

AFTER  
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# Television/Radio Age

## OFF-NET HOURS

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Focus on AOR fine-tuning, 'new age' experiments/57

March 16, 1987 • \$3.50

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AND INDIES.**

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# Television/Radio Age

March 16, 1987

Volume XXXIV, No. 17

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## Here's A Concise Summary Of Our Fourth Quarter Ratings.

You're busy. So we prepared this synopsis of CBN's fourth quarter ratings: they're up, way up. Prime time up 67%. Daytime up 61%. Weekdays 9am-2am up 57%. And overall viewership is up a whopping 36%.\*

So if you've got an advertising campaign that needs a boost call Doug Greenlaw at 312-997-1710. And find out what we'll be up to in 1987.



Based on Nielsen Homevideo Index, Oct.-Dec. 1986 vs Oct.-Dec. 1985. Prime time: M-F 7P-12 Mid. Daytime: M-F 9A-4P Overall viewership: Mon.-Sun. 7A-1A. Average household projections. All dayparts exclude non-commercial programming.

# Publisher's Letter

## Broadcasters are trying out several techniques to stimulate local sales

If necessity is the mother of creativity, stations throughout the country are extending every effort to increase local billing. The broadcasters are concentrating on a number of techniques to stimulate business and insure growth over the long term.

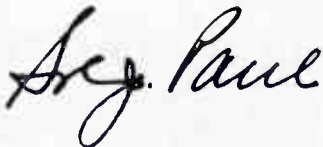
TV/RADIO AGE *Business Barometer* preliminary figures show that local for the month of January was up 6.1 per cent over last year—from \$302.1 million to \$320.5 million. Interestingly enough, the stations in smaller markets (under \$7 million annual gross) are up 11.1 per cent in local while the stations in the \$7-\$15 million bracket are up 8.5 per cent. As our story on local in the March 2 issue points out, several stations have instituted incentives for bringing in new business. For example, WDIV(TV) in Detroit has revised its compensation structure so that its sales personnel get a larger commission on new business. At KCCI-TV in Des Moines, a salesperson who brings in a new account that was not on the air in the last year gets an extra 4 per cent. At WICS-TV in Springfield-Decatur-Champaign, Ill., a similar bonus arrangement has worked out productively. Last year some 92 new accounts were brought in with total billings in excess of \$250,000.

**The consultant sell.** As our editor, Sandy Josephson, observes in his column, *Retail Report*, the nature of broadcast selling is undergoing a change—not only for retailers but for other areas as well. Retailers are not responding to the cold sales call but are responding to what has popularly been called the consultant sell. This often involves utilizing the service of a market research firm or vendor specialist.

The retailers, in turn, are recognizing the importance of developing a total marketing strategy. In the quest for efficiency and productivity, according to James R. Williams, president of the National Retail Merchants Association (NRMA), store management is studying the expense ratios and shifting dollars around. When it comes to advertising, he said, some have determined that, given escalating newspaper advertising costs against the decline of households reached, it is prudent to spread this expense to other forms of advertising.

But broadcasters, says John Behnke, president and chief executive officer of Fisher Broadcasting, have a tendency to carve up their competition rather than concentrating on broadening the client base. A careful analysis of the advertisers' needs must be made as well as attention paid by the station to the client's commercials production needs, he says. If the experience turns sour for the advertiser, he warns, it will take a long time to get that person into television again. As one prominent retailer said, "I always know when business is bad. You guys come in with choice availabilities. We would like to see you at other times, too, with marketing and programming ideas. We are more receptive on how we can merchandise our television investment rather than to a negative pitch against the print media."

Nineteen-eighty-seven will certainly be a pivotal year for the local television business. There is plenty of evidence that there is business out there if stations will take the creative route and aggressively pursue it.





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## Top 10 newscasters, ranked by appeal scores among news viewers 18-49

**Question:** Are popular news personalities popular across age and sex demographics?

**Answer:** Not necessarily.

Source for that answer is the latest News Talent Search conducted by Herb Altman Communications Research, Port Washington, N.Y., material from which has already appeared in previous issues. The 1986-'87 survey was conducted in the top 50 markets and covered newscasters, sportscasters and weathercasters on 383 local news programs on 162 TV stations.

Below are the top 10 newscasters ranked by appeal score among men and women 18-49. These are comparable to

TvQ scores which show percentage of respondents who name those who are "one of my favorites" from among those with whom the respondent is familiar—the latter being the basis for the awareness score.

Six names appear on both of the lists below. However, when the 18-49 lists are compared with 50-plus top 10 lists, it turns out that only two are on both men's lists—Ron Stone of KPRC-TV Houston and Dan Miller of WSMV(TV) Nashville. Four newscasters are on both women's lists: Jim Gardner of WPVI-TV Philadelphia, Dan Miller, Jerry Turner of WJZ-TV Baltimore and Don Wayne of WHIO-TV Dayton.

### Tv women 18-49 news viewers

Rank	Newscaster	Market	Station	Awareness score	Appeal score
1	Jerry Turner	Baltimore	WJZ-TV	89	67
2	Natalie Jacobson	Boston	WCVB-TV	87	59
3	Ron Stone	Houston	KPRC-TV	80	56
4	Dan Miller	Nashville	WSMV	89	55
5	Monica Kaufman	Atlanta	WSB-TV	79	52
6	Dick Nourse	Salt Lake City	KSL-TV	88	51
7	Bree Walker	San Diego	KGTV	93	50
8	Don Wayne	Dayton	WHIO-TV	86	50
9	Diana Morgan	Norfolk	WAVY-TV	93	48
10	Jim Gardner	Philadelphia	WPVI-TV	89	48

### Tv men 18-49 news viewers

1	Jeff Kamen	Boston	WLVI-TV	*	*
2	Dan Miller	Nashville	WSMV	86	66
3	Jerry Turner	Baltimore	WJZ-TV	82	57
4	Diana Morgan	Norfolk	WAVY-TV	82	57
5	Charlie Gaddy	Raleigh-Durham	WRAL-TV	81	53
6	Monica Kaufman	Atlanta	WSB-TV	70	51
7	Bree Walker	San Diego	KGTV	92	50
8	Meg McDonald	Charlotte	WSOC-TV	91	49
9	Ron Stone	Houston	KPRC-TV	85	48
10	Ann Martin	Los Angeles	KABC-TV	50	48

\* Awareness score too low to be reliable.

### Fordham seminar to include broadcast news

A series of seminars on mass communication is being held this week by Fordham University's Graduate School of Business Administration. Tuesday (March 17), three sessions will examine "The Role of Broadcasting." They are: "The Anchorman, with **Tom Brokaw**, NBC; **Robert MacNeill**, *MacNeill/*

*Lehrer NewsHour*; and **Dan Rather**, CBS (10 a.m.); "The Producer," **Tom Bettag**, *CBS Evening News*; **Les Crystall**, *MacNeill/Lehrer*; and **Don Hewitt**, *60 Minutes* (2:15 p.m.); and "The Management", **Dr. William Baker**, Group W Television; **Ray Timothy**, NBC; and **Frank Stanton**, formerly of CBS.

## One picture is worth ...

Consultant Jeff McCracken has been on the road for Group W's The Newsfeed Network for nearly 1½ months, and the one message he's getting loud and clear from news directors is, "They want the pictures, and they'll put the words to it, as opposed to receiving packages."

McCracken, who has been a news director at KFSN-TV Fresno-Visalia, an executive producer at KGO-TV San Francisco and a consultant for Frank Magid Associates, signed on with



Jeff McCracken

Newsfeed in January as a field service representative, which means, "sitting down with news directors, and line producers, trying to show them better ways to use the services we offer."

At presstime, McCracken had visited 15 stations, and he couldn't help but be impressed by a new, more independent attitude. "Two or three years ago," he says, they would automatically "take the network package." Now, not only are there alternative news services such as Newsfeed, but more stations, he says, are sending their own crews to cover major national and international stories. Some, he points out, "are sending people over to Italy to precede the Pope's visit to the United States, and a lot of stations sent people over to the Philippines. They're more capable of doing that kind of thing."

Newsfeed, celebrating its sixth anniversary, has 75 U.S. affiliates (85 worldwide). Its newest feature is a satellite wire service, which feeds printed material to affiliates. Developed by a company called Medialink, its purpose, according to Terry O'Reilly, Newsfeed news director, is to better inform stations about what's coming later in the day. "The wire service," explains O'Reilly, "allows stations to interact with us more freely."

O'Reilly emphasizes, however, that Newsfeed's main thrust is answering specific station requests. In 1986, he says, there were 3,000 of these. "That means chasing stories that, perhaps, only one station is interested in."



# **THEIR CAREERS ARE STRONG. BUT THEIR BELIEFS ARE EVEN STRONGER.**



## **McGraw-Hill Broadcasting honors KGTV newsmen**

When the going got tough, newsmen Steve Fiorina and J.W. August showed the world that they were even tougher. A freak set of circumstances led Fiorina straight to the door of a murderer. And almost caused both men to be jailed in defense of their rights as journalists. Their success in defending First Amendment principles is shared by everyone at KGTV (San Diego). And is another example of how all our stations' news is making news.

KMGH-TV, in Denver, received the Colorado Broadcasting Award for best newscast, the last two years. We've also won awards for best spot news coverage. And an "EMMY" for best live news coverage.

In Indianapolis, WRTV has been named best newscast in the state, twice. And best newscast in the entire midwest. They've also received honors for best medical news feature.

Our station in Bakersfield, KERO-TV, has received 9 Golden Mike Awards. And their entire news staff was honored, last year, for its excellence. An industry first.

At McGraw-Hill Broadcasting, we're committed to the free, unencumbered gathering and reporting of news. Committed to backing our people when principles are at stake. About August and Fiorina, "we're glad they didn't go to jail. But we're even happier they were willing to."

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**KMGH-TV** Denver    **WRTV** Indianapolis    **KGTV** San Diego    **KERO-TV** Bakersfield



# Letters

## Slanted coverage?

Having heard, read and seen recent reports of racial tension in Forsythe County, Ga., I, like most others, formed images in my mind of what was taking place.

On Monday, February 9, 1987, Oprah Winfrey took her show on the road in an effort to meet residents of Forsythe County and to give them the opportunity to explain to the world how they felt.

While I do not suggest that the audience was representative of the entire county, I did come to the following conclusions:

- 1) The overwhelming majority of people in the audience spoke against the actions taken by opponents of the original march and felt that the majority of people involved were in fact not from Forsythe County.
- 2) The majority of the audience blamed the press for the image that all Forsythe County resi-

dents were rope-carrying lynchmen.

- 3) The majority of the audience felt that Forsythe County was being used by the Rev. Williams as a battleground.

WABC-TV New York followed the program with their regular 5 p.m. newscast and, much to my dismay and disgust, totally ignored what actually took place.

They instead chose to air segments of statements made by two participants, both of whom favored keeping Forsythe County white. Had I not seen the program and, instead, depended on coverage by TV news and newspapers, I would have a totally different view of what happened—an obviously slanted view.

My purpose here is not to choose sides on the issue or condemn/defend those involved. Nor is it to single out WABC as the lone culprit. It is to point out that journalists, both in print and on television, have once again failed to “responsibly and accurately” cover a

story and, instead, have added fuel to the fire.

WILLIAM J. PAGE, JR.  
Carmel, N.Y.

## Correction



Francis “Pat” Brady, president of Viacom Television Group and senior vice president of the Viacom Broadcast Group, is pictured above. A previous item about Brady’s promotion (TV/RADIO AGE, January 19) was accompanied by the wrong photo.

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<i>KATU</i> PORTLAND, OR	<i>WCPX</i> ORLANDO	<i>WDSU</i> NEW ORLEANS	<i>WIVB</i> BUFFALO	<i>WCMH</i> COLUMBUS, OH	<i>WMBG</i> BIRMINGHAM
<i>KENS</i> SAN ANTONIO	<i>WHP</i> HARRISBURG	<i>WTKR</i> NORFOLK	<i>WAVE</i> LOUISVILLE	<i>WKEF</i> DAYTON	<i>WRGB</i> ALBANY, NY
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# Sidelights

## Grant update

Milton Grant, president of Grant Broadcasting Co., currently in Chapter 11, concedes that his stations were "overzealous" in buying programming during 1984 and '85. "We made the mistake of purchasing too much programming when market prices were high," he admitted in a recent interview.

In addition to the generally high level of program prices, he explained, there were market-specific factors in the three areas where Grant was establishing new stations—Chicago (WGBO-TV), Philadelphia (WGBS-TV) and Miami (WBFS-TV). "The competition in those three markets," he says, "was not going to let us do what we did in Dallas and Houston [where Grant had built successful stations before selling them to Taft Broadcasting]." As a result, he explained, these competitive factors drove prices even higher.



**Milton Grant**, president of Grant Broadcasting, admits his stations were "overzealous" in buying programming in 1984 and '85.

Grant recalled that about 10 weeks before filing for Chapter 11, he went to his major program suppliers, on the advice of his investment banker, Drexel Burnham Lambert, and "asked them for a reduction in prices. I knew that was not going to be met with favor," he said, "but we did it because we were requested to by Drexel Burnham, who believed we would be given the reduction. Drexel Burnham insisted that they would comply. That was not to be. What we should have done is request extended payments. I think that is doable. Now with the arrangement with Viacom, that's what we're doing."

The Viacom settlement, which involves an extended payment agreement over a 14-month period for an

amount totaling about one-third of what Grant owes the distributor for programs purchased and broadcast through December 31, 1986, has been upheld by U.S. Bankruptcy Judge David A. Scholl. And an appeal by other programmers to overturn it has been denied.

In commenting on his decision, Judge Scholl said that approval of the agreement is "an important and necessary first step" for Grant in formulating a reorganization plan. "Having a firm contract with one programmer in place, [Grant] will be in a much better leverage position in negotiating with other programmers and will be much more likely to file their plan by June 26, 1987, as we direct them to do..."

**Cash collateral.** Another key decision rendered by the court was the allowing of the company to use its existing cash collateral, which Grant said will enable it to get new financing from banks (to help replace a \$31 million loan pulled by the Allied Bank of Houston) and to get a new equity investor.

In justifying the affirmative decision regarding cash collateral, Judge Scholl said that Grant is "not only fully intending to remain in business," but is doing so "with a vigor and vitality which convinces us that they have a substantial probability of success, even in the face of spirited opposition from several different sources and on several fronts simultaneously."

## New Enterprise

There's a new entity in the station business systems business. Sort of new, anyway. It's called the Enterprise Systems Group, it's based in the United Kingdom and it's taken over the Kaman Broadcast Systems operation from Kaman Scientific Corp. of Colorado Springs.

Kaman (that's like "command" without the "d") had been selling the BCS (Broadcast Computer Services) system for years to major market TV stations in the U.S. Enterprise has been another system in the U.K. and has, in fact, an 85 per cent market share among the commercial (ITV) stations. It took over the Kaman BCS operation last July, renamed the product the Broadcast Management System (BMS) and is getting up to speed with refinements and R&D.

The head man is one James F. Shaw, chairman/CEO of Enterprise, a company whose origins go back about 10 years, when a business system was developed within Thames TV, the program contractor for London weekday television. At the time, Shaw was director of sales and marketing at Thames.



**James F. Shaw**, r., chairman/CEO, and **James P. Donaghy**, president, Enterprise Systems Group, at their Colorado Springs offices

He saw a good thing in the Thames system, arranged to pay royalties for it and proceeded to sell it to 12 of the 15 U.K. programming contractors, the only holdouts being Granada and Central TV.

Shaw's entry into the U.S. market in 1982-'83 was smoothed by Norman E. "Pete" Cash, the former president of the Television Bureau of Advertising. A friend of Shaw's, Cash, now a vice president of Enterprise, had helped set up the British Bureau of Television Advertising, an organization no longer in existence.

Shaw initially stirred up some interest in the British system on the part of the ABC-owned TV stations. As he tells the story, ABC decided that the network had a greater need for a business system, and Shaw's company went to work tailoring the Enterprise system for the web. "We were almost finished, when Capital Cities took over ABC. We had been working on the system from the fall of '84 to the spring of '86."

It was, of course, a great disappointment, but even before the blow fell, Shaw had been questioning the sense of adapting a British system to U.S. broadcaster needs. He decided to "look at the market first." Having done so, Shaw looked over the U.S. scene and decided the BCS system suited Enterprise eminently. "It's a total management system and a perfect platform for us." With the help of outside money, Enterprise took over the Kaman system last July 1.

**Ranks third.** In terms of size, Enterprise ranks third in the U.S. behind the merged Jefferson-Pilot Data Systems/Data Communications Corp (BIAS) and Columbine Systems. Shaw estimates that the BMS/BCS system has been installed in about 50 TV stations, including a few radio stations owned by TV groups using the system.





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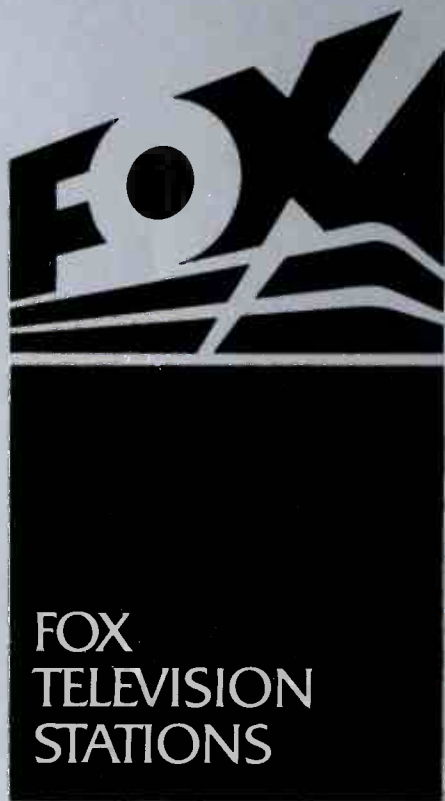
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## Tele-scope

### Disney sees 'natural synergy' from acquisition of KHJ-TV

The agreement by Walt Disney Co. to acquire KHJ-TV Los Angeles took many observers by surprise although they noted that Disney had been one of the potential buyers of the RKO property from the onset.

Disney's total offer of \$320—\$217 to RKO and \$103 to Fidelity Television—was slightly more than Westinghouse's final bid of \$313 million, according to a GenCorp spokesman.

Under terms of the proposed transaction, RKO would get about \$217 million, plus working capital and certain other adjustments at closing from Disney, with Disney acquiring the KHJ-TV assets. Fidelity shareholders would receive about \$103 million and certain other adjustments. The KHJ-TV license renewal has been challenged in FCC proceedings for more than two decades. Fidelity Television has been a competing applicant during that time. Under the proposed deal the RKO license renewal application would be dismissed, Fidelity's competing application would be granted, and Fidelity would then be acquired by Disney. The transaction is subject to FCC approval.

**'Good investment.'** Asked if this purchase signals the beginning of TV station acquisitions, Rich Frank, president, Walt Disney Studios, said: "We think KHJ is a good investment, which is much more attractive now than when Westinghouse attempted to buy it, and that it's still underperforming what it can do. We've looked at probably every station sale in the last year, and there hasn't been any other one that we thought was right, and we have no others on the table at the current time."

Frank said part of the incentive for the KHJ buy was also to take advantage of the natural synergy between Disneyland being located in Southern California, and owning a local television station. "Disney believes in aggressively advertising our parks and feature movies, and that will probably be something that will occur at KHJ now as well," he said.

**Program commitments.** He said most of Disney's current TV programming is already committed, however, and unlikely to appear on KHJ in the near future. Buena Vista's game show, *Win, Lose or Draw*, has been sold to KABC-TV, *Today's Business* has been sold to KCBS-TV and the new animation show, *Duck Tales*, has been sold to the Fox station group.

KHJ-TV, he said, will be run as a separate entity from Disney's television programming business, much like The Disney Channel, which has 3.5 million subscribers.

"Los Angeles," he added, "is one of the only markets in the country that can support four independents and three affiliates, and it has one of the strongest advertising markets in the country, so we think KHJ can do better in the future than it has recently."

### Staniar to succeed Ritchie

Westinghouse Broadcasting Co. is primed for further expansion, according to both the incoming chairman and CEO, Burton B. Staniar, and the retiring chairman and CEO, Daniel L. Ritchie. In separate interviews last week, both men emphasized the company's growth potential as well as its tradition of public service. Ritchie is retiring May 1, to be succeeded by Staniar, who had been senior executive vice president.

Staniar pointed to two immediate goals after he succeeds Ritchie: "Carry on the long-term tradition of community involvement which permeates all of Group W; and continue to grow this piece of the Westinghouse Corp. I think they [Westinghouse Electric management] look to us to continue to be one of the profit makers and to expand."

Group W, Staniar said, "will be an active participant in looking at television and radio properties and



Burton B. Staniar

Daniel J. Ritchie

also developing things internally through our production company."

In the aftermath of Group W's termination of its agreement to buy KHJ-TV Los Angeles, will the company concentrate on affiliate, rather than independent, TV station acquisitions? The important criteria, Staniar responded, are "the individual property and market specifics, rather than affiliation or lack of it."

Ritchie said his "proudest" accomplishment at Westinghouse has been "keeping the tradition of this company—serving the public interest and providing community service, and combining that with making money." And he feels the timing of his departure couldn't be better. "The stations are doing better than ever, the production company has a new hit in the *Wil Shriner Show* and the company is prepared for a new phase of growth." His energies in the immediate future, Ritchie said, will be devoted to his role as vice chairman of the board of trustees at the University of Denver and to running his cattle ranch in Colorado and avocado ranch in California.

Staniar joined the company in 1980 as senior vice president of marketing and programming for Group W Cable, becoming president and COO in 1982. He assumed his present post after Group W's cable properties were sold. Prior to joining Westinghouse, he was with Colgate-Palmolive Co., Church & Dwight Co. and had his own direct marketing firm.

Ritchie joined Westinghouse in 1974 and has been CEO since 1979. He will remain a member of the board of directors.

## Seeks to block NBC buy

In an effort to overturn the sale of WTVJ(TV) Miami, the CBS affiliate owned by KKR, to General Electric/NBC, Edmund N. Ansin, president of NBC affiliate, WSVN(TV), has circulated a handout in Congress asserting misuse of network affiliating power in the market. Ansin, whose family owns the station, pointed also to what he said was CBS' interest in buying one of Miami's leading independents, WCIX-TV whose sale by Taft to TVX was recently approved by the FCC. If the CBS purchase takes place, WSVN would lack a network to affiliate with, the ABC affiliate being WPLG(TV).

WSVN, an NBC affiliate for 30 years, has a contract with the network that runs until January 1, 1989, and Ansin charges that for NBC to operate a CBS affiliate until that time is anti-competitive. He notes that the sale to GE/NBC and the possible sale of WCIX-TV to CBS represent the first time the networks have been involved in station purchases since the approval of the 12-12-12 rule and the end of the trafficking rule. If there had been a trafficking rule, Ansin argues, KKR would not have bought WTVJ.

## Elkes pledges cooperation

Publicly contradicting published reports of his "bitterness" over National Amusements' takeover of Viacom International, Terrence Elkes agreed with summer reductions last week "to work together to consummate the previously announced merger" between their two companies.

Elkes, Viacom president and CEO, had led the management group that lost out to Redstone, president of National Amusements, in a long, drawn-out battle for control of the communications giant. But, last week, according to an official announcement, they "discussed their shared vision of the future of Viacom."

## AGB's VCR fingerprinting

AGB has apparently gotten the jump on Nielsen by promising to provide data on playback of programs recorded off-the-air with the debut of its people meter service in the fall. Stephan Buck, CEO of AGB Television Research, announced to the 33rd annual conference of the Advertising Research Foundation early this month that "We'll have VCR fingerprinting at the start."

Nielsen will equip a nationally-projectible sample of 200 households with AMOL decoders next season, which will decode only network programs, and in '88 replace that with home "fingerprinting" equipment, which will code and decode all programs recorded by sample households. Nielsen vice president Robert

Taragan told the ARF audience the reason for this two-step procedure was to enable the industry to decide how data on recording and playback will be integrated into NTI.

In another Nielsen announcement, senior vice president John Dimling told the ARF audience that the company was committed to incorporate a "passive component" in the people meter measurement system.

## Top web TV advertisers

Despite what was said to be a soft network advertiser marketplace in 1986, only two of the top 10 network television advertisers spent less money in the industry than it did in 1985, according to TvB's BAR data (see listings starting on page 94). The two exceptions are the Procter & Gamble Co., the top spender in network TV, and the sixth-ranked advertiser, the Ford Motor Co. P&G's drop amounted to 8 per cent, to \$451.5 million from \$492 million in 1985. Ford was down 1 per cent, to \$188.8 million, from the year before's \$191.3 million. On the upside, Philip Morris Cos., the second top spender, poured \$342.4 million into the network coffers in 1986 vs. \$324.7 million in 1985, for a gain of 5 per cent. General Motors' expenditures were up 11 per cent, from \$209.9 million to \$233.7 million; Unilever N.V., was up 3 per cent, from \$195.9 million to \$202.3 million; and McDonald's spent \$193 million in 1986, compared with \$184.8 million, for an increase of 4 per cent, among the top five spenders.

## HDTV reprieve

All of a sudden, things appear to be coming together to bolster the hopes of those seeking to ensure the terrestrial broadcasting of high-definition television, which just a few weeks ago appeared doomed by benign neglect.

Broadcasters and members of Congress apparently applied enough pressure in support of the effort of FCC commissioner James Quello to get a delay in the agency's scheduled March 19 meeting to allocate portions of the UHF band to land mobile in a number of markets. Opponents had argued that UHF was a crucial part of the spectrum necessary if high-definition were to be broadcast and that it should not be given away before HDTV needs are known.

FCC chairman Mark Fowler had been responding to pointed questions in congressional hearings with suggestions that the UHF spectrum was being underutilized now and that technological developments may obviate the current need for little more than the 6 MHz now allocated for each TV channel.

A movement is afoot in support of a high-definition alternative that may not require as much spectrum space as the Japanese-developed system that was demonstrated to the FCC and Congress earlier this year. The alternative system, developed by Dr. William Glenn of the New York Institute of Technology, is considered compatible with current receiving equipment.



THE '87

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International Competition  
VERENA MICHEL  
Videokiosk  
Swiss Broadcasting Corp.  
Giacomettistrasse 1-3  
3000 Bern 15 (Switzerland)  
Tel: (31) 43.91.11 Telex: 911534

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# TV Business Barometer

## January spot TV increase is 5.7%

The year did not start out well for spot TV, though it could be argued that the small January increase wasn't too bad considering that January, '86, was such a terrific month. Still, things don't look that great for the first quarter.

January's rise in spot TV time sales was a puny 5.7 per cent. This compares with the hefty increase of 16.4 per cent during the previous January. This, in turn, followed a perfectly flat January (actually down 0.1 per cent) in '85. Does that mean there's a continuous cycle in January? Not really: The previous years don't bear out the cyclical theory.

Is January an augury of the rest of the year? Not so one would notice. Taking the most recent three years, the January increase followed by the annual increase were as follows: 1984—plus 9.2 and plus 12.0 per cent; 1985—minus 0.1 and plus 7.7 per cent; 1986—plus 16.4

and plus 9.8 per cent.

January does appear to signal a slow first quarter, if the readings from Blair and Katz are correct. They see the first quarter up maybe 5 per cent from a year ago. Pat Devlin, president of Blair Television, sees network TV as the main villain, with a lot of inventory being sold at discounted prices and says barter is also hurting spot. "As the networks go, so goes spot," Devlin recites. He also points out that the January figure has to be looked at in the light of January, '86, which was the best month of last year in terms of percentage growth.

Pete Goulazian, president of Katz Television, sees a variety of factors, including network TV, plus the barter and cable networks, eating up a lot of business. He also feels that some of the major corporations, struggling to deliver good earnings numbers, are holding back on advertising. But he also singles out the TV networks, noting, "Traditionally, when the networks are strong, it

helps spot. When there's a soft demand for network TV, it's negative for spot. We're seeing the networks pretty well sold out at low rates and no trickle down to spot."

Will new products, via regional rollouts, help spot this year? There has been some talk about '87 being a good year for new products. Last year appears to have been a good year for product debuts, although it wasn't clear how much it helped spot (see *TV Business Barometer*, February 2).

## Record debuts

The record in new supermarket and drug products last year—over 2,500—was paced by 520 health and beauty aids and 349 frozen food products, according to the DFS-Dorland *New Product News*. Some of the biggest increases over the year before were in beverages, up from 147 to 193, and in breads, cakes and cookies, up from 103 to 157.

When all types of new products are counted, including the health and gourmet items, which are on a separate list, plus different flavors, colors and varieties, the grand total of "new products" comes to 8,038.

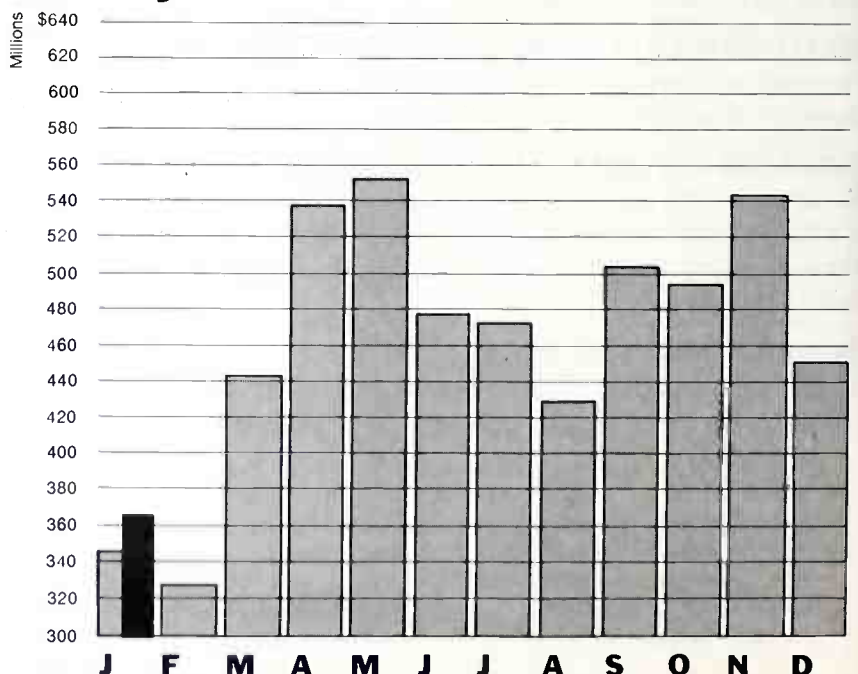
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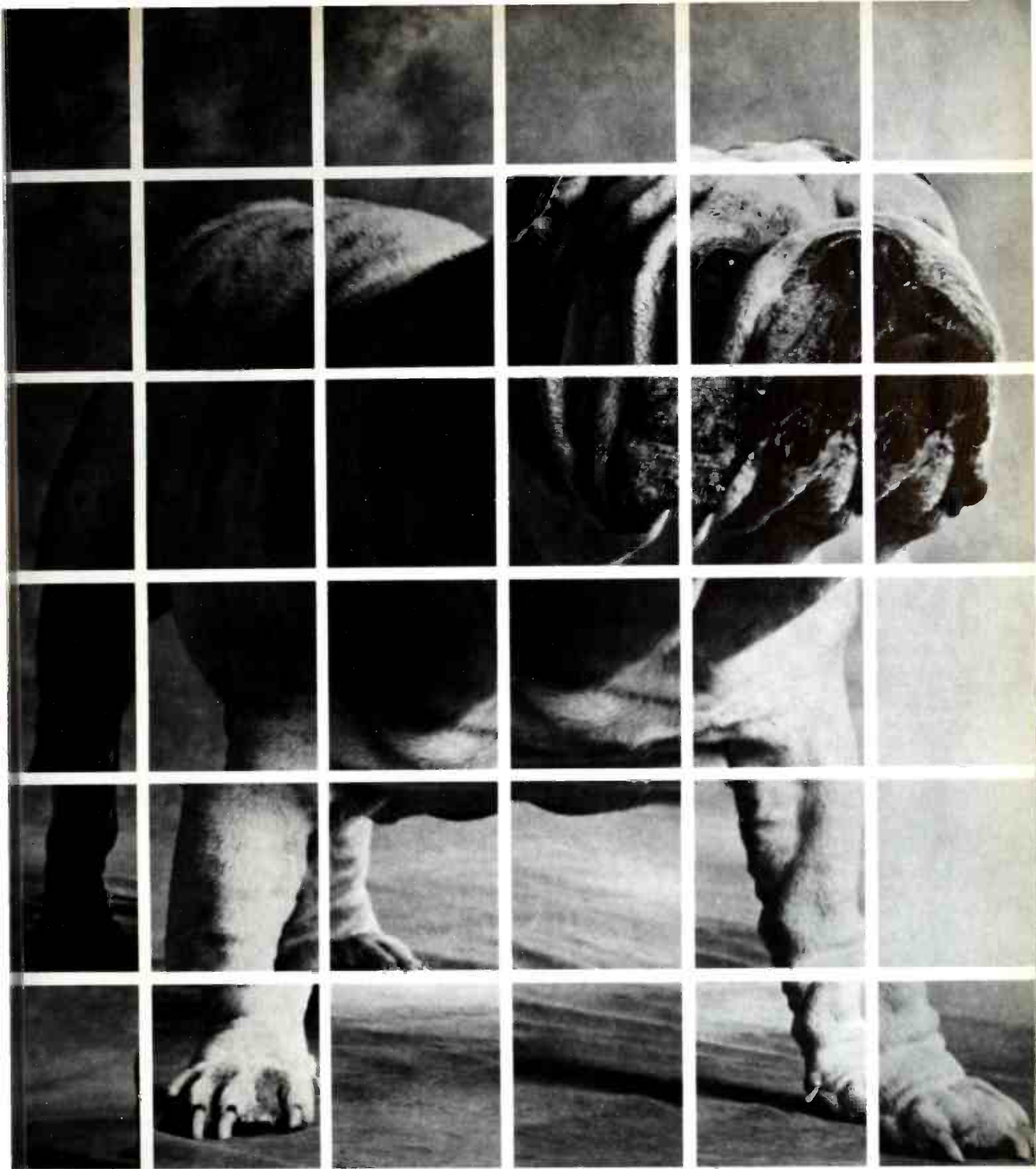
(millions)

**1986: \$345.0      1987: \$364.7**

Changes by annual station revenue	
Under \$7 million	+7.1%
\$7-15 million	-4.0%
\$15 million up	+7.2%

## January





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Television





# International Report

## Milan

### Berlusconi pushes international expansion, news operations

Silvio Berlusconi seems to be rushing headlong into continuing his efforts at strengthening both his international connections and improving the quality of material on his Italian television channels. The Italian magnate expects to be fully operational in Spain within a year and is pressing ahead with plans to become more active in a number of other European countries. Another one of his firms, "America 5," is actively seeking joint ventures with U.S. producers.

Now with the likelihood that he soon will be permitted to broadcast newscasts, something that until now has been the sole province of RAI, Berlusconi seems to have been discussing news with people who can make a considerable contribution to his efforts. While a spokesman for the London based, highly respected *Financial Times*, tells TV/RADIO AGE that reports of a joint venture to operate an international satellite service are "exaggerated," he does admit that Berlusconi recently met with an *FT* representative.

## London

### Gale returns to ITV to become controller of film acquisition

Don Gale, currently vice president and general manager of MCA TV in London, will succeed Leslie Halliwell as controller of film acquisition for the Independent Television Network. "One of the things I am looking forward to is that, with the proliferation of other media, this job is becoming very challenging," Gale tells TV/RADIO AGE. "We are no longer just competing with one other broadcaster."

Gale was one of the found-

ing members of independent television in the U.K., joining the original London company, Associated Rediffusion. As an executive producer with the company, he helped start up Africa's first television service in Nigeria and later the Liberian television service. He left ITV to go to Hong Kong as a director and general manager of cable television there, later becoming managing director of RTV, Rediffusion's television service in Hong Kong. After a period with Columbia Pictures Television, where he was director of sales, he joined MCA TV in 1979.

"I am particularly pleased to be coming back into the ITV family," comments Gale. He will start April 1, exactly 32 years after he first joined ITV on April 1, 1955.

## Brighton

### Two series sales to La Cinq highlight BBC screenings

The BBC has sold two series to La Cinq, the commercial channel awarded by the French government to Silvio Berlusconi and publisher Robert Hersant late last month. "We are delighted to have concluded such an important deal with La Cinq, literally hours after the French government had confirmed its new status," says James Arnold-Baker, chief executive of BBC Enterprises. "We feel it paves the way for further exciting opportunities for the BBC in both France and Italy," he adds.

The deal, which was agreed upon at the annual BBC screenings in Brighton, is for all 18 hours of the *Miss Marple* murder mystery series featuring the well-known Agatha Christie character, and for the 12-hour natural history series *The Living Planet*. Berlusconi, who has been criticized because of the quality of programming on his commercial channels in Italy, is

reported to be moving upscale. Comments Arnold-Baker: "This is the kind of quality programming which the Berlusconi organization is obviously looking for."

Other deals concluded during the week-long screenings included the sale of drama serial *Eastenders* to Norway and Iceland, a 26-hour package of natural history programs to Sweden, and the 47th sale of the complete canon of 37 Shakespeare plays to Czechoslovakia. The Israeli Broadcasting Authority bought first option on 90 hours of BBC programming a year for three years.

## Sydney

### CEL/Virgin Vision joint venture in Asia, Australasia, Pacific

Communications and Entertainment Limited (CEL) will joint Virgin Vision, a subsidiary of Richard Branson's Virgin Group, in a 50/50 joint media distribution venture in Australasia, the Pacific and Asia. The new company will concentrate on the marketing and distribution of theatrical, exhibition, video and television program rights.

The new company will acquire CEL product rights and stock totaling about \$24 million (U.S.) and Virgin Vision's Australian and Far East assets, worth about \$2.8 million. Financing from Virgin will be provided in the form of equity and loans, with the outlay totaling approximately \$9.5 million over the first two years.

Virgin, which will be responsible for day to day running of the company, also has an option to acquire control in the future and hopes the venture will give it a major foothold in the Australasian and Far Eastern markets.

## Geneva

### EBU to pay \$28M for Europe TV rights to Seoul Olympics

The European Broadcasting Union will pay \$28 million

for European TV rights to the 1988 Olympic Games in Seoul. This compares with \$19.8 million paid by the EBU for rights to the 1984 Olympics.

Japanese broadcaster NHK will pay \$52 million and ABC at least \$300 million. Total sales of TV rights will amount to approximately \$380 million, according to the International Olympic Committee.

## Budapest

### Sky Channel forges ahead in Eastern Europe in MTV deal

Top Hungarian pop bands early this month joined a Hungarian MTV host to record a special music show for the European satellite service Sky Channel. While this is just part of the satellite broadcaster's continuing attempts to broaden its appeal, it also marks an ongoing and expanding relationship with Hungarian authorities.

## Moscow

### Russian TV seeks to shed conservative, pompous, dull image

Television in Russia is "too conservative . . . pompous and dull," said Leonid Kravchenko, deputy chief of the State Committee for Television and Radio, at a recent press conference—but all that may change. In line with President Gorbachov's policy of reforming the Soviet media, the committee has announced major changes in the daily format of Soviet television. "The aim is to restructure television and make the programs more interesting and entertaining," says one source.

The committee plans to introduce a breakfast show to replace a repeat of the previous night's news program. The show would include fresh news, musical interludes and interviews. A late-night show, running until 12:30 a.m., also will be introduced. At present, broadcasts end at 11 p.m. during the week.



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# Cable Report

## 'SuperSound' sets sights on audio service potential

Are consumers ready for the ultimate in music radio stations—programmed in the most popular formats, with compact disc-quality sound, no commercials and hardly any interruptions? A new company called International Cablecasting Technologies, Inc., financed by \$5.3 million (U.S.) in Canadian and European underwriting, is betting so.

W. Thomas Oliver, following 14 years in HBO marketing positions, has been appointed president and chief operating officer of ICT. He's counting on the growing acceptance of compact discs over traditional records as a sign that audio standards are rising—to the point where Americans now want the same digital sound quality from "radio" as they're getting from pre-recorded music. He predicts that 15–20 per cent of the marketplace he'll reach through cable systems will "be interested" in ICT's "SuperSound" (working title) and notes that the now-defunct Studioline service had a "very, very low churn rate."

Although cable audio services have had difficulty making it big over the years, Oliver says this new one will succeed because of both its state-of-the-art quality and its low decoder costs in comparison with previous efforts. SuperSound's decoder for home stereo equipment will cost only \$50, Oliver says, and will be either leased or sold, through cable systems or regular retail outlets. Monthly charges for the premium service itself will probably range from \$4.95 to \$7.95, he says.

The service, expected to be announced at May's National Cable Show and launched by year's end, will consist of nine separate stereo music channels and one data channel. The music channels, Oliver says, will include the following formats: jazz, classical, top 40, oldies, easy listening, urban contemporary and two others yet to be determined. The other channels will each have the capacity of 80 streams of data for delivery into home computers. Oliver notes that this could serve as a more cost-efficient delivery method for such services as Data Broadcasting.

ICT's proprietary technology, developed by Frederiksen & Shu Laboratories, uses compression to transmit music in digital form and convert it back into analog in subscribers' homes. SuperSound's digital signal can exist side-by-side with BTSC or any other type of audio a cable operator sends down the line. Oliver warns, however, that the stereo signals of other cable networks and broadcasters will pale by comparison with SuperSound. He says ICT will look into the possibilities of using its technology to transmit the audio portions of MTV and other networks, and of doing simulcasts or audio-only concerts on SuperSound. For now, however, the service is planned as a strictly record-playing, or rather—compact disc-playing, "radio" service. Oliver says the music industry "likes the idea" of SuperSound as a "promotion device" because of its "high quality." And, though

the service is committed to playing only compact discs, Oliver concedes that a shortage of product—especially in the "easy listening" sector—may force the use of "vinyl or tapes."

**Competitors.** SuperSound will join several other music services in fighting for the still undeveloped cable audio market. These include Seeburg Music's Lifestyle (contemporary instrumental) and Lifestyle A.C. (adult contemporary), as well as the commercial radio "superstations": United Video-distributed KKGO(FM) Los Angeles (jazz) and WFMT(FM) Chicago (fine arts).

Another competitor, Tempo Sound (formerly Star Ship Stereo), is structured most like ICT's venture, but differs in several important aspects. Tempo offers nine channels of non-digital stereo sound, but cable systems can take them in a package or a la carte, and offer them to subscribers either free or as pay channels. The offerings include: WFMT (the only commercial channel in the package); the Cable Jazz Network and an easy listening format, both programmed by CBN's Continental Audio; a hits format, self-produced; and C&W, big band, comedy, oldies, and adult contemporary formats, all from John Doremus.

After three years of marketing, Tempo Sound has been picked up by just 85 cable systems. Only 26 of them offer the service on a pay basis, and, of those, only two offer the complete package. Tempo recommends that systems charge \$3.95–\$4.95 per month to pay customers. There is also a charge for a required decoder, which cable operators buy directly from Wegener Communications. At present, 300,000 cable subscribers can hear one or more of Tempo Sound's channels, but only 10,200 of them on a pay basis.

**Christian sounds.** Tempo Sound had offered contemporary Christian music as well. Although that channel has been dropped, the sounds of Amy Grant and Sandi Patti will return to the cable audio marketplace in April, when non-commercial KILA-FM Las Vegas takes to the satellite via United Video. Faith Communications Corp., which simulcasts its programming on KCIR-FM Twin Falls, Idaho, and KANN Salt Lake City, will offer the signal free to cable systems, TVRO owners and radio stations nationwide. Jack French, station president and general manager, says the programming is non-denominational and without fundraising; it consists of about 60 per cent music and 40 per cent talk. Struggling commercial radio stations, he adds, can also pick up the programming, since it includes 111 local breaks per week.

## ESPN nixes CableOne

ESPN has joined MTV and Nickelodeon in rejecting any ad sales help from Infomarketing's CableOne, the service set up to facilitate multi-network buys (see story, page 108). Jack Bonanni, ESPN vice president-ad sales, says the network prefers to continue representing itself as it has done the past eight years.



## Movietime to target youth

Cross MTV with Hollywood and you've got Movietime. The 24-hour ad-supported basic network, set to launch June 16, is about movies instead of music, but targeted to the same 12-34 age group.

Movietime says this youth audience, accounting for 80 per cent of all movie admissions, gets most of its information about entertainment choices from television. Yet movie studios still spend most of their promotional dollars in newspapers. The new network, by pinpointing this market segment head-on, becomes a more cost-effective vehicle, according to vice president-advertising sales Mike Sobel.

"We intend to be to the movie business what MTV has been to the music business," declares Movietime chairman and chief executive officer Alan Mruvka. A major contrast, however, is that Movietime will charge studios to show promotional trailers—whereas the opposite situation is often true for music videos. Over a two-hour period, says Sobel, most recently vice president-national sales manager for MTV and VH-1, Movietime will run up to 12 trailers. Other program segments, he says, will consist entirely of such promos, which are usually 90 seconds each but sometimes 60 seconds. Sobel notes that, outside of MTV, studios now have few other outlets besides theaters themselves for trailers.

Although ad packages are still being worked out, Sobel says an example might be a cume deal in which a studio would run 72 trailers a week through all day-parts. He says such a buy could also include such elements as a half-hour "Making of . . ." program.

**Program plans.** Movietime, however, plans to be more than trailers and other studio-supplied promotions. The service is building its own production studios in Los Angeles, and president and chief operating officer Larry Namer, a principal along with Mruvka, says 65 per cent of the programming will be self-produced, with the remainder supplied by distributors and exhibitors. On-air VJ-types will host such segments as celebrity interviews, gossip, profiles and entertainment news. Other programming will include a daily two-hour afternoon "classic" movie and coverage of Hollywood film premieres.

Movietime plans to cover not only theatrical movies, but also made-for-cable programming. Namer points out that the promotion of theatricals will later help affiliates when the same movies end up on pay-per-view and pay cable.

**Local listings.** At "regular intervals throughout the day," Movietime will present market-specific theater listings, custom-delivered via a satellite/computer graphics system developed by PADCO (Picture Advertising Delivery Corp.)—a joint venture of Tribune Media Services, eight major MSOs and Numedia, a firm headed by Tom Wheeler, former chairman of the National Cable Television Association.

Movie distributors won't be charged for inclusion in the listings but can pay for such extras as digitized logos. The same PADCO technology will also allow local tags on national commercials as well as system-

specific PPV and pay cable promotions.

This sounds similar to the system used by The Weather Channel to deliver local forecasts and locally tagged commercials, but Namer notes that The Weather Channel can download text only. On the other hand, he boasts, "If we're going to promote Rambo, we can get a picture that looks like Rambo."

**Top 25 markets.** Sobel says Movietime will initially concentrate on signing affiliates in the top 25 markets, because that's where movie distributors usually direct their major marketing efforts. He says this will increase the service's cost-effectiveness, as will the ability to localize national commercials with such market-by-market tags as "now playing at [name of theater]," "coming soon" and "opens Friday." Studios will pay extra for localizing, but Sobel says the price will merely reflect the cost of using the technology.

Despite the large thrust toward movie industry sponsors, Sobel expects some 40 per cent of ad dollars to come from other advertisers out to reach 12-34 year-olds. Besides regular commercial time, charter advertisers can receive "program sponsorships and entitlements."

Local cable systems, offered Movietime at no charge, will receive two minutes of commercial time per hour (in addition to any local tags). The service expects to have 100 systems serving some 2 million subscribers by launch time.

## Through the back door

Will cable subscribers in some college communities next term get to view recent theatrical releases—surrounded by commercial messages, no less—before the films enter pay cable windows? That's a distinct possibility now that Films Inc.—which distributes major movies non-theatrically—and College Satellite Network—which supplies special event programming to some 500 college campuses—have signed a long-term agreement.

Although CSN's main distribution mode is direct satellite transmission to campus sites, the service also gets picked up by cable systems passing some 5 million homes. CSN president Jack Calmis says cable won't be blacked out from the upcoming film presentations—including a one-picture event in the fall, and a three-day, nine-film festival next spring. "We don't foresee any rights problems," he says.

Films Inc.'s current releases include the mega-hit "Crocodile" Dundee and Jane Fonda's *The Morning After*. Similarly fresh product could be among the product transmitted by CSN next season. The presentations will include pre- and post-film sessions, such as interactive talks between students and stars, producers and directors. Commercials will "wrap around" and not interrupt the films, says Calmis, and CSN is now in negotiations with potential advertisers. Pepsi-Cola is currently the "official presenting sponsor" of CSN's "entertainment" programming, and a "participating" sponsor of "educational" portions. Toyota has also advertised in the latter.



# Radio Report

## January spot billings: reprise of '86's small gains

The spot radio business story for January is like '86 all over again. Data on rep-commissionable billings from Radio Expenditure Reports, the Mamaroneck, N.Y.-based research firm, show a miniscule rise, with the smaller markets doing much better than the larger ones. Total billings were up 1.1 per cent in January but of the four market groups for which data are shown by RER only the 50-plus markets registered an increase.

Overall January time sales were \$38,575,100, compared with \$38,169,400 in the previous year. The 50-plus group, however, was up 8.9 per cent to \$10,875,700. The top 10 markets were off 0.4 per cent to \$13,589,000, the 11-25 group dropped 5.0 per cent to \$7,990,300 and the 26-50 group was about the same, down 0.1 per cent to \$6,120,100.

Last year, the 51-plus markets rose 8.0 per cent; the top 10 were down 1.8; the 11-25 group was off 0.7 per cent; and the 26-50 group, up 0.4 per cent.

## Ratings service signings

As the public relations barrage continues unabated, with both Arbitron and Birch trumpeting every new subscriber contract, the latest flurry of releases shows Bonneville's flagship station, WNSR(FM) New York, signing up for both services.

Mike Valentino, vice president, sales, concedes that paying double can be expensive, and that few other stations, at least in the New York market, buy both. But he says, "We think it's worth it for the up-to-date qualitative information. With our new adult contemporary format, this is of major value. Arbitron still doesn't do regular qualitative, the most recent Scarborough is over a year old. Birch's qualitative is only two months old."

On top of that, continues Valentino, "Having two reports lets us break away from the idea of having to live or die by one service. It's expensive, but so is any kind of insurance. Both surveys make us look good, but you never know when a fluke will hit any given survey by one or the other service. Just that once, we might not look so great." Valentino says that whether to flaunt one or the other report depends on the agency. "More agencies are now using Birch. If they do, we can show them Birch. If it's an Arbitron agency, we show them Arbitron."

Meanwhile, the most recent releases out of Arbitron report new five-year combined local market services contracts with both Susquehanna and Metroplex Communications.

The combined contracts entitle each group-owned station to receive all four of Arbitron's local market reports per year, Arbitrends, and the license for Arbitron Information on Demand (AID). Arbitrends is an

on line rolling averages ratings report that shows trends. AID is an interactive computer-based system used to analyze a station's audience by selected demographics, specific geography, or non-standard time periods. Metroplex and Susquehanna join Adams Communications, Capitol Broadcasting Corp., Voyager Communications, The Lincoln Group, Hearst Broadcasting and Beck Ross in signing up for the combined contracts.

## Arbitron-Birch analysis

Concerned about the high cost of the ratings services to its represented radio stations, Masla Radio has been following what accounts at the agencies actually use Arbitron and which actually use Birch (see *Seller's Opinion*, TV/RADIO AGE, March 2).

The resulting Masla analysis of avails requests by agencies across the country during fourth quarter 1986 found Birch making its deepest inroads in New York and Atlanta. But even in New York, where the percentage of avails calls based on Birch reached 19.5 per cent, that means that 80.5 per cent were still based on Arbitron. However Pete Moore, executive vice president at Masla, notes that New York accounts for 35.4 per cent of national spot business.

In Atlanta, responsible for 7.8 per cent of national spot activity, 14.2 per cent of the avails calls were based on Birch, primarily because BDA there uses Birch for big radio user Delta Airlines.

But after New York and Atlanta, the next "biggest" Birch-using buying center is Los Angeles, which does buy 14 per cent of total national spot radio. But in Los Angeles, Birch's third best market, only 0.5 per cent of avails calls were based on Birch. In all the rest of the nine markets inspected, Birch came up with six round zeros.

## Music to their ears?

A radio station promo mentioning other stations? It wasn't planned that way, but that's exactly what's been running on WCBS, the CBS-owned all-news outlet in New York.

It seems the station decided to recruit well-known CBS News personalities to cut special testimonial promos, and the first person approached was Charles Osgood. Osgood wrote four spots, and one of them goes like this: "This is Charles Osgood of CBS News (classical music in the background). I don't always listen to WCBS Newsradio 88. Sometimes I listen to WNCN or WQXR. But when I want to find out what's going on in the world I know just where to turn. 88 on the dial. The only place where CBS News and the best local radio news team in the business combine to keep you on top of the world. What Vladimir Horowitz is to the 88 keys, WCBS is to broadcast news. WCBS. Newsradio 88."

No word yet on whether all-news will get equal time on New York's two commercial classical stations.



**From the first transatlantic radio broadcast to the creation of the "seven second delay" for live call-in radio shows, WOR New York's 65 years on the air have been full of "firsts." Helping celebrate those many accomplishments at the station's recent birthday party at the Plaza Hotel are, from l.: air personalities John A. Gambling and Sherrye Henry and New York Mayor Edward Koch.**

## Long-range growth market

According to *Investing in Radio 1987—Volume 1*, from Broadcast Investment Analysts, Inc. of Washington, D.C., Austin, Texas, is projected to be the most rapidly expanding radio market, based on population, through 1990. Austin radio market population is projected to grow at a 3.9 per cent compound annual rate, followed by Fort Myers, Fla., at a 3.8 per cent yearly rate.

A check of Austin stations shows that the market's radio dollars between 1983 and 1985 had climbed an average of 20 per cent or better, earning more dollars per radio station than most markets of its size. Ron Rogers, vice president, general manager of KASE(FM), says that Austin's quality of life was one of the best kept secrets in the country, until IBM moved in about 10 years ago. Austin has been growing ever since."

But then came 1986 when the bottom dropped out from under the price of oil. So today, says Kitzi Stenicka, general sales manager of KLBJ AM-FM, "We're meeting our projections, but it's also true that we haven't been as aggressive in jacking up our projections this year as we were back in 1985, when the market's radio dollar increase was 28 per cent."

Mark Kiestler, vice president, general manager, KEYI AM-FM Austin, says, "Right now business is sluggish. Last year came in 5 per cent below '85, and this year started slow, both because of the dip in the state's general energy-based economy and the temporary slump in our real estate market, coming off an overspent situation during our boom years, 1983-'85."

But Kiestler adds that, "Long range, we agree with Broadcast Investment Analysts and its very positive outlook, because of the market's very diverse economy. "Besides being the capital of Texas and the seat of state government, we have the national government here, with both Bergstrom Air Force Base and a regional IRS office.

He observes that the University of Texas "is not only the largest university in Texas, but it's highly research oriented. That makes it a magnet that's attracted the many research-based private businesses here like MCC, which is on the leading edge of high tech research, Texas Instruments and IBM and Abbott Laboratories. These companies' employees are white collar people in research and engineering with above average personal incomes. So while the state as a whole has a 9 per cent unemployment rate, it's down to 5.9 per cent here in Austin."

Besides Austin, Investing in Radio reports two other Texas markets among the fastest growing dozen in the country. There's Odessa-Midland, with a 3.6 per cent growth rate, and Dallas-Fort Worth, already the 10th ranked market, with a growth rate of 2.8 per cent.

And Florida has six of the fastest growing dozen markets. Fort Myers, with its growth rate of 3.8 per cent, is followed by West Palm Beach, 3.4 per cent; Melbourne-Titusville-Cocoa, 3.4 per cent; Orlando, 3.2 per cent; Sarasota-Bradenton, 2.8 per cent; and Daytona Beach, also 2.8 per cent. Investing in Radio 1987 is available in two volumes covering all 259 Arbitron measured markets, for \$325.

## Blair's on-air campaign

Blair's Radio Representation Division, through the facilities of IGC/Strategic Communications and Frank Gari Productions, has developed an on-air campaign to promote the use of radio advertising. Said to be the first of their kind by a rep firm, the promotional spots—in various formats and times—are being offered first to the more than 600 clients of Blair Radio, Select Radio and Torbet Radio. After 60 days, they will also be made available to non-Blair stations.



**KFWB Los Angeles preempted all commercial advertisements from 6 a.m.-6 p.m. recently in order to present the "California Dreams" of prominent L.A. citizens. The idea was to generate ideas about how Southern California should shape its future. Among the guest hosts was celebrity interviewer Rona Barrett, shown here with guest, comedian Rich Little.**



# Radio Business Barometer

## 18% January rise surprises webs

The 18 per cent increase in network radio time sales in January, as shown by figures reported by the Radio Network Association (see Radio Report, March 2), surprised even RNA board members. This handsome jump follows a 16 per cent increase to \$380 million for last year, but web radio executives were estimating something around a 10 per cent increase for the first quarter, assuming the good times couldn't last. Now they're talking about 12 per cent.

The January increase brought in time sales of \$25,250,587 vs. \$21,381,351 for the previous January. A breakdown of the four sales territories shows sizeable increase on both coasts, a more or less static Midwest sales scene and a big drop for the Detroit territory for reasons other than sales.

The New York (eastern) territory was up 32 per cent in January to \$16,044,556, from \$12,163,207. Los Angeles (Pacific Coast) climbed 46 per cent to \$1,707,811

from \$1,168,171. But Chicago rose only 4 per cent to \$6,059,788, from \$5,853,146. The Motor City was down 35 per cent to \$1,438,432, from \$2,196,827, but this was primarily caused by the shift of General Motors web radio billings to New York (see *Radio Business Barometer*, February 16).

While January showed unusual vigor in network radio sales, that rate of growth is not expected to continue through the first quarter, says RNA president Robert Lobdell, if only because January is usually a light month for sales and thus its weight in the first quarter does not count proportionately as much as the second two months.

What caused the hefty increase in January business? Lobdell points to a number of factors. One was a heavy campaign by Procter & Gamble for Folger's coffee crystals. Then there was the advertising for the Suzuki all terrain vehicle (ATV) motorcycle. Network TV tune-in ads out of the West Coast were a little heavier than usual.

In the automotive category, a longterm Lincoln-Mercury campaign, which started last fall,

helped boost the January figures. Lobdell also thinks that Nissan, using network radio for the first time, might have begun in January, though he's not sure about that.

But they definitely were promoting in February. Another January advertiser which helped build the network radio sales numbers was Ford Motor Co., for its auto audio systems.

## Detroit drive

Meanwhile, Lobdell himself is in the middle of a five-week series of calls in the Detroit area, marking phase II of a drive aimed at automotive clients and agencies. He seeks, explains the RNA chief, to convince auto clients and agencies to make network radio an "up-front selection."

During the second quarter, he'll hang around the tri-state New York region talking to advertisers of grocery package goods, health and beauty aids and fast food restaurants. "I'm talking to people at the planning stage. This won't make itself felt until the last quarter of the year or next year," Lobdell reports.

### Network +18%

(millions) **1986: \$21.4**    **1987: \$25.3**

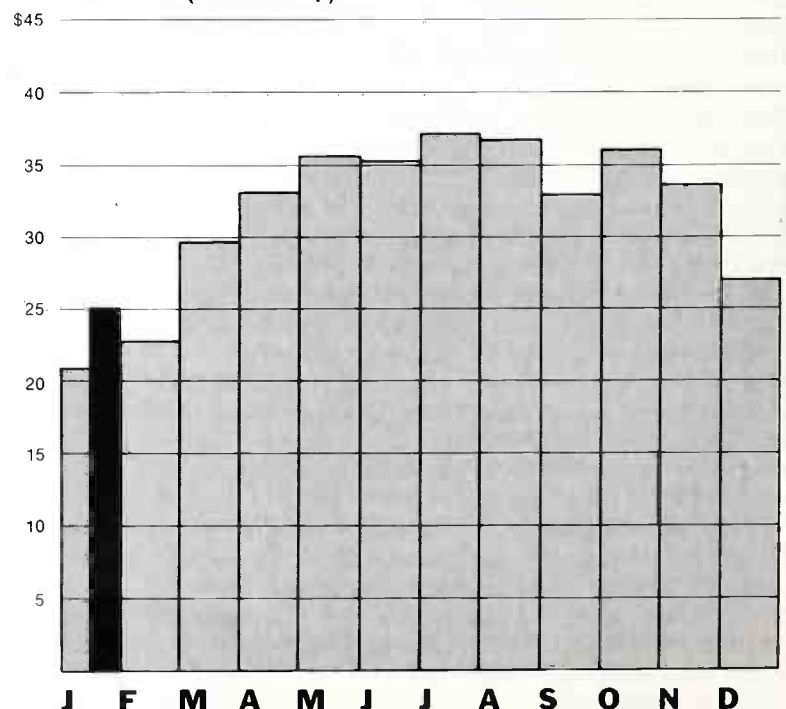
#### Changes by territories

Territory	Billings (000)	% chg. 86-85
New York	\$16,044,556	+32%
Chicago	6,059,788	+ 4
Detroit	1,438,432	-35
Los Angeles	1,707,811	+46

Source: Radio Network Association

## January

### Network (millions \$)





Don with Marketing/Promotions Mgr.  
Ron Hansen



Zana Patz,  
AE Fred Stockwell  
SA Pat Delgado

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Don, Traffic Director Diane Gurthay  
and Assistant Bookkeeper Linda Gutierrez



Don with  
Chief Engineer  
Richard Schuh



Don with Morning  
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*Fred*

Fred Silverman  
President  
The Fred Silverman Company

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Ratings, prices, station attrition all work against form, calling for strategy shift

# Off-net hours: Syndicators take another hard look

By ROBERT SOBEL

**U**ndercut by a glut of competing product, a tight squeeze on available station time, and a generally soft ad marketplace over the past year, future syndicated off-network hours are finding that these are not their finest hours. Compounding the problems are the attrition of independent television stations—the major users of off-network hours—and ratings which don't appear to measure up to the high prices paid for some of the more recent past product. Because of these various marketplace difficulties, which most syndicators of major hour product see as cyclical, distributors have begun to take a hard look at their marketing strategy on upcoming rerun hours. Although some are holding the line on their announced marketing plans for the product, a few others are either shifting their strategy or plan to do so to counter the shifting marketplace and station clearance lags.

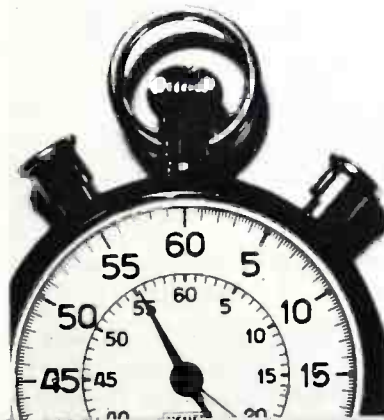
Two changes already announced are at MCA TV, which is set to unveil a new marketing plan on *Miami Vice* reruns, and at MTM Television, which has started selling *St. Elsewhere* through a different method than is the norm for hours. *St. Elsewhere's* 116 rerun episodes will kick off this fall, while the off-network *Miami Vice*, which consists of 88 shows, is a fall, 1988, entry. Other syndicators changing marketing plans recently from those announced previously are Orion Television, for *Cagney & Lacey*; and Columbia/Embassy, for *Riptide* and *Ripley's Believe it Or Not*. *Hardcastle and McCormick*, from Colex Enterprises, is taking a cable route via CBN, as is *Riptide*, on USA Network, before going into syndication.

Other announced marketing plans on reruns such as *T. J. Hooker* from Columbia/Embassy, Victory Television's *Hill St. Blues* and Lorimar Television's *Falcon Crest*, could conceivably be changed, depending on marketing conditions. All told, a heavy nine hour programs will debut in the fall, including MCA's *The A Team* and *Simon and Simon*, while New World Pictures' *Highway to Heaven* is scheduled for a fall, 1989, debut in syndication.

## Heavier load

This hour load is certain to get heavier as additional network hours become available for syndication over the next

*New marketing plans are being set for hour-long off-net series.*



MTM's "St. Elsewhere"



MCA TV's "Miami Vice"





*As additional network hours become available for syndication, time periods are not being vacated readily enough to accomodate the programs.*

**New World's "Highway to Heaven" Orion's "Cagney & Lacey"**



**Columbia/Embassy's "T. J. Hooker"**

year or so, including probably *Remington Steele* and *Moonlighting*, among others.

But besides the glut of hours, one of the bigger problems that hours have and will possibly face for some time is tight availability of airtime to accommodate the shows, points out Jack Fentress, Petry Television vice president, director of programming. "The time periods for such shows are not being vacated, so there is no room for them. The new strip *The Wil Shriner Show* will get some early-fringe time periods, *Oprah Winfrey* is being pushed for the same time period, *Donahue* and *Hour Magazine* are still going strong, and

several off-network sitcoms and first-run game and court strips are doing well."

As a consequence, he continues, all these programs are clogging up the dam for new hours to enter the schedule. Besides the logistical problem of the scarcity of time periods, he says, stations are "afraid of hours now, based on performance versus cost. Stations are more bottom-line aware than they were four or five years ago. When they buy a show now they know how much the hour should make, vis-a-vis what they are spending for it." All in all, he believes that distributors are to blame for the log-jam. "It didn't take a rocket

scientist to see that the syndicators were releasing all those hours for 1987."

Dean McCarthy, Harrington, Righter & Parsons vice president, director of programming services, says that hour interest by stations is virtually at a standstill, and he says he was surprised that MCA came out with *Miami Vice* only a few days prior to the NATPE convention. "To this moment they have yet to sell Miami, and if they can't sell the show in Miami, it doesn't bode well for the show. What they found out is that perhaps they were premature in announcing the release of the show and that *Miami Vice* is no different in marketplace demand than it is for other hours. There are markets where these series have been sold, but not in overwhelming numbers."

Whether MCA actually went into the Miami marketplace with *Miami Vice* is a bit fuzzy. At WTVJ Miami, CBS affiliate sold by WBC Broadcasting to General Electric, parent of NBC, Alan Perris, general manager of the station, says that his understanding is that MCA discussed *Miami Vice* at the station as a "feeler." He continues that his program director advised him that the *Vice* meeting with MCA was based primarily on whether the station was interested in bidding for *Miami Vice*.

Perris continues that MCA and other syndicators are at this point shying away from trying to sell Miami because the market is in flux on the ownership level. This includes the Grant bankruptcy case which involves WBFS-TV, owned by Milton Grant, and buyouts pending of other stations in Miami.

#### **Becoming dated**

A few of the reps interviewed question *Miami Vice's* value down the road



in syndication because of the program's topicality and lifestyle emphasis. John von Soosten, Katz Communications vice president, director of programming, says that he has a problem with any program—not only *Miami Vice*—that is based on timeliness. “*Miami Vice* is extremely timely when it comes to music, costumes and the mood of the show. There is a mid-1980s feel to it. How it will play at the end of the decade or even into the early 1990s, when it will continue to be made available, can only be compared to other similar types of shows. Most of these became dated.” On the other hand, continues von Soosten, other MCA hours which don't depend on mood have held up.

But Don Menchel, president, MCA TV Group, scoffs at any charge that *Miami Vice* will lose its syndication impact because of its lifestyle. He emphasizes that extensive research commissioned by MCA on *Miami Vice* a while ago reported that lifestyle factors, such as clothing, are the least important reason for the series' strong ratings on NBC. The research, conducted by Universal Television, is part of ongoing studies made of network TV programs requested by MCA. For *Miami Vice*, regarding reasons why viewers watch the show, lifestyle was at the bottom of the heap, he stresses.

*Miami Vice*, emphasizes Menchel, is the only series on television at this time that takes a strong anti-drug stand, which is one of the reasons the series is suitable for early fringe in syndication. Also, points out Menchel, many series that play in early fringe are more violent—“if you can call *Miami Vice* violent. It's a cop show, and it's as violent, or not as violent, as any other police show that has been on the market.”

Petry has been one of the strong advocates of *Miami Vice* in certain markets and suggested a while ago the station it represents in Las Vegas, KTNV-TV, an ABC affiliate, buy the *Miami Vice* reruns. Fentress at Petry says there was every indication that the series would be a success in syndication, including its strong viewing there with teens and kids as a network show on KVBC-TV, NBC affiliate. The show averaged a 25 rating, 41 share in Las Vegas in the November Arbitron, easily topping its competitors in the time period.

The deal made by KTNV-TV for *Miami Vice* at this point appears to be in limbo. At the station, Jim Bailey, general manager, remains bullish on the series and considers its arrangement on *Vice* with MCA still intact. He notes that the station “is distressed” that MCA chose to pull the series temporarily from syndication, “because we thought the show would play well in this market in syndication and had no doubts it would be a very effective program for us.”

*Reps see exposure on cable networks prior to syndication as hurting the product's value to stations.*

Bailey continues that he's not certain what the conclusion of its arrangement with MCA will be on *Vice*. “We may have the show under similar financial arrangements sometime in the future, perhaps as early as the fall, 1988, the original availability date, or it may be available to us in some other form or date.”

### Marketing alternatives

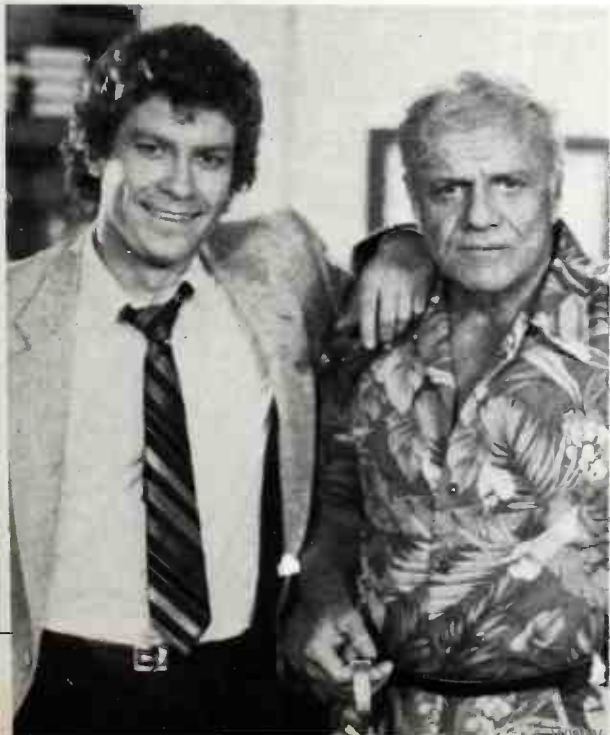
MCA is said to be looking at other alternatives in marketing the series in reruns, such as late-night play on CBS as a once-per-week movie, or speculation is that the show may be offered on a barter basis. But KTNV-TV's Bailey says that he favors a license fee arrangement, as the contract now stands between both parties. “We would rather pay a license fee and have all the spots than pay no license fee and have roughly half the spots. But either way, we want to continue to do business with MCA.”

Meanwhile, McCarthy believes that one of the primary reasons for the slippage in buying interest on hours on the part of stations has to do with *Magnum P.I.* “While the ratings numbers aren't that bad on the surface, they are not that good, considering the prices paid for the product.” *Magnum* was a very respectable 20 in rankings, according to the Cassandra November report of syndicated programs, with a 6.4 rating and 16 share in 116 markets, for a 77.5 per cent coverage.

The off-network series improved over the November, 1985, time slots in 61 per cent of the top 50 markets by an average of 4 share points, notes Petry Television research.

(continued on page 97)

Colex's “Hardcastle & McCormick”



Columbia Embassy's “Riptide”



Network programming execs say they'll be shorter, more compelling

# After 'Amerika': What's the impact on future projects?

By PAUL WILNER

**W**hile the post-*Amerika* reports of the death of the miniseries may, like Mark Twain's demise, turn out to have been greatly exaggerated, network executives, in the wake of ABC's 14½-hour, \$41-million opus all concede that *Amerika*'s disappointing ratings have sparked a spirited reconsideration of the genre.

Hard on the heels of the *Amerika* experience, CBS broadcast *I'll Take Manhattan*, its eight-hour adaptation of Judith Krantz's bestseller, whose 22.9 rating and 36 share for eight hours may convince ratings soothsayers that the flash-and-trash formula of old will continue to be successful (after poor showings by CBS' *Monte Carlo* and NBC's *Rage of Angels, Part II*).

And for the 1988-89 season, ABC is planning to broadcast a mammoth 30-hour adaptation of Herman Wouk's *War and Remembrance*, hoping to recapture the kind of numbers it received

for *Winds of War*.

The network has also announced plans for a number of projects produced by David L. Wolper, father of the miniseries (see separate story on 104).

But the *Amerika* results (a 19 rating and a 29 share for the entire program block, with a high opening night of a 24.7 rating and 38 share), the Chrysler advertising withdrawal and the return

*"Amerika" 's failure to become another "Roots" means ABC execs will "think twice" before starting others beyond 10 hours.*

of free advertising time to some of the sponsors because of the poor numbers boded poorly in many eyes for the miniseries form.

Given the relative success of *The Miss USA Pageant* against *Amerika* and the Carol Burnett comedy special on ABC, there has been some speculation about a return to other forms of network programming during sweeps periods.

In any case, the new consensus seems to be that, for miniseries and adaptations of novels for television to work, they should be relatively short, preferably within six to eight hours; they should include elements of traditional entertainment and storytelling sufficient to sustain an audience's interest; and they should offer new viewing qualities for a public that once found the mini form a novelty, but has since become more sophisticated, and selective about what kinds of longform programming it will turn on.

Each of the Big Three networks, of course, have different game plans about what they want to achieve with their miniseries, dictated by their standing in the ratings as much as the taste of their programming executives.

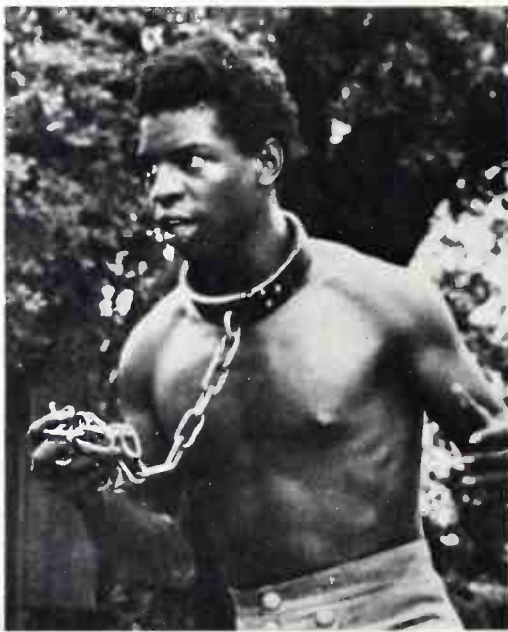
Susan Baerwald, vice president of miniseries and novels for television at front-running NBC, says flatly: "We have never been looking for epics, because we have the *Sunday* and *Monday Night At The Movies* slot, which are perfect for the four-hour miniseries, and that's been the thrust of this department for the last 4½ years that I've been here.

"I've done the majority of the pieces

"Amerika"



"Roots"







**"The Last Frontier"**



**"I'll Take Manhattan"**

at four hours, sometimes at six, and every once in awhile, we've found a piece of material that warrants eight hours."

Baerwald warns against allowing the failure of *Amerika* to prevent anyone from experimenting with longer miniseries in the future, however.

"Once we start to make rules and regulations, we're in trouble," she says. "ABC certainly had precedent for developing a 14-hour miniseries. They had enormous success with *Winds of War*, *The Thorn Birds* and *North and South, Book I and Book II*, so there was no reason for them to think the audience wouldn't watch a show for that length of time. However, the obvious risk with material of that length is that if you don't do well in the beginning, it becomes very hard to have eight hours of programming left after you've played six hours and your third installment gets a 26 share."

Peter Frankovich, vice president for

*CBS reports most future miniseries will probably run six to eight hours.*

miniseries at CBS Entertainment, agrees that longform maxiseries appear to be having difficulties but says broader speculation about the fate of miniseries is premature.

"Of the 75 or so projects we have in development, not more than half a dozen are more than 10 hours. But if we did find material that warranted 10 hours—a *Roots*, or a *Shogun*, we would evaluate it on its merits, not its length."

Frankovich says CBS is developing *The Covenant*, based on James Michener's best-seller about South Africa, which he says may eventually run between 10 and 12 hours, although he

concedes that most of the network's miniseries will probably run between six and eight hours.

*Conquistador*, a project being produced in association with Michael Douglas, about the cultural clash between the Aztec Montezuma with Cortez, will probably run at eight hours (air date has not yet been determined).

"Where merited, the network will do longer miniseries," Frankovich says. "But none of us any longer will just go off and do 10 hours. In the old days, you were almost guaranteed a 35 share just because you were showing a miniseries, and they were so fresh. But we've seen that's no longer the case. They can't just be glitz, and they need to get back to some substantial pieces. Besides, we've found that we can be very successful in the form with four hours..."

At ABC, Christy Welker, vice president of novels for television and miniseries, tries to put the *Amerika* experience into perspective.

"You have to look at miniseries as a form of programming and remember that, out of all the series that start each

(continued on page 103)

*NBC, with its Sunday and Monday night movie slots perfect for four-hour miniseries, has used them as its thrust for the form.*

**"The Two Mrs. Grenvilles"**



**"Nutcracker"**



Theory of collective cable web sales hits home, but some agencies, webs cynical

# CableOne aiming sales shotgun at a moving target

By LES LUCHTER

**C**ableOne sounded like a dream come true for basic cable when it was announced last month. This innovative venture of New Jersey-based Infomarketing promised to combine up to 16 ad-supported networks in ratings-rich sales packages. Cable-shy advertisers and agencies would conceivably jump at such an opportunity to buy the breadth of cable with the ease of single negotiation, billing, and post-analysis (see *Cable Report*, March 2).

On the surface, everything seemed rosy enough. Top executives of several basic networks shared the floor at a press conference launching the venture. Six of them—participants in an ongoing daytime roadblocking test—extolled the concept. So did Jack Myers, president of Infomarketing, and Robert Daubenspeck, senior vice presi-

dent, national director of broadcast at Foote, Cone & Belding, who conceived the project for his client, Kraft, Inc.

The press conference resulted in subsequent positive coverage. Beneath the surface and around the Madison Avenue community, however, lay much queasiness about an idea which, though wonderful in theory, posed potential hazards in practice.

## Confusing signals

"Nobody's going to turn down any money," admits one cable network executive. "But I'm having a hard time with people saying they represent us when there's no signed deal."

There has indeed been some disagreement over just what constitutes an agreement with CableOne. The Travel Channel, for instance, was listed as a CableOne participant from opening day, but Earl Quenzel, vice presi-

dent of marketing, later insisted, "We didn't sign anything." At presstime, a Travel Channel spokesperson said Quenzel was still examining CableOne's contract.

A representative of another network touted as part of CableOne says only that Myers asked him if he'd like to be on the "sell list." "We have discussed the fact that we would participate," he says, "and are looking at the deal as it comes down."

Myers—now saying that up to 20 networks have agreed to participate in CableOne—confirms that only a few of them have "written agreements." He notes, however, that all have agreed to "look at packages on a case-by-case basis."

"Cable has to do this sort of thing to make a dent with the agencies," says a Discovery Channel spokesperson. "We think it's a great idea." But Discovery had not yet committed to CableOne at presstime, pending the addition of a new vice president of ad sales.

*Daytime friends:  
FCB's multi-brand  
Kraft ad campaign  
launched CableOne  
over six networks  
last October.*

**HEADLINE  
NEWS**

**Lifetime**  
CABLE TELEVISION NETWORK

**SuperStation  
WTBS**



**CBN**  
CABLE NETWORK

**USA  
NETWORK**

**CNN**

**Kraft cable spot**



Just whom CableOne represents is another matter of concern. Depending on how one looks at it, the venture can be seen as either a buyer or a seller, or both. Myers himself calls it a "service, not a sales, program."

CableOne will represent participating cable networks in negotiations with agencies. But CableOne must then go back to the networks and get the deals approved by them.

"They are buyers; we are sellers," Lifetime vice president, advertising sales Doug McCormick states flatly. John Hunt, vice president-associate director of research information at Ogilvy & Mather, concurs: "It's a buying service, not a broker representing cable networks."

But John Silvestri, senior vice president-ad sales for USA Network, describing CableOne as a good concept "blown a little bit out of proportion," says "a lot of people think it's a rep firm." He explains that Myers is "working for himself. We're not commissioning him."

Yet it is the cable networks who will pay CableOne if Myers comes up with business for them. Silvestri notes that, for the test, CableOne "charged us a fee to do bookkeeping...based on the share of revenue each network received."

Steve Grubbs, senior vice president-director of national TV buying for BBDO, expresses concern that the fees paid by the cable networks would be passed on to advertisers in the form of higher ad rates.

One ad agency executive says Myers will end up serving as a buying service for smaller agencies. "Someday, the cable networks will realize he's not working for them and not want to pay a fee," he predicts.

### Network tool

CableOne, however, may prove more useful to the cable networks—by banding them together into a single selling force—than to the agencies, for which it provides a single source of buying and billing.

Cassandra Reese, advertising services manager for Kraft, concedes that FCB could have handled the daytime cable buy on its own, but says CableOne was formed as a necessary service to the cable networks.

The cable networks, for the most part, seem to agree that CableOne can only be useful if it succeeds in finding new advertisers for the medium. CableOne, Myers explains, will only accept advertising that is "new and incremental" to cable. This policy, designed to avoid conflicts with established network sales, is another controversial as-



**Jack Myers**

pect of the service.

Larry Divney, vice president-advertising sales division for the Arts & Entertainment Cable Network, admits that some business might go to CableOne that would otherwise have gone to A&E's own salespeople. But, he says, "The overall benefits would outweigh any losses."

Myers says that "new and incremental" business will consist of not only new brands and companies, but also established advertisers buying new dayparts or demographics. The networks and agencies themselves will determine what qualifies, he says, adding, "I'm sure there are gray areas that must be resolved on a case-by-case basis."

Lifetime's McCormick says CableOne's only advantage is "the extent it can bring new business to cable. That's why Lifetime participated in the Kraft deal."

Notes Doug Greenlaw, CBN vice president, sales: "CableOne is a way for us to spotlight cable, develop a larger cumulative rating, and bring new advertisers to the medium."

Robert Alter, president of the Cable-television Advertising Bureau calls CableOne a "creative idea" that has the potential "of making entry into cable easier for some advertisers." With CAB predicting that annual cable ad revenues will exceed \$1 billion for the first time this year (including \$895 million on the cable networks), anything CableOne brings in would be welcome icing on the cake.

That just about sums up the way Lloyd Werner, senior vice president, sales and marketing for Group W Satellite Communications, feels about CableOne. Werner says he has nothing to lose by letting CableOne try for potential deals. "We can afford to have 50 guys on straight commission," he reflects. "We don't do business with

*A single rating, negotiation, invoice, and post-analysis should attract agencies to CableOne.*

American Airlines. Bring them in and we'll pay the 10 per cent [commission]."

### Demographic purity

Not every cable network believes in the "nothing to lose" concept, however. "If it [CableOne] is going to encourage new advertisers to get into cable, it's good for the medium," says Bob Roganti, president-operations, MTV Networks. "But good is not universally applicable to all our channels."

So, while MTV's VH-1 and Nick at Nite will participate in Nickelodeon, MTV itself and Nickelodeon have become the only cable networks to actually refuse Myers' help. Roganti says this will help maintain their "demographic purity." "We're reluctant to share any of the revenue [for MTV and Nickelodeon] with anybody else," he explains. "We don't admit that anybody in cable gets their demographics. Therefore, we think anybody who wants to buy the demos should just buy MTV [12-34] and Nickelodeon [kids] on their own."

VH-1 and Nick at Nite, on the other hand, are still in the "developmental" stages, Roganti says. While ad sales are good, he explains, their demos are broader than MTV's and Nickelodeon's, so their potential has not yet been reached. He says that Nick at Nite, for example, reaches precisely those "working women and housewives" that CableOne's emphasis on a "daytime"-type demographic should appeal to.

Myers, however, stresses that CableOne is not limited to a daytime-type demographic. In FCB's case, he says, Kraft had been buying heavy daytime on broadcast, and had "media and marketing reasons" to use cable. But daytime cable was not feasible, he explains, until six cable networks made

*(continued on page 108)*

New technologies, such as digital VTRs and disks also pose questions for buyers

# Stations mull over multi-event players, half-inch recorders

By ALFRED J. JAFFE

**W**hile there are not likely to be any big surprises at the National Association of Broadcasters' monster equipment show in Dallas starting the end of this month, the onward march of technology will continue to present TV station management with major questions to answer.

For instance:

- Which analog half-inch tape format should be used for ENG and EFP?
- Which multi-cassette machine should be used to automate the airing of commercials and programming?
- Is the lower-cost *composite* digital equipment a viable standard for the near future in light of the international standard already adopted for *component* digital recording?
- Will some of the new technologies and improvements just over the horizon upset plans for this year's purchases or outdate recently-purchased equipment? Such as disk technology, for instance, which means not only

first-class multi-generation (digital) dubs but fast random access to commercials and program material. Such as solid state cameras, which may replace tube-type cameras in all but high-quality studio applications by the end of the decade and have already begun to proliferate.

Hanging over all these questions is the business climate, i.e., the demand for advertising. Will it affect—is it affecting—equipment purchases? A subsidiary equipment matter of no immediate relevance for station equipment—though potentially important to video production houses and movie studios—is what posture TV outlets should take toward high-definition. Particularly important is the broadcaster effort to have the FCC set aside UHF frequencies for HDTV when it is ready. Many TV broadcasters fear HDTV may be pre-empted by cable or VCRs—making it a closed-circuit technology.

Meanwhile, the '87 NAB exhibition looks to be as big or bigger than last

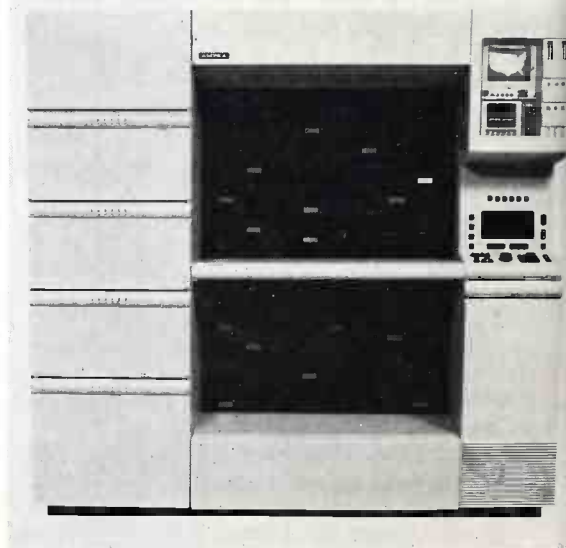
year in terms of attendance. The association is estimating 38-40,000, compared with about 38,000 last year. Exhibit space, amounting to more than 300,000 square feet—but slightly less than last year—is again sold out. The number of exhibitors is expected to reach 670, compared to a little over 700 in '86, thus indicating an increase in average "booth size."

The half-inch video tape recorder issue has come down to a battle between the Sony and Matsushita/Panasonic formats, with the former's Betacam system winning the initial round against the Panasonic "M" line in the sales contest at the station level. Panasonic came back into the half-inch picture by winning the shoot-out for NBC's business. This involved NBC's massive purchase of Panasonic's M-II system—superior to, but incompatible with "M-1"—with the intention of using it to replace their existing equipment at all levels of production and newsgathering. However, Sony fired up the fray with its upcoming Betacam SP, an improved version of the existing Betacam format, and "upward compatible," but not ready for delivery this year.

Sony's grip on the half-inch market at the station level is enhanced by its installed Betacam base. In addition, there are reports that Sony has been selling Betacam equipment with the understanding that it will be replaced with Betacam SP models when they are ready. This deal is made practical by the fact that Betacam tapes will be playable on Betacam SP equipment.

The installed Betacam base is sizable, with sales to more than 300 TV stations and 90 per cent of post-production houses, according to a Sony spokesman. M-II sales to stations are

Ampex's digital machine



*New generation of multi-cassette machines embodies robotics in addition to automation, but costs can run well into the six figures.*



not limited by NBC's huge order, however. Michael Sherlock, executive vice president, operations and technical services at NBC, says that NBC is taking from a half to two-thirds of Panasonic's production. Nevertheless, as far as could be learned, there have been no firm sales of M-II equipment in any sizable form to TV stations other than NBC O&Os. So far, NBC has taken delivery of almost 290 pieces of M-II equipment, with about 75 units so far this year. Sherlock figures that totaling up all orders through the first quarter of '87, NBC is committed to about 450 pieces.

As an indication of NBC's satisfaction with the Panasonic equipment, Sherlock notes that his estimate of the total order at this point is about 1,500 pieces, rather than the 1,200 pieces he originally estimated. Sherlock had previously estimated that over a five-year period, he expected Panasonic to sell more than \$50 million worth of M-II equipment to NBC and its affiliates. He still sticks to that prediction.

Meanwhile, hanging in the balance is ABC's decision on which half-inch format it will choose for what will be essentially ENG use. Julius Barnathan, president of Broadcast Operations and Engineering, says a decision will be made before the NAB convention. Barnathan notes that, unlike NBC, ABC is not going for broke on one format. A multi-cassette machine choice, another key decision area for Barnathan, could be another format than the one chosen for newsgathering, he says. And half-inch won't replace one-inch recorders. Three Capacities/ABC stations already have Beta equipment. WTVD(TV) Raleigh-Durham is all Beta; KABC-TV Los Angeles and WPVI-TV Philadelphia use both Beta and U-

## Robotic 'carts' to be shown at NAB convention

Mfr.	Designation	Cost*	No. of cassettes	Format(s)
Ampex	ACR-225	\$200-265,000	256	Composite digital
Asaca	ACL-6000C	\$245-330,000+	600	Beta, M-II
Lake Systems	ALS	\$300-420,000	1,500	Beta, M-II, U-matic
Odetics	TCS-2000	\$266-300,000+	280	Beta, M-II
Panasonic	Spot player	N.A.	125	M-II
Panasonic	News/editing system	N.A.	1,000+	M-II
Sony	Betacart	\$160-200,000	40	Beta
Sony	LMS	\$400-500,000	1,500	Beta

\* Most prices are preliminary and/or approximate. Otherwise, prices are list.

matic for news.

Barnathan still regrets the failure of Matsushita and Sony to get together on a single half-inch standard. "They weren't that far apart." He would like to see a half-inch digital standard set before some manufacturer comes along with a piece of hardware and starts another standards battle. In the meantime, he sees the contest between Betacam SP and M-II, to oversimplify somewhat, as one of reliability vs. economy, respectively.

CBS appears to be leaning toward Betacam SP. George Shannon, vice president, facilities planning, for the CBS/Broadcast Group, reports that tests of M-II have solidified the CBS position that it is no better than Betacam SP, though he notes it was hard to get SP equipment to test at first. And Shannon says he likes the idea that the Betacam line is upward compatible, that regular Betacam tapes can be played on SP equipment.

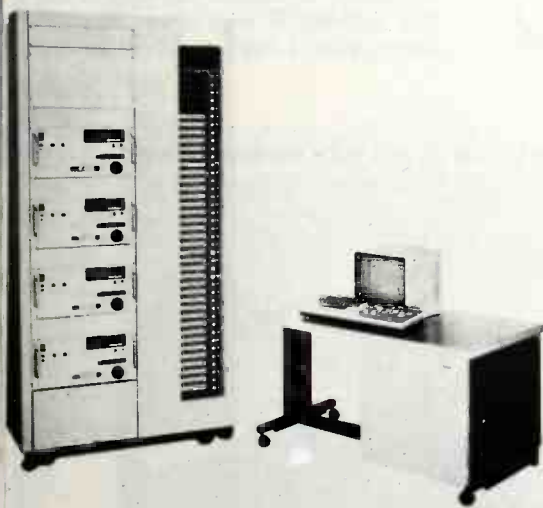
CBS already has a few Betacart automated multi-cassette machines in operation, including one in the network's hard news center in New York, in Hollywood, and at some at the O&Os. "Our ACRs (the Ampex ACR-25 quad machine) are reaching the end of the road," notes Shannon.

Joseph Flaherty, vice president of engineering and development at the CBS Broadcast Group, doesn't believe all the answers are in regarding half-inch formats. "We would like to go beyond ENG, but will they be adequate for multi-generations? Will they compete with one-inch? Will metal tape be the answer?"

One big problem, says Flaherty, is getting rid of the need to dub commercials, now mailed on one-inch spools, onto two-inch or half-inch cassettes before they're aired. In a mid-size market, dubbing costs can amount to \$200,000 a year, he estimates. Commercials, he

(continued on page 112)

### Betacart: biggest seller



### Odetics' TCS-2000



# The satellite evolution

A. James Ebel has been as close a witness to satellite developments as any man in the broadcast industry and has been as intimately involved in its broadcast aspects as anyone. Out of this experience, he has put together—from his particular vantage point as chairman since 1968 of the CBS Affiliates Board Satellite Transmission Committee—a review and summary of the steps that have led to the contemporary scene whereby transmissions to and from 22,300 miles in space are as ordinary as turning on a TV set.

While much of the material that follows deals with the CBS satellite committee—now called the CBS New Technology Committee—Ebel has also been chairman of the combined satellite committees of ABC, CBS and NBC since 1970 and has represented affiliates of all three networks at four World Administrative Radio Conferences (WARCs) held in Geneva. This provides some of the input for the story below.

The material below has been edited somewhat, but the main issues Ebel was concerned with remain clear.

**Ebel**



There were two in particular: (1) network interconnection by satellite and (2) direct broadcast satellites. Both involved controversy.

It may come as a surprise, for example, that there was once a burning question as to whether TV stations would be able to develop the expertise to own and operate their own earth stations. This was related in part to the network interconnection question, since the networks feared for some time that satellite transmission would sever the umbilical cord that connected the affiliates to their parent. This fear, the material indicates, slowed network action on interconnection for years.

On the other hand, what the affiliates feared was the prospect of DBS programming bypassing them and destroying the network concept. Ebel and others argued that the Communications Act of 1934 embodied a local service concept, which DBS would undercut.

Ebel's report goes up to May, 1986, by which time network satellite interconnection was practically accom-

plished.

Until last November, Ebel was president and general manager of KOLN-TV/KGIN-TV Lincoln/Grand Island for 30 years. He is now broadcast consultant and industry representative for the Gillett Group, which bought the stations owned by Fetzer Communications.

## Winter, 1966

At the winter CBS Affiliates Board meeting, the CBS Affiliates Satellite Transmission Committee was established to provide the Affiliates Board and the affiliates with factual information on satellites which could be used to interconnect the affiliates with their networks. Membership of the original committee was: A. James Ebel, chairman; William C. Grove, KFBC-TV Cheyenne; Augie Meyer, WCIA(TV) Springfield-Decatur-Champaign; and Lou Simon, KPIX(TV) San Francisco.

## March, 1967

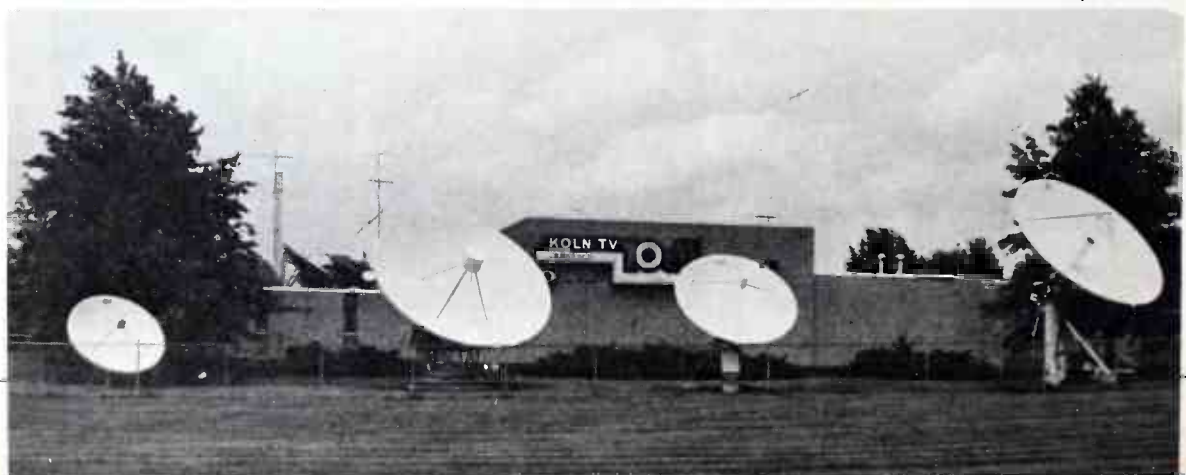
The Satellite Transmission Committee met in Los Angeles with representatives from Hughes Aircraft—Space Systems Division—for general orientation. At this same meeting, Larry Templeton of Hammet & Edison, who drafted the Ford Foundation Satellite proposal, was called in to consult with the committee. Later in the month the committee also visited Goddard Space Center for a NASA orientation. It was in these orientations that the threat of satellite-to-home broadcasting first was recognized by the committee.

## June, 1967

The first report of the Satellite Committee was made to the CBS Affiliates Board and the "closed" meeting of the CBS affiliates in New York. Satellite interconnection between networks and

*A. James Ebel was chairman of the original CBS Affiliates Satellites Transmission Committee, established in 1966*

**Satellite TVROs at KOLN-TV studios, Lincoln**





*In July, 1973, the FCC granted authorization for the construction and orbiting of domestic satellites to Western Union, American Satellite Corp., Fairchild Industries, RCA Global Communications, General Telephone and Equipment Satellite Corp. and National Satellite Service.*



**Artist's rendition of RCA Satcom I spacecraft launched in December 1975**

affiliates was discussed in detail, as was the problem of satellite-to-home broadcasting.

Among the recommendations:

- Affiliates should participate in any savings accrued from satellite interconnection with the network.

- Each affiliate should be permitted to own the receiving equipment that serves the station, and the Affiliates Advisory Board should be empowered to make a filing with the FCC to this effect.

- The Affiliates Board should be authorized to continue its study of possible satellite transmission as it may affect the traditional network-affiliate relationship.

### **July, 1967**

CBS affiliates submitted a filing to the FCC on affiliates' ownership of its own ground receiving station. Comsat proposed a domestic satellite program on a temporary interim basis to provide, among other services, television network interconnection January, 1968.

The "white paper" on "Localism in the American System of Broadcasting" was completed. Copies were mailed to all CBS affiliates and to all trade organizations in broadcasting. Copies were also mailed to members of the ABC and NBC affiliates boards.

### **May, 1968**

The CBS Affiliates Board recognized that network TV stations would be most directly affected by satellite-to-home transmissions and directed the Satellite Transmission Committee to do everything in its power to reverse an ominous threat.

### **March, 1970**

The FCC released a notice of proposed rule-making on establishment of domestic communication satellites along with a report and order to receive application for domestic satellites. A study of the material in the commission release indicated that it would be possible under the proposed rules for a station or a group of stations to own and operate their own receiving terminals.

### **May, 1970**

Bill Grove of KFBC-TV Cheyenne made a presentation on the satellite problem to the NBC Affiliates Association. As a result, NBC affiliates set up a Satellite Transmission Committee under the chairmanship of Wilson Wearn

(who later became the president of NAB).

The chairman of the CBS Satellite Transmission Committee made a presentation to George Koehler, president of the ABC Affiliates Association, asking for their cooperation in the satellite endeavor. He, in turn, presented the proposition to the board of governors of the ABC Affiliates Association, and they determined also to set up a Satellite Transmission Committee under the Chairmanship of Reeve Owen of WTVC(TV) Chattanooga.

### **June, 1970**

The chairmen of the Satellite Transmission Committees of the three networks met in Chattanooga to coordinate their activities. A complete background file of the CBS satellite transmission activities to date was provided to the chairmen of the other two networks. It was decided that the three chairmen would work as a committee on all joint satellite transmission projects, realizing, of course, that each chairman would have to check with his affiliates board before certain activities

could be undertaken. It was also decided that probably the most important activity for the combined committees was the filing of an application for a ground receiving station in a suitable market, which would be jointly owned by the affiliates in that market.

### September, 1970

The Combined Satellite Transmission Committee, with the approval of their affiliates associations, decided to file an application for a ground receiving station in Phoenix, Ariz.

### March, 1971

It appears that at least two of the networks are definitely opposed to station ownership of ground receiving terminals by stations or groups of stations. The reasons that have been given are as follows: They feel it is essential for the network to be able to control the delivery of their programs through contractual relations with the common carrier; they are further concerned with the integrity of the overall transmission system; they are also concerned with the type of financial arrangements which would be made if a station or group of stations owned their own satellite receiving terminals. The Combined Satellite Transmission Committee felt that these reasons for opposition to station-owned ground receiving terminals were without merit.

### March, 1972

The FCC issued its report and order on the domestic satellite docket. The position of the network affiliates was completely adopted. The following quote from the decision will illustrate this: "Accordingly, regardless of whether commercial network companies decide to convert to satellite transmission, we find that the public interest would be served by a policy permitting the authorization of receive-only earth stations requested by local broadcasters to gain access to diverse

programming.

"In the event that the network companies do decide upon program transmission via satellite, we further find that the public interest would be best served by conditioning the authorization of facilities to the chosen carrier upon a requirement that the matter of receive-only stations be handled independently of any tariff offering (or network-carrier arrangement) to the network companies for program transmission service. This would accord local stations the option of applying for receive-only earth stations, either directly or by application of an independent carrier on their behalf, or of requesting the space segment carrier to provide earth station service. If the space segment carrier deals directly with the local stations, rather than the network companies, we think that this would be more apt to result in receive-only earth station facilities tailored to the requirements of users in the particular area, at sites of their choice, and on their desired time schedule.

"Such a requirement might also stimulate the space segment carrier to be more attentive to the program transmission needs of non-network program origination sources desiring access to local stations."

### June, 1972

The FCC on June 16 issued the second report and order in docket 16495.

*Use of Ku-band up-channels for SNG, pioneered by Hubbard's Conus Communications, developed dramatically last year.*

(It was in this docket that we filed our application for a ground receiving station in Phoenix). While the language of the decision is not as strong as the language of the staff's proposed decision, we feel that it very clearly stakes out our claim to the ownership of ground receiving terminals if we should so desire.

Here is what the FCC had to say in their decision: "Our broad policy objective is to aim toward a flexible ground environment which would permit a variety of earth station ownership patterns and afford diversified access to space segments except where this is impractical. Thus, in general, we are in favor of according special purpose users (such as commercial and non-commercial local broadcasters) the option of owning receive-only earth stations. Moreover, we do not foreclose the possibility that transmit-receive earth stations could be owned by users or independent carriers in appropriate circumstances.

### July, 1973

The FCC granted authorization for the construction and orbiting of domestic satellites to Western Union, American Satellite Corporation, Fairchild Industries, RCA Global Communications, General Telephone and Equipment Satellite Corporation, and National Satellite Service (a subsidiary of Hughes). AT&T and Comsat were given provisional grants based on clearing up a few financial and ownership problems.

### April, 1975

A Satellite Working Group composed of CPB, PBS, and NPR announced plans for nationwide interconnection of PBS stations by means of satellite.

The May, 1975, report to the affiliates included the following: "At the meeting in Las Vegas of the satellite chairmen of the three networks, it was  
(continued on page 99)

Hubcom Ku-band vehicle at the Kansas State Network





# New World's broad agenda

It was a quiet cocktail party for the conservative members of the Wall Street community at Antoine's, the legendary New Orleans French Quarter restaurant—until it was disrupted by a strange and fearsome presence: The Hulk.

Yes, The Hulk, Spiderman and Captain Marvel were all part of the "assets" New World Television, hosts of the cocktail party/dinner were proudly introducing to the financial community at this year's NATPE International as part of an object lesson in the strides the relatively new production, distribution and syndication company has been making.

Last November, it was announced that New World, the one-time low-budget film company which entertainment lawyers Larry Kuppin and Harry Evans Sloan (along with producer Larry Thompson, who subsequently relinquished an ownership position) bought from Roger Corman in 1983, had agreed to buy Marvel Entertainment Group in a move extending the firm into comics publishing and the burgeoning animation field.

The acquisition is only one of the innovative moves which Kuppin, Sloane and co-chairman/CEO Robert Rehme, the former president of Uni-

*New World's owners believe that the key to success is having "a hand in every aspect of the industry."*

versal Pictures, have undertaken since buying New World from Corman.

"Unlike other companies, that concentrate on only one or two aspects of the business," says Rehme, "we feel that in order to be successful, you have to have a hand in every aspect of the industry." He emphasizes that New World has a fully integrated distribution company to distribute product in every medium.

As a result of that philosophy, and of sticking to its resolve to watch the bottom line and capitalize on the new cable and video markets, New World Pictures has dodged the pitfalls that afflicted some its competitors (such as Cannon and the DeLaurentiis Entertainment Group) by avoiding costly flops. At the same time, the company had strong commercial successes last year with the relatively low budget theatrical features, *House* and *Soul Man*. Needless to say, it retains rights to television and international syndication of these movies.

## Miniseries and movies

In November, 1983, New World formed a television division producing in its first year, *Maximum Security*, a series for Home Box Office, *Sins*, the seven-hour miniseries starring Joan Collins, *Harem* and *Gladiator*, two Movies of the Week (ABC), and *No Greater Gift*, an ABC "After School Special" that won a Humanitas Award.

It has also produced such network Movies of the Week as *Something in Common* (CBS), starring Ellen Burstyn and Tuesday Weld, *Easy Prey* (NBC) with Gerald McRaney and Shawnee Smith and *Penalty Phase* (CBS) with Peter Strauss.

The company currently has four primetime network series in produc-

tion: *Sledge Hammer* (ABC), *Crime Story*, with the Michael Mann Co. (NBC); *Rags to Riches* (NBC) in association with Leonard Hill Films; and *Mariah State* (ABC) in association with The Vista Organization and Jerry Eisenberg's Phoenix Entertainment.

New World has also taken over the production of *Santa Barbara*, NBC's one-hour soap opera.

Ed Gradinger, president of New World, says the company has four "go" pilots, and a total of 110 hours in development at the networks, including 32 pilots, 18 films, five miniseries, seven childrens' specials, a game show and two daytime soaps.

Not bad for new kids on the block.

The firm pilots include *Tour of Duty*, a one-hour drama about coming of age in Vietnam, for CBS, produced by Zev Braun; an untitled half-hour sitcom starring Sid Caesar, written by comedy veteran Sam Denoff, also for CBS; *Circus*, a one-hour drama about life in the circus, produced by Phoenix Entertainment, for ABC; and *The Believers*, a one-hour drama for ABC produced by Dusty Kay.

New World also has production deals with at least 17 companies, including Asseyev Productions; Black/Marlens; Zev Braun Pictures; and Starbright Productions.

"In addition to the four pilots we've got green lights for, there's one more that's all but certain," Gradinger says. It's a Zanuck/Brown pilot for CBS written by Peter Benchley and starring Matt Salinger. Benchley (the author of *Jaws*) intends to stick with the show, according to Gradinger.

Gradinger who was formerly senior executive vice president of 20th Century Fox Television, is also enthusiastic about *Rags to Riches*, a one-hour series for NBC to be produced in association

"Crime Story"



"Highway to Heaven"



with Leonard Hills Films. The project is a one-hour musical drama starring Joseph Bologna as a wealthy bachelor whose life is interrupted by the arrival of six orphan girls. It was created by Bernie Kukoff, who will be a consultant.

"It's an arrangement," explains Gradinger, "something akin to the one which we reached with Universal on *Crime Story*, in which 20th Century Fox has domestic distribution rights [for *Rags*] and has made a financial contribution in exchange for a reduced fee."

"*Crime Story*," he continues, "which is very, very hot internationally, breaking all kinds of records, is repaying its costs." Domestically, "the ratings have improved, and it's shown solid strength in a bad year. Brandon Tartikoff likes

the show, and I tend to go along with Brandon."

New World executives tend to cast a skeptical eye at the glut of first-run sitcoms in the marketplace.

"We didn't get an opportunity to get into the first-run business, because we didn't have our distribution arm in place," Gradinger observed. "We're interested in doing something in that market, but not with first-run sitcoms, since there's already a glut out there."

"We feel we've got to find the right approach and get the right programs," he adds. "We want to go to NATPE next year with two first-run programs that people will buy, not eight that are of so-so quality."

Tony Brown, senior vice president, general sales manager, says domestic syndication interest in *Highway to Heaven*, the popular Michael Landon show currently in its third season on NBC, has been strong. "It's a proven winner that appeals to a cross-section of the viewing public, and it's a show that is working very well for us," says Brown, who came to New World from Blair Entertainment where he was senior vice president, general sales manager.

While declining to cite numbers, Gradinger and Brown say they have received favorable response to New World One, a package of movies pro-

*(continued on page 106)*

*President Ed Gradinger came from Fox. Senior v.p. Tony Brown was with Blair.*

**Gradinger**



**Brown**



## NWB leaning toward affiliates

New World Broadcasting executives Robert Bennett and Lew Ehrlicht can be forgiven if they display some signs of smugness as they survey the nervous independent station scene in the aftermath of the Grant Broadcasting and WTTV bankruptcies.

For it is precisely those conditions that were predicted by Bennett, the former president of Metromedia Broadcasting, and Ehrlicht, the former president of ABC Entertainment, in a "white paper" for New World principals Larry Kuppin, Harry Evans Sloan and Bob Rehme, last summer prior to the formation of NWB in September.

"We could just see in the market, with the prices that were going on at that time, that it was going to end up eventually breaking the back of UHF stations," says Ehrlicht, "and that the kind of things that are currently going on would begin to happen, with stations in trouble and values dropping, from which, in turn, a whole group of opportunities arise."

Bennett is chairman and chief executive officer and Ehrlicht is president and chief operating officer of New World Broadcasting, a joint venture established for the purpose of acquiring broadcasting properties.

"We said in the brief we prepared on this that our philosophy should be to lay back and make the best buy," Ehrlicht explains. "Remember, this was done last summer. We said that we were just coming out of a sellers' market, and should pick up our stations in a buyers market. We knew that many owners would be unable to meet their debt service, which is exactly what has happened, and we wanted to be careful not to buy a station that has mortgaged its future by overpaying."

Despite the current crunch, Bennett

and Ehrlicht, who together have more than 60 years' of broadcasting experience ("Bob has 59 . . .," Ehrlicht jokes) don't see long-range cause for gloom-and-doom about the industry.



**Robert Bennett**



**Lew Ehrlicht**

"We don't quite know what direction we're moving in yet, but our short-term thinking is that we will try to buy a station, or a group of stations and to use them as building blocks by making them better," Bennett says. "If we're successful at that, we might want to get bigger and go into production, making use of New World's other programming, as a result of the success of station acquisitions, but that's a ways down the line."

Bennett and Ehrlicht agree they are more likely to buy affiliates in major

*(continued on page 106)*



## RADIO FORMAT TRENDS

Adult contemporary, CHR, AOR remain leading formats in the top 100 metros

# Focus is on AOR fine-tuning and 'new age' experimentation

**O**n the surface it appears that not much has changed over the last six months with regard to the relative strengths of various radio formats. TV/RADIO AGE's semiannual analysis of results of the Arbitron fall '86 sweep, based on computerized tabulations by the Radio Information Center, shows adult contemporary, rock/CHR and album oriented rock (AOR) remaining the top three formats in terms of listener share (average quarter hour, persons 12-plus, 6 a.m.-midnight, Monday-Sunday).

Beneath the surface, however, there is some maneuvering within all three of these formats—particularly in AOR, where a great deal of fine tuning is taking place.

Not reflected in the fall '86 measurement period but sure to be watched in the coming spring '87 sweep is the emergence of a new music format, based on a combination of "new age" and light jazz. Some are heralding it as the "beautiful music of the '90s," while others discount it as an "experiment" that is bound to fail.

The one major new development of

the spring '86 sweep, a hybrid CHR/urban contemporary mix, personified by the rapid climb of such stations as KPWR(FM) Los Angeles and WAPE(FM) Jacksonville, continues to be successful on a market-specific basis.

### Market idiosyncrasies

In fact, music programming strategy, more than at any time in the recent past, appears to be governed by specific market conditions rather than broad, sweeping trends. Where there are several adult contemporary stations in one market, for instance, they are splitting into either "mellow" or "upbeat" camps. And where the AOR competition is stiff, classic rock (another name for oldies) often vies against other stations with more current offerings.

Overall, the leading format, in terms of audience share, continues to be adult contemporary with 17.1, down slightly from spring '86's 17.8 and fall '85's 18.2. However, if you combine adult contemporary with "soft" contemporary (3.9), the total share is 21.0, which is slightly higher than spring '86's comparable

20.7 and fall '85's comparable 20.6.

Rock/CHR's fall '86 share was 15.3, compared to 15.5 (spring '86) and 15.5 (fall '85). And AOR, which showed a burst of strength in spring '86 when it moved up to 11.5 from fall '85's 10.4, remained steady in fall '86 with an identical 11.5.

Rounding out the top five formats were country with a 9.5 share (9.6, spring '86; 9.8, fall '85) and easy listening with a 9.4 (9.4, spring '86; 9.8, fall '85).

The combined fall '86 share of urban contemporary (6.3) and black/rhythm & blues (3.2) at 9.5 showed a slight rise over spring '86's 8.9 but was practically even with fall '85's 9.4.

The one noticeable drop in share was experienced by MOR/nostalgia with a 3.7 in fall '86, down from spring '86's 5.1 and fall '85's 4.8.

However, this older skewing format continues to be important to AM stations. In fall '86, it registered a 10.6 share of AM listening in the top 100 metros, exceeded only by news/talk (20.5), adult contemporary (17.7) and all-news (12.1). And it was selected as a format by 13.1 per cent of the AM stations. The only formats programmed by more AM outlets were adult contemporary (19.5) and country (16.8).

### AOR changes

Within the AOR category, programming consultants see a fall-off in the popularity of so-called classic rock.

Says Rob Balon, president of The Benchmark Co. (formerly Rob Balon & Associates), "Classic rock seems to be peaking. It's inevitable with oldies formats. There's a leveling off of enthusiasm [on the part of the listener]. I call it the 'oh, wow!' syndrome. The first time you hear a record you haven't heard in

*A new music format is emerging, based on a combination of 'new age' and light jazz and played by artists such as these. Some are calling it the "new beautiful music," while others discount its importance.*

David Van Tieghem



Andreas Vollenweider



a long time, you say, 'oh wow.' " But after awhile, he points out, that initial excitement subsides.

Classic rock, in the opinion of E. Alvin Davis, E. Alvin Davis Associates, had been performing at inflated levels. "In most markets," he explains, "it's not a market-leading kind of format." The kind of numbers it had recently been turning in, he says, "were not sustainable."

AOR stations that want to remain market leaders, he points out, are doing "a lot of fine-tuning." On the other hand," he adds, "some stations are content with that niche, relying on the uniqueness of the format."

Consultant Alex DeMars describes current fine-tuning as "the maturing of the classic rock stations. A lot of stations that started out extremely broad have had to make a determination of what they mean in the market."

### CHR identity

Balon believes some CHR stations are experiencing growing pains. "It's more difficult to put a handle on what CHR stations are," he says. "It used to be that they were clearly playing the hits—that is getting ambiguous."

Davis believes there is a CHR overkill problem in some markets. "In every area where this kind of blitzkrieg happens," he says, "some will get in at the right time, while others are hoping the format will carry them rather than the other way around."

"The original problem with top 40," he continues, "is not that it didn't have

an audience but that there were too many stations doing it."

Some CHR stations, in Balon's opinion, may be losing their identity because of a desire to reach older demos. "The premise," he says, "has always been 12-24. The premise [to the ad community] has always been 18-34. But when you start changing to attract older demos, you lose your distinguishability."

In some markets, CHR stations are facing increased competition from "up-tempo" adult contemporary outlets, according to Hub Laurence, vice president, programming, at Drake-Chenault. These stations, Laurence says, "are trying to grab as much [of the audience] between top 40 and the soft ACs as possible."

### 'New age' experiments

Six months ago, several consultants reported on the success of contemporary jazz as weekend or late night fare on adult contemporary and some rock stations.

Now a combination of "light" jazz with "new age" music is being viewed by some as a potential full-time format.

First major market station to take the new age plunge was Metropolitan Broadcasting's (formerly Metromedia) KMET(FM) Los Angeles, which changed its call letters last month to KTWV, promoting itself as "The Wave." The music is described as a combination of light jazz, new age and soft rock.

The concept received further re-

## How AM/FM stations program by format

Per cent of AM, FM stations programming each format

	AM	FM
Adult contemp	19.5	20.4
Country	16.8	15.0
Rock/CHR	4.1	19.4
AOR	7	13.4
MOR/nostalgia	13.1	1.5
Easy listening	1.5	10.5
Religious	8.0	3.1
News/talk	12.0	9
Black/rhythm	5.1	2.2
Urban contemp	1.9	4.4
Golden oldies	5.2	1.1
Spanish	4.4	6
Classical	1.2	2.1
All news	3.4	0
* Soft contemp	1.4	4.1
Variety	1.3	4

Source: Radio Programming Profile and other reports.  
\* Many stations programming soft rock call themselves adult contemporary.

spectability two weeks ago when CBS Radio Programs announced that, beginning March 30, it will be offering a two-hour new age program called, appropriately, *The New Age Show*. CBS defines new age as a mix of "progressive acoustical music" (personified by recordings on the Windham Hill label), "melodic European synthesizer music and light modern jazz." A sample playlist included such artists as Jean Luc Ponty, George Winston and Andreas Vollenweider. And, at the press luncheon announcing the project, CBS introduced two other artists, percussionist Dave Van Tieghem and saxophonist Peter Gordon.

The show will be produced by Denny Somach Productions and hosted by Michael Tozzi, air personality on adult contemporary outlet WIOQ(FM) Philadelphia.

Somach, who compares the new age development to the early days of progressive rock, views it as an alternative to AOR and adult contemporary, pointing out that records, tapes and compact discs in the genre are selling despite "virtual lack of airplay."

### 'Tremendous future'

The strongest booster of new age among consultants is Lee Abrams, co-founder of Burkhart/Abrams/Douglas/Elliott. Abrams, who is consulting for CBS on *The New Age Show*, believes the format has "a tremendous future."

## Format listening shares, fall '86 vs. spring '86 vs. fall '85

Total audience, total week	Fall '86	Spring '86	Fall '85
Adult contemporary	17.1	17.8	18.2
Rock/CHR	15.3	15.5	15.5
Album oriented rock	11.6	11.5	10.4
Country	9.5	9.6	9.8
Easy listening	9.4	9.4	9.8
News/talk	6.7	6.6	6.4
Urban contemporary	6.3	5.9	5.3
* Soft contemporary	3.9	2.9	2.4
MOR/nostalgia	3.7	5.1	4.8
All news	3.7	3.7	4.0
Black/rhythm & blues	3.2	3.0	4.1
Spanish	2.8	2.7	2.8
Golden oldies	2.3	1.9	2.2
Religious	1.7	1.4	1.5
Classical	1.6	1.7	1.6
Variety	1.1	1.1	0.9

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

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



"It's the new beautiful music." Whereas the old beautiful music listener "could push a button and hear 101 Strings play "Guantanamera," there's a 25-44 year-old today that needs to push a button for this music."

Another radio station switching to the format, under Abrams' guidance, is KCSO-FM Santa Cruz, Calif., which at presstime, hadn't yet settled on its new call letters.

The music, says Bill Cloutier, general manager, is "a mix of some jazz, some classical, all of the Windham Hill artists and the synthesizer stuff from people like Andreas Vollenweider.

The KCSO AM-FM combo, which was purchased in July, 1986, by the Sacramento-based Fuller-Jeffrey Group, actually serves two markets—San Jose and Monterey-Salinas-Santa Cruz. KCSO-FM, says Cloutier, "is the third [ranking] beautiful music station in the listening area."

Not wanting to be the third AOR or the third CHR, we saw this as a format opportunity. Research showed there was a pent-up demand for this kind of format. People in the Silicon Valley say they buy a lot of CDs and cassettes, but they can't hear this music on the radio dial."

**Music programming strategy, more than at any time in the recent past, appears to be governed by specific market conditions rather than broad, sweeping trends. Overall, the leading format continues to be adult contemporary with a 17.1 share in the top 100 metros, followed by rock/CHR with 15.3.**

Not everyone, however, is as enthusiastic about new age as Abrams and Cloutier.

For instance, Phil Barry, director of contemporary programming at The Program Consultants, while believing "the jazz influence is here to stay," adds that he has "reservations about the Windham Hill sound. It doesn't have as much mass appeal as an urban-based jazz sound... We have to remember that most radio stations are programmed for the masses."

#### Yuppies 'overrated'

Jay Mitchell of Jay Mitchell Associates says new age is "drawing a lot of attention because the people attracted by it—the yuppies—tend to be highly visible. But the yuppies are overrated as a demo group."

New age, he believes, "is similar to new wave or punk. It will never be a viable format."

Drake-Chenault's Laurence acknowledges that there's "certainly an interest in new age and jazz among an upscale audience, but I'm not sure it's large enough outside the major urban areas."

Laurence says Drake-Chenault had considered programming new age on Sunday mornings for stations carrying its Evergreen (soft AC) format but decided the music was "too young" for the Evergreen audience.

Davis sees "a lot of romantic interest, hope and desire" that the format will succeed, but he also sees "no indication to cause me to believe it is a viable format, except in the very big markets. Certainly Windham Hill has found a niche in selling records, but because records can be sold doesn't mean it will work as a format."

And, finally, this comment from George Harris of Harris Communications: "I don't think it will float. There will always be a couple of people who will experiment, but I think it's much too specialized."

Abrams, however, continues to be bullish. "Once some ratings come in,"

he says, "it will be an overnight success."

Among the top 20 stations in the top 100 metros for fall '86, average quarter hour, all persons 12-plus, Monday-Sunday, 6 a.m.-midnight, the most prevalent format was CHR, programmed by six of the leaders. Next in order of frequency were country and, adult contemporary (four each).

No other format appeared on the list more than once, but the station with the highest share was an easy listening outlet—WIOG(FM) Saginaw-Bay City-Midland, with a 30.3. □

### Fall, 1986, Arbitron, top 50 ADIS

20 leading stations, audience share

Market	Station	Share
Greensboro-W.S.	WTQR(F)•c	18.2
Minneapolis-S.P.	WCCO•v	17.4
Louisville	WAMZ(F)•c	16.9
St. Louis	KMOX•nt	16.5
Tampa-S.P.	WRBQ-FM•r	14.8
Nashville	WKDF(F)•ao	14.1
Birmingham	WAPI-FM•r	13.7
Indianapolis	WFBQ(F)•ao	13.5
Charlotte	WSOC-FM•c	13.3
Louisville	WHAS•ac	12.9
Pittsburgh	KDKA•v	12.6
Memphis	WHRK(F)•bl	12.2
Cleveland	WMMS(FM)•r	11.7
Raleigh-Durham	WRAL(F)•ac	11.6
St. Louis	KSHE(F)•ao	11.4
Dayton	WGTZ(F)•r	11.1
New Orleans	WYLD-FM•uc	11.1
Nashville	WSM-FM•c	10.8
Hartford-N.H.	WTIC•ac	10.7
Charlotte	WLVK(F)•c	10.6
Oklahoma City	KATT(F)•o	10.1

Source: Arbitron, Fall '86, average, quarter hour. See following section for format codes.

### Fall, 1986, Arbitron, top 100 metros

20 leading stations, audience share TV

Market	Station	Share
Saginaw-B.C.-M.	WIOG(F)•ez	30.3
Omaha-C.B.	KFAB•ac	24.0
Roanoke-Lynch.	WXLK(F)•r	21.6
Jacksonville	WAPE(F)•uc	20.1
Grnsbro-W.S.-H.P.	WTQR(F)•c	19.7
Johnson C.-Kngs.- Bris.	WQUT(F)•r	19.5
Chattanooga	WSKZ(F)•r	19.3
Harrisburg	WNNK(F)•r	19.1
McAllen-Ph.-Ed.	KGBT•s	19.0
Hartford-N.B.	WTIC•ac	18.4
Johnson C.-Kngs.- Bris.	WXBQ(F)•c	18.4
St. Louis	KMOX•nt	18.0
Youngstown-War.	WHOT-FM•r	18.0
Mobile	WKSJ-FM•c	17.9
Minneapolis-S.P.	WCCO•v	17.2
Mobile	WABB-FM•r	17.2
Columbia, S.C.	WCOS-FM•c	16.8
Flint	WCRZ(F)•ac	16.8
Memphis	WHRK(F)•bl	16.7
Syracuse	WYYY(F)•ac	16.3

Source: Arbitron, Fall '86, average quarter hour. See following section for format codes.

# Leading radio stations, Arbitron fall '86 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 25—December 17, 1986. Regularly-measured markets ranked by SRDS Metro Population as of January, 1986. 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," and other sources. Formats designated by Simmons Market Research Bureau in parentheses; **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; **ez** (beautiful music)—album, beautiful music, easy listening, instrumental, mellow music; **go** (golden oldies)—golden oldies, gold, oldies; **n** (all news)—all news, news, news information; **r** (rock)—rock, contemporary hit radio, contemporary rock, top 30, top 40, rock 'n roll; **re**—religious, Christian radio, inspirational radio, gospel; **s**—Spanish; **sc** (soft contemporary)—soft contemporary, easy rock, mellow rock, soft rock; **st** (standard)—standard, MOR, pop standard, nostalgic big band, big band oldies, show & movie, standard pop; **nt** (talk)—news/talk, talk, commentary, talk-interview-discussion, telephone-talk; **v**—variety, various; **uc**—urban contemporary; and **j**—jazz.

## Average 1/4-hour (000) 12+ Share

	FA '85	W '86	SP '86	SU '86	FA '86
<b>NEWYORK, NY (001)</b>					
WHTZ(F)•r	1514	5.5	6.1	6.9	5.5 5.8
WPLJ(F)•r	1339	6.0	5.5	5.9	5.5 5.1
WRKS(F)•uc	1349	5.5	5.6	6.2	5.1 5.1
WOR•nt	1226	5.2	5.2	4.5	5.3 4.7
WBLS(F)•uc	1207	4.7	4.0	4.3	4.9 4.6
WINS•n	1197	4.5	4.7	4.6	4.9 4.6
WPAT-FM•ez	1187	3.4	3.5	4.3	4.4 4.5
WLTW(F)•sc	1108	4.5	3.8	4.2	3.6 4.2
WCBS-FM•go	1042	2.8	3.4	3.6	3.3 4.0
WCBS•n	1022	3.6	3.7	3.3	3.5 3.9

## LOSANGELES, CA (002)

KPWR(F)•r	966	1.8	4.4	6.0	6.6 6.5
KIIS-FM•r	901	8.2	7.4	5.9	6.9 6.0
KABC•nt	801	6.0	6.1	7.0	6.7 5.4
KJLI(F)•ez	730	4.9	5.1	5.2	4.4 4.9
KOST(F)•ac	612	3.4	4.1	4.2	4.1 4.1
KRTH-FM•ac	602	3.3	3.7	3.5	4.0 4.0
KBIG(F)•ez	587	4.7	5.1	4.3	3.9 3.9
KROQ(F)•ao	587	3.9	4.3	3.8	3.6 3.9
KIQQ(F)•sc	543	2.5	3.9	2.9	2.9 3.6
KNX•n	543	3.0	3.3	3.1	3.5 3.6

## CHICAGO, IL (003)

WGN•v	1077	8.0	9.7	11.4	10.1 9.3
WGCI-FM•uc	910	5.3	6.4	7.2	8.4 7.9
WLOO(F)•ez	731	5.2	5.8	5.5	5.6 6.3
WBBM•n	632	4.5	6.1	5.7	5.6 5.5
WLUP(F)•ao	533	4.0	4.7	4.6	5.6 4.6

## Average 1/4-hour (000) 12+ Share

	FA '85	W '86	SP '86	SU '86	FA '86
<b>SANFRANCISCO-OAKLAND, (004)</b>					
WBMX(F)•bl	520	—	5.6	—	4.5
WBBM-FM•r	483	3.7	3.3	3.2	3.3 4.2
WLAK(F)•sc	461	3.4	3.5	3.9	3.6 4.0
WCLR(F)•ac	427	3.3	3.2	3.6	3.0 3.7
WJMK(F)•go	379	3.2	3.4	3.0	2.6 3.3

## SANFRANCISCO-OAKLAND, (004)

KGO•nt	604	9.0	7.6	7.2	7.3 8.0
KCBS•nt	513	6.2	6.6	6.8	4.9 6.8
KSOL(F)•uc	320	4.5	4.6	4.4	5.0 4.2
KYUU(F)•ac	314	3.4	3.2	2.9	3.1 4.2
KMEL(F)•r	278	3.0	3.3	3.0	4.3 3.7
KABL-FM•ez	267	3.6	4.2	3.7	4.4 3.5
KSAN(F)•c	244	4.1	3.0	2.8	2.2 3.2
KRQR(F)•ao	231	2.5	2.2	2.1	2.2 3.1
KFRC•st	201	1.7	1.7	1.6	— 2.7
KFOG(F)•ao	193	2.3	2.4	2.8	2.2 2.6

## PHILADELPHIA, PA (005)

WMMR(F)•ao	701	9.8	9.7	10.9	11.5 9.0
WEAZ(F)•ez	609	6.5	7.3	8.1	7.2 7.9
WUSL(F)•uc	559	6.9	7.4	6.9	6.9 7.2
KYW•n	539	7.0	8.0	6.8	6.5 7.0
WWDB(F)•nt	413	4.1	4.7	4.0	5.3 5.3
WYSP(F)•ao	350	3.0	2.8	3.6	3.6 4.5
WDAS-FM•bl	342	4.2	3.9	4.0	3.9 4.4
WPEN•st	344	5.3	5.0	4.5	4.7 4.4
WKSZ(F)•ac	330	4.0	4.2	3.4	3.5 4.3
WSNI(F)•ac	331	4.6	3.7	4.7	3.5 4.3

## Average 1/4-hour (000) 12+ Share

	FA '85	W '86	SP '86	SU '86	FA '86
<b>DETROIT, MI (006)</b>					
WJR•ac	561	9.0	8.0	9.9	11.6 8.8
WJLB(F)•bl	516	6.9	9.6	7.9	7.9 8.1
WJLI(F)•ez	434	6.3	7.4	5.4	5.7 6.8
WWJ•n	356	6.2	5.6	6.3	4.7 5.6
WCZY•r	337	—	—	—	5.1 5.3
WLLZ(F)•ao	338	4.2	4.1	4.1	5.0 5.3
WCZY-FM•r	332	5.2	5.8	5.8	5.0 5.2
WHYT(F)•r	280	5.4	4.4	5.0	4.0 4.4
WRIF(F)•ao	266	4.9	4.4	—	— 4.2
WVWW(F)•c	264	3.2	2.9	3.5	3.5 4.2

## BOSTON, MA (007)

WBZ•ac	481	8.6	6.7	9.2	8.2 8.4
WXKS-FM•r	458	5.0	6.4	6.7	8.5 8.0
WBCN(F)•ao	407	7.4	6.8	7.7	7.6 7.1
WJIB(F)•ez	388	6.2	7.0	5.3	6.8 6.8
WHDH•ac	341	6.4	5.6	6.9	5.1 6.0
WRKO•nt	319	5.2	7.6	6.0	6.8 5.6
WSSH(F)•sc	275	4.1	4.2	4.7	4.1 4.8
WEEI•n	257	5.0	4.5	3.9	4.3 4.5
WROR(F)•ac	218	4.4	3.3	3.3	4.3 3.8
WZOU(F)•r	197	2.7	2.6	2.4	2.1 3.5

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(continued on page 80)



## TOP SPOT SPENDERS

P&G still heads list; Philip Morris second in 1986/63

## RETAIL REPORT

Upgrading the status of marketing/65

## BUYER'S OPINION

Don't underestimate growing buying power of 65-plus group/66

TELEVISION/RADIO AGE

# Spot Report

March 16, 1987

At 450 mph, it would take an aircraft some 2 hours and 38 minutes to circle the KELO-land TV coverage area.

Your ad on KELO-TV will blanket it all in just 30 seconds\*

\*Including every TV home in some 100 counties of South Dakota, Minnesota, Iowa and Nebraska



Multi-billion dollar market

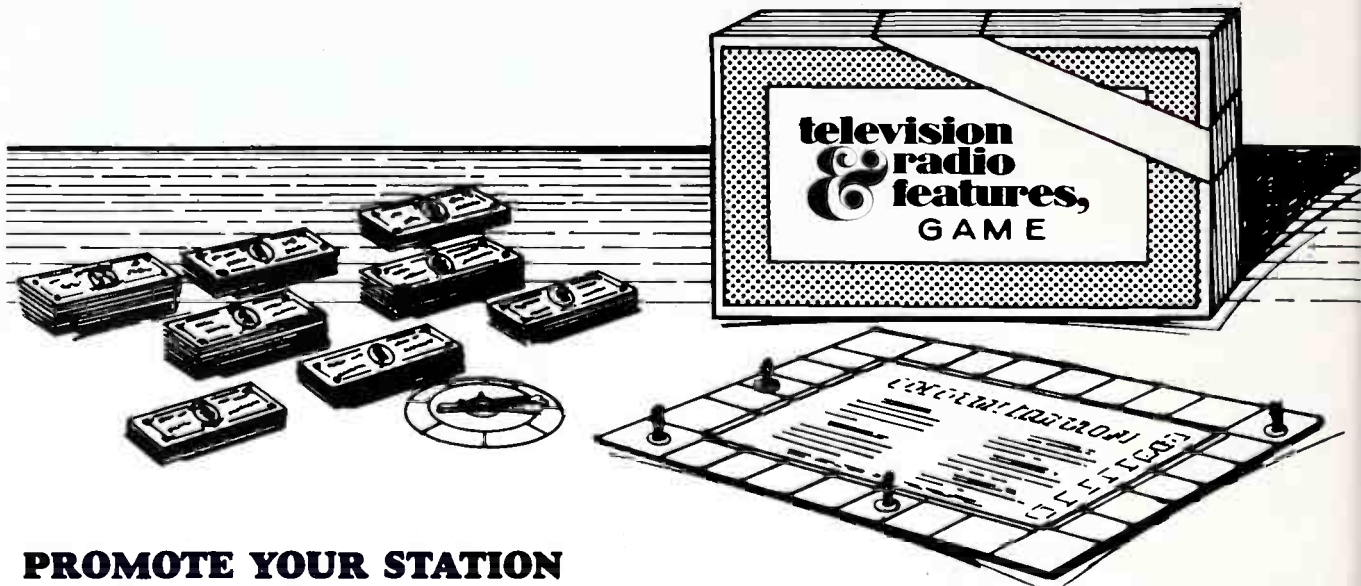
# kelo·land tv



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

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

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



## PROMOTE YOUR STATION

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

## RUN YOUR OWN PROMOTION

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

## CLIENT TIE-IN

Tie in with an advertiser  
and sell a complete package!!!

## SPECIAL PROMOTIONS:

- Grocery • Valentine • Easter Candy • Spring Car Care • Mom & Dad's Day • Summer Outdoor • Back-To-School • Halloween Candy • Christmas Toys

## SAMPLE CLIENT ROSTER

- DuPont • Textron • Coty • Sheaffer/Eaton
- Encyclopaedia Britannica • Ames Garden Tools
- Teledyne-Water Pic • Longine-Wittnauer
- Carter Wallace, Inc. • General Electric
- Rand McNally • Corning Glass • Houbigant
- Syroco • General Mills

Television and Radio Features is the unique promotion service that offers marketing expertise in sales, client relations, community affairs and most important — station promotions. Our computerized system of handling and shipping products will simplify storage hassles and delivery.

And the best part is the merchandise itself. We supply top name-brand merchandise for on-air promotions of all kinds... radio or television, big market or small market. We're not a trade operation. We're not a barter house. We have a better way!

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We are interested in your promotion and marketing service... especially the on-the-air station promotions.

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Title \_\_\_\_\_ Station \_\_\_\_\_

Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_



# Spot Report

March 16, 1987

## Spot's big spenders reported by TvB

Procter & Gamble continued as Number 1 national spot television spender, with a 1986 ante of \$233.4 million, according to Broadcast Advertisers Reports data for 75 measured markets released by the Television Bureau of Advertising. Second place Philip Morris put \$132.2 million into spot last year, followed by Pepsico's \$123.3 million, General Mills' \$117.2 million and the \$90.3 million placed in national spot television last year by Toyota Motor Sales.

That put Toyota in fifth place on TvB's national spot list for 1986, while Ford and General Motors fell into 11th and 12th places, respectively. Ford invested \$55.5 million in national and regional spot last year, and General Motors came up with \$49.3 million for spot.

Biggest national spot investor by category, says BAR, was food and food products, with \$976.7 million in national and regional spot last year. Automotive hit second place with \$934.2 million, followed by the confectionary and soft drinks group, in for \$376.3 million.

Category Number 4 was consumer services, with an ante of \$304.1 million, followed by the \$242.7 million placed by the beer and wine group. Sixth-ranked category was toiletries and toilet goods, and its \$230.2 million, and Number 7 was the overseas travel, hotels and resorts group, close behind with a 1986 spot investment of \$230.1 million.

**Retail.** PepsiCo, backing Pizza Hut, Taco Bell and Kentucky Fried Chicken, was Number 1 last year on TvB's local retail expenditure lineup, a list clearly dominated by the fast food chains. The price for PepsiCo was \$130.9 million, 14 per cent more than PepsiCo's restaurants placed locally in 1985.

McDonald's all by itself came in second on the local retail list, with \$128.2 million, 9 per cent higher than '85. Pillsbury's fast food operations, Burger King and Godfathers, made Pillsbury third with a 1986 local TV investment of \$105.4 million, 10 per cent ahead of the previous year. Wendy's earned sixth place on the list with an investment of \$39.2 million, down 3 per cent from 1985.

Fourth place on the local list went to Kroger's ante of \$42.3 million, a big 47 per cent jump over its 1985 local TV investment. The only two local advertisers recording bigger percentage jumps were Wal-Mart Stores and Walt Disney Productions. At \$39.7 million, 55 per cent ahead of its '85 expenditure, Disney hit fourth place on the local list. Wal-Mart reached

11th place with \$30.4 million, up 87 per cent from 1985.

Aside from political advertising, whose 300-plus per cent increase in the off-election year of 1986 was to be expected, the biggest percentage gain among local TV categories was the 30 per cent jump registered for medical and health advertising, which hit \$206.6 million last year. Biggest single component in this classification was the \$113.8 million recorded for medical and dental services advertising.

The biggest spending local category of all was leisure time stores and services, at \$1,249.5 million, and the biggest piece of that was the \$744.8 million invested in television by restaurants and drive-ins.

Other heavy expenditures by category were registered for automotive, with \$482.9 million in local television, household stores, putting \$418.4 million into TV last year, and drug and food stores, with \$415.9 million in local television.

## Reaching teenagers

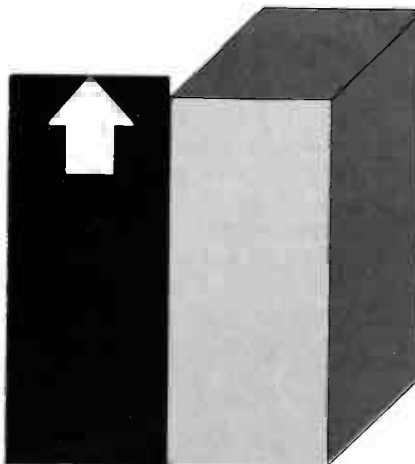
Radio is still the most effective medium for reaching teenagers, according to *Teen-Age Economic Power-1986*, an annual survey of 2,505 13-19 year-olds by the Rand Youth Group. Eighty per cent of the teens said that radio would be an "excellent" way to reach their peers, followed by magazines with 60 per cent and television with 50 per cent.

The TV rating, however, was up from 33 per cent the previous year, with the growth attributed to teens being lured to syndicated game shows and sitcoms as well as soap operas. The poll found that teens spent \$52 billion on "everyday" items in 1986, up from \$49.8 billion in 1985.

## January

### National spot business

+5.7%



1987: \$364.7

1986: \$345.0

Complete TV Business Barometer details p. 30

## Spot Report

### Campaigns

#### Chick-fil-A, RADIO

*Cargill, Wilson & Acree/Atlanta*  
FAST FOOD RESTAURANT CHAIN is scheduled for two weeks of spot advertising starting in late March in a long and coast-to-coast lineup of sunbelt radio markets. Media arranged placement to reach both men and women 18 and up.

#### Ciba-Geigy Corp., RADIO

*Ketchum Advertising/San Francisco*  
AGRICHEMICALS are using eight to 10 weeks of spot radio that started in late February or early March in a good many western and midwestern farm markets. Target audience is farm managers.

#### Quaker Oats Co., TV

*Backer & Spielvogel/Chicago*  
GATORADE will be using three weeks of spot appearances scheduled to begin in late March in a long and nationwide spread of sunbelt television markets. Media worked with primetime, sports and fringe inventory to reach young adults.

#### Thom McAn Shoe Co., RADIO

*Pro Media, Inc./Wellesley, Mass.*  
SHOES are being sold for four weeks that began in mid-March in a nationwide list of larger radio markets. Media target is young adults.

#### Van Munching & Co., RADIO

*SSC&B/Lintas/New York*  
AMSTEL LIGHT BEER is being served for 11 weeks that started in mid-March in a select list of larger radio markets along both the East and West Coasts. Buyers placed schedules to impress men 18 and up.

### Noise fighter

Cabot Corp.'s E-A-R Division has introduced Serene soft foam earplugs via its new agency, Smith/Greenland, New York. Target audience is adults 25-plus and the first four TV test markets are Bakersfield, Calif.; Savannah, Ga.; Albany-Schenectady-Troy; and the Quad Cities—Davenport-Rock Island-Moline. The earplugs, billed as "the comfortable way to control irritating noise," are said to "still allow the user to hear important sounds, like the telephone, the smoke alarm and baby crying," while blocking out annoying noise.

## Appointments

### Agencies



**Thomas Wilson** and **Linden Davis** have been elected executive vice presidents of McCaffrey and McCall/New York. Davis came to the agency in 1976 as senior vice president, research director and before that he had been manager of the New Products Research Group at Lever Brothers. Wilson joined McCaffrey and McCall in 1978 as an associate media director. He was elected a senior vice president in 1982 and promoted to media director in 1985.



**Dennis Miller** has been promoted to senior vice president at Evans/Kraft in Seattle. He is a nine year veteran of the agency, its media director, heading strategic planning and media execution, and management director on Piza Hut, the agency's largest account.

**Catherine Hahn** has joined Leonard Monahan Saabye in Providence, R.I. as media director. She moves in from Ogilvy & Mather to replace **Roni Jordan**, now pursuing a career on the client side. At O&M, Hahn had worked on such accounts as Procter & Gamble, General Foods, Duracell and Hardee's.

**Roberta Harnois** and **David Kissel** have been promoted to media planners at DDB Needham Worldwide/Chicago. Both joined the agency in 1985 as media assistants.

**Linnae Young** has joined Ogilvy & Mather/Chicago as a network planner in the agency's new Network Radio Department. She was formerly a net-

work planner for DDB Needham Worldwide, and before that she had been a sales assistant at NBC.



**Dawn N. Earle** has been appointed media director of Lieberman-Appalucci of Allentown, Pa. Before joining the agency she had been a media coordinator with Leo Burnett in Chicago.

### Media Services

**Ray Ruzicka** has been promoted to vice president, project group director at Advanswers Media/Programming, Inc., a subsidiary of Gardner Advertising Co. in St. Louis. Ruzicka's responsibilities include media management of Airwick Industries, Inc., Realex, Brown-Forman, R. T. French, and various Ralston Purina brands.

### CEBA's co-chairmen

The 1987 co-chairmen for the Communications Excellence to Black Audiences (CEBA) Awards will be John S. Bowen, chairman of D'Arcy Masius Benton & Bowles, and Vince Cullers, president of Vince Cullers Advertising, Chicago. The CEBA Awards, sponsored by the World Institute of Black Communications, and celebrating their 10th anniversary this year, were established to honor those corporations, advertising agencies and individuals "who demonstrate expertise and sensitivity in focusing on the needs and concerns of Black consumers."

Entries will be judged this summer by 150 prominent advertising and corporate executives across the country. Deadline for entries is March 31. WIBC was founded by the National Black Network to promote high standards for African-American communications. WIBC president Sydney L. Small notes, "Over the years, CEBA has had the support of both the general market and minority oriented advertising agencies, and we hope that this continues. It is important for the industry, as well as for CEBA, for senior executives, both white and black, to participate as judges, and to be present at the awards presentation."



## Representatives



**Rob Hebenstreit** has been named vice president, director of research for Petry National Television. He joined Petry in 1981 as a senior group research manager from Avery-Knodel Television and was promoted to director of research in 1984.

**Ed Leeds** has returned to McGavren Guild Radio as vice president/sales in New York. He transfers from Hillier, Newmark, Wechsler & Howard, also an Interep company.

**Brenda Holland** and **John Coulter** have been named vice presidents of Group W Radio Sales, now one of the Interep companies. Coulter moves in from Hillier, Newmark, Wechsler & Howard to become Chicago regional manager. Holland, who had been a sales manager for Select Radio Representatives, now heads the Group W Los Angeles office.

**Jim Cronin** has been named national sales manager, Atlanta market sales, based in the New York office of TBS Sales. He joined TBS in 1985 from Seltel, and before Seltel he had been with CBS.

**Clarence Johnson** has transferred to Chicago as regional manager for Hillier, Newmark, Wechsler & Howard. He is succeeded as regional manager in St. Louis by **Cheryl Collins**. Collins moves in from St. Louis Cable Adnet, and before that she was national sales manager for WRTH/KEZK(FM). Johnson, a former sales manager with KKYK(FM) Little Rock, had been selling for Scripps Howard & Summit before coming to HNWH.

**Brett Rubins** has been promoted to manager of television systems for Katz Media Data. He steps up from program analyst to join the division's two other systems managers, **Diane Tottrup**, manager, radio systems, and **Stan Perlin**, manager, television contracts and accounting systems.

## Retail Report

### Marketing's first-class status

**The Television Bureau of Advertising's** Retail Development Board has changed its name to the Retail Marketing Board, an indication, says new chairman Jerry Campbell (general sales manager, WJXT Jacksonville) of the number of stations now involved with primary market research programs. In addition, he says, the RMB is going to be more heavily involved in local categories not necessarily considered part of the "classic retail side"—categories such as the burgeoning health care field.

For the past two years, the retail arm of TvB has conducted an all-day seminar for stations on the day preceding the National Retail Merchants Association (NRMA) Sales Promotion/Marketing Conference in May. This year, however, the TvB seminar will be shifted to October during NRMA's Retail Advertising Conference. The reason, says Campbell, is that the RAC is held in Chicago, which is more centrally located.

A new project, Campbell adds, is the development of "a network of people at stations" involved in such areas as co-op, vendor support and market development, "so we can get a better idea exchange." Campbell is a strong believer in a marketing approach on the local station level, feeling it's become more important than ever because "local spot sales are projected to possibly pass national sales this year." More and more stations, he says, are moving in that direction, but there is still resistance because, "it's an expensive proposition."

**At the NRMA Sales Promotion/Marketing Conference**, being held May 3-6 at the Omni Shoreham Hotel in Washington, D.C., TvB's session will be called, "White-Collar, Blue-Collar, New-Collar: Understanding the New Consumer. Presented by Stephani Cook, director/retail marketing, it will deal with effective ways to target within the "babyboomer" category.

Another key session will be concurrent workshop sessions focusing on the different retail segments: "Successfully Promoting the Department Store," led by Fredrick M. Harris, senior vice president/sales promotion, Goudchaux/Maison Blanc, Baton Rouge; "The Specialty Store," Sharon Longshaw, vice president/marketing, The Cato Corp., Charlotte; "Discount Store," Sonja Larsen, vice president, sales promotion, Target Stores, Minneapolis; and "Independent Store," John Luchsinger, vice president, Swezey's Department Store, Patchogue, N.Y.

**While sophisticated marketing and market research** techniques are gaining favor among a number of stations, unusual promotional ideas also continue to be effective methods for recruiting new advertisers and/or increasing expenditures of current clients. One such vehicle is the "warehouse sale," a recent incarnation of which took place at WXIX-TV Cincinnati under the name, "Great Big Sale." The Malrite indie rented out the 35,000 square foot annex of Cincinnati Gardens for both days of a weekend and offered prospective participants a 10-by 20-foot booth for a specific amount of advertising money spent on the station over and above what was spent during the first quarter of 1986. For new advertisers, there was an initial minimum. The more spent, the bigger the booth.

The event was heavily promoted on the station, and, according to David Schackmann, general sales manager, 43 retailers participated, and "28,000 people attended during the 16 hours—10 on Saturday and six on Sunday." On top of that, there has been an 80 per cent renewal rate by clients for next year. Says Schackmann: "We were overwhelmed with the success. Thirty-two per cent of the revenue was brand new to WXIX. It takes selling out of the rating book." Clients ranged from furniture stores to appliance stores to "a waterbed store, a business college and auto dealers." The latter couldn't sell cars, but they could distribute literature and make appointments, and, apparently, says Schackmann they got results.

The idea is no longer new. But it still works—**Sanford Josephson**

# One Buyer's Opinion



## How near-affluent 65-plus consumers use broadcast media

Pierce

There are now some 27.9 million Americans aged 65 or over. That's 11.8 per cent of our population. Ninety-five per cent of them are active in the marketplace, i.e., they're not being cared for by institutions. And after the first wave of baby boomers officially attains seniority in the year 2011, it's estimated that the ranks of our elderly will swell to an astounding 66.6 million by the first half of the 21st century. As we mount our cresting gray boom, manufacturers can no longer afford to neglect this rapidly growing segment of the population.

They should also remember that effective media placement is essential to tap this reservoir of senior buying power. Not surprisingly, television remains the number one medium for reaching seniors, but the smart media buyer will be alert to their selective viewing habits. An analysis of the spring 1986 Mediamark Research report reveals heavy TV viewing by people 65-plus in the morning, including early morning, early afternoon, and early evening dayparts. Our older consumers are early risers and, as most no longer hold jobs, they have the day to themselves.

Senior viewing of the weekday 10:30 a.m. to 1:00 p.m. daypart is decidedly above the national average. With 100 as the index for "average," senior viewing indices reach 186 for 7 to 10 a.m., and 170 for 10:30 a.m. to 1 p.m. Indices for these same two dayparts in the hotly-pursued 18 to 49 age groups are 78 and 82, respectively.

Also impressive are 65-plus indices for the 1 to 4:30 p.m. and 4:30 to 7:30 p.m. dayparts: respectively 151 and 161. Weekend viewing indices for the 65-plus set continue to demonstrate watching at above-average levels, notably in the Sunday 7-10 a.m. slot. Many seniors will retire at a reasonable hour, meaning that late night and late fringe are out. But older consumers tend to be average or better primetime viewers.

Seniors watch primarily on the network stations. So far, they've resisted cable and pay-TV. And they're a discriminating group with well-defined preferences.

Popular among seniors are news, information and talk shows. Older citizens like to keep up with current events, and TV is their main link to the world. Seniors are avid news watchers, and are more apt to do it early—morning or afternoon—than late at night. They constitute a large share of the audiences for *Today* and *Good Morning America*.

In the afternoon, people 65-plus are likely to watch soap operas. This age group favors those soaps with the greatest longevity: *As the World Turns*, *Guiding Light*, and *Another World*. They continue their afternoon watching *Phil Donahue*, and in the late afternoon and early evening, seniors prefer game and quiz shows.

Turning to radio, listening among those 65-plus is well below the national norm. Apparently, the only time seniors listen in above average numbers (and then only slightly so) is weekends, 6 to 10 a.m. Average senior listening occurs on weekdays, 6-10 a.m. In order of preference, only four categories of radio programming evoke above-average interest from mature listeners: News/talk, nostalgic music, all news, and easy-listening, in that order.—Paula Kay Pierce, media research director, The Lempert Co., Inc.

## Stations



Leigh Earle has been promoted to vice president/general manager of Multi-media's WFBC AM-FM Greenville, S.C. She joined the stations in 1977 as an account executive and now steps up from general sales manager to succeed Bruce Buchanan, who continues as senior vice president of Multimedia Radio.

Richard F. McGeary has been promoted to general manager of KGIL AM-FM San Fernando, Calif. He joined the stations as general sales manager in 1983, coming to the Buckley Broadcasting properties from the Mutual Broadcasting System, where he had been vice president and Western regional manager.

John Proffitt, vice president of McGraw-Hill Broadcasting Co., has been appointed station manager of WRTV(TV) Indianapolis. He had been general manager of KERO-TV Bakersfield. In his newly created post at WRTV he reports to Jerry Chapman, vice president and general manager.

Jennifer McCann has joined Noble Broadcast Group's WSSH(FM) Woburn (Boston) as vice president, general manager. She was formerly general sales manager for WJIB(FM) Boston.

## Cox promotes

James Cox Kennedy, executive vice president, will become chairman of Cox Enterprises and William A. Schwartz, president and chief operating officer, will become president and chief executive officer when Garner Anthony leaves the post of chairman and chief executive officer.

Schwartz joined Cox in 1973 and served as president and CEO of Cox Communications, Inc., a public company that merged into Cox Enterprises in 1985. Kennedy came to Cox in 1972 and was named vice president of Cox Newspapers in 1985.



## Media Professionals

### Competition has forced reps, buyers to be sharper



**Marcia Spehar**

*Broadcast supervisor  
Dawson, Johns & Black  
Chicago*

**M**arcia Spehar, broadcast supervisor at Dawson, Johns & Black, observes that in spot broadcast, "Both those of us on the buying side, and most of the reps who call on us, are sharper today. We've all been forced to be by the increased competition, as more different electronic vehicles fight for the available ad dollars."

Spehar says this has "created more demands on reps, both by our clients on one side, and by the stations the reps work for on the other. The multiplication of their own competition, plus our need to stay on top of what both the reps' stations and the stations they compete against are doing all the time,

means that they have to keep up with all these changes, too, to defend their recommendations."

Right now, she adds, "The current softness in the market has forced reps to be more aggressive and to become more marketing oriented, at least in so far as their own stations are concerned. But in addition to that, Spehar says that, "It would also be helpful if more reps extended their marketing orientation to their customers, too—specifically to our clients' marketing objectives."

She concedes that, "Some salespeople seem to have a natural inclination for, and understanding of, product strategy. But there are other reps who don't appear to fully understand what we're trying to achieve with a particular campaign: why, for instance, we use different tactics for a new product introduction, where we're building consumer awareness from the ground up, than we would use when the objective is to sustain a widespread product awareness that already exists, and has existed for a long time."

Switching to changes in radio ratings stemming from Arbitron's new daypart diary, Spehar says, "We haven't seen it happen yet, but what we expect to happen is that smaller diary samples may make it look like a drop in time spent listening. If rates don't come down accordingly, costs-per-point will go up. Then the radio reps will really have a rough time defending rates, considering the current softness in the national spot radio market. Again, it shows why reps have to be on their toes when they're up against constantly changing circumstances."

In a word...  
Quality

**GROUP**  
  
**RADIO**

The First Name In Radio

WBZ, Boston WINS, New York KYW, Philadelphia  
KDKA, Pittsburgh KODA, Houston KQZY, Dallas/Fort Worth  
KQXT, San Antonio KEZW(AM) and KOSI, Denver  
KMEQ-AM-FM, Phoenix KFWB, Los Angeles KJQY, San Diego

Westinghouse Broadcasting

## Buyer's Checklist

### New Representatives

**Caballero Spanish Media** has been appointed national sales representative for **KLAR** Laredo, Texas and for **WLVH(FM)** Hartford, Conn. Both stations broadcast Spanish language programming.

**Eastman Radio** has added new client stations **KFOG(FM)** San Francisco, **WEBN(FM)** Cincinnati, and **WKHX AM-FM** Atlanta. Both Atlanta stations offer modern country music and both **KFOG** and **WEBN** carry album-oriented rock formats.

**Katz Radio** is the new national sales representative for **KLTV/KSLY(FM)** San Luis Obispo, Calif. Both stations program an adult contemporary format and are owned by San Luis Obispo Broadcasting, Ltd.

**Katz Continental Television** has been named national sales representative for **WVIR-TV** Charlottesville, Va. The

NBC affiliate is owned by Waterman Broadcasting.

**Petry National Television** has been appointed national sales representative for **WNWO-TV** Toledo, **WRDW-TV** Augusta, and **WEYI-TV** Flint-Saginaw. **WNWO-TV** is an ABC affiliate and the other two Television Stations Partners properties are CBS affiliates.

**Republic Radio** is now national sales representative for **WWFX(FM)** Bangor, Me. and for **KMGG(FM)** Santa Rosa, Calif. **KMGG** programs an adult contemporary format and **WWFX** plays contemporary hits.

**Seltel** has been appointed national sales representative for **KLJB-TV** Davenport-Rock Island-Moline. The independent broadcasts via Channel 18.

### New Affiliates

**NBC Radio Network** has added **WSGW** Saginaw, Mich., bringing its affiliate lineup to an all-time high of 385 radio stations.

## New Facilities

**WCIX(TV)** Miami is now broadcasting from its new 1,849 foot tower. Station engineers say the additional 400 feet have now brought the station's signal "above acceptable minimums at all points measured in both Broward and Palm Beach Counties."

## Transactions

**John Blair & Co.**, a subsidiary of **Reliance Capital Group, L.P.**, has agreed to sell its eight radio stations to **Sconnix Broadcasting Co.** for \$152 million. The stations are **KVIL AM-FM** Dallas-Fort Worth; **WIBC/WEAG(FM)** Indianapolis; **WFLA/WPDS(FM)** Tampa-St. Petersburg; and **WHDH/WZOU(FM)** Boston.

**Hoker Broadcasting, Inc.** of Dallas, in conjunction with **Communications Partners, Inc.**, has finalized purchase of **WCRJ(FM)** Jacksonville, Fla. and **WLLT(FM)** Cincinnati for approximately \$6 million each. **WCRJ** had been owned by **Justice Broadcasting Corp.**, and **Cecil Heffel** and **Ken Wolt** had owned **WLLT**.

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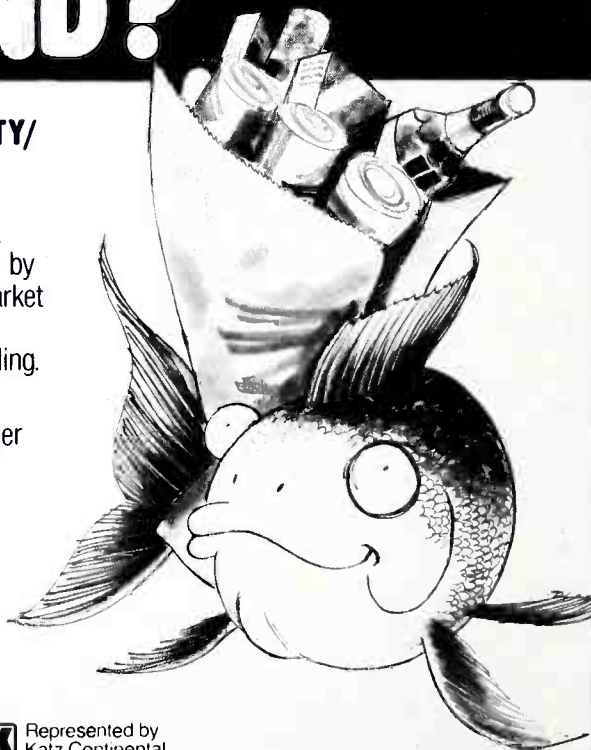
**WCFT-TV, CBS, Tuscaloosa, AL**

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Source: 1985 Survey of Buying Power



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# Viewpoints

## Bruce Christensen



President, Public Broadcasting Service, in a recent speech before the Denver chapter of the National Academy of Television Arts and Sciences.

### Loss of PBS service on cable systems seen causing public outcry

Public television has heretofore had good relations with the cable industry; for many of our stations, cable helped solve the "UHF handicap." But I can't allow cable to cut the lead-in antenna wire to my house, and then tell me "sorry," we're not going to provide all of the local broadcast signals you used to receive.

That's like selling Interstate #70 to a private company which then blocks the Denver exit ramp and dead-ends all traffic at the company's beer and hot-dog stand. I want to get to Denver. We're learning each day that people want public television, too, and they're up in arms when cable companies drop or reassign local PTV stations. Indeed, cable operators who mess with the reception of a public station are risking a colossal black eye, and it's not necessary. Cable systems which drop or move public television stations are walking into a field of public relations landmines, detonated by the force of community support and belief in public television.

Public broadcasters have to make plain, again and again, the uniqueness of each station's service, and make the cable operator aware of that uniqueness. A public station is not just its over-the-air signal. A public station is a hub of cultural and educational activities that reach deep into a community. Its programs are used daily in elementary school classrooms. Outreach programs, like recent ones we've had on drug abuse, teen problems, and literacy training, are the catalyst for local community task forces and discussions in town halls.

When a cable system shifts a public station to a higher channel assignment, that switch often means that the public signal cannot be received without a converter—an added expense that discriminates against those who have the fewest alternatives—the poor, the young, the elderly. The disruption of educational services to schools has been one of the strongest arguments in winning back original public TV

channels.

It's not just the schools, but the general viewer, who wants us too. Cable operators need to know that public television consistently ranks first or second in viewer satisfaction among 30 national broadcast and cable services received by cable households, according to annual surveys conducted by the ELRA Group in Michigan. Public TV has remained in the top rankings for several years, despite the growth in cable services.

Cable operators also need to know that public stations are each truly different. PBS is not a network in the traditional sense. We're a collection of autonomous stations, licensed to different types of organizations, serving different segments of the community. There's a surprising lack of program duplication among public stations. In a study last fall of four major overlap markets—New York, San Francisco, Washington, D.C., and Los Angeles—more than 80 per cent of total programs aired by all stations were unduplicated.

### Look-alike cable services

Now, any talk about cable and public television inevitably raises the question, why should cable carry public television when it has "look-alike" services like the Arts & Entertainment Network?

Neither A&E nor The Disney Channel nor Nickelodeon have demonstrated that they can replace public television's vital services. While these cable services may offer programs that resemble some of our offerings, they do not have public television's range or educational purpose. No cable service is attempting to teach math skills to grade schoolers with a \$16 million dollar production like the new *Square One TV*, which premiered this season on public television. No cable service is producing news documentaries that probe difficult passages in our nation's history, such as the extraordinary *Eyes on the Prize* series on civil rights.

### Resolution of must-carry

Ultimately, the confusion caused by the FCC's stay of the must-carry rules will be cleared up by national regulation on a national level. Members of Congress are pressing the FCC for a quick resolution to the problem. House Telecommunications Subcommittee member Al Swift (D-Wash.) wants the subcommittee to hold hearing on cable's shifting of channel assignments.

Swift said recently that the public interest standard had become like the fairy Tinker Bell in *Peter Pan*, and it's going to take a lot of clapping to bring it back. But there's a new sound in Washington these days, and it's the sound of many hands clapping. Key Congressmen who weigh in on communications matters—John Dingell, Ed Markey, and Fritz Hollings, in addition to Swift—have called for a return to the public trustee concept of broadcasting. They are extremely critical of the FCC for abandoning its regulatory responsibilities, and they mean to set things to rights.

# Programming/Production

## TeleVentures' product; CBS films deal

TeleVentures, distribution company formed recently by three well-known separate production entities, has begun to syndicate its first properties as part of an overall expansion goal down the road. The product to be distributed by the company, a venture of Stephen J. Cannell Productions, Witt/Thomas/Harris Productions and Tri-Star Pictures, are *Hunter*, NBC hour series which is being made available for fall, 1988; *Sha-Na-Na*, off-syndication series of 74 episodes, in first-run syndication from 1977-1981; and 36 made-for-movies bought from CBS a few weeks ago.

According to William A. Kunkel, president of domestic distribution at TeleVentures and president of Tri-Star Television Distribution, CBS titles include *The Wild, Wild West Revisited*, starring Robert Conrad; *Made in America*, featuring Alex Karras; and *Listen to Your Heart*, with Kate Jackson.

In the film arena, TeleVentures will distribute Tri-Star Pictures theatricals to be released beginning in June or July, Kunkel says in an interview. Tri-Star is under an agreement with Columbia Pictures, which was one of the parent companies of Tri-Star, for Columbia to handle the domestic syndication rights of Tri-Star films until the end of May, explains Kunkel, when the argument is fulfilled.

Network product, however, is available for syndication immediately from Tri-Star and its two partners, as it comes off the webs. This includes the *Downtown* series, which was cancelled by CBS after a run, and future pilots and series that are committed by the webs. This coming season or before Tri-Star has eight pilot commitments, surprising in that the company has no present series on the air. New pilots include *Peggy Sue*, *Doodles*, *Who's Dad*, *Red Duke* and *Three on a Match*. Cannell has some six or seven ready to air as pilots or series commitments, and Witt/Thomas has two, giving TeleVentures a vast syndication potential down the road.

Both *Hunter* and *Sha-Na-Na* will go the cash route, as will the CBS movie package, whether TeleVentures will offer future product via barter or in combination will be determined by the market conditions and the property.

At this point TeleVentures has tentative plans to syndicate first-run sitcoms, animated shows and game strips. But, notes Kunkel, the company will



William A. Kunkel

first determine whether such syndication is feasible. "We don't know, given the marketplace, if we should be in all three down the line." In addition to distributing product from the three partners, TeleVentures is open to acquiring the rights to outside properties, notes Kunkel, similar to the CBS deal.

TeleVentures, according to Kunkel, will jump into the syndication arena "feet first, but we really will be careful and tentative about our expansion."

### 'Trivial Pursuit' a 'go'

*Trivial Pursuit* is a "go" for the fall. According to Worldvision Enterprises, its distributor, the new half-hour syndicated strip will be sold on a cash-plus barter basis, with Worldvision taking one 30-second unit in each half-hour. The move to launch the series was based on the sharp interest from stations. Worldvision has an offer from a station in New York, and has made sales in Dallas, via KDFI-TV; Milwaukee, WTMJ-TV; Rochester, WOKR-TV; Las Vegas, KTNV-TV; and La Crosse/Eau Claire, WEAU-TV. Other deals are pending.

*Trivial Pursuit* will be offered via 39 weeks of originals and 13 repeats. The series is a Jay Wolpert Production in association with Trivial Pursuit TV Inc. and Taft Entertainment Television.

### Tv's high profile at AFM

As the pressure mounts to contain program production costs, state and local film commissions are going all out to lure the television industry to their locales with a variety of incentives.

This was apparent at the Location Expo at this year's American Film Market in Los Angeles where 92 film commissions—up from last year's 60—gathered at the Beverly Hilton hotel to

tout the virtues of their particular region. And, clearly, there was growing acknowledgment of the indispensability of television.

San Jose Film Commissioner Joe O'Kane, who doubles as president of the national Association of Film Commissioners, which sponsors Location Expo, said that "hundreds of thousands of dollars" are being spent in almost every state.

"Arkansas is giving a tax rebate for people who film there, and other states are coming up with other incentives," he said. "Business is booming."

"Last year alone," said R. C. Staab of the Philadelphia Film Office, "we had parts of *The Cosby Show*, *St. Elsewhere*, a Jay Leno special and two miniseries shot in Philadelphia, along with a Nickelodeon show called *Double Dare*. Pointing out that this is his first year at AFM, Staab added that part of *War and Remembrance*, ABC's mammoth 30-hour adaptation of the Herman Wouk best-seller will also be shot this year in Philadelphia.

Lynn Cole of the Arkansas Film Commission pointed out that "we offer a 5 per cent rebate—when any producer comes in and spends \$1 million in Arkansas, they get a nickel back on every dollar they spend."

Cole said *Soldier of Gray*, *The Blue and The Gray* and sections of *Amerika* were all shot in Arkansas last year. The Arkansas capitol building is a replica of the one in Washington, D.C., and is frequently used for reenactments of battle and legislative scenes.

Karol Smith and Stephanie Two Eagles, representing the Colorado Film Commission, pointed out that a John Denver Christmas special is currently shooting, along with CBS' *A Prison For Children*. Last year, Colorado revenues from shoots amounted to \$12 million, a significant portion of which came from TV programs and commercials.

Bill Kirkpatrick of the Arizona Film Commission said 16 TV projects were shot last year in the Southwestern state. Currently, a new NBC pilot, *Duel McCall*, is shooting in Tucson.

And over at the Florida booth, Ben Harris, head of the Florida Motion Picture and TV Bureau, and his associate, John Ferrara, acknowledged that the initial resistance in Miami to the idea of a cop show about drug smuggling had broken down once the city fathers of Miami saw the enormous tax dollars and tourist revenues being brought in from *Miami Vice*.

"We had revenues of \$200 million in 1986, not just from *Miami Vice*, but from a Fox television movie called *Sins of Innocence*, sections of *War and Remembrance*, *Intimate Strangers* from CBS and *Vengeance: The True Story*



of Tony Cimino, also to be aired on CBS.

Bill Lindstrom, director of the Wyoming Travel Commission, said his group is sponsoring another film and television Cineposium in Jackson Hole, Wyo., from September 21-25 to further encourage the national market. Fittingly enough, Lindstrom said Wyoming itself is used most frequently as a base for Western shoots, including such projects as *Dream West* and *Wild Horses*.

Lindstrom said that "80 per cent" of Wyoming's location shooting revenues last year were from television.

And ABC's *Amerika* was a hit in at least one part of the country. Nette Nelson, director of the Nebraska Film Commission, said that state made \$10 million off the miniseries about what it would be like if Russia successfully invaded the United States.

Since the total state revenue from shooting last year was \$10.5 million, Nelson said the people of Nebraska are grateful to Cap Cities/ABC. "And they spent two months in pre-production, which helped too," she added.

## 'Shopping' for daytime

*The Home Shopping Game* will get a daytime slot on the four CBS-owned stations, which will begin airing the MCA TV distributed series on June 15. MCA TV recently scored a major coup in getting a group deal for the strip, noting that it is the only network-group deal made for any first-run strip by in 1987.

According to Allen Shaklan, vice president, programming, CBS-owned stations division, WCBS-TV New York and WCAU-TV Philadelphia, will air *Home Shopping Game* between 9 and 10 a.m., while KCBS-TV Los Angeles, and WBBM-TV Chicago are expected to air the program at 11 a.m. In an interview, Shaklan says that the MCA barter program will probably replace King World's *True Confessions*, which will be moved into a different time period over the 13 week-test run to be given to *Home Shopping Game*.

At KCBS-TV, the strip will replace *Photoplay*, whose fate on the station is unknown at this point, says Shaklan. "It may be moved, but the station has a contractual arrangement until the fall on *Photoplay*, and I don't think the station knows at this point what it will do with the show."

*Superior Court* is the present 11 a.m. occupant on WBBM-TV, which may either warehouse the show and run the barter spots for the 13 weeks or run the court show on the weeker's at late-night, continues Shaklan. The same option applies at WCAU-TV, where the

station runs *Superior Court* at 9 and *Strike it Rich* at 9:30 a.m.

At the end of the 13-week run of *Home Shopping Game*, the ratings will be evaluated on the stations. If the strip does well, according to Shaklan, the group would exercise a one-year option and air the program for the 1987-88 season. Shaklan says the program was brought primarily for two reasons: Home shopping "seems to be the rage" and because it is "legitimate programming, in that it has entertainment value."

Stations carrying *Home Shopping Game*, which will be produced by the Home Shopping Network, get a percentage of all sales of the merchandise sold to viewers in the stations' broadcast areas. In the CBS-owned deal, the stations get five minutes for local sale, while MCA gets two, in each program. Also, MCA gets another minute to run outside the series, between 6 a.m. and 2 a.m., at the station's discretion. As of presstime, *The Home Shopping Game's* lineup totaled nearly 50 per cent of the country. Dean Goss of *Let's Make a Deal* is host. Co-host is Bob Circosta, HSN lead host. Production begins shortly in Los Angeles.

Also, MCA has set a syndicated overnight shopping show for sometime before June, with the Home Shopping Network.

## Zooming in on people

**Joseph C. Tirinato** has resigned as president, chief executive officer and director at **Southbrook International Television Distribution Corp.**, and as a director of Southbrook International Television Co. Tirinato will be an independent non-exclusive consultant and will be based in STDC's New York office. Before joining STDC, Tirinato was president of MGM/UA Television Distribution in the U.S. and Canada for eight years.

**Michael Grossman** has been appointed executive vice president at



**Michael Grossman**

**Coca-Cola Telecommunications**, a newly formed unit of Coca-Cola Television. Grossman had been senior vice president, Columbia Pictures Television, since 1985. At CPT, Grossman

was involved in business affairs and in the expansion of such areas as first-run syndication and joint ventures. Before that, he was senior vice president, business affairs for CPT in 1984. Prior to joining Columbia, Grossman had been vice president in charge of business affairs for NBC since 1975.

**Leonard Grossi** has been named senior vice president, administration and operations, **Twentieth Century Fox** television distribution division. Grossi was executive vice president of MPC Producers Inc., a wholly-owned subsidiary of Twentieth Century Fox Film Corp. Other changes made at the company include the promotion of **Alan Winters** to vice president, administration and strategic planning, domestic syndication, from director of strategic planning. **Stanley DeCovnick** has been promoted to executive director, contract administration and technical operations, domestic syndication; and **Ed Greenberg** has been promoted to executive director, contract administration, international syndication.

**Group W Productions** has expanded its sales department. The move includes adding five sales executives and opening division offices in Atlanta and Dallas, plus enlarging the Chicago sales office.

## SFM sports series

Marking its initial solo funding syndication venture, SFM Media Corp. will produce and distribute a half-hour weekly sports discussion program beginning the weekend of April 4. Production costs of the 22-week series (16 first-run shows and six repeats) will total more than \$500,000, says Stanley Moger, president, SFM Entertainment, a division of SFM Media. The show, *Sports Pros... & Cons*, is being offered via barter, with four minutes for local station sale and two-and-a-half for national.

Full sponsorships in the series as of presstime included Strohs Beer, with orders coming in from other advertisers as well, says Moger in an interview. Flight advertisers for June and July are expected as well, he notes. About 60 per cent of the country has been cleared for the series, which will be hosted by Bob

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## Programming/Production

(continued)

Trumpy and which will run until the end of August. Around that time, SFM will decide whether to produce additional programs, says Moger.

Moger says he expects a clearance of 70-75 per cent of the country by air-time, and he looks for the series to be sold out shortly. As for clearances, all the NBC owned stations, except the Chicago outlet, have signed for the sports show, which will focus on controversial and topical issues in sports. Also signed are all the Westinghouse and McGraw-Hill owned outlets, plus KXAS-TV Dallas, KING-TV Seattle, and WCCO-TV Minneapolis, among others. A Chicago deal is pending. Stations will air the series on weekend afternoons, sports time periods or late night.



At screening of "Sports Pros... & Cons" are, l.-r., Stanley Moger, president of SFM Entertainment and executive producer of the weekly series; Bob Trumpy, host; Jim Cross, director; and Jordan Ringel, executive vice president, SFM and co-executive producer.

The initial show, which will air a few days before the Leonard-Hagler fight, will focus on "Should Leonard Fight Hagler... And Who Is Going to Win?", with Don King and Gil Clancy battling on opposite sides of the fence. The program will be taped a few weeks before airtime, and will be satellite-delivered a few days before station play via TVSC, in two feeds, says Moger. The shows will be shot on location at Runyon's, sports restaurant in New York. If all goes well, shows for the second season will be shot at similar locations in other cities.

Bob Seizer is producer of *Sports Pros... & Cons*, director is Jim Cross, and Stanley Moger and Jordan Ringel are executive producers.

### SS 'Follies' lineup

Syndicast Services has wrapped up stations in the top 20 markets for its pilot of *D.C. Follies*, half-hour spoof com-

bing live-action and puppets. The show will become the basis for a weekly series beginning in the fall. Stations taking the pilot represent more than 70 per cent of U.S. households, including KABC-TV Los Angeles, which will air *Follies* on March 14, WMAQ-TV Chicago (March 28), KXAS-TV Dallas (March 28), WCBS-TV New York (April 4) and KGO-TV San Francisco (April 11). Licensees represent only one independent, KDVR-TV Denver, says Bob Silberberg, president of SS.

The pilot is offered via barter, with a three-and-a-half-minute split each for local and national sale. Fully-sponsored national advertisers are Tonka, Nestle, Beecham, Bristol-Myers and Strohs Breweries, says Silberberg. The fall series will carry three minutes for national and four for local, and Silberberg says most of the stations carrying the pilot will go ahead with the series as well. Sid and Marty Krofft puppets are featured, and each show will have a special guest star. Also appearing in the pilot are Presidents Reagan, Nixon, Ford and Carter, as well as Woody Allen, Joan Rivers and Johnny Carson, among others.

### Monte Carlo winners

The International Television Festival of Monte Carlo's top award, the Prize of the Monaco Red Cross, was presented to Hallmark Hall of Fame's *Resting Place* (Marian Rees Associates). The best actress award, a silvery nymph, went to Vanessa Redgrave for Lorimar Telepictures' *Second Serve*. Gold nymphs went to Finland's *Lumkit* as best fiction program and to *Chernobyl* *Nigayomogi* as best news feature, entered by Japan.

Other silver nymphs presented were: best news reporting—*Hecbollah Les Fous de Diuu*, Switzerland; news feature—*Viva Chile Carumba*, West Germany; screenplay—Bros Henricksen, for *Eddie Holmes Andet Liv*, Denmark; director—Claude Goretta, for *Le Rapport du Gendarme*, Switzerland; actor, Colin Blakely, for *Drums Along Belmoral Drive*, Great Britain.

### Montreux sees record

The upcoming 27th Golden Rose of Montreux television festival will have a record number of entries, according to its organizers. The 1986 event had 34 network entries from 27 countries and 42 independent producer entries from eight countries. Dates of the 1987 event are May 9-16. In addition to the public screenings of programs in the competition, festival attendees can view a large variety of programming in the Golden Rose Videokiosk facility. This consists

of more than 20 private viewing areas, which during the 1986 event registered more than 1,000 individual screenings.

The Videokiosk central program bank is expected to consist of more than 600 programs. At last year's Golden Rose, the U.S. swept both the network and independent producer categories for the first time. *Penn and Teller Go Public*, from the Corporation for Public Broadcasting, won in the network category, and *USA for Africa—The Making of We Are the World*, from Home Box Office, took the producer honors.

### BPME names Saginor

The Broadcast Promotion and Marketing Executives has named Stuart Saginor, director of advertising and promotion at WELI New Haven, as the fourth member on the current board of directors to represent radio. Saginor has been moderator on several of the industry organization's panels and has won medallions in recent BPME awards competitions.

The other radio executives currently serving on the BPME Board are Erica Farber, Interep; Daniel Flamberg, Radio Advertising Bureau; and Jon Quick, WCCO Minneapolis.

### JPT football deal

Jefferson-Pilot Teleproductions will create a regional network package of college football telecasts, beginning next season, under an agreement reached with nine major independent colleges and universities. Participating schools in the package are Army, Boston College, Navy, Notre Dame, Pittsburgh, Rutgers, Syracuse, Temple and West Virginia. According to Ed Hull, vice president and general manager of JPT, the agreement in principle will encompass 11-13 games over each of the next four seasons.

JPT plans to begin telecasts in the regional package at noon on Saturdays, beginning next fall. JPT produces ACC basketball and syndicates and produces ACC football, SEC basketball and major car racing events.

### NFL Films expansion

NFL Films has completed its new \$10 million video post-production facility in Mt. Laurel, N.J. The two-story, 22,000-square-foot building has facilities which include numerous production rooms and suites for both technicians and clients. The interformat and on-line editing suites are equipped with Sony BVE-5000 editing systems which control a variety of U-Matic and



one-inch VTRs. Two Rank MK-111 Telecine suites offer film-to-tape transfer with full color correction. This suite also has the advantage of single-frame recording capability with Sony's BVH-2500 VTR, used in conjunction with a Quantel paint box, Dubner CBG-2 and Abekas AG2 digital still store.

The building also houses a shooting stage, processing laboratories and a complete graphics and art department. Studios can be used for audio, commercial jingles, demos for rock bands and recording of full albums, according to Steve Sabol, executive vice president of NFL Films.

## Transcom production

Transcom Studios is making its studios available to TV commercial producers. The \$5 million production center, whose president and chief executive officer is Robert Mandell, was recently built for the production of Transcom/Gaylord's syndication series, *Adventures of the Galaxy Rangers*.

Upcoming productions at the facility are two made-for-TV movies, *Eridahn* and *Kaduna M memories*. A third TV movie, *Hunter's Moon*, is in pre-production. Also, Transcom has a children's program in development, *Musikins*. The facility has the latest state-of-the-art digital equipment and has studios and private conference rooms for client presentations by commercials producers. Abe Mandell is chairman of Transcom.

## Unitel purchase

United Video has bought the assets of Reeves Teletape's mobile division. Included in the package are three trucks plus all hardware and equipment at the division. The trucks will be refurbished by UM in Pittsburgh and then will be positioned at United-Hollywood. Two of the trucks were part of Reeves' "Encore" package. The largest unit can handle up to seven cameras and has a Grass Valley 1680 switcher, along with an elaborate communications system.

For audio, a Neve 5114 console is equipped with for 24-tracking, and along with Tascam submixers, can handle 56 audio inputs. A separate truck accompanies this unit with one-inch and 3/4-inch videotape recorders and a Chyron 4100 character generator.

## Global gets NEC units

Global Communications, Ontario, has ordered three NEC transmitters for its broadcast facilities in Toronto and Midland. Two PCU-930 C UHF TV transmitters, with a combined input of 60kw, will be used by Channel 41 to

broadcast from the CN Tower in Toronto. Additionally, Globe acquired a PCN-1425BH 25kw VHF TV transmitter for its Channel 7 in Midland.

Meanwhile, in the U.S., KTIV-TV, NBC affiliate in Sioux City, placed an order for NEC's new low-band model PCN-1430AL/1 VHF transmitter with 30 kw single-output power. The new model features an all solid-state aural amplifier and just one vacuum tube visual.

## CABLE

### Country crossovers

*This Week in Country Music*, currently syndicated to broadcast stations by Jim Owens & Associates, will switch to cable distribution in April. The weekly half-hour series will now appear exclusively on The Nashville Network. In Nielsen's November Cassandra report, the show received an average 2.1 rating/11 share, with 20 per cent market coverage via 65 stations.

*Crook & Chase*, another Jim Owens product, will continue to appear both on The Nashville Network and in syndication. Although TNN usually eschews such arrangements (see *Cable Report*, September 19, 1987), an exception is made for *Crook & Chase* because of the timely nature of the daily review/entertainment news program. Broadcasters, however, are confined to running the show from midnight to 8 a.m., perhaps helping to explain its 0.6/11 performance via only 12 stations in Cassandra.

Lloyd Werner, senior vice president of sales and marketing for Group W Satellite Communications, the marketer of TNN, says *Crook & Chase* has helped the network get younger demographics. While its lead-in, *New Country*, has only 35 18-49 year-olds per 100 households, he says, *Crook & Chase* has been getting 56 and *Video Country*, which follows it, 68. Werner reports that *Crook & Chase* has received over a 1 rating in primetime, and over a

3 come for three runs in each 24-hour period.

The Nashville Network receives a 30-second spot in the syndicated airing of the show.

### Basic resurrections

Ad-supported cable networks, pleased by the performance of short-lived network series, are now turning to short-lived syndicated and local series. Witness *Mad Movies With the L.A. Connection* and *Good Times Cafe*, now airing respectively on Nick at Nite and Arts & Entertainment Cable Network.

*Mad Movies*, syndicated last season by Four Star International, peaked at only about 37 stations and received a 2.1/7.3 average in the November, '85 Arbitrons. Nick at Nite is showing the 26 comedy half-hours at 11 p.m. Saturdays and 6 p.m. Sundays.

*Good Times Cafe*, produced by Capital Cities/ABC-owned KGO-TV San Francisco, is airing Sundays at 8 p.m. on A&E. The variety half-hour began life poorly last summer as KGO-TV scheduled it Saturdays opposite *Wheel of Fortune* but improved considerably in the fall when it moved to primetime. Airing in various lengths after *Monday Night Football*, it received an 8/14 average in last November's Arbitrons.

The series went on "hiatus" after the football season, says producer Bob Bates at KGO-TV, who's hoping that good viewership for A&E's telecasts will help ensure *Good Times Cafe's* return with new episodes this summer.

Bates says the series was produced "specifically for the local market," with no thoughts of national distribution. A&E acquired the 23 episodes from ABC Distribution Co., a division of ABC Video Enterprises, which is a part owner of A&E.

### MCA movies go pay

Such MCA-distributed films as *Psycho*, *Airport*, *Dracula* and *Frankenstein* will leave syndication for pay ca-



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## Programming/Production

(continued)

ble windows during the next few years. That's one offshoot of an exclusive 200-picture deal reached between Universal Pay Television and Showtime/The Movie Channel.

The titles, culled from Universal's library, will begin running on Showtime and The Movie Channel in the fall, with windows opening and closing through 1993.

Viewers may even notice a distinct difference in how these flicks look on pay cable as opposed to local broadcast stations. Notes Gene Giaquinto, president of Universal's MCA Home Entertainment: "We'll be providing crisp, new prints. This will mark the first time many viewers will have the chance to view these classics in their uncut, original forms."

### Top films in focus

The Movie Channel will showcase last year's Academy Award winners the day prior to this year's event. Starting at 3 p.m. on March 29, the pay service will show *Mask* (make-up), *Witness* (screenplay), *Cocoon* (supporting actor, Don Ameche), *Kiss of the Spider Woman* (actor, William Hurt), *Prizzi's Honor* (supporting actress, Anjelica Huston), *The Trip to Bountiful* (actress, Geraldine Page) and *Out of Africa* (picture; director, Sydney Pollack).

Pollack, meanwhile, has been named host of The Learning Channel's *Declarations of Independents*, a series of 12 one-hour documentaries that will feature excerpts from 50 independently produced films. The series, premiering in April, is also being made available free to cable systems not affiliated with The Learning Channel and to local origination and access channels. It will be aired over PBS stations at a later date.

### Syndication shorts

KGMB-TV Honolulu. Independent outlets include WOIO-TV Cleveland, WFLX-TV West Palm Beach and WXIX-TV Cincinnati.

**New Century Telecommunications** has cleared 11 of the top 20 markets for *The Suzanne Somers Show*, one-hour comedy-variety special. Cleared are RKO stations WOR-TV New York and KHJ-TV Los Angeles. Gaylord outlets include KTVT-TV Dallas-Ft. Worth, KHTV(TV) Houston, WUAB-TV Cleveland, and WWTW(TV) Milwaukee.

**Tribune Entertainment** has cleared 130 markets, representing 85 per cent of the DMA coverage in the U.S., for Ger-

aldo River's second of four specials, *Innocence Lost: The Erosion of American Childhood*. Stations that have cleared the two-hour special include three Tribune stations, WPIX(TV) New York, KTLA-TV Los Angeles and WGN-TV Chicago, as well as KTVU San Francisco, WTVT Tampa, KSTW-TV Seattle-Tacoma, WUAB-TV Cleveland, WTAF-TV Philadelphia and KSTP-TV Phoenix.

**Viacom International** will handle all foreign TV sales for three Arista Films movies: *Final Justice*, *Joysticks* and *Seven From Heaven*.

**D.L. Taffner/Ltd.** has sold the second year of its first-run sitcom *Check it Out!* to 17 stations, for a total clearance list of 43 stations. Additions include WAWS-TV Jacksonville, WFLX-TV West Palm Beach, WOIO-TV Cleveland, WXON-TV Detroit and KVVU-TV Las Vegas.

**The Entertainment Network** has acquired the domestic rights (exclusive of network) to **Interplanetary's** current network movies. The six titles covered under the agreement are *Women of Valor*, *Dreams of Gold: The Mel Fisher Story*, *Grambling's White Tiger*, *A Summer to Remember*, *Betrayed by Innocence* and *Kent State*. TEN has been granted the international TV rights to two of the films, *Valor* and *Fisher*.

### 'Win, Lose, Draw' a 'go'

Having cleared 70 stations, including five network-owned outlets, Buena Vista has launched *Win, Lose or Draw*, half-hour strip game show, for the fall. Present clearances represent nearly 60 per cent coverage of the country. The five owned stations cleared are WCBS-TV New York (CBS), WLS-TV Chicago and KABC-TV Los Angeles (ABC), and WRC-TV Washington and WKYC-TV Cleveland (NBC).

Other clearances in the top 25 include KPIX-TV Group W station in San Francisco, and WFAA-TV Dallas.

## HOME VIDEO

The home video version of **World Events' Voltron** will go overseas, through a deal signed by World Events and the James Phillips Distribution Co., which will distribute *Voltron* to the United Kingdom, Scandinavia, France and other French-speaking territories. The syndicated TV animated package of 124 half-hours has been sold to more than 70 countries. Also, Phillips has completed a worldwide home video agreement with Warner Home Video for the television movie *Between Two Women*. The movie was released initially to Germany.

**RCA/Columbia Pictures Home Video** has become the first video manufacturer to underwrite a Video Software Dealers Association scholarship. The \$6,000 grant will be awarded to an entering college freshman. The recipient will be selected by the members of the VSDA scholarship committee. The award will be presented during the upcoming VSDA convention, to be held in Las Vegas from August 12-20.

**CBS/Fox Video** has launched a special promotional tactic for films from Turner Entertainment's MGM/UA film library which have been converted from black-and-white to color. All 13 movies scheduled for CBS/Fox Video's Classics in Color series will carry a two-and-a-half minute trailer, which shows scenes from all the series. CBS/Fox estimates that some 8,000 copies of each title, including *Yankee Doodle Dandy*, *The Maltese Falcon*, *The Roaring Twenties* and *High Sierra*, will carry the cross-plug, for a total of 100,000. Conversion to color videotape is by Color Systems Technology.

**Embassy Home Entertainment** has put the popular TV series, *Vietnam: The Ten Thousand Day War*, into a special six-volume collector's edition. The critically acclaimed series focuses on all the facets of U.S. involvement to the fall of Saigon in April 30, 1975, spanning three decades. The six-volume set is available in a special edition at \$149.70.



Victoria White

**Republic Pictures Home Video** has released *The President's Plane Is Missing* and *Snatched*, two suspense films, for April. *Plane* stars Buddy Ebsen and Dabney Coleman among others. *Snatched* is produced by Aaron Spelling and Leonard Goldberg. Pre-order date is April 7.

**Victoria White** has been named vice president, business affairs, **Embassy Home Entertainment**. Previously, she was with the law firms of Adams, Duque & Hazeltine and Rosenfeld, Meyer & Susman.

**Steven B. Okin** has been promoted to director of marketing services at **New World Video**. Okin came to New World in 1985 as the marketing coordinator.



# Commercials

## Direct response ads broaden appeal

When Mohammed Ali saw Eddie Albert do a direct response commercial for Continental American Life Insurance, he not only ordered a policy for his parents, but he also offered to do a commercial for the insurance company himself. The resultant spot, out of Alan Bernhard Creative Enterprises, was shot on the porch of a large Victorian house, showing Ali being welcomed home with a homecoming banner by a large family. Ali's mother talks to the audience about the cost of Medicare supplement insurance and her son's role in ordering the new insurance.

Bernhard offers this as an example of how direct response advertising is becoming more sophisticated as new



**An assist** from former boxer Mohammed Ali helped direct response specialist Alan Bernhard, r., get a message across for Continental American Life Insurance.

types of advertisers adopt the approach and orders come increasingly from a more affluent segment of the audience. Direct response advertising has become a major part of Bernhard's creative and production operation, which he started in 1971 after four years as a vice president/creative supervisor at Grey Advertising. He didn't get into direct response work until 1977 "when I just happened to get a client in direct response. That client, still aboard, is now known as Heartland Music, part of the Lawrence Welk Music Group.

For direct response advertisers, Bernhard not only produces the spots, but he usually writes them and, at the very least, is involved in creating the concept. He also likes to work with the media buying service "because a bad media buy can kill direct response. You have to talk to the stations every day to make sure they run the commercial where they're supposed to." At most, 20 per cent of the commercials Bernhard does are on a per inquiry basis.

**Longer form.** Bernhard produces each

spot in a 60-second, 90-second and two-minute version, although all versions are not always used. As the two-minute spots are used frequently, he points out, "In a two-minute commercial, you've got to make sure the spot doesn't collapse after 90 seconds." Another rule: "I've never done a spot where the last thing you see isn't the 800 number, and I'm not going to change that. But we're trying to find new ways to work in the number once before the close of the spot."

He adds, though, "I think we worry too much about people taking down the number and not enough about the rest of the commercial. I've learned that, if they like the message in the spot, they're going to find that number."

What he does worry about is the spot's ability to pull orders the first time out. Even if repeat viewing plays a role in pulling orders, the client is looking for an immediate response: "It's like waiting for reviews on an opening night. It's very embarrassing if you do a commercial and nobody calls on the first day."

Credibility is the key element in an insurance company commercial, Bernhard says. With celebrity endorsements being used in about 75 per cent of direct response insurance commercials, the key to success, he says, is picking a celebrity the viewer can identify with and having him deliver the message in a believable way.

Even with the required super stating that it's a compensated endorsement, a celebrity can evoke an emotional response through showing an understanding of the viewer's problems, Bernhard says. When a 77-year-old Eddie Albert, who owns the policy being sold, asks, "What worries you most—keeping your money or keeping your health?", the viewer is not particularly concerned that Albert is a lot better off financially than the viewer and is being paid to do the commercial, he notes.

**Upscale.** Meanwhile, Bernhard points out, direct response is getting increasing results from upscale viewers—"closet direct response orderers." For Heartland, one of the records Bernhard has promoted features Zamfir, "the master of the Pan flute," a Rumanian-born artist who is well known in Europe. Bernhard, in seeing feedback on this commercial by zip code, says that response from New York's upper East Side has read like a "Who's Who."

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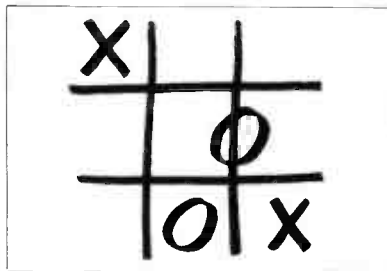
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## Commercials (continued)

A general rule on record commercials is that viewers have to hear what's on the album, so Bernhard usually offers 10 excerpts. But beyond that, he adds, a personality has to come through: "You do it like a concert or a video so that the audience falls in love with the performer." For Zamfir, the focus was on the artist and his glistening flute: "He's a very appealing-looking person and resembles Charles Aznavour, so that's what the spot had to capture."

Doing a spot for a collection of rock 'n roll songs from the '60s was another story. The viewer could barely see the crawl listing the songs, but attention was instead focused on a range of interesting people lip-syncing the songs.

Much of Heartland's output is country music, and while a rock star like Michael Jackson or Paul McCartney is not likely to appear in a commercial for an album, country stars take a different attitude: "There's not an aura of their career being on the downside."

All of the commercials Bernhard does run on both broadcast and cable, with cable playing a major role for the three top markets of New York, Chicago and Los Angeles, where the cost of broadcast time is considered prohibitive. Bernhard believes direct response works best on shows "that people are not too engrossed in—where they're not on the edge of the seat waiting for the show to come back. They do better on a sitcom rerun than on a primetime show or a talk show."

## The Olympics edge

Visa will be twisting the knife that it's already been sticking into American Express in a new BBDO-created campaign capitalizing on its Winter Olympics tie. For the last two years, Visa U.S.A. and BBDO have been telling TV viewers that the Visa card is accepted at a number of interesting and fashionable business establishments that do not accept American Express.

This is being taken a step further in a new campaign pointing out that Visa—not American Express—is the only credit card that will be accepted at the Winter Olympics. Visa has an exclusivity arrangement with the 1988 Olympic Committee. In the new commercial, "Calgary," the theme line continues as "Visa. It's everywhere you want to be."

The spot features dramatic winter sports photography and will run periodically through the 1988 Olympics with a heavy buy on network TV in all dayparts, ABC-TV's *Olympic Moments* beginning in September as well as cable including ESPN and Arts &

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Entertainment. The spot will run in a 60-, 30-, 23- and 15-second version. The latter two allow for a tag from any of Visa's 18,000 member banks as well as a special computer-animated tag highlighting Visa's extensive sponsorship of the U.S. ski team.

Creative credits at BBDO go to Charles Miesmer, executive vice president, senior creative director; Art Mellor, creative director and art director; Robert Greenbaum, associate creative director and copywriter; William Cole, assistant art director; and Ron Palumbo, art director, who is responsible for designing the computer-animated tag. Director was Joe Hanwright, and Pacific Data Images provided the computer graphics.

### Sportswear TV debut

Casual sportswear manufacturer Le Coq Sportif USA has launched its first network TV commercial by adapting segments of its fashion video. The 30-second spots were scheduled to air on ABC's *Good Morning America* and NBC's *The Today Show*.

Featuring LCS' newest L'Image du Sport line, the fashion video was choreographed with a select group of New York dancers. The video had received a certificate of recognition for outstanding achievement from the International Film and Television Festival of New York in November, 1986. Placement was handled by George Sass Advertising, Annapolis, Md.

### Area code hangup

Animation and humor are used in recent spots by Young & Rubicam for New York Telephone that state that, thanks to the advertiser's low rates, there's no such thing as long distance. The two recent 30s were animated by Mark Zander Productions.

In the first, a *New Yorker*-style cartoon of a glamorous cosmopolitan soiree, singles appraise one another on the basis of area codes: "He's dressed like a 203" ... "Seen any nice 914s?" When a young man states he only dates his own area code, the message on low rates is delivered against a colorfully animated area code map.

The second spot opens on a pair of hands before pulling back to reveal a man on a psychiatrist's couch. Due to his family's constant movement between area codes, he has lost his identity. Mentioning his hesitation at calling an old friend because of long-distance rates and ultimately getting the low-cost message, he concludes, "With such low rates, why don't they ever call me?"

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## Commercials (continued)

### Feet of distinction

The contrasting Joffrey Ballet and Los Angeles Raiders football team add up to the same message in a 30 for Avia athletic footwear by Ketchum Advertising/San Francisco. The point made by the commercial is that these two groups are notoriously demanding of their footwear.

The Joffrey dancers move hard and fast in Avia Aerobic Shoes to a rock beat. The Raiders are filmed in slow

motion with their rarely seen delicate footwork executed in Avia Fitness Shoes. Says Ketchum creative director Tony Smith, "Everything from soft drinks to cereal is using fitness as a theme. We needed to cut through that with the message that Avias are for those who demand a tough, high-quality athletic shoe. The Raiders and the Joffrey represent those values—but in counterpoint. Like the lambs lying down with the lions, these two groups juxtaposed make the message stand out."

The spot is tagged, "If you're serious

about your workout, be serious about your shoes." Scheduled for key markets nationwide, the commercial is targeted to adults 21-44 who are active, health conscious and exercise seriously.

### Cellular music

The light rock tune that sounds like it's coming from a cellular telephone actually is, in radio spots for PacTel Cellular. Ken Nordine, a composer as well as a voiceover artist, was approached by PacTel's agency, Cochrane Chase Livingston, to do the voiceover for the spots. Given free rein to add his own creative embellishment, Nordine suggested adding a "happy little telephone melody" as background music and came up with the idea of actually composing it on his cellular phone.

This was accomplished by hooking up his cellular phone into the emulator in his computer, which "sampled" the unique sounds of cellular touch-tone dialing. "Since the electronic tones from a cellular phone don't represent a true musical scale," says Nordine, "we had to ask the computer to create one that would correspond to something that could be played on a musical instrument." For the spots, Nordine's pushbutton composition was musically interpreted on a synthesizer by keyboard artist Howard Levy.

### Doctors on the spot

Rather than relinquish the role of marketing medical services to insurance companies, health maintenance organizations and hospitals, doctors at Park Nicollet Medical Center in the Twin Cities are pitching the clinic in a TV campaign. Park Nicollet, with 280 doctors, is the fifth largest clinic in the U.S.

The advertising campaign, to run throughout the year in the metro Twin Cities and Western Minneapolis suburbs, bills Park Nicollet as "the other, great clinic in Minnesota" in a reference to the world-renowned Mayo Clinic in Rochester. The campaign is the first by Lacey LaMaster Nelson Farmer, a new Minneapolis-based ad agency.

Three of the four spots feature close-ups of actual physicians at the clinic speaking about its services. Each of the commercials focuses on a different aspect—credentials of the staff, high-quality service, easy referrals and access to services, specialty areas and the clinic's acceptance of virtually any regular indemnity insurance or payment plan. Target audience is women 18-54, who are the primary decision makers when choosing a family physician.



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# Wall Street Report

## Syndication prominent among Gulf + Western's diversified growth areas

Syndication will play a significant role in the growth forecast for Gulf + Western Inc., by Dennis B. McAlpine, analyst at Oppenheimer & Co. Overall, the analyst sees the company going from \$3.66 per share in the fiscal year ended October 31, 1986, to \$5.00 in 1987 and \$6-6.25 in 1988. A major anticipated gain, he tells TV/RADIO AGE, is from \$230 million in syndication by Paramount Television in 1986 to some \$475 million in 1987.

McAlpine expects the syndication of *Cheers* and *Family Ties*, beginning in fall, 1987, to garner sales of about \$1 million per episode for their approximately 150 episodes each. He projects *Webster*, going into syndication in fall, '88, with a like number of episodes, to do more like \$1.2 million per episode, pointing to the importance of kid appeal in syndication and to the fact that the higher ratings of the other two shows may have been partly a function of their lead-ins on NBC.

McAlpine also forecasts '86-87 gains in other areas for Paramount: \$340 million to \$410 million for theatrical motion pictures, \$133 million to \$160 million for network TV and \$225 million to \$245 million for home video. A forecast gain in theater operations for the company of \$112 million to \$250 million is largely attributed to acquisitions; the proposed sale of a half interest in the theater operations to Warner Com-

munications is not taken into account, he notes.

The analyst considers the stock undervalued in relation to similar companies at a recent P/E ratio of 14.7, compared with 20.7 for Warner and 22.9 for Walt Disney Productions.

The company itself recently informed a meeting of security analysts that it expects to double earnings per share in the first quarter ended January 31 from 55 cents to \$1.10 and that it has raised its assessment of fiscal 1987 so that it is now comfortable with analyst forecasts of \$5 to \$5.25 per share.

## Varied operations

In terms of 1986 revenues, entertainment was the second largest of the company's three operating areas, bringing in \$1,144.8 million. Financial services led with \$1,687.3 million. Overall, Gulf + Western had a 51 per cent gain in earnings from continuing operations for the fiscal year to \$228.7 million from \$151.6 million.

Net earnings for the year increased 8 per cent to \$267.4 million, or \$4.28 a share, from \$247.8 million, or \$3.51 per share. Revenues increased 14 per cent to \$3.8 billion from \$3.3 billion.

*Family Ties* and *Cheers* are in their fifth years on NBC, while *Webster* is in its fourth and *MacGyver* in its second, both on ABC. New series this season are *The Cavanaughs* on CBS and *The Tortellis* on NBC. In syndication, *Entertainment Tonight* is in its sixth season and on 151 stations at fiscal year end, with *Solid Gold* in its seventh and on 177 stations. *Brothers* is on its third year on Showtime and *Sanchez of Bel Air* in its first on USA Network, which is one-third owned by the company.

### Gulf + Western Inc. (in millions, except per share)

	Three Months Ended October 31		Year Ended October 31	
	1986	1985	1986	1985
Revenues	\$1,010.8	\$843.1	\$3,781.1	\$3,320.7
Less revenues of unconsolidated finance subsidiary	434.9	382.6	1,687.3	1,459.9
Net Revenues	575.9	460.5	2,093.8	1,860.8
Earnings From Continuing operations before extraordinary items—after provision for income taxes of \$47.8 and \$157.6 for 1986 and \$37.7 and \$83.6 for 1985	66.7	56.1	228.7	151.6
Extraordinary items—net*	38.7		38.7	
Discontinued operations—net		14.6		96.2
Net earnings	105.4	70.7	267.4	247.8
Average common and common equivalent shares outstanding			62.3	70.3
Earnings per share from continuing operations before Extraordinary Items	\$1.07	\$0.80	\$3.66	\$2.15
Net earnings	1.69	1.01	4.28	3.51

\* Includes a gain of \$58.9 million, net of applicable taxes of \$30.6 million resulting from the sale of real estate, and a loss of \$20.2 million, net of income tax benefits of \$17.2 million, on certain debt refinancing transactions.

**Average**  
**1/4-hour (000) 12+ Share**

	FA '85	W '86	SP '86	SU '86	FA '86
<b>HOUSTON, TX (008)</b>					
KMJQ(F)•uc	524	9.9	8.8	8.0	9.8
KODA(F)•ez	368	6.9	7.2	6.2	6.4
KIKK-FM•c	362	6.7	7.7	7.4	6.8
KRBE(F)•r	349	3.5	4.8	5.1	6.2
KILT-FM•c	322	4.5	6.3	5.7	6.0
KKBO-FM•r	321	8.6	6.2	8.3	7.4
KFMK(F)•ac	312	5.9	6.2	6.6	4.6
KTRH•n	252	5.3	4.6	5.8	4.7
KLLOL(F)•ao	247	4.5	4.3	3.8	5.0
KQUE(F)•st	221	4.3	4.7	4.6	3.7

**WASHINGTONDC, MD, VA (009)**

WKYS(F)•uc	414	7.0	6.6	7.6	8.0
WMAL•ac	413	7.1	6.6	6.8	8.0
WGAY(F)•ez	350	8.0	7.2	7.3	6.8
WAVA(F)•r	323	4.0	4.1	4.7	6.2
WHUR(F)•bl	302	8.6	6.7	6.1	5.8
WMZO-FM•c	284	3.5	5.0	6.8	4.4
WWDC-FM•ao	269	6.5	5.0	4.4	5.2
WDJY(F)•r	224	3.8	3.8	3.9	4.3
WROX(F)•r	194	4.3	4.4	3.5	3.8
WTOP•n	191	4.5	4.7	4.3	3.7

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

KVIL-FM•ac	448	10.6	9.1	8.8	7.1
KKDA-FM•bl	430	8.7	8.7	8.5	8.4
KPLX(F)•c	426	6.0	6.9	7.3	6.6
KRLD•n	375	7.7	7.2	6.3	5.8
KMEZ-FM•ez	357	5.4	6.4	6.3	5.9
KEGL(F)•r	262	6.3	5.2	5.2	5.1
KTXQ(F)•ao	238	4.7	5.1	5.0	5.3
WBAP•c	235	5.9	6.5	6.9	6.7
KSCS(F)•c	201	5.9	5.5	5.7	4.6
KTKS(F)•r	191	3.7	3.2	—	3.7

**MIAMI-FT. LAUDERDALE, FL (011)**

WLYF(F)•ez	405	7.4	8.9	8.6	7.9
WQBA•s	277	5.7	5.7	5.6	4.9
WHOT(F)•uc	227	3.9	3.3	4.9	5.1
WEDR(F)•bl	213	4.2	3.8	3.7	3.8
WJQY(F)•sc	211	4.2	3.8	4.5	4.5

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

WHTZ(F)•r	252	4.9	—	7.4	5.8
WALK-FM•ac	245	5.7	—	4.8	5.6
WBLI(F)•st	216	6.1	—	5.7	4.5
WPLJ(F)•r	213	4.4	—	5.4	5.0
WCBS•n	200	3.9	—	3.5	3.5

**Average**  
**1/4-hour (000) 12+ Share**

	FA '85	W '86	SP '86	SU '86	FA '86
<b>PITTSBURGH, PA (013)</b>					
KDKA•v	515	11.9	16.9	15.3	13.2
WBZZ(F)•r	352	9.2	7.4	8.0	7.9
WSHH(F)•ez	342	7.8	8.0	9.8	9.2
WDVE(F)•ao	289	8.4	7.3	7.2	9.9
WWSW(F)•ac	213	5.4	4.6	4.9	5.1

**ATLANTA, GA (014)**

WVEE(F)•uc	330	8.9	9.8	8.6	11.0
WKLS(F)•ao	300	9.0	10.5	9.2	9.6
WPCH(F)•ez	286	7.4	9.5	9.2	7.9
WSB•ac	273	6.7	5.5	5.7	6.6
WZGC(F)•r	270	9.8	8.5	6.1	7.2

**ST. LOUIS, MO, IL (015)**

KMOX•nt	628	22.6	17.5	22.4	20.0
KSHE(F)•ao	412	12.4	12.6	12.0	12.9
KEZK(F)•ez	260	6.4	8.6	6.5	6.5
KMJM(F)•uc	224	5.8	6.3	5.5	6.6
KHTR(F)•r	167	3.9	4.2	4.1	6.0

**BALTIMORE, MD (016)**

WLIF(F)•ez	349	8.7	10.0	10.2	8.8
WBAL•nt	298	7.5	10.5	6.9	9.1
WBSB(F)•r	249	6.7	6.0	7.3	6.7
WXYV(F)•uc	250	6.8	6.6	7.7	8.7
WPOC(F)•c	200	5.6	7.7	6.6	5.8

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

KIRO•nt	308	10.9	9.2	10.7	10.4
KISW(F)•ao	235	6.2	4.7	7.5	7.3
KUBE(F)•r	237	6.8	6.9	5.0	8.2
KOMO•ac	203	8.3	7.3	5.8	5.8
KBRD(F)•ez	151	5.1	6.6	5.0	4.5

**MINNEAPOLIS-ST. PAUL, (018)**

WCCO•v	514	18.5	18.0	17.9	18.3
KQRS-FM•ao	314	8.6	8.1	9.6	9.0
KSTP-FM•ac	268	10.4	11.0	9.5	9.9
KDWB-FM•r	209	5.5	5.9	6.2	7.2
WLOL(F)•r	208	8.6	7.3	7.8	7.2

**ANAHEIM-SANTA ANA, CA (019)**

KIIS-FM•r	229	9.0	—	7.4	—
KROQ(F)•ao	173	5.9	—	5.3	—
KRTH-FM•ac	154	4.9	—	4.4	—
KJOI(F)•ez	147	3.9	—	5.7	—
KABC•nt	138	5.9	—	6.1	—

**Average**  
**1/4-hour (000) 12+ Share**

	FA '85	W '86	SP '86	SU '86	FA '86
<b>SAN DIEGO, CA (020)</b>					
KJQY(F)•ez	274	9.4	9.7	8.2	7.1
KFMB-FM•ac	210	7.6	5.9	6.8	5.9
KGB(F)•ao	195	7.8	5.9	6.6	7.3
KSDO-FM•r	192	4.8	4.3	4.8	6.5
KSDO•nt	183	6.1	6.6	7.0	6.0

**CLEVELAND, OH (021)**

WMMS(F)•r	481	14.5	13.9	13.2	13.5
WOAL(F)•ez	238	8.2	8.6	7.1	8.2
WLTF(F)•ac	216	5.2	5.5	6.7	6.3
WMJI(F)•ac	176	6.8	7.7	7.0	7.8
WWWE•nt	176	5.5	4.8	4.9	6.9

**TAMPA-ST. PETE-CLWT, FL (022)**

WRBO-FM•r	476	12.2	12.5	14.8	15.9
WWBA(F)•ez	328	11.7	13.0	10.6	12.7
WQYK(F)•c	236	8.2	7.9	8.5	6.6
WYNF(F)•ao	203	6.3	5.5	5.2	5.8
WUSA(F)•ac	173	7.6	—	5.7	4.4

**DENVER, CO (023)**

KOSI(F)•ez	245	10.5	9.6	9.6	10.2
KOA•nt	193	6.5	6.0	5.7	5.7
KBPI(F)•ao	181	7.3	7.2	6.7	6.7
KBCO-FM•ao	178	5.9	6.7	6.9	7.8
KMJI(F)•ac	158	6.8	6.6	7.0	7.5

**PHOENIX, AZ (024)**

KMEQ-FM•ez	287	6.7	6.2	7.0	10.6
KZZP•ac	00	00	00	00	00
KNIX-FM•c	273	10.4	11.1	9.7	9.6
KZZP-FM•r	272	6.2	8.9	11.6	10.6
KTAR•nt	249	9.3	8.4	8.3	9.5

**MILWAUKEE-RACINE, WI (025)**

WTMJ•ac	271	9.7	—	14.6	12.2
WTKI(F)•r	221	8.3	—	9.4	9.1
WEZW(F)•ez	206	8.1	—	8.9	7.3
WKLH(F)•cl	173	2.4	—	7.0	6.8
WOKY•st	137	7.9	—	7.7	6.3

**PROVIDENCE-WARWK-PWTK, (026)**

WPRO-FM•r	236	9.3	—	10.9	11.6
WLKW-FM•ez	235	12.5	—	10.1	10.5
WHJY(F)•ao	208	9.2	—	8.7	8.8
WHJJ•nt	196	7.0	—	6.6	5.9
WWLI(F)•sc	128	7.2	—	7.4	6.8



**Average**  
**1/4-hour (000) 12+ Share**

	FA	W	SP	SU	FA
	'85	'86	'86	'86	'86
<b>KANSAS CITY, MO, KS (027)</b>					
WDAF•c	224	11.1	11.6	8.5	10.3
KYYS(F)•ao	199	5.9	7.2	8.6	7.8
KBEQ(F)•r	161	7.0	9.0	7.5	9.6
KFKF(F)•c	151	5.8	8.1	7.9	5.6
KCMO•nt	146	7.8	5.4	4.9	5.0

**SANJOSE, CA (028)**

KGO•nt	132	8.3	7.5	8.4	7.1
KCBS•nt	107	5.3	5.4	6.0	4.6
KWSS(F)•r	106	6.1	6.1	5.9	6.0
KBAY(F)•ez	97	6.7	5.6	6.1	5.9
KOME(F)•ao	87	3.0	3.9	4.0	4.0

**CINCINNATI, OH (029)**

WWEZ(F)•ez	204	10.5	—	8.8	10.1
WEBN(F)•ao	196	8.2	—	11.1	9.8
WKRO(F)•r	177	11.3	—	9.0	9.3
WKRC•ac	143	6.8	—	6.8	7.1
WLW•ac	133	7.8	—	10.7	11.7

**PORTLAND, OR (030)**

KXL-FM•ez	143	8.3	6.1	9.1	6.4
KINK(F)•ao	136	7.1	6.5	6.3	6.9
KKRZ(F)•r	136	9.8	9.9	7.7	8.5
KKCW(F)•ac	132	5.9	5.3	4.4	5.2
KGON(F)•ao	126	6.4	6.0	7.1	7.7

**NEWORLEANS, LA (031)**

WYLD-FM•uc	259	14.7	—	14.5	15.5
WEZB(F)•r	198	10.5	—	9.9	10.1
WQUE(F)•r	173	6.9	—	5.6	6.6
WLTS(F)•ac	139	7.2	—	6.7	6.1
WWL•nt	134	6.2	—	5.9	5.6

**SACRAMENTO, CA (032)**

KXOA-FM•ac	139	7.7	6.4	7.8	8.9
KCTC(F)•ez	138	8.2	10.6	9.8	8.7
KSFM(F)•r	136	10.4	10.9	12.5	10.9
KFBK•nt	135	6.7	7.3	5.7	6.4
KRAK-FM•c	131	4.6	5.4	7.5	5.7

**COLUMBUS, OH (033)**

WLVO(F)•ao	209	15.1	—	13.4	16.3
WBNS-FM•ez	185	9.7	—	9.3	10.2
WTVN•ac	165	10.4	—	6.2	6.9
WXGT(F)•r	148	10.5	—	8.0	7.9
WSNY(F)•ac	125	9.6	—	11.9	7.9

**Average**  
**1/4-hour (000) 12+ Share**

	FA	W	SP	SU	FA
	'85	'86	'86	'86	'86
<b>NORFOLK-VA BCH-NWPT NEWS (034)</b>					
WNOR-FM•ao	205	11.8	—	11.4	12.4
WFOG(F)•ez	160	9.7	—	7.9	8.2
WOWI(F)•uc	158	7.6	—	10.2	8.2
WCMS-FM•c	148	8.7	—	9.1	8.7
WLTY(F)•ac	138	7.5	—	6.2	6.4

**BUFFALO-NIAGARA FALLS, NY (035)**

WBEN•ac	207	13.3	—	6.6	7.6
WJYE(F)•ez	169	10.6	—	10.0	10.2
WHTT-FM•r	122	5.9	—	4.8	—
WBLK(F)•uc	114	4.5	—	6.1	5.4
WBUF(F)•ac	110	6.6	—	10.8	9.7

**INDIANAPOLIS, IN (036)**

WIBC•ac	229	14.7	—	18.6	13.2
WFBQ(F)•ao	221	14.4	—	13.3	13.4
WTLC(F)•uc	173	8.0	—	9.0	7.7
WFMS(F)•c	171	10.0	—	9.8	10.0
WXTZ(F)•ez	136	10.2	—	8.6	9.7

**Average**  
**1/4-hour (000) 12+ Share**

	FA	W	SP	SU	FA
	'85	'86	'86	'86	'86
<b>SANANTONIO, TX (037)</b>					
KTFM(F)•ac	172	9.3	—	9.9	10.5
KISS(F)•ao	140	6.8	—	8.5	8.7
KOXT(F)•ez	129	9.8	—	8.9	7.8
KCOR•s	126	7.0	—	5.8	5.2
KAJA(F)•c	115	5.9	—	5.4	6.1

**RIVERSIDE-SANBRDNO, CA (038)**

KDUO(F)•ez	108	8.6	—	7.9	5.6
KGGI(F)•r	101	7.0	—	7.1	8.4
KIIS-FM•r	97	6.8	—	4.9	6.2
KRTH(F)•ac	73	3.6	—	5.0	4.3
KFXM•st	69	2.9	—	3.7	2.8

**HARTFORD-NEWBRITN, CT (039)**

WTIC•ac	279	18.3	—	19.2	20.1
WTIC-FM•r	234	14.9	—	15.3	16.7
WRCH(F)•ez	146	11.4	—	9.6	10.3
WIOF(F)•ac	100	6.0	—	4.2	4.9
WKSS(F)•r	88	4.9	—	4.8	5.4

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**Average**  
**1/4-hour (000) 12+ Share**

	FA	W	SP	SU	FA
	'85	'86	'86	'86	'86
<b>CHARLOTT-GSTNA-RKHL, NC (040)</b>					
WSOC-FM•c	194	13.1	—	12.4	9.7 13.6
WPEG(F)•uc	155	12.1	—	10.7	10.8 10.9
WLVK(F)•c	128	7.3	—	9.1	8.4 9.0
WEZC(F)•ac	127	9.9	—	9.2	9.3 8.9
WROQ(F)•r	112	9.8	—	9.0	9.3 7.9

**ROCHESTER, NY (041)**

WVOR(F)•ac	151	11.4	—	14.1	12.4 11.4
WCMF(F)•ao	145	11.7	—	15.6	9.3 10.9
WPXY-FM•r	140	12.0	—	10.5	12.4 10.5
WEZO(F)•ez	132	11.4	—	8.9	9.6 9.9
WHAM•st	110	9.1	—	7.9	9.5 8.3

**OKLAHOMACITY, OK (042)**

KATT(F)•ao	152	9.5	—	12.8	12.3 11.9
KJYO(F)•r	147	6.8	—	7.1	12.2 11.5
KXXY•c	142	.0	—	1.0	.9 11.1
KXXY-FM•c	137	9.9	—	12.1	11.8 10.7
KTOK•nt	113	9.8	—	7.0	8.3 8.8

**SALT LAKE CTY-OGDEN, U (043)**

KSFI(F)•ez	164	10.9	12.1	9.1	9.2 10.8
KSL•ac	146	10.4	8.7	11.0	8.4 9.7
KKAT(F)•c	123	4.0	6.0	7.4	6.2 8.1
KCPX(F)•r	113	6.2	5.8	6.5	7.0 7.5
KRSP-FM•ao	112	9.9	9.0	7.5	11.0 7.4

**LOUISVILLE KY, IN (044)**

WHAS•ac	187	15.3	12.4	17.6	11.6 15.6
WAMZ(F)•c	183	11.4	12.2	15.7	15.7 15.2
WQMF(F)•ao	107	8.5	8.8	6.6	8.4 8.9
WVEZ(F)•sc	103	7.7	7.5	8.8	6.9 8.6
WDJX(F)•r	92	5.8	6.2	6.7	9.3 7.7

**DAYTON, OH (046)**

WGTZ(F)•r	148	11.1	—	9.9	13.1 11.6
WHIO-FM•ez	133	15.1	—	13.8	12.5 10.4
WWSN(F)•ac	117	6.4	—	6.8	6.4 9.1
WHIO•ac	111	8.6	—	7.8	8.9 8.7
WTUE(F)•ao	100	8.7	—	7.8	9.1 7.8

**BIRMINGHAM, AL (047)**

WZZK-FM•c	201	14.2	—	13.8	16.7 15.9
WAPI-FM•r	196	14.0	—	11.3	13.7 15.5
WENN(F)•bl	124	10.6	—	13.1	12.2 9.8
WMJJ(F)•ac	93	9.0	—	11.9	7.2 7.3
WKXX(F)•r	91	5.4	—	8.3	6.5 7.2

**Average**  
**1/4-hour (000) 12+ Share**

	FA	W	SP	SU	FA
	'85	'86	'86	'86	'86
<b>NASHVILLE, TN (048)</b>					
WKDF(F)•ao	178	9.8	—	12.3	12.7 14.9
WSM-FM•c	123	14.0	—	12.4	11.1 10.3
WZEZ(F)•ez	115	8.0	—	11.4	10.4 9.6
WLAC-FM•ac	109	13.2	—	8.4	10.5 9.1
WYHY(F)•r	88	5.7	—	9.7	8.5 7.4

**GREENSBORO-W.S.H.P, NC (049)**

WTQR(F)•c	262	19.1	—	17.4	14.6 19.7
WKRR(F)•ao	120	—	—	7.8	5.4 9.0
WKSJ(F)•r	99	4.9	—	5.9	8.3 7.4
WOJY(F)•ac	80	9.3	—	7.0	6.9 6.0
WSJS•ac	73	7.5	—	6.9	5.2 5.5

**MEMPHISTN, AR, MS (050)**

WHRK(F)•bl	211	15.5	—	15.6	18.1 16.7
WMC-FM•r	133	11.5	—	9.2	9.5 10.5
WGKX(F)•c	103	8.9	—	7.8	5.9 8.1
KRNB(F)•bl	94	6.1	—	6.1	7.5 7.4
WDIA•bl	88	7.3	—	6.6	6.1 7.0

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

WPYX(F)•ao	132	9.7	—	9.6	10.8 11.2
WGY•ac	112	11.0	—	9.6	9.4 9.5
WROW-FM•ez	111	9.8	—	8.4	9.1 9.4
WFLY(F)•r	105	5.9	—	7.7	8.0 8.9
WGFM(F)•r	95	7.7	—	9.4	9.0 8.0

**ORLANDO, FL (052)**

WSSP(F)•ez	125	12.7	—	9.5	11.0 9.8
WBJW-FM•r	121	8.1	—	6.6	10.0 9.5
WWKA(F)•c	113	9.1	—	10.2	7.0 8.9
WHLY(F)•r	103	9.0	—	10.6	7.6 8.1
WDIZ(F)•ao	101	7.7	—	8.1	8.7 7.9

**HONOLULU, HI (053)**

KSSK•ac	149	13.9	—	14.2	12.0 13.2
KOMQ(F)•r	132	13.5	—	9.8	11.0 11.7
KMAI(F)•r	117	2.7	—	8.0	11.0 10.3
KPOI(F)•ao	114	7.7	—	7.0	7.6 10.1
KULA(F)•sc	87	12.7	—	7.1	8.8 7.7

**RICHMOND, VA (054)**

WRVA•ac	183	14.7	—	13.9	11.5 15.7
WPLZ-FM•uc	143	14.2	—	13.8	14.5 12.3
WRVQ(F)•r	132	12.1	—	10.8	12.1 11.4
WRXL(F)•ao	122	9.6	—	10.5	11.4 10.5
WEZS(F)•ac	90	9.9	—	9.5	9.1 7.7

**Average**  
**1/4-hour (000) 12+ Share**

	FA	W	SP	SU	FA
	'85	'86	'86	'86	'86
<b>JACKSONVILLE, FL (055)</b>					
WAPE(F)•uc	215	7.5	—	15.6	20.3 20.1
WQIK-FM•c	93	9.5	—	9.4	8.1 8.7
WAVI(F)•ac	79	7.8	—	5.1	4.8 7.4
WIVY(F)•ac	76	13.0	—	9.9	8.6 7.1
WFYV(F)•ao	57	9.8	—	9.8	7.9 5.3

**TULSA, OK (056)**

KWEN(F)•c	125	11.5	—	11.8	8.8 11.6
KAYI(F)•r	120	11.5	—	10.3	10.0 11.2
KMOD(F)•ao	106	8.6	—	8.3	11.3 9.9
KRMG•ac	102	11.5	—	8.5	7.5 9.5
KBEZ(F)•ez	100	10.8	—	10.4	9.5 9.3

**WEST PALM-BOCA RATON, F (057)**

WEAT-FM•ez	141	10.4	—	11.6	12.9 11.8
WRMF(F)•ac	118	11.3	—	14.8	8.9 9.9
WJNO•nt	84	7.6	—	6.3	6.8 7.1
WHYI(F)•r	77	6.9	—	5.6	4.0 6.5
WNJY(F)•st	61	6.8	—	7.3	6.9 5.1

**WILKES-BARRE-SCRANTON, (058)**

WKRZ(F)•r	100	9.7	—	10.7	11.1 9.6
WARM•r	82	8.8	—	7.4	7.3 7.8
WNAK•r	80	6.9	—	7.8	9.0 7.7
WEZX(F)•ao	72	7.6	—	6.3	5.1 6.9
WGBI-FM•ac	72	5.8	—	5.5	5.6 6.9

**AUSTIN, TX (059)**

KASE(F)•c	144	16.3	—	16.2	13.0 14.6
KHFI(F)•r	136	15.1	—	14.2	11.6 13.8
KEYI•ac	113	1.2	—	.4	.8 11.5
KEYI-FM•ac	108	5.5	—	9.7	13.7 11.0
KLBJ-FM•ao	102	11.6	—	12.1	10.9 10.4

**ALLEN TOWN-BETHLEHM, PA (060)**

WFMZ(F)•ez	144	12.8	—	12.1	10.1 15.0
WZZO(F)•ao	99	12.6	—	11.5	10.3 10.3
WLEV(F)•ac	95	9.7	—	11.1	11.3 9.9
WQQQ(F)•r	85	9.6	—	9.9	8.3 8.8
WAEB•ac	54	5.0	—	5.8	6.0 5.6

**SYRACUSE, NY (061)**

WYYY(F)•ac	155	16.6	—	16.6	16.2 16.3
WSYR•st	116	12.4	—	12.3	10.2 12.2
WNTQ(F)•r	109	9.9	—	11.3	11.9 11.5
WRRB(F)•c	73	6.1	—	6.4	8.0 7.7
WAQX-FM•ao	67	10.7	—	7.2	7.4 7.0



**Average**  
**1/4-hour (000) 12+ Share**

FA W SP SU FA  
'85 '86 '86 '86 '86

**AKRON, OH (062)**

WKOD(F)•r	89	7.9	—	9.0	—	10.2
WMMS(F)•r	88	9.9	—	12.3	—	10.1
WAKR•ac	77	11.5	—	8.9	—	8.9
WONE(F)•ao	52	6.7	—	6.3	—	6.0
WMJI(F)•ac	43	4.3	—	4.9	—	4.9

**RALEIGH-DURHAM, NC (063)**

WRAL(F)•ac	99	10.5	—	9.9	9.8	11.5
WPTF•ac	86	10.7	—	7.7	6.9	10.0
WFXC(F)•uc	84	9.1	—	10.2	9.8	9.8
WTRG(F)•c	53	—	—	—	—	6.2
WYLT(F)•sc	51	6.5	—	5.5	5.9	5.9

**TUCSON, AZ (064)**

KJYK(F)•ez	104	10.8	—	9.7	9.8	11.9
KROQ(F)•ac	104	7.2	—	11.2	10.6	11.9
KLPX(F)•ao	74	9.3	—	10.5	9.1	8.5
KWFM(F)•ac	70	5.8	—	6.1	5.5	8.0
KIHM(F)•c	61	9.2	—	9.2	10.5	7.0

**GRANDRAPIDS, MI (065)**

WOOD-FM•ez	86	8.7	—	10.3	11.1	10.6
WLAV-FM•ao	74	10.2	—	11.0	8.3	9.1
WKLO(F)•r	72	3.3	—	9.2	11.6	8.8
WCUZ-FM•c	68	10.1	—	7.9	8.7	8.3
WOOD•ac	62	7.7	—	.0	.0	7.6

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

WFBC-FM•ac	129	11.7	—	19.4	12.0	15.9
WESC-FM•c	127	13.2	—	10.3	12.9	15.6
WSPA-FM•ez	73	8.3	—	7.0	8.8	9.0
WSSL-FM•c	70	8.0	—	10.2	6.8	8.6
WCKN(F)•r	65	6.6	—	6.3	7.0	8.0

**TOLEDOOH, MI (067)**

WMME(F)•ac	108	13.0	—	14.8	13.0	12.8
WLQR(F)•ez	84	11.0	—	9.8	8.6	10.0
WIOT(F)•ao	80	10.2	—	6.7	10.5	9.5
WKKO(F)•c	79	6.3	—	9.6	6.4	9.4
WSPD•ac	60	8.8	—	11.7	10.9	7.1

**KNOXVILLE, TN (068)**

WIVK-FM•c	241	26.7	—	26.7	27.7	27.0
WIMZ-FM•r	138	14.7	—	13.3	15.9	15.5
WEZK(F)•ez	104	13.4	—	12.7	12.7	11.6
WMYU(F)•ac	100	9.0	—	9.9	10.0	11.2
WOKI(F)•r	55	7.6	—	8.2	6.9	6.2

**Average**  
**1/4-hour (000) 12+ Share**

FA W SP SU FA  
'85 '86 '86 '86 '86

**OMAHA-COUNCILBLUFFS (069)**

KFAB•ac	195	26.8	—	21.6	19.8	24.0
KEZO(F)•ao	104	11.1	—	14.9	16.0	12.8
KOKQ(F)•r	98	12.1	—	12.8	12.8	12.0
KGOR(F)•ac	80	8.1	—	7.5	9.9	9.8
WOW-FM•c	52	4.7	—	5.9	7.5	6.4

**SPRINGFLD, MA (070)**

WMAS-FM•ac	100	10.3	—	9.8	9.5	11.3
WTIC-FM•r	86	7.1	—	11.6	11.3	9.7
WRCH(F)•ez	83	9.7	—	7.5	6.9	9.4
WHFM(F)•ac	72	6.4	—	5.8	7.2	8.1
WAQY(F)•ao	70	6.8	—	8.2	7.5	7.9

**HARRISBURG, PA (071)**

WNKN(F)•r	165	15.3	—	14.0	20.5	19.1
WRKZ(F)•c	74	10.7	—	7.5	8.2	8.6
WHP•ac	59	5.0	—	5.9	4.9	6.8
WHP-FM•ez	59	9.9	—	10.1	8.5	6.8
WSFM(F)•ac	50	6.2	—	4.4	4.8	5.8

**CHATTANOOGA, TN, GA (072)**

WSKZ(F)•r	112	19.0	—	19.6	20.6	19.3
WDDO-FM•c	63	7.0	—	9.0	11.1	10.9
WUSY(F)•c	59	15.6	—	16.7	10.8	10.2
WDEF-FM•ez	55	9.1	—	8.7	9.2	9.5
WDEF•ac	36	.0	—	3.7	5.9	6.2

**FRESNO, CA (073)**

KMJ•nl	71	9.6	—	6.6	7.7	9.3
KMGX(F)•r	65	5.5	—	6.9	5.5	8.5
KYNO-FM•r	52	7.5	—	9.2	6.2	6.8
KKDJ(F)•ao	50	7.4	—	7.3	9.5	6.5
KOJY(F)•ez	50	7.3	—	4.6	5.8	6.5

**SANDIEGONORTHCOUNTY (074)**

KJOY(F)•ez	75	9.5	—	9.5	9.1	10.2
KFMB-FM•ac	53	9.2	—	9.1	8.9	7.2
KGB(F)•ao	52	6.3	—	6.6	6.2	7.1
KGMG(F)•ac	42	4.1	—	3.1	1.6	5.7
XTRA-FM•ao	38	—	—	—	—	5.2

**LASVEGAS, NV (075)**

KXTZ(F)•ez	90	13.4	—	13.2	10.9	12.2
KLUC(F)•r	81	10.2	—	9.9	9.1	10.9
KMZQ(F)•ac	80	6.9	—	7.6	9.0	10.8
KFMS-FM•c	65	10.6	—	8.2	10.0	8.8
KOMP(F)•ao	51	9.5	—	7.5	6.5	6.9

**Average**  
**1/4-hour (000) 12+ Share**

FA W SP SU FA  
'85 '86 '86 '86 '86

**WILMINGTON, DE (076)**

WSTW(F)•r	76	10.5	—	9.3	—	9.8
WMMR(F)•ao	73	10.5	—	10.0	—	9.4
WJBR-FM•ac	56	4.8	—	8.6	—	7.2
WUSL(F)•uc	51	6.5	—	3.7	—	6.5
WEAZ(F)•ez	50	4.8	—	6.2	—	6.4

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

KGBT•s	159	16.8	—	19.5	19.4	19.0
KBFM(F)•r	117	14.3	—	11.7	12.4	14.0
KRGV•r	68	5.9	—	8.7	7.9	8.1
KELT(F)•ac	65	9.9	—	6.3	5.8	7.8
KIWW(F)•s	65	7.2	—	7.6	7.9	7.8

**BATONROUGE, LA (078)**

WYNK-FM•c	96	10.4	—	9.4	11.7	13.4
WFMF(F)•ac	88	10.9	—	10.1	10.4	12.3
WXOK•bl	70	9.8	—	10.4	10.3	9.8
WGGZ(F)•r	64	11.1	—	11.8	10.4	8.9
KOXL(F)•r	63	6.2	—	6.6	6.0	8.8

**YOUNGSTOWN-WARREN, OH (079)**

WHOT-FM•r	128	15.8	—	18.8	17.0	18.0
WKBN•ac	81	11.9	—	10.7	10.2	11.4
WQXK(F)•c	65	6.9	—	6.4	8.4	9.1
WKBN-FM•ez	60	12.1	—	10.3	8.9	8.4
WYFM(F)•ac	53	5.6	—	8.1	10.5	7.4

**NEWHAVEN-MERIDEN, CT (080)**

WKCI(F)•r	92	11.2	—	12.6	—	13.2
WELI•ac	58	15.1	—	10.7	—	8.3
WPLR(F)•ao	45	6.2	—	6.6	—	6.4
WAVZ•st	44	6.6	—	5.2	—	6.3
WEZN(F)•ez	37	5.8	—	4.2	—	5.3

**ELPASO, TX (081)**

KEZB-FM•r	123	12.0	—	17.8	16.9	15.8
KLAQ(F)•ao	91	11.1	—	12.4	11.6	11.7
KAMZ(F)•r	90	9.8	—	9.8	10.9	11.6
KHEY-FM•c	74	7.6	—	6.4	8.9	9.5
KTSM-FM•??	58	—	—	—	—	7.4

**ALBUQUERQUE, NM (082)**

KKOB-FM•ac	103	11.1	—	13.6	—	15.1
KKOB•ac	88	12.6	—	13.4	—	12.9
KNMQ(F)•r	58	9.4	—	7.3	—	8.5
KFMG(F)•ao	53	7.9	—	7.4	—	7.8
KKJY(F)•ez	40	6.8	—	5.8	—	5.9

**Average**  
**1/4-hour (000) 12+ Share**

	FA	W	SP	SU	FA
	'85	'86	'86	'86	'86
<b>LITTLE ROCK, AR (083)</b>					
KSSN(F)•c	110	17.6	—	17.7	— 15.9
KEZQ-FM•ez	83	12.4	—	10.4	— 12.0
KKYK(F)•r	66	13.1	—	11.7	— 9.6
KOKY•uc	55	4.7	—	6.3	— 8.0
KARN•nt	45	8.7	—	7.5	— 6.5

<b>NEW BEDFORD-FLRVR, MA (084)</b>					
WHJY(F)•ao	75	—	—	9.3	— 10.2
WPRO-FM•r	70	—	—	6.7	— 9.5
WLKW-FM•ez	47	—	—	6.6	— 6.4
WBSM•nt	46	—	—	3.7	— 6.3
WBZ•ac	39	—	—	4.2	— 5.3

<b>CHARLESTON, SC (085)</b>					
WEZL(F)•c	86	10.2	—	10.9	— 13.5
WWWZ(F)•uc	76	12.7	—	9.0	— 11.9
WSSX(F)•r	64	12.4	—	11.3	— 10.0
WKQB(F)•r	55	6.3	—	6.0	— 8.6
WPAL•bl	47	7.1	—	9.3	— 7.4

<b>COASTAL NO.CAROLINA (086)</b>					
WRNS(F)•c	76	—	—	10.9	— 12.0
WDLX(F)•r	71	—	—	7.9	— 11.2
WNCT(F)•c	49	—	—	10.3	— 7.8
WZYC(F)•ao	44	—	—	7.7	— 7.0
WSFL(F)•r	37	—	—	7.3	— 5.9

<b>MOBILE, AL (088)</b>					
WKSJ-FM•c	120	23.1	—	23.7	— 17.9
WABB-FM•r	115	13.7	—	14.3	— 17.2
WBLX(F)•uc	93	13.8	—	17.0	— 13.9
WGOK•bl	53	10.6	—	9.7	— 7.9
WKRQ•nt	41	6.3	—	5.8	— 6.1

<b>BAKERSFIELD, CA (089)</b>					
KKXX(F)•r	82	15.1	—	15.1	— 14.4
KUZZ•c	74	2.1	—	13.5	— 13.0
KQXR(F)•r	52	6.9	—	8.5	— 9.1
KWAC•s	41	7.9	—	3.7	— 7.2
KGEO•go	32	4.3	—	5.0	— 5.6

<b>JOHNSONCTY-KNGSPT-BRI (090)</b>					
WQUT(F)•r	109	22.4	—	19.1	— 19.5
WXBQ(F)•c	103	20.3	—	18.9	— 18.4
WTFM(F)•ac	74	9.5	—	13.4	— 13.2
WJCW•v	43	8.9	—	5.6	— 7.7
WZXY(F)•r	22	3.2	—	5.4	— 3.9

**Average**  
**1/4-hour (000) 12+ Share**

	FA	W	SP	SU	FA
	'85	'86	'86	'86	'86
<b>BRIDGEPORT, CT (091)</b>					
WICC•ac	117	19.6	—	16.3	— 17.1
WEZN(F)•ez	105	15.1	—	16.5	— 15.4
WKCI(F)•r	78	8.5	—	9.8	— 11.4
WEBE(F)•ac	48	3.0	—	3.4	— 7.0
WPLR(F)•ao	44	6.5	—	7.0	— 6.4

<b>COLUMBIA, SC (092)</b>					
WCOS-FM•c	103	17.8	—	14.2	— 16.8
WWDM(F)•bl	96	12.4	—	14.3	— 15.7
WNOK-FM•r	85	8.7	—	12.2	— 13.9
WMMC(F)•r	37	4.9	—	8.7	— 6.0
WIS•n	36	5.9	—	5.5	— 5.9

*The one noticeable drop in share was experienced by MOR/nostalgia with a 3.7 share in fall '86, down from spring '86's 5.1 and fall '85's 4.8.*

<b>ROANOKE-LYNCHBURG, VA (093)</b>					
WXLK(F)•r	130	28.1	—	17.2	— 21.6
WPVR(F)•ez	76	16.7	—	14.1	— 12.6
WYYD(F)•c	63	—	—	9.1	— 10.4
WSLQ(F)•ac	42	7.6	—	8.3	— 7.0
WSLC•c	29	8.5	—	4.2	— 4.8

<b>WICHITA, KS (095)</b>					
KKRD(F)•r	74	10.1	—	15.8	— 13.6
KFDI-FM•c	58	11.3	—	10.4	— 10.6
KZSN(F)•ac	47	.8	—	7.3	— 8.6
KEYN(F)•r	45	7.2	—	6.7	— 8.2
KFDI•c	41	11.5	—	6.9	— 7.5

<b>FLINT, MI (096)</b>					
WCRZ(F)•ac	95	19.9	—	19.4	— 16.8
WDZZ(F)•uc	68	10.1	—	14.5	— 12.0
WIOG(F)•ez	57	6.3	—	5.9	— 10.1
WWCK-FM•ao	50	12.3	—	12.6	— 8.8
WKMF•c	35	4.2	—	4.9	— 6.2

**Average**  
**1/4-hour (000) 12+ Share**

	FA	W	SP	SU	FA
	'85	'86	'86	'86	'86
<b>SPOKANE, WA (097)</b>					
KZZU-FM•r	88	15.6	—	19.0	— 16.5
KXLY-FM•ez	70	17.8	—	10.8	— 13.1
KDRK(F)•c	61	12.4	—	11.1	— 11.4
KEZE(F)•r	45	8.6	—	10.0	— 8.4
KGA•c	29	5.2	—	6.0	— 5.4

<b>LANSING-ELANS'G, MI (098)</b>					
WVIC•r	103	.7	—	.0	— 18.6
WVIC-FM•r	102	18.9	—	16.0	— 18.4
WITL-FM•c	73	9.0	—	12.1	— 13.2
WFMK(F)•ac	40	7.5	—	6.8	— 7.2
WLNZ-FM•r	38	1.5	—	7.5	— 6.9

<b>WORCESTER, MA (099)</b>					
WAAF(F)•ao	73	13.1	—	11.5	— 13.1
WSRS(F)•ez	63	13.0	—	13.3	— 11.3
WTAG•ac	54	10.5	—	10.5	— 9.7
WXLO(F)•ac	34	2.7	—	3.1	— 6.1
WNEB•st	31	4.8	—	4.9	— 5.6

<b>CANTON, OH (100)</b>					
WBHC-FM•ez	78	10.7	—	14.1	— 16.0
WBHC•ac	72	20.1	—	14.5	— 14.8
WDJQ(F)•ac	41	7.5	—	7.4	— 8.4
WRQK(F)•r	38	6.4	—	9.5	— 7.8
WKDD(F)•r	34	6.2	—	7.7	— 7.0

<b>SAGINAW-BAYCY-MDL, M (101)</b>					
WIOG(F)•ez	179	10.7	—	9.0	— 30.3
WSGW•v	66	12.0	—	11.7	— 11.2
WKCO(F)•c	55	12.9	—	9.2	— 9.3
WHNN(F)•ac	54	8.5	—	10.9	— 9.2
WGER(F)•ac	53	26.6	—	23.5	— 9.0

<b>YORK, PA (102)</b>					
WRKZ(F)•c	66	13.2	—	12.0	— 12.3
WQXA(F)•r	60	10.2	—	12.0	— 11.2
WSBA-FM•sc	52	7.5	—	7.3	— 9.7
WSBA•nt	48	10.6	—	7.3	— 9.0
WNCE(F)•ez	41	9.0	—	6.3	— 7.6

<b>STOCKTON, CA (103)</b>					
KRAK•c	41	14.1	—	9.0	— 8.1
KHOP(F)•r	35	5.7	—	5.0	— 6.9
KWIN(F)•ac	34	4.1	—	4.7	— 6.7
KFMR(F)•c	32	3.7	—	6.5	— 6.3
KBEE(F)•ez	29	4.6	—	6.5	— 5.8



# 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 a.m. - 10 p.m. and 4-7 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
<b>NEW YORK, NY (001)</b>			
WHTZ(F)•r	WINS•n	WXRK(F)•ao	WINS•n
WPLJ(F)•r	WPLJ(F)•r	WCBS-FM•go	WCBS•n
WLTW(F)•sc	WHTZ(F)•r	WNEW-FM•ao	WHTZ(F)•r
WINS•n	WLTW(F)•sc	WHTZ(F)•r	WCBS-FM•go
WRKS(F)•uc	WCBS-FM•go	WINS•n	WXRK(F)•ao
WCBS-FM•go	WCBS•n	WCBS•n	WPLJ(F)•r
WCBS•n	WNSR(F)•sc	WNBC•ac	WNEW-FM•ao
WBLS(F)•uc	WBLS(F)•uc	WBLS(F)•uc	WNBC•ac
WOR•nt	WRKS(F)•uc	WLTW(F)•sc	WBLS(F)•uc
WPAT(A/F)•ez	WYNY(F)•ac	WPLJ(F)•r	WABC•nt

## LOS ANGELES, CA (002)

KIIS(A/F)•r	KIIS(A/F)•r	KIIS(A/F)•r	KIIS(A/F)•r
KIOQ(F)•sc	KRTH-FM•ac	KRTH-FM•ac	KRTH-FM•ac
KRTH-FM•ac	KOST(F)•ac	KLSX(F)•r	KFWB•n
KOST(F)•ac	KIOQ(F)•sc	KABC•nt	KNX•n
KBIG(F)•ez	KPWR(F)•r	KNX•n	KABC•nt
KTNO•s	KABC•nt	KTNO•s	KLOS(F)•ao
KABC•nt	KBIG(F)•ez	KIOQ(F)•sc	KLSX(F)•r
KPWR(F)•r	KFWB•n	KFWB•n	KPWR(F)•r
KLVE(F)•s	KJOI(F)•ez	KPWR(F)•r	KIOQ(F)•sc
KJOI(F)•ez	KNX•n	KJOI(F)•ez	KOST(F)•ac

## CHICAGO, IL (003)

WGCI-FM•uc	WGCI-FM•uc	WLUP(F)•ao	WBBM•n
WGN•v	WLAK(F)•sc	WGN•v	WLUP(F)•ao
WLAK(F)•sc	WCLR(F)•ac	WGCI-FM•uc	WGN•v
WLOO(F)•ez	WGN•v	WBBM•n	WLS•t
WCLR(F)•ac	WBBM•n	WLS•r	WGCI-FM•uc
WLS•r	WLOO(F)•ez	WJMK(F)•go	WJMK(F)•go
WJMK(F)•go	WFYR(F)•ac	WLAK(F)•sc	WLAK(F)•sc
WBBM•n	WKQX(F)•ac	WLOO(F)•ez	WKQX(F)•ac
WLUP(F)•ao	WJMK(F)•go	WXRT(F)•ao	WXRT(F)•ao
WKQX(F)•ac	WLS•r	WKQX(F)•ac	WCLR(F)•ac

## SAN FRANCISCO-OAKLAND, (004)

KGO•nt	KGO•nt	KCBS•nt	KCBS•nt
KYUU(F)•ac	KYUU(F)•ac	KGO•nt	KGO•nt
KCBS•nt	KCBS•nt	KSAN(F)•c	KYUU(F)•ac
KOIT(A/F)•ac	KIOI(F)•ac	KFOG(F)•ao	KOIT(A/F)•ac
KNBR•ac	KOIT(A/F)•ac	KYUU(F)•ac	KIOI(F)•ac

## Rank by women, men

Women 25-54		Men 25-54	
Avg. qtr. hr.	Cume	Avg. qtr. hr.	Cume
KSAN(F)•c	KSAN(F)•c	KBLX(A/F)ZK	KSAN(F)•c
KABL(A/F)•ez	KABL(A/F)•ez	KRQR(F)•ao	KNBR•ac
KSFO•go	KNBR•ac	KNBR•ac	KFOG(F)•ao
KSOL(F)•uc	KBLX(A/F)•jz	KITS(F)•v	KBLX(A/F)•jz
KIOI(F)•ac	KLOK-FM•ac	KIOI(F)•ac	KYA(F)•sc

## PHILADELPHIA, PA (005)

WMGK(F)•ac	KYW•n	WMMR(F)•ao	WMMR(F)•ao
WMMR(F)•ao	WMGK(F)•ac	KYW•n	KYW•n
KYW•n	WMMR(F)•ao	WYSP(F)•ao	WYSP(F)•ao
WKSZ(F)•ac	WKSZ(F)•ac	WSNI(F)•ac	WCAU•nt
WSNI(F)•ac	WEAZ(F)•ez	WFIL•go	WSNI(F)•ac
WEAZ(F)•ez	WSNI(F)•ac	WXTU(F)•c	WXTU(F)•c
WDAS-FM•bl	WUSL(F)•uc	WWDB(F)•nt	WMGK(F)•ac
WUSL(F)•uc	WCAU-FM•r	WDAS-FM•bl	WFIL•go
WXTU(F)•c	WYSP(F)•ao	WCAU•nt	WIOQ(F)•ao
WFIL•go	WXTU(F)•c	WEAZ(F)•ez	WDAS-FM•bl

## DETROIT, MI (006)

WJLB(F)•bl	WCZY(A/F)•r	WJR•ac	WJR•ac
WCZY(A/F)•r	WJLB(F)•bl	WLLZ(F)•ao	WWJ•n
WOMC(F)•ac	WNIC(F)•ac	WJLB(F)•bl	WLLZ(F)•ao
WJR•ac	WJR•ac	WCZY(A/F)•r	WRIF(F)•ao
WWWW(F)•c	WOMC(F)•ac	WWJ•n	WCZY(A/F)•r
WJOI(F)•ez	WHYT(F)•r	WWWW(F)•c	WWWW(F)•c
WLTJ(F)•sc	WWWW(F)•c	WJOI(F)•ez	WJLB(F)•bl
WNIC(F)•ac	WLTJ(F)•sc	WRIF(F)•ao	WKSG(F)•ac
WDTX(F)•r	WJOI(F)•ez	WOMC(F)•ac	WJOI(F)•ez
WMJC(F)•ac	WMJC(F)•ac	WKSG(F)•ac	WNIC(F)•ac

## BOSTON, MA (007)

WBZ•ac	WBZ•ac	WBCN(F)•ao	WBCN(F)•ao
WXKS-FM•r	WXKS-FM•r	WBZ•ac	WEEI•n
WHDH•ac	WSSH(F)•sc	WHDH•ac	WBZ•ac
WVBF(F)•ac	WROR(F)•ac	WXKS-FM•r	WHDH•ac
WSSH(F)•sc	WMJX(F)•ac	WEEI•n	WXKS-FM•r
WROR(F)•ac	WVBF(F)•ac	WVBF(F)•ac	WZLX(F)•go
WJIB(F)•ez	WHDH•ac	WBOS(F)•c	WROR(F)•ac
WMJX(F)•ac	WEEI•n	WZLX(F)•go	WBOS(F)•c
WEEI•n	WBCN(F)•ao	WROR(F)•ac	WVBF(F)•ac
WRKO•nt	WJIB(F)•ez	WSSH(F)•sc	WSSH(F)•sc

## Rank by women, men

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

## HOUSTON, TX (008)

KIKK-FM•c	KFMK(F)•ac	KIKK-FM•c	KTRH•n
KMJQ(F)•uc	KIKK-FM•c	KFMK(F)•ac	KFMK(F)•ac
KFMK(F)•ac	KKBQ(A/F)•r	KTRH•n	KIKK-FM•c
KILT-FM•c	KRBE(F)•r	KMJQ(F)•uc	KILT-FM•c
KJYY(F)•sc	KJYY(F)•sc	KILT-FM•c	KRBE(F)•r
KKBQ(A/F)•r	KILT-FM•c	KZFX(F)•re	KMJQ(F)•uc
KRBE(F)•r	KMJQ(F)•uc	KLOL(F)•ao	KZFX(F)•re
KODA(F)•ez	KODA(F)•ez	KKBQ(A/F)•r	KLOL(F)•ao
KTRH•n	KLTR(F)•sc	KODA(F)•ez	KODA(F)•ez
KLTR(F)•sc	KTRH•n	KPRC•st	KKBQ(A/F)•r

## WASHINGTON DC, MD, VA (009)

WKYS(F)•uc	WKYS(F)•uc	WWDC-FM•ao	WTOP•n
WMZQ-FM•c	WLTT(F)•sc	WTOP•n	WWDC-FM•ao
WMAL•ac	WMAL•ac	WMAL•ac	WMAL•ac
WGAY(F)•ez	WGAY(F)•ez	WKYS(F)•uc	WKYS(F)•uc
WAVA(F)•r	WMZQ-FM•c	WAVA(F)•r	WAVA(F)•r
WHUR(F)•bl	WHUR(F)•bl	WMZQ-FM•c	WMZQ-FM•c
WROX(F)•r	WROX(F)•r	WGAY(F)•ez	WGAY(F)•ez
WLTT(F)•sc	WCLY(F)•ac	WHUR(F)•bl	WHUR(F)•bl
WCLY(F)•ac	WPGC/	WCLY•ac	WCXR(F)•ao
WPGC/	WCLY•ac	WCXR(F)•ao	WCXR(F)•ao
WCLY•ac	WAVA(F)•r	WLTT(F)•sc	WLTT(F)•sc

## DALLAS-FORT WORTH, TX (010)

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

## MIAMI-FT. LAUDRDL, FL (011)

WJOY(F)•sc	WJOY(F)•sc	WAXY(F)•ac	WAXY(F)•ac
WLYF(F)•ez	WAXY(F)•ac	WSHE(F)•ao	WSHE(F)•ao
WCMQ-FM•s	WHYI(F)•r	WQBA•s	WMJX(F)•ac
WKQS(F)•c	WLYF(F)•ez	WMJX(F)•ac	WHYI(F)•r
WAXY(F)•ac	WKQS(F)•c	WLYF(F)•ez	WIOD•nt

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## Rank by women, men

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

### NASSAU-SUFFOLK, NY (012)

WALK(A/F)•ac	WPLJ(F)•r	WNBC•ac	WCBS•n
WBLI(F)•st	WALK(A/F)•ac	WXRK(F)•ao	WNBC•ac
WPLJ(F)•r	WHTZ(F)•r	WCBS-FM•go	WXRK(F)•ao
WHTZ(F)•r	WBLI(F)•st	WALK(A/F)•ac	WINS•n
WLTW(F)•sc	WLTW(F)•sc	WBLI(F)•st	WCBS-FM•go

### PITTSBURGH, PA (013)

KDKA•v	KDKA•v	WHTX(F)•ac	KDKA•v
WBZZ(F)•r	WBZZ(F)•r	WDVE(F)•ao	WHTX(F)•ac
WLTJ(F)•sc	WHTX(F)•ac	KDKA•v	WDVE(F)•ao
WHTX(F)•ac	WWSW(F)•ac	WWSW(F)•ac	WWSW(F)•ac
WWSW(F)•ac	WLTJ(F)•sc	WLTJ(F)•sc	WTAE•ac

### ATLANTA, GA (014)

WVEE(F)•uc	WQXI-FM•r	WKLS(F)•ao	WKLS(F)•ao
WQXI-FM•r	WVEE(F)•uc	WQXI-FM•r	WQXI-FM•r
WKHX(F)•c	WZGC(F)•r	WYAY(F)•c	WSB•ac
WSB-FM•ac	WSB-FM•ac	WSB•ac	WYAY(F)•c
WPCH(F)•ez	WFOX(F)•ac	WVEE(F)•uc	WFOX(F)•ac

### ST. LOUIS, MO, IL (015)

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

### BALTIMORE, MD (016)

WLIF(F)•ez	WBSB(F)•r	WPOC(F)•c	WPOC(F)•c
WBSB(F)•r	WPOC(F)•c	WXYV(F)•uc	WBAL•nt
WPOC(F)•c	WLIF(F)•ez	WLIF(F)•ez	WBSB(F)•r
WXYV(F)•uc	WYST-FM•go	WBAL•nt	WIYY(F)•ao
WBAL•nt	WXYV(F)•uc	WIYY(F)•ao	WLIF(F)•ez

### SEATTLE-TACOMA, WA (017)

KOMO•ac	KIRO•nt	KIRO•nt	KIRO•nt
KUBE(F)•r	KOMO•ac	KISW(F)•ao	KOMO•ac
KIRO•nt	KUBE(F)•r	KOMO•ac	KISW(F)•ao
KLSY(A/F)•ac	KLSY(A/F)•ac	KUBE(F)•r	KZOK(F)•ao
KMPS(A/F)•c	KMPS(A/F)•c	KMPS(A/F)•c	KUBE(F)•r

### MINNEAPOLIS-ST. PAUL, (018)

KSTP-FM•ac	KSTP-FM•ac	WCCO•v	WCCO•v
WCCO•v	WCCO•v	KQRS(A/F)•ao	KSTP-FM•ac
WLOLF(F)•r	WLOLF(F)•r	KSTP-FM•ac	KQRS(A/F)•ao
WAYL(F)•ez	WLTE(F)•ao	KSTP•nt	WLOLF(F)•r
KEEY(F)•c	KDWB-FM•r	WLOLF(F)•r	KSTP•nt

## Rank by women, men

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

### ANAHEIM-SANTA ANA, CA (019)

KIIS(A/F)•r	KIIS(A/F)•r	KIIS(A/F)•r	KIIS(A/F)•r
KBIG(F)•ez	KRTH-FM•ac	KRTH-FM•ac	KNX•n
KOST(F)•ac	KOST(F)•ac	KABC•nt	KRTH-FM•ac
KRTH-FM•ac	KIQQ(F)•sc	KNX•n	KMET(F)•ao
KIQQ(F)•sc	KBIG(F)•ez	KZLA(F)•c	KLOS(F)•ao

### SAN DIEGO, CA (020)

KFMB-FM•ac	KFMB-FM•ac	KGB(F)•ao	KGB(F)•ao
KJQY(F)•ez	KYXY(F)•ac	KFMB•ac	KFMB-FM•ac
KFMB•ac	KFMB•ac	KSDO•nt	KSDO•nt
KYXY(F)•ac	KSDO-FM•r	KFMB-FM•ac	KFMB•ac
KSON-FM•c	KIFM(F)•sc	KSON-FM•c	KIFM(F)•sc

### CLEVELAND, OH (021)

WMMS(F)•r	WMMS(F)•r	WMMS(F)•r	WMMS(F)•r
WLTF(F)•ac	WLTF(F)•ac	WMJ(F)•ac	WMJ(F)•ac
WMJ(F)•ac	WMJ(F)•ac	WLTF(F)•ac	WLTF(F)•ac
WGAR(A/F)•c	WNCX(F)•r	WGAR(A/F)•c	WWE•nt
WQAL(F)•ez	WZAK(F)•bl	WQAL(F)•ez	WNCX(F)•r

### TAMPA-ST. PETE-CLWT, FL (022)

WRBQ(A/F)•r	WRBQ(A/F)•r	WRBQ(A/F)•r	WRBQ(A/F)•r
WUSA(F)•ac	WUSA(F)•ac	WUSA(F)•ac	WUSA(F)•ac
WQYK(F)•c	WQYK(F)•c	WYNF(F)•ao	WQYK(F)•c
WPDS(F)•sc	WPDS(F)•sc	WQYK(F)•c	WKRL(F)•ao
WNLT(F)•ac	WNLT(F)•ac	WKRL(F)•ao	WYNF(F)•ao

### DENVER, CO (023)

KMJ(F)•ac	KMJ(F)•ac	KBCO-FM•ao	KOA•nt
KOSI(F)•ez	KOSI(F)•ez	KHOW•ac	KMJ(F)•ac
KHOW•ac	KOAO(F)•ac	KOA•nt	KBCO-FM•ao
KBCO-FM•ao	KBCO-FM•ao	KMJ(F)•ac	KOAO(F)•ac
KOAO(F)•ac	KOA•nt	KOSI(F)•ez	KOSI(F)•ez

### PHOENIX, AZ (024)

KNIX(A/F)•c	KNIX(A/F)•c	KNIX(A/F)•c	KNIX(A/F)•c
KKLT(F)•sc	KKLT(F)•sc	KTAR•nt	KTAR•nt
KMYL/	KZZP(A/F)•ac	KOPA/	KUPD(F)•ao
KAMJ•sc		KSLX•cl	
KMEO(A/F)•ez	KMYL/	KUPD(F)•ao	KZZP(A/F)•ac
	KAMJ•sc		
KOY(A/F)•ac	KMEO(A/F)•ez	KOOL-FM•go	KOOL-FM•go

### MILWAUKEE-RACINE, WI (025)

WTKI(F)•r	WTKI(F)•r	WKLH(F)•cl	WKLH(F)•cl
WEZW(F)•ez	WTMJ•ac	WTMJ•ac	WTMJ•ac
WTMJ•ac	WKLH(F)•cl	WTKI(F)•r	WTKI(F)•r
WBCS(A/F)•c	WMYX(F)•ac	WQFM(F)•ao	WQFM(F)•ao
WLTO(F)•sc	WBCS(A/F)•c	WEZW(F)•ez	WBCS(A/F)•c

## Rank by women, men

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

### PROVIDENCE-WARWK-PWTK, (026)

WPRO-FM•r	WPRO-FM•r	WHJY(F)•ao	WHJY(F)•ao
WWLI(F)•sc	WPRO•ac	WHJJ•nt	WPRO-FM•r
WPRO•ac	WWLI(F)•sc	WPRO•ac	WPRO•ac
WLKW(A/F)	WPRO-FM•r	WWLI(F)•sc	WHJJ•nt
WSNE(F)•ac	WWLI(F)•sc	WBRU(F)•ao	

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

WDAF•c	KUDL(F)•ac	WDAF•c	WDAF•c
KFKF(F)•c	KBEQ(F)•r	KYYS(F)•ao	KFKF(F)•c
KUDL(F)•ac	WDAF•c	KFKF(F)•c	KYYS(F)•ao
KMBR(F)•ez	KFKF(F)•c	KCMO•nt	KBEQ(F)•r
KLSI(F)•ac	KLSI(F)•ac	KUDL(F)•ac	KUDL(F)•ac

### SAN JOSE, CA (028)

KGO•nt	KGO•nt	KCBS•nt	KCBS•nt
KBAY(F)•ez	KYUU(F)•ac	KOME(F)•ao	KGO•nt
KEZR(F)•ac	KBAY(F)•ez	KGO•nt	KOME(F)•ao
KLOK•st	KARA(F)•ac	KYUU(F)•ac	KYUU(F)•ac
KYUU(F)•ac	KEZR(F)•ac	KFOG(F)•ao	KWSS(F)•r

### CINCINNATI, OH (029)

WKRC•ac	WKRC(F)•r	WLW•ac	WLW•ac
WLW•ac	WRRM(F)•ac	WEBN(F)•ao	WEBN(F)•ao
WKRC(F)•r	WWEZ(F)•ez	WKRC•ac	WKRC•ac
WWEZ(F)•ez	WLW•ac	WWEZ(F)•ez	WWEZ(F)•ez
WUBE(F)•c	WKRC•ac	WUBE(F)•c	WRRM(F)•ac

### PORTLAND, OR (030)

KKCW(F)•ac	KKCW(F)•ac	KINK(F)•ao	KGW•ac
KINK(F)•ao	KGW•ac	KGON(F)•ao	KINK(F)•ao
KGW•ac	KKRZ(F)•r	KGW•ac	KGON(F)•ao
KWJJ-FM•c	KINK(F)•ao	KUPL-FM•c	KKRZ(F)•r
KKRZ(F)•r	KKL(F)•KKCW-	(F)•ac	KKCW(F)•ac

### NEW ORLEANS, LA (031)

WLTS(F)•ac	WEZB(F)•r	WYLD-FM•uc	WWL•nt
WYLD-FM•uc	WLTS(F)•ac	WWL•nt	WEZB(F)•r
WEZB(F)•r	WYLD-FM•uc	WRNO(F)•r	WYLD-FM•uc
WNOE-FM•c	WQUE(F)•r	WEZB(F)•r	WLTS(F)•ac
WQUE(F)•r	WAJY(F)•sc	WLTS(F)•ac	WQUE(F)•r

### SACRAMENTO, CA (032)

KXOA-FM•ac	KXOA-FM•ac	KRAK-FM•c	KZAP(F)•ao
KCTC(F)•ez	KSFM(F)•r	KZAP(F)•ao	KFBK•nt
KRAK-FM•c	KCTC(F)•ez	KSFM(F)•r	KXOA-FM•ac
KSFM(F)•r	KRAK-FM•c	KFBK•nt	KSFM(F)•r
KAER(F)•c	KROY(F)•r	KXOA-FM•ac	KRAK-FM•c



## Rank by women, men

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

### COLUMBUS, OH (033)

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

### NORFOLK-VA BCH-NWPT NE (034)

WLTY(F)•ac WLTY(F)•ac WNOR-FM•ao WCMS(A/F)•c  
 WCMS(A/F)•c WWDE(F)•ac WCMS(A/F)•c WNOR-FM•ao  
 WWDE(F)•ac WCMS(A/F)•c WLTY(F)•ac WLTY(F)•ac  
 WNVZ(F)•r WNVZ(F)•r WTAR•v WTAR•v  
 WFOG(F)•ez WNOR-FM•ao WFOG(F)•ez WWDE(F)•ac

### BUFFALO-NIAGRA FLS, NY (035)

WBUF(F)•ac WBUF(F)•ac WHTT(A/F)•r WHTT(A/F)•r  
 WJYE(F)•ez WRLT(F)•ac WYRK(F)•c WWKB•ac  
 WWKB•ac WWKB•ac WGR•ac WBEN•ac  
 WGR•ac WGR•ac WBUF(F)•ac WGR•ac  
 WRLT(F)•ac WHTT(A/F)•r WBEN•ac WBUF(F)•ac

### INDIANAPOLIS, IN (036)

WIBC•ac WENS(F)•ac WFBQ(F)•ao WFBQ(F)•ao  
 WFMS(F)•c WIBC•ac WIBC•ac WIBC•ac  
 WENS(F)•ac WFMS(F)•c WFMS(F)•c WFMS(F)•c  
 WXTZ(F)•ez WFBQ(F)•ao WENS(F)•ac WENS(F)•ac  
 WFBQ(F)•ao WZPL(F)•r WTLN(F)•uc WXTZ(F)•ez

### SAN ANTONIO, TX (037)

KTFM(F)•ac KTFM(F)•ac KTFM(F)•ac WOAI•nt  
 KAJA(F)•c KAJA(F)•c WOAI•nt KAJA(F)•c  
 KQXT(F)•ez KLLS(F)•ac KAJA(F)•c KTFM(F)•ac  
 KCOR•s KQXT(F)•ez KTSA•ac KONO•ac  
 KSMG(F)•ac KTSA•ac KONO•ac KTSA•ac

### RIVERSIDE-SAN BRDNO, CA (038)

KGGI(F)•r KGGI(F)•r KRTH(F)•ac KRTH(F)•ac  
 KDUO(F)•ez KIIS(A/F)•r KLOS(F)•ao KIIS(A/F)•r  
 KRTH(F)•ac KRTH(F)•ac KIIS(A/F)•r KFI•ac  
 KIIS(A/F)•r KOST(F)•ac KFI•ac KLOS(F)•ao  
 KFI•ac KFI•ac KQLH(F)•ac KNX•n

### HARTFORD-NEW BRITN, CT (039)

WTIC-FM•r WTIC-FM•r WTIC-FM•r WTIC•ac  
 WTIC•ac WTIC•ac WTIC•ac WTIC-FM•r  
 WIOF(F)•ac WIOF(F)•ac WDRC-FM•ac WIOF(F)•ac  
 WDRC-FM•ac WDRC-FM•ac WIOF(F)•ac WDRC-FM•ac  
 WRCH(F)•ez WRCH(F)•ez WCCC(A/F)•c WCCC(A/F)•c

## Rank by women, men

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

### CHARLOTT-GSTNA-RKHL, NC (040)

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

## Rank by women, men

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

### ROCHESTER, NY (041)

WVOR(F)•ac WVOR(F)•ac WVOR(F)•ac WVOR(F)•ac  
 WEZO(F)•ez WPXY(A/F)•r WCMF(F)•ao WCMF(F)•ao  
 WPXY(A/F)•r WEZO(F)•ez WKLX(F)•c WKLX(F)•c  
 WHAM•st WHAM•st WEZO(F)•ez WPXY(A/F)•r  
 WNYR•c WMJQ(F)•r WNYR•c WHAM•st

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WRAL-TV/Durham, NC  
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 WELI/New Haven, CT

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 KDKA/Pittsburgh, PA  
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 KCBS/San Francisco, CA  
 WHEN/Syracuse, NY  
 WTVG/Toledo, OH  
 WTOP/Washington, DC

\*Spanish Language Station



CALL FOR ACTION, INC.

575 Lexington Avenue  
 New York, N.Y. 10022  
 212-355-5965

## Rank by women, men

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

### OKLAHOMA CITY, OK (042)

KXXY(A/F)c KXXY(A/F)c KXXY(A/F)c KXXY(A/F)c  
 KZBS(F)ac KZBS(F)ac KATT(F)ao KATT(F)ao  
 KLTE(F)ac KJYO(F)r KZBS(F)ac KZBS(F)ac  
 KJYO(F)r KLTE(F)ac KTOKnt KTOKnt  
 KKNNG(F)ez KKNNG(F)ez KLTE(F)ac KEBC(F)c

### SALT LAKE CTY-OGDEN, U (043)

KSFI(F)ez KSLac KSLac KSLac  
 KSLac KSFI(F)ez KSOP(A/F)c KKAT(F)c  
 KKAT(F)c KSOP(A/F)c KKAT(F)c KSOP(A/F)c  
 KISN(F)ac KISN(F)ac KALLac KALLac  
 KSOP(A/F)c KCPX(F)r KRSP-FMao KRSP-FMao

### LOUISVILLE KY, IN (044)

WAMZ(F)c WAMZ(F)c WHASac WHASac  
 WHASac WHASac WAMZ(F)c WAMZ(F)c  
 WRKA(F)ac WVEZ(F)sc WVEZ(F)sc WVEZ(F)sc  
 WVEZ(F)sc WRKA(F)ac WQMF(F)ao WQMF(F)ao  
 WJYL(F)uc WDJX(F)r WRKA(F)ac WRKA(F)ac

### DAYTON, OH (046)

WWSN(F)ac WGTZ(F)r WTUE(F)ao WGTZ(F)r  
 WGTZ(F)r WWSN(F)ac WHIOac WTUE(F)ao  
 WHIOac WYMJ(F)r WWSN(F)ac WHIOac  
 WONEc WVUD(F)ac WHIO-FMoz WWSN(F)ac  
 WYMJ(F)r WTUE(F)ao WONEc WHIO-FMoz

### BIRMINGHAM, AL (047)

WZZK(A/F)c WZZK(A/F)c WZZK(A/F)c WZZK(A/F)c  
 WMJJ(F)ac WAPI-FMr WAPI-FMr WAPI-FMr  
 WAPI-FMr WMJJ(F)ac WMJJ(F)ac WMJJ(F)ac  
 WENN(F)bl WKXX(F)r WENN(F)bl WKXX(F)r  
 WAGGre WENN(F)bl WLTF(F)sc WENN(F)bl

### NASHVILLE, TN (048)

WLAC-FM)ac WLAC-FM)ac WKDF(F)ao WKDF(F)ao  
 WKDF(F)ao WSM-FM)c WSM-FM)c WSM-FM)c  
 WSM-FM)c WYHY(F)r WLAC-FM)ac WLAC-FM)ac  
 WZEZ(F)ez WKDF(F)ao WZEZ(F)ez WYHY(F)r  
 WSIX(A/F)c WSIX(A/F)c WSM)c WSIX(A/F)c

### GREENSBORO-W.S.H.P, NC (049)

WTOR(F)c WTOR(F)c WTOR(F)c WTOR(F)c  
 WOJY(F)ac WMAG(F)ac WKRR(F)ao WKRR(F)ao  
 WMAG(F)ac WOJY(F)ac WOJY(F)ac WMAG(F)ac  
 WKSIF)r WKSIF)r WMAG(F)ac WKSIF)r  
 WKZL(F)r WKZL(F)r WQMG(F)bl WOJY(F)ac

## Rank by women, men

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

### MEMPHIS TN, AR, MS (050)

WGKX(F)c WRVR-FM)ac WEGR(F)r WHRK(F)bl  
 WHRK(F)bl WMC-FMr WHRK(F)bl WRVR-FM)ac  
 WRVR-FM)ac WGKX(F)c KRNB(F)bl WGKX(F)c  
 WMC-FMr WHRK(F)bl WGKX(F)c WEGR(F)r  
 WLOK)bl WLOK)bl WRVR-FM)ac WMC-FMr

### ALBANY-SCHENECTADY, NY (051)

WGYac WGF(M)r WPYX(F)ao WPYX(F)ao  
 WKLI(F)ac WKLI(F)ac WGYac WGYac  
 WFLY(F)r WFLY(F)r WKLI(F)ac WKLI(F)ac  
 WGF(M)r WGYac WGN(A)c WFLY(F)r  
 WROW-FM)ez WPYX(F)ao WFLY(F)r WTRY)ac

### ORLANDO, FL (052)

WSTF(F)ac WBJW(A/F)r WDIZ(F)ao WDIZ(F)ao  
 WWKA(F)c WSTF(F)ac WORZ(F)ao WSTF(F)ac  
 WBJW(A/F)r WWKA(F)c WWKA(F)c WBJW(A/F)r  
 WSSP(F)ez WHLY(F)r WSTF(F)ac WWKA(F)c  
 WJYO(F)ac WJYO(F)ac WBJW(A/F)r WDBO)ac

### HONOLULU, HI (053)

KSSK)ac KSSK)ac KSSK)ac KSSK)ac  
 KUMU(A/F)ez KULA(F)sc KPOI(F)ao KULA(F)sc  
 KOMQ(F)r KOMQ(F)r KOMQ(F)r KOMQ(F)r  
 KULA(F)sc KUMU(A/F)ez KULA(F)sc KPOI(F)ao  
 KRTR(F)ac KRTR(F)ac KUMU(A/F)ez KHVH)n

### RICHMOND, VA (054)

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

### JACKSONVILLE, FL (055)

WAPE(F)uc WAPE(F)uc WAPE(F)uc WAPE(F)uc  
 WIVY(F)ac WIVY(F)ac WOIK-FM)c WOIK-FM)c  
 WAIV(F)ac WAIV(F)ac WAIV(F)ac WIVY(F)ac  
 WOIK-FM)c WOIK-FM)c WFYV(F)ao WFYV(F)ao  
 WLCS(F)ac WLCS(F)ac WIVY(F)ac WAIV(F)ac

### TULSA, OK (056)

KWEN(F)c KWEN(F)c KMOD(F)ao KRMG)ac  
 KAYI(F)r KAYI(F)r KVOO)c KMOD(F)ao  
 KRAV(F)ac KRAV(F)ac KWEN(F)c KWEN(F)c  
 KVOO)c KBEZ(F)ez KRMG)ac KRAV(F)ac  
 KBEZ(F)ez KRMG)ac KRAV(F)ac KVOO)c

## Rank by women, men

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

### WEST PALM-BOCA RATON, FL (057)

WRMF(F)ac WRMF(F)ac WRMF(F)ac WRMF(F)ac  
 WJNO)nt WHYI(F)r WKGR(F)ao WHYI(F)r  
 WHYI(F)r WIRK(A/F)c WHYI(F)r WKGR(F)ao  
 WEAT(A/F)n WJNO)nt WJNO)nt WIRK(A/F)c  
 WIRK(A/F)c WEAT(A/F)n WIRK(A/F)c WJNO)nt

### WILKES-BARRE-SCRANTON, PA (058)

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

### AUSTIN, TX (059)

KEYI(A/F)ac KASE(F)c KASE(F)c KLBJ-FM)ao  
 KASE(F)c KEYI(A/F)ac KLBJ-FM)ao KASE(F)c  
 KKMJ(F)ac KHFI(F)r KEYI(A/F)ac KEYI(A/F)ac  
 KHFI(F)r KKMJ(F)ac KPEZ(F)ao KHFI(F)r  
 KPEZ(F)ao KLBJ-FM)ao KHFI(F)r KPEZ(F)ao

### ALLENTOWN-BETHLEHM, PA (060)

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

### SYRACUSE, NY (061)

WYYY(F)ac WYYY(F)ac WYYY(F)ac WYYY(F)ac  
 WSYR)st WSYR)st WRRB(F)c WSYR)st  
 WRRB(F)c WHEN)ac WSYR)st WHEN)ac  
 WHEN)ac WSEN(A/F)c WHEN)ac WAQX  
 (A/F)ao  
 WSEN(A/F)c WNTQ(F)r WAQX(A/F)ao WSEN(A/F)c

### AKRON, OH (062)

WKDD(F)r WMJI(F)ac WMMS(F)r WMMS(F)r  
 WAKR)ac WAKR)ac WAKR)ac WAKR)ac  
 WMMS(F)r WMMS(F)r WKDD(F)r WMJI(F)ac  
 WLTF(F)ac WKDD(F)r WMJI(F)ac WKDD(F)r  
 WMJI(F)ac WLTF(F)ac WONE(F)ao WONE(F)ao

### RALEIGH-DURHAM, NC (063)

WRAL(F)ac WRAL(F)ac WRAL(F)ac WRAL(F)ac  
 WYLT(F)sc WYLT(F)sc WTRG(F)c WTRG(F)c  
 WTRG(F)c WTRG(F)c WFXC(F)uc WPTF)ac  
 WQDR(F)c WDCG(F)r WQDR(F)c WYLT(F)sc  
 WFXC(F)uc WQDR(F)c WRDU(F)ao WFXC(F)uc



## Rank by women, men

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

### TUCSON, AZ (064)

KIIM(F)•c	KWFM(F)•ac	KLPX(F)•ao	KLPX(F)•ao
KWFM(F)•ac	KRQQ(F)•ac	KIIM(F)•c	KWFM(F)•ac
KJYK(F)•ez	KIIM(F)•c	KWFM(F)•ac	KRQQ(F)•ac
KRQQ(F)•ac	KJYK(F)•ez	KRQQ(F)•ac	KIIM(F)•c
KLPX(F)•ao	KCEE•go	KCUB•c	KCUB•c

### GRAND RAPIDS, MI (065)

WLHT(F)•ac	WLHT(F)•ac	WCUZ-FM•c	WCUZ-FM•c
WCUZ-FM•c	WOOD-FM•ez	WLAV-FM•ao	WLAV-FM•ao
WOOD-FM•ez	WCUZ-FM•c	WOOD•ac	WOOD-FM•ez
WOOD•ac	WOOD•ac	WOOD-FM•ez	WOOD•ac
WJFM(F)•ac	WJFM(F)•ac	WMUS(A/F•c)	WLHT(F)•ac

### GREENVIL-SPARTNBURG, SC (066)

WFBC-FM•ac	WFBC-FM•ac	WESC(A/F•c)	WFBC-FM•ac
WESC(A/F•c)	WESC(A/F•c)	WFBC-FM•ac	WESC(A/F•c)
WSPA-FM•ez	WSSL-FM•c	WSSL-FM•c	WSSL-FM•c
WSSL-FM•c	WSPA-FM•ez	WSPA-FM•ez	WSPA-FM•ez
WCKN(F)•r	WCKN(F)•r	WCKN(F)•r	WCKN(F)•r

### TOLEDO OH, MI (067)

WKKO(F)•c	WMHE(F)•ac	WIOT(F)•ao	WMHE(F)•ac
WMHE(F)•ac	WKKO(F)•c	WKKO(F)•c	WIOT(F)•ao
WLQR(F)•ez	WWW(F)•ac	WMHE(F)•ac	WWW(F)•ac
WLQR(F)•ez	WWW(F)•ac	WKKO(F)•c	WVOT•bl
WSPD•ac	WJR•ac	WJR•ac	

### KNOXVILLE, TN (068)

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

### OMAHA-COUNCIL BLUFFS (069)

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

### SPRINGFIELD, MA (070)

WMAS-FM•ac	WMAS-FM•ac	WMAS-FM•ac	WHYN•ac
WHYN•ac	WTIC-FM•r	WHYN•ac	WHFM(F)•ac
WTIC-FM•r	WHYN•ac	WHFM(F)•ac	WMAS-FM•ac
WRCH(F)•ez	WHFM(F)•ac	WRCH(F)•ez	WAQY(F)•ao
WHFM(F)•ac	WRCH(F)•ez	WAQY(F)•ao	WRCH(F)•ez

## Rank by women, men

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

### HARRISBURG, PA (071)

WNNK(F)•r	WNNK(F)•r	WNNK(F)•r	WNNK(F)•r
WSFM(F)•ac	WRKZ(F)•c	WRKZ(F)•c	WRKZ(F)•c
WRKZ(F)•c	WSFM(F)•ac	WHYL(A/F•c)	WHP•ac
WHYL(A/F•c)	WQXA(F)•r	WSFM(F)•ac	WSFM(F)•ac
WUFM(F)•r	WHP-FM•ez	WCMB•c	WHYL(A/F•c)

### CHATTANOOGA, TN, GA (072)

WDOD(A/F•c)	WSKZ(F)•r	WDOD(A/F•c)	WDOD(A/F•c)
WSKZ(F)•r	WUSY(F)•c	WUSY(F)•c	WSKZ(F)•r
WUSY(F)•c	WDOD(A/F•c)	WSKZ(F)•r	WUSY(F)•c
WDEF-FM•ez	WDEF-FM•ez	WDEF-FM•ez	WDEF-FM•ez
WJTT(F)•uc	WJTT(F)•uc	WGOW•ac	WGOW•ac

### FRESNO, CA (073)

KMGX(F)•r	KFYE(F)•ac	KMJ•nt	KMJ•nt
KYNO-FM•r	KMGX(F)•r	KKDJ(F)•ao	KKDJ(F)•ao
KNAX(F)•c	KYNO-FM•r	KCLQ(F)•ao	KFYE(F)•ac
KMJ•nt	KFIG(A/F•ac)	KFIG(A/F•ac)	KYNO-FM•r
KFYE(F)•ac	KNAX(F)•c	KFSO(F)•go	KFSO(F)•go

### SAN DIEGO NORTH COUNTY (074)

KFMB-FM•ac	KFMB-FM•ac	KFMB-FM•ac	KFMB-FM•ac
KGMG(F)•ac	KGMG(F)•ac	KFMB•ac	KFMB•ac
KFMB•ac	KFMB•ac	KGMG(F)•ac	KGB(F)•ao
KJOY(F)•ez	KCBO(A/F•c)	XTRA•go	XTRA•go
KCBQ(A/F•c)	KJOY(F)•ez	KGB(F)•ao	KGMG(F)•ac

### LAS VEGAS, NV (075)

KMZQ(F)•ac	KMZQ(F)•ac	KFMS(A/F•c)	KFMS(A/F•c)
KFMS(A/F•c)	KFMS(A/F•c)	KKLZ(F)•ao	KKLZ(F)•ao
KXTZ(F)•ez	KLUC(F)•r	KMZQ(F)•ac	KMZQ(F)•ac
KLUC(F)•r	KXTZ(F)•ez	KOMP(F)•ao	KOMP(F)•ao
KKLZ(F)•ao	KKLZ(F)•ao	KLUC(F)•r	KXTZ(F)•ez

### WILMINGTON, DE (076)

WSTW(F)•r	WSTW(F)•r	WMMR(F)•ao	WMMR(F)•ao
WJBR-FM•ac	WJBR-FM•ac	WSTW(F)•r	WSTW(F)•r
WKSZ(F)•ac	WMMR(F)•ao	WYSP(F)•ao	WYSP(F)•ao
WMMR(F)•ao	WKSZ(F)•ac	WJBR-FM•ac	WJBR-FM•ac
WEAZ(F)•ez	WUSL(F)•uc	WUSL(F)•uc	WDEL•ac

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

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

## Rank by women, men

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

### BATON ROUGE, LA (078)

WYNK(A/F•c)	WFMF(F)•ac	WYNK(A/F•c)	WYNK(A/F•c)
WFMF(F)•ac	WYNK(A/F•c)	WFMF(F)•ac	WFMF(F)•ac
WOXY(F)•sc	WGGZ(F)•r	WGGZ(F)•r	WGGZ(F)•r
KOXL(F)•r	WXOK•bl	WKJN(F)•c	WOXY(F)•sc
WXOK•bl	KOXL(F)•r	WXOK•bl	WXOK•bl

### YOUNGSTOWN-WARREN, OH (079)

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

*'New Age' is defined by CBS as "a mix of progressive acoustical music, melodic synthesizer music and light modern jazz."*

### NEW HAVEN-MERIDEN, CT (080)

WKCI(F)•r	WKCI(F)•r	WKCI(F)•r	WKCI(F)•r
WELI•ac	WELI•ac	WNBC•ac	WNBC•ac
WIOF(F)•ac	WIOF(F)•ac	WDRF-FM•ac	WELI•ac
WNHC•bl	WDRF-FM•ac	WPLR(F)•ao	WPLR(F)•ao
WDRF-FM•ac	WYVZ(F)•ac	WELI•ac	WDRF-FM•ac

### EL PASO, TX (081)

KEZB(A/F•ac)	KEZB(A/F•ac)	KHEY-FM•c	KEZB(A/F•ac)
KAMZ(F)•r	KAMZ(F)•r	KEZB(A/F•ac)	KHEY-FM•c
KHEY-FM•c	KHEY-FM•c	KHEY•c	KAMZ(F)•r
KTSM-FM•ez	KTSM-FM•ez	KLAQ(F)•ao	KLAQ(F)•ao
KAMA•s	KLTO(F)•r	KAMZ(F)•r	KROD•ao

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## Rank by women, men

Women 25-54		Men 25-54	
Avg. qtr. hr.	Cume	Avg. qtr. hr.	Cume
<b>ALBUQUERQUE, NM (082)</b>			
KOB-FM•ac	KOB•ac	KOB-FM•ac	KOB-FM•ac
KOB•ac	KOB-FM•ac	KOB•ac	KOB•ac
KRST(F)•c	KRST(F)•c	KAMX/ KFMG•ao	KAMX/ KFMG•ao
KNMQ(F)•r	KMGA(F)•sc	KZRR(F)•ao	KZRR(F)•ao
KKJY(F)•ez	KNMQ(F)•r	KRST(F)•c	KRST(F)•c

## LITTLE ROCK, AR (083)

KSSN(F)•c	KSSN(F)•c	KSSN(F)•c	KSSN(F)•c
KKYK(F)•r	KKYK(F)•r	KKYK(F)•r	KKYK(F)•r
KHLT(F)•ac	KHLT(F)•ac	KEZQ (A/F)•st	KHLT(F)•ac
KZOU(F)•r	KZOU(F)•r	KOKY•uc	KEZQ(A/F)•st
KEZQ (A/F)•st	KOKY•uc	KMJX(F)•ao	KOKY•uc

## NEW BEDFORD-FL RVR, MA (084)

WPRO-FM•r	WPRO-FM•r	WBCN(F)•ao	WPRO•ac
WMYS(F)•r	WSNE(F)•ac	WHJY(F)•ao	WHJY(F)•ao
WBZ•ac	WLKW(A/F)•st	WBZ•ac	WWLI(F)•sc
WWLI(F)•sc	WWLI(F)•sc	WPRO-FM•r	WPRO-FM•r
WBOS(F)•c	WMYS(F)•ac	WWLI(F)•sc	WLKW(A/F)•st

## CHARLESTON, SC (085)

WEZL(F)•c	WEZL(F)•c	WEZL(F)•c	WEZL(F)•c
WWWZ(F)•uc	WSSX(F)•r	WWWZ(F)•uc	WXLX(F)•ao
WSSX(F)•r	WXTC(F)•ac	WXLX(F)•ao	WSSX(F)•r
WXTC(F)•ac	WWWZ(F)•uc	WSSX(F)•r	WXTC(F)•ac
WKQB(F)•r	WKQB(F)•r	WXTC(F)•ac	WWWZ(F)•uc

## COASTAL NO. CAROLINA (086)

WRNS(F)•c	WRNS(F)•c	WRNS(F)•c	WRNS(F)•c
WAZZ(F)•c	WNCT(F)•c	WZYC(F)•ao	WDLX(F)•r
WDLX(F)•r	WDLX(F)•r	WSFL(F)•r	WSFL(F)•r
WNCT(F)•c	WODW(F)	WAZZ(F)•c	WZFX(F)•uc
WSFL(F)•r	WDLX(F)•r	WZYC(F)•ao	

## MOBILE, AL (088)

WKSJ-FM•c	WKSJ-FM•c	WKSJ-FM•c	WKSJ-FM•c
WABB-FM•r	WABB-FM•r	WABB-FM•r	WABB-FM•r
WBLX(F)•uc	WBLX(F)•uc	WBLX(F)•uc	WBLX(F)•uc
WDLT(F)•sc	WDLT(F)•sc	WIZD(F)•ac	WIZD(F)•ac
WIZD(F)•ac	WKRG-FM•ac	WKRG•nl	WKRG-FM•ac

## BAKERSFIELD, CA (089)

KKXX(F)•r	KKXX(F)•r	KUZZ•c	KUZZ•c
KUZZ•c	KUZZ•c	KWAC•s	KKXX(F)•r
KGEO•go	KGFM(F)•ez	KKXX(F)•r	KGEO•go
KWAC•s	KQXR(F)•r	KGEO•go	KQXR(F)•r
KGFM(F)•ez	KGEO•go	KERN•nl	KLLY(F)•ac

## Rank by women, men

Women 25-54		Men 25-54	
Avg. qtr. hr.	Cume	Avg. qtr. hr.	Cume
<b>JOHNSON CTY-KNGSPT-BRI (090)</b>			
WXBQ(F)•c	WTFM(F)•ac	WXBQ(F)•c	WXBQ(F)•c
WTFM(F)•ac	WXBQ(F)•c	WQUT(F)•r	WTFM(F)•ac
WQUT(F)•r	WQUT(F)•r	WTFM(F)•ac	WQUT(F)•r
WJCW•v	WJCW•v	WJCW•v	WJCW•v
WUSJ(A/F)•ac	WZXY(F)•r	WIKQ(F)•ac	WIKQ(F)•ac

## BRIDGEPORT, CT (091)

WICC•ac	WICC•ac	WICC•ac	WICC•ac
WEZN(F)•ez	WKCI(F)•r	WEBE(F)•ac	WEBE(F)•ac
WEBE(F)•ac	WEZN(F)•ez	WEZN(F)•ez	WKCI(F)•r
WKCI(F)•r	WEBE(F)•ac	WNBC•ac	WNBC•ac
WDJZ•st	WPLR(F)•ao	WPLR(F)•ao	WPLR(F)•ao

## COLUMBIA, SC (092)

WCOS(A/F)•c	WCOS(A/F)•c	WCOS(A/F)•c	WCOS(A/F)•c
WNOK(A- /F)•ac	WNOK(A/F)•ac	WVDM(F)•bl	WNOK(A- /F)•ac
WVDM(F)•bl	WVDM(F)•bl	WNOK(A/F)•ac	WVDM(F)•bl
WTCB(F)•ac	WTCB(F)•ac	WTCB(F)•ac	WTCB(F)•ac
WSCQ(F)•ac	WCEZ(F)•r	WSCQ(F)•ac	WSCQ(F)•ac

## ROANOKE-LYNCHBURG, VA (093)

WXLK(F)•r	WXLK(F)•r	WXLK(F)•r	WXLK(F)•r
WPVR(F)•ez	WPVR(F)•ez	WYYD(F)•c	WSLQ(F)•ac
WYYD(F)•c	WYYD(F)•c	WSLQ(F)•ac	WYYD(F)•c
WSLQ(F)•ac	WSLQ(F)•ac	WPVR(F)•ez	WPVR(F)•ez
WSLC•c	WROV•ac	WROV•ac	WFIR•ac

## WICHITA, KS (095)

KFDI-FM•c	KKRD(F)•r	KFDI-FM•c	KKRD(F)•r
KZSN(F)•ac	KFDI-FM•c	KICT(F)•ao	KZSN(F)•ac
KKRD(F)•r	KZSN(F)•ac	KKRD(F)•r	KFDI-FM•c
KEYN(F)•r	KEYN(F)•r	KZSN(F)•ac	KXLK(F)•ac
KXLK(F)•ac	KXLK(F)•ac	KXLK(F)•ac	KICT(F)•ao

## FLINT, MI (096)

WCRZ(F)•ac	WCRZ(F)•ac	WCRZ(F)•ac	WCRZ(F)•ac
WDZZ(F)•uc	WDZZ(F)•uc	WWCK(A/F)•ez	WWCK(A- /F)•ez
WKMF•c	WIOG(F)•ez	WDZZ(F)•uc	WDZZ(F)•uc
WTRX•ac	WTRX•ac	WTRX•ac	WTRX•ac
WJR•ac	WKMF•c	WJR•ac	WJR•ac

## SPOKANE, WA (097)

KDRK(F)•c	KZUU(A/F)•r	KEZE(F)•r	KZUU(A/F)•r
KZUU(A/F)•r	KISC(F)•r	KJRB•go	KEZE(F)•r
KISC(F)•r	KDRK(F)•c	KDRK(F)•c	KDRK(F)•c
KXLY-FM•ez	KXLY-FM•ez	KGA•c	KQSP(F)•ac
KQSP(F)•ac	KKPL(A/F)•go	KQSP(F)•ac	KJRB•go

## Rank by women, men

Women 25-54		Men 25-54	
Avg. qtr. hr.	Cume	Avg. qtr. hr.	Cume
<b>LANSING-E LANS'G, MI (098)</b>			
WVIC(A/F)•r	WVIC(A/F)•r	WVIC(A/F)•r	WVIC(A/F)•r
WITL(A/F)•c	WFMK(F)•ac	WITL(A/F)•c	WITL(A/F)•c
WFMK(F)•ac	WITL(A/F)•c	WIBM(F)•go	WIBM(F)•go
WJIM-FM•ez	WIBM(F)•go	WMMQ(F)•ao	WMMQ(F)•ao
WIBM(F)•go	WJIM-FM•ez	WJR•ac	WFMK(F)•ac

## WORCESTER, MA (099)

WSRS(F)•ez	WSRS(F)•ez	WAAF(F)•ao	WTAG•ac
WFTQ•ac	WFTQ•ac	WXLO(F)•ac	WAAF(F)•ao
WTAG•ac	WTAG•ac	WSRS(F)•ez	WXLO(F)•ac
WXLO(F)•ac	WXLO(F)•ac	WROR(F)•ac	WSRS(F)•ez
WAAF(F)•ao	WAAF(F)•ao	WTAG•ac	WBZ•ac

## CANTON, OH (100)

WHBC•ac	WHBC•ac	WHBC•ac	WHBC•ac
WHBC-FM•ez	WDJQ(F)•ac	WHBC-FM•ez	WHBC-FM•ez
WDJQ(F)•ac	WHBC-FM•ez	WMMS(F)•r	WDJQ(F)•ac
WKDD(F)•r	WKDD(F)•r	WRQK(F)•r	WMMS(F)•r
WRQK(F)•r	WQXK(F)•c	WGAR(A/F)•c	WMJ(F)•ac

## SAGINAW-BAY CY-MDL, M (101)

WIOG(F)•ez	WIOG(F)•ez	WIOG(F)•ez	WIOG(F)•ez
WHNN(F)•ac	WHNN(F)•ac	WKQZ(F)•r	WHNN(F)•ac
WGER(F)•ac	WKQZ(F)•c	WHNN(F)•ac	WKQZ(F)•c
WKQZ(F)•c	WGER(F)•ac	WKQZ(F)•c	WSGW•v
WSGW•v	WSGW•v	WSGW•v	WGER(F)•ac

## YORK, PA (102)

WRKZ(F)•c	WQXA(F)•r	WRKZ(F)•c	WQXA(F)•r
WSBA-FM•sc	WSBA-FM•sc	WSBA-FM•sc	WSBA-FM•sc
WQXA(F)•r	WSBA•nl	WHTF(F)•ao	WSBA•nl
WSBA•nl	WRKZ(F)•c	WQXA(F)•r	WRKZ(F)•c
WYCR(F)•ac	WYCR(F)•ac	WSBA•nl	WHTF(F)•ao

## STOCKTON, CA (103)

KRAK•c	KRAK•c	KRAK•c	KRAK•c
KFMR(F)•c	KHOP(F)•r	KWIN(F)•ac	KWIN(F)•ac
KJAX(F)•ez	KJAX(F)•ez	KZAP(F)•ao	KHOP(F)•r
KHOP(F)•r	KWIN(F)•ac	KFMR(F)•c	KNBR•ac
KBEE(F)•ez	KFMR(F)•c	KNBR•ac	KCBS•nl



# Leading stations, total week, morning drive, by top 50 ADIS

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., Monday through Friday, for women and men, 25-54.

## Average 1/4-hour Cume\*

	12+ (000)	Shr. (%)	Rank	Rch. Avg. (000)freq.
<b>NEW YORK (001)</b>				
WHTZ(F)•r	154.6	5.2	WHTZ(F)•r	WXRK(F)•ao
WPLJ(F)•r	143.4	4.8	WINS•n	WINS•n
WRKS(F)•uc	139.0	4.7	WPLJ(F)•r	WCBS•n
WOR•nt	130.6	4.4	WLTW(F)•sc	WHTZ(F)•r
WPAT-FM•ez	125.6	4.2	WCBS•n	WNBC•ac
WBLS(F)•uc	122.7	4.1	WCBS-FM•go	WNEW-FM•ao
WINS•n	120.7	4.1	WRKS(F)•uc	WCBS-FM•go
WLTW(F)•sc	113.4	3.8	WOR•nt	WBLS(F)•uc
WCBS•n	110.9	3.7	WXRK(F)•ao	WPLJ(F)•r
WCBS-FM•go	107.4	3.6	WBLS(F)•uc	WLTW(F)•sc

## LOS ANGELES (002)

KIIS(A/F)•r	113.4	6.2	KIIS(A/F)•r	KIIS(A/F)•r
KPWR(F)•r	103.7	5.7	KRTH-FM•ac	KRTH-FM•ac
KABC•nt	85.2	4.6	KIQQ(F)•sc	KNX•n
KRTH-FM•ac	79.0	4.3	KOST(F)•ac	KABC•nt
KJCI(F)•ez	78.4	4.3	KTNQ•s	KFWB•n
KOST(F)•ac	71.9	3.9	KABC•nt	KLSX(F)•r
KBIG(F)•ez	68.0	3.7	KBIG(F)•ez	KTNQ•s
KROQ(F)•ao	68.0	3.7	KPWR(F)•r	KIQQ(F)•sc
KNX•n	66.2	3.6	KFWB•n	KZLA(F)•c
KIQQ(F)•sc	60.6	3.3	KLVE(F)•s	KPWR(F)•r

## CHICAGO (003)

WGN•v	111.6	9.1	WGN•ao	WGN•ao
WGCI-FM•uc	91.2	7.4	WGCI-FM•uc	WLUP(F)•ao
WLOO(F)•ez	74.0	6.0	WBBM•n	WLS•r
WBBM•n	65.2	5.3	WLS•r	WBBM•n
WLUP(F)•ao	54.1	4.4	WLAK(F)•sc	WGCI-FM•uc
WBMX(F)•??	52.2	4.2	WCLR(F)•ac	WJMK(F)•go
WBBM-FM•r	50.1	4.0	WLOO(F)•ez	WKQX(F)•ac
WLAK(F)•sc	47.1	3.8	WKQX(F)•ac	WXRT(F)•ao
WCLR(F)•ac	43.5	3.5	WUSN(F)•c	WLOO(F)•ez
WLS•r	41.9	3.4	WFYR(F)•ac	WLAK(F)•sc

## PHILADELPHIA (004)

WMMR(F)•ao	90.3	8.0	KYW•n	WMMR(F)•ao
WEAZ(F)•ez	75.0	6.6	WMMR(F)•ao	KYW•n
WUSL(F)•uc	66.5	5.9	WMGK(F)•ac	WYSP(F)•ao
KYW•n	58.2	5.1	WUSL(F)•uc	WXTU(F)•c
WYSP(F)•ao	48.6	4.3	WKSZ(F)•ac	WSNI(F)•ac

## Average 1/4-hour Cume\*

	12+ (000)	Shr. (%)	Rank	Rch. Avg. (000)freq.
WWDB(F)•nt	46.6	4.1	WSNI(F)•ac	WWDB(F)•nt
WKSZ(F)•ac	39.4	3.5	WEAZ(F)•ez	WFIL•go
WXTU(F)•c	39.3	3.5	WDAS-FM•bl	WUSL(F)•uc
WSNI(F)•ac	38.1	3.3	WIP•ac	WEAZ(F)•ez
WDAS-FM•bl	38.0	3.3	WXTU(F)•c	WDAS-FM•bl

## SAN FRANCISCO (005)

KGO•nt	61.6	8.3	KGO•nt	KCBS•nt
KCBS•nt	49.5	6.7	KYUU(F)•ac	KGO•nt
KABL(A/F)•ez	39.6	5.3	KCBS•nt	KFOG(F)•ao
KSOL(F)•uc	31.3	4.2	KNBR•ac	KYUU(F)•ac
KYUU(F)•ac	31.2	4.2	KSFO•go	KITS(F)•v
KMEL(F)•r	26.5	3.5	KSAN(F)•c	KBLX(A/FJZ
KSAN(F)•c	23.8	3.2	KOIT-FM•ac	KSAN(F)•c
KROR(F)•ao	20.5	2.7	KBAY(F)•ez	KSFO•go
KBLX(A/FJZ	19.3	2.6	KABL(A/F)•ez	KNBR•ac
KFOG(F)•ao	19.2	2.6	KSOL(F)•uc	KROR(F)•ao

## BOSTON (006)

WBZ•ac	57.9	6.8	WBZ•ac	WBCN(F)•ao
WXKS-FM•r	53.8	6.3	WSSH(F)•sc	WBZ•ac
WBCN(F)•ao	47.8	5.6	WVBF(F)•ac	WXKS-FM•r
WJIB(F)•ez	44.0	5.1	WHDH•ac	WSSH(F)•sc
WSSH(F)•sc	41.2	4.8	WXKS-FM•r	WROR(F)•ac
WRKO•nt	38.4	4.5	WROR(F)•ac	WVBF(F)•ac
WAAF(F)•ao	37.4	4.4	WEEI•n	WEEI•n
WHDH•ac	34.8	4.0	WRKO•nt	WBOS(F)•c
WEEI•n	28.2	3.3	WJIB(F)•ez	WZLX(F)•go
WROR(F)•ac	27.9	3.2	WMJX(F)•ac	WHDH•ac

## DETROIT (007)

WJR•ac	61.7	9.0	WJR•ac	WJR•ac
WJLB(F)•bl	52.5	7.7	WJLB(F)•bl	WLLZ(F)•ao
WJOI(F)•ez	45.1	6.6	WCZY(A/F)•r	WCZY(A/F)•r
WWJ•n	36.3	5.3	WOMC(F)•ac	WJLB(F)•bl
WLLZ(F)•ao	34.9	5.1	WWWW(F)•c	WWJ•n
WCZY(A/F)•r	34.5	5.0	WJOI(F)•ez	WWWW(F)•c
WRIF(F)•ao	30.7	4.5	WLT(F)•sc	WOMC(F)•ac
WHYT(F)•r	29.1	4.2	WNIC(F)•ac	WJOI(F)•ez
WWWW(F)•c	28.1	4.1	WDTX(F)•r	WRIF(F)•ao
WOMC(F)•ac	27.5	4.0	WWJ•n	WJZZ(F)•JZ

## Average 1/4-hour Cume\*

	12+ (000)	Shr. (%)	Rank	Rch. Avg. (000)freq.
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## DALLAS-FT. WORTH (008)

KPLX(F)•c	49.9	8.3	KVIL(A/F)•st	WBAP•c
KVIL(A/F)•st	49.4	8.2	KPLX(F)•c	KPLX(F)•c
KKDA-FM•bl	44.6	7.4	WBAP•c	KRLD•n
KRLD•n	41.4	6.8	KKDA-FM•bl	KVIL(A/F)•st
KMEZ-FM•ez	38.3	6.3	KMEZ-FM•ez	KKDA-FM•bl
WBAP•c	33.1	5.5	KSCS(F)•c	KSCS(F)•c
KEGL(F)•r	30.6	5.0	KMGC(F)•ac	KTXQ(F)•ao
KTXQ(F)•ao	26.0	4.3	KRLD•n	KLUV(F)•ac
KSCS(F)•c	22.6	3.7	KLUV(F)•ac	KTKS(F)•r
KTKS(F)•r	21.0	3.4	KTXQ(F)•ao	KMEZ-FM•ez

## WASHINGTON, DC (009)

WKYS(F)•uc	41.8	6.6	WKYS(F)•uc	WWDC-FM•ao
WMAL•ac	41.7	6.6	WMZO-FM•c	WMZO-FM•c
WGAY(F)•ez	37.2	5.9	WMAL•ac	WTOP•n
WAVA(F)•r	34.6	5.5	WGAY(F)•ez	WMAL•ac
WMZO-FM•c	34.0	5.4	WAVA(F)•r	WKYS(F)•uc
WHUR(F)•bl	30.5	4.8	WRQX(F)•r	WAVA(F)•r
WWDC-FM•ao	29.7	4.7	WCLY(F)•ac	WGAY(F)•ez
WDJY(F)•r	23.3	3.7	WPGC/	WHUR(F)•bl
			WCLY•ac	
WROX(F)•r	20.9	3.3	WHUR(F)•bl	WCXR(F)•ao
WBMW(F)•r	19.8	3.1	WLTT(F)•sc	WLTT(F)•sc

## HOUSTON (010)

KMJQ(F)•uc	54.2	9.3	KIKK-FM•c	KIKK-FM•c
KIKK-FM•c	43.5	7.5	KILT-FM•c	KTRH•n
KRBE(F)•r	40.1	6.9	KFMK(F)•ac	KFMK(F)•ac
KODA(F)•ez	38.4	6.6	KMJQ(F)•uc	KILT-FM•c
KKBQ-FM•r	35.0	6.0	KKBQ-FM•r	KMJQ(F)•uc
KILT-FM•c	34.6	5.9	KRBE(F)•r	KLLOL(F)•ao
KFMK(F)•ac	32.0	5.5	KJYY(F)•sc	KZFX(F)•re
KTRH•n	27.2	4.6	KODA(F)•ez	KKBQ-FM•r
KLLOL(F)•ao	25.1	4.3	KTRH•n	KODA(F)•ez
KQUE(F)•st	22.5	3.8	KLTR(F)•sc	KRBE(F)•r

## CLEVELAND (011)

WMMS(F)•r	62.1	11.7	WMMS(F)•r	WMMS(F)•r
WQAL(F)•ez	27.7	5.2	WLTF(F)•ac	WMJI(F)•ac
WLTF(F)•ac	27.3	5.1	WMJI(F)•ac	WGAR(A/F)•c
WMJI(F)•ac	23.8	4.5	WGAR(A/F)•c	WLTF(F)•ac
WWWE•nt	23.8	4.5	WKDD(F)•r	WQAL(F)•ez

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**Average  
1/4-hour**

**Cume\***

	12+ (000)	Shr. (%)	Rank	Rch. Avg. (000)freq.
<b>ATLANTA (012)</b>				
WKLS(F)•ao	35.9	7.9	WOXI-FM•r	WYAY(F)•c
WVEE(F)•uc	35.1	7.7	WVEE(F)•uc	WOXI-FM•r
WZGC(F)•r	34.9	7.7	WYAY(F)•c	WKLS(F)•ao
WKHX(F)•c	32.9	7.2	WKHX(F)•c	WSB•ac
WPCH(F)•ez	32.5	7.1	WSB•ac	WVEE(F)•uc

**PITTSBURGH (013)**

KDKA•v	61.8	12.6	KDKA•v	KDKA•v
WBZZ(F)•r	40.6	8.3	WBZZ(F)•r	WHTX(F)•ac
WSHH(F)•ez	38.5	7.9	WHTX(F)•ac	WDVE(F)•ao
WDVE(F)•ao	38.0	7.8	WLTJ(F)•sc	WWSW(F)•ac
WWSW(F)•ac	25.8	5.2	WWSW(F)•ac	WBZZ(F)•r

**MIAMI (014)**

WLYF(F)•ez	40.5	7.8	WJQY(F)•sc	WHYI(F)•r
WQBA•s	27.7	5.3	WAQI•s	WAXY(F)•ac
WHOT(F)•uc	22.7	4.4	WKQS(F)•c	WMXJ(F)•ac
WEDR(F)•bl	21.3	4.1	WQBA•s	WIOD•nt
WJQY(F)•sc	21.1	4.0	WAXY(F)•ac	WQBA•s

**MINNEAPOLIS-ST. PAUL (015)**

WCCO•v	76.8	17.4	WCCO•v	WCCO•v
KQRS(A/F)•ao	39.6	9.0	KSTP-FM•ac	KSTP-FM•ac
KSTP-FM•ac	33.9	7.7	WLLOL(F)•r	KQRS(A/F)•ao
KDWB-FM•r	23.7	5.3	KEEY(F)•c	WLLOL(F)•r
WLLOL(F)•r	22.9	5.2	WAYL(F)•ez	KSTP•nt

**SEATTLE-TACOMA (016)**

KIRO•nt	37.2	9.1	KOMO•ac	KIRO•nt
KISW(F)•ao	34.7	8.5	KUBE(F)•r	KISW(F)•ao
KUBE(F)•r	27.1	6.6	KIRO•nt	KOMO•ac
KOMO•ac	23.6	5.8	KLSY(A/F)•ac	KUBE(F)•r
KBRD(F)•ez	19.6	4.8	KBRD(F)•ez	KRPM-FM•c

**Average  
1/4-hour**

**Cume\***

	12+ (000)	Shr. (%)	Rank	Rch. Avg. (000)freq.
<b>TAMPA-ST. PETERSBURG (017)</b>				
WRBQ-FM•r	57.9	14.8	WRBQ-FM•r	WRBQ-FM•r
WWBA(F)•ez	36.0	9.2	WPDS(F)•sc	WYNF(F)•ao
WOYK(F)•c	26.9	6.8	WUSA(F)•ac	WOYK(F)•c
WYNF(F)•ao	26.8	6.8	WOYK(F)•c	WUSA(F)•ac
WUSA(F)•ac	19.1	4.8	WNLT(F)•ac	WSUN•c

**ST. LOUIS (018)**

KMOX•nt	68.8	16.5	KMOX•nt	KMOX•nt
KSHE(F)•ao	47.6	11.4	KSD(F)•ac	KUSA•c
KEZK(F)•ez	27.9	6.7	KUSA•c	KSHE(F)•ao
KMJM(F)•uc	22.4	5.3	KSHE(F)•ao	WIL-FM•c
WIL-FM•c	20.9	5.0	KEZK(F)•ez	KYKY(F)•ac

**DENVER (019)**

KOSI(F)•ez	26.9	7.5	KHOW•ac	KHOW•ac
KOA•nt	24.8	6.9	KOAQ(F)•ac	KOA•nt
KBPI(F)•ao	22.2	6.2	KMJ(F)•ac	KBCO-FM•ao
KBCO-FM•ao	19.2	5.3	KOSI(F)•ez	KOSI(F)•ez
KMJI(F)•ac	17.4	4.8	KBCO-FM•ao	KAZY(F)•ao

**SACRAMENTO-STOCKTON (020)**

KRAK•c	18.8	5.4	KXOA-FM•ac	KRAK-FM•c
KCTC(F)•ez	18.1	5.2	KRAK-FM•c	KZAP(F)•ao
KFBK•nt	17.3	5.0	KRAK•c	KFBK•nt
KRAK-FM•c	17.2	4.9	KCTC(F)•ez	KRAK•c
KSFM(F)•r	16.0	4.6	KSFM(F)•r	KSFM(F)•r

**BALTIMORE (021)**

WLIF(F)•ez	35.9	9.6	WPOC(F)•c	WPOC(F)•c
WBAL•nt	30.4	8.1	WBSB(F)•r	WBAL•nt
WBSB(F)•r	28.0	7.5	WLIF(F)•ez	WXYV(F)•uc
WXYV(F)•uc	25.5	6.8	WBAL•nt	WLIF(F)•ez
WPOC(F)•c	21.5	5.7	WXYV(F)•uc	WYV(F)•ao

**PHOENIX (022)**

KNIX(A/F)•c	37.4	11.7	KNIX(A/F)•c	KNIX(A/F)•c
KMEQ(A/F)•ez	31.7	9.9	KKLT(F)•sc	KUPD(F)•ao
KZZP(A/F)•ac	31.0	9.7	KZZP(A/F)•ac	KOPA/ KSLX•cl
KTAR•nt	26.1	8.2	KTAR•nt	KTAR•nt
KUPD(F)•ao	20.5	6.4	KMEQ(A/F)•ez	KOOL-FM•go

**Average  
1/4-hour**

**Cume\***

	12+ (000)	Shr. (%)	Rank	Rch. Avg. (000)freq.
<b>HARTFORD-NEW HAVEN (023)</b>				
WTIC•ac	36.2	10.7	WTIC•ac	WNBC•ac
WTIC-FM•r	29.4	8.7	WTIC-FM•r	WTIC•ac
WRCH(F)•ez	19.8	5.8	WIOF(F)•ac	WTIC-FM•r
WKSS(F)•r	19.1	5.6	WKCI(F)•r	WKCI(F)•r
WKCI(F)•r	18.6	5.5	WDRG-FM•ac	WDRG-FM•ac

**INDIANAPOLIS (024)**

WFBO(F)•ao	39.4	13.5	WFMS(F)•c	WFBO(F)•ao
WIBC•ac	24.1	8.3	WFBO(F)•ao	WIBC•ac
WFMS(F)•c	23.3	8.0	WIBC•ac	WFMS(F)•c
WZPL(F)•r	21.5	7.4	WENS(F)•ac	WENS(F)•ac
WTLC(F)•uc	17.6	6.0	WXTZ(F)•ez	WTLC(F)•uc

**SAN DIEGO (025)**

KJQY(F)•ez	27.4	9.4	KFMB-FM•ac	KFMB•ac
KFMB-FM•ac	21.0	7.2	KFMB•ac	KGB(F)•ao
KGB(F)•ao	19.5	6.7	KJQY(F)•ez	KSDO•nt
KSDO-FM•r	19.2	6.6	KYXY(F)•ac	KFMB-FM•ac
KSDO•nt	18.3	6.2	KSON-FM•c	XTRA•go

**PORTLAND, OR (026)**

KXL-FM•ez	16.2	6.4	KKCW(F)•ac	KINK(F)•ao
KKRZ(F)•r	15.2	6.0	KGW•ac	KGW•ac
KGON(F)•ao	14.9	5.9	KWJJ-FM•c	KGON(F)•ao
KINK(F)•ao	14.7	5.8	KUPL-FM•c	KUPL-FM•c
KKCW(F)•ac	14.4	5.7	KKRZ(F)•r	KXL•nt

**ORLANDO-DAYTONA BEACH (027)**

WSSP(F)•ez	24.7	9.2	WWKA(F)•c	WWKA(F)•c
WWKA(F)•c	23.4	8.7	WBJW(A/F)•r	WDIZ(F)•ao
WBJW(A/F)•r	23.1	8.6	WSTF(F)•ac	WBJW(A/F)•r
WDIZ(F)•ao	17.4	6.5	WJYO(F)•ac	WHOO(F)•c
WSTF(F)•ac	15.6	5.8	WSSP(F)•ez	WSTF(F)•ac

**CINCINNATI (028)**

WWEZ(F)•ez	24.7	9.8	WLW•ac	WKRC•ac
WEBN(F)•ao	24.6	9.8	WUBE(F)•c	WLW•ac
WKRO(F)•r	22.5	8.9	WKRC•ac	WEBN(F)•ao
WLW•ac	20.0	7.9	WKRO(F)•r	WWEZ(F)•ez
WUBE(F)•c	17.1	6.8	WWEZ(F)•ez	WUBE(F)•c

**KANSAS CITY (029)**

WDAF•c	29.5	11.6	WDAF•c	WDAF•c
KYYS(F)•ao	23.1	9.0	KFKF(F)•c	KYYS(F)•ao
KBEQ(F)•r	19.5	7.6	KMBR(F)•ez	KFKF(F)•c
KMBR(F)•ez	17.4	6.8	KUDL(F)•ac	KUDL(F)•ac
KFKF(F)•c	16.7	6.5	KBEQ(F)•r	KCMO•nt

*New age, says Lee Abrams, has "a tremendous future. It's the new beautiful music."*



**Average  
1/4-hour**

**Cume\***

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

**MILWAUKEE (030)**

WTMJ•ac	31.3	11.6	WTMJ•ac	WKLH(F)•cl
WTKI(F)•er	22.9	8.4	WTKI(F)•er	WTMJ•ac
WEZW(F)•ez	22.4	8.3	WBCS-FM•c	WTKI(F)•er
WKLH(F)•cl	18.8	6.9	WLTO(F)•sc	WISN•ac
WQFM(F)•ao	15.8	5.8	WEZW(F)•ez	WQFM(F)•ao

**NASHVILLE (031)**

WKDF(F)•ao	35.0	14.1	WSM-FM•c	WKDF(F)•ao
WSM-FM•c	26.8	10.8	WKDF(F)•ao	WSM-FM•c
WLAC-FM•ac	16.0	6.4	WLAC-FM•ac	WLAC-FM•ac
WZEF(F)•ez	14.2	5.7	WSIX(A/F)•c	WSM•c
WYHY(F)•er	13.6	5.5	WZEF(F)•ez	WYHY(F)•er

**CHARLOTTE (032)**

WSOC-FM•c	33.5	13.3	WSOC-FM•c	WSOC-FM•c
WLVK(F)•c	26.7	10.6	WEZC(F)•ac	WLVK(F)•c
WEZC(F)•ac	17.8	7.0	WLVK(F)•c	WRFX(F)•ao
WPEG(F)•uc	17.8	7.0	WPEG(F)•uc	WEZC(F)•ac
WRFX(F)•ao	16.5	6.5	WBCY(F)•er	WBT•ac

**NEW ORLEANS (033)**

WYLD-FM•uc	28.4	11.1	WLTS(F)•ac	WWL•nt
WEZB(F)•er	21.9	8.5	WYLD-FM•uc	WYLD-FM•uc
WQUE(F)•er	20.7	8.1	WNOE-FM•c	WNOE-FM•c
WWL•nt	16.8	6.5	WEZB(F)•er	WEZB(F)•er
WLTS(F)•ac	16.0	6.2	WAJY(F)•sc	WRNO(F)•er

**COLUMBUS, OH (034)**

WLVO(F)•ao	24.4	10.8	WTVN•ac	WLVO(F)•ao
WBNS-FM•ez	21.0	9.3	WSNY(F)•ac	WTVN•ac
WTVN•ac	19.7	8.7	WLVO(F)•ao	WSNY(F)•ac
WXGT(F)•er	18.8	8.3	WHOK(F)•c	WMMG(F)•c
WNCI(F)•er	17.7	7.8	WNCI(F)•er	WHOK(F)•c

**RALEIGH-DURHAM (035)**

WRAL(F)•ac	27.4	11.6	WRAL(F)•ac	WQDR(F)•c
WQDR(F)•c	18.5	7.8	WQDR(F)•c	WRAL(F)•ac
WPTF•ac	13.9	5.8	WTRG(F)	WTRG(F)
WZZU(F)•er	11.8	5.0	WKML(F)•c	WRDU(F)•ao
WTRG(F)	11.5	4.8	WZZU(F)•er	WZFX(F)•uc

**BUFFALO (036)**

WBEN•ac	21.9	8.9	WBUF(F)•ac	WBEN•ac
WJYE(F)•ez	18.4	7.5	WWKB•ac	WGR•ac
WBEN-FM•er	17.7	7.2	WGR•ac	WWKB•ac
WYRK(F)•c	13.7	5.6	WBL•ac	WBUF(F)•ac
WHTT-FM•er	13.6	5.5	WYRK(F)•c	WYRK(F)•c

**Average  
1/4-hour**

**Cume\***

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

**OKLAHOMA CITY (037)**

KXXY(A/F)•c	20.7	10.3	KXXY(A/F)•c	KXXY(A/F)•c
KATT(F)•ao	20.3	10.1	KZBS(F)•ac	KATT(F)•ao
KJYO(F)•er	18.6	9.2	KLTE(F)•ac	KTOK•nt
KTOK•nt	12.5	6.2	KJYO(F)•er	KZBS(F)•ac
KKNG(F)•ez	12.4	6.1	KKNG(F)•ez	WKY•c

**GREENVILLE-SPARTANBURG- (038)**

WESC(A/F)•c	29.9	15.1	WFBC-FM•ac	WESC(A/F)•c
WFBC-FM•ac	19.6	9.9	WESC(A/F)•c	WFBC-FM•ac
WKSF(F)•er	17.1	8.6	WKSF(F)•er	WKSF(F)•er
WSSL-FM•c	15.8	7.9	WSSL-FM•c	WSSL-FM•c
WSPA-FM•ez	12.9	6.5	WWNC•c	WWNC•c

**MEMPHIS (039)**

WHRK(F)•bl	27.4	12.2	WGKX(F)•c	WGKX(F)•c
WMC-FM•er	18.7	8.3	WLOK•bl	WRVR-FM•ac
WGKX(F)•c	16.0	7.1	WHRK(F)•bl	WEGR(F)•er
KRNB(F)•bl	13.3	5.9	WRVR-FM•ac	KRNB(F)•bl
WRVR-FM•ac	11.7	5.2	WDIA•bl	WHRK(F)•bl

**GRAND RAPIDS-KALAZOO-B (040)**

WOOD-FM•ez	15.7	7.5	WCUZ-FM•c	WCUZ-FM•c
WLAV-FM•ao	12.8	6.1	WOOD-FM•ez	WLAV-FM•ao
WKLO(F)•er	11.8	5.6	WLHT(F)•ac	WNWN(F)•c
WNWN(F)•c	10.1	4.8	WMUS-FM•c	WOOD-FM•ez
WCUZ-FM•c	9.7	4.6	WJFM(F)•ac	WJFM(F)•ac

**SALT LAKE CITY (041)**

KSFI(F)•ez	20.2	9.6	KSL•ac	KSL•ac
KSL•ac	18.6	8.9	KSFI(F)•ez	KSOP(A/F)•c
KKAT(F)•c	14.1	6.7	KKAT(F)•c	KKAT(F)•c
KSOP(A/F)•c	13.7	6.5	KSOP(A/F)•c	KALL•ac
KCPX(F)•er	12.1	5.7	KISN(F)•ac	KSFI(F)•ez

**PROVIDENCE-NEW BEDFORD (042)**

WLKW(A/F)•c	24.9	10.4	WPRO-FM•er	WHJY(F)•ao
WPRO-FM•er	23.6	9.9	WPRO•ac	WPRO•ac
WHJY(F)•ao	21.3	8.9	WWLI(F)•sc	WWLI(F)•sc
WHJJ•nt	19.6	8.2	WHJJ•nt	WPRO-FM•er
WWLI(F)•sc	13.9	5.8	WHJY(F)•ao	WHJJ•nt

**BIRMINGHAM (043)**

WZZK(A/F)•c	34.8	17.4	WZZK(A/F)•c	WZZK(A/F)•c
WAPI-FM•er	27.3	13.7	WAPI-FM•er	WAPI-FM•er
WENN(F)•bl	16.3	8.1	WMJJ(F)•ac	WMJJ(F)•ac
WKXX(F)•er	11.4	5.7	WENN(F)•bl	WENN(F)•bl
WMJJ(F)•ac	11.0	5.5	WKXX(F)•er	WLTB(F)•sc

**Average  
1/4-hour**

**Cume\***

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

**SAN ANTONIO (044)**

KTFM(F)•ac	18.1	7.7	KTFM(F)•ac	KTFM(F)•ac
KISS(F)•ao	15.7	6.7	KAJA(F)•c	KKYX•c
KOXT(F)•ez	15.2	6.5	KKYX•c	KTSA•ac
KKYX•c	14.9	6.4	KCOR•s	KAJA(F)•c
KAJA(F)•c	13.6	5.8	KOXT(F)•ez	WOAI•nt

**HARRISBURG-YORK-LANCAST (045)**

WNNK(F)•er	18.6	9.0	WNNK(F)•er	WRKZ(F)•c
WRKZ(F)•c	17.5	8.5	WRKZ(F)•c	WNNK(F)•er
WNCE(F)•ez	13.8	6.7	WSBA-FM•sc	WHTF(F)•ao
WSBA-FM•sc	11.6	5.6	WQXA(F)•er	WSBA-FM•sc
WQXA(F)•er	10.4	5.0	WNCE(F)•ez	WQXA(F)•er

**NORFOLK-PORTSMOUTH-NWPT (046)**

WNOR-FM•ao	22.4	9.8	WLTY(F)•ac	WNOR-FM•ao
WOWI(F)•uc	18.3	8.0	WWDE(F)•ac	WCMS-FM•c
WFOG(F)•ez	17.7	7.8	WCMS-FM•c	WTAR•v
WCMS-FM•c	16.7	7.3	WNVZ(F)•er	WWDE(F)•ac
WNVZ(F)•er	15.3	6.7	WOWI(F)•uc	WLTY(F)•ac

**DAYTON (048)**

WGTZ(F)•er	19.8	11.1	WWSN(F)•ac	WGTZ(F)•er
WHIO-FM•ez	17.7	9.9	WGTZ(F)•er	WHIO•ac
WWSN(F)•ac	12.3	6.9	WHIO-FM•ez	WTUE(F)•ao
WTUE(F)•ao	11.3	6.3	WHIO•ac	WWSN(F)•ac
WHIO•ac	11.2	6.3	WONE•c	WONE•c

**LOUISVILLE (049)**

WAMZ(F)•c	30.2	16.9	WAMZ(F)•c	WHAS•ac
WHAS•ac	23.1	12.9	WHAS•ac	WAMZ(F)•c
WDJX(F)•er	15.6	8.7	WRKA(F)•ac	WOMF(F)•ao
WOMF(F)•ao	13.5	7.5	WVEZ(F)•sc	WVEZ(F)•sc
WVEZ(F)•sc	12.6	7.0	WDJX(F)•er	WRKA(F)•ac

**GREENSBORO-WINSTON SALEM (050)**

WTQR(F)•c	35.8	18.2	WTQR(F)•c	WTQR(F)•c
WKSJ(F)•er	14.8	7.5	WMAG(F)•ac	WKRR(F)•ao
WKRR(F)•ao	13.7	6.9	WOJY(F)•ac	WOJY(F)•ac
WKZL(F)•er	11.9	6.0	WKSJ(F)•er	WKSJ(F)•er
WOJY(F)•ac	10.9	5.5	WSJS•ac	WMAG(F)•ac

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## Top 25 local/retail TV advertisers\*- 1986

	1985	1986
PepsiCo (Pizza Hut, Taco Bell, Kentucky Fried Chicken)	\$114,983,300	\$130,890,400
McDonald's	118,054,200	128,199,600
Pillsbury (Burger King, Godfathers)	95,968,300	105,373,200
Kroger	28,785,000	42,291,100
Walt Disney Productions	25,647,100	39,695,700
Wendy's International	40,441,800	39,190,300
May Department Stores	30,044,000	33,085,000
Imasco (Hardees, People's)	26,826,300	32,798,200
Federated Department Stores	25,753,900	32,037,900
Dayton-Hudson	32,950,500	31,532,100
Wal-Mart Stores	16,322,100	30,444,800
Merrill Lynch (Denny's, Eckerd)	31,579,100	28,834,200
Jerrico (Long John Silvers)	26,501,700	26,803,400
American Stores	27,287,500	26,345,200
Kohlberg Kravis Roberts (Safeway, Fred Meyers)	26,374,400	26,291,200
K-Mart	23,620,400	24,211,400
Lucky Stores	19,965,500	24,164,000
IC Industries, (Midas Muffler)	19,991,800	20,808,900
Sears Roebuck	28,476,800	20,205,600
Gulf + Western Industries (movies)	16,446,200	18,880,100
Highland Superstores	15,988,500	18,830,200
Marriott Corp.	13,271,200	18,822,900
Collins Food Inter. (Sizzler, Naugles)	15,391,700	17,973,400
Zayre	13,450,100	17,021,400
Winn Dixie Stores	17,343,200	16,874,700

\* As defined by BAR. Source: Television Bureau of Advertising from Broadcast Advertisers Reports data in top 75 markets.

## Local/retail estimated TV advertising expenditures by product classification

	1985	1986
Automotive	\$449,628,700	\$482,924,300
Apparel stores	144,786,400	167,166,900
Business & financial services	273,484,800	294,113,800
Department, discount & variety stores	340,820,900	334,353,600

Drug & food stores	354,298,100	415,926,400
Household services	165,510,600	174,506,900
Household stores	389,408,700	418,379,900
Leisure time stores & services	1,116,053,300	1,249,537,500
Local media	170,109,600	185,803,100
Medical & health related services	159,414,000	206,586,100
Personal services	71,738,000	81,249,400
Public utilities & fuel dealers	42,846,600	47,477,100
Retail & local stores, other	63,007,600	70,807,600
Retail services miscellaneous	120,032,200	141,588,200
Miscellaneous	38,276,300	174,701,600

Note: Most co-op activity is credited by BAR to the manufacturer and is not included in the above local data. Source: Television Bureau of Advertising from Broadcast Advertisers Reports in the top 75 markets.

## Estimated investments by national and regional spot TV advertisers by product classification

	1986*
Agriculture & farming	\$ 23,552,700
Apparel, footwear & accessories	63,581,300
Automotive	934,205,600
Beer & wine	242,763,100
Building material, equipment & fixtures	67,930,800
Confectionery & soft drinks	376,334,800
Consumer services	304,126,500
Food & food products	976,736,500
Freight & Industrial Development	49,759,600
Gasoline, lubricants & other fuels	110,896,500
Home electronics equipment	79,381,800
Horticulture	38,026,900
Household equipment & supplies	143,168,700
Household furnishings	57,051,600
Insurance	118,449,600
Jewelry, optical goods & cameras	58,224,400
Office equipment, computers & copiers	33,972,500
Pet foods & supplies	54,691,100
Proprietary medicines	143,715,100
Publishing & media	167,494,800
Smoking materials	15,268,800
Soaps, cleansers & polishes	159,866,100
Sporting goods & toys	212,136,300
Toiletries & toilet goods	230,153,100
Travel, hotels & resorts outside U.S.	230,098,300
Miscellaneous	37,224,700

Source: Television Bureau of Advertising from Broadcast Advertisers Reports data. \* National syndicated activity not included in the 1986 data. Published category for prior years not comparable.



## Top 25 national and regional spot TV advertisers-1986

	1986
Procter & Gamble	\$233,444,500
Philip Morris Co.	132,181,500
Pepsico	123,346,800
General Mills	117,210,200
Toyota Motor Sales	90,284,900
Anheuser-Busch	89,093,200
Coca-Cola	77,492,000
Hasbro	72,282,100
Dart & Kraft	61,488,900
Unilever N.V.	60,692,000
Ford Motor	55,402,700
General Motors	49,309,100
Kellogg	48,803,600
Mars	48,065,100
Kohlberg Kravis Roberts	48,043,400
Nissan Auto Dealers Association	47,094,500
Time, Inc.	45,194,400
Nissan Motor Co.	44,426,100
Ford Auto Dealers Association	44,375,700
Quaker Oats	43,372,100
AT&T	40,612,300
Nestle S.A.	40,197,000
RJR Nabisco	39,538,200
Warner Lambert Pharmaceutical	38,725,300
Chevrolet Auto Dealers Association	36,695,700

Source: Television Bureau of Advertising from Broadcast Advertisers Reports data in the top 75 markets.

## National and regional spot TV advertising

By daypart	October/December	
	1986	Share
Daytime	\$341,288,900	22.8%
Early evening	488,204,000	32.5
Nighttime	387,400,800	25.8
Late Night	283,523,300	18.9
Total	\$1,500,417,100	100.0%
	January/December	
	1986	Share
Daytime	\$1,049,500,400	21.3%
Early evening	1,620,347,500	32.9
Nighttime	1,289,368,700	26.1
Late Night	969,864,400	19.7
Total	\$2,929,081,200	100.0%

Source: Television Bureau of Advertising from Broadcast Advertisers Reports data in the top 75 markets.

## Top 25 network TV advertisers—1986

	1985	1986
Procter & Gamble	\$492,007,900	\$451,529,500
Philip Morris Companies*	324,753,000	342,443,900
General Motors	209,897,600	233,786,000
Unilever N.V.*	195,904,400	202,371,300
McDonald's	184,882,200	193,001,600
Ford Motor	191,373,200	188,815,200
American Home Products	181,951,400	185,571,600
Anheuser-Busch Companies	154,503,400	177,495,700
Kellogg	156,431,100	166,261,000
Johnson & Johnson	154,963,700	164,321,700
RJR Nabisco*	127,904,600	155,750,500
AT&T	167,727,800	135,162,200
General Mills*	98,566,200	130,140,300
Bristol Myers	127,641,400	128,521,100
Sears Roebuck	122,657,100	127,803,600
PepsiCo, Inc.*	127,020,800	115,128,000
Pillsbury*	118,743,500	105,052,300
Warner-Lambert	83,352,400	103,068,500
Coca Cola*	114,708,000	101,284,100
Ralston Purina*	128,245,000	97,572,100
Chrysler Corp.	96,194,300	96,450,700
Dart & Kraft*	101,686,200	88,445,900
Quaker Oats*	76,820,100	88,321,700
Nestle S.A.	76,754,100	88,130,800
Mars, Inc.	87,216,400	84,983,000

Source: Television Bureau of Advertising from Broadcast Advertisers Reports data. \* 1985 data adjusted to reflect mergers, acquisitions, divestitures in 1986.

## Estimated investments by network TV advertisers by product classification

	1985	1986
Apparel, footwear & accessories	\$161,302,100	\$180,706,200
Automotive	848,044,000	927,441,400
Beer & wine	428,457,800	535,362,100
Building material, equipment & fixtures	96,966,700	88,125,800
Confectionery & soft drinks	388,125,400	358,606,400
Consumer services	303,315,000	379,434,100
Food & food products	1,502,438,100	1,513,429,000
Gasoline, lubricants & other fuels	48,852,400	44,728,700
Freight & industrial development	39,925,400	27,092,700

Home electronics equipment	36,247,500	39,584,500
Horticulture	30,187,100	28,925,000
Household equipment & supplies	260,063,100	305,803,200
Household furnishings	14,671,300	28,962,700
Insurance	99,341,900	130,771,800
Jewelry, optical goods & cameras	129,338,000	139,328,600
Office equipment, computers & copiers	248,679,500	221,948,400

Pet foods & supplies	174,779,900	156,843,400
Proprietary medicines	699,680,500	761,265,300
Publishing & media	49,774,700	49,338,500
Soaps, cleansers & polishes	396,942,600	397,857,100
Sporting goods & toys	151,530,900	138,027,000
Toiletries & toilet goods	955,485,600	873,854,000
Travel, hotels & resorts outside USA	80,014,400	82,619,400
Miscellaneous	134,664,100	151,906,000

Source: Television Bureau of Advertising from Broadcast Advertisers Reports data.

## Network TV advertising

1985	ABC	CBS	NBC	TOTAL
January/March	\$656,799,700	\$702,851,600	\$598,398,200	\$1,958,049,500
April/June	692,706,000	750,071,700	691,098,800	2,133,876,500
July/September	564,477,100	584,842,500	586,913,100	1,736,232,700
October/December	774,522,400	849,213,100	861,583,500	2,485,319,000
Year	\$2,688,505,200	\$2,886,978,900	\$2,737,993,600	\$8,313,477,700

1986

January/March	\$553,482,400	\$734,803,700	\$748,332,400	\$2,036,618,500
April/June	653,451,200	731,169,700	786,823,500	2,171,444,400
July/September	585,865,600	588,701,800	647,339,400	1,821,907,000
October/December	784,266,100	814,662,900	971,217,600	2,570,146,600
Year	\$2,577,065,500	\$2,869,338,100	\$3,153,712,900	\$8,600,116,500

By daypart

October/December

	1985	1986	% change
Early morning Mon./Fri.	\$63,235,900	\$68,432,800	+8.2
Daytime: Mon./Fri.	454,589,600	415,630,800	-8.6
Sat./Sun.	369,800,900	398,046,200	+7.6
Early fringe: Mon./Fri.	122,197,100	118,591,100	-3.0
Sat./Sun.	25,554,600	19,734,000	-22.8
Nighttime Mon./Sun.	1,349,226,500	1,443,600,800	+7.0
Late night Mon./Sun.	100,714,400	106,110,900	+5.4
Total	\$2,485,319,000	\$2,570,146,600	+3.4

By daypart

January/December

	1985	1986	% change
Early morning Mon./Fri.	\$206,512,300	\$224,618,400	+8.8
Daytime: Mon./Fri.	1,645,490,000	1,564,743,600	-4.9
Sat./Sun.	996,457,400	1,061,158,800	+6.5
Early fringe: Mon./Fri.	434,694,400	442,243,200	+1.7
Sat./Sun.	192,371,400	184,678,200	-4.0
Nighttime Mon./Sun.	4,455,804,600	4,716,221,300	+5.8
Late night Mon./Sun.	382,147,600	406,453,000	+6.4
Total	\$8,313,477,700	\$8,600,116,500	+3.4

Source: Television Bureau of Advertising from Broadcast Advertisers Reports data.



Despite what he considers is a questionable performance of *Magnum*, vis-a-vis the cost paid by stations, McCarthy says these outlets run the series because they have to get some money back for it. "They can't make any money by keeping it on the shelf. So I suspect that not only will they run *Magnum* but run it longer than they originally envisioned."

If this scenario holds up, it suggests that such off-network hours as *Simon & Simon*, which is also owned by many *Magnum* station buyers, will face on-air delays, reasons McCarthy. "Anything that's behind *Magnum* will probably be backed up," he notes. Also, he continues, because of the back-up, stations will be reluctant to buy additional hour product. "They're not going to add to the amortization while not being able to play the show until much later."

One of the *Magnum* stations, WTVJ, double runs *Magnum*, as one means of getting back quickly its cash outlay upfront. And according to Perris, the reruns are performing well in both time periods of the double run. The Novem-

ber, 1986, Arbitron places *Magnum* as Number 2 in the 4-5 p.m. time slot, with "very strong demographics," while *Magnum* is tops in the 11:30 p.m.-12:30 a.m. time period, Monday through Friday. "Last year, says Perris, "we were last with the CBS movie."

## *Katz Television's John von Soosten notes many off-network primetime sitcoms have played well in syndication despite their daytime network exposure.*

In addition to *Magnum*, The station also purchased *Simon & Simon*. Just when S&S will be triggered has not yet been decided, says Perris. "We won't make a decision on whether to begin airing *Simon* in September or the following fall. We will see how *Magnum* performs in May. We want to see whether it holds up all year or if it folds away.

### **Pendulum swings**

WTVJ's Perris sees all programs as having a use, depending on what is paid for them. "A few years ago, the networks, especially CBS, were saying that comedy was dead, and the shift went to hours. Now everyone is saying hours are dead—at least in syndication. The truth is somewhere in between. Any show works, depending on what the ex-

pectancy is against the price being paid. If you have to pay four times the price of a sitcom to get *Oprah Winfrey*, is it the right buy? At some point, it isn't.

"*Oprah* is a very hot show right now. But on the other hand you may be better off being second in the market on something you can make money on. When it comes to entertainment, we are only there to make money, unlike news or public affairs, where image is important as well." Ferris points out that the station paid a big price for *Magnum*, but the arrangement was made under old station ownership. "The buy suggests that the price paid for *Magnum* was too high," he says. It's understood WTVJ bought *Magnum* for about \$118,000 per episode.

Fentress at Petry calls *Magnum* a "moderate success, but what has to be looked at are what individual markets are getting in financial return against what the stations paid for *Magnum*." According to industry reports, *Magnum* is collecting about \$2 million per episode on a cume basis, which tallies up to more than \$300 million for the 151 hours offered in syndication.

Also, according to MCA's Menchel, both *A Team* and *Simon and Simon* reruns were two of the four highest grossing hours in the history of syndication. When it comes to prices on hours generally, Barry Thurston, president, syndication, Columbia/Embassy, notes that hours have traditionally sold for less per episode than have half-hours. He points out that when rerun hours such as *Magnum* and *Fall Guy* were introduced they broke the pricing mold, fetching fees that were comparable to payouts on the half-hours. But the demands in the marketplace are shifting, vis-a-vis the glut of hours, Thurston adds, and he predicts that prices for hours will begin to decline. "If the people selling *Cagney & Lacey* or *Miami Vice* are looking to get the same money they got on *Magnum*, that may not happen in the marketplace."

On the other hand, Thurston says, the price for *T. J. Hooker*, as introduced by the old Columbia regime, will not be changed. "We are not in the business of lowering prices as a company. The prices are determined by the marketplace. Distributors don't deter-

mine the prices. If distributors want to accept the prices as dictated by the marketplace, they will sell the programming. But if they don't, the product will go unsold. You can see a combination of both happening now."

Overall, Thurston says, he sees an upswing in the marketplace. "The economy is coming back, the network business is sensational, and we're heading into an election year. Generally, we have seen the industry bottom out, and this year it will swing back."

Regarding *T. J. Hooker*, which is due for syndication delivery for the fall, Columbia/Embassy's Thurston says the company's plan is to continue to sell the 90 episodes in the traditional method under which hours have been sold in the past, via six runs over four years on a cash basis. Thurston admits that sales on the program have been slow, but he believes that a lot of the station decision-making is being put on hold, which is putting the market into limbo. "However, this doesn't mean that the product will not be sold."

Thurston, in addition, notes that the company, under a recent reorganization at Coca-Cola Telecommunications, has taken over "someone else's marketing effort. As a result, we have regrouped and analyzed what the previous management has done in marketing and put our own stamp on it. But we aren't having trouble with *Hooker*, because we haven't really pushed it."

Thurston adds that the soft marketplace represents an ideal time for regrouping, and after a retrenchment, E/C will return to the marketplace shortly with new ideas.

### **Placed on hold**

Regarding C/E's two other syndicated hour programs, *Ripley's Believe It Or Not* and *Riptide*, both apparently have been put on hold, reflecting the soft marketplace conditions for hours. C/E previously announced a September, 1987, start for the 79 episodes of *Ripley*, which was looking for a six-run, cash deal. *Riptide* was to be offered the same way, but for the 1988 season. The pullback, according to Thurston, is because the company is looking at the marketplace and reviewing what should be done in marketing each show.

"Each of the shows, as is the case with our other shows, is evaluated on its own merits," says Thurston, "and a marketing plan will be put together that makes sense for each property." *Riptide*, which has 58 episodes, is currently on the air on USA Cable Network. Other network series that are being aired in cable pre-syndication include *Hardcastle and McCormick*, on

CBN, which goes head-to-head at 7 p.m. daily with *Riptide*; and *Airwolf*, also a USA show, which premiered the past fall. New *Airwolf* episodes are being produced for first-run cable, with a possible syndication route down the road for both the old and new shows.

Reps see cable or any other type of exposure of off-network product pre-syndication as hurting the product's value to the stations. "Obviously," stresses HRP's McCarthy, "the more exposure an off-network show gets before it goes into syndication, the higher the risk to stations on the show performing well." Katz's von Soosten says that most program types lose their value according to the number of exposures they have had prior to syndication.

Von Soosten notes that contrary opinion holds that many off-network primetime sitcoms have played well in syndication despite their daytime network exposure. But he questions what their performances would have been without daytime plays. "I wonder whether they would have performed better when they went into syndication. Of course, we will never know, but I think they may have been better."

But Thurston at Embassy/Columbia believes that cable exposure pre-syndication doesn't hurt the program in terms of value. "I don't think it hurts the program at all. In fact, in certain types of programming, these alternate forms of exposure keep the program in the forefront for the viewer. This is important because the viewer sees the program on the air someplace, and cable provides that to a smaller segment of the audience."

Colex Enterprises, the joint syndication venture set up between what was then Columbia Pictures Television with LBS Communications, is not planning any marketing changes at this time on *Hardcastle & McCormick*. The series is being sold as weekly hours on a barter basis of five minutes for national and seven for local sale in each episode, in two runs over two years. The barter deal begins in September with 52 episodes. But Colex is also marketing *H&M* on a cash basis on the back-end over a three-year term beginning in September, 1989, when episodes will tally 67.

Jack Allen, senior vice president, national sales manager at Colex, says that the series has "a substantial number of stations already cleared" on the barter end, although he wouldn't give numbers. The back-end is being sold to the same stations as well, he says, but these sales will not necessarily occur in every market. Stations can either continue to run the cash program on a weekly basis or as a strip, says Allen. "When used as

strip, the 67 hours fit exactly for 13 weeks."

### Clearance rates

In terms of where the weak hour marketplace is today, says Colex's Allen, clearances are "in relatively good shape" on the *Hardcastle & McCormick* start in September. "Our goal is to reach between 75 and 80 per cent of the country by September, and we expect to make that goal," according to Allen. Two other hour barter series, *Ghost Story/Circle of Fear*, 22 hours, and *Father Murphy*, 35 hours, each reached their goals of 65-70 per cent of the country. Both began one-year runs in January. Neither has a back-end connection option, unlike *H&C*.

*Family*, which has been in reruns for barter, became available on a cash basis last January, but it only has a few clearances, according to Allen. "*Family*, although an important product to us, is not a primary program for the company. It's a good program to run for daytime programming, but stations have to find a need. However, we know there will be a substantial number of markets that will acquire *Family*. We just started clearing the show only a few months ago."

Lorimar Television's *Falcon Crest*, hour series also offered via barter initially and marketed for a back-end cash deal, is at the low-end of the syndicated strip ladder of product introduced last fall, says Petry's Fentress, which makes it seem to be a poor candidate for generating heavy clearance activity on a cash license basis. "Unless stations sign for the additional cash runs, *Crest* looks very weak for future sales," he says.

But Dick Robertson, member of the office of the president at Lorimar Telepictures, says the jury's not in on how it will do on the back-end, despite its poor initial ratings. "A lot depends, too, on the kind of hour show it is. We think a network series such as *Our House*, currently on NBC, has a great deal of potential on the back-end as a strip in syndication." Also, he points out, Lorimar TV has been concentrating its sales efforts primarily on several of its first-run sitcoms coming into the marketplace in the fall and on those that are already on the air.

In the case of marketing *St. Elsewhere*, its distributor, MTM, initially offered 116 episodes for six runs over a five-year deal starting in the fall. However, MTM changed gears and is now looking to clear markets based on a one-year license with two runs, for a total of 260 episodes in that stretch.

McCarthy at HRP notes that even the new marketing plan on *St. Else-*

*where* has failed to generate the expected sales. "My feeling was their approach might have created more interest than has turned out at this time."

*Hill Street Blues* appears to be unscathed at this time regarding clearances, possibly because its distributor, Victory Television, began selling the hour series back in 1984, when the marketplace was still looking for hours. Chuck Wolfertz, vice president, eastern sales at VT, says the company is "very happy with sales at this point on the series," which goes into syndication in the fall. He continues that *Blues* has been cleared "in well over 50 markets, and we are the second top grossing hour in terms of billing behind *Magnum P.I.*

"Basically, we got a headstart on the problem of hours. Overall, the economy has changed and stations are taking a close look on what their needs are. But we have been very careful over the years and have been watching closely which station we sell product to. Our accounts receivable are in very good shape."

Fentress notes that *Blues* "probably got good license dollars initially, but the big problem that *Blues* faces, he continues, "is that it's a heavy drama, so where are you going to put it?"

### Single launch

When it comes to *Cagney & Lacey*, the sales hierarchy at Orion Television Syndication strenuously denies OTS is pulling the series from syndication, as has been rumored in the industry. However, the show's start-up airdate has been made uniform, according to Larry Hutchings, senior vice president, sales and marketing. As it was originally marketed, stations had a choice of either airing the syndicated series beginning this fall or delaying the kick-off until September, 1988. But under OTS urging, all the stations will trigger *Cagney & Lacey* in the 1988-89 season.

Most of the deals on the reruns were made for two seasons hence, anyway, points out Hutchings, "and it now gives us another year to sell the show." Currently 103 episodes are in the can, but 22 are added in the deal. Buyers of *Cagney & Lacey* totaled about 20, notes Hutchings, including WNEV-TV Boston, CBS affiliate, and KTZO-TV, San Francisco indie. Hutchings admits that if the company had a higher clearance rate on stations that wanted to start the series this fall, "it would have been wonderful." Another advantage for Orion in having *Cagney & Lacey* kick off in the fall, 1988, is that Orion believes the marketplace will turn around by that time, and the company is looking to premiere on 50 or 60 markets in the 1988-89 season. □



## Satellite (from page 54)

recommended that in view of the past experiences our satellite committees have had with the direct-to-home satellite problem, and in view of the fact that the network affiliates stand to lose the most from the encroachment of satellite-to-home broadcasting, the network affiliates associations should take on the leadership and the financial responsibility for the 1977 (WARC) satellite conference. We would, of course, cooperate closely with NAB and AMST, and to the extent possible call upon their legal and engineering staffs for assistance.

### May, 1975

Home Box Office Inc. a network packager of network and sports programs for cable television systems, and UA-Columbia Cablevision, Inc. announced plans to distribute Home Box Office programming by domestic satellite.

### June, 1975

The affiliates associations of the three networks approved an appropriation of up to \$3,000 each for participation in the 1977 WARC on Broadcasting. Jim Yager of WSDU-TV New Orleans, chairman of the NBC Satellite Transmission Committee; Jay Gardner, KRDO(TV), Colorado Springs, chairman of the ABC Satellite Transmission Committee; and A. James Ebel, chairman of the CBS Satellite Transmission Committee, attended the organizational meeting where the sub-working groups were established. The three chairmen subsequently attended a substantial number of meetings of the various working groups to be sure that there was a strong commercial broadcasting input into their deliberations.

### March, 1976

PBS and CPB accepted a bid from Collins Radio to build ground stations for all of the PBS network stations. These ground terminals were to be used in connection with the Westar satellite for the distribution of PBS programs to all ETV stations. The total cost of this project was \$38.5 million. Fifteen per cent of the cost came from CPB and foundation funds, and 85 per cent was financed by loans from two large insurance companies. The ground stations are owned and controlled by the individual ETV stations.

### May, 1976

The five industry advisory working groups for the 1977 WARC submitted

their reports to the FCC. The interests of commercial broadcasting were well represented in these reports. There was a recommendation to limit direct broadcasting from satellite to the transmission of health, educational, and sociological information. The problem of direct-to-individual home satellite broadcasting replacing in part our current terrestrial systems seems to be fairly well in hand. In three of the final reports of working groups, statements are made to the effect that there is no immediate prospect of satellite broadcasting to the individual home, and most of the strong backers of satellite broadcasting conceded this. As a matter of fact it appeared that direct-to-individual home satellite broadcasting was a rather wasteful way to use the restricted space in the orbit over the equator—because the spacing between high powered direct-to-individual home satellites would be from four to eight times as great as the spacing between other types of satellites.

### November, 1976

A. James Ebel was appointed as a member of the United States Delegation to the 1977 WARC on Broadcasting Satellites in Geneva. This was a small delegation made up mostly of government experts. Ebel was the only representative of broadcasting on this delegation. (Robert E. Lee, former FCC commissioner, was chairman of the U.S. delegation.)

### May, 1977

Ebel made the following report to the May, 1977, Affiliates Conference: "In the area of satellite interconnection with networks, there have been some significant developments. At the 1977 World Administrative Radio Conference in Geneva initial provisions have been made for the use of part of the orbital arc that will serve the United States, to be used for "fixed" satellites of sufficient power so that relatively small diameter earth terminals can be used. This should make possible the use of one of these terminals on the roof of a studio building for network interconnection without the necessity of coordination with terrestrial services. (NBC is now using this band for station interconnection and many stations are using it for satellite news gathering—SNG). Recent technical advances have made the use of this band practical even in conditions of rain attenuation.

"We originally fought for and got the 7 GHz band because the state of the art in 1971 indicated the necessity of several ground receivers interconnected on a diversity basis to get around the problem of rain attenuation in the

11.7–12.2 GHz band. Improvements in satellite radiated power and ground receiver sensitivity have eliminated the rain problem. Unfortunately we may not have the total international usage of "fixed" satellites in the 11.7–12.2 GHz band until the 1982 Region 2 Broadcasting Satellite Conference."

Also from the May report to the affiliates, this statement of frustration by the chairman of the Satellite Transmission Committee: "On the commercial network front, there has been considerable use of domestic satellites for program transmission, but very little, if any, for station interconnection. Of all of the predictions made in 10 years of satellite reports, the prediction on when the networks would be connected with their affiliates by satellite was the one farthest off target. We really thought we would have been in business long before this, but it is obvious to each of you that we are not."

### November, 1977

The committee also recognized the threat posed by superstations as shown by these excerpts from the November, 1977, report: "Satellite-to-home broadcasting through the means of satellite interconnection with cable systems is becoming a reality. WTCC (now WTBS) in Atlanta is distributing its programming by satellite to many cable systems throughout the country. There are more such operations on the drawing boards. This is leading to the development of "super stations" by independents through the means of satellite distribution. The MPAA has filed a request with the FCC for an inquiry into the development of these "super stations" because of its copyright concerns. The NAB has filed in support of the MPAA request because of its concern in this development of satellite-to-home broadcasting."

### May, 1978

The May, 1978, report also commented on back-door DBS: "The rapid growth of satellite-to-home broadcasting by means of satellite-to-cable head-end interconnection was highlighted in the November, 1977, report. This growth has continued at an increasing pace. It is estimated that over 80 per cent of the 12 million-plus cable homes will be interconnected with satellite program sources in the next two years. With the continued expansion of cable connections, and satellite interconnections, cable systems, satellite-to-home broadcasting will become a real competitive factor in the near future."

The May, 1978, report had much to say on network affiliates interconnec-

tion: "In the area of satellite interconnection between networks and their affiliates, the PBS system is presently operational—and to the best of my knowledge the results have been gratifying. The total project is proceeding about as scheduled and will provide a real laboratory for the solutions of station satellite interconnection problems.

## November, 1978

The combined affiliates boards determined that they should be represented at the 1979 WARC. A recommendation for the appointment of A. James Ebel was forwarded to Glenn Robinson, State Department, U.S. delegation chairman, and appropriation of sufficient funds to support this project was made.

## February, 1979

During the 1979 NATPE convention in Las Vegas, RCA Americom and Viacom jointly announced a project for feeding syndicated product to station purchasers by means of satellite. Initially there was a test with Post-Newsweek stations to iron out operational problems, but RCA started building the ground stations before the test was completed. Essentially RCA Americom proposed to build five-meter receiving terminals at station locations at its own expense. It expected the station to provide proper fence protection to protect the terminal. The syndicator will pay the costs of delivering program material to the satellite terminal, and the station will pay the costs of taping the syndicated program for later presentation on the station. The programs will be scrambled to prevent unauthorized use, and a complex addressing system will activate the transponders at stations which have a contract for the use of the syndicated product.

## April, 1979

RCA American Communications, Inc. announced that its satellite system now carries radio programming for or has service orders from all three major commercial networks (ABC, CBS, NBC). The Mutual network announced its intention to use satellite interconnection sometime ago. NPR will also be joining PBS in the use of satellites for nationwide networking.

## May, 1979

In his report on the May, 1979, Affiliates Board meeting, satellite chairman, A. James Ebel, stated the following: "The committee received information that the networks are going to request bids of interconnection systems from

Western Union, from RCA Americom, and from AT&T. The FCC's moratorium for AT&T's use of satellites for network interconnection is due to expire on July 23. In the domestic satellite decision AT&T was prevented from entering the private line market to give other domestic satellite carriers a head start. The American Satellite Corporation and Western Union have requested an extension of the moratorium, but as now it does not appear that they will be successful. The availability of AT&T seems to have increased network interest in the development of a system for satellite interconnection. The success of an AT&T bid would again raise the question of an ownership of ground receiving terminals since an AT&T proposal would probably call for carrier-owned ground stations with local loops to television stations."

## July, 1979

Preparations for the 1979 WARC are proceeding according to plan. The major change in the U.S. proposals was in the area of satellite broadcasting. The 12 GHz band was expanded so that there would be an exclusive 500 MHz from 11.7–12.2 GHz for fixed services, and an exclusive 500 MHz band from 12.2–12.7 GHz for satellite broadcasting. This provided all of the satellite broadcasting channels the U.S. would ever need, and all of the channels other countries in North and South America would ever need—and probably 10 times as many channels as they will ever be able to program.

## March, 1980

In March, the Federal Communications Commission preliminary report on the prospects for additional networks. In 1978 the three networks spent \$55 million dollars on interconnection facilities—and the indications were that a substantial saving would be accomplished by using satellite interconnection. Those stations that are now using satellite facilities will testify that the service they receive is equal to or superior to the terrestrial interconnection services. All three networks have contracted for full time use of a transponder for specialized coast-to-coast interconnection, but none of the networks have progressed very far in their plans for interconnection with affiliates.

## April, 1980

Another problem that concerned the networks was maintaining the integrity of their signals and maintaining the se-

crecy of their transmissions. A presentation was made to them on a digital system which would double the capacity of the satellite transponders and would provide for simultaneous transmission of program material in both directions through the same transponder, i.e.: East Coast to West Coast and West Coast to East Coast. It would also be possible to encrypt the digital signals in a 100 per cent secure system.

## November, 1980

In mid-July the FCC issued a notice of inquiry relating to preparations for the 1983 Region 2 Administrative Radio Conference of the International Telecommunications Union, for the planning of the Broadcasting Satellite Service in the 12 GHz band. In this notice on page 5 the commission states as follows: "One of the present tasks of the commission is to provide a regulatory environment that will encourage the development of a multiplicity and diversity of video services. Direct-to-home satellite service may have many potential benefits. It is, however, still a developing technology, and as such its ultimate beneficial uses are still unknown. In the near future, the commission will be starting to develop the policy considerations that should govern domestic direct-to-home satellite service. As part of our efforts to ensure that the American people gain the maximum possible benefits from this technology, it is our intent to foster, and not to stifle, the potential development of this new service at the 1983 Regional Conference."

## January, 1981

One interesting proposal for the development of direct satellite broadcasting was offered in the CBS comments which urged the commission to establish an industry government advisory committee to explore the possibility of establishing DBS as a high resolution service. One CBS concern is, of course, that high resolution television could be transmitted by cable without bandwidth compression serving only high resolution receivers. On the other hand, a high resolution DBS system with compression could have the long run effect of saving licensees from technical obsolescence in the hands of uncompressed wide bandwidth high resolution provided by cable television, MDS, and video recordings.

## May, 1981

The CBS announcement of its satellite agreement with AT&T is another indication of movement toward satellite interconnection.



## October, 1981

On September 25 NBC announced that it would become the first TV network to experiment with the new AT&T service utilizing Comstar satellites and four earth stations provided by AT&T. Initially the AT&T service to NBC included dedicated earth stations in New York, Burbank, Chicago and Houston—with the programs originating from NBC studios in New York or Burbank. The AT&T proposal provided for future location of dedicated earth stations on TV broadcast premises wherever technically feasible. They plan to lease the ground stations to the broadcaster. However, *it would also be possible for earth stations owned by NBC, its affiliates, or others to be included in the system.* This latter part of the proposal is what the Combined Satellite Committee has been fighting for over the years.

Tony Malara, president of the CBS Television Network, read to the board the following letter concerning the CBS satellite distribution plans: "There has been much interest generated by NBC's recent announcement that they will be the first network to experiment with satellite distribution using AT&T satellites.

... "We feel that this is a good time for us to review our present and future plans in the use of satellites for distribution of CBS Television Network programs. As you know, this past Monday, September 28, 1981, we began using Westar III to feed the central time zone the two-hour *Wakeup!* with *Captain Kangaroo* and the *Morning News* package from New York to Chicago, 8-10 CNYT on a point-to-point transmission. Our future plans call for a shift from Western Union's satellite to AT&T with ground stations in New York, Los Angeles, Chicago and Atlanta."

## November, 1981

Another result of the activity of the three network affiliates associations in the spring of 1981, was a determination by NAB to actively oppose entertainment-type DBS.

The FCC accepted for filing, eight DBS applications. Accepted were: (1) CBS, Inc.; (2) Direct Broadcast Satellite Corp.; (3) Focus Broadcast Satellite Co.; (4) Graphic Scanning Corp.; (5) RCA American Communications, Inc.; (6) United States Satellite Broadcasting Co.; (7) Video Satellite Systems, Inc.; (8) Western Union Telegraph Co.

Of all of the DBS applications that were filed, the CBS Satellite Committee had the greatest interest in the one filed by CBS. There were some positive

aspects to this application: e.g. its proposal to initiate high definition, its proposal to feed high definition to terrestrial broadcasters, and its proposal to use some of the channels to transmit material that would not normally be transmitted by regular broadcasters.

## May, 1982

A concern expressed by the network over the years involved stations gaining capability to get specialized programming by means of satellite which might lead to an untenable level of preemptions. The development of multiple program delivery systems into the home by means of satellite and cable, and the multiple delivery of syndicated programming to network affiliated stations by means of satellite, has made this concern moot.

The CBS affiliates satellite committee chairman reported on the preliminary plans the network has for setting up a satellite interconnection system, as follows: "The system will be phased in gradually between now and 1985. It will be a 100 per cent satellite delivery system with provisions for satellite backup to protect against interruption. It will provide for automatic switching from transponder to transponder and even sometimes to back-up satellites by means of a "smart black box" which can actuate switching from network headquarters but which can also be switched to local control where necessary.

## November, 1982

CBS also evaluated the possibility of using new satellites in the KU band (11.7-12.2 GHz). The fixed satellites planned in this band will have higher powered transponders, and this along with improved receivers and LNAs (low noise amplifiers in the antenna) will provide the reliability needed in spite of the rain attenuation problem. The KU band has been used for remote pickups of sports events, and NBC put out an RFC for KU band interconnection proposals.

On November 4, the FCC granted seven more DBS applications.

## April, 1983

ABC announced at its affiliates meeting that it was making arrangements with its West Coast affiliates to initiate satellite interconnection. It planned to use 9.3 meter and 4.2 meter Andrews antennas with Avantech Electronics (LNA, receivers, etc.). NBC told its affiliates that it had completed arrangements through Comsat to use SBS satellites for interconnection with 24 selected stations for a two-year pilot test. This two-year test was part of a

10-year package that would encompass all NBC stations eventually. The total system for the 10-year operation would consist of a 6.1 meter motorized antenna and a 3 meter motorized antenna with three receivers. Antenna positioning and receiver tuning would be controlled by NBC using a "smart box".

CBS is currently planning to use the C-band (4-6 GHz) because of concern over the rain attenuation problems in the KU band (12 GHz). Rain is not a significant problem in the C-band, but terrestrial interference often prevents co-location of satellite receiving antennas at the studio site—and for a given picture quality larger receiving antennas must be used.

The advantage of the KU band is that the receiving antennas are smaller and can always be co-located at the studio site, with the only disadvantage being rain attenuation.

## May, 1983

A. James Ebel, chairman of the Combined Network Affiliates Satellite Committee, was appointed as a member of the U.S. delegation to the RARC 1983. Financial support for the delegation came from the three network affiliate associations and from NAB.

The U.S. position called for eight orbital slots—two to serve each time zone. Each slot could handle 32-36 channels (depending upon the bandwidth selected) so there was a total of between 64 and 72 channels available for each time zone. The grand total number of channels for the United States was 256-288. Canada requested six orbital positions and Mexico requested one or two.

Some of the requests for Central America and the Caribbean possibly also affected DBS operations in the United States. The orbital spacing had to be between eight and 10 degrees so that the total number of channels available to each administration was scaled down.

Another DBS problem on the horizon, was the use of fixed service channels for low-power DBS operation—with larger receiving dishes to make up for the power difference. United States Satellite Communications, Inc. (USCI) obtained approval from the FCC in 1983 to lease transponders on Canada's second ANIK-C through GTE Satellite Corp. A new company, Inter-American Satellite Television had also planned to start up a low-power DBS service using transponders on SBS III. This company was backed by Rupert Murdoch, who has a number of publishing holdings in the United States and elsewhere and broadcasting holdings in United States and Australia. The antennas they planned are up to 1.8 meters in diame-

ter, which is almost six feet. They aimed their service to the uncovered, or poorly covered rural areas (poorly covered because there aren't that many people out there for support). The Comsat subsidiary STC also toyed with the idea of feeding DBS television service in the fixed service band to apartment complexes, hotels, and other such outlets.

### August, 1983

Most of the technical specifications in the U.S. positions were adopted by the 1983 RARC. There were two notable exceptions: We agreed to adopt the Canadian standard of channel separation so that only 32 channels would be available in the 500 MHz band instead of 36 as we had originally proposed. The major loss the U.S. suffered was in the establishment of the maximum allowable power limit in the satellite beam at the earth's surface. The U.S. position called for a power ceiling 60 per cent greater than that proposed by Canada, Brazil, and most other Region 2 administrations. The advantage of the U.S. proposed power ceiling was the possibility of improved picture quality, or smaller antennas.

Early in the 1983 RARC Conference the division of the band at 12.2 GHz was decided so that there would be 500 MHz in the fixed service band and 500 MHz in the broadcasting satellite band. This decision was very important to terrestrial broadcasters because it is entirely possible that the Fixed Service band 11.7–12.2 GHz might be used, among other things, for satellite interconnection between the networks and their affiliated stations. (NBC is now using this band, other networks might possibly use it, and satellite newsgathering is putting a load on the bands' channel capacity).

### November, 1984

"There has been a major turnaround in the outlook for DBS. Last summer, CBS, Western Union and RCA decided against going into DBS at this time—although they indicated they might have an interest at some future date. Some of the other applicants are wavering but have met the FCC requirements calling for signed orders for equipment. Most of the applicants have not completed their financial arrangements and all are looking for additional partners. The only viable prospective DBS operation is the STC-USCI combination. USCI is funded by Prudential.

When an AMST report came out indicating no one else but STC-USCI had their funding arranged for, Stan Hubbard wrote AMST saying he has the

necessary funds committed."

### April, 1985

RCA Americom proposed to install KU band TVROs at any station who requested them. They would be used for a KU band syndicated program delivery system.

### May, 1985

"Satellite-to-home broadcasting seems to be grinding to a halt. The USCI test of satellite-to-home broadcasting using a KU band fixed service satellite has gone dark, and the plans of other DBS participants have either been put on hold or have been greatly slowed. The problems are not so much technical problems as financial and operational problems. The lack of viable program materials seems to be the key

*By November, 1984, there had been "a major turnaround in the outlook for DBS. CBS, Western Union and RCA decided against going into DBS at this time. . . . Some of the other applicants are wavering. . . ."*

to the DBS problems. Multichannel cable, VCRs, and video discs have siphoned practically all available program materials.

### November, 1985

Decryption equipment was furnished to satellite interconnected CBS Affiliates. The equipment had been tested against encrypted program material and seems to work satisfactorily.

Encryption started in Utah, Wyoming, Colorado, Idaho, and Montana on October 15, 1985. Everything seems to be running without a hitch. The states north and west of Chicago will be encrypted by November 15, 1985. The rest of the stations getting eastern feed will have their encryption by the end of the year. Inbound encryption will be the next major project, and West Coast

encryption will be done in 1986.

The equipment used is a M/A-Com VideoCipher. The system uses digital video processing to individually scramble each horizontal scanning line.

### May, 1986

At the Affiliates Board Meeting in May, 1985, in San Francisco, our CBS Affiliates Satellite Committee report started out as follows: "The development of satellite interconnection has been moving forward since our last report to the board. Satellite-to-home broadcasting seems to be grinding to a halt."

Looking at our situation in May, 1986, the first statement is correct. Interconnection is moving forward: CBS anticipates complete satellite interconnection by the end of 1986; NBC is practically complete already, and ABC will be complete by December, 1986. The second statement as things stand in May of 1986 is not correct. It's true that satellite-to-home broadcasting in the assigned 12 GHz satellite broadcasting band has ground to a halt. But satellite broadcasting through the back door with backyard dishes seems to be alive and well, even though it violates ITU radio regulations, the Communications Act of 1934 as amended, and the rules and regulations of the FCC—and this illegal activity has the support of many in Congress: the body that oversees the FCC, it's rules and regulations and the enforcement thereof. . . . the body that approves the Treaty which establishes international radio regulations."

The use of the KU band up-channels for satellite news gathering has developed dramatically this past year. SNG was pioneered by Hubbard (HubCom) and several other organizations. The operation they set up has been a technical success.

The fears that chaos might develop when a substantial number of up-channels were put into service were unfounded. SNG news trucks have accessed satellites for news feeds, back to the studio over 11,000 times without a single reported case of double illumination or interference to adjacent satellites. Hard, reliable two-way communications circuits have been set up with the trucks for cueing and instructions.

The three networks are offering or planning to offer some form of support program to the affiliates. While the details will differ, they all have the same general form, i.e.: financial support in purchasing the SNG vehicle, central control of access to satellites, reduced rates for satellite time, and availability of news stories to the network and/or other network stations. □



'Amerika' (from page 47)

year, there are lots of them which don't make it. But it would be foolish not to recognize the changes in the [television] marketplace and understand that running shorter miniseries means less financial risk. In the current climate of escalating production costs and decreasing sales dollars, it may just end up making more sense to do shorter miniseries and ones that demand less of the audience [than *Amerika*]."

Welker cautions, however, that there are some stories that can't be portrayed in four to six hours. "We've got a project about Vietnam in development called *Black Rainbow*, which looks like it will be between 10-14 hours, and I would hope that when it's ready, we would be able to present that successfully, as long as the material warrants it."

"There are a lot of alternatives to how people spend their time, so what you show them has to be that much better in order to command that much time from an audience. *Amerika* demanded more work on the part of the audience than the *Miss U.S.A. Pageant*, obviously, and there may be something to that. From that, you have to ask if what you're offering is competitive to an audience that obviously wants to be entertained. But with some things we do, we're not looking for that lowest common denominator, and *Amerika* was one of those things..."

**Calculated risk**

Baerwald says ABC's third-place status had to be taken into consideration when assessing its gamble on *Amerika*.

"We were much more inclined to do the long miniseries, or the must-get-ratings miniseries when our [regular] series weren't working," she says. "Now, with the series working, we don't have to rely on the miniseries to boost our overall schedule. They should be ratings-enhancers, but they're not the great, last hope, because we already have a series schedule that's working."

When Baerwald arrived at NBC, the network was still in third place, and used sponsor-supplied miniseries (Procter & Gamble's *Marco Polo* and *A.D.*) to minimize costs, a strategy she says is no longer necessary now that NBC can "pick and choose and bring in our own sponsors at premium rates."

"But if you are in third place, you absolutely have to take risks," she says.

Baerwald disagrees with those who say the glitz formula has played itself out after *Monte Carlo* and *Age of Angels II*.

"That's only until the next good one comes along again," she scoffs. "That's

like the people who were saying the sitcom was dead—until Bill Cosby came along. The less we base our choices on precedent, the better off we are. I always look for a good story, and it doesn't matter to me if it's set in the time of Peter the Great or the present."

Frankovich cites CBS' strong lead-in from *Murder She Wrote* and *60 Minutes* and the network's "conservative" overall philosophy to explain why multi-part extravaganzas are unlikely.

"CBS has never had a *War and Remembrance*, and lightning would have to strike in order for that to occur," he says, pointing to a five-hour adaptation of Joseph Wambaugh's new book, *Echoes of Darkness*, scheduled for the November sweeps as the kind of program strategy the network is more comfortable with. "As I understand it, *Amerika* did start as a three-hour script, and somehow it got up to 14½, which was their mistake. If it had been six hours, they probably would have had successful ratings."

**Script problems**

Frankovich says the poor reception for *Monte Carlo* stemmed from script problems and the haste to work around Joan Collins' schedule because of the actress' other commitments.

"We did very well with *Sins* versus [NBC's] *Peter the Great*," he points out. "No matter what the genre is, there's a possibility that the audience will o.d. on it. My job is to try to get a better mix."

Toward that end, CBS is developing in conjunction with Motown Productions an adaptation of *Lonesome Dove*, Larry McMurtry's Pulitzer Prize-winning novel. The network hopes it will help revive the western on television. Current plans are for the project to run between six and eight hours, with interest expressed from such Hollywood names as James Garner and Robert Duvall, though no deals had been closed at presstime.

The network has also planned an adaptation of Sidney Sheldon's *Windmills of the Gods* for the February '88 sweeps period; *The Hornes*, a four-hour miniseries based on the life of singer/actress Lena Horne and her family, possibly for broadcast next season; *Sweetie, Baby, Cookie, Honey*, based on the novel about the music business; and Abby Mann's adaptation of Tina Sinatra's book about her father, currently planned as a six- or eight-hour miniseries for next season. (Length of the Sheldon and *Sweetie* projects are not yet known).

CBS also plans to show *Roses Are For The Rich*, an adaptation of the Judith Page Mitchell novel starring Bruce Dern and Lisa Hartman, during

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## Miniseries pioneer Wolper keeps the faith



David Wolper, I.,  
"North and South,  
Book II," r.

**T**he father of the modern miniseries believes the form is alive and well and will continue to be successful on network television.

David L. Wolper, whose credits include *Roots*, *The Thornbirds* and *North and South* and has more recently been occupied with such minor tasks as the 1966 Summer Olympics and the Statue of Liberty ceremony, chose the week after *Amerika's* run to announce five, count 'em, new miniseries for television.

The Warner Brothers Television projects, which will have former CBS executive Bernie Sofronski as co-executive producer on all of them, are:

■ *The Fall of Saigon*, a four-hour film for ABC based on David Butler's book about the final days of the American military presence in Saigon, written by television veteran Sterling Silliphant.

■ *The Acts of King Arthur and His Noble Knights*, a six-hour miniseries for ABC based on John Steinbeck's book and adapted by James Lee.

■ *Picasso*, written by William Hanley based on a soon-to-be published book by Arianna Stassinopoulos. (Length and network have not yet been set).

■ *Napoleon and Josephine: A Love Story*, a six-hour miniseries starring Armand Assante and Jacqueline Bisset, scheduled to air on ABC next fall. Richard T. Heffron directs the James Lee teleplay.

■ *Project X* (still under wraps).

Wolper sounds completely undaunted by *Amerika's* disappointing performance and expresses optimism about the future of maxi, as well as miniseries.

"Last year, I had a 24-hour series called *North and South* that had numbers in the mid to high 30s, so I know there's an audience for longer miniseries," he says.

"Sure, it's safer to do four to six hours than to do eight, but people have got to be more daring. Just because we had a failure doesn't detract from the fact that ABC explored a terrific idea with *Amerika* and tried to do something different.

"It's easy to do a Jackie Collins or a Judy Krantz book," he continues, "but I think ABC should be commended for taking a risk. It didn't work, but it was very brave of them, and we should go onward and upward.

"Not all subjects lend themselves to four hours," Wolper continues. "Having longer programs makes them more of an event, something different than what people see every other day on American television.

"In my opinion, what makes a successful miniseries is that it should be a costume piece, about another period, and another time," he adds. "In the last five years, every miniseries I've done for ABC has won in the time period for the week it showed. If you pick subject matter that people want to see—like *Roots*, where people literally didn't go out to eat—people will still stay in to watch it. Now it's a little harder with cable and other forms of entertainment, but all that means is that you have to reach higher.

"If you do a four-hour miniseries, it's not really an event," Wolper says. "You've got to take risks," and be willing to win big or lose big. □

the May sweeps. The four-hour project, produced in conjunction with Lorimar Telepictures, portrays an Appalachian coal mining family.

Baerwald's NBC slate includes: *Poor Little Rich Girl*, a five-hour project based on the Barbara Hutton story and starring Farrah Fawcett and Kevin

McCarthy, to be broadcast in November; *Noble House*, an eight-hour mini, based on the James Clavell novel and starring Pierce Brosnan, to be shown in February; *Nutcracker*, starring Lee Remick and based on the Shana Alexander bestseller, a six-hour show airing this month; *Hands of a Stranger*, four-

hour miniseries based on the Robert Daley bestseller and starring Armand Assante, Beverly D'Angelo and Blair Brown, to be broadcast sometime this spring; and *The Ballad of Mary Fagin*, based on a true-life incident of prejudice in the South, a four-hour mini written by Larry McMurtry, George Stevens, Jr. and Jeffrey Lane, with an air date not set at this time.

### ABC miniseries

Besides *War and Remembrance*, ABC's upcoming miniseries include: *The Fall of Saigon* from David Wolper, four hours, no air date set; *Queenie*, based on Michael Korda's bestseller, five hours, May; *Napoleon and Josephine*, produced by Wolper and starring Armand Assante and Jacqueline Bisset; and *The Acts of King Arthur and His Noble Knights*, another Wolper production, based on John Steinbeck's book.

"I don't think you can make forecasts about the death of the long miniseries by the drop-off in numbers on *Amerika*," Baerwald says. "It's just that people were not engaged enough by the characters and story to commit the time to this particular project. I still think people will commit the time to something they want to see, but they are more used to this form and have become more demanding, so it depends on the product.

Welker thinks the massive controversy about *Amerika* before the first episode aired hurt its commercial chances. "A lot of people were afraid to get involved because it meant they would have to make a decision about it, she says. "It became something beyond what it was—a political, almost worldwide event, and that had adverse effects.

"Listen, we recover quickly," she adds. "Scheduling strategies change as quickly as the breeze. We knew we were taking a chance, but if you don't take risks, you don't have the chance to make advances."

### Future caution

Welker adds, however, that ABC executives will "think twice" before starting to talk about new projects that involve more than 10 hours of programming.

And she indicates that the counter-*Amerika* show demanded by Accuracy in Media chairman Reed Irvine, showing what the U.S.S.R. would be like if it were invaded by the United States, is not likely in the near future.

"I think we've had enough of that for a while, don't you?" she asks, laughing. □



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*The Marvel purchase is the latest of the innovative moves made by Larry Kuppin, Harry Evans Sloan and co-chairman/CEO Robert Rehme.*

**New World**(from page 56)

duced at the studio that are heading into the television marketplace as well.

"We also expect to be coming up with another movie package and creating an animated series out of the Marvel Comic characters," Gradinger adds. "That's the kind of first-run programming that will work for us."

Gradinger says it is "much too premature" to comment on the potential synergy between television stations to be acquired by New World Broadcasting (see separate story) and New World's television production and programming. It's too early to tell, but my fondest wish is for us to buy so many stations and have them do so well that I can produce programs for them on a regular basis," he says.

New World Television's approach to programming for networks is described as "eclectic" by executive vice president Jon Feltheimer. "I'm looking for

whatever we think the networks are looking for," Feltheimer says. Overall, "We want a mix of product—half hours, hours and animated shows.

"We're real excited about Marvel in terms of live action's shows because the characters have had tremendous exposure and will have a viewership not just with children, but across-the-board."

And Jim McNamara, New World's senior vice president of international distribution, adds that business at NATPE and Monte Carlo for *Crime Story*, especially in Italy and Latin America, was very strong.

The broad nature of New World's thrust is emphasized by Gradinger, who points out that, "we cover every area of the television business. There are an awful lot of companies out there that elected to limit themselves by sticking with longform or comedy or whatever, but it's a cyclical business, and we want to be ready when fashions change." □

**NWB**(from page 56)

markets than independents, because it will be easier to upgrade an existing station that's already competitive than to try to build an indie into a strong marketplace competitor from the ground up. They will probably start out by buying one or two stations, hopefully by late spring, and hope to eventually end up with as many as eight or 10. As prudent investors, they declined to indicate whether they will resell the properties four or five years down the line or maintain them in place.

"Any station that we might buy will have to stand on its own evaluation and presentation, though," Ehrlicht warns. "It would have to be fairly priced, and be one that we feel we could improve in terms of revenues or in terms of programming.

"Now, once that criteria is met, there's an obvious synergy with New World's production company, but it's not the synergy driving the buy, as it might be, let's say, with Fox Broadcasting. It's their expressed intent of using the stations they buy for their own programs.

"If those stations prove to be a good buy, and then prove to be more profitable as New World itself has become since Kuppin and Sloan bought it, it certainly is not inconceivable that as New World programming increases, there would be a *Crime Story* or *Highway to Heaven* or 'Sledge Hammer' or whatever on the stations we acquire."

Bennett adds: "In the next five years, it's going to take awhile for the independent UHF and even the independent VHFs to come back to where they were.

**Major market affiliates**

"There are a lot of stations that are going to go under, in addition to the ones that have already been affected by what's going on. But we're not interested in those stations. Our feeling is that it would be better for us to deal with affiliated stations in the top 25 to 50 markets and take those stations that are strong Number 1s or Number 2s in their markets and make them even better than it would be to take an indie and try to put it into a reasonable share of the market."

"If you look at the number of stations that were sold, in 1981, it was 24," Ehrlicht says excitedly. "Then it went to 61 in 1982, 99 in 1985 and 100-odd in 1986. And from \$227 million in currency changing hands in 1981, the figure went up five years later to \$3.3 billion, including the two networks changing hands. Obviously, the amount of business has gone up." □



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**Bart McHugh**  
Senior vice president  
DDB/Needham Worldwide

**CableOne** (from page 49)

the procedure a “different ballgame” by combining themselves into a single entity. This gave the networks a combined rating over 2.0 rather than miniscule individual figures.

“Hopefully, we performed a service for Kraft,” says a cable network executive, “by showing you could buy cable in a roadblock. Instead of Monday–Friday, 12–1 p.m., we could sell Wednesday 11–11:15 a.m., and charge a premium.”

While CableOne won’t limit its deals to roadblocks, the ease of making such buys via the service is one of the advantages being touted by Myers.

CAB’s Alter says that, since “buying cable to the proper levels can generate substantial reach and frequency,” roadblocking would be an easier way to get to that reach and frequency.

John Gray, senior vice president-director of media planning for J. Walter Thompson, also likes the idea of “scheduling roadblocks to build reach.” “If you could literally schedule roadblocks precisely,” he says, “you could argue that it could frustrate any zappers tuned to the networks.” Such precise roadblocking on cable is difficult, however, especially with Super-Station WTBS scheduling its programming five minutes off from everyone else’s.

Bart McHugh, senior vice president-director of network radio & TV programming for DDB/Needham Worldwide, disagrees with CableOne’s very use of the term “roadblocking,” which Myers defines as running spots in as narrow a time frame as a 15-minute window. “By dictionary definition,” McHugh explains, “you block the road, you can’t get by.”

GWSC’s Werner remembers advocating roadblocking several years ago when GWSC represented The Nashville Network, Satellite News Channels

and Black Entertainment Television. “Very few of us had ratings,” he recalls, “but a whole lot of us were obviously getting audience. We couldn’t sell small numbers by ourselves.”

Werner received no takers for that roadblocking scheme. “Advertisers were not accustomed to dealing with ratings points as small as we were, against networks with universal distribution. Advertisers had dealt with syndication with 1 and 2 ratings in 80 per cent of the marketplace, but not with 1 ratings in 20 per cent.” Now, however, with advertisers “more accustomed to our smaller ratings” and with cable in more than 40 per cent of homes, Werner feels cable roadblocking has “less and less value.”

McHugh says DDB has been adding a few cable networks to broadcast roadblocks for years, as part of its general policy of using cable to supplement broadcast buys.

Marty Cole, vice president-manager of network operations for DFS/Dorland, reveals he’s been roadblocking up to five cable networks within 15-min-

ute periods since 1984. Cole notes that, to get “quite a cume audience,” advertisers could “roadblock everything under the sun”—such as ABC’s *All My Children*, its CBS and NBC competition, along with a “half-dozen cable networks oriented toward women.” Werner suggests roadblocking the three broadcast and major cable networks during a big event night—or reaching all sports fans by roadblocking ABC’s *NFL Monday Night Football* with ESPN.

But Ogilvy’s Hunt questions whether roadblocking is really desirable. “If I want to be on daytime television,” he asks, “why would I have to be on at 2 p.m. on all the cable networks? Unless there was really an overriding reason to be in the same quarter-hour, the question of duplication is not that great.” Reach, he notes, doesn’t change much when you’re only talking about half rating-points.

### Doing it themselves

Werner states, “I think it’s going to be a long time before anybody uses CableOne to roadblock. An agency can do it themselves, since a cable buyer negotiates with five or six networks.”

But Myers, while stressing that “We’ll provide as much service or as little service as an agency will like us to,” feels agencies should welcome the concept of one buy, one invoice, one post-analysis. “They can [on their own] buy each individual network and merge them together into a single rating,” he admits. “But they can’t have someone else providing a single invoice, post-analysis, etc.”

“There’s nothing to stop a major advertiser from doing their own buy across six networks,” says CBN’s Greenlaw, “but there will also be six phone calls, six post-analyses and six invoices.”

**“It might reduce the kinds of negotiability we have—to play competing networks against each other. Advertisers may pay more than they’d have to.”**



**John Gray**  
Senior vice president  
J. Walter Thompson





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**"If it is going to encourage new advertisers to get into cable, it's good for the medium. But**

**good is not universally explicable to all our channels."**



Bob Roganti  
President-operations  
MTV Networks

For DDB's McHugh, however, it doesn't matter how many sources bill the agency as long as the agency itself makes everything simple for its clients. "We have a system in place—one bill and one invoice," he declares. "All my clients [already] have one person to talk to."

"We wouldn't need him [Myers]," says DFS' Cole. "We have a whole staff that just buys cable. We can do anything Jack can do, and probably even cheaper."

"It [CableOne] really cuts down on the need for cable buyers," says Joe Fallon, assistant media planner at William Esty. "For big buyers like us with specific needs, it's not necessary." If Esty uses CableOne at all, Fallon says, it will be only for roadblocking.

And McHugh says, "CableOne doesn't help us a hell of a lot." But, he adds, "I applaud its existence. I think it will work very nicely for some people." Those "people" will consist largely of "smaller and mid-sized agencies who want to become involved in cable," according to an ESPN spokesperson.

BBDO's Grubbs concurs, although he says the CableOne concept appeals to him as well because of "centralized billings" and the possibility that it "could take a lot of the paperwork out of our hands." But Grubbs says BBDO won't use CableOne so long as someone else is doing the negotiating. "He's negotiating with us on their behalf," Grubbs explains. "I don't want to give that up to a third party."

Negotiating through an intermediary is also unacceptable to Bob Igiel, senior vice president-director of programming and network negotiations for N W Ayer. "I negotiate directly," he declares. On another aspect of CableOne, he similarly notes. "We hardly need someone else to do the make-goods." He adds, however, that CableOne "will simplify buying for those people who don't have the staff."

JWT's Gray points to CableOne's "simplicity of a single negotiation—one buy, one order, one bill," along with the "flexibility to buy any particular combination of networks and day-parts." He adds, however, that the venture "might reduce the kinds of negotiability we have—to play competing networks against each other." By negotiating individually, he says, "we could drive a harder bargain. I'm a little concerned that advertisers may pay more than they'd have to [in order] to get the benefit of one bill."

Bob Geis, senior vice president-corporate media director at Wells, Rich, Greene, says CableOne would put advertisers in a "tighter negotiating position. It gives them [sellers] the opportunity to charge a higher rate." He notes that roadblocking, by giving "broad, immediate reach and awareness... could be very effective, but it's costly." Networks up the price, he says, because the buyer is "restricting the amount of time."

Greenlaw, who says prices would be identical if deals were negotiated directly with CBN, concurs with Geis: "If

you want to buy a spot and fix it [by time period], we'd ask a premium for it."

Myers says CableOne will charge "market rates," but adds that a higher CPM will be justified due to the increased reach of the combined cable network ratings. The broadcast networks, he notes, similarly increase their CPMs as ratings go up.

#### **Wait-and-see**

By and large, the cable networks seem to be taking a wait-and-see attitude on CableOne. Although Tim Robertson, president and chief administrative officer of CBN, told the initial press conference that CableOne would result in a 15-20 per cent increase in cable advertising, nobody else dares put a figure on the project. This includes CBN's Greenlaw, who says "that figure would be hard to prove."

Lifetime's McCormick has no business projection, he says, because CableOne is "totally experimental." With Lifetime having its own complete sales staff to go after advertisers for its women-targeted network, McCormick doesn't know what the future holds for CableOne. "We have no obligation to use it," he stresses. "We'll evaluate each piece of business as it comes along."

USA's Silvestri agrees, saying he's "really not sure" what will happen now that the Kraft test has proven successful. "There are no set parameters," he says. "This was a creative tool an agency developed to get advertisers into the medium, and we were happy to go along with it."

#### **Targeted networks**

A&E's Divney says CableOne will be of most use to advertisers who "look for mass numbers," not for those seeking

**"We see this as an opportunity to make a quantum leap. There are a lot of people who have never used cable before. It's an incentive to come aboard."**



July Umlas  
Vice president  
Tempo Television



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## Technologies (from page 112)

type at the '86 NAB, although it had a very low profile.

Finally, there's the Ampex composite digital multi-cassette system, the ACR-225, the company's replacement for its two-inch ACR-25, which goes back to the '60s. The concept for the digital machine was first aired in a private suite at the '85 NAB meeting and a non-working model of the ACR-225 was exhibited at last year's exhibition. This year will see a working model, with initial units to be shipped late in '87, but, for the most part, Ampex is talking about delivery in early '88. Price quotes range from \$200,000 to \$265,000. Capacity is 256 cassettes.

When Ampex' composite digital thrust was first advanced almost two

years ago, there was some concern that it would interfere with the adoption of component digital recorders, an international standard for which has been adopted by the CCIR, a standard known as Recommendation 601. It is also referred to as the "4-2-2" standard, a reference to the basic sampling rates for the black-and-white signal (13.5 MHz) and two color difference signals (6.75 MHz each).

However, Ampex says it remains committed to the 4-2-2 standard, but argues that an interim, lower-cost digital recorder meets a realistic need. Ampex also points to its use in the ACR-225 of the D-1 cassette, the standard cassette adopted for the 4-2-2 component VCR. Ampex will bring out a digital composite studio machine later this year, and will show it at the October

## SMPTE meeting.

It's worth noting that Sony, which offers the only commercial version of a 4-2-2 recorder, has joined Ampex in supporting its composite machine (in an exchange deal in which Ampex will manufacture and market Betacam equipment), though, as noted, Sony will not sell a composite unit until a SMPTE standard is adopted.

How station management will take to the ACR-225, or the studio version, remains to be seen, but it appears generally agreed that a 4-2-2 machine at \$140,000 is overkill for a TV outlet. Sony's DVR-1000/DVPC (transport/processor) is of primary interest to production and post-production houses, where multi-generations of commercials and programming material are created by editing, special effects, etc.

# the marketplace

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This capability has resulted in 200 backorders in the U.S. alone, according to Sony's marketing vice president, William Powers. While CBS ordered one, about 98 per cent of the orders come from production and post-production houses, he says.

Despite the thrust of technology toward half-inch multi-cassette machines, there is a growing interest in digital video disks, both optical and magnetic, for spot players. Aside from the quality of digital recording and dubbing, there is the random access feature, which gives the disk system an intrinsic ability to access different locations of the disk quickly. Robotics

often make station engineers feel uncomfortable because of their mechanical nature and the possibility of failure. The electronics of the video disks is less likely to fail, it is felt.

Video disks have been around in various forms for years, but one of their big problems has been short playing time. Also, optical disks cannot be recorded and erased on the spot like magnetic recordings.

However, Asaca is introducing at the NAB what is described as a magneto-optical disk recorder with record and play time of 10 minutes of either live action or 18,000 still pictures. Designated the ADR-5000, the unit was developed with the "guidance" of NHK, while the disk and disk drive was developed by Nikon. The high-density recording provides eight-bit digital com-

ponent video and two channels of 16-bit digital audio. Two 12-inch disks are used in the recordings, which allow insert and assemble editing of both video and audio, according to Asaca's Davis.

There may be other new disk equipment shown at the NAB. One report has it that NEC will show a "write once" disk, that is, a non-eraseable platter.

While this would have limited interest to station people unless the disk was cheap enough to be disposable, the increasing talk about disks indicates it is a technology that may soon bear fruit and be added to the TV station's electronic arsenal.

One facet of the fallout from the newest generation of automated "cart" (the term is often used interchangeably with "cassettes") machines is their po-

# the marketplace

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**Outlet's Plemmons**  
*says the economy*  
*has not affected*  
*equipment purchases*  
*by the group.*

tential use as the core of a station automation system. One such configuration is being tested at the Gaylord station in Milwaukee, WVTV(TV). Harold Protter, vice president and general manager, reports that he will install a control system made in the U.K. by Connolly Systems, Ltd., and linked to a Betacart armed with additional software. Protter, one of the most technology-minded station executives in the business, notes that Gaylord will be watching the operation of the automated setup, which means that the WVTV technical operation may be a prototype for other Gaylord indies.

Independent stations, in particular, need low-cost automation, Protter maintains. It's not only that they have to be careful because of the current economic climate, he explains, but, "Indies operate their own signal 20 hours a day, unlike affiliates." Also, he adds, they're not as often constrained by union contracts, as are network O&Os and other outlets in the major markets.

Protter's reference to the current economic climate suggests a slowdown in equipment purchases, but interviews with TV network engineering executives and a spot check of half a dozen station groups give little indication of this.

The strongest indication of belt-tightening comes from Frank Davis, vice president and director of engineering and operations for the broadcast division of the A.H. Belo Corp. But even here, there are signs aplenty of equipment purchases. Davis says, "We're in the same boat as the networks. We're tightening our belts and we've taken a few items out of the 1987 capital budget. Nothing unreasonable, however."

Belo has Betacams at all its stations except WFAA-TV Dallas-Ft. Worth, and the station just wrote a Beta deal. Da-

vis says Belo intends to replace some of Betacam equipment with Betacam SP for production purposes and longer playtimes, but not for ENG.

In the multi-cassette area, Belo's KHOU-TV Houston bought a Betacart and Oedtics' machines were bought for KXTV(TV) Sacramento-Stockton and WVEC-TV Norfolk-Portsmouth-Newport News-Hampton, the latter two replacing RCA's quad TCR-100s. Davis may okay the Ampex digital machine for WFAA-TV next year, replacing the Ampex ACR-25, and he says Sacramento and Norfolk might have done the same had the machine been ready. Belo will also be installing computerized newsroom equipment in three of its stations.

At Lin Broadcasting, engineering vice president Ronald Graiff reports that Beta was bought for two NBC affiliates last year, KXAS-TV Dallas-Ft. Worth and WOTV(TV) Grand Rapids. Two other Lin stations already had Beta equipment when they were bought from Corinthian and the other three outlets still have three-quarter inch equipment, which is being evaluated."

As to the effect of the economic climate on equipment purchases, Graiff says the company evaluates capital expenditures primarily on the basis of the return on investment, including the presumed impact of better ratings. The group's stations are still using ACR-25s and TCR-100s which, he says, despite the maintenance required on the aging machines, are still useful.

In one state-of-the-art area, cameras with solid state pickups (charged-coupled devices, or CCDs), Lin went for it with a purchase of 25 Sonys early last year, one of the first purchases of the Sony camera, though Grief says they seriously considered the NEC version.

At Outlet Communications, Jerry Plemmons, vice president, engineering, says the economy is not affecting the Outlet group, which he describes as in good shape. While Outlet went through a leveraged buyout, the capital budget remained unchanged; however, Outlet's owners sold stations in Sacramento, San Antonio and Orlando.

Plemmons is waiting to test both M-II and Betacam SP. Only WATL(TV) Atlanta has half-inch equipment and that's just one Betacam field unit. Also, the company recently bought U-matic equipment, so it's in no dire need for small format recorders.

As for the multi-cassette picture, Atlanta will get an Oedtics machine, which, Plemmons says, is particularly useful for indies; the station now has Lake's LaKart model. The other three TV stations have quad cart machines: WJAR(TV) Providence-New Bedford and WCMH-TV Columbus, Ohio, have

two ACR-25s each, while WXIN(TV) Indianapolis has two TCR-100s.

Plemmons says the Atlanta station will be using a Utah Scientific master control switcher to control the Oedtics machine. The latter is an automation system in itself, he explains, but the station didn't need two logs, "so we worked it out that both the Utah and Oedtics machines talk to each other." Plemmons notes that he talked to Sony and Asaca about doing the same thing with their cart machines, but neither would go along.

Multimedia Broadcasting's William Garrison, vice president, engineering, says the economy has not been a factor in his equipment purchases. "The stations are not in the same boat as the networks." Multimedia has not made a final decision on half-inch, though it bought some Beta equipment last year and this. But, says Garrison, "we're not locked into Betacam."

Multimedia is looking for "a multi-event player. Ours are quite old," Garrison says, referring to the group's ACR-25s and TCR-100s. He's not impressed with the Ampex digital concept. "What goes on inside the machine is not important unless it's strung with other digital machines."

According to Robert Flanders, vice president, engineering, for McGraw-Hill Broadcasting, there's been no real change, as far as he's concerned, in the spending climate for equipment. In fact, he says, spending at his group has been increasing over the years. McGraw-Hill is another group replacing its old Ampex and RCA cart machines. Last fall the group's Denver and San Diego outlets installed Betacarts. □



**Belo's Davis**  
*finds his stations*  
*"in the same boat as the*  
*networks," tightening*  
*their belts regarding*  
*equipment purchases.*



# Inside the FCC

## Mimi Weyforth Dawson



Commissioner, Federal Communications Commission, in a speech before the National Association of Broadcasters State Leadership Conference in Washington

## New formula sought for setting limitations on local ownership

During my five-plus years at the commission, my principal public policy goal has been to support the creation of market structures that will bring the benefits of full and real competition to consumers.

Experience teaches, however, that creating an open market structure is only the first step in insuring a lasting competitive environment. As markets mature, the commission must be alert to the possibility that without continuing review its remaining rules and regulations may become counterproductive. I am concerned that, at least in some markets, our local ownership restrictions may be having precisely that effect insofar as they impose restrictions on stations that may actually limit, rather than expand, the marketplace of ideas as well as the economic marketplace.

The premise underlying the current local ownership rules is that, in any given market, the greater the absolute number of station owners, the greater the chance that news, information, and entertainment programming will be optimized. That premise, I submit, is not universally true, because it assumes that all stations will be roughly equal in their ability to produce and procure programming. VHF stations typically differ from UHF stations in their coverage capabilities, and hence the size of their audience and advertising bases. And certainly today no one argues that AM stations differ substantially from FM stations due to a number of factors.

These critical differences between stations have been further sharpened by the growth in the total number of mass media outlets. Around 1940, when the FCC began considering local ownership rules, there were a total of about 915 radio stations. Today there are over 12,000. This tremendous growth in the number of broadcast outlets has been complemented by an even more rapid proliferation of cable systems. At the same time, however, total television advertising income is expected to rise to about half the rate of television production costs while advertising reve-

nues are generally increasing at lower rates than they formerly did.

## Resources to compete

In short, a radically increased number of competitors in the mass media marketplace is now vying for consumers' attention and for available advertising or subscription dollars. This, in turn, strongly suggests that station owners need more resources now than a decade ago to compete effectively.

The commission recognized, in the context of national station ownership in the *Twelve Stations* proceeding, that, "access to a larger potential audience which a group owner enjoys reduces the level of difficulty involved in getting initial distribution of an unproven first-run show or series, cuts marketing expenses, and assists in generating revenues that could be used to finance even more attractive, higher quality programming." More recently, the commission recognized the need to allow AM stations the chance to attain greater competitive parity by proposing that the local ownership rules be relaxed in their application to AM (and to some extent, FM) broadcasters.

I am, of course, sensitive to the particular needs of AM broadcasters, and I wholeheartedly support the commission's action, as far as it goes, in proposing to allow joint ownership of an AM and a UHF television station in larger markets and to allow joint ownership of two AM (or two FM) stations in the same market. However, to the extent radio is a single aural service, it is not clear to me that combined ownership of an FM station and a television station is less likely to produce similar beneficial results. Similarly, in large, very competitive markets, joint ownership of any combination of broadcast outlets will result in sufficient economic concentration to produce the same if not higher benefits.

Perhaps the most telling sign of the need to reevaluate the local ownership rules generally is the increasing frequency of the instances in which we are waiving them. The commission has waived the rules in order to provide the first local commercial UHF service to the public and to provide relief for stations experiencing severe financial losses.

I must say that in this area the FCC has stretched the outer limits to reflect the competitive reality of the individual market when diversity is harmed. While I am not disinclined to continue to liberally waive our rules when appropriate, the growing number of these *ad hoc* determinations points clearly to the advisability of refashioning new rules for general application.

## Arbitrary ownership limits

I would submit that the commission ought not to limit its scope to AM broadcasting and to otherwise supposed "hardship" cases. As I stated in the context of the *Twelve Stations* proceeding, ownership rules that impose arbitrary numerical limits on the number of stations that can be owned often fail to reflect the realities of the marketplace. I am therefore in favor of the commission's revisiting its local ownership rules

in a comprehensive fashion, to account for the market changes that have occurred since the rules were adopted and to tailor the rules to different levels of competitive development in different-sized markets.

Obviously, the larger the market the more compelling the case for allowing increased economic concentration. In large markets, the costs of producing and procuring the quality of programming which is necessary to compete effectively is the greatest. A relaxation of our rules in those markets would allow small stations to amass sufficient economic resources to attract a greater audience share. This, in turn, would allow them the revenues to provide competitive, higher quality programming. Moreover, in large markets the multiplicity of media outlets reduces the concerns over any possible diminishment of diversity that might result from an entity owning more than one property.

In medium-sized markets I believe we have reached a level of competition and diversity that would allow the FCC to consider much greater flexibility in our present rules. I do not think this forecloses our ability to be vigilant against undue concentration of properties in too few hands; however, it does counsel that we exercise particular caution in establishing revised ownership rules for three markets.

In small markets, I think that the need to restrict joint ownership is the greatest. In these markets I would place the burden of proof on the licensee to justify departures from our existing ownership rules.

## Determination method

Now that I have said what I think is wrong with our current approach to promoting program diversity, let me confess that I do not know if a method can be developed to determine precisely at what point concentration of ownership becomes undesirable. A comprehensive inquiry into our local ownership rules would allow us to see if such a method could be developed, or alternatively, if a case-by-case examination should be applied to individual markets. In the absence of a record on this issue, let me speculate a bit on one method which might be used to determine the point at which concentration may diminish the number of viewpoints.

Our rules should prevent stations, or groups thereof, from combining in such a way as to maintain advertising rates above competitive levels for a significant period of time, or to depress the rates to a level below the competitive price, thereby controlling entry into the market. The ability to achieve either of these results is, in economic parlance, generally referred to as "market power."

Several methods have been proposed which might profitably be utilized to determine whether a combination of firms is likely to result in market power. I have no predisposition toward selecting any particular method, but I think the Department of Justice's merger guidelines provide a useful demonstration of how market power could be measured.

Under the DOJ Guidelines, the first step is to de-

termine the relevant geographic market. While the determination of the relevant geographic market for a station is not simple, Arbitron divides the country into "area of dominant influence" (ADI) markets, and Nielsen divides it into "designated market areas" (DMAs). Either might well furnish an appropriate definition for the geographic market. Alternatively, the commission could itself determine the relevant market for stations, perhaps by relying on appropriate signal contours.

Once market share is determined, the department applies the Herfindahl-Hirschman Index to determine if a market is too concentrated. If a firm controlling 1 per cent or more of the relevant market seeks to merge with a leading firm controlling approximately 35 per cent of the market, the department is likely to challenge it.

## Abundance of voices

While this may provide an accurate measure of concentration for industrial application, there are concerns with respect to mass media mergers which may militate in favor of our using a lower standard. The most significant is to ensure that a wide variety of viewpoints is available to the American people. Another concern, particularly with respect to radio, is that with frequent format changes, audience size and demographics constantly vary. The result is that advertising shares also vary with greater frequency than as is the case in traditional industries. I am confident that a comprehensive inquiry would allow us to arrive at an appropriate level of concentration which would ensure the availability of abundant, robust voices in the mass media marketplace.

In addition to reexamining the broadcast co-ownership rules, I would also favor revisiting the newspaper cross-ownership prohibition. I have serious questions as to whether the degree of cross-substitutability between newspapers and aural broadcast outlets is such that we should automatically prohibit their joint ownership. Certainly it seems arguable that the economies of scale resulting from joint operations might contribute to better news gathering and production. With the number of daily newspapers continuing to decline, the public might be better served if newspaper owners were allowed to own radio stations.

I also am not convinced that the statutory ban on joint ownership of a cable television system and a broadcast outlet is productive under all circumstances. It seems at least arguable that investment in a cable system and a broadcast outlet might well lead to more diverse, higher quality over-the-air programming. Reevaluation of the cable/broadcast cross-ownership rule seems especially timely in view of the constitutional doubts over the validity of restrictions on the number of cable systems for reasons other than health and safety. If exclusive franchising is invalidated by the courts, there may be less need to fear that cable operators who own broadcast outlets, even in the same community, will lessen the diversity of programming available to the public. This is an issue into which we should enquire and report to Congress.



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