradually returned to his old spot as nightly co-anchorman from Washington.



ABC's 25-year struggle

The ABC struggle for news audience has been a 25-year uphill battle. It started weakly in late 1973 with barely 700,000 homes at a time when CBS was playing to 3,260,000 homes and NBC was leading with 4,310,000 homes.

Throughout the 1950s, Leonard H. Goldenson, who had put together the ABC-United Paramount Theaters merger and became its president, had concentrated on building a viable third network, greatly handicapped by a short, weak station lineup, few good programs and inadequate capital. Most of his affiliates had just started and provided little competition to the older, stronger CBS and NBC affiliates. Many still don't.

Goldenson's top priority was building primetime entertainment programs. At first, he had no daytime schedule. It was not until 1961 that he took the first step in building a news division, installing James C. Hagerty, a non-broadcaster, as



In the '70s, ABC was still on the bottom of the news ratings heap, but it was a big newsmaker. From top, Harry Reasoner and Howard K. Smith fought the other two webs during '72 election; Barbara Walters scored a first in joint interview with Sadat and Begin; Roone Arledge added news to his sports responsibilities; and Reasoner and Walters have a short, unhappy "marriage."



1968

"The new breed of retailers is the younger television generation. Their predecessors were brought up, nurtured, and experienced in print. This new breed is willing to experiment and is recognizing that television can be extremely effective."

February 26





QUESTION:

**WHAT DO THESE STATIONS
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ANSWER:

A LOT OF NEW YORK VIEWERS

WESH-TV shares viewers with WNBC-TV and most other stations throughout the nation. Sell your products to over 15 million bonus viewing buyers* visiting Walt Disney World - Sea World - Circus World - Kennedy Space Center - other major attractions - and the World's Most Famous Beach - Daytona Beach. Central Florida is the Number One Tourist Destination in the World.

BUY THE DOMINANT STATION IN THE BONUS MARKET



*Florida Statistical Abstract, 1977

vice president in charge of news when Hagerty stepped down as President Eisenhower's press secretary. It took another five years and another news president, this writer, before ABC could compete professionally with CBS and NBC in world and national news coverage. Even now, in its twenty-fifth year of Goldenson's management, ABC runs third in news audience ratings.

While gradually strengthening its film coverage, ABC has had a continuing problem in putting together an anchor team which could compete for audience with Cronkite and Huntley-Brinkley (later Chancellor solo and then rejuvenated Chancellor-Brinkley combination).

During the 1950s, John Daly was the ABC anchorman, but weak newsfilm coverage (purchased from Telenews and UPI) and a short station lineup proved insurmountable handicaps. After Daly's departure, ABC tried a series of solos, duets and troikas, all failures. Many affiliated stations refused to carry the news program. In 1963, when this writer became president of ABC News, only 95 stations telecast the *Evening News*, anchored by Ron Cochran. In some states, like populous Ohio, the program was not seen at all. ABC News had only 83 per cent audience coverage as compared to 97 per cent at CBS and 98 per cent for Huntley-Brinkley.

Until ABC converted to color and in-

creased its program length to a half hour (January 9, 1967), three-and-a-half years behind its competitors, few people would recognize ABC as serious news competition. It wasn't.

ABC started a turn-around in March, 1969, with a bright new format anchored by Frank Reynolds, bolstered by Howard K. Smith commentary. Two months later, Smith was given a co-anchor role. The program was professional and competitive, but met affiliated station resistance, never achieving more than 125 outlets compared to more than 200 for CBS and NBC.

The big personality change came in December, 1970, when ABC—for the then unheard of salary of \$205,000 per year, five years firm—lured Harry Reasoner from CBS and teamed him with Smith. Within a year, 50 new stations joined the lineup, another 20 signing on in the second year. The share of audience rose from 15 per cent to 22 per cent, occasionally 23.

ABC saw the direct effect of news personalities in two changes it tried in

Curiosity gave the new team a 23 per cent share of audience its first week, but after that, the share returned to the same level that Reasoner attracted alone. Moreover, Reasoner frequently showed—on the air—his displeasure with Walters, and the viewers told ABC they didn't like the unfriendly atmosphere. The "shotgun marriage" had to be dissolved. Leonard Goldenson then made the most controversial news executive appointment in a quarter of a century. He selected a superb sports executive, Roone Arledge, and gave him the additional job of president of ABC News. He gambled that a showman with absolutely no news experience had the prescription for news success.

After a year at the helm, marked by heavy spending and much publicity, much of it unfavorable, Arledge took his big evening news gamble. He reasoned that if he could not steal an established news star like Cronkite, he would have to try something else. His solution was what has been variously called a non-anchor system or a troika of mini-anchormen.

ABC started a turnaround in March, 1969, with a bright new format anchored by Frank Reynolds, bolstered by Howard K. Smith commentary.

1968

"There is a new era of relationships between the networks and their affiliates. The affiliates want a bigger piece of the pie, and, in this buyer-seller relationship, there is resistance by the networks to rate increases. It comes down to a question of negotiating muscle and who is holding the stronger cards."

June 3

1975 and 1976. Faced with some research stating that Howard Smith appealed to an older audience and thus might be a drag on the broadcast, ABC shifted Smith to a lesser role of commentary only. The rating for Reasoner as sole anchorman dropped quickly from a 22 per cent share to 19 per cent. Smith's audience in small-town America missed their favorite. They switched elsewhere.

Enter Barbara Walters

Seeking to regain lost ground and take off even higher, Bill Sheehan, then ABC News president, next tried the most controversial and most highly publicized move in news broadcasting history. For the unheard of—many said shocking, indecent—sum of a million dollars a year, five years firm, ABC hired Barbara Walters from NBC and teamed her with Harry Reasoner, much against Reasoner's will.

Dropping Reasoner, who returned to CBS, and making Barbara Walters an out-of-studio "star reporter," Arledge settled on three anchormen: Frank Reynolds in Washington, Max Robinson in Chicago, and Peter Jennings in London. Reynolds and Jennings had served earlier as ABC anchormen; Robinson, a network newcomer, was the first black man to serve in a network co-anchor position. As this combination started on July 10, 1978, the jury is still out on its fate.

Audience rating charts for the past 25 years show five distinct periods. NBC held the evening news lead from 1953 through 1956 and then lost out to CBS from 1956 to 1960. After their smashing victory at the 1960 political conventions, Huntley and Brinkley grabbed the evening news lead and held rating dominance from 1960 to 1965, followed by two years during which CBS and NBC ran neck and neck. CBS forged ahead in 1967 and has maintained a clear rating

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*celebrating 25 years of service
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25 years ago TV / RADIO AGE and WEEK TV were born. We broadcast our first program on Feb. 1, 1953.

Back in 1953 we began as Channel **43**.
1978 ratings* show WEEK-TV's 10 pm News with a **43**
share! **We love the numbers!!**

* May, 1978 Arbitron.

lead for the last 11 years.

In terms of audience share, CBS now has 27 per cent, NBC 25, and ABC fluctuates between 18 and 20. CBS attracts about 17,500,000 viewers, NBC 16,000,000 and ABC 12,500,000.

While network news departments are not money-makers, a large audience for the evening news translates into more revenue—thus less of a loss—than a moderate size audience. Delivering 11,730,000 homes to its advertisers, the CBS Evening News can charge \$70,000 and up for each of its five one-minute commercials. ABC, delivering 8,130,000 homes, asks upwards of \$45,000 for each of its six commercials in peak seasons. CBS has a sales inventory of 1,300 minutes in its evening news, ABC 1,560. But with a considerably higher price for its far larger audience, CBS is in a position to gross from its evening news at least \$20 million per year more than ABC.

While networks use the presidential election process to show off their news organizations and to joust with each other at a sort of political Olympic games, American presidential aspirants

1968

"The most effective check of all on the FCC is Congress. The Commission was set up as an arm of the Congress as a regulatory and an adjudicatory body dealing with a specialized area requiring expertise. This expertise is available to the Congress in order to frame legislation on communication matters. Congress can, and does amend the original Communications Act of 1934 when it feels that the Commission has overstepped its delegated authority."

March 25



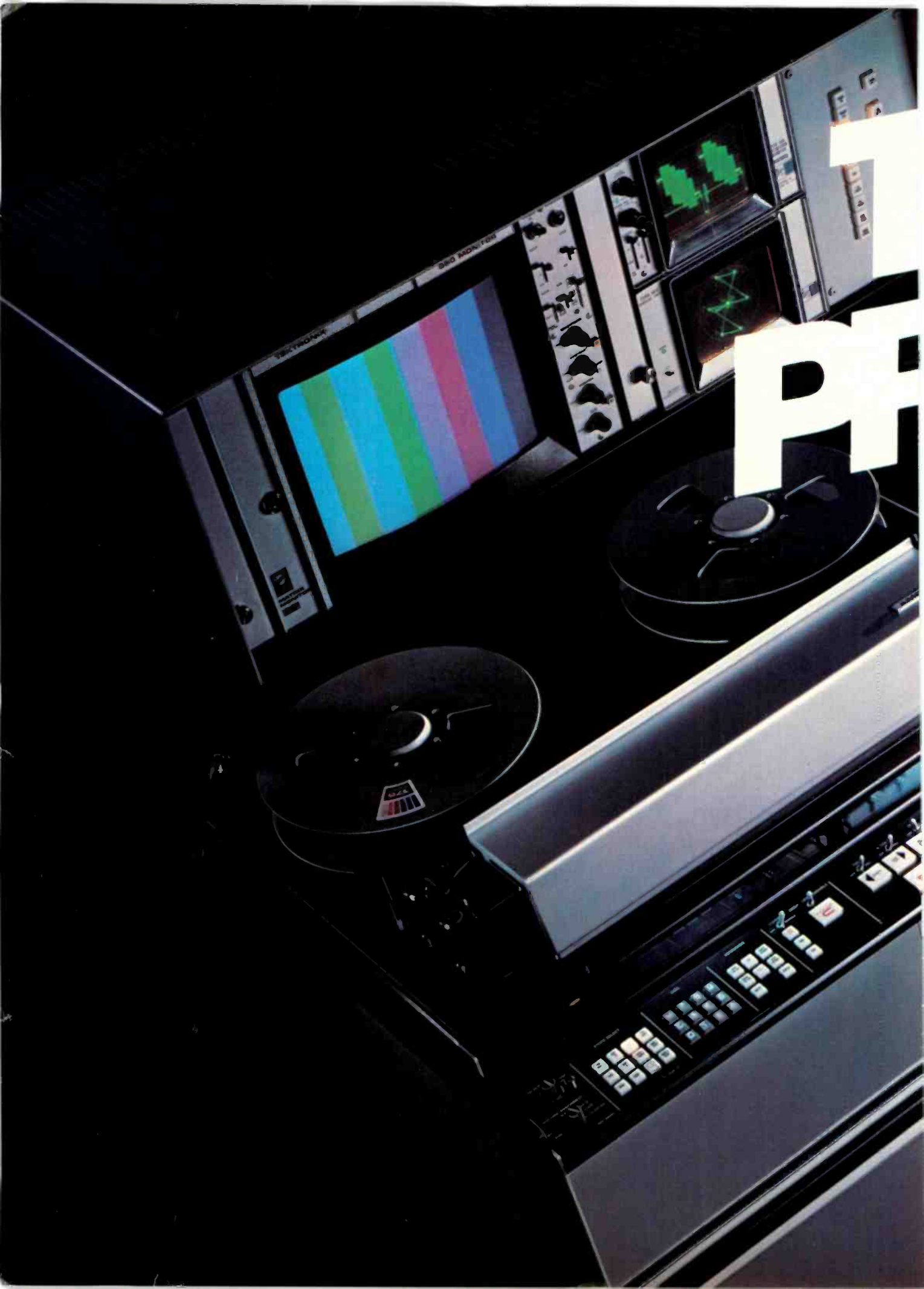
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Dayton... KLZ Denver... KAZY Stereo, Denver... KBOX Dallas... KMEZ Stereo, Dallas



PT
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THE PRODUCER

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also use television to win elections. We saw this in the first year after television went transcontinental. General Eisenhower made such a good impression at the 1952 Republican convention that he had little trouble overwhelming Governor Stevenson in the general election. Voters made their decisions early and didn't change, no matter how many brilliant speeches Stevenson delivered.

Richard M. Nixon, Ike's 1975 running-mate, saved his political skin with

"Without a medium such as television, a little-known politician like Jimmy Carter could never have been elected in 1976, less than two years after he threw his hat in the ring."

the famous "Checkers" speech on the NBC network. Accused of using an \$18,000 slush fund for personal expenses, Nixon came close to being dumped from the ticket.

In a half-hour of primetime, for which he paid NBC \$75,000, he appealed to the public in a speech heavy with political "corn." But the public liked it—stories about Pat's "good Republican cloth coat" and a tear-jerker about the little cocker spaniel puppy, "Checkers"—and Ike kept him on the ticket.

Sometimes television has worked against a presidential candidate as it did decisively against Nixon when he and Sen. John F. Kennedy debated four times in 1960. Looking uncomfortable in some of Director Don Hewitt's cutaway camera shots, Nixon lost so badly that, as the Democratic sage Jim Farley put it, "he never got up off the floor after the first debate."

Without a medium such as television, a little known southern politician like Jimmy Carter could never have been elected in 1976, less than two years after he threw his hat in the ring. He had to out-distance 10 better-known Democrats in the primaries and beat Gerald Ford, the Republican incumbent, in the general election. Without a national medium that emphasizes personalities better than it does issues and intellect, Carter could never have become known so quickly in all 50 states.

Despite the Carter phenomenon, Ford

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Featuring Channel 2's popular Film Festivals.

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2
KWGN-TV

1968

"Worldwide television set circulation is now at 212 million, according to TELEVISION AGE's current estimates. The growth abroad continues at an accelerated pace. With the satellites forging international highways of broadcast signals, this growth means greater communication between nations and between peoples."

July 1



Scotch[®] 479 Master Broadcast

SCOTCH IS FIRST IN BROADCAST. GIVE OR TAKE AN INCH.

Scotch[®] has been state of the art in broadcast videotape for more than twenty years. It's an industry-wide fact that nobody knows tape like 3M.

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In broadcast quality one-inch, it's Scotch Master Broadcast 479. 479 has all of the qualities you've come to expect from a tape named Scotch.

Like superior color noise and signal-to-noise. And nobody gives you better RF output.

Scotch Master Broadcast 479.

When you come to that new format, you'll have an old friend.

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“Politicians of both parties, particularly presidents are very sensitive about how they come across on television and how the television news programs report their activities. President Lyndon Johnson is once reported to have telephoned CBS President Frank Stanton at 7:30 a.m. to complain that White House Correspondent Dan Rather had ‘just dumped in my Wheaties’ (Johnson actually used an earthier expression).”

came close in 1976, and probably hurt himself badly or at least slowed down his momentum when he put both feet in his mouth—not once but twice—in the televised San Francisco debate, Oct. 6, 1976, devoted to foreign policy. He insisted to panelist Max Frankel of the *New York Times* that the Soviet Union does not dominate Eastern Europe and never would under a Ford administration. He crawled out on a limb and never really got off of it.

Politicians of both parties, particularly presidents, are very sensitive about how they come across on television and how the television news programs report their activities. President Lyndon Johnson is once reported to have telephoned CBS President Frank Stanton at 7:30 a.m. to complain that White House Correspondent Dan Rather had “just dumped in my Wheaties.” (Johnson actually used an earthier expression).

Nixon pressure on networks

But the Nixon administration outstripped all others in applying pressures—some subtle, others not so subtle—on the broadcast media. The most overt was Vice President Agnew’s famous (infamous?) Des Moines speech on November 13, 1969, complaining that television news was unfair in its reporting of the Nixon administration. He certainly threatened economic pressure when he reminded broadcasters that they are regulated by the federal government. The chairman of the Federal Communications Commission at that time was Dean Burch, a conservative Republican he had appointed.

Believing that Agnew was factually wrong, ABC News for five years conducted a news content analysis survey. Three university journalism professors, independently and individually, evaluated every story in the ABC evening

news and weekend news, trying to answer the question: “Is this story fair or unfair to the Nixon administration? Or is it neutral?”

For the first year of the survey (1969) the Nixon administration, in its first or honeymoon year in the White House, got a better than even break. In subsequent

1968

“Wall Street analysts expect most group broadcasters to register strong earnings gains for the year. In a semi-annual survey of 32 industries, Merrill Lynch, Pierce, Fenner and Smith, in its report on the broadcasting business, says, ‘We believe that the group broadcasters will benefit over the long term from higher rates, from receiving an increasing proportion of the total advertising dollar from their operating leverage and from substantial cash flow that will permit further diversification.’”

October 7

years, the balance was remarkably even. But all politicians like a better than even break. They want the edge to go to themselves.

President Carter and the “Georgia Mafia” are no different than their White House predecessors. During the 1976 presidential campaign, Carter personally complained that network television news coverage favored President Ford. He argued that Ford could walk into the White House Rose Garden, sign an unimportant piece of legislation, hand out a few ballpoint pens and dominate the network television news that night. Carter made that complaint at a time when he was doing some fast talking to explain just what he meant in the *Playboy* interview.

Even now, the White House staff believes that the President’s lack of popularity with the public results more from his image than it does from substantive matters such as his legislative program or his lack of success with the Congress. That was certainly one of the reasons that Gerald Rafshoon, the Atlanta advertising genius who guided the Carter path to the White House, was brought into the administration on a full-time basis.

The American presidential election process, in effect for 190 years, is the greatest political process in the world. It reaches a climax on the first Tuesday after the first Monday of November, and television news dominates the nation that night, almost overshadowing the candidates.

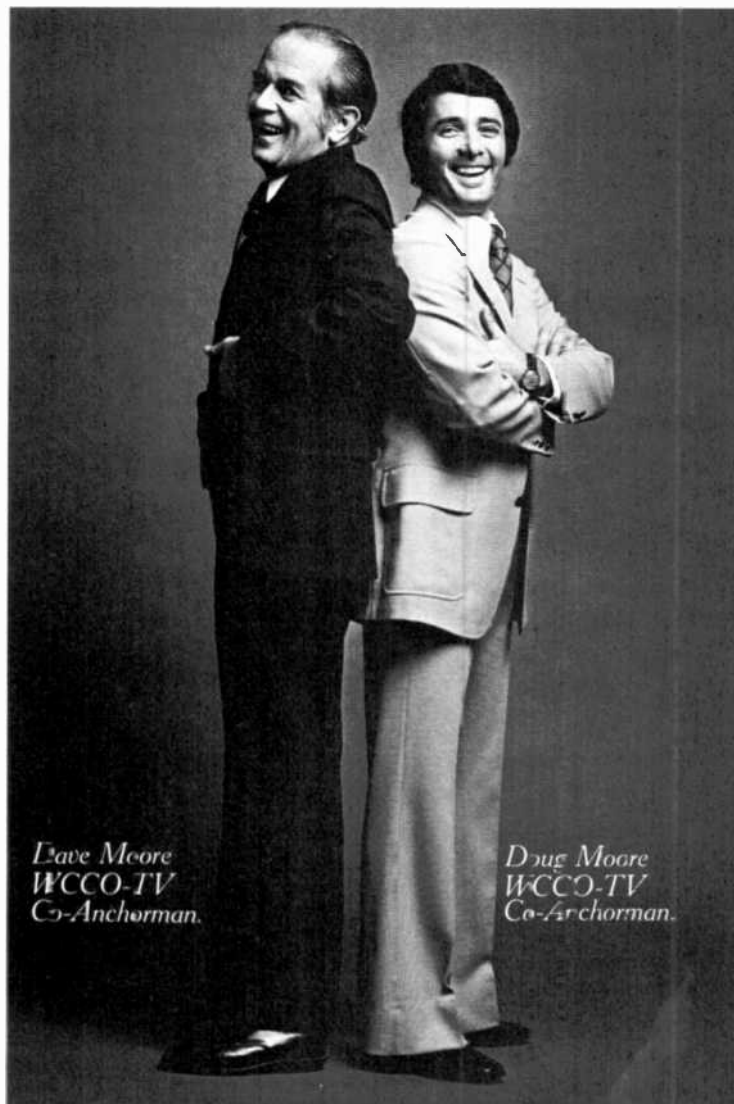
In 1964, after 10 years of increasing competition in tabulating and projecting presidential election results, the three networks called a halt to the madrace and organized a vote tabulation cooperative, the News Election Service. It is the greatest advance in the election process in this century.

The networks invited the two American wire services, the Associated Press and United Press International, to join the cooperative, which they did, first as nonvoting, later in full, voting members.

NES, with headquarters in New York City, has a year-around staff of 12 persons, headed by J. Richard Eimers, veteran wire service bureau chief. In election years, its staff expands vastly, until, on election night, it has as many as 125,000 vote-collecting “stringers” in the field. The NES budget for a typical election year runs as high as \$3 million. Costs are shared equally by the five voting members. Independents can buy into the service by paying a pro-rata share of the costs.

NES counts—swiftly and accu-

WCCO-TV GETS WHAT IT DESERVES.



*Eave Moore
WCCO-TV
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*Doug Moore
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Moore, Moore & more awards.

George Foster Peabody Awards. Alfred I. Sloan Awards. The ABA Silver Gavel. E.I. Dupont-Columbia University Awards. A National Academy of TV Arts and Sciences National Finalist. And more.

Year after year, WCCO-TV wins national and regional acclaim for their news coverage and outstanding documentary work. And this year, the Northwest Broadcast News Association made WCCO the most honored television station in the Twin Cities.

As the best news in town, WCCO Television continues their long tradition of excellence in broadcast journalism. It's their pledge to the industry and to the people of Minnesota.



rately—what is termed the “raw” or unanalyzed vote. It does not provide analysis or projections. It provides the “what” but not the “why,” although its figures can be used by its members for analysis.

First with projections

The three networks engage in break-neck competition to be first with projections, state by state, as the polls close progressively across the country. In a landslide year, such as President Johnson's victory in 1964 or Richard Nixon's win in 1972, all networks broadcast a national projection very early in the evening, eastern time, perhaps as early as 8:30 p.m. At that hour, polls in the Rocky Mountains and Pacific Coast states still have several hours of voting time. These early televised election projections have become very controversial.

Western politicians argue that the early presidential projections, based largely on key precinct results in East

and South, have an undesirable effect on voting in the Rocky Mountains and West. It can, they contend, result in three different changes of intention by voters who have not yet cast their ballots.

First, it could have a bandwagon effect, causing some undecided voters to support the projected national winner. Secondly, it could have the opposite effect, creating sentiment for the underdog. Thirdly, it could cause voters to stay home from the polls, taking the attitude of “what's the use of taking the time; the big race is already decided.”

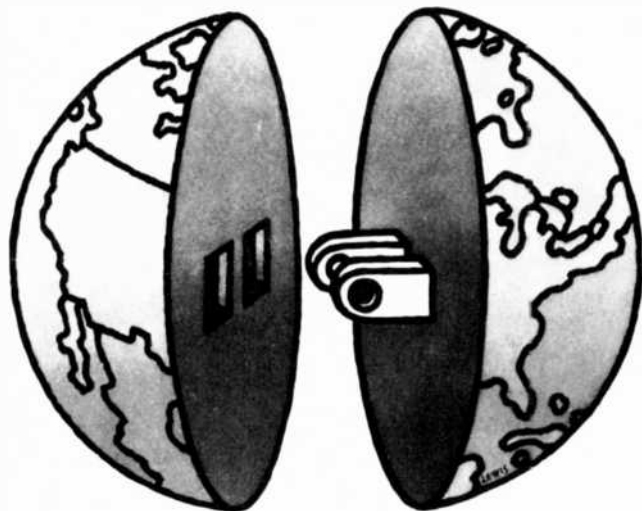
Western political candidates fear the third reaction as they believe it results in a light western voting turnout. They think it is especially harmful to candidates challenging the incumbents or running for the first time, or to those seeking minor office.

Five surveys, taken by the networks or by independent political scientists, have shown that there are no “discernible effects” that early eastern projections have had on western voting. Nevertheless, the feeling persists in the west that early

1968

“The Metropolitan Museum’s Don Quixote, Thomas P. F. Hoving, has jumped on his horse again and ridden off in all directions. He has now re-named his committee, calling it the National Citizens Committee for Broadcasting. The serious aspect of Mr. Hoving’s activity is that he seems to be able to get unsuspecting individuals to serve on his committee.”

November 4



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we have all the
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KPHO TV, Phoenix, Arizona is again number one among the nation's independent television stations.*

*Arbitron, Phoenix, May 1978 ADI, Monday-Sunday, Sign-on to Sign-off, Average Quarter-Hour Estimates Audience Share, Top one hundred markets.

kpho tv5

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national projections do tamper in some manner with normal western voting patterns.

Some critics have proposed embargoes on election night vote reporting. As each state adopts its own voting regulations, it would be almost impossible to achieve uniformity for balloting laws in 50 states. An embargo might also be in conflict with the First Amendment.

Another proposed solution advanced by Dr. Frank Stanton when he was CBS president and by this writer is the 24-hour voting day. Every state would keep its polls open for the same 24 hours. If New York started voting at 7 a.m., eastern time, the California polls would open at 4 a.m., Pacific time. It would require twice as many election officials at the precinct level, but its advocates see that kind of public service as akin to jury duty.

The complainers are western politicians. Easterners, facing no problem, shy away from any changes in voting procedures. "We know how to get out the vote under present ground rules," one eastern governor told me. "Who knows what

would happen if the polls were open for 24 hours?"

'Event' orientation

Television news is very "event oriented." Critics argue that, on a daily basis, television presents far too little news and only skims the surface of stories. On the other hand, give television a big, splashy news event and it will present "tonnage" coverage. There is some basis for the criticism.

In its quarter century, television news has presented higher drama than often appears in primetime fiction. One can count 10 wars, three assassinations and one attempted one, flaming riots in the cities, two years of violent antiwar demonstrations on college campuses, 29 United States probes into outer space, including six moon landings, a widespread change of American life styles dividing the under- and over-30, racial turmoil in North and South, Russian invasions of Hungary and Czechoslovakia, eight years of terrorism in Northern Ireland, an abortive invasion of Cuba,

the Cuban missile crisis, two massive electrical blackouts in the northeastern megalopolis, a riotous political convention in Chicago with police battling demonstrators on downtown streets, and fatal fires, famines, hurricanes, tornadoes, plane crashes, and floods too numerous to count.

The nation's capital has presented almost a continuous kaleidoscope of high political drama. In the early 1950s, we had Puerto Rican dissidents assaulting Blair House and invading the U.S. House of Representatives. Sen. Joe McCarthy's pursuit of the alleged "card carrying Communists" in the State Department led to the Army-McCarthy televised hearings, giving program-starved ABC higher daytime drama than the CBS and NBC soap operas.

For anyone who worked in television news in 1963, his or her most unforgettable moments had to be the four days in November when an assassin struck down a young president in his prime. Television preempted all its regular programs. A numbed nation sat sadly in front of the magic lantern in the parlor. Television, in its finest hour, almost literally held the nation together.

The greatest television news tour de force thrilled the world on July 20, 1969,

CHANNEL

6

WJBF Television,

celebrating 25 years of News and Public Affairs leadership in Augusta, Georgia, salutes Television / Radio Age on its 25th Anniversary of leadership in the industry.

WJBF
CHANNEL

6

AUGUSTA

1969

"The major issue facing broadcasters—and the public as well—is that of freedom of speech. The First Amendment sets forth the basic concept. But the restraint of free speech will not come by a frontal attack on the First Amendment. It will come through the side door, through seemingly innocent and, on the surface, needed legislation to correct an obvious deficiency in the body politic."

March 24



Stars shone again at Casa Manana last night at the inaugural broadcast of the Texas State Network. Upper left, Shirley Ross and Bob Hope, screen and radio stars as they sang their biggest "team" hit. Upper right, Gene Autry who sang cowboy songs. Below are Miss Ross; Governor Allred; George Fischer, Hollywood radio commentator; Hope; Molly O'Daniel, daughter of the Governor-nominate; and Elliott Roosevelt, president of the new radio network. FORT WORTH STAR-TELEGRAM Friday, September 16, 1938.

Since we first went on the air 40 years ago, we've brought millions of memorable events to our millions of listeners across Texas.

Our first broadcast on September 15, 1938 gave an indication that we were going to do things in a big way. 7,500 people filled the Casa Manana — the world's largest cafe-theater — for our nationwide inaugural broadcast by entertainment and political celebrities.

Elliott Roosevelt, son of the U.S. President, was TSN's first president and served as master of ceremonies. Bob Hope and Shirley Ross sang "Thanks for the Memory" which they had just introduced in a movie.

Gene Autry presented a medley of cowboy songs, and Everett Marshall, New York baritone, sang hit tunes of the 1936 Casa Manana Revue.

We've continued to grow since that first

star-filled broadcast, changing our programming along the way but never altering our image of dependability for the very best in news and entertainment.

Today we're the nation's largest state network. We are more than Texas State Network with 140 affiliates broadcasting award-winning news, features, and sports. We're also Continental News Service, a source for additional news and sports information . . . Spanish Information Service with a potential market of 4 million Spanish-speaking people . . . Texas State Agricultural Network with agri-news . . . and Houston Oiler Radio Network — play-by-play of all Houston Oiler football games. Now we're 255 affiliates strong.

TEXAS STATE NETWORK delivering 40 years of remarkable memories . . . "Thank you . . . so much!"

 A SERVICE OF
SWANSON BROADCASTING

when American astronaut Neil Armstrong stepped out of his Apollo 11 spacecraft onto the surface of the moon, 238,857 miles from earth and made history.

"That's one small step for a man," Armstrong said as his words and image circled the world, "and one giant leap for mankind."

There was a 7¼-pound television camera aboard Apollo 11, and it transmitted radio sound and live television pictures in color back to the earth, where the event was watched by the largest television audience in history, estimated at 500 million persons in 49 countries. It was almost impossible to estimate the radio audience in 155 receiving countries.

Never before had such an exploration been seen at the very moment it was taking place. Never before had television pictures and sound been transmitted such a distance.

In the 1970s, it was crime and corruption at the very top—the Nixon White House—which supplied the unbelievable drama. Television news, which still can't match newspapers and news magazines in investigative reporting, served as a daily but powerful conduit in the early stages of Watergate. But it stole the show when the Ervin and Rodino impeachment committees unveiled their unbelievable revelations. It only proved that television news is at its best when it has a big event unfolding live.

Public television

Public television, handicapped by inadequate financing and lack of cohesive stations, has never challenged the commercial networks in daily news coverage and programs. Its most serious effort has been the MacNeil-Lehrer Report, originating in New York and Washington and carried nationally during the last three years.

Because it does not have the funds to produce film for the program with any frequency, the MacNeil-Lehrer Report relies largely on studio interviews. It has a good batting average of discussing a topical issue when it is in the news and of interviewing articulate guests with something of substance to say.

Public television scores with good documentaries, although not as frequently as its executives would like. It also offers two solid programs in *Washington Week in Review* and *Wall Street Week*. The commercial networks offer nothing to compare with either.

In 1967, the Ford Foundation, long-time bankroller for public television, financed a two-year experiment called

Public Broadcast Lab, a two-hour Sunday night program that roamed widely in the news and public affairs area. It stubbed its toe at the start by proclaiming that it would revolutionize television news, which it didn't. Later it became bogged down in dissension when a 25-person committee, composed largely of Columbia University professors, gained control of the program's content.

Hard news and coverage of the big spectacular special events claim far more public attention and network time and money than do the many other factual programs which a network news division produces. But a news department would not be doing its complete job if it did not carry a schedule of documentaries, religious programs, political discussion panels, and factual children's programs.

The trail blazer in the documentary area was, of course, *See It Now*, produced by Edward R. Murrow and Fred W. Friendly. It started as a weekly half-hour, but after Murrow took on—and really showed up—Sen. Joseph McCarthy, the Wisconsin hunter of Communist witches in the State Department and elsewhere, the program

ran into corporate trouble at CBS. It was reduced to a monthly hour—dubbed "*See It Now*—and then"—and, at the end of the decade, disappeared from the CBS schedule entirely. Murrow became disenchanted with his old friend, Bill Paley, and joined the Kennedy administration as director of the U.S. Information Agency. He died of cancer in 1965 and still is revered as the outstanding news broadcaster in the 58-year history of radio and television news.

CBS, which has a far more consistent record of documentary success than its competitors, has also produced the second most successful documentary series in television's history. It is the hard-hitting Sunday night hour, *60 Minutes*, produced by Don Hewitt and featuring three incisive, hard-digging, investigative reporters, Mike Wallace, Morley Safer and Dan Rather. It has been a fixture for 10 years and frequently rates among the top 10 most watched programs of the week.

Long-form documentaries

Television has occasionally ventured into the long-form documentary such as the unprecedented four hours on Africa which ABC News produced, giving it an entire Sunday evening in September, 1967. It cost \$2 million and required 15 months to produce. CBS and NBC likewise have used the long form to explore exhaustively such subjects as energy, crime in the cities, the state of our national health and the nation's economy.

Local newscasts

In any discussion of television news, the national network programs, particularly the evening news, dominate. Nevertheless, news programs produced locally by more than 600 television stations do have a strong influence on the communities in which they operate.

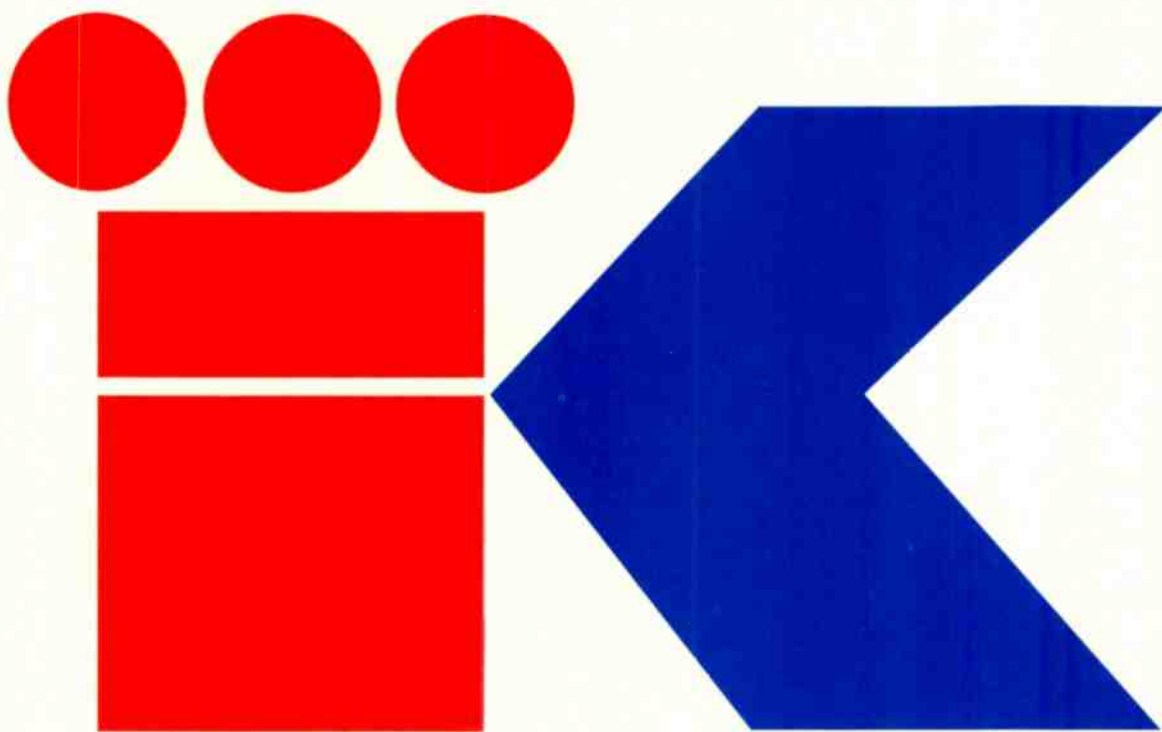
With a few exceptions, local news was a weak product throughout the 1950s. Its usual 15 minutes at the dinner hour was divided into five minutes each of news, weather and sports. Stations did not have to build a large news department to produce that program and the late-night 15 minutes at 11 p.m., or 10 p.m., central and mountain time.

All that began to change in the fall of 1963, when CBS and NBC enlarged the network evening news to 30 minutes. That forced local stations to present a half-hour of local news, thus requiring bigger news departments. A short time after that, the networks converted entirely to color, necessitating a similar

1969

"UHF independents are slowly winning the battle for recognition and for audiences. However, as do all pioneering enterprises of this magnitude, UHF requires massive dosages of capital. There is no question but that UHF will become a basic part of the broadcast spectrum and will show a profitable return for its investors. It has also demonstrated that there is no substitute for time and money and ingenuity."

November 17



In pursuit of excellence

**KING-TV, KING-AM, KING-FM, Seattle.
KGW-TV, KGW-AM, KINK-FM, Portland.
KREM-TV, KREM-AM, KREM-FM, Spokane.
KYA-AM, KYA-FM, San Francisco.
WRTH-AM, St. Louis. KING Videocable.**

change by local stations.

Stations then discovered that longer form local news programs gave them their best identity with their communities and that the accompanying commercials could be sold easily at a good profit. Local television news took off. A number of stations today carry an hour of local news at the dinner hour, some two hours, and one, KNXT, the CBS-owned station in Los Angeles, programs

two-and-a-half hours, 4:30 to 7 p.m., followed by the *CBS Evening News* with Cronkite.

As a journalist who worked 20 years in print journalism before entering broadcasting, I can compare the differences in working in the two media. First, working in television news is like swimming in a nationwide goldfish bowl. The entire country—including many in government—watch every move of the

television journalist. When he makes a mistake, especially during a live special event, it is there for 10 to 30 million viewers to see. It all hangs out. Print journalists never have to work under such "real time" conditions.

Secondly, television news has greater impact. It reports its stories in living color, motion, and natural sound and takes viewers to the actual scenes of dramatic events as they unfold. Cold black type on white newsprint is no match.

The vivid images of the civil rights struggles in the United States and the bloodshed in the rice paddies of Vietnam had an effect which still hasn't been accurately calculated, but which is widely believed to have changed the course of history. The ugly film of electric cattle prods and snapping police dogs being used on black Americans in the South accelerated their struggle for civil rights. Even though the Vietnam war—often called television's "first war"—lasted 10 years, television news coverage is cred-

Pride

We at KHSL-TV are proud of our continuous service to the Chico-Redding Community over the past 25 years.

We are proud too of our long time association with our national representative Avery-Knodel.

And we are proud of maintaining the highest standards of broadcasting with our membership to the NAB Television Code.



KHSL

Chico-Redding

Represented by Avery-Knodel

1970

"Over the past five years, there has been much more talk than action on domestic satellites. The first job facing the networks is to come up with a common denominator of what is actually needed. This will include determining how many channels are needed, what and how wide the coverage. The networks are currently spending about \$60 million a year with AT&T on interconnections. It is expected that these costs will continue to climb, but that a satellite system would save 20-30 per cent of AT&T costs."

February 9



KXAS-TV Dallas/Fort Worth, Texas
WAVY-TV Portsmouth/Norfolk, Virginia

ited with gradually turning American public opinion against continuation of the seemingly endless fighting. The Battle of Michigan Avenue at the 1968 Democratic National Convention is credited by some observers with costing the Democrats and Sen. Hubert Humphrey the election. The net result was just too negative.

Answering to the FCC

Thirdly, government regulation of broadcasting has an effect on radio and television news that does not exist in the world of print journalism. Broadcast newsmen must consider the Fairness Doctrine and Section 315 of the Federal Communications Act (equal time in political races). For print journalists, protected by the First Amendment, fairness and equal time are matters of individual conscience. Broadcast journalists must answer to the FCC when there are complaints that they have transgressed.

Print journalists seldom face Congressional investigations. Broadcast journalists do. What print journalist has ever been engaged in such a life-and-death struggle with a Congressional committee as CBS News did over its highly honored but slightly flawed documentary, *The Selling of the Pentagon*? What newspaper or news magazine has ever had to report to a Congressional committee on the percentage of violence in its news, the accuracy of its election night projections, or whether it "staged" or re-enacted scenes for documentaries?

We started this article with seven charges expressed against television news. How does one answer them? Here is one man's opinion, based on 25 years in the business.

1. "Television news is biased!" Bias, like beauty, is often in the eye of the beholder. In one instance of alleged bias, Agnew's blast in 1969, ABC News actually proved the vice president wrong. Without trying to absolve television news of all errors, unfairness or imbalance, I have found the men and women who work in television news to be remarkably even-handed. If bias is abhorrence of dishonesty, sham, pomposity, only then could they be assessed any guilt.

2. "Television news is superficial!" If one measures superficiality only by the content of the network evening news programs, there is some basis for this criticism. If one considers the entire time each day that a station devotes to news—or other factual material—in its program schedule, then the charge doesn't hold up. Too many critics—and

"It is true that television news does have great impact. Its star reporters sometimes are bigger than the event they are covering. The protection for the public is that we have three television networks."

viewers—expect the network evening news to tell and show them everything they need to know. That's impossible in 22 or 23 minutes.

All three television networks tried to enlarge their evening news programs to an hour, but were blocked by their affiliates because of financial losses that the stations faced. The evening television news on the networks should be an hour in length, and the affiliates should drop their opposition and support it.

3. "Television news is happy talk!" Network television news never was. The news executives and anchor persons stoutly resisted trends in that direction. "Happy talk" was the hallmark of some highly successful local news operations. Other smaller stations tried to copy it, urged on by the ubiquitous news consultants who promised increased audience ratings. Gradually "happy talk" has faded from local news broadcasts, which now are stressing sensationalism.

4. "Television news brainwashes Americans every night!" This charge has been heard less frequently since Ford succeeded Nixon in the White House and Carter replaced Ford. It was a charge invented by Nixon's "California Mafia" to undermine viewer confidence in network news organizations. As viewers saw who it was who had misdeeds to hide, they gradually changed their minds. The opinion on television news, such as commentaries by Howard K. Smith, Eric Sevareid and David Brinkley, is aimed, in Smith's phrase, "to massage the thought glands." It is not intended to change anyone's opinion or spur viewers into action. Viewer correspondence shows that it succeeds.

5. "Television news is too powerful!" It is true that television news does have great impact. Its star reporters sometimes become bigger than the event that they are covering. The protection for the public is that we have three television

networks operating independently and that most cities in America have from three to seven stations, only five of them on a national basis, owned by any single company. This plurality of news sources, augmented by daily newspapers and news magazines, protects the American public from any single organization asserting too much power. The trend in the regulation of ownership is "one station in each city to a customer."

6. "Television news concentrates on spectacular visuals and ignores serious news vital to Americans!" The first part of this criticism, if it is a valid fault, is true. Television is event-oriented. It does present the spectacular. On occasion, it gives too much time to dramatic events if one applies strict news value standards. To deny viewers what the medium does best would be to cheat them. That does not excuse television news from presenting to viewers the vital news of the day. Television news can be faulted for devoting half of a broadcast to a lurid murder case or in grabbing audience with emotional reporting of the death of a pop culture singer, while de-emphasizing more vital but less spectacular news about foreign affairs or domestic legislation.

7. "Television news is controlled by a few men and women in New York and Washington who decide what Americans should see and hear each night!" This was the greatest fable Agnew ever invented. Television news is the best example of *group* journalism in our history. As many as 500 persons contribute to a network news broadcast each night. True, the executive producer of each network news program has to decide late each afternoon what is included in the 22 or 23 minutes of news time. His or her decisions are based on inputs from many sources. And the executive producer is frequently second-guessed by news executives above him. The idea that the three network news presidents or the three executive producers meet every day to decide what stories to report is ludicrous. Those who dreamed up such fancies of news collaboration were busy at the same time in governmental conspiracies.

For a medium with such a short history that had to shape its format as it covered the news each day, television news has had a good quarter century. It has provided Americans with a better view of the world than they had in the first half of the twentieth century. My rose-colored glasses show me a world in which both local and network television news provide viewers with more news, greater depth and broader understanding of the complicated issues of the day. □

We're Four

Since WTMJ-TV introduced the "new Four" to our viewers last fall, we've been saying **We're Four Milwaukee.** And we've been showing it.

We're **News Four Milwaukee.**

Lively, award-winning news that our audience has made No. 1 by watching it more than any other news in town.*

We gave Milwaukee a lift.

During the Milwaukee transit strike we got riders and drivers together with **Rides Four Milwaukee.**

We're involved. We televised our news, plus variety and public service programs on location from Milwaukee's Summerfest and the Wisconsin State Fair. Because we want to be where our viewers are.

We care. We're urging voters in Southeastern Wisconsin to **Sign Up Four Your Vote.**

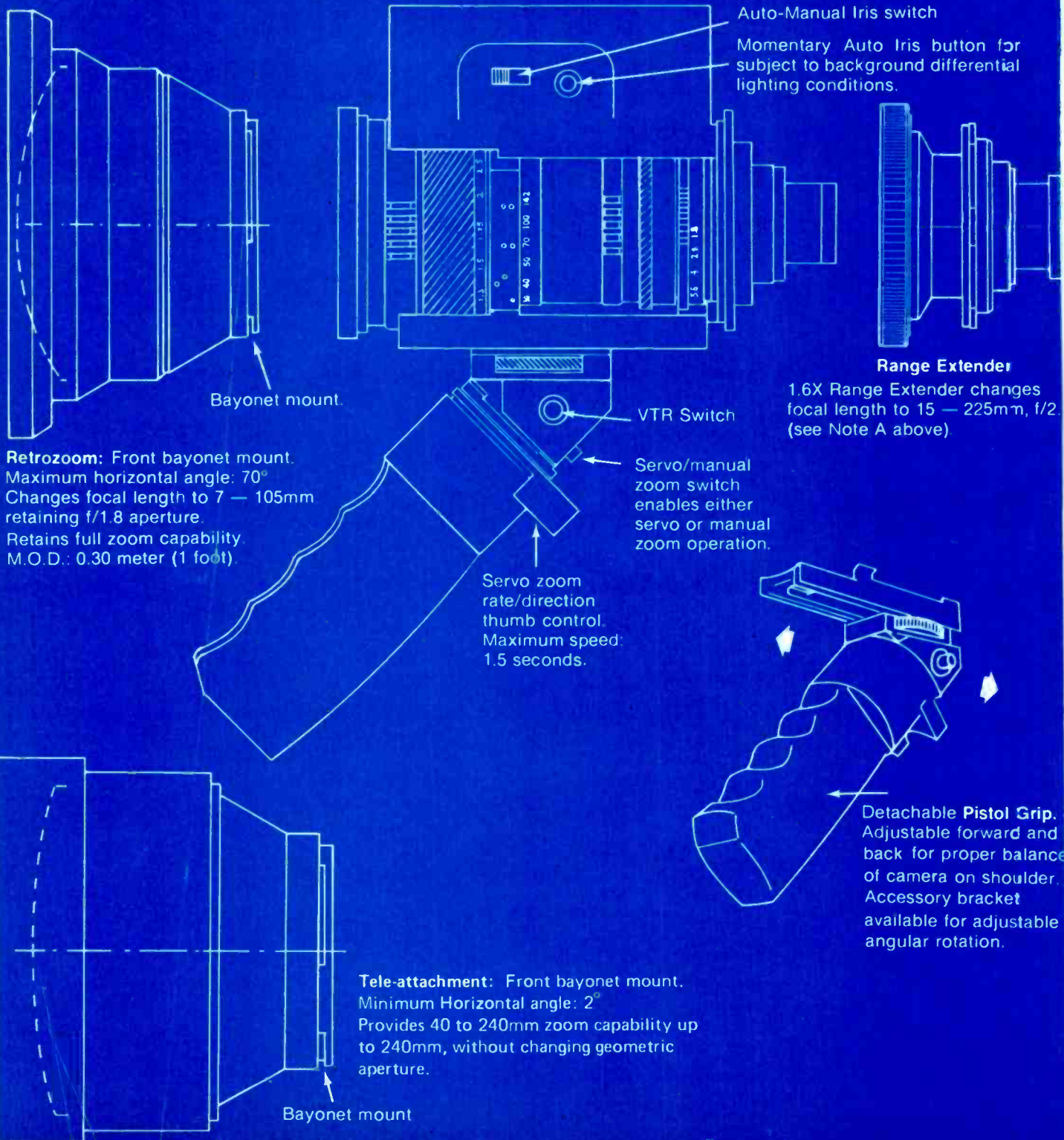
And making that easy for them to do with our voter registration van.

We're Four Milwaukee
It's more than an expression. It's our pledge.



*Source: Arbitron and Nielsen, May 1978. Subject to the qualifications of the surveys. Represented nationally by Harrington, Richter & Parsons, Inc.

How ingenieux's advanced 15x system provides extraordinary quality and performance



Auto-Manual Iris switch
Momentary Auto Iris button for subject to background differential lighting conditions.

Bayonet mount.

Range Extender

1.6X Range Extender changes focal length to 15 — 225mm, f/2. (see Note A above).

Retrozoom: Front bayonet mount. Maximum horizontal angle: 70° Changes focal length to 7 — 105mm retaining f/1.8 aperture. Retains full zoom capability. M.O.D.: 0.30 meter (1 foot).

VTR Switch
Servo/manual zoom switch enables either servo or manual zoom operation.

Servo zoom rate/direction thumb control. Maximum speed: 1.5 seconds.

Detachable Pistol Grip. Adjustable forward and back for proper balance of camera on shoulder. Accessory bracket available for adjustable angular rotation.

Tele-attachment: Front bayonet mount. Minimum Horizontal angle: 2° Provides 40 to 240mm zoom capability up to 240mm, without changing geometric aperture.

Bayonet mount

Range Extender

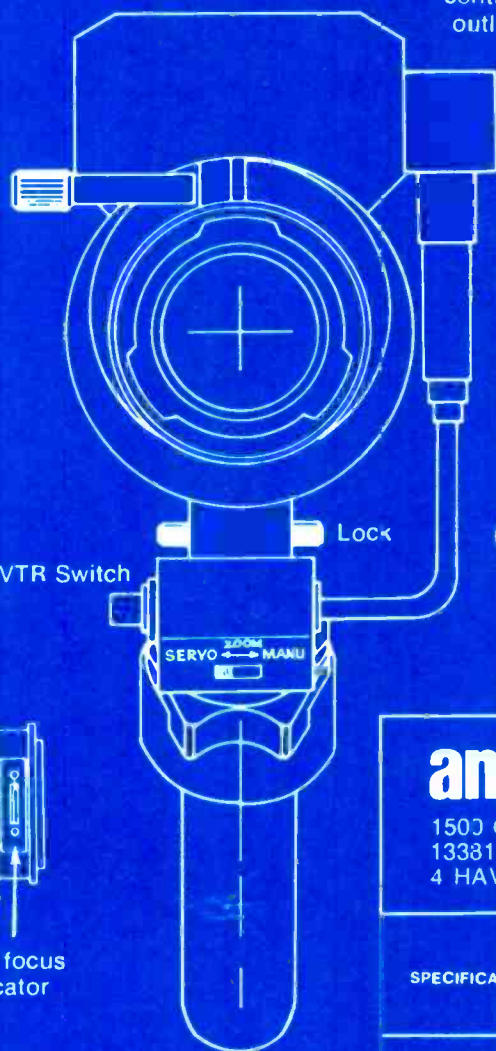
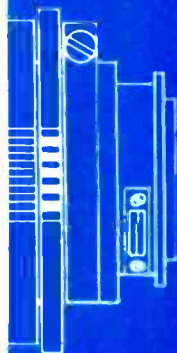
Note A

Second Range Extender (1.6X) may be mounted in tandem providing 2.56X factor, changing focal length to 25 — 365mm, f/4.6

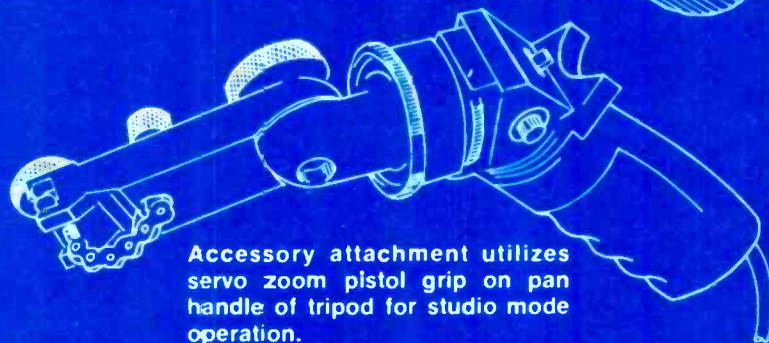


Accessory Focus Control outlet available to accept flexible cable for manual focus hand control.

Rear Mount

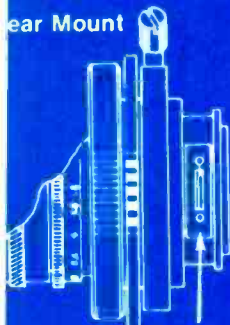


Manual focus hand control for rear-camera operation.

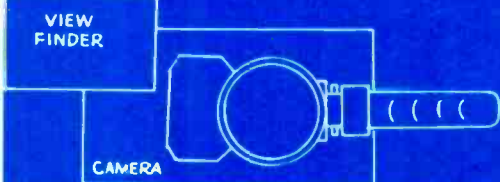


Accessory attachment utilizes servo zoom pistol grip on pan handle of tripod for studio mode operation.

Rear Mount



Adjustable back focus mount with indicator



The camera can be placed on its side without interference from the lens.

angénieux corporation of america

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4 HAVEN HILL SQ., AGINCOURT, ONT. M1V1M4 • (416) 291-2363

SPECIFICATIONS	BASIC LENS	WITH RETROZOOM	WITH TELE-ATTACHMENT	WITH 1.6X RANGE EXTENDER	WITH TELE-ATTACHMENT AND TWO 1.6X RANGE EXTENDERS
Focal Length	9.5 - 142mm	7 - 105mm	40 - 240mm	15 - 225mm	41 - 615mm
Continuous Zoom Range	15X	15X	6X	15X	15X
Maximum Aperture	f/1.8 - f/2.6	f/1.8 - f/2.6	f/1.9 - f/2.6	f/2.9 - f/4.2	f/4.7 - f/6.7
Photometric factor	1.20	1.27	1.27	1.24	1.35
Minimum Object Distance	0.60m 2 ft.	0.30m 1 ft.	1.50m 5 ft.	0.60m 2 ft.	1.50m 5 ft.
Horizontal Angle of View	54° - 4°	70° - 5 1/4°	9° - 2°	34 1/2° - 2 1/2°	3 1/2° - 1°
Vertical Angle of View	41° - 3°	53 1/2° - 3 3/4°	6 1/2° - 1 3/4°	26° - 2°	2 1/2° - 3/4°
Smallest Object Field	27 X 35mm 1.1 X 1.4"	20 X 26mm 0.8 X 1"	46 X 60mm 1.8 X 2.4"	17 X 22mm 0.7 X 0.9"	18 X 24mm 0.7 X 0.95"
Weight of Total Package: lens, lens zoom, servos, pistol grip, mount and attachments	2.5 kg 5.5 lbs.	3.8 kg 8.4 lbs.	4 kg 8.8 lbs.	2.7 kg 6.0 lbs.	4.6 kg 10.1 lbs.

15 x 9.5 FOR 2/3" PRISM COLOR CAMERAS

Investigative (from page 102)

a mediation system operated by the Better Business Bureau.

Not that all investigative reports get results. For example, William L. Putnam, chairman of WWLP Springfield, Mass., tells of a series recently done on the inefficiencies of the jury system in Massachusetts Superior Courts: "What happened? Zilch so far—or haven't you heard of Taxachussetts politics?"

Other major investigative reports during the past year include: how institutions fail to meet the needs of the elderly, by KGO-TV San Francisco; the short-circuiting of legal guidelines for letting dredging contracts, by WJZ-TV Baltimore; the treatment and charges involved when a teenager died in a local hospital, by WDVM-TV (until recently, WTOP-TV) Washington; illegal payments to members of the county building commission, by WREX-TV Rockford, Ill.; and exploitation of migrant workers, by WFMY-TV Greensboro, N.C. (details of these reports appear later in this article under "Investigative reporting").

Another form of investigation is done by a "consumer unit," established last

June by Group W's KPIX San Francisco. A consumer reporter and a researcher provide a daily service of consumer information and investigative reports on the daily early-evening news. One feature is a weekly "market basket" report, giving the costs of 43 items as purchased by an average family of four. Also, price comparisons between five major supermarkets are given, along with a "best buys" feature.

Opinion on the scene

Since the advent of ENG, opinion shows have progressively gotten away from the "talking heads," in-studio approach, and some stations are now doing such programming entirely on the road. One is KCAU-TV Sioux City, which shoots *Voice of the People* entirely in the field, getting feedback on important issues from both experts and "people in the street."

Meanwhile, KOAM-TV Joplin, Mo.-Pittsburg, Kansas uses its *Community Forum* to reach the several dozen small communities in its primary coverage area. Says Bill Bengtson, vice president and general manager, "While we at-

tempt to reach each of these communities in our regular newscasts, we felt a real need to make our facilities more accessible to the ordinary people of those communities. Thus we now visit one of the cities each month, taking a complete ENG news team with us.

"We normally devote about two hours of taping time to each community and use all media to promote the fact that we will be in the community and will be set up in a specific location where people of the community can come in and express their views on any subject of concern to them. Their comments are then edited into the 60-minute program which is aired about 10 days after our visit to the community. There is no censorship of their comments, and editing is done by our news staff only to the extent that we can fit all of the participants into the program."

An especially unique approach to public opinion programming is a local situation comedy, called *The Baxters*, on

CHICO AND THE MAN

WARNER BROS. TELEVISION DISTRIBUTION, INC.



A WARNER COMMUNICATIONS COMPANY

1970

"News programming is not only a mirror of a community, it is a major showcase of station operation. The ascertainment of community needs and the local problems are accurately and realistically depicted daily by the broadcast media. To say that the American populace, as a result, is the best informed of the world is an understatement. It is an understatement because most well-operated stations, through their newscasts, are penetrating sensitive areas that were not touched a few years ago."

September 21

Km 3

KMTV • Omaha

Happy 25th
Anniversary
to
Television/Radio
Age

From
KMTV-3

- 29 years of progress
- Preview of things to come: KM's new broadcast facility scheduled for completion this year.



WCVB-TV Boston, in which the cast presents a problem in story fashion for the first 15 minutes of a half-hour show and the audience discussed it in the second 15. The weekly show covers such social issues as problems of adolescence, women's roles, marital difficulties and problems of the elderly.

For the deaf, WRGB-TV Albany-Schenectady-Troy produces *Signs of Silence*, a 15-minute Sunday-morning show, in cooperation with the Ecumenical Communications Office of Christians United in Mission in the Northeast. Although this is a news show, it also teaches sign language to both the deaf and others who wish to learn it. The General Electric station's show is also run by WPTZ Plattsburgh, N.Y., a Rollins Telecasting station.

The energy crisis continues to be a prime topic, with such varied elements as the prospect of nuclear energy, as covered by KSAT-TV San Antonio, and a coal strike, recently analyzed in depth by WTVN-TV Columbus, Ohio. Then there's gasoline. Two stations were attempting to work toward conserving it when they ran programs promoting more localized travel as a means of conservation. KGGM-TV Albuquerque occasionally takes its daily talk show on the road to promote travel in the state. And WDBJ-TV Roanoke recently devoted a



It wasn't the usual telethon at WRAL-TV Raleigh, but a "Volunteer-a-Thon," where viewers were told what volunteer services were needed in the community and invited to call in pledges to help out.

half hour to *Vacation Travel: How to Beat the Energy Crunch*.

A rundown on what stations felt were their best public affairs programs of the past year follows (alphabetically by subject):

Agriculture

The Old Way of Doing Things, on KOLN-TV/KGIN-TV Lincoln-Hastings-Kearney showed how a Fremont, Neb., farmer performed cost-effective farming without using agricultural chemicals, but using crop rotation and natural fertilizer. The half-hour program was first run in a 6:30 p.m. slot and was repeated a month later at 10:30 p.m. by popular request, reported the station.

Because of its dependence upon irrigation, the Rocky Mountain area was hard hit last winter from the standpoint of a low snow pack in the Rockies, and the subsequent summer drought made for strict rationing of water. KREX-TV Grand Junction, Colo., attempted to make the complex water problem more understandable with a special series of programs and editorials, where it worked toward bringing together the half-dozen entities serving the valley with irrigation and domestic water. Station efforts were coordinated with those of the local daily newspaper. As a result, a comprehensive water policy has been established, the station said.

Labor problems can be especially far-reaching in agricultural communities. So when a fram strike broke out in its area, KSWO-TV Lawton, Okla., made haste with a documentary on the situation.

Civil rights

The "Wilmington Ten" story, involving a group of civil rights activists who were arrested several years ago in Wilmington, N.C., drew national attention. Lo-

cally, WBTV Charlotte did a half-hour instant special the night the governor announced his decision concerning their release from prison.

As both a five-part series in the news and a half-hour show, WDTN-TV Dayton did *The Kerner Report: 10 Years Later*. The half-hour portion included more extensive interviews. This programming analyzed the Kerner Report, headed by former Illinois Governor Otto Kerner in the 1960s to investigate the causes of racial tension, and told what had occurred in the Dayton area since its issuance. It was found that little of its advice had been taken and that civil disorders could erupt again in Dayton and elsewhere. Interviews were conducted with civil rights leaders, law enforcement officials and some members of the Kerner Commission. The shows were done on film, primarily because film had been used during the Dayton disturbances of the '60s. The half-hour show aired at 7:30 p.m.

Community activities

On WLS-TV Chicago, *Weekend Edition* became a new series in the past year, running at 12:30 p.m. on Saturdays and taking viewers to cultural areas and events within the city. It is sometimes expanded beyond its usual 30 minutes to as much as two-and-a-half hours. Production techniques include film, live remote broadcasts and special graphics. Among regular features are notes on community news, a calendar of local events and a segment on getting the most from the shrinking dollar.

An hour-long primetime special was presented by KNXT Los Angeles showing the *Treasures of Tutankhamun*, the largest and richest exhibit of ancient Egyptian art ever to visit the U.S. The special broadcast originated from the

1970

"The Time Inc. sale of its broadcast properties has several interesting sidelights. The Time Inc. brass agonized over the decision to sell for many months. The tight cash situation in which the world's most influential publishing company finds itself was a prime factor. What had sparked this decision was the belief that television had reached its peak—probably last year."

November 16

KOAM-TV: *We've got what it takes.*



We're keeping pace with the technology of our industry. NEWSEVEN is a total ENG operation with two RCA TK-76s, five Sony 1610 cameras and Convergence Editing Consoles.

Our Microwave Unit covers a large rural area in KOAM territory (Kansas, Oklahoma, Arkansas and Missouri). And no matter where our viewers live, they can monitor the weather for themselves with Color Action Radar.



Public Affairs for Pupils Age 12 and under . . . we've got Junior Correspondents throughout the 4-state area. Adults have access to TV on our monthly "Public Forum" programs.

We've got what it takes to bring in big News Numbers. NEWSEVEN at noon, 6 and 10 is the consistent market leader with a 48% share^(a). NBC prime time can't be beat with a 40% share Monday through Friday.^(b)



KOAM-TV. *Keeping Pace.*

MID-CONTINENT BROADCASTING COMPANY
PITTSBURG, KANSAS

REPRESENTED BY KATZ AGENCY, INC.

(a) Nielsen, May, 1978, 12-12.30 p.m., 6-6.30 p.m.,
10-10.30 p.m., Mon.-Fri.

(b) Nielsen, May, 1978, 6.30-10 p.m., Mon.-Fri.



Ever heard of a public service soap opera? WCVB-TV Boston has one. "The Baxters" dramatizes personal or community problems in the first half of its 30 minutes. The rest of the show is devoted to audience discussion of the problem.

Los Angeles County Museum of Art and covered the opening of the four-month exhibit, the gala preview for dignitaries and celebrities and the treasures themselves.

Community improvement

One telethon that didn't ask for money was the 12-hour, live *Volunteer-a-thon* aired by WRAL-TV Raleigh. Instead, it asked viewers to do volunteer work in the community. Nearly 10,000 separate job descriptions from 117 non-profit agencies were gathered and grouped into classifications. Descriptions were read between entertainment segments, and previous volunteers told about their work—including North Carolina Gov. James Hunt, who serves as a volunteer teacher's aid in the public schools. Phone-ins in the 8 a.m.-8 p.m. show enlisted 3,345 volunteers from 19 counties.

The *Money Machine* was a five-part series on WGR-TV Buffalo, comparing results of federal grants in Buffalo with those of Baltimore and showing the funds had been better spent in the latter city. A minicam crew was sent to Baltimore to determine what the funds had achieved in terms of revitalizing the center city. Meanwhile, it was determined that, in Buffalo, \$33 million had been spent trying to cover too many problems, with no major improvement resulting in the center city.

The small northern New Mexico community of Lumberton received a federal grant to build a water purification plant with the help of *On Your Behalf*, a nightly two-minute feature of the nightly news on KOAT-TV Albuquerque, according to the station. This allowed the town's citizens access to pure drinking water for the first time in 100 years. A consumer problem-solving feature, *On*

Your Behalf receives over 100 letters each week from viewers seeking help with such problems.

Controversial issues

South Carolina's two senators, Democrat Ernest Hollings and Republican Strom Thurmond were interviewed by WCBD-TV Charleston for a half-hour feature where they gave their disparate views on the Panama Canal controversy. The feature was run in primetime on two separate evenings.

Gavel-to-gavel coverage of the public hearing into the firing of Kansas City Police Chief Marvin Van Kirk was supplemented by a 30-minute special on KMBC-TV Kansas City. The hearing was held in a municipal courtroom with stringent guidelines as to how it could be covered technically. Three minicams were used, working out of a small portable switcher with microwaving by portable unit to truck and then to tower. Live coverage was broadcast the first day from 9 a.m. to 4:30 p.m., with recaps and summaries during recesses and a consolidated summation at noon. The special was run at 10:30 p.m. The next day, the final day of the hearings, coverage ran from 10 a.m. to 4:30 p.m., with lengthy wrapups in the two newscasts.

WISN-TV Milwaukee covered a national issue in its own backyard—sex and violence on TV—in a 10:30 p.m.-to-midnight special. It used ENG for live, on-location interviews with people like former FCC Commissioner Nicholas Johnson of the National Citizens Committee for Broadcasting. Telephone call-ins and live audience responses were included.

On File 13, a monthly, half-hour news magazine of WIBW-TV Topeka, one of the three subjects in a recent airing was

the possibility that major nuclear missile installations may be made in Kansas.

A major transportation issue was covered by WTJV Miami in a six-part series prior to a local election on retaining Dade County rapid transit plans. At stake was almost a billion-dollar program to establish a fixed rail rapid transit system. Even though millions had been spent already, anti-transit groups had forced on the ballot a vote of confidence on the system. The series examined the pros and cons and looked at existing systems around the nation and in Canada. The series detailed cost, routes and funding methods, and gave ample time to both sides to articulate their views.

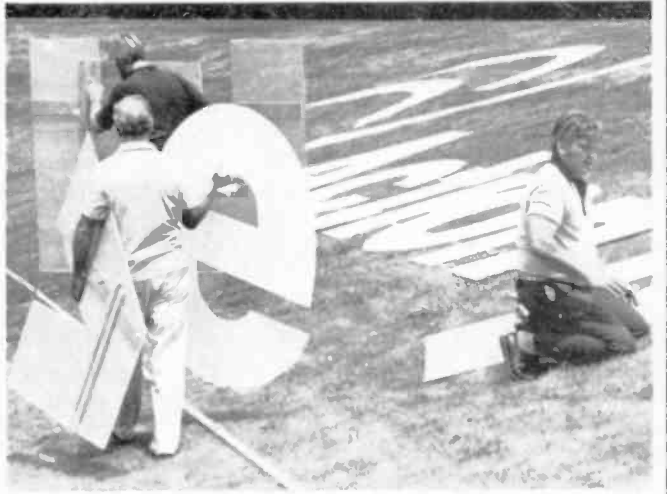
Both sides of controversial local problems are discussed for a half-hour weekly on *Face* on KTEM-TV Eureka, Calif. The program runs at 6:30 p.m. Sundays.

The use of the Boundary Waters Canoe Area was a major ecological issue covered by KSTP-TV Minneapolis-St. Paul in a series of 90-second news inserts running on six consecutive nights. Each

1971

"No one has to be told that the economy is soft. The networks have been hit the hardest. They have cut back in several areas, as a necessary corrective. Anyone who knows network operations knows that there is plenty of fat that can be trimmed without affecting network performance. In a tight situation, network revenue suffers painfully. In prosperous times the networks' profit margins skyrocket."

February 8



**IN PITTSBURGH,
WE PUT IT ALL TOGETHER**

4 Action News / **wtae-tv**
is Everywhere / **PITTSBURGH**

segment described a different point of view for the BWCA land use—such as lumbering, resorts and various recreational activities. This required two weeks of shooting on video tape.

Crime

A three-part series, *Rape—The Target Is You*, was aired by KOAM-TV Joplin, Mo.-Pittsburgh, Kan. One segment featured a highway patrol demonstration of self defense techniques and described situations to avoid. Other segments dealt with the mental trauma of rape victims and included candid discussions with three women who had been raped. The third segment centered on the law and rape victims and included the Kansas Director of Investigation, the head of the Highway Patrol, the State Attorney General and an area psychologist who devotes much of his time to conducting seminars aimed at preventing rape and assisting in the rehabilitation of rape victims.

A major effort of WXIA-TV Atlanta took place when a gunman hijacked a Frontier Airlines plane in Grand Island, Neb., demanding to be flown to Atlanta. The station provided the only live coverage of the plane's landing in Atlanta, then provided continuous live coverage of the standoff with authorities. By the time the hijacker killed himself, the station had shown 10½ hours of live coverage without commercial interruption through two live cameras at the airport and 10 reporters on the scene and in the newsroom.

For the eighth time in nine years, WCBS-TV New York correspondent Chris Borgen helped to defuse a tense hostage situation. In this case, prison escapee and suspected murderer Anthony Ricco had been holding a gun to his wife's head for more than seven hours in their East Harlem apartment. The gunman told police that he wanted Borgen, who was reporting the story, to act as an independent mediator. After more than two hours of negotiation, Ricco swung open the door to his apartment and appeared holding a 14-inch kitchen knife to his wife's throat. Together with Ricco's mother and a childhood friend of Ricco, Borgen finally persuaded Ricco to surrender his weapons, his hostage and himself.

Police Brutality: Fact or Fiction, a half-hour program on KYW-TV Philadelphia in primetime, resulted from a reporter's investigating three cases of alleged police brutality that had recently occurred. Equipped with an ENG cam-

era, the crew and reporter rode night patrol with Philadelphia police officers, and people who had filed the most recent complaints about brutality were interviewed. The report included the first interview with Police Commissioner Joseph O'Neill, who had refused both print and broadcast interviews since he took office in 1974.

On KPIX San Francisco, *Impact: The Choice—Between Life and Death* was a special hour-long drama from 10-11 p.m. and a live studio session 11:30 p.m.-1 a.m. revolving around capital punishment. The special was inspired by the California legislature's overriding of the veto of Governor Jerry Brown and reinstating the death penalty as a possible punishment for some first degree murder convictions. Viewers watching the dramatization of the murder scene, trial and jury deliberations were able to serve as a jury by calling in their verdicts—life without parole or death. Two endings to the drama were taped pending the outcome of the audience vote.

Getting close to home, WBZ-TV Boston broadcast a week of special public affairs programming titled *Homewatch*. In-

forming viewers how to protect themselves against burglary, the series included five-minute news inserts, a 10-11 p.m. special and an 11:30 p.m.-1 a.m. followup segment the same night. The scope of the problem of burglaries was examined, experts offered simple and inexpensive approaches to foiling break-in attempts and a 10-point practical checklist on home improvements to aid security was presented. There was also a studio discussion and a call-in session, and discussions with burglars on how and why they chose their victims. Brochures were made available free of charge to the 100,000 viewers who requested them as a result of PSAs.

Viewers of *Common Ground* on WBBM-TV Chicago had an opportunity to hear a panel of experts shed some light on a prison riot at the Pontiac Correctional Center, where three guards were killed and several people were injured. Both prison officials and ex-offenders probed the reasons for the riot and suggested solutions to prison problems that could avert such tragedies in the future.

KSTW Seattle-Tacoma aired throughout the broadcast year a series that looked at the criminal justice system. In cooperation with Tacoma Community College, it broadcast two one-hour forums on crime and justice-system problems, featuring judges, attorneys, policemen and prison officials. It took its remote truck to two state prisons for first-hand talks with inmates and broadcast a total of six half-hours from the Walla Walla maximum security prison and the Monroe Reformatory, dealing with such problems as overcrowding, illegal activities and unrest. Also, the station aired reports in its news programming, using information gained while doing the documentaries.

Police File on WPRI-TV Providence airs a weekly reenactment of a local crime, produced in cooperation with the State Attorney General's Office and local police departments. The episodes usually run about three minutes and are included in newscasts. The crimes selected are usually ones for which police departments are having a difficult time finding eyewitnesses, but ones which they believe may have been committed where someone may have seen something and not realized it. To date, a murder and two robberies have been solved as a direct result.

Disaster and safety
One for the Road: Death Behind the

1971

"One of the best things that ever happened to major league baseball is John Fetzer. An outstanding broadcaster, Fetzer obtained control of the Detroit Tigers 10 years ago. It took several years before he could get agreement among the club owners, but the \$50 million package which he put together was sold to NBC-TV on a three-year basis which included The Game of the Week, The All Star Game and the World Series."

February 22

WELL DONE

Television/Radio Age

FOR
25 YEARS
OF
STERLING SERVICE
TO THE
BROADCAST INDUSTRY

WKRG-TV-AM-FM

MOBILE, ALABAMA

Wheel was produced by KTVY Oklahoma City for its *Saturday Magazine* and as a series of news inserts. It was the account of a drunk driver, his victim and the local government's struggle to reduce the number of problem drinkers—featuring film footage of the accident that killed a highway patrolman and of the widow expressing her grief.

Firefighting came under fire on a segment of the monthly primetime *30 Minutes* on WIIC-TV Pittsburgh. The segment centered on deficiencies in training and equipment which make Pittsburgh firefighters unprepared to cope with a hazardous-materials fire, despite the fact that tons of such high-explosive and flammable materials travel the roads, rails and three rivers of the highly industrialized city.

Because of the reaction to a five-part series called *Earthquake*, KRON-TV San Francisco subsequently aired another five-parter. Assuming there will definitely be another earthquake in San Francisco, the first series reported how ill-prepared government and citizens

were to react. There were thousands of requests for a brochure the station had printed and hundreds of letters with questions, leading it to produce a second series with additional detail as well as substantive suggestions about what could be done.

Town Talk is a 30-minute show on KMIR-TV Palm Springs. Running at 6:30 p.m. Monday through Friday, it covers subjects of local interest with various guests.

Seven local high school students discussed youth problems and needs on *Profile: Age of Majority* on WMTV Madison. Viewer reaction to this one-hour special, presented at 4:30 p.m. on a Sunday, prompted continuing news coverage and plans for more frequent special discussion programs.

Forum '78 airs on WBNG-TV Binghamton, New York. It includes audience participation in discussions of controversial subjects in the public interest.

KVFD-TV Des Moines airs *It Seems to Me* as a regular public service feature. It

complements station editorials with viewer letters.

Domestic problems

One WESH-TV Orlando-Daytona Beach, a series of 10 two-minute news segments and three half-hour episodes of *Florida's Watching* were devoted to the growing problem of child abuse. The station discovered that agencies and programs to counter this and care for endangered children were fragmented, and that many volunteers were frustrated at an inability to "get a handle" on what they could do that would be effective. The news inserts and primetime access features were taped as remotes at public forums cosponsored by the station and an area community college. These featured a reformed abuser telling her story and medical experts, educators and case workers with specific suggestions for programs. Results: Within two months, one county created a Juvenile Advocacy Authority to coordinate youth related problems and two other counties are in the process of doing so; the number of reports of suspected child abuse increased dramatically in the several weeks following.

News program vignettes dealing with

TV

- WBMG CHANNEL 42 CBS BIRMINGHAM ALABAMA
- WDEF CHANNEL 12 CBS CHATTANOOGA TENNESSEE
- WNCT CHANNEL 9 CBS GREENVILLE NORTH CAROLINA
- WJHL CHANNEL 11 CBS JOHNSON CITY TENNESSEE
- WTVR CHANNEL 6 CBS RICHMOND VIRGINIA
- WSLS CHANNEL 10 NBC ROANOKE VIRGINIA
- WUTR CHANNEL 20 ABC UTICA NEW YORK

AM

- WDEF 5 KW 1370 KHZ CBS CHATTANOOGA TENNESSEE
- WNCT 10 KW 1070 KHZ CBS GREENVILLE NORTH CAROLINA
- KRSI 1 KW 950 KHZ ABC MINNEAPOLIS MINNESOTA
- KWJJ 50 KW 1080 KHZ ABC PORTLAND OREGON
- WTVR 5 KW 1380 KHZ CBS RICHMOND VIRGINIA
- WHEN 5 KW 820 KHZ ABC SYRACUSE NEW YORK
- WNAX 5 KW 570 KHZ CBS YANNTON SOUTH DAKOTA

FM

- WDEF 100 KW 92.3 MHZ CHATTANOOGA TENNESSEE
- WNCT 100 KW 107.7 MHZ GREENVILLE NORTH CAROLINA
- KFMX 52 KW 104.1 MHZ MINNEAPOLIS MINNESOTA
- KJIB 100 KW 99.5 MHZ PORTLAND OREGON
- WTVR 50 KW 98.1 MHZ RICHMOND VIRGINIA
- KEZX 100 KW 98.9 MHZ SEATTLE WASHINGTON
- WONO 50 KW 107.9 MHZ SYRACUSE NEW YORK

Nice Going Sol!

Park BROADCASTING, INC.

1971

"Radio today performs on a broad spectrum all the way from farm services to progressive rock. It is most sensitive to community needs and local tastes. This is its strength—it has complete control of its own product and can change and improve with the times. For when a station achieves a top position or a substantial audience in a market competing with some 20 or 30 other stations, it must know not only what to program but how."

December 13

ONLY NINE HAS MORE!



The Jokers Wild



The Dating Game



Bowling for Dollars



The Newlywed Game

MORE YOUNG ADULT VIEWERS



Dr. Who



The Unknown War



Second City TV



The Love Experts

MORE FIRST RUN SHOWS



Take a Good Look



Children's Classics



Islanders/Rangers



Nets/Knicks

MORE GREAT CLASSICS

MORE LIVE ACTION



King Kong



Man for all Seasons



WOR-Latin, New York



Meet the Mayors

MORE GREAT MOVIES

MORE PUBLIC AFFAIRS

MORE FOR YOU 9



WOR-TV
new york

divorce were aired for two weeks by WBAY-TV Green Bay, Wisc. The first week, the series dealt with the question, "Are you a candidate for divorce?" In this series, the viewers were asked a series of questions during the first six days. The scores were totaled, and viewers were told that, if they had a heavy number of "yes" answers, they may be candidates for divorce. To help them, a phone bank of 11 phones was manned by 12 marriage counselors who took calls from 6 p.m. to midnight one evening. More than 75 calls were taken during the six hours. Most of them dealt with people who, in the words of one counselor, "had very severe problems and are in need of fast help." The second week, the station offered seven positive aids on how to save a marriage. Each hint was portrayed with a short vignette acted out by college students.

Drug abuse

Heroin in Utah was a four-part investigative report by KSL-TV Salt Lake City, which reported on a major drug trafficking ring passing the heroin through Utah from Mexico to Eastern cities. Twenty-two grand jury indictments were handed down.

An all-ENG report investigating the use of drugs in elementary, junior high and high schools was aired for 30 minutes on WSAU-TV Wausau, Wisc. The 7:30 p.m. special included information from contacts made with three sellers who scoffed at local police, and interviews with five users and with the family of a known user who was still only marginally rehabilitated.

Economics

The Taxfighters was aired by WMBB-TV Panama City, Fla, on its 10:15-10:30 p.m. Sunday-night show, *Inquiry*. It included interviews with Paul Gann, co-author of the Jarvis-Gann Proposition 13 amendment; James Davidson of the National Taxpayers' Union; Raleigh Greene, author of the Greene (tax cut) amendment and State Sen. Demsey Barron of Panama City. Interviews were done in the studio.

On WATR-TV Waterbury, Conn., a series of three programs was devoted to local taxes, including prospects of reduction, costs of government and the possibility of reduction of services. Viewer call-ins were included.

During their early evening newscasts, Group W sister stations KDKA-TV Pittsburgh and KYW-TV Philadelphia used pooled resources to provide a sim-

ulcast on the state budget crisis. Lines were installed between the two stations and the state capital in Harrisburg. This simulcast and a series of regular evening news reports disclosed that the state legislature could not agree on a new state budget. The impasse reached a crisis stage, with state employees not receiving paychecks and state services shutting down. KDKA-TV's reporter was with Al Schollert, area administrator of the the Bureau of Vocational Rehabilitation when he learned that funds had been cut off. He took advantage of the temporary statewide network to ask Governor Schapp, who had just done a live interview with Group W reporters, what state employees could do to help break the impasse so that they could get back to their jobs.

The Baxters, half-dramatization, half-discussion show on WCVB-TV Boston, recently devoted its half-hour time slot to an episode where the long-term effects of California's Proposition 13 were examined. The family in the show was split over a hypothetical tax cut proposal in their state. One member of the family, a teacher, was the most vocal supporter. But, when the bill passes, teaching staffs are cut back and he is forced to teach three times as many classes as before—and his son now needs \$2,000 for college tuition. He quickly changes his tune. The station reports audience discussion afterward was especially vocal.

Economic issues frequently are aired on a *Voice of the People*, which is aired 12 times a year at 10:30 p.m. on Sunday by KCAU-TV Sioux City. Topics covered have included inflation, tax revolt and labor strife.

Education

Newark & Reality, a Sunday, 9:30 a.m. series on WOR-TV New York aimed at the interests of the New Jersey city, looked at "Project Encounter," a community based self-help program for high school equivalency preparation and neighborhood action programs.

On WAVE-TV Louisville, *School's Out (Forever)* was an hour-long report on the dramatic rise of the dropout rate. The station's documentary unit spent a month in a large public high school to capture a candid portrayal of public education.

Educational programming

KYUS-TV Miles City-Glendive, Mont., which bills itself as the "smallest station in the world," devotes a considerable amount of its air time to educational

programming—with no ETV in Montana. An example is *Spelling Bee*, in which third-grade students of Southeast Montana participated.

Straight classroom instruction is provided in *21-Inch Summer School* on KPLM-TV Palm Springs. Since there was no public summer school open in the California resort community this summer, the program was offered for eight weeks, Monday through Friday, 9-10 a.m. The program is segmented into three parts, each covering one of the three R's. Worksheets were offered through the local school districts for use in conjunction with the program.

Energy crisis

Vacation Travel: How to Beat the Energy Crunch was aired on the primetime access show, *Dialogue* on WDBJ-TV Roanoke-Lynchburg. Brenda Curtis of the United States Travel Service, a branch of the Department of Commerce, answered questions on how to save both fuel and money by vacationing in places nearer home.

To encourage New Mexicans to see their state first and save energy, *Forum 13* on KGGM-TV Albuquerque, a Monday-Friday, 8 a.m. talk show, occasionally does a *Forum 13 On the Road*. This uses location taping with ENG. One show in this subseries was a trip on the Cumbres & Toltec Railroad, an old, narrow gauge train jointly owned by New Mexico and Colorado, which attracts tourists into an underdeveloped section of the state.

In its 7-8 p.m. *Town Meeting*, KSAT-TV San Antonio covered "Nuclear Energy in South Texas". It was done live from Trinity University with Dr. Lynn Draper, professor of nuclear physics at the University of Texas, Austin, and Dr. Robert Pollard of the Union of Concerned Scientists, Washington. Questions were fielded from the audience.

During the coal strike of 1977-78, Ohio was facing energy cutbacks of up to 50 per cent, which would have shut down schools and industry. WTVN-TV Columbus presented two specials on the effects the strike could have on miners, the public and the local economy. Both were 30 minutes and aired in primetime, using the multi-anchor concept and edited on ENG.

Health and medicine

In its *Eyewitness Weekly*, which deals with three different subjects in each episode, WHO-TV Des Moines had dealt with such subjects as corneal eye trans-

Now- First in the 44th!

Long before it was ranked 44th, the Salt Lake television market was served by KUTV's pace-setting news policy.



ELECTRONIC NEWS GATHERING- KUTV was the first to provide the market with precise, rapid coverage of NewsWatch 2 Quik-Cams.

To be best KUTV was first-



LIVE, FULL AREA COVERAGE- KUTV was the first (and only) to station correspondents with Quik-Cams in key, outlying cities for live, broad area coverage.



CREATIVE WEATHERCASTING- KUTV's Mark Eubank was the first TV meteorologist to relate the importance of the *Jetstream* and its impact to his viewers.



ADVANCED NEWS SETS- The evolution of the KUTV news sets has cast prototypes which have been copied and are still being used throughout the nation.

NEWS AUDIENCE- In May 1978 (both NSI and ARB) show KUTV's NewsWatch 2 at noon, six, and ten...first...with more total viewers than any other station in the market.

KUTV's persistence for innovative pioneering of news gathering and presentation has positioned NewsWatch 2 as the most progressive, professional and most-watched news delivery in America's 44th TV Market.

The news and the people...Two Together.



plants, "atomic" medicine and new techniques being used in heart surgery.

Medical care in Appalachia, teen pregnancy and running as a way of life have been recent subjects of *Magazine*, which airs 6:30 p.m. on Sundays on WHAS-TV Louisville. The series includes at least two in-depth segments per episode.

Last year, 50,000 infants died in this country, and the U.S. has a higher infant death rate than Holland, Sweden, Canada, Great Britain, Germany and France. WABC-TV New York covered this problem in a one-hour, 10 p.m. report, *Is My Baby OK?* It focused on the high-risk mother, who comprises an estimated 10 per cent of the American female population that suffers from hypertension, diabetes, malnutrition, anemia, a previous history of toxemia and/or other chronic medical problems. The presentation used case histories and showed the battery of tests these women must undergo and the sophisticated medical procedures and equipment available.

In a half-hour documentary, KJEO Fresno provided film coverage of open heart surgery. Explicit scenes of the operation were shown, followed by a tracking of the patient's recovery, right up to the time he returned to his job.

Lifeline: Diabetes was the first in a continuing series of day-long screening clinics sponsored by WNAC-TV Boston. The clinic was publicized on-air, and reports on it were given three times during the day on the station's newscasts. The clinic itself, co-sponsored with the American Diabetes Association, offered patients a simple, painless 60-second test.

One of the monthly 30-minute docu-

mentaries on KTVV Austin was titled *Home Birth: A Labor of Love*. It explored the alternative of home birth and included an eight-minute segment of a baby being born. Reaction to a tight shot of the baby as it left the womb was favorable.

More than 10 hours of programming was devoted to "Body Health Week" on WPTA Fort Wayne. This was divided into 24 news features focusing on "the silent killers," such as smoking, alcohol, overeating and lack of exercise. The event featured Dr. Timothy Johnson of Harvard Medical School, who serves as a guest specialist on ABC-TV's *Good Morning America*. In a primetime access segment, the lives of two men were traced up through the time that one of them died at age 45. Viewer call-ins were invited at specified times.

A 22-part series on medical services was run by KMOL-TV San Antonio during its 10 p.m. newscasts. Running about two minutes each, the spots were shot entirely on film.

Investigative reporting

The problems faced by the elderly in this country were investigated by KGO-TV San Francisco in a two-part, two-hour documentary, *Old Age: Do Not Go Gentle*. It aired in 7 p.m. Saturday and Sunday time slots. The first part included talks with old people whose lives illustrated poverty, victimization, abandonment and loneliness. The second part gave specific examples of how institutions and agencies designed to help the aged fail to meet their needs. The reporter researched the problem by living for a month in San Francisco's Tenderloin on the equivalent of a social security income. He also went to Europe with a film crew to look at successful programs for the aged.

An extended report—20 minutes—on the hour-long evening newscast of WJZ-TV Baltimore covered *The Dredging Connection*. It showed Baltimore Port Authority directors admitting to short circuiting legal guidelines for letting contracts. The Port Authority handles multi-million-dollar businesses where contracts fly fast and furious—and, according to this report, not always on the straight and narrow. It was detailed how dredging companies held almost exclusive control over their home ports and how Baltimore's major dredging contractor keeps an iron grip on that control. The report demonstrated how millions of dollars in dredging contracts neatly flowed back into the same companies year after year, and how taxpayers may well be the losers.

Every Parent's Nightmare on WDVM-TV Washington examined the story of a mother whose 17-year-old son was shot by two teenagers, dying after five hours in the hospital. The mother reportedly received no explanation for her son's death—only a sympathy letter from the hospital consoling her over the death of her "daughter," and later a \$5,000 hospital bill. An investigative reporter tore through the hospital's red tape, raising questions about patient care, discrepancies between billing and services actually rendered, and the hospital's insensitivity to suffering relatives. The first week after the documentary aired, nurses, doctors and parents telephoned daily to voice their opinions or share similar experiences. Within a few days, a letter was received from the U.S. Department of Health, Education and Welfare indicating that HEW Secretary Joseph Califano had instructed HEW officials to gather more information on this case to supplement their own study on blood-related charges as a part of escalating health care costs.

KCBD-TV Lubbock, Tex., did a series of reports, running for two weeks, which involved the classic shopping for auto repairs. It got charges running from \$30 to \$114 for the same repair. As a result, the local New Car Dealers and Independent Garagemen Association adopted a code of ethics requiring employment of a customer complaint solver in each establishment, strict rules for estimates, no repairs without customer authorization, a mediation system employing the Better Business Bureau and the return of all replaced parts. The Texas Attorney General called this a first for the state and called on other communities to adopt plans of a similar nature.



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WDTV Bridgeport, W. Va.

KAHU/KULA Honolulu, Hi.

WREX-TV Rockford, Ill., has been broadcasting a series of investigative reports about illegal payments made to members of the Winnebago County Public Building Commission. The payments reportedly have totaled over \$8,000. The Winnebago County Civic League is currently putting pressure on Building Commission members to return the money or face legal action.

The migrant farm worker situation was investigated in the half-hour program, *Stream of Despair*, on WFMY-TV Greensboro, N.C. Following a series of news reports on the subject, the special disclosed that one labor camp was run by a man already indicated on 22 counts of slavery by a U.S. grand jury, that state agencies required to perform health and safety inspections often don't and that migrants are denied hospitalization, food stamps and welfare services. It also dealt with flourishing diseases and violence in the camps and reported that patients had been recruited by crew leaders from the grounds of psychiatric hospitals.

WWLP Springfield, Mass., investigated first-hand the inefficiencies of the jury system as operated in the Massachusetts Superior Courts. From its research, it delivered a number of editorials on the topic, citing names, dates, facts and issues relating to the courts and their administration.

Legislation & politics

New Jersey Notebook, a twice weekly, half-hour news magazine at 3 p.m. on WTVG West Orange, N.J.-New York, runs in-studio interviews that focus primarily, but not exclusively, on political candidates and office holders. These have ranged from U.S. Senatorial candidates, Democrat Bill Bradley and Republican Jeffrey Bell, to candidates for county executive.

Each year, prior to the primary and general elections, WFBC-TV Greenville-Spartanburg-Asheville dedicates a full evening of primetime to the candidates and issues in the election. Candidates for offices from U.S. Senate to local are invited to appear, and acceptance is almost universal. A team of reporters and anchorpersons meets for the week beforehand to review background stories on the candidates to be interviewed. Candidates are assigned a one-hour time period and told they'll be interviewed sometime during that hour.

A new airport bond issue was the subject of a half-hour special on KIVA-TV Farmington, N.M. It was aired in a 9 p.m.

Sunday time slot.

The viewers became the interviewers when KECC-TV El Centro, Calif.-Yuma, Ariz., aired a series of public affairs programs called *Decision: '78* at 7 p.m. on Thursday nights. Local candidates for some 12 offices answered questions both from the station's reporter and from viewer phone calls.

Seven city council candidates debated on a two-hour special on KTIV Sioux City. Viewers called in questions.

Closer Look, a Saturday, 6 p.m. series on WECT Wilmington, N.C., that will be moved to 7 p.m. this September, featured an in-studio debate between two candidates in a fiercely contested race for county sheriff. The show is normally done on location with ENG equipment.

A monthly in-studio program called *Capital Close-Up* on WEAU-TV La Crosse-Eau Claire, Wisc., helps to compensate for the fact that the market is located 200 miles from the state capital. State legislators are brought before the camera for questioning on this program, which immediately follows

NBC-TV's *Meet the Press* on Sunday mornings.

On Saturdays at 5 p.m., *Briefing Session* on KSD-TV St. Louis deals primarily with legislative matters. Problems are determined from ascertainment surveys, and this is material not included in regular news programs.

Magazine shows

A three-part magazine show has been run on KENI-TV Anchorage. Subjects have included local murders, a prize fighter from the area and kites.

Mini-documentaries

A Sunday news and public affairs program has been incorporated into the daily news program structure on WTVT Tampa-St. Petersburg, so that "mini-documentaries" could be developed and broadcasted when warranted.

National/international

KCRA-TV Sacramento has done series both on Egypt and Cuba. Each was run in 10 parts.

In Minneapolis there was considerable local interest in a national event—the death of Sen. Hubert H. Humphrey. WCCO-TV Minneapolis covered it with some 10 hours of live programming, including a report from the Humphrey home 50 miles away and on the funeral. Virtually everyone in the news and engineering department was assigned to the project.

Religion

With 207,645 Catholics in the Madison Diocese, WISC-TV devoted almost two-and-a-half hours to the ordination of Auxiliary Bishop George Wirz. A total of 10 persons was involved in the production and three cameras were used—two stationary and one hand-held.

To Be a Muslim was a half-hour special on KTVU San Francisco—an exclusive interview with the Honorable Wallace C. Muhammad, leader of two million Muslims. Also, there was an interview with the Bay-Area Muslim leader the Honorable Muhammad Abdullah, a Pakastani, who discussed the differences between his leadership and that of Wallace D. Muhammad. Also included was film of a Muslim wedding and interviews with a typical Muslim couple.

Regular series

Update airs Monday through Friday on KFDA-TV Amarillo, Tex., covering such subject matter as consumer tips, community development, education, horti-

1972

"There is one good thing about 1971—it is over. And yet the year taught many station operators how to economize and still run an efficient station. It showed that economizing was not the only answer, that imagination and drive are still the benchmarks of any successful business. Although comparisons from one year to another are relative, we predict that 1972 will be a good year."

January 10

culture, care of small appliances, recipes and a calendar of events. The 30-minute show also includes a few minutes of news and weather.

A monthly, 7 p.m. documentary series on WHSV-TV Harrisonburg, Va., is *Project Three*. Using ENG, the program deals with topics of intrinsic news value and those mentioned as community concerns through ascertainment.

Four-Sight on KDBC-TV El Paso is a news interview show that ranges from city hall matters to historical figures to abortion and crime. It runs Sunday nights at 10:30 p.m.

On KBCI-TV Boise, *Question of the Week* airs Sundays at 4:30 p.m. It deals with area problems and political issues primarily through panel presentations.

At 5 p.m. daily, the half-hour *Newsline* runs on KTBC-TV Austin, dealing with controversial public issues. The station reported that almost every state political or administrative leader has appeared on the show, as well as minority leaders, political action leaders and even religious revolutionaries.

KRDO-TV Colorado Springs airs *30 Minutes*, a magazine show, once a month in primetime. It consists of several segments.

Take Five is a weekly, 30-minute public affairs series that normally airs on Sundays just prior to *60 Minutes* on WCSC-TV Charleston, S.C. It uses a similar format, employing ENG.

Special interest

Designed to discuss the problems facing senior citizens, *Seniors Today* on WJAC-TV Johnstown-Altoona, Pa., runs for 15 minutes 26 times a year. Representatives of various organizations discuss the services they provide.

For the Spanish-American community in Albuquerque, *Ya Es Tiempo* (Now is the Time) airs each Sunday morning on KOB-TV. The format is flexible and varies according to the availability of expert spokespersons.

The deaf have their own show on WRGB-TV Albany-Schenectady-Troy. The 15-minute Sunday-morning show now features a computer controlled vocabulary. This means that the news, which is printed on the screen and simultaneously spoken and signed in a corner of the screen, is fixed at a fifth-grade level of reading and comprehen-

sion—the average comprehension level of the deaf. Any words above that level will appear on the screen in reversed color. At the end of the news portion of the program, a word list is shown for the higher-level words and the sign for that word given.

Women's interest

Today's Woman is part of the 6:30 p.m. *Sunday Show* on KGTV San Diego. It

highlights such matters as credit for women, the displaced housewife and social security.

KRCG-TV Jefferson City, Mo. presented a 10-parter on *The Working Woman* in its daily newscasts. It looked at various forms of locally documented discrimination, household help by the husband and children's attitudes toward the working mother. □

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Election BIAS: Local computerized returns

Now local stations can do with local elections what the networks do with national and statewide political races. With the help of the pollsters' historical data and projections, they can tell their viewers, for example, things like, "With less than 5 per cent of the vote in from just two key precincts, and based on Harris poll tabulations for 1976 and 1974, Livewitness News gives the Senate race in this state to the people's choice, Gaylord Flimflam."

Instant tally capability

A new computerized election return system has been designed specifically for local TV stations, permitting them to offer their viewers the same instant tally capability previously featured only by the networks.

The new Electioncentral system was developed for BIAS—Broadcast Industry Automation System—a division of Data Communications Corp. of Memphis. Designer is James Ziegler, senior vice president and chief engineer of DCC.

Shakedown in Memphis

The system got its shakedown run covering the recent local primaries in Memphis, and BIAS spokesmen say it was labeled an "instant success" by newsmen from the three Memphis TV stations using the system for the first time—WREG-TV, WMC-TV and WHBQ-TV.

Core of the new election returns system is a microprocessor. This is a mini computer about the size of a large briefcase. Two such microprocessors were set up at the central tabulation site in Cook Convention Center where over 200 Memphis JayCees took the calls from the precincts and fed the data into the microprocessor. Eight CRT input terminals and a line printer were also used for backup and double-checking.

Minimal studio gear

The microprocessor flashed results to the three TV studios, each also equipped with a microprocessor and several terminals. Cameras were trained on the terminals for the vote count read-outs. The only other gear needed at each studio was a keypad to punch up the required data feed.

During elections over the past five years, BIAS had sent its own people to



Last-minute instructions on gathering local election data on new BIAS system are given to staffers of WREG-TV Memphis by James Ziegler, pictured below and second from r. above. Ziegler is designer of system and sr. v.p. and ch. eng. at BIAS' parent, Data Communications Corp.

the stations to load program tapes into standard BIAS equipment, while two or three station staffers operated the terminals for updates on the political contests as required by the on-air news teams. This required additional studio cameras, more station personnel, and made navigation around studio quarters even more challenging than usual on election night.

Also, the standard cathode ray tube gear used in past elections offered the usual green display characters against a black background, which made it difficult for the studio cameras to pick up high quality contrast. With the new equipment, including the switcher interface, all colors were clear.

Advantages to stations

The advantages to the stations are also made clear by their news executives. John Powell, vice president and news director of WREG-TV, reports, "The state and county races were clearly and separately displayed, thus avoiding viewer confusion. The candidates' names showed up on the screen in order of total votes received, thus enabling both viewers and our newsmen to spot the leaders at a glance."

And at WMC-TV, assignments editor

1973

"For many years, the hue and cry about radio was that it was not thoroughly enough researched. Today, radio is dissected, analyzed, computerized. There is just every kind of analysis available, including demographics, brand usage information, trend analysis, cost-per-1,000 and target audience information. If anything, radio is probably over-researched."

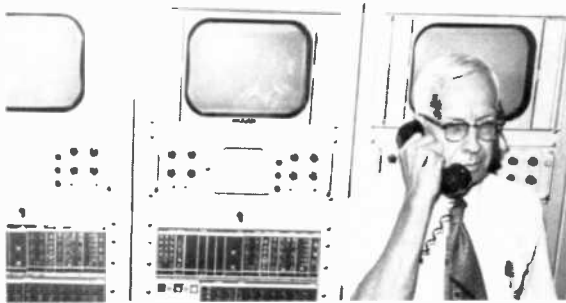
December 10

Ron Michaels spoke of being "very pleased visually with the screen appearance. The returns looked 100 per cent better than in previous elections—not to mention the speed with which the races appeared on the screens at all times."

Marketing schedule

Norfleet Turner, chairman of the board of Data Communications Corp. has indicated that his company's new Electioncentral system will be marketed to television stations around the country in time for the national elections next fall. Turner says that most BIAS clients are already equipped with the CRTs and microprocessors, and that "We'll be able to interface with their equipment in time for the elections."

Meanwhile, the three Memphis stations in on the trial runs described here have all indicated that they plan to use the BIAS system again in the upcoming November state, local and county elections. And at this writing, BIAS lists close to 190 television and radio stations among clients using its other automated station operations services. □



Election data is punched up on keypad equipment, above, at WHEG-TV. At l., phone is connected with Intel 80/10 microprocessors.

FACT:

NO PROGRAMMING ... WE REPEAT ... NO PROGRAMMING ON EITHER OF THE OTHER TWO STATIONS IN THE MARKET, FROM SIGN-ON TO SIGN-OFF, DELIVERS MORE TELEVISION HOUSEHOLDS THAN WITN-TV's eyeWITNESS NEWS - 6 PM. ★ IF YOU HAVE THE SLIGHTEST DOUBT THAT THIS IS NOT A FACT ... CHECK THE LATEST MAY NSI SURVEY FIGURES. HOW ABOUT THAT!

7
WITN-TV



KATZ TELEVISION
CONTINENTAL

WASHINGTON - GREENVILLE - NEW BERN

★Source: NSI May 1978. 6-6:30 PM M-F Avgs. Data subject to survey limitations.

KTXL-TV Sacramento ninth with earth station

With Sacramento independent KTXL now operating its own ground station, that brings to nine the number of television stations across the country so equipped, plus another seven in various stages of building or planning to build earth receiving stations to pick up program transmissions bounced down from satellites—in most cases news and sports, where the “now” aspects of live coverage are most important.

Other stations with their own ground receivers already in operation, most of them members of ITNA—the Independent Television News Association—include KPLR St. Louis, KSTW Tacoma-Seattle, KBMA-TV Kansas City, WCCB Charlotte, WTCN Minneapolis-St. Paul, WYAH-TV Norfolk-Portsmouth-Newport News, WTOG Tampa-St. Petersburg and WIVB (formerly WBEN) Buffalo.

Reported in various stages of earth station construction and/or planning are KSL-TV Salt Lake City, KMPH-TV Tulare-Fresno, KZAZ-TV Tucson, and The Christian Broadcasting Network's WANX-TV Atlanta, KXTX-TV Dallas-Fort Worth and WXNE-TV Boston.

Christian Broadcasting has FCC construction permits for these facilities, and work has already begun on installation of 10-meter dishes supplied by Scientific-Atlanta, Inc. CBN has contracted for 30 of the 10 meter dishes, seven of them with transmission as well as reception capability, for other top markets over the next two years.

Meanwhile preliminary tests of CBN's new Atlanta, Dallas and Boston dishes are planned for the first week of September, and they're expected to be in full operation by early October.

CBN installed its first earth station for WYAH-TV in April, 1977, at its International Headquarters Building in Virginia Beach. This is a transmit/receive dish, and a second 10 meter dish already in place at the same site was scheduled to make an uplink connection this month.

'Fourth network'

CBN says that such simultaneous uplink capability with both RCA's Satcom I and Western Union's Westar satellites, along with its earth dish installations, provides it with live network programming capability “to a major cross-section of the country, and is the first vital phase in our move toward fourth-network status.”



Satellite earth station at KTXL Sacramento, above, was first used for reception of hour-long daily news feed from ITNA via Westar.

Meanwhile, several other stations around the country receive programming via satellite, courtesy of other people's ground stations nearby.

XFTV Tijuana-San Diego leases a ground station from a private company on the U.S. side of the border. Other television operators using nearby ground stations owned by common carriers such as RCA or Western Union are WPIX and WNEW-TV in New York, WGN-TV Chicago, WTTG Washington, KTVU San Francisco, and KTLA and KTTV, both Los Angeles.

In Sacramento, KTXL's first use of its new ground station was reception of the hour-long daily news feed from ITNA via Westar. KTXL says it “immediately saved thousands of dollars each month by avoiding land line service” from Western Union's own ground station at Point Reyes near San Francisco. And a

station spokesman asserts that, in addition to the savings, use of the satellite “has opened up new horizons in broadcast journalism, especially in sports coverage.”

The station also says that it now has permission from all 11 member stations of ITNA and from WTCG Atlanta “to excerpt up to two minutes of any sports event originated by those stations and fed via satellite.” This, they say, “has greatly enhanced our ability as an independent to cover sports events around the country and the world.”

KTXL, operating on channel 40, is the only UHF member of ITNA and, so far as the station knows, the only major market UHF independent with a full hour of prime time news each evening. KTXL's news team, fielding about 20 news staffers, combines a mixture of ENG and film to cover its market. □

Microwave transmission gives KRON news edge

A major recent advance on the TV news scene has been instant local live news transmission from the remote site of the action back to master control at the station via microwave. And one of the most advanced such transmission systems is now being fielded by the news team of KRON San Francisco.

As a result, KRON likes to call its news operation "not simply a local television news department, but a news organization operating as a regional network." Francis A. Martin, III, KRON vice president and station manager, says that, from no ENG capability at all not so long ago, his NBC affiliate "now has the most advanced system in the Bay Area, and, in some respects, in the country."

Staffing up, too

A KRON spokesman adds that, in addition to the technology, the station's recent multi-million dollar capital improvement program has involved "at least 50 per cent more reporters, an aggressive promotion program, and insti-

tution of an unusual news bureau concept now being viewed with interest by other TV news operations around the country."

Before these changes, KRON says that none of San Francisco's TV stations made much of an effort to cover news outside of San Francisco, even though 83 per cent of San Francisco's ADI populace lives beyond the city limits. For this reason, a key goal of the station's reorganized news operation was coverage of the outlying areas. So the station set up bureaus staffed with reporters who live in the suburbs they cover. Since they know their own area so well, adds a KRON spokesman, "they find the stories the competition simply cannot cover. This has never been done in this market before."

The move gives KRON fully-staffed bureaus in Contra Costa, San Mateo, Santa Carla and Alameda counties, plus bureaus at the state capital in Sacramento and a full-time sub-bureau at City Hall.

But to make these bureaus work, chief

engineer Larry Pozzi first had to design a way to handle the maze of signals each bureau generates. Says he: "We were severely handicapped. We had very limited microwave range because Channels 2, 5, and 7 had already applied for and received the lower frequencies best suited for this type of news gathering. That left us to decide whether to share the lower 2GHz frequencies or try to use the available higher 7GHz frequencies. We opted for the latter in order to eliminate interference."

However, he adds, "at the higher frequencies, the TV pickup transmitters have low power, and equipment was not available to boost our power. So we started looking at receivers and antennas that might be able to turn our handicap into an advantage."

Pozzi's search led him to a military communications firm, Tayburn Electronics. Tayburn came up with the key component of KRON's operation: a manually steerable microwave dish system. This uses digital control circuitry to line up precisely its parabolic dishes,



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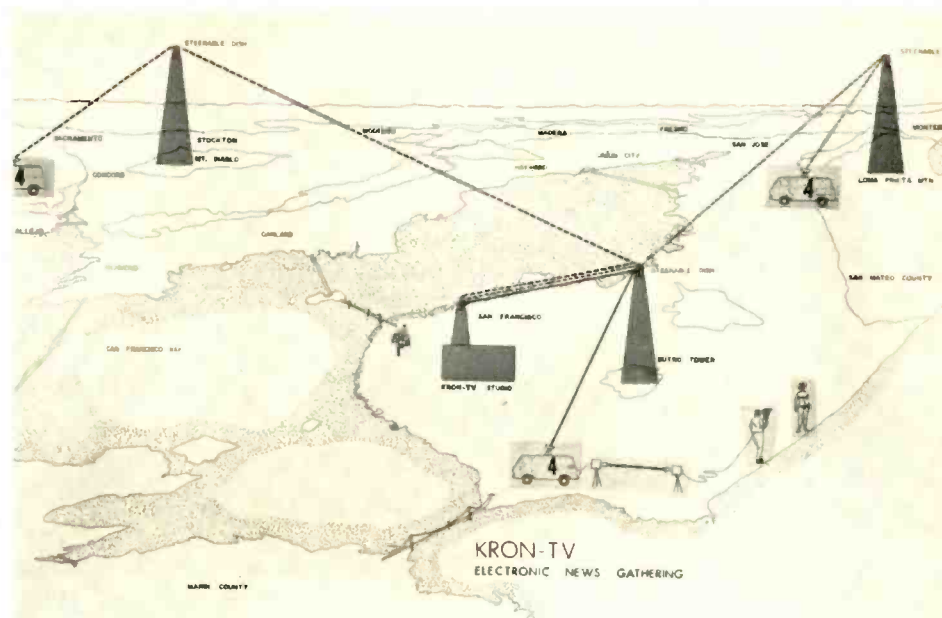
attaining the optimum signal-to-noise ratio possible with low power transmitters.

Military technology

These steerable dishes were installed at three tower sites: Mt. Loma Prieta, Mt. Diablo and Mt. Sutro, giving KRON live news capability as far north as Sacramento and as far south as Monterey. And KRON says that its adaptation of what was essentially military technology "is, as far as anyone here knows, the only example of its kind in the country."

With its resulting relay capability, KRON says, it can handle these microwave feeds at once, and that in one newscast alone it was able to make seven separate remote presentations from various Bay Area locations.

As Pozzi describes the working of the system, a TBM-100 master station controller located in KRON's microwave control area uses the digital control signals to set the position of the parabolic dishes over an ordinary phone line. The technician is immediately provided with return signals that verify proper operation or indicate deficiencies that require



Microwave steerable dish receiving and relay system at KRON-TV San Francisco is shown in schematic above.

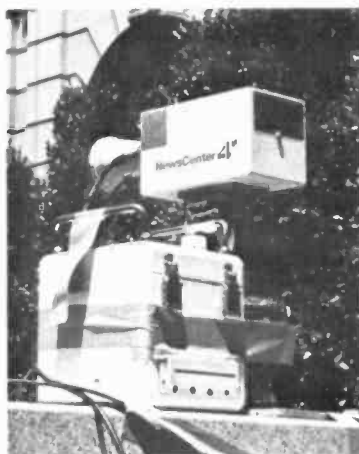
Congratulations to Sol Paul and the whole

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**team for 610 fact-packed, newsworthy
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Many, many happy returns!

Sandy Frank Film Syndication Inc.



The "network" reacts as, clockwise from lower l., cameraman sends microwave transmission to studio from van; control room operates with Grass Valley Switcher (far l.); portable shoe box transmitter operates from another site; correspondent is seen in studio from 50 miles away.

correction.

Once the microwave signals reach the station, they must be routed, depending on whether the material is for immediate air play, editing or storage. In order to do this, KRON has installed a new microwave control center as well as a custom designed, top-of-the-line Grass Valley switching system that includes a routing switcher, a master control switcher and two production switchers.

When installations are complete KRON says, its switching system will be the most advanced in the market. Both Grass Valley production switchers have the ability to create special effects in each quadrant during a quad split screen. They both have a "look-ahead-black" capability so that, with the push of one button, it is possible to go from program through black to whatever material has been pre-set. Another feature is group-roll. If an engineer wants to start more than one machine at the same time, he can simply pre-set them. The routing switcher handles all incoming material and can assign material to any of 10 locations in the station.

Pozzi says that the most impressive of his custom requests is the switcher's digital video effects capability. By fall,

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the switcher will have two digital effects channels using NEC frame synchronizers, making it possible for the station to take five non-synchronized pictures from anywhere and compress them. The price of the entire Grass Valley package will probably run close to \$1 million.

KRON's five-bureau ENG operation includes a full fleet of vans. The vans were purchased completely stripped and were custom fitted to station specs at a cost of \$20,000 per truck. Inside the

carpeted and padded vans are AC power generator systems from the Onan Company of Minneapolis, three-quarter inch BVU-100 Sony recorders with 20 minute tape capability, Tektronix-528 oscilloscopes, Shure MA 67 mixers, audio-video patch panels, Grass Valley 903 amplifiers for color improvement, 3M color bar and sync generators and Amtron and Unimedia television sets for monitoring. The fleet also includes six RCA TK-76 cameras at a cost of \$240,000.

The microwave equipment consists of five portable 13 GHz shoe-box units and five 7GHz TV pickup transmitters—all purchased from Microwave Associates. On some of the vans, the microwave antennas are permanently mounted and are raised on hydraulic hoists. The others use portable microwave equipment for greater flexibility.

Assimilating equipment

KRON's technical undertaking has not been without a certain challenge. "We're trying to catch up overnight," notes station manager Martin. "In a way, trying to assimilate all this equipment and our other changes is like trying to shove a watermelon through the neck of a funnel and still have it come out a watermelon."

KRON is currently applying its ENG and in-house systems to live news and sports coverage even beyond the Bay Area. Recently the station covered the Bing Crosby Pro-Am tournament in Monterey, over 125 miles away—an unusual application of ENG requiring four microwave relays to transmit pictures and sound from the golf greens to Sutro Tower in San Francisco, where KRON has its transmitter and two-way studio links. The news operation has also broadcast entire newscasts completely live from outside the station—one from Berkeley on the eve of Berkeley's Centennial, and a live newscast from San Mateo High School on the eve of the school's 75th class reunion.

Sports producer Richard Scott has used KRON's new gear to advantage on several occasions. When his crew recently shot a practice for the All Star Game in San Diego at 4 p.m., a crew member landed at San Francisco International Airport at 5:55, practically hurled himself into KRON's microwave van parked next to the gate, and fed the tape back to the station in time for the 6 p.m. news.

Prompting the changes was a 1977 study of KRON's position in the market. Says Martin: "We had an image of being stodgy, sluggish, and unimaginative—somewhat of a sleeping giant. Very simply, we just weren't competitive. The rating supremacy of the competition was won by default."

New management set out to remedy the situation. And first came the total commitment to technical innovation which formed the foundation for developing KRON's new bureau concept of news.

"In our goal to be superior," says KRON president Paul Wischmeyer, "news became the cornerstone." □



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WSAZ television 3

Charleston-Huntington, West Virginia
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*Source: NSI May '78

Deluge of TV Stations (from page 12)

Call letters	Channel	Market	Current call letters	Call letters	Channel	Market	Current call letters
WMT-TV	2	Cedar Rapids, Iowa	Same	KGVO-TV	13	Missoula, Montana	Same
KGTV	17	Des Moines, Iowa	*	KHOL-TV	13	Kearney, Nebraska	KHGI-TV
KQTV	21	Fort Dodge, Iowa	KVFD-TV	KZTV	8	Reno, Nevada	KOLO
KCTV	36	Sioux City, Iowa	*	WRTV	58	Asbury Park, N.J.	*
KVTV	9	Sioux City, Iowa	KCAU-TV	KGGM-TV		Albuquerque, N.M.	Same
KWWL-TV	7	Waterloo, Iowa	Same	KOAT-TV	7	Albuquerque, N.M.	Same
KOAM-TV	7	Pittsburgh, Kansas	Same	KSWs-TV	8	Roswell, N.M.	Same
WIBW-TV	13	Topeka, Kansas	Same	WCDA-TV	41	Albany, N.Y.	WTEN (Channel 10)
KEDD	16	Wichita, Kansas	*	WBUF-TV	17	Buffalo, N.Y.	*
KTVH	12	Wichita-Hutchinson, Kansas	Same	WECT-TV	18	Elmira, N.Y.	WSYE-TV
KTAG-TV	25	Lake Charles, La.	*	WTVE	24	Elmira, N.Y.	*
KFAZ	43	Monroe, La.	*	WKNV-TV	66	Kingston, N.Y.	*
KNOE-TV	8	Monroe, La.	Same	WVET-TV	10	Rochester, N.Y.	WHEC-TV
WJMR-TV	61	New Orleans, La.	*	WTRI	35	Schenectady, N.Y.	*
KSLA	12	Shreveport, La.	Same	WAYS-TV	36	Charlotte, N.C.	WRET-TV
WABI-TV	5	Bangor, Maine	Same	WCOG-TV	57	Greensboro, N.C.	*
WLAM-TV	17	Lewiston, Maine	*	WNAO-TV	28	Raleigh, N.C.	WRDU-TV
WCSH-TV	6	Portland, Maine	Same	WMFD-TV	6	Wilmington, N.C.	WECT
WGAN-TV	13	Portland, Maine	Same	WSJS-TV	12	Winston-Salem, N.C.	WXII
WPMT	53	Portland, Maine	*	WTOB-TV	26	Winston-Salem, N.C.	*
WMGT	74	Adams, Mass.	*	KFYR-TV	5	Bismark, N.D.	Same
WTAO-TV	56	Boston, Mass.	WLVI-TV	WDAY-TV	6	Fargo, N.D.	Same
WHYN	55	Springfield, Mass.	Same	KCJB-TV	13	Minot, N.D.	KXMC-TV
WWLP	61	Springfield, Mass.	Same	WAKR-TV	23	Akron, Ohio	Same
WWOR-TV	14	Worcester, Mass.	*	WICA-TV	15	Ashtabula, Ohio	*
WPAG-TV	20	Ann Arbor, Michigan	*	WIFE	22	Columbus, Ohio	*
WBKZ-TV	64	Battle Creek, Mich.	*	WLOK	73	Lima, Ohio	*
WNEM-TV	5	Bay City, Mich.	Same	WSTV-TV	9	Steubenville, Ohio	Same
WWTW	13	Cadillac, Mich.	Same	WFMJ-TV	21	Youngstown, Ohio	Same
WTAC-TV	16	Flint, Mich.	*	WKBN	27	Youngstown, Ohio	Same
KMMT	6	Austin, Minn.	KAAL	WHIZ-TV	18	Zanesville, Ohio	Same
WFTV	38	Duluth, Minn.	*	KSWO-TV	7	Lawton-Wichita Falls, Oklahoma	Same
WMIN-TV	11	Minneapolis-St. Paul	WTCN-TV	KLPR-TV	19	Oklahoma City, Ok.	*
KROC-TV	10	Rochester, Minn.	KTTC	KTVO	25	Oklahoma City, Ok.	*
WLBT	3	Jackson, Miss.	Same	KWTV	9	Oklahoma City, Ok.	Same
WCOC	30	Meridan, Miss.	*	KCEB	23	Tulsa, Ok.	*
WTOK-TV	11	Meridan, Miss.	Same	KOIN-TV	6	Portland, Or.	Same
KOMU-TV	8	Columbia, Mo.	Same	WFBG-TV	10	Altoona, Pa.	WTAJ-TV
KHOA-TV	7	Quincy, Ill.-Hannibal, Mo.	Same	WLEV-TV	51	Bethlehem, Pa.	*
KCMO-TV	5	Kansas City, Mo.	Same	WCHA-TV	46	Chambersburg, Pa.	*
KCTY	25	Kansas City, Mo.	*	WGLV	57	Easton, Pa.	*
KMBC-TV	9	Kansas City, Mo.	WHB-TV	WHP-TV	21	Harrisburg, Pa.	Same
KACY	14	St. Louis (Festos) Mo.	*	WTPA	27	Harrisburg, Pa.	Same
KSTM-TV	36	St. Louis, Mo.	*	WARD-TV	56	Johnstown, Pa.	*
WTVI	54	Belleville, Mo.	*	WLBR-TV	15	Lebanon, Pa.	*
KTTS-TV	10	Springfield, Mo.	KOLR-TV	WENS	16	Pittsburgh, Pa.	*
KYTV	3	Springfield, Mo.	Same	WKJF-TV	53	Pittsburgh, Pa.	WPGH-TV
KXLF-TV	4	Butte, Montana	Same	WEEU-TV	33	Reading, Pa.	*
KFBB	5	Great Falls, Montana	Same	WARM-TV	16	Scranton, Pa.	WNEP-TV

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Call letters	Channel	Market	Current call letters
WGBI-TV	22	Scranton, Pa.	WDAU-TV
WTVU	73	Scranton, Pa.	*
WILK-TV	34	Wilkes-Barre, Pa.	WNEP-TV (merged with WARM-TV)
WNOW-TV	49	York, Pa.	*
WNET	16	Providence, R.I.	*
WAIM-TV	40	Anderson, S.C.	Same
WCSC-TV	5	Charleston, S.C.	Same
WIS-TV	10	Columbia, S.C.	Same
WFBC-TV	4	Greenville, S.C.	Same
WJHL-TV	11	Johnson City, Tenn.	Same
WROL-TV	6	Knoxville, Tenn.	WATE-TV
WTSK-TV	26	Knoxville, Tenn.	WTVK
WHBQ-TV	13	Memphis, Tenn.	Same
WSIX-TV	8	Nashville, Tenn.	
KRBC-TV	9	Abilene, Tx.	Same
KFDA-TV	10	Amarillo, Tx.	Same
KGNC-TV	4	Amarillo, Tx.	KAMR-TV
KGUL-TV	11	Galveston, Tx.	KTRK-TV
KGBT (formerly KGBS) TV	4	Harlingen, Tx.	Same
KTVE	32	Longview, Tx.	*
KCBD-TV	11	Lubbock, Tx.	Same
KDUB-TV	13	Lubbock, Tx.	KLBK-TV
KMID-TV	2	Midland, Tx.	Same
KTXL-TV	8	San Angelo, Tx.	KCTV
KCEN-TV	6	Temple, Tx.	Same
KCMC-TV	6	Texarkana, Tx.	KTAL-TV
KRGV-TV	5	Weslaco, Tx.	Same
KFDX-TV	3	Wichita Falls, Tx.	Same
KWFT-TV	6	Wichita Falls, Tx.	KAUZ-TV
WSVA-TV	3	Harrisonburg, Va.	WHSV-TV
WLVA-TV	13	Lynchburg, Va.	WSET-TV
WACH-TV	33	Norfolk, Va.	*
WTOV	27	Norfolk, Va.	*
KOMO-TV	4	Seattle, Wa.	Same
KMO-TV	13	Takoma, Wa.	*
KTNT-TV	11	Tacoma, Wa.	KSTW
KIMA-TV	29	Yakima, Wa.	Same
WKNA-TV	49	Charleston, W.V.	*
WEAU-TV	13	Eau Claire, Wi.	Same
WOKY-TV	19	Milwaukee, Wi.	*
WJPB	35	Fairmont, W.V.	*
WMSL-TV	23	Decatur, Alabama	*

* Not on air in '78 ** Shared time

Television/Radio Age

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IN THE HISTORY OF
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*And Mack Printing, our printers, too.

Roy Doty's light touch: 25 years of comment

Roy Doty, whose work is familiar to millions of Americans, did cartoons for TELEVISION/RADIO AGE's first issue, when the magazine was known as TELEVISION AGE, and has been doing it ever since. Often instantly recognizable, his work is characterized by a sharp eye for the absurd, an insider's understanding, a pleasant, relaxed view of people and a direct, uncomplicated approach. His pen has limned every major and many minor issues affecting television during the past 25 years.

Doty has been a freelance artist since 1946, after returning from the army, where he had served in Europe as a cartoonist for *Yank* and *Stars & Stripes*. At the time his work began appearing in TELEVISION AGE, he had his own daily children's TV show on channel 5 in New York, now WNEW-TV, then WABD, a DuMont station.

He publishes about four books a year, including children's books, which he both writes and illustrates. His cartoons appear in such publications as *Business Week*, *Newsweek*, *Fortune*, *Popular Science*, *Consumer Reports* and *The New York Times*.

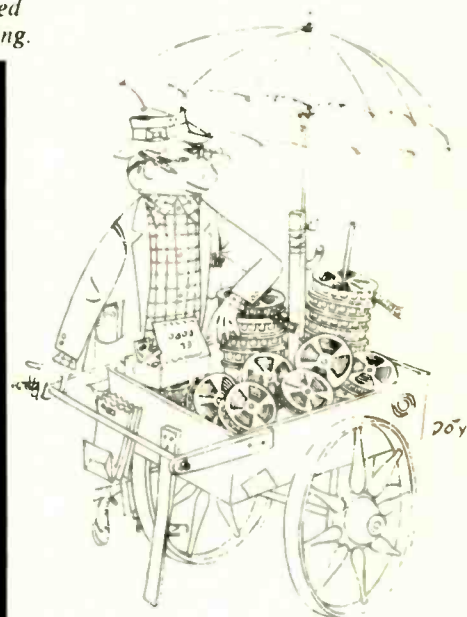
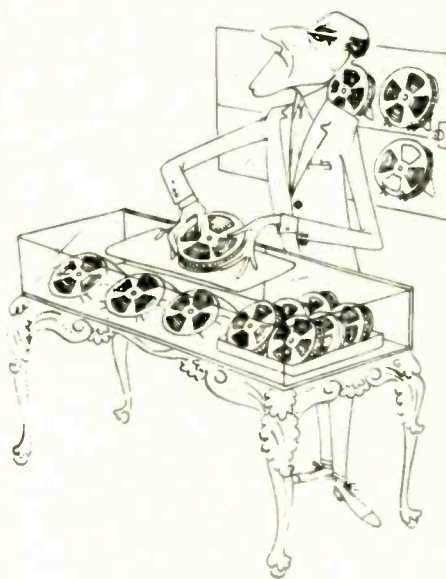
On this and the following four pages are selected examples of Roy Doty's unique views of the problems and practices of the broadcast field over the past quarter century.



Cartoonist Doty draws himself from two points of view—busy at the drawing board and in the throes of creation



Drawing below appeared in first issue of TELEVISION AGE, August, 1953, reflected problem of chaotic price structure in the buying and selling of syndicated programming.



This drawing from January, 1955, issue accompanied story on early interest in color by advertisers, when there were practically no color TV sets around. In the original drawing, the set at the right had its screen printed in color.





**KTXL TV40...
America's Only
Major Market
UHF Independent
with a Major News
Commitment**



KTXL-TV40 Sacramento/Stockton, now in its 4th year of news, is still the only Major Market UHF Independent with a full hour nightly newscast! As the only UHF member of the Independent Television News Association TV40's 18 person news staff joins with ITNA's world-wide satellite coverage to bring Northern California the late night news one hour earlier.

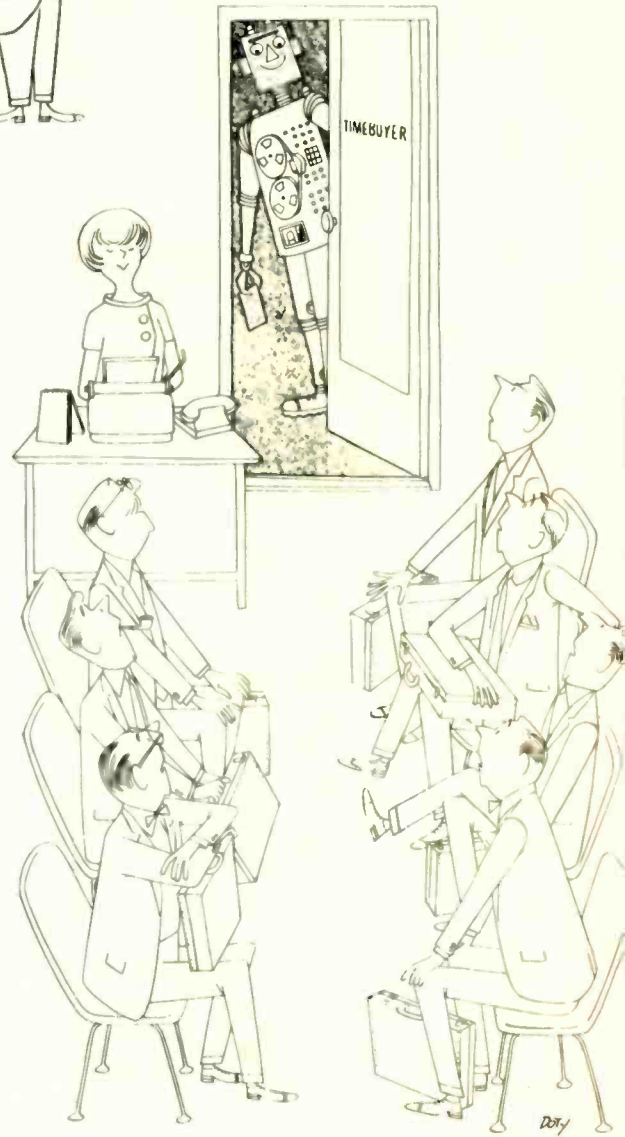
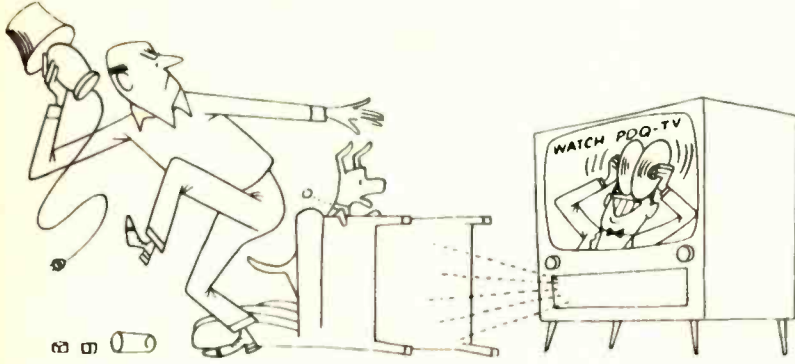
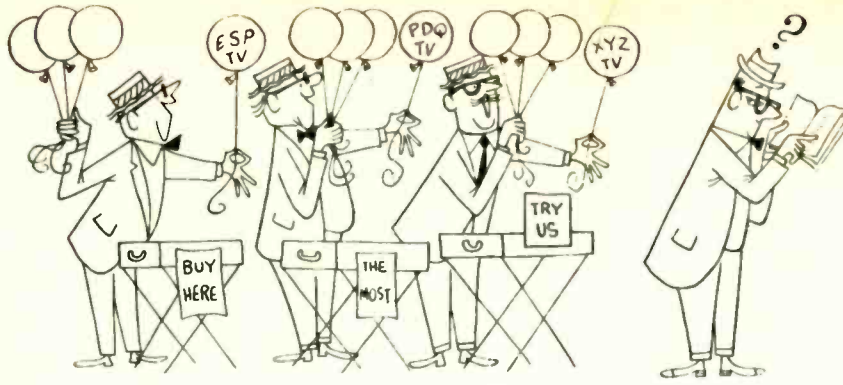
**REPRESENTED NATIONALLY
BY M.M.T. SALES**



KTXL-TV40

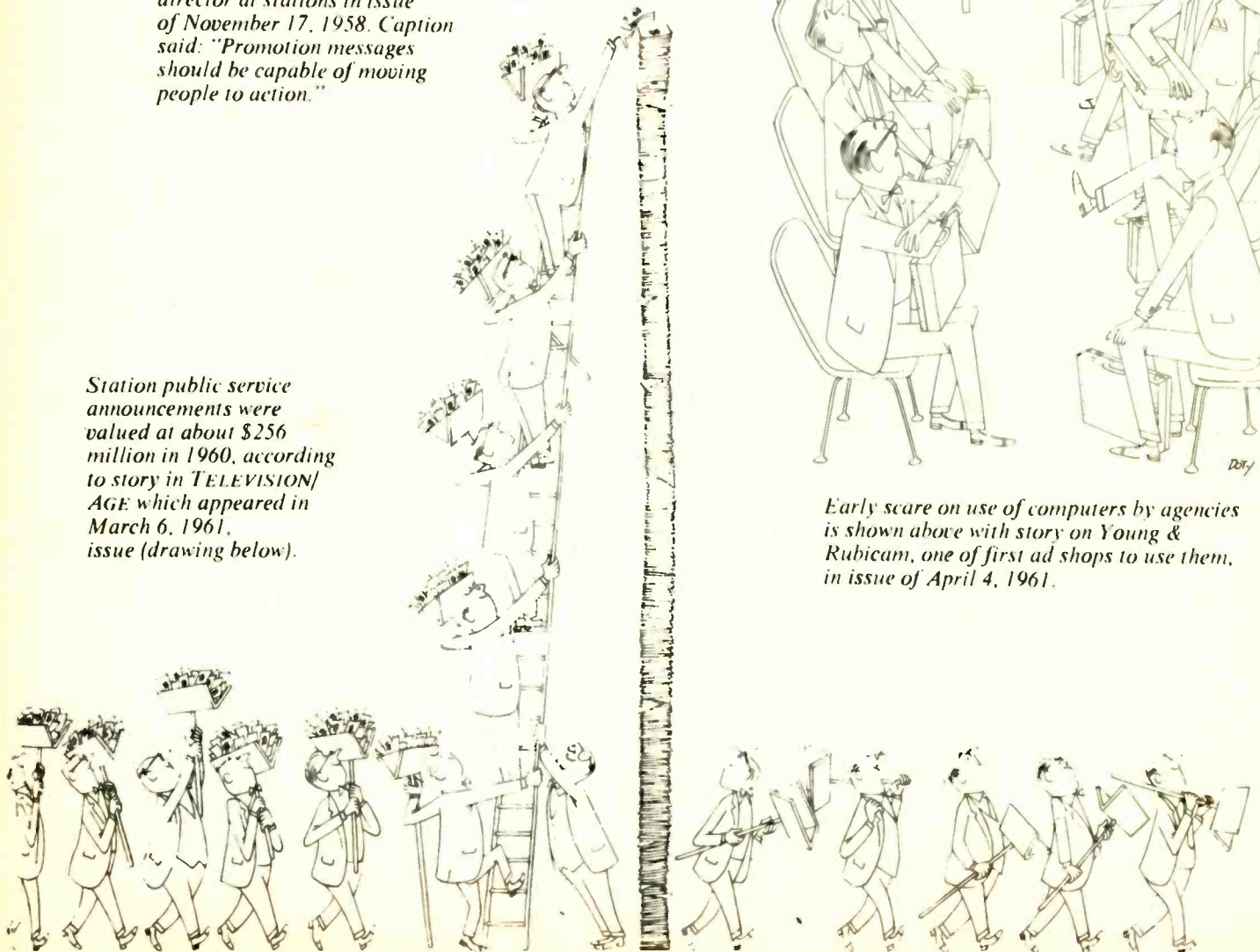


Coverage studies were major sources of information in the '50s. Drawing at left accompanied story on how to use Nielsen Coverage Study No. 3 on television in the April 4, 1958, issue.



Drawing above dealt with story on skills of promotion director at stations in issue of November 17, 1958. Caption said: "Promotion messages should be capable of moving people to action."

Station public service announcements were valued at about \$256 million in 1960, according to story in TELEVISION/AGE which appeared in March 6, 1961, issue (drawing below).



Early scare on use of computers by agencies is shown above with story on Young & Rubicam, one of first ad shops to use them, in issue of April 4, 1961.



The Benchmark for News.

UNITED GROUP STATIONS
KMSP-TV Minneapolis, Minnesota
KTVX—Salt Lake City, Utah
KMOL-TV San Antonio, Texas

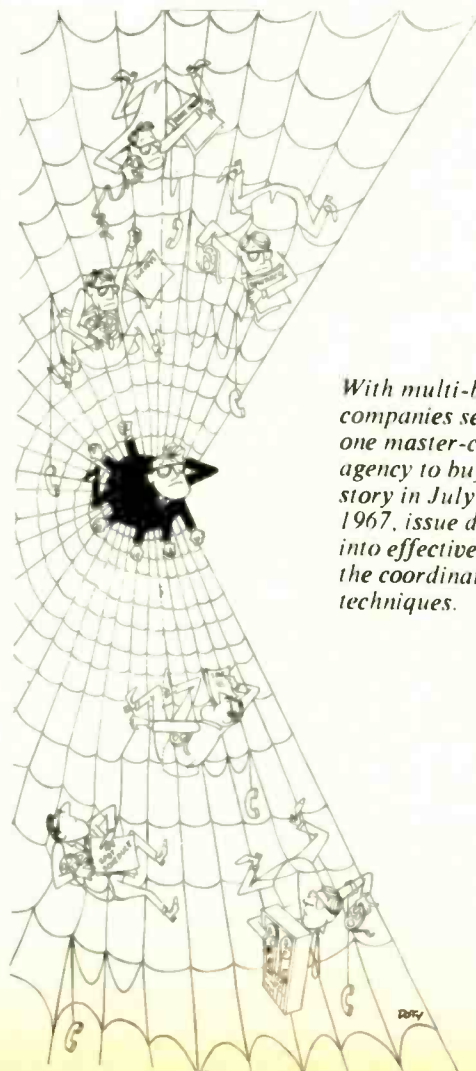
Represented by John Blair and Company.

UNITED TELEVISION, INC.
6975 YORK AVENUE SOUTH, MINNEAPOLIS, MINNESOTA 55435 • AREA (612) 925-3300

Art directors and costs of video ads went wild in late '60s, as illustrated in drawing, right, which appeared February 9, 1970.



Growing use of humor in video ads in '60s was trigger for story on effectiveness headed, "It better be really funny," which appeared in issue of June 5, 1967.



With multi-brand companies setting up one master-control agency to buy spot, story in July 31, 1967, issue delved into effectiveness of the coordinating techniques.

FACT:

WCTV has been the #1 station in Tallahassee-Thomasville for over 22 years.
ARB—May 1978.

FACT:

WCTV is affiliated with the network that is #1 in most major Florida TV markets—CBS.
Florida Trend Magazine—November 1977.

FACT:

WCTV has 59% share of the 119,500 households in the ADI market.
ARB—May 1978.

FACT:

WCTV reaches real buying power. Tallahassee is ranked 24th in the United States in per household retail buying power.
Sales Marketing Management Survey of Buying Power—1978.

FACT:

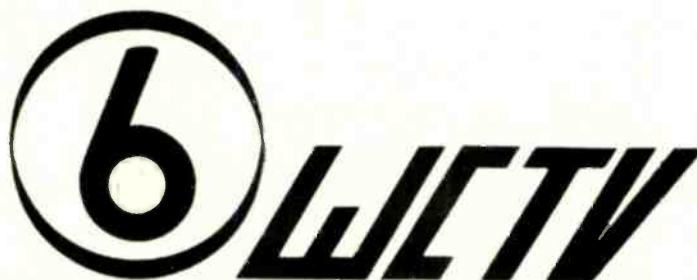
WCTV has a big 49-county reach in north Florida, south Georgia and south Alabama.
ARB—1978-79.

FACT:

WCTV is the leading station in a market that ranks 22nd among the fastest growing metros in the United States.
Sales Marketing Management Survey of Buying Power—1978.

FACT:

WCTV delivers an important youth market. In our home metro county (Leon), the average age is 24.3.
Sales Marketing Survey of Buying Power.



Thomasville • Tallahassee

Division of John H. Phipps
Broadcasting Stations, Inc.

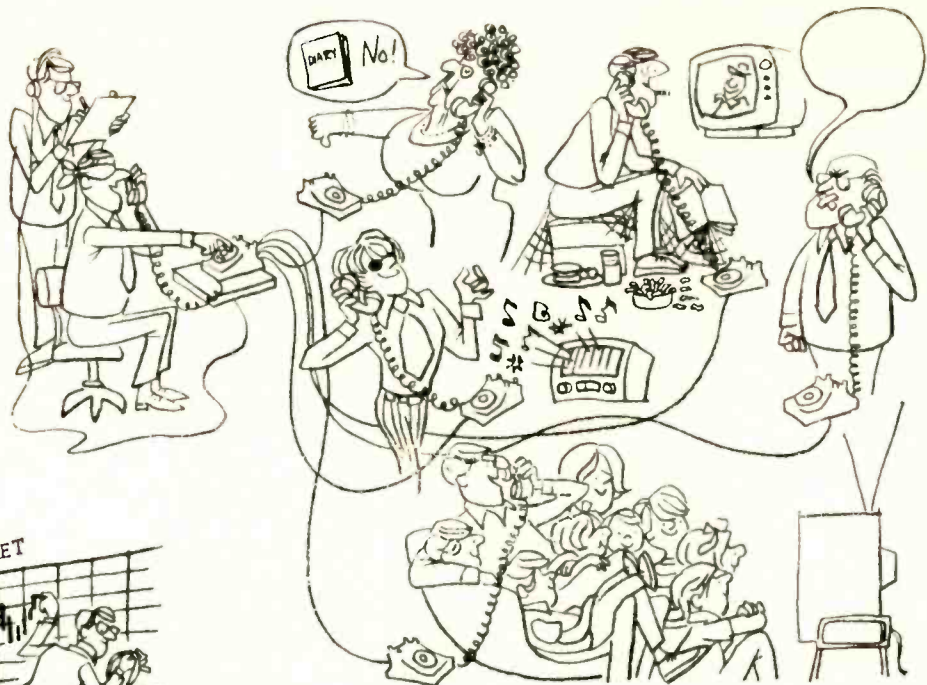
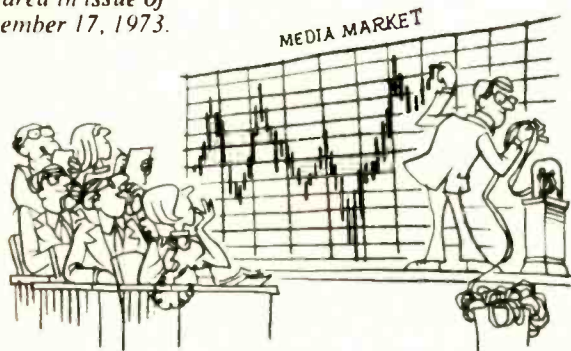


BLAIR TELEVISION



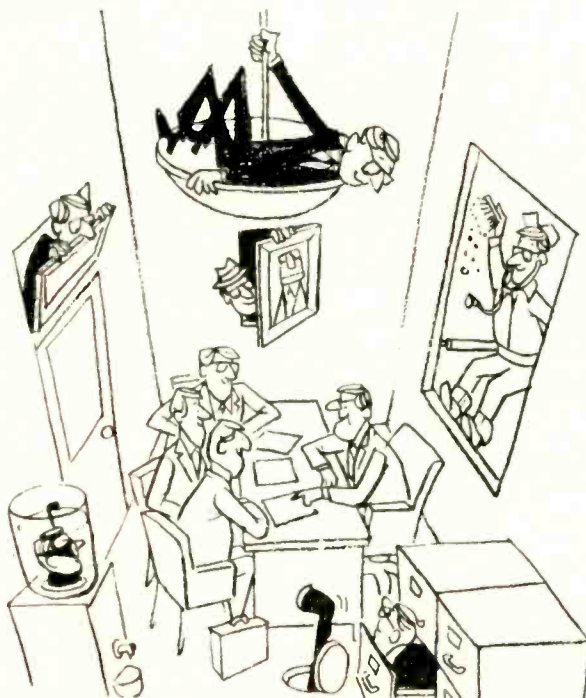
A CBS AFFILIATE

Cost of time jumped around during buyer's market of '73, resembled stock market. Cartoonist Doty's view of situation appeared in issue of September 17, 1973.

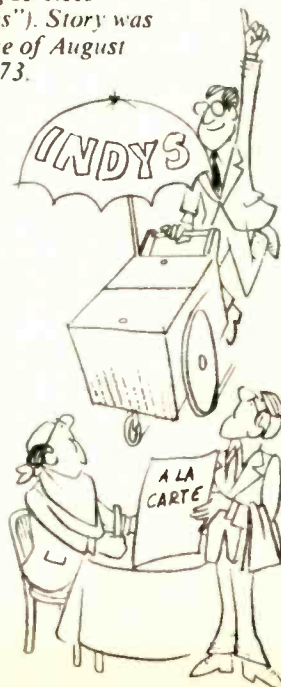


Problem of measuring unlisted telephone homes agitated researchers in early '70s (as it does now). Drawing above was with story in May 1, 1972, issue.

Growing practice among agencies of limiting rep presentations on radio was dubbed "closet buying." Worried reaction of reps is pointed up in drawing at right, appearing in February 21, 1972, issue.



Agencies began to offer "a la carte" services to clients in early '70s, in reaction to the buying services ("indys"). Story was in issue of August 20, 1973.



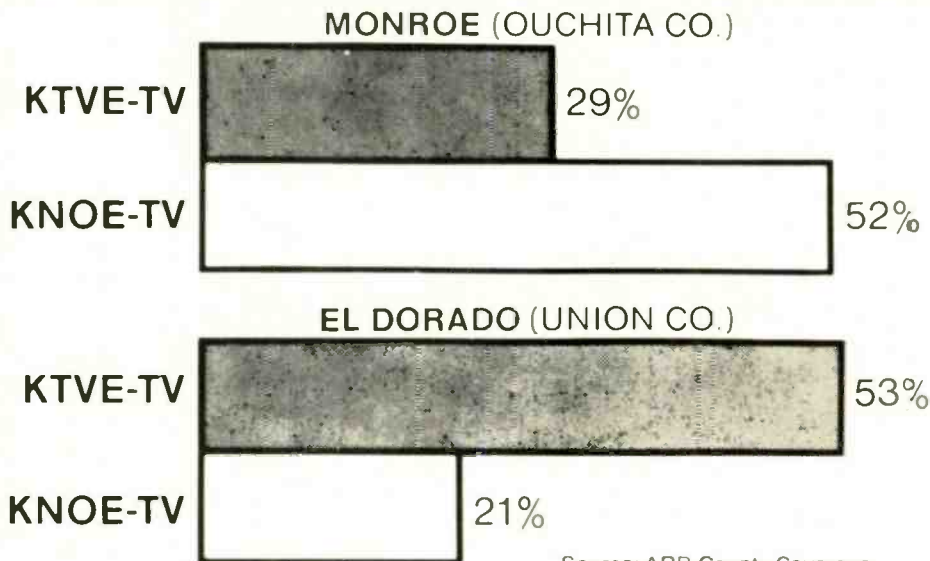
WHY BUY HALF A MARKET

The rich Monroe-El Dorado market can only be reached through a two station buy—

Here are the facts:



PRIME TIME SHARE OF COUNTY VIEWING



Source: ARB County Coverage

KTVE TV 10

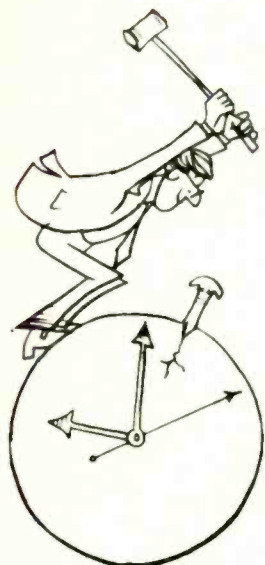
EL DORADO, ARKANSAS
MONROE, LOUISIANA



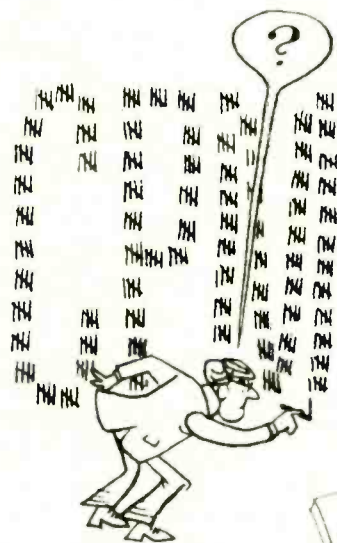
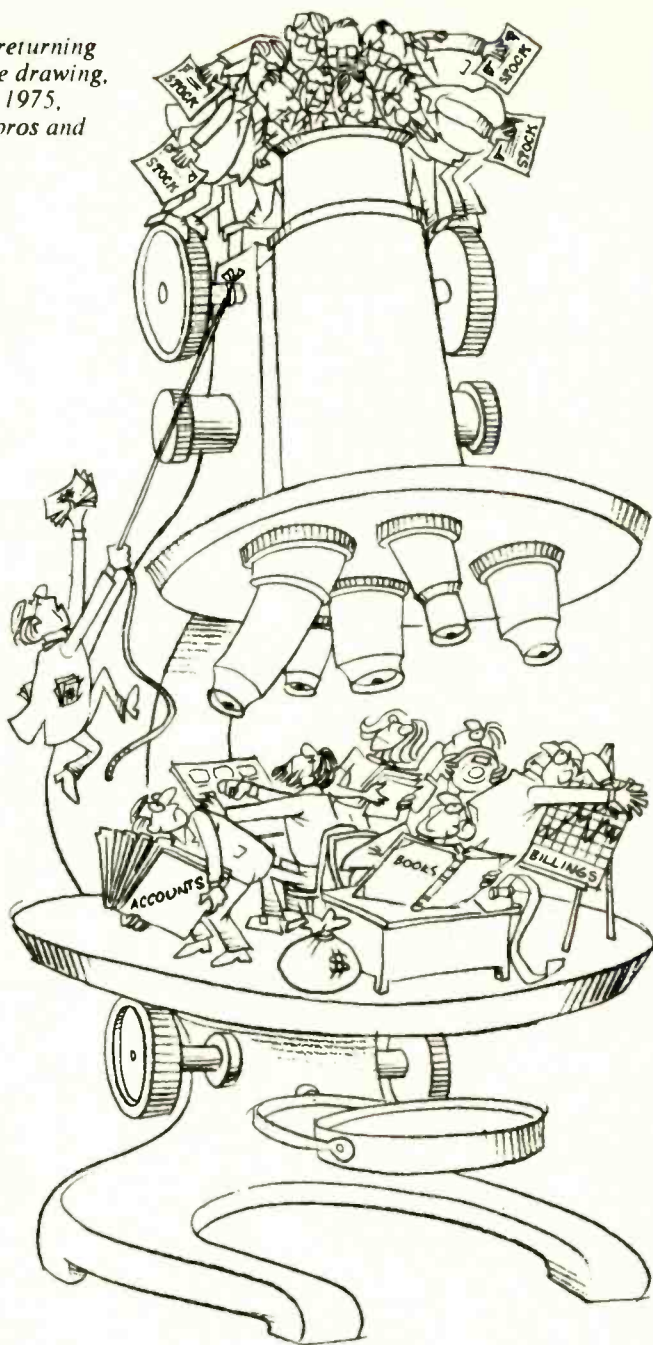
REPRESENTED BY THE MEEKER COMPANY

GRAY COMMUNICATIONS SYSTEMS, INC.

With a few ad agencies returning to private ownership (see drawing, right) story in March 3, 1975, issue delved again into pros and cons of going public.

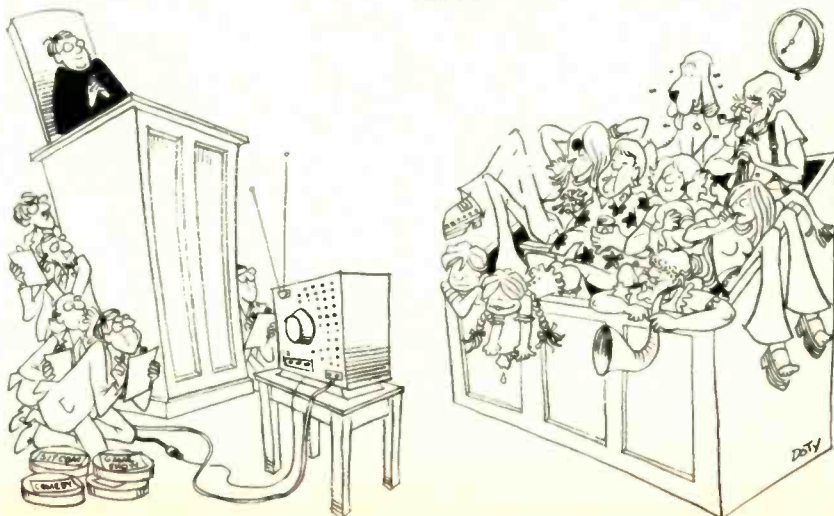


Heaving demand for network time led to question of adding more spots after '76-'77 season. Story and drawing appeared in June, 20, 1977 issue (left).



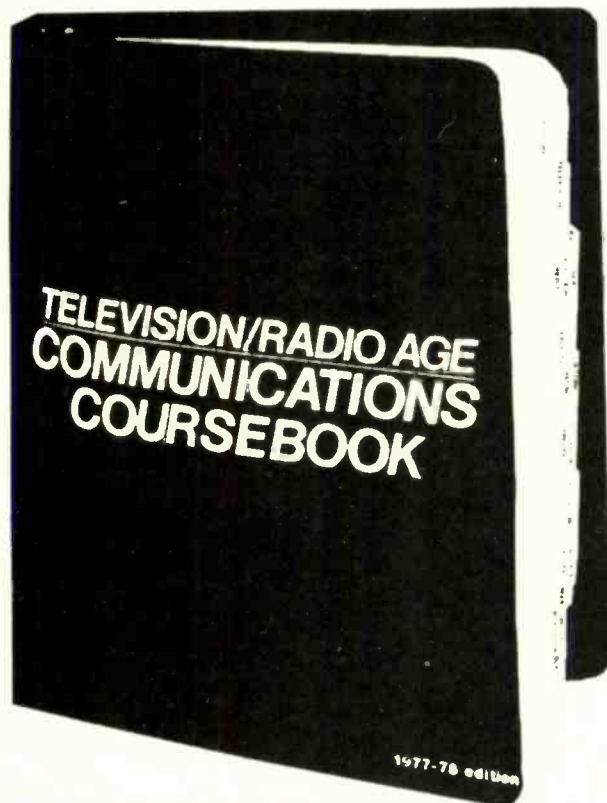
Cost-per-1,000 guarantees on the networks was a matter covered in the October 29, 1973, issue.

Effect of "family-viewing" policy on programming agitated the industry in '74-'75 season. Cartoonist Doty viewed the situation in the April 14, 1975, issue.



“The Television/Radio Age Communications Coursebook provides the only comprehensive, fully documented and up to date reference book.”

This is the response from **Simon Goldman**, group radio owner, as well as from many other broadcasters, libraries and colleges. The book is a complete working profile on a contemporary as well as historical account of the broadcast industry and allied communications.



Written by **Scott H. Robb, BA, JD, LLM**
Member of the Bar of New York State and District of Columbia and
Federal Communications Bar Association Executive Committee.

"The *Coursebook* is exceptionally well done. It is must reading for virtually anyone interested in communications, from the beginning student to the seasoned communications lawyer."

**Erwin G. Krasnow, General Counsel
National Association of Broadcasters**

"I think it is an admirable compilation of the highlights of broadcasting and its environment which is both comprehensive and up to date."

**David C. Adams, Vice Chairman of the Board
National Broadcasting Company Inc.**

"Your new book is exactly as promised. It is truly the best communications book on the market to date. The material is professionally presented and is an excellent reference source for anybody in television."

**Jeff Satkin, Director, Educational Program
The National Academy of Television, Arts & Sciences**

"The *Coursebook* meets an urgent need of broadcast educators, particularly those who have to teach the introductory course. It provides an excellent overview of the current state of broadcasting and gets to grips with major concerns in a timely and relevant way. The looseleaf format makes it especially attractive since it will enable us to keep pace with the ever-changing world of the electronic media."

**Peter K. Pringle, Director
Radio-Television-Film Division
Baylor University**

"My reaction to your *Communications Coursebook*, which serves as the basic text for my introduction to Broadcasting course, Journalism 200, at the University of Southern California, is that it is filling a long-felt need, a basic, logically organized and lucidly presented introduction to the entire history, law, regulation, organization and functioning of broadcasting. Its many illustrations will save me long chalkboard sessions and its impressive topicality will also save me many semester-end lecture hours of attempting to update and fill in the gaps left by texts I've used before."

**Ernest Kreiling, Editor & Publisher
Hollywood Television Report
Professor, University of Southern California**

Television/Radio Age Communications Coursebook
1270 Avenue of the Americas, New York, New York 10020

Please send _____ copies of the Television/Radio Age Communications Coursebook at \$27.00, including special heavy guage post binder suitable for library and general reference use. And _____ subscriptions to Communications update service, supplementary reporter service to the Communications Coursebook at \$15 per subscription for four quarterly editions. Payment or company purchase order must accompany order.

Name _____

Company _____

Address _____

Note: Student editions of the Television/Radio Age Communications Coursebook also available in flexible looseleaf binder priced at \$15.25 per copy, including postage and handling.

Yesterday's 'Today' did see tomorrow (today)

Twenty-five years ago, when *TELEVISION/RADIO AGE* (then *TELEVISION AGE*) published its first issue, an article appeared on an 18-month-old program that many considered a big gamble for NBC-TV. The article asked the network why it was plowing so much money into a new show with Dave Garroway, called *Today*, with the future still a question mark. Speaking for the show was its executive producer, Richard A. R. Pinkham. The story, which was titled, "Is there a tomorrow for 'Today'?", is reprinted below. And Pinkham, now

vice chairman of Ted Bates & Co., addresses himself to the current television scene in "Viewpoints," page 107.

For 18 months, early birds from New York to Omaha have received their morning newspaper—complete with comic strip—on television screens, courtesy of NBC's Dave Garroway show, *Today*. For nearly as long, the network has been paying out close to \$120,000 a week to put the program on—with nothing like that coming back in. And the industry has frequently

asked: "Why?"

NBC has many answers to that question. It feels the show has the greatest potential earning power of any on the air (\$15.5 million annually), with the lowest audience cost to advertisers (\$1 per thousand viewers). It is a "bonanza" for local stations which, prior to the audience *Today* delivers from 7 to 9 five mornings a week, were usually dark at that hour. And from an "idealistic" point of view, the program is designed to create a better-informed public by bringing news and current affairs to people who either had no access to early morning papers or no inclination to read them.

For all these reasons, NBC has been willing to back *Today* despite a \$1.5 million loss in the first 12 months. Now the network is convinced its gamble has paid off. In the third quarter of this year, the show hit the break-even point (40 per cent of its time sold) and by the end of the year, it will probably be in the black.

Today illustrates the "magazine concept" theory of programming—a show divided into segments much as a magazine is departmentalized, with different sponsors for each section.

The show, two hours long by the clock, is split into 16 six-minute segments, four per half hour. In each half-hour period, five minutes are given to the local station



1973

"When Dr. Frank Stanton cleans out his desk in the next few days, he will leave behind a chair a mile high and wide that no one at CBS or elsewhere can occupy. Many of the executives that he brought along are now running the company. Others have developed into industry leaders."

March 5

for local news, weather, and local advertising. The remaining four minutes are taken up by station breaks and station identifications (both of which can be sold).

Coming and going

Commercials are limited to one minute per segment and cost a sponsor \$3,738 each for the complete network lineup, less for limited coverage. He can take as many or as few as he needs, for as long or short a duration as he wants. Much as an advertiser can select his placement in a newspaper, the sponsor can choose the segment in which he'd like his product mentioned. He can order space as little as a day ahead. There is a fairly steady stream of incoming and outgoing sponsors; however, outgoing ones usually come back with a new promotion, product, or campaign.

One of the drawing points of *Today* is the hour. Housewives, bound for the stores before the morning is over, can see and recall the items Garroway shows them. In fact, every agency which has brought a client into the show has, after analyzing results, recommended it to



Dave Garroway: A melange of news, features, music, sports and ad-libs

other clients. BBD&O, at this point, has 11 campaigns lined up for *Today*. Young & Rubicam has four, J. Walter Thompson four, and McCann-Erickson three. More than a dozen other agencies have or plan to take time on the *Today* show. (see box on page 265 for 1953 sponsor list).

Advertisers range from big industry

like U.S. Rubber and General Motors to the Appian Way Pizza Pie Co. of Plymouth, Mass. and Montamower Distributing Co., Grand Rapids, Mich., manufacturer of lawn mowers. U.S. Rubber took a trial run—one spot a day for four weeks to plug its U.S. Boosters (thick, crepe-soled Keds). Says the agency, Fletcher D. Richards: "As a result of

"GREAT SCOTT, HOLMES—IT'S THAT BRILLIANT PUBLISHING TYCOON, MR. SOL PAUL, HE'S SURROUNDED BY A MASS OF PUSHING AND SHOUTING HUMANITY... QUICK THERE'S DANGER AFOOT!"



"TO THE CONTRARY MY DEAR WATSON, IT'S CLEARLY EVIDENT THAT THEY ARE ALL LOYAL FRIENDS, SEEKING ONLY TO GLIMPSE OR PERHAPS EVEN TO TOUCH THIS GREAT MAN. HISTORY WILL SURELY RECORD HIS 25 YEARS OF DEVOTED, UNSELFISH AND FRIENDLY SERVICE. THE ENTIRE BROADCAST INDUSTRY APPLAUDS!"

that campaign, we have extended the contract of U.S. Rubber Co. for 52 weeks for all products." Some areas, according to Richards, reported Father's Day sales of Keds had been the greatest in history.

Among the smaller fry, the Appian Way Pizza Pie Co. tripled its sales and expanded its distribution as a result of participation in *Today*. Its original two-participation test campaign became a one-a-week insertion for three months; the company credits *Today* with getting its pizzas into one of the nation's leading supermarket chains for the first time. (Appian Way is off the show for the summer; pizza pies don't sell in the hot weather.) Montamower, on its first spot, offered a free booklet on lawn mowers. Result: 5,000 mail requests.

The key objective of *Today* is "pertinence." News, of course, is as up-to-date as the 10-man news staff on the program can keep it; features are planned usually a week in advance for an appropriate day or date.

The most valuable reference books in executive producer Richard A. R. Pinkham's office are:

1. *The World Almanac*.

2. *Famous First Facts*. A typical listing: February 3, 1691, the first paper money manufactured; 1789, the first cotton mill incorporated; 1894, the first steel sailing vessel launched; 1947, the first Negro news correspondent admitted to the Congressional press galleries.

3. *Anniversaries and Holidays*. A typical entry: January 31, 1797, Franz P. Schubert born; 1848, Nathan Straus (industrialist) born.

One of *Today's* favorite features is what Pinkham calls *Day-After Personalities*. The day after Walter Reuther was elected president of the CIO, Garroway interviewed him; the day after Salvador Dali's new show opened in New York, he was a guest; the day after Joe Black pitched a winning game for the Dodgers against the Yankees in last year's World Series, he was on the show; the day after an airline stewardess delivered a baby in midair, she appeared.

Another type feature the program uses frequently: a celebrity on his or her way through New York. Sometimes, when a new film is about to open, *Today* will interview the star and show clips

from the picture.

In addition to last-minute news on the hour, there are discussions by experts, (such as the Korean ambassador to the United States and an anti-Syngman Rhee Korean discussing the truce crisis), features (one per hour), music, sports news, weather reports, information on hit plays and best-selling books, today in history, and ad-libbing by Garroway. For, as Pinkham says, being unrehearsed, *Today* never comes out even and there's usually anywhere from 30 to 90 seconds to fill. The program also has one of the most controversial figures ever to appear on television: J. Fred Muggs, chimpanzee.

Muggs was originally hired on a 13-week trial basis as a gimmick to get the children to turn on the sets in the morning, thus establishing a pattern for the family. He was to be the visual newspaper's comic page, appearing in comic poses—answering the telephone, curled up on the sofa, snoozing—as "filler material". Immediately the show's rating jumped, and *Today* put him on daily.

On Queen Elizabeth II's Coronation Day, Muggs became front-page news.

*For 25 years ...
we've never dealt with nicer people
when we place our advertising ...
we've never received more cooperation
when we make requests ...
we've never been better informed than
when we read Sol Paul's Television/Radio Age.*

COLBERT TELEVISION SALES

Dick Colbert
Jack Barry
Dan Enright
Jody Pollock
Meri Brantley



Pinkham: "Today" is his baby

During the coverage, he appeared in a tartan kilt. The anti-commercial tv forces in England cited Muggs as Exhibit A to bolster their cause.

New billing

NBC has a whole roster of new sponsors lined up for programs beginning in the later summer and early fall. Among those already signed for participation into 1954 are E. R. Squibb, the Florida Citrus Commission, Chase & Sanborn, American Maize, Emerson Drug, General Mills (for appliances and Betty Crocker Cake Mix), U.S. Rubber, and Morton's Frozen Foods.

Profitwise, next year should be good.

1973

"Television has developed its own type of newsmen. He is no longer in awe of the print medium, nor does he consider it any kind of a special privilege to place his foot on the brass rail at the local press club. He has the muscle to get a story on his own and can put it on the air with greater impact and circulation than the local paper."

October 1

Even with big returns, though, it will be two or three years before the initial cost of the show is paid off. The remodeled exhibition hall alone cost NBC somewhere around \$250,000. Running expenses are high—and could get higher: a \$119.616 weekly total, \$6.2 million per year. With a potential gross of \$15.5 million (80 segments a week at \$3,738 each), *Today* can net NBC \$9.3 million a year.

But the network isn't even thinking in terms of net yet. It is satisfied that the gross is growing and that *Today* chalks up more than even NBC's *Show of Shows*, which is currently the next longest program on the air.

Today has been a boon to local stations, too. It started with 28; now there are 45, spreading as far west as Omaha and as far south as Houston and Dallas. With the end of Daylight Saving Time, NBC expects to add three more to the

hookup. And, in the fall, the program may spread its wings to the west coast, by kinescoping the show in New York, editing out the news portion and air-mailing it west for next-day telecasting (live telecasting from New York is impossible because of the three-hour time gap).

With *Today* showing these healthy signs of growth, NBC brains are already at work trying to adapt the formula to other shows. The network feels that segment-sponsorship may well be the answer to the problem that's coming closer every month: how can the smaller businessmen keep advertising on TV when the cost of network shows is getting so high that only industrial giants can meet it?

Is there a tomorrow for *Today*? Judging from the results of yesterday and today, the answer would appear to be: Yes. □

'Today's' roster of sponsors

Anderson & Cairns

Masland Carpets*

N. W. Ayer

Dole Pineapple Juice
Red Heart Dog Food

BBD&O

Curtis Publishing
DeSoto*
Doughboy Industries
du Pont†
General Mills†
Lanolin Plus
Liberty Mutual Insurance
Murine*
Polaroid
United Fruit*
Vick Chemical†

Leo Burnett

Bauer & Black*
Hoover Vacuum Cleaner
Tea Bureau

Chambers & Wiswell

Appian Way Pizza Pie*

Compton

Chase & Sanborn

Cunningham & Walsh

E. R. Squibb

Erwin, Wasey

Adolph's Meat Tenderizer
Paper-Mate Pens

Foote, Cone & Belding

Dial Soap
Kleenex*

Grey Advertising

Anson Men's Jewelry
Prince Gardner Wallets†
Wembley Tiest†

Kenyon & Eckhardt

American Maize

Lennen & Newell

Emerson Drug

McCann-Erickson

American Safety Razor†
Congo-leum-Nairn
Look Magazine

Fletcher D. Richards

U.S. Rubber

Ruthrauff & Ryan

Clearasil
Druggist Supply†
Glamorene†
Tintair

Stevens, Inc.

Montamower Distributing*

Sullivan Stauffer Colwell

& Bayles

Smith Brothers Cough Drops†

J. Walter Thompson

Florida Citrus Commission
Parker Pen*
Pond's*
Trailer Coach Mfrs. Assn.

William H. Weintraub

Kaiser-Frazer*
Seaman Brothers*

Young & Rubicam

Life Magazine
International Silver Polish*
International Sterling*
Time Magazine

* Temporarily off † Scheduled for fall participation



The Supreme Court's decisions in the "Stanford Daily" and other cases has started the alarm bells ringing in the TV news community.

News freedom (from page 97)

floor debates. At present the House provides radio coverage only, though TV coverage is expected to begin early next year. The cameras will be handled, however, by technicians on the House payroll.

Important developments

Besides mentioning ENG, in the TELEVISION/RADIO AGE poll regarding the most important development in local TV in the last 25 years, other areas were cited.

In the opinion of Edwin C. Metcalfe, president and general manager of WPTA Fort Wayne, it was "the introduction of people-oriented features in local news, informing viewers 'how to cope' with daily problems effecting their lives and families."

Dick Benedict, news director of KCBF-TV Lubbock, believes it was "The rise of consumer-oriented investigative and advocacy-directed reporting."

Ken Murphy, vice president/news, WECT Wilmington, N.C., feels it was "People oriented news; opposed to politics and mayhem."

"The greatest development of the last 25 years in local news (and probably broadcast news in general)," writes Don McMullin, news director of KMOL-TV San Antonio, "is the growing importance of the news operation to this station and to the community."

"I have nearly 10 times the number of people today than were involved in news in my first newsroom in 1957. They look to us for leadership. We are compared favorably to our print brothers. Twenty five years ago it wasn't news unless it was printed. Today that isn't so. We've come a long way, baby, and I like it."

A. Rabun Mathews, news director of WFMY-TV Greensboro, agrees with McMullin but adds a caveat: "News has become an important factor in the life of the community. Unfortunately, in many markets, the news has passed a point of maturity and entered second childhood."

Ralph Renick, vice president for news, WTVJ Miami, also cites the maturation process. "There is no single development. Rather, there are many factors which make up the maturation process of broadcast journalism in the past quarter century."

"With TV news it has been learning the basics, establishing a process where journalistic and technical skills were refined, and where news on TV moved from being thought of as little more than a novelty to its current status as the most believed and principle source of news for the American public."

"Recently technical development in the industry, specifically the advent of electronic news gathering and live coverage capability at the local level has been a most significant addition to tv news."

News profitability

Gerald Jensen of WHO-TV Des Moines thinks that "the realization that newscasts provide a singular opportunity for a network affiliated station to reflect its unique style and image to the community it serves and that it can be profitable, makes it the most important development in the last quarter century."

In addition to Jensen, many others credited profits as the central factor in the rise of local news.

John Lippman, news and public af-

fairs director for KSTW, a Seattle-Tacoma independent, points to "the establishment of local news as a profit center; all other developments (length of program, frequency and technical advancements) stem from profitability."

Bob Ford, news director of WDAM-TV, Laurel/Hattiesburg, Miss., also cites "the commercial success and popularity of news programs resulting in the expenditure by management of greater sums in news programs."

Jack Gilbert, station manager KCAU-TV Sioux City, Ia., believes there is now a fundamental difference in the way management now perceives news as compared to the early days. "The change is in management's realization that local news is the most important thing that the station does."

John Harkrader, president and general manager of WDBI-TV Roanoke, sees "more serious and professional treatment of news (i.e., steadily lengthening time periods, professional journalists, etc.)" being of the greatest significance."

Mark Monsky, vice president and news director of WNEW-TV New York, takes something of the same view: "Professionalization of newsmen in some markets at some stations."

Arthur Radke news director of

1974

"When network executives reach the top, they are insulated by experts, specialists, researchers and PR men who digest, interpret, launder, clip and spoonfeed information about what's happening in the broadcast universe. The danger is that they lose touch, not by their own design, with the ambitious young men in their own organization anxious to move up and with their fellow-men generally."

September 2

WISC-TV Madison, Wisc., and a few other news directors credit longer news programs—from 30 minutes to an hour, and in smaller markets from 15 minutes to 30 minutes.

Mitch Farris, news director of KRON-TV San Francisco, thinks that TV news has found a unique niche for itself. "The realization that TV news has a function different from that of other media and the efforts by some to fulfill this function in society while simultaneously understanding the different manner in which consumers utilize TV news relative to other media."

James Cusick, director of news for WCBS-TV, New York, was speaking for many others in the statement he made about ENG. "Electronic journalism has come into its own this past quarter century because of advances in technology. With the introduction of the portable camera, or minicam, we've been able to cover news stories closer to air time.

"The minicam has also allowed us to bring viewers news as it happens because the process of covering live events is no longer cumbersome. We have also used minicam in special helicopter coverage

of major breaking news stories, be it last summer's blackouts or the record-setting snowstorm of last February. That kind of flexibility just wasn't there in 1953."

Microwave capability

Joseph Rovitto, news director of WISN-TV Milwaukee, cites another technical advancement—"live microwave capability. It demands even more professionalism than before. It takes news people who can think fast in situations that they can't fully control. Live news reporting is revolutionary."

George Logan, general manager of WIBW-TV Topeka offers an example of how ENG produces superior news service. "When the city received a tornado warning from the weather bureau, the station was able to video tape a shot of a funnel cloud and had it on the air five minutes later.

"We also set up a live news camera in the parking lot of our building and gave viewers first hand reports of the storm as it developed and dissipated."

As noted earlier, the TELEVISION/

RADIO AGE poll also disclosed that stations were almost evenly split in their approval and disapproval of the Fairness Doctrine.

An analysis of that vote shows that the greatest support for the doctrine was manifested by stations with revenues under \$2 million annually. Some observers believe that this support by the smaller stations may be because the Fairness Doctrine offers them a "security blanket," that is, protects them from heavy pressure from one side of an issue.

Similarly of the 28.4 per cent of all the stations who approved the equal time rule, the smaller stations were its greatest backers by far. Forty four per cent of them registered their approval as compared to 28.6 per cent of the stations with revenues of over \$5 million.

The RTNDA however, takes a position opposing the Fairness Doctrine and equal time Requirements. Schultz, in June testimony before the Subcommittee on Communications of the Senate Committee on Commerce, Science and Transportation, said that these requirements were "unnecessary, self defeating

5 NEWS

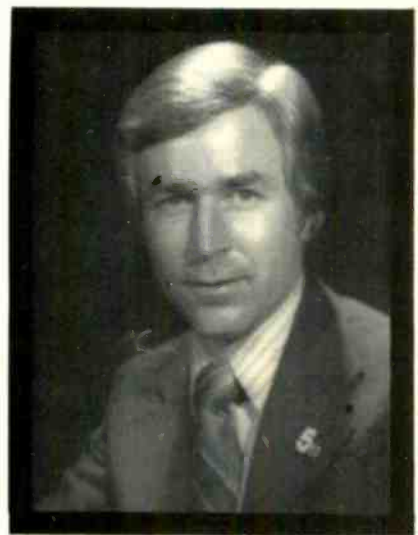
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ACCORDING TO ARB + NIELSEN
MAY, 1978

TV stations split on attitude toward Fairness Doctrine

"How do you feel about the Fairness Doctrine?"

	Station annual revenue			
	Under \$2 million	\$2-5 million	Over \$5 million	All stations
Approve	57.7%	40.5%	50.1%	49.0%
Disapprove	42.3	54.1	44.0	45.2
Not sure	—	5.4	5.9	5.8

Stations generally disapprove of "equal time rule"

"How do you feel about the equal time rule?"

Approve	44.0%	16.7%	28.6%	28.4%
Disapprove	52.0	77.8	71.4	69.5
Not sure	4.0	5.6	—	2.1

TV stations are allocating a rising percentage of budget to news

"What per cent of the cost of operating your station is allocated to news?"

	Station annual revenue			All stations
	Under \$2 million	\$2-5 million	Over \$5 million	
	13.5%	16.3%	17.5%	15.7%

"What per cent in '73?"

	10.7	12.6	14.6	12.8
--	------	------	------	------

Source: TELEVISION/RADIO AGE survey, June/July, 1978

and dangerous."

As to per cent of total costs stations allocated to news in 1978, in the three categories of TV stations—those with annual revenues under \$2 million, between \$2 and \$5 million and above \$5 million—the first group allocated 13.5 per cent, the second 16.3 per cent and the third 17.5 per cent.

In these same three categories, 72.2 per cent of the largest stations, 64.9 per cent of the medium-size group and 50 per cent of the smaller outlets found costs of running news operations rising faster than other costs of station operation in 1978.

Those stations which editorialize do it an average 2.2 times daily. WLS-TV Chicago, incidentally, says that its editorials are unique in the Chicago market because 90 per cent of them are recorded on location, mainly by Phil Boyer, the station manager.

The general practice among stations which used consultants this year, is to keep them on retainer: such was the case in 72.1 per cent of the situations.

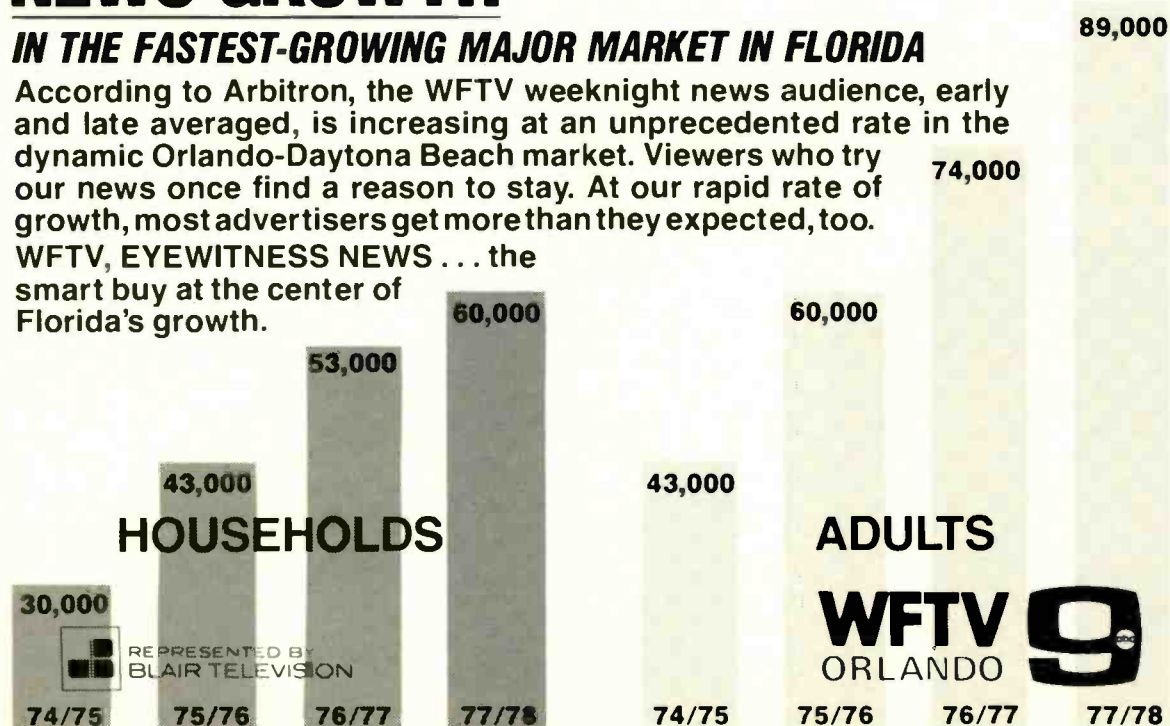
What does the future hold for local TV news? More news?

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Costs of TV news are rising faster than other station costs

"Have the costs of running a news operation risen faster, slower or about the same as other costs of operating your station during the past year?"

	Station annual revenue			All stations
	Under \$2 million	\$2-5 million	Over \$5 million	
Faster	50.0%	64.9%	72.2%	62.4%
Slower	11.5	2.7	2.8	4.6
About same	38.5	32.4	25.0	33.0

Source: TELEVISION/RADIO AGE survey, June/July, 1978

production techniques that some TV news shows feature. If good journalism overcomes show business—and I think it will and has in many markets—then it will force a situation where station management will do the right things, even for the wrong reasons.

The news director has equally strong views on the *Stanford Daily* case. "I obviously feel it was a very disturbing verdict. There is an agreement among the legal minds which represent the station that it was a bad case to go to the Supreme Court."

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(Roast Pork, Dumpling, Red Cabbage)

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Says Ray Miller, news director, KPRC-TV Houston, "I don't see any protection for the public against a mischievous public official who wishes to have . . . files seized for his own protection and not for the public benefit . . . How do we know what his purpose is?"

"The result could be very dangerous. In the future, if the random searches that the decision seems to allow occur, perhaps we can find a case that will demonstrate to the Court that the first decision was a bad decision. We now have little protection from such searches.

Ray Miller, news director of KPRC-TV Houston, also finds much to deplore about the *Stanford Daily* case. "In my humble opinion the court was mistaken in its decision.

"If, for any reason, a law enforcement agency, can take any material out of the files of a newspaper organization, that is a direct conflict with the First Amendment.

"I don't see any protection for the public against a mischievous public official who wishes to have the newspaper files seized for his own protection and not for the public benefit. If a district attorney can get a warrant and take material out of a station, how do we know what his purpose is?"

The news director of the Houston station, however, differs from most of his peers in regard to the most important development of the past 25 years. "I be-

Almost two out of three TV stations editorialize

Does your station editorialize?"

	Station annual revenue			
	Under \$2 million	\$2-5 million	Over \$5 million	All stations
% saying yes	57.7%	62.9%	68.6%	62.0%
"If yes, how many years have you been editorializing?"				
Average yrs.	9.7	10.9	9.8	10.2
"About how many times daily on the average?"				
Avg. times daily	2.0	2.0	2.5	2.2

Source: TELEVISION/RADIO AGE survey, June/July, 1978

lieve it is the longer news program.

"TV started with news for a quarter-hour, then went to a half-hour, an hour and now there is two and two-and-a-half-hour TV news.

"I believe longer news grew out of two things: the perceived demand on the part of the public for it, and the increasing ability of the stations to cover the news. In the early days, there were really not many active TV reporters covering news. Now there are great number of them."

A different point of view on the subject of the most important quarter-century development is expounded by Joseph Kirik, assistant news director of WTAE-TV, Pittsburgh.

"I'm not an old timer. I've only been on the scene about seven years, but there are two things that I would cite."

"There has been a complete change in the philosophy of news and the way

newscasts are structured. Much more emphasis is placed on visuals and on people-oriented news. There has also been a stronger effort to make programs more interesting. You can see it in the pacing and shorter stories. We condense our material and try to keep people's attention."

"Electronic news gathering has also totally changed everything," says Kirik. "In early August, for example, the PGA golf tournament was held outside of Pittsburgh. We did our sportscast live from there on our early news show. It's something we could never have done without this equipment."

At KOMO-TV Seattle, which has recently increased its TV news from an hour to an hour-and-a-half, Howard Scott, the former news director, has been promoted to administrative manager of TV news, with Jim Harriott, replacing him as news director.

Improved technology

Scott cites the importance of improved technology to TV news. "The mobility afforded by this technology has made the greatest difference. You can go live into the field without carrying a studio along with you.

"In reality, of course, you are taking a studio, but in one box. Five years ago, you had to take a half-block van to get a live remote. Now it comes out of the trunk of a car. You take people to where the news is happening."

Scott believes that not only are the costs for TV news anchors changing, but so are the individuals.

"The demands they make are getting higher all the time, but so are the demands that we make on them. We're looking for a different kind of person. Before, you wanted a good reader. Now you're looking for a good storyteller, a talker, someone who can think on his or

Advertisers in the first issue of Television Age Vol. 1, No. 1, August, 1953

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 WBZ-TV
 WCBS-TV
 WDAF-TV
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 WFBG-TV
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1976

"The hottest issue in television today revolves around the proposals for expanded network news. The proposal for expanded news will be bitterly fought by the affiliates. Is expanded network news an inevitability? Not by a long shot."

June 7

her feet, not only sit there and read copy, but someone with his brains in gear.

"We're also looking for different kinds of reporters. Again we want people who can think on their feet. The day when you could sit at a typewriter and compose a story is passing.

"Now the individual has to come on the scene, assess the situation in minutes

and present his report live."

Though most stations have used and are using consultants, as the TELEVISION/RADIO AGE poll disclosed, they are still very controversial. Many TV news executives deplore their use.

Scott believes, however, that they can be good for a station if they are used well.

"I can see their value if they are looked upon as consultants, not dictators. If every word they say is taken as gospel, I don't know if that is correct. If, however, they are brought in as observers and as a third party and they tell you what they feel works and doesn't work, and then their comments are weighed against that of the news, program and engineering departments, the process can be helpful. Still, in too many cases, whatever they say becomes law.

"I would also say that I don't think the formula approach used by many consultants works. Each marketplace is different. Each should be evaluated for its own uniqueness.

Another news director who defends the use of consultants is Ed Godfrey of WSB-TV Atlanta: "All the consultants I've worked with have news backgrounds. And I've found they have served me in a useful manner because all they do is reinforce what you're trying to tell the staff or the management.

"Some, of course, feel that the news director should take every one of their recommendations. I never did, so I never had that problem.

The biggest drawback they sometimes face when they critique news people is that they are usually only in the market twice a year. They often have no knowledge of the background of the story they are criticizing.

"It often becomes a morale factor with the staff, but the longer the consultants work with the staff, the more respect I've found the staff has for them."

Most TV stations have used news consultants at one time or another

"Have you used or are you using an outside news consultant this year?"

	Station annual revenue			All stations
	Under \$2 million	\$2-5 million	Over \$5 million	
% saying yes	19.2%	36.8%	54.3%	39.4%

"If no, have you every used an outside news consultant?"

(Per cent of 60.6% answering no who have ever used)				
% saying yes	17.6	28.6	71.4	37.9
(Total per cent who have ever used)				
% saying yes	30.8	52.6	82.9	59.6

Source: TELEVISION/RADIO AGE survey, June/July, 1978

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1977

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January 17

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An ongoing effort to train 100,000 people in cardiopulmonary resuscitation.



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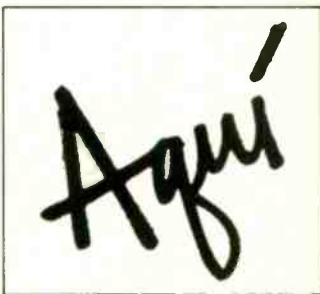
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"The consultant is usually hired by management, and, if the news director is not in on the decision, it sets up a tenuous relationship with him," says Godfrey.

Fairness Doctrine

Regarding another subject covered by the TELEVISION/RADIO AGE poll, the news director believes that the Fairness Doctrine is often misinterpreted:

"If a person feels that he's been mistreated by a news show, he or she will equate that with Section 315, the Equal Time Rule, not the Fairness Doctrine.

"The person complaining often doesn't realize that the news may have covered the missing side of the story on a prior day. If the news director tries to explain this to the individuals, and they don't agree, they go higher to management, and management acquiesces rather than go to court.

"As an experienced news director, I naturally cover both sides of a story, and 80 to 90 per cent of the news directors I know do the same."

Ron Handberg, news director of WCCO-TV Minneapolis, concurs with Godfrey and Scott on the consultant issue: "All consultants, good and bad, bear the burden of the bad image a few have created. To lump them all together is a bad mistake. The good consultant performs a real service. I'm not uncomfortable with him. But I don't believe in consultants that offer formulas, because I don't believe in formula news gathering."

WCCO-TV has made a change in the way it handles editorials. We've pulled back from the nightly editorial. Our treatment is to mix comment with investigative reporting, background pieces and features, but we separate this from the rest of the news and carefully label it. It becomes something of a column of the air."

In a smaller market, Saginaw-Bay City, Mich., Miles Resnick, news director of WNEM-TV gave an example, of the immediacy that ENG equipment fosters.

"At 2 p.m. on August 8, a gunman broke into a house and held five people hostage with a sawed-off shotgun. We brought live pictures and live accounts direct from the scene. We even were able to show one of the hostages escaping."

Resnick anticipates that his station will increase its half-hour nightly newscast to an hour later this year.

He is very bullish about the future of news. "I can see longer shows, expanded shows, more updates during the day, more magazine and feature shows. People feel a need to know what's happening." □

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In the Picture



C. Terence Clyne

Television advertising pioneer at The Biow Company and at McCann-Erickson, and today chairman of the agency he founded, The Clyne Company, recalls the days of client and agency control of network program production and the quiz show scandals that "provided the justification the networks needed to step in and assume programming control themselves."

For a long look back over the past quarter century, TELEVISION/RADIO AGE paid a visit to C. Terence Clyne, one of the few pioneers of television advertising who's still in the business, and one of the admen who appeared in TELEVISION AGE's first issue. Today it's his own business, The Clyne Co. He's chairman of the board, chief executive officer, and "looking forward to several more years at the helm."

Looking back the other way, though, Clyne, who's held top broadcast management posts at the old Biow Co. and at McCann-Erickson before forming his own agency, known for many years as Clyne Maxon, recalls that 25 years ago, a fast growing television business was "largely following the path blazed by radio."

That pattern, he observes, found agencies purchasing time for their clients from the networks, usually in half-hour blocks, and programming those blocks themselves. That meant that back in those early days when TV could still be considered a lusty infant industry (and when Clyne was executive vice president in charge of television for the Biow Co.), it was the client and agency who were "responsible for the quality and sensitivity of the programming that appeared on the television networks."

Today, though, he adds, it's the networks that do the programming while the agencies' job is to buy packages of participation announcements scattered through several different shows. They buy it, he points out, "not in half-hour units—and only infrequently in units as long as a full minute. Most often it's in 30-second units, and often enough they're as short as 10 seconds."

However, there were a few 10-second spots around even then—thanks to Clyne. For it was Clyne who says he conceived, developed and placed those first 10-second "station identification" commercials for the Bulova Watch Co.—an idea that was eventually adopted by all television stations and by many other advertisers.

The single major event that did most to trigger the transfer of programming power from clients and agencies to the networks, recalls Clyne, was the great quiz scandal of 1957, when the \$64,000 *Question* got caught with its rigging showing. "Actually," reflects Clyne, "the networks were probably quite pleased in one way. The quiz scandal gave them the justification to step in and take over programming control for themselves. I think that eventually they probably would have done so, anyway, but I suspect that the turmoil over the quiz shows caused the take-over to happen several years earlier than it otherwise would have."

But long before the quiz show mess, Clyne himself, while still at Biow, pioneered shared sponsorship—the practice of selling half of one client's program to a second advertiser, then using the proceeds to stretch the client's audience reach by buying half of another advertiser's show.

The first client for which Clyne arranged such a switch was Philip Morris, and the show was *My Little Margie*, then on CBS. *Margie* was one of three network shows Clyne shepherded for Philip Morris while at Biow during the early '50s, the other two being *I Love Lucy* and the *Philip Morris Playhouse*.

Thus, sums up Clyne, "Twenty-five years ago, agencies were active in both buying the full time period for a client, and then staging and producing the program that occupied that time period. But today, I help evaluate packages of participation announcements scattered through several network programs."

And he's still doing that for one of the major clients he worked for at Biow—American Home Products. And that, he adds, means that his agency competes against such major shops as Young & Rubicam, Cunningham & Walsh, and William Esty.

And that, in turn, stresses Clyne, "means that we must be able to offer every service, and be just as much of a full-service agency as the biggest of them. Of course, that doesn't mean we have as many people as some of these other large agencies do—only that we have as many departments."

Clyne also says that Biow was the first agency to produce daytime TV serials for its clients. Two of them at least must have been pretty good examples

In the Picture

(continued)

of the genre, because both are still flourishing today on CBS: *Love of Life*, sponsored then by American Home Products, and *Search for Tomorrow*, backed both then and now by Procter & Gamble.

Sees no real change in who produces for TV

In 1954, Clyne went to McCann-Erickson—at the time the most active agency in the production of what NBC's president, Pat Weaver, used to like to call "spectaculars," but whose description, adds Clyne, "we moderated to the term, 'specials.'" Such specials included one-shots featuring Bob Hope, Frank Sinatra and Lucy and Desi Arnaz (senior), plus such variety and drama specials as *Mayerling*, *Ruggles of Red Gap*, *Some of Manie's Friends* and *Regards to Broadway*.

There's one thing, though, that has *not* changed over the past quarter-century of television, observes Clyne: "It was never really the clients and agencies that produced the network programs 25 years ago, and it isn't really the television networks that produce them today. It was the independent producers in Hollywood and New York like the MCA's who produced them then—for the clients and agencies—and it's these same independent studios that are doing it today—for the networks. "So the change," adds Clyne, "has not been in *who* actually produces the shows—it's been in *who buys* them from these same production companies."

Says sex & violence is biggest potential problem

The biggest potential problem in television advertising today, in Clyne's view, is exploitation of sex and violence. "When the clients and agencies produced the network programming," he recalls, "we didn't run into this problem, because we were always very careful to avoid anything that even a few viewers might consider questionable and possibly invite a boycott of a sponsor's product. In those days, the advertiser who invested his money had the right to revise the script. Today he's helpless. The only remedy a client has today is to withdraw his commercials from a program—because just one of his many participations in many different programs—the one that appears in just that one 'wrong show'—can become a policy problem that might reflect on his product and cause him trouble among some viewers who might otherwise have been his customers. There has been growing concern about this problem in many client board rooms."

The last thing the television business needs, adds Clyne, "is censorship by pressure group. So to cut that possibility off at the pass, I think that the voices of some of these groups we hear complaining about violence and sex on the home screen should be listened to and acted upon. The sooner the better."

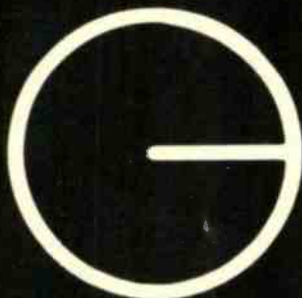
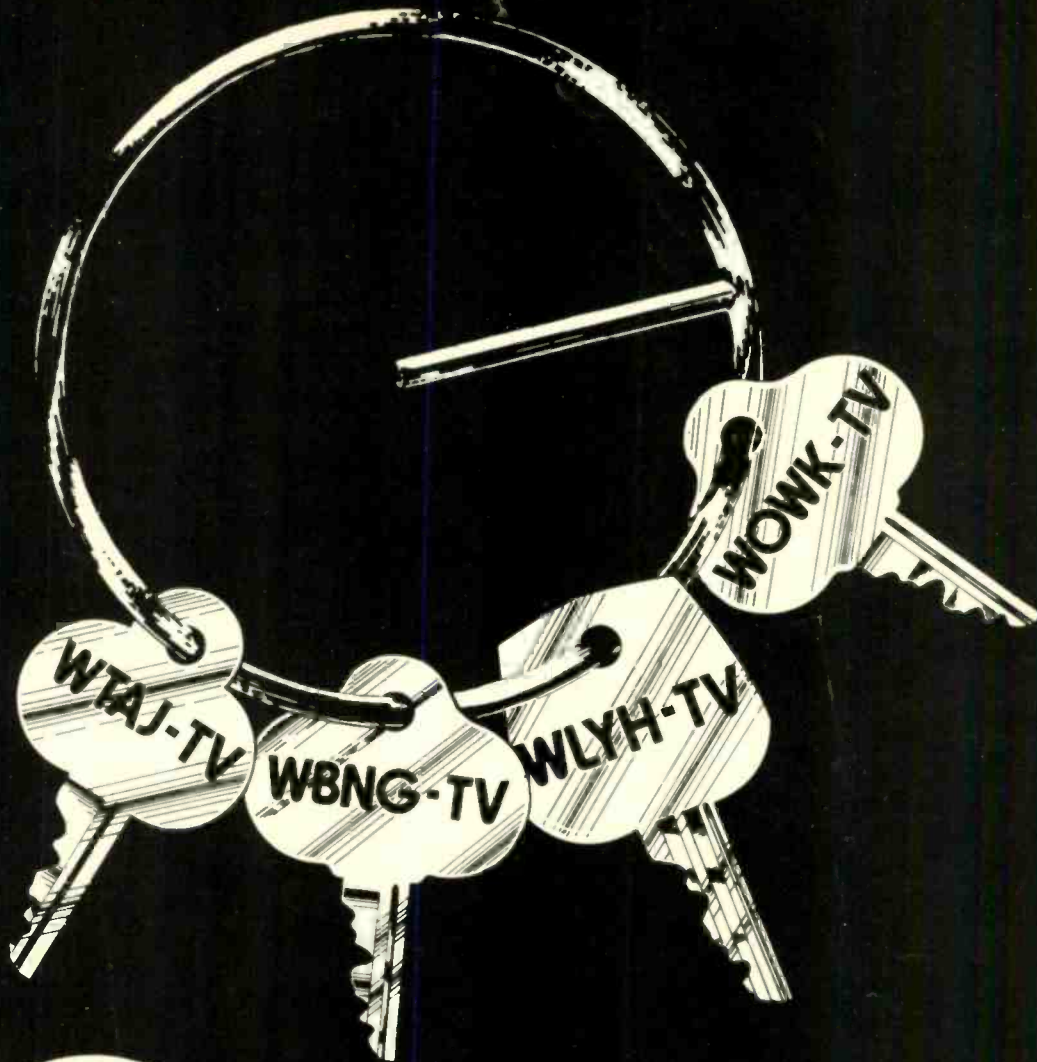
Clyne: Webs can't reverse programming responsibility

However, Clyne does not see the sex and violence problem leading to any likely swing of the pendulum back from network to advertiser and agency control of program production. "The networks can no longer reverse their programming responsibility to the FCC at this late stage," says Clyne, agreeing that the profitability of the networks' owned stations in major markets is a factor.

Clyne was part of the management group at McCann-Erickson during the late '50s, and he looks back at Marion Harper as "one of advertising's great visionaries. Marion was first to envision several agencies under one banner—in our case 'Interpublic,'—in order to resolve the product conflict problem. It began with his purchase of Marschalk. They were working for Standard Oil of Ohio at the same time that we worked for Standard of New Jersey. The umbrella banner of 'Interpublic' enabled Marion to service two competing oil companies at the same time."

But a lot of people, reflects Clyne, "forget that there was innovation at McCann even before Marion entered the picture. Mr. McCann himself made his company the first major U.S. agency to open up offices overseas, even before J. Walter Thompson. He did it because his client, again Standard Oil of New Jersey, was an international company."

As for today, Clyne says that though his own agency receives a number of merger offers from other agencies every year, "we reject them all. This is a privately held company, owned by about 20 stock holders," and Clyne holds controlling interest.



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News growth (from page 104)

switched from two hours to one hour of early evening news in the '76-'77 season following a period in which all three L.A. O&Os presented 120 minutes of news. L.A. was the home of two-hour news, KNBC having pioneered it successfully in the late 60s.

The CBS station unveiled a three-segment program, each with a different anchor or anchor teams and with the first segment being a half hour and the other two one hour each. It is too early, of course, to determine whether this bold move will work.

The other change in major market news was in the Seattle-Tacoma market, where KOMO-TV, which formerly wrapped its hour news around the ABC-TV evening news, is now wrapping 90 minutes around it. Effective June 26, KOMO-TV has been airing an hour before the network news and a half hour (6:30-7 p.m.) after it.

Network wraparounds

Network wraparounds are not uncommon. Thirteen stations other than KOMO-TV are doing it out of the 60 affiliates in the top 20 DMAs. Examined overall, the technique does not appear to engender conspicuously successful ratings, though stations with wraparounds are sprinkled through the leaders lists shown on these pages.

The unweighted average for early evening local news in the top 20 DMAs was 10.1 in the May Niensens. For wraparounds, it was 9.4

Nor can it be said, based on rating levels alone, that long-form local news engenders conspicuously successful ratings. Among the 10 affiliates in the top 20 DMAs with 90 minutes of early evening news, the average unweighted rating was 9.1. Among the four with two-hour news (all O&Os), the average was 8.5. However, the longer news shows, particularly the two-hour variety, tend to be in the larger markets where the larger number of independents fractionalize the audience.

Furthermore, the differences in the averages between shorter and longer news are not great, and considering the fact that local news often gets higher prices from advertisers than would be gotten from entertainment, long-form news may well be more profitable.

Certainly the growth in early evening news in the major markets over the years suggests that stations are getting the best of both worlds—making more money and providing public service at the same time. □

Inside the FCC

Elder statesman of broadcast regulation reviews quarter-century



Rosel H. Hyde
(TELEVISION/RADIO AGE photo)

Sees important role for Fairness Doctrine

FM allocation Hyde's first big issue

Rosel H. Hyde, twice chairman of the Federal Communications Commission, is without doubt the elder statesman of the tele-communications regulatory fraternity. He joined what was then the year-old Federal Radio Commission (precursor of the FCC) in 1928 as a junior attorney and, over the years, climbed the ladder of that federal agency rung by rung—senior attorney, assistant general counsel, general counsel.

President Truman named the Idaho-born Republican a member of the Commission in 1946. President Eisenhower appointed him chairman in 1953 (shortly before TELEVISION AGE was founded) and President Johnson again in 1966. Hyde also served, again twice, as acting chairman of the FCC; first in 1954 and again in 1966. He retired in 1969.

The 78-year-old Hyde, still active in the telecommunications field as counsel to the established Washington law firm of Wilkinson, Cragun and Barker, reminisced not long ago about key developments during his years at the FCC; especially those years since his first elevation to the chairmanship 25 years ago. But before he began, he spoke about one topical subject. This was the so-called rewrite of the Communications Act of 1934, proposed by Representative Lionel Van Deerlin (D-Calif.) and his House Communications Subcommittee.

"The Van Deerlin committee is proposing to rewrite the Communications Act on the philosophical approach of providing regulation only to the extent market forces cannot perform regulation," Hyde commented. "In the case of broadcasting," he continued, "this was the original intent of the Communications Act of 1934 as you can find if you refer to Sanders Bros. Radio case and the Supreme Court said that was the policy of the Act of '34.

"However, that [premise] has long since been abandoned. And the Commission [now] is deeply involved in the regulation of programs. Yes. The renewal process itself is a program regulatory function. And they get deeper into it all the time.

"If you follow the Van Deerlin approach, you could very well eliminate all broadcast program regulation—except for those involved in the principles of the Fairness Doctrine.

"Now, I'm not endorsing all of the steps that have been taken in the name of the Fairness Doctrine. But the one thing that is necessary in broadcast regulation is to prevent the appropriation of the licensed facilities for personal purposes.

"And the way to prevent the conversion of licensed privileges to private or personal purposes is to apply the principles of the Fairness Doctrine, which is that licensees operate as trustees for the public, rather than for private purposes.

"So you can very well eliminate the great burden of ascertainment, program categories and all that, and leave regulation to marketplaces, provided you required adherence to the basic principles of the Fairness Doctrine."

Pretty strong stuff for one who has been considered the epitome of Republican conservatism in his 40 years of government service. Hyde started as a clerk with the U.S. Civil Service Commission 50 years ago.

In commenting on highlights of FCC history, particularly in the last 25 years, Hyde spelled out carefully and chronologically what he considered the most important decisions of the Commission in that period. They may not jibe with the views of others, but it is apparent that they are, in his view, the most significant. It is also obvious that many are important to him because he played a leading role in resolving the issues.

Hyde feels that the Commission's action in moving FM from the 50 MHz band to the 100 MHz area in the late 1940s was the first big issue he encountered. He had just become a commissioner in 1946. "The wisdom of that change is still being debated," he observed the other day. "Fact of the matter is that FM was given a sizable opportunity, and, as of now, it's blossoming, coming into its own as an interference-free, high fidelity broadcasting service." Allied with the FM allocation, Hyde recalled, was the FCC's first at-

Inside the FCC

(continued)

tempt to allocate channels to communities (later extended to the TV band) which, he said, "has been a very successful policy both from an administrative standpoint and from an operational one. It's tended to protect the services from what broadcast engineers call the shoehorn technique, the crowding in of more stations. And it also has encouraged the distribution of services to communities generally, against an economic incentive which would have centralized stations in the larger cities."

TV application bottleneck early challenge as chairman

When Hyde became chairman of the FCC in 1953, he recalled, the principal FCC problem was the bottleneck in the processing of TV applications, as well as those in other services, particularly safety and special radio services. He noted that Congress appropriated special funds to help the FCC reduce the backlogs. These helped somewhat, he said, but it wasn't until the FCC took "bold steps" that the expansion of television was facilitated. What the Commission did, Hyde explained, was to call up all TV applications, determine which were without competition and 'clean' (meaning meeting basic FCC standards for licensees—technical, economic and character) and grant construction permits forthwith. Also, he said, the Commission encouraged mergers and withdrawals in an effort to resolve many of the applications that were due for comparative hearings on the promise of prompt approvals for CPs.

"This helped enormously," Hyde said, "to open the way for television in many cities which would have been tied up in multi-applicant hearings which, in the nature of things, could not be handled without long, drawn-out proceedings."

"Thus, we were able to make it possible for TV to expand faster than manufacturers could make receivers to supply the consumer demand."

Satellite emergence of moment in '60s

Hyde is also convinced that the adoption of the three-year TV license period, from the then existing one-year, combined with the speedup in processing applications, helped to facilitate the expansion of this new broadcast medium "in a healthy manner."

Looming large in the Commission's momentous actions of the 1960s, according to Hyde, was the emergence of satellite communications. Developments in the early years, he recalled, were largely experimental. But, in 1966, when he became FCC chairman again, he said, the big complaint was that the administrative process wasn't able to keep up with technological developments. Under pressure from Congress, Hyde said, the Commission developed a policy of interim ownership of earth stations, "thus getting satellite communications operating, and leaving the settlement of inter-company disputes to be worked out later."

It was during this 1966-69 period, Hyde observed, that the FCC made what he calls one of its memorable broadcasting pronouncements. This was the *Hunger in America* case. That CBS documentary had brought hundreds of complaints to the FCC challenging the accuracy of the presentation, as well as generating the indignation of congressmen who felt that their areas had been libeled.

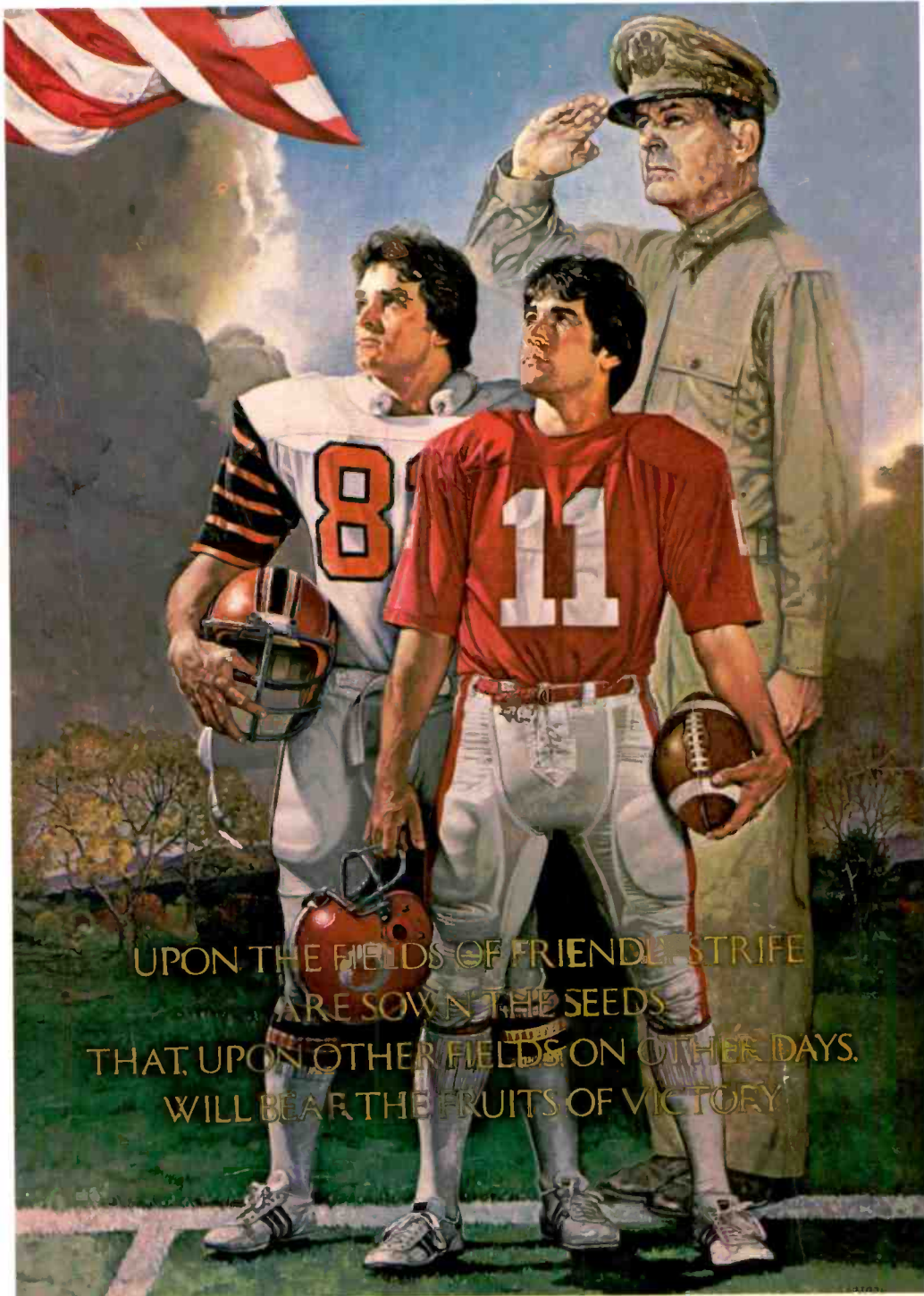
In resolving that case, Hyde said, the FCC voiced the policy that it would not investigate the accuracy of news broadcasts unless obvious fraud was shown to exist.

"This decision," Hyde commented, "was one of the more enlightened decisions of the FCC and I take substantial satisfaction at the establishment of that principle."

Political broadcast rules seen significant

A second significant action in that period, Hyde continued, was the promulgation of rules relating to political broadcasts and personal attacks. "These subjects had been included within the Fairness Doctrine on a policy basis," he explained, "but we felt they needed to be codified in a rule. They were challenged by newspaper organizations as well as a broadcast station in Red Lion, Pa., which appealed the rules to the U.S. Court of Appeals. The appeals court decision was taken to the U.S. Supreme Court which issued its decision upholding the regulations."—**Earl B. Abrams**

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