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Looking below surface of sweep results/A-1

Television/Radio Age

Including CableAge

March 18, 1985

\$5.00

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"Dempsey & Makepeace" It's a hit and it's hot.

Sources available upon request. Dempsey and Makepeace is a production of London Weekend Television. Distributed in Canada by Fremantle



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“The answer is ...”



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World Radio History

| | | | | | |
|------------------|---------|----------------|---------|--------------|---------|
| NEW YORK | WPIX | DENVER | KDVR | SPOKANE | KHQ-TV |
| LOS ANGELES | KTLA | SACRAMENTO | KCRA-TV | JOHNSTOWN | WTAJ-TV |
| CHICAGO | WGN-TV | HARTFORD | WHCT-TV | TUCSON | KZAZ |
| PHILADELPHIA | WPHL-TV | PHOENIX | KUTP-TV | LAS VEGAS | KVVU-TV |
| SAN FRANCISCO | KTVU | PORTLAND, OR | KPTV-TV | BINGHAMTON | WBNG-TV |
| BOSTON | WLVI-TV | ORLANDO | WMOD-TV | YAKIMA | KIMA-TV |
| WASHINGTON, D.C. | WDCA-TV | RALEIGH | WPTF-TV | WILMINGTON | WJKA |
| DALLAS | KTVT | SALT LAKE CITY | KSTU | RENO | KAME-TV |
| CLEVELAND | WUAB | HARRISBURG | WLYH-TV | BOISE | KTRV |
| MIAMI | WCIX | GREENSBORO | WGGT | MACON | WMGT |
| MINNEAPOLIS | KMSP-TV | ALBUQUERQUE | KGSW | FORT SMITH | KHBS |
| ATLANTA | WATL-TV | FRESNO | KSEE | LAKE CHARLES | KVHP |
| SEATTLE | KCPQ | JACKSONVILLE | WJXT | MANCHESTER | WGOT-TV |
| TAMPA | WFTS | OMAHA | TBA | FAYETTEVILLE | WKFT |

The question... Who's got Carson's Comedy Classics?



A St. Cloud Corporation Production
distributed by



"KIDSWORLD" IS UNIQUE



By
Bob Behrens
President
The Behrens
Company, Inc.

Sales for "KIDSWORLD", our multi-award winning news program for children, are up 25% going into the 1984-85 season. Betsy, Bill and I are delighted with our success and appreciate the industry support.

Recently, the President of one of our group clients renewed. As he gave us the order, he said, "KIDSWORLD" is a phenomenon in syndication. It's absolutely unique."

Successful television programming is always unique.

News is your most important product. "KIDSWORLD" is the only program that delivers news to a NEW news audience of children. That's unique.

Your image as a local station in your community is important. "KIDSWORLD" can be "local", involving the kids of your community, by using our scripts and our specially prepared video tapes. That's unique.

Involvement with your community is important. "KIDSWORLD" responds to what your community's kids want to see. We invite their story ideas. We read all their letters. We send our crews to shoot their stories in your market area and get your community's kids on television. Nobody does that! That's unique.

When you buy a syndicated television program, you want to buy success. That's important. The CBS Owned Stations in New York, Los Angeles, Chicago, Philadelphia and St. Louis have renewed "KIDSWORLD" for another firm two years. Their current contract was a firm three year deal. How many first-run syndicated programs make two and three year firm O & O deals? "KIDSWORLD" is unique. It is the only weekly 1/2 hour informational children's program entering its ninth year of successful syndication. Nothing else comes close. That's unique.

"KIDSWORLD" is an informational news program for kids, hosted by kids and reported by kids. There is nothing else like it. How many programs on your station are outstandingly unique? "KIDSWORLD's" successful uniqueness is in your self-interest.



KIDSWORLD

The Behrens Company, Inc.
51 S. W. 9th Street
Miami, FL 33130
305-371-6077

Volume XXXII, No. 18
March 18, 1985

Television/RadioAge

Solid ratings performances, good station clearances, quality of product all contribute to momentum

Barter booming, spurred by ad support 37

Ability to get material on the air faster, positive effects on the news staff are important benefits

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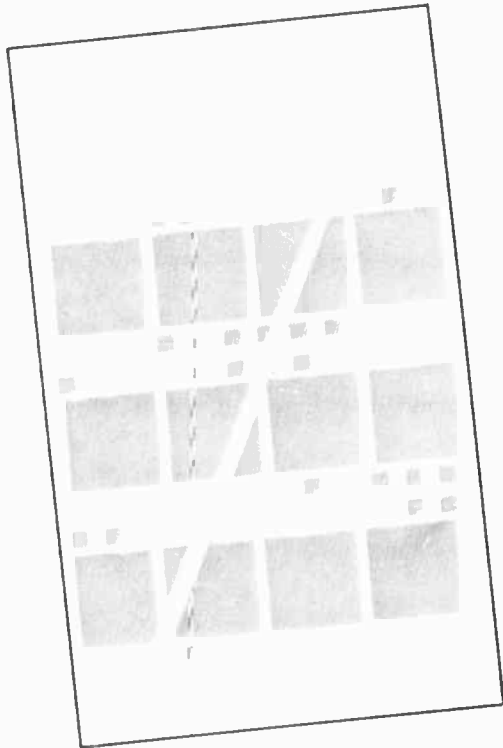
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A glossary of terms and an index are included for quick reference.

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We just got back from sunny California and boy was it wonderful out there.

METROMEDIA TELEVISION

WNEW TV, New York KTTV, Los Angeles WFLD TV, Chicago WCVB TV, Boston WTTG, Washington, D.C. KRLD TV, Dallas KRIV TV, Houston
Represented by KATZ Television

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FAMILY FEUD
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SHOW.**

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DIFFERENT STROKES
JEOPARDY
BENSON
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SOLID GOLD
TAXI
TOO CLOSE FOR COMFORT
BARNEY MILLER
PHIL DONAHUE SHOW
DUKES OF HAZZARD
FAME
WKRP IN CINCINNATI
LITTLE HOUSE ON THE PRAIRIE

STAR SEARCH
LOVE BOAT
ONE DAY AT A TIME
ALICE
HAPPY DAYS
STAR TREK
HOUR MAGAZINE
TIC TAC DOUGH
DALLAS

QUINCY
ON TOUR - WELK
LIFESTYLES OF THE
RICH AND FAMOUS
HE-MAN UNIVERSE
AT THE MOVIES
BUCK ROGERS VS PLANE
GREAT AMERICAN HERO
LOVE CONNECTION
LET'S MAKE A DEAL
PUTTIN' ON THE HITS
JIM ROCKFORD
SANFORD AND SON
TRANSFORMERS
LAVERNE AND SHIRLEY
CHIPS PATROL
NEWLYWED GAME
ALL IN THE FAMILY
ENTERTAINMENT
THIS WEEK
IN SEARCH OF . . .
INTERNATIONAL WRESTLING
SCOOBY DOO
SFM HOLIDAY
ENTERTAINMENT
SOUL TRAIN
WILD KINGDOM
YOUNG PEOPLE'S
SPECIAL
MUPPET SHOW
ANDY GRIFFITH SHOW
BRADY BUNCH
HEATHCLIFF

VOLIRON
AMERICA'S TOP 10
NEW WILDERNESS
SUPERFRIENDS
WOODY WOODPECKER
& FRIENDS
DIVORCE COURT
FLINTSTONES
BUGS BUNNY
HAWAII 5-0
INSPECTOR GADGET
KIDS INC.
TAKING ADVANTAGE
TALES FROM THE DARKSIDE
HOGAN'S HEROES
JACKSON 5
LEAVE IT TO BEAVER
GILLIGAN'S ISLAND
HARDY BOYS/NANCY DREW HOUR
MUSIC CITY USA
THIS WEEK -
COUNTRY MUSIC
BEWITCHED
GUNSMOKE
I LOVE LUCY
FAT ALBERT
POPEYE
BIG VALLEY
I DREAM OF JEANNIE
SWITCH
AMERICA COMES ALIVE
RITUALS

ROCK N AMERICA
SPORTS LEGENDS
FAMILY
WALL STREET JOURNAL
GREAT SPACE COASTER
REV. JIMMY SWAGGART
MOVIN' ON
ROCKY AND HIS FRIENDS
SHOPSMITH
ORAL ROBERTS
THIS WEEK'S MUSIC
INN NEWS/INDEPENDENT
CNN HEADLINE NEWS
JAMES ROBISON
MUSIC MAGAZINE
CATHEDRAL TOMORROW
DAY OF DISCOVERY
INSIGHT
MORNING STRETCH
GUILTY OR INNOCENT
IT IS WRITTEN
IT'S YOUR BUSINESS
CHARITY CHILDREN
FUND/LOVE
NEW GENERATION
REV. DR. KENNY
WORLDWIDE CHURCH
700 CLUB
KEN COFFMAN
JIM BOYER
J. SWAGGART
LARRY JONES

GOODSON-TODMAN'S

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Now in the top 5
of all nationally syndicated shows.

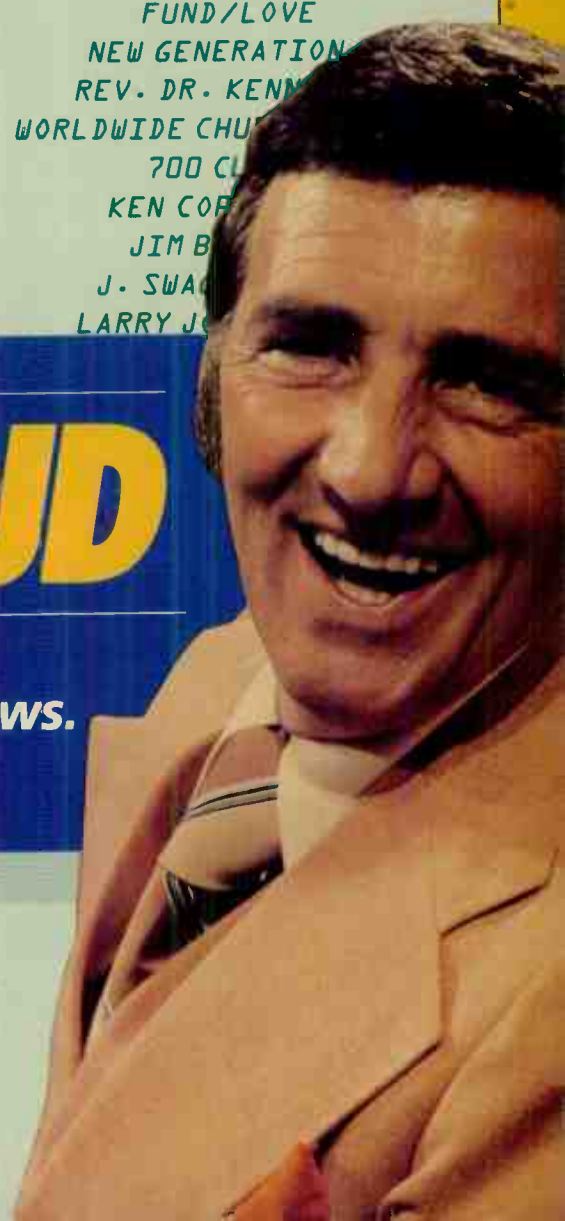
ALWAYS A WINNER!

Source: Syndicated shows cleared in 40+ markets—Cassandra November '84.

TOM AND JERRY
THE WALTONS
CHARLIE'S ANGELS
JOKER'S WILD
VOYAGERS
ANYTHING FOR MONEY
BENNY HILL SHOW
NASHVILLE MUSIC
TWTI TGT 70NF



World Radio History



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Publisher's Letter

New first-run divisions set up by distributors reflect demand

An indication of the expansion of the syndication market is the planning and marketing of first-run product by major distributors. Warner just announced a first-run division under the direction of Steven F. Konow. Larry Lynch, formerly of Colbert Television Sales, has moved over to Columbia as head of first-run. Other plans by syndicators are in the works.

There are several reasons for this attention to first-run product. Come this fall, there will be a noticeable shortage of good syndicated programming available. There is also an opportunity to provide network affiliates with fresh programming for the access periods. While many stations are trying to fill this void with magazine shows, some have been successful while others have not been able to cut the mustard with their own productions.

It stands to reason that there will be a great deal of competition among the distributors to come up with salable and acceptable programming, some of which can be stripped. At the same time, the continued growth of the independent market means that there is an ever-expanding need for programming whether it be first-run, off-network, or so-called catalog product. It makes sense for the studios to go into first-run at this time since it is important for these producers to keep their production facilities busy.

Disney enters. An additional entry into the marketplace this year will be Disney, which will undoubtedly be a major factor. Rich Frank, new president of the motion picture and television division, and Bob Jacquemin, the recently-appointed senior vice president, Disney domestic TV distribution (see page 24) place first-run as one of the top priorities of the Disney syndication operation. In Jacquemin's view, as one approach, Disney will produce first-run programming for the Disney Channel and then go into syndication. This move, according to Jim Jimirro, head of Disney Channel, should strengthen the channel's programming as well as provide needed product for syndication.

Partnership. Another development that will be interesting to watch is the partnership between station groups and the Hollywood production companies. Several of these arrangements have already been effected, such as Paramount and Post-Newsweek in the production and distribution of the *America* series. The new Program Consortium venture is underwritten by Metromedia, Gannett and Storer. The *Inday* two-hour weekday block is a cooperative venture among LBS, Columbia and Tribune Broadcasting. Tribune Broadcasting has also entered into a new co-venture with Viacom. It is a syndication first-run movie package called TV Net. Several other deals are currently in the hopper. With the expansion of the 7-7-7 rule, the amalgamation of three or four major groups with a producer reduces the risk and enables the producer to invest more seed money into the project on a cooperative basis.

Our estimate of the syndication business for 1984 was a total of \$1.23 billion, plus about \$500 million for barter. In 1985, we are predicting that the syndication business will hit \$2 billion, including barter. By 1990, we are estimating syndication sales at \$2.8 billion.

In the meantime, the entertainment stocks continue to climb. For example, Viacom has moved from a low of 25½ to a current 43¾ range; Taft, whose subsidiary, Worldvision, has had a banner year, has moved from 51¾ to the 60 range; Lorimar moved from 22½ to the 37 range; Fries has moved from 5 to the 8¾ range. In 1985, the gold rush will be on to capitalize on the shortage of product, but there will be many players, and the competition will be even greater than it has been in the past.



**KENS-TV
SAN ANTONIO, TX
AND BLAIR TV.**

**TOGETHER,
WE HAVE A
NEW RECORD
TO BEAT.**

OUR OWN.

KENS-TV, the Harte-Hanks CBS affiliate in San Antonio, Texas, has chosen Blair Television for national sales representation.

The entire Harte-Hanks television group is now exclusively represented by Blair Television.

KENS-TV has a tradition it shares with Blair . . . Leadership.

BLAIR. ONLY BLAIR.

Television



Letters

Spot TV expenditures

Howard Kamin has done it again. Several times during the past year, he's claimed that national advertisers spend the majority of their spot TV dollars on independent stations. Most recently, in March 4th's *Spot Report* titled "Indie spenders spend big," INTV claimed that almost half of 1984's spot TV expenditures for the top 20 spot TV advertisers were placed on independent stations. Howard Kamin is *wrong*, since the inherent flaws present in the study which the INTV uses to make this claim *do not* support his statements. The following points demonstrate these flaws:

POINT A: The "special 15-market tabulation"

Fact—Only seven of these markets INTV used are in the top 10 ADIS, while the remaining eight rank below 15 (ranks range from 17 to 62).

Fact—These 15 markets represent only 42 per cent of the TV homes in the 75 market universe and only 32 per cent of the total ADIS in the U.S.

Conclusion:

The "special 15-market tabulation" is a weak core from which INTV projected independent national dollars.

Fact—For the first three quarters of 1984, the number of independents surveyed in INTV's "special 15-markets" (32) represent 41 per cent of the total independents surveyed in BAR's 75-market universe (78).

Fact—The number of affiliates surveyed in INTV's "special 15-markets" (45) account for only 19 per cent of the total affiliates surveyed in BAR's 75-market universe (226).

Conclusion:

The "special 15-market tabulation" is weighted heavily towards independents causing a projection from this base to be extremely biased and inaccurate.

Point B: The inclusion of barter

Fact—According to Howard Kamin (vp-INTV), independents account for 70-75 per cent of all barter programming.

Fact—Based on an ABC-TV internal analysis of data supplied by BAR, syndicator-sold spots do

indeed represent a significant piece of independent dollars. However, an advertiser isn't supporting independents when he places money with a syndicator since these programs run on affiliates and independents alike.

Conclusion:

Syndicator-sold spots account for a substantial portion of the dollars independents claim national advertisers are directing to them.

While this study surely was designed to be of some usefulness to INTV, making false claims based on feeble data is not one of them. It would be neglectful of INTV to continue with this fallacy without investigating further whether their use of BAR data is totally valid. Also, since the responsibility to determine the merit of reported data lies with the magazine *prior to printing*, further publication of Howard Kamin's myth would be neglectful of *Television/Radio Age* as well.

WALTER FLYNN

Vice president & general manager, ABC-TV Spot Sales, New York

Ed. note: A report on the dispute between ABC-TV and INTV appears on page 93.

Smell of success

On behalf of our "high toned affluent cosmetic and scent manufacturers" I would like to thank you for your marvelous coverage of our 2nd Annual Topnote Awards for Excellence in Fragrance Advertising (*Commercials*, March 4).

ANNETTE GREEN

Executive director, The Fragrance Foundation, New York

Computer penetration

There is an error in your otherwise excellent article on the penetration of personal computers at TV stations (*Micros penetrate TV stations deeply*, February 18).

In the table showing per cent of stations having installed the various micro brands and models, a footnote points out that the total of all percentages is greater than 100 per cent because of multiple responses. Stated another way, adding these figures will yield inflated results because of duplication.

Yet this is exactly what the author did in determining perhaps the most

significant figure presented in the article: IBM's penetration of TV stations.

IBM certainly rules the roost as the article's subheading claims, but not by the "over 60 per cent" figure derived by adding the percentages for each of the four IBM models. The actual number is less, probably closer to the 45.7 per cent PC/XT figure, since virtually every station has at least one of these models.

PAUL BELITZ

President Media Data, New York

AM stereo

Your comprehensive story on AM stereo, Motorola, Kahn, et al in the February 4th issue (*Motorola eying AM converts, but Kahn refuses to roll over*) was an excellent roundup of the current situation and, in my opinion, a fair appraisal of the situation. I hope that the combined effort of receiver manufacturers and radio broadcasters will finally catapult AM stereo out of the starting gate.

ABE VORON

Senior vice president, National Radio Broadcasters Association, Washington, D.C.

Spot evaluation

I want to thank you for the really wonderful article on our spot TV evaluation research (*Marschalk gets a better fix on accuracy of GRP estimates*, January 21).

STEPHEN M. SEGAL

Senior vice president, media director, The Marschalk Co., New York

Sour note

Your article, "Rock full of facts" in the *Sidelights* section of your January 7 issue has maligned one of the U.S.A.'s finest home-grown musicians.

Muddy Waters' real name is/was McKinley Morganfield. Herbert Buckingham Khaury's stage name was/is "Tiny Tim."

As a penalty, you ought to listen to one hour of blues per day until the difference between Muddy Waters and Tiny Tim becomes clear.

BRUCE GEIGER

Media and research director, Towell, Inc. Advertising & Marketing, Madison, Wisc.

In 1984, our Communications Group executed transactions in the media industry with a value of more than \$1.5 billion.

Mergers and Acquisitions

Billboard Publications, Inc.*
has been acquired by
Boston Ventures Limited Partnership
and
HH Acquisitions, Inc.

The Dun & Bradstreet Corporation*
has acquired
Datastream PLC

The Field Corporation*
has acquired
Pioneer Press Inc.
a wholly owned subsidiary of
Time Incorporated

Price Communications Corporation*
has acquired
WEEK-TV and **KRCG-TV**
(Peoria, Illinois) (Columbia/Jefferson City, Missouri)

SFN Companies, Inc.*
has been acquired by
venture banking affiliates of
E. M. Warburg, Pincus & Co., Inc.
and
Hallmark Cards, Incorporated

TeleCable Corporation*
acquired 11.9% of
Adams-Russell Company, Inc.

U. S. News & World Report, Inc.*
has been acquired by
a newly organized corporation owned by
Mortimer B. Zuckerman

Walt Disney Productions*
has acquired
Arvida Corporation

**Morgan Stanley client*

Financings

CBS Inc.
£40,000,000†
10% Notes Due 1994
\$100,000,000†
11% Notes Due 1992

Communications Industries, Inc.
\$50,000,000
9% Convertible Subordinated Debentures Due 2009

Price Communications Corporation
\$13,000,000
Series B Convertible Preferred Stock

Reuters Holdings PLC
7,475,000 American Depositary Shares
Price \$16½ an American Depositary Share

Walt Disney Productions
\$150,000,000†
12½% Notes Due 1987

†Euromarket offering

**A growing number
of communications
companies
recognize the expertise
of a particular
investment bank.**

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in the best radio station
on television.*

WKRP IN CINCINNATI

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*New York (212) 687-1516, Chicago (312) 790-3030,
San Francisco (415) 435-9113*

Sidelights

Sony's Betacart push

Sony Broadcast Products Co. will make determined efforts at the upcoming NAB convention in Las Vegas to position its Betacart multicassette system for half-inch tape as the standard to replace the Ampex and RCA cartridge/cassette machines. The Ampex and RCA equipment, used for two-inch tape, have been for years practically the only machines capable of automating the airing of commercials and other short-form tapes. Acceptance of the Betacart system would also help Sony achieve its goal of establishing its Betacam system

Acceptance of the Betacart system would help Sony establish Betacam as the half-inch standard vs. Matsushita's M-format.



Betacart BVC-10

as the half-inch tape standard vs. the M-format of Matsushita.

Sony will show two automated setups for its Betacart system, one employing a Grass Valley switcher and one connected to a Connolly Systems controller-switcher—no connection with William G. Connolly, Sony Broadcast Products boss. There will be a total of seven Betacarts on display at the 17,000 square foot exhibit, an increase over the already king-size 14,000 square foot '84 exhibit. It's been estimated that the cost of the '85 exhibit will be about \$1.5 million.

In addition, Sony will hold a special seminar at the Tropicana the day after the convention ends (April 18) to explain the "Betacart Interface Protocol."

Sony's Connolly reports that 60 U.S. stations have ordered the Betacart,

Sony Broadcast will be coming to NAB with a new marketing vice president.



Tony O'Connell

shipments of which began two weeks ago (March 4). Betacart price range is from \$178,000 to about \$210,000, depending on the options.

Sony Broadcast is preparing to enter the NAB lists armed with a new marketing vice president, ending a long search. He is Tony O'Connell, who fills the job last occupied by William Park. O'Connell moved into his new job March 1, coming from Sony's United Kingdom operation.

While there's much at stake in Sony's Betacart strategy, there will be other important product developments from Sony at NAB, including additional Betacam products and a drive to illustrate movement in the high definition TV area.

Two products. Two of the new Betacam products include a small, battery-operated recorder-player and a studio player capable of dynamic tracking. The former, the BVW-25, is priced at \$11,000 and is scheduled for delivery in October. It features a built-in time code generator and back-space editing and is the equivalent of Sony's U-matic BVU-110. Sony already has a battery-operated Betacam player, the BVW-20.

The studio player, the BVW-15, lists for \$22,500, features broadcastable color at minus 1X to 2X normal speed and is set for deliveries starting in June.

June will also be the start of deliveries for Sony's Super Motion (slo-mo) equipment, which had its debut on ABC during last year's Olympics, and will, of course, be shown at the NAB. ABC had a formal exclusive on the equipment until last September but has a de facto one currently because there is no other equipment available for delivery, according to Sony.

Another major product to be shown at the NAB will be the production version of Sony's BVP-360, its studio camera

using 2/3-inch pickup tubes. Sony will display the camera, which features a color viewfinder, in at least five configurations—electronic field production (EFP), outside (remote) broadcast (OB), studio, triax and multi-core. A typical configuration of the camera goes for about \$60,000 list. Delivery is promised starting in July.

With a major decision possible on a worldwide production standard for high definition TV at the upcoming CCIR (International Radio Consultative Committee) technical meeting in Geneva this fall, preparatory for a plenary session in May, 1986, Sony is pushing the 1,125-line Japanese-developed format. In conjunction with Ultimatte, it will demonstrate high-definition matting. Also at the NAB show will be an experimental Grass Valley switcher, made to handle 1,125 lines, while Sony will again show its compact HDTV switcher. In addition there will be a 28-inch HDTV monitor, the HDVS-2880, and a new projector with higher light output and digital registration, featuring a 120-inch screen. Connolly figures that by NAB time, there will be about 20 Sony HDTV systems in the field, sold mostly to labs.

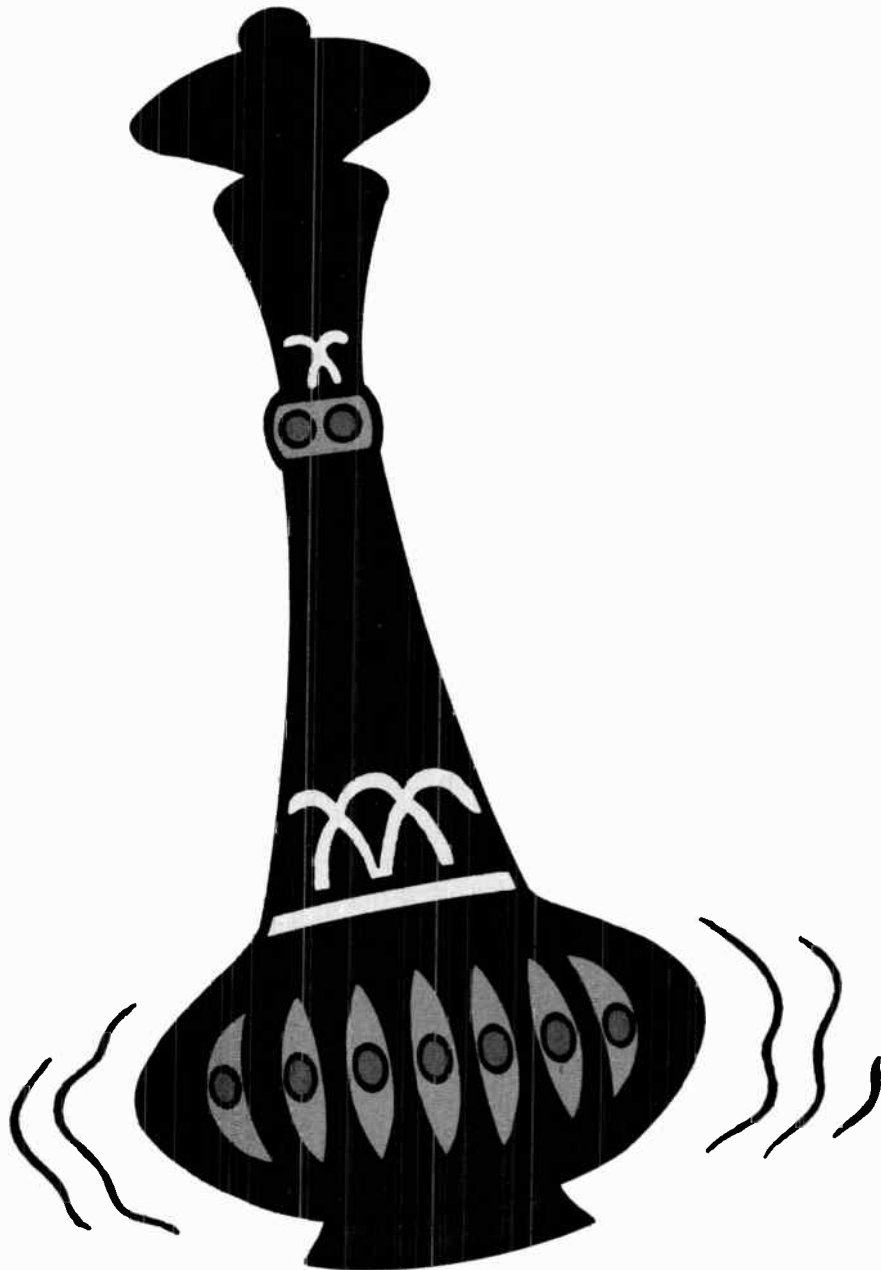
HDTV goal. The goal of a worldwide studio production standard for HDTV is "paramount" with Sony, Connolly stresses. "It's a worthy goal, it would mean no more (conversions for) NTSC, PAL and SECAM." But he points out that the CCIR technical committee must make a recommendation at its October meeting, or it will take another four years before the next chance for an agreement on a worldwide HDTV standard comes up. This is because plenary conferences are held every four years.

Connolly is optimistic about solving disagreements among the nations of the world on an HDTV production standard. Noting that the working group on high definition electronic production of the Society of Motion Picture and Television Engineers recommended a field rate of 60 Hz for international electronic program exchange, while the PAL and SECAM countries now employ 50 Hz, Connolly says the indications are that conversion from 60 to 50 would not be a big problem.

While the SMPTE working group prefers a progressive scan standard for production, Connolly notes that it will accept the two-to-one, interleaved 1,125-line system as part of a "family of standards."

The SMPTE recommendations have been forwarded to the Advanced Television Systems Committee for review in the development of the U.S. position at the CCIR meeting. A meeting of the ATSC will be held to review the recommendations tomorrow (March 19).

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Media service movement

While Cliff Botway and Ave Butensky consolidate their newly combined Botway/Libov Associates (TV/RADIO AGE, March 4) with a raft of personnel promotions, there have been some top level management exits, too. Beneficiary is Dennis Holt's Western International Media Corp.

Joining Holt are Cathy Farrell, who headed the Libov end of broadcast buying for the Reagan-Bush '84 reelection campaign (TV/RADIO AGE, October 15, 1984), and Ray DiStase, who designed the computer system for broadcast buying.

Both are now senior vice presidents at WIM, and DiStase is planning improvements in the computer system he'll be building for Holt.

Among those improvements, he says, will be PC networking with the IBM 34 central data bases in New York and Los Angeles, and state-of-the-art "polaroid palette" graphics capability, including quick in-house production of slides for client presentation, said slides being photographed directly from the computer screen. He explains that his plans for PC networking will permit buyers and planners to "alternate between using their individual PCs to access the data base and using them as individualized work stations with both the graphics and word processing capabilities."

DiStase will be developing the prototype in New York and once that's operational, he'll duplicate the perfected version in Los Angeles and all other WIM offices will be able to access one or the other. WIM just opened another office in Sacramento and another is scheduled to open in Reno this summer. Others, beside the main Los Angeles and New York offices, are in Chicago, San Francisco, Washington, San Diego, Phoenix, Salt Lake City, and in Newport Beach and Long Beach, both California.

Botway-Libov promotions. Meanwhile, the promotions at Botway/Libov include a vice presidency for Andrea Carolan, a key member of Farrell's Reagan-Bush buying team, and senior vice presidencies for Thomas Della Corte, in charge of media planning and account services, and Burt Fradin, who also heads account services.

In addition, new vice president titles go to James Orozco, broadcast services; to Jaynee Bucco, broadcast traffic manager; Rosemarie Ceraso who handles cable and syndication; Edith Aaronson, vice president, account services; and Peter Shaver, controller.

Less rebellious rocker

Although WHTZ(FM) New York remains top dog in the top market, the Malrite-owned CHR outlet has made some modifications to its sound, according to Scott Shannon, the program director credited with catapulting "Z-100" from obscurity to Number 1 one-and-a-half years ago.

At a recent luncheon sponsored by the New York Chapter of American Women in Radio & Television, Shannon revealed that the station has "made some adjustments. We were perceived as a little too rebellious, too macho, too outspoken. We used that to get into the market, but we continued it a little too long."

Elaborating later for TV/RADIO AGE,

WHTZ(FM) New York has "matured" its sound, according to program director Scott Shannon, in order to reach more adults.



Shannon

Shannon said: "We have matured the sound a little, made it a little more mass appeal. We were 12-24; now we're merchandising it more toward 12-40. There will be a lot more oldies, and the sound will be a little softer. We're also expanding our news."

Shannon, who came to WHTZ from WRBQ(FM) Tampa-St. Petersburg, says these changes have "always been within our game plan."

In the fall '84 Arbitron sweep, WHTZ was Number 1 with a 5.9 share of all listening, 12+, total day, 0.6 share points ahead of RKO's urban contemporary station WRKS(FM) and 0.7 points better than news/talker WOR, also an RKO outlet (see analysis of fall '84 sweep, page A-1). However, HTZ's fall '84 share was slightly lower than its fall '83 percentage of 6.2 and 1.3 share points below spring '84's 7.2.

Shannon doesn't seem overly concerned by the fact that there are now three other rock/CHR stations in New York. The closest competitor is ABC's

WPLJ(FM), which finished fifth last fall with a 4.3 share. The others, recent converts, are Doubleday's WAPP(FM), which switched from AOR, and Infinity's WKTU(FM), formerly urban contemporary.

WHTZ, however, does pay close attention to listener feedback. "If one person takes the time to call you and tell you something's in bad taste," Shannon said, "there are lots more who feel the same way. They won't call you; they'll just turn you off."

How long will CHR, nee top-40, radio last? "Top-40 radio will always be popular," he said, "as long as you do it right."

Career outlook

By mid-May or early June an estimated 20,000 graduates from assorted communications colleges across the country will be out on the hustings trying to land one of a relative handful of jobs available to entry level people. Many of them will approach the thorny task of job hunting with rosy hued illusions, borne out of a successful "career" in collegiate journalism. Most of these illusions will be dashed in short order.

Others, fortunate enough to have read a short primer, *How to Find That First Broadcast News Job*, by Richard Labunski, a former broadcast journalist, now author of several broadcast oriented books and an assistant professor, School of Communications, University of Washington, will enter the fray prepared for the battle before it takes place.

The 31-page paper first presented at the International Radio and Television Society Intern Seminar in February, doesn't mince words or paint false pictures. Labunski's paper deals with the basics, beginning with providing a sample letter to the news director of a middle market station (send a letter before the resume, Labunski advises).

Labunski tells job hunters to take the "regional outlook," ferreting the names of news directors of the selected regions in the middle market area of dominant influence (ADI) out of industry trade books, and checking the accuracy of the information by calling the station in question. (News directors move around, he cautions).

Labunski advises job hunters to plan interview trips efficiently, and not to expect the station to pay travel expenses the first time out of the box.

The primer also provides tips on such essentials as how to compile reporter and anchor tapes at minimal cost, how to compose that generic resume, and when to say 'no' to a job offer.

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Sidelights (continued)

'Minutes' by mail

Kathleen Fury, a freelancer, has written a paperback putout by Trade Paperback Publishing Group, a division of Simon & Schuster, called *Dear 60 Minutes*. It sells at \$4.95.

The 225-page book is split into a number of controversial and non-controversial topics covered on the successful CBS-TV program.

In selected letters for the book, Fury says she took a cue from *60 Minutes* executive producer Don Hewitt, who selects the letters to be read on the broadcast. Hewitt told her, "I eliminate letters from cranks, but choose lots from viewers who were feeling cranky on particular issues.

"I eliminate unsigned letters, making exceptions only when they were compelling enough to warrant inclusion, or when the writer had good reason to request anonymity.

"I included a letter from somebody who lives in the small town in Indiana where I grew up," Hewitt admits, "that's what makes editing fun."

Fury's book is funny, interesting, compelling and thoughtful, according to myriad reviewers. What makes it that

Producer Don Hewitt told Fury, "I eliminate letters from cranks, but choose lots from viewers who were feeling cranky on particular issues."



Current reporting team, clockwise, from l., rear: Ed Bradley, Mike Wallace, Harry Reasoner, Morley Safer and Diane Sawyer.

way, certainly, are the letters. Here are a few samples, headed by the topic to which it pertains.

Gardening, referring to a "soft" piece done by commentator Morley Safer,

entitled "Pumbago Carpensis and All That."

"The piece about British gardening was highly amusing, tops, droll as can be, in short, just swell."

Bill Swing
News Director
KPTV 12
Portland, OR.

"Gardening in England will become a milestone in the history of investigative journalism. The segment had it all—passion excitement, controversy, poignancy! The companion pieces on terrorism in France and espionage in America were dwarfed by comparison. May I be so bold as to suggest some equally worthwhile stories you might pursue in future:

1. A short history of lint.
2. The black market in grocery coupons.
3. What ever happened to Miss Arkansas 1964?
4. A profile of Bert Convy, etc. etc.

Michael Rende
Toronto, Ont.

"My heart sang when your British guest called organic gardeners cranks! It's about time someone said that in public."

Jo M. Peshek
Slidell, La.

The more heated letters debated the merits of two great operatic tenors, on who is the greatest, Luciano Pavarotti, or Placido Domingo. Here are some of the comments.

"Come now Mr. Reasoner, I know it's cold in New York, but kindly remove your ear muffs and listen.

"Pavarotti's voice is like a fine wine aged to exquisite perfection, his charm like a cozy fire warming a log cabin as it huddles against a snow mountain.

"Domingo? Like pizza and beer. Everyone likes pizza, that's the problem."

Jutta Metten
Los Angeles

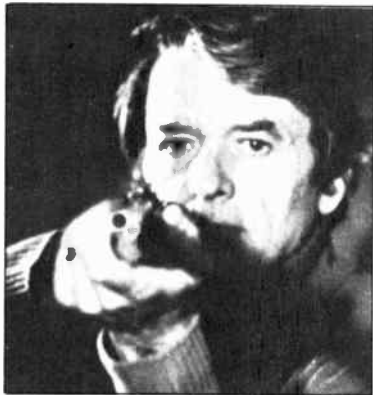
"Your statement that Pavarotti has won the battle of the tenors is an opinion that you are certainly entitled to, but let's be realistic—have you checked to see which tenor gets the most bookings? Which tenor is opening the Met's 100th Anniversary season?

"Domingo performs more roles than Pavarotti, and he certainly is not the temperamental fragile-voiced tenor Pavarotti is portrayed as being.

Hazel Fox
Albuquerque, N.M.

The letters cover such subjects as guns, politicians, doctors, rape, cars, as well as letters to the *60 Minute* principals, and pundit Andy Rooney. [Book was written before Diane Sawyer's arrival]. Flag it for light, quick, no hassle reading.

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TAMPA**

130 EPISODES — FALL '85

LORIMAR®

Tele-scope

Disney syndication move expected to cover all bases

The recent announcement by Walt Disney Productions that it is entering the syndication arena is seen by many observers as a major step long overdue by the company. The naming of Richard Frank as president of the motion picture and television division, and Robert Jacquemin as vice president of domestic syndication, is the first step in a drive to become a major factor in all aspects of syndication, including barter, according to all indications.

As for the Disney television library, there is a large collection, estimated to total about 1,000 hours that appeared on all three networks. The TV shows represent 29 seasons, from 1954-1983, first on ABC, then to NBC in 1961 and to CBS in 1981-83. The shows went under various titles: *Disneyland*, *Walt Disney Presents*, *The Wonderful World of Disney*, *Walt Disney's Wonderful World of Color*, *Disney's Wonderful World*, and, finally, *Walt Disney*. Also, there are 78 half-hour *Zorro* shows in black and white, five hour-long *Davy Crockett* movies which aired on TV, 200 *Mickey Mouse Club* hours and 130 half-hours in black and white, the *New Mickey Mouse Club* in color, with 262 half hours, plus *The Mouse Factory*, 43 color half hours.

Feature supply. When it comes to features, Disney is said to have in the vault 124 live action theatrical films and 24 animated features including, eight combination live action and animated feature films, plus seven short films. There are also 493 short theatrical cartoons and live action shorts including, five animated classics, *Snow White and the Seven Dwarfs*, *Fantasia*, *Pinocchio*, *Cinderella* and *Bambi*.

The value of the Disney library is subject to some dispute on Wall Street and some analysts consider it difficult to analyze. Joseph Fuchs, a vice president at Kidder Peabody, voices a commonly held estimate of value when he puts the total package at \$400-500 million, with the TV product alone amounting to \$100-150 million. Much of the value, says Fuchs, lies in the 20 to 25 movie classics.

However, Harold Vogel, vice president of Merrill Lynch Capital Markets, sets a relatively conservative figure—\$300 million. The entertainment analyst argues that the Disney feature library, which he puts at 150 features, is a small one. He compares that number to those of other studios, some of whose libraries he has evaluated when the companies were sold or merged.

For example, he notes, MGM and UA combined have 4,600 titles; Columbia has 1,800; MCA, 3,000; Paramount, 725, and 20th Century-Fox, 1,400. Vogel figures that over the past couple of years, the value of libraries in movie companies has averaged \$150,000 to \$300,000 per title, "Marvin Davis acquired Fox for \$750 million, so let's say the movies are worth

between \$400 and \$500 million. Divide 1,400 into that and you get something over \$300,000 per title. Or take UA, which MGM bought for \$380 million. With 2,600 titles, that's about \$150,000 a title and that's not taking into account the distribution system and the 500 to 700 shorts."

According to one observer, while the Disney product stands up in terms of time and quality for the most part, the actual worth of the product will depend largely on how the material is packaged and what the marketplace will bear. "The marketplace won't bear a wholesale dumping and the unloading of everything in a short period of time. So they will have to package everything carefully and be very careful about the release dates and how much will go into syndication." Indeed, he sees a few years elapsing before the product in the "vault" is shaken out for syndication purposes. But sources at the Disney studio see the first Disney syndicated shows on the marketplace for the 1986-87 season.

Frank notes that his top priority in television will be to get a fix on the Disney library and to see how it can be used for syndication to stations and for pay-television. Generally, he says, he sees his new job as an opportunity to make Disney one of the giants in both theatrical production and distribution. Jacquemin says he will explore all areas of syndication, including barter and first-run.

Marketing. While at Paramount Television, where he was vice president of sales and marketing, Jacquemin says he was involved in all phases of marketing, "I'm sure that the library is so extensive that certain product will lend itself to all areas. I think we'll become a major force in first-run syndication, so we intend to explore ways to produce for independent stations and for the networks." Jacquemin expects to start at Disney by June 1.

The Disney studio has already begun to swing back into production on the network side and Jacquemin notes that there are three or "possibly four" network commitments already in place, which down the line will feed the syndication supply line. Commitments include a six-episode western series, *Wildside*, which debuts on March 21, and two Saturday morning animated series, *The Gummi Bears*, for NBC, and *The Wuzzles*, for CBS, both set for the fall, marking the studio's first entry into the Saturday morning animated schedule at the networks.

When it comes to the possibility of theatrical classics such as *Pinocchio* and *Fantasia* moving into the syndication arena, Jacquemin hedged but one Disney veteran said he doubts that the classics will be syndicated, because of their value as theatrical releases, "which is \$200 million every 10 years. We just made \$14 million off *Pinocchio*. *Fantasia* is in release and will do \$5 million domestically. You won't get *Snow White* in syndication, but you might get *Dumbo*."

Another studio insider, however, sees the policy of not releasing the classics to TV or to Disney's pay-channel possibly being broken. "The old regime called them 'untouchables,' but the new regime might call them 'expendables.'"

Thank you
Mr. President...



THE WHITE HOUSE
WASHINGTON

January 28, 1985

Nancy and I are pleased to send our warm greetings to those gathered to celebrate television station KTLA's 37 years of service to Southern California.

As one who has hosted programs from time to time, I can attest to the outstanding contribution to broadcasting excellence KTLA has always been known for. My own experience while governor of California afforded me the opportunity to learn firsthand the dedication and commitment of the staff and management to present quality entertainment as well as important community information to their viewing audience.

You have our best wishes for what we know will be a memorable and successful salute to station KTLA.

Ronald Reagan

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than 40 hours of programming from our
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World Radio History

KTLA 5
LOS ANGELES

Tele-scope (continued)

When it comes to the Disney Channel on pay-TV, Jacquemin notes that the company's objectives are to protect the growth of the channel by two primary means. One will be based on timing and which product is to go into syndication. The other is in setting up co-production arrangements. According to Jacquemin, one such co-production arrangement could have four partners: the Channel, the new syndication arm, TV stations and advertisers. The arrangement "would be totally unique. There is no other company which has the Disney name and all the facilities in place to effect this co-production arrangement. Product from such an arrangement can play on the Disney Channel and at the appropriate time they can work out a deal where it can be brought into syndication under favorable terms."

Also, points out Jacquemin, the co-production he envisions has the additional advantage of getting into the syndication marketplace at an accelerated pace. "In order for a TV syndicator to maximize his revenue in distribution, he needs 100 episodes. In the network process you produce one per week. So it takes five years to hit the magic number. The program could be developed for the Channel on a strip basis, or more than once a week, and then brought into syndication. The process is accelerated. So you don't necessarily have to wait five years to get the product."

Meanwhile, despite the Disney syndication entry, SFM Entertainment's involvement with the Disney company is seen continuing. SFM has been handling all the syndication for all the divisions of Disney, beginning with the *Mickey Mouse Club* in 1975. Stanley Moger, president of SFM Entertainment notes that his company is "still very close to the Disney people, and we expect to be continuing with Disney in one role or another, as a consultant or otherwise, to be determined by them."

'Tune' to TPE via barter

Incumbent stations have until the end of this month to renew their license on carrying *The All-New \$100,000 Name That Tune*, whose distribution and sales has been taken over by Television Program Enterprises. TPE, the program syndication division of TeleRep, will be co-producer of the game show strip with Sandy Frank Film Syndication, previously the sole producer/distributor. The game show has been sold on a cash-plus-one-30 barter basis, but will be distributed this fall by TPE via all barter, with two minutes for national and four-and-a-half minutes for local sale per half-hour.

According to Al Masini, president and general manager of TeleRep, the early-fringe game show strip will undergo some minor format changes, including the addition of a golden medley countdown and the elimination of a 90-second *Tune* plug within the show. "TWXs" have gone out to 110 incumbent outlets, many of whom are affiliates, says Rick Merrill, newly appointed sales manager at TPE. After

March 31, the show is open to all stations, he says in an interview. License terms are for one year, beginning September 16.

Masini, in an interview, adds that there are basically two reasons for *Tune* to be switched from cash plus to barter. He feels that all-barter will get more of a "reaction" from stations, and that the barter route is a quicker way to get the same show rolling, given the late time for selling *Tune* for next fall. Masini says he's looking for a 90 per cent coverage on *Tune*.

Computer TV spending

The turmoil in the computer industry was sharply limned in TV spending figures last year, data from TvB/BAR show. While spending on computer advertising was up 42 per cent over '83, individual manufacturers displayed a wide range of spending patterns (see table on page 146).

Total TV spending by computer makers came to \$262.9 million with computer stores adding another \$14.8 million, up 43 per cent. Almost two-thirds of the latter total came from Computerland.

IBM led the TV spenders with \$58.5 million, the bulk in network. While IBM was up 71 per cent, Apple's second-place spending jumped 259 per cent to \$45.5 million, with the bulk also in network buys. Third in spending was AT&T, which invested \$26.8 million in TV, as against nothing in '83.

WB names Konow

Steven F. Konow has been named to the new position of vice president, first-run syndication, at Warner Bros. Television Distribution. Konow comes to WB after two years as a vice president at Lorimar Television and five years with the William Morris Agency. AT WM, Konow started the first-run syndication division, as well as representing more



Konow

than 20 independent producers as a senior agent in the agency's television division. He was responsible for packaging syndicated shows such as *People's Court*, *Real People* and *Dance Fever*. Konow will report directly to Charles McGregor, president WBTD, as well as to Bill Hart, vice president and domestic sales manager, in generating the flow of first-run product to be distributed by the division.

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TV Business Barometer

January spot flat at \$296 million

It's been a long time since the *Business Barometer* sample of stations showed a minus sign in its monthly reports comparing spot TV business with the year before.

But it happened in the January replies on national and regional spot billings. True, it was an insignificant minus sign and, true, January, '85, had only four weeks for its Standard Billing Month (SBM) compared with five weeks the year before.

Still January was not exactly a great month for spot TV. Billings were down 0.1 per cent to \$296.4 million; in short, the month was flat, if the SBM is ignored.

If it is not ignored, there is still the fact that most stations in the sample report on the calendar month.

What explains the slowdown? There does not seem to be one general explanation. Walter Schwartz, president of Blair Television, feels that January is a continuation of the slow final quarter of '84 and that some ad budget money may have been switched to the bottom line.

Barter syndication may have been a factor, but not a major factor, according to the Blair executive. As for the networks, he notes that they were not sold out in January. Schwartz, however, is optimistic and sees a "solid building trend" which started in February and which he says will continue in March.

The newly-named president of the Katz Television Group, Pete Goulazian, also saw a variety of factors at work in January and found especially marked differences in market performance.

Goulazian also said there have been reductions in TV budgets by a number of agricultural product clients during the first quarter of this year. He also pointed to delayed start dates and some budget reductions in January. As for barter syndication, like Schwartz, Goulazian does not believe it was a major factor in the January spot doldrums. He believes most barter money comes from network budgets anyway.

January augury

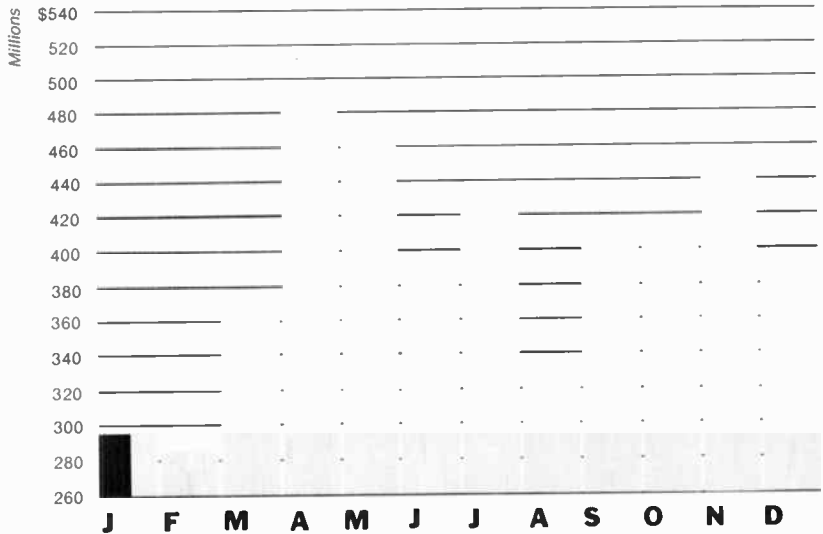
Is January an augury of what is to come? There's little evidence of it. In the four years since the FCC stopped requiring stations to report their financial status, here's the January and then the full year's performance for spot TV.

In 1981, there was an 8.7 per cent increase in January and a 13.1 per cent rise for the year. In 1982, the comparable figures were 25.3 and 16.5 per cent. In 1983, the numbers were 14.5 and 9.5 per cent. And last year, the result was 9.2 and 12.0 per cent.

BLAIR HAS ONLY ONE RECORD TO BEAT.

OUR OWN.

January



National spot **-0.1%**

(millions) 1984: \$296.7 1985: \$296.4

Changes by annual station revenue

Under \$7 million -10.4%
 \$7-15 million + 2.5%
 \$15 million up + 1.3%



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WLOS-TV
WBRC-TV
WMC-TV

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NORFOLK
ALBANY
GREENSBORO
RICHMOND
MOBILE
JACKSONVILLE
TUCSON
COLUMBIA, S.C.
CHARLESTON, S.C.
SAVANNAH
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MACON
FAYETTEVILLE
WENATCHEE

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WYAH
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World Radio History

Radio Report

Country fact vs. fiction is covered in two surveys

The facts belie the image of country music lovers and listeners, to judge from results of two studies reported by leading radio reps at the Country Music Radio Seminar in Nashville March 8-11. Some 58 per cent of the country music programmers answering a new Torbet Radio survey believe country radio still has "an image problem," that many attribute to their listeners being perceived as, unsophisticated red-necks "in a low social/economic bracket."

But the facts, as reported by McGavren Guild Radio research manager Alan Gates, add up to a picture showing that over 13 per cent of all college graduates are country listeners and that almost 12 per cent of all adults 18-plus with household incomes above \$50,000 are country music listeners. Also, says Gates, 14 per cent of adults 18-plus who live in metro suburban areas and 12.6 per cent of those living in metro central cities listen to country radio.

The McGavren Guild report states that between 1972 and 1983, the number of fulltime country stations in the U.S. and Canada grew by 258 per cent. Torbet asked country music station program directors why country's popularity had grown so, and 22 per cent pointed to improved production techniques, and 18 per cent cited an improved image for country music artists. Seventeen per cent spoke of country's more homogenized sound, 16 per cent said it was because of artist crossover and 10 per cent thought the reason was "more artists."

Some 85 per cent of those replying to Torbet agree that country radio is becoming more homogenized, and when asked what dictates their specific station sound, just over a quarter of the responding programmers said it was "the hits," 24 per cent named research, 22 per cent cited listener preference and 12 per cent conceded it was their own taste.

Traditional vs. new. Just over half of Torbet's respondents predicted a split in country radio, traditional versus new. And 56 per cent feel that traditional country stations are more likely to be on the AM band, with more contemporary country sounds heard on FM. Some 83 per cent of the programmers said a station can be both traditional and contemporary, with 38 per cent pointing to an extensive record library as the leading way to achieve a successful mix of new and old music. And 57 per cent expressed satisfaction with the country programming offered by the syndicators.

Other intelligence emerging from the McGavren Guild report are facts on country listeners as consumers of various product categories and the finding that 67 country stations in the top 25 metros enjoy an average share of 10.7 per cent among adults 25-54. Gates also notes that 22.4 per cent of adults 18-plus who are heavy radio listeners listen to country radio.

Big reach for radio nets

Over 145 million persons, or more than 75 per cent of all persons 12-plus, hear one or more network radio commercials during a week, according to the new RADAR 30, for spring/fall, 1984, from Statistical Research Inc. RADAR estimates reflect listening from November, 1983, through October, 1984, "and the processing of about two million network clearance records covering over 5,000 network affiliated stations," says SRI. They indicate that over the course of one week, combined commercial audiences to the subscribing radio networks include 73 per cent of adult women, 77 per cent of adult men, and 85 per cent of all teenagers.

Meanwhile, many of the measured networks can claim being Number 1 or at least having made gains in one or more demographics. CBS Radio Network, for instance, reports that its 24 million weekly listeners make it Number 1 in total adult listeners 18-plus, and claims 11 of the top 20 most-listened to network sponsored programs.

Paul Harvey. But Paul Harvey, on the ABC Radio Entertainment Network, continues to capture top program honors, with a first, second, fourth and fifth place position among all radio network programs. RADAR reports that over 91 million listeners 12-plus listen to ABC's six radio networks each week, and that's 41.7 per cent of the U.S. 12-plus population, excluding Alaska and Hawaii, says ABC. The new RADAR also puts ABC's Information Network into first place for the first time in weekly reach among persons 12-plus (Monday-Sunday, 6 a.m.-midnight) as well as in average audience. And ABC's Rock Network and NBC's Source show up in a virtual first place tie among listeners 12 to 24 and 12 to 34.

RKO I showed up on the new RADAR as Number 1 among adults 18-34, 18-49, 25-34 and 25-49 in average quarter hour listening, also Monday-Sunday, 6 a.m.-midnight. And CBS' RadioRadio shows up with 17.5 million listeners a week, 12-plus, and, in morning drive, increases ranging from 14 to 21 per cent among women 18-plus, 18-34, 18-49, 25-34, and 25-54.

NBC Radio's Number 1's include average audience per commercial and cumulative audience, both for Monday-Sunday, 7 p.m.-midnight. Among specific demographic breaks exposed to commercials, NBC also took Number 1 in adults 35-plus, adults 35-54, and in men 35-plus.

DCC debuts new models

The Broadcast Micro Division of Data Communications Corp. is offering three new models of its BIAS PC Radio Computer System. Each, according to the company, is IBM PC based and is offered as an off-the-shelf package. They are small market; single-user; and multi user.

The small market version is based on the IBM PC-XT and it is a trimmed down version of the full

size system. Its target is small radio stations that don't need all the system's reporting and accounting features.

Complete hardware and software system runs under \$10,000.

Single-user is the standard product recently released to the market and contains the complete offering of programs for sales and traffic departments.

Features include traffic, billing, logging, availabilities, among others. The IBM PC-XT or IBM PC-AT based single-user system may be upgraded to the multi-user version.

Multi-User includes all the features of single user with the capability to add workstations onto the central processor. An IBM PC-AT serves as the central processing unit with terminals or other IBM PC's acting as remote workstations. All three models will be demonstrated at the NAB conclave, April 14-17 in Las Vegas.

The Broadcast Division of DCC is also showing its BIAS system for computerized newsrooms at the NAB (see page 44).

NBC Radio, NFL sign

NBC Radio and the National Football League have entered into a rights agreement for the network to air a 37-game package in each of the next two seasons. The NBC coverage will consist of 27 regular season games and 10 post-season contests, including Super Bowl XX and XXI, following the 1985 and 1986 seasons, respectively.

The regular season lineup includes 16 Monday night and five other nighttime games, two Thanksgiving contests and four Saturday clashes on the season's final two weekends. The first NBC Radio broadcast will be on September 9, the first NFL Monday night game of the 1985 season. The regular-season schedule is expected to be announced in mid-April.

Sales training planned

RAB will sponsor a series of daylong training sessions for sales managers beginning on May 7 in St. Louis and ending June 27 in Cincinnati, it was announced last week by Wayne Cornils, executive vice president of the bureau.

The sessions, developed by consultant Norm Goldsmith, will run from 9 a.m. to 4:30 p.m. and will be held in 22 cities located in 17 states. The seminars will focus on "projections, goal setting and planning, communication, evaluation and staff compensation, staff hiring, structuring and firing with an eye towards training, motivating and managing competitive radio sales operations."

Following are the cities and dates: St. Louis, May 7; San Antonio, May 8; Dallas-Ft. Worth, May 9; Tampa-St. Petersburg, May 14; Atlanta, May 15; New Orleans, May 16; Washington, May 21;

Nashville, May 22; Charlotte, May 23; New York, June 4; Albany, June 5; Boston, June 6; Detroit, June 7; Denver, June 11; Minneapolis, June 12, Chicago, June 13; Seattle, June 18; San Francisco, June 19; Los Angeles, June 20; Pittsburgh, June 25; Cincinnati, June 26, and Cleveland, June 27.

Big Apple winners honored

Agencies walking off with first place honors in the Tenth Annual Big Apple Radio Awards sponsored by NYMRAD—the New York Market Radio Broadcasters Association—include Ogilvy & Mather Partners; Rumrill-Hoyt; Young & Rubicam; BBDO; Levine, Huntley, Schmidt & Beaver; DiIorio Wergeles; TBWA Advertising, and Lord, Geller, Federico, Einstein.

Lord, Geller took a first place in the National Humor category for its "Help England Back on Its Feet" spot for Callard & Bowser's English candies. Then Lord, Geller shared a second place tie with Rumrill-Hoyt in the National Humor category for "Exciting New Flavors," also for Callard & Bowser. Rumrill-Hoyt's "Astronaut" for Martlet Importing Co. won the other second place honor, and third place went to "The Promotion," for AT&T, created by Ogilvy & Mather and Dick Orkin's Radio Ranch.

Orkin also won a first place in the National New Advertisers category when it teamed up with DiIorio Wergeles to produce "Home From Cooking School" for The All American Gourmet Co. Second place in this category went to "X-Mas Number 2, Last Minute," created by The Bloom Agency for 800-Flowers, Inc.

Third place under National New Advertisers was won by "Insult," produced for Polly Orchard by Jason Grant Associates and Stiller & Meara Enterprises.

Music category. BBDO took first prize in the National Musical category for "Jackson's Radio" for Pepsi Bottlers and second place went to Waring & LaRosa for "Never Say . . . Say Perrier," for Great Waters of France.

Third place under National Musical went to SSC&B: Lintas for "Imagine," created for Van Munching & Co.

In the National Open/Talk category Rumrill-Hoyt copped first prize for its "Camping" spot for Martlet Importing Co., while "Hummin'" for Pioneer Laser Disc out of Altschiller Reitzfeld Solin took second place honors.

Third place under National Open/Talk went to Serino, Coyne & Nappi for its "Amadeus" spot for Orion Pictures.

Under the National Public Service banner, "Check It Out," created by the New York State Health Department for its Health Education Promotion Services Group, took first place.

J. Walter Thompson won second place and tied itself for third place for its "Steak," "Pizza," and "Pasta" spots, all created for American Relief Fund/American Red Cross.

Radio Business Barometer

Top clients named; new data is coming

While preparing to release a new series of monthly network radio billings figures, which will encompass four webs not previously included, the Radio Network Association announced the top 25 clients for 1984. The list was led by AT&T, but included as the 13th-ranked spender, Procter & Gamble, a rare appearance among the medium's big spenders for TV's biggest spender and marketing bellwether.

The data come out of the 1984 network revenue report prepared by the RNA by the accounting firm of Ernst and Whinney and do not include dollar figures.

The top 25 are: AT&T, Anheuser-Busch, Warner Lambert, Sears Roebuck, General Motors, Cotter & Co./True Value, Chrysler, Pepsico/Frito Lay, TV Guide, U.S. Government,

Nabisco/Lifesavers, S. C. Johnson, P&G, Campbell Soup, Armour & Co., State Farm Insurance, Purex Industries, Levi Strauss & Co., Dow Jones, General Mills, The Gap Stores, Bristol-Myers, Alamaden Vineyards, American Honda Motor Co. and George A. Hormel & Co.

The four networks to be added to the revenue totals collected by Ernst & Whinney are Satellite Music Network, Transtar Radio Network, the Westwood One Radio Networks and the United Stations Radio Network, which recently bought the RKO webs. All are RNA members.

Already included in the revenue totals are the ABC, CBS, Mutual, NBC, RKO and Sheridan networks (see previous *Radio Barometer* reports on network revenues covering the latter part of '84). All are RNA members except Sheridan. Data are already collected on the 10 networks for January as well as monthly 10

network totals for 1984—the '84 figures being required to show year-to-year changes on a comparable basis.

What's missing are figures on network billings broken down by the four major ad centers—New York, Chicago, Detroit and Los Angeles.

A recap of the '84 network radio billings picture at right shows an up-and-down pattern but a smashing windup to the year with a 13.6 per cent rise for the fourth quarter.

Ad center data

The up-and-down nature of network radio was reflected in the '84 ad center figures, with New York up 8.8 per cent, Chicago up 3.7 per cent, Detroit up 12.9 per cent but Los Angeles down 22.4 per cent.

Fortunately for network radio, L.A. had the smallest share of the four sales centers last year—that being 5.5 per cent. Detroit has 7.1 per cent, Chicago, 23.7 per cent, and New York, 63.8 per cent.



Network radio revenues, 1983-84

| | 1983 | 1984 | |
|-----------------------|---------------|---------------|--------|
| January | \$16,407,771 | \$14,570,780 | -11.2% |
| February | 16,954,074 | 17,861,189 | +5.4 |
| March | 19,765,992 | 19,691,155 | -0.4 |
| First quarter | 53,127,837 | 52,123,124 | -1.9 |
| April | 21,577,038 | 21,694,091 | +0.5 |
| May | 25,993,287 | 27,595,625 | +6.2 |
| June | 22,671,887 | 25,703,921 | +13.4 |
| Second quarter | 70,242,212 | 74,993,637 | +6.8 |
| July | 22,546,741 | 21,973,440 | -2.5 |
| August | 20,475,602 | 23,470,489 | +14.6 |
| September | 24,311,922 | 23,549,792 | -3.1 |
| Third quarter | 67,334,265 | 68,993,721 | +2.5 |
| October | 26,812,993 | 28,826,996 | +7.5 |
| November | 20,060,763 | 23,032,352 | +14.8 |
| December | 15,914,617 | 19,469,225 | +22.3 |
| Fourth quarter | 62,788,372 | 71,328,573 | +13.6 |
| Full year | \$253,492,687 | \$267,439,055 | +5.5 |

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DON'T RUSH...

WE'RE USED TO SLOW RENEWALS

It's the same old story as "The Joker's Wild" heads for its ninth first-run season and "Tic Tac Dough" its eighth — stations want to see and hear about all the new game shows introduced at NATPE; they want to get all the particulars on the deals being offered on new product — and they want to get a fix on the February sweeps numbers.

Then, in early spring, they come back home to "Joker" and "Tic Tac*." They know the quality's there. They know the ratings will hold up for the entire year in any day part. They know "The Joker's Wild" and "Tic Tac Dough" are always right up there among the leaders. And they know these are two strips they can count on.

So take your time. It's only March. We'll be here to take your orders this week or whenever you're ready. Like we always have.

***Many stations don't even wait 'til early spring as evidenced by the fact that both "Joker" and "Tic Tac" are already sold for 1985-86 in New York, Los Angeles, Seattle, Minneapolis, Atlanta, Denver, Portland, New Orleans, Jacksonville, Tucson, Las Vegas and others.**

COLBERT TELEVISION SALES
LOS ANGELES • NEW YORK • CHICAGO • ATLANTA

Solid ratings, good clearances, quality of product all contribute to momentum

Barter booming, spurred by growing national ad support

BY ROBERT SOBEL

Fueled by the continuing rise of independent stations, propelled by increasing national advertiser support and station clearances, spurred by solid ratings performances, and growing as a means of offsetting networks' escalating prices, the syndicated barter television programming industry is flourishing and is expected to continue to gather momentum in the near and distant future. Adding to the push for barter is the fact that 40 of the 65 major new programs introduced at NATPE '85 were either barter or cash-plus-barter. Industry estimates see barter syndication revenues growing at a rate of 10-12 per cent through the next decade.

LBS Communications chairman Henry Siegel, whose company is one of the prime movers and doers in barter syndication and a highly-vocal spokesman for barter, speaking last week at the 1985 Columbia Management meeting in New York, estimated that \$500 million will be spent in the medium this season, a tenfold increase in 10 years. By the end of the decade, he sees the marketplace going to \$1 billion.

Network estimates, however, put barter syndication spending in 1984-85 at somewhere around \$300 million. The actual figures are probably somewhere in the middle, according to impartial observers.

Impressive growth

But whatever the numbers, there are easily more than 125 nationally sponsored programs which are advertiser-supported, growing from only 5 per cent of the syndicated properties in 1973 to at least 25 per cent currently. In addition, according to Siegel, 96 of the top 100 national television advertisers sponsor syndicated television programs, and LBS proudly trumpets that it will have 40 hours of programming each week next season, translating into \$150 million in inventory, or about 25 per cent of the total barter pot, projected as rising to \$600 million in the 1985-86 season.

At the Advertiser-Supported Television Association, an organization of 16 major distributor member companies said to represent between 85-90 per cent of all the barter product sold, Dennis

A key result of barter growth has been the development of more first-run syndicated programs.



'Inday' hosts, Fred Willard and Melanie Chartoff, above, and Ron Hendren, at l.



'America's' McLean Stevenson, l., Stuart Damon and Sarah Purcell

Key agency sources say that almost all their major clients are buying ad-supported programming in one way or another and add that the outlook for the industry is very bright. In some instances, they predict that their clients' spending in the medium will increase this coming broadcast season.

Gillespie, senior vice president, marketing, at Viacom Enterprises, and president of ASTA, notes that the important fact about ad-supported syndication is that it is being used by virtually every major TV web client.

Key agency sources confirm that almost all their major clients are buying ad-supported programming in one way or another, and add that the outlook for the industry is very bright. In some instances, they see their clients' spending in the medium as increasing this coming broadcast season.

Big spenders

Three of the ad shops contacted spent a combined total of \$65 million in barter syndication this broadcast season. J. Walter Thompson, one of the advertising agencies with heavy barter commitments, bought \$40 million in ad-supported programming this current season.

BBDO is known to have placed \$20 million in barter programming; and William Esty, \$5 million.

At BBDO, Robert Riesenber, senior vice president, assistant director of media, notes that there are several reasons for the growth in barter syndication.

"We look to barter programming favorably. The overall quality of the programming has improved over the years; the variety and diversity of the shows have improved and increased; and station clearances are up, as are ratings. Everything about it has come of age and matured over the last five years."

Riesenber adds that these factors, plus that national budgets by the agency's clients increased this year over last year's and that clients are becoming "more accepting" of barter syndication, are contributing to an overall increase in barter commitments for the coming season at BBDO.

While Richard Kostyra, senior vice president, media director at JWT, doesn't expect any measureable difference in clients' spending on barter product generally for the next season, he also views the barter market in positive terms. One reason for the executive's

bullishness on the future state of the ad-supported industry is that competition among indies will accelerate as additional outlets enter the marketplace.

High cash prices

Cash prices for some syndicated off-network product are astronomical and those new indies that can't afford to get into a bidding war for the shows will go the barter program route instead, broadening national advertisers' opportunities and the industry's revenues, Kostyra says. At Esty, Tom Winner, senior vice president, director of broadcast operations, says that he doesn't see clients' commitments the coming season getting any smaller. "How much bigger it gets will depend on the opportunities we see, and there do seem to be an increasing number of them, so we could go up a million dollars or so."

Grey Advertising's Alex Gerster, executive vice president, director of media and program services, also sees continuing upward trend in barter syndication revenues and while he declined to give dollar estimates on barter programming spending by the agency's clients, he says that they represent between 10 and 12 per cent of network spending on the part of those clients using barter shows. The kids' area may get a higher share. "There really aren't any negatives in ad-supported shows, as long as the distribution penetration is high and the prices remain much below the networks, giving an efficient buy."

Gerster continues that the dollars spent by the agency's clients on barter programming are "folded with their national broadcast expenditures," but he believes that their barter money has

Daytime barter programs (ASTA members)

| Title | Distributor | Frequency | Length | Est. NTI rgt. | Target audience | Est. NTI coverage |
|---------------------------|------------------|-----------|-----------|---------------|-----------------|-------------------|
| All New Let's Make a Deal | Telepictures | M-F/5X | 30 mins. | 5.5 | Women 18+ | 83% |
| Catch Phrase | Telepictures | M-F/5X | 30 mins. | 5.5 | Women 18+ | 85% |
| Every Second Counts | Group W | M-F/5X | 30 mins. | 3.0 | Women 18-49 | 70% |
| Gidget | LBS | M-F/5X | 30 mins. | 2.2 | Women 12-49 | 70% |
| Great Escapes | Orbis/Metromedia | M-F/5X | 30 mins. | 3.0 | Women 18-49 | 70% |
| Hour Magazine | Group W | M-F/5X | 60 mins. | 4.1 | Women 25-54 | 85% |
| Inday—News | LBS | M-F/5X | 120 mins. | 2.5 | Women 18-54 | 80% |
| The Great Life | | | | | | |
| All About Us | | | | | | |
| What's Hot! What's Not? | | | | | | |
| Kelly & Co. | 20th Century | M-F/5X | 60 mins. | 3.0 | Women 18-49 | 70% |
| Love Connection | Telepictures | M-F/5X | 30 mins. | 5.5 | Women 18-49 | 89% |
| Love Songs | Orbis/On The Air | M-F/5X | 30 mins. | 2.5 | Women 18-49 | 75% |
| Phil Donahue | Multimedia | M-F/5X | 60 mins. | 6.5 | Total Women | 98% |

Source: Advertiser-Supported Television Association.

Early-fringe barter programs (ASTA members)

| Title | Distributor | Frequency | Length | Est. NTI rtg. | Target audience | Est. NTI coverage |
|------------------------|---------------------|-----------|-----------|------------------|-----------------|-------------------|
| America | Paramount | M-F/5X | 60 mins. | 9.0 | Women 25-54 | 70% |
| Anything For Money | Paramount | M-F/5X | 30 mins. | 3.0 | Women 18-49 | 70% |
| Dance Fever | 20th Century | Weekly | 30 mins. | 7.0 | Women 18-49 | 85% |
| Goldwyn Classics | LBS | Monthly | 120 mins. | 5.0 | Adults 18+ | 75% |
| Greatest American Hero | LBS | Weekly | 60 mins. | 5.0 | Viewers 12-49 | 80% |
| In Search Of | Orbis/Bristol Myers | Weekly | 30 mins. | 4.0 | Adults 25-54 | 75% |
| LBS Movie of the Month | LBS | Monthly | 120 mins. | 4.0 | Adults 18+ | 75% |
| Mahogany Life | Syndicast | Weekly | 30 mins. | 3.0 | Women 18-49 | 65% |
| Merv Griffin | Camelot | M-F/5X | 60 mins. | 2.0 | Adults 35+ | 60% |
| Nashville Connection | Multimedia | Weekly | 30 mins. | 3.0 | Total Adults | 70% |
| Pro-Wrestling USA | Syndicast | Weekly | 60 mins. | 4.5 | Men 18-49 | 75% |
| Soul Train | Tribune | Weekly | 60 mins. | 2.5 | Women 18-49 | 70% |
| | | | | (12.0 Black Rtg) | | |
| Taking Advantage | Paramount | Weekly | 30 mins. | 3.5 | Adults 18-54 | 80% |

Source: Advertiser-Supported Television Association

(continued on page 138)

risen significantly. This partly reflects that there is a lot more barter programming available now than a few years ago, he notes. Also, he continues, there are a "surprisingly large number" of national broadcast vendors.

At this point, according to estimates from LBS Communications, there are more than 50 major syndication companies which offer ad-supported programming, with the top five representing over two-thirds of the market and the top 10, close to 90 per cent.

Meanwhile, in terms of the number of ASTA member daily programs, first-run barter syndication appears to be heaviest in the daytime daypart, with close to a dozen major strips going for the fall, both established and new. The latter includes the two-hour program block, *Inday*, a co-venture of LBS Communications and Tribune Broadcasting, and carrying a total of 60 barter minutes weekly. At this point, *Inday* has sold more than 3,500 30s, representing about half the block's inventory for the season.

Daypart breakdown

Breaking down the other dayparts, as they relate to ASTA member shows, access strips number eight, plus 14 weekly access programs; early fringe has three strips, including Paramount Television's new ambitious venture, *America*, which has four 30's carved daily from the hour's cash-plus barter arrangement with stations, eight weekly shows and two monthly programs; late fringe has two strips, four weekly series and one monthly program; while primetime consists of eight programs,

with most set for a monthly or more infrequent showing. Specials make up the vast majority of the barter list, with more than 60 set to begin this fall or beyond. Kid shows are listed separately by ASTA, and total nine, including eight strips and one weekly show. (See separate tables for details.)

In addition to the barter programming coming from ASTA members, another ad-supported program supply of major consequence is distributed by MCA TV, not an ASTA member. MCA TV has five regular series, a motion picture package and four one-hour specials going the barter route for the fall. SFM Entertainment is another major non-ASTA barter distributor.

With the large inventory available from barter or cash plus-barter syndi-

cated programs, it is not surprising that most of the sources talked to believe that the barter arena is a buyers' rather than a sellers' market, with supply reflecting the demand.

Grey's Gerster says that the market is much like the situation in network radio. "When the demand for programming, rose, it took only a short while to create a new network to meet the advertiser demand. In the case of barter syndication on TV, there seems to be a lot of advertiser activity, so programs which ordinarily might have been all cash, have moved into the barter or cash-plus barter area.

"So as the demand grows, the supply line grows as well. For example, this is what happened to theatricals, game shows and kid programs."

According to estimates from LBS Communications, more than 50 major syndication companies are offering ad-supported programming, with the top five representing two-thirds of the market and the top 10, close to 90 per cent. First-run barter syndication among ASTA members appears to be heaviest in the daytime daypart, with close to a dozen major strips going for fall.

"I don't know how strong the syndication marketplace will be until the upfront buying for product is over. It's good to have an option, particularly for affiliate stations."



Richard Kostyra
Senior vice president
J. Walter Thompson

Winner at Esty notes that if the programs rate well, the demand for barter syndicated product will increase. "The more that programs do well in ratings, the greater percentage of our national broadcast dollars will go to barter syndication. The only thing which has held the agency back from spending more money is the lack of number of properties that we can consider a legitimate substitute for network."

Paul Isacson, Young & Rubicam's executive vice president, director of broadcasting, sees the demand for barter similarly to the demand for TV time, theoretically. "There is some demand specifically for barter. Warner-Lambert may want to buy *Puttin' on the Hits* to get a specifically targeted audience. But most of the other general packaged goods advertising comes from the network television demand. All-in-all the demand is growing for television, and it's growing for barter as well."

While Grey's Gerster notes that there is an abundant supply of ad-supported

shows in the marketplace, he says that there are some individual programs, "whether a *Fame* or *Entertainment Tonight*, which tighten the demand. On the other hand, in other dayparts or in other programs there are a sufficient number of avails around. I haven't heard of anyone complaining they have been shut out of syndication."

First-run development

ASTA's Gillespie says that the supply already exceeds the demand in first-run barter programming, but Gillespie turns this into a positive statement for stations and for the ad-supported industry. "From a station standpoint, this is the best thing that could have happened to them. Television stations tend to be negative about barter because they feel it has an impact on their national spot dollars. Debates have centered on whether ad-supported money comes from spot or network.

"But stations haven't considered that

the development of first-run barter syndication as a market has created a highly competitive programming environment which, in turn, has given stations a programming alternative. There are more first-run barter or cash-plus-barter programs offered now than ever before. That's what barter has created—competition and alternatives and controlled costs." According to TV/RADIO AGE estimates based on a Katz Television survey, of the 65 major first-run series introduced at the past NATPE convention, 25 of the programs were offered via barter and 15 were cash plus barter. Without barter syndication says Gillespie, "you wouldn't see that many shows introduced, because the addition of network revenues coming to the syndicator from the sale of the barter programs creates a situation which enables the syndicator to develop first-run programs."

Interestingly, according to most of the

"The development of first-run barter syndication," says ASTA's Dennis Gillespie, has created a highly competitive programming environment, which has given stations a programming alternative."

agency buyers talked to, few if any stations have complained that barter has gotten out of hand. Grey's Gerster, for one, says the issue is of little consequence to his agency because barter syndication is bought by the agency's network group and is national dollars. "Syndicators seem to be getting decent clearances so there probably isn't a problem on the station level. In fact, a lot of stations are funding barter programming."

Meanwhile, on the pricing end, most of the agency buyers talked to note that ad fees for barter continue to grow generally, but are still about 30 per cent the average network dollar cost in a comparable daypart. But, also they point out, prices can swing widely between one

"There really aren't any negatives in ad-supported shows, as long as the distribution



penetration is high and the prices remain much below the networks."

Alex Gerster
Executive vice president
Grey Advertising

program and another, depending on the audience delivery, target of audience and needs of the advertiser.

Overvalued product

But Y&R's Isacson believes that some of the syndicators are overvaluing their barter product, which may be shortsighted on the distributors' part. As the demand for barter grows and as syndicators become increasingly successful in selling barter, "they fail to realize that the major reason they are able to lure money from the traditional way of spending for national television is because they offer a significant advantage of 20-30 per cent over network cost-per-1,000. Taking that away would eliminate the major reason for buying barter."

At that point, he continues, barter's deficiencies in terms of market clearances, and program cycling delay from one market to another will become more glaring.

"Some distributors, I hear, are actually saying 'I have to get as much money as the network.'"

Gerster at Grey says that prices for barter programs depend on the value of the show. "The cream of the crop gets big dollars, but on the other hand, once you get through the past few top-rated shows, you can make a very good deal." Nevertheless, he maintains, a buyer can expect to get a 20-30 per cent discount over network rates in a comparable day part, on average.

According to various ad agency sources, current prices for some ad-supported programs are, *Entertainment Tonight*, on the high rung of the dollar ladder, is fetching as high as \$75,000-80,000 per unit; *Wheel of Fortune*, because of its high ratings, is getting \$65,000-70,000 per unit; *Fame* is getting about the same; *Solid Gold*, \$55,000-60,000, considered high but a price being paid because it is attracting young teenage audience, "which is difficult to get on network television."

On the other end of the price scale are such barter shows as *America's Top 10*, \$180,000 per 30; *Inday* is going for between \$8,000-10,000 per half-minute; *Soul Train*, under \$10,000, which delivers a very specific narrow target audience, "but not many of them." *Small Wonder* is still lining up clearances, but if it gets an 80 per cent lineup and is aired in primetime, it's seen as seeking prices in the \$50,000 range, sources speculate.

While primetime ad-supported programming is near the bottom of the tally regarding numbers, most of the sources interviewed believe it has great potential to increase its share of the supply line down the road. ASTA's Gillespie notes that at this point "we are seeing the de-

BBDO's Robert Riesenberg believes there is "tremendous potential" for barter programming in the primetime arena. One of the reasons, he says, is that advertiser-supported series, such as those being developed by Metromedia with 'Small Wonder,' will increase the overall barter programming supply in the time period.

velopment of the movie marketplace in primetime.

This basically is because many independents in many markets have created a position for movies which lend themselves to barter syndication through ad-hoc feature lineups." These include MGM/UA Premiere Network, Embassy Night at the Movies, SFM Entertainment's Holiday Network and TV Net, observers point out.

Market for specials

Gillespie continues that obviously there is also a market at present for ad-supported syndicated specials in primetime, and that some have done as well or better than regular network programming. A classic example of a syndicated special, he points out, which achieved very good ratings is *Andrea Dorea*.

And he notes that LBS' Christmas special, *It Came Upon the Midnight Clear*, shown the week of December 9, racked up an 18 rating. According to LBS, the special had the highest rating of any first-run syndicated made-for-TV movie.

It's also clear, points out Gillespie,

that if network viewing continues to erode, it will create an escalating demand for first-run syndication in primetime on indies. "The laws of supply and demand prevail and, obviously, the network inventory for primetime sales is not the number of units for sale—it's the number of units times the audience delivery. Thus, as the indies grow and are successful, which we believe will happen with the development of not just movies but with sports and other types of programming for primetime by indies, the network supply of inventory will go down."

Also, continues Gillespie, it's inevitable that the success of certain ad-supported first-run syndication will breed other successes and that the revenues forthcoming from that will be made available to commit quality primetime programming which can compete with network programming quality. BBDO's Riesenberg believes there is "tremendous potential" for barter programming in the primetime arena. One of the reasons, he says, is that advertiser-supported series, such as those being developed by Metromedia

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"How much bigger it (barter) gets will depend on the opportunities we see, and there does seem to be an increasing number of them, so we could go up a million dollars or so."



Tom Winner
Senior vice president
William Esty

Ability to beat competition, uplifting impact on staff are key benefits cited

Computers get hearty approval of news directors

BY DAVID GRAHAM HALLIDAY

SECOND IN A TWO-PART SERIES

When spaced across the continental United States electronic newsrooms are few and far between, having been adopted slowly.

But users of the systems installed in the newsrooms of an estimated 55 broadcast outlets are enthusiastic boosters of the benefits derived and the advantages they say it gives them: over their uncomputerized competition. They vow, to a person, that they would never go back to the typewriter.

As far as the suppliers are concerned, the shakeout process that began two years ago and the attrition that developed during the punishing slump of 1984 have apparently taken their toll. Only two major competitors remain—Basys and ColorGraphics—and they are poised, initially at least, to mine the lode of the virtually untapped American

market. The lone remaining question—can they accommodate the rush of business that has been firming up since the beginning of the year?

The first story in this series (*Newsrooms finally moving toward computerization*, March 4), reported on major moves by CBS and NBC.

Group W purchase

And now Warren Maurer, vice president of the AM station group at Group W, reports that the company will purchase a 15-terminal Basys System for \$175,000 for WINS New York, an all-news station. There is an option to roll in Basys subsequently to other group W news outlets, KFWB Los Angeles and KYW Philadelphia, if the WINS installation goes well.

That brings to four the New York outlets that have chosen to go electronic. The others are: WCBS (ColorGraphics), WOR (Basys), WNBC (Basys).

Customer satisfaction and competitive expediency are two of the reasons given for the brisk business tracked in the electronic newsroom area, after an '84 lull. While Basys and ColorGraphics are aggressively competing for the lucrative pacts that stations could award, the outlets are carefully evaluating both companies.

Concern about software is the single reservation that directors of the computerized or electronic newsrooms voice about their newly honed news operations, according to a random survey among the 50 or more stations who have taken the step.

Some of the pluses computerized operations posit regarding their new found technology are:

- The responsiveness of the suppliers.
- The ability to get their material on air faster than that of their non-computerized competitors. (Though this ability is tacitly accepted as an advantage, it is not touted or publicized by any of the computerized stations).
- The positive effects the new computers and keyboard terminals have had on the news staff—making young reporters 'older' and old reporters 'younger.'
- Improvement in the depth and quality of the product, by its sheer ability to store and to organize data.
- Repositioning the entire dynamics of the newsgathering process to make worldwide reporting a near-instantaneous reality.

There are, however, fewer than 75 stations throughout the entire U.S. equipped with an electronic newsroom. This leaves the suppliers with a monumental task of not only supplying, but designing, modifying and maintaining the service for the stations that opt for their respective systems in the future.

As Basys president David Lyon remarks, "It is very important that these installations go well, lest a mishap bring down not only the wrath of the current customer, but precipitate negative word of mouth that deals the offending system a salutary setback in the marketplace."

WOR's system

One of the veteran users of the electronic newsroom is WOR New York. The managing editor of that AM newsroom, is Bernard Gershon. The assignment editor is Robert Dembo, who willingly demonstrates a Basys keyboard system's versatility.

"You can do most anything with this," he says. A story concerning Reagan budget director David Stockman had just come over the wire. "Say I want to edit this, shave a few words from the first graph. All I have to do is this," and

NewStar at KSL Salt Lake City



Ability to store and organize data is an oft-cited advantage



NewStar at KCBS San Francisco

he does it.

"Suppose I want to update the lead. Move the third paragraph up. All I do is this," and he does it.

"There was a woman assaulted in Riverside Park last night," he says. "Maybe I want to know at just what time that came over the wire. I just plug in a few key words," and 1:35 A.M. flashes on the screen.

What problems have been had with the system? "Problems? We're not too happy about some of the recent software, but we've talked to Basys about this, and they are listening."

Gershon adds: "We've got 11 terminals. We'd like to have more, but it's a matter of money. This setup cost about \$1,000 a terminal for the hardware only. Getting money to expand it is a serious consideration."

When asked whether or not the computerized system pays for itself, as contended by suppliers, Gershon's candid reply is, "No, this system can't possibly pay for itself—not in a short time. Maybe in 10 years, perhaps."

Gershon does believe that the computerization of his newsroom, gives WOR the jump on its competition. "Sometimes we're so far ahead," he finishes, "that when the story is reported by our competition you're almost tempted to go on-air reminding listeners that we were on top of this news earlier."

Responsive service

Another enthusiastic booster of the computerized newsroom, but this time for ColorGraphics' NewStar, is Bob Speaks, director of news development for WKYT-TV Lexington.

"I wouldn't want to go back to the typewriters, after working on the computers, and no one on our staff would either," Speaks begins.

"That was brought home dramatically last month, when we had a disc drive failure on a Sunday afternoon, and the system went off-line for a half-a-day.

"We hauled the typewriters out of storage. It was slower. The office was noisier. Coordination was not as efficient. Everyone was looking for the control key and the delete key, but the manuals don't have them.

"ColorGraphics was very responsive. They had one of their people try to talk me through the repair on Sunday for about two hours, but when that didn't work, they flew him out on Monday, and we were in business again by Monday noon.

"We have had NewStar for about a year and a half. The system was ordered in August 1983, and went on line by mid-September. ColorGraphics was right beside us working out the bugs. There's a shakedown period with everything new, but NewStar made it as painless as possible."

"One time, when there was a problem, again on a Sunday, ColorGraphics couldn't get a scheduled flight out of Madison, so they chartered a plane and put a vice president on it, so help me. Naturally, being a vice president," Speaks adds, "he solved the problem."

"Naturally, having the only computerized newsroom in the state is an advantage," Speaks says. "Anytime you're dealing with speed, it's got to help. I think the prompter option has helped the on-air presence of our anchor people. Certainly it has completely turned around communication with our two-person bureau, located in the state capital of Frankfurt, about 30 miles away.

"Before NewStar they used to have to call in the copy in the late afternoon, which is a bad time at best. We really

had to scrape to make a person available to take the story. Now they have their own terminals, and can access into our system, with their own copy. It is simply no problem anymore."

Paul Davis, news director of WGN-TV Chicago believes the Tribune outlet is the only indie that has a computerized newsroom.

"We were one of the first stations ColorGraphics sold," Davis adds, "and we got the system at super introductory rates. The cost of our system at today's rates would be about \$500,000."

Radio-TV tandem

"Let me make one thing perfectly clear," Davis says, "I'm talking not only of WGN-TV, but WGN radio as well. Between us we have 39 terminals, and believe me not one of us ever would go back to the typewriters. In fact the system, or the use of it, has actually inhibited people as far as making a job change. And the system has held up. No matter how hard we run the system, no one has been able to crash it."

"Occasionally a board goes out, so we may lose two terminals for a while, but even if the whole chassis went bad, and this has never happened, we would simply use the other one. Total redundancy is simply built into the system."

"We use the system for everything—writing scripts, printing out copies, as an electronic mailing source."

The electronic systems are not only for major market stations with many

Basys at NBC News



Users of computerized systems are so enthusiastic, they vow never to go back to the typewriter.

Basys at WKNE Keene, N. H.



DCC reentry

The Broadcast Division of Data Communications Corp. has reentered the electronic newsroom competition announcing the marketing of a modular newsroom automation system designed for both small and large television and radio stations. The company claims it is a higher performance lower priced design, replacing the product it released two years ago.

The Memphis based division is calling its system the BIAS Newsroom.

Developed by DCC, the product is based on the IBM PC-XT or IBM PC-AT personal computer. The BIAS prototype will be shown at the upcoming NAB convention. Production models will be available, according to the company, 90 days later.

"BIAS Newsroom offers lower prices across the board," according to product manager Robert Anderson, with smaller configuration prices starting below \$15,000. Stations may add modular components to their system," he adds.

BIAS, the company's acronym for its broadcast products, stands for Broadcast Industry Automation System. Features include:

- Assignment desk automation.
- Wire service management.
- Electronic scriptwriting.
- On-location story input.
- Automatic reading time calculations.
- Producers' rundown.
- Security safeguards.

The BIAS system is so constructed that a station may link any number of IBM PCs together in an office automation system network, or use them independently, according to Anderson.

DCC is apparently attempting to position BIAS at the lower end of the electronic news room price equation. "This is the only product that all segments of the broadcast industry can both use and afford," Anderson claims.

The Broadcast Division of DCC unveiled its automation system last month, and representatives are orienting broadcasters to what they characterize as a "low cost" alternative to the Basys and ColorGraphics systems.



Charlie Seraphin of KCBS San Francisco says the speed of ColorGraphics' NewStar system is "mind boggling. The time we save enables us to put out a better product."

terminals; they can also serve an adult contemporary radio outlet in a major market that only has need for one terminal.

One terminal shop

Basys has supplied a one terminal system to WKQX(FM), NBC-owned station in Chicago.

Sandy Hausman, news director at WKQX, says "When we were first approached about the system, I told the station manager 'I asked for basic transportation, and they are showing me a Mercedes.'

"Well my station manager loves computers, and he said, 'let's buy it.' Well, I'm glad he said it, and I'm glad we did it. Because even with one terminal, the system does a variety of labor-saving things that enables me and my four and one-half person staff (one reporter for weekends) to devote a lot more of our time to reporting.

"The computer is very convenient in terms of the paperwork it enables us to eliminate. NBC requires us to keep a list of our public affairs programming. We also broadcast 27 PSAs every month. Basys helps us record those.

"We also store all our radio newcasts on discs. We've turned off our wire machines, which makes it a lot quieter. The Basys system allows us to ingest at least two wire feeds, AP and UPI. I can scan the wire copy by scrolling it up on the screen and print out what I need.

"We have a guy who does our morning newcasts, who's our resident computer expert, and a woman who does our evening reports. I do the afternoon show. We have a sports guy who utilizes it strictly for taking off the wire copy. I can

say that all of us use it to varying degrees and are very comfortable with the system."

Another one terminal Basys system is comfortably ensconced at WKNE Keene, N.H., where the news director is Garry Beausoleil.

"We've had it for one month," Beausoleil says, "and it is working pretty well. Two of us use it on a regular basis, and it enables us to write and correct copy, maintain an imposing background file on running stories, and split screen and rewrite copy when necessary. It is a great convenience, especially when the legislature is in session. We can send someone up to the state capital. He can plug into our system, and we can have up-to-the-minute reportage."

Mel Martin is news director at WJXT(TV), Jacksonville, which has installed a 12-terminal NewStar system from ColorGraphics.

"NewStar never fades," Martin says. Florida with its hurricanes and lightning is famous for its power shortages, but once that is cleared up, it is business as usual.

"None of our staff would trade it for the world. The first question that is asked when anyone goes job hunting is, 'Do you have a computer?' Usually the answer is no. I think we have the only computerized newsroom in the state, although I hear one came on line last month in Miami.

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Sheldon Hoffman of NBC News says the network's conversion to the Basys system is "moving along ahead of schedule, and, thus far, everything has gone pretty much according to plan . . . Every person who needs a terminal will have one, and we expect the number to exceed 600."

Rating point data for top 100 markets shown in 'Guide' by daypart, demos

Radio cost figures: building on CPRPs

Okay, you want to reach women 25-54 on radio with 75 gross rating points a week in the top 50 markets. And you want to make a knowledgeable estimate of what such a campaign might cost on radio at this time. How do you go about estimating radio costs these days? One way is to build your estimate on cost-per-rating-point data.

According to the latest *Media Market Guide*—one of the basic sources of broadcast ad cost information for agencies—the cost-per-rating-point for the demo cited in the top 50 markets (during the first quarter) comes to \$3,304. So 75 points would run you close to \$250,000 a week. Radio campaigns tend to be on the short side, so a four-week drive comes to a round million bucks. How does this compare to TV? Using the TV cost-per-point information from the *Guide* shows that radio would cost quite a bit less. For example, going for the same demo on TV in primetime in the top 50 markets would cost over \$650,000 a week for the same ad weight (see TV/RADIO AGE, March 4, page 46).

The *Guide's* dollar figures are approximations, of course, and they are not meant to be more. Negotiating ability counts for something; there are unexpected changes in a market; the specific stations bought can affect costs. The *Guide's* TV figures, for example, are based mostly on affiliate costs. The radio cost-per-point estimates cited are based on a standard apportioning of spending by daypart—one set of ratios for women and another for men—though the *Guide* does also provide detailed cost-per-point data by specific daypart. (The apportioning of daypart spending for women is as follows: 20 per cent for morning drivetime, 50 per cent for daytime, 20 per cent for evening drivetime and 10 per cent for evening.)

The *Guide* itself points out that radio cost data are hard to come by, one reason being that national advertisers "tend not to use the medium as much (as TV)" and don't analyze it as minutely. The *Guide* uses, "wherever possible," Arbitron ratings (metro) and costs for the top six stations for each daypart and demo group, except for teens, where the top three stations are utilized.

As for the source of the cost-per-point figures, they are described as "market-place" estimates supplied to the *Guide* by a number of major agencies and agency personnel consulting on their own.

100 markets covered

Currently, the *Guide* covers rating point data in the top 100 radio markets, though this will be increased shortly, according to Marty Herbst, publisher. Data are given for each market via seven demographics in the four standard dayparts, Monday-through-Friday. The seven demos are men and women, separately, 18-plus 18-34 and 25-54, and teens. Thus, there are 28 rating point estimates for each market.

women 25-54 comes to over \$325,000 (\$4,354 per point). The comparable figure for teens is about \$200,000, while that for men 18-plus comes to almost \$375,000.

The difference in costs for the various demos is basically a matter of supply and demand, but other factors enter in. If the cost-per-point for a particular demo is high, it probably has something to do with demand, but the CPRP can also be affected by audience size, e.g., the price of the spot could be relatively low, but the audience size could be relatively lower. Thus, even with a low price for an announcement, the cost-per-point could be higher than average.

As illustrated in the previous story on TV CPRPs (March 4 issue), the radio CPRPs are not always consistent with market rank. In one case, a smaller market's GPRP for a particular demo is one-fifth the cost of the same demo in a market with an adjacent rank. Some markets are just cheaper than others.

Top 10 markets

The play of audience size vs. demand can be illustrated with daypart tabulations by TV/RADIO AGE in the top 10

Cost per metro area radio rating point

(1st quarter 1985—60-second units)

| Markets | Men | | | Women | | | Teens |
|---------------|---------|---------|---------|---------|---------|---------|-------|
| | 18+ | 18-34 | 25-54 | 18+ | 18-34 | 25-54 | 12-17 |
| Total top 10 | \$1,589 | \$1,190 | \$1,504 | \$1,404 | \$1,122 | \$1,409 | \$696 |
| Total top 20 | 2,282 | 1,751 | 2,130 | 2,007 | 1,683 | 2,009 | 1,042 |
| Total top 30 | 2,864 | 2,214 | 2,693 | 2,533 | 2,155 | 2,532 | 1,360 |
| Total top 40 | 3,323 | 2,609 | 3,129 | 2,951 | 2,494 | 2,935 | 1,621 |
| Total top 50 | 3,729 | 2,947 | 3,516 | 3,333 | 2,803 | 3,304 | 1,867 |
| Total top 100 | 4,968 | 4,018 | 4,730 | 4,408 | 3,758 | 4,354 | 2,671 |

Source: Media Market Guide

Also, summary data for the seven demos in each market, based on, as previously noted, a standard allocation of expenditure by dayparts, provide a quick method for estimating costs in terms of GRPs. (The daypart allocation for men is 50 per cent to a.m. drive, 30 per cent to p.m. drive and 20 per cent to evening. For teens, it is split evenly between p.m. drive and evening.)

For example, if you want to reach women 18-34 in the top 100 markets, it would typically cost \$3,758 per point. For 75 GRPs, therefore, it would cost over \$280,000. The same kind of ad pressure over 100 markets for reaching

markets. For example, taking men and women 25-54, the CPRP figures show that the evenings figure is higher than the drivetime figures, even though it is the least popular daypart. It is the least popular, of course, because it has the smallest audience of any of the four standard dayparts.

Yet, in the top 10 markets, advertisers must pay \$1,715 per point for men 25-54, while the cost-per-point in radio's "primetime"—morning drive—is \$1,430. Likewise, for women 25-54, the cost-per-point in the evening is \$1,798, while the a.m. drive figure is \$1,351 and the daytime figure is only \$1,190. □

NAB tallies TV figures, but radio outlets are hesitant to divulge information

Why no radio station financial data?

More than four years have passed since the Federal Communications Commission ceased providing market-by-market data on television and radio station revenues and profits. And while the National Association of Broadcasters has been able to fill much of the gap with regard to TV station financial data, no one has successfully been able to fill the numbers chasm on the radio side.

The NAB just two weeks ago sent out its questionnaire asking TV stations to report revenue and income figures for 1984, a process that now encompasses 88 markets. But the radio industry is still searching for a system that will gather comparable data for its medium.

Two accounting firms—Hungerford & Co. in Grand Rapids, Mich., and Miller, Kaplan, Arase & Co. in Los Angeles—have formed a joint venture to track gross radio station revenues in a number of markets. But they nor anyone else has devised a way to gather other data formerly supplied by the FCC, specifically net income (after commissions and other expenses).

When the FCC discontinued its reporting, the Broadcast Industry Revenue Reporting Committee (BIRRC) consisting of representatives from the NAB, Radio Advertising Bureau, National Radio Broadcasters Association and Broadcast Financial Management Association authorized the accounting firm of Deloit, Haskins & Sell to survey television and radio stations to obtain data comparable to that previously reported by the commission.

"We spent over \$60,000 to survey the whole industry," recalls Ron Irion, vice president, radio administration at NAB.

Irion, who at the time was part of the now defunct Broadcast Management Department of NAB, says the DH&S survey elicited the needed data from only about 30 complete TV markets (all stations) "and zero radio markets. The NAB was already getting similar data from 70-80 TV markets on its own, so the four organizations decided to let the NAB get the TV market information. The NAB had been doing this on an unofficial basis because stations didn't want to wait until the FCC data came out."

As for radio, a joint committee of the NAB, NRBA and RAB agreed to let the two previously-mentioned accounting firms see what they could come up with.

'Open to suggestions'

In the meantime, says Ted Snider, president of KARN Little Rock and chairman of the NAB's Radio Board: "We're continuing to explore possibilities, and we're open to suggestions."

Little Rock is one of about 30 markets currently being monitored by Miller, Kaplan, Arase & Co. Under provisions of the joint venture, MKA covers markets in the West and South, while Hungerford & Co. is responsible for the Midwest and East.

George Nadel Rivin, partner in charge of broadcast services at MKA, says that

large markets reporting to the accounting firm include Los Angeles, San Francisco, Phoenix, Denver and Seattle, with "the average number of stations reporting at about 22 stations per market." In Seattle, Denver and Phoenix, he says, MKA has "virtually" 100 per cent cooperation, while in San Francisco and Los Angeles "the top stations are all participating." The only ones not involved, he says, are some outlets "with a fraction of a rating point."

All participating stations report their gross revenues—broken down by network, national spot, local and barter—to the accounting firms each month. In return, they receive the market's total gross revenues, and each of the breakdowns; their rank; and the percentage of their revenues to the total on a monthly as well as a year-to-date basis. There are also comparisons with the past two years.

Income data?

Is there ever a possibility that the accounting firms might be able to go farther, i.e., obtaining station income data as well?

"It would be a long time coming," says Nadel Rivin. "Stations don't see the use for that information." Cliff Aldrin, partner in charge of broadcast services at Hungerford, is even more pessimistic about such a possibility.

"You won't get the cooperation of the stations for anything else but gross revenues," he says.

Hungerford, which is currently tracking station revenues in about 19 markets, including Chicago, Washington, Boston, St. Louis, Pittsburgh, Baltimore, Kansas City and Indianapolis, has a major problem in St. Louis, where CBS-owned stations, KMOX/KHTR(FM) have declined to participate. "It's against our policy to do that," says Robert Hyland, regional vice president for CBS, who is also general manager of KMOX/KHTR. Otherwise, Hungerford says it has most of the major stations in

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RAB's William Stakelin



KARN's Ted Snider



A joint committee of the NAB, NRBA and RAB has agreed to let two accounting firms track revenues.

Television/Radio Age

March, 1985

RADIO FORMAT TRENDS

Oldies revival, blurring of distinctions, AOR split could portend future shifts

Real action is taking place below the ratings surface

On the surface, radio listening trends appear to have stabilized. TV/RADIO AGE's latest semi-annual analysis of the Arbitron sweep in the top 100 markets, based on computerized calculations by the Radio Information Center, indicate that the patterns established in fall '83 have pretty much carried through to fall '84: adult contemporary, getting the largest share of overall listening; followed by rock/CHR (contemporary hit radio) as a strong Number 2; a revived easy listening at Number 3; and country and album-oriented rock neck-and-neck in the fourth and fifth spots.

However, below the surface there is some interesting activity, which may not show up in these calculations, but could portend audience shifts in the months ahead. Among them:

- A renewed fascination with oldies—both as a more important ingredient in established formats and as

a format on its own, particularly on AM.

- A further blurring of formats, especially 'soft' adult contemporary outlets and more vocal-oriented easy listening stations.

- A subdivision of the AOR format into three or four distinctive sounds.

Oldies revival

"For the first time in a long time," says Kent Burkhart, chairman of Burkhart/Abrams/Michaels/Douglas and Associates consulting firm, "We're beginning to see the possibility of a golden oldie reemergence."

Adds Rob Balon, head of Robert E. Balon Associates: "A lot of people are experimenting with gold formats, with emphasis on the '60s and '70s."

Although it's nothing to shout about, the share of listening to golden oldies stations in fall '84 did increase. The format received 2.0 per cent of all lis-

There is a renewed fascination with oldies—both as a more important part of established formats and as a format on its own.

The Beatles



Fleetwood Mac



tening in fall '84, compared to 1.7 and 1.6, respectively, for the previous two sweeps periods.

New oldie AM

One example of an AM station banking on the golden oldie format is WMEX Boston, new call letters for WHUE, which was recently acquired by Greater Media, Inc. HUE, with a variety format, had an 0.3 share of listening for all persons 12+, Monday-Sunday, sign on-sign off in fall '84. The oldies format, which premiered March 15 along with the call letters, was chosen, according to Don Daniels, program director, because "there was a void in the market for pure gold from the '50s, '60s and early '70s—artists like the Beatles, Stones, Elvis and Chuck Berry."

The station, he says, is aiming at adults 25-49. Although many AM outlets

have gone toward talk and information, Daniels believes AM "is open for some specialized formats, musicwise." And oldies, he feels, fit that description.

An FM station that has switched to oldies, simultaneously with a call letter change, is WKSG(FM) Detroit (formerly WLBS). Says program director and morning d.j. Kevin O'Neill: "There was such a hole in the market—nobody was really playing '70s music."

But the growing importance of oldies is not just related to all-oldies formats. Consultants point that oldies are becoming a larger and larger part of other established music formats—adult contemporary, AOR and even CHR.

"In terms of recall," says Bob Laurence, senior national program consultant for Drake-Chenault, "the new music from artists such as Duran Duran and Prince is not as satisfying to the listener as, say, Fleetwood Mac or the Eagles.

"So, where a CHR station may have been playing two oldies an hour, they might now play more."

Burkhart points out that many AOR stations have been successful of late because "they've used a lot of rock oldies in the mix."

Balon believes AC stations are going to start playing more album cuts of oldies. "You're going to start seeing stations going more toward a lifestyle sound, particularly those aiming at 25-44. There are a number of cuts from the Beatles, for instance, that are totally identifiable to the 25-44 audience, and these songs never get played on the radio." Another example, he says, is Billy Joel—"particularly his 1976-80 albums." Out of all this, Balon believes, a new format will develop, one that is a combination of album gold and current music.

Ac strength

Regardless of what's coming, though, the recent past indicates that the catch-all adult contemporary shows no signs of weakening. In the top 100 markets, 18.2 per cent of listening was done to AC outlets, compared to 18.3 for spring '84 and 16.9 for fall '83. And the AC split among AMs and FMs was fairly close—19.2 share for the former, 17.6 for the latter.

Within the AC universe, however, there does seem to be some shifting.

Burkhart believes the growth factor over the next few years will be in what he terms the "softer, older" AC sound. "It appeals to the 35-49 listener," he explains, emphasizing that it must be "all vocal." It's for the older listener who "doesn't just want to hear instrumentals."

Burkhart also acknowledges that "easy listening stations are beginning to

add more vocals," which could lead to a blurring of the lines, but he emphasizes that "there is still a place" for the traditional beautiful music station.

At TM Communications, Neil Sargent, senior vice president, also points out that "beautiful music stations are becoming more contemporary, more vocal in their approach."

But he cautions that "beautiful music has to be careful not to lose its older audience."

Easy listening share

The beautiful music format garnered a 10.7 share of all listening in fall '84 in the top 100 markets, compared to 9.7 in fall '83 and 10.6 in spring '84. It was programmed by 15.7 per cent of FM stations in the top 100 markets and 10.7 per cent of all stations.

Rock/CHR, as mentioned, is a solid second behind AC in overall share of listening, with 16.4 per cent, about the same as fall '83's 16.5 and up from spring '84's 15.3.

Its strength is on FM where it has a 22.7 share of listening, compared to 4.7 on AM.

Radio's total week leaders top 50 ADIs

Top 20 shares,*
persons 12+

| | | |
|-------------|------------|------|
| Minn-S.P. | WCCO•v | 19.5 |
| St. Louis | KMOX•nt | 18.4 |
| Chrltte-Gas | WSOC-FM•c | 14.7 |
| N. Orleans | WYLD-FM•uc | 14.6 |
| Dayton | WHIO•a | 13.9 |

| | | |
|------------|------------|------|
| Pittsburgh | KDKA•ac | 13.5 |
| Birmingham | WZZK(F)•c | 13.5 |
| Louisville | WAMZ(F)•c | 13.2 |
| Ral-Dur | WRAL(F)•ac | 13.0 |
| Columb, OH | WLWQ(F)•ao | 12.9 |

| | | |
|--------------|------------|------|
| Kansas City | WDAF•c | 12.8 |
| Indianapolis | WFBQ(F)•ao | 12.2 |
| Prov-War | WLKW-FM•a | 12.1 |
| Hrtfrd-N.H. | WTIC•ac | 11.8 |
| Milwaukee | WTMJ•ac | 11.7 |

| | | |
|------------|------------|------|
| Dayton | WTUE(F)•ao | 11.4 |
| St. Louis | KSHE(F)•ao | 11.0 |
| Louisville | WQMF(F)•ao | 11.0 |
| Detroit | WJR•ac | 10.9 |
| Orlando | WWKA(F)•c | 10.9 |

Source: Arbitron, fall '84 average quarter hour, 6 a.m.-midnight, Monday-Sunday.

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

Radio total week leaders top 100 metros

Top 20 shares*,
persons 12+

| | | |
|------------------|-----------|------|
| Omaha | KFAB•ac | 28.3 |
| McAllen-Ph.-Edn. | KGBT•s | 21.9 |
| Johnson City-Kng | WQUT(F)•r | 21.9 |
| Col, SC | WCOS-FM•c | 21.7 |
| Knoxville | WIVK-FM•c | 21.6 |

| | | |
|------------------|-----------|------|
| Minn-S.P. | WCCO•v | 21.4 |
| Johnson City-Kng | WXBQ(F)•c | 21.4 |
| St. Louis | KMOX•nt | 20.6 |
| Hrtfrd-N.B. | WTIC•ac | 18.6 |
| Chtnga | WSKZ(F)•r | 17.9 |

| | | |
|------------|------------|------|
| Bton Rge | WFMF(F)•r | 17.8 |
| Austin | KASE(F)•c | 17.5 |
| Lansing | WVIC-FM•r | 17.1 |
| Bridgeport | WICC•ac | 16.8 |
| N. Orleans | WYLD-FM•uc | 16.7 |

| | | |
|--------------|-----------|------|
| Saginaw | WIOG(F)•r | 16.6 |
| Mobile | WKSJ-FM•c | 16.5 |
| Chrlistn, SC | WSSX(F)•r | 16.5 |
| Albuquer | KOB-FM•r | 16.3 |
| Austin | KHFJ(F)•r | 16.0 |
| Dayton | WHIO-FM•a | 16.0 |
| Indianapolis | WIBC•ac | 16.0 |

Source: Arbitron, '84, average quarter hour, 6 a.m.-midnight, Monday-Sunday. See following section for format codes. * Where more than one station had the same number of shares, the stations were listed (ranked) alphabetically by their call letters.

Although the format is currently riding a crest, there is concern about saturation. Sargent warns of "some burnout because there are so many stations." And Jhan Hiber, president of Jhan Hiber & Associates, predicts "a lot of fragmentation."

It happened to country. There are 500 more country stations now than there were in 1981."

Balon believes CHR stations are becoming "broader in format, more like a true top-40, not as tight in their playlists."

But Balon feels the most significant changes are occurring in the album-oriented rock format.

"Very few AOR stations resemble the AORs of six or seven years ago," he points out. "They've splintered off in several directions: the new wave sound; tried-and-true heavy metal; gold appeal; and hybrid—virtually everything to everybody."

The one thing they have in common, he says, is their targeting of the 18-34 listener.

Programming changes

Burkhart says AOR stations "scored huge 25-34 numbers in this sweep." The reason, he believes, had to do with programming changes. "They made certain that all rock music they played had real quality to it. Their audience doesn't like them to take risks; they want to be able to rely on the music." This meant, he says, the previously-mentioned oldies emphasis, and, "on new selections they were careful not to overdo it; and they

were more selective with heavy metal."

AOR stations, in Sargent's opinion, "are changing to more familiar or hit-oriented music because the new music hasn't produced any gold."

The fall '84 share of listening in the top 100 markets for AOR stations was 9.7, compared to 9.1 in fall '83 and 10.4 in spring '84. On FM, where virtually all AOR listening occurs, the share was 14.9.

Country's dip

Country has been on a slight but steady decline in terms of share over the last few sweep periods. In fall '84, the format had 9.8 per cent of all listening in the top 100 markets, compared to 10.6 in spring '84, 11.2 in fall '83 and 11.6 in spring '83.

The listening for fall '83 was fairly evenly split among AM and FM stations, with a 10.7 share on the former and a 9.3 on the latter.

Country, however, does dramatically better in the smaller markets. For markets 51-100, the overall share of listening was 16.2, putting the format third behind AC (20.2) and CHR (18.6). In the top 50 markets, though, country's share is 8.5.

The format's strongest share performances are in markets 81-90 (22.6, Number 1), 61-70 (18.8, Number 2) and 41-50 (18.3, Number 2). Predictably, the lowest share—5.9—is in the top 10 markets.

Hiber believes the country format is "quite healthy." Acknowledging that "shares may show slippage," he adds

How AM/FM stations program by format

Per cent of AM, FM stations programming each format*

| | AM | FM |
|-------------------|------|------|
| Adult contemp | 21.8 | 18.2 |
| Country | 17.7 | 15.0 |
| Rock/CHR | 5.5 | 20.4 |
| MOR/nostalgia | 15.9 | 1.7 |
| Easy listening | 1.8 | 13.4 |
| AOR | 0.3 | 13.3 |
| Religious | 7.8 | 3.3 |
| News/talk | 9.0 | 0.2 |
| Black/rhythm | 5.0 | 1.8 |
| Urban contemp | 1.6 | 3.8 |
| Golden oldies | 3.5 | 1.4 |
| All news | 4.1 | .0 |
| Spanish | 2.9 | 0.7 |
| Classical | 0.9 | 2.3 |
| Soft contemporary | 0.1 | 3.0 |

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

that, "in reality, total persons in the average quarter hour were up over fall '81 (which he considers country's popularity peak)."

Country's overall share dip, in the opinion of TM's Sargent, reflects "a leveling off after the *Urban Cowboy* craze."

He doesn't believe that there will be any further declines. And he points out that many country stations "with a personality approach," even in the larger markets, "did well."

Nostalgia slippage

No major fluctuations surfaced in the remaining formats, although there has been some slippage in listening to MOR/nostalgia and black/rhythm & blues stations.

MOR/nostalgia had a 4.8 share in the top 100 markets for fall '84, compared to 6.5 in fall '83 and 5.1 in spring '84.

Sargent believes the format is "in for rough times."

If they try to get younger, that means they have to pull away from the big band sound; but the big band sound is the basis for their numbers."

Listening share to black/rhythm & blues stations in fall '84 was 4.0, compared to 5.1 in fall '83 and 4.6 in spring '84.

Some of this erosion reflected a shift to urban contemporary, but not all of it. The total share of black and UC listening in the top 100 markets in fall '84 was 9.0, compared to 9.6 in fall '83 and 10.0 in spring '84. □

Format listening shares, fall '84 vs. spring '84 and fall '83

| Total audience, total week | Fall '84 | Spring '84 | Fall '83 |
|----------------------------|----------|------------|----------|
| Adult contemporary | 18.2 | 18.3 | 16.9 |
| Rock/CHR | 16.4 | 15.3 | 16.5 |
| Easy listening | 10.7 | 10.6 | 9.7 |
| Country | 9.8 | 10.6 | 11.2 |
| Album oriented rock | 9.7 | 10.4 | 9.1 |
| News/talk | 6.9 | 6.7 | 6.9 |
| Urban contemporary | 5.0 | 5.4 | 4.5 |
| MOR/nostalgia | 4.8 | 5.1 | 6.5 |
| All news | 4.2 | 3.7 | 4.1 |
| Black/rhythm | 4.0 | 4.6 | 5.1 |
| Spanish | 2.5 | 2.7 | 2.7 |
| Golden oldies | 2.0 | 1.7 | 1.6 |
| Religious | 1.7 | 1.6 | 1.7 |
| Classical | 1.6 | 1.4 | 1.7 |
| Soft contemporary | 1.5 | 1.2 | 1.4 |

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

Leading radio stations, Arbitron fall '84 sweep, total week, metro area, top 100 measured markets

Top 10 stations in total audience in the top 10 markets, top five stations in remainder of markets ranked. Audience is persons 12+ by average quarter hour and weekly cume (see note on cume below). Total week: 6 a.m.—midnight, Monday—Sunday, Arbitron Radio, September 20—December 12, 1984. Regularly-measured markets ranked by SRDS Metro Population as of January, 1984. FM stations without "FM" in call letters marked "(F)." Computerized tabulations of ranking by the Radio Information Center. *Stations ranked by total weekly cume (total station unduplicated audience), but reach and frequency figures are for 12 announcements a week, as calculated by RIC.

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

Average 1/4-hour Cume*

| | 12+ (000) | Shr. (%) | Rank | Rch. Avg. (000) | Avg. freq. |
|---------------------------|-----------|----------|------------|-----------------|------------|
| NEW YORK, NY (001) | | | | | |
| WHTZ(F)•r | 189.8 | 5.9 | WHTZ(F)•r | 1119.4 | 1.8 |
| WRKS(F)•uc | 151.3 | 5.3 | WINS•n | 976.1 | 1.7 |
| WOR•nt | 150.6 | 5.2 | WPLJ(F)•r | 889.0 | 1.8 |
| WINS•n | 139.0 | 4.8 | WCBS•n | 798.3 | 1.7 |
| WPLJ(F)•r | 122.1 | 4.3 | WRKS(F)•uc | 880.1 | 2.1 |
| WCBS•n | 112.7 | 3.9 | WOR•nt | 837.7 | 2.2 |
| WNEW-FM•ao | 112.1 | 3.9 | WKTU(F)•r | 581.2 | 1.6 |
| WBLS(F)•uc | 105.0 | 3.7 | WNBC•r | 598.8 | 1.7 |
| WCBS-FM•g | 92.4 | 3.2 | WABC•nt | 519.7 | 1.6 |
| WRFM(F)•a | 91.4 | 3.2 | WBLS(F)•uc | 662.1 | 1.9 |

LOS ANGELES, CA (002)

| | | | | | |
|------------|-------|-----|------------|-------|-----|
| KNS-FM•r | 131.5 | 9.1 | KNS-FM•r | 857.7 | 1.8 |
| KABC•nt | 84.6 | 5.9 | KFWB•n | 353.7 | 1.6 |
| KJON(F)•a | 78.8 | 5.5 | KNX•n | 380.0 | 1.7 |
| KBIG(F)•a | 69.5 | 4.8 | KABC•nt | 493.6 | 2.1 |
| KOST(F)•ac | 63.0 | 4.4 | KOST(F)•ac | 408.2 | 1.9 |
| KLOS(F)•ao | 53.5 | 3.7 | KLOS(F)•ao | 370.4 | 1.7 |
| KNX•n | 53.0 | 3.7 | KBIG(F)•a | 425.4 | 2.0 |
| KFWB•n | 46.9 | 3.3 | KMET(F)•ao | 322.6 | 1.7 |
| KMET(F)•ao | 45.5 | 3.2 | KKHR(F)•r | 266.3 | 1.6 |
| KMPC•st | 45.3 | 3.1 | KRTH(F)•ac | 290.4 | 1.7 |

Average 1/4-hour Cume*

| | 12+ (000) | Shr. (%) | Rank | Rch. Avg. (000) | Avg. freq. |
|--------------------------|-----------|----------|------------|-----------------|------------|
| CHICAGO, IL (003) | | | | | |
| WGN•nt | 113.8 | 9.7 | WGN•nt | 668.0 | 2.0 |
| WGCI-FM•uc | 71.9 | 6.1 | WBBM•n | 425.4 | 1.6 |
| WLOO(F)•a | 63.5 | 5.4 | WBBM-FM•r | 388.2 | 1.6 |
| WBBM•n | 57.7 | 4.9 | WLS•r | 323.0 | 1.6 |
| WBMX-FM•bl | 52.8 | 4.5 | WBMX-FM•bl | 356.8 | 1.8 |
| WBBM-FM•r | 49.4 | 4.2 | WGCI-FM•uc | 420.8 | 2.1 |
| WCLR(F)•ac | 45.0 | 3.8 | WLS-FM•r | 228.7 | 1.4 |
| WLS•r | 42.5 | 3.6 | WKQX(F)•ac | 280.0 | 1.7 |
| WJJD•st | 39.8 | 3.4 | WLOO(F)•a | 356.9 | 2.1 |
| WKQX(F)•ac | 39.2 | 3.3 | WCLR(F)•ac | 293.4 | 1.8 |

SAN FRANCISCO, CA (004)

| | | | | | |
|------------|------|-----|------------|-------|-----|
| KGO•nt | 73.2 | 9.0 | KGO•nt | 440.8 | 2.0 |
| KCBS•n | 43.4 | 5.3 | KCBS•n | 318.1 | 1.6 |
| KSOL(F)•uc | 32.9 | 4.0 | KFRC•r | 173.4 | 1.5 |
| KYUU(F)•ac | 27.7 | 3.4 | KYUU(F)•ac | 197.8 | 1.7 |
| KABL-FM•a | 24.8 | 3.0 | KIO(F)•ac | 172.6 | 1.6 |
| KNBR•ac | 24.1 | 2.9 | KSOL(F)•uc | 212.7 | 1.9 |
| KIO(F)•ac | 23.2 | 2.8 | KNBR•ac | 189.8 | 1.7 |
| KABL•a | 22.8 | 2.8 | KITS(F)•r | 128.8 | 1.6 |
| KFRC•r | 22.1 | 2.7 | KABL-FM•a | 158.0 | 1.9 |
| KONT-FM•a | 21.9 | 2.7 | KSFO•ac | 137.6 | 1.7 |

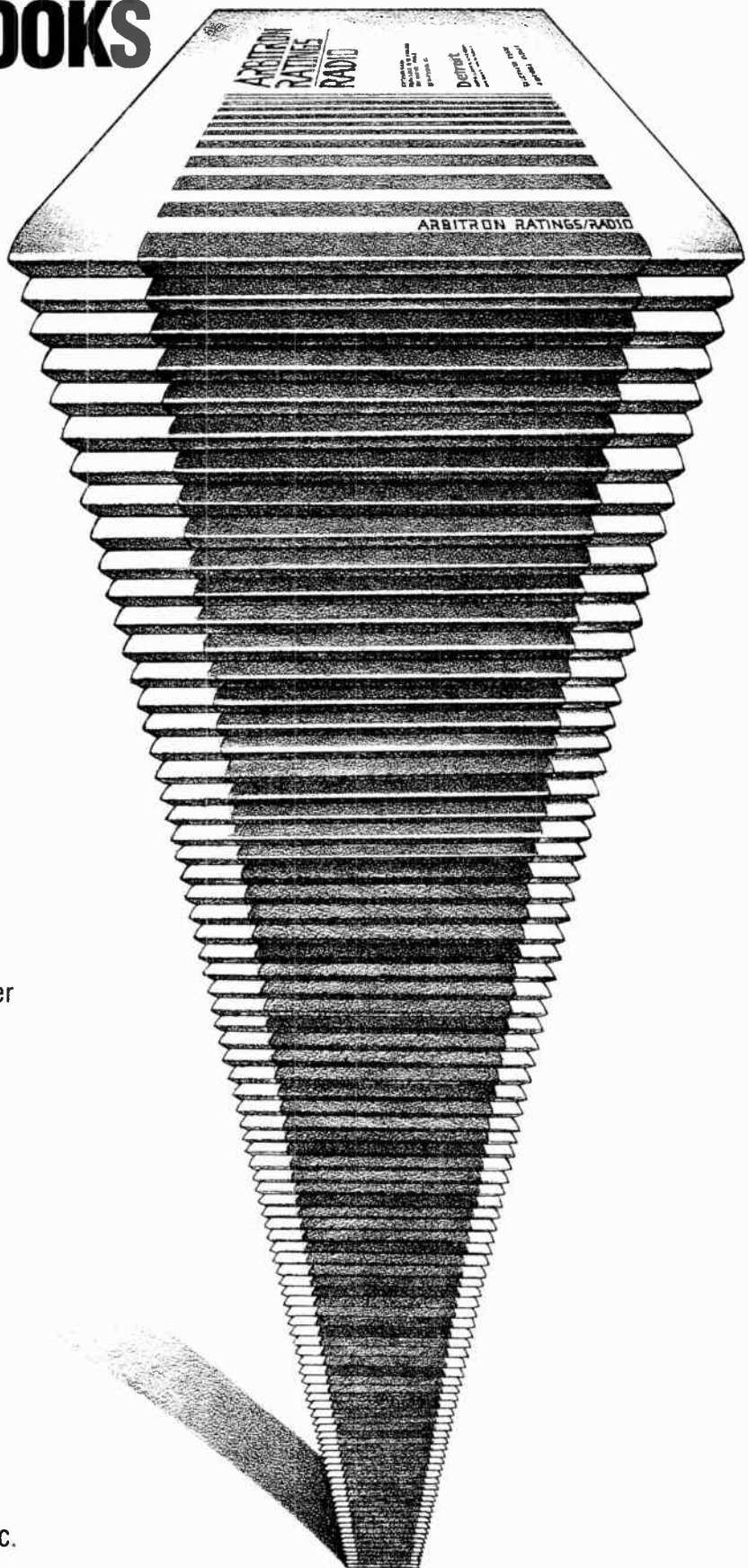
Average 1/4-hour Cume*

| | 12+ (000) | Shr. (%) | Rank | Rch. Avg. (000) | Avg. freq. |
|-------------------------------|-----------|----------|------------|-----------------|------------|
| PHILADELPHIA, PA (005) | | | | | |
| WEAZ(F)•a | 63.6 | 8.3 | KYW•n | 355.8 | 1.6 |
| WUSL(F)•uc | 51.3 | 6.7 | WCAU-FM•r | 333.1 | 1.7 |
| WCAU-FM•r | 48.3 | 6.3 | WEAZ(F)•a | 347.9 | 2.2 |
| KYW•n | 47.6 | 6.2 | WMMR(F)•ao | 289.5 | 1.9 |
| WMMR(F)•ao | 45.6 | 5.9 | WCAU•nt | 238.7 | 1.7 |
| WMGK(F)•ac | 44.3 | 5.8 | WUSL(F)•uc | 290.4 | 2.1 |
| WPEN•st | 38.7 | 5.0 | WMGK(F)•ac | 266.1 | 2.0 |
| WDAS-FM•bl | 38.2 | 5.0 | WIP•ac | 199.4 | 1.7 |
| WWDB(F)•nt | 34.7 | 4.5 | WYSP(F)•ao | 168.2 | 1.6 |
| WCAU•nt | 34.1 | 4.4 | WDAS-FM•bl | 221.5 | 2.1 |

DETROIT, MI (006)

| | | | | | |
|------------|------|------|------------|-------|-----|
| WJR•ac | 68.8 | 10.6 | WJR•ac | 406.8 | 2.0 |
| WJON(F)•a | 63.1 | 9.8 | WHYT(F)•r | 196.8 | 1.5 |
| WJLB(F)•bl | 37.4 | 5.8 | WJON(F)•a | 323.7 | 2.3 |
| WWJ•n | 37.4 | 5.8 | WWJ•n | 247.1 | 1.8 |
| WRIF(F)•ao | 35.9 | 5.6 | WRIF(F)•ao | 240.2 | 1.8 |
| WXYY•nt | 29.6 | 4.6 | WCZY(F)•r | 198.7 | 1.7 |
| WNC-FM•ac | 29.3 | 4.5 | WJLB(F)•bl | 234.3 | 1.9 |
| WCZY(F)•r | 27.5 | 4.3 | WNC-FM•ac | 203.8 | 1.7 |
| WLLZ(F)•ao | 25.2 | 3.9 | WLLZ(F)•ao | 181.0 | 1.7 |
| WHYT(F)•r | 25.1 | 3.9 | WOMC(F)•ac | 169.1 | 1.7 |

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Average 1/4-hour

Cume*

| | 12+ | Shr. | | Rch. Avg. |
|-------------------------|-------|------|------------|-------------|
| | (000) | (%) | Rank | (000) freq. |
| BOSTON, MA (007) | | | | |
| WHDH•ac | 50.2 | 8.7 | WBZ•ac | 288.3 2.0 |
| WBCN(F)•ao | 48.7 | 8.4 | WHDH•ac | 295.8 2.0 |
| WBZ•ac | 47.0 | 8.1 | WHTT(F)•r | 234.3 1.7 |
| WXKS-FM•ac | 37.9 | 6.5 | WXKS-FM•ac | 242.9 1.9 |
| WHTT(F)•r | 33.7 | 5.8 | WBCN(F)•ao | 276.0 2.1 |
| WEEI•n | 28.9 | 5.0 | WEEI•n | 19.8 1.7 |
| WRKO•nt | 28.4 | 4.9 | WROR(F)•ac | 164.0 1.7 |
| WJIB(F)•a | 23.9 | 4.1 | WMJX(F)•ac | 137.8 1.7 |
| WROR(F)•ac | 23.2 | 4.0 | WRKO•nt | 168.0 2.0 |
| WMJX(F)•ac | 19.4 | 3.3 | WJIB(F)•a | 150.8 1.9 |

HOUSTON, TX (008)

| | | | | |
|-------------|------|-----|------------|-----------|
| KMJQ(F)•uc | 49.9 | 9.4 | KKBQ-FM•r | 304.1 1.9 |
| KKBQ-FM•r | 49.1 | 9.2 | KMJQ(F)•uc | 264.9 2.3 |
| KKK-FM•c | 40.6 | 7.6 | KKK-FM•c | 236.8 2.1 |
| KODA(F)•a | 39.7 | 7.4 | KLOL(F)•ao | 182.5 1.7 |
| KLTR(F)•ac | 33.7 | 6.3 | KLTR(F)•ac | 212.7 1.9 |
| KSRR(F)•ao | 28.2 | 5.3 | KODA(F)•a | 227.4 2.1 |
| KLLOL(F)•ao | 25.8 | 4.8 | KSRR(F)•ao | 187.0 1.8 |
| KFMK(F)•ac | 25.6 | 4.8 | KTRH•n | 167.5 1.7 |
| KQUE(F)•st | 23.9 | 4.5 | KFMK(F)•ac | 169.8 1.8 |
| KTRH•n | 23.7 | 4.4 | KRBE-FM•r | 111.7 1.6 |

WASHINGTON DC, MD, VA (009)

| | | | | |
|--------------|------|-----|--------------|-----------|
| WMAL•ac | 48.9 | 9.7 | WMAL•ac | 296.4 2.0 |
| WGAY(F)•a | 41.4 | 8.2 | WROX(F)•r | 186.7 1.7 |
| WKYS(F)•uc | 36.7 | 7.3 | WGAY(F)•a | 235.4 2.1 |
| WHUR(F)•bl | 31.9 | 6.4 | WHUR(F)•bl | 203.3 1.9 |
| WWDC-FM•ao | 28.9 | 5.8 | WKYS(F)•uc | 214.6 2.1 |
| WROX(F)•r | 26.7 | 5.3 | WAVA(F)•r | 160.5 1.7 |
| WMZQ(A/F)•ac | 23.4 | 4.6 | WWDC-FM•ao | 183.9 1.9 |
| WLTT(F)•ac | 23.1 | 4.6 | WLTT(F)•ac | 153.6 1.8 |
| WAVA(F)•r | 22.2 | 4.4 | WPGC(A/F)•ac | 144.2 1.7 |
| WPGC(A/F)•ac | 20.8 | 4.1 | WTOP•n | 123.7 1.6 |

DALLAS-FORT WORTH, TX (010)

| | | | | |
|------------|------|-----|------------|-----------|
| KVIL-FM•ac | 47.4 | 9.9 | KVIL-FM•ac | 282.8 2.0 |
| KRLD•n | 38.1 | 8.0 | KRLD•n | 250.9 1.8 |
| WBAP•c | 33.3 | 6.9 | KEGL(F)•r | 176.7 1.7 |
| KKDA-FM•bl | 32.0 | 6.7 | WBAP•c | 203.7 2.0 |
| KMEZ-FM•a | 30.3 | 6.3 | KAFM(F)•r | 147.2 1.7 |
| KPLX(F)•c | 28.2 | 5.9 | KMEZ-FM•a | 178.3 2.0 |
| KEGL(F)•r | 25.1 | 5.2 | KSCS(F)•c | 142.5 1.8 |
| KAFM(F)•r | 21.4 | 4.5 | KTXQ(F)•ao | 139.0 1.8 |
| KSCS(F)•c | 21.2 | 4.4 | KKDA-FM•bl | 174.0 2.2 |
| KTXQ(F)•ao | 20.7 | 4.3 | KPLX(F)•c | 162.4 2.1 |

Average 1/4-hour

Cume*

| | 12+ | Shr. | | Rch. Avg. |
|-------------------------------------|-------|------|------------|-------------|
| | (000) | (%) | Rank | (000) freq. |
| MIAMI-FT. LAUDRDL CONS (011) | | | | |
| WHYI(F)•r | 47.5 | 9.4 | WHYI(F)•r | 304.9 1.9 |
| WLYF(F)•a | 39.5 | 7.8 | WINZ-FM•r | 225.3 1.8 |
| WINZ-FM•r | 34.2 | 6.7 | WLYF(F)•a | 210.4 2.3 |
| WJQY(F)•sc | 28.5 | 5.6 | WIOD•nt | 145.0 1.7 |
| WEOR(F)•bl | 25.0 | 4.9 | WJQY(F)•sc | 154.5 2.2 |

“For the first time in a long time,” says consultant Kent Burkhart, “we’re beginning to see the possibility of a golden oldie reemergence.”

NASSAU-SUFFOLK, NY (012)

| | | | | |
|--------------|------|-----|-----------|-----------|
| WHTZ(F)•r | 34.8 | 8.3 | WHTZ(F)•r | 217.9 1.9 |
| WOR•nt | 20.9 | 5.0 | WPLJ(F)•r | 110.6 1.6 |
| WALK(A/F)•ac | 20.5 | 4.9 | WNBC•r | 125.6 1.7 |
| WNBC•r | 18.0 | 4.3 | WCBS•n | 119.7 1.7 |
| WCBS•n | 17.1 | 4.1 | WINS•n | 96.6 1.6 |

PITTSBURGH, PA (013)

| | | | | |
|------------|------|------|------------|-----------|
| KDKA•ac | 55.1 | 14.9 | KDKA•ac | 325.6 2.0 |
| WSHH(F)•a | 35.7 | 9.7 | WBZZ(F)•r | 203.2 1.9 |
| WBZZ(F)•r | 32.4 | 8.8 | WTAE•ac | 143.0 1.6 |
| WDVE(F)•ao | 29.0 | 7.9 | WHTX(F)•r | 143.4 1.7 |
| WHTX(F)•r | 20.2 | 5.5 | WDVE(F)•ao | 175.9 2.0 |

ST. LOUIS, MO, IL (014)

| | | | | |
|------------|------|------|------------|-----------|
| KMOX•nt | 72.2 | 20.6 | KMOX•nt | 399.5 2.2 |
| KSHE(F)•ao | 42.1 | 12.0 | KSHE(F)•ao | 212.3 2.4 |
| KMJM(F)•uc | 26.6 | 7.6 | KHTR(F)•r | 120.0 1.7 |
| KEZK(F)•a | 20.7 | 5.9 | KWK(F)•r | 107.6 1.7 |
| WL-FM•c | 20.3 | 5.8 | KEZK(F)•a | 124.0 2.0 |

ATLANTA, GA (015)

| | | | | |
|------------|------|------|------------|-----------|
| WZGC(F)•r | 36.1 | 10.5 | WZGC(F)•r | 227.1 1.9 |
| WQXI-FM•ac | 34.1 | 9.9 | WQXI-FM•ac | 215.6 1.9 |
| WPCH(F)•a | 31.0 | 9.0 | WSB•ac | 161.6 1.8 |
| WVEE(F)•uc | 29.1 | 8.5 | WVEE(F)•uc | 166.5 2.1 |
| WSB•ac | 24.9 | 7.2 | WPCH(F)•a | 168.2 2.2 |

Average 1/4-hour

Cume*

| | 12+ | Shr. | | Rch. Avg. |
|----------------------------|-------|------|------------|-------------|
| | (000) | (%) | Rank | (000) freq. |
| BALTIMORE, MD (016) | | | | |
| WLIF(F)•a | 35.7 | 9.7 | WBAL•ac | 180.5 2.0 |
| WBAL•ac | 30.1 | 8.2 | WIYY(F)•ao | 176.6 2.0 |
| WIYY(F)•ao | 29.4 | 8.0 | WLIF(F)•a | 189.1 2.3 |
| WXYV(F)•uc | 22.8 | 6.2 | WBSB(F)•r | 119.2 1.6 |
| WPOC(F)•c | 21.3 | 5.8 | WXYV(F)•uc | 132.2 2.1 |

SEATTLE-EVERETT, WA (017)

| | | | | |
|-----------|------|------|-----------|-----------|
| KIRO•n | 32.4 | 10.7 | KIRO•n | 214.3 1.8 |
| KOMO•ac | 25.8 | 8.5 | KOMO•ac | 173.4 1.8 |
| KUBE(F)•r | 22.4 | 7.4 | KUBE(F)•r | 143.6 1.9 |
| KBRD(F)•a | 20.1 | 6.6 | KISW(F)•r | 102.3 1.9 |
| KISW(F)•r | 16.5 | 5.4 | KPLZ(F)•r | 87.2 1.8 |

MINNEAPOLIS, MN (018)

| | | | | |
|-------------|------|------|-------------|-----------|
| WCCO•v | 69.0 | 21.4 | WCCO•v | 391.1 2.1 |
| KSTP-FM•ac | 31.8 | 9.9 | WLLOL(F)•r | 182.9 1.8 |
| WLLOL(F)•r | 27.5 | 8.5 | KSTP-FM•ac | 191.2 2.0 |
| WAYL(F)•a | 23.9 | 7.4 | KDWB-FM•r | 123.1 1.6 |
| KORS(A/F)•g | 21.0 | 6.5 | KORS(A/F)•g | 134.7 1.9 |

ANAHEIM-GRDN GRV, CA (019)

| | | | | |
|-----------|------|------|------------|-----------|
| KIIS-FM•r | 29.3 | 10.1 | KIIS-FM•r | 185.3 1.9 |
| KABC•nt | 16.2 | 5.6 | KLOS(F)•ao | 95.3 1.7 |
| KBIG(F)•a | 15.3 | 5.3 | KNX•n | 96.1 1.7 |
| KJON(F)•a | 14.7 | 5.1 | KKHR(F)•r | 84.0 1.6 |
| KNX•n | 13.7 | 4.7 | KABC•nt | 104.3 1.9 |

SAN DIEGO, CA (020)

| | | | | |
|------------|------|-----|------------|-----------|
| KGB(F)•ao | 25.8 | 8.9 | KFMB•ac | 137.0 1.8 |
| KJQY(F)•a | 23.4 | 8.0 | KGB(F)•ao | 146.7 2.1 |
| KFMB•ac | 20.7 | 7.1 | KFMB-FM•ac | 107.8 1.7 |
| KSDO-FM•r | 16.6 | 5.7 | KSDO-FM•r | 110.5 1.8 |
| KFMB-FM•ac | 15.5 | 5.3 | KJQY(F)•a | 128.6 2.2 |

TAMPA-ST. PETERSBG, FL (021)

| | | | | |
|------------|------|------|-----------|-----------|
| WWBA(F)•a | 38.6 | 13.3 | WRBQ-FM•r | 190.6 2.1 |
| WRBQ-FM•r | 32.6 | 11.2 | WWBA(F)•a | 184.5 2.5 |
| WQI(F)•ac | 19.8 | 6.8 | WQI(F)•ac | 114.5 2.1 |
| WQYK(F)•c | 19.5 | 6.7 | WSUN•c | 109.3 2.1 |
| WYNF(F)•ao | 19.4 | 6.7 | WZNE(F)•r | 85.9 1.8 |

CLEVELAND, OH (022)

| | | | | |
|------------|------|------|------------|-----------|
| WMMS(F)•ao | 28.6 | 10.9 | WMMS(F)•ao | 166.9 2.1 |
| WDOK(F)•a | 20.0 | 7.6 | WGCL(F)•r | 110.8 1.7 |
| WQAL(F)•a | 17.7 | 6.8 | WMJ(F)•g | 108.0 1.8 |
| WLTF(F)•ac | 16.7 | 6.4 | WDOK(F)•a | 118.4 2.0 |
| WBBG•st | 16.6 | 6.3 | WLTF(F)•ac | 107.0 1.9 |

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KMOX RADIO

CELEBRATING
ITS 60th YEAR
IN 1985

THE VOICE OF ST. LOUIS

**Average
1/4-hour**

Cume*

| | 12+ | Shr. | Rank | Rch. Avg. |
|---------------------------------|-------|------|-----------|-------------|
| | (000) | (%) | | (000) freq. |
| DENVER-BOULDER, CO (023) | | | | |
| KOSI(F)•a | 24.9 | 9.7 | KOA•nt | 126.1 1.6 |
| KPKE(F)•r | 18.4 | 7.2 | KOSI(F)•a | 147.0 2.0 |
| KOA•nt | 17.1 | 6.7 | KIMN•r | 103.3 1.8 |
| KOAQ(F)•r | 15.5 | 6.0 | KOAQ(F)•r | 104.3 1.8 |
| KIMN•r | 15.2 | 5.9 | KPKE(F)•r | 112.3 2.0 |

“A lot of people,” says Robert E. Balon Associates’ Rob Balon, “are experimenting with gold formats, with emphasis on the ‘60s and ‘70s.”

PHOENIX, AZ

(024)

| | | | | |
|------------|------|------|------------|-----------|
| KTAR•nt | 25.9 | 10.4 | KTAR•nt | 146.4 2.1 |
| KQYT(F)•a | 19.9 | 8.0 | KOPA-FM•r | 94.3 1.7 |
| KNIX-FM•c | 17.9 | 7.2 | KZZP-FM•r | 101.9 1.8 |
| KUPD(F)•ao | 17.8 | 7.1 | KNIX-FM•c | 110.1 2.0 |
| KZZP-FM•r | 15.0 | 6.0 | KUPD(F)•ao | 107.4 2.0 |

MILWAUKEE, WI

(025)

| | | | | |
|------------|------|------|------------|-----------|
| WTMJ•ac | 26.5 | 12.0 | WTMJ•ac | 166.8 1.9 |
| WEZW(F)•a | 20.4 | 9.2 | WTKI(F)•r | 94.1 1.6 |
| WQFM(F)•ao | 18.9 | 8.6 | WEZW(F)•a | 111.4 2.2 |
| WOKY•st | 15.1 | 6.8 | WQFM(F)•ao | 104.0 2.2 |
| WMIL(F)•c | 13.0 | 5.9 | WOKY•st | 88.5 2.0 |

PROVIDENCE-WARWICK, RI

(026)

| | | | | |
|------------|------|------|------------|-----------|
| WLKW-FM•a | 31.3 | 13.1 | WPRO-FM•r | 147.3 1.8 |
| WHJY(F)•ao | 23.4 | 9.8 | WLKW-FM•a | 156.4 2.4 |
| WPRO-FM•r | 22.7 | 9.5 | WHJY(F)•ao | 130.0 2.2 |
| WPRO•ac | 14.5 | 6.1 | WPRO•ac | 99.4 1.7 |
| WHJJ•nt | 12.8 | 5.4 | WSNE(F)•ac | 72.5 1.8 |

KANSAS CITY, MO,KS

(027)

| | | | | |
|------------|------|------|------------|-----------|
| WDAF•c | 22.5 | 11.4 | WDAF•c | 131.5 2.1 |
| KCMO•nt | 15.3 | 7.7 | KCMO•nt | 103.1 1.8 |
| KMBR(F)•a | 14.9 | 7.5 | KBEQ(F)•r | 92.1 1.7 |
| KBEQ(F)•r | 13.2 | 6.7 | KUDL(F)•ac | 83.5 1.8 |
| KLIS(F)•ac | 12.9 | 6.5 | KYYS(F)•ao | 77.2 1.8 |

**Average
1/4-hour**

Cume*

| | 12+ | Shr. | Rank | Rch. Avg. |
|---------------------------|-------|------|------------|-------------|
| | (000) | (%) | | (000) freq. |
| SAN JOSE, CA (028) | | | | |
| KGO•nt | 16.3 | 8.2 | KGO•nt | 98.2 2.0 |
| KBAY(F)•a | 12.5 | 6.3 | KCBS•n | 65.5 1.6 |
| KWSS(F)•r | 11.6 | 5.8 | KWSS(F)•r | 75.2 1.9 |
| KOME(F)•ao | 9.2 | 4.6 | KBAY(F)•a | 74.4 2.0 |
| KCBS•n | 8.8 | 4.4 | KYUU(F)•ac | 54.2 1.6 |

CINCINNATI, OH

(029)

| | | | | |
|------------|------|------|------------|-----------|
| WKRC•ac | 19.9 | 10.3 | WKRC•ac | 130.1 1.8 |
| WKRQ(F)•r | 18.5 | 9.6 | WKRQ(F)•r | 121.0 1.8 |
| WEBN(F)•ao | 16.8 | 8.7 | WLW•ac | 89.2 1.7 |
| WRRM(F)•ac | 14.2 | 7.4 | WEBN(F)•ao | 99.1 2.0 |
| WLW•ac | 12.6 | 6.5 | WRRM(F)•ac | 87.8 1.9 |

RIVERSIDE-SAN BRDNO, CA

(030)

| | | | | |
|------------|------|-----|------------|-----------|
| KIIS(F)•r | 19.0 | 9.5 | KIIS(F)•r | 115.5 2.0 |
| KDUO(F)•a | 13.3 | 6.7 | KGGI(F)•ac | 72.7 1.9 |
| KGGI(F)•ac | 11.6 | 5.8 | KFI•ac | 51.7 1.6 |
| KBIG(F)•a | 10.2 | 5.1 | KDUO(F)•a | 71.1 2.2 |
| KOST(F)•ac | 9.1 | 4.6 | KLOS(F)•ao | 50.6 1.7 |

PORTLAND, OR

(031)

| | | | |
|------------|------------|------------|------------|
| KKCW(F)•ac | KKCW(F)•ac | KINK(F)•ao | KINK(F)•ao |
| KXL-FM•a | KCNR-FM•r | KSGO•g | KGW•ac |
| KCNR-FM•r | KGW•ac | KKCW(F)•ac | KCNR-FM•r |
| KGW•ac | KINK(F)•ao | KGW•ac | KKCW(F)•ac |
| KINK(F)•ao | KUPL-FM•c | KKSN•cl | KKRZ(F)•r |

NEW ORLEANS, LA

(032)

| | | | |
|------------|------------|------------|------------|
| WYLD-FM•uc | WYLD-FM•uc | WYLD-FM•uc | WYLD-FM•uc |
| WLTS-FM•sc | WEZB(F)•r | WNOE-FM•c | WQUE-FM•r |
| WAJY(F)•ac | WAJY(F)•ac | WLTS-FM•sc | WEZB(F)•r |
| WBYU(F)•a | WLTS-FM•sc | WQUE-FM•r | WLTS-FM•sc |
| WQUE-FM•r | WQUE-FM•r | WAJY(F)•ac | WNOE-FM•c |

COLUMBUS, OH

(033)

| | | | |
|------------|------------|------------|------------|
| WSNY(F)•ac | WSNY(F)•ac | WLVQ(F)•ao | WLVQ(F)•ao |
| WBNS-FM•a | WXGT(F)•r | WTVN•ac | WTVN•ac |
| WRMZ(F)•c | WTVN•ac | WSNY(F)•ac | WNCI(F)•ac |
| WTVN•ac | WLVQ(F)•ao | WBNS-FM•a | WSNY(F)•ac |
| WLVQ(F)•ao | WBNS-FM•a | WNCI(F)•ac | WBNS-FM•a |

SACRAMENTO, CA

(034)

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

**Average
1/4-hour**

Cume*

| | 12+ | Shr. | Rank | Rch. Avg. |
|--------------------------|------------|------------|------------|-------------|
| | (000) | (%) | | (000) freq. |
| BUFFALO, NY (035) | | | | |
| WJYE(F)•a | WJYE(F)•a | WYRK(F)•c | WYRK(F)•c | |
| WBUF(F)•ac | WBUF(F)•ac | WBUF(F)•ac | WBUF(F)•ac | |
| WGR•ac | WGR•ac | WGR•ac | WBEN-FM•r | |
| WBLK(F)•uc | WNYS-FM•r | WKBW•ac | WGR•ac | |
| WYRK(F)•c | WYRK(F)•c | WBEN-FM•r | WBEN•ac | |

NORFOLK-NEWPORT NEWS

(036)

| | | | |
|------------|------------|------------|------------|
| WFOG(F)•a | WCMS-FM•c | WNOR-FM•ao | WNOR-FM•ao |
| WCMS-FM•c | WLTY(F)•ac | WFOG(F)•a | WCMS-FM•c |
| WLTY(F)•ac | WFOG(F)•a | WCMS-FM•c | WFOG(F)•a |
| WWDE(F)•ac | WWDE(F)•ac | WLTY(F)•ac | WWDE(F)•ac |
| WNVZ(F)•r | WNVZ(F)•r | WWDE(F)•ac | WTAR•g |

INDIANAPOLIS, IN

(037)

| | | | |
|------------|------------|------------|------------|
| WIBC•ac | WIBC•ac | WFBO(F)•ao | WIBC•ac |
| WENS(F)•ac | WZPL(F)•r | WENS(F)•ac | WENS(F)•ac |
| WXTZ(F)•a | WENS(F)•ac | WFMS(F)•c | WFBO(F)•ao |
| WZPL(F)•r | WXTZ(F)•a | WTLC(F)•uc | WZPL(F)•r |
| WFMS(F)•c | WFMS(F)•c | WXTZ(F)•a | WFMS(F)•c |

Although it's nothing to shout about, the share of listening to golden oldies stations in fall '84 did increase over fall '83 and spring '84

SAN ANTONIO, TX

(038)

| | | | |
|------------|------------|------------|------------|
| KLLS-FM•ac | KLLS-FM•ac | KKYX•c | KLLS-FM•ac |
| KTFM(F)•ac | KTFM(F)•ac | KISS(F)•ao | KTFM(F)•ac |
| KQXT(F)•a | KTSA•ac | KTFM(F)•ac | KTSA•ac |
| KCOR•s | KAJA(F)•c | KLLS-FM•ac | KAJA(F)•c |
| KITY(F)•r | KQXT(F)•a | KBUC-FM•c | KKYX•c |

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**Average
1/4-hour**

Cume*

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

CHARLOTTE-GASTONIA, NC (039)

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

ROCHESTER, NY (040)

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

HARTFORD-NEW BRITN, CT (041)

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

The golden oldies format received 2.0 per cent of all listening in fall '84, compared to 1.7 and 1.6, respectively, for the previous two sweep periods. The listening was pretty evenly divided among AM and FM outlets, 2.2 vs. 1.9.

OKLAHOMA CITY, OK (042)

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

**Average
1/4-hour**

Cume*

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

LOUISVILLE KY,IN (043)

| | | | | | |
|------------|------|------|------------|------|-----|
| WAMZ(F)•c | 14.5 | 11.4 | WHAS•ac | 90.2 | 1.8 |
| WHAS•ac | 13.6 | 10.7 | WLRS(F)•ao | 87.1 | 1.8 |
| WLRS(F)•ao | 13.2 | 10.4 | WQMF(F)•ao | 82.2 | 1.9 |
| WQMF(F)•ao | 13.1 | 10.3 | WAMZ(F)•c | 84.9 | 2.0 |
| WLou•bl | 10.6 | 8.3 | WKJJ(F)•ac | 50.1 | 1.7 |

SALT LAKE CITY, UT (044)

| | | | | | |
|------------|------|------|------------|------|-----|
| KSL(F)•a | 13.8 | 10.5 | KSL•ac | 80.6 | 1.8 |
| KSL•ac | 12.2 | 9.3 | KSL(F)•a | 84.6 | 2.0 |
| KRSP-FM•ao | 9.3 | 7.1 | KRSP-FM•ao | 63.1 | 1.8 |
| KCPX(F)•r | 8.4 | 6.4 | KCPX(F)•r | 56.2 | 1.8 |
| KLCY(F)•ac | 8.2 | 6.3 | KLCY(F)•ac | 54.7 | 1.8 |

DAYTON, OH (046)

| | | | | | |
|------------|------|------|------------|-------|-----|
| WHIO-FM•a | 18.8 | 16.0 | WHIO-FM•a | 105.4 | 2.1 |
| WTUE(F)•ao | 13.5 | 11.5 | WHIO•ac | 65.7 | 1.7 |
| WHIO•ac | 9.4 | 8.0 | WTUE(F)•ao | 79.5 | 2.0 |
| WDAO(F)•bl | 7.6 | 6.5 | WGTZ(F)•r | 47.3 | 1.7 |
| WONE•c | 7.2 | 6.1 | WING•ac | 36.7 | 1.6 |

BIRMINGHAM, AL (047)

| | | | | | |
|------------|------|------|------------|------|-----|
| WZZK(F)•c | 16.4 | 12.1 | WKXX(F)•r | 98.7 | 1.8 |
| WENN(F)•bl | 16.1 | 11.8 | WZZK(F)•c | 95.4 | 2.1 |
| WKXX(F)•r | 15.0 | 11.0 | WAPI-FM•ao | 70.6 | 1.9 |
| WAPI-FM•ao | 11.4 | 8.4 | WENN(F)•bl | 80.6 | 2.4 |
| WMJJ(F)•ac | 11.3 | 8.3 | WMJJ(F)•ac | 67.9 | 2.0 |

MEMPHIS TN,AR,MS (048)

| | | | | | |
|------------|------|------|------------|------|-----|
| WHRK(F)•bl | 14.9 | 11.7 | WHRK(F)•bl | 92.1 | 1.9 |
| WMC-FM•r | 12.8 | 10.1 | WMC-FM•r | 79.9 | 1.9 |
| WRVR(F)•ac | 11.2 | 8.8 | WDIA•bl | 64.2 | 1.7 |
| WMC•c | 9.9 | 7.8 | KRNB(F) | 62.4 | 1.8 |
| KRNB(F) | 9.3 | 7.3 | WRVR(F)•ac | 68.5 | 2.0 |

NASHVILLE-DAVIDSON, TN (049)

| | | | | | |
|------------|------|------|------------|------|-----|
| WSM-FM•c | 14.7 | 11.5 | WSM-FM•c | 82.8 | 2.1 |
| WKDF(F)•ao | 13.0 | 10.2 | WLAC-FM•ac | 67.6 | 1.9 |
| WZEZ(F)•a | 13.0 | 10.2 | WSM•c | 59.7 | 1.8 |
| WLAC-FM•ac | 10.6 | 8.3 | WKDF(F)•ao | 67.9 | 2.3 |
| WQOK(F)•uc | 10.4 | 8.1 | WWKX(F)•r | 39.1 | 1.6 |

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

| | | | | | |
|------------|------|------|------------|------|-----|
| WTQR(F)•c | 17.0 | 13.7 | WTQR(F)•c | 96.1 | 2.1 |
| WQMG(F)•bl | 13.2 | 10.6 | WMAG(F)•ac | 59.2 | 1.8 |
| WKZL(F)•ao | 9.9 | 8.0 | WKZL(F)•ao | 58.4 | 2.0 |
| WMAG(F)•ac | 9.1 | 7.3 | WSEZ(F)•r | 51.1 | 1.8 |
| WSJS•nt | 8.7 | 7.0 | WQMG(F)•bl | 64.1 | 2.5 |

**Average
1/4-hour**

Cume*

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

ALBANY-SCHENECTADY, NY (051)

| | | | | | |
|------------|------|------|------------|------|-----|
| WPYX(F)•ao | 15.0 | 11.8 | WGFM(F)•r | 69.8 | 1.7 |
| WGY•ac | 11.5 | 9.0 | WGY•ac | 76.1 | 1.8 |
| WQBK•nt | 10.5 | 8.3 | WPYX(F)•ao | 87.3 | 2.1 |
| WGFM(F)•r | 9.9 | 7.8 | WFLY(F)•r | 50.6 | 1.7 |
| WROW•st | 8.6 | 6.8 | WTRY•r | 38.7 | 1.6 |

WMEX Boston premiered its oldies format on March 15.

According to Don Daniels, program director, "There was a void in the market for pure gold from the '50s, '60s and early '70s."

ORLANDO, FL (052)

| | | | | | |
|------------|------|------|------------|------|-----|
| WWKA(F)•c | 16.4 | 13.4 | WJYO(F)•sc | 87.8 | 2.2 |
| WJYO(F)•sc | 15.8 | 12.9 | WBJW-FM•r | 66.8 | 1.8 |
| WHLY(F)•r | 10.7 | 8.8 | WWKA(F)•c | 84.8 | 2.3 |
| WDBO•ac | 10.6 | 8.7 | WHLY(F)•r | 68.1 | 1.9 |
| WBJW-FM•r | 9.8 | 8.0 | WDBO•ac | 62.1 | 2.0 |

HONOLULU, HI (053)

| | | | | | |
|------------|------|------|------------|------|-----|
| KSSK•ac | 13.9 | 12.1 | KULA(F)•sc | 85.8 | 1.9 |
| KULA(F)•sc | 13.4 | 11.6 | KSSK•ac | 84.0 | 2.0 |
| KPOI(F)•ao | 12.8 | 11.1 | KQM(Q)•r | 72.8 | 1.9 |
| KQM(Q)•r | 11.7 | 10.2 | KPOI(F)•ao | 74.7 | 2.1 |
| KRTR(F)•j | 7.7 | 6.7 | KKUA•ac | 39.6 | 1.6 |

RICHMOND, VA (054)

| | | | | | |
|------------|------|------|------------|------|-----|
| WRVQ(F)•r | 15.3 | 13.4 | WRVA•ac | 87.3 | 1.9 |
| WRVA•ac | 13.5 | 11.9 | WRVQ(F)•r | 91.8 | 2.0 |
| WPLZ(F)•uc | 11.9 | 10.5 | WEZS(F)•ac | 70.2 | 1.9 |
| WEZS(F)•ac | 11.0 | 9.7 | WRXL(F)•ao | 60.1 | 2.0 |
| WRXL(F)•ao | 10.0 | 8.8 | WPLZ(F)•uc | 65.3 | 2.2 |

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Average 1/4-hour

Cume*

| | 12+ | Shr. | | Rch. | Avg. |
|------------------------|-------|------|------------|-------|-------|
| | (000) | (%) | Rank | (000) | freq. |
| TULSA, OK (055) | | | | | |
| KV00=c | 15.3 | 14.1 | KV00=c | 80.4 | 2.3 |
| KBEZ(F)=a | 11.1 | 10.2 | KRMG=v | 59.5 | 1.8 |
| KWEN(F)=c | 10.8 | 9.9 | KAY(F)=r | 61.4 | 2.0 |
| KRAV(F)=ac | 10.6 | 9.7 | KRAV(F)=ac | 62.2 | 2.0 |
| KAY(F)=r | 10.2 | 9.4 | KWEN(F)=c | 61.1 | 2.1 |

JACKSONVILLE, FL (056)

| | | | | | |
|------------|------|------|------------|------|-----|
| WIVY(F)=ac | 13.9 | 13.2 | WIVY(F)=ac | 85.3 | 2.0 |
| WQK-FM=c | 12.3 | 11.7 | WAIV(F)=ac | 61.8 | 1.9 |
| WFYV(F)=ao | 12.0 | 11.4 | WQK-FM=c | 69.1 | 2.1 |
| WKTZ(F)=a | 10.0 | 9.5 | WFYV(F)=ao | 64.9 | 2.2 |
| WAIV(F)=ac | 9.7 | 9.2 | WKTZ(F)=a | 57.8 | 2.1 |

NORTHEAST PENNA, PA (057)

| | | | |
|------------|------------|------------|------------|
| WGBI-FM=ac | WGBI-FM=ac | WGBI-FM=ac | WGBI-FM=ac |
| WARM=ac | WKRZ-FM=ac | WEZX(F)=ao | WKRZ-FM=ac |
| WKRZ-FM=ac | WARM=ac | WKRZ-FM=ac | WARM=ac |
| WILK=r | WTLO(F)=r | WARM=ac | WEZX(F)=ao |
| WTLO(F)=r | WILK=r | WILK=r | WILK=r |

WEST PALM BEACH, FL (058)

| | | | |
|------------|------------|------------|------------|
| WRMF(F)=ac | WRMF(F)=ac | WRMF(F)=ac | WRMF(F)=ac |
| WEAT(F)=a | WHY(F)=r | WHY(F)=r | WHY(F)=r |
| WPOM=uc | WEAT(F)=a | WIRK(F)=c | WIRK(F)=c |
| WIRK(F)=c | WIRK(F)=c | WCKO(F)=ao | WJNO=nl |
| WRBD=bl | WPOM=uc | WRBD=bl | WSHE(F)=ao |

ALLENTOWN-BETHLEHM, PA (059)

| | | | |
|------------|------------|------------|------------|
| WLEV(F)=ac | WLEV(F)=ac | WQQQ(F)=r | WXKW(F)=c |
| WFMZ(F)=a | WFMZ(F)=a | WLEV(F)=ac | WZZO(F)=ao |
| WQQQ(F)=r | WZZO(F)=ao | WXKW(F)=c | WQQQ(F)=r |
| WXKW(F)=c | WQQQ(F)=r | WZZO(F)=ao | WLEV(F)=ac |
| WZZO(F)=ao | WAEB=r | WFMZ(F)=a | WAEB=r |

SYRACUSE, NY (060)

| | | | |
|-------------|------------|------------|------------|
| WYYY(F)=ac | WYYY(F)=ac | WYYY(F)=ac | WYYY(F)=ac |
| WEZG-FM=a | WHEN=ac | WHEN=ac | WSYR=st |
| WHEN=ac | WSYR=st | WAQX-FM=ao | WHEN=ac |
| WSEN(A/F)=c | WRRB(F)=c | WSYR=st | WAQX-FM=ao |
| WMHR(F)=re | WNTQ(F)=r | WEZG-FM=a | WRRB(F)=c |

AKRON, OH (061)

| | | | |
|------------|------------|------------|------------|
| WMMS(F)=ao | WKDD(F)=r | WMJ(F)=g | WKDD(F)=r |
| WKDD(F)=r | WMJ(F)=g | WKDD(F)=r | WMMS(F)=ao |
| WLTF(F)=ac | WMMS(F)=ao | WHK=r | WAKR=ac |
| WSLR=c | WAKR=ac | WMMS(F)=ao | WNIR(F)=ac |
| WAKR=ac | WSLR=c | WNIR(F)=ac | WMJ(F)=g |

Average 1/4-hour

Cume*

| | 12+ | Shr. | | Rch. | Avg. |
|-------------------------|------------|------------|------------|-------|-------|
| | (000) | (%) | Rank | (000) | freq. |
| AUSTIN, TX (062) | | | | | |
| KASE(F)=c | KASE(F)=c | KASE(F)=c | KASE(F)=c | | |
| KEYI(F)=ac | KHF(F)=s | KEYI(F)=ac | KEYI(F)=ac | | |
| KPEZ(F)=a | KEYI(F)=ac | KLBJ-FM=ao | KLBJ-FM=ao | | |
| KHF(F)=r | KPEZ(F)=a | KHF(F)=r | KHF(F)=r | | |
| KOKE(F)=ac | KOKE(F)=ac | KOKE(F)=ac | KLBJ=nl | | |

RALEIGH-DURHAM, NC (063)

| | | | |
|------------|------------|------------|------------|
| WRAL(F)=ac | WRAL(F)=ac | WRAL(F)=ac | WRAL(F)=ac |
| WDCCG(F)=r | WDCCG(F)=r | WQMG(F)=bl | WYYD(F)=a |
| WYYD(F)=a | WYYD(F)=a | WKIX=c | WRDU(F)=ao |
| WKIX=c | WPTF=ac | WQDR(F)=ac | WPTF=ac |
| WQDR(F)=ac | WQDR(F)=ac | WRDU(F)=ao | WQDR(F)=ac |

Although many AM outlets have gone toward talk and information, WMEX's Don Daniels believes AM "is open to some specialized formats, musicwise." And oldies, he feels, fit that description.

TOLEDO OH, MI (064)

| | | | |
|------------|------------|------------|------------|
| WWWM(F)=ac | WWWM(F)=ac | WMHE(F)=ac | WIOT(F)=ao |
| WLQR(F)=a | WLQR(F)=a | WIOT(F)=ao | WWWM(F)=ac |
| WMHE(F)=ac | WMHE(F)=ac | WKLRF)=c | WMHE(F)=ac |
| WSPD=ac | WSPD=ac | WLQR(F)=a | WKLRF)=c |
| WKLRF)=c | WKLRF)=c | WWWM(F)=ac | WLQR(F)=a |

TUCSON, AZ (065)

| | | | |
|-----------|-----------|------------|------------|
| KJYK(F)=a | KJYK(F)=a | KCEE=g | KRQQ(F)=r |
| KCUB=c | KCUB=c | KRQQ(F)=r | KCEE=g |
| KCEE=g | KRQQ(F)=r | KJYK(F)=a | KWFM(F)=ao |
| KXEW=s | KIMM(F)=c | KCUB=c | KCUB=c |
| KIIM(F)=c | KCEE=g | KWFM(F)=ao | KLPX(F)=ao |

Average 1/4-hour

Cume*

| | 12+ | Shr. | | Rch. | Avg. |
|-------------------------------------|------------|------------|------------|-------|-------|
| | (000) | (%) | Rank | (000) | freq. |
| GREENVIL-SPARTNBRG, SC (066) | | | | | |
| WFBC-FM=ac | WFBC-FM=ac | WFBC-FM=ac | WFBC-FM=ac | | |
| WESC-FM=c | WANS(F)=r | WESC-FM=c | WESC-FM=c | | |
| WSPA-FM=a | WSSL-FM=c | WFBC=g | WANS(F)=r | | |
| WSSL-FM=c | WESC-FM=c | WESC=c | WSSL-FM=c | | |
| WHYZ=bl | WSPA-FM=a | WSSL-FM=c | WSPA-FM=a | | |

GRAND RAPIDS, MI (067)

| | | | |
|------------|------------|------------|------------|
| WOOD-FM=a | WLHT(F)=ac | WCUZ-FM=c | WCUZ-FM=c |
| WLHT(F)=ac | WOOD-FM=a | WLAV-FM=ao | WLAV-FM=ao |
| WCUZ-FM=c | WCUZ-FM=c | WLHT(F)=ac | WCUZ=c |
| WOOD=ac | WGRD(F)=r | WMUS-FM=c | WOOD-FM=a |
| WKLO(F)=re | WLAV-FM=ao | WCUZ=c | WMUS-FM=c |

KNOXVILLE, TN (068)

| | | | |
|------------|------------|------------|------------|
| WIVK-FM=c | WIVK-FM=c | WIVK-FM=c | WIVK-FM=c |
| WMYU(F)=ac | WMYU(F)=ac | WEZK(F)=a | WEZK(F)=a |
| WEZK(F)=a | WEZK(F)=a | WIMZ-FM=ao | WIMZ-FM=ao |
| WIMZ-FM=ao | WIMZ-FM=ao | WMYU(F)=ac | WMYU(F)=ac |
| WBMK=j | WOKI(F)=r | WNOX=c | WNOX=c |

SPRINGFLD-CHICOPEE, MA (069)

| | | | |
|------------|------------|------------|------------|
| WMAS-FM=ac | WMAS-FM=ac | WHYN-FM=ac | WAQY(F)=ao |
| WHYN-FM=ac | WHYN-FM=ac | WAQY(F)=ao | WHYN-FM=ac |
| WTIC-FM=r | WHYN=ac | WRCH(F)=a | WHYN=ac |
| WHYN=ac | WTIC-FM=r | WHYN=ac | WMAS-FM=ac |
| WRCH(F)=a | WAQY(F)=ao | WMAS-FM=ac | WTIC-FM=r |

OMAHA, NE (070)

| | | | |
|------------|------------|------------|------------|
| KFAB=ac | KFAB=ac | KEZO(F)=ao | KOKQ(F)=r |
| KOKQ(F)=r | KOKQ(F)=r | KFAB=ac | KEZO(F)=ao |
| KGOR(F)=ac | KGOR(F)=ac | KOKQ(F)=r | KOIL=ac |
| WOW-FM=c | KEFM(F)=a | KOIL=ac | KFAB=ac |
| KEFM(F)=a | WOW-FM=c | KGOR(F)=ac | KGOR(F)=ac |

FRESNO, CA (072)

| | | | |
|------------|------------|------------|------------|
| KFIG-FM=ac | KFIG-FM=ac | KKDJ(F)=ao | KFYE(F)=ac |
| KFYE(F)=ac | KFYE(F)=ac | KFYE(F)=ac | KYNO-FM=r |
| KYNO-FM=r | KYNO-FM=r | KMJ=nl | KFRE=c |
| KKNU(F)=a | KNAX(F)=c | KFRE=c | KMJ=nl |
| KMGX(F)=r | KMGX(F)=r | KNAX(F)=c | KKDJ(F)=ao |

LAS VEGAS, NV (073)

| | | | |
|------------|------------|------------|------------|
| KXTZ(F)=a | KXTZ(F)=a | KFMS(F)=c | KFMS(F)=c |
| KFMS(F)=c | KFMS(F)=c | KXTZ(F)=a | KMJJ=ac |
| KLUC(F)=r | KLUC(F)=r | KENO=ac | KXTZ(F)=a |
| KENO=ac | KOMP(F)=ao | KMJJ=ac | KLUC(F)=r |
| KMZQ(F)=ac | KUDO(F)=ac | KMZQ(F)=ac | KMZQ(F)=ac |

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**Average
1/4-hour**

Cume*

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

NEW HVN-WTBRY-MRDN, CT (074)

| | | | |
|------------|------------|------------|------------|
| WKCF(F)•r | WKCF(F)•r | WKCI(F)•r | WKCI(F)•r |
| WELI•ac | WELI•ac | WPLR(F)•ao | WPLR(F)•ao |
| WWYZ(F)•sc | WDRC-FM•ac | WELI•ac | WELI•ac |
| WDRC-FM•ac | WWYZ(F)•sc | WYBC(F)•j | WNBC•r |
| WEZN(F)•a | WNBC•r | WEZN(F)•a | WCBS•n |

BATON ROUGE, LA (075)

| | | | |
|------------|------------|------------|------------|
| WFMF(F)•r | WFMF(F)•r | WFMF(F)•r | WFMF(F)•r |
| WQXY(F)•sc | WQXY(F)•sc | WJBO•ac | WQXY(F)•sc |
| WTKL•bl | WYNK-FM•c | WKJN(F)•v | KQXL(F)•r |
| WXOK•bl | WXOK•bl | WQXY(F)•sc | WJBO•ac |
| WYNK-FM•c | WKJN(F)•v | WYNK-FM•c | WXOK•bl |

WILMINGTON, DE (076)

| | | | |
|------------|------------|------------|------------|
| WSTW(F)•r | WSTW(F)•r | WMMR(F)•ao | WMMR(F)•ao |
| WJBR-FM•a | WMGK(F)•sc | WSTW(F)•r | WSTW(F)•r |
| WMGK(F)•sc | WMMR(F)•ao | WJBR-FM•a | WILM•n |
| WDEL•ac | WJBR-FM•a | WAMS•c | WJBR-FM•a |
| WKSZ(F)•sc | WKSZ(F)•sc | WIOQ(F)•ac | WMGK(F)•sc |

The growing importance of oldies is not just related to all-oldies formats. Consultants point out that oldies are becoming a larger and larger part of other established music formats—AC, AOR and even CHR.

MCALLEN-PHARR-EDNB, TX (077)

| | | | |
|------------|------------|------------|------------|
| KGBT•s | KGBT•s | KGBT•s | KGBT•s |
| KELT(F)•ac | KELT(F)•ac | KIWW(F)•s | KIWW(F)•s |
| KIWW(F)•s | KIWW(F)•s | KELT(F)•ac | KELT(F)•ac |
| KTXF(F)•c | KTXF(F)•c | KTXF(F)•c | KRGV•r |
| KQXX(F)•s | KRGV•r | KRGV•r | KRIX(F)•ao |

**Average
1/4-hour**

Cume*

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

YOUNGSTOWN-WARREN, OH (078)

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

EL PASO, TX (079)

| | | | |
|-----------|-----------|-----------|------------|
| KAMZ(F)•r | KAMZ(F)•r | KHEY-FM•c | KAMZ(F)•r |
| KTSM-FM•a | KHEY-FM•c | KAMZ(F)•r | KHEY-FM•c |
| KHEY-FM•c | KSET(F)•r | KTSM-FM•a | KTSM-FM•a |
| KAMA•s | KTSM-FM•a | KLOZ(F)•c | KEZB(F)•ac |
| KSET(F)•r | KAMA•s | KSET(F)•r | KSET(F)•r |

ALBUQUERQUE, NM (080)

| | | | |
|-----------|------------|------------|------------|
| KOB-FM•r | KOB-FM•r | KOB-FM•r | KOB-FM•r |
| KRST(F)•c | KRST(F)•c | KOB•ac | KOB•ac |
| KOB•ac | KOB•ac | KRST(F)•c | KRST(F)•c |
| KKJY(F)•a | KZZX(F)•ac | KHFM(F)•cl | KQEO•g |
| KNMQ(F)•r | KKJY(F)•a | KKJY(F)•a | KZZX(F)•ac |

NEW BEDFORD-FL RVR, MA (081)

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

LITTLE ROCK, AR (082)

| | | | |
|-----------|-----------|-----------|-----------|
| KSSN(F)•c | KSSN(F)•c | KKYK(F)•r | KSSN(F)•c |
| KEZQ(F)•a | KKYK(F)•r | KSSN(F)•c | KKYK(F)•r |
| KKYK(F)•r | KEZQ(F)•a | KAAY•ac | KAAY•ac |
| KLPO(F)•c | KLAZ-FM•r | KEZQ(F)•a | KLAZ-FM•r |
| KLAZ-FM•r | KLPO(F)•c | KMJX(F)•r | KARN•nl |

CHARLESTON, SC (083)

| | | | |
|------------|------------|------------|------------|
| WXTG(F)•a | WEZL(F)•c | WSSX(F)•r | WSSX(F)•r |
| WEZL(F)•c | WSSX(F)•r | WEZL(F)•c | WEZL(F)•c |
| WSSX(F)•r | WXTG(F)•a | WXTG(F)•a | WPLY(F)•ao |
| WWWZ(F)•uc | WWWZ(F)•uc | WPLY(F)•ao | WWWZ(F)•uc |
| WQIZ•bl | WPAL•bl | WWWZ(F)•uc | WXTG(F)•a |

HARRISBURG, PA (084)

| | | | |
|------------|------------|------------|------------|
| WSFM(F)•ac | WSFM(F)•ac | WTPA(F)•sc | WTPA(F)•sc |
| WHP-FM•a | WHP-FM•a | WRKZ(F)•c | WRKZ(F)•c |
| WKBO•a | WKBO•a | WHP-FM•a | WSFM(F)•ac |
| WRKZ(F)•c | WRKZ(F)•c | WSFM(F)•ac | WKBO•a |
| WTPA(F)•sc | WQXA(F)•r | WKBO•a | WHP-FM•a |

**Average
1/4-hour**

Cume*

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

MOBILE, AL (085)

| | | | |
|------------|------------|------------|------------|
| WKSJ-FM•c | WKSJ-FM•c | WKSJ-FM•c | WKSJ-FM•c |
| WDLT(F)•ac | WDLT(F)•ac | WABB-FM•r | WABB-FM•r |
| WBLX(F)•bl | WBLX(F)•bl | WLPR(F)•a | WBLX(F)•bl |
| WABB-FM•r | WABB-FM•r | WBLX(F)•bl | WLPR(F)•a |
| WLPR(F)•a | WKRQ-FM•r | WDLT(F)•ac | WKRQ-FM•r |

“In terms of recall,” says Drake-Chenault’s Bob Laurence, “the new music from artists such as Duran Duran and Prince is not as satisfying to the listener as, say, Fleetwood Mac or the Eagles.”

JOHNSON CTY-KNGSPT, TN (086)

| | | | |
|-----------|-----------|------------|------------|
| WXBQ(F)•c | WXBQ(F)•c | WXBQ(F)•c | WXBQ(F)•c |
| WQUT(F)•r | WQUT(F)•r | WQUT(F)•r | WQUT(F)•r |
| WTFM(F)•a | WTFM(F)•a | WTFM(F)•a | WTFM(F)•a |
| WJCW•c | WFHG•ac | WJCW•c | WJCW•c |
| WBCV•re | WJCW•c | WIKQ(F)•ac | WIKQ(F)•ac |

COLUMBIA, SC (088)

| | | | |
|------------|------------|------------|------------|
| WCOS-FM•c | WCOS-FM•c | WCOS-FM•c | WCOS-FM•c |
| WNOK-FM•r | WNOK-FM•r | WNOK-FM•r | WNOK-FM•r |
| WCEZ(F)•a | WSCQ(F)•ac | WZLD(F)•r | WZLD(F)•r |
| WIS•ac | WZLD(F)•r | WCEZ(F)•a | WDPN(F)•uc |
| WDPN(F)•uc | WOC•bl | WSCQ(F)•ac | WSCQ(F)•ac |

BAKERSFIELD, CA (089)

| | | | |
|-----------|-----------|-----------|-----------|
| KKXX(F)•r | KKXX(F)•r | KUZZ•c | KUZZ•c |
| KUZZ•c | KUZZ•c | KKXX(F)•r | KKXX(F)•r |
| KGFM(F)•a | KGFM(F)•a | KGFM(F)•a | KWAC•s |
| KWAC•s | KAFY•c | KWAC•s | KQXR(F)•r |
| KAFY•c | KQXR(F)•r | KAFY•c | KGFM(F)•a |

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| Average 1/4-hour | | Cume* | |
|---------------------|-------------|-------|--------------------------|
| 12+ (000) | Shr. (%) | Rank | Rch. Avg. (000) freq. |

CHATTANOOGA, TN,GA (090)

| | | | |
|-----------|-----------|-----------|-----------|
| WDEF-FM=a | WSKZ(F)=r | WDOO-FM=c | WDOO-FM=c |
| WUSY(F)=c | WDOO-FM=c | WDEF-FM=a | WUSY(F)=c |
| WSKZ(F)=r | WDEF-FM=a | WDOO=c | WSKZ(F)=r |
| WDOO-FM=c | WUSY(F)=c | WUSY(F)=c | WDEF-FM=a |
| WGOW=a | WGOW=a | WSKZ(F)=r | WDOO=c |

FLINT, MI (092)

| | | | |
|------------|------------|------------|------------|
| WCRZ(F)=ac | WCRZ(F)=ac | WCRZ(F)=ac | WCRZ(F)=ac |
| WDZZ(F)=uc | WDZZ(F)=uc | WTRX=a | WTRX=a |
| WKMF=c | WTRX=a | WDZZ(F)=uc | WKMF=c |
| WTRX=a | WKMF=c | WKMF=c | WDZZ(F)=uc |
| WGER(F)=a | WWCK(F)=a | WJR=a | WJR=a |

Rob Balon believes AC stations are going to start playing more album cuts of oldies.
"You're going to start seeing stations going more toward a lifestyle sound, particularly those aiming at 25-44."

WICHITA, KS (093)

| | | | |
|------------|------------|-----------|-----------|
| KEYN(F)=r | KEYN(F)=r | KICT(F)=a | KFDI-FM=c |
| KOEZ(F)=a | KFDI-FM=c | KFDI-FM=c | KQAM=a |
| KFDI-FM=c | KKRD(F)=r | KQAM=a | KEYN(F)=r |
| KLZS(F)=ac | KQAM=a | KEYN(F)=r | KICT(F)=a |
| KICT(F)=a | KLZS(F)=ac | KFDI=c | KFDI=c |

SPOKANE, WA (094)

| | | | |
|------------|------------|------------|-----------|
| KXLY-FM=a | KKPL(F)=ac | KDRK(F)=c | KDRK(F)=c |
| KKPL(F)=ac | KDRK(F)=c | KEZE(F)=a | KZZU(F)=r |
| KDRK(F)=c | KXLY-FM=a | KKPL(F)=ac | KGA=c |
| KGA=c | KZZU(F)=r | KXLY-FM=a | KEZE(F)=a |
| KHQ=a | KGA=c | KZZU(F)=r | KXLY=a |

| Average 1/4-hour | | Cume* | |
|---------------------|-------------|-------|--------------------------|
| 12+ (000) | Shr. (%) | Rank | Rch. Avg. (000) freq. |

LANSING, MI (095)

| | | | |
|------------|------------|------------|------------|
| WFMK(F)=ac | WFMK(F)=ac | WVIC-FM=r | WFMK(F)=ac |
| WTL-FM=c | WVIC-FM=r | WFMK(F)=ac | WVIC-FM=r |
| WJMM-FM=a | WTL-FM=c | WTL-FM=c | WTL-FM=c |
| WVIC-FM=r | WLS-FM=ac | WJMM-FM=a | WJXQ(F)=r |
| WLS-FM=ac | WJMM-FM=a | WJXQ(F)=r | WJR=a |

BRIDGEPORT, CT (096)

| | | | |
|-----------|-----------|-----------|-----------|
| WICC=a | WICC=a | WEZN(F)=a | WEZN(F)=a |
| WEZN(F)=a | WEZN(F)=a | WICC=a | WNBC=r |
| WKCH(F)=r | WNBC=r | WKCH(F)=r | WICC=a |
| WNBC=r | WKCH(F)=r | WNBC=r | WKCH(F)=r |
| WHN=c | WPLR(F)=a | WDJZ=d | WCBS=n |

WORCESTER, MA (097)

| | | | |
|------------|------------|------------|------------|
| WSRS(F)=ac | WSRS(F)=ac | WAAF(F)=a | WAAF(F)=a |
| WXLD(F)=ac | WROR(F)=ac | WROR(F)=ac | WROR(F)=ac |
| WFTQ=a | WHTT(F)=r | WFTQ=a | WSRS(F)=ac |
| WROR(F)=ac | WTAG=d | WSRS(F)=ac | WBZ=a |
| WBCN(F)=a | WAAF(F)=a | WBCN(F)=a | WFTQ=a |

CANTON, OH (098)

| | | | |
|------------|------------|------------|------------|
| WHBC-FM=a | WHBC=a | WHBC=a | WHBC=a |
| WOOS(F)=a | WHBC-FM=a | WOOS(F)=a | WOOS(F)=a |
| WQXK(F)=c | WDJQ(F)=ac | WMMS(F)=a | WDJQ(F)=ac |
| WDJQ(F)=ac | WOOS(F)=a | WDJQ(F)=ac | WHBC-FM=a |
| WHBC=a | WQXK(F)=c | WHBC-FM=a | WMMS(F)=a |

YORK, PA (099)

| | | | |
|------------|------------|------------|------------|
| WSBA-FM=ac | WRKZ(F)=c | WQXA(F)=r | WRKZ(F)=c |
| WRKZ(F)=c | WSBA-FM=ac | WRKZ(F)=c | WQXA(F)=r |
| WSBA=nl | WSBA=nl | WSBA-FM=ac | WTPA(F)=ac |
| WNCE(F)=a | WQXA(F)=r | WTPA(F)=ac | WSBA-FM=ac |
| WHTF(F)=r | WNCE(F)=a | WGTY(F)=a | WSBA=nl |

SAGINAW, MI (100)

| | | | |
|------------|------------|------------|------------|
| WHNN(F)=ac | WHNN(F)=ac | WHNN(F)=ac | WHNN(F)=ac |
| WGER(F)=a | WKCQ(F)=c | WKCQ(F)=c | WKCQ(F)=c |
| WKCQ(F)=c | WIOG(F)=r | WIOG(F)=r | WIOG(F)=r |
| WIOG(F)=r | WGER(F)=a | WGER(F)=a | WGER(F)=a |
| WSGW=v | WFXZ(F)=r | WSAM=g | WSAM=g |

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| Average 1/4-hour | | Cume* | |
|---------------------|-------------|-------|--------------------------|
| 12+ (000) | Shr. (%) | Rank | Rch. Avg. (000) freq. |

BEAUMONT-PT. ARTHR, TX (101)

| | | | |
|------------|------------|------------|------------|
| KQXY(F)=a | KHYS(F)=uc | KZZB(F)=r | KYKR(F)=c |
| KYKR(F)=c | KIOC(F)=ac | KHYS(F)=uc | KIOC(F)=ac |
| KIOC(F)=ac | KAYD(F)=c | KYKR(F)=c | KZZB(F)=r |
| KHYS(F)=uc | KQXY(F)=a | KIOC(F)=ac | KAYD(F)=c |
| KZZB(F)=r | KYKR(F)=c | KAYD(F)=c | KHYS(F)=uc |

Adult contemporary shows no signs of weakening. In the top 100 markets, 18.2 per cent of listening was done to AC outlets, compared to 18.3 for spring '84 and 16.9 for fall '83. And the AC split among AMs and FMs was 19.2 and 17.6, respectively.

DAVENPRT-ROCK ISLND,IA (102)

| | | | |
|------------|------------|-----------|-----------|
| KWK(F)=ac | KWK(F)=ac | KWK(F)=ac | KWK(F)=ac |
| WLLR(F)=c | WLLR(F)=c | WNRZ=g | WXL(F)=a |
| WHBF-FM=ac | WHBF-FM=ac | WLLR(F)=c | WNRZ=g |
| WNRZ=g | WNRZ=g | WXL(F)=a | WOC=nl |
| KRVR(F)=a | WOC=nl | KRVR(F)=a | WLLR(F)=c |

STOCKTON, CA (103)

| | | | |
|-----------|-----------|-----------|-----------|
| KJAX(F)=a | KHOP(F)=r | KRAK=c | KFMR(F)=c |
| KHOP(F)=r | KRAK=c | KWIN(F)=r | KWIN(F)=r |
| KBEE(F)=a | KWIN(F)=r | KZAP(F)=a | KHOP(F)=r |
| KFMR(F)=c | KFMR(F)=c | KFMR(F)=c | KRAK=c |
| KRAK=c | KBEE(F)=a | KHOP(F)=r | KCBS=n |

LANCASTER, PA (106)

| | | | |
|------------|------------|------------|------------|
| WNCE(F)=a | WSBA-FM=ac | WRKZ(F)=c | WRKZ(F)=c |
| WSBA-FM=ac | WNCE(F)=a | WLAN-FM=ac | WLAN-FM=ac |
| WIOV(F)=c | WRKZ(F)=c | WNCE(F)=a | WNCE(F)=a |
| WLAN-FM=ac | WLAN-FM=ac | WIOV(F)=c | WSBA-FM=ac |
| WRKZ(F)=c | WIOV(F)=c | WSBA-FM=ac | WIOV(F)=c |

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

Top 10 stations in top 10 markets, top five stations in the remaining markets, ranked by average quarter hour and cume, 6-10 a.m. and 3-7 p.m., Monday through Friday, for women and men, 25-54.

Rank by women, men

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

NEW YORK, NY (001)

| | | | |
|------------|------------|------------|------------|
| WINS•n | WINS•n | WNBC•r | WNBC•r |
| WRKS(F)•uc | WPLJ(F)•r | WCBS-FM•g | WINS•n |
| WHTZ(F)•r | WHTZ(F)•r | WHTZ(F)•r | WCBS•n |
| WLTW(F)•ac | WNBC•r | WINS•n | WHTZ(F)•r |
| WBSL(F)•uc | WYNY(F)•ac | WNEW-FM•ao | WCBS-FM•g |
| WPLJ(F)•r | WRKS(F)•uc | WBSL(F)•uc | WPLJ(F)•r |
| WNBC•r | WPIX(F)•ac | WCBS•n | WYNY(F)•ac |
| WPIX(F)•ac | WCBS-FM•g | WPLJ(F)•r | WNEW-FM•ao |
| WYNY(F)•ac | WLTW(F)•ac | WLTW(F)•ac | WBSL(F)•uc |
| WCBS-FM•g | WBSL(F)•uc | WSKQ•s | WRKS(F)•uc |

LOS ANGELES, CA (002)

| | | | |
|------------|------------|------------|------------|
| KIIS-FM•r | KIIS-FM•r | KIIS-FM•r | KIIS-FM•r |
| KOST(F)•ac | KOST(F)•ac | KABC•nt | KFWB•n |
| KBIG(F)•a | KBIG(F)•a | KTNO•s | KNX•n |
| KMGG(F)•ac | KRTH(F)•ac | KLOS(F)•ao | KABC•nt |
| KABC•nt | KABC•nt | KBIG(F)•a | KLOS(F)•ao |
| KJOK(F)•a | KJOK(F)•a | KNX•n | KMET(F)•ao |
| KTNO•s | KMGG(F)•ac | KJOK(F)•a | KBIG(F)•a |
| KRTH(F)•ac | KNX•n | KFWB•n | KRTH(F)•ac |
| KFI•ac | KFWB•n | KRTH(F)•ac | KOST(F)•ac |
| KNX•n | KHTZ(F)•ac | KMGG(F)•ac | KTNO•s |

CHICAGO, IL (003)

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

Rank by women, men

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

SAN FRANCISCO, CA (004)

| | | | |
|------------|------------|------------|------------|
| KGO•nt | KGO•nt | KGO•nt | KCBS•n |
| KIOI(F)•ac | KFRC•r | KCBS•n | KGO•nt |
| KNBR•ac | KIOI(F)•ac | KYUU(F)•ac | KYUU(F)•ac |
| KYUU(F)•ac | KYUU(F)•ac | KYA(F)•sc | KIOI(F)•ac |
| KBLX(F)•ac | KCBS•n | KNBR•ac | KFOG(F)•ao |
| KFRC•r | KBLX(F)•ac | KFOG(F)•ao | KSOL(F)•uc |
| KSOL(F)•uc | KNBR•ac | KSFO•ac | KNBR•ac |
| KSFO•ac | KLOK-FM•ac | KSOL(F)•uc | KFRC•r |
| KFYI•n | KSOL(F)•uc | KNEW•c | KSFO•ac |
| KCBS•n | KSAN(F)•c | KIOI(F)•ac | KSAN(F)•c |

PHILADELPHIA, PA (005)

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

DETROIT, MI (006)

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

Rank by women, men

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

BOSTON, MA (007)

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

HOUSTON, TX (008)

| | | | |
|------------|------------|-------------|-------------|
| KKK-FM•c | KFMK(F)•ac | KKK-FM•c | KKK-FM•c |
| KODA(F)•a | KKK-FM•c | KODA(F)•a | KLTR(F)•ac |
| KFMK(F)•ac | KLTR(F)•ac | KMJQ(F)•uc | KKBQ-FM•r |
| KMJQ(F)•uc | KKBQ-FM•r | KXAS(F)•c | KTRH•n |
| KLTR(F)•ac | KODA(F)•a | KLLOL(F)•ao | KLLOL(F)•ao |
| KKBQ-FM•r | KMJQ(F)•uc | KLTR(F)•ac | KFMK(F)•ac |
| KXAS(F)•c | KXAS(F)•c | KFMK(F)•ac | KMJQ(F)•uc |
| KQUE(F)•st | KRBE-FM•r | KKBQ-FM•r | KODA(F)•a |
| KRBE-FM•r | KQUE(F)•st | KTRH•n | KXAS(F)•c |
| KPRC•nt | KTRH•n | KSRR(F)•ao | KSRR(F)•ao |

WASHINGTON DC, MD, VA (009)

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

In 1984
MORE Radio Stations
Ran MORE Ads In
Television/Radio Age
Than In
Any Other Publication*

* 1/6th page or better

Rank by women, men

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

DALLAS-FORT WORTH, TX (010)

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

MIAMI-FT. LAUDRDL. CONS (011)

| | | | |
|------------|------------|------------|------------|
| WHYI(F)•r | WHYI(F)•r | WHYI(F)•r | WHYI(F)•r |
| WJQY(F)•sc | WINZ-FM•r | WAXY(F)•ac | WAXY(F)•ac |
| WINZ-FM•r | WAIA(F)•sc | WEDR(F)•bl | WINZ-FM•r |
| WAIA(F)•sc | WJQY(F)•sc | WLYF(F)•a | WSHE(F)•ao |
| WAXY(F)•ac | WAXY(F)•ac | WJQY(F)•sc | WIOD•nt |

NASSAU-SUFFOLK, NY (012)

| | | | |
|--------------|--------------|--------------|--------------|
| WBLL(F)•r | WHTZ(F)•r | WNBC•r | WNBC•r |
| WALK(A/F)•ac | WBLL(F)•r | WALK(A/F)•ac | WCBS•n |
| WHTZ(F)•r | WNBC•r | WCBS-FM•g | WCBS-FM•g |
| WNBC•r | WALK(A/F)•ac | WHTZ(F)•r | WHTZ(F)•r |
| WLTW(F)•ac | WLTW(F)•ac | WCBS•n | WALK(A/F)•ac |

PITTSBURGH, PA (013)

| | | | |
|------------|-----------|------------|------------|
| KDKA•ac | KDKA•ac | KDKA•ac | KDKA•ac |
| WHTX(F)•r | WHTX(F)•r | WDVE(F)•ao | WDVE(F)•ao |
| WSHH(F)•a | WBZZ(F)•r | WHTX(F)•r | WBZZ(F)•r |
| WBZZ(F)•r | WTAE•ac | WSHH(F)•a | WHTX(F)•r |
| WHYW(F)•ac | WSHH(F)•a | WWSW(F)•ac | WTAE•ac |

ST. LOUIS, MO,IL (014)

| | | | |
|------------|------------|------------|------------|
| KMOX•nt | KMOX•nt | KMOX•nt | KMOX•nt |
| KYKY(F)•ac | KYKY(F)•ac | KSHE(F)•ao | KSHE(F)•ao |
| WIL-FM•c | KSD(F)•ac | WIL-FM•c | WIL-FM•c |
| KMJM(F)•uc | WIL-FM•c | KMJM(F)•uc | KUSA•c |
| KSD(F)•ac | KHTR(F)•r | KUSA•c | KSD(F)•ac |

ATLANTA, GA (015)

| | | | |
|------------|------------|------------|------------|
| WOXI-FM•ac | WOXI-FM•ac | WOXI-FM•ac | WOXI-FM•ac |
| WVEE(F)•uc | WZGC(F)•r | WVEE(F)•uc | WVEE(F)•uc |
| WPCH(F)•a | WKHX(F)•c | WPCH(F)•a | WKHX(F)•c |
| WZGC(F)•r | WPCH(F)•a | WKHX(F)•c | WSB•ac |
| WKHX(F)•c | WVEE(F)•uc | WRRM(F)•ac | WZGC(F)•r |

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Rank by women, men

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

BALTIMORE, MD (016)

| | | | |
|------------|------------|------------|------------|
| WLIF(F)•a | WLIF(F)•a | WIYY(F)•ao | WIYY(F)•ao |
| WYST-FM•g | WYST-FM•g | WLIF(F)•a | WYST-FM•g |
| WPOC(F)•c | WXYV(F)•uc | WWIN-FM•uc | WCBM•nt |
| WBAL•ac | WBAL•ac | WPOC(F)•c | WBAL•ac |
| WXYV(F)•uc | WBSB(F)•r | WCBM•nt | WLIF(F)•a |

SEATTLE-EVERETT, WA (017)

| | | | |
|------------|------------|-----------|-----------|
| KIRO•n | KIRO•n | KIRO•n | KIRO•n |
| KLSY(F)•ac | KUBE(F)•r | KUBE(F)•r | KOMO•ac |
| KUBE(F)•r | KOMO•ac | KOMO•ac | KUBE(F)•r |
| KOMO•ac | KLSY(F)•ac | KISW(F)•r | KVI•g |
| KJR•ac | KJR•ac | KJR•ac | KJR•ac |

MINNEAPOLIS, MN (018)

| | | | |
|------------|------------|------------|------------|
| WCCO•v | WCCO•v | WCCO•v | WCCO•v |
| KSTP-FM•ac | KSTP-FM•ac | KSTP-FM•ac | KSTP-FM•ac |
| KEEY(F)•c | WLOL(F)•r | WLOL(F)•r | WLOL(F)•r |
| WLOL(F)•r | KEEY(F)•c | KEEY(F)•c | KEEY(F)•c |
| WAYL(F)•a | WAYL(F)•a | KSTP•nt | KSTP•nt |

ANAHEIM-GRDN GRV, CA (019)

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

SAN DIEGO, CA (020)

| | | | |
|------------|------------|------------|------------|
| KFMB•ac | KFMB•ac | KFMB•ac | KFMB•ac |
| KYXY(F)•ac | KFMB-FM•ac | KGB(F)•ao | KFMB-FM•ac |
| KJQY(F)•a | KYXY(F)•ac | KFMB-FM•ac | KGB(F)•ao |
| KFMB-FM•ac | KJQY(F)•a | KSDO•nt | KSDO•nt |
| KLZZ(F)•ac | KSDO-FM•r | KBZT(F)•ac | KBZT(F)•ac |

TAMPA-ST. PETERSBG, FL (021)

| | | | |
|------------|------------|------------|------------|
| WRBQ-FM•r | WRBQ-FM•r | WRBQ-FM•r | WRBQ-FM•r |
| WIQI(F)•ac | WIQI(F)•ac | WIQI(F)•ac | WIQI(F)•ac |
| WWBA(F)•a | WWBA(F)•a | WSUN•c | WSUN•c |
| WQYK(F)•c | WMGG(F)•ac | WQYK(F)•c | WQYK(F)•c |
| WMGG(F)•ac | WQYK(F)•c | WWBA(F)•a | WFLA•ac |

CLEVELAND, OH (022)

| | | | |
|------------|------------|------------|------------|
| WMJI(F)•g | WMJI(F)•g | WMMS(F)•ao | WMMS(F)•ao |
| WLTF(F)•ac | WLTF(F)•ac | WLTF(F)•ac | WMJI(F)•g |
| WDOK(F)•a | WDOK(F)•a | WMJI(F)•g | WLTF(F)•ac |
| WMMS(F)•ao | WGCL(F)•r | WGAR-FM•c | WQAL(F)•a |
| WQAL(F)•a | WMMS(F)•ao | WDOK(F)•a | WGAR-FM•c |

Rank by women, men

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

DENVER-BOULDER, CO (023)

| | | | |
|------------|------------|------------|-----------|
| KOSI(F)•a | KOSI(F)•a | KIMN•r | KIMN•r |
| KIMN•r | KIMN•r | KOSI(F)•a | KOA•nt |
| KOAQ(F)•r | KMJI(F)•sc | KHOW•ac | KOSI(F)•a |
| KHOW•ac | KOAQ(F)•r | KAZY(F)•ao | KHOW•ac |
| KMJI(F)•sc | KOA•nt | KNUS•nt | KOAQ(F)•r |

PHOENIX, AZ (024)

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

MILWAUKEE, WI (025)

| | | | |
|-------------|-------------|------------|-----------|
| WEZW(F)•a | WMYX(F)•ac | WTMJ•ac | WTMJ•ac |
| WTMJ•ac | WBCS(A/F)•c | WTKI(F)•r | WTKI(F)•r |
| WBCS(A/F)•c | WTMJ•ac | WEZW(F)•a | WMIL(F)•c |
| WMYX(F)•ac | WMIL(F)•c | WMIL(F)•c | WEMP•g |
| WMIL(F)•c | WEZW(F)•a | WQFM(F)•ao | WISN•ac |

PROVIDENCE-WARWICK, RI (026)

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

KANSAS CITY, MO,KS (027)

| | | | |
|------------|------------|------------|------------|
| KLSI(F)•ac | WDAF•c | WDAF•c | WDAF•c |
| WDAF•c | KLSI(F)•ac | KFKF-FM•c | KCMO•nt |
| KMBR(F)•a | KUDL(F)•ac | KUDL(F)•ac | KUDL(F)•ac |
| KUDL(F)•ac | KBEQ(F)•r | KCMO•nt | KLSI(F)•ac |
| WHB•ac | KFKF-FM•c | KLSI(F)•ac | KFKF-FM•c |

SAN JOSE, CA (028)

| | | | |
|------------|-----------|------------|-----------|
| KBAY(F)•a | KBAY(F)•a | KGO•nt | KGO•nt |
| KWSS(F)•r | KGO•nt | KCBS•n | KCBS•n |
| KGO•nt | KYUU(F)•r | KFOG(F)•ao | KARA(F)•g |
| KIOI(F)•ac | KARA(F)•g | KARA(F)•g | KBAY(F)•a |
| KARA(F)•g | KWSS(F)•r | KYUU(F)•r | KYUU(F)•r |

CINCINNATI, OH (029)

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

Rank by women, men

| Women 25-54 | | Men 25-54 | |
|--------------------------------------|------------|---------------|------------|
| Avg. qtr. hr. | Cume | Avg. qtr. hr. | Cume |
| RIVERSIDE-SAN BRDNO, CA (030) | | | |
| KIIS(F)•r | KIIS(F)•r | KIIS(F)•r | KIIS(F)•r |
| KOST(F)•ac | KFI•ac | KOST(F)•ac | KFI•ac |
| KFI•ac | KGGI(F)•ac | KFI•ac | KLOS(F)•ao |
| KGGI(F)•ac | KOST(F)•ac | KMET(F)•ao | KOST(F)•ac |
| KQLH(F)•ac | KRTH(F)•ac | KNX•n | KNX•n |

| PORTLAND, OR (031) | | | |
|---------------------------|------------|------------|------------|
| KGW•ac | KGW•ac | KINK(F)•ao | KGW•ac |
| KKCW(F)•ac | KKCW(F)•ac | KGW•ac | KINK(F)•ao |
| KINK(F)•ao | KINK(F)•ao | KSGO•g | KEX•ac |
| KXL-FM•a | KCNR-FM•r | KKRZ(F)•r | KSGO•g |
| KCNR-FM•r | KKRZ(F)•r | KWJJ•c | KKCW(F)•ac |

| NEW ORLEANS, LA (032) | | | |
|------------------------------|------------|------------|------------|
| WYLD-FM•uc | WEZB(F)•r | WYLD-FM•uc | WQUE-FM•r |
| WEZB(F)•r | WYLD-FM•uc | WQUE-FM•r | WEZB(F)•r |
| WLTS-FM•sc | WQUE-FM•r | WWL•nt | WYLD-FM•uc |
| WNOE-FM•c | WAJY(F)•ac | WLTS-FM•sc | WWL•nt |
| WAJY(F)•ac | WLTS-FM•sc | WAJY(F)•ac | WNOE-FM•c |

| COLUMBUS, OH (033) | | | |
|---------------------------|------------|------------|------------|
| WTVN•ac | WSNY(F)•ac | WLVO(F)•ao | WTVN•ac |
| WSNY(F)•ac | WTVN•ac | WTVN•ac | WLVO(F)•ao |
| WBNS-FM•a | WNCI(F)•ac | WSNY(F)•ac | WSNY(F)•ac |
| WLVO(F)•ao | WXGT(F)•r | WNCI(F)•ac | WNCI(F)•ac |
| WNCI(F)•ac | WLVO(F)•ao | WBNS-FM•a | WBNS-FM•a |

| SACRAMENTO, CA (034) | | | |
|-----------------------------|------------|------------|------------|
| KXOA-FM•ac | KSFM(F)•r | KXOA-FM•ac | KXOA-FM•ac |
| KSFM(F)•r | KXOA-FM•ac | KGNR•nt | KSFM(F)•r |
| KCTC(F)•a | KHYL(F)•ac | KZAP(F)•ao | KGNR•nt |
| KHYL(F)•ac | KCTC(F)•a | KFBK•nt | KFBK•nt |
| KAER(F)•c | KAER(F)•c | KSFM(F)•r | KZAP(F)•ao |

| BUFFALO, NY (035) | | | |
|--------------------------|------------|------------|------------|
| WGR•ac | WGR•ac | WBEN•ac | WBEN•ac |
| WKBW•ac | WJYE(F)•a | WBUF(F)•ac | WBUF(F)•ac |
| WBLK(F)•uc | WKBW•ac | WYRK(F)•c | WKBW•ac |
| WJYE(F)•a | WBUF(F)•ac | WKBW•ac | WGR•ac |
| WBUF(F)•ac | WBEN•ac | WGR•ac | WPHD(F)•r |

| NORFOLK-NEW PORT NEWS (036) | | | |
|------------------------------------|------------|------------|------------|
| WCMS-FM•c | WCMS-FM•c | WNOR-FM•ao | WNOR-FM•ao |
| WLTY(F)•ac | WLTY(F)•ac | WCMS-FM•c | WCMS-FM•c |
| WFOG(F)•a | WWDE(F)•ac | WFOG(F)•a | WTAR•g |
| WWDE(F)•ac | WFOG(F)•a | WTAR•g | WLTY(F)•ac |
| WTAR•g | WTAR•g | WLTY(F)•ac | WWDE(F)•ac |

Rank by women, men

| Women 25-54 | | Men 25-54 | |
|-------------------------------|------------|---------------|------------|
| Avg. qtr. hr. | Cume | Avg. qtr. hr. | Cume |
| INDIANAPOLIS, IN (037) | | | |
| WIBC•ac | WIBC•ac | WIBC•ac | WIBC•ac |
| WENS(F)•ac | WZPL(F)•r | WFBO(F)•ao | WFBO(F)•ao |
| WFMS(F)•c | WENS(F)•ac | WENS(F)•ac | WFMS(F)•c |
| WZPL(F)•r | WFMS(F)•c | WFMS(F)•c | WENS(F)•ac |
| WXTZ(F)•a | WXTZ(F)•a | WTLC(F)•uc | WZPL(F)•r |

| SAN ANTONIO, TX (038) | | | |
|------------------------------|------------|-------------|-------------|
| KLLS-FM•ac | KTFM(F)•ac | KBUC(A/F)•c | KTFM(F)•ac |
| KTFM(F)•ac | KLLS-FM•ac | KTFM(F)•ac | KLLS-FM•ac |
| KBUC(A/F)•c | KTSA•ac | KKYX•c | KBUC(A/F)•c |
| KOXT(F)•a | KOXT(F)•a | KLLS-FM•ac | KTSA•ac |
| KTSA•ac | KITY(F)•r | KTSA•ac | KAJA(F)•c |

| CHARLOTTE-GASTONIA, NC (039) | | | |
|-------------------------------------|------------|------------|------------|
| WSOC-FM•c | WSOC-FM•c | WSOC-FM•c | WSOC-FM•c |
| WBT•ac | WBT•ac | WBT•ac | WBT•ac |
| WBCY(F)•r | WBCY(F)•r | WBCY(F)•r | WBCY(F)•r |
| WEZC(F)•ac | WEZC(F)•ac | WEZC(F)•ac | WPEG(F)•uc |
| WPEG(F)•uc | WPEG(F)•uc | WPEG(F)•uc | WROQ-FM•r |

| ROCHESTER, NY (040) | | | |
|----------------------------|--------------|------------|--------------|
| WVOR(F)•ac | WVOR(F)•ac | WVOR(F)•ac | WVOR(F)•ac |
| WEZO(F)•a | WPXY(A/F)•st | WEZO(F)•a | WHAM•ac |
| WPXY(A/F)•st | WEZO(F)•a | WCMF(F)•ao | WEZO(F)•a |
| WHAM•ac | WHAM•ac | WHAM•ac | WMJQ(F)•r |
| WNYR•c | WMJQ(F)•r | WMJQ(F)•r | WPXY(A/F)•st |

| HARTFORD-NEW BRITN, CT (041) | | | |
|-------------------------------------|------------|------------|------------|
| WTIC•ac | WTIC•ac | WTIC•ac | WTIC•ac |
| WTIC-FM•r | WTIC-FM•r | WTIC-FM•r | WTIC-FM•r |
| WRCH(F)•a | WRCH(F)•a | WIOF(F)•ac | WHCN(F)•ao |
| WIOF(F)•ac | WIOF(F)•ac | WHCN(F)•ao | WIOF(F)•ac |
| WDRG-FM•ac | WDRG-FM•ac | WRCH(F)•a | WRCH(F)•a |

| OKLAHOMA CITY, OK (042) | | | |
|--------------------------------|------------|--------------|--------------|
| KZBS(F)•ac | KXXY-FM•c | KXXY-FM•c | KXXY-FM•c |
| KXXY-FM•c | KZBS(F)•ac | KZBS(F)•ac | KATT(A/F)•ao |
| KEBC(F)•c | KEBC(F)•c | KATT(A/F)•ao | KZBS(F)•ac |
| KLTE(F)•ac | KLTE(F)•ac | KKNG(F)•a | KTOK•nt |
| KTOK•nt | KTOK•nt | KTOK•nt | KEBC(F)•c |

| LOUISVILLE KY, IN (043) | | | |
|--------------------------------|------------|------------|------------|
| WHAS•ac | WAMZ(F)•c | WAMZ(F)•c | WHAS•ac |
| WAMZ(F)•c | WHAS•ac | WHAS•ac | WAMZ(F)•c |
| WLOU•bl | WLRS(F)•ao | WQMF(F)•ao | WQMF(F)•ao |
| WKJJ(F)•ac | WKJJ(F)•ac | WLOU•bl | WLRS(F)•ao |
| WLRS(F)•ao | WVEZ(F)•a | WCII•c | WCII•c |

Rank by women, men

| Women 25-54 | | Men 25-54 | |
|---------------------------------|------------|---------------|------------|
| Avg. qtr. hr. | Cume | Avg. qtr. hr. | Cume |
| SALT LAKE CITY, UT (044) | | | |
| KSFI(F)•a | KSL•ac | KSL•ac | KSL•ac |
| KSL•ac | KSFI(F)•a | KALL•ac | KLCY(F)•ac |
| KALL•ac | KBUG•ac | KLCY(F)•ac | KALL•ac |
| KLCY(F)•ac | KLCY(F)•ac | KSFI(F)•a | KSFI(F)•a |
| KSOP-FM•c | KALL•ac | KSOP-FM•c | KSOP-FM•c |

| DAYTON, OH (046) | | | |
|-------------------------|------------|------------|------------|
| WHIO-FM•a | WHIO-FM•a | WHIO-FM•a | WHIO-FM•a |
| WHIO•ac | WHIO•ac | WTUE(F)•ao | WHIO•ac |
| WDAO(F)•bl | WING•ac | WHIO•ac | WTUE(F)•ao |
| WONE•c | WYMJ(F)•ac | WONE•c | WING•ac |
| WING•ac | WONE•c | WDAO(F)•bl | WONE•c |

| BIRMINGHAM, AL (047) | | | |
|-----------------------------|------------|------------|------------|
| WMJJ(F)•ac | WMJJ(F)•ac | WZZK(F)•c | WZZK(F)•c |
| WZZK(F)•c | WZZK(F)•c | WMJJ(F)•ac | WMJJ(F)•ac |
| WENN(F)•bl | WKXX(F)•r | WENN(F)•bl | WKXX(F)•r |
| WKXX(F)•r | WENN(F)•bl | WAPI-FM•ao | WAPI-FM•ao |
| WAGG•re | WAPI-FM•ao | WVOK•c | WENN(F)•bl |

| MEMPHIS TN, AR, MS (048) | | | |
|---------------------------------|------------|------------|------------|
| WRVR(F)•ac | WRVR(F)•ac | WHRK(F)•bl | WHRK(F)•bl |
| WMC-FM•r | WMC-FM•r | WRVR(F)•ac | WRVR(F)•ac |
| WMC•c | WHRK(F)•bl | WMC•c | WMC•c |
| WHRK(F)•bl | WMC•c | WGKX(F)•c | WMC-FM•r |
| WLOK•uc | KRNB(F) | WMC-FM•r | WGKX(F)•c |

| NASHVILLE-DAVIDSON, TN (049) | | | |
|-------------------------------------|------------|------------|------------|
| WSM-FM•c | WSM-FM•c | WSM-FM•c | WSM-FM•c |
| WLAC-FM•ac | WLAC-FM•ac | WKDF(F)•ao | WLAC-FM•ac |
| WSIX-FM•c | WSIX-FM•c | WLAC-FM•ac | WSM•c |
| WZEZ(F)•a | WZEZ(F)•a | WSM•c | WKDF(F)•ao |
| WSM•c | WSM•c | WSIX-FM•c | WSIX-FM•c |

| GREENSBORO-W.S.-H.P., NC (050) | | | |
|---------------------------------------|------------|------------|------------|
| WTQR(F)•c | WMAG(F)•ac | WTQR(F)•c | WTQR(F)•c |
| WMAG(F)•ac | WTQR(F)•c | WMAG(F)•ac | WMAG(F)•ac |
| WSJS•nt | WGLD(F)•a | WQMG(F)•bl | WSJS•nt |
| WSEZ(F)•r | WQMG(F)•bl | WKZL(F)•ao | WKZL(F)•ao |
| WQMG(F)•bl | WSJS•nt | WSJS•nt | WRQK(F)•r |

| ALBANY-SCHENECTADY, NY (051) | | | |
|-------------------------------------|------------|------------|------------|
| WWOM(F)•ac | WGY•ac | WPYX(F)•ao | WGY•ac |
| WGY•ac | WGF(M)•r | WGY•ac | WPYX(F)•ao |
| WGF(M)•r | WWOM(F)•ac | WGNA(F)•c | WGF(M)•r |
| WTRY•r | WTRY•r | WQBK-FM•ao | WTRY•r |
| WROW•st | WPYX(F)•ao | WGF(M)•r | WQBK-FM•ao |

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Rank by women, men

| Women 18-49 | | Men 18-49 | |
|--------------------------|------------|---------------|------------|
| Avg. qtr. hr. | Cume | Avg. qtr. hr. | Cume |
| ORLANDO, FL (052) | | | |
| WJYO(F)•sc | WJYO(F)•sc | WDBO•ac | WDBO•ac |
| WWKA(F)•c | WWKA(F)•c | WWKA(F)•c | WWKA(F)•c |
| WDBO•ac | WBJW-FM•r | WJYO(F)•sc | WJYO(F)•sc |
| WBJW-FM•r | WHLY(F)•r | WDIZ(F)•ao | WBJW-FM•r |
| WHLY(F)•r | WDBO•ac | WHOO-FM•c | WDIZ(F)•ao |

The growth factor in in AC over the next few years, according to Kent Burkhart, will be in the "softer, older" AC sound. "It appeals to the 35-49 listener." It's for the older listener who "doesn't just want to hear instrumentals."

HONOLULU, HI (053)

| | | | |
|-------------|-------------|-------------|------------|
| KSSK•ac | KSSK•ac | KSSK•ac | KSSK•ac |
| KULA(F)•sc | KULA(F)•sc | KPOI(F)•ao | KULA(F)•sc |
| KIKI•r | KIKI•r | KULA(F)•sc | KPOI(F)•ao |
| KUMU(A/F)•a | KUMU(A/F)•a | KUMU(A/F)•a | KKUA•ac |
| KKUA•ac | KQM(Q)F)•r | KQM(Q)F)•r | KQM(Q)F)•r |

RICHMOND, VA (054)

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

TULSA, OK (055)

| | | | |
|------------|------------|------------|------------|
| KRAV(F)•ac | KRAV(F)•ac | KVOO•c | KVOO•c |
| KVOO•c | KWEN(F)•c | KWEN(F)•c | KRAV(F)•ac |
| KWEN(F)•c | KVOO•c | KRAV(F)•ac | KRMG•v |
| KRMG•v | KRMG•v | KGTO•g | KWEN(F)•c |
| KBEZ(F)•a | KBEZ(F)•a | KRMG•v | KBEZ(F)•a |

Rank by women, men

| Women 25-54 | | Men 25-54 | |
|-------------------------------|------------|---------------|------------|
| Avg. qtr. hr. | Cume | Avg. qtr. hr. | Cume |
| JACKSONVILLE, FL (056) | | | |
| WAIV(F)•ac | WAIV(F)•ac | WQIK-FM•c | WIVY(F)•ac |
| WIVY(F)•ac | WIVY(F)•ac | WIVY(F)•ac | WQIK-FM•c |
| WQIK-FM•c | WQIK-FM•c | WFYV(F)•ao | WAIV(F)•ac |
| WKTZ(F)•a | WKTZ(F)•a | WAIV(F)•ac | WKTZ(F)•a |
| WJAX-FM•uc | WJAX-FM•uc | WKTZ(F)•a | WFYV(F)•ao |

NORTHEAST PENNA, PA (057)

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

WEST PALM BEACH, FL (058)

| | | | |
|------------|------------|------------|------------|
| WRMF(F)•ac | WRMF(F)•ac | WRMF(F)•ac | WRMF(F)•ac |
| WEAT(F)•a | WHYI(F)•r | WHYI(F)•r | WHYI(F)•r |
| WHYI(F)•r | WEAT(F)•a | WIRK(F)•c | WIRK(F)•c |
| WPOM•uc | WIRK(F)•c | WJNO•nt | WJNO•nt |
| WIRK(F)•c | WPOM•uc | WCKQ(F)•ao | WSHE(F)•ao |

ALLENTOWN-BETHLEHM, PA (059)

| | | | |
|------------|------------|------------|------------|
| WLEV(F)•ac | WLEV(F)•ac | WQQQ(F)•r | WZZO(F)•ao |
| WQQQ(F)•r | WQQQ(F)•r | WZZO(F)•ao | WAEB•r |
| WFMZ(F)•a | WAEB•r | WLEV(F)•ac | WLEV(F)•ac |
| WAEB•r | WZZO(F)•ao | WAEB•r | WXKW(F)•c |
| WXKW(F)•c | WFMZ(F)•a | WXKW(F)•c | WQQQ(F)•r |

SYRACUSE, NY (060)

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

AKRON, OH (061)

| | | | |
|------------|------------|------------|------------|
| WKDD(F)•r | WKDD(F)•r | WMMS(F)•ao | WKDD(F)•r |
| WAKR•ac | WAKR•ac | WKDD(F)•r | WMMS(F)•ao |
| WSLR•c | WMMS(F)•ao | WAKR•ac | WAKR•ac |
| WMMS(F)•ao | WMJI(F)•g | WMJI(F)•g | WMJI(F)•g |
| WMJI(F)•g | WLT(F)•ac | WSLR•c | WSLR•c |

AUSTIN, TX (062)

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

Rank by women, men

| Women 25-54 | | Men 25-54 | |
|---------------------------------|------------|---------------|------------|
| Avg. qtr. hr. | Cume | Avg. qtr. hr. | Cume |
| RALEIGH-DURHAM, NC (063) | | | |
| WRAL(F)•ac | WRAL(F)•ac | WRAL(F)•ac | WRAL(F)•ac |
| WDCG(F)•r | WDCG(F)•r | WRDU(F)•ao | WPTF•ac |
| WPTF•ac | WPTF•ac | WKIX•c | WDCG(F)•r |
| WQDR(F)•ac | WYYD(F)•a | WQDR(F)•ac | WRDU(F)•ao |
| WKIX•c | WKIX•c | WQMG(F)•bl | WYYD(F)•a |

TOLEDO OH, MI (064)

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

TUCSON, AZ (065)

| | | | |
|-----------|-----------|------------|------------|
| KJYK(F)•a | KRQQ(F)•r | KCEE•g | KRQQ(F)•r |
| KCUB•c | KJYK(F)•a | KCUB•c | KCEE•g |
| KCEE•g | KCEE•g | KRQQ(F)•r | KCUB•c |
| KRQQ(F)•r | KCUB•c | KJYK(F)•a | KWFM(F)•ao |
| KXEW•s | KIM(F)•c | KWFM(F)•ao | KJYK(F)•a |

"Beautiful music stations," says TM's Neil Sargent, "are becoming more contemporary, more vocal in their approach." But he cautions that "beautiful music has to be careful not to lose its older audience."

GREENVIL-SPARTNBRG, SC (066)

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

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Rank by women, men

| Women 25-54 | | Men 25-54 | |
|-------------------------------|------------|---------------|------------|
| Avg. qtr. hr. | Cume | Avg. qtr. hr. | Cume |
| GRAND RAPIDS, MI (067) | | | |
| WOOD-FM•a | WLHT(F)•ac | WCUZ-FM•c | WCUZ-FM•c |
| WOOD•ac | WOOD-FM•a | WLAV-FM•ao | WLAV-FM•ao |
| WLHT(F)•ac | WCUZ-FM•c | WMUS(A/F)•c | WOOD•ac |
| WCUZ-FM•c | WOOD•ac | WLHT(F)•ac | WOOD-FM•a |
| WMUS(A/F)•c | WCUZ•c | WOOD•ac | WCUZ•c |

| | | | |
|----------------------------|--------------|--------------|--------------|
| KNOXVILLE, TN (068) | | | |
| WVTK-FM•c | WVTK-FM•c | WIVK-FM•c | WIVK-FM•c |
| WMYU(F)•ac | WMYU(F)•ac | WIMZ(A/F)•ac | WIMZ(A/F)•ac |
| WEZK(F)•a | WIMZ(A/F)•ac | WEZK(F)•a | WEZK(F)•a |
| WIMZ(A/F)•ac | WEZK(F)•a | WNOX•c | WMYU(F)•ac |
| WBNK•j | WOKI(F)•r | WMYU(F)•ac | WOKI(F)•r |

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

| | | | |
|------------------------|------------|------------|------------|
| OMAHA, NE (070) | | | |
| KFAB•ac | KFAB•ac | KFAB•ac | KFAB•ac |
| KOKQ(F)•r | KOKQ(F)•r | KEZO(F)•ao | KEZO(F)•ao |
| KGOR(F)•ac | KGOR(F)•ac | KOKQ(F)•r | KOKQ(F)•r |
| WOW•c | KOL•ac | KOIL•ac | KGOR(F)•ac |
| WOW-FM•c | WOW•c | KGOR(F)•ac | KOIL•ac |

| | | | |
|-------------------------|------------|------------|------------|
| FRESNO, CA (072) | | | |
| KFIG-FM•ac | KFIG-FM•ac | KKDJ(F)•ao | KMJ•nl |
| KFYE(F)•ac | KYNO-FM•r | KMJ•nl | KYNO-FM•r |
| KYNO-FM•r | KFYE(F)•ac | KFYE(F)•ac | KFYE(F)•ac |
| KMGX(F)•r | KMGX(F)•r | KFRE•c | KKDJ(F)•ao |
| KKDJ(F)•ao | KNAX(F)•c | KNAX(F)•c | KFRE•c |

| | | | |
|----------------------------|------------|------------|------------|
| LAS VEGAS, NV (073) | | | |
| KXTZ(F)•a | KXTZ(F)•a | KFMS(F)•c | KFMS(F)•c |
| KFMS(F)•c | KLUC(F)•r | KXTZ(F)•a | KLUC(F)•r |
| KLUC(F)•r | KFMS(F)•c | KVEG•c | KXTZ(F)•a |
| KMZQ(F)•ac | KOMP(F)•ao | KMLJ•ac | KMZQ(F)•ac |
| KENO•ac | KUDO(F)•ac | KOMP(F)•ao | KENO•ac |

| | | | |
|-------------------------------------|------------|------------|------------|
| NEW HVN-WTBRY-MRDN, CT (074) | | | |
| WKCF(F)•r | WKCF(F)•r | WKCF(F)•r | WKCF(F)•r |
| WELI•ac | WELI•ac | WNBC•r | WELI•ac |
| WNBC•r | WNBC•r | WELI•ac | WNBC•r |
| WDRF-FM•ac | WDRF-FM•ac | WPLR(F)•ao | WPLR(F)•ao |
| WIOF(F)•ac | WWYZ(F)•ac | WCBS•n | WCBS•n |

Rank by women, men

| Women 25-54 | | Men 25-54 | |
|------------------------------|------------|---------------|------------|
| Avg. qtr. hr. | Cume | Avg. qtr. hr. | Cume |
| BATON ROUGE, LA (075) | | | |
| WFMF(F)•r | WFMF(F)•r | WFMF(F)•r | WFMF(F)•r |
| WQXY(F)•sc | WQXY(F)•sc | WJBO•ac | WYNK-FM•c |
| WTKL•bl | WXOK•bl | WYNK-FM•c | WJBO•ac |
| WXOK•bl | WYNK-FM•c | WQXY(F)•sc | WQXY(F)•sc |
| WYNK-FM•c | WTKL•bl | WKJN(F)•v | WXOK•bl |

| | | | |
|-----------------------------|------------|------------|------------|
| WILMINGTON, DE (076) | | | |
| WSTW(F)•r | WSTW(F)•r | WMMR(F)•ao | WSTW(F)•r |
| WDEL•ac | WDEL•ac | WSTW(F)•r | WMMR(F)•ao |
| WMGK(F)•sc | WMGK(F)•sc | WDEL•ac | WDEL•ac |
| WJBR-FM•a | WMMR(F)•ao | WJBR-FM•a | WILM•n |
| WMMR(F)•ao | WJBR-FM•a | WAMS•c | WAMS•c |

The beautiful music format garnered a 10.7 share of all listening in the top 100 markets in fall '84 compared to 9.7 in fall '83 and 10.6 in spring of '84.

| | | | |
|-------------------------------------|------------|------------|------------|
| MCALLEN-PHARR-EDNB, TX (077) | | | |
| KGBT•s | KGBT•s | KGBT•s | KGBT•s |
| KIWW(F)•s | KIWW(F)•s | KRGV•r | KIWW(F)•s |
| KELT(F)•ac | KELT(F)•ac | KIWW(F)•s | KRGV•r |
| KTXF(F)•c | KRGV•r | KELT(F)•ac | KELT(F)•ac |
| KRGV•r | KBFM(F)•r | KRIX(F)•ao | KBFM(F)•r |

| | | | |
|------------------------------------|-----------|-----------|-----------|
| YOUNGSTOWN-WARREN, OH (078) | | | |
| WHOT-FM•r | WHOT-FM•r | WHOT-FM•r | WHOT-FM•r |
| WQXX(F)•c | WYFM(F)•r | WKBN•ac | WKBN•ac |
| WKBN-FM•a | WKBN•ac | WQXX(F)•c | WYFM(F)•r |
| WHOT•r | WKBN-FM•a | WHOT•r | WQXX(F)•c |
| WYFM(F)•r | WQXX(F)•c | WYFM(F)•r | WHOT•r |

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Rank by women, men

| Women 25-54 | | Men 25-54 | |
|--------------------------|-----------|---------------|------------|
| Avg. qtr. hr. | Cume | Avg. qtr. hr. | Cume |
| EL PASO, TX (079) | | | |
| KAMZ(F)•r | KAMZ(F)•r | KHEY-FM•c | KAMZ(F)•r |
| KTSM-FM•a | KSET(F)•r | KAMZ(F)•r | KHEY-FM•c |
| KHEY-FM•c | KHEY-FM•c | KLAQ(F)•ao | KLAQ(F)•ao |
| KAMA•s | KTSM-FM•a | KTSM-FM•a | KSET(F)•r |
| KSET(F)•r | KAMA•s | KHEY•c | KHEY•c |

| | | | |
|------------------------------|------------|------------|------------|
| ALBUQUERQUE, NM (080) | | | |
| KOB-FM•r | KOB-FM•r | KOB-FM•r | KOB-FM•r |
| KOB•ac | KOB•ac | KOB•ac | KOB•ac |
| KRST(F)•c | KRST(F)•c | KRST(F)•c | KRST(F)•c |
| KNMQ(F)•r | KZZX(F)•ac | KRZY•c | KZZX(F)•ac |
| KKJY(F)•a | KNMQ(F)•r | KHFM(F)•cl | KOE0•g |

| | | | |
|-------------------------------------|------------|------------|------------|
| NEW BEDFORD-FL RVR, MA (081) | | | |
| WMYS(F)•sc | WMYS(F)•sc | WMYS(F)•sc | WMYS(F)•sc |
| WPRO-FM•r | WPRO-FM•r | WBZ•ac | WBZ•ac |
| WLKW-FM•a | WLKW-FM•a | WLKW-FM•a | WHJY(F)•ao |
| WARA•ac | WSNE(F)•ac | WVBF(F)•ac | WLKW-FM•a |
| WPJB(F)•ac | WPJB(F)•ac | WHJY(F)•ao | WPRO•ac |

| | | | |
|------------------------------|-----------|-----------|-----------|
| LITTLE ROCK, AR (082) | | | |
| KSSN(F)•c | KSSN(F)•c | KSSN(F)•c | KSSN(F)•c |
| KKYK(F)•r | KKYK(F)•r | KKYK(F)•r | KKYK(F)•r |
| KEZQ(F)•a | KEZQ(F)•a | KEZQ(F)•a | KLAZ-FM•r |
| KLAZ-FM•r | KLAZ-FM•r | KAAY•ac | KMJX(F)•r |
| KLPO(F)•c | KLPO(F)•c | KARN•nl | KAAY•ac |

| | | | |
|-----------------------------|------------|------------|------------|
| CHARLESTON, SC (083) | | | |
| WEZL(F)•c | WEZL(F)•c | WEZL(F)•c | WEZL(F)•c |
| WWWZ(F)•uc | WSSX(F)•r | WSSX(F)•r | WSSX(F)•r |
| WXTG(F)•a | WWWZ(F)•uc | WWWZ(F)•uc | WWWZ(F)•uc |
| WSSX(F)•r | WXTG(F)•a | WCSC•ac | WTMA•ac |
| WCSC•ac | WTMA•ac | WXTG(F)•a | WXLY(F)•ao |

| | | | |
|-----------------------------|------------|------------|------------|
| HARRISBURG, PA (084) | | | |
| WSFM(F)•ac | WSFM(F)•ac | WTPA(F)•sc | WRKZ(F)•c |
| WHP•ac | WKBO•a | WRKZ(F)•c | WTPA(F)•sc |
| WHP-FM•a | WRKZ(F)•c | WKBO•a | WSFM(F)•ac |
| WKBO•a | WHP•ac | WSFM(F)•ac | WHP•ac |
| WRKZ(F)•c | WHP-FM•a | WHP•ac | WKBO•a |

| | | | |
|-------------------------|-------------|-------------|-------------|
| MOBILE, AL (085) | | | |
| WKSJ(A/F)•c | WKSJ(A/F)•c | WKSJ(A/F)•c | WKSJ(A/F)•c |
| WBLX(F)•bl | WABB-FM•r | WABB-FM•r | WABB-FM•r |
| WDLT(F)•ac | WBLX(F)•bl | WBLX(F)•bl | WKRK-FM•r |
| WABB-F•r | WDLT(F)•ac | WDLT(F)•ac | WBLX(F)•bl |
| WLPR(F)•a | WKRK-FM•r | WLPR(F)•a | WDLT(F)•ac |

Rank by women, men

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

JOHNSON CTY-KNGSPT, TN (086)

| | | | |
|-----------|-----------|-----------|-----------|
| WXBQ(F)•c | WXBQ(F)•c | WXBQ(F)•c | WXBQ(F)•c |
| WQUT(F)•r | WQUT(F)•r | WQUT(F)•r | WQUT(F)•r |
| WTFM(F)•a | WTFM(F)•a | WTFM(F)•a | WTFM(F)•a |
| WFHG•ac | WFHG•ac | WJCW•c | WJCW•c |
| WJCW•c | WJCW•c | WFHG•ac | WFHG•ac |

COLUMBIA, SC (088)

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

CHR is a solid second behind AC in overall share, with 16.4 per cent, about the same as fall '83's 16.5 and up from spring '84's 15.3.

BAKERSFIELD, CA (089)

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

CHATTANOOGA, TN,GA (090)

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

FLINT, MI (092)

| | | | |
|------------|------------|------------|------------|
| WCRZ(F)•ac | WCRZ(F)•ac | WCRZ(F)•ac | WCRZ(F)•ac |
| WDZZ(F)•uc | WDZZ(F)•uc | WTRX•ac | WTRX•ac |
| WKMF•c | WTRX•ac | WJR•ac | WJR•ac |
| WTRX•ac | WWCK(F)•ao | WWCK(F)•ao | WWCK(F)•ao |
| WFDL•ac | WFDL•ac | WDZZ(F)•uc | WKMF•c |

Rank by women, men

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

WICHITA, KS (093)

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

SPOKANE, WA (094)

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

LANSING, MI (095)

| | | | |
|--------------|--------------|--------------|--------------|
| WFMK(F)•ac | WVIC(A/F)•st | WFMK(F)•ac | WVIC(A/F)•st |
| WITL-FM•c | WFMK(F)•ac | WVIC(A/F)•st | WFMK(F)•ac |
| WVIC(A/F)•st | WITL-FM•c | WITL-FM•c | WITL-FM•c |
| WJIM-FM•a | WJLS-FM•ac | WJR•ac | WJR•ac |
| WJLS-FM•ac | WJIM-FM•a | WJIM-FM•a | WJXQ(F)•r |

BRIDGEPORT, CT (096)

| | | | |
|-----------|-----------|-----------|------------|
| WICC•ac | WICC•ac | WNBC•r | WICC•ac |
| WNBC•r | WNBC•r | WICC•ac | WNBC•r |
| WEZN(F)•a | WEZN(F)•a | WEZN(F)•a | WEZN(F)•a |
| WKCH(F)•r | WKCH(F)•r | WKCH(F)•r | WKCH(F)•r |
| WEBE(F)•r | WEBE(F)•r | WEBE(F)•r | WPLR(F)•ao |

WORCESTER, MA (097)

| | | | |
|------------|------------|------------|------------|
| WSRS(F)•sc | WSRS(F)•sc | WAAF(F)•ao | WAAF(F)•ao |
| WTAG•st | WRDR(F)•ac | WRDR(F)•ac | WRDR(F)•ac |
| WXLN(F)•ac | WTAG•st | WBZ•ac | WTAG•st |
| WRDR(F)•ac | WAAF(F)•ao | WTAG•st | WBZ•ac |
| WFTQ•ac | WHTT(F)•r | WSRS(F)•sc | WSRS(F)•sc |

CANTON, OH (098)

| | | | |
|------------|------------|------------|------------|
| WHBC•ac | WHBC•ac | WHBC•ac | WHBC•ac |
| WHBC-FM•a | WDJQ(F)•ac | WDJQ(F)•ac | WDJQ(F)•ac |
| WDJQ(F)•ac | WHBC-FM•a | WOOS(F)•ao | WOOS(F)•ao |
| WQXK(F)•c | WOOS(F)•ao | WHBC-FM•a | WMMS(F)•ao |
| WOOS(F)•ao | WQXK(F)•c | WMMS(F)•ao | WHBC-FM•a |

YORK, PA (099)

| | | | |
|------------|------------|------------|------------|
| WSBA•nl | WSBA•nl | WRKZ(F)•c | WSBA•nl |
| WRKZ(F)•c | WRKZ(F)•c | WQXA(F)•r | WQXA(F)•r |
| WSBA-FM•sc | WSBA-FM•sc | WSBA•nl | WRKZ(F)•c |
| WNCE(F)•a | WQXA(F)•r | WSBA-FM•sc | WSBA-FM•sc |
| WQXA(F)•r | WNCE(F)•a | WTPA(F)•sc | WTPA(F)•sc |

Rank by women, men

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

SAGINAW, MI (100)

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

BEAUMONT-PT. ARTHR, TX (101)

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

Although CHR is currently riding a crest, there is concern about saturation. TM's Sargent warns of "some burnout because there are so many stations."

DAVENPRT-ROCK ISLND,IA (102)

| | | | |
|------------|------------|------------|------------|
| KIK(F)•ac | KIK(F)•ac | KIK(F)•ac | KIK(F)•ac |
| WLLR(F)•c | WHBF-FM•ac | WMRZ•g | WXLN(F)•ao |
| WHBF-FM•ac | WLLR(F)•c | WXLN(F)•ao | WMRZ•g |
| WMRZ•g | WMRZ•g | KRVR(F)•a | WOC•nl |
| WOC•nl | KRVR(F)•a | WLLR(F)•c | WLLR(F)•c |

STOCKTON, CA (103)

| | | | |
|-----------|-----------|-----------|-----------|
| KHOP(F)•r | KHOP(F)•r | KRAK•c | KRAK•c |
| KRAK•c | KFMR(F)•c | KNBR•ac | KWIN(F)•r |
| KFMR(F)•c | KRAK•c | KWIN(F)•r | KNBR•ac |
| KJAX(F)•a | KSTN•uc | KCBS•n | KHOP(F)•r |
| KWIN(F)•r | KWIN(F)•r | KFMR(F)•c | KCBS•n |

LANCASTER, PA (106)

| | | | |
|------------|------------|------------|------------|
| WRKZ(F)•c | WSBA-FM•sc | WRKZ(F)•c | WLAN-FM•ac |
| WSBA-FM•sc | WRKZ(F)•c | WLAN-FM•ac | WRKZ(F)•c |
| WNCE(F)•a | WLAN-FM•ac | WNCE(F)•a | WSBA-FM•sc |
| WIOV(F)•c | WIOV(F)•c | WSBA-FM•sc | WNCE(F)•a |
| WLAN-FM•ac | WNCE(F)•a | WIOV(F)•c | WIOV(F)•c |

Leading radio stations, midday metro area, 100 measured markets

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

Rank by women, men

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

NEW YORK, NY (001)

| | | | |
|------------|------------|------------|------------|
| WLTW(F)•ac | WLTW(F)•ac | WCBS-FM•g | WCBS-FM•g |
| WYNY(F)•ac | WHTZ(F)•r | WNBC•r | WNBC•r |
| WADO•s | WPLJ(F)•r | WLTW(F)•ac | WNEW-FM•ao |
| WRKS(F)•uc | WYNY(F)•ac | WRFM(F)•a | WHTZ(F)•r |
| WPIX(F)•ac | WPIX(F)•ac | WNEW-FM•ao | WBSL(F)•uc |
| WHTZ(F)•r | WRKS(F)•uc | WHTZ(F)•r | WLTW(F)•ac |
| WPAT-FM•a | WBSL(F)•uc | WPAT-FM•a | WINS•n |
| WPLJ(F)•r | WCBS-FM•g | WRKS(F)•uc | WRKS(F)•uc |
| WKTU(F)•r | WKTU(F)•r | WBSL(F)•uc | WCBS•n |
| WCBS-FM•g | WNBC•r | WPLJ(F)•r | WPLJ(F)•r |

LOS ANGELES, CA (002)

| | | | |
|------------|------------|------------|------------|
| KOST(F)•ac | KIIS-FM•r | KIIS-FM•r | KIIS-FM•r |
| KIS-FM•r | KOST(F)•ac | KBIG(F)•a | KABC•nt |
| KBIG(F)•a | KBIG(F)•a | KABC•nt | KLOS(F)•ao |
| KJOI(F)•a | KABC•nt | KJOI(F)•a | KMET(F)•ao |
| KABC•nt | KJOI(F)•a | KLOS(F)•ao | KFWB•n |
| KRTH(F)•ac | KRTH(F)•ac | KTNQ•s | KBIG(F)•a |
| KLVE(F)•s | KMGG(F)•ac | KMGG(F)•ac | KRTH(F)•ac |
| KNOB(F)•st | KLVE(F)•s | KOST(F)•ac | KTNQ•s |
| KMGG(F)•ac | KTNQ•s | KRTH(F)•ac | KNX•n |
| KWKW•s | KNX•n | KMET(F)•ao | KOST(F)•ac |

CHICAGO, IL (003)

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

Rank by women, men

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

SAN FRANCISCO, CA (004)

| | | | |
|------------|------------|------------|------------|
| KGO•nt | KGO•nt | KGO•nt | KGO•nt |
| KABL-FM•a | KIOI(F)•ac | KYUU(F)•ac | KCBS•n |
| KOIT-FM•a | KFRC•r | KFOG(F)•ao | KYUU(F)•ac |
| KBAY(F)•a | KLOK-FM•ac | KYA(F)•sc | KBLX(F)•ac |
| KIOI(F)•ac | KYUU(F)•ac | KSOL(F)•uc | KFOG(F)•ao |
| KLOK-FM•ac | KBLX(F)•ac | KNEW•c | KSAN(F)•c |
| KBLX(F)•ac | KSAN(F)•c | KBLX(F)•ac | KSOL(F)•uc |
| KYUU(F)•ac | KCBS•n | KABL•a | KYA(F)•sc |
| KABL•a | KABL-FM•a | KIOI(F)•ac | KMEL(F)•r |
| KSAN(F)•c | KOIT-FM•a | KOIT-FM•a | KNBR•ac |

PHILADELPHIA, PA (005)

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

DETROIT, MI (006)

| | | | |
|------------|------------|------------|------------|
| WJOL(F)•a | WOMC(F)•ac | WRIF(F)•ao | WRIF(F)•ao |
| WJR•ac | WJOL(F)•a | WJOL(F)•a | WJR•ac |
| WOMC(F)•ac | WNIC-FM•ac | WJR•ac | WJOL(F)•a |
| WMJCF)•ac | WJR•ac | WJZZ(F)•j | WWJ•n |
| WCZY(F)•r | WMJCF)•ac | WOMC(F)•ac | WCLS(F)•ac |
| WCLS(F)•ac | WCLS(F)•ac | WMJCF)•ac | WMJCF)•ac |
| WNIC-FM•ac | WJLB(F)•bl | WXYT•nt | WJZZ(F)•j |
| WWW(F)•c | WHYT(F)•r | WWJ•n | WNIC-FM•ac |
| WJLB(F)•bl | WCZY(F)•r | WCZY(F)•r | WOMC(F)•ac |
| WCXI•c | WDRQ(F)•uc | WKSZ(F)•g | WJLB(F)•bl |

Rank by women, men

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

BOSTON, MA (007)

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

HOUSTON, TX (008)

| | | | |
|------------|------------|------------|------------|
| KODA(F)•a | KIKK-FM•c | KIKK-FM•c | KIKK-FM•c |
| KIKK-FM•c | KODA(F)•a | KODA(F)•a | KLTR(F)•ac |
| KFMK(F)•ac | KLTR(F)•ac | KFMK(F)•ac | KMJQ(F)•uc |
| KLTR(F)•ac | KFMK(F)•ac | KLTR(F)•ac | KFMK(F)•ac |
| KMJQ(F)•uc | KKBQ-FM•r | KMJQ(F)•uc | KODA(F)•a |
| KQUE(F)•st | KMJQ(F)•uc | KLOL(F)•ao | KKBQ-FM•r |
| KKBQ-FM•r | KXAS(F)•c | KXAS(F)•c | KLOL(F)•ao |
| KXAS(F)•c | KQUE(F)•st | KSRR(F)•ao | KXAS(F)•c |
| KRBE-FM•r | KRBE-FM•r | KKBQ-FM•r | KSRR(F)•ao |
| KLEF(F)•cl | KLOL(F)•ao | KQUE(F)•st | KTRH•n |

WASHINGTON DC, MD, VA (009)

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

Rank by women, men

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

DALLAS-FORT WORTH, TX (010)

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

MIAMI-FT. LAUDRDL CONS (011)

| | | | |
|------------|------------|------------|------------|
| WJQY(F)•sc | WHYI(F)•r | WEDR(F)•bl | WHYI(F)•r |
| WHYI(F)•r | WINZ-FM•r | WHYI(F)•r | WAXY(F)•ac |
| WINZ-FM•r | WJQY(F)•sc | WLYF(F)•a | WSHE(F)•ao |
| WAIA(F)•sc | WAXY(F)•ac | WJQY(F)•sc | WJQY(F)•sc |
| WCMQ-FM•s | WAIA(F)•sc | WAXY(F)•ac | WINZ-FM•r |

NASSAU-SUFFOLK, NY (012)

| | | | |
|--------------|--------------|--------------|--------------|
| WBLI(F)•r | WBLI(F)•r | WCBS-FM•g | WCBS-FM•g |
| WLTW(F)•ac | WLTW(F)•ac | WLTW(F)•ac | WNBC•r |
| WHTZ(F)•r | WALK(A/F)•ac | WNEW-FM•ao | WALK(A/F)•ac |
| WCTO(F)•a | WHTZ(F)•r | WNBC•r | WHTZ(F)•r |
| WALK(A/F)•ac | WNBC•r | WALK(A/F)•ac | WNEW-FM•ao |

PITTSBURGH, PA (013)

| | | | |
|------------|------------|------------|------------|
| WSHH(F)•a | WHTX(F)•r | WSHH(F)•a | WDVE(F)•ao |
| KDKA•ac | WBZZ(F)•r | WWSW(F)•ac | KDKA•ac |
| WHTX(F)•r | KDKA•ac | WDVE(F)•ao | WWSW(F)•ac |
| WBZZ(F)•r | WWSW(F)•ac | KDKA•ac | WHTX(F)•r |
| WWSW(F)•ac | WSHH(F)•a | WBZZ(F)•r | WSHH(F)•a |

ST. LOUIS, MO,IL (014)

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

ATLANTA, GA (015)

| | | | |
|------------|------------|------------|------------|
| WPCH(F)•a | WQXI-FM•ac | WQXI-FM•ac | WQXI-FM•ac |
| WQXI-FM•ac | WZGC(F)•r | WPCH(F)•a | WVEE(F)•uc |
| WRMM(F)•ac | WPCH(F)•a | WVEE(F)•uc | WPCH(F)•a |
| WZGC(F)•r | WKHX(F)•c | WRMM(F)•ac | WRMM(F)•ac |
| WSB-FM•ac | WRMM(F)•ac | WKHX(F)•c | WZGC(F)•r |

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Rank by women, men

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

BALTIMORE, MD (016)

| | | | |
|------------|------------|------------|------------|
| WLIF(F)•a | WLIF(F)•a | WIYY(F)•ao | WIYY(F)•ao |
| WYST-FM•g | WBSB(F)•r | WLIF(F)•a | WPOC(F)•c |
| WPOC(F)•c | WYST-FM•g | WPOC(F)•c | WCBM•nt |
| WBSB(F)•r | WXYV(F)•uc | WWIN-FM•uc | WLIF(F)•a |
| WXYV(F)•uc | WPOC(F)•c | WCBM•nt | WXYV(F)•uc |

SEATTLE-EVERETT, WA (017)

| | | | |
|------------|------------|------------|-----------|
| KLSY(F)•ac | KIRO•n | KISW(F)•r | KIRO•n |
| KUBE(F)•r | KUBE(F)•r | KUBE(F)•r | KVI•g |
| KSEA(F)•a | KLSY(F)•ac | KVI•g | KUBE(F)•r |
| KOMO•ac | KOMO•ac | KIRO•n | KOMO•ac |
| KBRD(F)•a | KJR•ac | KING-FM•cl | KISW(F)•r |

Consultant Jhan Hiber predicts "a lot of (CHR) fragmentation. It happened to country. There are 500 more country stations now than there were in 1981."

MINNEAPOLIS, MN (018)

| | | | |
|------------|------------|------------|------------|
| KSTP-FM•ac | KSTP-FM•ac | KSTP-FM•ac | WCCO•v |
| WAYL(F)•a | WCCO•v | WAYL(F)•a | KSTP-FM•ac |
| WCCO•v | KEEY(F)•c | WCCO•v | KSTP•nt |
| KEEY(F)•c | WLOL(F)•r | WDGY•c | KEEY(F)•c |
| WLDL(F)•r | WAYL(F)•a | KSTP•nt | WDGY•c |

ANAHEIM-GRDN GRV, CA (019)

| | | | |
|------------|------------|------------|------------|
| KOST(F)•ac | KIIS-FM•r | KIIS-FM•r | KIIS-FM•r |
| KBIG(F)•a | KBIG(F)•a | KBIG(F)•a | KABC•nt |
| KIIS-FM•r | KOST(F)•ac | KLOS(F)•ao | KLOS(F)•ao |
| KRTH(F)•ac | KRTH(F)•ac | KMET(F)•ao | KBIG(F)•a |
| KNOB(F)•st | KABC•nt | KABC•nt | KMET(F)•ao |

SAN DIEGO, CA (020)

| | | | |
|------------|------------|------------|------------|
| KYXY(F)•ac | KFMB-FM•ac | KFMB•ac | KFMB•ac |
| KJQY(F)•a | KYXY(F)•ac | KGB(F)•ao | KGB(F)•ao |
| KFMB-FM•ac | KFMB•ac | KFMB-FM•ac | KFMB-FM•ac |
| KFMB•ac | KJQY(F)•a | KJQY(F)•a | KSDO•nt |
| KLZZ(F)•ac | KBZT(F)•ac | KSDO•nt | XTRA•g |

Rank by women, men

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

TAMPA-ST. PETERSBG, FL (021)

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

CLEVELAND, OH (022)

| | | | |
|------------|------------|------------|------------|
| WMJI(F)•g | WLTF(F)•ac | WMMS(F)•ao | WMMS(F)•ao |
| WLTF(F)•ac | WMJI(F)•g | WLTF(F)•ac | WMJI(F)•g |
| WDOK(F)•a | WDOK(F)•a | WMJI(F)•g | WLTF(F)•ac |
| WQAL(F)•a | WGAR-FM•c | WGAR-FM•c | WGAR-FM•c |
| WZAK(F)•bl | WGCL(F)•r | WQAL(F)•a | WQAL(F)•a |

DENVER-BOULDER, CO (023)

| | | | |
|------------|------------|------------|------------|
| KOSI(F)•a | KOSI(F)•a | KOSI(F)•a | KOSI(F)•a |
| KMJ(F)•sc | KMJ(F)•sc | KAZY(F)•ao | KOAF(F)•r |
| KOAF(F)•r | KOAF(F)•r | KBCO(F)•ao | KBCO(F)•ao |
| KIMN•r | KIMN•r | KMJ(F)•sc | KMJ(F)•sc |
| KRXY-FM•ac | KRXY-FM•ac | KYGO(F)•c | KAZY(F)•ao |

PHOENIX, AZ (024)

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

MILWAUKEE, WI (025)

| | | | |
|------------|------------|------------|------------|
| WEZW(F)•a | WEZW(F)•a | WEZW(F)•a | WISN•ac |
| WMYX(F)•ac | WMIL(F)•c | WQFM(F)•ao | WMIL(F)•c |
| WML(F)•c | WMYX(F)•ac | WMIL(F)•c | WEMP•g |
| WBCS-FM•c | WBCS-FM•c | WMYX(F)•ac | WTMJ•ac |
| WFMR(F)•cl | WTMJ•ac | WEMP•g | WQFM(F)•ao |

PROVIDENCE-WARWICK, RI (026)

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

KANSAS CITY, MO,KS (027)

| | | | |
|------------|------------|------------|------------|
| KLSI(F)•ac | KLSI(F)•ac | KFKF-FM•c | WDAF•c |
| KMBR(F)•a | KUDL(F)•ac | WDAF•c | KUDL(F)•ac |
| KUDL(F)•ac | WDAF•c | KUDL(F)•ac | KFKF-FM•c |
| WDAF•c | KMBR(F)•a | WHB•ac | WHB•ac |
| WHB•ac | KFKF-FM•c | KLSI(F)•ac | KCNO•nt |

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Rank by women, men

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

SAN JOSE, CA (028)

| | | | |
|-----------|-----------|------------|------------|
| KBAY(F)•a | KGO•nl | KGO•nl | KGO•nl |
| KGO•nl | KARA(F)•g | KFOG(F)•ao | KCBS•n |
| KIO(F)•ac | KBAY(F)•a | KARA(F)•g | KFOG(F)•ao |
| KOTI-FM•a | KIO(F)•ac | KYUU(F)•ac | KARA(F)•g |
| KWSS(F)•r | KWSS(F)•r | KSAN(F)•c | KYUU(F)•ac |

CINCINNATI, OH (029)

| | | | |
|------------|------------|------------|------------|
| WKRC•ac | WKRC•ac | WEBN(F)•ao | WEBN(F)•ao |
| WRRM(F)•ac | WRRM(F)•ac | WKRC•ac | WKRC•ac |
| WWEZ(F)•a | WKRO(F)•r | WKXF(F)•c | WLW•ac |
| WKRO(F)•r | WLLT(F)•r | WRRM(F)•ac | WRRM(F)•ac |
| WLLT(F)•r | WWEZ(F)•a | WLW•ac | WKRO(F)•r |

RIVERSIDE-SAN BRDNO, CA (030)

| | | | |
|------------|------------|------------|------------|
| KIIS(F)•r | KIIS(F)•r | KIIS(F)•r | KIIS(F)•r |
| KOST(F)•ac | KOST(F)•ac | KOST(F)•ac | KLOS(F)•ao |
| KBIG(F)•a | KGGI(F)•ac | KRTH(F)•ac | KOST(F)•ac |
| KGGI(F)•ac | KBIG(F)•a | KFI•ac | KFI•ac |
| KQLH(F)•ac | KRTH(F)•ac | KLOS(F)•ao | KGGI(F)•ac |

PORTLAND, OR (031)

| | | | |
|------------|------------|------------|------------|
| KKCW(F)•ac | KKCW(F)•ac | KINK(F)•ao | KINK(F)•ao |
| KXL-FM•a | KCNR-FM•r | KSGO•g | KGW•ac |
| KCNR-FM•r | KGW•ac | KKCW(F)•ac | KCNR-FM•r |
| KGW•ac | KINK(F)•ao | KGW•ac | KKCW(F)•ac |
| KINK(F)•ao | KUPL-FM•c | KKSN•cl | KKRZ(F)•r |

NEW ORLEANS, LA (032)

| | | | |
|------------|------------|------------|------------|
| WYLD-FM•uc | WYLD-FM•uc | WYLD-FM•uc | WYLD-FM•uc |
| WLTS-FM•ac | WEZB(F)•r | WNOE-FM•c | WQUE-FM•r |
| WAJY(F)•ac | WAJY(F)•ac | WLTS-FM•ac | WEZB(F)•r |
| WBYU(F)•a | WLTS-FM•ac | WQUE-FM•r | WLTS-FM•ac |
| WQUE-FM•r | WQUE-FM•r | WAJY(F)•ac | WNOE-FM•c |

COLUMBUS, OH (033)

| | | | |
|------------|------------|------------|------------|
| WSNY(F)•ac | WSNY(F)•ac | WLWQ(F)•ao | WLWQ(F)•ao |
| WBNS-FM•a | WXGT(F)•r | WTVN•ac | WTVN•ac |
| WRMZ(F)•c | WTVN•ac | WSNY(F)•ac | WNCI(F)•ac |
| WTVN•ac | WLWQ(F)•ao | WBNS-FM•a | WSNY(F)•ac |
| WLWQ(F)•ao | WBNS-FM•a | WNCI(F)•ac | WBNS-FM•a |

SACRAMENTO, CA (034)

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

Rank by women, men

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

BUFFALO, NY (035)

| | | | |
|------------|------------|------------|------------|
| WJYE(F)•a | WJYE(F)•a | WYRK(F)•c | WYRK(F)•c |
| WBUF(F)•ac | WBUF(F)•ac | WBUF(F)•ac | WBUF(F)•ac |
| WGR•ac | WGR•ac | WGR•ac | WBEN-FM•r |
| WBLK(F)•uc | WNYS-FM•r | WKBW•ac | WGR•ac |
| WYRK(F)•c | WYRK(F)•c | WBEN-FM•r | WBEN•ac |

NORFOLK-NEWPORT NEWS (036)

| | | | |
|------------|------------|------------|------------|
| WFOG(F)•a | WCMS-FM•c | WNOR-FM•ao | WNOR-FM•ao |
| WCMS-FM•c | WLTY(F)•ac | WFOG(F)•a | WCMS-FM•c |
| WLTY(F)•ac | WFOG(F)•a | WCMS-FM•c | WFOG(F)•a |
| WWDE(F)•ac | WWDE(F)•ac | WLTY(F)•ac | WWDE(F)•ac |
| WNVZ(F)•r | WNVZ(F)•r | WWDE(F)•ac | WTAR•g |

“Very few AOR stations, says Rob Balon, “resemble the AORs of six or seven years ago. They’ve splintered off in several directions.”

INDIANAPOLIS, IN (037)

| | | | |
|------------|------------|------------|------------|
| WIBC•ac | WIBC•ac | WFBQ(F)•ao | WIBC•ac |
| WENS(F)•ac | WZPL(F)•r | WENS(F)•ac | WENS(F)•ac |
| WXTZ(F)•a | WENS(F)•ac | WFMS(F)•c | WFBQ(F)•ao |
| WZPL(F)•r | WXTZ(F)•a | WTLG(F)•uc | WZPL(F)•r |
| WFMS(F)•c | WFMS(F)•c | WXTZ(F)•a | WFMS(F)•c |

SAN ANTONIO, TX (038)

| | | | |
|------------|------------|------------|------------|
| KLLS-FM•ac | KLLS-FM•ac | KKYX•c | KLLS-FM•ac |
| KTFM(F)•ac | KTFM(F)•ac | KISS(F)•ao | KTFM(F)•ac |
| KQXT(F)•a | KTSA•ac | KTFM(F)•ac | KTSA•ac |
| KCOR•s | KAJA(F)•c | KLLS-FM•ac | KAJA(F)•c |
| KITY(F)•r | KQXT(F)•a | KBUC-FM•c | KKYX•c |

CHARLOTTE-GASTONIA, NC (039)

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

Rank by women, men

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

ROCHESTER, NY (040)

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

HARTFORD-NEW BRITN, CT (041)

| | | | |
|------------|------------|------------|------------|
| WTIC-FM•r | WTIC-FM•r | WTIC-FM•r | WTIC-FM•r |
| WRCH(F)•a | WRCH(F)•a | WRCH(F)•a | WTIC•ac |
| WIOF(F)•ac | WTIC•ac | WHCN(F)•ao | WIOF(F)•ac |
| WTIC•ac | WDRG-FM•ac | WIOF(F)•ac | WHCN(F)•ao |
| WDRG-FM•ac | WIOF(F)•ac | WTIC•ac | WRCH(F)•a |

OKLAHOMA CITY, OK (042)

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

LOUISVILLE KY, IN (043)

| | | | |
|------------|------------|------------|------------|
| WAMZ(F)•c | WAMZ(F)•c | WAMZ(F)•c | WAMZ(F)•c |
| WKJJ(F)•ac | WKJJ(F)•ac | WQMF(F)•ao | WQMF(F)•ao |
| WVEZ(F)•a | WHAS•ac | WVEZ(F)•a | WHAS•ac |
| WHAS•ac | WLRS(F)•ao | WCII•c | WLRS(F)•ao |
| WCII•c | WVEZ(F)•a | WHAS•ac | WCII•c |

SALT LAKE CITY, UT (044)

| | | | |
|------------|------------|------------|------------|
| KSFI(F)•a | KSFI(F)•a | KLCY(F)•ac | KSL•ac |
| KSL•ac | KSL•ac | KZAN(F)•c | KLCY(F)•ac |
| KLTO-FM•cl | KLCY(F)•ac | KSFI(F)•a | KALL•ac |
| KALL•ac | KLTO-FM•cl | KKAT(F)•c | KSFI(F)•a |
| KLCY(F)•ac | KBUG•ac | KSL•ac | KBUG•ac |

DAYTON, OH (046)

| | | | |
|------------|------------|------------|------------|
| WHIO-FM•a | WHIO-FM•a | WHIO-FM•a | WHIO-FM•a |
| WHIO•ac | WONE•c | WTUE(F)•ao | WTUE(F)•ao |
| WDAO(F)•bl | WHIO•ac | WVUD(F)•ac | WLW•ac |
| WONE•c | WYMJ(F)•ac | WYMJ(F)•ac | WHIO•ac |
| WVUD(F)•ac | WING•ac | WHIO•ac | WVUD(F)•ac |

BIRMINGHAM, AL (047)

| | | | |
|------------|------------|------------|------------|
| WMJJ(F)•ac | WZZK(F)•c | WZZK(F)•c | WZZK(F)•c |
| WZZK(F)•c | WMJJ(F)•ac | WMJJ(F)•ac | WMJJ(F)•ac |
| WKXX(F)•r | WKXX(F)•r | WAPI-FM•ao | WKXX(F)•r |
| WENN(F)•bl | WENN(F)•bl | WKXX(F)•r | WAPI-FM•ao |
| WSGN•st | WDJC(F)•re | WERC•r | WENN(F)•bl |

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Rank by women, men

| Women 25-54 | | Men 25-54 | |
|-------------------------------|------------|---------------|------------|
| Avg. qtr. hr. | Cume | Avg. qtr. hr. | Cume |
| MEMPHIS TN,AR,MS (048) | | | |
| WRVR(F)•ac | WRVR(F)•ac | WRVR(F)•ac | WHRK(F)•bl |
| WMC-FM•r | WMC-FM•r | WHRK(F)•bl | WRVR(F)•ac |
| WLVS(F)•a | WHRK(F)•bl | WGKX(F)•c | WMC-FM•r |
| WHRK(F)•bl | WGKX(F)•c | WZXR(F)•ao | KRNB(F) |
| WLOK•uc | KRNB(F) | WMC-FM•r | WZXR(F)•ao |

NASHVILLE-DAVIDSON, TN (049)

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

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

| | | | |
|------------|------------|------------|------------|
| WMAG(F)•ac | WMAG(F)•ac | WTQR(F)•c | WTQR(F)•c |
| WTQR(F)•c | WTQR(F)•c | WMAG(F)•ac | WMAG(F)•ac |
| WGLD(F)•a | WGLD(F)•a | WKZL(F)•ao | WROK(F)•r |
| WSEZ(F)•r | WQMG(F)•bl | WGLD(F)•a | WKZL(F)•ao |
| WKZL(F)•ao | WSEZ(F)•r | WROK(F)•r | WQMG(F)•bl |

ALBANY-SCHENECTADY, NY (051)

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

ORLANDO, FL (052)

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

HONOLULU, HI (053)

| | | | |
|------------|------------|------------|------------|
| KSSK•ac | KULA(F)•sc | KPOI(F)•ao | KULA(F)•sc |
| KULA(F)•sc | KSSK•ac | KULA(F)•sc | KSSK•ac |
| KRTR(F)•j | KUMU-FM•a | KSSK•ac | KPOI(F)•ao |
| KUMU-FM•a | KRTR(F)•j | KCCN•e | KCCN•e |
| KGU•nt | KIKI•r | KOMQ(F)•r | KRTR(F)•j |

RICHMOND, VA (054)

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

Rank by women, men

| Women 25-54 | | Men 25-54 | |
|------------------------|------------|---------------|------------|
| Avg. qtr. hr. | Cume | Avg. qtr. hr. | Cume |
| TULSA, OK (055) | | | |
| KRAV(F)•ac | KRAV(F)•ac | KVOO•c | KVOO•c |
| KBEZ(F)•a | KWEN(F)•c | KWEN(F)•c | KRAV(F)•ac |
| KWEN(F)•c | KVOO•c | KGTO•g | KWEN(F)•c |
| KVOO•c | KBEZ(F)•a | KBEZ(F)•a | KRMG•v |
| KAYI(F)•r | KRMG•v | KRAV(F)•ac | KMOD(F)•ao |

JACKSONVILLE, FL (056)

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

AOR stations, according to Kent Burkhart, "scored huge 25-34 numbers in this sweep . . . They made certain that all rock music they played had real quality to it . . . and they were real selective with heavy metal."

NORTHEAST PENNA, PA (057)

| | | | |
|------------|------------|------------|------------|
| WGBI-FM•ac | WGBI-FM•ac | WGBI-FM•ac | WGBI-FM•ac |
| WARM•ac | WKRZ-FM•ac | WEZX(F)•ao | WKRZ-FM•ac |
| WKRZ-FM•ac | WARM•ac | WKRZ-FM•ac | WARM•ac |
| WILK•r | WTLQ(F)•r | WARM•ac | WEZX(F)•ao |
| WTLQ(F)•r | WILK•r | WILK•r | WILK•r |

WEST PALM BEACH, FL (058)

| | | | |
|------------|------------|------------|------------|
| WRMF(F)•ac | WRMF(F)•ac | WRMF(F)•ac | WRMF(F)•ac |
| WEAT(F)•a | WHY(F)•r | WHY(F)•r | WHY(F)•r |
| WPOM•uc | WEAT(F)•a | WIRK(F)•c | WIRK(F)•c |
| WIRK(F)•c | WIRK(F)•c | WCKO(F)•ao | WJNO•nt |
| WRBD•bl | WPOM•uc | WRBD•bl | WSHE(F)•ao |

Rank by women, men

| Women 25-54 | | Men 25-54 | |
|-------------------------------------|------------|---------------|------------|
| Avg. qtr. hr. | Cume | Avg. qtr. hr. | Cume |
| ALLENTOWN-BETHLEHM, PA (059) | | | |
| WLEV(F)•ac | WLEV(F)•ac | WQQQ(F)•r | WXKW(F)•c |
| WFMZ(F)•a | WFMZ(F)•a | WLEV(F)•ac | WZZO(F)•ao |
| WQQQ(F)•r | WZZO(F)•ao | WXKW(F)•c | WQQQ(F)•r |
| WXKW(F)•c | WQQQ(F)•r | WZZO(F)•ao | WLEV(F)•ac |
| WZZO(F)•ao | WAEB•r | WFMZ(F)•a | WAEB•r |

SYRACUSE, NY (060)

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

AKRON, OH (061)

| | | | |
|------------|------------|------------|------------|
| WMMS(F)•ao | WKDD(F)•r | WMJH(F)•g | WKDD(F)•r |
| WKDD(F)•r | WMJH(F)•g | WKDD(F)•r | WMMS(F)•ao |
| WLTF(F)•ac | WMMS(F)•ao | WHK•r | WAKR•ac |
| WSLR•c | WAKR•ac | WMMS(F)•ao | WNIR(F)•ac |
| WAKR•ac | WSLR•c | WNIR(F)•ac | WMJH(F)•g |

AUSTIN, TX (062)

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

RALEIGH-DURHAM, NC (063)

| | | | |
|------------|------------|------------|------------|
| WRAL(F)•ac | WRAL(F)•ac | WRAL(F)•ac | WRAL(F)•ac |
| WDCG(F)•r | WDCG(F)•r | WQMG(F)•bl | WYYD(F)•a |
| WYYD(F)•a | WYYD(F)•a | WKIX•c | WRDU(F)•ao |
| WKIX•c | WPTF•ac | WQDR(F)•ac | WPTF•ac |
| WQDR(F)•ac | WQDR(F)•ac | WRDU(F)•ao | WQDR(F)•ac |

TOLEDO OH, MI (064)

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

TUCSON, AZ (065)

| | | | |
|-----------|-----------|------------|------------|
| KJYK(F)•a | KJYK(F)•a | KCEE•g | KRQQ(F)•r |
| KCUB•c | KCUB•c | KRQQ(F)•r | KCEE•g |
| KCEE•g | KRQQ(F)•r | KJYK(F)•a | KWFM(F)•ao |
| KXEW•s | KIIM(F)•c | KCUB•c | KCUB•c |
| KIIM(F)•c | KCEE•g | KWFM(F)•ao | KLPX(F)•ao |

Rank by women, men

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

GREENVIL-SPARTNBRG, SC (066)

| | | | |
|------------|------------|------------|------------|
| WFBC-FM•ac | WFBC-FM•ac | WFBC-FM•ac | WFBC-FM•ac |
| WESC-FM•c | WANS(F)•r | WESC-FM•c | WESC-FM•c |
| WSPA-FM•a | WSSL-FM•c | WFBC•g | WANS(F)•r |
| WSSL-FM•c | WESC-FM•c | WESC•c | WSSL-FM•c |
| WHYZ•bl | WSPA-FM•a | WSSL-FM•c | WSPA-FM•a |

GRAND RAPIDS, MI (067)

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

KNOXVILLE, TN (068)

| | | | |
|------------|------------|------------|------------|
| WIVK-FM•c | WIVK-FM•c | WIVK-FM•c | WIVK-FM•c |
| WMYU(F)•ac | WMYU(F)•ac | WEZK(F)•a | WEZK(F)•a |
| WEZK(F)•a | WEZK(F)•a | WIMZ-FM•ao | WIMZ-FM•ao |
| WIMZ-FM•ao | WIMZ-FM•ao | WMYU(F)•ac | WMYU(F)•ac |
| WBMK•j | WOKI(F)•r | WNOX•c | WNOX•c |

SPRINGFLD-CHICOPEE, MA (069)

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

OMAHA, NE (070)

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

FRESNO, CA (072)

| | | | |
|------------|------------|------------|------------|
| KFIG-FM•ac | KFIG-FM•ac | KKDJ(F)•ao | KFYE(F)•ac |
| KFYE(F)•ac | KFYE(F)•ac | KFYE(F)•ac | KYNO-FM•r |
| KYNO-FM•r | KYNO-FM•r | KMJ•nt | KFRE•c |
| KKNU(F)•a | KNAX(F)•c | KFRE•c | KMJ•nt |
| KMGX(F)•r | KMGX(F)•r | KNAX(F)•c | KKDJ(F)•ao |

LAS VEGAS, NV (073)

| | | | |
|------------|------------|------------|------------|
| KXTZ(F)•a | KXTZ(F)•a | KFMS(F)•c | KFMS(F)•c |
| KFMS(F)•c | KFMS(F)•c | KXTZ(F)•a | KMJJ•ac |
| KLUC(F)•r | KLUC(F)•r | KENO•ac | KXTZ(F)•a |
| KENO•ac | KOMP(F)•ao | KMJJ•ac | KLUC(F)•r |
| KMZQ(F)•ac | KUDO(F)•ac | KMZQ(F)•ac | KMZQ(F)•ac |

Rank by women, men

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

NEW HVN-WTBRY-MRDN, CT (074)

| | | | |
|------------|------------|------------|------------|
| WKCI(F)•r | WKCI(F)•r | WKCI(F)•r | WKCI(F)•r |
| WELI•ac | WELI•ac | WPLR(F)•ao | WPLR(F)•ao |
| WWYZ(F)•sc | WDRF-FM•ac | WELI•ac | WELI•ac |
| WDRF-FM•ac | WWYZ(F)•sc | WYBC(F)•j | WNBC•r |
| WEZN(F)•a | WNBC•r | WEZN(F)•a | WCBS•n |

BATON ROUGE, LA (075)

| | | | |
|------------|------------|------------|------------|
| WFMF(F)•r | WFMF(F)•r | WFMF(F)•r | WFMF(F)•r |
| WQXY(F)•sc | WQXY(F)•sc | WJBO•ac | WQXY(F)•sc |
| WTKL•bl | WYNK-FM•c | WKJN(F)•v | KQXL(F)•r |
| WXOK•bl | WXOK•bl | WQXY(F)•sc | WJBO•ac |
| WYNK-FM•c | WKJN(F)•v | WYNK-FM•c | WXOK•bl |

The fall '84 share of listening in the top 100 markets for AOR stations was 9.7, compared to 9.1 in fall '83 and 10.4 in spring '84. On FM, where virtually all AOR listening occurs, the share was 14.9.

WILMINGTON, DE (076)

| | | | |
|------------|------------|------------|------------|
| WSTW(F)•r | WSTW(F)•r | WMMR(F)•ao | WMMR(F)•ao |
| WJBR-FM•a | WMGK(F)•sc | WSTW(F)•r | WSTW(F)•r |
| WMGK(F)•sc | WMMR(F)•ao | WJBR-FM•a | WILM•n |
| WDEL•ac | WJBR-FM•a | WAMS•c | WJBR-FM•a |
| WKSZ(F)•sc | WKSZ(F)•sc | WIOQ(F)•ac | WMGK(F)•sc |

MCALLEN-PHARR-EDNB, TX (077)

| | | | |
|------------|------------|------------|------------|
| KGBT•s | KGBT•s | KGBT•s | KGBT•s |
| KELT(F)•ac | KELT(F)•ac | KIWW(F)•s | KIWW(F)•s |
| KIWW(F)•s | KIWW(F)•s | KELT(F)•ac | KELT(F)•ac |
| KTXF(F)•c | KTXF(F)•c | KTXF(F)•c | KRGV•r |
| KQXX(F)•s | KRGV•r | KRGV•r | KRIX(F)•ao |

Rank by women, men

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

YOUNGSTOWN-WARREN, OH (078)

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

EL PASO, TX (079)

| | | | |
|-----------|-----------|-----------|------------|
| KAMZ(F)•r | KAMZ(F)•r | KHEY-FM•c | KAMZ(F)•r |
| KTSM-FM•a | KHEY-FM•c | KAMZ(F)•r | KHEY-FM•c |
| KHEY-FM•c | KSET(F)•r | KTSM-FM•a | KTSM-FM•a |
| KAMA•s | KTSM-FM•a | KLOZ(F)•c | KEZB(F)•ac |
| KSET(F)•r | KAMA•s | KSET(F)•r | KSET(F)•r |

ALBUQUERQUE, NM (080)

| | | | |
|-----------|------------|------------|------------|
| KOB-FM•r | KOB-FM•r | KOB-FM•r | KOB-FM•r |
| KRST(F)•c | KRST(F)•c | KOB•ac | KOB•ac |
| KOB•ac | KOB•ac | KRST(F)•c | KRST(F)•c |
| KKJY(F)•a | KZZX(F)•ac | KHFM(F)•cl | KQEO•g |
| KNMQ(F)•r | KKJY(F)•a | KKJY(F)•a | KZZX(F)•ac |

NEW BEDFORD-FL RVR, MA (081)

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

LITTLE ROCK, AR (082)

| | | | |
|-----------|-----------|-----------|-----------|
| KSSN(F)•c | KSSN(F)•c | KKYK(F)•r | KSSN(F)•c |
| KEZQ(F)•a | KKYK(F)•r | KSSN(F)•c | KKYK(F)•r |
| KKYK(F)•r | KEZQ(F)•a | KAAY•ac | KAAY•ac |
| KLPO(F)•c | KLAZ-FM•r | KEZQ(F)•a | KLAZ-FM•r |
| KLAZ-FM•r | KLPO(F)•c | KMJX(F)•r | KARN•nt |

CHARLESTON, SC (083)

| | | | |
|------------|------------|------------|------------|
| WXTC(F)•a | WEZL(F)•c | WSSX(F)•r | WSSX(F)•r |
| WEZL(F)•c | WSSX(F)•r | WEZL(F)•c | WEZL(F)•c |
| WSSX(F)•r | WXTC(F)•a | WXTC(F)•a | WXLY(F)•ao |
| WWWZ(F)•uc | WWWZ(F)•uc | WXLY(F)•ao | WWWZ(F)•uc |
| WQIZ•bl | WPAL•bl | WWWZ(F)•uc | WXTC(F)•a |

HARRISBURG, PA (084)

| | | | |
|------------|------------|------------|------------|
| WSFM(F)•ac | WSFM(F)•ac | WTPA(F)•sc | WTPA(F)•sc |
| WHP-FM•a | WHP-FM•a | WRKZ(F)•c | WRKZ(F)•c |
| WKBO•a | WKBO•a | WHP-FM•a | WSFM(F)•ac |
| WRKZ(F)•c | WRKZ(F)•c | WSFM(F)•ac | WKBO•a |
| WTPA(F)•sc | WQXA(F)•r | WKBO•a | WHP-FM•a |

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Rank by women, men

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

MOBILE, AL (085)

| | | | |
|------------|------------|------------|------------|
| WKSJ-FM•c | WKSJ-FM•c | WKSJ-FM•c | WKSJ-FM•c |
| WDLT(F)•ac | WDLT(F)•ac | WABB-FM•r | WABB-FM•r |
| WBLX(F)•bl | WBLX(F)•bl | WLPR(F)•a | WBLX(F)•bl |
| WABB-FM•r | WABB-FM•r | WBLX(F)•bl | WLPR(F)•a |
| WLPR(F)•a | WKRK-FM•r | WDLT(F)•ac | WKRK-FM•r |

JOHNSON CTY-KNGSPT, TN (086)

| | | | |
|-----------|-----------|------------|------------|
| WXBQ(F)•c | WXBQ(F)•c | WXBQ(F)•c | WXBQ(F)•c |
| WOUT(F)•r | WOUT(F)•r | WOUT(F)•r | WOUT(F)•r |
| WTFM(F)•a | WTFM(F)•a | WTFM(F)•a | WTFM(F)•a |
| WJCW•c | WJHG•ac | WJCW•c | WJCW•c |
| WBCV•re | WJCW•c | WIKQ(F)•ac | WIKQ(F)•ac |

Country has been on a slight but steady decline in terms of share over the last few sweep periods.

COLUMBIA, SC (088)

| | | | |
|------------|------------|------------|------------|
| WCOS-FM•c | WCOS-FM•c | WCOS-FM•c | WCOS-FM•c |
| WNOK-FM•r | WNOK-FM•r | WNOK-FM•r | WNOK-FM•r |
| WCEZ(F)•a | WSCQ(F)•ac | WZLD(F)•r | WZLD(F)•r |
| WIS•ac | WZLD(F)•r | WCEZ(F)•a | WDPN(F)•uc |
| WDPN(F)•uc | WOIC•bl | WSCQ(F)•ac | WSCQ(F)•ac |

BAKERSFIELD, CA (089)

| | | | |
|-----------|-----------|-----------|-----------|
| KKXX(F)•r | KKXX(F)•r | KUZZ•c | KUZZ•c |
| KUZZ•c | KUZZ•c | KKXX(F)•r | KKXX(F)•r |
| KGFM(F)•a | KGFM(F)•a | KGFM(F)•a | KWAC•s |
| KWAC•s | KAFY•c | KWAC•s | KQXR(F)•r |
| KAFY•c | KQXR(F)•r | KAFY•c | KGFM(F)•a |

CHATTANOOGA, TN,GA (090)

| | | | |
|-----------|-----------|-----------|-----------|
| WDEF-FM•a | WSKZ(F)•r | WDOD-FM•c | WDOD-FM•c |
| WUSY(F)•c | WDOD-FM•c | WDEF-FM•a | WUSY(F)•c |
| WSKZ(F)•r | WDEF-FM•a | WDOD•c | WSKZ(F)•r |
| WDOD-FM•c | WUSY(F)•c | WUSY(F)•c | WDEF-FM•a |
| WGOW•ac | WGOW•ac | WSKZ(F)•r | WDOD•c |

Rank by women, men

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

FLINT, MI (092)

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

WICHITA, KS (093)

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

SPOKANE, WA (094)

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

LANSING, MI (095)

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

BRIDGEPORT, CT (096)

| | | | |
|-----------|------------|-----------|-----------|
| WICC•ac | WICC•ac | WEZN(F)•a | WEZN(F)•a |
| WEZN(F)•a | WEZN(F)•a | WICC•ac | WNBC•r |
| WKCI(F)•r | WNBC•r | WKCI(F)•r | WICC•ac |
| WNBC•r | WKCI(F)•r | WNBC•r | WKCI(F)•r |
| WHN•c | WPLR(F)•ao | WDJZ•st | WCBS•n |

WORCESTER, MA (097)

| | | | |
|------------|------------|------------|------------|
| WSRS(F)•sc | WSRS(F)•sc | WAAF(F)•ao | WAAF(F)•ao |
| WXLD(F)•ac | WROR(F)•ac | WROR(F)•ac | WROR(F)•ac |
| WFTQ•ac | WHIT(F)•r | WFTQ•ac | WSRS(F)•sc |
| WRDR(F)•ac | WTAG•st | WSRS(F)•sc | WBZ•ac |
| WBCN(F)•ao | WAAF(F)•ao | WBCN(F)•ao | WFTQ•ac |

CANTON, OH (098)

| | | | |
|------------|------------|------------|------------|
| WHBC-FM•a | WHBC•ac | WHBC•ac | WHBC•ac |
| WOOS(F)•ao | WHBC-FM•a | WOOS(F)•ao | WOOS(F)•ao |
| WQXX(F)•c | WDJQ(F)•ac | WMMS(F)•ao | WDJQ(F)•ac |
| WDJQ(F)•ac | WOOS(F)•ao | WDJQ(F)•ac | WHBC-FM•a |
| WHBC•ac | WQXX(F)•c | WHBC-FM•a | WMMS(F)•ao |

Rank by women, men

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

YORK, PA (099)

| | | | |
|------------|------------|------------|------------|
| WSBA-FM•sc | WRKZ(F)•c | WQXA(F)•r | WRKZ(F)•c |
| WRKZ(F)•c | WSBA-FM•sc | WRKZ(F)•c | WQXA(F)•r |
| WSBA•nl | WSBA•nl | WSBA-FM•sc | WTPA(F)•sc |
| WNCE(F)•a | WQXA(F)•r | WTPA(F)•sc | WSBA-FM•sc |
| WHTF(F)•r | WNCE(F)•a | WGTY(F)•a | WSBA•nl |

SAGINAW, MI (100)

| | | | |
|------------|------------|------------|------------|
| WHNN(F)•ac | WHNN(F)•ac | WHNN(F)•ac | WHNN(F)•ac |
| WGER(F)•a | WKCO(F)•c | WKCO(F)•c | WKCO(F)•c |
| WKCO(F)•c | WIOG(F)•r | WIOG(F)•r | WIOG(F)•r |
| WIOG(F)•r | WGER(F)•a | WGER(F)•a | WGER(F)•a |
| WSGW•v | WFXZ(F)•r | WSAM•g | WSAM•g |

Country does considerably better in markets 51-100 than among the top 50 metros.

BEAUMONT-PT. ARTHR, TX (101)

| | | | |
|------------|------------|------------|------------|
| KQXY(F)•a | KHYS(F)•uc | KZZB(F)•r | KYKR(F)•c |
| KYKR(F)•c | KIOC(F)•ac | KHYS(F)•uc | KIOC(F)•ac |
| KIOC(F)•ac | KAYD(F)•c | KYKR(F)•c | KZZB(F)•r |
| KHYS(F)•uc | KQXY(F)•a | KIOC(F)•ac | KAYD(F)•c |
| KZZB(F)•r | KYKR(F)•c | KAYD(F)•c | KHYS(F)•uc |

DAVENPRT-ROCK ISLND,IA (102)

| | | | |
|------------|------------|------------|------------|
| KIK(F)•ac | KIK(F)•ac | KIK(F)•ac | KIK(F)•ac |
| WLLR(F)•c | WLLR(F)•c | WMRZ•g | WMLP(F)•ao |
| WHBF-FM•ac | WHBF-FM•ac | WLLR(F)•c | WMRZ•g |
| WMRZ•g | WMRZ•g | WMLP(F)•ao | WOC•nl |
| KRVR(F)•a | WOC•nl | KRVR(F)•a | WLLR(F)•c |

STOCKTON, CA (103)

| | | | |
|-----------|-----------|------------|-----------|
| KJAX(F)•a | KHOP(F)•r | KRAK•c | KFMR(F)•c |
| KHOP(F)•r | KRAK•c | KWIN(F)•r | KWIN(F)•r |
| KBEE(F)•a | KWIN(F)•r | KZAP(F)•ao | KHOP(F)•r |
| KFMR(F)•c | KFMR(F)•c | KFMR(F)•c | KRAK•c |
| KRAK•c | KBEE(F)•a | KHOP(F)•r | KCBS•n |

LANCASTER, PA (106)

| | | | |
|------------|------------|------------|------------|
| WNCE(F)•a | WSBA-FM•sc | WRKZ(F)•c | WRKZ(F)•c |
| WSBA-FM•sc | WNCE(F)•a | WLAN-FM•ac | WLAN-FM•ac |
| WIOV(F)•c | WRKZ(F)•c | WNCE(F)•a | WNCE(F)•a |
| WLAN-FM•ac | WLAN-FM•ac | WIOV(F)•c | WSBA-FM•sc |
| WRKZ(F)•c | WIOV(F)•c | WSBA-FM•sc | WIOV(F)•c |

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Average 1/4-hour rank

Total week Morn. drivetime

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

NEW YORK (001)

| | | | | |
|------------|-------|-----|------------|------------|
| WHTZ(F)•r | 170.3 | 5.7 | WINS•n | WNBC•r |
| WOR•nt | 154.0 | 5.1 | WPLJ(F)•r | WINS•n |
| WRKS(F)•uc | 151.3 | 5.0 | WRKS(F)•uc | WHTZ(F)•r |
| WINS•n | 138.9 | 4.6 | WNBC•r | WCBS-FM•g |
| WPLJ(F)•r | 123.1 | 4.1 | WHTZ(F)•r | WCBS•n |
| WCBS•n | 116.5 | 3.9 | WBLS(F)•uc | WPLJ(F)•r |
| WNEW-FM•ao | 115.9 | 3.8 | WLTW(F)•ac | WBLS(F)•uc |
| WBLS(F)•uc | 106.2 | 3.5 | WCBS•n | WNEW-FM•ao |
| WCBS-FM•g | 93.3 | 3.1 | WPIX(F)•ac | WRFM(F)•a |
| WRFM(F)•a | 92.2 | 3.0 | WKTU(F)•r | WOR•nt |

LOS ANGELES (002)

| | | | | |
|------------|-------|-----|------------|------------|
| KIIS-FM•r | 153.3 | 8.6 | KIIS-FM•r | KIIS-FM•r |
| KABC•nt | 93.1 | 5.2 | KOST(F)•ac | KABC•nt |
| KBIG(F)•a | 83.3 | 4.7 | KBIG(F)•a | KTNQ•s |
| KJOI(F)•a | 82.9 | 4.6 | KABC•nt | KNX•n |
| KOST(F)•ac | 74.4 | 4.2 | KFI•ac | KFI•ac |
| KLOS(F)•ao | 68.1 | 3.8 | KTNQ•s | KBIG(F)•a |
| KNX•n | 65.1 | 3.6 | KMGF(F)•ac | KLOS(F)•ao |
| KMET(F)•ao | 60.8 | 3.4 | KJOI(F)•a | KFWB•n |
| KMPC•st | 49.4 | 2.7 | KNX•n | KJOI(F)•a |
| KFWB•n | 49.2 | 2.7 | KRTH(F)•ac | KOST(F)•ac |

CHICAGO (003)

| | | | | |
|------------|-------|-----|------------|------------|
| WGN•nt | 119.7 | 9.6 | WGN•nt | WGN•nt |
| WGCI-FM•uc | 72.0 | 5.7 | WGCI-FM•uc | WLS•r |
| WLOO(F)•a | 65.6 | 5.2 | WKQX(F)•ac | WKQX(F)•ac |
| WBBM•n | 60.2 | 4.8 | WLS•r | WBBM•n |
| WBMX-FM•bl | 52.8 | 4.2 | WCLR(F)•ac | WGCI-FM•uc |
| WBBM-FM•r | 50.1 | 4.0 | WLOO(F)•a | WXRT(F)•ao |
| WLS•r | 49.6 | 3.9 | WBBM•n | WJMK(F)•g |
| WCLR(F)•ac | 46.5 | 3.7 | WUSN(F)•c | WLS-FM•r |
| WJJD•st | 40.9 | 3.2 | WLAK(F)•a | WLUP(F)•r |
| WKQX(F)•ac | 40.9 | 3.2 | WFYR(F)•ac | WLOO(F)•a |

Average 1/4-hour rank

Total week Morn. drivetime

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

PHILADELPHIA (004)

| | | | | |
|------------|------|-----|------------|------------|
| WEAZ(F)•a | 74.0 | 6.5 | KYW•n | KYW•n |
| WMMR(F)•ao | 66.8 | 5.9 | WMGK(F)•sc | WMMR(F)•ao |
| WUSL(F)•uc | 64.2 | 5.7 | WUSL(F)•uc | WIOQ(F)•ac |
| WCAU-FM•r | 57.3 | 5.1 | WSNI(F)•ac | WXTU(F)•c |
| KYW•n | 52.0 | 4.6 | WIOQ(F)•ac | WMGK(F)•sc |
| WMGK(F)•sc | 51.8 | 4.6 | WIP•ac | WCAU•nt |
| WDAS-FM•bl | 41.9 | 3.7 | WDAS-FM•bl | WSNI(F)•ac |
| WCAU•nt | 41.5 | 3.6 | WCAU-FM•r | WFIL•g |
| WWDB(F)•nt | 40.2 | 3.5 | WKSZ(F)•sc | WIP•ac |
| WPEN•st | 40.1 | 3.5 | WEAZ(F)•a | WEAZ(F)•a |

SAN FRANCISCO (005)

| | | | | |
|------------|------|-----|------------|------------|
| KGO•nt | 66.5 | 8.5 | KGO•nt | KGO•nt |
| KCBS•n | 41.8 | 5.3 | KNBR•ac | KCBS•n |
| KSOL(F)•uc | 32.9 | 4.2 | KSFO•ac | KNBR•ac |
| KYUU(F)•r | 27.5 | 3.5 | KCBS•n | KYUU(F)•r |
| KABL-FM•a | 23.5 | 3.0 | KYUU(F)•r | KSFO•ac |
| KIOI(F)•ac | 23.2 | 2.9 | KIOI(F)•ac | KFOG(F)•ao |
| KNBR•ac | 22.9 | 2.9 | KFYI•n | KYA(F)•sc |
| KABL•a | 22.2 | 2.8 | KBLX(F)•ac | KSOL(F)•uc |
| KOIT-FM•a | 21.5 | 2.7 | KFRC•r | KIOI(F)•ac |
| KFOG(F)•ao | 21.2 | 2.7 | KLOK-FM•ac | KNEW•c |

BOSTON (006)

| | | | | |
|------------|------|-----|------------|------------|
| WBZ•ac | 60.0 | 7.1 | WBZ•ac | WBZ•ac |
| WBCN(F)•ao | 57.4 | 6.8 | WHDH•ac | WBCN(F)•ao |
| WHDH•ac | 51.1 | 6.1 | WVBF(F)•ac | WHDH•ac |
| WHTT(F)•r | 43.9 | 5.2 | WXKS-FM•ac | WROR(F)•ac |
| WXKS-FM•ac | 42.8 | 5.1 | WROR(F)•ac | WEEI•n |
| WRKO•nt | 30.8 | 3.6 | WSSH(F)•sc | WVBF(F)•ac |
| WEEI•n | 30.6 | 3.6 | WEEI•n | WSSH(F)•sc |
| WROR(F)•ac | 30.4 | 3.6 | WBCN(F)•ao | WXKS-FM•ac |
| WSSH(F)•sc | 30.0 | 3.5 | WMJX(F)•ac | WBOS(F)•ao |
| WAAF(F)•ao | 28.6 | 3.4 | WHTT(F)•r | WAAF(F)•ao |

Average 1/4-hour rank

Total week Morn. drivetime

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

DETROIT (007)

| | | | | |
|------------|------|------|------------|------------|
| WJR•ac | 75.5 | 10.9 | WJR•ac | WJR•ac |
| WJOI(F)•a | 66.5 | 9.6 | WCZY(F)•r | WRIF(F)•ao |
| WJLB(F)•bl | 40.1 | 5.8 | WNIC-FM•ac | WWJ•n |
| WRIF(F)•ao | 38.2 | 5.5 | WJOI(F)•a | WJOI(F)•a |
| WWJ•n | 38.0 | 5.5 | WMJC(F)•ac | WMJC(F)•ac |
| WNIC-FM•ac | 30.4 | 4.4 | WCLS(F)•ac | WCZY(F)•r |
| WXYT•nt | 30.1 | 4.3 | WOMC(F)•ac | WXYT•nt |
| WCZY(F)•r | 28.8 | 4.1 | WWJ•n | WOMC(F)•ac |
| WHYT(F)•r | 27.1 | 3.9 | WJLB(F)•bl | WLLZ(F)•ao |
| WLLZ(F)•ao | 26.1 | 3.7 | WWW(F)•c | WNIC-FM•ac |

DALLAS-FT WORTH (008)

| | | | | |
|------------|------|-----|------------|------------|
| WBAP•c | 49.9 | 8.7 | KVIL-FM•ac | WBAP•c |
| KVIL-FM•ac | 49.8 | 8.6 | WBAP•c | KVIL-FM•ac |
| KRLD•n | 45.6 | 7.9 | KPLX(F)•c | KRLD•n |
| KKDA-FM•bl | 35.3 | 6.1 | KKDA-FM•bl | KPLX(F)•c |
| KMEZ-FM•a | 32.4 | 5.6 | KMEZ-FM•a | KSCS(F)•c |
| KPLX(F)•c | 30.4 | 5.3 | KRLD•n | KKDA-FM•bl |
| KEGL(F)•r | 29.3 | 5.1 | KSCS(F)•c | KEGL(F)•r |
| KSCS(F)•c | 24.6 | 4.2 | KOZY(F)•a | KTXQ(F)•ao |
| KAFM(F)•r | 23.1 | 4.0 | KMGC(F)•ac | KOZY(F)•a |
| KTXQ(F)•ao | 22.6 | 3.9 | KAFM(F)•r | KMGC(F)•ac |

WASHINGTON (009)

| | | | | |
|--------------|------|-----|--------------|--------------|
| WMAL•ac | 49.9 | 8.3 | WMAL•ac | WMAL•ac |
| WGAY(F)•a | 48.8 | 8.1 | WKYS(F)•uc | WDC-FM•ao |
| WKYS(F)•uc | 37.1 | 6.2 | WGAY(F)•a | WTOP•n |
| WWDC-FM•ao | 33.7 | 5.6 | WPGC(A/F)•ac | WKYS(F)•uc |
| WHUR(F)•bl | 32.6 | 5.4 | WLTT(F)•ac | WPGC(A/F)•ac |
| WMZQ(A/F)•ac | 27.7 | 4.6 | WMZQ(A/F)•ac | WGAY(F)•a |
| WRQX(F)•r | 27.6 | 4.6 | WRQX(F)•r | WMZQ(A/F)•ac |
| WAVA(F)•r | 24.4 | 4.0 | WHUR(F)•bl | WHUR(F)•bl |
| WLTT(F)•ac | 23.9 | 3.9 | WPKX(F)•c | WLTT(F)•ac |
| WPGC(A/F)•ac | 22.1 | 3.6 | WASH(F)•r | WXR(A/F)•g |

Average 1/4-hour rank

| Total week | | Morn. drivetime | |
|----------------------|----------|-----------------|-------------|
| 12+ | Shr. | 25-54W | 25-54M |
| (000) | (%) | | |
| HOUSTON (010) | | | |
| KKBQ-FM•r | 51.5 8.8 | KKK-FM•c | KKK-FM•c |
| KMJQ(F)•uc | 50.0 8.6 | KFMK(F)•ac | KODA(F)•a |
| KKK-FM•c | 46.0 7.9 | KODA(F)•a | KXAS(F)•c |
| KODA(F)•a | 41.3 7.1 | KMJQ(F)•uc | KKBQ-FM•r |
| KLTR(F)•ac | 34.4 5.9 | KXAS(F)•c | KTRH•n |
| KSRR(F)•ao | 30.8 5.2 | KKBQ-FM•r | KFMK(F)•ac |
| KTRH•n | 28.1 4.8 | KLTR(F)•ac | KMJQ(F)•uc |
| KLLOL(F)•ao | 26.4 4.5 | KQUE(F)•st | KSRR(F)•ao |
| KFMK(F)•ac | 25.8 4.4 | KRBE-FM•r | KLLOL(F)•ao |
| KXAS(F)•c | 25.3 4.3 | KTRH•n | KLTR(F)•ac |

| | | | |
|------------------------|----------|------------|------------|
| CLEVELAND (011) | | | |
| WMMS(F)•ao | 50.0 9.5 | WMMS(F)•ao | WMMS(F)•ao |
| WGCL(F)•r | 31.7 6.0 | WLT(F)•ac | WMJI(F)•g |
| WMJI(F)•g | 26.8 5.1 | WMJI(F)•g | WLT(F)•ac |
| WQAL(F)•a | 24.0 4.5 | WGAR-FM•c | WWWE•ac |
| WLT(F)•ac | 23.7 4.5 | WQAL(F)•a | WGAR-FM•c |

| | | | |
|-------------------------|-----------|------------|------------|
| PITTSBURGH (012) | | | |
| KDKA•ac | 69.2 13.5 | KDKA•ac | KDKA•ac |
| WDVE(F)•ao | 45.6 8.9 | WHTX(F)•r | WDVE(F)•ao |
| WSHH(F)•a | 37.8 7.3 | WBZZ(F)•r | WHTX(F)•r |
| WBZZ(F)•r | 36.0 7.0 | WSHH(F)•a | WWSW(F)•ac |
| WHTX(F)•r | 21.9 4.2 | WWSW(F)•ac | WTAE•ac |

In fall '84, country had 9.8 per cent of all listening in the top 100 markets, compared to 10.6 in spring '84, 11.2 in fall '83 and 11.6 in spring '83. The format had a 10.7 share of listening on AM and a 9.3 share on FM.

Average 1/4-hour rank

| Total week | | Morn. drivetime | |
|-----------------------------------|-----------|-----------------|------------|
| 12+ | Shr. | 25-54W | 25-54M |
| (000) | (%) | | |
| MINNEAPOLIS-ST. PAUL (013) | | | |
| WCCO•v | 93.8 19.5 | WCCO•v | WCCO•v |
| KSTP-FM•ac | 38.0 7.9 | KSTP-FM•ac | KSTP-FM•ac |
| WLLOL(F)•r | 31.6 6.5 | WLLOL(F)•r | WLLOL(F)•r |
| WAYL(F)•a | 28.7 5.9 | KEEY(F)•c | KEEY(F)•c |
| KQRS(A/F)•g | 27.7 5.7 | WAYL(F)•a | WDGY•c |
| MIAMI (014) | | | |
| WHYI(F)•r | 47.6 9.1 | WHYI(F)•r | WHYI(F)•r |
| WLYF(F)•a | 39.7 7.6 | WJQY(F)•sc | WEDR(F)•bl |
| WNWZ-FM•r | 34.2 6.6 | WQBA•s | WAXY(F)•ac |
| WJQY(F)•sc | 28.5 5.5 | WAIA(F)•sc | WQBA•s |
| WEDR(F)•bl | 25.0 4.8 | WOCN•s | WOCN•s |

| | | | |
|----------------------|----------|------------|------------|
| ATLANTA (015) | | | |
| WZGC(F)•r | 42.4 9.2 | WQXI-FM•ac | WQXI-FM•ac |
| WQXI-FM•ac | 38.1 8.3 | WSB•ac | WKHX(F)•c |
| WPCH(F)•a | 35.8 7.8 | WVEE(F)•uc | WSB•ac |
| WVEE(F)•uc | 32.6 7.1 | WKHX(F)•c | WVEE(F)•uc |
| WKHX(F)•c | 32.2 7.0 | WZGC(F)•r | WPCH(F)•a |

| | | | |
|-----------------------------|-----------|------------|-----------|
| SEATTLE-TACOMA (016) | | | |
| KIRO•n | 43.7 10.4 | KIRO•n | KIRO•n |
| KOMO•ac | 30.5 7.3 | KOMO•ac | KUBE(F)•r |
| KBRD(F)•a | 26.3 6.3 | KLSY(F)•ac | KJR•ac |
| KUBE(F)•r | 25.3 6.0 | KJR•ac | KISW(F)•r |
| KISW(F)•r | 20.6 4.9 | KUBE(F)•r | KOMO•ac |

| | | | |
|------------------------|-----------|------------|------------|
| ST. LOUIS (017) | | | |
| KMOX•nt | 78.5 18.4 | KMOX•nt | KMOX•nt |
| KSHE(F)•ao | 47.1 11.0 | WIL-FM•c | KSHE(F)•ao |
| KMJM(F)•uc | 26.6 6.2 | KSD(F)•ac | KUSA•c |
| WIL-FM•c | 24.6 5.7 | KUSA•c | WIL-FM•c |
| KEZK(F)•a | 22.5 5.2 | KYKY(F)•ac | KYKY(F)•ac |

| | | | |
|-----------------------------------|-----------|------------|------------|
| TAMPA-ST. PETERSBURG (018) | | | |
| WWBA(F)•a | 41.5 10.6 | WRBQ-FM•r | WRBQ-FM•r |
| WRBQ-FM•r | 38.6 9.9 | WIQH(F)•ac | WSUN•c |
| WYNF(F)•ao | 27.2 6.9 | WMGG(F)•ac | WIQH(F)•ac |
| WSUN•c | 22.5 5.7 | WQYK(F)•c | WYNF(F)•ao |
| WIQH(F)•ac | 21.1 5.4 | WFLA-FM•ac | WQYK(F)•c |

| | | | |
|---------------------|----------|-----------|-----------|
| DENVER (019) | | | |
| KOSI(F)•a | 28.7 8.0 | KIMN•r | KIMN•r |
| KOA•nt | 22.4 6.3 | KOSI(F)•a | KLZ•c |
| KPKE(F)•r | 20.2 5.6 | KHOW•ac | KHOW•ac |
| KIMN•r | 18.5 5.2 | KLZ•c | KOA•nt |
| KOAQ(F)•r | 17.1 4.8 | KOAQ(F)•r | KOSI(F)•a |

Average 1/4-hour rank

| Total week | | Morn. drivetime | |
|----------------------------------|----------|-----------------|------------|
| 12+ | Shr. | 25-54W | 25-54M |
| (000) | (%) | | |
| SACRAMENTO-STOCKTON (020) | | | |
| KCTC(F)•a | 20.5 6.1 | KSFM(F)•r | KRAK•c |
| KZAP(F)•ao | 19.2 5.7 | KXOA-FM•ac | KGNR•nt |
| KSFM(F)•r | 19.1 5.7 | KRAK•c | KFBK•nt |
| KRAK•c | 15.8 4.7 | KCTC(F)•a | KZAP(F)•ao |
| KXOA-FM•ac | 15.3 4.5 | KFRC•r | KHYL(F)•ac |

Jhan Hiber believes the country format is "quite healthy. Shares may show slippage," he adds, but "in reality, total persons in the average quarter hour were up over fall '81 (which he considers country's popularity peak).

| | | | |
|------------------------|----------|-----------|------------|
| BALTIMORE (021) | | | |
| WLIF(F)•a | 36.8 9.3 | WBAL•ac | WFBR•ac |
| WBAL•ac | 31.4 8.0 | WPOC(F)•c | WLIF(F)•a |
| WIYY(F)•ao | 30.4 7.7 | WLIF(F)•a | WBAL•ac |
| WXYV(F)•uc | 23.5 5.9 | WYST-FM•g | WPOC(F)•c |
| WPOC(F)•c | 23.3 5.9 | WBSB(F)•r | WIYY(F)•ao |

| | | | |
|---------------------------------|-----------|------------|------------|
| HARTFORD-NEW HAVEN (022) | | | |
| WTIC•ac | 40.5 11.9 | WTIC•ac | WTIC•ac |
| WTIC-FM•r | 29.2 8.6 | WTIC-FM•r | WTIC-FM•r |
| WRCH(F)•a | 20.8 6.1 | WKCI(F)•r | WNBC•r |
| WKCH(F)•r | 19.9 5.8 | WIOF(F)•ac | WKCH(F)•r |
| WHCN(F)•ao | 17.6 5.1 | WDRG-FM•ac | WDRG-FM•ac |

| | | | |
|----------------------|----------|------------|------------|
| PHOENIX (023) | | | |
| KTAR•nt | 26.4 8.7 | KOY•ac | KNIX-FM•c |
| KNIX-FM•c | 25.4 8.4 | KNIX-FM•c | KTAR•nt |
| KQYT(F)•a | 21.8 7.2 | KKLT(F)•ac | KOOL-FM•ac |
| KUPD(F)•ao | 19.4 6.4 | KOPA-FM•r | KUPD(F)•ao |
| KZZP-FM•r | 16.9 5.6 | KMEO-FM•a | KOY•ac |

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Average 1/4-hour rank

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

PORTLAND, OR (024)

| | | | | |
|------------|------|-----|------------|------------|
| KXL-FM•a | 19.7 | 6.9 | KGW•ac | KGW•ac |
| KKRZ(F)•r | 17.3 | 6.1 | KKCW(F)•ac | KINK(F)•ao |
| KINK(F)•ao | 15.5 | 5.4 | KEX•ac | KKCW(F)•ac |
| KEX•ac | 15.4 | 5.4 | KINK(F)•ao | KKRZ(F)•r |
| KMJK(F)•r | 15.3 | 5.4 | KCNR-FM•r | KEX•ac |

INDIANAPOLIS (025)

| | | | | |
|------------|------|------|------------|------------|
| WFBQ(F)•ao | 35.0 | 12.2 | WIBC•ac | WIBC•ac |
| WIBC•ac | 28.4 | 9.9 | WENS(F)•ac | WFBQ(F)•ao |
| WZPL(F)•r | 24.5 | 8.5 | WFMS(F)•c | WFMS(F)•c |
| WXTZ(F)•a | 20.5 | 7.1 | WZPL(F)•r | WENS(F)•ac |
| WFMS(F)•c | 18.2 | 6.3 | WXTZ(F)•a | WXTZ(F)•a |

Country's overall share dip, in the opinion of TM's Neil Sargent, reflects "a leveling off after the 'Urban Cowboy' craze." He doesn't foresee any further declines.

SAN DIEGO (026)

| | | | | |
|------------|------|-----|------------|------------|
| KGB(F)•ao | 25.8 | 8.8 | KFMB•ac | KFMB•ac |
| KJQY(F)•a | 23.4 | 8.0 | KYXY(F)•ac | KGB(F)•ao |
| KFMB•ac | 20.7 | 7.1 | KLZZ(F)•ac | KSDO•nt |
| KSDO-FM•r | 16.6 | 5.7 | KJQY(F)•a | KFMB-FM•ac |
| KFMB-FM•ac | 15.5 | 5.3 | KFMB-FM•ac | KBZT(F)•ac |

CINCINNATI (027)

| | | | | |
|------------|------|-----|------------|------------|
| WKRC(F)•r | 23.2 | 8.8 | WKRC•ac | WKRC•ac |
| WKRC•ac | 22.1 | 8.4 | WRRM(F)•ac | WEBN(F)•ao |
| WEBN(F)•ao | 20.7 | 7.8 | WUBE(F)•c | WLW•ac |
| WLW•ac | 17.4 | 6.6 | WLW•ac | WKXF(F)•c |
| WWEZ(F)•a | 16.2 | 6.1 | WLLT(F)•r | WUBE(F)•c |

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Average 1/4-hour rank

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

KANSAS CITY (028)

| | | | | |
|------------|------|------|------------|------------|
| WDAF•c | 32.8 | 12.8 | WDAF•c | WDAF•c |
| KCMO•nt | 17.7 | 6.9 | KLSH(F)•ac | KFKF-FM•c |
| KMBR(F)•a | 17.7 | 6.9 | KMBR(F)•a | KCMO•nt |
| KUDL(F)•ac | 14.5 | 5.8 | KUDL(F)•ac | KYYS(F)•ao |
| KYYS(F)•ao | 14.5 | 5.6 | KFKF-FM•c | KUDL(F)•ac |

MILWAUKEE (029)

| | | | | |
|------------|------|------|-----------|-----------|
| WTMJ•ac | 31.4 | 11.7 | WTMJ•ac | WTMJ•ac |
| WEZW(F)•a | 22.5 | 8.4 | WBSC-FM•c | WKTI(F)•r |
| WQFM(F)•ao | 20.2 | 7.5 | WEZW(F)•a | WEZW(F)•a |
| WOKY•st | 16.2 | 8.0 | WMIL(F)•c | WMIL(F)•c |
| WMIL(F)•c | 15.1 | 5.6 | WKTI(F)•r | WISN•ac |

ORLANDO-DAYTONA BEACH (030)

| | | | | |
|------------|------|------|------------|------------|
| WWKA(F)•c | 27.8 | 10.9 | WJYO(F)•sc | WWKA(F)•c |
| WJYO(F)•sc | 22.5 | 8.8 | WWKA(F)•c | WDIZ(F)•ao |
| WBJW-FM•r | 22.2 | 8.7 | WBJW-FM•r | WDBO•ac |
| WDIZ(F)•ao | 19.8 | 7.7 | WDBO•ac | WBJW-FM•r |
| WHLY(F)•r | 13.7 | 5.3 | WHLY(F)•r | WJYO(F)•sc |

NASHVILLE (031)

| | | | | |
|------------|------|------|------------|------------|
| WSM-FM•c | 26.7 | 10.5 | WSM-FM•c | WSM-FM•c |
| WKDF(F)•ao | 24.1 | 9.5 | WLAC-FM•ac | WSIX-FM•c |
| WLAC-FM•ac | 18.2 | 8.3 | WSIX-FM•c | WLAC-FM•ac |
| WSIX-FM•c | 14.6 | 5.7 | WSM•c | WSM•c |
| WZEZ(F)•a | 14.5 | 5.7 | WZKS(F)•r | WKDF(F)•ao |

CHARLOTTE (032)

| | | | | |
|------------|------|------|------------|------------|
| WSOC-FM•c | 36.1 | 14.7 | WSOC-FM•c | WSOC-FM•c |
| WPEG(F)•uc | 20.6 | 8.4 | WBT•ac | WBCY(F)•r |
| WBT•ac | 20.5 | 8.4 | WBCY(F)•r | WBT•ac |
| WBCY(F)•r | 19.4 | 7.9 | WEZC(F)•ac | WEZC(F)•ac |
| WROQ-FM•r | 15.8 | 6.4 | WPEG(F)•uc | WPEG(F)•uc |

NEW ORLEANS (033)

| | | | | |
|------------|------|------|------------|------------|
| WYLD-FM•uc | 37.7 | 14.6 | WYLD-FM•uc | WYLD-FM•uc |
| WEZB(F)•r | 26.8 | 10.4 | WEZB(F)•r | WQUE-FM•r |
| WNOE-FM•c | 17.2 | 6.6 | WNOE-FM•c | WEZB(F)•r |
| WLTS-FM•sc | 15.5 | 6.0 | WLTS-FM•sc | WNOE-FM•c |
| WQUE-FM•r | 15.5 | 6.0 | WQUE-FM•r | WWL•nt |

COLUMBUS, OH (034)

| | | | | |
|------------|------|------|------------|------------|
| WLVO(F)•ao | 27.2 | 12.9 | WTVN•ac | WTVN•ac |
| WTVN•ac | 20.5 | 9.7 | WSNY(F)•ac | WLVO(F)•ao |
| WBNS-FM•a | 17.0 | 8.0 | WBNS-FM•a | WNCI(F)•ac |
| WXGT(F)•r | 17.0 | 8.0 | WNCI(F)•ac | WSNY(F)•ac |
| WNCI(F)•ac | 12.8 | 6.0 | WLVO(F)•ao | WRMZ(F)•c |

Average 1/4-hour rank

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

BUFFALO (035)

| | | | | |
|-----------|------|-----|------------|------------|
| WJYE(F)•a | 20.2 | 7.9 | WGR•ac | WBEN•ac |
| WBEN•ac | 18.9 | 7.4 | WKBW•ac | WKBW•ac |
| WYRK(F)•c | 16.3 | 6.3 | WBUF(F)•ac | WBUF(F)•ac |
| WBEN-FM•r | 15.7 | 6.1 | WBEN•ac | WGR•ac |
| WECK•st | 14.7 | 5.7 | WBLK(F)•uc | WYRK(F)•c |

OKLAHOMA CITY (036)

| | | | | |
|------------|------|-----|------------|------------|
| KKNG(F)•a | 19.9 | 9.3 | KZBS(F)•ac | KXXY-FM•c |
| KXXY-FM•c | 17.0 | 7.9 | KXXY-FM•c | KZBS(F)•ac |
| KATT-FM•ao | 16.4 | 7.8 | KEBC(F)•c | KKNG(F)•a |
| KTOK•nt | 16.4 | 7.6 | KTOK•nt | KATT-FM•ao |
| KOFM(F)•r | 14.4 | 6.7 | KLTE(F)•ac | KEBC(F)•c |

MOR/nostalgia had a 4.8 share in the top 100 markets for fall '84, compared to 6.5 in fall '83 and 5.1 in spring '84. TM's Sargent believes the format is "in for rough times."

GREENVILLE-SPARTANBURG (037)

| | | | | |
|------------|------|------|------------|------------|
| WESC-FM•c | 23.2 | 10.1 | WESC-FM•c | WESC-FM•c |
| WSPA-FM•a | 20.0 | 8.7 | WFBC-FM•ac | WFBC-FM•ac |
| WKSJ(F)•r | 18.1 | 7.9 | WWNC•c | WSSL-FM•c |
| WFBC-FM•ac | 17.0 | 7.4 | WSPA-FM•a | WWNC•c |
| WSSL-FM•c | 16.6 | 7.2 | WSSL-FM•c | WSPA-FM•a |

RALEIGH-DURHAM (038)

| | | | | |
|------------|------|------|------------|------------|
| WRAL(F)•ac | 31.9 | 13.0 | WRAL(F)•ac | WRAL(F)•ac |
| WDCG(F)•r | 20.0 | 8.2 | WDCG(F)•r | WQDR(F)•ac |
| WRDU(F)•ao | 16.6 | 6.8 | WPTF•ac | WPTF•ac |
| WQDR(F)•ac | 16.2 | 6.6 | WQDR(F)•ac | WKIX•c |
| WPTF•ac | 14.0 | 5.7 | WFNC•c | WRDU(F)•ao |

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Average 1/4-hour rank

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

PROVIDENCE-NEW BEDFORD (039)

| | | | | |
|------------|------|------|------------|------------|
| WLKW-FM•a | 31.3 | 12.1 | WPRO•ac | WPRO•ac |
| WHJY(F)•ao | 23.4 | 9.0 | WPRO-FM•r | WPRO-FM•r |
| WPRO-FM•r | 22.9 | 8.8 | WLKW-FM•a | WHJY(F)•ao |
| WPRO•ac | 14.6 | 5.6 | WNYS(F)•sc | WPJB(F)•ac |
| WHJJ•nt | 12.9 | 5.0 | WSNE(F)•ac | WLKW-FM•a |

GRAND RAPIDS KALAMAZOO-B.C. (040)

| | | | | |
|------------|------|-----|------------|------------|
| WOOD-FM•a | 19.4 | 8.7 | WOOD-FM•a | WCUZ-FM•c |
| WCUZ-FM•c | 14.0 | 6.2 | WCUZ-FM•c | WNWN(F)•c |
| WNWN(F)•c | 12.1 | 5.4 | WOOD•ac | WLAV-FM•ao |
| WGRD(F)•r | 11.6 | 5.2 | WLHT(F)•ac | WOOD-FM•a |
| WLAV-FM•ao | 11.5 | 5.1 | WNWN(F)•c | WMUS-FM•c |

MEMPHIS (041)

| | | | | |
|------------|------|-----|------------|------------|
| WHRK(F)•bl | 19.8 | 9.4 | WMC-FM•r | WGKX(F)•c |
| WMC-FM•r | 18.2 | 8.6 | WGKX(F)•c | WMC•c |
| WZXR(F)•ao | 16.7 | 7.9 | WRVR(F)•ac | WRVR(F)•ac |
| WGKX(F)•c | 15.1 | 7.1 | WMC•c | WHRK(F)•bl |
| WRVR(F)•ac | 12.8 | 6.0 | WHRK(F)•bl | WZXR(F)•ao |

SALT LAKE CITY (042)

| | | | | |
|------------|------|------|------------|------------|
| KSL•ac | 21.6 | 10.0 | KSL•ac | KSL•ac |
| KSFI(F)•a | 20.2 | 9.3 | KSFI(F)•a | KALL•ac |
| KRSP-FM•ao | 15.4 | 7.1 | KALL•ac | KLCY(F)•ac |
| KSOP-FM•c | 12.4 | 5.7 | KSOP-FM•c | KSOP-FM•c |
| KCPX(F)•r | 12.0 | 5.5 | KLCY(F)•ac | KZAN(F)•c |

CHARLESTON-HUNTINGTON, WV (043)

| | | | | |
|------------|------|-----|------------|------------|
| WKLC(F)•ao | 17.7 | 9.3 | WVAF(F)•ac | WTCR(F)•c |
| WAMX(F)•r | 10.9 | 5.7 | WKEE-FM•ac | WCHS•ac |
| WKEE-FM•ac | 9.7 | 5.1 | WTCR(F)•c | WNUS(F)•c |
| WQBE-FM•c | 9.5 | 5.0 | WQBE-FM•c | WKEE-FM•ac |
| WTCR(F)•c | 9.2 | 4.8 | WAMX(F)•r | WVAF(F)•ac |

SAN ANTONIO (044)

| | | | | |
|------------|------|-----|------------|------------|
| KKYX•c | 24.6 | 9.9 | KLLS-FM•ac | KKYX•c |
| KQXT(F)•a | 17.2 | 6.9 | KTSA•ac | KTSA•ac |
| KTFM(F)•ac | 16.3 | 6.5 | KTFM(F)•ac | KTFM(F)•ac |
| WOAI•nt | 14.6 | 5.8 | KKYX•c | KBUC-FM•c |
| KAJA(F)•c | 14.5 | 5.8 | KAJA(F)•c | WOAI•nt |

LOUISVILLE (045)

| | | | | |
|------------|------|------|------------|------------|
| WAMZ(F)•c | 24.3 | 13.2 | WHAS•ac | WHAS•ac |
| WQMF(F)•ao | 20.2 | 11.0 | WAMZ(F)•c | WAMZ(F)•c |
| WHAS•ac | 17.7 | 9.6 | WKJJ(F)•ac | WQMF(F)•ao |
| WLRS(F)•ao | 13.4 | 7.3 | WCII•c | WVEZ(F)•a |
| WVEZ(F)•a | 12.6 | 6.8 | WLOU•bl | WCII•c |

Average 1/4-hour rank

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

NORFOLK-PRTSMTN-NWPRT NWS (046)

| | | | | |
|------------|------|-----|------------|------------|
| WFOG(F)•a | 20.1 | 9.8 | WCMS-FM•c | WCMS-FM•c |
| WCMS-FM•c | 18.1 | 8.8 | WLTY(F)•ac | WNOR-FM•ao |
| WNOR-FM•ao | 15.0 | 7.3 | WFOG(F)•a | WTAR•g |
| WOWI(F)•uc | 14.3 | 6.9 | WWDE(F)•ac | WLTY(F)•ac |
| WNVZ(F)•r | 13.5 | 6.5 | WTAR•g | WFOG(F)•a |

BIRMINGHAM (047)

| | | | | |
|------------|------|------|------------|------------|
| WZZK(F)•c | 27.2 | 13.5 | WZZK(F)•c | WZZK(F)•c |
| WKXX(F)•r | 19.0 | 9.4 | WMJJ(F)•ac | WMJJ(F)•ac |
| WAPI-FM•ao | 18.8 | 9.3 | WENN(F)•bl | WAPI-FM•ao |
| WENN(F)•bl | 17.6 | 8.7 | WKXX(F)•r | WENN(F)•bl |
| WMJJ(F)•ac | 13.9 | 6.9 | WSGN•st | WKXX(F)•r |

Listening share to black stations in fall '84 was 4.0, compared to 5.1 in fall '83 and 4.6 in spring '84. Some of this erosion relected a shift to UC stations.

HRRISBRG-YORK-LNCSTER (048)

| | | | | |
|------------|------|------|------------|------------|
| WRKZ(F)•c | 21.6 | 10.2 | WRKZ(F)•c | WRKZ(F)•c |
| WTPA(F)•sc | 15.9 | 7.5 | WSBA-FM•sc | WQXA(F)•r |
| WNCE(F)•a | 14.6 | 6.9 | WSBA•nt | WTPA(F)•sc |
| WQXA(F)•r | 11.1 | 5.2 | WHP•ac | WNCE(F)•a |
| WSBA-FM•sc | 10.9 | 5.1 | WSFM(F)•ac | WHP•ac |

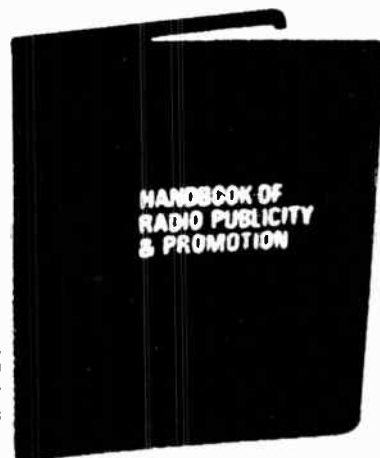
DAYTON (049)

| | | | | |
|------------|------|------|------------|------------|
| WHIO-FM•a | 23.6 | 13.9 | WHIO•ac | WHIO-FM•a |
| WTUE(F)•ao | 19.4 | 11.4 | WHIO-FM•a | WHIO•ac |
| WHIO•ac | 10.0 | 5.9 | WONE•c | WTUE(F)•ao |
| WONE•c | 8.8 | 5.1 | WDAO(F)•bl | WONE•c |
| WGTZ(F)•r | 8.6 | 5.0 | WING•ac | WING•ac |

WLKES BARRE-SCRNTN (050)

| | | | | |
|------------|------|-----|-------------|------------|
| WNAK•st | 12.7 | 6.2 | WILQ(F)•c | WARM•ac |
| WKRZ-FM•ac | 12.1 | 5.9 | WARM•ac | WSQV(F)•r |
| WILQ(F)•c | 10.5 | 5.1 | WHLM(A/F)•r | WGBI-FM•ac |
| WARM•ac | 10.3 | 5.0 | WGBI-FM•ac | WKRZ-FM•ac |
| WGBI-FM•ac | 9.5 | 4.6 | WKRZ-FM•ac | WTLO(F)•r |

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future of music.

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fresh talent. The bottom line: an uninterrupted
supply of the kinds of music your
audience wants to hear.



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your station. Now and in the future.

Wherever there's music, there's BMI.

Viewpoints

John M. Otter



Senior vice president, director of network programming, SSC&B, Inc., in a presentation before the recent Association of National Advertisers Television Advertising Workshop in New York.

Television clutter continues to be an ongoing concern of both the ANA and 4As

I'm sure you recall that three years ago the networks announced that, over a period of time, they would gradually increase the amount of commercial inventory available for sale in primetime.

They further stated that, if necessary, they would reduce the amount of promo time in order to hold to their individually stated standards of 10 minutes of non-program material per hour.

Television clutter has been an ongoing concern for both the ANA and the 4As, and we felt it was an important enough issue to justify spending some money each year to do an unannounced monitoring, in order to keep current with what actually is happening to our commercial environment.

AIS/Harris monitored the week of December 3, 1984. The results are the subject of this report.

First we should review the principle elements, as stated in each network's standards, that constitute non-program material.

Up to 10 minutes per hour in primetime can be devoted to:

- Network commercials and billboards.
- Network promotions.
- Station breaks (commercials & promos) and credits when they exceed each networks slightly varied policies.

There are elements in any given hour that are *not* counted as non-program material they include:

- Public service announcements.
- Bumpers and trailers.
- Courtesy announcements which advise the viewer of program preemptions or delays due to special news coverage or sports run overs.
- Network and station identifications.

How does (AIS/Harris monitoring) compare to last year's report?

- ABC about the same, with a little more credit coverage.

- CBS averaged a little more commercial time . . . NBC a little less.

- Both CBS and NBC increased their promotional time.

Discussions with networks

We gave each network all of the monitoring data pertaining to their programs and then met and discussed it with them.

All three issue formats to their suppliers which *very specifically* provide for no more than 10 minutes of non-program material per hour (with movies averaged).

During our discussions some reasonable points were offered. Shows can be delivered to the networks with credits running a little longer than standards call for. The coverage is usually too small to be compensated for by dropping a promo, resulting in a modest coverage for the hour.

Secondly, all three networks provide their affiliates with three to four seconds twice an hour for station identification.

Along with their identification, the stations regularly give a news headline and advise that the rest of the story will be on the late news.

If we eliminated those station IDs from our count NBC would be right on their standards, with the other two off very slightly.

Bottom line weighted averaging tends to mask the move toward 6½ minutes of commercials per hour.

When you exclude movies with seven minutes per hour and *Monday Night Football*, 50 per cent of ABC's one-hour time periods contained 6½ minutes. Over 75 per cent of CBS and 60 percent of NBC's one-hour periods contained 6½ minutes of network commercial.

The number of hours containing 6½ minutes saw that commercial pods were either adjacent to promos or separated from them by only a three to five second bumper . . . and saw in the middle of the hour that our commercials, the promos, a couple of bumpers and the station break *all* share the same pod . . . we couldn't help but wonder if the viewer isn't being invited to direct attention elsewhere.

Different one-hour format?

Therefore, I offer up a thought. Would the networks want to experiment with a different formatting of *one hour* programs?

How about creating six pods. The first two *within* the first half hour of programming could contain *only* the advertisers' messages. The third pod could contain network promos and the station break. The fourth and fifth pods falling *within* the second half hour of the program could contain only advertiser messages, and the sixth pod at the conclusion of the program would contain the network promos and the closing station break.

I recognize that there are many interests involved here and that *not* everybody might feel comfortable with a format change, and that's why I suggest an experiment.

Programming/Production

MPC slates new series

Metromedia Producers Corp. is planning to introduce at least two new first-run series into syndication in 1986. One, *Midtown*, has already gone into production in the way of a five-episode pilot, with MPC having the option until November to order an additional 65 to 195 episodes, according to Paul Rich, vice president, worldwide sales.

In an interview, Rich says that *Midtown*, which is being produced by Halmi Inc., is being designed for a late-night slot, "filling a need of the market, which is looking for a late-night show." The pilot is being shot in New York and the stories are about people in the city. The pilot will be used as an on-air strip test, for airing at the end of this month, and MPC is looking for an early 1986 start for the series itself, Rich says. Decision on the marketing procedure has not yet been determined.

New strip. Each strip will be self-contained, with a new story each week. It's believed that all the Metromedia stations will air the series. Also being planned, according to Rich, is another adult sitcom, developed and created "by an outstanding Hollywood producer." While Rich wouldn't give any further details on the project, he says that MPC is in negotiation with two major advertisers who want to sponsor the show. A weekly series, the sitcom is earmarked for early 1986 airing, for a weekend or weekly access time period.

Meanwhile, the proposed resurrection of *Oh, Madeline*, which had a short network run, as a syndication vehicle is still on hold, according to Rich, and its fate as a syndication series is still up in the air pending further discussions with Kahn, says Rich. Another first-run vehicle, *Small Wonder*, which is a go for the fall, has reached station coverage of 60 per cent of the country, with 70 per cent anticipated when the weekly series goes on the air. *Wonder* is sold on a cash-plus-barter arrangement, with MPC taking one minute for national sales in each episode.

Wonder plan. The MPC plan on *Wonder* is to accumulate enough episodes for the show to become a strip for off-station syndication once 90 episodes are assembled.

Incumbent stations will get first option to acquire the show as a daily vehicle, says Rich, "which is one of the reasons stations are buying the show. It offers them an alternative four years from now to the escalating prices of

off-network sitcoms."

Also, MPC has acquired several movies of the week, including *The Atlanta Child Murders*, which ran on CBS, to be released internationally, and already sold in about seven countries. MPC also owns *Hitler's SS*, three-hour miniseries, and *Evergreen*, six-hour miniseries, which both ran on NBC. On



Paul Rich

the MetroPrime front, MPC expects to add three new miniseries to the project, and, according to Rich, the company plans to release at least three programs annually, based on the success of its upcoming three initial releases, *Empire*, *The Far Pavilions*, and *Jamaica Inn*, offered via barter. *Empire* starts in April.

Coverage was near 85 per cent, at presstime.

Halmi on production roll

Halmi Inc. has unveiled a \$30 million production schedule, which includes a half-hour adult comedy pilot to be distributed by Metromedia Producers Corp. a two-hour comedy film for CBS, and a six-hour miniseries. MPC plans to syndicate the show, *Midtown*, as a series (see details, this section). Also on tap for the company in its production mix are 10 animation features for initial theatrical release to be produced over the next two years; *Spearfield's Daughter*, six-hour miniseries; and a two-hour CBS movie of the week, *Vampire Boutique*. Additionally, production has been completed for the one-hour pilot of the *Wombles*, children's music series.

A number of other television and theatrical productions are in the development stage, notes Robert Halmi, president of the company. The two-hour comedy film for CBS will reunite Jackie Gleason and Art Carney.

Meanwhile, Halmi reports it expects record net income of about \$1.7 million on revenues of about \$14 million for the

year ending May 31, 1985. The company, which recently changed its fiscal year, had net income of \$845,000 on revenues of \$8,720,000 for the year ended March 31, 1984.

Syndication shorts

Fox/Lorber Associates and Arlington Television Sales have formed a joint venture to syndicate 130 half-hours of *The Plastic Man Comedy Adventure Show*, a compilation of cartoons from Ruby-Spears plus newly produced segments of the "real life" Plastic Man.

LBS Communications will produce a one-hour special, *Dancin' in the Wings*, for airplay in the fall. The special will serve as a pilot for a projected new syndicated series. Debbie Allen will star as the owner/instructor of a workshop studio. Also LBS' half-hour weekly series *Tales From the Darkside*, is a "go" for a second year, with production of 24 new episodes set for an April 1 start.

MG/Perin Inc. will distribute *Soap Opera Special*, hour show featuring soap celebrities and combining music, lifestyles and other entertainment elements. Audrey Landers is West Coast host, while Larry Angelo will anchor the East Coast. The barter show is available May 30-June 9.

King of Comedy will lead off the TV NET schedule of films making its debut in April. TV NET is the first-run co-venture of **Viacom Enterprises** and **Tribune Broadcasting**. Twelve theatricals are involved in the initial presentation and nine of the top 10 markets have signed to carry the package, dubbed *Tonight Only*.

King World has formed a merchandising and licensing subsidiary, King World Merchandising, and has made a number of agreements on its own product and those of other producers. These include Pressman toys, for board games; Crabwalk, for wall calendars and datebooks and General Foods, for advertising and premiums.

Metromedia stations WNEW-TV New York and WTTG(TV) Washington have renewed the hour off-network series *Kojak* and, according to MCA TV, the series distributors, increased demand has prompted the company to offer additional runs. On CBS for five years, *Kojak* totaled 118 hours when it was introduced in syndication.

Marvel Productions, in association with **Sunbow Productions**, is preparing a weekly half-hour animated series, *Super Sunday*, for fall debut. Each half hour will contain three separate serialized segments each week. Fifteen half hours are currently in production. Also, Marvel and Sunbow are producing a feature-length animated movie based on *Transformers*, syndicated TV series. The film is budgeted for in excess of \$3

million. Transformers is distributed by Cluster Television Productions.

Orion's 20-Minute Workout, airing currently on 108 markets via barter, will be offered to stations for cash, starting in the fall. The 100 half-hour episodes will be made available with unlimited runs over a five-year license term.

Syndicast Services two Perry Como specials are getting broad clearances. The first one-hour special, *Perry Como Las Vegas Style* is airing in the first quarter, with a clearance of more than 90 stations, including 17 of the top 20 markets. The second special, *Perry Como Easter by the Sea*, is airing through April 7. It has cleared more than 80 stations covering 65 per cent of the U.S. homes, according to SS.

King World has opened a Nashville office, its fifth U.S. branch. Other offices are in New York, Los Angeles, Chicago and Summit, N.J.



Under a newly signed agreement with Group W Productions, the Republic of China will carry "PM Magazine" and "He Man and the Masters of the Universe." Shaking hands on the accord are Zvi J. Doron, Group W vice president of international projects, and Yi-Mou Mo, vice president for programming at Taiwan Television Enterprises.

LBS Sports, King tie

LBS Sports, a division of LBS Communications, has combined with Don King Sports and Entertainment Network in a new sports venture. The collaboration, which down the line will include entertainment vehicles as well, will begin with two three-hour boxing events, which will be cleared via LBS Sports. The opening show will feature a double bill, pitting Hector Camacho vs. Roque Montoya, and James Broad vs. Tim Witherspoon. Katz Sports will handle the sales for the two live boxing programs, which will include the involvement of celebrities from the entertainment world. Plans call for the

performers to attend the boxing matches and to be interviewed during breaks in the card.

Both boxing events will be aired in primetime, from 8-11 p.m., with the first program, *Vindication*, set for April 29 in Buffalo. The second event is set for early June. In an interview, Carl Dietze, vice president, general manager, LBS Sports, says that Miller Beer will sponsor about four minutes in each barter show, which will contain 13 minutes for local sales and 23 for national sales.

LBS has just begun to pitch stations, and has sent out telegrams to the 65 top markets.

Dietze says that he's already received interest from 23 stations. The shows will be delivered via satellite, with a delay for the West Coast stations. Regarding the potential of new entertainment ties with King, Dietze notes that some possibilities are airing the Jackson Victory Tour, of which King is promoter and, possibly, a story on Muhammad Ali, to which King has the rights.

Lionheart TV gets credit

Lionheart Television International, subsidiary of Western-World Television, has gotten a final agreement for a \$1.5 million loan of credit with Wells Fargo Bank. The credit will be used to expand the company's operations in television syndication. The first program being syndicated by Lionheart to commercial stations, *Threads*, has been sold to 20 markets, six of the top 10, and 14 of the top 20, including stations of Metromedia, Cox, Chris Craft and other groups.

Threads, shown on WTBS(TV) Atlanta last December, more than doubled the primetime movie average on the station.

Tv station debuts music

WVJV-TV, new TV station in Boston, is making its debut with a few "firsts." The new outlet will have New England's first all-music video format, featuring a staff of live, in-studio video jockeys, and it will be the area's first television station to broadcast in stereo. The reason for the all-music video move, according to general manager Arnie Ginsberg, is because there is a "wide-open market for a local music channel on commercial, broadcast television." The concept of an all-music format was born with MTV, but research indicates that only about 25 per cent of the U.S. TV sets can receive MTV, he notes.

The new outlet, which was due to begin transmission last week, broadcasts from a tower in a new building, higher than any other Boston tower, according to Ginsberg. He adds that the station

has 3.6 million watts, the highest power of an AM, FM or TV station in the Boston ADI. David Beadle is named program director; Roxy Mysal is music director; and Bill Wyan Wayland is general sales manager.

Montreux rule change

The Golden Rose of Montreux Television Festival, set for May 8-15, is opening the doors to entries from independent producers and distributors. In the past only programs submitted by national broadcast organizations were eligible for the competition.

American entries in the independent category will include programs from MGM/UA, Telepictures, Don Mischer Productions, Showtime, MTV and Archive Film Productions. The winner in the independent category will receive 5,000 Swiss francs, and a prize of 2,500 francs will go to the best music video clip. The festival jury consists of reps from Russia, Italy, France, U.K., Belgium, Canada, the U.S. and Finland, among others. John E. Nathan is the contact in New York.

"Second Chance" drive

Group W's organ transplant and donor education campaign, *Second Chance*, is gaining momentum and currently more than 100 stations, representing 81 per cent of the U.S. TV households, have agreed to participate in the drive. The campaign will begin in April and will culminate with a one-hour documentary, *Second Chance*, to be carried by the participating stations on June 10.

William Devane is national spokesman for the campaign. Created in conjunction with KDKA-TV Pittsburgh, *Second Chance* is a totally integrated news, public service and public affairs programming effort designed to make the public aware of the importance of organ donation and to increase such donations by the public. The programming and promotion package is available free of charge.

Participating stations include WNEW-TV New York, KTTV(TV) Los Angeles, WFLD-TV Chicago, KYW-TV Philadelphia, KPIX(TV) San Francisco, WBZ-TV Boston and WDIV(TV) Detroit. Plans for the campaign were introduced at the recent NATPE convention.

Zooming in on people

Richard Frank, president of the Paramount Television Group, has resigned and has been replaced by Mel Harris. Frank becomes president of the television and motion picture division at Disney Productions (see page 24). Frank joined Paramount in 1977 and was re-

Programming/Production

(continued)

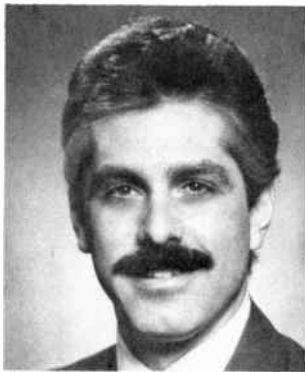
sponsible to a large extent, for the aggressive growth enjoyed in the areas of TV syndication, first-run production home video, pay TV, and, since 1983, network TV programming, according to Frank Mancuso.

Harris has been president of network TV and video distribution for the TV group, said to account for more than 50 per cent of Paramount's revenues. Harris joined Paramount in 1977. He began his TV career in Cleveland, and later moved to New York to work for Metromedia Inc.



Mel Harris

Glen Hagen has been appointed vice president, general manager at **Colex Enterprises**, joint venture of LBS Communications and Columbia Pictures Television. Before joining Colex, Hagen was vice president, northeast syndication at Lorimar Productions. Before that, he was northeast division manager at Paramount Television Domestic Distribution, from 1982-83.



Glen Hagen

Scott Carlin, vice president and general sales manager at **Telepictures Perennial**, has been promoted to senior vice president at TP, unit within Telepictures domestic television division. Carlin joined the division in October, 1980, and was named vice president, northeast sales. This past October, Carlin was promoted to the vice president's spot.

Lorraine Collins has been named to

the newly created post of vice president, current programs and development at **D.L. Taffner/Ltd.** Previously, Collins was a senior vice president in development and sales. Collins has been with Taffner since 1982, after stints in television program production and development in both Australia and the U.S.

Marsha B. Greenberg has been named vice president, creative services, at **Multimedia Entertainment**. Greenberg comes to ME after heading the advertising/publicity and promotion department at Warner Bros. Television and oversaw the creative promotion for theatrical movies for network and pay-TV, and Warner Bros. cartoons, since 1982.

Also at ME, **Jeffrey P. Smith** has been named account executive for syndication sales. Smith had been at Satori Entertainment, where he was manager of syndication sales for feature films and children's programs for TV. And at Multimedia Inc., **Betty Mills** becomes director of corporate communications. She'll be headquartered in Greenville.



Marsha B. Greenberg

Suzanne Crowe has been appointed vice president/director of sales, **Program Syndication Services**. Previously, she was eastern sales manager at PSS. She joined the DFS subsidiary in 1979. Before that, she was with Grey Advertising.

Jack Firestone has been appointed to the sales staff of **Bel-Air Program Sales**. He joined Bel-Air in December, 1984, and previously was the director of sales at Satori Entertainment.

Edward Gilbert has been named vice president, legal and business affairs at ITC Entertainment. Gilbert, a veteran broadcast industry attorney, joined ITC in 1978 as general counsel and became corporate secretary in 1979. Prior to joining ITC, Gilbert was senior talent and program negotiator at NBC.

Cuomo honors series

Inside Albany, weekly half-hour news digest produced by WMHT-TV, Sche-

nectady-Albany-Troy, in cooperation with the Association of Public Television Stations, has been honored by Gov. Mario Cuomo on the program's 10th anniversary. The program made its debut on January, 1975, about the same time Cuomo became Secretary of State. In citing the program, Cuomo noted that *Inside Albany* had provided a decade of superior broadcast journalism, is a unique source of information on the workings of the government of New York State, and that the program's news reporting has been honored frequently with awards for excellence.

NBACA deadline

Entry deadline for the 1985 awards competition of the National Broadcast Association for Community Affairs is April 30. Radio and TV stations from both large and small markets are invited to participate. The two categories are total station projects on community concerns and public service announcements. Entry forms may be obtained from Marsha Kaminsky, vice president for public affairs, WOR-TV, 1481 Broadway, New York, N.Y. 10036.

WOR radio seminar

A one-day seminar on "How to Attract New Clients and Patients," designed to educate professionals on how to market their services effectively, will be held March 28 or March 29 by WOR New York, and by Irwin Braun of Braun Advertising. The seminar is directed to all professionals including lawyers, physicians, and dentists as well as administrators, consultants and advertising professionals.

Topics to be covered include marketing, public relations, creating effective advertising for all media and how to work with ad people and freelancers.

PRN to go satellite

The Physicians Radio Network, which began operation as a network service of news and information for the medical profession in 1974, is looking to go on satellite. Currently delivered by landlines from its Stamford, Conn. facility, to 38 radio station transmitter sites, PRN expects to be on a bird this year, and is holding talks with several sources, according to Preston C. Williams, president. One of the sources, he adds, is Hospital Satellite Network, Los Angeles which has delivery tie-ins with hospitals, thus enabling PRN to piggyback its programs into the hospitals as well, he notes.

HSN, Williams continued, has transponder time and "is anxious to hook up

with us in a number of different ways. This would entail not only the satellite hook-up, but also because they are also anxious to reach doctors, and there are several things in programming which we might be able to do together."

Expansion. Meanwhile, PRN is looking to expand its network to include similar services to pharmacists, lawyers and dentists, although there's nothing tangible at this point. Williams says, "We have dialog going within the pharmaceutical area, some contacts with the American Law Institute; and there is some real interest. However, we are not ready to roll with any. Our ability or speed to get into them depends on the financial health of the network."



Preston C. Williams

Williams notes that PRN raised some venture money in the second half of 1984 and, in addition, the network is picking up new pharmaceutical advertisers. Also Blair-RAR group contracted to represent PRN in the consumer marketplace. In any case, Williams doesn't see any programming expansion in services until 1986 at the earliest, in which case a network designed for pharmacists will be involved, followed by a lawyer's service.

At this point, PRN has an audience of about 74,000 physicians in 75 cities on 38 stations, which transmit the program via sideband. These include WEVD(FM) New York. PRN leases one of the bands (two are available on each FM station), which can't be heard by Regular FM listeners.

Network plans. Williams says the network has plans to go into additional markets this year, tapping out at 40 and will try to increase its physician audience within the markets served by PRN. Another plus for the future for PRN is that technology now exists whereby the two sidebands on each FM station may be divided into five, says Williams. "There is a company in Omaha, McMartin Industries, which is seeking to raise money on a system they call Communiquick, which can divide the

two sidebands into five.

If the Communiquick system takes hold, PRN would seek to expand its programming vistas into other areas. At this time, the typical minimum network buy is one week at a time, with the advertiser buying either a 30 or 60-second spot for every hour, every other hour or every fourth hour. The buy for every fourth hour is \$8,500 for each week.

A 30-day month buy of 60 seconds every hour costs \$96,500. Also, PRN has local origination equipment in each market. Thus an advertiser can air different commercials in each market. The fee is \$2 per physician audience per market.

As to the programming itself, the network, which is broadcast 24 hours per day, consists basically of a one-hour program, repeated throughout the 24-hour day. There is three minutes of world news from UPI, a minute of business news and about 10 minutes of advertising, plus interviews, medical meetings and seminar coverage, and other health care news. Doctors are given a free radio which carries only PRN. A portable radio is also being developed, available for use in the physicians car.

Thames, Taffner tie

Thames Television International and D. L. Taffner Ltd., Thames' U.S. rep, have formed a film production company, Grand Central Films, to be based in Los Angeles. It will develop made-for-TV movies, miniseries and continuing series for the major networks and pay-TV. GCF president will be Tristine Rainer, who had development and TV movie production posts at each of the three networks.

Directors of the new company will be Donald D. Taffner, president, D. L. Taffner; Bryan Cowgill, chairman, Thames Television International; John Fitzgerald, executive vice president, Taffner; Irwin Moss, executive vice president, West Coast division, Taffner; Mike Phillips, managing director, Thames; and Muir Sutherland, director of programs, Thames.

Equipment notes

The first stereo television audio phase verification system, featuring a CRT display that shows the stereo phase relationship between multiple sound channels on TV, will be introduced by **B&B Systems**, Los Gatos, at the National Association of Broadcasters convention, to be held April 14-17 in Las Vegas.

Audio Plus International has installed a Marconi line array B-3100 telecine and a magnetic sound dubber. The

Marconi unit is fully-digital and can produce film-to-tape masters director directly to the PAL 625 international standard and into the NTSC 525 standard. The dubber makes it possible for the company to interlock as well as composite transfers into any broadcast standard and into any tape format.

The British Broadcasting Corp. has ordered four 130 automatic studio cameras from **Link Electronics**, Andover, England, as part of a major re-equipping of its Glasgow Television Studio A. The contract is the first placed by the BBC for the Link 130, which is a dual-role studio and outside broadcast camera. Link Electronics has received orders for the new camera from Sweden, Jordan and the U.K. Link is also handling the overall contract to re-equip studio A in Glasgow.

Russ Walker has been named West Coast regional manager, **Sony Video Communications**. He previously was senior district manager for greater Los Angeles. Before joining Sony in 1982, Walker was a sales engineer for the Video Store Inc., San Diego based video systems dealer. Also at Sony, **Jason Farrow** has been appointed to the new position of director of advertising and communications. Farrow has been with Sony since October, 1978.

Lawrence Weiland has been named vice president and director of marketing at **CMX Corp.** Most recently Weiland was present of Tri-Data, Mountain View, Calif., a post he held from 1972 to this year. Weiland comes to CMX with 27 years experience in the TV industry, including having been with Ampex Corp. as vice president and general manager of the video products division.

Panasonic Industrial Co., a division of Matsushita Electric Corp. of America, has signed **BR Satellite Communication Inc.** to distribute Panasonic's satellite television receiving equipment, beginning in March.

Berle exhibit at museum

"Uncle Miltie" hasn't been a regular on television for a number of years, but the Museum of Broadcasting will honor the venerable comedian with an exhibition exploring his work, from April 19-July 11. In conjunction with the exhibit, Berle will conduct seminars on April 17 and 18 at the McGraw-Hill Theater. Tickets are on sale in the museum lobby. In honor of the exhibition, the museum will hold a gala dinner on April 15.

In an unrelated development at the museum, Alan Alda has been named a trustee, bringing the total of trustees to 21. Also, the work of Herb Brodtkin will begin March 15 and run until May 4. It offers 50 teleplays produced by Brodtkin.

Commercials

Agencies win liberal editing concession

The tentative settlement reached between the ANA-4As Joint Policy Committee and the SAG/AFTRA talent unions, covering TV commercials production, contained a liberalized editing provision that the agencies and retailers here worked long and hard to achieve, and one which agency observers viewed as "a major concession" on the part of the unions.

If everything goes as planned, including ratification by the union membership, and subsequent settlement of a radio contract, and one with the Screen Extras Guild, the new pact gives the advertisers the right to add factual information in the body of the commercial without creating a new commercial or paying additional use fees.

Retail advertisers, particularly those in the fashion industries, are now given at least some flexibility in preparing their campaigns without incurring prohibitive costs. Though cost percentages for the additional material in relation to new commercial costs, were not specified, the principle of allowing liberalized editing is believed to be of great significance.

Discount provision. Another important highlight in the tentative settlement, which took place after two months of continuous bargaining, is a provision accounting for a new rate structure in 10 and 15-second commercials. The provision allows a discount of approximately 21 per cent from the rates for spots of 30 seconds or more. There will also be *no premium* on commercials of more than 30 seconds.

Other terms of the proposed pact pending ratification by the membership are as follows:

- Session fees will be increased by 5 per cent from the present level of \$317.40.
- Wild spot use rates are slated for a 7 per cent increase for tables A through D and a 10 per cent increase in Table E (New York, Chicago and Los Angeles).
- Cable rates increase by 5 per cent, though the current cable payment structure, which the unions were seeking to alter, is retained. The threshold payment for use of cable, at no additional cost is increased by more than 20 per cent, from \$789 to \$1,000.
- Welfare payments are increased slightly, from 10 to 11 per cent.
- Miscellaneous minor rates are increased by only 5 per cent. If ratified by the membership the rates will be retroactive to February 7, 1985.

The inclusion of the "liberal editing" provision, and the relatively modest increases in session fees, "wild spots" and pension and welfare benefits, are seen by impartial observers as substantially in line with the industry goals in these negotiations as set forth by chief negotiator John McGuinn, last year at industry meetings.

WABC-TV sheds gloves

"This is an opportunity for us to do a great piece of advertising—not this inane shallow mush, like 'we care about you.' The news is the most dynamic, exciting thing on television. Our campaign is going to be hard hitting, accurate and powerful."

The speaker is George Lois, chairman of Lois Pitts Gershon. His subject is the strategy to be used in executing the newly won, WABC-TV New York account from Altschiller, Reitzfeld, Solin, Inc.

The broadcast portion will be concentrated on WABC-TV, but Lois says the agency will use print and billboard to "riddle the town with our story, make people wonder what in the hell is going on over at WABC-TV."

One of the reasons for the exit of station's former agency was reported to be compensation. "We agreed (on the money) in three minutes. The station is gracious about those things, perfectly willing to let an agency withdraw the way it wishes.

"This account is very well paying. It can be profitable if the people who are working on it know their stuff. The secret, and it really isn't any secret," Lois continues, "is that you have to have the



George Lois, LP&G's chairman

big idea. The continuation of the campaign is easy, it's duck soup. The people over at the station are revved up. Bill Fyffe (vice president and general manager of WABC-TV) is raring to go."

"The billing (reported at \$5 million) will remain the same," says Kimberly Howell, director of creative services for the station. "The first campaign will be launched in about six weeks. I'm going over to the agency right now to discuss it."

Why the selection of Lois, Pitts? "Their wide and successful specialization in entertainment and broadcasting," Howell says. "Their work with MTV USA Today and Nickelodeon made them a logical choice. So that when the association with our former agency was concluded, we made the first and only call."

"The only question about compensation that ever comes up in matters of this type," Lois says, returning to that topic, is how the agency is to be compensated for the broadcast that can run only on the sponsoring station. People think that you are talking to yourself when you put your promos on. But you are talking to people all day long. There are a lot of people who watch WABC-TV's other programming, that don't necessarily watch their news. But we're going to change all that. We're pleased as punch to be part of the *Eyewitness News* team."

Judging from Lois' remarks, it is apparent LP&G means to stake out new ground in the advertising competition with the other tri-state area web O&OS.

Pepsi's controversy

Pepsi-Cola, and its agency, BBDO, are on a roll. It started with the Pepsi spots, done by Michael Jackson that bowed during the 1984 Grammys. Now it continues with a longform (three-minute) commercial filmed with Lionel Richie for the 1985 Grammy Awards. The spot can and certainly will be split into three one-minute spots for showing on traditional broadcast media.

Not to be outdone, Diet Pepsi has put together a package of three spots shot by Ed Bianchi, a director working with a production team put together by Lofaro & Associates.

The theme of the campaign is to celebrate the diet soda as the "one-calorie choice of a new generation." Roger Enrico, president and chief executive officer of Pepsi-Cola, USA, says that the campaign focuses on choices faced by nationally recognized leaders.

The choice of Geraldine Ferraro, the first woman candidate for vice president, was assailed by various pundits as "selling out."

Picking Ferraro

Pepsi's selection of Ferraro as subject for the spot was debated in the press, while reports of fees ranged from \$500,000 for her, plus a \$250,000 for each of her two daughters, also featured, to a more modest compensation of \$75,000.

Questions at a rather heated press conference held at BBDO, focused on whether or not Ferraro held, drank, or endorsed the beverage. (She didn't.) Why the ultimate thrust of the spot was her endorsement of motherhood, rather than some other unspecified theme.

Another query to Pepsi president Enrico was why video tapes and scripts of the spots were released to the broadcast media, the day before they were released to the newspapers.

Enrico replied that Ferraro was scheduled to appear on television, and that the producers were going to do the story, with or without the supporting materials.

Pepsi made the judgment to release the documents to the networks and schedule the print press conference for the following day.

Another interesting wrinkle, a major force in the Ferraro selection was vice chairman Phil Dusenberry, who took a hiatus from BBDO to serve on the Tuesday team to elect the president.

Montana flap

A second mini-dispute erupted when Miami Dolphins quarterback Dan Marino was asked to co-star in a spot with San Francisco 49er quarterback Joe Montana. Evidently still smarting from pre-Super Bowl comparisons which deprecated his talents vis-a-vis the younger Marino, Montana demurred initially, before agreeing to settle when a pact for a reported \$400,000, three-commercial deal, two sans Marino, was offered.

A third spot features on black actress Diahann Carroll, currently appearing in ABC-TV's *Dynasty*. According to Enrico, the agency is still "fine tuning" the spot. Nevertheless, controversy promises to fuel interest in the spots, which is precisely what Pepsi and BBDO apparently want.

The most popular commercial of the lot might be a "sometime in the future" story line, that shows a group of youngsters inspecting the remains of a split level house.

One of the artifacts, a bottle, is brought to the guide who puts it under a jet aged microscope. A student asks, "What is it?" "I don't have any idea," he responds, as the camera comes in for a tight closeup of a Coke bottle.

Campaign is scheduled to run heavily in electronic media, both traditional and cable, with heavy print support throughout the year.

Split 30s grow

The Television Bureau of Advertising filed its annual report on time buying units this month. Though the 30-second spot continues to be the most popular item, according to TvB, the split-30 is the fastest growing. Here is the breakdown.

For spot television, 30-second announcements accounted for 88.2 per cent of all commercials last year, up from 87.8 per cent share in 1983. On network television, 30-second commercials represented 85.1 per cent of the total.

But this is down from the 87.3 per cent share the time unit enjoyed in 1983, according to TvB's analysis of Broadcast Advertisers Reports.

The split-30, or the 15-second split for one spot, then another 15 seconds for a second, was the fastest growing commercial TV form. TvB didn't do a specific breakout on this type of spot, but BAR shows that 15- and 20-second announcements for non network commercials increased 377.8 per cent, to a half of a per cent share from a 1/10 per cent in 1983.

Separate category

The miscellaneous category for network television, which is where the

split-30s were included in 1984, rose from a 0.4 per cent share in 1983 to 2.9 per cent of all network commercials in 1984.

In recognition of the phenomenal growth in the split-30 category this year, Broadcast Advertisers Reports plans to award the time unit its own category in 1985, according to TvB.

The total number of commercials on non-network (national spot) was up 5.2 per cent in 1984, over 1983, while the number of network commercials increased 1.6 per cent in 1984.

Hedquist in Iowa

Jeffrey Hedquist, cofounder of Sound Concepts, Inc. has left Connecticut to form a new company, Hedquist Productions, which will be based in Fairfield, Iowa.

Hedquist, who has voiced national, regional and local commercials for such clients as HBO, McDonald's, Ethan Allen furniture, Smith-Corona, Muzak, Sears, and Travelers Insurance, ended his association with Sound Concepts, Inc. in December.

Hedquist calls it his "electronic cottage" a well equipped sound studio at 1007 East Madison.

"The phone number," he adds, is (515) 472-7416.

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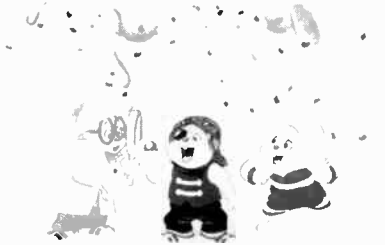
Selling Commercials

Bardahl Oil Additive



DOLPHIN PRODS., N.Y., COMPUTER ANIMATION

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GIFFORD ANIMATION, New York

Gas-X • Orug Copy Associates



DOLPHIN PRODS., N.Y., COMPUTER ANIMATION

Sorg Printing Co. • Kolker Talley Herman Inc.



KCMP PRODUCTIONS LTD., New York

Sure Deodorant • Wells, Rich, Greene



KCMP PRODUCTIONS LTD., New York

WALA-TV • Mobile, Alabama



I-F STUDIO, New York

WXYZ • Detroit



RODMAN INC. & GRFX PRODS., Darien, CT

Commercials (continued)



Jeffrey Hedquist

Even though he's only been in Fairfield a few months, some of his old New York clients have already contacted him, HBO, for one. Why did Hedquist move to Fairfield?

"Because of the University," he begins. "In fact, more than 100 corporations have moved here for that reason." The name of the university is Maharishi International University, and its specialty is transcendental meditation.

"I've been practicing it since 1974 and became an instructor in 1979. I haven't had a headache in 10 years," Hedquist says. "TM has reduced my stress and increased my energy. The university and the newly moved corporations have made Fairfield a most untypical mid-western town," he says.

Hedquist has installed a long distance talkback system that enables clients to direct Hedquist over the telephone from their offices while he records. He promises a 24-hour delivery.

Ad makers

TM Communications, a commercials production company that sometimes specializes in syndication of commercials, reports four major personnel moves.

Patrick S. Shaughnessy, president of the company, has promoted **Doyle Peterson** and **R. David Graupner** to vice president and operations director, respectively. TM has also hired **Bob Ardrey** as its regional manager to generate West Coast business and **Robert L. May** to handle its marketing function as vice president and director of marketing.

Peterson has been regional manager for TM Communications, southeast region, for the past two years, and, before that, was special projects director for the company.

Graupner formerly served TM as director of programming for TM Communications' format. Graupner continues to direct the MOR radio format,

but will also manage the company's overall programming operations.

Ardrey comes to TM from Drake Chenault, music format producer, where he most recently served as vice president sales, for the past seven years. Before that, Ardrey served an 11 year stint as vice president for Merv Griffin Radio.

For the past three years, May served as president of FirstCom Broadcast Services, and, earlier, as general sales manager at KMGO, Dallas, for three years.



Joe Wolf

Joe Wolf has been named the new president of **Reeves Teletape**, succeeding **Caddy Swanson**, who has joined MTI, to head up its uptown facility (TV RADIO AGE February 18).

Wolf was formerly executive vice president of Reeves, the television production and post production division of the Reeves Communication Corp.

Wolf has been with Reeves Teletape for 12 years, after working for the American Broadcasting Co. He figured in the company's decision to move its syndication business from Manhattan to the Kaufman Astoria Studios complex, and integrated a film-to-tape conforming service designed by **Joe D'Alessandro**, who heads up the conforming operation for the company, into its post production capacity.

Anne M. Wojcik, manager of production services for **D'Arcy MacManus Masius/Chicago**, has been named a vice president. Wojcik joined DMM's creative department in 1972, serving in a variety of capacities in the production services area until she became manager in 1979.

Mark Esratty has been named a vice president of **Benton & Bowles, Inc.** Prior to joining the agency as a copywriter in June, 1984, Esratty was a copy supervisor for BBDO for five years. Before that he was a copywriter at Grey Advertising for three years.

New campaigns

Doyle Dane Bernbach has launched another campaign on behalf of **Skor**, a candy bar made by the **Hershey Chocolate Co.**

Theme of the campaign is "indulging people." DDB dips into the history books to come up with Henry the VIII and Marie Antoinette.

King Henry endorses the candy bar, amid 15th century setting with the line "it would have made some of history's self indulgent people very happy."

As for Marie Antoinette, people are shown outside her palace chanting "Skor! Skor!" Not to be cheated of her time honored line, Antoinette replies: "let them eat cake."

Creative team for the campaign includes DDB senior vp/associate creative director **John Caggiano**, as AD; and DDB executive vice president and creative director **Mike Mangano** as copywriter. **Janice Stolar** produced the spot for Doyle Dane. **N. Lee Lacy** was the production company with **Lee Lacy** directing the spot.

The Equitable Life Assurance Society of the United States will extend its current campaign with a series of 30-second spots created by **D'Arcy MacManus/Masius/New York**.

Theme of the campaign, "live the good life" continues, as Equitable's \$9-million campaign keeps concentrating on the 25-54 age bracket with incomes of more than \$30,000.

Spots will stress Equitable as a major financial services company with significant investment credentials that has had a beneficial effect on American lives.

Actor **Charles Durning** is featured in all the spots. Music was created by composer **Joe Brooks**. **Steve Horn** directed all three spots for the new campaign. Horn has shot all the Equitable spots, thus far.

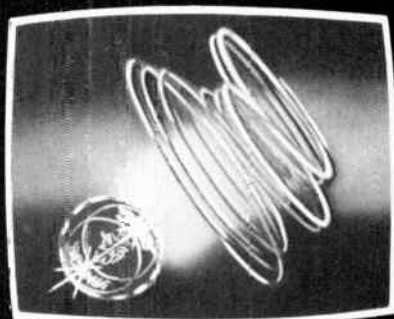
Agency creative work on the Equitable campaign is being done by **Chet Lane**, who is the CD, and an executive vice president; **Joe Toto**, creative group head and a senior vice president; **Leslie J. Stark**, a vice president and executive director of broadcast production; and vice president and associate creative director **Lesley Teitelbaum**. The art director is **Lou Zaffos** and the producer is **Joe Davidoff**.

Demonstrating its willingness to get involved, when necessary, in sticky business, **J. Walter Thompson** is mounting a television campaign for **Loctite Corp.**'s new non-run, non-drip **Duro Quick Gel Super Glue**.

The super glue, according to JWT copy, will free do-it-yourselfers from ordinary super glues that "run, drip and stick your fingers." JWT creatives apparently have fun with this campaign.

J. Walter Thompson decided to use a World War II motif, showing a look-alike of the late British prime minister, Sir Winston Churchill, flashing his two-finger victory sign, as he utters, with

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Commercials (continued)

a straight face, "We shall use Quick Gel on the china, on the leather, the metal, the wood, almost anything. With Quick Gel we shall duro it right. We shall never run or drip." A spokesman for the agency characterizes it as "a carefully articulated update of Churchill's famous Battle of Britain speech." The original address is credited with inspiring Britons to uncommon heroism during World War II.

Those responsible for the creative execution are **Manning Rubin**, creative director and copywriter. The art director is **Tony Puryear** and the agency producer is **Marianne Cherchevsky**. **Jack Collins** played Winston Churchill. The production was helmed by **Jim Connolly of Closeup Productions**.

Some campaigns go to the dogs. The promotion by **William Esty Co.** on behalf of **Milk Bone Brand Dog Biscuits**, manufactured by Nabisco is a canine example.

Nabisco calls it "one of the biggest marketing campaigns in Milk-Bone Brand Dog Biscuits history."

The new 30-second spot is more esoteric than most dog food commercials, in that it features the breath-freshening properties of the product.

The television ad will be seen nationally in primetime, daytime and early news slots on all three networks in a series of four-week flights. The spot will also appear in the *Pet Peeves* program on the Lifetime cable network.

A direct-response facet of the campaign will be the distribution of more than 30 million discount (25¢ off) coupons.

In the 30-second TV spot, several dogs are shown trying to hide their bad breath while the voice over intones, "Got a problem? It's your breath, isn't it? Naturally you want to do something about it? Then have a Milk-Bone Dog Biscuit."

The **Chrysler Corp.** trots out **Lee Iacocca** for a cameo role in a regional campaign for California Chrysler dealers. Termed a corporate TV spot, the commercial also features some of the company's sportier models like the Le-Baron GTS, Laser, Daytona and 600 convertible, showcasing them in well-known Golden State vistas.

The spot was conceived by **Kenyon & Eckhardt**, and is shot to lend itself to time lengths of 30, 60 and 90 seconds.

The setting is "Baja Bob's" country store, where the passing cars appear to suck the store from its foundation. Three people are seen reading the newspaper, Iacocca is unsheathed in the climactic scene when he removes the newspaper from in front of his face to utter the closing line: "This message brought to you by those dull but dependable builders of predictability, Chrysler Corporation."

Creatives on the campaign that kicks off this month by **Hy Yablonka**, CD; **Foster Hurley**, writer; **Joe Rein**, producer. **Fred Petermann** directs the spot for Petermann Dektor Productions of Hollywood.

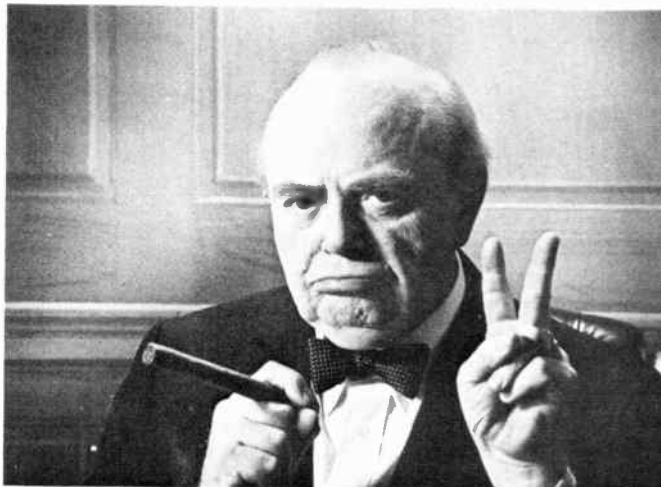
The campaign will be concentrated in network television with print support in weekly and monthly magazines this spring.

Geer, Dubois has created a new broadcast campaign for **Casa Lupita restaurants** that lowers the competitive noise level of the Mexican restaurant segment by making its pitch quietly.

Geer, DuBois discards the Mariachi band in favor of the classical guitar.

The campaign consists of eight 60-second radio spots, with an upcoming television spot on the back burner. The radio campaign is scheduled to break in Chicago in early February.

Dave Idema is the copywriter, and **Lynne Ginsberg** is the art director. **Ethel Rubinstein** produces for the agency with **Jil Savitz** her assistant.



Actor Jack Collins as Winston Churchill

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HEA Productions composed the music,
produced by **Bernie Drayton**, and
written by **Walter Raim**.

Sparkomatic Corp., a Milford, Pa.,
producer of sound products for auto-
mobiles, has pacted **Laura Branigan**,
Chaka Kahn, **John Waite** and the
heavy metal band **Judas Priest** to ap-
pear in an advertising campaign extoll-
ing its production line. Each of the per-
formers will appear in a 30-second spot
singing a hit song that they put on the
charts.

The commercials are being aired on
the CBS-TV network.

There is also a supporting radio and
print campaign.

Tully-Menard, Inc. Tampa based
advertising and public relations agency,
has wrapped a new broadcast campaign
for **Scotty's Home Improvement
Centers** of Florida.

A group of jingles, six 30-second
television spots and four 10-second spots
signal a new approach for the retailer,
and could precipitate a new marketing
trend for the industry, according to the
agency.

The campaign is a distinct departure
from the current practice of flashing the
item on the screen, with the voice-over
intoning the price.

The Scotty spots present a problem
and allow the home centers to provide
the solution in slice of life portrayals of
the situation. There are four main spots
in the package, each dealing with a spe-
cific subject.

The four 10-second spots use visual
sequences from the 30s.

TV spots were directed by **Gordon
Beck**.

Radio promotions will support the
regional television campaign slated to
continue through the Spring. Tully-
Menard's director of Broadcast Pro-
ductions is **Elmer Hilker**.

In a week for advertising "depar-
tures," **HCM** kicks off a television
campaign for **Perkins Restaurants**.
The Perkins commercials feature
cheerful young waitresses who turn into
"Grandmothers."

These hip elder stateswomen proceed
to serve one bigger than life treat after
another.

Theme line for the campaign . . . "We
don't just mother you, we grandmother
you."

The new spots feature touches sup-
posedly larger than life. Cups of coffee
become pots of coffee, small sandwiches
become large grandwiches.

Music is central to the campaign, and
was composed by **Don Marier**, who put
together a melodic potpourri of con-
temporary rock, with touches of country
and even barbershop.

Landeck Productions produced the
spots, with **Cindy Duffy**, the HCM
counterpart.

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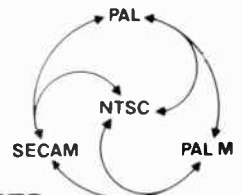
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INDIE AD REVENUE

ABC-TV disputes
data supplied
by INTV/93

RETAIL REPORT

What stores
need and aren't
getting/95

SELLER'S OPINION

Better buyer,
planner
coordination/97

TELEVISION/RADIO AGE

Spot Report

March 18, 1985



TELEVISION SELLS

Television's unique qualities...impact, effectiveness, cost efficiency...have made it the dominant advertising medium. Spot TV is even more powerful because it adds the ability to zero in on specific target markets and further reap the benefits of local station identity. Whatever you're selling...automobiles, food, toiletries, soft drinks, electronics...even magazines, Spot Television sells it best. As specialists in Spot TV, Petry proves it every day...for our stations and our advertisers.

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announces the appointment of
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as national representative for . . .

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CBS, Channel 3

KOLN-TV/KGIN-TV

Lincoln-Grand Island, Nebraska
CBS, Channel 10/11

KMEG-TV

Sioux City, Iowa
CBS, Channel 14

hrp

*Aggressively selling for the
finest television stations in America!*

Spot Report

March 18, 1985

Indie figures flawed: ABC; INTV disputes the charge

Walter Flynn, vice president and general manager of ABC-TV Spot Sales, who has crossed promotional swords with the Association of Independent Television Stations more than once, has charged INTV with publishing misleading data about ad spending on independent TV stations. In a letter to TV/RADIO AGE (See page 12), Flynn accused Howard Kamin, INTV marketing chief, of claiming that national advertisers "spend the majority of their spot TV dollars on independent stations." (See also *Spot Report* in the March 4 issue.)

The letter took issue with the special 15-market tabulation from BAR figures used by INTV, maintaining that it was not a representative group of markets. The tabulation, said Flynn, "is a weak core from which INTV projected independent dollars" and "is weighted heavily towards independents, causing a projection from this base to be extremely biased and inaccurate."

Charges answered. Answering the charges, Kamin and INTV president Herman Land insisted the association has never claimed that national advertisers overall spend the majority of their spot TV dollars on independent stations, that they are well aware that some clients spend very little on indies. As for the special 15-market tab, Land and Kamin maintained that the data was not intended to be projectable to the total U.S. or BAR's 75-market universe.

"The markets chosen are those where affiliates and independents are competing," said Land. "We're not interested in dollars; we're interested in shares. We want to show how independents are doing where there's competition."

Flynn also charged, based on an ABC-TV analysis, that INTV is giving independents ad expenditure credits for syndicator-sold spots on barter programs. "However, an advertiser isn't supporting independents when he places money with a syndicator, since these programs run on affiliates and independents alike," Flynn declared.

Land answered that INTV is aware of this aspect but said BAR cannot distinguish between locally-sold and syndicator-sold spots on barter programs. He noted, however, that BAR will soon be able to provide such information. In any case, concluded Land, even if some bartered spots are inadvertently credited to independent stations, ad spending by clients on bartered shows that run on indies is, in effect, an endorsement of independent TV.

Restaurant spending on TV

The fast food/restaurant category lifted its spot and network TV expenditures 31 per cent last year, with spot accounting for 62 per cent of the total, according to TvB/BAR figures. The spot share is down from 70 per cent last year. The overall spot/network increase brought billings to nearly \$1 billion—specifically \$929.8 million, vs. \$711.5 million in '83. Spot accounted for \$577.6 million last year vs. \$498.1 million in '83 (see table on page 146).

Thirteen of the top 15 chains increased their TV investments, with McDonald's, the biggest spender laying out \$253.9 million, up 37 per cent over '83. McDonald's is one of three chains in the top 15 which spent more on network than spot, its web total coming to \$162.5 million last year. The other two are Kentucky Fried Chicken and Denny's.

Billings up. Both Burger King and Wendy's, the second and third biggest spenders, respectively, increased their TV billings by a larger percentage than did McDonald's, their respective increases being 57 and 48 per cent. The biggest percentage increase among the top 15 was that of Taco Bell, a spot-only spender, which increased its TV expenditure 53 per cent to \$28.5 million in '84.

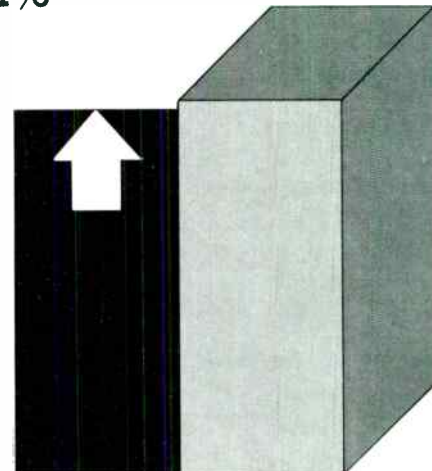
Meanwhile, the battle for the Hardee's account, said to be worth \$42 million, has narrowed to N W Ayer, Ted Bates, William Esty and Ogilvy & Mather. Hardee's spent \$25.5 million in TV last year, according to TvB figures, up 45 per cent. Spot took the lion's share with \$18.5 million of the total. The \$7 million in network TV compared with no network investment in '83.

Benton & Bowles, Hardee's current ad shop, is expected to service the account through June.

January

National business (millions)

-0.1%



1985: \$296.4

1984: \$296.7

Complete TV Business Barometer details p. 28

Spot Report

Campaigns

Armour-Dial Co., TV

Needham Harper Worldwide/New York

PURE AND NATURAL SOAP will use six to 12 weeks of local television scheduled to start on various April air dates in a select list of eastern and midwestern markets. Negotiators lined up daytime, fringe and primetime exposure to reach women 35 and up.

Bausch & Lomb, TV

Popofsky Advertising/New York

SENSITIVE EYES CONTACT LENS SOLUTION is being prescribed for 13 or more weeks that started in early March in a select but widespread list of larger television markets. Buying team scheduled a full range of dayparts to appeal to young women 18 to 34.

Brown Group, Inc., TV, RADIO

Tatham-Laird & Kudner/Chicago

FAMOUS FOOTWEAR SHOE STORES are using six weeks of radio and four weeks of television exposure in a long and widespread list of consumer markets. Radio started in late February, aimed at women, and the television commenced in mid March to reach kids.

Chemlawn Corp., TV

Ogilvy & Mather Direct/New York

PROFESSIONAL LAWN CARE SERVICE is being advertised for eight to 20 or more weeks in a long list of markets from the East Coast to Minnesota and Texas. Start dates range from late January through late February, with buyers using a full arsenal of dayparts to reach both men and women 25 +.

Conwood Corp., TV

Tucker Wayne & Co./Atlanta

KODIAK SNUFF is scheduled for 11

(continued on page 95)

New from Hong Kong

Vitasoy, a soybean drink currently enjoying popularity in some Asian markets, has been reconstituted with a sweetening ingredient to make it appealing to Caucasian tastes. If its importer's efforts continue according to plan, the product could be in its first U.S. test markets by late spring or early summer. U.S. agency is Dancer Fitzgerald Sample/San Francisco.

When a Grand Rapids organization needed money to provide summer work for young adults...



Trying to find employment for out-of-work youths is a tough job. But the Greater Grand Rapids Fund (GGRF) youth work program had an easier time of it when WJFM Radio, the Amway Grand Plaza Hotel and local artist Paul Collins got involved.

WJFM, the hotel, and the artist cosponsored a unique party that publicized the efforts of the GGRF and raised over \$6,000 for the GGRF youth work program.

WJFM Radio provided free publicity and tickets for the posh party at the Amway Grand Plaza Hotel. At the event, more than 600 guests had an opportunity to acquire a limited-edition Paul Collins lithoprint for a low price. All proceeds went to the program.

"This has been by far the best public fund-raising event we've ever had for the program," said a GGRF spokesman.

Helping area youths find summer job opportunities is all part of the Fetzer tradition of total community involvement.

...WJFM Radio helped get the job done.



The Fetzer Stations

WKZO
Kalamazoo,
Michigan

WKZO-TV
Kalamazoo-
Grand Rapids

KOLN-TV
Lincoln,
Nebraska

KGIN-TV
Grand Island,
Nebraska

WJFM
Grand Rapids,
Michigan

WKJF
Cadillac,
Michigan

WKJF-FM
Cadillac,
Michigan

KMEG-TV
Sioux City,
Iowa

weeks of spot advertising that started in late March in a good many midwestern and southeastern television markets. Media plan calls for the full range of dayparts to reach men and teenagers.

Faberge, Inc., TV

Nadler & Larimer, Inc./New York
ORGANIC SHAMPOO is being recommended for six to 12 weeks that started in late March in a select but coast-to-coast lineup of larger television markets. Negotiators set fringe and news inventory to attract women 18 and up.

First Jersey Securities, RADIO

Ash/LeDonne/Fisher/New York
INVESTMENT SERVICES are using four weeks of radio advertising during March in a long and nationwide list of markets. Target audience is men 35-plus.

Shell Oil Co., RADIO

Ogilvy & Mather/Houston
CAR CARE is being promoted for four weeks that started in mid-March in a long and nationwide lineup of radio markets. Negotiators worked to reach both men and women 18 and up.

U.S. Army, RADIO

N W Ayer/New York
ENLISTMENTS are being encouraged for 10 weeks that started in late February in a great many markets covering every region of the country except the west coast.

Preferred demographic is young men, 18 to 24.

New from Kronenbourg

Another new low calorie, low-alcohol beer, Kronenbourg Light, is scheduled for introduction in East Coast markets this summer, probably in June or July. While all details of the marketing approach are not yet firm, Kronenbourg president Bob Wilson says the likelihood at this early stage is that the product will be introduced with radio and print in Boston and one other East Coast market, then extend distribution and advertising on down the coast through New York, Philadelphia, Baltimore and Washington. The primary target audience will be men 29-45, with a secondary target of women, "who have also shown interest in low calorie beer," says Wilson. Also as yet undetermined is whether the main sales appeal should be Kronenbourg Light's low calorie content or its low alcohol content. Agency is Levine, Huntley, Schmidt & Beaver.

Retail Report

Department stores sound off

Although the broadcast industry has come a long way in its efforts to develop business and loyalty among the retail community, some store executives still aren't convinced of the medium's commitment to them.

Says Randy Barberis, vice president, marketing, at the May D&F department store group in Denver: "Retailers have gone from 10 per cent to 50 per cent of TV stations' revenue base, in many cases. Rather than just asking for the order, TV stations should attempt to catch up with the newspaper industry in providing relevant information on customer demos.

"We need more than the traditional forms of measurement."

Picking up on the same subject, Donald O'Brien, senior vice president of Jordan Marsh in Boston, adds: "We'd like to know a little more about who's out there. We don't get enough information. They talk in terms of people 18 to 49. What is that?"

John A. Murphy, vice president of sales promotion and marketing for the National Retail Merchants Association (NRMA), was a featured speaker a couple of months ago at the Radio Advertising Bureau Managing Sales Conference in Dallas. Pointing out that today's retailer is "a specialist who is very aware of the facts, figures and research," he emphasized that radio stations "must know their medium and know their competition."

Reflecting on that presentation, Murphy says two major points he was trying to get across were that radio sales personnel should, "simplify their research; and just sell the strength of their medium, spending less time selling against other media."

A chronic retail problem that continues to plague even some larger merchants is the cost of television production. This may be eased somewhat by a provision in the tentative agreement between the ANA-4As Joint Policy Committee and the SAG/AFTRA talent unions (see *Commercials*, page 84) which would give advertisers the right to add factual information in the body of a commercial without creating a new commercial or paying additional use fees.

The seriousness of the problem is outlined by Jordan Marsh's O'Brien, who complains that "production and talent fees are all geared to the national advertiser. We generally use a fashion spot for no more than 10 days to two weeks. But our contracts with stations and fees for production and talent are based on criteria for 13, 26 and 52 weeks. It's ridiculous. I think we should be allowed to negotiate for shorter periods. We don't sell just razors or a box of soap. We sell a lot of different products."

In Birmingham, Ala., Irwin Coplin, vice president, advertising and promotion for the Pizitz department stores, says the "biggest single problem I face is finding some way of holding down production costs."

Except for some 10-second ID commercials, all of Pizitz's TV advertising is original and short-lived. "The spots that run throughout the year," Coplin says, "are done on one-inch tape, and they run about a week; and that's it.

"Twice a year," he continues, "we do an extensive image campaign on apparel, and we go to 35mm, because these run for about 10 weeks."

As a result of the sophistication of the store's TV advertising, Coplin says production costs are way out of line with media costs in his market (47th). "I can buy 300 points for \$5,000, but you can't do a decent commercial for under \$2,000," he says. By way of comparison, he points out that, "Wrangler spends \$1 million to do three spots (for national advertising), but their ratio of production versus media cost is less than mine."

And yet, he adds, "Our competition are those Wrangler and Coca-Cola spots."—**Sanford Josephson**

Spot Report

Appointments

Agencies



Robert Lilley has been appointed senior vice president, director of media operations and network programming at SSC&B: Lintas USA. The former Kenyon & Eckhardt media director moves in from Combe Inc., where he had been executive vice president and general manager of the company's in-house media operation. At SSC&B Lilley reports to **Lawrence Lamattina**, executive vice president, director of marketing services, who continues to oversee marketing services, including market research and direct marketing.

Paul Benjou has been named senior vice president, director of marketing planning, media and administration at Henderson Friedlich Graf & Doyle, Inc., New York. He moves in from Leber Katz Partners where he had been senior vice president and media director.

Bridget Lundstrom has joined DBK&O, Inc., Minneapolis as vice president/media director. She was formerly associate media director and

"Total concept"

Now playing in Los Angeles, Admarketing, Inc.'s new spot television advertising for Standard Brands Paint and Decorating Centers is scheduled for market-by-market rollout through the 11 western states where Standard Brands has its 115 retail outlets. The pitch is for Standard Brands' "total concept" of home decorating as a one-stop source offering everything that's needed—paint, wall and floor coverings and window treatments, all under one roof with "expertise and assistance." Will Nickel, vice president, communications for Standard Brands, estimates the total budget to be "in excess of \$12 million, with about half of that to be invested in television."

director of media planning services at Grey Advertising, also in the Twin Cities.



David Hirth has joined Richardson, Myers & Donofrio, Inc., Baltimore as media director. He moves in from Doyle Dane Bernbach in New York where he had been an associate media director.



Glenn Meyers has been named director of media and marketing services for Mintz & Hoke, Inc., Avon, Conn. He came to the agency three years ago as an account supervisor, following product and account management posts with General Foods and J. Walter Thompson.



Helen K. Tocheff and **Cindy R. Gurmann**, both associate buying directors, have been promoted to vice presidents at Dancer Fitzgerald Sample. Gurmann handles DFS agency-of-record responsibilities on the American Cyanamid account. Tocheff negotiates network TV buys for General Mills, Wendy's, Toyota, Wrangler, Parker Brothers and Beneficial Management Finance.

Grace Schiraldi and **William Moore** have moved up to media supervisors at The Marschalk Co. in New York. Moore came to Marschalk in 1982 as a media assistant and now advances from senior planner. Schiraldi joined the agency last June from Ted Bates and also steps up from senior planner.

Media Services



Margaret A. Navolio has joined CPM, Inc., Chicago as director of client services, and **Mary Bergin** has been appointed senior broadcast negotiator. Bergin came to CPM in 1980 as a traffic coordinator and now steps up from buyer. Navolio was formerly executive vice president and director of operations at Kelly, Scott & Madison, also Chicago.

Representatives



Donna Lane has been appointed Cleveland sales manager for TeleRep, Inc. She joins the company from an account executive's post with WEWS(TV) Cleveland.

Val Napolitano and **Christopher Teter** have been promoted to group sales managers in Atlanta, Teter for Petry National Television and Napolitano for Petry Television. Napolitano joined Petry in 1978 and Teter came to the company in 1981 from TeleRep.

Shifts at Selcom

Michael Bellantoni, executive vice president of Torbet Radio, has been elected executive vice president/administration at parent company Selcom, Inc., reporting to Peter Moore, president. At the same time, Tony Fasolino, who had been vice president/eastern divisional manager at Torbet Radio moves up to executive vice president/chief operating officer of Torbet, and Vincent A. Gardino joins Selcom Radio as executive vice president/chief operating officer. Gardino moves in from ABC Radio where he had been director of both the ABC Direction and Entertainment Networks.



Michael Cleary has been elected vice president of Avery-Knodel, where he heads the rep's Minneapolis sales office, and **Edward Monahan** becomes director of support services in New York. Monahan had been director of programming. Cleary originally joined Avery-Knodel from TeleRep, and before that he had been media director with K-Tel International.

Michael S. Raounas has been named vice president, national sales manager of the Sabers team at Katz Independent Television. He joined Katz 15 years ago as an account executive, and has most recently been vice president, senior national sales manager of Katz American's Red team.

Stations



Edward T. Reilly, Jr., has been named senior vice president of the McGraw-Hill Broadcasting Co. He joined McGraw-Hill's financial services department in 1968 and has most recently been executive vice president, International Group for McGraw-Hill Book Co.

Media consultant

Ethel Rosner, former senior vice president of spot buying at Ted Bates/New York, has opened her own company, Ethel Rosner Associates, to provide tailored media recruiting services; to design, staff and start up broadcast buying units for agencies; to plan and conduct training programs for existing broadcast buying operations; and to analyze media schedules. And for advertisers, she offers evaluation of effectiveness and cost efficiency of current advertising strategies. Rosner's offices are at 437 Madison Ave. in New York, and the phone number is (212) 752-2680.

One Seller's Opinion



Hart

Tighter coordination needed between planners, spot buyers

There is an industrywide crisis in spot broadcast buying that can only begin to be turned around when a relationship is forged between the spot buyers and agency planners, account management and client advertising management. Typically today, buying is isolated in a closed environment—functionally and physically. Buyers get limited, if any, opportunity to contribute vital input to the formulation of media plans. The result is plans that lack imagination, creativity and the tactical considerations that could enhance execution.

What is needed is a re-integration of spot buying with media planning. Buyers must be made more responsible to their clients' marketing needs and more responsible for the media output that will satisfy those marketing needs. If buying and planning cannot be done by the same individuals, then it must be done in an environment where physical proximity and management attention promotes an interchange of information, ideas and strategies.

Once upon a time agency training programs included stints as both assistant planner and assistant buyer. At the next level, budding media executives were rotated through both functions as full planners and buyers. They worked together in groups, responsible for planning and buying on the same accounts. But in today's highly specialized climate, the demands on either function are so great that a departmentalized structure has evolved that segregates the planning and spot buying operations—to the ultimate detriment of both.

With some media forms, the plan dictates the buy very specifically. Examples include magazines and newspapers, outdoor transit posters, network radio and cable TV. With these media, the plan incorporates every bit of information needed for both client approval and final buy.

Yet the typical local broadcast plan treats spot TV and radio like pre-packaged food products, needing only to be sliced in pre-determined quantities—the standard GRP buy. The process disregards such valuable input as the critical information on short-term marketplace conditions bottled up in the buying group. This is a double-edged sword; unexpected inventory tightening accompanied by price escalation comes as an after-shock to clients, while sudden softness, presenting unplanned opportunities, slips by the wayside because there is no natural line of communication permitting action to be taken.

Spot TV dayparts are usually planned using national, network-oriented data. In daytime, the media plan may mislead a client to expect spot schedules running only in daytime soaps. Buyers know that station selling patterns—usually broad daytime rotations, often make the soap opera buy an impossibility.

These are only two examples. There are many more. What can be done about it? It seems to be time to get back to "Once upon a time," when planner and buyer were a team that understood each other's needs and respected each other's abilities. Then the crisis will end and mediocrity will no longer be the standard.—**Walter Hart**, president, *Mediaforce, Inc.*, New York

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THE RADIO LIST

"I have not had such successful direct mail experience in my 14 years..."- O'Connor Creative Svs.

THE RADIO LIST

Get order forms from Bill Fromm, THE RADIO LIST - (516) 676-7070. 7 Cathy Ct., Glen Head, NY 11545.



Dick Rakovan has been appointed general manager of RKO General's WFYR(FM) Chicago. Rakovan had been senior vice president of Outlet Communications' radio group based in Providence, and before that he had been vice president, general manager of Capital Cities' WPRO AM-FM, also Providence.

Edward T. Karlik has been appointed vice president, general manager of Koplars Communications' KRBK-TV Sacramento-Stockton. He was formerly president of Petry Television's Media Sales Corp.

Vincent F. Barresi is now vice president and general manager of KTXH-TV Houston. He moves in from Media Central Inc., where he had been vice president of marketing, and was formerly with Field Communications as vice president and general manager of WKBS-TV Philadelphia and of WFLD-TV Chicago.



Rick Prusator is now general manager of WNAX Yankton, S.D. He comes to the Park Broadcasting property following posts as general manager of KYNT and KKYA(FM), also Yankton.

R.W. (Skip) Schmidt has been appointed general manager of WJQY(FM) Fort Lauderdale. He comes to the Amaturro station from KBRQ AM-FM Denver, where he had also been general manager.

F. Randall Cantrell has been named vice president and general manager for Mountain States Broadcasting and general manager of KZAZ-TV Tucson. The former vice president and general manager of KPNX-TV Phoenix has



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Media Professionals

Radio works well for New York media service



Kal Liebowitz

*Chairman
KSL Media, Inc.
New York*

Kal Liebowitz, chairman of KSL Media, Inc., says the targets of his media service's recent four-week radio campaign in the New York market—an unusual effort for that type of company—were both advertisers and small-to-medium sized advertising agencies. KSL used four stations. Two were clients—NBC-owned WNBC and WYNY (FM), plus WCBS and WLTV (FM).

An estimated \$75,000 worth of morning drive time ran for four weeks, from the third week of January through the second week of February, all in news or business news segments to reach business decision makers. The choice of all-news WCBS was obvious,

observes Liebowitz, "but a surprising number of inquiries" came from listeners to the news segments in the Jack Imus show on WNBC. Imus, a madcap personality, has a broad appeal among men 25 to 54, Liebowitz maintains.

Liebowitz describes both WYNY (FM) and WLTV (FM) as "uptempo stations with a skew to upscale, suburban 25 to 49 and 25 to 54." KSL's spots ran in the news segments of both of these stations.

The advertising itself consisted of two commercials. One was straight-forward and the other was a one-minute mini-sitcom featuring a gruff boss yelling to his harried media buyer to, "Get this commercial on the air—on the double." It was laced with a good deal of technical trade jargon underlining the complexity of today's media marketplace. For, as Liebowitz explains, clients are asking their agencies to investigate cable, and look into syndication—on top of everything else going on in network television, spot television and radio, where the marketplace changes every week in every market, such complexity, he says, is why "It takes only a relatively small additional push like our radio advertising to motivate many of these agencies and some of their clients to give us a call, plus much easier entree into those agencies where we already had our foot in the door."

For example, adds Liebowitz, at some agencies where KSL had only been working with the media director on one or two accounts, "Now we found the agency partners had heard our spots, and wanted to talk to us about working for more of their accounts.

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Introducing the Blair RAR Hotline...

The BLAIR RAR/HOTLINE will give you service you won't believe. Like the broadest range of media and marketing analyses. Fast. • Any radio question you have, we can answer. Any radio problem you have, we can help you solve. Fast. • Put us to the test. Just call anytime, 24 hours a day.

most recently been national sales manager for Del Rogers, Inc., a Dallas financial consulting firm.

Stanley J. Cohen, general manager of WINZ Miami, has been promoted to vice president of Guy Gannett Broadcasting Services. He's been general manager of the station since January, 1983.

Owen Weber is the new general manager of WCAO Baltimore. He is succeeded as general sales manager of WCLY(FM) Washington by **J. Christopher Broullire**, who moves in from the local sales manager's desk at WPKX AM-FM Washington.

Larry Maisel has been named to the new post of station manager at WBNS-TV Columbus, Ohio. He came to the station as news director in 1979 and will continue with his current responsibilities as vice president, news.

Terri Williams has been appointed station manager of KTZZ-TV Seattle-Everett, reporting to vice president and general manager **Dean Woodring**.

New Stations

On Air

WVJV-TV Boston; Channel 66; ADI Boston; Licensee, Channel 66 Associates Limited Partnership, 111 Speen St., Framingham, Mass., 01701. Telephone (617) 879-6666. Arnie Ginsburg, general manager; Bill Wayland, general sales manager. Air date: February 12.

Buyer's Checklist

New Representatives

Avery-Knodel Television has been appointed national sales representative for KCWT-TV Wenatchee, Wash. The Independent is owned by KCWT Television.

Blair Radio has been chosen as national sales representative for Beasley Broadcasting's WXTU(FM) Philadelphia. The station offers "an adult contemporary presentation of country music" for the 25-54 listener.

Blair Television has been selected as national sales representative for

KENS-TV San Antonio. The CBS affiliate is owned by Harte-Hanks Television.

Caballero Spanish Media has been named to represent new station KXTO(FM) Corpus Christi. Caballero also sells for KUNO in the same market.

Hillier, Newmark, Wechsler & Howard has assumed national sales representation of KWNZ(FM) Reno and WJIZ Albany, Ga. WJIZ is an urban contemporary affiliate of the Sheridan Radio Network, and KWNZ airs adult contemporary hits.

McGavren Guild Radio is now representing KTYD(FM) Santa Barbara, Calif. The format is AOR.

Republic Radio Sales has been named national sales representative for KVOD(FM) Denver, KBEQ(FM) Kansas City, and KLTQ AM-FM Salt Lake City. Both Salt Lake City stations program soft rock, KBEQ offers contemporary hits, and KVOD features classical music.

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"We Have The Time."

Weiss & Powell is now selling nationally for WMLA and WTWN(FM) Bloomington, Ill. WTWN programs contemporary hits and WMLA airs a country format.

New Call Letters

WCLY(FM) is the new call designation of WPGC Morningside, Md. (Washington). The station offers an adult contemporary sound.

New Affiliates

ABC's Contemporary Radio Network has signed new affiliates WAPI(FM) Birmingham, Ala.; KNMQ(FM) Albuquerque, N.M.; and WMJQ(FM) Rochester, N.Y.

The Mutual Broadcasting System has added WPAD and WDDJ(FM) Paducah,

Ky.; KUOO(FM) Spirit Lake, Ia.; and WJMC(FM) Rice Lake, Wis.

NBC Television has regained WSAV-TV Savannah, Ga. The station had originally been an NBC affiliate from 1956 to 1982 when it switched to ABC Television.

The SIN Television Network is now carried by Warner Amex cable systems serving Chelsea, Winthrop, Lynn-Swampscott and Salem, Mass.

Transactions

SunGroup, Inc. has agreed to sell WYHY(FM) Lebanon-Nashville and WSEV and WMYU(FM) Sevierville-Knoxville, to **Republic Broadcasting Corp.** for \$7.5 million. Republic is affiliated with Seven Hills

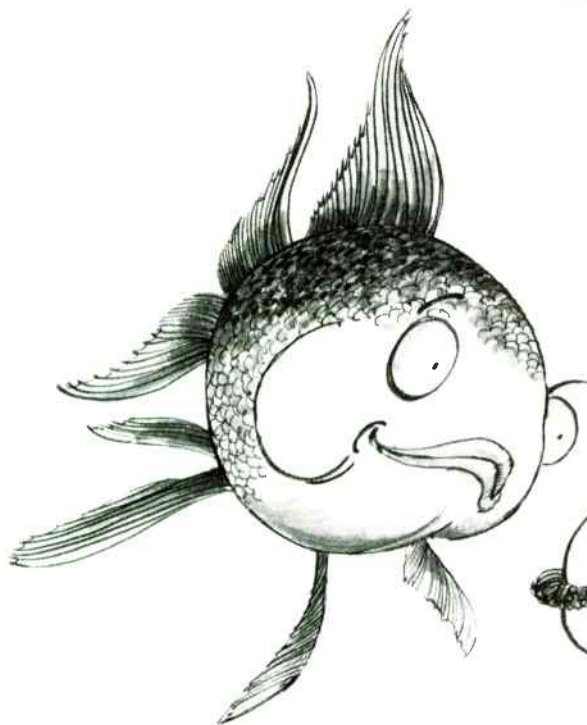
Communications, Ltd., owner of WLW and WSKS(FM) Cincinnati.

The Des Moines Register and Tribune Co. has approved the sale of KSGO and KGON(FM) Portland, Ore. to **Ackerley Communications, Inc.** of Seattle for \$6 million, and the sale of WIBA AM-FM Madison, Wisc. to Price Communications Corp., N.Y., for \$5.6 million.

The Toledo Blade Co. has agreed to acquire KTRV-TV Nampa-Boise, Ida. from **Peyton Broadcasting Ltd.** for \$4.9 million, plus assumption of \$1.7 million in lease obligations, subject to FCC approval.

'Wall Street Report' appears on page 135.

WHY BE A LITTLE FISH IN A BIG POND?



LAUREL-HATTIESBURG IS A FAST-FOOD MARKET YOU CAN REALLY SINK YOUR TEETH INTO.

Laurel-Hattiesburg, Mississippi is the 31st richest fast-food ADI in the country,* 66th richest for general merchandise* and beefing up even more.

By 1988,** Effective Buying Income will increase 71%, Total Retail Sales will increase 64%. So if you're selling fast food, take a good, long look at WDAM-TV in Laurel-Hattiesburg.

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And we've the fact and figures, including a 75 News Share (Arbitron, Nov. '84) to help you bite a big chunk of a fat new market.

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Sources: *Market Statistics, 1984, Sales Per Household
**Sales & Marketing Management
1984 Survey of Buying Power

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BEAM COMMUNICATIONS

WDAM-TV, NBC, Laurel-Hattiesburg, MS
WCFT-TV, CBS, Tuscaloosa, AL
KYEL-TV, NBC, Yuma, AZ - El Centro, CA

LOCAL RATINGS

Coincidentals take the lead, but other methods challenge/8

March 18, 1985

SPORTS AD REVENUES

Beer advertising ban could take away 25% of the action/14

HELP FROM NETWORKS

Systems look to webs for sales training, promotional aids/19

Section Two

CableAge

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By selling CBN Cable's local avails—140 of them each and every week. It's easy. Because our avails practically sell themselves. The reason: We deliver the customers your local advertisers are most anxious to reach.

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We're the #1 basic cable network in both ratings and household delivery during cable's peak viewing time—Saturday—Sunday 1—7 PM.**

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*Based on November '84 Nielsen NHI
**Nielsen NHI January '85
1985 Cable Fact Book

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Over a period of two decades Television Age International has achieved a dominant position in the international broadcast scene. Here are some of the reasons why:

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- 2. More advertising lineage than any other publication in the field over the past 20 years.**
- 3. The only publication with full staffed offices in London, New York and Hollywood, as well as active correspondents in major capitals throughout the world.**
- 4. The only publication with a digest of feature articles in three languages – French, German, Spanish, and at times in Italian.**
- 5. Produced and edited by a staff of professionals. Published by Television/Radio Age, with 30 successful years in the industry.**

London

100 Fleet Street
London EC4Y 1DE
01-353-8624/8625

Adrian Ball,
European Correspondent

New York

1270 Avenue of the Americas
New York, NY 10020
212-757-8400

Alfred J. Jaffe, VP & Editor
Sanford Josephson, Ed. Director

Hollywood

1607 El Centro, Suite 25
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March 18, 1985

CableAge

CABLE ADVERTISING TRENDS

Current domination of the telephone coincidental for local audience measurement doesn't mean everyone's satisfied with it. Some innovative new approaches are being attempted for more detailed information.

Trade-offs seen in local ratings 8

While advertising revenues on sports programming continue to grow along with audiences, the networks are concerned with potential loss of beer advertising, which accounts for 25 per cent of the take.

Ad dollars are there for cable sports 14

Sales training, promotional assistance and leads on cooperative advertising opportunities are some of the services cable networks are now providing for their affiliates.

Network-system sales partnership grows 19

Storer Communications is reducing its losses sharply, TCA Cable experienced gains for 1984 and Heritage Communications reports all-time highs.

WALL STREET ANALYSIS

System operator performance improves 23

Time Inc. now serves 34.3 million subscribers, of which 18.6 million, or 54.2 per cent are to its pay services and cable systems.

CORPORATE PROFILE

Electronic media get bigger Time share

DEPARTMENTS

NewsFront 6

Appointments 29

Remember when 20, 12-even 5 channels were your maximum potential?
Now...

Rebuilding? Save Money With JERROLD

Expand the bandwidth of your system - and your revenue-producing channel potential - simply by dropping in Jerrold STARLINE® SJ-330 modules. This quick and easy upgrade to 330 MHz can help you maximize your revenues and requires:

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- No prolonged construction


Regardless of the make or vintage amplifiers now in your system, Jerrold can show you how to rebuild economically. If you have STARLINE 20 equipment, you'll realize the biggest savings with Jerrold STARLINE SJ-330 drop-ins. Other amplifiers can be replaced easily and economically by a complete STARLINE SJ-330 station. Detailed information on what you will need and what savings you can achieve is contained in a new Jerrold STARLINE 20 SJ Series brochure - yours for the asking.

And Jerrold has other possibilities for you too. For longer cascades and greater channel capacity, there's Jerrold Century III Feedforward amplifiers and the Jerrold STARLINE X Series. Whatever your specific needs, there's a reliable, low-cost Jerrold product to satisfy them.

Send for the Jerrold STARLINE 20 SJ Series brochure, today. Call or write: Jerrold Division, General Instrument Corporation, 2200 Byberry Road, Hatboro, PA 19040. (215) 674-4800.

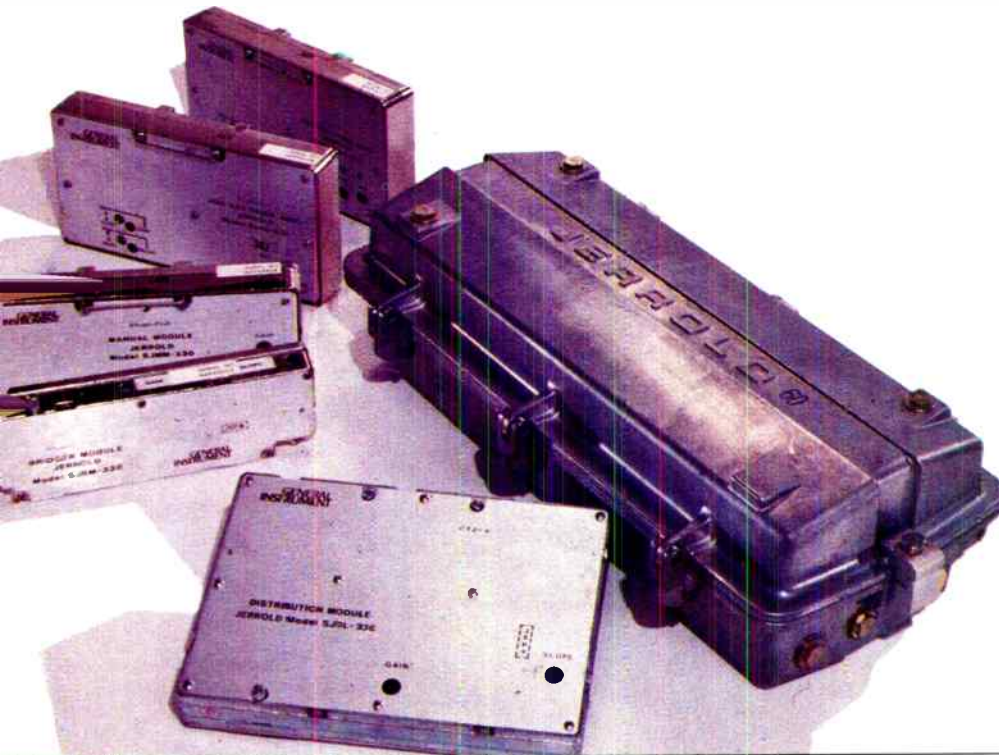
JERROLD

You know we'll be there.



Remember, back in 1951, when TV stations were low in power and antennas not very efficient? Milton Jerrold Shapp, the founder of Jerrold, didn't realize he was helping to create a new industry when he developed an amplifier that Bob Tarlton needed for his Lansford, PA community antenna system.

Cable was new, but it grew rapidly. And Jerrold grew with it, developing improved amplifiers, channel equipment, and numerous innovations that increased revenue potentials for operators, and established Jerrold as the leading supplier in the industry.



GENERAL INSTRUMENT

© General Instrument 1984

ESPN agency pitch scores underdelivery

ESPN, over the forthcoming months, will be pitching agencies on the basis that, if they want to achieve 100 gross rating points against adult males, they should buy 120 in ESPN homes and only 85 in non-ESPN homes. With ESPN expected to be in more than 45 per cent of all U.S. TV homes by the end of this year, the network is saying that a current broadcast network budget aimed at 100 GRPs delivers 107 in non-ESPN homes and only 90 in homes that have the service.

ESPN's new presentation was previewed in New York to agency media executives by Jack Bonanni, vice president of advertising sales, and Dana Redman, vice president of research and measurement. Other points made in the pitch include:

- Over the past four years, cost-per-1,000 (CPM) for adult males on broadcast television networks has increased 60 per cent for primetime and 70 per cent for sports.
- ESPN's CPMs against men currently run half those of the networks—\$5–\$8 vs. \$10–\$16.
- Forty-one per cent of ESPN viewers earn over \$30,000 a year, compared with a U.S. average of 33 per cent.
- ESPN viewers, on the average, are 20 per cent more valuable in terms of product usage and, in 1985, will account for more than half of U.S. product usage.
- The network comes more than 5 million men in the course of a day, 15 million in a week and 25 million in a month.

According to Redman, data for the presentation is drawn from regular A.C. Nielsen ratings, a four-network study by Nielsen a couple years ago, Simmons Market Research Bureau and Mediamark Research Inc. The presentation will adapt product usage data from the latter two sources to specific advertisers, he notes.

Bonanni, meanwhile, says ESPN's ad revenues in 1984 were up some 50 per cent over the previous year, although he declines to give dollar figures. He projects a 25 per cent increase in 1985. He also states affiliation fees collected will average 15 cents per subscriber per month this year and that a plan to regionalize programming with a second satellite transponder is expected to go into effect toward the end of this year.

Comments on EEO sought

The Federal Communications Commission is seeking comments from cable operators and their Washington leaders on a proposal that would mean more paperwork to prove to the federal government that systems with five or more employees are doing

what they can to insure equality to employees based on race, sex and national origin. Comments on the proposal will be accepted until about mid-May with reply comments due 30 days after that. This is all a result of the cable policy package their leaders in Washington negotiated last year.

Operators now must fill out Form 395-A, an annual report to the FCC on the minority status of employees by category, ranging from officials to managers, professionals, technicians, salespeople and office and clerical help down through janitorial workers.

Under the proposal on which the commission is now seeking comments, additional data will be added to that form and operators will soon have to fill out Form 397.

To be added to 395-A, if the proposal receives the final approval of the commissioners, will be sections asking for the number of hires and job promotions by race and sex during a 12-month period in the upper four job categories and overall and the recruitment sources the operator contacted during that period in order to find minorities to hire. The new Form 397 will replace Form 395-A once every five years when it will ask questions about the operator's equal employment opportunity program and for authentication of that effort, the answers given in terms of "yes" or "no."

Form 397 also will want the job titles listed within each of the job categories and the number of people who occupy those titles, by race and by sex. In addition, the proposal that the commission has adopted will allow for random on-site inspection by FCC investigators to ensure that the EEO regulations are being carried out. Arrangements are made in the proposal to allow MSOs to handle their reporting through one source.

Otherwise, the commission's proposal places the cable operators under the memorandum of understanding the FCC signed with the Equal Employment Opportunity Commission in 1978 under which the two agencies share information on discrimination complaints. The EEO changes were part of the price operators had to pay for winning the Cable Act that relieved operators of much local regulation.

Showtime places on indies

Showtime's first direct response advertising campaign is being placed mostly on independent stations in major markets for runs in early and late fringe and daytime, rather than on networks during primetime, Showtime executives say. The campaign began in nine markets Feb. 18 and is expected to be expanded to as many as 30 markets by the end of the first half of the year.

Margaret Boller, director of direct response marketing, Showtime/The Movie Channel, says it is too early to talk about results of the campaign. The reliance on indies and off-hour times results from a feeling at Showtime that running the spots on

network primetime is "inappropriate." Program service executives conclude that there is a better chance that viewers will get up and make a response telephone call during a break in a game show, syndicated rerun or old movie, characteristic of non-primetime independents' schedules, than they would during primetime on a network.

The 60-second spots based on Showtime's "We Make Excitement" national advertising campaign are being shown on from two to six stations per market. As incentives, the commercials offer new subscribers a sports bag premium and a money saving opportunity from the local cable company, such as a reduced installation or upgrade fee. The flights run a minimum of four weeks and may be extended depending on the market response.

Showtime is footing the cost for the media buys and toll free number while affiliates are paying for the premiums and absorbing the cost of the discounts. Affiliates are also placing newspaper and radio ads in their markets and following up with door-to-door sales.

A&E national campaign

Television advertising is being considered by Arts & Entertainment Network for the second half of this year, according to Andrew Orgel, vice president, affiliate sales and marketing. The plan so far has gotten to the point of an audio demo tape including a jingle.

The network's current campaign for the first half of this year includes radio, national magazines, newspapers, *TV Guide* and bill stuffers provided to affiliates. Orgel will say only that this is a "multi-million dollar" campaign (single digit). Two of the ABC radio networks are being employed—its talk network, with 564 stations, and its contemporary web, with 264. This is supported by one or two additional stations in the 12 markets where local media are being used—New York, Los Angeles, Boston, Miami, Chicago, Tampa, Dallas, Denver, St. Louis, Cleveland, San Francisco and Philadelphia.

Orgel indicates the "Surprise Your Eyes" campaign, promoting specific programs, is aimed at countering misconceptions of A&E. He reports focus group interviews among the unknowing indicated they thought it was "dry and had a lot of operas."

Orgel reports BBC content, now 50 per cent, will be down to 35 per cent at the end of this year. At that time, the network expects also to reach the 16 million subscribers needed for metered ratings by A.C. Nielsen. It has 12.5 million now, he reports.

Warner Amex campaigns

A three-market media blitz by Warner Amex Cable, stating that the particular market "is going WACCI for cable TV," will be extended to smaller markets if it works, says John M. Fowler, executive vice

president of the MSO and president of its Metro Division. The company is spending slightly over \$600,000 in what amounts to changing its name and image in Cincinnati, Dallas and Houston. WACCI (Warner Amex Cable Communications Inc.) is replacing the QUBE identification in these markets to convey "a more personal image to the customer," according to Fowler.

Executives of the MSO's agency, Lois Pitts Gershon Pon/GGK, report having done 250–300 shopping mall intercepts in each of the three markets, finding that 80 per cent of those interviewed "liked the idea of WACCI." One of the three TV commercials to be run on all network affiliates in the three markets shows a pregnant wife "going WACCI" over cable as her labor pains intensify.

Fowler says he'd be happy with a 10–15 per cent lift in calls for service, but possibly even with 5 per cent if a high percentage result in installation. If results are adequate, he says, the campaign will be tried in a couple markets with 65,000–70,000 subscribers, and then possibly a half-dozen more. The initial flight, the only one scheduled so far, is for six weeks, with 20–25 spots per week on the TV stations, about 50 per cent in primetime, for 250 gross rating points. Comparable GRPs are being bought in radio, with eight to 10 spots a day per station. Newspaper advertising, at least twice a week, will tie in with the day's programming.

Du Pont investigates cable

With Du Pont considering broad use of cable in its corporate communications program, a study conducted for it determined it could gain access in 34 of 70 locations where cable systems serve the communities where its plants are located. It was also learned that the rates for a 30-minute program ranged from \$25 to \$600, generally varying by number of subscribers to the system. To run the program four times in a week the cost is between \$10 and \$600 per 30 minutes.

The study was conducted by Media Enterprises Inc., a New York communications agency specializing in the use of video technologies for marketing and corporate communications. Eugene Marlow, president of the agency, reports that a similar study conducted for Burlington Industries a year ago also showed nearly half of the systems offering access. In most cases in the recent study, the availability is designated from commercial access. In the remainder it is public access.

Marlow reports nearly 25 per cent of operators with availabilities did not have set rates for the program time. Du Pont has not yet determined to use cable, he notes, but it got its feet wet a year ago by using Rollins Cablevision in Newcastle, Del. to run a message from its chairman of the board at Wilmington, Del. headquarters. Several other locations made their own arrangements with local systems to run all or most of the message along with one from the local plant manager.

Telephone coincidentals dominate now, but new diary, recall approaches tried

System audience measurement takes a measured path

BY EDMOND M. ROSENTHAL

March 18, 1985

CableAge

Most of the companies doing telephone coincidentals are finding means of inexpensively beefing up the information with inexpensive cume, demographic and qualitative data.

Despite its limitations, the telephone coincidental has emerged as the dominant means of measuring local cable audiences—but that's not to say it will remain so. It's been chosen as a less costly alternative to the diary, which has generally also been branded unsuitable because, according to Cabletelevision Advertising Bureau, it understates cable audience by some 55 per cent. But the coincidental's chief liabilities are lack of information depth and inability to report cume audiences.

While coincidental studies are currently being performed by A. C. Nielsen, Information & Analysis, Marquest and CableStat, most of these companies are finding means of inexpensively beefing up the information provided with inexpensive cume, demographic and qualitative information. In most cases the methodology leading to these additional flourishes would not be accepted by the more critical agency media mavens.

And even some of those providing coincidentals are quick to note their deficiencies. For example, Howard Shimmel, Nielsen Homevideo Index marketing executive, asserts, "We need to be more efficient. Coincidentals don't provide enough of the information that systems need—ratings on more than one daypart, cumes and demographics."

But coincidentals aren't entirely the only game in town. The most radical

new approach being taken is by Robert L. Owens, former manager of broadcast sales for Mediamark Research Inc. (MRI), who is now chairman of Owens Cablemetrics in New Canaan, Connecticut.

His approach is a diary recall method in which respondents watch a tape on a local cable channel for visual reminders. Better known is AGB Television Research's "people meter" test underway in Boston, employing Europe's accepted electronic diary.

And the manual diary isn't considered a lost cause by one and all. WCCO Cable, a microwave interconnect in Minneapolis, is regularly selling in the market with its own special breakouts from the Arbitron sweeps, with the sales pitch emphasizing audience underdelivery of broadcast stations in cable homes and overdelivery in non-cable homes. Meanwhile, Marquest, although it has shifted its emphasis to coincidentals, still feels its initial diary approach will be attractive to certain systems and interconnects a couple years from now.

Jack Hill, CAB vice president of research, points out that the move to coincidentals is an outgrowth of the CAMS study (Cable Audience Methodology Study), completed by Nielsen for CAB and the National Cable Television Association in 1982. In summarizing its results, he notes that it showed that no form of diary or telephone recall measurement worked well.

Ratings in Cable Vs. Non-Cable Homes, Minneapolis-St. Paul, Nov. 1984

Men 18-49, 7-10 p.m., Monday-Friday

| | Total Persons | Cable Persons | Loss | Non-cable Persons | Excess |
|------------------|---------------|---------------|--------|-------------------|--------|
| WCCO-TV (CBS) | 7.8 | 6.8 | 12.82% | 8.0 | 2.56% |
| KSTP-TV (ABC) | 7.2 | 6.2 | 13.89 | 7.4 | 2.78 |
| KMSP-TV (Ind.) | 3.9 | 3.3 | 15.38 | 4.0 | 2.56 |
| WTCN-TV (NBC) | 9.6 | 7.8 | 18.75 | 10.0 | 4.17 |
| KITN-TV (U/Ind.) | 2.1 | 0.6 | 71.43 | 2.4 | 14.29 |

Source: WCCO Cable, Arbitron AID. Ind. = independent station; U = UHF station.

But Hill speaks positively of continued attempts, like that of WCCO, to put diary data to use: "The diary has been much maligned by this organization and others. It's become a dirty word, and I guess we've put people off using it. It can be used to show underdelivery of broadcast networks, and it opens the door to toe-to-toe comparisons with broadcast. The household diary is the basis of many of the planning systems used by agencies."

As a former Ogilvy & Mather media executive, Hill recalls that agency doing a special study of the heavily-cabled Tulsa market some three years ago, where a special breakout was obtained from Nielsen's NSI (National Station Index). He says this gave the agency a good perspective of what would happen in audience shifts from broadcast to cable "when the rest of the country looks like Tulsa." Hill adds that Arbitron or Nielsen diaries can be "rolled up" through several sweeps to get more reliability, but he cautions that the older diaries could be based on outdated cable penetration data.

Coincidental's limitations

Because the coincidental has, nevertheless, been accepted as a lesser, if necessary evil, CAB recently provided its members with a research report, titled "Telephone Coincidental Guidelines." As advantages of the coincidental, it states, "The telephone coincidental is among the most flexible and accurate methods available to generate audience ratings. The technique yields high cooperation rates, does not depend on viewer memory and does not place great demands on the respondent. In addition to quick turnaround, coincidentals can be designed to measure results for specific programs and time periods."

It adds, though, "The limitation of the coincidental is that it can only develop ratings and shares for a given point in time (average quarter-hour). It is not possible to get cumulative audience information (the number of different people watching a channel over an extended period of time) from the coincidental technique, but additional questions can be asked."

To the coincidental's deficiencies, Hill adds that around-the-clock information cannot be obtained as it is not accepted procedure to make calls, for example, after 10 p.m. While the CAB's guidelines recommend a minimum sample of 500 for a coincidental, Hill points out a sample of even 1,000 is not adequate for measuring a number of specific programs: "To get the same reliability that 1,000 diaries provide, you need 1,000 calls for each program."

The best bet for getting specific pro-

Sample Information & Analysis, Inc. Channel Values Survey

Summary of Results*

| Program Service | Fall '84 | | | |
|---------------------|-----------|----------|-----------|--------------|
| | Wkly Cume | Avg Freq | FAM Score | Appeal Score |
| CNN | 60 | 3.9 | 86 | 10 |
| CNN Headline | 57 | 4.3 | 81 | 9 |
| The Weather Channel | 52 | 3.7 | 83 | 4 |
| WTBS | 50 | 3.8 | 68 | 9 |
| MTV | 47 | 7.8 | 76 | 18 |
| Weather/Time | 45 | 4.4 | 77 | 3 |
| ESPN | 38 | 3.9 | 63 | 13 |
| Program Guide | 37 | 3.8 | 51 | 2 |
| TV station | 32 | 3.1 | 46 | 8 |
| CBN | 26 | 3.1 | 37 | 6 |
| L/O channel | 24 | 2.8 | 48 | 3 |
| Lifetime | 21 | 3.5 | 32 | 8 |
| Nickelodeon | 20 | 4.9 | 49 | 9 |
| TV station | 19 | 2.9 | 33 | 4 |
| Local news service | 15 | 2.4 | 54 | 1 |
| L/O channel | 15 | 2.7 | 54 | — |
| FNN | 14 | 3.4 | 34 | 8 |
| Nashville Network | 13 | 3.2 | 34 | 4 |

* Actual results of unidentified system. Wkly Cume = Percentage who viewed at least once in past week. Avg Freq. = Average number of times the channel was viewed in past week (among past week viewers). FAM Score = Combined percentage of those who are very familiar or somewhat familiar. Appeal Score = Percentage of those who are familiar (very or somewhat) with the channel and also consider it one of their favorites. Source: © Information & Analysis, Inc., Channel Values Service

gram information, he notes, is to "cheat a little" and get some additional one-hour and week-long recall information, which has to be discounted for reliability according to how far back the subscriber is expected to recall information from. Although the CAB guidelines indicate how systems can do their own coincidentals, Hill does not recommend this, noting that validity would be questioned.

Lack of demographic information for coincidentals isn't a major problem, says Hill: "They're less necessary than in a national sale. The advertiser in the local market pretty much has an idea of who his customers are and what they're doing."

Hill estimates a typical coincidental will cost about \$5 per completed telephone call, including processing, so with the minimum 500 sample the lowest cost for a system would be about \$2,500.

Those services offering coincidentals use essentially the same technique. Only the extras are different. Shimmel, who reports Nielsen Homevideo Index has done them for 60-65 systems, says they have been mostly confined to household measurement, "but occasionally we tack

on some extra questions for persons comes." This would involve going as far as 24-hour recall, "but we won't go beyond that: people can't remember what they did that far back."

Samples on these studies have ranged from 500 to "a couple thousand," he reports, depending on what the customer wanted to accomplish: "If they want audience composition for a specific network, we need a larger sample."

Shimmel declines to state charges for the research, noting there are a number of variances, including whether a subscriber list is provided by the system. As for potential new research methods, he says his company is looking beyond the coincidental but declines to elaborate. He says only, "Cable operators have to get more research for their money. As major advertising agencies use cable more, that's going to force the issue."

To serve those agencies buying national spot time on systems and interconnects, Nielsen has another service called CODE (Cable Online Data Exchange). According to Daniel Fischer, research manager, marketing information services department, Nielsen Homevideo Index, CODE offers an area

YOUR CHANNEL ROSTER

Here are the television channels offered by your cable system operator. Refer to this page as you enter each day's television viewing. Enter the channel number or letter in your diary just as it is shown on this sheet.

Write in below any channels you can receive at home that we have left off the list. Cross off any we have included that you can't receive.

TULSA CABLE

| | |
|-------------|---------------------------|
| KJRH.....2 | Entertainment & Sports |
| KTVT.....3 | Programming Network |
| KSHB.....4 | (ESPN).....25 |
| Movie.....5 | MTV: Music Television..26 |

Marquest channel roster

census demographic profile of systems offering local advertising. It tracks 9,000 headends for data on channels with advertising availabilities, rate information that is available and ad sales contact along with data on subscribers and the market. Agencies, at rates varying with need, can get hard copy reports or dial in online.

Expanded offering

Information & Analysis, based in Hicksville, N.Y., has been doing its Local CableRating coincidentals for two-and-a-half years, having done about 45 of them in that time, according to Norman Hecht, president. He reports his company is about to publish a compendium of these proprietary studies without system names or locations.

Hecht says, "This booklet will help system operators see how national services do on other systems. It will show their overall ratings and variances between markets. It may also be useful to producers for programming information." He says the booklet will be priced at about \$195.

I&A has another service that "is almost always ordered hand-in-hand with the Local CableRating"—the Channel Evaluation Study. In this study, after the coincidental information is taken, the respondent is asked about awareness of channels, familiarity with them, which his favorite is and for overall qualitative rating of each.

"The Weather Channel is a perfect example of what can be learned," Hecht discloses. "It doesn't get very high co-

incidental ratings, but in familiarity and importance it's usually in the top five." Results can be given by such demographics as age, sex, presence of children in the family, income and education.

In this study, as respondents are asked which services they've seen in the past four weeks, in the past week and in the past 24 hours (cross-checked with channel numbers), and cume data can be presented for each channel. Hecht says, "We present it as cume with some caveats. Our opinion is that a four-week cume is an overstatement, a one-week cume has some overstatement and yesterday's viewing looks pretty good."

Some of these studies are also done in conjunction with what I&A terms Event Studies, aimed at getting ratings for specific events, usually sports. Some events of this nature have come in with ratings of more than 10.

The minimum number of attempted calls—for a single daypart—is 1,000, and the largest number has been 2,000, Hecht says. In a 1,000-call report in five hours of "cable primetime" (6-11 p.m.) over seven days, this amounts to seven attempted calls in every quarter-hour. What the client gets is a Monday-Sunday primetime average, which can be used for selling a weekly schedule.

Cost for the coincidental with 1,000 attempted calls is about \$2,000. If a Channel Values Study is also done, including demographics, the total cost runs between \$6,000 and \$10,000. There are discounts for specific quantities ordered by the same system or MSO.

Hecht asserts, "The Channel Values Study works very well in local sales. One

MSO is constantly ordering extra copies. It's also used to make decisions on channel allocations."

Meanwhile, Hecht is also in charge of AGB's "people meter" efforts in the U.S. Here an electronic diary is said to take the error proneness out of diary entries and record actual viewing versus merely a set being turned on. Overnight information goes directly by telephone line to a central computer.

The test of this approach currently underway in Boston is aimed primarily at national measurement, but Hecht discloses, "We've been asked by an MSO and an interconnect for a proposal for cable meter measurement."

He declines to identify them, noting, "We're still in the early stages of discussion."

"People ratings" have been received in Boston since February 1, and Hecht reports, "We've discovered people will accept the meter in the household, we get a high response rate, and there have been no unusual technical problems."

He expresses disappointment that only three cable interests—HBO, USA Network and Cablevision Systems—are among the test's 34 sponsors. He notes the Association of Independent Television Stations is among them, but not CAB.

Says Hecht, "Cable is the industry that needs this the most. It supported the CAMS study, which proved that nothing works. Now here's a study that proves that something works."

Bending with the wind

Marquest, based in Beaufort, N.C., started with diary measurement three years ago, but demand forced it into coincidentals a year ago, while it continues to offer its initial form of measurement. Says Paul Rule, president, "The diary provides more information—and at a higher cost—than most systems want. They're generally used on more of a network level." He reports having done extensive diary measurement for Satellite Program Network, selecting a sample of systems projectable to a national sample of SPN systems, with ratings delivered in terms of that network's universe.

United Cable has used the diary, he notes, particularly in Tulsa, where it has extensive penetration and advertising sales. But, he adds, "Most systems are not getting into extensive demographics with agencies. They just need something that shows the overall audience size of a channel or package of programs."

The coincidental now being offered is a standard coincidental, he notes, varying by the amount of sex/age demographics desired, the length of the time period the system wants measured and whether it wants subscriber breaks

of time periods. Sample has ranged from 500 to 8,000 attempted phone calls.

Rule says the lowest price—for 500 attempted calls to cable households, only household ratings and the system providing Marquest with a list of subscribers—is \$550. Sex/age demographics are included for another \$300. For 1,000 attempted calls to cable homes (using random digit dialing and prescreening for cable), it's \$2,900 for household information only and \$3,300 with sex/age demographics.

The researcher points out, "To come out with 1,000 cable homes where cable penetration is 50 per cent, you have to dial about 6,000 numbers." He explains that, while using random digit dialing in order to balance the sample with unlisted numbers, the caller gets many inactive and business and institutional numbers. The call is charged as an attempted call, Rule says, if the interviewer gets as far as establishing that it is a cable household.

He reports five customers for the Marquest coincentals so far, including a number of repeats among them. Major clients have been Group W Satellite Communications for its Home Team Sports in the Washington-Baltimore market and SPN, which reportedly underwrites most of the cost for selected affiliates.

As for Marquest's mailed diary surveys, Rule says they compared favorably with metered ratings, capturing 90 per cent of the viewing level of metered households: "If the meter says 60 per cent are viewing television, we'll show 57 per cent or so." This comparability, he notes, is achieved with a channel roster in front of the diary and the use of a personal, versus household, diary.

This is a seven-day, 24-hour diary including a questionnaire section for lifestyle information. Because it covers a broader time frame than the coincidental, he adds, it allows reporting of cumes and target demographics for advertisers' products, as well as average quarter-hour and reliable data for specific programs.

Cost for the diary measurement varies by in-tab (returned and useful) diary count. For \$2,900, a system providing a subscriber list to select from randomly would get 150 diaries with limited sex/age demographics. This typically would be men and women 18-49 and 25-54, but the sample would not be large enough to be broken down to the point of, for example, men 18-34 or teens. Without provision of a list, this survey would cost \$3,200.

On the high side, 400 in-tab diaries are provided for \$6,700 with subscriber list and \$7,500 without. This would allow the closer demographic breaks.

CableStat, based in Los Angeles and

a division of Western International Media Corp., has done 10 studies on the west coast so far and recently hired Patrick McCabe as director of sales to seek a nationwide clientele. The CableStat approach is to add on some recall questions to make the data "a little more complete," according to McCabe.

He says the interviewer, after determining what is currently being watched, also asks for viewing in the previous half-hour and the half-hour before that. He explains that getting three responses from the same respondent provides more data for rating and share information. Then aided recall can be used to establish cumes for specific cable networks, he says. From a list of cable networks, the respondent is asked which he viewed in the past week. This, he points out, allows the system, for example, to sell a combined MTV and ESPN package. Product usage information may also be included.

McCabe says CableStat only charges for completed surveys, adding that the pricing is flexible, depending on how far the system wants to go beyond rating and share. A current study for the Bay Area Interconnect, he reports, is providing 2,000 completed calls with the full load of information for \$24,000—\$12 per call. He notes, though, that a study providing only rating and share information would go for between \$3 and \$6 per completed call.

CableStat, he reports, will be performing studies for four Viacom Cable systems in March and April and has done them for Cox Cable in San Diego and Group W Cable in Los Angeles.

Like Nielsen, Western International also has a service to ad agencies that provides a database of systems carrying local advertising, with channel availabilities, advertising managers' names, rates and production capabilities. McCabe says it is updated every six

months and that there are a dozen clients so far.

Video-aided recall

Meanwhile, Owens of Owens Cablemetrics sees a good opportunity for his special brand of aided recall, explaining that no audience measurement company has an appreciable share of the market to date. His measurement technique has been employed with two cable systems so far, he reports, declining to name them. His company additionally performs advertising sales training for operators and offers them its video production capability.

Owens has copyrighted his audience measurement report as the SCORE (Subscription Cable Online Research) Report and the method as RIVAC (Respondent Interviewing Via Access Channels). In this approach, a hosted video tape is produced, no longer than a half-hour in length, containing short program segments from each channel to be measured. The respondent, who also has a diary including network logos, is asked if he viewed or tuned in to the channel in the past 24 hours, week, month and three months.

Noting that scenes easily identified with the particular network are shown, including regular on-air personalities, Owens asserts, "Visual stimulus is imperative to viewers who are exposed to as many as 60 channels. We're only interested in the cume audience. We're not trying to measure average quarter-hour." But the diaries also contain heavy information on demographics, product usage and such psychographics as political and social traits.

A sample of about 300 is used for the smallest systems, with larger systems requiring up to 600, he notes. The sample is recruited initially by mail, with a telephone follow-through. The system being measured runs the tape eight times, allowing the respondent to choose

"The diary has been much maligned by this organization and others. It's become a dirty word, and I guess we've put people off using it. It can be used to show underdelivery of broadcast networks . . ."



Jack Hill
Vice president, research
Cabletelevision Advertising Bureau

a convenient viewing period. Owen says he would generally choose respondents from the system's subscriber list if it wants only cable viewers, or by random digit dialing if it wants the total universe.

Cost of this service, he reports, ranges from \$3,000 to \$15,000 based on the number of respondents needed. Owens asserts his approach is not too different from magazine readership measurement, which typically uses such heavily aided recall as flash cards with magazine logos.

Although Arbitron dropped its local cable audience measurement service more than a year ago, one interconnect operator has taken the initiative of using the database from its AID (Arbitron Information on Demand) service for local breakouts for its market. Here the data from Arbitron's periodic diary-based sweeps are used to show under-delivery of broadcast stations in cable homes and overdelivery in non-cable homes.

This approach is being taken by WCCO Cable, a subsidiary of Midwest Communications, which owns the leading broadcast stations in Minneapolis—WCCO (radio) and WCCO-TV, a CBS affiliate. WCCO Cable is a microwave interconnect of nine cable systems

“The Weather Channel is a perfect example of what can be learned. It doesn't get very high coincidental ratings, but in familiarity and importance it's usually in the top five.”



Norman Hecht
President
Information & Analysis

owned by Rogers Cablesystems, Storer Cable, United Cable and TDS Cable. The interconnect, which, according to Bill Craig, general manager, expects to account for over 200,000 subscribers by year-end, inserts commercials on MTV, ESPN, USA Network, Cable News Network, Lifetime, Financial News Network and two of its own services. One of these is WCCO II, which includes music videos, infomercials and delayed newscasts from the television station. The other is a 24-hour weather channel with 64-color animated graphics.

Craig is in the position of using the Arbitron data to sell against his own parent company's broadcast stations, and he notes, “What we're doing is not too popular in other parts of this building,” but adds that the corporate view is that competition is healthy.

For WCCO Cable, the AID system is tapped for 10 demographics and 11 dayparts for each broadcast station in the market and each cable system. Ratings are shown for both cable and non-cable households. Craig notes that, although Minneapolis-St. Paul is the 13th largest market in the nation in broadcast terms, it is the lowest in cable penetration, with only 20 per cent. Even so, the data shows significant erosion of broadcast audiences by cable.

The report generated is a 95-page book “that can be put down right next to the regular Arbitron book” for comparison. Shown for various demographics and dayparts are the audiences for each television station by total persons, cable homes and non-cable homes, (see table).

The sales pitch, Craig notes, involves persuading the advertiser or agency to take the percentage of overbuy in non-cable homes (for example, 2.56 per cent for WCCO-TV) and place it in cable to compensate for not getting into cable homes with the same frequency and also buy more desirable demographics.

Coincidentally, ESPN's new national sales pitch is taking the same approach against broadcast networks (see *News-Front*, this issue).

The example given here is from the Arbitron sweep of last November for men 18-49, Monday-Friday, 7-10 p.m. Craig points out this is a “worst case situation,” encompassing the World Series, the first sweep period of the fall season, the lowest cable-penetration market and diary measurement. Even so, the five cable networks shown totaled a 1.9 rating in cable homes, representing a 7.7 per cent share of these homes' viewing. And Craig asserts, “In a market like this, if we can get 5 per cent of the media buy, we'll be very happy.”

With the next book, Craig notes, some comparisons from the San Francisco market—which has metered and diary ratings performed at the same time—will be used to compensate for diary underreporting of cable. But the general rule of thumb when using diary data, he says, is to multiply cable services by two, independent television stations by 1.3 and affiliates by one.

For four books a year—November, February, May and July—he reports, Arbitron is paid about \$19,000, and the growing acceptance of the data by agencies is making it worthwhile.

“We have real problems with the coincidental approach,” he adds. “Media buyers have treated it with contempt because it's always taken when the operator or broadcaster does well. With the Arbitron diary, everybody is working from the same results. You haven't picked the time when your competition is weakest and you're the strongest. And coincidentals don't allow them to do post-buy analysis. They know here that there will be another book out using the same standard information.

“We're not going out and publishing the Book of Mormon; we've just designed a New Testament.” □

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Satellite Program Network P.O. Box 702160 Tulsa, Oklahoma 74170

Curb of beer advertising could take away 25 per cent of ad revenues

Sports networks report fast growth in advertising sales

Advertising sales for cable's sports networks are growing quickly as audience numbers grow. But these networks, whether advertiser supported national networks or regional pay channels, are heavily reliant on the recently threatened category of beer advertising.

Successful efforts to pass laws that would prohibit the advertising of alcoholic beverages on television would have a disastrous effect on cable sports programmers. It is estimated that some 25 per cent of all advertising on the cable sports networks comes from breweries. "There is no way in the world that you can make ends meet in the business without beer," says Lloyd Werner, senior vice president of Group W Satellite Communications, which owns Home Team Sports in the Washington, D.C. region and Superchannel in the Seattle area. Advertising executives at top sports networks on cable all, however, agree that the movement to prohibit beer and wine advertising sales on television doesn't currently appear to have a clear direction.

The concern about potential legislation is offset by optimism about ad sales

in general for the cable networks that carry sports programming. "Once we get our story out to decisionmakers, they are finding us to be an acceptable medium," says Bob Fenimore, senior vice president of advertising for Rainbow Advertising Sports, the sales arm of the company that owns Sportschannel, Prism and Sportvision.

Percentage-wise, most of the networks have seen growth of around 50 per cent in annual sales volume in the past year, but the actual dollar figures are relatively small. Ad sales contribute only a small percentage of overall revenue for the regional pay networks, which collect the largest chunk of their revenues from subscriber fees.

ESPN sales

At ESPN, the largest cable sports network, ad sales volume increased by 50 per cent in 1984, says Bob Jeremiah, director of advertising sales. Although he wouldn't give exact figures, Jeremiah is quick to say, "We exceeded our goals and made a profit overall in the third quarter."

ESPN's list of advertisers has grown

to more than 400, by far the most for any of cable's sports programming networks. "Our advertisers run the gamut from automobiles to computers," Jeremiah says. "And not all of them are just the typical sports advertiser. Some cater to upscale women as well."

The alcoholic beverage issue is a crucial one for ESPN, since the network gets almost 25 per cent of its advertising revenue from breweries, Jeremiah says. "We treat beer as a high quality food product," he says. "To deprive the cable industry of this source of revenue is to get in the way of the presentation of high quality sports programming for the American public."

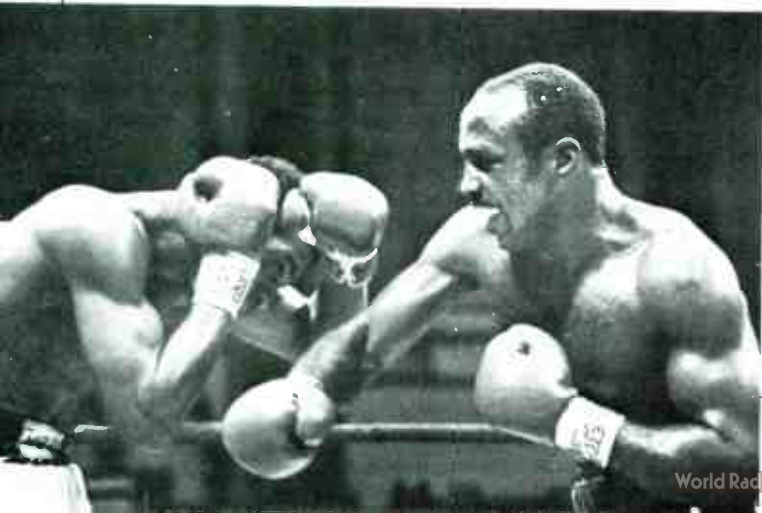
ESPN has a new 20-minute presentation for potential advertisers that dwells on the erosion of the traditional broadcast network audience and how much of that eroded audience has found its way to ESPN, Jeremiah says. Reception from Madison Avenue is continually improving: "Look, they can't ignore us. We are in 32 per cent of all television households, and we are in every television market and every state."

A significant amount of ESPN's concentration goes into merchandising. "We would be remiss if we didn't encourage promotion," he says. ESPN often shares the expense of large amounts of promotional tickets to events with major advertisers and has an extensive catalogue of ESPN identified products ranging from jackets to travel bags.

ESPN is in the midst of a campaign of phasing out per inquiry advertising, once the backbone of the network's advertising sources. "We are doing less and less per inquiry advertising," he says. "Most of it is in the [unused] local availability slots now. We have close to 1,000 systems selling local spots now. The PIs tend to be concentrated in the weekend morning and daytime periods when our audience is the smallest. From the network level, we are still experimenting with some, but the competition for our inventory is too high. We have the most success lately selling magazines on a per inquiry basis."

At SuperStation WTBS, sports billing grew by 20 per cent between 1983 and 1984, according to Jim Trahey, vice president of sports sales. But like the others, WTBS is heavily dependent on the breweries: The station gets 35 per cent of its sports advertising revenue from beer. While concerned, Trahey says it is too early to tell what will happen in Washington and how the network would be affected should some kind of advertising prohibition become law. "Personally, I think what will happen is some kind of agreement where the television networks agree to run spots dur-

ESPN's ad sales message is delivering a harder punch, and ad revenues increased some 50 per cent in 1984.



ESPN Top Rank Boxing

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Every Saturday night, every Monday night, and Thursday or Friday night every week... ESPN delivers exclusive cable coverage of the USFL's best.

Teams like the champion Baltimore Stars, the New Jersey Generals, the L.A. Express.

And league stars like Herschel Walker, Marcus Dupree and Steve Young.

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shouldn't be without.

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ESPNTM

THE TOTAL SPORTS NETWORKTM



Capitals on Home Team Sports

ing program breaks against drunk driving," Trahey says.

The Atlanta Braves baseball games and National Basketball Association telecasts are the anchors of WTBS' presentation to advertisers. "We compare ourselves to the other cable networks showing sports and try to convince the advertiser that our pricing structure is better," he says.

The network does a significant amount of merchandising, with the most successful being an arrangement with Delta Airlines and a hotel chain in which free Braves tickets are given to those who bought airplane tickets and stayed in a certain hotel, Trahey explains.

WTBS steers away from per inquiry advertising. "We don't do all that much PI because our inventory is too valuable," Trahey says.

GWSC's Home Team Sports is one of several new regional cable sports networks that are selling a limited number of spots. The network sells eight minutes of advertising per event with four of the eight minutes bought by Stroh's Brewery. Another 1½ minutes per game is being sold to other advertisers, with the remaining 2½ minutes devoted to per inquiry, says Werner.

"The percentage of our advertising at Home Team Sports coming from beer is much higher than others," he says. "But the loss of beer as an advertiser due to federal legislation would have a much smaller impact on Home Team Sports than, let's say, ESPN. Look, 90 per cent of our revenue comes from subscriber fees and only 10 per cent comes from advertising. So if we lose half our advertising, we still lose only 5 per cent of our revenue."

Generally, however, the loss of access to the beer advertising dollar would deal a serious blow to the efforts of cable networks to sell advertising. "It is hard enough to sell advertising for cable with the beer money," he says. "You can imagine what it would be like with that cut off. If you are not selling to a brew-

Even on a pay service like Home Team Sports, breaks in the action seem to call for ads.

ery, or an automobile manufacturer, or a financial services institution, you don't have a sports network franchise," Werner contends.

Home Team Sports receives a negligible amount of its revenue from PI. "You can't do much per inquiry sales when you have only 25,000 viewers. With a national network, you can make millions at this sort of thing, but our potential is only a few thousand dollars," he says. Primarily, the per inquiry commercials are used to have something to put on in the available time, he says. "Aesthetically, it kills your production to have a sporting event without ads during the natural breaks in the action. The announcers can't shut up. You have to try things like trivia quizzes or have just dead air. Ultimately, it will cost you viewers."

Sportschannel's success

One of the oldest and most successful regional cable sports networks that sells ads is Sportschannel in New York. Fenimore projects the network will see another 60 per cent growth in volume in 1985. "We have signed several top advertisers, such as Anheuser-Busch and Toyota, to three year contracts," he says. "We have sold almost 50 per cent of our inventory for the next year with this method."

Sportschannel's top advertisers include automobile companies, breweries, airlines, banks and automotive parts. The network has no per inquiry advertising. "I want cash for my advertising time," Fenimore says.

The network uses a lot of merchandising for its bigger advertisers. "It depends on how much advertising they buy," he explains. "We have packages involving tickets, T-shirts, drop-in ads after home runs during baseball games and all sorts other things. We even offer product exclusivity for some things, such as opening and closing spots for the games."

In 1982, Sportschannel's advertising revenue surpassed \$2.5 million, an amount that increased even further in 1983 and 1984, although Fenimore won't be specific about the exact volume in dollars. He attributes Sportschannel's success to the fact that it is located in the top sports market in the country and has a paid subscriber base.

"When we make a presentation to an agency or a potential advertiser, we show a half-hour presentation on three-quarter inch tape that emphasizes our product," he says. "We don't sell against any other media. We point out that in the four markets in which we do business—New York, Philadelphia, Boston, Chicago, and now Los Angeles—we have playoff teams and winners. In New York, we have the Islanders, the Nets, the Yankees and the Mets. In New England, we have the Celtics. In Philadelphia, we have the 76ers, the Flyers and the Phillies. In Chicago, we have the White Sox. We charge the highest rates of all the cable networks because of our product."

Sportschannel's salespeople also stress the audience profile. "We don't sell CPM or ratings," Fenimore says. "Our audience research tells us that 50 per cent of our subscribers are watching a sporting event on our channel on any given night. And in Nassau, Suffolk and Fairfield counties, the residents have high income, high spending levels, own more cars and have more credit cards than most other counties in the nation."

Much of Sportschannel's presentation dwells on the theory that cable subscribers want to see their home teams on television and are willing to spend extra for it. "You can never have an oversaturation of home sports events," Fenimore asserts.

In a sense, Sports Time, the regional cable sports network in the midwest, had two identities in its less than one year of existence. The network has decided to shut down as of March 31, due to escalating programming cost, disappointing pay—and lately advertising—revenue, and inability to find an additional partner. The network began this past April as a strictly pay service, but when subscriber levels and system affiliations grew too slowly, the management of the network decided to offer Sports Time as a basic service in markets outside of Cincinnati, St. Louis and Kansas City. The network is owned by Anheuser-Busch, the nation's leading sports advertiser and owner of the St. Louis Cardinals; Multimedia, part owner of the Cincinnati Reds; and Tele-Communications Inc., the nation's leading cable operator.

The switch from all pay to a hybrid network presented Sports Time's ad

There's no place like home.

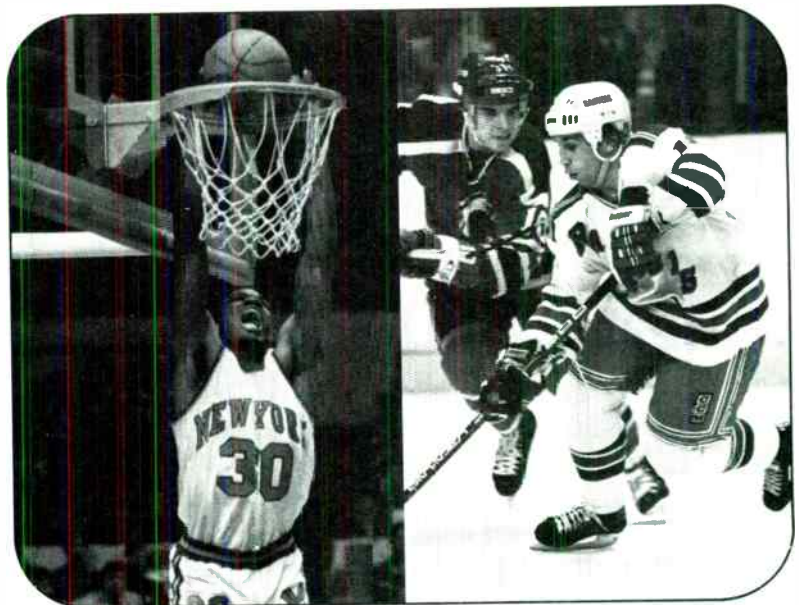
Buy MSG Network and feel right at home.

That's where the New York Rangers' explosive brand of hockey teams up with the hoop magic of Bernard King and the New York Knicks to give you a competitive edge: our home team advantage.

MSG Network brings you New York's home teams *live* as part of a complete package of exclusive first-run sports and entertainment programming that also features the best in professional and Golden Gloves boxing, pro wrestling, pro tennis, top collegiate sports, special events like the Millrose Games and the National Horse Show, and more.

As a home team season sponsor, you'll enjoy broad exposure over MSG Cable, WOR-TV, and MSG Radio that will hit our fans right where they live: in New York, northern New Jersey, and Connecticut. A diverse group of upscale sports fans with a home team loyalty you won't find anywhere else.

And to make you feel even more at home, we offer some exciting extras. Like multiple



exposures in team programs, game schedules, and Madison Square Garden arena signage. Plus, we'll work with you to develop tailor-made merchandising programs and promotions.

We make spot buyers feel right at home, too, with fan loyalty that's yours no matter which of our programming you choose.

So call us today at (212) 563-8962 and get the specifics on how the home team advantage can work for you. We'll show you why there's no place like MSG Network.



THE HOME TEAM ADVANTAGE

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sales department with quite a challenge. "First of all, we didn't have an ad sales staff in place until February, less than two months before the network launched, so we had very little lead time to sell our first season," explains Terry Dunning, director of advertising sales. "We were a pay network for the first six months, and when we went basic in mid-October, our subscriber levels shot up to more than 1 million and advertisers started to look at us in a different light."

Dunning says the ad sales department had to change its whole presentation of Sports Time to anticipate the jump in audience: "Nielsen was just beginning to put together some audience information for us. We needed that information to show our potential advertisers."

Built-in sponsorship

Sports Time was in the unusual position of having two-thirds of its inventory sold out from the start—to its primary owner, Anheuser-Busch. "Some advertisers stayed away from us because they were skeptical about whether or not we were going to be a marketing tool for the brewery. But now we were starting to see interest from the automobile companies, air couriers, insurance companies, oil companies, supermarket chains and department stores."

About 10 per cent of Sports Time's advertising was sold on a per inquiry basis, Dunning says. "It expanded a little when we went hybrid. As our universe grew, so did the interest from per inquiry advertisers. For the most part we are talking about small appliance sales and magazines. We had the most success with financial publications."

In terms of merchandising, the network was trying to strengthen its ties with some of its big advertisers with half time interviews with corporate sponsors during telecasts of games. "We also sent tickets to local distributors of some of our national advertisers' products, but we were restricted in how much of that we could do by negotiations for rights to our teams games," Dunning says.

HSE sales

Home Sports Entertainment, the reconstituted and merged network conceived and formerly operated by Warner Amex Cable in Dallas and Houston, sells 19 minutes of advertising per baseball game. Ed Frazier, vice president of marketing, says the channel, which is telecast to cable systems in both Houston and Dallas and surrounding areas, sells out its advertising inventory. Except for National Basketball Association games (the Dallas Mavericks in Dallas and the Houston Rockets in Houston), the programming is the same in both

markets. It includes baseball from the Texas Rangers and Houston Astros and some top regional college sports. The channel has a total of 112,000 subscribers.

"Our number one advertiser is Budweiser, which buys about 30 per cent of our advertising time," says Frazier. "Toyota is our second biggest advertising buyer, but we also sell to Eastern Airlines, Gordon's Jewelers, Gulf, Texaco, Holly Farms Chicken, Goodyear, Emerson Electric, and regional restaurant and car dealers."

HSE's presentation includes an emphasis on the channel's highly targeted audience—25 to 54 years old and predominantly male—and at rates lower

Owning the arena gives Madison Square Garden Network some unique means of merchandising.

than broadcast media in the region. A subscriber profile study by Arbitron is underway, with the results to be distributed to potential advertisers. Frazier says. Reception from ad agencies is improving by the week, Frazier says. "You wear them down after a while and they start listening," he quips.

Some 8 per cent of the HSE's billings are set aside for merchandising. "All those automobile dealers like to get out to the stadium and mix it up once in a while," he says.

Per inquiry advertising is limited to two minutes a game. "If you run too much PI, it shakes the confidence of the cash buyers," Frazier points out. The channel is now owned by the Houston Sports Association, which owns the Astros and the Astrodome.

BET's dependence

Another cable network with sports programming that is highly dependent on Anheuser-Busch is Black Entertainment Television. "Anheuser-Busch has been with us from the beginning,"

says Janis Thomas, BET vice president of advertising. "They are a client we cherish. We have a multi-year, multi-million dollar relationship that we don't want to see jeopardized."

BET has 12 hours of sports programming a week. Overall, advertising grew by 45 per cent, or \$1 million, from July 1984 to July 1985, she says.

Other major advertisers include Ford, U.S. Marines, Sears Roebuck, McDonalds, Nike, and Campbell Soup, she says. One way BET attracts advertisers is to have *Coaches Corner*, a five minute show run during basketball games including advertising from Nike, and *Sports Page*, a two-minute segment sponsored by the U.S. Marines, she



Knicks perform for MSG

says.

A great deal of BET's advertising comes from per inquiry sales. "We make about 35 to 40 per cent of our overall revenues from advertising from PI," she says. "Our most successful sellers are power driver kits, car washing kits and records."

In the New York metro, Madison Square Garden Network sold more than \$2 million in advertising last year, according to Joseph Cohen, president. New advertisers this year include Data General, Amtrak, Nabisco, Charles Chips, McDonalds and STP. The network reaches a potential audience of 1.5 million.

Because MSG's programming is packaged with the arena it originates from, the network is able to take advantage of a wealth of merchandising opportunities, which go beyond tickets to the games to sponsor logos on pocket schedules, full page ads in team year-books and invitations to practice sessions followed by luncheons with players. □

Sales training, promotional assistance, co-op information among services

Partnership grows in system, web ad sales efforts

Greater coordination is becoming evident between the advertising sales efforts of basic networks and cable systems. In addition to the growing sensitivity that the networks have demonstrated toward systems' technical concerns in commercial insertion, networks are also helping their affiliates out with promotional and sales training materials as well as advising them of cooperative advertising sales opportunities stemming from national sales.

This trend will be evidenced March 26 at the fourth annual Cabletelevision Advertising Bureau Cable Advertising Conference in New York. One of the track sessions is titled "How Networks and Systems Can Work Together for Revenue Growth." While this session, including both operators and network executives, probably will detail many of the good things the networks are doing for their affiliates, interviews with those to be involved in the session indicate there are still some complaints by operators—chiefly that the smaller operators don't feel they're getting all the assistance they should.

As to why the networks should even feel a responsibility, one reason is that, if their affiliates can take full advantage of this revenue source, they'll be less likely to grumble over increasing affiliate fees. But another reason is that, if operators are selling time on the networks, they'll promote them more heavily, thereby helping to increase the network's audience and ultimate ad revenues.

Roger Williams, vice president of affiliate marketing for ESPN, observes that operators "clearly do not have an endless pool of dollars so it's important that we provide avails so they can get back rising fee charges for programming." He recalls that programming was free only a few years back. ESPN presently charges its affiliates 19 cents a subscriber per month.

On the other hand, Rick Wiles, affiliate promotion manager for CBN Cable Network, which still charges no subscriber fees, notes. "Helping operators

get stronger insures CBN's future, too. We have a partnership concept with systems. We help them with ad sales, and they promote CBN on their systems."

Networks generally are providing systems with growing lists of willing national advertisers who want to tie-in with local advertising sources in co-op programs. But despite promising revenue potential in this area as well as in the entire local advertising spectrum, some 1,000 systems out of 11,000 in the U.S. are selling local ads. But, these 1,000 systems do account for about 50 per cent of all subscribers in the country.

Successful affiliates

ESPN, for the most part, is accorded high praise from operators for its role in supporting local ad programs. The sports network estimates that its affiliates will realize some \$40 million in local ad revenues in 1985, compared to \$25 million in 1984 and \$16 million the year before. Presently, some 900 ESPN affiliates sell local ads.

Williams says ESPN offers more than 40,000 local spots per year, which work out to two minutes per hour, to cable companies. And he adds, "We don't give them in the transition periods like CNN does, 58 minutes into the hour. That's the reason we do better than CNN."

Williams insists there are no gaps in ESPN's support program for operators. The network sends material that deals with subjects such as purchasing equipment, potential marketplaces, and hiring of sales personnel. "We also help them train new personnel," he says. "We're also rolling out a presentation that compares costs of ESPN local ads with other media. For example, how a buy on ESPN United States Football League games will deliver about 20 per cent more men than newspapers. Comparisons are also being prepared for radio and local TV." (See *NewsFront*)

Slightly outraged when told that Gary Brubaker, director of marketing and programming for Buckeye Cablevision, Toledo, Ohio, criticizes some networks

for wavering interest and for not sending support material to everyone, Williams responds, "ESPN will send information to anyone requesting it, and as a matter of fact we send so much stuff that we've received requests not to mail so much material." ESPN sends material to all 9,000 affiliates and to all 900 systems that use its avails.

In addition, he says, his four-member staff is constantly visiting systems of all sizes. Last year, some 13 seminars across the country were conducted and helped train over 600 system personnel in the art of ad selling, he notes.

Williams says that local ad selling is catching on because of all the ancillary services at an operator's disposal. Terming growth "terrific," he also alludes to higher profits for operators by pointing out that ESPN college football has generated as much as \$500 for a 30-second spot for some Florida cable operators. This, he notes, compares to \$25 and less for a spot only a couple of years ago.

Feedback on support programs has been favorable, Williams says. But there has been some criticism. He recalls, "Operators wanted 60-second standard breaks and got them. They also complained about not enough lead time for cue tones to activate insertion equipment. It was five seconds. They said they needed 5½ seconds. ESPN now gives them six seconds."

There are now some 8,000 ESPN affiliates serving about 16 million homes



Roger Williams of ESPN estimates affiliates will realize some \$40 million in local ad revenues in 1985, compared with \$25 million in 1984 and \$16 million in the year before that.



John Grubbs of Storer Cable holds that the big problems with cable networks have been cleared up. These were technical problems related to cuetones and standardization of pre-roll times.

who are not taking advantage of local avails. Some typical reasons for this, he says, are systems just starting up whose priorities are enlarging operations and building subscribers. Most of these operators look at local ads as only a sideline, Williams observes. But ESPN has not given up on the recalcitrants. He says trade advertising and other media publicity is being employed to win them over.

Support material

Storer Cable's John Grubbs, who is vice president—business development for the cable division, says every network Storer deals with in local avails has provided "very fine support material from research to schedule announcements." He cites ESPN particularly for its new USFL schedule which, he says, "gives us time to go out in the street and sell ads." Grubbs says the wealth of material coming in surpasses the number of channels being used for local ad purposes.

"We are now inserting ads locally on ESPN, CNN, and USA Network, and we are looking at CBN, The Nashville Network and Lifetime in that order for future local ads. We will be evaluating this on a system by system basis," he reports.

Grubbs says Storer is also investigating ad sales on local origination programming: "During 1984, we made a concerted effort to get a start-up in a large number of our systems. A lot is now in place."

He says the big problems with networks have been cleared up, having been in the technical area: "Problems with cuetones have been rectified. In addition, pre-roll times have been standardized by most networks, and that's proved exceptionally helpful."

Help for little guys

Brubaker of Buckeye Cable claims that some networks seem to be too entrenched in their own advertising interests to concern themselves with those of the local operators, and that's why they are derelict in sending support material out to everyone. He also points out that it is the small cable system operator who needs the most help these days.

"I think networks and bigger operators could get together and help the many smaller operators who are suffering from a lack of information. All many of them have is an alphanumeric channel. They need more technical information on ad insertion equipment, how to keep track of avails and other pertinent information," he says.

Buckeye has been selling avails for 3½ years and has doubled gross sales each year, he notes. The system serves over 100,000 subscribers and has a 65 per cent penetration. Brubaker says that even though Buckeye has been in business over 20 years, it still encounters churn and pay sales letdowns "like the rest in the industry," so local avails have taken up the slack and helped keep profits up.

Brubaker says he gets network schedule information a week to three weeks in advance, but he would like to see a six to eight week advance in the future. He also would like to get a piece of the action from SuperStation WTBS: "They're committed to national advertisers, but we'd like to participate locally in the sports and other broadcast areas." The system would be willing to share its advertising profits with WTBS, Brubaker states.

He says one of the big reasons for the boom in local avails is that ad agencies are beginning to understand cable. "Cable, compared to other media, was not as easy to research. Agencies didn't know what was a good buy and what wasn't." Brubaker calls for more sales seminars with networks participating as well as more commitment by the industry to the Cabletelevision Advertising Bureau. "We have to instigate more regional meetings more often and improve content and agenda in order to really help local operators sell advertising."

Recent plans of CBN in this area should please Brubaker since the network is now putting together a comprehensive local ad sales program and has

hired a sales consultant to implement it. Wiles says the new person will travel around the country to CBN's 5,000 affiliates and work "face to face" with cable systems.

Wiles observes that cable personnel are now getting enough street smarts to compete with tough, seasoned sales personnel from radio and TV. "Before training, cable people just didn't know how to talk to ad agency people or sophisticated retailers." Wiles has some experience in this area, having served as executive director of the regional cable network of Antietam, Md. before joining CBN four months ago.

In addition to CBN's planned tour of all its affiliates, he says, the network is also preparing a series of sales and training aids and a schedule of seminars. He expects the program to be formalized in the next two weeks. Although he didn't know of Brubaker's lament regarding small operators, Wiles is on the same wavelength: "There are a lot of small operators who are not into local advertising simply because they lack manpower, time and resources."

Promotional assistance

MTV Networks Inc. takes special pains during the year to conduct promotions that tie in with the local cable operator's plans. According to Bob Friedman, director of marketing for MTV: Music Television, the service conducted some 80 tours last year that traveled the length and breadth of



Gary Brubaker of Buckeye Cable complains that the smaller operators, who need help the most, get the least aid from the networks. He's particularly concerned with not receiving support material.

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America and involved as many of MTV's more than 3,000 affiliates as it could.

"I don't know if the total was the highest number of tours we ever did, but I can attest that 1984 was the busiest we've ever been. But, our affiliates lost no time in tying in with our promotions. What was particularly effective in their local ad efforts was the different contests MTV would conduct, usually with a leading rock group as the main attraction," he says.

Local operators and interconnects were given handfuls of contest entry blanks during these promotions and could use them to either impress or get the attention of local advertisers in their areas.

In addition, Friedman reports MTV has not been remiss in working directly with local interests in developing specific promotions. "We've also provided them on-air promotion spots featuring some of our MTV hosts, including Martha Quinn, that operators could run in unused avails."

MTV also provides its affiliates with a steady flow of promotional material such as a new booklet which tells them "50 ways to MTVitalize your system's market and how to work with local ad clients."

Friedman believes MTV's new three-service network promotion concept—embracing MTV, Nickelodeon and the brand new VH-1—offers operators a vehicle with which to reach a



Bob Friedman of MTV: *Music Television points out the network conducted more than 80 tours last year, involving affiliates. He believes the network's contests also help systems in their advertising sales efforts.*

wide age group. "We're particularly pleased by the acceptance of VH-1 in the 24-54 age group. Our affiliates have told us that they've experienced good local advertising interest with this new video music format," he says.

In the area of co-op ad campaigns, Friedman indicates that MTV works with many national advertisers who are more than willing to join with local interests in cooperative programs. MTV keeps this information going out to its affiliates on a steady basis.

"Our primary concern is to keep MTV as the preeminent program on basic cable today. And one of the best ways to do this is to provide the best leverage we can to our affiliates through promotional programs that will not only enhance their local ad capability but keep them and us in the entertainment mainstream in their areas of operations," he asserts.

William Phillips is director of administration and marketing for Susquehanna Broadcasting, and as far as he's concerned the programming services are only providing "adequate" service to their affiliates in several areas, including local ad support.

"For the most part, the materials they send are fairly adequate. But one of the problems with networks in the last year-and-a-half has been a turnover of personnel, which has left them spread pretty thin. Their contact today is not as personal or frequent as it was a few years ago," he maintains.

He notes, "I think that, in most cases, when people have been replaced it takes their replacements a while to learn the industry. Operators are now teaching suppliers, so to speak," he says.

But, what he has found effective in his attempts to cultivate local ad interests has been "tune-in ads" provided by services like USA Network and HBO. He cites the Friday night boxing ads for USA and those for premiere showings on HBO.

Phillips also believes that networks would do better by operators if they concern themselves less with improving subscriber bases and instead give more thought to improving local ad avails. He also asserts that continuing interest is important, citing a situation "where a local market is opened up and the kick-off can draw a lot of network interest, but the follow up is often not a concerted effort."

Diane Weingart, manager of affiliate marketing services for USA Network, says the network's local ad support of operators is not a recent development. She states that USA is not jumping on a handwagon just because local ad sales are beginning to take off.

"I believe we were the first network to send information out on a monthly basis," she says. In any event, USA has



Eric Lund of Cable AdNet *is satisfied with the support that networks provide for his interconnect operation. He cites both ESPN and USA Network for superior service to their affiliates and also finds MTV effective.*

been sending its "monthly local ad sales pack" to affiliates for the past 2½ years.

The package, which contains input from practically every department at USA, including research, programming and advertising sales, is designed strictly as a sales tool and as a complement to another local ad sales handbook which is currently being revised.

"This book was written from a cable perspective and is not a reworked radio ad sales manual, Weingart says. The book came out in 1983, and the second edition is due later this year. It covers topics such as "how to multiply ad sales revenues, packaging audiences for advertisers, and support from USA Network."

Like ESPN, USA Network also has standardized one-minute commercial breaks at the request of many of its affiliates. And, in the reconfiguration, she says, USA has provided local operators with inside-programming avails.

USA keeps systems advised about co-op programs but with a warning. "We always advise them to double check to make sure some co-op programs still exist," she says.

The claims of ESPN and USA Network of satisfied systems are backed by Eric Lund, executive director of Pennsylvania's Cable Adnet, a soft interconnect operation representing nine cable companies. He says program support varies in general but cites ESPN and USA as superior. MTV also is effective, but its information is received on a quarterly basis, Lund notes. □

Wall Street Analysis



Storer cuts losses

Reporting a profitable performance from operations in the fourth quarter, Storer Communications says it recorded a sharply reduced loss in 1984, compared with losses of the preceding year. The loss for the year amounted to \$16.7 million, or \$1.02 per share, compared with a loss of \$39.6 million, or \$2.42 per share in 1983. Revenues in 1984 totaled \$536.8 million, an increase of 17 per cent from \$458.8 million the year before. For the final quarter of 1984, the net profit was \$6.4 million, or 39 cents per share, against a 1983 fourth quarter loss of \$8.1 million, or 49 cents per share. Fourth quarter revenues were up 19 per cent to \$147.5 million from the \$127.7 million in 1983.

Executives of the television broadcasting and cable communications company attribute the improved results to increasingly positive performance of the cable division. Despite an 18 per cent increase in depreciation charges for the year, the cable division's income from operations was nearly nine times that of the year before. Cable revenues were up 21 per cent to \$352.1 million for the year. Gains from sales of several cable systems and investment amounted to \$9.3 million or 55 cents per share after tax in 1984, versus a loss of \$1.5 million, or 9 cents per share in 1983.

For the whole corporation, income from operations was up 81 per cent but offset somewhat by interest expense, which increased 28 per cent to \$86.5 million in 1984.

For the cable division, expenses before depreciation were \$231.5 million in 1984, up from \$207 million in 1983. Operating income before depreciation for the cable division in 1984 was \$120

million, up from \$84 million in 1983. Depreciation itself for the cable division in 1984 was \$96.2 million, compared with \$81.5 million in 1983. Income from operations in 1984 for the cable division was \$24.3 million, a drastic increase over the \$2.4 million reported for 1983.

The company increased its bank borrowing by \$21 million during the fourth quarter, principally for the continued expansion of its cable division.

TCA reports

Revenues at TCA Cable grew by 28 per cent in 1984 to \$27.8 million, while net income was \$4 million, compared to \$3.1 million in 1983. Capital expenditures amounted to \$11.7 million for acquisitions and \$8.7 million for internal expansion. Total debt of the company was \$26.1 million, of which \$8.5 million was in long term notes at an average interest rate of less than 10 per cent and \$17.6 million against a revolving credit line of \$25 million below prime interest rate.

Operating income increased 31 per cent from \$10.8 million to \$14.1 million. Net earnings per share increased by 22 per cent to 60 cents from 49 cents. Revenue per sub increased by 7 per cent to \$176 per year, and cable cash flow per share increased by 27 per cent to \$2.12 per share.

In 1984, TCA acquired systems in Louisiana, Arkansas, and Texas, totaling more than 20,000 subscribers. The company now has 172,000 basic subs and manages systems with 60,000 more subs. Internal subscriber gains for 1984 accounted for 8,691 subs. Pay television units increased by 14,800 to 68,000, primarily on the strength of more addressable units in the field.

The company also added more than 600 miles of new plant to its total of 3,600 miles. Seven systems serving 28,000 subs underwent rebuilds to increase channel capacity to 35 channels. About 83 per cent of TCA systems now have a capacity of 21 or more channels, and many have been upgraded to the standard of 35 channels the company dedicated itself to achieving beginning in 1979. Nearly \$2.3 million was spent on addressable equipment used in nine systems.

Heritage results

Revenue, operating income and net earnings reached all time highs in 1984 for Heritage Communications. Consolidated revenue of \$129 million represented a 22 per cent gain over the previous year. Operating income of \$17 million increased 34 per cent over that reported in 1983.

Earnings per share from operations were 62 cents in 1984 compared to 45 cents in 1983—a 38 per cent increase. David Lundquist, vice president for finance explains Heritage "made several acquisitions during 1984, two of which significantly affected revenue and

Wall Street Analysis

Continued

operating income. However, excluding significant acquisitions concluded in 1984, revenue and operating income still increased by 12 per cent and 21 per cent respectively."

Revenue for the company's cable television operations grew 25 per cent in 1984 while operating income rose 26 per cent as compared to 1983. In its wholly and partially owned cable television systems, the company served 440,668 subscribers at the end of 1984, a 20 per cent increase over the previous year. Pay subscriber units were 315,552 at the end of 1984, a 21 per cent increase over 1983. Wholly owned system subscribers were 248,761 at year end, up 16 per cent over 1983, and pay units at wholly owned systems were 182,517, up 15 per cent.

Warner reviewed

Moody's Investors Service has reviewed and left unchanged the debt ratings of Warner Communications, following the company's announced fourth quarter net loss of \$203.7 million. This loss, which was based on a non-cash charge of \$225 million in writedowns of assets related to discontinued businesses, reflects Warner's decision to no longer carry any value on its balance sheet for the \$150 million in notes receivable from the sale of its Atari unit. It included, as well, an additional \$75 million reserve to cover possible losses related to disposal of its discontinued businesses. The company posted operating profits from continuing businesses of \$21.3 million in the fourth quarter and \$150.4 million in 1984.

The ratings reviewed and confirmed include the senior debt of Warner Communications, rated Ba1, and its subordinated debt, rated Ba3. Moody's considered the possibility of further writedowns in carrying values of discontinued operations at the time of the last downgrade of Warner's debt. "Operating earnings from Warner's core businesses—films, entertainment, recorded music and publishing—posted strong results in 1984 and should be predictable cash flow contributors longer term," Moody's says. The investor's service adds it expects the previously announced sale of Franklin Mint and Panavision will produce cash for debt reduction and the continuing restructuring of the company around its core businesses to provide support for the present ratings.

Viacom reports

Viacom International reports record revenues and earnings for the 14th consecutive year. For the year ending Dec. 31, revenues were \$320.3 million, versus

the previous year's \$315.5 million. For the fourth quarter of 1984, Viacom's revenues were \$89 million versus the \$72.6 million reported for the same period of 1983. Viacom's 1984 earnings from operations were 62 per cent over the prior year and, for the fourth quarter, 74 per cent over 1983's.

Net earnings for the fourth quarter of 1984 declined to \$9.9 million, or 71 cents per fully diluted share, versus \$14.8 million, or \$1.03 per share for the quarter. According to the company, the decline is due to a nonrecurring gain of 75 cents per fully diluted share reported in the fourth quarter of 1983 related to the company's Showtime/The Movie Channel and Cable Health Network transactions. Without this non-recurring net gain, fourth quarter 1984 net earnings per share, fully diluted, would have risen 154 per cent when compared to the same period in the prior year. Net earnings for the full year were \$30.4 million or \$2.22 per fully diluted share, versus the 1983 figures of \$28.1 million, or \$2.05. Without the nonrecurring net gain, earnings per share would have risen 85 per cent when compared to 1983.

To help repay some of its bank indebtedness, Viacom has filed a registration statement with the Securities and Exchange Commission for a public offering of 2 million shares of common stock. The offering will be co-managed by The First Boston Corp. and Donaldson, Lufkin & Jenrette.

Showtime/The Movie Channel had revenues of \$340 million, earnings of \$40.2 million and net earnings of \$20 million during 1984.

Time acquires

Time Inc. has agreed to buy Southern Progress Corp., publisher of *Southern Living Progressive Farmer* and *Creative Ideas for Living* and owner of Oxmoor House, a direct marketer of books. The purchase will be a cash transaction for \$395 million, plus \$85 million for cash, equivalents and certain current assets. In 1984, Southern Progress had revenues of \$165 million, and its revenues have grown an average of 16 per cent per year for the last four years.

Meanwhile, Moody's Investors Service has reviewed and left unchanged the debt rating of Time Inc. after the company's announced agreement to acquire Southern Progress.

"Moody's believes that the acquisition of this premier publishing company should significantly bolster and broaden Time's magazine portfolio," Moody's says.

The ratings reviewed and confirmed include Time Inc.'s Aa2 senior long term rating and the company's Prime 1 rating for commercial paper. According to Moody's, the net acquisition cost of about \$395 million could be substantially financed from Time's available cash and equivalents and should lead to only a moderate increase in leverage.

"Considering the benefits to be derived from economies of scale and the boost to cash flow this acquisition provides, Time Inc.'s present ratings remain appropriate," Moody's concludes.

Corporate Profile

Over half of Time Inc. subs are to systems, pay services

As a national information and entertainment company, Time Inc. now serves an aggregate of 34.3 million subscribers of whom 18.6 million, or 54.2 per cent, are electronic and 15.7 million, or 45.8 per cent, are for magazines. During 1983 electronic revenue was \$1.09 billion, or \$58.60 per subscriber, and electronic income from continuing operations before taxes was \$215 million, or \$11.56 per subscriber. For the same year magazine revenue was \$1.13 billion, or \$72.04 per subscriber, and magazine income from continuing operations was \$106 million, or \$6.75 per subscriber.

At the close of 1983, total assets of the company were \$2.3 billion, of which \$1.2 billion, or 54 per cent, were in the video business segment, which amounts to \$66.02 per electronic subscriber. The magazine business segment had \$170 million in assets, or 7.5 per cent, which is \$10.83 per subscriber.

In revenue, the magazines increased from \$680 million in 1979 to \$1.13 billion in 1983, for an average annual gain of 13.5 per cent. For the video segment the figures were \$272 million in 1979 and \$1.09 billion in 1983, for an average annual gain of 41.5 per cent. In income from continuing operations, magazines and \$70 million in 1979 and \$106 million in 1983, for an average

annual gain of 10.9 per cent. For video it was \$68 million in 1979 and \$215 million in 1983, for an average annual gain of 33.3 per cent.

Return on assets

In estimated return on assets, computed by the method customary in this column, for the magazine segment it was 32.4 per cent, and the estimated return on equity was 72.2 per cent. For the video segment in 1983 the estimated return on assets was 10.3 per cent, and the estimated return on equity was 20.5 per cent.

The company published seven magazines at the close of its 1983 fiscal year. In the electronic area at that time, HBO had 13.5 million subscribers, Cinemax 2.7 million, and its American Television and Communications systems 2.4 million.

Discontinued operations

A salient feature of the company during the 1974-1983 period has been the significance of discontinued operations to the bottom line. For 1974 discontinued operations, net of taxes were 76 per cent of net income; for 1975, 64.4 per cent; 1976, 59.7 per cent; 1977, 39.6 per cent; 1978, 40.5 per cent; 1979, 51.4 per cent; 1980, 36.9 per cent; 1981, 28.8 per cent; 1982, 19.6 per cent; and 1983, 15.4 per cent. This record indicates that the turnover of businesses within the corporation is significant and that this is concurrent with the relative long-term stability of continuity with the major magazine properties.

Time Inc.

Years ended Dec. 31, in millions of dollars

| | Revenues | income from continuing operations | Total assets | Long-term debt | Net Income |
|----------|----------|-----------------------------------------|-----------------|-------------------|---------------|
| 1989 | 4,129 | 248 | 3,296 | 737 | 285 |
| 1988 | 3,871 | 232 | 3,087 | 689 | 269 |
| 1987 | 3,612 | 215 | 2,877 | 641 | 253 |
| 1986 | 3,353 | 198 | 2,668 | 593 | 236 |
| 1985 | 3,095 | 182 | 2,458 | 545 | 220 |
| 1984 (a) | 2,979 | 194 | 2,381 | 398 | 205 |
| 1983 | 2,717 | 143 | 2,273 | 399 | 169 |
| 1982 | 2,371 | 123 | 1,729 | 381 | 153 |
| 1981 | 2,085 | 106 | 1,610 | 407 | 149 |
| 1980 | 1,730 | 89 | 1,273 | 399 | 141 |
| 1979 | 1,452 | 70 | 1,106 | 334 | 144 |
| 1978 (b) | 1,120 | 75 | 915 | 181 | 126 |
| 1977 | 842 | 55 | 674 | 98 | 91 |
| 1976 | 694 | 27 | 513 | 105 | 67 |
| 1975 | 618 | 16 | 445 | 72 | 45 |
| 1974 | 551 | 12 | 444 | 69 | 50 |

Note: 1982 and prior years include earnings and equity attributable to Temple-Inland. Data for years, 1985-1989 are projections based on application of the linear estimation method to 1974-Sept. 30, 1984 historical data. (a) Data is for 12 months ended September 30, 1984. (b) American Television and Communications Corp. was acquired on November 14, 1978.

Corporate Profile

Continued

The balance sheet for Sept. 30, 1984 contains two coincidences that catch attention. Total assets were \$2.4 billion. Cash and short-term securities were \$308 million, or 12.9 per cent of the total, and inventories were \$89 million, or 3.7 per cent, and these two items combined are \$397 million, or 16.6 per cent of the total, which is very close to the long-term debt figure of \$398 million, or 16.7 per cent of the total.

Another one is that property and equipment come to \$909 million, or 38.2 per cent, and investments are \$122 million, or 5.1 per cent, and these items combined are

“Operationally, our primary goal is to achieve profitable growth in Time



Inc.’s two principal businesses, publishing and video.”

J. Richard Munro
President
Time Inc.

\$1.03 billion, or 43.3 per cent, which is close to the equity of \$1 billion, or 42.2 per cent.

Another balance sheet curiosity is that the item of cash and short-term securities on September 30, 1984 was \$308 million, and the same item on December 31, 1983 was \$329.8 million. The more detailed accounting of this item for the year end showed that cash was \$15 million and the balance was in marketable securities valued at \$314.9 million, of which \$170.4 million was in certificates of deposit and the preponderance of this was in Japanese banks, the exceptions being \$15 million with Swiss Bank Corp., while the “other” category had \$37.4 million.

Another category of short-term investment is time deposits, with a total of \$72 million, of which \$15 million was with Fuji Bank, Ltd., a like amount with Standard Charter Bank and \$42 million with other depositories. Another \$42.8 million was in commercial paper and \$30.6 million in other types of marketable securities.

Revenue segmentation

Revenues for the 12 months ended September 30, 1984 were nearly \$3 billion, of which \$1.3 billion was from magazines, or 42.8 per cent; \$1.2 billion was from the video segment, or 41.3 per cent; books added \$371

million or 12.5 per cent; and “other” put in \$103 million, or 3.5 per cent.

For the like period, operating income was \$437 million, to which magazines contributed \$179 million, or 41 per cent; video added \$218 million, or 49.9 per cent; the book share was \$3 million, or 0.7 per cent; and “other” was \$38 million, or 8.7 per cent.

Operating income as a proportion of revenue for the company as a whole was 14.7 per cent; for magazines it was 14 per cent; for video, 17.7 per cent; books, 0.8 per cent; and for “other” it was 36.9 per cent.

The return on assets was estimated in the usual manner for this column except that assets and interest were allocated in the same proportion as in 1983 since assets on September 30, 1984 were not readily available. On this basis the estimated return on assets for the whole company was 10.4 per cent; for magazines it was 48.6 per cent; for video, 42.2 per cent; books, 2.2 per cent; other activities, 9.7 per cent; corporate, 1.9 per cent; and for investments in affiliated companies it was 1.9 per cent.

The estimated return on equity for the same period was 20.4 per cent for the whole company, 112 per cent for magazines, 18.8 per cent for video, 0.9 per cent for books and 94.7 per cent for other.

The video segment, in respect to estimated homes in franchised areas saw gains of 10.6 per cent in 1983 over 1982, which gained 11 per cent over 1981. Estimated homes passed by cable gained 5.9 per cent over 1982, which was 19.5 per cent over 1981. Basic cable subscriptions gained 14.3 per cent over 1982, which was 16 per cent over 1981. Premium programming subscriptions were up 15.8 per cent over 1982, which was up 37.2 per cent over 1981.

The third quarter report for 1984 said that the video segment’s pre-tax income dropped to \$56 million in the third quarter versus \$57.6 million in the like 1983 quarter. HBO pre-tax profits were lower, reflecting slow subscriber growth and higher programming costs. ATC had higher pre-tax earnings.

J. Richard Munro, president and chief executive officer, states, “Quality is the bedrock on which this company was built and on which we intend it to prosper . . . we must continue to take risks . . . the worst risk of all would be not taking any.”

The Time Inc. CEO adds, “We hold that belief even though the launch of *TV-Cable Week* last year resulted in a write-off of \$47 million. Despite that loss, Time Inc.’s record in the introduction of successful consumer magazines is probably unmatched by any other major publisher.”

He also notes, “Operationally, our primary goal is to achieve profitable growth in Time Inc.’s two principal businesses, publishing and video. A second goal, scarcely less important, is to develop and acquire compatible new businesses that will yield high returns.

“In video, the growth potentials of our basic cable operation, ATC, and of our pay cable operation, HBO, continue to be considerable. Basic cable could well be the nation’s most important medium for viewing television by the end of the decade. By then, as well, revenues from pay cable programming in the U.S. will probably exceed those of the movie theater industry.”—**Basil Shanahan**

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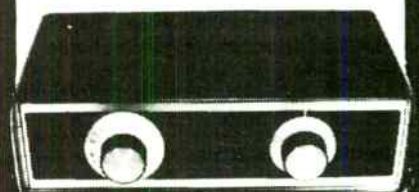
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Appointments

Fred Schneider, senior vice president, program acquisition, program enterprises, Showtime/The Movie Channel Inc., 1633 Broadway, New York, NY 10019. *From: Vice president, film acquisitions.*

Samuel H. Book, president, CommDataResearch. Malarkey-Taylor Associates, 1301 Pennsylvania Avenue, N.W., Suite 200, Washington, DC 20004. *From: Research director, The National Research Group.*

Allan Rubinstein, consultant and advisor, Madison Square Garden Network, Four Pennsylvania Plaza, New York, NY 10001. *From: Executive vice president and chief operating officer.*

Gaye L. Bagwell, vice president and general manager, Gulfstream Cablevision of Pinellas County Inc., 1060 Scotsdale Boulevard, Dunedin, FL 33528. *From: Vice president, southeast region, Times Mirror Cable.*

Loran Schiltz, vice president, Telecommunications Group of Heritage Communications, Inc., 2195 Ingersoll Avenue, Des Moines, IA 50312. *From: Controller (retains position).*

Kevin Metheny, vice president of music programming, VH-1: Video Hits One, and MTV: Music Television, MTV Networks Inc., 75 Rockefeller Plaza, New York, NY 10019. *From: Director of programming, WNBC Radio.*

Curt Viebranz, vice president, finance and planning, Time Inc., Video Group, Time & Life Building, New York, NY 10020. *From: Vice president, financial planning and treasurer, HBO Inc.*

Robert G. Lee, vice president, Thomas Alexander & Associates Inc., P.O. Box 22558, Tampa, FL 33622. *From: Director of business planning, Group W Cable, New York.*

Thomas Creighton, vice president, marketing and sales, Acrodyne Industries Inc., 516 Township Line Road, Blue Bell, PA 19422. *From: National Sales manager, Thomson-LGT.*

Timothy P. Hulick, vice president, of engineering, Acrodyne Industries Inc.,

516 Township Line Road, Blue Bell, PA 19422. *From: Chief of broadcast systems engineering, Voice of America.*

David Buckler, vice president of sales, Chyron Telesystems, Chyron Corp., 265 Spagnoli Road, Melville, NY 11797. *From: Director of national sales.*

Bill Chapman, director of creative services, Turner Broadcasting System, 1050 Techwood Drive, N.W., Atlanta, GA 30318. *From: Director of creative services, TBS Cable Music Channel.*

Elyn Berk, director of corporate programming, Arts & Entertainment Network, 555 Fifth Avenue, New York, NY 10017. *From: Vice president, Arts & Communications Counselors of Ruder, Finn & Rotman.*

Lisa Tumbleson, director of advertising, promotion and publicity, WB-TV East Coast, Warner Brothers Television, 75 Rockefeller Plaza, New York, NY 10019. *From: Director of intermissions programming, HBO Inc.*

Irving Faye, director of national accounts, Pioneer Communications of America Inc., 2200 Dividend Drive, Columbus, OH 43228. *From: Account executive.*

Andrew T. Faller, director of marketing, Nielsen Syndication Service, A. C. Nielsen Co., 1290 Avenue of the Americas, New York, NY 10104. *From: Executive vice president, media research group.*

Richard Harter, director of TV advertising sales, National Geographic Society, Explorer Series, Washington, DC 20036. *From: Director of sales for Nickelodeon, MTV.*

Paula Singer, director of public relations, Prism, 50 Monument Road, Bala Cynwyd, PA 19004. *From: Director of college relations, Haverford College.*

Jerome S. Infantino, national sales manager, Nielsen Syndication Service, A. C. Nielsen Co., 1290 Avenue of the Americas, New York, NY 10104. *From: Vice president, New York marketing staff.*

Ann M. Rosenberg, local sales manager, Nielsen Syndication Service, A. C. Nielsen Co., 1290 Avenue of the Americas, New York, NY 10104. *From: Marketing representative, NSI/Cassandra.*



Fred Schneider



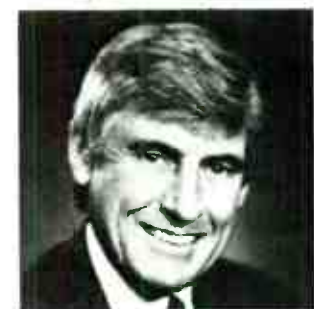
Samuel H. Book



Allan Rubinstein



Gaye L. Bagwell



David Buckler

Appointments

Continued

Catherine Jane Grzanka, manager, central region affiliate relations, USA Network, 303 East Ohio Road, Chicago, IL 60611. *From: Area representative, Chicago Cable Communications Inc.*

Peter Einstein, account director, eastern region, MTV Networks Inc., 75 Rockefeller Plaza, New York, NY 10019. *From: Sales manager, eastern region.*

Myra Donovan, senior management services analyst, United Cable Television Corp., Denver Technological Center, 4700 South Syracuse Parkway, Denver, CO 80237. *From: Manager of partnership reporting, Energy Management Corp.*

Morgan E. Cole, director of contract services, United Cable Television of Baltimore, 400 East Pratt Street, Eighth Floor, Baltimore, MD 21202. *From: Operational analyst.*

Ann L. Ingebretsen, associate marketing manager, United Cable Television Corp., Denver Technological Center, 4700 South Syracuse Parkway, Denver, CO 80237. *From: Salesperson, IBM.*

Seth Alan Davidson, associate general counsel, National Cable Television Association, 1724 Massachusetts Avenue, N.W., Washington, DC 20036. *From: Associate, Wilmer, Cutler & Pickering.*

Monica Gerard-Sharp Wambold, assistant treasurer, Time Inc., Time & Life Building, New York, NY 10020. *From: Director of strategy and planning, Time Video Group.*

Gregory G. Schwab, accounting supervisor, Continental Cablevision of Saint Paul, 84 South Wabasha Street, St. Paul, MN 55107. *From: General accounting supervisor, NCR Corp.*

Joan E. Polasky, assistant controller, Continental Cablevision of Saint Paul, 84 South Wabasha Street, St. Paul, MN 55107. *From: Assistant regional manager, American Television and Communications.*

William E. Deegan, national sales manager, Nova Systems Inc., 20 Tower Lane, Avon, CT 06001. *From: District sales manager, Video Communications, Sony Corp.*

Kenneth B. Weichert, midwest manager of broadcast sales operations, Colony Communications Inc., 602 West Glenn Street, Peoria, IL 61614. *From: Corporate manager of advertising sales, General Electric Cablevision.*

Susan Leventhal, manager, production services, Arts & Entertainment Network, 555 Fifth Avenue, New York, NY 10017. *From: Supervisor, production scheduling.*

Charles Singer, supervisor, production and traffic services, Arts & Entertainment Network, 555 Fifth Avenue, New York, NY 10017. *From: Traffic coordinator.*

Terry McNiff, manager of client services, AGB Television Research, 555 Madison Avenue, New York, NY 10022. *From: Research director, KFRG (radio) San Francisco.*

Cheryl Ridner Zantz, account executive, Cable Networks Inc., 600 Third Avenue, New York, NY 10016. *From: Account executive, Nationwide Cable Rep.*

Casey Jones, advertising account executive, Monterey Peninsula TV, 2455 Henderson Way, P.O. Box 1711, Monterey, CA 93940. *From: Account executive Salinas-Monterey.*

Glenn H. Tongue, manager, new business development, Blonder-Tongue Laboratories Inc., One Jake Brown Road, Old Bridge, NJ 08857. *From: Management trainee.*

Alex Lushpinsky, northeast regional sales representative, Pioneer Communications of America Inc., 2318 Campbell Avenue, Schenectady, NY 12306. *From: Regional sales manager, Brad Cable Electronics.*

Bruce R. Thomas, midwest regional sales representative, Pioneer Communications of America Inc., P.O. Box 12252, Saint Louis, MO 63157. *From: Account representative, Mead Data Central.*

Camilla F. Spliid, sales manager, Colony Interconnects Inc., Colony Communications Inc., P.O. Box 969, 169 Weybosset Street, Providence, RI 02901. *From: Broadcast sales manager, Colony Whaling City Cable.*

Billy Williams, industrial sales specialist, Anixter Brothers Inc., 4711 Golf Road, One Concourse Plaza, Skokie, IL 60076. *From: Oakland A's coaching staff (retains position).*



Irving A. Faye



Richard Harter



Alex Lushpinsky



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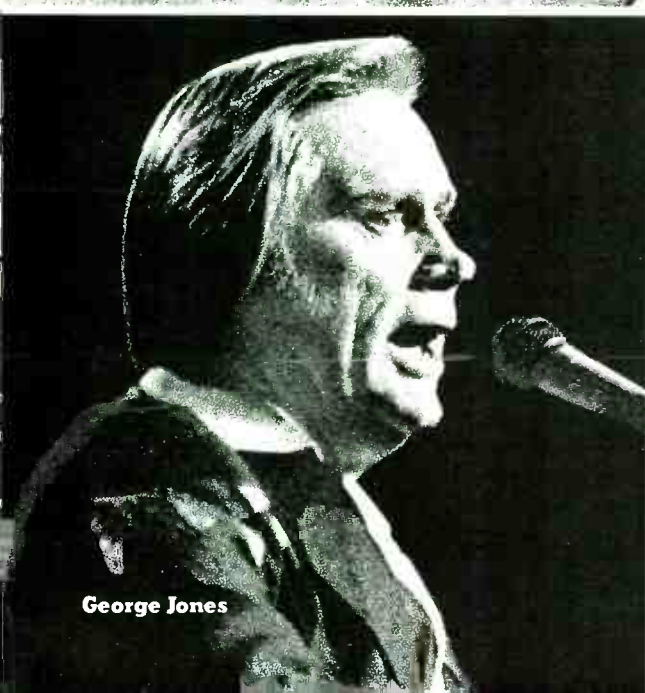
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Wall Street Report

Price agrees to acquire 2 Wisconsin radio stations following proposed offering

Shortly after filing an amended registration statement with the Securities and Exchange Commission for an offering of \$60 million and 625,000 shares of common stock, Price Communications Corp. entered an agreement to acquire two additional radio stations, WIBA AM-FM Madison, Wisc., which had been owned by the Des Moines Register & Tribune Co. This followed the purchase in January of the company's first two television station properties—WEEK-TV Peoria and KRCG-TV Columbia-Jefferson City, which had been

acquisition, after taking into account associated operating expenses and interest costs." The investment banker says that the four stations owned by Price for more than one year have all met that standard.

Price has reported net losses for each of the last three fiscal years—\$237,883 in 1984, \$643,556 in 1983 and \$242,114 in 1982. Broadcast revenues for the corresponding periods have been: \$16,108,155 ('84); \$4,970,572 ('83); and \$585,056 ('82).

Operating cashflow

Morgan Stanley, in the prospectus, points out that Price may continue to report net losses in 1985, "due to depreciation, amortization and interest expense." However, it adds that the company, "has generated sufficient operating cash flow to service the debt and

Price Communications Corp.—selected financial data

| | Consolidated operating statement items | | | | |
|----------------------------------------------------------|----------------------------------------|----------|-------------|-------------|--------------|
| | Year Ended December 31, | | | | |
| | 1980 | 1981 | 1982 | 1983 | 1984 |
| Broadcast revenue | \$ — | \$ — | \$585,056 | \$5,970,572 | \$16,108,155 |
| Net revenue | — | — | 512,307 | 5,163,139 | 13,658,392 |
| Operating expenses | — | — | 410,156 | 3,081,789 | 8,180,515 |
| Income | — | — | 102,151 | 2,081,350 | 5,477,877 |
| Corporate expenses | 12,412 | 248,431 | 487,586 | 871,595 | 1,191,390 |
| Other income—net | 46,914 | 265,500 | 330,760 | 249,455 | 433,435 |
| Income (loss) | 34,502 | 17,069 | (54,675) | 1,459,210 | 4,719,922 |
| Interest expense | — | — | 148,877 | 1,108,057 | 3,112,188 |
| Depreciation and amortization | — | — | 45,562 | 862,584 | 1,937,618 |
| Income (loss) before income taxes and extraordinary item | 34,502 | 17,069 | (249,114) | (511,431) | (329,884) |
| (Provision) credit for income taxes | (11,146) | (6,000) | 7,000 | — | — |
| Extraordinary item | — | — | — | (132,125) | 92,001 |
| Net income (loss) | \$23,356 | \$11,069 | \$(242,114) | \$(643,556) | \$(237,883) |
| Net income (loss) per share (2) | \$.03 | \$.01 | \$(-.10) | \$(-.20) | \$(-.12) |

(1) Referred to in prospectus as "operating cash flow".

(2) Adjusted for a four-for-one stock split effected in August 1981, a pro-rata stock distribution effected as of July 1981, and five-for-four stock splits effected in April 1983, January 1984 and January 1985.

owned by LDX Broadcast, Inc.

One of the main reasons for the proposed recent offering, underwritten by Morgan Stanley & Co. Inc., was to provide additional funds for acquisitions. Another primary purpose was to provide capital to prepay existing debt. About \$49 million of the expected net proceeds will be utilized for these two needs.

Price, which was organized in 1979 and began operations in 1981, owns, with its recent acquisition agreements, nine radio stations and the two previously-mentioned TV outlets. According to a prospectus issued by Morgan Stanley in connection with the proposed offering, Price's criteria for acquisitions is that the properties "contribute positive cash flow to the company commencing with the 12 months following

preferred dividend requirements incurred in acquiring its broadcasting properties. Primarily due to non-cash depreciation and amortization, the company's ratio of earnings to fixed charges was less than one-to-one in each of those years."

Price's continued growth, in Morgan Stanley's opinion, depends on how well it is able to improve its operating cash flow from current operations and how well it does in making additional acquisitions. WEEK-TV and KRCG-TV are Price's first TV operations, and the company plans to recruit a senior vice president to manage this part of its business. The radio station operations are currently under the aegis of Frank D. Osborn, former vice president and general manager of WYNY(FM) New York, who also spent four years as vice president, finance and administration, of the NBC Radio Group.

“There is some demand specifically for barter. . . But most of the packaged goods advertising comes from the network television demand.”



Paul Isacson
Executive vice president
Young & Rubicam

Barter (from page 41)

with *Small Wonder*, will increase the overall barter programming supply in primetime.

Daytime's significance

Given the present situation, Gillespie says, primetime will become a very significant daypart of barter syndication in the long run. This will be due primarily to the development of regularly scheduled series for the daypart, which Gillespie considers as “bound to happen as it is happening first on the weekends,” in conjunction with the success of weekly series. Gillespie believes that the development of primetime is simply a matter of time. Seasonal sports and news still occupy a major portion of indies' primetime programming, but because many more indies will be on the air in the next few years will create more opportunities for new programming.

“There will be sports on one station and the possibility of counterprogramming on another, which will create

a marketplace in which it will be possible to do other kinds of programs. Also, the development will be need-driven—not only by the needs of the TV stations, but also by the needs of the advertiser. There is a great demand for national primetime inventory. Primetime is where you can reach an important populace, working women.”

Y&R's Isacson also sees a future marketplace for primetime barter programming. “The New Program Consortium of Metromedia, Gannett and Storer can deliver 46 per cent of the country by themselves, he notes. It's not barter in the true sense, but the product is being sold via barter. The stations own the programs themselves and will sell time.”

Affiliate role

Isacson also envisions the time when affiliates will play a syndicated barter weekly series on a regular basis. “If someone has a basic series that has more potential than a network show, some affiliates will carry the syndicated series.

“If it's a good show, delivers the audience and is priced appropriately, there's no reason why our clients wouldn't support a primetime show.”



Debbie Myers
TV specialist
Dancer Fitzgerald Sample

It's a matter of taking somebody else's show rather than a network show. If you look at a new fall network schedule you will see apparent weaknesses. Potentially, a barter show could clear these very weak network time periods.”

At this point, Kostyra notes, it's too early to get a precise fix on primetime demand for syndicated product regarding next season. In either way, he adds, it's good to have an option against the high prices from the networks, “but I won't know how strong the syndication marketplace will be until the upfront buying for product is over.

“It's good to have an option, particularly for affiliate stations, although a lot of them are not going to preempt a Dy-

ASTA president Gillespie believes the development of primetime is only a matter of time. It will, he says, “be need-driven—not only by the needs of the TV stations, but by the needs of the advertiser.”

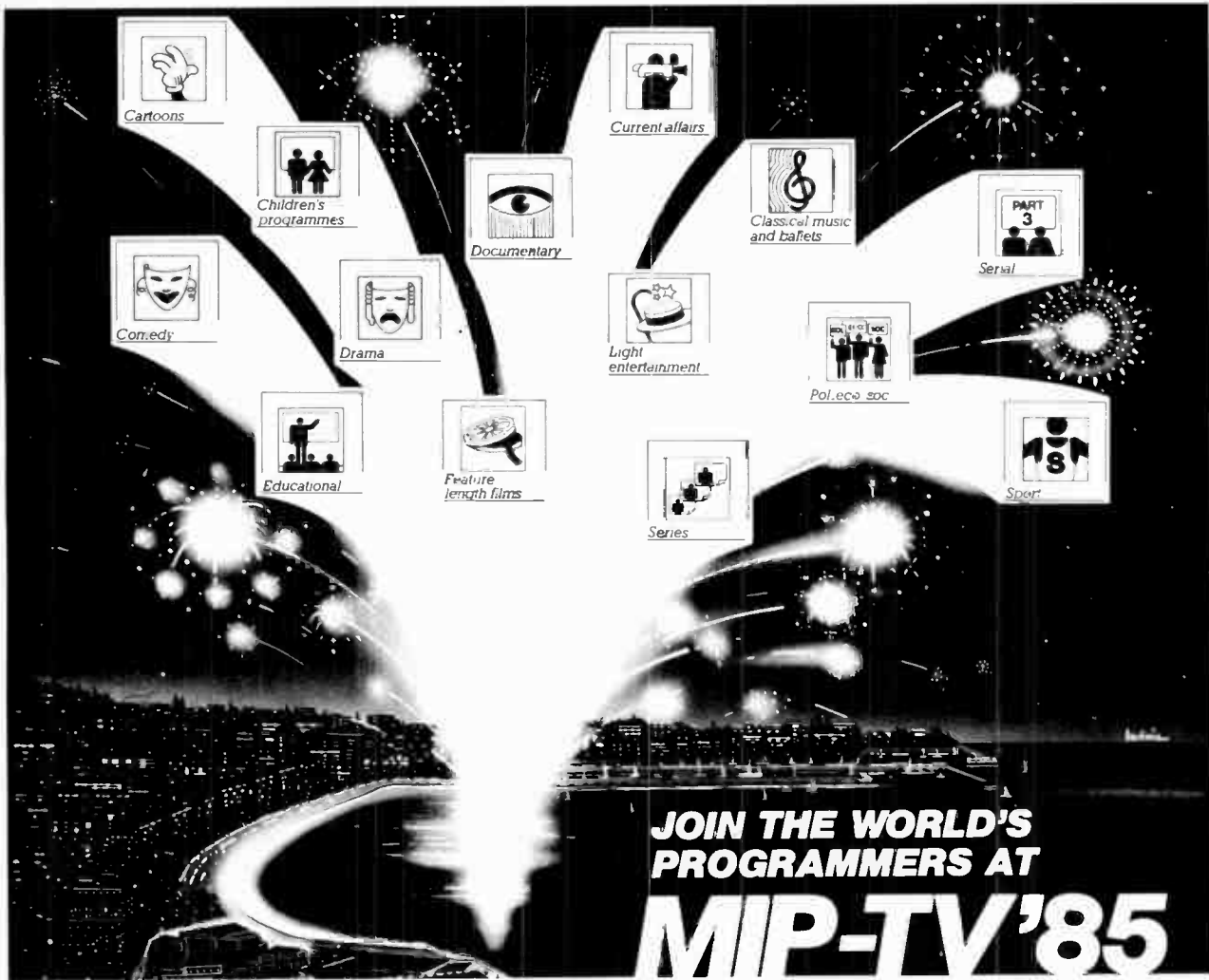
nasty or a *Bill Cosby*.

“Also, they are contracted on the number of preemptions they can make, so it may be hard for syndicated programming to get a large number of affiliate clearance in primetime.”

Winner at Esty also sees the affiliate clearance factor as presenting a problem. “Barter syndication in primetime has a very difficult route to hoe because the affiliates won't clear the programs generally on a regular basis. They can do the one-thing only, but when you get out of the top 15 or 20 markets, where there are a significant number of independents, you really need the affiliates to carry the clearance load. And they just aren't available on a regular basis in primetime. Daytime is the same, although affiliates have an easier time to preempt.”

In the case of *Small Wonder*, Winner believes that the series, if it goes into a weekly during-the-week slot after its weekend debut, will move into the 7 or 7:30 p.m. time period, and, therefore, will clear affiliates. “I don't see it getting

(continued on page 139)



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(continued from page 41)

Prime access barter programs (ASTA members)

| Title | Distributor | Frequency | Length | Est. NTI rtg. | Target audience | Est. NTI coverage |
|---------------------------|-------------------|-----------|----------|---------------|-----------------|-------------------|
| At The Movies | Tribune | Weekly | 30 mins. | 6.3 | Women 18-49 | 90% |
| Buchanan H.S. | Orbis/Cap. Cities | 8X/Yr. | 30 mins. | 6.0 | All Family | 85% |
| CNN News | Turner Program | M-Sun/7X | Varies | 4.4 | Total Adults | 62% |
| Clark's \$100,000 Pyramid | 20th Century | M-F/5X | 30 mins. | 6.5 | Adults 18-49 | 75% |
| Entertainment Tonight | TPE | M-F/5X | 30 mins. | 17.0 | Viewers 18-54 | 94% |
| Fame | LBS/MGM | Weekly | 60 mins. | 9.5 | Viewers 12-49 | 90% |
| Headline Chasers | Camelot/King | M-F/5X | 30 mins. | 8.0 | Women 18-49 | 75% |
| Hee Haw | LBS/Gaylord | Weekly | 60 mins. | 8.0 | Adults 25+ | 90% |
| It's A Living | LBS/Golden West | Weekly | 30 mins. | 10.0 | Women 18-49 | 80% |
| Jeopardy! | Camelot/King | M-F/5X | 30 mins. | 12.0 | Women 18-49 | 90% |
| Lifestyles of Rich | TPE | Weekly | 60 mins. | 10.0 | Viewers 25-54 | 93% |
| Music of Your Life | Group W | Weekly | 60 mins. | 8.0 | Adults 25+ | 85% |
| PM Magazine | Group W | M-F/5X | 30 mins. | 9.0 | Adults 25-54 | 85% |
| Seeing Stars | Orbis/FCB/Tel | Weekly | 30 mins. | 4.0 | Women 18-49 | 80% |
| Solid Gold | TPE | Weekly | 60 mins. | 12.0 | Viewers 12-49 | 98% |
| Star Games | Viacom | Weekly | 60 mins. | 8.0 | Adults 18-49 | 85% |
| Star Search | TPE | Weekly | 60 mins. | 10.0 | Viewers 25-54 | 94% |
| Start of Something Big | TPE | Weekly | 60 mins. | 10.0 | Viewers 25-54 | 95% |
| Tales From the Darkside | LBS | Weekly | 30 mins. | 6.5 | Adults 18-49 | 85% |
| The People's Court | Telepictures | M-F/5X | 30 mins. | 9.5 | Adults 18+ | 96% |
| Too Close for Comfort | LBS | Weekly | 30 mins. | 6.8 | Women 18-54 | 80% |
| What's Happening | LBS/Columbia | Weekly | 30 mins. | 10.0 | Viewers 12-49 | 80% |
| Wheel of Fortune | Camelot/King | M-F5X | 30 mins. | 18.0 | Women 18-49 | 99% |

Primetime barter programs (ASTA members)

| Title | Distributor | Frequency | Length | Est. NTI rtg. | Target audience | Est. NTI coverage |
|--------------------------------------|------------------|-----------|-----------|---------------|-----------------|-------------------|
| All Family Animated Holiday Specials | Telepictures | 8X/Yr | 120 mins. | 7.5 | All Family | 90% |
| Dick Clark Presents | Syndicast | Weekly | 60 mins. | 6.0 | Women 18-49 | 80% |
| Embassy Night at the Movies | Orbis/Embassy | 8X/Yr. | 120 mins. | 12.5 | Adults 18-49 | 85% |
| Fox First Run Feature Movies | 20th Century | Monthly | 120 mins. | 12.5 | Adults 18-49 | 85% |
| MGM/UA Premiere Network | LBS/MGM | Monthly | 120 mins. | 13.0 | Adults 18+ | 85% |
| Small Wonder | Orbis/Metromedia | M-F/5X | 30 mins. | 8.0 | Women 18-49 | 80% |
| TV Net Film Package | Tribune/Viacom | Monthly | 120 mins. | 10.0 | Varies by title | 85% |

Late-fringe barter programs (ASTA members)

| Title | Distributor | Frequency | Length | Est. NTI rtg. | Target audience | Est. NTI coverage |
|-------------------|---------------------|-----------|-----------|---------------|-----------------|-------------------|
| America's Top Ten | LBS/All American TV | Weekly | 30 mins. | 4.5 | Viewers 12-34 | 85% |
| Comedy Tonight | Orbis/Media General | M-F/5X | 30 mins. | 2.5 | Adults 18-34 | 70% |
| Eischied | LBS | Weekly | 60 mins. | 2.2 | Adults 18-49 | 70% |
| Hawk | LBS | Weekly | 60 mins. | 2.2 | Adults 18-49 | 70% |
| Mack & Jamie | Viacom | M-F/5X | 30 mins. | 4.5 | Adults 18-34 | 80% |
| Rocker | Tribune | Weekly | 30 mins. | 3.0 | Viewers 12-34 | 70% |
| Visions | Orbis/On The Air | Monthly | 120 mins. | 3.5 | Viewers 12-34 | 70% |

Source: Advertiser Supported Television Association

(Barter from page 136)

a primetime clearance on affiliates." True, he continues, while the strength of the indies is growing regarding ratings generated and in the number going on the air, it will be a while before they can support barter syndication in primetime.

Clearance arithmetic

Putting all the indies together, Winner notes that they represent about 80 per cent of the country in clearances. "But not every station will clear the show. Down the road, perhaps in four or five years, things will be different. You

Current and fall MCA TV barter shows

| | Frequency | Length |
|------------------------------|-----------|----------------|
| Puttin' on the Hits | Weekly | 30 min. |
| FTV | Weekly | 30 min. |
| Voyagers/Whiz Kids | Weekly | 60 min. |
| Switch | Weekly | 60 min. |
| Black Sheep Squadron | Weekly | 60 min. |
| Something Truly Special | Quarterly | 60 or 120 min. |
| Universal Pictures Debut Net | Monthly | 120 min. |

will need the 300 or so indies to achieve an 80 per cent or more clearance factor, so at that time I see a regularly sched-

uled primetime barter syndicated program."

Winner notes that he's staying on the

Barter specials

| Title | Distributor | Frequency | Length | Est. NTI rtg. | Target Audience | Est. NTI coverage |
|-------------------------------------|----------------------|--------------|---------------|------------------|-----------------|-------------------|
| America's top Ten-Book of Love | LBS/All American TV | OTO—Feb. | 60 mins. | 4.0 | Viewers 12-34 | 80% |
| America's Top Ten-Christmas Spec. | LBS/All American TV | OTO—Dec. | 60 mins. | 5.5 | Viewers 12-34 | 80% |
| Barbara Mandrell-Christmas Spec. | Syndicast | OTO—Dec. | 60 mins. | 7.0 | Women 18-49 | 75% |
| Barbara Mandrell-Thanksgiving Spec. | Syndicast | OTO—Nov. | 60 mins. | 7.0 | Women 18-49 | 75% |
| Children's Theatre | LBS | OTO's | 30 mins. | 5.0 | Kids 2-11 | 70% |
| Dayton Air Show | TPE | OTO—July | 60 mins. | 6.0 | Viewers 18-54 | 93% |
| Dickens Classics | 20th Century | OTO's | 90 mins. each | 6.0 | All Family | 80% |
| Documentaries | Orbis/Capital Cities | 2X/Yr. | 60 mins. | 6.0 | Adults 25-54 | 85% |
| Fat Albert-Halloween Spec. | Group W | OTO—Oct. | 30 mins. | 4.7 | All Family | 80% |
| Christmas Spec. | | OTO—Dec. | 30 mins. | 4.9 | All Family | 80% |
| Easter Spec. | | OTO—March | 30 mins. | 4.5 | All Family | 80% |
| Gidget, The Movie | LBS/Columbia | OTO—June | 120 mins. | 15.0 | Women 18-49 | 90% |
| Gobots | LBS | OTO—April | 30 mins. | 5.0 | Kids 2-11 | 75% |
| Hall of Fame Bowl | TPS | OTO—4th Qtr. | 180 mins. | 4.0 | Men 18-49 | 80% |
| Heidi's Song | TPE | OTO—4th Qtr. | 120 mins. | 12.0 | Total Kids | 95% |
| He Man/She-Ra | Group W | OTO—Nov. | 60 mins. | 8.0 | Total Kids | 95% |
| Hey There, Yogi Bear | TPE | OTO—4th Qtr. | 120 mins. | 12.0 | Total Kids | 95% |
| Honeymooners Spec. | Viacom | 3X/Yr. | 120 mins. | 13.0 | Adults 18-49 | 90% |
| Midnight Clear | LBS/Columbia | OTO—Dec. | 120 mins. | 20.0 | Women 18-54 | 90% |
| Las Vegas Hall of Fame | Syndicast | OTO—July | 120 mins. | 7.0 | Women 18-49 | 75% |
| Lifestyles Spec. | TPE | 2X/Yr. | 120 mins. | 12.0 | Viewers 12-54 | 95% |
| Rascals Christmas | Camelot | OTO | 30 mins. | 8.0 | Kids 6-11 | 90% |
| Lucky Luke | TPE | OTO—4th Qtr. | 120 mins. | 12.0 | Total Kids | 95% |
| Black Mayors | Tribune | 2X/Yr. | 60 mins. | 3.0 | Black HH's | 85% |
| | | | | (15.0 Black-Rtg) | | |
| Man in Santa Claus Suit | Syndicast | OTO—Dec. | 120 mins. | 7.0 | Women 18-49 | 90% |
| Martin: The Emancipator | Tribune | OTO—Jan. | 60 mins. | 3.0 | Black HH's | 85% |
| | | | | (15.0 Black-Rtg) | | |
| Metroprime | Orbis | 3X/Yr. | 120 mins. | 12.0 | Adults 18-49 | 85% |

(continued on page 140)

SFM barter shows featured

| | Frequency | Length |
|--------------------------|-----------|---------------|
| Jason & Wheeled Warriors | M-F/5X | 30 mins. |
| Rose Petal Place | OTO | 30 mins. each |
| Hollywood Roughcuts | Weekly | 30 mins. |
| Hugabunch | OTO | 60 mins. |
| SFM Holiday Network | 11X yr. | varies |
| Rainbow Brite | OTO | 30 mins. |

sidelines when it comes to the barter movie packages offered for primetime. He admits that some of the titles aren't doing too badly regarding ratings, but says that's happening because only a few have aired and the idea is still a novelty. "Metropime product is doing well, so we are intrigued. But I'm not sure about others.

I would like to see more numbers before we buy seriously. There are a lot of movies, so they aren't sold out."

Grey's Gerster says that while he sees primetime as having potential for syndicated barter programming, he adds that the problem is getting "decent" clearances for the daypart on an ongoing basis. Primetime can be used success-

fully for barter shows on an occasional basis, because it can be given a lot of promotion, "but to get an ongoing, true high-rated program is something else again.

"There are enough niches out there other than that, so why beat your head against the wall in terms of buying syndicated product?"

Kostyra at JWT believes that the primetime first-run syndication market for barter is limited at this time, but if the syndicators are successful in moving movie packages and other product, the demand will increase and grow. Also spurring the growth of barter in primetime will be how successful the syndicators are in other dayparts first.

"If a syndicator came up with a high station clearance on a primetime program," he says, "I think they could get a fair bit of client interest for primetime on a regular basis."

Debbie Myers, TV specialist at Dancer Fitzgerald Sample, says that the agency's clients are supporting ad-supported primetime movie packages and one-time-only specials "quite heavily.

"A lot of the packages offer a good opportunity for clients, a good opportunity for the studios which can recoup the money they are no longer getting from the networks and they represent an opportunity for the indies, in that it is giving them a viable form of programming which can attract a sizable audience."

In addition, Myers continues, the agency sees a lot of potential in primetime syndication as long as economics make it viable. "If it's a good show, delivers the audience and is priced appropriately, there's no reason why our clients wouldn't support a primetime show. However, producing an original series is risky and can be very expensive. The same way that a network's series may fail, a syndicator-produced series may fail as well." □

Barter specials (continued)

| Title | Distributor | Frequency | Length | Est. NTI rgt. | Target Audience | Est. NTI coverage |
|--------------------------|------------------|---------------|-----------|---------------|-----------------|-------------------|
| Montreux Festival | LBS | OTO—July | 60 mins. | 6.0 | Viewers 12-34 | 80% |
| MTV Concerts | LBS | 3X/3rd Qtr. | 60 mins. | 3.5 | Viewers 12-34 | 80% |
| MTV Video Awards | LBS | OTO—Sept. | 150 mins. | 9.0 | Viewers 12-49 | 80% |
| On Top of the World | TPE | | 120 mins. | | | |
| Prime Time Specials | Orbis/On The Air | 4X/Yr. | 120 mins. | 7.5 | Women 25-54 | 75% |
| Robotman | LBS | Summer Only | 30 mins. | 4.0 | Kids 2-11 | 75% |
| Santa Coming To Town | Viacom | OTO—4th Qtr. | 60 mins. | 6.0 | All Family | 85% |
| Scrooge | Viacom | OTO—4th Qtr. | 120 mins. | 6.0 | All Family | 85% |
| Shirley MacLaine | Syndicast | 2X/Yr. | 60 mins. | 7.7 | Women 18-49 | 85% |
| Smurfs And Flute | Tribune | OTO—3 runs | 90 mins. | 21.0 | Kids 2-11 | 80% |
| Solid Gold-Christmas | TPE | OTO—Dec. | 120 mins. | 16.0 | Viewers 12-49 | 98% |
| Countdown | | OTO—Feb. | 120 mins. | 16.0 | Viewers 12-49 | 98% |
| Summer | | OTO—July | 120 mins. | 12.0 | Viewers 12-49 | 98% |
| Southeast Conf Football | TPS | 1/wk—4th Qtr. | 180 mins. | 3.0 | Men 18-49 | 45% |
| Liberty Centennial | Orbis/Metromedia | 2X/Yr. | 120 mins. | 8.0 | Adults 18-49 | 80% |
| David Steinberg | Orbis/MGM/UA | 2X/Yr. | 60 mins. | 8.0 | Women 18-49 | 80% |
| Star Search—Junior Spec. | TPE | 2X/Yr. | 120 mins. | 12.0 | Viewers 12-54 | 95% |
| Star Town | Syndicast | 2X/Yr. | 60 mins. | 11.0 | Women 18-49 | 80% |
| The Demon Murder Case | Syndicast | OTO—Oct. | 120 mins. | 7.0 | Women 18-49 | 65% |
| The Grand Tour | Syndicast | OTO—June | 60 mins. | 5.0 | Women 18-49 | 70% |
| Woman Who Willed Miracle | Syndicast | OTO—Sept. | 60 mins. | 6.0 | Women 18-49 | 75% |
| '85 Mrs. America Pageant | Syndicast | OTO—Aug. | 120 mins. | 7.0 | Women 18-49 | 85% |
| '86 Gold Globe Awards | Syndicast | OTO—1st Qtr. | 120 mins. | 7.0 | Women 18-49 | 75% |
| Turner Kid Specials | TPS | 4X/Yr. | 60 mins. | 5.0 | Kids 6-11 | 85% |
| World of Cousteau | TPS | 4X/Yr. | 120 mins. | 11.0 | Adults 18-49 | 85% |

Source: Advertiser Supported Television Association

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Computers (from page 44)

"The reporters love it. The NewStar system, in effect, puts the copy from all the wire services on everybody's desk.

"Some of the people," he continues, "have even gone so far as to buy their own computer, leave it at home, and tap into our service in the morning to read over what's come in and get a jump on the day's work.

"Our two bureaus—one in the state capital at Tallahassee and one in Washington—are completely hooked into the system, which makes complete communication and coordination of material simpler than ever before.

"Yes, I believe we'll add some more terminals," Martin finishes. "NewStar has worked real well with the wires, the printers, all the devices, in fact, that can be attached to it. When we need scripts, the printer can produce them real fast."

Continuous pressure

The system suppliers remain, however, under pressure to continue to perform, particularly for the major networks.

"It is very important, that no matter what the challenges, the installation of the systems at NBC Radio and Television webs go off on schedule," said David Lyon, president of Basys, during his most recent trip to New York. Several weeks have elapsed, since installation began, and Sheldon Hoffman, managing director, news production system responsible to Tom Wolzien, vice president special production and design, NBC News, comments that, "We're moving along ahead of schedule, and thus far, everything has gone pretty much according to plan.

"There are three central processing units or host computers for the radio system, two on line and one for backup. They are all located on the ninth floor at 30 Rockefeller Plaza.

"The three CPUs have eight communications concentrator units, or CCUs, each of which supports the five devices. Devices are news wires, prompters, any equipment that can be attached to the system.

"The television system will have four CPUs, and 32 CCUs, meaning 160 devices can be attached. At NBC we have a file linkage system, in which certain files, are in effect, interchangeable or common to both systems, available to both radio and television.

"Thus far the TV aspects of our operation that are computerized are portions of *NBC Nightly News*, *The Today Show*, all of the assignment desk.

"There are terminals," Hoffman continues, "in our domestic bureaus, and, so far, in our London Bureau. I



James Farley of NBC Radio says, "The (Basys) system is extremely useful. We used Basys at the Democratic and Republican conventions. They did the job."

know you've heard numbers like 600 for the terminals. But that is the minimum. Every person who needs a terminal will have one, and we expect the number to exceed 600."

At the NBC newsroom while the bulk of the staff is behind closed doors at the 4 p.m. news meeting, national assignment editor Karolyn Lord is manning the assignment desk.

"I was the first one here, I believe, to get a computer from Basys on a test program that began about two years ago in August," Lord begins.

"I love it. You get information much faster, and you can get away from using 'paper' wires.

"The speed is an advantage, and it has helped us get the news faster than our uncomputerized competition.

"A good example," he says, "is the trouble at the American Embassy in Beirut. We got the names of those involved much faster, and it enabled us to get to the families quicker.

"No matter how you slice it," Lord continues, "I am doomed to do some clerical work. Basys helps me keep track of assignment lists. It cuts the time it would take to compile such lists in half and enables me to do more of the things that I like to do."

Tracking Brokaw

Adrienne Wheeler is a special assistant to NBC-TV News anchor Tom Brokaw, as well as a researcher for the network's nightly news offering. She uses a Basys terminal to keep track of her boss.

"I can put his daily schedule up on that terminal each morning," Brokaw, who has a terminal in his office, uses it

to communicate with the Washington bureau, and, according to Wheeler, to write his copy for the news show.

Late last month, NBC Radio moved its offices from 30 Rockefeller Center to 1700 Broadway. James Farley, vice president, NBC Radio News, throws up his hands and says, "Oh no, you've caught me using the typewriter. It was only for a memo."

Actually, Farley's "beloved" Olympia portable is the only typewriter on the 10th floor, completely occupied by NBC Radio's news staff.

"The system is extremely useful," Farley begins. He is interrupted by a buzzing, then a light on his terminal. A message comes over. "This guy is asking me if I like the lead. I'm telling him I do. We used Basys at the Democratic and at the Republican conventions. They did the job.

"I think the system is fantastic. You can talk to it. I can leave messages for all of my people. I can't talk to most of them everyday [Farley's staff numbers 150]. I put a message on the system, and the minute they open their terminal, the message notice flashes, and they can receive it.

No misplaced memos

"If an important newsbreak comes in on your shift, that you want to call attention to, you can put it on the computer.

"The computer won't forget it. Do you know how many good stories have been messed up in one way because a memo has been misplaced, or forgotten? You can't do it with this system.

"As far as the computer technology giving us an advantage over the competition, there's a discernible time ad-



Paul Davis of WGN-TV Chicago says the NewStar system "has held up. No matter how hard we run the system, no one has been able to crash it."

vantage, and we know it, because we've been beating our competition to the air with the news.

"The staff has really taken to it," Farley continues. "As reported earlier, some have bought their own computers and their own modem. They hook into our system, read the wires in the morning, and work on their copy before they come to the office.

"There's no way anyone can run a modern newsroom without it," Carey finishes. "It's improved our productivity by 100 per cent."

One of the people who knows about this productivity is NBC Radio correspondent Alan Walden.

Walden "loves" the system, too. "It has the ability to access all wires, while you're writing your story on the other part of the split screen.

"I haven't ripped a piece of copy off the wires for six months," Walden continues. "It puts an end to the paper chase. In one stroke it diminishes the mountains of Xerox copies. I think it has improved my production by at least 25 per cent. I have bought my own computer system, and my modem for access to NBC News feed."

When asked to illustrate the advantage that the computer's speed gives to its users, Walden talks about the fire at

the Texas School Book Depository during the Republican Convention in Dallas and how the computer communication speeded their coverage.

"I was a floor reporter at the convention," Walden begins. "The report came in about 3:30 a.m. We were at the fire in minutes, and on the air with the news before any other network. NBC is going to have the best equipped newsrooms in the world. It's going to give us a competitive edge. You like to think that you don't need it, that you're good enough without it. But you feel good when you know that it is there."

Group W's decision

Frank Sciortino, executive editor of WINS, explains Group W Radio's decision to go with the Basys system.

"We have a computer committee. They looked at both systems. They agreed that both are fine systems and that there is very little to choose from.

"The news people, and we polled them at all of our 10 stations, were more comfortable with the Basys system. They felt that it was user friendly. So WINS will field the first Group W station electronic newsroom, followed, if everything is right, by KFWB in Los Angeles and KYW in Philadelphia."

One of the first systems to come on line in the electronic newsroom category was KCBS San Francisco. The pilot system, according to Charlie Seraphin, current director of news programming of the CBS-owned AM station, was put in "before my time, in 1978." Since then, Seraphin says, KCBS, the Number 2 ranked AM station in its market, has been racking up its competition, when it comes to speed in news coverage.

"The speed is mind boggling. The faster people on the staff can do an hour's worth of (air) copy in an hour. By the old system it would take them two hours to do 60 minutes of copy. That's a 100 per cent increase in productivity.

'Thinking terminals'

"We have thinking terminals with NewStar," Seraphin continues, "that means the information comes into every terminal. Ten terminals can run the same stories, (or) different stories, and each terminal can access any version or part of the report.

"This gives us tremendous flexibility. All of us know what the other people are saying.

"When an important story used to come over the wire, it would set off a bell that would ring five or six times, depending on the urgency. You'd have to

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TV-1

wait for the bells to stop ringing, wait for the urgent to be spelled out on the paper, read the story line by line, then rip and read before you could process the story. Now there's a little light that goes on in our terminal. I press the GET button, and the story is displayed in its entirety in the anchor booth.

"We have 10 terminals at KCBS, and depending on the generosity of CBS, hope to add two to four more.

"In 1978 we had the first generation prototype," Seraphin concludes. "Now we have the third generation prototype. The machine, to put it in the vernacular, is 'user friendly.' We have two to three 20-minute training sessions on this machine, and everybody catches on. NewStar is designed for people who specifically handle news. The last person to give up his typewriter retired a few years ago. We gave him a party, and during the festivities, he talked about the electronic newsroom. 'I don't know how we used to get the work out,' he said.

"Three years ago the air conditioning failed. It was one of those rare days in San Francisco when the temperature soared to 90 degrees. The computers must have been roasting at 200 degrees, but they didn't go down.

"Another time, there was a six-hour power shut off, and we had to evacuate the building," Seraphin remembers. "Just before we left, we shut off the computers. When we turned them back on all the information we had stored up to a tenth of a second before we turned off the power, was still there and intact. We turned on the machines, and they went right back to work without a hitch.

"It would be extremely difficult to go back," Seraphin says. "The atmosphere is so different. Academic as opposed to disturbing, clean as opposed to messy. The time we save and the research that we are able to do in minutes, by virtue of the files that we can store, enables us to put out a better product.

"Years ago, KCBS was like a computer voice crying out in an uncomputerized wilderness.

"We did missionary work with visitors from Australia, England, Europe, all of whom wanted to look at our system. People waited for prices to go down. They waited to see if there were flaws in the system. But the way NewStar is designed, with the multiplicity of redundancies, it's damn hard for this system to crash."

Handling the demand

If this roll call of users, from those with one terminal, to those at Cable News Network with 150, or at CBS or at NBC are right about the comparative efficacy of the system, and its indis-

pensability to be competitive in the recent future, both Basys and ColorGraphics may well be swamped with a rush of orders. Can they handle the volume?

"Basys' entrepreneurial phase ended a year ago when Independent Television Network bought it. We can handle the rush quite easily," Lyon says.

"During our earlier installations at CNN and at RAI, the product was changing quite a bit, even during the installation.

"We are now in the production phase, installing a stable product. The KRLD installation in Dallas took two weeks. NBC Convention installation went off in one week. We installed the basic NBC Radio system in two weeks. The level of support that is needed," Lyon stresses, "is much less than before.

"Nevertheless we are adding people to our support system, leasing space at a New York sales office, and interviewing prospective salespeople to accommodate the anticipated spurt of business. But simply, we have moved from one phase to another."

Says ColorGraphics president Terry Kelly: "We only install a system once, and when we do, we make sure that it's reliable by hiring good people, training them properly."

ColorGraphics expansion

When asked about an anticipated boom of business, Kelly replies, "It's the kind of problem I'd love to have. Right now we're back ordered with 20 installations, while we complete our own expansion. We used to stipulate 30 days, no longer. We've had to extend that to 90 to 120 days.

"Dynatech, our parent company, is funding our expansion. We have the resources in place to go forward. We're constantly working to bring about new enhancements. In fact, the first few years in this business, the pioneer stations, served, in effect, as test marketers, that helped us bring about a better system.

"Now our system responds to a vast majority of extra needs, and they are intrinsic in our current basic system," Evans says.

"Right now we are perfecting and improving on, our already exceptional device handling capability, and the ability to handle the system, without slowing it down."

The move to electronic newsrooms is speeding up. Whether the two competing systems will be able to speed up sufficiently to meet the demand, remains to be seen. Nevertheless, all signs point to a significant increase in the number of computerized newsrooms by the end of 1985, and this should be just the first signal on the terminal. □

the marketplace

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Leading restaurant and fast food chain TV advertisers in 1984

| | 1983 | | | 1984 | | | % Change |
|------------------------------|----------------------|----------------------|----------------------|----------------------|----------------------|----------------------|-------------|
| | Network | Spot | Total | Network | Spot | Total | |
| 1. McDonald's | \$80,930,900 | \$105,024,400 | \$185,956,400 | \$162,462,300 | \$91,463,200 | \$253,925,500 | +37 |
| 2. Burger King | 35,642,100 | 46,823,400 | 82,465,500 | 51,315,600 | 78,119,400 | 129,435,000 | +57 |
| 3. Wendy's | 18,683,400 | 31,029,900 | 49,713,300 | 34,687,900 | 38,817,900 | 73,505,800 | +48 |
| 4. Kentucky Fried Chicken | 30,576,700 | 19,250,800 | 49,827,500 | 39,158,900 | 23,680,200 | 62,839,100 | +26 |
| 5. Pizza Hut | 17,006,800 | 30,152,300 | 47,159,100 | 18,207,300 | 39,980,100 | 58,187,400 | +23 |
| 6. Red Lobster | 7,674,000 | 21,086,500 | 28,760,500 | 13,592,100 | 16,154,500 | 29,746,600 | +3 |
| 7. Taco Bell | — | 18,559,800 | 18,559,800 | — | 28,473,600 | 28,473,600 | +53 |
| 8. Hardee's | — | 17,582,500 | 17,582,500 | 6,990,500 | 18,493,100 | 25,483,600 | +45 |
| 9. Long John Silver's | — | 17,644,400 | 17,644,400 | — | 19,643,200 | 19,643,200 | +11 |
| 10. Denny's | 12,165,800 | 4,466,900 | 16,632,700 | 15,267,000 | 3,618,700 | 18,885,700 | +14 |
| 11. Jack-in-the-Box | 204,100 | 14,838,000 | 15,042,100 | — | 13,273,500 | 13,273,500 | -12 |
| 12. Arby's Drive-In | 6,270,400 | 7,652,100 | 13,922,500 | 4,423,700 | 8,138,400 | 12,562,100 | -10 |
| 13. Sizzler | — | 8,846,200 | 8,846,200 | — | 11,159,900 | 11,159,900 | +26 |
| 14. Dairy Queen | — | 10,625,700 | 10,625,700 | — | 10,994,600 | 10,994,600 | +3 |
| 15. Godfather's Pizza | — | 8,103,100 | 8,103,100 | — | 9,077,300 | 9,077,300 | +12 |
| TOTAL | \$213,388,500 | \$498,133,100 | \$711,521,600 | \$352,156,100 | \$577,598,600 | \$929,754,700 | +31 |

Source: Television Bureau of Advertising from Broadcast Advertisers Reports data.

Leading computer TV advertisers—hardware & software—1984

| | January/ December 1983 | | | January/ December 1984 | | | % Change |
|----------------------------|------------------------|---------------------|----------------------|------------------------|---------------------|----------------------|-------------|
| | Network | Spot TV | Total TV | Network | Spot TV | Total TV | |
| 1. IBM | \$29,373,300 | \$4,811,800 | \$34,185,100 | \$55,415,900 | \$3,059,300 | \$58,475,200 | +71 |
| 2. Apple | 11,185,200 | 1,488,800 | 12,674,000 | 42,744,700 | 2,797,900 | 45,542,600 | +259 |
| 3. AT&T | — | — | — | 26,573,200 | 204,200 | 26,777,400 | +inf |
| 4. Commodore | 26,634,800 | 806,300 | 27,441,100 | 22,407,300 | 1,446,400 | 23,853,700 | -13 |
| 5. Tandy (TRS) | 12,877,700 | 9,700 | 12,887,400 | 21,112,600 | — | 21,112,600 | +64 |
| 6. NCR | 7,889,500 | — | 7,889,500 | 14,393,100 | 2,788,700 | 17,181,800 | +118 |
| 7. Coleco | 2,453,200 | 392,300 | 2,845,500 | 3,731,500 | 7,008,400 | 10,739,900 | +277 |
| 8. Compaq | — | — | — | 6,190,000 | 3,044,000 | 9,234,000 | +inf |
| 9. Atari | 9,029,600 | 1,470,800 | 10,500,400 | 7,629,600 | 111,800 | 7,741,400 | -26 |
| 10. Hewlett Pckrd | — | 2,327,000 | 2,327,000 | 2,328,400 | 5,307,400 | 7,635,800 | +228 |
| 11. Lotus | — | — | — | 5,032,800 | — | 5,032,800 | +inf |
| 12. Wang Labs | 654,300 | 1,084,700 | 1,739,000 | 2,644,400 | 1,835,800 | 4,480,200 | +158 |
| 13. Epson | 3,560,100 | 884,700 | 4,444,800 | 3,532,300 | 558,400 | 4,091,200 | -8 |
| 14. ITT | — | — | — | — | 3,606,700 | 3,606,700 | +inf |
| 15. Nippon Electric | — | 1,977,500 | 1,977,500 | 1,335,200 | 1,725,500 | 3,060,700 | +55 |
| 16. Sharp | 598,800 | 15,600 | 614,400 | 1,880,300 | 474,200 | 2,354,500 | +283 |
| 17. Texas Instrum. | 17,808,400 | 16,479,700 | 34,287,500 | 283,400 | 1,668,700 | 1,952,100 | -94 |
| 18. Intelligent Systems | — | — | — | 1,772,400 | 6,500 | 1,778,900 | +inf |
| 19. Sperry | 88,000 | — | 88,000 | 1,290,600 | 66,900 | 1,357,500 | +1443 |
| 20. Dennison | — | — | — | 1,254,900 | — | 1,254,900 | +inf |
| TOTAL | \$147,110,400 | \$38,531,800 | \$185,642,200 | \$223,638,600 | \$39,286,400 | \$262,925,000 | +42 |

Source: Television Bureau of Advertising from analysis of Broadcast Advertisers Reports data

In the Picture

Ron Colnett



New chairman of Dancer Fitzgerald Sample/San Francisco brings his previous agency, Wilton, Coombs & Colnett, with him, talent as well as clients. But he's still looking for more of both, including more broadcast media people "who have an entrepreneurial attitude."

DFS/San Francisco adding broadcast buyers for new clients

Dancer Fitzgerald Sample/San Francisco had been largely print oriented. But since its October merger with Wilton, Coombs & Colnett, which brought Ron Colnett in as chairman, Colnett has set his sights on an aggressive new business program whose fruits he expects to include more new clients using broadcast.

To that end he's in the process of adding some experienced broadcast people to his media department, and has already latched on to Linda Sommers, whose background has been handling both broadcast and print at Foote, Cone & Belding for the \$50 million Levi Strauss account.

Colnett, in New York and on his way to Europe, where he plans to "mix the pleasures of tourism with business" for client Hewlett-Packard, points out that although DFS "has a very efficient regional buying unit in Los Angeles," two factors "dictate that we control our own buying out of San Francisco." One, he says, is that all the other major agencies with offices in the Bay Area do: "That means that you aren't considered a genuine full service agency in San Francisco unless you do."

The other reason, he explains, is the agency's client, Megaphone. That's because Megaphone advertises to persuade viewers to call a phone number to get various recorded messages, such as updated stock market reports, hotlines for dieters and for people trying to quit smoking, personal horoscopes, "and there's even a Michael Jackson hotline where callers can find out trivia like what color underwear he has on today."

Like direct response

The way Colnett describes the television buying for Megaphone sounds mostly like a well-oiled direct response operation, though it's handled, he says, "by

our general media people—not by our direct response unit, which does other things for us, but not Megaphone."

For Megaphone, he explains, Dancer's buyers use 10 second IDs to deliver both the message and the phone number. But instead of looking for efficiencies in the sense in which most packaged goods local buys are made, Colnett says the buyers assigned to Megaphone "are constantly testing various day parts to reach the most callers for each of Megaphone's various services."

It's the agency's "most volatile broadcast account," he explains. "We're constantly rescheduling commercials and switching services, upgrading the reach of those commercials that aren't producing enough callers, or downgrading the reach of those that bring in too many callers, because the client doesn't make any money on a busy signal. Efficiency for Megaphone is optimum number of callers per spot."

New client prospects

Asked about new business, Colnett points out that DFS "has so many clients, there are a lot of categories we're locked out of. But I took a good look and came up with a list of 26 categories we can pursue."

The merger with Wilton, Coombs added approximately \$20 million in billing and 45 more employees to DFS/San Francisco. And Colnett says that "We've created what amounts to a new Dancer in the Bay Area—not only because of the talent that came with me from my previous agency, but also through some additional staffing moves. In media we're looking for people who've had major packaged goods responsibilities, who have an entrepreneurial attitude and who understand how to break the rules when we have to.

Track record of growth

Colnett and his previous partners built Wilton, Coombs from a two-man shop to 50 people, "advertising everything from silicon chips (for Hewlett-Packard) to tortilla chips." In the California market, says Colnett, an agency can be in a good position, "if it works for clients in three broad categories: packaged consumer products, financial services, and high tech. We worked ourselves into that position, and now all our clients and 45 of our 50 employees are here at Dancer."

Colnett's talents and tastes exhibit the typically broad range found in any Renaissance man: Besides touring Europe, he describes himself as an avid reader, with a leaning to modern history, he's a squash player, a symphony goer when time allows, and "a hoose restorer." "Hoose," it turns out, is Canadian for house. He also explains that this kind of renovation involves, on his own part, "much more in the way of architectural re-design than the actual hammer-and-nails carpentry, which I prefer to leave to others."

Why (from page 46)

the markets it is servicing.

Two additional breakdowns the accounting firms are beginning to offer are AM- and FM-only figures and city of origin for national spot sales.

Hungerford has begun providing the latter in Chicago, Washington, Boston and Baltimore.

The AM and FM breakdowns will begin soon in Boston, Chicago and Indianapolis.

Miller, Kaplan, Arase is making this additional data available to all of the markets it covers, but Nadel Rivin points out that "we are in markets as small as Santa Rosa, Calif. In smaller markets, you can't give AM and FM figures without giving something away." City of origin is also less important in small markets, he explains, because "there isn't that much national business."

Releasing the data

Both accounting firms say they plan to make public total market information in those markets in which they receive permission from all participating stations, something that hasn't happened yet.

"Most stations are extremely cooperative," says Nadel Rivin. "They realize it's 'good for the industry.' Others are apathetic. It will take a lot of legwork before we're able to get this data out."

When that happens, he says, "we have agreed to provide the information to a joint committee of the NAB, Radio

Advertising Bureau and National Radio Broadcasters Association. We plan to use RAB as the clearing house."

Shortly after the FCC stopped providing market-by-market financial data, MKA developed a system aimed at making revenue projections geared to specific station formats. "We assigned a format code to each station," Nadel Rivin recalls, "and then reported how each format was doing. If we had 218 adult contemporary stations, for instance, we could show trends in that format.

"However, it was felt by the NAB-RAB-NRBA joint committee that, due to the overlap of formats, it would be difficult to get good accurate information."

'High priority'

William Stakelin, president of RAB, confirming the organization's present clearing house role, says making market-by-market revenue data public is "a very high priority." This type of information, he feels, is of great importance to national advertisers and agencies. "It's especially important on the client side," he says, "to have a feel for the amount of national business being done in any given market."

It's also important, he says, for broadcasters—"certainly those who are acquisition-minded. They're flying blind.

"Every medium in the country," Stakelin continues, "has reporting of the dollars spent. Television stations seem to have agreed to do it."

Radio operators, he acknowledges, seem to be "more hesitant. On the one hand, many people are saying, 'we must have it for the benefit of the industry.' On the other hand, people are hesitant to give out the information. We have encouraged people to submit their figures to those doing it."

In the meantime, RAB plans to expand the base for its monthly reporting of local radio advertising sales from 16 to 25 by the end of the year. Currently, the RAB reports are based on a composite from the following markets: Albany-Schenectady-Troy, Albuquerque, Atlanta, Cedar Rapids, Charlotte, Chicago, Dallas-Ft. Worth, Detroit, Indianapolis, Los Angeles, Louisville, Milwaukee, New York, Philadelphia, San Francisco and Washington.

Another organization that would like to become a source for reporting local radio station financial data is Radio Expenditures Reports (RER), which currently reports on national spot billings, based on information provided by the 15 leading radio rep firms. RER reports on spot business in more than 210 markets but limits its tracking to markets in which there are at least three reps. Otherwise, says Ted Schwartz, president, "we would be revealing too much."

Reporting of local radio station revenues, says Schwartz, "is the biggest single missing piece, and it probably accounts for 70 per cent of the business." RER, says Schwartz, would like to start by providing local data for the New York market and has proposed that to the New York Market Radio Broadcasters Association (NYMRAD). "If it works in New York," says Schwartz, "we would extend it out to other markets. The whole point is to get beyond gross revenues and into specifics."

Maurie Webster, executive director of NYMRAD, confirms that RER "will have an opportunity to present their case" but says any other discussion about the matter would be premature.

NAB's TV reporting

On the television side, NAB is now reporting station revenue and income data for 88 markets, according to Mark Fratrack, director of finance and economic research. The NAB questionnaire, which was just sent out for 1984, is based on the FCC's form 324, which was used when the commission was still issuing its financial reports. This includes market-by-market data for network compensation, national/regional spot, local, trade (barter) and total revenues and income. Stations that provide figures receive a book for their own market at no charge. Cost of the full report, which includes five-year trend data, is \$125. □

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Inside the FCC

Shaun Sheehan



Senior vice president, public affairs, National Association of Broadcasters, in a recent speech before the Jacksonville Advertising Club.

Many in advertising community probably feel beer, wine ban is remote

The NAB represents the vast majority of stations nationwide—750 TV members, close to 4,500 radio and all the commercial networks. This is an appropriate group to discuss a very real issue—the appropriateness of beer and wine advertising on radio and television.

On the face of it, I suspect many of you feel that the threat would appear remote. This is 1985 and why would people be so exorcised about Miller Time, John Madden and Alex the dog on the Stroh's commercial?

Further, how can broadcasters, organized as they are through NAB, combined with the brewers, vinters and advertisers possibly lose this one?

Let me map out what is at stake and what strategy is being employed to win.

To set the scene—since the beginning of time—fruit has fermented in its natural state on the vine, and man has had the opportunity to become inebriated. Since the beginning of time, society has been attempting to figure out how to deal with the phenomenon.

We know in our own experience that Columbus discovered America and the natives were drinking home brew; that the Pilgrims landed at Plymouth Rock because the crew was out of beer—they were headed for Virginia; that Carrie Nation with ax in hand attempted a unique remedy and that we as a nation tried prohibition, a dismal failure that spawned organized crime.

Impressive constituents

Americans tend to ignore history and human experience. We have a fundamental belief, an unwavering optimism that we can achieve anything. This unbridled belief that we can reorient human

nature is the spirit, no pun intended, behind this movement.

The ad ban drive called project SMART (Stop Marketing Alcohol on Radio and Television) was launched a year ago and has an impressive array of constituents—the United Methodist Church, the Southern Baptists, the Mormon Church, the National PTA, Action for Children's Television, the former anti-saloon league, and the Center for Science in the Public Interest, its originator and prime mover.

They want to ban advertising—\$750 million worth on radio and TV. But that's not all. CSPI in particular also wants warning labels on all alcohol products and in advertising, increased taxes on these products presumably so the working man can't afford a six-pack and limiting the hours of sale and places of purchase. If that sounds a lot like prohibition—it is. Make no mistake, this is prohibition. They are attempting to limit availability—pure and simple.

To seek to outlaw the products won't work—they know that, so try everything short of total prohibition. Many of the proponents of this coalition, if they actually saw who they were allied with would be appalled, since the appeal is basically far left and far right.

Lost in the hubbub is a rational examination as to the extent of the problem, which necessarily must include alcohol—its misuse not use, and also the terrible destruction caused by illicit drug use. Substances which are not advertised, distributed or lawfully manufactured and yet are pervasive.

Broadcaster efforts

Two certainties can be stated. Americans through educational awareness are taking better care of themselves, smoking less, exercising, counting calories, drinking moderately—Perrier and white wine are on the upswing while Jimmy Carter's three martini lunch is suffering. We are healthier as a society. The data are there to prove it. This is not occurring on account of legislation.

The second reality is that we want the impaired, either drunk or drugged driver off the road.

SMART knows this and is trying to ride the crest of this broad appeal movement to pass federal legislation either banning commercials on radio and TV or requiring counter advertising.

Broadcasters, advertisers and manufacturers conversely have refused to be coopted. We don't want a drunk or drugged society. We don't want killers on the highways, and we are doing something about it. Quite frankly, this is the nexus of our defense. We are leaders in our communities cross country, and we plan to lead. Last January, NAB formed an Alcohol and Drug Abuse Task Force.

We set up a clearinghouse for information, we met with interested responsible groups—MADD, SADD, NFPDFY—and spurred our member stations to action. On December 3, before the recent holidays, we satellite-fed drunk driving spots to every station in the nation and mailed collateral material—canned speeches, action agendas and ideas for local activities.

We are reaching out and saying to our communities, we want to work with you. The results have been tremendous.

Our strategy, therefore, is simple—demonstrate awareness and leadership and in so doing attempt to take the emotion out of the environment.

Philosophically, if beer and wine are lawful, legitimate products (which they are) they should have a right to advertise.

Moreover, beer and wine in and of themselves do not cause harm either to oneself or to our neighbors. It is the misuse of beer and wine and illicit drugs, prescription pills and liquor that can cause problems. There is no generic problem caused by beer and wine.

Advertising in good taste

Advertising for these products must be non-exhortative, in good taste and not mesmerizing to the youth of our land. Marvelous Marv Throneberry, Bob Uecker and Boom Boom Geoffrion are not a 16-year-old's role models. They appeal to middle-age beer drinkers who like a robust taste but must count calories.

Philosophy aside, examine the practical: 35 per cent of the public does not drink; of the remaining 65 per cent, over 90 per cent use these products in moderation. Broadcast advertising is not the trigger for the person with a drinking problem—society's concern.

The statistics amply demonstrate that our alcohol intake pales in comparison to what our ancestors imbibed. In the early 1800s, we averaged 45 gallons per person annually. In 1982, the average was 28.6 gallons.

Bans have been tried elsewhere—Scandinavia, the Soviet Bloc and elsewhere. Parenthetically, Norway, Finland, Sweden, Russia, Poland all have abuse problems, superseding the United States.

Cigarettes have been off the air since '61 and yet an inordinately high percentage of youngsters who have never seen nor heard a cigarette ad *smoke*. This despite study after study documenting the dangers of cigarettes. Remember beer and wine in moderation pose no harm, but cigarette smoking does.

Determinants of drinking

There are two key determinants as to why a person drinks—advertising isn't either one. Your ethnic, cultural background and family practice—if you drink, more than likely your children will—and peer pressure—the rights of passage. Neither addresses how much the individual will decide to drink.

Then what good is advertising?

An Anheuser-Busch macro-analysis of the malt beverage marketplace, 1947 to the present, established four findings:

1. Per capita beer consumption from World War II to the present has not risen—it is flat.
2. Per capita advertising peaked in the early '60s.

It is not up.

3. The introduction of imports and new brand types—light beers, for instance, has had a profound impact on the marketplace.

4. And advertising plays an essential role in influencing and maintaining brand preference.

Brand preference—Miller Lite wouldn't be as successful as it is without television. It is a good product with fantastic advertising.

Hopefully, most of you were with me at the outset; if not, I hope you are now.

Those seeking to ban, wrap themselves in the American flag, point to the persuasive and pervasive presence of the broadcast media coupled with demon rum, and they attack. Will Rogers once said, "Oklahomans will vote dry as long as they can stagger to the polls." Think of it, who on Capitol Hill wants to defend advertising? This is advertising vs. a moral's squad. That's the problem. It's not logic. It's not fact. If we can extract the emotion out of the issue, while demonstrating our public commitment to communicate legitimate concerns on identifiable problems, we have a fighting chance.

If we lose, that \$750 million in advertising will impact my industry and yours deadly. Local radio—AM radio, in particular, will suffer the most. It will kill a large segment of sports broadcasting—local radio hookups for colleges and baseball and regional arrangements such as the Atlantic Coast Conference and Big East basketball games where I come from, these are clearly jeopardized. This could drive many sports events to pay-per-view arrangements.

Beer and wine advertising represents 12 per cent of radio's national and spot business—much of it for sports on AM stations—a crushing loss. It is nearly 5 per cent for television.

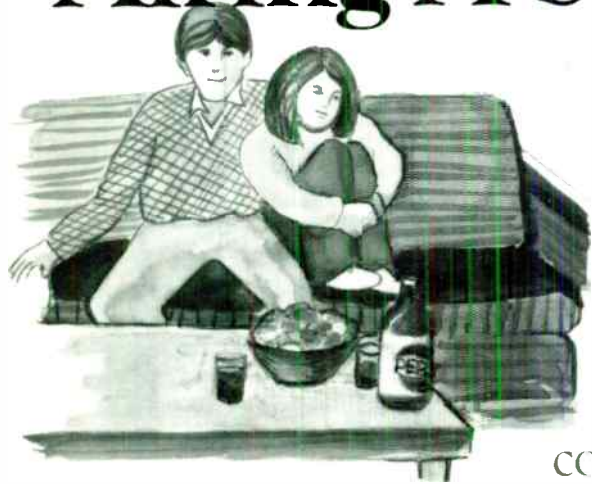
Reason over emotion

In closing, the vast majority of those seeking a ban are certainly well intentioned. We recognize this. None of them, I repeat, none of them came to the broadcast industry prior to launching this effort. Broadcasters are Americans first. We are parents and we care. If our advertising is doing harm, we would remove it. But it is not.

Therefore, we will defend the right to advertise lawful, legitimate, unarmful products in an appropriate fashion. As the prime source of news and information in the land and with increasing reliance by the public on broadcast news as the source for public information, to have our financial underpinnings destroyed is lousy public policy.

The founding fathers established that the media must be free to operate as a countervailing force to the excesses of government. To achieve this, the media must remain commercially viable. Hopefully, reason not emotion will carry the day with this issue. We will be better for it. I solicit your support. The AAF, AAAs and ANA are allies of NAB's in this struggle. Contact them. It's time advertising professionals stood firm and spoke out on advertising.

Airing A Sensitive Subject



As in many areas of the nation, statistics in Shelby County, Tennessee, reveal an alarming rise in teenage pregnancies and child sexual abuse. Memphis news/talk station WHBQ-AM helped confront this situation by co-sponsoring, with Delta Sigma Theta

Sorority, a Teenage Orientation to Sexuality Seminar last May.

The seminar, which attracted 175 participants, was divided into sessions for 10-14 year olds, 15-19 year olds, and adults. Speakers from the Red Cross, Planned Parenthood and other organizations discussed a variety of subjects including puberty, birth control, and venereal disease. WHBQ-AM promoted the session with public service announcements, interviews, and an editorial.

Faced with the reality of teenage sexuality, there are many who prefer to draw a curtain of silence over the subject. WHBQ-AM, however, believes that frank, adult discussion—and education—offer the best hope for dealing with the issue and its many attendant problems.

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