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Television/Radio Age

September 15, 1986 \$3.50



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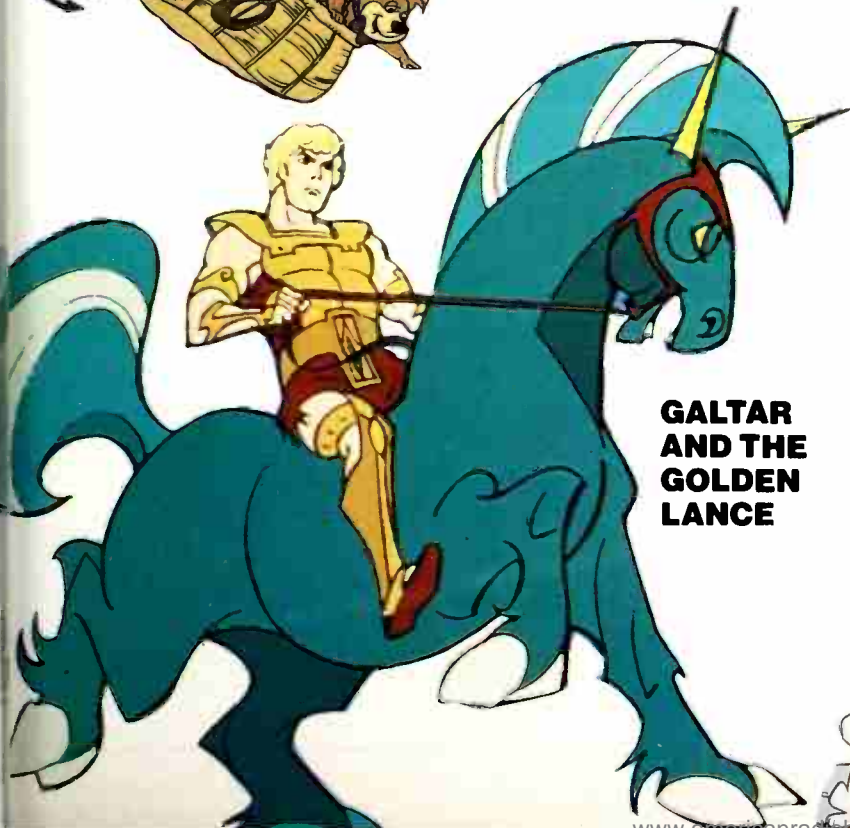


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Television/Radio Age

September 15, 1986

Volume XXXIV, No. 3

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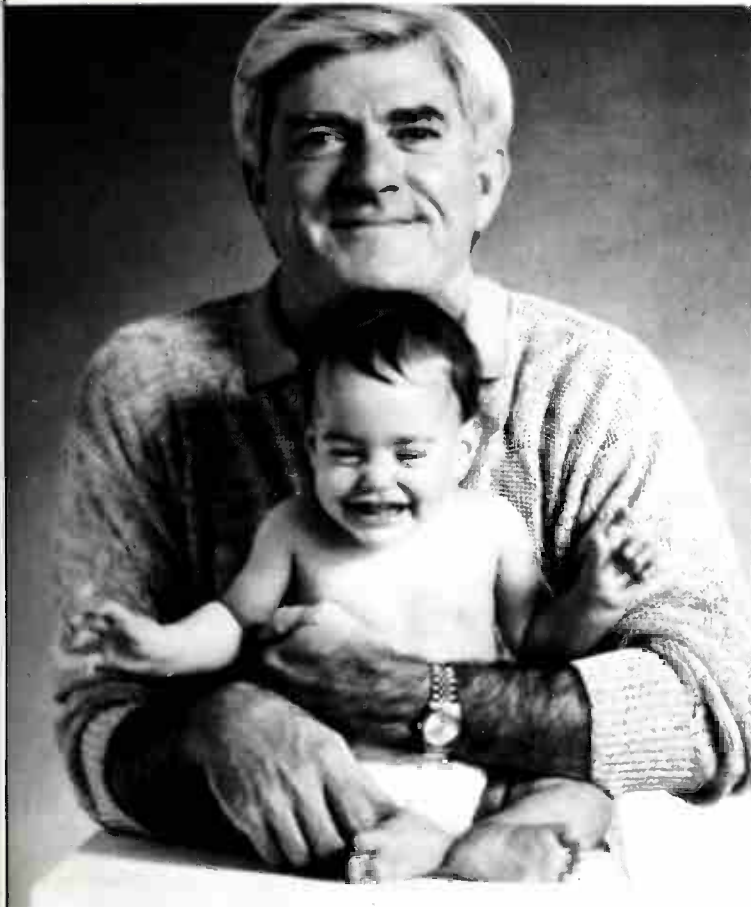
Television/Radio Age (ISSN #US0040277X) (USPS #537160) is published every other Monday for \$50 per year by the Television Editorial Corp. Publication Office, 1270 Avenue of the Americas, New York, NY 10020. Second class postage paid at New York, NY and additional mailing offices. POSTMASTER: Send address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

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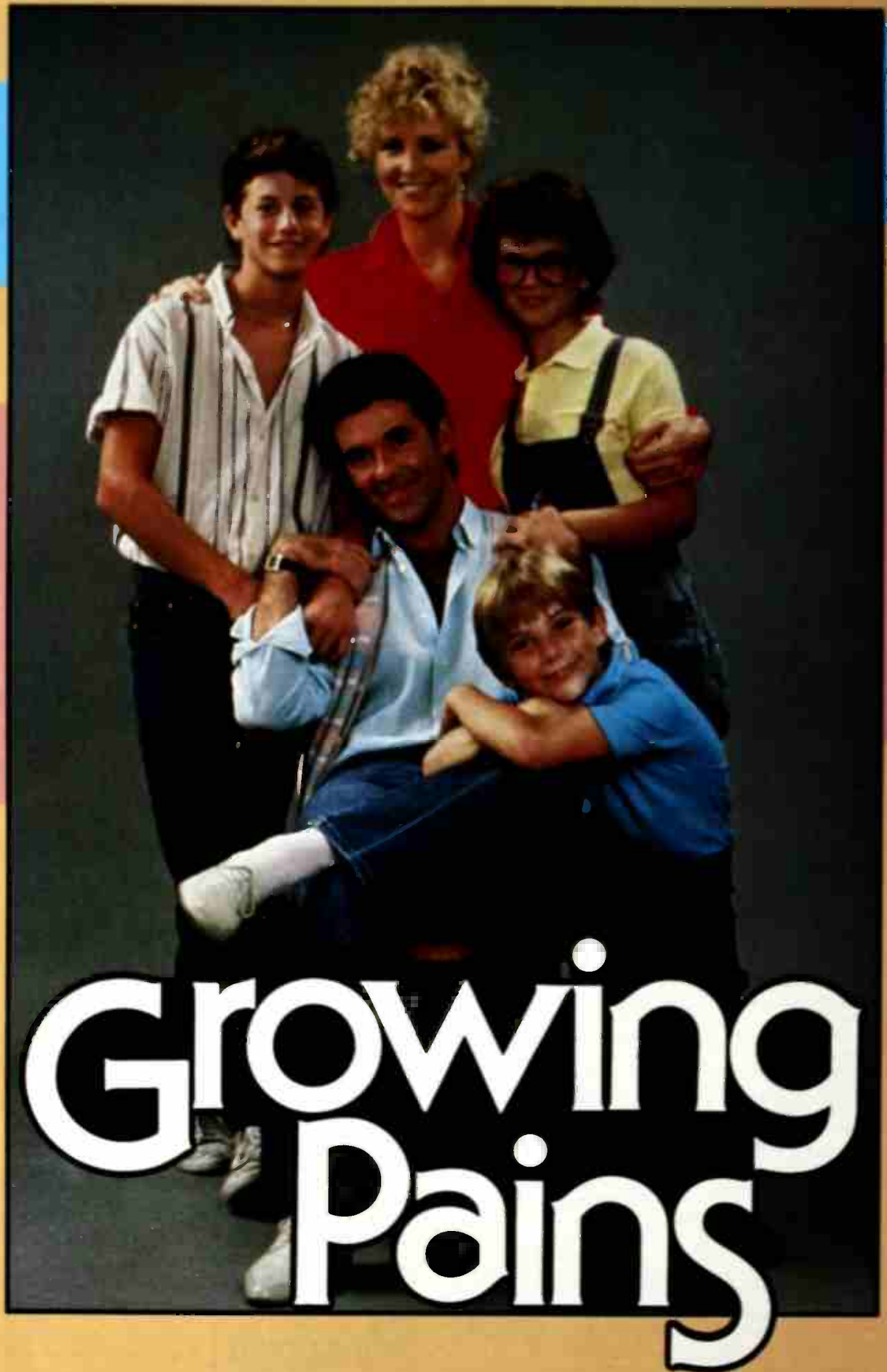
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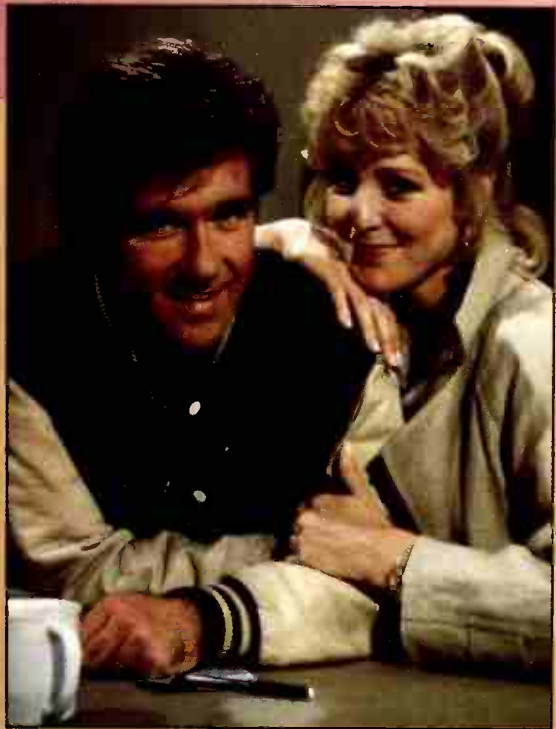
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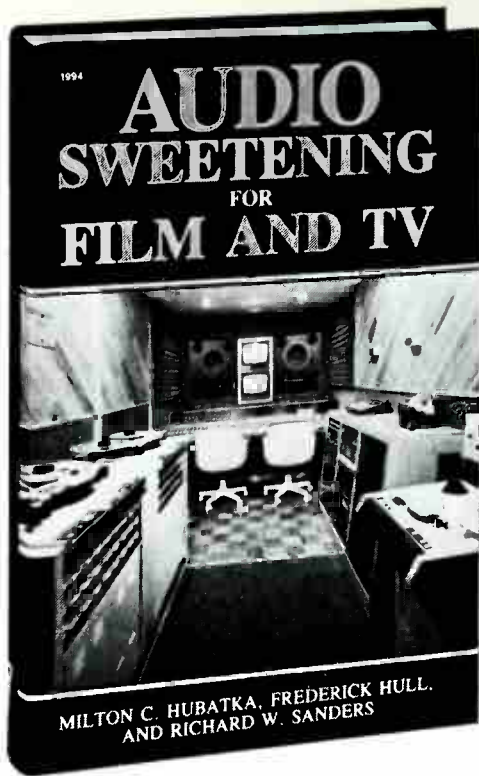
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01-402-0919

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Circulations, Inc.

TELEVISION/RADIO AGE is published every other Monday by the Television Editorial Corp. Sol. J. Paul, President; Lee C. Sheridan, Executive Vice President; Paul Blakemore, Vice President; Alfred Jaffe, Vice President. Editorial, advertising and circulation office: 1270 Avenue of the Americas, New York, N.Y. 10020. Phone: (212) 757-8400. Single copy: \$3.50. Yearly subscription in the U.S. and possessions: \$50; elsewhere: \$60 © Television Editorial Corp. 1986. The entire contents of TELEVISION/RADIO AGE are protected by copyright in the U.S. and in all countries signatory to the Bern Convention and the Pan-American Convention.

Why WHTZ chose a rep instead of a conglomerate.

By Dean Thacker, Vice President & General Manager,



Jerry Schubert (left), President, Eastman Radio, with Dean Thacker

As the most listened-to station in America, Z-100 has created a lot of excitement in the New York marketplace. And Malrite knew from the start that we'd need a rep that could communicate that impact—a rep that could sell beyond the "numbers."

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Eastman tells the whole story.

Now don't get us wrong. WHTZ has plenty of numbers, and we're proud of our consistency in Arbitron and Birch. But there's more to our success than numbers alone.

Z-100 is known for across-the-board strength in all dayparts, from the Morning Zoo through the evening hours. For the multiple demo nature of the job we do for our advertisers. For our tremendous, exclusive come story, and track record of great results.

These are stories worth telling, and Eastman makes sure they're told. As a result, the graph of our national revenue shares has far out-stepped that of our audience share.

In the summer of 1984, WHTZ and Eastman rose to the number 1 national billing position among all New York stations. Z-100 was on top again for 7 out of 12 months (the last 5 in a row) and number 1 overall at year end in 1985.

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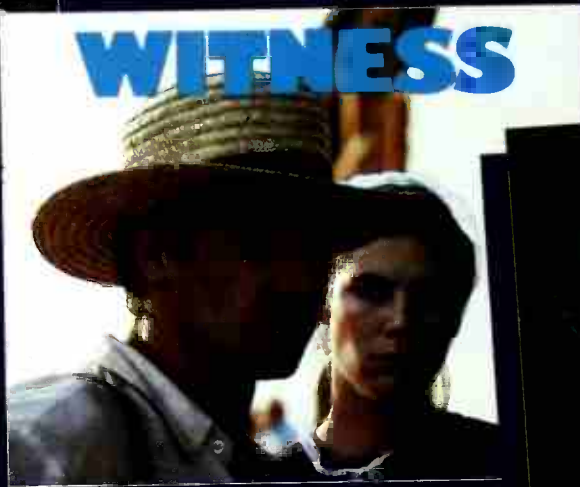
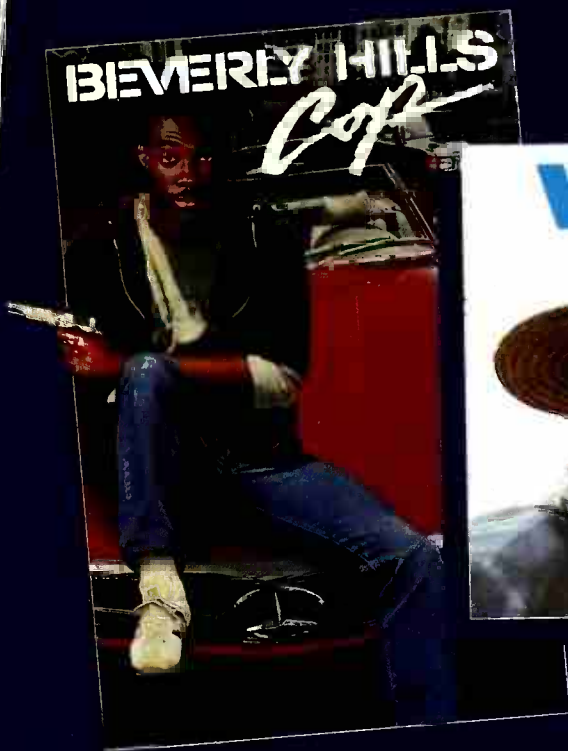
We believe a radio station can't get the attention it deserves being sold "supermarket-style" by a conglomerate.

Eastman sells the momentum and impact of what we do at Z-100 like no conglomerate can. They've worked right alongside WHTZ through every exciting day of our growth from "worst to first." And they've kept our national sales steadily growing. In our book, they're the best.



EASTMAN RADIO

Thanks a

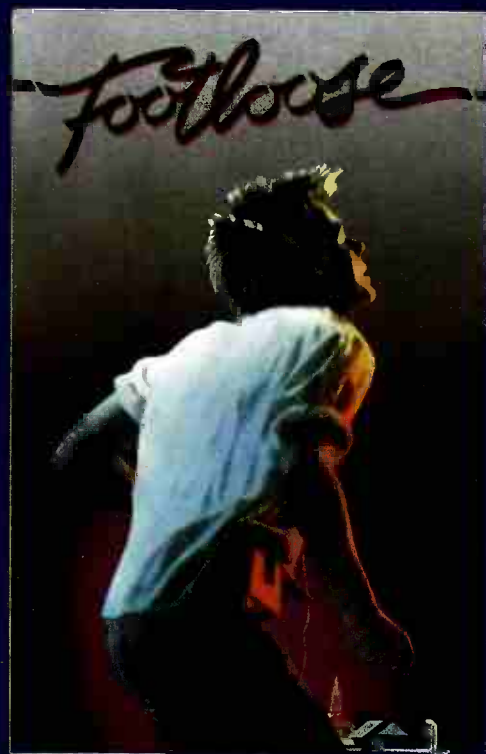


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DOMESTIC TELEVISION
AND VIDEO PROGRAMMING

Cable begins to fulfill promise with more quality programming

Sometimes the simplest of truths takes the longest to grasp. In television, the program is the thing; yet only recently has the cable segment of the industry begun to place the proper emphasis, in terms of manpower and budget, on programming.

On the distribution side, multiple system operators show signs of awakening to the fact they're not selling the installation of a wire and a converter box, or even just good service. Good service without more good programming adds little value to subscribers now able to choose among a growing and varied selection of programming sources other than cable—such as steadily improving broadcast fare, videocassette tapes, and direct satellite subscription to services that heretofore were “cable only.”

What viewers want. A given technology, taken alone, commands little loyalty. Viewers aren't wedded to a particular delivery system just because it's already there (and this applies equally to broadcast as well as to cable TV). If an alternate delivery system proves desirable, viewers will seek it out, eroding market share of older technologies. How else to explain erosion of the Big Three network audience share in recent years, or the apparent resurgence of sales in the “wireless” home earth station business?

Fortunately for cable, there is a renewed emphasis by programmers and MSOs alike on programming, the engine that drives both subscription and advertiser-supported television. Recent examples abound. Just a few:

The major pay organizations, Home Box Office and Showtime/The Movie Channel, are delivering greater quality and quantity of original programming. HBO has expanded its commitment to made-for-pay features by almost doubling its production of self- and co-produced HBO Pictures (formerly titled HBO Premiere Films) and HBO Showcase originals. Its most recent, and timely, triumph is *Yuri Nosenko, K.G.B.*, a co-production with the BBC. This spy thriller, based on a true incident from the Kennedy era, was praised as “compelling” by *The Wall Street Journal*. *The New York Times* called it “a taut and absorbing exercise in the sturdy genre of spy movies.” The drama is heightened by its filming in convincing black-and-white.

HBO sister service Cinemax has scored a media sensation with its computer-generated talk show host, Max Headroom, recently adopted as a spokesman for Coca-Cola.

Consistently innovative Showtime, with such worthy original fare as the charming *Faerie Tale Theatre* series, the original sitcom *Brothers* and gripping reality fare like *The Biko Inquest*, scores this fall with another original sitcom starring Johnny Carson protege Gary Shandling. It's also followed HBO into sports, with championship boxing.

Original programming highlights basic cable offerings this fall. USA Network snagged comic star Robert Klein to replace Dick Cavett as its talk-show headliner. It's also introducing its first Paramount Television-produced sitcom, *Sanchez of Bel Air*, and producing fresh episodes of the former NBC-TV series *Airwolf*—all part of 27½ hours of original fare.

Thus it appears that the newly formed National Academy of Cable Programming has plenty to celebrate come April, which it has declared “National Cable Month.” But the cable industry needn't wait; it's got much to brag about right now.

Arj. Paul

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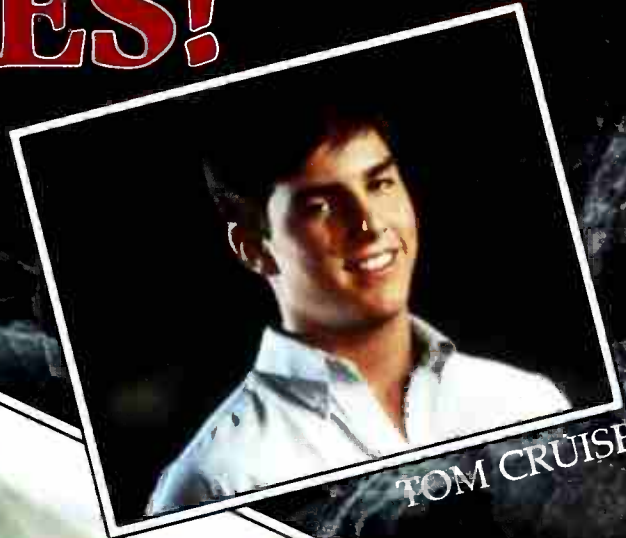
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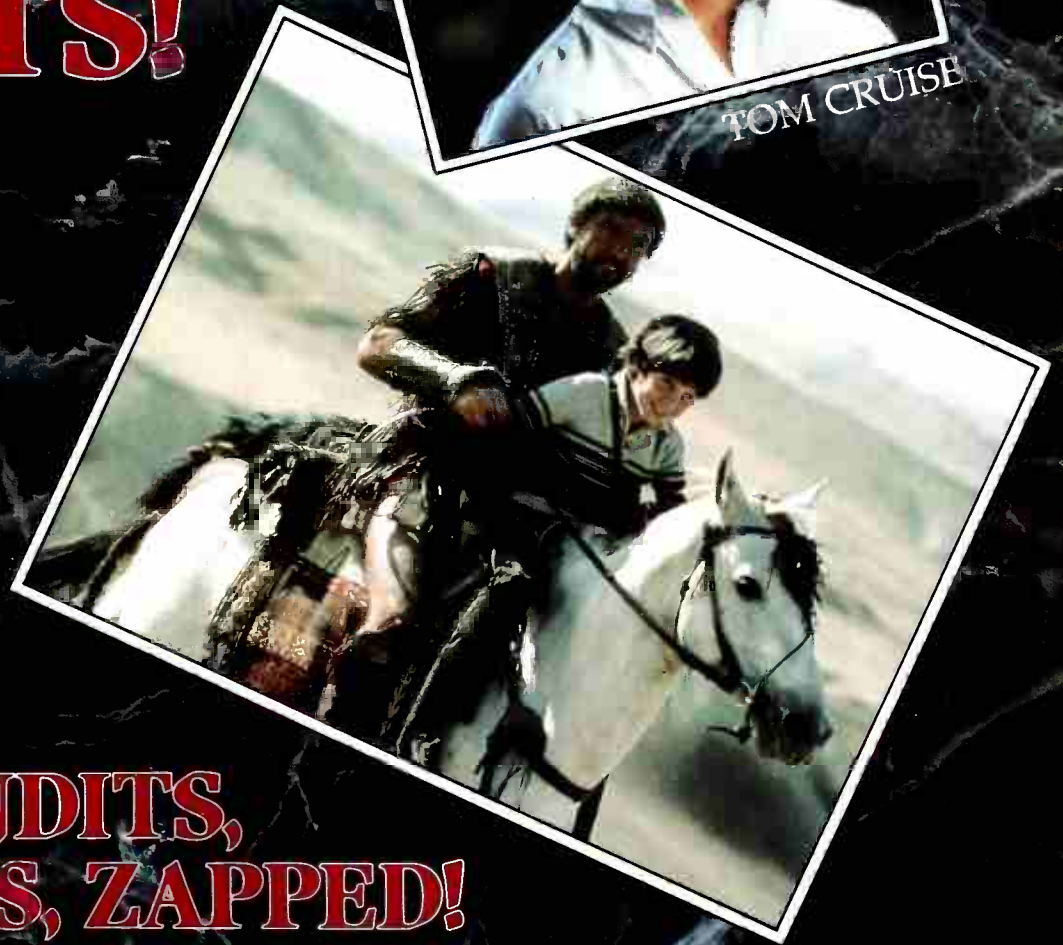
RESULTS!



TOM CRUISE



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GANDHI,
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SCANNERS, ZAPPED!
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Letters

Accurate reporting

One of the most frequent complaints I hear about modern American journalism is from people who say they attend news events and then go home and watch the same event as reported on television and find that the report bears only a faint resemblance to the event they witnessed.

By the same token, the compliment I prized most as a journalist was "that's just the way it happened."

Your article on RTNDA in the August 18 issue (*RTNDA at 40: major lobbying role*) was "just the way it happened."

It may be the best and most accurate article about RTNDA I've ever read.

All of us in RTNDA appreciate the effort and applaud the results.

ERNIE SCHULTZ
Executive vice president,
Radio-Television News
Directors Association,
Washington, D.C.

'Retired' teachers

I noted with interest your *Publisher's Letter* in the August 18 issue of your fine publication ("Overwhelming number of broadcast graduates descends on industry").

You quoted Dr. Charles Sherman as suggesting that colleges must attract "a better quality of graduate student as a candidate for a teaching job." Such an approach overlooks the very practical reservoir of experience and knowledge represented by recently retired broadcasters.

Though such men and women may not possess masters or doctor's degrees, their wealth of experience on the firing line should be very valuable to students. Such ex-broadcasters could probably teach the better graduate student a trick or two.

While most retired broadcasters may not seek full-time employment, their part-time instructional services should be sought. I also suspect that budget-tight colleges might find some

financial savings among those who have adequate retirement income, but want something to keep their minds occupied.

Your tribute to Elmo Ellis was most appropriate. Elmo has been one of the giants of our industry.

JOHN F. HURLBUT
Walker Media Inc.,
Holmes Beach, Fla.

Kudos

I was very pleased with the way the *In the Picture* turned out ("Matullo's goal: educating media people about radio's flexibility, demo targeting," September 1). I hope it reflects well on the Radio Advertising Bureau as well.

RICHARD MATULLO
Senior vice president,
NW Ayer,
Chicago

NBC's 60th

NBC's anniversary celebration in Maui was one of the great meetings of all time, and your book [*NBC 60th Anniversary Issue*, May 26] will serve as a reminder of the history that caused the occasion.

ERIC S. BREMNER
Vice president, Television,
King Broadcasting Co.,
Seattle

News coverage

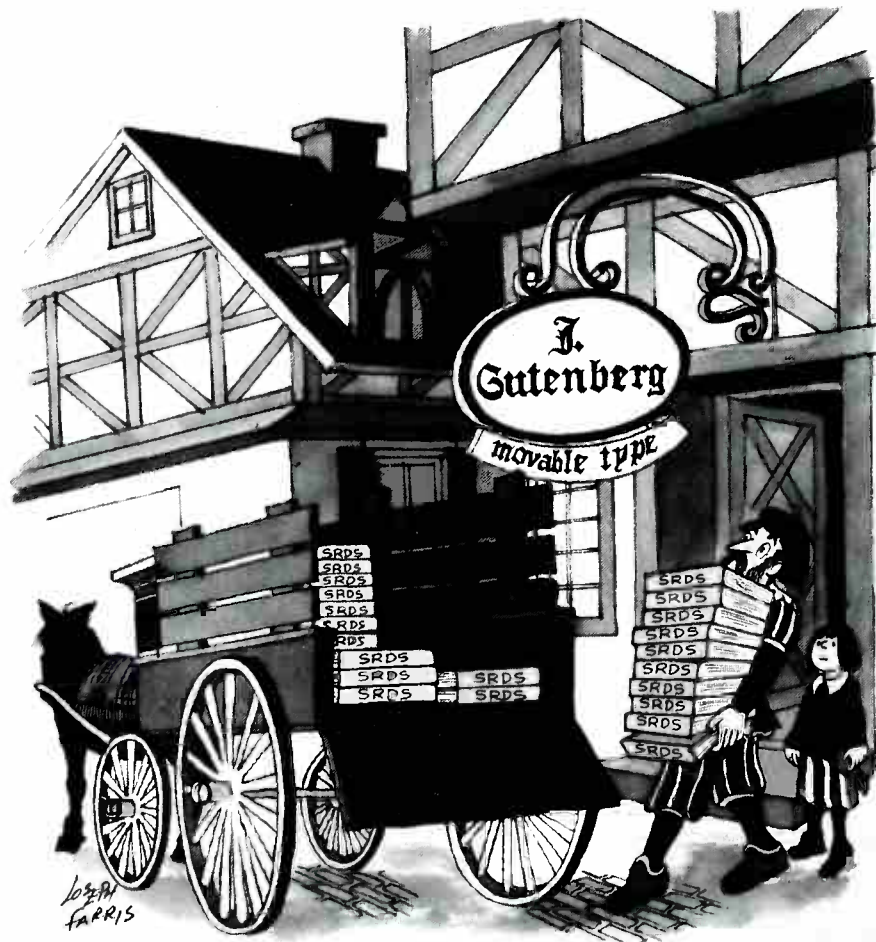
The *News Update* in your August 18 issue was an extremely comprehensive treatment of what is occurring in television news. It certainly made enjoyable reading.

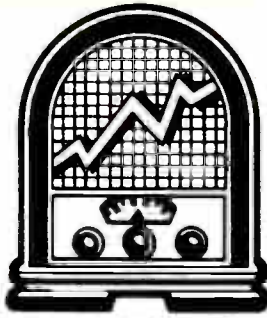
WILLIAM RUBIN
St. Louis

Correction

In the August 18 issue, the list on page 58 of early evening local news leaders in the top 50 DMAs during May should have included WFSB-TV Hartford-New Haven with a household share of 36. The listing of WTNH-TV in the same market was an error, due to incorrect information from a special Nielsen tabulation. The actual household rating/share of the WTNH-TV early evening news was 11/24.

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	CAL. LOS ANGELES	180,961
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	CAL. SAN FRANCISCO	32,103
	FLA. MIAMI/FT. LAUDERDALE	12,560
	FLA. TALLAHASSEE	19,259
	ILL. CHICAGO	69,050
	IND. SOUTH BEND	5,202
	KY. LOUISVILLE	8,090
	MICH. DETROIT	36,920
	TOTAL	422,428

The Competitive Report By-Market

SECOND QUARTER 1986

Category Market	BRAND		
ALA. BIRMINGHAM	AAA CO.		
	BRAND A	2,850	
	BRAND B	3,000	
	BBB CO.		
	BRAND A	4,211	
	BRAND B	7,500	
	BRAND C	7,100	
	ALA. HUNTSVILLE	AAA CO.	
	BRAND A	3,500	
	BRAND B	2,100	
	CCC CO.		
	BRAND A	4,217	
	BRAND B	3,854	
	BRAND C	1,620	

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Sidelights

'Evening' hits 10

If anyone ever acknowledged the 10th anniversary of the steamboat, Robert Fulton must have felt about the same way as those associated with *Evening Magazine*, the KPIX(TV) San Francisco local show that quickly expanded to all Group W Television stations and whose syndicated counterpart, *PM Magazine*, currently is available to about 80 per cent of U.S. TV households. Just over 10 years ago, other stations were watching the new magazine show closely primarily to see how fast it would sink.

Associated with the program from its inception and into its syndicated version has been George Resing, who was vice president/general manager of KPIX when it was launched there and currently is senior vice president of Group W Productions. He recalls one particular instance demonstrative of the dedication of the show's staff. An old train was being shot in the Sierra Nevadas from a helicopter until the pilot experienced difficulty and was forced to plunge the chopper into an



An early episode of "*Evening Magazine*" places anchors Steve Fox and Jan Yanehiro in the shadow of a familiar San Francisco landmark.

ice-covered pond. His survival not yet assured, the cameraman continued taping all the way down to the crash landing.

KPIX had even less assurance of *Evening Magazine's* survival when it committed to the program after three successful seasons of game shows in prime-time access. But, Resing recalls, "Syndicators were jacking up the prices of their shows 40 to 60 per cent a year—and three other stations in the market were doing game shows, and we saw our ratings becoming diluted."

Working with Bill Hillier, then the station's program director and now a free-lance producer in Los Angeles, Resing initially was thinking of a studio-based magazine show—"but minicams were just coming through, and we had bought one. We had built the set and everything else. From May 1, 1976, through August, we were doing paper shows and dry runs in the studio but also did some shooting in the field. When we brought back the field takes, it was breathtaking to see all that color and scenery." Given San Francisco's picturesque settings, "Every scene was like a postcard," so the decision was made to do a location show.

Group W got behind the show, allocating some \$1 million over the course



After 10 years, co-host Jan Yanehiro has nothing to crab about. In recent years, her teammate has been Richard Hart.

of the startup. Even when the show was still experimental, the full-time staff ranged from 12 to 20. "But staff turnover was tremendous," Resing notes. "An 18-hour day was the norm. It was a do-or-die situation because we had not renewed any of our game shows. And the equipment available at that time was not up to the task. It hadn't been thoroughly field-tested, so there was a lot of burnout of equipment and maintenance problems. The cameras were still too heavy, and the editing equipment was not up to par."

Original co-host. Co-hosting the show from the beginning has been Jan Yanehiro, who had not previously worked in front of a TV camera. Her original co-host, Steve Fox, currently is a contributing correspondent on ABC's *Good Morning America*, and Richard Hart co-hosts with her now. Such local interest as a Chinese-owned Jewish restaurant and an exclusive Sausalito houseboat was combined with footage from around the world, with *Evening* having logged over a million miles throughout the U.S. and overseas.

Within a year of its debut, the local show's ratings had surpassed those of

THIS CHRISTMAS, TAKE THEM TO BRITAIN

Looking for something really special to enrich your holiday format? Make it "*Christmas In Great Britain*," a celebration of Yuletide in the country that, perhaps more than any other, knows how to "keep Christmas well."

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BAR has seen a hundred million of them.

We've monitored, logged, classified, and reported network and local commercials for 33 years.

When it comes to developing data for today's broadcast and cable advertising professionals, BAR's monitoring specialists have no peers. Because nobody else has BAR's experience.

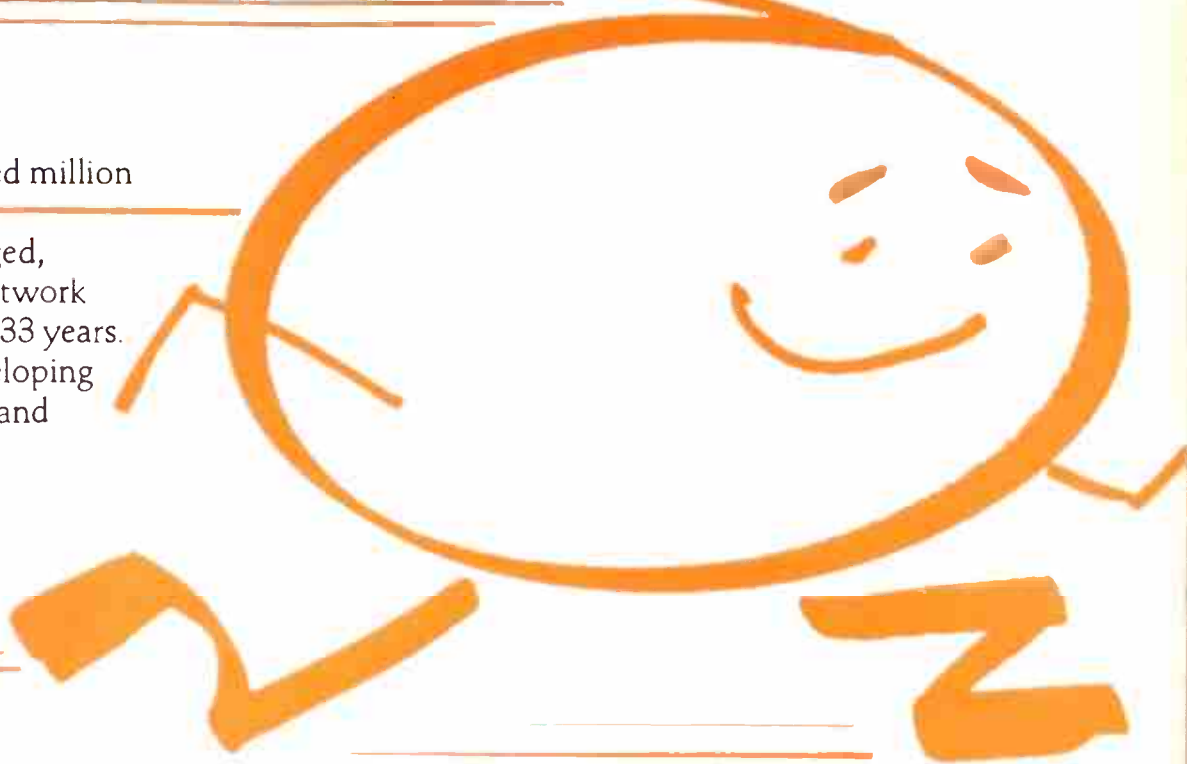
Nobody.

Many other monitoring services have come and gone. Time after time, BAR was chosen as the standard in monitoring throughout all of advertising, and all of broadcasting.

That's an enormous responsibility. It's why we continually expand our services, refine our technology, and sharpen our skills.

We seem to be doing it right: A recent 20,000-spot audit confirmed that BAR logs are a remarkable 99.7 percent accurate.

We don't just see spots run. We catch them.



THE INDUSTRY STANDARD IN BROADCAST MONITORING.



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You can have our big hits sooner.



Or theirs later.

With over half the titles cleared for '86-'87 airing, Century 13 is ready with the kinds of movies and stars that deliver when the Sweeps stakes are high.

Century 13 has that special appeal that carries box office momentum right into the home. ("Mr. Mom" already scored as the highest rated network theatrical film of last season—beating "Tootsie," "Rocky III," "Flashdance" and "48 Hours.")

Put Stallone and Schwarzenegger to work for you. Give your audience the appeal of Parton and the charisma of Cruise. Watch the Nerds get revenge, take a sexy jaunt to Rio, join a Bachelor's last fling, see a man who's a Mom, Romance a deadly Stone—and look out for a Commando gone wild.

But above all, don't wait.

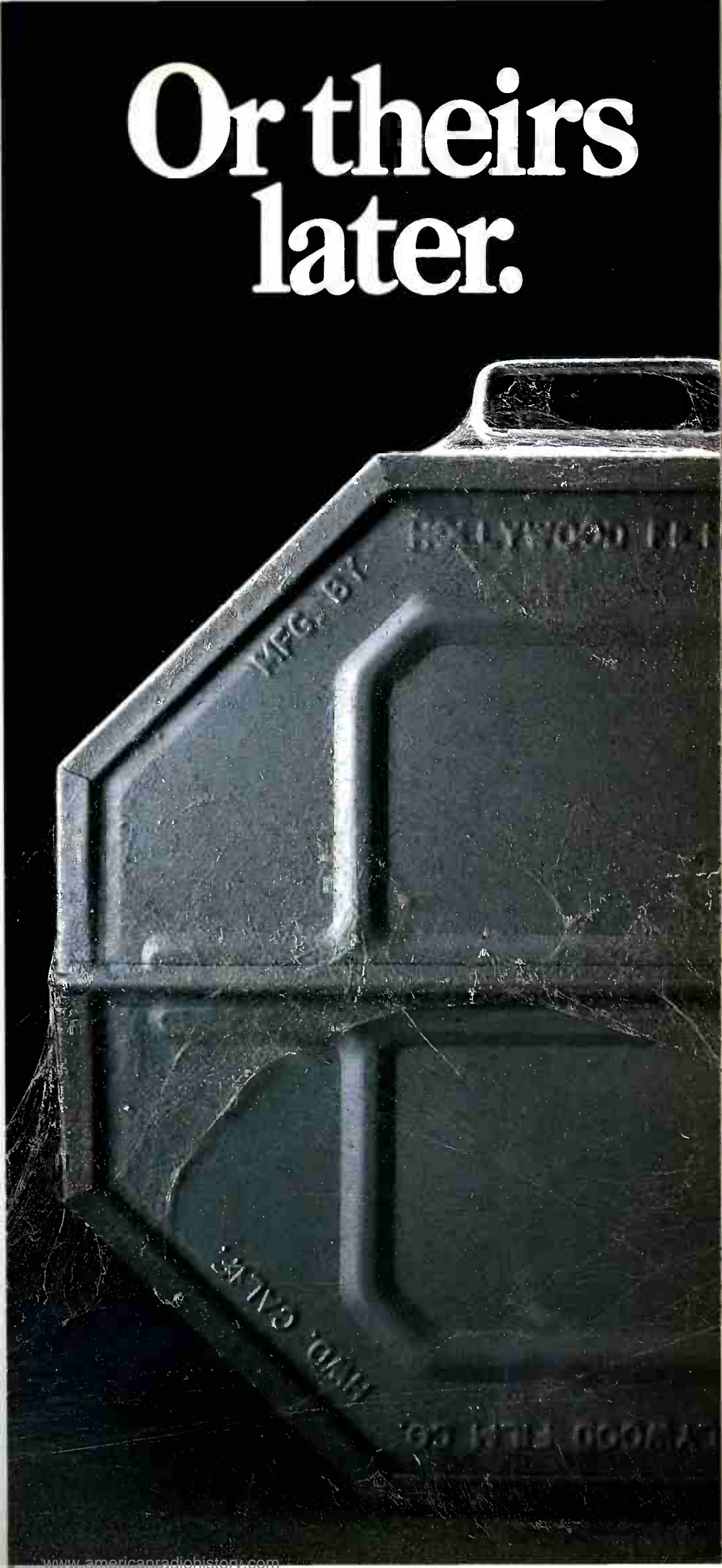
CENTURY 13 THE HITS YOU CAN RUN WHILE THEY'RE HOT.

All major theatrical releases.

* COMMANDO * ROMANCING THE STONE *
* BACHELOR PARTY * MR. MOM * ALL THE RIGHT
MOVES * REVENGE OF THE NERDS * BLAME IT
ON RIO * HEART LIKE A WHEEL * MEL BROOKS'
HISTORY OF THE WORLD—PART I * RHINESTONE *
* TO BE OR NOT TO BE * WITHOUT A TRACE *
* THE MAN WITH ONE RED SHOE * JOHNNY
DANGEROUSLY * UNFAITHFULLY YOURS * TWO OF
A KIND * GIVE MY REGARDS TO BROAD STREET *
* MAX DUGAN RETURNS * THE BUDDY SYSTEM *
* THE STAR CHAMBER * BUCKAROO BANZAI *
* THE AMATEUR * THE OSTERMAN WEEKEND *
* TURK 182! * DREAMSCAPE * BAD MEDICINE *



THE BIG MOVIE COMPANY



Sidelights (continued)

the preceding game shows, and Resing says advertising rates accelerated even before this happened. This was because the show's prestige attracted advertisers such as airlines and banks that would not advertise on a game show.

By the summer of 1977, the four other Group W stations all had an *Evening Magazine* as well. Key staffers from the KPIX program had been sent to the other stations to show them how it was done. And in September, 1978, the syndicated *PM Magazine* made its debut.

PM Magazine has had some minor setbacks in recent years. At its peak, it had about 100 stations. The approximately 50 that remain are in larger markets that represent about 80 per cent of the country. Explains Resing: "The small markets found they couldn't afford the local production involved, and about 14 or 15 fell off in one year—'80 or '81—but they went off with shares ranging from 30 to 40."

He also concedes that overall ratings have declined a bit for both *Evening* and *PM*. In the most recent ratings, though, *Evening* was Number 1 in the time period for four out of five Group W stations, with KYW-TV Philadelphia playing a strong second.

Keeping TV healthy

It's not enough that network TV has been put under the microscope by various organizations concerned with its sex and violence content. Now a new concern is whether primetime series can pass the health and fitness test.

In its October issue, the magazine *Better Health & Living* puts primetime series to the test in an article, "Fitness Goes Prime Time," listing the six unhealthiest and 10 healthiest shows on television in terms of drug negatives as alcohol, caffeine and drug use, smoking and stress and such positives as exercise and proper diets.

The all-around heroine of this article appears to be the Mary Beth Lacey character in *Cagney & Lacey*. She exercises, she doesn't drink or smoke, she deals with stress by talking with her family and even drank juice and herbal tea instead of coffee during her pregnancy. One episode apparently overlooked by author Michele Salcedo was the one in which the maternity-dress clad Lacey, only a few contractions away from delivery time, broke maternity leave to accost a criminal.

Also on the healthy list are such cop shows as *Hunter*, *MacGyver*, *Murder, She Wrote*, *Simon & Simon* and *Spenser: For Hire*. Although facing life-



This is healthy, according to magazine "Better Health & Living; Jogger Christine Cagney (Sharon Gless), l., and caffeine-free, Mary Beth Lacey (Tyne Daly) apprehend a perpetrator. Perhaps he was heard refusing to eat his spinach and found with Oreos in his pockets.

threatening situations in nearly every episode, the central characters in these series are apparently assured longevity by virtue of such practices as working out in the gym, cooking vegetables and soups and wearing seat belts.

Too many cookies. But on *Webster*, that cute little boy is deemed a menace. He dares to prefer the likes of cookies and cherry pie to good food like spinach. The little murderer even had the audacity to urge a friend to shoot the spinach can first in BB gun target practice.

In the area of nutrition, author Salcedo, who reportedly watches TV on a 10-inch black-and-white set, had to check with the executive story editor to determine what the doctors on *St. Elsewhere* eat in the cafeteria. She learned that Dr. Craig, played by William Daniels, "has the best balanced tray in the cafeteria."

In the 10 healthiest shows, there are a few that don't involve cops. *Family Ties* is commended for its health-conscious parents, *The Golden Girls* for its physically active older women, *Knots Landing* for its jogging and polo playing characters who limit alcohol and eat sensibly and *You Again?* for fruit on the kitchen counter.

On the unhealthy list along with cookie-junkie *Webster* are *Dynasty* (too much alcohol, cigarettes and "stratospheric stress levels"), *Hill Street Blues* (nicotine, caffeine, no time to relax, no seat belts and junk food), *Hotel* (coffee, booze and stress), *Miami Vice* (hard-boiled detectives who don't take care of themselves and spend too much time in bars) and *Mr. Belvedere* (where no one in the household ever has time to eat the balanced breakfasts *Belvedere* prepares).

Advertisement

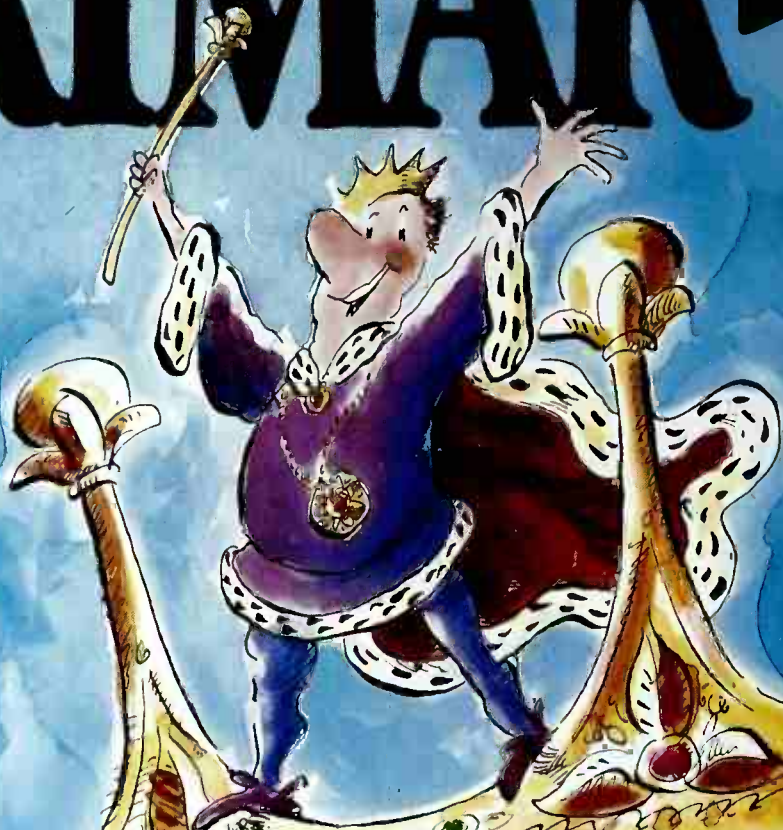


"Uh, Oh. Looks like Frobish forgot to use the current issue of SRDS again"



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THE NEW KING
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ALF
From Allen Productions

AVAILABLE TO STRIP
FALL '91



BETTER DAYS
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in association with
Lorimar-Telepictures

AVAILABLE TO STRIP
FALL '87



DOWN TO EARTH
A Procter & Gamble Production

AVAILABLE TO STRIP
FALL '88



IT'S A LIVING
A Witt/Thomas Production

These days, a good comedy is hard to find. That's why at Lorimar-Telepictures we're so proud of our eight shows currently in production. We're now America's #1 distributor of quality comedy programs. So next time you think about where your first-run and off-network comedies will come from in the future, think of Lorimar-Telepictures. Our "crown jewels" just might be the gems you've been looking for.

*International Distribution

LEPICTURES

AVAILABLE TO STRIP
FALL '89



MAMA'S FAMILY
A Joe Hamilton Production

AVAILABLE TO STRIP
FALL '90



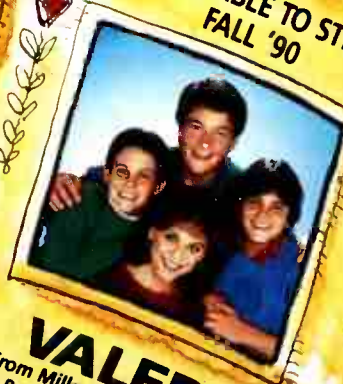
ONE BIG FAMILY
A Witt/Thomas Production

AVAILABLE TO STRIP
FALL '91



PERFECT STRANGERS
From Miller/Boyet Productions
in association with
Lorimar-Telepictures

AVAILABLE TO STRIP
FALL '90



VALERIE
From Miller/Boyet Productions,
L Productions, Inc. in association
with Lorimar-Telepictures

LORIMAR-Telepictures™
The New King of Comedy

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Tele-scope

Wall St. on CBS: Some See Turmoil Continuing

The stunning downfall of Thomas H. Wyman as chairman and chief executive of CBS was greeted by the Wall Street investment community with the usual difference of opinion. Some broadcast analysts advised investors to sell CBS stock, others advised them to hold tight. Some saw Wyman as a victim of circumstances he could not control, others faulted his acquisition moves. In some quarters, the Wyman ousting was seen as a foregone conclusion. But other observers pointed to continued speculation in CBS stock as a sign of the belief that a takeover was still a strong possibility.

There was a feeling, on the one hand, that the installation of William S. Paley as acting chairman and Laurence A. Tisch as acting chief executive would calm the stormy waters; but other sources said that a temporary management would only continue the turmoil. However, no one said the ending of Wyman's reign was a bad thing.

The resignation of Wyman and that of Von Gordon Sauter as executive vice president of the CBS/Broadcast Group and president of CBS News followed a day-long meeting of the CBS board on September 10.

One of the gloomier prospects for CBS was painted by Ed Atorino, managing director, Smith Barney. "CBS hasn't begun to solve its problems. What you have now is a bewildered board and another period of confusion." Wyman's fall, said Atorino, was a blend of bad management and a poor economic environment. While Wall Street approved Wyman's efforts to control costs, it ended up ambivalent about his ability to run CBS, according to the Smith Barney executive.

Hard road. Merrill Lynch vice president/broadcast analyst William Suter also believes CBS has a hard road ahead. "Earnings won't move much," he predicted, "and the stock will not outperform the market." Suter feels that Tisch, not being a broadcaster, will have problems running the company during the interregnum while a "permanent" CEO is being sought.

A more upbeat view came from John Reidy, vice president and media analyst at Drexel Burnham. "Our company," he said, "is an admirer of Mr. Tisch." Reidy saw the role of Tisch and Paley as one of calming things down, and he noted the unique situation whereby the man running, if only temporarily, one of the largest media empires in the U.S. owns a quarter of the stock. "Wyman's early moves were good," said Reidy, "but the macro environment brought him down."

Alan Gottesman, a media specialist at LF Rothschild, Unterberg Towbin, sees the events at CBS as the culmination of a trend toward more businesslike policies at the network companies. He cited with approval Capital Cities' takeover of ABC, GE's acquisi-

tion of RCA/NBC and, finally, the move of Tisch into the driver's seat at CBS. "The networks never had a sterling business orientation," he noted. Gottesman called some of the network advertising practices "strange," citing audience guarantees, whereby advertisers get makegoods if audiences fall below guarantees but give up nothing if they go above.

DDB Needham WW: billings gains, creative promises

The pluses and minuses of DDB Needham Worldwide, five months in the making, but formally launched September 8 via satellite hookup to agency offices, include already reportable billing gains. But the promised gains in creative talent will have to wait.

John Bernbach, president and chief operating officer of the new Omnicom Group agency network (the other is BBDO Worldwide) says that the loss of \$104 million in billings, mostly due to client category conflicts, has already been more than made up for with \$127 million of new billings, to bring total domestic billings for the new lashup to \$1.315 billion and worldwide billings to \$1.9 billion.

The new business comes from Michelob, Yoplait and Energizer. Those exiting were Nabisco, IBM, Borden, Citicorp and Sandoz pharmaceuticals.

On the talent side, Keith Reinhard, chairman and chief executive officer, promises that the new agency combination will "make advertising history," and "produce advertising that is better each day than that which has gone before." The agency will do this, he says, by "attracting the finest creative talent in the business" and giving them "an environment that promotes growth and creativity."

At this point, however, no new people have been added yet, the way new billing dollars have, to make up for the 27 people let go by Needham Harper New York since mega merger negotiations got under way in April, and the 24 let go by DDB N.Y. Heavy recruiting, says Reinhard, won't start up until the new combine's next major new business acquisition.

Splitting duties at H&C

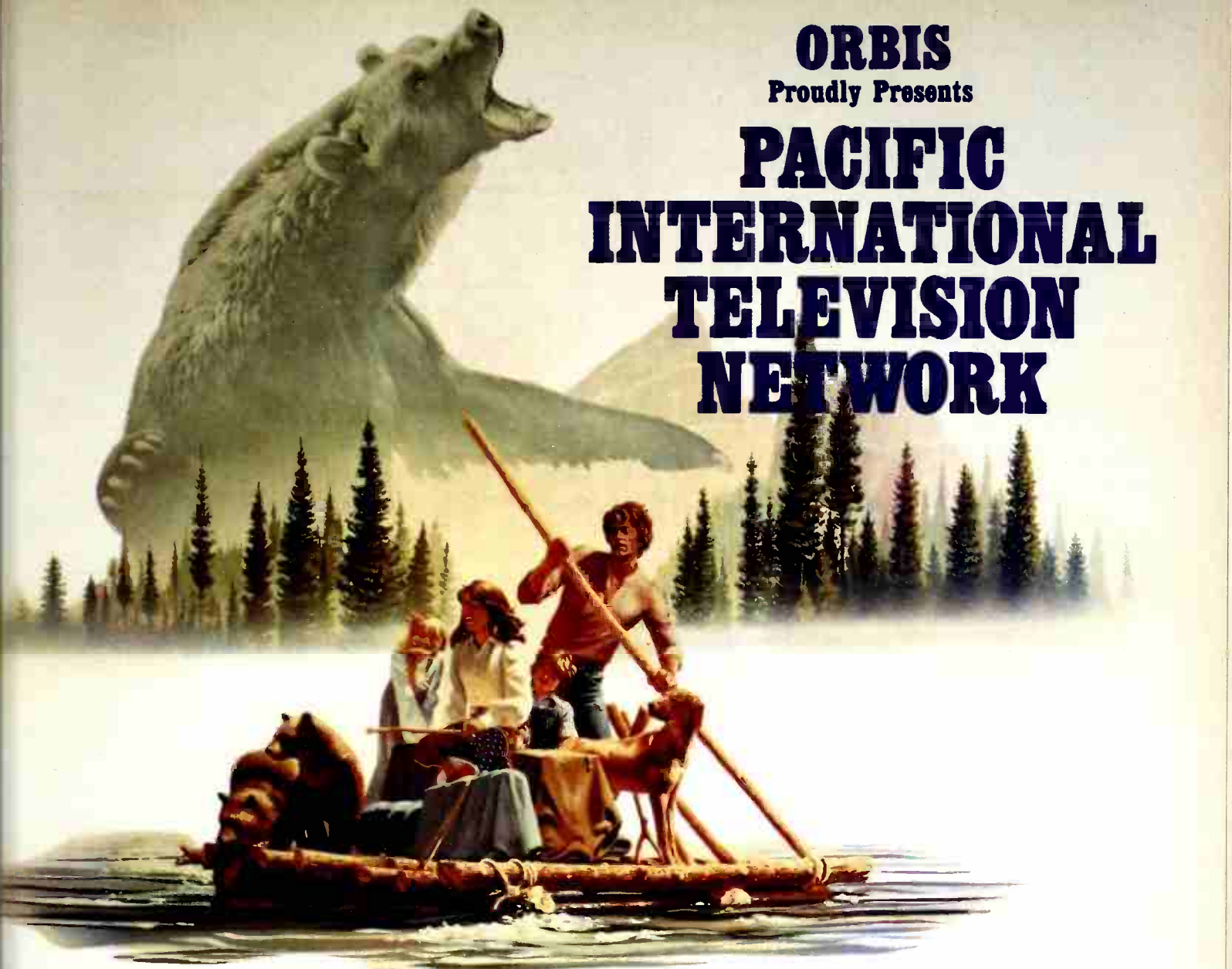
Jim Crowther, president of H&C Communications, and Henry E. Catto, vice chairman of the H&C board of directors, will split the duties of Harold C. Crump, who has been president of the Broadcast Group at H&C Communications, Houston, but who is forming a new partnership to acquire and operate television stations. Catto will also assume the title of president, Broadcast Group, H&C Communications.

At the same time, Tom Reiff becomes president and general manager of H&C's KPRC-TV Houston, replacing Jeffrey H. Lee, who has been executive vice president and general manager and who has resigned. Reiff had been vice president, general manager of H&C's WESH-TV Orlando-Daytona Beach-Melbourne.

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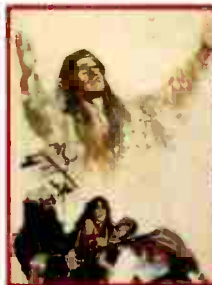
The Adventures of the
**WILDERNESS
FAMILY**



**Across The
Great Divide**



**WILDERNESS
FAMILY 2**
PART



*Sacred
Ground*



**Challenge
to be
Free**



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Tele-scope (continued)

New president and general manager of WESH-TV is Nolan Quam, who had been executive vice president, general manager of H&C's KCCI-TV Des Moines. Succeeding Quam is Paul H. Fredericksen, who has been named president, general manager of KCCI-TV. Fredericksen had been vice president treasurer.

Meanwhile, Crump says he and his two partners, "who are putting up the money," are "already looking at one market where we've identified a buyable station, and we've also identified a small station group that's for sale. We expect to start negotiations in the immediate future." All stations under consideration, he says, are network affiliates.

Rich Colbert to access

Rich Colbert, executive vice president, domestic syndication at Colbert Television Sales, will join Access Entertainment Group as president of Access Syndication. Colbert Television Sales will remain intact, but Colbert is expected to hire several salespeople from CTS, notes Colbert in an interview. Dick Colbert, president of CTS, will serve as a consultant to Access, under a streamlined operation at CTS. CTS has teamed and co-syndicated with a number of companies, including King World, Orion Television Syndication and most recently, with Genesis Entertainment. While he will look for Access to get heavily involved in first-run syndication, the company's syndication division will launch four movie packages, says Colbert: Crown Jewels I, consisting of 15 theatrical titles; and three in the classic mold, Hell on Reels, The Killer B's and the 10 Most Wanted.

In the first-run area, Colbert says that Access will seek new alliances with other companies and will distribute selective product from Barry & Enright. Access recently concluded a co-venture arrangement on *Hollywood Closeup* with the De Laurentis Entertainment Group. CTS had been handling the clearances of the weekly magazine show, while Access was in charge of ad sales. It was during the *Hollywood Closeup* tie that Colbert and Access began talks on Colbert joining Access. In referring to his move to Access, Colbert says, "The reality of today's marketplace is that the big are getting bigger and you can't survive without being totally involved with a major or growing company. I expect Access to build and grow and to take a leadership position."

VCR playback time up

While the latest available (May) data on VCR playback time show an 8.7 per cent jump in the tracking report, taken from Nielsen's NTI sample, there is still no regular information available on specific TV programs. Present equipment cannot distinguish between playback of off-the-air material and pre-recorded tapes, but Nielsen's Paul Lindstrom says the problem is not one of technology but how to present

the data and whether clients want to pay for the information.

For example, he explains, if playback of off-the-air material is collected for advertisers, there has to be some decision on how long after airing playback should be counted. As for technology, there are a number of ways to identify programs electronically, he maintains.

The data from the May NTI tracking report are the first to be published since quarterly reports began, based on July, '85, figures. Average playback time per week per household is up 20 minutes to 4:11 hours. Recording time per week is up seven minutes to 2:52 hours.

Recording in primetime took up 44 per cent of the total, and daytime (10 a.m.-4:30 p.m., Monday-Friday) accounted for 31 per cent. Comparable figures for May, '85, were 38 and 29 per cent. Network programming made up 76 per cent of all recorded material vs. 62 per cent during the previous May. The share for independent stations went down from 15 to 11 per cent and the pay service share dropped from 13 to 7 per cent.

While 50 per cent of recordings were done with the set off in '86, the figure for '85 was 62 per cent. Recording with the set tuned to the same channel amounted to 34 per cent of recordings this May and 24 per cent the previous May. The figures for a different channel viewed were 14 per cent in '85 and 16 per cent in '86.

'Facts of Life' record

Facts of Life, which wrapped up a solid 30-share during the time period of its seventh season on NBC, has become the highest-cleared Embassy show ever to run in its premiere season in syndication. Of the 123 markets sold, representing 84 per cent of U.S. TV households, 103 start airing the show this fall, including 22 of the top 25 markets, according to Barry Thurston, senior vice president, domestic syndication. The syndicated *Facts of Life* debuts September 15 with 157 episodes in stereo. According to Embassy, the network *Facts of Life* grew in all demographics in 1986 over the previous season: up 9 per cent in ratings; up 10 per cent in homes; increased 20 per cent in women, 18-34; rose 16 per cent in women, 18-49; up 12 per cent in men, 18-34; and up 66 per cent in kids.

All American purchase

All American Television has reached an agreement in principle to buy Hagen-Menk Entertainment, TV syndication company. H-M will be a division of All American, and will spearhead the company's expansion into cash sales and acquisitions of programs. Both Glen Hagen and Carl Menk, principals of H-M, will direct the sales of cash properties of All American and those of H-M, as well as seek programming acquisitions.

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BALTIMORE
INDIANAPOLIS
HARTFORD-NEW HAVEN
PORTLAND, OREGON
ORLANDO
CINCINNATI
MILWAUKEE

WABC
KTTV
WPWR
WGBS
KOFY
KICU
WXNE
WXON
WFTY
KDFI
WCLQ
KTHT
WPTT
WATL
KCPQ
WXLT
WBFS
KTMA
KDNL
KDVR
WBFF
WTTV
WTNH
KPDX
WMOD
WIII
WCGV

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TOLEDO
FRESNO
JACKSONVILLE
ALBUQUERQUE
SYRACUSE
GREEN BAY
ROANOKE-LYNCHBURG
CEDAR RAPIDS

WNOL
WUTV
WAXA
WTTE
KAUT
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KOOG
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WSTG
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WSMH
KMSS
WPMI
KSAS
WUPW
KAIL
WNFT
KGSW
WSTM
WGBA
WJPR
KDUB

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LEXINGTON
JOHNSTOWN-ALTOONA
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TUCSON
SPRINGFIELD, MO
TRI-CITIES
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ANCHORAGE
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KAYU
WDKY
WFAT
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KDTU
KDEB
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KXRM
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Auto ads close to \$1 billion

Total TV advertising by auto manufacturers, dealer associations and dealers rose 18 per cent to \$969,149,700 in the first half of this year. This was reported by TvB, based on BAR data, which showed manufacturer ads up 15 per cent, dealer association ads up 35 per cent and dealer expenditures up 9 per cent. (See listing on page 126).

In the manufacturer category, Ford outspent General Motors in network and spot TV combined—\$127.2 vs. \$117.0 million. Chrysler was a poor third at \$57.3 million, Toyota was fourth with \$50.6 million, Nissan fifth with \$45.5 million. All were up by double digit percentages (in the teens) except Chrysler, down 16 per cent. All told, auto makers laid out \$577.8 million.

Among dealer associations, Nissan continued its heavy spending pattern, ranking first with \$22.0 million in the first half, hardly above the same period in '85. Chevrolet dealer groups ranked second with \$19.5 million, than Pontiac with \$19.2 million, Olds with \$18.5 million and Ford with \$18.4 million.

Brown's move to MGM/UA

The primary reason for Ron V. Brown's decision to join MGM/UA Communications is that Lee Rich is head of the re-formed company. Brown, who will exit Embassy Communications in October to become executive vice president, international television at MGM/UA, says that his respect for Rich, chairman and CEO, whom he calls the "Godfather of the industry," was the key motivation for his leaving Embassy. Brown was senior vice president, international sales. He'll be responsible for marketing and selling all the UA theatrical and TV product worldwide purchased from Turner Broadcasting System, as well as some MGM television properties, such as *Fame*, which were retained by MGM/UA in the Turner deal. The Brown appointment is the second made by MGM/UA within several weeks involving a top-line executive. Richard Cignarelli, former president, television distribution, at Four Star International, recently joined MGM/UA to run the domestic TV distribution end. (TV/RADIO AGE, August 18).

Park rests on its record

Park Communications' WTVR-TV Richmond is relying on its record of news and public service to combat a license challenge from Richmond Community Television, a group of 32 individuals and three corporate investors who say they would make the CBS affiliate "a local forum for the expression of views by area residents."

In response, Richard Pegram, executive vice president and general manager of WTVR-TV, points to the fact that the station was just selected "news opera-

tion of the year" in Virginia. "It received four AP awards and one RTNDA award," he continues. "We have four newscasts a day [two hours], the most in the market. Our news is also the highest rated [37 share at 6 p.m. in the July '86 Arbitron].

Pegram also cites the volume of letters received by the station commending it for its community service. One of these, he points out, is from Adrienne Hines, executive director of the Federated Arts Council of Richmond, who is one of Richmond Community Television's petitioners.

KHQA-TV sold by Lee

Lee Enterprises has made an agreement in principle for the sale and purchase of KHQA-TV Quincy-Hannibal to A. Richard Benedek, for \$13 million. The transaction is subject to negotiation and execution of a definitive agreement and approval by the FCC. Lee Enterprises publishes daily newspapers in 18 cities and owns six TV stations and other broadcast interests. Broker was Howard Stark.

Web July \$\$ up 7.1%

Network TV revenues rose 7.1 per cent in July over the year before, according to BAR data. The total was \$586,281,200. Early morning led the other dayparts designated by BAR with a 39.4 per cent hike, and the most important daypart, primetime, did a little better than average with a 9.3 per cent increase to \$322,239,600.

The early morning daypart (Monday-Friday, sign-on to 10 a.m.) pulled in an estimated \$18,582,100 for the month. The only BAR-designated daypart to show a decline was Saturday and Sunday daytime.

Network TV dollar revenue estimates—July, '86 vs. '85

Dayparts	Three-network totals	
	Estimated \$ ('000)	% change
Prime: Sun 7-11 p.m. & Mon-Sat 8:00-11 p.m.	\$322,239.6	+9.3%
Mon-Fri daytime 10 a.m.-4:30 p.m.	128,208.4	+2.4
Mon-Sun late night 11 p.m.-sign off	34,028.6	+13.4
Sat/Sun daytime Sign on-6:00 p.m.	43,500.5	-3.7
Mon-Fri early morning Sign on-10 a.m.	18,582.1	+39.4
Mon-Fri early fringe 4:30-8:00 p.m.	29,375.6	+2.4
Sat/Sun early fringe Sat 6-8/Sun 6-7 p.m.	10,346.4	+2.6
Subtotal early fringe	39,722.0	+2.5
TOTAL	\$586,281.2	+7.1%

Source: Broadcast Advertisers Reports, Inc. Copyright 1986 BAR

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SAN FRANCISCO
BOSTON
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DALLAS-FT. WORTH
CLEVELAND
HOUSTON
PITTSBURGH
ATLANTA
SEATTLE
TAMPA
MIAMI
MINNEAPOLIS
DENVER
SACRAMENTO
BALTIMORE
INDIANAPOLIS
HARTFORD-NEW HAVEN
PORTLAND, OREGON
SAN DIEGO
CINCINNATI
MILWAUKEE
NASHVILLE
NEW ORLEANS
GREENVILLE-SP-ASHE
OKLAHOMA CITY
BIRMINGHAM

WABC
KABC
WLS
WPHL
KGO
WCVB
WFTY
KDFI
WOIO
KTHT
WPGH
WVEU
KTZZ
WXFL
WPLG
KSTP
KUSA
KSCH
WNUV
WXIN
WHCT
KECH
KTTY
WIII
WISN
WZTV
WDSU
WAXA
KOCO
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RALEIGH-DURHAM
SALT LAKE CITY
GRAND RAPIDS
PROVIDENCE
SAN ANTONIO
CHARLESTON-HUNT
ALBANY
DAYTON
TULSA
LITTLE ROCK
RICHMOND
SHREVEPORT
WEST PALM BEACH
MOBILE-PENSACOLA
WICHITA-HUTCHINSON
FRESNO
JACKSONVILLE
SYRACUSE
GREEN BAY
OMAHA
ROANOKE-LYNCHBURG
PORTLAND, MAINE
CEDAR RAPIDS
PADUCAH
SPOKANE
LEXINGTON
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TV Business Barometer

July spot TV rise was only 3.6%

Spot TV time sales hit a low point for the year in July, according to the *TV Business Barometer* sample of stations. It is the culmination of an almost continuous decline in monthly percentage increases since the beginning of the year. However, July appears to be the bottom, since there are reports of a strong comeback.

The decline in monthly percentage increases followed a very strong January, which registered an increase of 16.4 per cent. Thereafter according to *Barometer* reports, the percentage rises, with one exception—and not a big one—began to shrink and continued to shrink. February was up 10.9 per cent; March, up 8.4 per cent; April, up 6.4 per cent; May (the exception), up 7.1 per cent (revised), and June, up 5.8 per cent. And now July was up only 3.6 per cent.

The dollar figures for spot TV present another pattern, of course. January and February will probably remain the low months in dollar billings for the year. Billings peaked in April and May, as per the usual seasonal profile, then dropped in June. The dollar figure for July came in at \$476.2 million, just about the same as the June figure—\$477.4 million. The peak in May—\$548.4 million—was the biggest dollar total for spot TV ever.

July's time sales took spot over the \$3 billion mark for the year to date—specifically, \$3,154.9 million, compared with \$2,928.4 million during the first seven months of 1985. The \$226.5 million increase over last year is still less than the local dollar increase for the first half—\$267.9 million.

The seven-month increase for spot TV now stands at 7.7 per cent.

Smaller stations did best during July as measured by percentage increases. It was the first month since January that stations in the

under-\$7 million revenue bracket ranked first in the year-to-year percentage changes. During the second quarter, the smaller stations ranked third each month. The medium-size stations (with annual revenues of between \$7 and \$15 million), which ranked first from February through June, came second during July, while the bigger stations were third for the third time this year.

Walter Schwartz, Blair Television president, expects the July-September period to show a percentage increase in the high single digits or low double digits, though July was up only a few points. The picture is a little confusing on a month-by-month basis, he says, because August and September have different length Standard Broadcast Months (SBMs) in '85 and '86. However, taking that into account, he figures August went up about 11 per cent for Blair. And September "looks good."

Peter Goulazian, president of Katz Television, sees his third quarter up 8-9 per cent, compared with the original call of 7-8 per cent.

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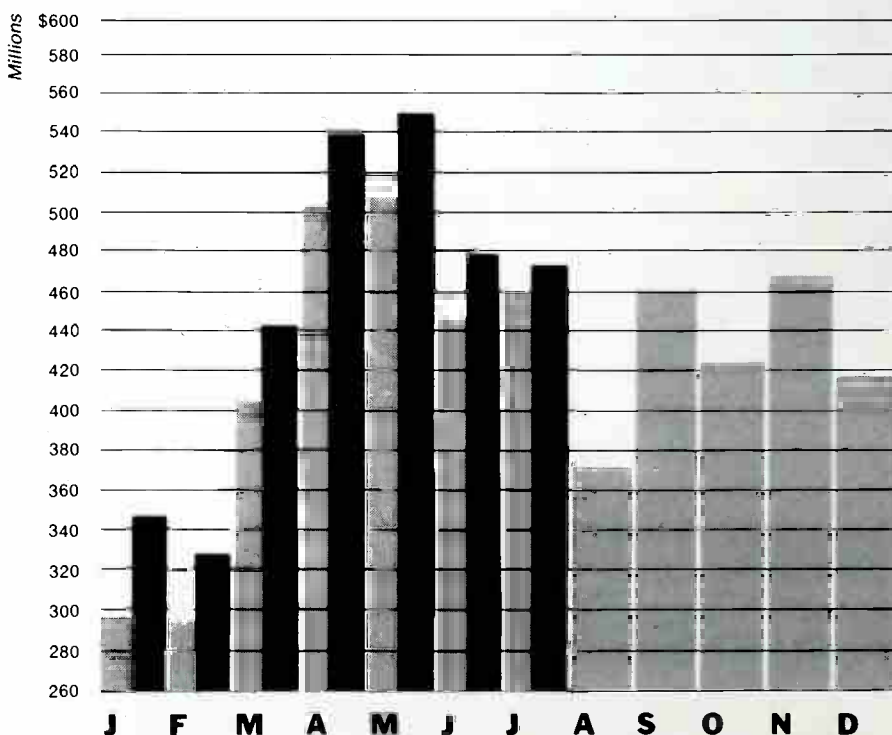
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1985: \$459.7 1986: \$476.2

Changes by annual station revenue

Under \$7 million	+8.6%
\$7-15 million	+5.7%
\$15 million up	+2.4%

July





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Television



International Report

London

Variety of applicants attracted to three DBS channels of IBA

Annual projected earnings of more than £300 million (\$450 million) have attracted a variety of applicants for the right to operate the three channels on the U.K.'s direct broadcast satellite, despite reservations from some quarters that profit forecasts are exaggerated.

Columbia Pictures, Saatchi and Saatchi, Hambros Bank and Amstrad Consumer Electronics are among members of five consortia who submitted bids to the Independent Broadcasting Authority (IBA) before closing date, August 29.

The five consortia are: DBS UK (including Columbia, Hambros, Saatchi and LWT); BSB Group (including the Granada Group, Anglia TV, Virgin and Amstrad); DBL (including Ferranti and Rupert Murdoch's News International); National Broadcasting Service (including former Goldcrest head James Lee); and Satuk (including the Bond Corp. and Deltic Films, the company created by former director of programs at Thames TV, Muir Sutherland).

Other applications were submitted by Starstream—The Children's Channel, of which British Telecom is a partner, and Independent Television News, which proposes a 24-hour live news channel.

The IBA intends to award contracts by the end of this year, aiming for the services to be on air by 1990.

TV market organizers warily maneuver over 1987 dates

The battle between Europe's two major autumn television markets continues. London Market organizer Karol Kulik says she is "still negotiating" 1987 dates, and MIPCOM won't reveal next year's dates yet.

The proximity of this

year's shows, with the London Market following MIPCOM by just two weeks, has been a major cause for concern for both participants and organizers, particularly Kulik, who appears more likely to be the loser this year. A spokeswoman from the U.K.'s Channel 4 says: "There is anger that U.S. buyers won't hang around. They may be more likely to come over for MIPCOM because it is earlier in the year." And a spokeswoman from the U.K.'s Talbot Television adds: "It's a great risk for the London Market to be after MIPCOM."

There is little doubt that Bernard Chevry is trying to eliminate his competitor. A spokesman from the U.K.'s Large Door says of the London Market: "Whenever they hold it, Chevry will organize a clash." Timing problems aside, many feel that two autumn markets is one too many. Consequently, they will attend both this year with the aim of choosing between them.

Meanwhile, MIPCOM boasts that "There are more U.K. independent television companies exhibiting at MIPCOM than at any other market." Organizers expect to sell up to 50 per cent more space than last year, and anticipate at least 500 buyers, compared with last year's 400. London Market executives estimate that 30 per cent more floor space will be sold this year, and up to 900 buyers are expected to turn up. The organization has attracted new exhibitors from all parts of the world, including Cannon, New World and Italtoons from the U.S.

First all-night TV turns out to be more popular than expected

The U.K.'s first all-night television experiment has proved more successful than anticipated.

Yorkshire Television has been given permission by the Independent Broadcasting Authority to rebroadcast Music Box, the satellite mu-

sic channel, throughout the night for a three-month trial period.

Viewing figures reveal, not surprisingly, that audiences are higher at weekends, especially between midnight and 2 a.m. The program is most popular with the young, in particular the 16-to-24 year olds.

Figures for the second Friday night rose to 596,000, compared with 403,000 for the previous Friday night. Similarly, Saturday night figures rose from 360,000 to 510,000.

Ottawa

Three pay cable services get chance to be part of basic

The Canadian Radio-Television and Telecommunications Commission (CRTC) has given three pay-TV services the opportunity to become part of the basic cable service.

The state broadcast regulator has given The Sports Network (TSN), Muchmusic and the Life Channel until October 24 to apply for licenses as basic rather than discretionary parts of the cable package. CRTC has also invited applicants for youth, family, religious and French-language video music specialty services to apply for licenses. To qualify as basic services, TSN, Muchmusic and the Life Channel would have to meet the 60 per cent Canadian-content requirement applied to conventional broadcasters. As pay-TV services, TSN must have 18 per cent Canadian content and Muchmusic, 10 per cent.

Bill Roberts, vice president for television at the Canadian Association of Broadcasters, has expressed concern about the decision. Making TSN a part of the basic cable package would mean that, he said, subscribers would be paying several dollars a month more for programming. The CAB's Television Board will be studying the matter.

Meanwhile, Muchmusic has signed a program exchange agreement with European satellite broadcaster,

Sky Channel, following lengthy negotiations with the record industry. Muchmusic will supply Sky with a new weekly pop and rock music show. *Canada Calling*, and a magazine series, *New Music*. In return, Sky will supply a European music show, *UK Despatch* and its *UK Network Top 50 Show*.

Brussels

French-speaking Belgians likely to get commercial TV first

French-speaking Belgians will be the first in the country to receive commercial television over the air. Luxembourg-based RTL has recently signed an agreement with the Francophone Community Executive, giving it exclusive rights to commercial broadcasting in the French-language zone. The agreement is subject to national legislation due to be introduced in the autumn parliamentary session.

The present law authorizes only the two public service channels, RTBF and BRT, which must operate on a strictly non-commercial basis. The new law would authorize one commercial channel each for French-speaking and Flemish-speaking Belgians, and would give the new channels a monopoly on television advertising revenues.

RTL's agreement contains conditions negotiated with the French-language press in Belgium, who will take a 34 per cent stake in TVI, the company set up by RTL to operate in the country. The press group, *Audio-press*, will provide editorial material and promote the station.

Meanwhile, Flemish-speaking Belgians will have to wait a little longer for their own commercial channel. No potential operator has emerged, and political squabbles further complicate matters. The Flemish press is divided into rival groups and, to date, no progress has been made on the subject of spreading advertising revenue between print and television media.

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Television/Radio Age INTERNATIONAL NEWSLETTER

London . New York . Hollywood 27 May 1985

Volume 1. Number 1

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

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

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

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

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

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

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

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Cable Report

Scrambling collision course

Two scrambling-related events are on a collision course this fall, promising to provide an even sharper division over the issue of television satellite signals encryption. Just before key votes in Congress on a bill to grant superstations a compulsory license to sell their signals to private dish owners, Tempo Enterprises, carrier of the WTBS signal, announced it would begin scrambling November 1.

Members of the House Copyright subcommittee also returned from their Labor Day recess to find a pleading from the Association of Independent Television Stations (INTV) that the legislation being considered would have a devastating effect on independent stations that carry much of the same programming as the superstations.

Programming costs already are getting too high for many stations, INTV president Preston Padden said in a letter to members. "HR-5126 would add insult to this financial injury by granting yet another party—the superstation carrier—a compulsory license to exhibit in our markets the very same programming which our stations have purchased on an exclusive basis in the open market," Padden said.

He accused the cable industry of keeping "relentless pressure" on superstation carriers such as Tempo to scramble their signals, forcing the backyard dish owner to subscribe to them, usually through cable operators.

Tempo, which gets the WTBS signal to more than 36 million homes, began mailing a letter with the scrambling details to cable operators at about the same time the INTV letter was being delivered to Congress. Until October 1, it says it will offer descramblers to cable operators for \$427, but will stop providing the equipment after that. Fixed-key scrambling begins November 1, address scrambling January 1, and "full-mode" scrambling after that, Tempo says.

INTV asks in its letter to subcommittee members for an amendment to HR-5126 that "would make it illegal for carriers to scramble free, over-the-air broadcast signals and still qualify for the passive carrier copyright exemption."

Ending channel roulette

A Madison Avenue guru says it's about time the cable industry does something about the confusing question of channel allocation.

Channel number lineups differ markedly from one cable system to another, robbing cable of the opportunity to associate a specific channel number with a specific programmer. Ron Kaatz, senior vice president of J. Walter Thompson/Chicago, thinks that's just plain foolish for an industry in need of higher viewership. While a limited number of cable networks provide incentives to cable companies that slot them on specific, low-numbered channels (those ad-



Ron Kaatz

acent to broadcast channels on the cable converter get the best viewership), Kaatz says that's not enough. He advocates a nationwide standard channel lineup; he calls it "the lifestyle lineup."

"As I have traveled around the country, even in my own cabled living room, I've been amazed at the lack of imagination that's gone into channel positioning," Kaatz says. "The cable appetizers, entrees and desserts are all very tasty. They just haven't been laid out very well on the smorgasbord table.

"Viewers today are notorious channel hoppers, and cable should be encouraging them to switch and sample," he goes on. "This is especially critical as cable penetration hits 50 per cent and begins to slow, and as network rating erosion tapers off."

Not all programmers would be pleased with Kaatz' own proposed lineup, however. Under his suggested plan, local VHF network affiliates would be carried on cable channels corresponding to their over-the-air channels. But in between the low-numbered channels, Kaatz would put Turner Broadcasting's Headline News, The Weather Channel, USA Network, ESPN and superstations. Meanwhile, other basic cable nets, such as Nashville and CBN Cable, get relatively high channel positions, such as 30 and 31.

But Kaatz says the specific allocations don't matter as much as getting the industry together on standardization. The Cabletelevision Advertising Bureau and the Cable Television Administration and Marketing Society, CTAM, are also studying the issue. But, Kaatz laments, progress seems slow in coming.

More on exclusivity wars

The exclusivity wars between the major pay TV services continue to rage on. The latest salvo: Showtime/The Movie Channel buys exclusive rights from Turner Broadcasting System to five recent MGM feature films: *Year of the Dragon*, *9½ Weeks*, *Marie: A True Story*, *Wise Guys*, and *Red Sonja*. The move reinforces Showtime's policy of acquiring mostly exclusive product, with the goal of airing at least one exclusive film per week through 1990.

Meanwhile, larger competitor Home Box Office Inc. has done a deal with Kirk Kerkorian's newly re-joined MGM/UA. The pact calls for domestic licensing of up to 72 movies, including such titles as *Rocky IV*, *To Live and Die in L.A.* and *Poltergeist II*.

But the HBO deal could turn into an exclusive pact, even though officials there have rebuked exclusivity as a pay strategy. Under the terms of the agreement, if Showtime doesn't buy the films in the pack-

age, HBO gets exclusivity, and must pay a premium. (No dollar figures were released.)

Nashville tops basic nets

The Nashville Network (TNN) boasts of the highest A.C. Nielsen ratings among U.S. basic cable networks (excluding superstations) for the month of July.

According to the numbers, TNN got a 1.5 average rating in primetime Monday through Sunday, 8-11 p.m., beating out USA Network, which registered a 1.4.

Other network ratings for period: ESPN, 1.3; Cable News Network, 1.2; MTV, 0.9; CBN Cable, 0.8; Lifetime, 0.8, and Headline News, 0.5.

TNN says its ratings growth is even outpacing healthy subscriber growth, which is up 12 per cent over last year, to 26.6 million households. TNN, owned by Gaylord Broadcasting and marketed to affiliates and advertisers by Group W Satellite Communications, features country music and rural-flavored features and sports.

Good BET gets better

Black Entertainment Television (BET), a mostly music videos/cable network that already had branched out into serious treatment of issues with programs featuring psychologists and documentaries, is adding more original programming as it begins to be taken more seriously in the marketplace.

Now approaching a viewership of 13 million homes (there are 26 million blacks in the United States), the network is counting on the progressing cabling of the nation's big cities and expected changes in channel capacity wrought by the new must-carry rule to carry it into competition with the giants. It just completed its first full profitable year.

If, as president Robert Johnson expects, BET reaches 13.5 million homes early next year, it will qualify for Nielsen ratings; contracts for regular Nielsen rating services are being readied.

A sample Nielsen conducted for July 22 shows that BET already is getting a good share of the primetime audience, especially in black households. On that day it got a 2.0 share, well behind the three major networks and independents, but close to cable powers such as WTBS and HBO.

Among black households, BET fared even better, with a 9.0 share, ahead of WTBS and HBO.

BET hopes to improve its share by offering *BET News* as a weekly half-hour digest of the black news, using freelancers in New York, Los Angeles, Chicago, Atlanta, Houston, and Washington, D.C. The show will be in addition to *BET News Break*, a daily news brief.

Other schedule changes at the cable web include a new video program and expansion of other popular shows, including *On The Line With*, a phone-in program which will be expanded from a weekly hour to a daily half-hour program.

MTV to rock against drugs

MTV, is showing its social consciousness. The music video network is developing anti-drug abuse public service messages in association with the Rock Against Drugs (RAD) group and entertainment producer Danny Goldberg.

According to senior vice president and general manager Tom Freston, the Viacom unit will donate \$3 million in air time, as well as creative contributions in such areas as production, editorial assistance and promotional support.

Also contributing production funds are Pepsi-Cola, the California attorney general's office and an agency of the state of New Jersey.

Participating rock artists include RAD co-founder Michael Des Barres and Belinda Carlisle.

New Lifetime lifestyles

Charles Gingold, the former program director of WABC-TV New York and KYW-TV Philadelphia, who now heads up programming at the Lifetime cable network, comes to market with his first original creations this fall.

Leading the list is *Avenues*, a new, daily lifestyles hour premiering October 6 from 1-2 p.m. and again from 6-7 p.m., with repeats on Saturday morning at 11.

Gingold calls it a "total image show for women," a program "designed to help today's woman achieve her own sense of style and self." It's also "the only national TV show today hosted by two women," he says. They are Felicia Gallant, of NBC-TV's *Another World* soap, and Nancy Glass, co-host of KYW-TV's *Evening Magazine*, and a former Gingold charge.

The show will mix studio and location shots. Some features: "Designer's Corner," "From Head to Toe" ("makeover magic"), "Open Forum," a look at relationships, and "Manstyle," a men's fashion update.

"Cableporn" costs Miami

The city of Miami is finding its attempt to ban "indecent" programming on cable TV an expensive proposition.

The U.S. District Court for the southern district of Florida has ordered the city to pay Home Box Office Inc. \$50,000 for attorney's fees resulting from pay service's challenge to the city's ordinance banning "indecent" on cable. In 1983, the court ruled that ordinance was unconstitutional.

It was second time a U.S. court ordered a city to pay legal fees in the case; earlier, the city was ordered by the 11th U.S. Circuit Court to pay \$67,600 in attorney's fees in connection with the city's appeal of a lower court decision.

Comments Harold Akselrad, HBO vice president and chief counsel, "The ruling should settle once and for all the issue of who pays litigation costs."

Radio Report

Birch to mount major challenge to Arbitron

Birch Radio is positioning itself for an all-out challenge to Arbitron Radio's dominance of the local radio ratings business. This is being accomplished in part via the efforts of the NAB's Radio Audience Measurement Task Force, which is shepherding a pilot test among three radio research services, including Birch, next month. The other two "finalists" are Audits & Surveys and McNair Anderson, an Australian subsidiary of British-based AGB Research, which is also challenging Nielsen in the people meter domain (see TV/RADIO AGE, June 23, on earlier Task Force developments).

In the meantime, Birch is seeking to establish an image of solidity by applying to the Electronic Media Ratings Council for accreditation, an imprimatur that Arbitron already has and the lack of which has generated some criticism of Birch in the past. Birch also announced early this month the formation of its first Technical Advisory Board and unveiled its new \$1.5 million research and administrative facility in Coral Springs. Both are developments that have been speeded up by VNU Amvest's sizeable, but minority, investment in Birch. VNU Amvest is the U.S. subsidiary of VNU (United Dutch Publishing Cos.), a multinational communications company. VNU Amvest also has interests in Interactive Market Systems and Claritas Corp., the latter known for its geodemographic segmentation service, PRIZM.

Pilot test. The trio taking part in the pilot test were winnowed out by the Task Force from an original group of 22 proposals and eight semi-finalists. Given \$5,000 each in "seed money" by the NAB, the three will be in the field with their systems at roughly the same time in the same market. The name of the market is being kept confidential to avoid publicity, which might "dirty up" the research, and while the timing was announced as "this fall," it is understood that the three services are prepared to undertake their research in October.

NAB's role in evaluating the research methods and the resulting data is still uncertain because of concern about antitrust laws and the association is still debating how far it can go. While it wants to avoid the appearance of favoring a particular finalist, some industry executives feel the NAB has devised a roundabout way of boosting Birch. There is little doubt, however, that the main thrust behind the Task Force is to offset Arbitron's dominance. Where there is doubt is whether, if a strong contender does emerge, the industry will support two services.

Birch's Technical Advisory Board will meet in October, at which time officers will be elected. The outside charter members of the board are Karen Dixon-Ware, media manager, McDonalds; Bruce Goerlich, vice president, corporate media research, D'Arcy, Masius, Benton & Bowles; William McClenaghan,

vice president, research services, ABC Radio; Karen McKenzie, associate director, media information and systems, McCann-Erickson; Steve Singer, senior vice president, director of media research services, BBDO, New York, and Hugh Zielski, vice president, corporate director of media research, Foote, Cone & Belding. Two additional members to represent broadcast and agency interests will be announced shortly.

CBS' spot plan

In early September, marketing executives at some 5,000 companies started receiving colorful, red, white and blue mailings from CBS Radio Representatives describing its "Great American Radio Challenge," also unveiled before the NAB/NRBA Radio Programmers' Conference in New Orleans.

The Challenge, designed to attract new business to spot radio, is an offer by the radio rep to pay, or help pay, to research the campaigns that come aboard as a result of the offer.

Ed Kiernan, vice president, general manager of the CBS-owned national sales firm, says the rep will put up to 10 per cent of net on the value of the buy on the CBS-repped stations included, after agency commission. If the research costs more, the advertiser can pick up the rest.

Don Macfarlane, director, marketing sales for the rep, says the research costs could range from relatively little, "where we might work with a university business school to survey something like how the company's distributors feel about it, or the research could cost quite a bit more if we brought in a company like Bruskin to investigate something much more ambitious."

That 10 per cent of net that the rep will put up for research means that the initial buys resulting from the offer won't turn a profit for CBS. But Macfarlane says, "We feel that during this tough period for spot radio we owe it to the stations we work for to do something extra, something aggressive, and something that makes sense. But of course in the long run, we assume that at least some of the new-to-radio advertisers we attract will come back for repeat business on the strength of their research-proved success with spot radio. And in the long run we expect this move to enhance our reputation as an effective radio representation company, capable of generating new ideas that work."

The offer. As Kiernan outlined the offer in New Orleans, the rep company is "prepared to offer a customized research study, based on the client's specific needs, combined with an attractive rate schedule to a single advertiser in each product or service category for radio schedules placed and aired between third quarter 1986 and first quarter '87. The advertiser picks the markets, the stations, and how they'd like their message measured. We recommend the schedules and help pay for the research."

To qualify for the offer, Kiernan says an advertiser must introduce a new campaign, use a new creative strategy or introduce a new product or service; divert

ad dollars from other media to spot radio; or boost current levels of spot radio investment.

The advertiser may choose to measure his copy approach with the research, evaluate matched markets, use focus groups, or measure product awareness before and after the advertising, among other possible research approaches.

Macfarlane recalls that the CBS radio rep made a similar offer several years ago aimed at new-to-radio advertisers and that one of the results was Chrysler's "extra care in engineering" campaign, following research showing how many people were unaware of such Chrysler technical innovations as torsion bar suspension.

CBC stars in Armstrongs

Canada's CBC Radio stood out among recent winners of the 22nd annual Major Armstrong Awards, with two first places and two runner-up awards. The awards, given by the Armstrong Memorial Research Foundation at Columbia University, are named after Major Edwin H. Armstrong, the late Columbia Engineering School professor who invented frequency modulation (FM).

Radio stations winning first place awards were: news, WRKS(FM) New York for "Crack" from its *Inside Story* series; news documentary, KMOX St. Louis for "Medical Malpractice"; public or community service, CBC Toronto for "Family Circles/Inner Spheres"; and creative use of the medium, CBC Toronto for "The Riel Commission: An Inquiry into the Survival of a People."

In addition to first place winners, 10 runner-up and honorable mention awards were given. Three special awards were granted: to WGBH Boston for the first national point to multipoint digital broadcast in America's radio history, to Arch L. Madsen of Bonneville International Corp. for his FM pioneering and to newscaster Norman Ross, Jr. of WFMT Chicago.

CHR/urban test in N.Y.

Now that KPWR(FM) Los Angeles (formerly KMGG) has been so successful with a hybrid CHR/urban contemporary format (see *Radio Format Trends*, page A-1), Emmis Broadcasting is attempting to pull off a similar feat in New York. On August 15, the Indianapolis-based group broadcaster changed the format and call letters of WAPP(FM)—which it recently purchased from the defunct Doubleday Broadcasting—to CHR/urban and WQHT(FM).

Programming consultants, however, are skeptical about this switch having as dramatic an effect on the ratings as it did on the West Coast. Says Rob Balon, head of Robert Balon Associates: "There was a hole big enough to drive a truck through in Los Angeles. They didn't have a broad-based urban contemporary station there. I don't think the same thing will happen in New York where you have strong urban-based

stations. That (urban/CHR hybrid sound) is a market-specific phenomenon." Jhan Hiber, president of Jhan Hiber Associates, agrees, pointing out that New York already has two urban stations (WRKS and WBSL) and two CHR stations (WHTZ and WPLJ).

Differences. Stuart Layne, vice president & general manager of WQHT, acknowledges that there are some basic differences between New York and L.A. "Los Angeles had one major competitor [KIIS AM-FM]," he says, "and no really strong black competition. In New York, we have two very strong black stations and two very strong top 40s [CHRs]."

"Our spectrum," he explains, "will be much narrower. We can't play as much black music, and it will be tougher for us to be different."

What WQHT is playing, Layne says, is an "upbeat, energetic sound. It's new to the marketplace; it sounds different from traditional top 40, which is basically locked into the best-selling records of the week. Our music has to sound right. Some of the records may be those that are getting airplay in the dance clubs. We call them 'hot mixes'. We've researched the New York market, and that tells us some of the songs that may be hot in New York may not be those that are hot in L.A.—and we may back some local New York artists."

There is one advantage to having so much competition in New York, Layne says, "By having two competitors on each side, they both have to watch their other flank. That may take them a little further away from us and allow us to spread our wings a little."

Time spent "critical"

Time spent listening is a "critical variable," says RAB president Bill Stakelin. He told radio executives attending the Radio '86 Convention in New Orleans that radio—"the medium with the greatest share of time spent with it during shopping hours, the medium closest to the point of purchase, and the medium that can zero-in against specific customer groups—ought to get a greater share of ad budgets."

Stakelin pointed to *Media Targeting for the '90s*, a study conducted by R. H. Bruskin & Associates and originally unveiled at this year's Radio Workshop sponsored by the Association of National Advertisers and the Radio Advertising Bureau (TV/RADIO AGE, July 7) as "breakthrough research" offering radio broadcasters "new data for understanding our marketplace, understanding radio's dimensions, and understanding how to marry the two together to develop new business."

He told the conventioners that the Bruskin study "shows that during prime shopping hours, adults who are first to try new products listen most to radio. Half of all people who are first to try something new are tuned to radio during the key hours of shopping. That's almost half again as many of these consumers who watch TV during these prime shopping hours and almost five times as many as read the newspapers or look at magazines during key shopping hours."

Radio Business Barometer

Spot radio is back in the plus column

With July figures in, spot radio is back in the plus column this year—but just barely. July showed the biggest percentage gain for spot radio of any month this year vs. the year before—but just barely.

Data from Radio Expenditure Reports, based on figures from the major reps, showed an increase of 5.2 per cent in July compared with July, '85. It was only the third month in '86 to show a plus figure for spot radio. The other two months which came in ahead of the previous year were April, up 3.6 per cent, and May, up 4.9 per cent.

The 5.2 per cent rise for July brought in \$75,138,700 in business, as against \$71,356,100 for the previous July. As dollars go, it was an average month for spot, but it might be kept in mind that July

was a four-week Standard Broadcast Month (SBM). June, a five-week SBM, showed billings of \$101,433,800. And that was off from the year before, also a five-week SBM.

The very welcome increase in July resulted in an increase for the year to date, only the second time this has happened this year. The increase in spot radio through July was no more than 0.5 per cent, however. The only other year-to-date increase was through May, when the spread between '85 and '86 was also only 0.5 per cent. These small distinctions are hardly worth making, except that they dramatize the poor performance of spot radio in '86. (Last year, spot radio was up 11.4 per cent over '84.)

Total commissionable billings for spot radio through July amount to \$506,266,400, as against \$503,553,600 for the seven months of '85.

All of the four market groups identified by RER in its basic re-

sports showed increases in July, though they were not all ahead of '85 for the seven-month period. The biggest markets fared worse than any of the other three groups, while the smallest markets did best, repeating a fairly consistent pattern for the year.

The top 10 markets could only manage a 0.4 per cent increase in July. This brought billings to \$27,199,300 as against \$27,089,500 in '85. On the other hand, the 51-plus markets jumped up 19.4 per cent, not surprisingly the biggest percentage jump for the group this year, topping even the 17.9 per cent climb in January. The smaller markets brought in billings of \$19,436,800, compared with \$16,272,400 the year before.

Year-to-date data

As for the 11th-to-25th market group, that increase amounted to 2.2 per cent, with billings of \$16,472,400 vs. \$16,115,500 in '85. The 26th-to-50th markets collectively increased their ad revenues 1.3 per cent to \$12,030,200, vs. \$11,878,700 in July of last year.

July

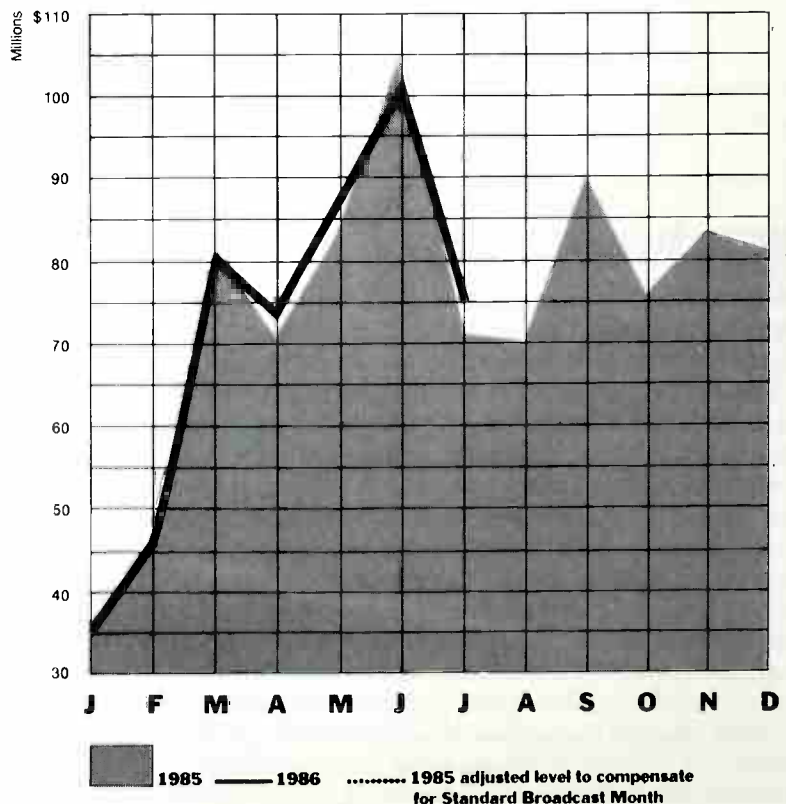
National spot **+5.2%**

(millions) **1985: \$71.4** **1986: \$75.1**
1985 adjusted: \$71.4

Changes by market group

Market group	Billings (mils.)	% chg. 86-85
1-10	\$27.2	+0.4%
11-25	16.5	+2.2
26-50	12.0	+1.3
51+	19.4	+19.4

Source: Radio Expenditure Reports



Ellen, KC101 afternoon personality
Sandy Kelley and PD
Stef Rybak

Ellen Heller knows more about WAVZ/KC101 because she's been there.



WAVZ/KC101
VP/GM Howard McAnany,
Ellen, KC Bear, and
Promotion Director Kathy Kirby.

McGavren Guild Radio salespeople will spend two weeks this year working at our client stations.

We feel that this type of first hand information is why McGavren Guild Radio salespeople know their markets, stations and the radio industry better than any other rep.

That's why Ellen Heller, Account Executive from our New York office, recently traveled to New Haven, Connecticut to work at WAVZ/KC101.

"The enthusiasm at WAVZ/KC101 is catching. This market visit showed me how everyone works together to sell the station and develop relationships with their local advertisers."

At McGavren Guild Radio we believe the best way for a national rep to sell beyond the numbers is to have reliable, first hand station and market knowledge through regular visits to our client stations.

WAVZ/KC101 GSM Andy Gambardella,
Ellen, and WAVZ morning personality Bill Beamish



AN
INTEREP
COMPANY

WAVZ Production Dir. Bob Schrader,
Ellen, and Copy Chief Bill Burns



McGAVREN GUILD RADIO
Innovative Leadership



WAVZ Operations Manager
Michael Sculzi and Ellen
setting up a remote
at a local advertiser.



KC101 AE Paul Salisbury
(also station mascot KC Bear) and Ellen Heller.

Dress up a time slot.

With a dignified air. "Mutual of Omaha's Wild Kingdom" the class of its kind, now in its record-breaking 25th year, averaged better than a 9 rating and 25 share. (February '86 Arbitron, 50% of rated markets.)

To add this reputation in family programming to your schedule, call Hal Davis 402-397-8660, or Bob Aaron, 804-481-4727.

**MUTUAL
OF OMAHA'S
WILD KINGDOM**

**Starring: Jim Fowler
Featuring: Peter Gros**



New juice-added drinks vie for a slice of the market created by Slice, Pepsi-Cola's pioneer in the category.

Juice-added drinks roll out fighting; may ultimately represent 20% of industry

Soft drink clients seen 'juicing up' TV ad expenditures

By EDMOND M. ROSENTHAL

While soft drink advertisers have not comprised a growing category on television of late, their spending could pick up significantly once they really decide to turn on the juice. Industry observers are estimating the new juice-added category ultimately could command some 20 per cent of the soft drink market, adding a whole new flavor to the cola-bound U.S. marketplace. They currently comprise about 2 per cent, accounting for some \$600 million in sales.

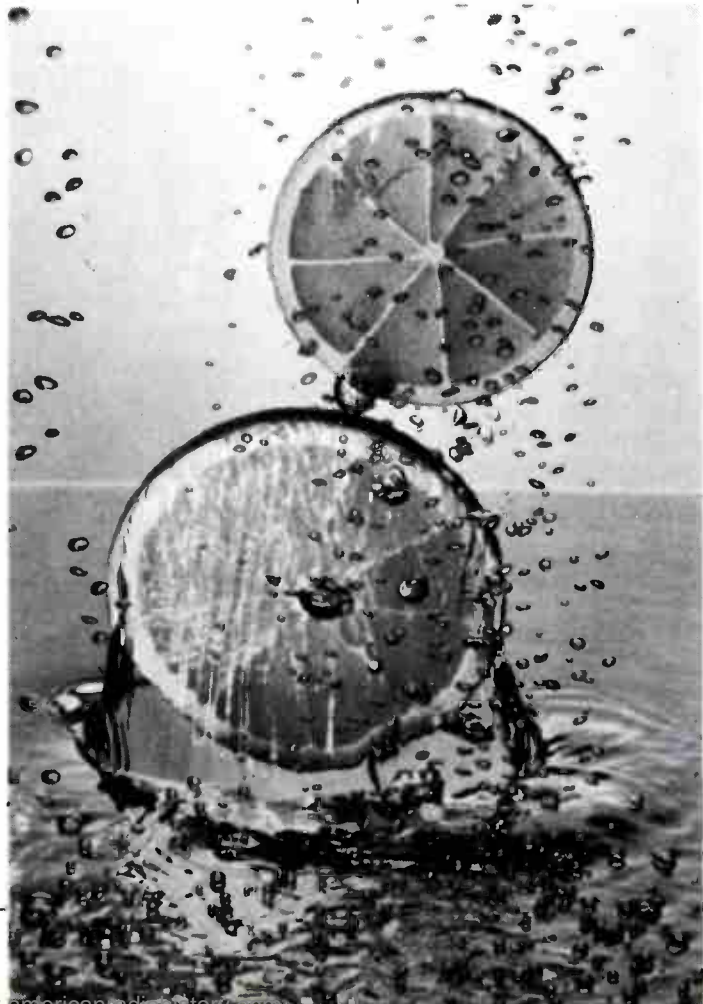
Historically the biggest TV expenditures have stemmed from the close battle of Coke and Pepsi, with 7Up, RC Cola and Dr Pepper fighting hard with more limited budgets to position themselves as something special. While spending of the juice-added brands has

hardly begun to rival the majors yet, the competitive spirit demonstrated in their new campaigns and the proliferation of entries indicate there will be some major confrontations.

Pioneer and so far the leader in the new category is Pepsi-Cola USA with its Slice, which is still not quite a national brand. A spokesman says its lemon-lime flavor is now distributed in 78 per cent of the country. A. C. Nielsen data on food store sales, meanwhile, show that flavor, regular and diet combined, in February/March of this year had 1.8 per cent of the soft drink market, while the mandarin orange flavor, then in its first month of rollout, had 0.3. Apple and cherry flavors of the 10-per-cent-juice brand began rollout in mid-April and now are in more than two-thirds of the country.

Coca-Cola Co. remains far behind in

Slice sets the tone





the juice

*aggressive
advertising of
juice-added
soft drinks will
turn around a
U.S. marketplace
which is
currently 60
per cent colas.*



it fizazz''

and safety sucking with the citrus
image is Seven-Up Co.'s Citrus 7, a
juice-added drink now in 14 test mar-
kets.

Market shares

Bottler cooperation, of course, will be a big factor in the ultimate market penetration of all of these newer brands, as will be the ability to counter the American preoccupation with colas. Overseas, colas represent only about a third of the soft drink market, where, in the U.S., this is nearly reversed, with colas accounting for more than 60 per cent.

Still by far the biggest soft drink companies in the U.S. are Coca-Cola, whose collective brands account for 32.7 per cent of the market, according to the recent Nielsen figures, and Pepsi-Cola, with a 31.4 per cent share. Seven-Up Co. has 6.3 per cent, Royal Crown 4.2 and Dr Pepper 3.5. Beyond that, no company has more than 1 per cent of the market.

As for individual brands, regular-Pepsi is the leader, with 18.9 per cent of the market, followed by Classic Coke at 14.6 per cent. Coca-Cola hasn't given up on New Coke, but, after attaining a market share as high as 6.5 per cent last year, it had already dropped to 2.6 in the February/March Nielsen figures. Here is a clear case where advertising expenditures don't necessarily make for success. According to Broadcast

Advertisers Reports figures compiled by Television Bureau of Advertising, the company spent \$47 million in TV advertising for "regular Coca-Cola" in 1985. As of April of last year, "regular" was New Coke. When old Coke was re-named Classic later that year, its total TV expenditures for the year came to short of \$6.4 million. And despite, or maybe because of, the New Coke distraction, some analysts are saying Classic Coke will surpass Pepsi in sales this year.

New Coke's 2.6 per cent market share puts it behind not only Classic and regular Pepsi, but also two Coca-Cola brands—Diet Coke, with a 6.1 per cent share, and Sprite (regular and diet), with 3.1. Three other Pepsi-Cola brands top it: Diet Pepsi, 4.3 per cent; Pepsi Free (regular and diet), 3.5; and Mountain Dew, 3.5. It's also well out-distanced by 7Up, with a 6.3 per cent share, and tied with regular RC Cola and Caffeine-Free Coke (regular and diet).

As for total network and spot expen-

ditures for 1985, the industry as a whole was slightly down from 1984, according to TvB/BAR figures. The leading spender, Coca-Cola, dropped to \$140.6 million from \$144.3 million (see table). Pepsi-Cola was nearly even, with expenditures just over \$84 million. Seven-Up, Royal Crown and Dr. Pepper were all down slightly. Next to their flagship brands, the two leading companies spent the most on their major diet brands, but spending was slightly down in these as well.

According to David Haffner, vice president of marketing at Seven-Up Co., this slight dip in 1985 is misleading. He points out that soft drink advertising had been unusually heavy in 1984 because of diet brand reformulations as well as the New Coke introduction. He adds that soft drink companies in 1985 also were diverting some money from advertising to support new product introductions.

"When we see the end result of these new product rollouts," Haffner concludes, "industry media expenditures

will be up again." He estimates total industry advertising expenditures will go from \$423 million in '85 to \$440 million in '86.

The most significant shift in spending was that Royal Crown moved back into network TV, diverting a little over \$1.5 million from spot. Ron Corin, vice president of marketing for Royal Crown, says the summer, 1985, buy represented the first network buy for the company in six years. The company was back in network again this year in a summer campaign where it was attempting to get more bang for its buck by airing 15-second spots as well as 30s. In addition to using *Monday Night Baseball* on ABC, it plunked down \$550,000 for a single 30 on the last Super Bowl game.

The next dramatic media move is apt to come from Pepsi-Cola, where a spokesman indicates the likelihood of network buys for Slice when it gets closer to full national distribution. For its category, it's by far the leader in TV advertising, having spent nearly \$17.5

Soft drink advertising on TV, 1985 vs. 1984

	Network	1985 Spot	Total	Network	1984 Spot	Total
7-Up						
Regular	\$12,312,200	\$6,392,100	\$18,704,300	\$13,317,900	\$9,009,100	\$22,327,000
Regular & Diet	—	55,000	55,000	592,800	121,000	713,800
Diet	11,216,100	3,997,800	15,213,900	8,176,700	3,065,700	11,242,400
	23,528,300	10,444,900	33,973,200	22,087,400	12,195,800	34,283,200
Coca-Cola						
Classic	4,983,000	1,391,700	6,374,700	—	—	—
Regular Coca-Cola	24,586,600	22,482,400	47,069,000	24,764,900	20,653,500	45,418,400
Cherry Coke	—	6,467,700	6,467,700	—	—	—
Caffeine Free	1,008,700	936,300	1,945,000	—	1,901,300	1,901,300
Diet Coke	18,485,700	13,262,600	31,748,300	22,474,300	10,708,300	33,182,600
Diet Coke-Caffeine Free	2,331,600	1,439,800	3,771,400	4,732,400	3,286,800	8,019,200
Sprite/Sprite-Diet Coke	14,396,000	8,887,500	23,283,500	15,399,600	7,669,500	23,069,100
Sprite-Sugar Free	3,788,400	1,930,300	5,718,700	3,443,400	2,363,700	5,807,100
Tab	6,444,200	6,068,600	12,512,800	12,382,500	7,084,100	19,466,600
Tab-Caffeine Free	38,100	349,300	387,400	4,847,500	1,831,700	6,679,200
Various soft drinks	—	856,300	856,300	—	799,200	799,200
Coca Cola & Arbys	—	32,600	32,600	—	—	—
Coca Cola & Cabbage Patch	—	395,000	395,000	—	—	—
	76,062,300	64,500,100	140,562,400	88,044,600	56,298,100	144,342,700
Crush						
Regular	1,258,000	2,021,000	3,279,000	—	2,381,900	2,381,900
Sugar Free	—	1,088,500	1,088,500	—	1,518,200	1,518,200
	1,258,000	3,109,500	4,367,500	—	3,900,100	3,900,100
Royal Crown						
RC beverage regular	1,560,400	3,338,800	4,899,200	—	4,153,100	4,153,100

(continued on page 110)

the category. Its Minute Maid orange soft drink, according to Nielsen February/March figures, had only a 0.1 per cent share of food store soft drink sales. Meanwhile, Fresca, which Coca-Cola had earlier taken off the market when its sales withered to nonentity status, has been reintroduced "as part of our citrus juice strategy," according to a company spokesman. It has been reformulated with 1 per cent grapefruit juice and is being "successfully" test marketed in Boston. Where the Minute Maid brand clearly proclaims the 10 per cent juice on the package, Fresca's juice proclamation is more subdued.

Far from subdued in its mention of juice content is Orangina, now owned by France's Pernod-Ricard and popu-

lar in the European market since shortly after World War II. Since its introduction in Europe, Orangina has had 14 per cent juice content along with less carbonation and sugar than traditional soft drinks. Mike Drazen, co-creative director of its U.S. agency, HCM, points out this difference is being played up in advertising that states, "Because it's only lightly carbonated, all that juice taste comes pouring through." And somewhat reminiscent of Wendy's "Where's the beef?", the Orangina campaign goes after the competition with commercials in which actors state the likes of, "I can't taste the juice."

This is Orangina's second stab at the U.S. market. It originally had a limited

introduction in San Francisco in 1980, according to Robb High, senior vice president, group account director at HCM, but then was positioned "more as an export approach to the marketplace." In its resurrection, it was recently introduced in New York following introductions in all major markets in California, parts of New England, and in Tucson and Washington, D.C. To those who doubt juice-added brands can ultimately glean 20 per cent of the U.S. market, High points out the same doubt was present when diet soft drinks were introduced, and they now represent 25 per cent of the market.

Crush, acquired by Procter & Gamble in 1980, is in some 85 per cent of the U.S. in its 10-per-cent-juice formula. Its Nielsen market share is listed at 0.7 per cent, still behind, the leading orange soda, Sunkist, which has a 0.9 share.

Just entering the market—with 25 per cent fruit juice—is Royal Crown Cola's new Froot, in four flavors. The campaign is just beginning in Sunbelt markets, and, according to Ron Corin, vice president of marketing for Royal Crown, continued rollout will depend on how fast the company's 275 independent bottlers pick up the brand.

And strictly sticking with the citrus image is Seven-Up Co.'s Citrus 7, a juice-added drink now in 14 test markets.

Market shares

Bottler cooperation, of course, will be a big factor in the ultimate market penetration of all of these newer brands, as will be the ability to counter the American preoccupation with colas. Overseas, colas represent only about a third of the soft drink market, where, in the U.S., this is nearly reversed, with colas accounting for more than 60 per cent.

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Peeling a Crush



Orangina milks the juice



Citrus 7's "real fruit fizazz"



Some believe aggressive advertising of juice-added soft drinks will turn around a U.S. marketplace which is currently 60 per cent colas.

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(continued on page 110)

million in spot TV in '85, compared with \$1.8 million in the inaugural year of 1984. In '85, Crush spent nearly \$4.4 million on TV, including close to \$1.3 million on network, while Orangina came into spot with \$438,500.

According to High of HCM, spending for Orangina is being increased significantly this year. He says spot TV spending in New York and California will be more than \$1 million each. Length of flights varies by market, depending upon distribution, he notes, but the various spot campaigns were generally launched in May or June to continue through the fourth quarter. Demographic target is persons 12-34. He indicates the brand is expected to eventually go national: "It's a function of convincing the bottlers to take it on and spend the money to support it." With all soft drink spot done on a co-op basis with bottlers, generally 50-50 but varying, High says Orangina's co-op situation is a matter of negotiation with individual firms.

Creative shift

HCM's Drazen reports that a shift in creative strategy came about when it was found that "we couldn't ignore the

reality that we had a juice-added drink" in a market that was already developing in that direction. The agency had been using the European strategy of capitalizing on the fact that the pulp-laden drink had to be shaken up before drinking.

In focus groups, HCM learned that people didn't really taste the juice in competing soft drinks, Drazen says. So HCM decided to play on this element in the three TV 30s it is now running. In one, a castle resembling something from a Frankenstein movie is stormed by townfolk protesting, "We can't taste the juice," followed by similar conclusions shouted in a 1930s labor walkout and in a 1984 factory where workers turn from a screen image of Big Brother to whisper it.

The second commercial has a rock group singing, "There must be juice in here—it says so on the can—but every time we try, we can't taste it, man." In the third, a young woman at a roadside cafe seems to be breaking up with her boyfriend, uttering, "I came into this with so many expectations. No one wanted it to work more than I did, but it's just no use; I can't taste the juice." In all these spots, no specific competitor is mentioned or shown. There are

also four radio 60s out. In one, a member of a group therapy session unloads his disappointment and, finally tasting the juice with Orangina, concludes that he doesn't deserve it.

Splashing around

Unlike Orangina's humorous approach most of the currently running commercials for juice-added drinks, not to mention soft drinks in general, have a similar look—fast action vignettes with active young people, upbeat music and lots of splashing—ice cubes splashing into glasses, bikini clad blondes splashing into glasses, bikini clad blondes splashing into pools, fruit splashing into cool soft drinks with droplets of water splashing from glasses and cans.

Pepsi-Cola's commercials for Slice are no exception to the "keep it cool and wet" thrust, with youngsters frolicking in a water spray and slices of fruit splashing into sparkling liquid. Along with telling the viewer that Slice

(continued on page 108)

Seven-Up Co. runs a distant third to Coca-Cola and Pepsi-Cola, which collectively have 64% of the market.

Raining 7Up



Michael J. Fox for Pepsi



Cokeologist Max Headroom



C-C-C-Catch the wave. Coke

Survey shows kid strips starting earlier; biggest change is in late fringe

Fall schedules: Most major market indies stick with tradition

While most of the 68 independent television stations in the top 25 markets are making many programming changes this fall, they are generally following the traditional route according to a TV/RADIO AGE analysis of their lineups in three dayparts—early fringe, prime access and late fringe. New kid strips are being used in the 3–5 p.m. time slot as transitional fare into ‘kidadults,’ with some spillover into the next time period to accommodate the large number of new children’s strips becoming available this fall. Generally, however, the 5–6 p.m. time slot will be occupied mostly by half-hour sitcoms and a few action/adventure hours, as will the 6–7 and 7–8 p.m. time periods. In some instances, comedy game shows and movies will be used in the latter slot until 9 p.m. As to late-fringe, 11 p.m. to midnight, there will be one new twist when *The Joan Rivers Show* and *Nightlife*, starring David Brenner, enter the fray, but otherwise oldie sitcoms dominate, the traditional strategy.

In kid programming, stations’ rule of thumb over the past year has been to use oldie cartoons in the daytime, sending up high-tech animation shows against each other in the 3–4 and 4–5 p.m. time slots. Some of these are hold-overs and play back-to-back, such as *He-Man* and *Masters of the Universe*

according to the TV/RADIO AGE survey, are: Lorimar-Telepictures’ *Silver Hawks*, on 25 indie stations in the top 25 markets; *Rambo*, from Worldvision, in the second spot with 21; *Adventures of the Galaxy Rangers*, from ITF/Galaxy, 18; King Features’ *Defenders of the Earth*, 15; Group W’s *Ghostbusters*, 15 (tie); and *Dennis the Menace*, from DFS, 9. Other strips trailing behind the leaders include *The Centurians*, *Macron*, *Disney*, *Danger Mouse*, *Gobots* and *Gumby*. The *Smurfs*, the only off-network kid show to go into syndication, racks up a hefty 17 indie stations in the top 25 markets.

Off-network sitcoms

In the 6–8 p.m. slot, there are five new off-network and six first-run entries. Two of the off-network strips are sitcoms and both are from Embassy Communications: *Facts of Life*, which is the Number 1 choice, with a lineup of 15 stations. *Silver Spoons* is on the schedule at eight indie outlets in the top 25 markets. The three other new off-network strips are hour shows: *Fall Guy*, from 20th Century Fox; and MCA TV’s *Knight Rider* and *Magnum P.I.*, with all registering station clearances of five each.

As for first-run shows in the 6–8 p.m. slot, two court programs preside: *Superior Court*, from Lorimar-Telepictures, with two outlets, and *The Judge*, from Genesis, with one station set to air the series. The only two new game shows to be aired in the time slot are *New Dating Game* and *Hollywood Squares*, which are both set for a back-to-back lineup at KHJ-TV Los Angeles, from 7–8 p.m. *Squares* will also be shown in access on WXON-TV Detroit, at 7:30.

Fall schedules of indies in top 25 ADIs for early fringe, access and late fringe begin on following page.

and *She-Ra: Princess of Power*, both Group W animation vehicles, airing in the 3–4 p.m. lineup at WXON-TV Detroit, for example, and *Transformers* and *G.I. Joe*, both from Claster Television, which will fill the 4–5 p.m. slot at WUAB(TV) Cleveland.

But kid newcomers are all over the early-fringe lot, especially in the 3–5 p.m. time slot. Among the leaders ac-

rior Court, from Lorimar-Telepictures, with two outlets, and *The Judge*, from Genesis, with one station set to air the series. The only two new game shows to be aired in the time slot are *New Dating Game* and *Hollywood Squares*, which are both set for a back-to-back lineup at KHJ-TV Los Angeles, from 7–8 p.m. *Squares* will also be shown in access on WXON-TV Detroit, at 7:30.

In one unusual case, the *Honeymooners* will be shown on WCLQ-TV Cleveland, station being bought by The Home Shopping Network, in the 6–7 p.m. slot, to be followed by a movie, from 7–9 p.m. The home shopping service takes over after that until 3 a.m. Both the oldie *Honeymooners* and the “lost” *Honeymooners* episodes will be shown in the hour time period, notes Gerald Kerwin, program director, and will be alternated over the first six weeks. After that, the oldies will take over because of the big number of episodes available, says Kerwin.

Honeymooners had been running in the late-fringe time period and at 6 p.m. on Saturdays. Both *Honeymooners* replace two oldies, *Green Acres* and *Bewitched*, and confront other sitcoms on the two other indies in Cleveland. WUAB airs *I Dream of Jeannie* and *Three’s Company*, while WOIO(TV) is going with *Happy Days* and *Too Close for Comfort*. Before using half-hour sitcoms, WCLQ-TV was playing hour-long forms such as *Starsky & Hutch* and

New kid strips are being used in the 3–5 p.m. time slot as transitional fare into ‘kidadults,’ with some spillover into the next time period.

Barnaby Jones, either the 6 or 7 p.m. time period.

In joining the sitcom club in the market, Kerwin notes that the form has worked well for all three indies. “Also it’s a little easier to sell sitcoms to advertisers as opposed to hour action shows,” he says.

Late-fringe talk

Joan Rivers, produced by the Fox Broadcasting Co. will be seen on 18 indie outlets in late-fringe, including six owned by Fox while the other new first-run strip, *King World’s Nightlife*, will be aired on six stations in the top 25 markets in late-fringe.

Two indies are going with a first-run checkerboard concept in the access time slot: WOIO(TV) Cleveland, and KTLA(TV) Los Angeles (TV/RADIO
(continued on page 124)

Early fringe, access, late fringe fall schedules—indies in top 25 ADIS

Station	3-4 PM	4-5 PM	5-6 PM	6-7 PM	7-8 PM	11 PM-12 AM
New York (1)						
WNYW-TV	Defenders of Earth* SilverHawks*	He-Man Thundercats	Diff'rent Strokes Facts of Life*	Three's Company WKRP	M*A*S*H A Current Affair	Joan Rivers (10/9)*
WPX (TV)	Smurfs* Ghostbusters*	G.I. Joe Galaxy Rangers*	Eight is Enough Hart to Hart	Gimme a Break Benson	Jeffersons INN	The Odd Couple Honeymooners
WOR-TV	Cannon	Police Woman		Magnum P.I.*	\$100,000 Pyramid Entertain. Tonight	Carol Burnett Police Woman (to 12:30)
Los Angeles (2)						
KTLA (TV)	Charlie's Angels (10/6)	Little House	Love Boat	Magnum P.I.*	Silver Spoons* Checkerboard**	Honeymooners Best of SNL
KCOP (TV)	Jetsons She-Ra	Rambo* Galaxy Rangers*	G.I. Joe Diff'rent Strokes	Gimme a Break New Newlywed Game	Wheel of Fortune Jeopardy	Nightlife Barney Miller
KTTV (TV)	Dennis the Menace* Gobots*	Defenders of Earth* SilverHawks*	Brady Bunch Facts of Life*	Three's Company Too Close for Comfort	Three's Company M*A*S*H	Joan Rivers* Vega\$ (until 12:30)
KHJ-TV	Love Connection Strike it Rich*	Superior Court* The Judge*	Sanford & Son Good Times	Fall Guy*	New Dating Game* Hollywood Squares*	Movie (11-1)
Chicago (3) (2-7) (10-11)						
WGN-TV	Ghostbusters* Smurfs*	G.I. Joe Transformers	Facts of Life* Good Times	Barney Miller Benson	Movie (7-9)	Love Boat
WFLD-TV	Fat Albert Woody Woodpecker	He-Man Defenders of Earth*	Thundercats SilverHawks*	Diff'rent Strokes Gimme a Break	Three's Company M*A*S*H	Joan Rivers (10/6)*
WGBO-TV	Mighty Mouse Heckel & Jeckel	Danger Mouse* Macron I*	Greatest American Hero	Fall Guy*	Movie (7-9)	Maude All in Family
WPWR-TV	Cartoon Club	Inspector Gadget Scooby Doo	Rambo* Galaxy Rangers*	Jetsons Bewitched	I Dream of Jeannie Angie	SMASH Combat
Philadelphia (4)						
WTAF-TV	Smurfs (10/6)* Thundercats	Transformers G.I. Joe	Happy Days Laverne & Shirley	Three's Company Too Close for Comfort	M*A*S*H M*A*S*H	NightLife* Late Show/Joan Rivers*
WPHL-TV	Galaxy Rangers* SilverHawks*	Dancin' on Air	Diff'rent Strokes Knight Rider*	Facts of Life* WKRP	Sanford & Son Jeffersons	Rock 'n' Comix Movie
WGBS-TV	Centurions* She-Ra	Rambo* Dennis the Menace*	Rambo* I Dream of Jeannie	Bewitched Welcome Back, Kotter	Gimme a Break All in Family	Honeymooners All in Family

San Francisco (5)

KTVU (TV)	Smurfs* SilverHawks* Rambo*	Transformers G.I. Joe Galaxy Rangers* Centurions* SWAT	Three's Company Three's Company She-Ra Good Times Fall Guy*	Magnum P.I.* Diff'rent Strokes Facts of Life* Matt Houston Fall Guy*	M* A * S * H WKRP Gimme a Break* New Newlywed Game Hart to Hart*	Joan Rivers* Night Life* Benson Maude SNL Kojak
KBHK-TV	He-Man Starsky & Hutch	Defenders of Earth* Spiderman	Greatest American Hero	Rockford Files		
KOFY-TV	Plastic Man Voltron					

Boston (6)

WLVI-TV	Smurfs* SilverHawks* Bugs Bunny Defenders of Earth*	Transformers G.I. Joe Centurions* Jetsons	The Brady Bunch Hour Duke (or Greatest American (Hero)	Three's Company Benson Different Strokes Gimme a Break	Facts of Life* Taxi Different Strokes WKRP	Nightlife* Sanford & Son Get Smart 700 Club
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Detroit (7)

WKBD (TV)	Ghostbusters* Smurfs*	SilverHawks* G.I. Joe	What's Happening* Ghostbusters*	Different Strokes Facts of Life*	M* A * S * H Three's Company	WKRP Late Show/Joan Rivers* (Oct. start) New Newlywed Game Love Connection
WXON (TV)	He-Man She-Ra	Galaxy Rangers* Rambo*	Transformers Bewitched	New Dating Game* New Newlywed Game	\$ 100,000 Pyramid Hollywood Squares*	

Dallas-Ft. Worth (8) (2-7; 10-11)

KTVT (TV)	Flipper Gobots* Munsters Superfriends	Dennis the Menace* Smurfs* He-Man She-Ra	Centurions* Galaxy Rangers* Transformers Rambo*	Bewitched Sanford & Son I Dream of Jeannie Good Times	Diff'rent Strokes Three's Company WKRP M* A * S * H	Night Life* Carol Burnett (M-Th) Off the Wall (F) Honeymooners M* A * S * H
KXTA-TV	Top Cat Mighty Mouse	Cartoon Clubhouse Scooby Doo	G.I. Joe Brady Bunch	Little House on the Prairie	Star Trek	Get Smart Rockford Files (10:30-11:30)
KDFI-TV	Emergency!	Macron I* TBA	Heathcliff Inspector Gadget ThunderCats SilverHawks*	Heathcliff Harper Valley PTA Facts of Life* Gimme a Break	\$ 1,000,000 Chance \$ 100,000 Pyramid Too Close for Comfort Benson	Tales of Unexpected Movie (10:30-) Joan Rivers* Night Moves
KDAF (TV)	Super Adventures Jayce & Warriors	Danger Mouse* Defenders of Earth*				

Washington (9)

WTTG (TV)	SilverHawks* He-Man (TBA)	G.I. Joe Defenders of Earth* (TBA)	Gimme a Break Silver Spoons* (TBA)	Three's Company Too Close for Comfort (TBA)	Taxi M* A * S * H (TBA)	Joan Rivers* (TBA)
WDCA-TV						

(continued on page 117)

FEEDBACK!

TV/RADIO AGE has asked program directors at CBS-affiliated TV stations the following question:

What would you like to see done to fill the time period currently occupied by the *CBS Morning News*?

This fall the big mystery among CBS affiliates isn't whether one of the characters in *Knot's Landing* will survive an attempted murder and return for another full season. It's what the network will do with the 7-9 a.m. time slot occupied by *CBS Morning News* and whether such action will finally make the early morning slot competitive with NBC's *Today* and ABC's *Good Morning America*.

CBS, having gone through a chain of anchor changes and having recently parted with consultant Susan Winston, and moved the show outside CBS News, next January expects to come up with a new format and is using temporary anchors until then. The new executive-in-charge is producer Bob Shanks, who reports to Van Gordon Sauter, in his capacity as a corporate executive vice president.



Mary Carole McDowell, director of programming, KMGH-TV Denver:

"Whatever develops has to be something unique in its time period. I see it as CBS being in a counterprogramming type of situation because, obviously, trying to imitate what the other two networks have done has not been advantageous to them.

"By moving it [out of the News Division], it's going to be more upbeat. I think Susan Winston's idea of moving it geographically across the country was certainly a very positive step in making it more interesting—basically returning to the Middle America concept—something that will be appealing and interesting to a wide cross-section of the country.

"I would like to see it have a characteristic that's totally its own. It's a very difficult situation, because they'll have to decide what kind of image they can put across in that time period."



J. Marc Doyle, director of program operations, WAGA-TV Atlanta:

"You're talking to the CBS affiliate in Atlanta that's already announced it will no longer carry 'CBS Morning News' [at least until January].

"It clearly has to be something that, in the 7-8 a.m. time period, is more news and business-oriented and, obviously, in the 8-9 a.m. time period evolves into a more entertainment-oriented program to appeal to the non-working women who are, of course, the principal audience component available at 8-9 a.m.

"I'll give you an example of what we're doing at our station. From 7 to 7:30 we're programming 'Business Day.' From 7:30 to 8, we're doing the local news, from 8 to 9, 'Hour Magazine.' In my opinion, that comes pretty close to how I think the 7-9 a.m. time period ought to be programmed."



Jan Wilson, program coordinator, KOTV-TV Tulsa: "That morning slot has been such a downhill battle—it's tough to compete with a 'Good Morning America' and a 'Today' show because of the success those two shows have had over the years. I wouldn't want them to come up with another similar program because, of course, you're just splitting the audience.

"I think it's a place for news, though. Maybe they need to take a harder look at news—more interviews—something on the 'Nightline' order. If they could work out getting some of the more important people who are affecting us at any given moment, that's the type of program I would watch—a really good, in-depth interview program where these people would always be on the spot. I don't know if they could pull that off, but to go head-to-head in the same type of thing the other networks are doing would just be futile."



Joseph C. Perkins, director of television operations, WTKR-TV Norfolk-Portsmouth-Newport News-Hampton:

"Frankly I'd like to see a very good 'CBS Morning News.' Apparently that's not going to happen, because they've already announced there's going to be a program produced outside the news department.

"The fact that the 'Today' show and 'Good Morning America' are both there emphasizes that we need a good news show. But I guess the research and everything else shows that it can't be done or it's impractical. I guess it's probably going to end up being another look-alike. Whether you're trying to look like the 'Today' show or 'Good Morning America' depends on what year we're in."



Robin Prince, program director, KHOU-TV Houston: *"I wish I knew the answer to that. At this point, quite honestly, I'm just going to wait and see what they do and hope for the best, that they're going to put together something really viable, that's going to be competitive in the time period. I wish I could tell them what that's going to be. Obviously no one has the answer to that, or there wouldn't be the struggle that's going on now."*

"It seems to me that news and information ought to be what's programmed in there because obviously it works, but somehow or other it isn't clicking right on CBS. It obviously is what people want to see in the morning, or the ratings wouldn't be so good on the other two shows."



Truman Taylor, program director, WLNE-TV Providence-New Bedford: *"I'd like to say, 'a hit morning show.' Essentially the mix was not terribly bad. I think it's just a question of finding the right talent and staying with them in order for the viewers to build up any affiliation to the talent. They don't want to give them their allegiance if they feel they're going to be gone in a few months. That's what's been happening for the last couple of years."*

"The last one with any longevity was Hughes Rudd. Look at the other networks; the personalities have been there for a long while. Even when they change hosts, they're still with the network. We welcome TV personalities in as almost members of the family."



Jayne Adair, program director, KDKA-TV Pittsburgh: *"One of the things I'd like to see is more cut-in time for local inserts. Right now there's not a lot. At the time that they go on, the weather is an important concern in our area of the country. That can't be done nationally. It has to be done locally. It's hard to say what else specifically they can do, but we'd like to see them do better. We'll just have to wait and see what they have to offer. The local element is very important."*



Marion Meginnis, program manager, WBTV Charlotte: *"Daytime is not a particularly booming time period for us, so there's no reason for us to go out and find programming or create another local show. My answer is to get the network to get on the stick and do an effective job in the time period—probably less news but more programming that's a companion for people watching at that time, maybe heavier news in the first hour."*



Hank Price, director of programming and marketing, WUSA-TV Washington: *"As a news and information station, we'd like to see that kind of programming. Possibly it shouldn't be the type of thing the others are doing. I'm not smart enough to know what it should be."*



Jules Moreland, program director, KFMB-TV San Diego: *"You're asking me to do what they haven't been able to do—to do something about it. I'm inclined to say, 'Let them have the time period and do something different.' Maybe it's time to go back to a kids' program. They should look at totally different options. All they do is repeat news again and again."*

"I don't know if it's worth all the expense when there might be another audience for something else. I take kind of an independent's viewpoint—even though we're an affiliate—in saying we're getting beaten to death because we're trying to do the same thing. There are only so many pieces of the pie."

"CBS' audience is older. Maybe it's time they did something to get young people in. On the West Coast, we're bedroom communities. We get up early, so the time of the day of that show could be earlier. We run it from 6 to 8 a.m., which is much more realistic for West Coast people for news."



David Manookin, director of programming, KSL-TV Salt Lake City: *"I wish they were able to start that this fall instead of January. What they're trying to do in January—putting it off—it makes it difficult to live with a lame duck show. I think CBS has always had a good track record when they put their minds to it. And apparently they're putting it together now, and we look forward to a fantastic show."*

Home dish market seen recovering; is Ku-band the next satellite frontier?

Direct-to-home TV again is intriguing bird programmers

By VICTOR LIVINGSTON

After months of uncertainty and slowdown, some industry pundits are now predicting a resurgence in the so-called "direct broadcast satellite," or DBS, segment of the television industry.

But this predicted second coming of DBS is unlikely to resemble the direct-to-home failures of a couple of years ago, before the profusion of C-band home earth stations—which is essentially "DBS," even though it's not in the "official" high-power DBS band.

Earlier direct-to-home services—primarily United Satellite Communications Inc. (backed by General Instrument and Prudential insurance) and Comsat's Satellite Television Corp.—withered in large part because C-band transmissions were "free" for the taking until this year, when major programmers began their move to signal

scrambling. Had signals been scrambled in the days of USCI and STC, some people believe those Ku-band services might have made it.

Indeed, the "new" DBS activity centers around existing C-band and recently orbited Ku-band satellite capacity. In the short-term, direct-to-home service won't be the high-power DBS that makes possible reception with tiny dishes little more than a foot in diameter. "True" high-power DBS, which requires a new generation of satellites, looks farther off than ever, given the launch vehicle crisis borne of the space shuttle disaster and subsequent failures of other domestic foreign launch vehicles. (The recent failure of a French Ariane rocket, widely held as the savior of the West's launch capacities, has further compounded the situation.)

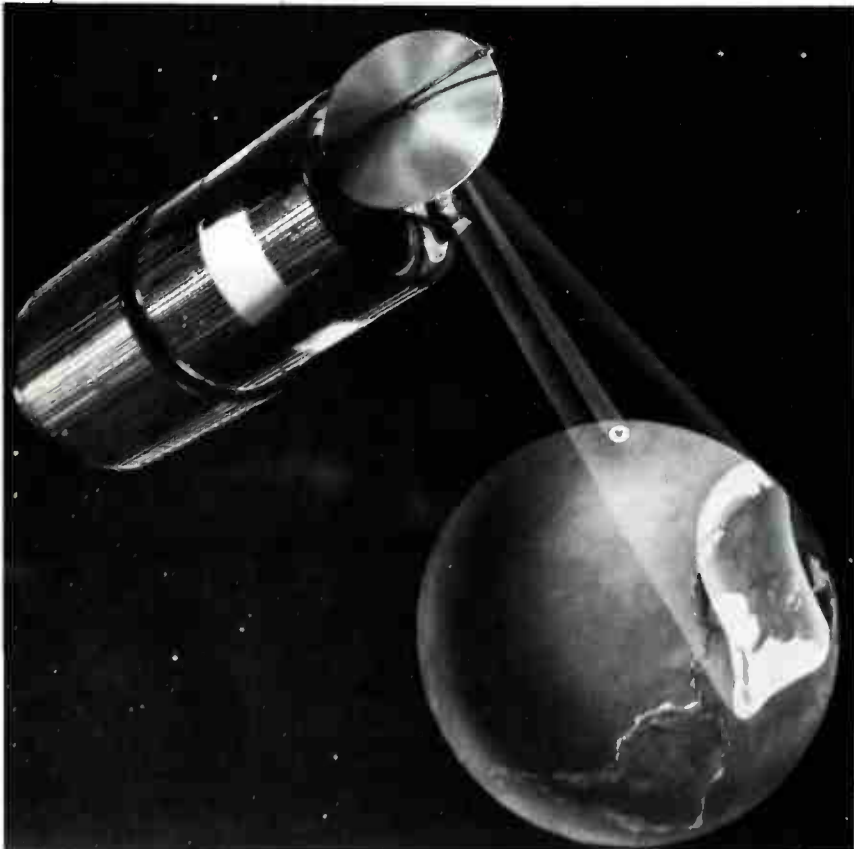
Instead, the short-term rebirth of DBS reflects renewed stirrings of con-

sumer interest in "C-band direct," traditional C-band service utilizing larger (2 to 4 meters) dishes and decoder units capable of decrypting newly scrambled pay and basic programming signals. The new buzz about DBS also revolves around an even more intriguing scenario—the predicted return of medium-power, Ku-band DBS (what some call "pseudo-DBS"). The chief proponents of this system are Home Box Office Inc. and RCA American Communications (RCA Americom), newly joined in a Ku-band satellite partnership.

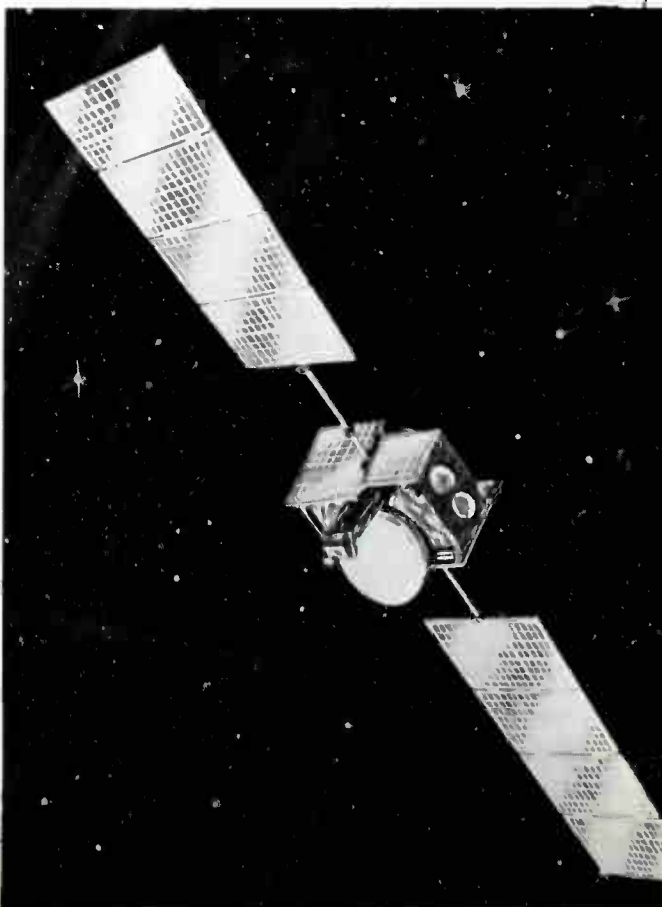
The C-band satellite dish industry, which exploded in late 1984 and well into 1985, found itself decimated with the advent of scrambling in January, 1986, by HBO, the Time Inc. unit that is the largest and best-known cable programmer. Viacom International's Showtime/The Movie Channel Inc. followed suit in May, followed by Turner

C-band direct set the pace; as those birds age, hopes are turning to Ku.

Westar c-band satellite



RCA's ku-band satellite



RCA Americom's Rice:



Cable operators want choice of C- or Ku-band.

Broadcasting System's Cable News Network and Headline News in June. Home dish sales, which were running at some 20,000 new installations per month, stalled as the total dish population reached the 1.5 million mark. The dish industry now claims an installed C-band base of some 1.7 million.

Confusion subsiding

While sales figures don't yet prove the case, programmers and satellite dealers believe that public confusion and apprehension brought on by scrambling has begun to abate. Dish retailers report modest improvement in sales volume, although nothing near the halcyon levels of the pre-scrambling era. Tellingly, virtually all new home dish equipment is touted as fully C- and Ku-band compatible—raising the prospect that the two bands soon may achieve a degree of parity in the consumer's mind.

Too, major programmers for the first time are offering a package of so-called "basic" services with their premium products. Showtime/The Movie Channel was the first to offer a package of basics, including the Cable News Networks, ESPN, and, from the Viacom family, MTV and Nickelodeon. HBO, which has been offering its dish subscribers the Turner services as well, was expected to imminently announce its own basic network lineup. And Turner Broadcasting System is devising its own packaging plan, which will allow customers to pick and choose what services, pay or basic, they want to receive—something subscribers to tiered and packaged cable systems cannot do as freely.

The renewed faith in the C-band direct business also is shared among executives at major cable MSOs, several of which are pursuing the sale of programming (and in some cases hardware) to dish owners within their fran-

chise areas. Among the most aggressive are the two largest MSOs, Tele-Communications Inc. and American Television & Communications (like HBO, a unit of Time Inc.)

"The numbers are not overwhelming, but we've met our expectations," says ATC director of consumer satellite services, Priscilla Walker, who declines to be specific. "The confusion over scrambling is ending, mostly because the prices are reasonable."

Surprisingly, about half of ATC's dish subscribers are also cable subscribers, she says. "The real question," she goes on, "is whether coaxial is the second choice. I don't think we have enough experience to know what the preferred medium is."

C-band direct subscriber numbers reported by programmers to date are modest, compared to the total home dish population. But considering that virtually all basic networks (except for Turner's) have yet to scramble, subscriber growth is encouraging. HBO, as the first to scramble, reports home dish sales of 42,000 pay units; it says most dish subscribers have taken a package of both of its pay services, HBO and Cinemax, at \$19.95 a month (less for those who pay a year in advance). As of midsummer, Showtime/The Movie Channel reportedly had sold 19,000 pay units to some 10,000 households, at rates slightly below HBO's. Turner Broadcasting says it has signed up about 14,500 home dish subscribers, at \$25 a year, for both of its news services. (Superstation WTBS, transmitted by common carrier, is not included.)

The M/A-Com Videocipher II decoders necessary for reception of the scrambled signals have caused some problems in the field, but nothing major, the programmers report. The recent SPACE dish manufacturers' trade association show in Nashville featured

Hughes' Farrell:



RCA hypes Ku in effort to sell its new birds.

Stanley Hubbard:



High-power DBS needed to draw mass audiences.

displays of new-generation, high-end satellite receivers with built-in decoding circuitry and capability to receive either C- or Ku-band transmissions—eliminating the need for extra boxes and thus increasing the appeal of scrambled product.

Dish dealers, who as a group had vehemently opposed the programmers' move to scrambling, took great interest in the new products, reflecting the new "if you can't beat 'em, join 'em" philosophy of their trade group. ("Scrambling legitimizes our industry," SPACE executive director Chuck Hewitt has remarked.)

"We're definitely seeing (C-band) dish sales pick up," affirms Taylor Howard, chairman of SPACE and president of Chaparral Communications, a satellite hardware manufacturer. "I'm predicting not only a rise from the ashes, but a resurgence."

As Howard explains it, "We had a boom in our business that was destabilized by scrambling. The cable industry first regarded us as a threat, and said, 'We'd better try to kill it.' The ongoing Justice Department investigation (into possible antitrust violations by cable system operations allegedly trying to control the scrambling process) and the Congressional hearings on scrambling led to a realization that nobody's going to control this business. So now the attitude is, 'Let's try to cooperate.'"

The optimism of SPACE officials also is reflected in comments from the major satellite programming powers, each of which has invested millions in the scrambling effort. But the financial involvement only partly explains their enthusiasm. As they see it, direct-to-home service is increasingly seen as a valuable conduit to homes not served—or under-served—by cable. HBO has gone so far as to take out a membership in the trade association

(continued on page 112)

To win retailers' confidence, learn about their business

By CHRISTO JACKSON

Christopher N. Jackson, Inc.

"First, learn about my business."

"Next, tell me about your medium."

"Then, tell me about your station."

That's your typical local advertiser talking, as he beseeches his friendly time salesperson to do some homework, before he comes calling with a pushcart full of avails and an Arbitron book.

But how many station managers are even listening, much less doing what he's asking? If you believe the retailers I talk with, not many.

If you're one of the few who do, skip to another article; you already know what's in this one. But if there's even one new item that might profit your station, read on.

"First, learn about my business."

When I was media director at Sears, Roebuck headquarters, I'd ask a rep pitching our broadcast budget, "What's an SKU? [stockkeeping unit]" He'd reply, "Why should I care?" The reason: "I've taken the trouble to learn what $R \times F = GRP = N \times \%$, and share, and all that, means, so I can understand you when you sell me. But you haven't learned to tell me in my language why I should buy."

How many of your salespeople can tell what an SKU is? Or LIFO [last in, first out]? Or turnover? Circle one of the following: (1) are you kidding? (2) a few (3) all of them.

Skip Morse, vice president at Citytrust Bank, operating in three states, is one of the most effective executives I know in the marketing of financial services. He says, "Christo, tell the broadcast reps to know enough about my bank that they don't waste my and their time with an elaborate pitch on their high penetration of MasterCard and Visa cardholders, when I'm not in that business and don't want to be. What I need are ideas on how Citytrust can use broadcast." How many of your reps calling on banks and savings & loans know about Regulation Q, and the Glass-Steagall Act, or the dollars invested in savings instruments in your town? (1) None (2) Some (3) All.

Dave Kiselstein is president of J. Albert Johnson Jewelers, with 2,800 [net] square feet of store space. He says, "Every station rep getting any of my ad budget must read every issue of *National Jeweler* and *Jeweler's Key-stone*." How many trade magazines

outside the broadcast business, do your sales staff ever see? (1) You're mean, Jackson (2) Not many, at most (3) At least one in each of our station's seven largest local revenue categories.

But of course, they're frequent attendees at non-broadcast trade conventions, or at least at the excellent retail training sessions frequently held by the Radio Advertising Bureau, Television Bureau of Advertising and state broadcaster associations, right? (1) Wrong (2) Sort of right, sort of wrong (3) Right.

Do your salespeople fill out Business Research Interview forms (or something like it) on each local advertiser, as a way of not only gathering information, but of highlighting the seriousness with which your station regards that subject? (1) Nope (2) never thought of it; (3) we already do something like that. If you think you have to be a huge station or operate in a huge city, to do this, ask Scott Davis of KHUM(FM) in Ottawa, Kansas, how effective these BRIs are for his station.

When was the last time someone from an agency, a local advertiser, a newspaper or direct mail house spoke about his business to your salespeople at a Monday morning staff meeting? (1) Uhhh. . . ; (2) last year; (3) last month. And if you've any doubts about how helpful it is to have a newspaper marketing background when you're selling commercial time, ask Dave Blakely of KIRO-TV in Seattle-Tacoma.

In-house experts

Have you given each of your reps the part-time assignment of being the in-house expert on a particular retail category, like furniture and appliance

stores? No, we're not talking about paying him or her any more to do this. (1) Our people turnover is too high for it to work; (2) they're all so in-depth savvy about so many businesses now, that I wouldn't want to tamper with perfection; (3) interesting idea—we'll try it out with one person and one category at first.

What percentage of your reps' calls convey a fact, idea, number, spec script/tape, or insight specially tailored [not generic] to that advertiser [or at least his category], as it relates to your town? (1) Zilch to 5 per cent or I don't know; (2) less than 20 per cent; (3) over 65 per cent.

Are your salespeople currently using any information from John Murphy's office, to sell with? (1) Who's John Murphy?; (2) I didn't know the NRMA had information that would be useful to us; (3) you bet your boots we are.

"Next, tell me about your medium."

Last spring, I asked a station manager acquaintance to tell me what kind of audience to expect at a talk I was to give at the National Association of Broadcasters convention in Dallas. She said, "They're bright, good looking, young, aggressive, and spend 75 per cent of their time stabbing each other in the back." After the convention, I called to tell her to say her statement was wrong: It was more like 80 per cent.

When was the last time people like Blair, Katz, Eastman, and McGavren Guild got together and jointly funded a custom-tailored category pitch on their medium, to the headquarters and regional offices of a multi-market retailer? Come to think of it, when was the last time you got together with at least

(continued on page 106)

"If there isn't primary advertiser demand for broadcast, you'll have a tough time selling the local



merchant on your station. And don't leave it all up to TvB and RAB . . ."

Christo Jackson

RADIO FORMAT TRENDS

Other directions include CHR/urban hybrid, jazz programmed in blocks

AOR stations show impressive strength, broadened demos

By SANFORD JOSEPHSON

While it may never challenge adult contemporary or contemporary hit radio (CHR) for the Number 1 spot among formats, album oriented rock (AOR) demonstrated surprising strength in the spring '86 Arbitron sweep.

TV/RADIO AGE's semiannual analysis of results for the top 100 metros, based on computerized tabulations by the Radio Information Center, shows that 11.5 per cent of all listening (persons 12-plus, average quarter hour, Monday-Sunday, 6 a.m. midnight) went to AOR stations. This represents a roughly 10 per cent increase from the format's 10.4 share in fall '85 and 10.5 in spring '85.

The Number 1 and Number 2 formats, respectively, continue to be adult contemporary and rock/CHR [top 40]. AC had a 17.8 share, down from both fall '85's 18.2 and spring '85's 19.0.

CHR's 15.5 share for spring '86 was identical to fall '85's 15.5 but down from spring '85's 17.0.

Rounding out the top five formats were: country (Number 4) with a 9.6 share, down slightly from fall '85's 9.8 and spring '85's 9.7; and easy listening (Number 5) with 9.5 per cent of listening, down from fall '85's 9.8 and spring '85's 10.4.

In addition to AOR's surge, other format trends emerging from an analysis of the Arbitron data or conversations with programming consultants include the following:

- Development of a hybrid CHR/urban contemporary format, personified by the rapid rise of such stations as KPVR(FM) Los Angeles and WAPE(FM) Jacksonville.
- Increase in the use of jazz as block programming on adult contemporary and easy listening stations.
- Success of all-oldies formats on AM

AOR not only performed well overall, but the format is also appealing to older listeners. Below, some prototypical AOR artists.

Genesis



Bob Seger & Silver Bullet Band



stations, particularly those sold in combination with FM outlets.

AOR's success

AOR not only performed well overall, but the format is broadening its demo appeal, according to consultants. Kent Burkhart, chairman of Burkhart/Abrams/Michaels/Douglas, points to the Chicago metro as an example. There are three strong AOR outlets there, and although only one was among the top 10, all persons 12-plus Sunday-Monday, 6 a.m.-midnight, [WLUP(FM), sixth with a 4.6 share], Burkhart points out that all three were among the leaders for the adults, 18-34 demo: WLUP, second with 9.8; WXRT(FM), third at 7.1 and WCKG(FM), eighth with 5.1. In 18-49, he says, WLUP was second at 6.9 and WXRT was sixth with 5.1.

What all this proves, Burkhart says, is that "as people get older, they take their favorite music with them." The core of the AOR audience, he emphasizes, is males 25-34, and in order to successfully reach that core, programmers, he says, "must understand the difference between hard metal and commercial rock."

As many as three AOR outlets can survive and prosper in major markets such as Chicago and San Francisco, adds B/A/M/D president Dwight Douglas, because the format can be programmed four or five different ways. Douglas breaks it down like this:

- Mainstream AOR, appealing to 18-

24s, "a balance of currents and oldies." ■ AOR appealing to 25-plus, distinguished as much by what it *doesn't* play as by what it does. This is the audience served by the consultant's Superstars II format, he says.

■ "L.A. AOR," viable only in certain metropolitan areas such as Los Angeles, "skewing toward new wave and extremely strange new music."

■ Classic rock, all oldies.

■ Free form, where "the announcers still pick the music. They get lower 12-plus shares, but they have a real loyal audience."

Kansas City coexistence

Typical of a multi-AOR market, Douglas says, is Kansas City where KYYF(FM) is the mainstream station, and KCFX(FM) does classic rock. "Both stations' books have been up," says Douglas. "They tend to be coexisting." The losers in a market like Kansas City, he adds, "are the second and third player adult contemporary stations."

Of all those sub-categories, "classic" rock combined with a sprinkling of new releases appears to be ticket to success for a number of AOR outlets. TV/RADIO AGE a year ago (September 2, 1985) described this format as "adult AOR, aiming at the forgotten listener—the 30-44 year-old male who likes his music to rock, but who is turned off by heavy metal and the jukebox sound of CHR."

Agreeing with Douglas that "a lot of formats evolve within AOR," Rob Ba-

How AM/FM stations program by format

Per cent of AM, FM stations programming each format

	AM	FM
Adult contemp	21.3	21.2
Country	15.4	13.8
Rock/CHR	5.0	20.1
AOR	0.5	13.9
MOR/nostalgia	14.0	1.8
Easy listening	1.8	10.8
Religious	7.4	2.9
News/talk	11.8	0.8
Black/rhythm	4.8	2.0
Urban contemp	2.2	4.1
Golden oldies	4.4	1.2
Spanish	4.3	0.7
Classical	0.9	2.6
All news	4.3	0.0
* Soft contemp	0.5	3.3
Variety	1.0	0.4

Source: Radio Programming Profile and other sources.
* Many stations programming this format still prefer to call themselves adult contemporary.

lon, head of Robert E. Balon Associates, believes that oldies are central to the format's resurgence. AOR stations, he points out, "are adding a lot of album gold—records like the third cut off of a [Jimi] Hendrix record." Terming these "oh wow!" records, Balon says they "particularly appeal to 29-44-year-old males" because it's music "they haven't heard on the radio in ages." AOR stations, he says, have moved in this direction because "they didn't want to be the station for 17-20-year-olds." A lot of this music, he adds, "sounds tame compared to the heavy metal of today."

The AOR boom, in the opinion of Jhan Hiber, president of Jhan Hiber & Associates, is a long-term development. "The well-programmed, well-marketed AOR station," he says, "is appealing to the baby boom generation. It's not a short-term rise; it will continue to prosper."

B/A/M/D's Douglas, however, warns of overdependence on the classic hits. "One of my great fears about classic rock," he says, is that "people who spend lots of time with a station will start to get bored."

CHR/urban hybrid

One of the great success stories in the spring Arbitron sweep was KPWR(FM) Los Angeles, which, on January 11, changed its call letters from KMGG and its format from adult contemporary to

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

Total audience, total week	Spring '86	Fall '85	Spring '85
Adult contemporary	17.8	18.2	19.0
Rock/CHR	15.5	15.5	17.0
Album oriented rock	11.5	10.4	10.5
Country	9.6	9.8	9.7
Easy listening	9.4	9.8	10.4
News/talk	6.6	6.4	6.6
Urban contemporary	5.9	5.3	4.9
MOR/nostalgia	5.1	4.8	4.8
Spanish	2.7	2.8	2.2
* Soft contemporary	2.9	2.4	1.2
Black/rhythm & blues	3.0	4.1	3.9
All news	3.7	4.0	3.5
Golden oldies	1.9	2.2	2.1
Classical	1.7	1.6	1.5
Religious	1.4	1.5	1.6
Variety	1.1	0.9	1.1

Source: Computations for TV/RADIO AGE by Radio Information Center, based on average ¼ hr., persons 12+, top 100 measured markets, 8 a.m. midnight, Monday-Sunday, metro areas.

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

a hybrid of CHR and urban contemporary. The Emmis outlet went from a 1.8 in fall '85 to a 6.0 share in spring '86, good enough for Number 2 in the market. And it unseated reigning CHR leader, KIIS-FM, which dropped from 8.2 (Number 1) in fall '85 to 5.9 and third place this past spring. The head-to-head competition between the two catapulted previously second place newstalker KABC (6.0) into first place in spring '86 with a 7.0 share.

According to Phil Newmark, vice president & general manager at KPWR, the station differs from a conventional top 40 outlet in two major ways: "We put a lot more emphasis on the music and less on contests and personalities; and we have more of a dance-oriented mix rather than a chart-oriented mix. There's a lot more emphasis on the overall sound," he continues, "rather than on the artists and where a record ranks." Newmark estimates that about half of the music played by the L.A. station would be similar to that aired

on most CHR outlets, but "about 25 per cent is R&B [rhythm & blues] and 25 per cent is new music that sounds right but is not necessarily a hit. That 25 per cent probably makes a big difference."

In Jacksonville, WJAX-FM switched from urban contemporary to the CHR/UC hybrid and changed call letters to WAPE(FM) on March 3. Although the station already was among the market leaders (7.5 12-plus share and Number 5 ranking in fall '85), its spring '86 share of 15.6 propelled it into first place, well ahead of Number 2, adult contemporary station WIVY(FM) at 9.9. In the fall '85 book, WIVY was Number 1 with a 13.0 share.

Consultants generally feel the CHR/UC hybrid is a valid format, but Hiber, who dubs it "Churban," warns that "it can't be duplicated willy-nilly in every market. For years people have known that Los Angeles was right for it, but I don't think you can do it in Des Moines or Columbus."

Jazz blocks

The increased use of jazz as weekend or late night fare on adult contemporary and easy listening stations is viewed by most consultants as an important development, with limitations. The predominant view is that jazz will remain a block vehicle.

However, Burkhart takes it one step further. He believes a combination of jazz and light classic rock, personified by recordings on the Windham Hill label, could be a format on its own. "We've pitched it to 50 broadcasters," he says, "but they're afraid of it. It's our belief that it's a competitive format; somebody's going to do it. We call it a new type of beautiful music."

At The Program Consultants, Neil Sargent, senior vice president, says jazz is "getting a lot more exposure. The jazz theme at some of the beautiful music stations has caught on with the yuppies."

Balon says jazz is "incredibly significant but not as a format unto itself, as an adjunct." What is significant, he says, is that the music's appeal has overcome what had been an inhibition at adult contemporary stations. AC outlets, he says, "had been paranoid about block programming."

Oldie formats

Although a large number of adult contemporary stations have been successful playing a high percentage of oldie hits, Balon says more of them are now openly promoting themselves as oldie outlets. This works particularly well, he says, for AM stations.

Hiber agrees, pointing out that oldies work "if you want to have a music format on AM and you don't want to do

country." The format can be especially effective, he adds, if it can be sold in combination with an adult contemporary, CHR or AOR FM partner because, "You may pull in some older skewing demos." Oldies stations, says Sargent, are experiencing the same type of fragmentation that other formats are. "There are more slices," he points out. "You have oldies formats specializing in the '50s and '60s and others specializing in the '60s and '70s."

Market leaders

Despite the renewed strength of AOR, an analysis of the 20 leading stations in the top 100 metros (see listing, below, left) shows none of them having an AOR format. Eight of the leaders program adult contemporary, followed by four each with CHR and country. The Number 1 and Number 2 stations, in fact, have country formats—WIVK-FM Knoxville (26.7) and WKSJ-FM Mobile (23.7).

The largest metro with a Number 1 AOR station is Number 5, Philadelphia, where WMMR(FM) led with a 10.9 share, followed by Number 29, Cincinnati, where WEBN(FM) had an 11.1 □

Spring, 1985, Arbitron, top 100 metros

20 leading stations, audience share

Market	Station	Share
Knoxville	WIVK-FM•C	26.7
Mobile	WKSJ-FM•C	23.7
Sarasota	WDUV-FM•ez	23.4
St. Louis	KMOX•nt	22.4
Omaha	KFAB•ac	21.6
Chattanooga	WSKZ(F)•r	19.6
McAllen-		
Pharr-Ednb.	KGBT•s	19.5
Greenville-Spart.	WFBC-FM•ac	19.4
Flint	WCRZ(F)•ac	19.4
Hartford-N.B.	WTIC•ac	19.2
Johnson Cty-		
Kingspt-Bri	WQUT(F)•r	19.1
Johnson Cty-		
Kingspt-Bri	WXBQ(F)•C	18.9
Youngstown-		
Warren	WHOT-FM•r	18.8
Indianapolis	WIBC•ac	18.6
Minnplis-S.P.	WCCO•v	17.9
El Paso	KEZB-FM•r	17.8
Little Rock	KSSN(F)•ac	17.7
Louisville	WHAS•ac	17.6
Mobile	WBLX(F)•uc	17.0
Chattanooga	WUSY(F)•C	16.7

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

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

Spring, 1986, Arbitron, top 50 ADIs

20 leading stations* —audience share

Market	Station	Share
St. Louis	KMOX•nt	21.3
Louisville	WAMZ(F)•C	17.7
Minnplis-S.P.	WCCO•v	17.0
Louisville	WHAS•ac	15.0
Pittsburgh	KDKA(F)•ac	13.9
Indianapolis	WFBQ(F)•ao	13.8
Milwaukee	WTMJ•ac	13.4
Tampa-S.P.	WRBQ-FM•r	13.3
Raleigh-Dur.	WRAL(F)•ac	12.2
Dayton	WHIO-FM•ez	12.0
New Orleans	WYLD-FM•uc	11.7
Birmingham	WAPI-FM•r	11.5
St. Louis	KSHE-(F)•ao	11.4
Chicago	WGN•v	11.3
Columbus	WLWQ(F)•ao	11.2
Nashville	WSM-FM•C	11.1
Hartford-N.H.	WTIC•ac	11.1
Indianapolis	WIBC•ac	11.0
Grnvill-Spart.	WFBC-FM•ac	10.9
Memphis	WHRK•bl	10.8
Orlando	WWKA•C	10.8

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

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

Leading radio stations, Arbitron spring '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, April 3—June 25, 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

Cume*

	12+ (000)	Shr. (%)	Rank	Rch. Avg. (000) freq.
NEW YORK, NY (001)				
WHTZ(F)•r	186.8	6.9	WHTZ(F)•r	1203.8 1.9
WRKS(F)•uc	167.0	6.2	WPLJ(F)•r	1089.0 1.8
WPLJ(F)•r	159.4	5.9	WINS•n	917.2 1.6
WINS•n	125.7	4.6	WCBS•n	681.9 1.6
WOR•nt	122.6	4.5	WRKS(F)•uc	929.1 2.2
WPAT-FM•ez	117.0	4.3	WABC•nt	535.9 1.8
WBLS(F)•uc	115.6	4.3	WBLS(F)•uc	703.9 2.0
WLTW(F)•sc	114.5	4.2	WLTW(F)•sc	699.1 2.0
WNEW-FM•ao	105.4	3.9	WCBS-FM•go	641.5 1.9
WCBS-FM•go	99.0	3.8	WOR•nt	716.2 2.1

LOS ANGELES, CA (002)

KABC•nt	109.8	7.0	KIIS-FM•r	647.0 1.7
KPWR(F)•r	93.2	8.0	KPWR(F)•r	594.8 1.9
KIIS-FM•r	91.9	5.9	KABC•nt	632.8 2.1
KJOI(F)•ez	80.9	5.2	KFWB•n	415.4 1.7
KBIG(F)•ez	88.5	4.3	KOST(F)•ac	428.5 1.8
KOST(F)•ac	85.5	4.2	KRTH-FM•ac	374.1 1.7
KROQ(F)•ao	59.1	3.8	KNX•n	348.8 1.7
KFWB•n	57.3	3.7	KLOS(F)•ao	382.9 1.8
KRTH-FM•ac	53.9	3.5	KROQ(F)•ao	373.6 1.9
KLOS(F)•ao	53.3	3.4	KJOI(F)•ez	434.8 2.2

CHICAGO, IL (003)

WGN•v	138.5	11.4	WGN•v	781.4 2.2
WGCI-FM•uc	88.1	7.2	WBBM•n	478.1 1.7
WBBM•n	68.5	5.7	WGCI-FM•uc	493.5 2.1

Average 1/4-hour

Cume*

	12+ (000)	Shr. (%)	Rank	Rch. Avg. (000) freq.
WLOO(F)•ez	65.6	5.5	WBBM-FM•r	306.2 1.5
WBMX(F)•uc	63.0	5.3	WBMX(F)•uc	404.4 1.9
WLUP(F)•ao	55.1	4.6	WLUP(F)•ao	362.7 1.8
WLAK(F)•sc	46.1	3.9	WKQX(F)•ac	293.0 1.6
WCLR(F)•ac	42.6	3.6	WLOO(F)•ez	382.2 2.1
WKQX(F)•ac	39.6	3.3	WLAK(F)•sc	306.1 1.8
WBBM-FM•r	38.8	3.2	WCLR(F)•ac	289.4 1.8

SAN FRANCISCO-OAKLAND, (004)

KGO•nt	60.1	7.2	KGO•nt	376.2 1.9
KCBS•nt	57.2	6.8	KCBS•nt	361.2 1.9
KNBR•ac	40.8	4.9	KNBR•ac	271.3 1.8
KSOL(F)•uc	37.2	4.4	KYUU(F)•ac	184.8 1.6
KABL-FM•ez	30.8	3.7	KMEL(F)•r	186.9 1.6
KMEL(F)•r	25.1	3.0	KSOL(F)•uc	233.3 1.9
KYUU(F)•ac	24.5	2.9	KIOI(F)•ac	160.6 1.6
KBLX(F)•ac	24.4	2.9	KITS(F)•r	130.1 1.5
KFOG(F)•ao	23.4	2.8	KLOK-FM•ac	151.1 1.6
KSAN(F)•c	23.1	2.8	KOIT-FM•ac	157.4 1.7

PHILADELPHIA, PA (005)

WMMR(F)•ao	85.4	10.9	KYW•n	388.0 1.6
WEAZ(F)•ez	83.1	8.1	WMMR(F)•ao	488.9 2.2
WUSL(F)•uc	53.9	6.9	WCAU-FM•r	254.2 1.8
KYW•n	53.3	6.8	WEAZ(F)•ez	346.7 2.2
WMGK(F)•sc	38.1	4.9	WUSL(F)•uc	308.7 2.1
WCAU•nl	36.8	4.7	WCAU•nt	250.0 1.8
WSNI(F)•ac	36.3	4.7	WMGK(F)•sc	244.3 1.9

Average 1/4-hour

Cume*

	12+ (000)	Shr. (%)	Rank	Rch. Avg. (000) freq.
WPEN•st	34.8	4.5	WYSP(F)•ao	196.2 1.7
WCAU-FM•r	34.6	4.4	WSNI(F)•ac	217.4 2.0
WDAS-FM•bl	31.4	4.0	WDAS-FM•bl	196.1 1.9

DETROIT, MI (006)

WJR•ac	66.8	9.9	WJR•ac	404.9 2.0
WJLB(F)•bl	53.1	7.9	WHYT(F)•r	247.6 1.6
WWJ•n	42.1	6.3	WCZY(F)•r	268.1 1.7
WCZY(F)•r	39.1	5.8	WWJ•n	261.5 1.9
WJOI(F)•ez	36.3	5.4	WRIF(F)•ao	237.1 1.8
WRIF(F)•ao	35.7	5.3	WJLB(F)•bl	281.5 2.3
CKLW•st	33.6	5.0	WLLZ(F)•ao	191.0 1.7
WHYT(F)•r	33.6	5.0	WNIC(F)•ac	181.2 1.7
WLLZ(F)•ao	27.3	4.1	WJOI(F)•ez	211.6 2.1
WNIC(F)•ac	25.3	3.8	WOMC(F)•ac	165.9 1.7

BOSTON, MA (007)

WBZ•ac	54.0	9.2	WBZ•ac	306.0 2.1
WBCN(F)•ao	45.0	7.7	WXKS-FM•r	244.0 1.9
WHDH•ac	40.1	6.9	WBCN(F)•ao	258.8 2.1
WXKS-FM•r	39.1	6.7	WHDH•ac	236.5 2.0
WRKO•nl	34.8	6.0	WRKO•nl	209.2 2.0
WJIB(F)•ez	31.0	5.3	WEEI•n	158.7 1.7
WSSH(F)•sc	27.4	4.7	WROR(F)•ac	142.6 1.6
WZLX(F)•go	23.8	4.1	WHTT(F)•r	124.9 1.6
WEEI•n	22.8	3.9	WJIB(F)•ez	177.2 2.1
WROR(F)•ac	19.4	3.3	WSSH(F)•sc	161.1 2.0

**Average
1/4-hour**

Cume*

	12+ (000)	Shr. (%)	Rank	Rch. Avg. (000) freq.
HOUSTON, TX (008)				
KKBQ-FM•r	44.2	8.3	KKBQ-FM•r	281.3 1.9
KMJO(F)•uc	42.9	8.0	KRBE-FM•r	190.1 1.7
KIKK-FM•c	39.8	7.4	KTRH•n	202.5 1.8
KFMK(F)•ac	35.3	6.6	KIKK-FM•c	226.7 2.1
KODA(F)•ez	33.3	6.2	KMJO(F)•uc	228.1 2.3
KTRH•n	30.8	5.8	KSRR(F)•ao	172.3 1.8
KILT-FM•c	30.6	5.7	KLTR(F)•ac	161.2 1.7
KRBE-FM•r	27.3	5.1	KODA(F)•ez	196.0 2.0
KSRR(F)•ao	25.7	4.8	KILT-FM•c	185.6 2.0
KQUE(F)•st	24.7	4.6	KFMK(F)•ac	194.6 2.2

WASHINGTON DC, MD, VA (009)

WKYS(F)•uc	39.8	7.6	WTOP•n	165.1 1.6
WGAY(F)•ez	38.1	7.3	WKYS(F)•uc	221.8 2.2
WMAL•st	35.7	6.8	WHUR(F)•bl	196.7 1.9
WMZQ-FM•c	35.3	6.8	WGAY(F)•ez	214.7 2.1
WHUR(F)•bl	31.7	6.1	WMAL•st	202.8 2.1
WCXR(F)•ao	27.6	5.3	WRQX(F)•r	136.9 1.6
WAVA(F)•r	24.7	4.7	WAVA(F)•r	163.8 1.8
WWDC-FM•ao	22.8	4.4	WCXR(F)•ao	171.5 1.9
WTOP•n	22.6	4.3	WWDC-FM•ao	153.1 1.8
WDJY(F)•r	20.4	3.9	WMZQ-FM•c	188.1 2.3

DALLAS-FORT WORTH, TX (010)

KVIL(F)•st	45.9	8.8	KVIL(F)•st	265.1 2.1
KKDA-FM•bl	44.2	8.5	KRLD•n	218.7 1.8
KPLX(F)•c	38.1	7.3	KEGL(F)•r	178.7 1.8
WBAP•c	36.1	6.9	WBAP•c	207.6 2.1
KRLD•n	33.0	6.3	KPLX(F)•c	210.2 2.2
KMEZ-FM•ez	32.7	6.3	KSCS(F)•c	182.1 2.0
KSCS(F)•c	29.9	5.7	KTXQ(F)•ao	169.0 1.9
KEGL(F)•r	26.9	5.2	KKDA-FM•bl	204.1 2.6
KTXQ(F)•ao	26.1	5.0	KTKS(F)•r	118.6 1.6
KQZY(F)•ez	19.7	3.8	KMEZ-FM•ez	174.9 2.2

MIAMI-FT. LAUDRDL, FL (011)

WLYF(F)•ez	43.6	8.6	WHYI(F)•r	184.4 1.8
WSHE(F)•ao	30.1	5.9	WLYF(F)•ez	217.1 2.4
WQBA•s	28.2	5.6	WINZ-FM•ac	105.4 1.6
WHYI(F)•r	27.0	5.3	WAXY(F)•ac	128.3 1.8
WHQT(F)•uc	24.6	4.9	WSHE(F)•ao	157.4 2.3

NASSAU-SUFFOLK, NY (012)

WHTZ(F)•r	31.4	7.4	WHTZ(F)•r	201.3 1.9
WBLI(F)•st	24.0	5.7	WPLJ(F)•r	161.7 1.7
WALK(A/F)•ac	23.2	5.5	WCBS•n	114.4 1.6
WPLJ(F)•r	22.9	5.4	WBLI(F)•st	143.6 2.0
WBAB(F)•ao	19.4	4.6	WINS•n	96.1 1.5

**Average
1/4-hour**

Cume*

	12+ (000)	Shr. (%)	Rank	Rch. Avg. (000) freq.
PITTSBURGH, PA (013)				
KDKA•ac	58.8	15.3	KDKA•ac	343.9 2.1
WSHH(F)•ez	37.8	9.8	WBZZ(F)•r	194.7 1.9
WBZZ(F)•r	31.0	8.0	WDVE(F)•ao	165.9 2.0
WDVE(F)•ao	27.6	7.2	WSHH(F)•ez	186.4 2.4
WAMO-FM•uc	26.3	6.8	WHTX(F)•ac	117.5 1.7

ATLANTA, GA (014)

WPCH(F)•ez	33.9	9.2	WQXI-FM•r	202.8 2.0
WKLS(F)•ao	33.8	9.2	WZGC(F)•r	155.6 1.7
WQXI-FM•r	33.4	9.1	WPCH(F)•ez	186.1 2.2
WVEE(F)•uc	31.5	8.6	WSB•ac	143.7 1.7
WYAY(F)•c	22.6	6.1	WKLS(F)•ao	184.5 2.2

ST. LOUIS, MO, IL (015)

KMOX•nt	77.7	22.4	KMOX•nt	425.4 2.2
KSHE(F)•ao	41.7	12.0	KSHE(F)•ao	230.8 2.2
KEZK(F)•ez	22.6	6.5	KHTR(F)•r	103.1 1.6
KMJM(F)•uc	19.2	5.5	KEZK(F)•ez	132.1 2.1
WIL-FM•c	16.7	4.8	KYKY(F)•ac	107.6 1.8

**Average
1/4-hour**

Cume*

	12+ (000)	Shr. (%)	Rank	Rch. Avg. (000) freq.
BALTIMORE, MD (016)				
WLIF(F)•ez	37.9	10.2	WBSB(F)•r	171.1 1.9
WXYV(F)•uc	28.7	7.7	WLIF(F)•ez	195.2 2.3
WBSB(F)•r	27.1	7.3	WBAL•nt	155.3 2.0
WBAL•nt	25.8	6.9	WXYV(F)•uc	157.7 2.2
WPOC(F)•c	24.6	6.6	WIYY(F)•ao	138.3 2.1

SEATTLE-TACOMA, WA (017)

KIRO•n	34.5	10.7	KIRO•n	216.4 1.9
KISW(F)•ao	24.1	7.5	KOMO•ac	124.4 1.8
KOMO•ac	18.8	5.8	KISW(F)•ao	140.4 2.1
KMPS-FM•c	16.5	5.1	KUBE(F)•r	109.5 1.8
KBRD(F)•ez	16.1	5.0	KPLZ(F)•r	91.0 1.7

MINNEAPOLIS-ST. PAUL, (018)

WCCO•v	56.6	17.9	WCCO•v	326.3 2.1
KQRS(A/F)•ao	31.5	9.9	WLWL(F)•r	170.3 1.7
KSTP-FM•ac	30.2	9.5	KQRS(A/F)•ao	188.4 2.0
WLWL(F)•r	24.8	7.8	KSTP-FM•ac	183.8 2.0
KEEY(F)•c	21.6	6.8	KDWB-FM•r	142.5 1.7

**World
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KMOX
1120 St. Louis

Represented Nationally by CBS Radio Spot Sales

Average 1/4-hour Cume*

	12+ (000)	Shr. (%)	Rank	Rch. Avg. (000)freq.
ANAHEIM-SANTA ANA, CA (019)				
KIIS-FM•r	24.2	7.4	KIIS-FM•r	155.3 1.9
KBIG(F)•ez	19.9	6.1	KLOS(F)•ao	109.6 1.8
KABC•nt	19.8	6.1	KABC•nt	120.5 2.0
KJOI(F)•ez	18.5	5.7	KNX•n	98.2 1.7
KROQ(F)•ao	17.3	5.3	KRTH-FM•ac	95.5 1.8

SAN DIEGO, CA (020)

KFMB•ac	26.5	9.0	KFMB•ac	167.4 1.9
KJQY(F)•ez	24.2	8.2	KFMB-FM•ac	141.4 1.7
KSDO•nt	20.5	7.0	KJQY(F)•ez	135.7 2.1
KFMB-FM•ac	20.1	6.8	KSDO-FM•r	99.2 1.7
XTRA-FM•ao	19.4	6.6	XTRA-FM•ao	118.2 2.0

CLEVELAND, OH (021)

WMMS(F)•r	40.1	13.2	WMMS(F)•r	232.8 2.1
WOAL(F)•ez	21.6	7.1	WGCL(F)•r	122.2 1.6
WMJI(F)•ac	21.1	7.0	WMJI(F)•ac	135.0 1.9
WLTF(F)•ac	20.4	6.7	WLTF(F)•ac	130.3 1.9
WDOK(F)•ez	19.8	6.5	WWWE•nt	102.7 1.7

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

WRBQ-FM•r	45.1	14.8	WRBQ-FM•r	242.7 2.2
WBWA(F)•ez	32.3	10.6	WBWA(F)•ez	161.8 2.4
WQYK(F)•c	25.7	8.5	WQYK(F)•c	129.9 2.4
WUSA(F)•ac	17.2	5.7	WUSA(F)•ac	103.5 2.0
WYNF(F)•ao	15.7	5.2	WYNF(F)•ao	93.3 2.0

DENVER, CO (023)

KOSI(F)•ez	25.5	9.6	KOSI(F)•ez	142.5 2.1
KMJI(F)•sc	18.8	7.0	KMJI(F)•sc	119.1 1.9
KBCO-FM•ao	18.4	6.9	KBPI(F)•ao	115.6 1.8
KPKE(F)•r	17.8	6.7	KOA•nt	103.7 1.8
KBPI(F)•ao	17.7	6.7	KPKE(F)•r	107.6 2.0

PHOENIX, AZ (024)

KZZP-FM•r	30.2	11.8	KZZP-FM•r	170.6 2.1
KNIX-FM•c	25.2	9.7	KNIX-FM•c	148.8 2.0
KTAR•nt	21.8	8.3	KTAR•nt	131.0 2.0
KUPD(F)•ao	19.5	7.5	KUPD(F)•ao	118.1 2.0
KMEO-FM•ez	18.2	7.0	KMEO-FM•ez	108.4 2.1

MILWAUKEE-RACINE, WI (025)

WTMJ•ac	33.1	14.8	WTMJ•ac	192.3 2.1
WKTI(F)•r	21.3	9.4	WKTI(F)•r	135.3 1.9
WEZW(F)•ez	20.1	8.9	WEZW(F)•ez	118.0 2.1
WOKY•st	17.5	7.7	WKLH(F)•cl	95.0 2.0
WKLH(F)•cl	15.8	7.0	WQFM(F)•ao	89.9 2.0

Average 1/4-hour Cume*

	12+ (000)	Shr. (%)	Rank	Rch. Avg. (000)freq.
PROVIDENCE-WARWK-PWTK, (026)				
WPRO-FM•r	26.2	10.9	WPRO-FM•r	157.8 2.0
WLKW-FM•ez	24.2	10.1	WHJY(F)•ao	124.7 2.0
WHJY(F)•ao	20.9	8.7	WLKW-FM•ez	125.2 2.3
WWLI(F)•sc	17.8	7.4	WPRO•ac	88.0 1.7
WHJJ•nt	15.9	6.6	WWLI(F)•sc	96.8 2.2

KANSAS CITY, MO,KS (027)

KMBZ•nt	17.8	9.7	KMBZ•nt	110.9 1.9
KYYS(F)•ao	15.9	8.6	KBEQ(F)•r	95.9 1.7
WDAF•c	15.6	8.5	KYYS(F)•ao	98.5 1.9
KFKF(F)•c	14.5	7.9	WDAF•c	96.9 1.9
KMBR(F)•ez	14.3	7.8	KUDL(F)•ac	76.6 1.7

SAN JOSE, CA (028)

KGO•nt	15.7	8.4	KWSS(F)•r	80.5 1.6
KBAY(F)•ez	11.3	6.1	KGO•nt	97.5 1.9
KCBS•nt	11.2	6.0	KCBS•nt	71.0 1.9
KWSS(F)•r	11.0	5.9	KYUU(F)•ac	50.2 1.6
KOME(F)•ao	7.5	4.0	KOME(F)•ao	51.5 1.7

CINCINNATI, OH (029)

WEBN(F)•ao	20.6	11.1	WLW•ac	127.9 1.9
WLW•ac	19.8	10.7	WKRQ(F)•r	111.5 1.8
WUBE(F)•c	17.1	9.2	WEBN(F)•ao	114.2 2.2
WKRQ(F)•r	16.8	9.0	WKRC•ac	84.4 1.8
WWEZ(F)•ez	16.4	8.8	WWEZ(F)•ez	96.4 2.0

PORTLAND, OR (030)

KXL-FM•ez	16.6	9.1	KGW•ac	92.7 1.7
KKRZ(F)•r	14.0	7.7	KKRZ(F)•r	91.6 1.8
KGW•ac	13.4	7.4	KEX•ac	70.6 1.8
KGON(F)•ao	12.9	7.1	KGON(F)•ao	78.4 2.0
KXL•nt	11.7	6.4	KMJK-FM•r	60.9 1.7

NEW ORLEANS, LA (031)

WYLD-FM•uc	29.6	14.5	WEZB(F)•r	129.4 1.9
WEZB(F)•r	20.2	9.9	WYLD-FM•uc	138.1 2.6
WBYU(F)•ez	15.7	7.7	WQUE(F)•r	81.9 1.7
WLTS(F)•ac	13.7	6.7	WWL•nt	75.5 1.9
WWL•nt	12.1	5.9	WRNO(F)•r	67.5 1.8

SACRAMENTO, CA (032)

KSFM(F)•r	24.1	12.5	KSFM(F)•r	137.9 2.1
KCTC(F)•ez	19.0	9.8	KWOD(F)•r	81.5 1.8
KXOA-FM•ac	15.0	7.8	KZAP(F)•ao	85.3 2.0
KRAK-FM•c	14.4	7.5	KCTC(F)•ez	98.8 2.4
KZAP(F)•ao	14.4	7.5	KXOA-FM•ac	88.0 2.1

Average 1/4-hour Cume*

	12+ (000)	Shr. (%)	Rank	Rch. Avg. (000)freq.
COLUMBUS, OH (033)				
WLWQ(F)•ao	22.5	13.4	WNCI(F)•r	106.7 1.8
WSNY(F)•ac	20.1	11.9	WSNY(F)•ac	121.1 2.0
WNCI(F)•r	15.8	9.4	WLWQ(F)•ao	121.2 2.2
WBNS-FM•ez	15.6	9.3	WXGT(F)•r	91.0 1.8
WXGT(F)•r	13.4	8.0	WBNS-FM•ez	92.7 2.0

NORFOLK-VA BCH-NWPT NEWS (034)

WNOR-FM•ao	20.5	11.4	WNOR-FM•ao	114.6 2.1
WOWI(F)•uc	18.3	10.2	WNVZ(F)•r	90.7 1.8
WCMS-FM•c	16.3	9.1	WOWI(F)•uc	102.0 2.2
WFOG(F)•ez	14.3	7.9	WLTY(F)•sc	71.7 1.9
WNVZ(F)•r	13.4	7.4	WCMS-FM•c	85.8 2.3

BUFFALO-NIAGRA FLS, NY (035)

WBUF(F)•ac	19.3	10.8	WBEN-FM•r	74.8 1.6
WJYE(F)•ez	17.9	10.0	WBUF(F)•ac	105.2 2.2
WYRK(F)•c	13.0	7.3	WPHD(F)•r	77.7 1.8
WBEN•ac	11.8	6.6	WJYE(F)•ez	98.3 2.2
WPHD(F)•r	11.4	6.4	WGR•ac	67.0 1.7

INDIANAPOLIS, IN (036)

WIBC•ac	31.6	18.6	WIBC•ac	159.7 2.4
WFBQ(F)•ao	22.6	13.3	WFBQ(F)•ao	126.0 2.2
WFMS(F)•c	16.7	9.8	WZPL(F)•r	83.5 1.7
WTLC(F)•uc	15.3	9.0	WENS(F)•ac	84.2 1.9
WXTZ(F)•ez	14.6	8.6	WXTZ(F)•ez	86.5 2.0

SAN ANTONIO, TX (037)

KTFM(F)•ac	18.3	9.9	KTFM(F)•ac	108.4 2.0
KQXT(F)•ez	16.6	8.9	KISS(F)•ao	82.4 2.3
KISS(F)•ao	15.8	8.5	KQXT(F)•ez	83.5 2.4
KBUC(A/F)•c	11.4	6.1	KITY(F)•r	62.9 1.8
KCOR•s	10.8	5.8	KAJA(F)•c	61.1 2.0

RIVERSIDE-SAN BRDNO, CA (038)

KDUO(F)•ez	12.8	7.9	KGGI(F)•r	70.6 2.0
KGGI(F)•r	11.5	7.1	KFI•ac	54.8 1.8
KFI•ac	8.3	5.1	KIIS(F)•r	52.8 1.8
KRTH(F)•ac	8.0	5.0	KRTH(F)•ac	50.3 1.9
KIIS(F)•r	7.9	4.9	KDUO(F)•ez	62.6 2.5

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

	12+	Shr.		Rch. Avg.
	(000)	(%)	Rank	(000)freq.
HARTFORD-NEW BRITN, CT (039)				
WTIC•ac	32.3	19.2	WTIC-FM•r	149.8 2.1
WTIC-FM•r	25.7	15.3	WTIC•ac	165.4 2.3
WRCH(F)•ez	16.2	9.6	WRCH(F)•ez	92.3 2.1
WCCC(F)•ao	8.2	4.9	WKSS(F)•r	57.0 1.7
WKSS(F)•r	8.0	4.8	WIOF(F)•ac	49.5 1.7

CHARLOTT-GSTNA-RKHL, NC (040)

WSOC-FM•c	17.8	12.4	WSOC-FM•c	98.0 2.2
WPEG(F)•uc	15.4	10.7	WROQ(F)•r	80.2 1.9
WEZC(F)•ac	13.2	9.2	WEZC(F)•ac	76.2 2.1
WLVK(F)•c	13.1	9.1	WPEG(F)•uc	78.6 2.4
WROQ(F)•r	12.9	9.0	WBT•ac	62.9 2.0

ROCHESTER, NY (041)

WCMF(F)•ao	20.6	15.6	WVOR(F)•ac	115.8 1.9
WVOR(F)•ac	18.6	14.1	WPXY-FM•r	93.8 1.8
WPXY-FM•r	13.9	10.5	WCMF(F)•ao	113.6 2.2
WEZO(F)•ez	11.7	8.9	WEZO(F)•ez	77.7 1.8
WHAM•st	10.4	7.9	WHAM•st	68.9 1.8

OKLAHOMA CITY, OK (042)

KATT(F)•ao	16.8	12.8	KATT(F)•ao	92.6 2.2
KXXY-FM•c	16.0	12.1	KJYO(F)•r	65.1 1.7
KEBC(F)•c	10.7	8.1	KXXY-FM•c	84.1 2.3
KKNG(F)•ez	10.2	7.7	KMGL(F)•r	50.1 1.6
KZBS(F)•ac	9.6	7.3	KZBS(F)•ac	61.3 1.9

SALT LAKE CTY-OGDEN, U (043)

KSL•ac	14.9	11.0	KSL•ac	93.3 1.9
KSFI(F)•ez	12.4	9.1	KSFI(F)•ez	77.1 1.9
KRSP-FM•ao	10.2	7.5	KCPX(F)•r	61.7 1.7
KKAT(F)•c	10.0	7.4	KRSP-FM•ao	65.4 1.9
KCPX(F)•r	8.9	6.5	KISN(F)•ac	40.3 1.6

LOUISVILLE KY, IN (044)

WHAS•ac	22.8	17.6	WHAS•ac	130.9 2.1
WAMZ(F)•c	20.3	15.7	WAMZ(F)•c	105.4 2.3
WRKA(F)•ac	11.9	9.2	WLRS(F)•r	54.7 1.6
WVEZ(F)•ez	11.4	8.8	WRKA(F)•ac	71.0 2.0
WDJX(F)•r	8.7	6.7	WVEZ(F)•ez	66.5 2.1

MONMOUTH-OCEAN, NJ (045)

WOR•nt	12.6	7.6	WPLJ(F)•r	37.5 1.5
WNEW-FM•ao	12.3	7.4	WCBS•n	40.5 1.6
WOBM-FM•ac	10.2	6.1	WOR•nt	61.3 2.5
WHTZ(F)•r	8.3	5.0	WOBM-FM•ac	55.8 2.2
WPAT(F)•ez	7.1	4.3	WNEW-FM•ao	60.5 2.4

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

	12+	Shr.		Rch. Avg.
	(000)	(%)	Rank	(000)freq.
DAYTON, OH (046)				
WHIO-FM•ez	17.0	13.8	WHIO-FM•ez	90.0 2.3
WGTZ(F)•r	12.2	9.9	WGTZ(F)•r	75.6 1.9
WHIO•ac	9.6	7.8	WHIO•ac	62.1 1.9
WTUE(F)•ao	9.6	7.8	WTUE(F)•ao	57.7 2.0
WWSN(F)•ac	8.4	6.8	WWSN(F)•ac	49.8 2.0

BIRMINGHAM, AL (047)

WZZK(A/F)•c	20.5	15.2	WZZK(A/F)•c	110.6 2.2
WENN(F)•bl	17.6	13.1	WAPI-FM•r	89.4 2.0
WMJJ(F)•ac	16.0	11.9	WMJJ(F)•ac	86.9 2.2
WAPI-FM•r	15.2	11.3	WKXX(F)•r	71.7 1.9
WKXX(F)•r	11.2	8.3	WENN(F)•bl	87.1 2.4

NASHVILLE, TN (048)

WSM-FM•c	15.2	12.4	WSM-FM•c	83.9 2.2
WKDF(F)•ao	15.0	12.3	WKDF(F)•ao	81.8 2.2
WZEZ(F)•ez	13.9	11.4	WYHY(F)•r	71.5 2.0
WYHY(F)•r	11.8	9.7	WLAC-FM•ac	62.8 2.0
WQOQ(F)•uc	11.3	9.3	WZEZ(F)•ez	69.1 2.4

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

WTQR(F)•c	23.8	17.4	WTQR(F)•c	124.0 2.3
WKRR(F)•ac	10.7	7.8	WKSI(F)•r	54.5 1.8
WOJY(F)•sc	9.6	7.0	WMAG(F)•ac	55.1 1.8
WSJS•ac	9.5	6.9	WKZL(F)•r	51.5 1.7
WQMG(F)•bl	8.5	6.2	WOJY(F)•sc	58.2 2.0

MEMPHIS TN, AR, MS (050)

WHRK(F)•bl	19.1	15.6	WHRK(F)•bl	105.5 2.2
WMC-FM•r	11.2	9.2	WMC-FM•r	77.0 1.7
WEGR(F)•r	10.2	8.3	WRVR-FM•ac	62.7 1.9
WRVR-FM•ac	10.1	8.3	KRNB(F)•bl	51.4 1.7
WGKX(F)•c	9.5	7.8	WEGR(F)•r	60.3 2.0

ALBANY-SCHENECTADY, NY (051)

WGY•ac	12.4	9.6	WGY•ac	82.1 1.8
WPYX(F)•ao	12.4	9.6	WGFM(F)•r	80.0 1.8
WGFM(F)•r	12.1	9.4	WPYX(F)•ao	77.7 1.9
WROW-FM•ez	10.9	8.4	WFLY(F)•r	67.5 1.8
WFLY(F)•r	10.0	7.7	WWOM(F)•ac	57.6 2.0

ORLANDO, FL (052)

WHLY(F)•r	14.1	10.6	WBJW-FM•r	62.7 1.7
WWKA(F)•c	13.6	10.2	WHLY(F)•r	80.8 2.1
WSTF(F)•ac	13.2	9.9	WSTF(F)•ac	74.0 2.1
WSSP(F)•ez	12.7	9.5	WWKA(F)•c	74.7 2.2
WDIZ(F)•ao	10.8	8.1	WSSP(F)•ez	66.5 2.3

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

	12+	Shr.		Rch. Avg.
	(000)	(%)	Rank	(000)freq.
HONOLULU, HI (053)				
KSSK•ac	15.6	14.2	KSSK•ac	89.8 2.1
KOMO(F)•r	10.8	9.8	KOMO(F)•r	72.5 1.8
KUMU-FM•ez	10.5	9.6	KULA(F)•sc	56.2 1.7
KMAI(F)•r	8.8	8.0	KMAI(F)•r	59.7 1.8
KULA(F)•sc	7.8	7.1	KUMU-FM•ez	56.9 2.2

RICHMOND, VA (054)

WRVA•ac	16.0	13.9	WRVA•ac	95.4 2.0
WPLZ(F)•uc	15.9	13.8	WRVQ(F)•r	80.4 1.9
WRVQ(F)•r	12.4	10.8	WEZS(F)•ac	66.1 2.0
WRXL(F)•ao	12.1	10.5	WPLZ(F)•uc	75.5 2.5
WEZS(F)•ac	10.9	9.5	WRXL(F)•ao	63.0 2.3

JACKSONVILLE, FL (055)

WAPE(F)•uc	18.2	15.6	WAPE(F)•uc	98.9 2.2
WIVY(F)•ac	11.6	9.9	WIVY(F)•ac	71.6 1.9
WFYV(F)•ao	11.5	9.8	WQIK-FM•c	60.5 2.2
WQIK-FM•c	11.0	9.4	WFYV(F)•ao	60.2 2.3
WCRJ(F)•c	6.5	5.6	WAIV(F)•ac	40.8 1.8

TULSA, OK (056)

KWEN(F)•c	12.6	11.8	KAYI(F)•r	66.6 2.0
KVOO•c	11.7	11.0	KVOO•c	68.4 2.1
KBEZ(F)•ez	11.1	10.4	KRMG•ac	58.6 1.8
KAYI(F)•r	11.0	10.3	KWEN(F)•c	69.6 2.2
KRMG•ac	9.0	8.5	KBEZ(F)•ez	64.2 2.1

WEST PALM-BOCA RATN, F (057)

WRMF(F)•ac	17.1	14.8	WRMF(F)•ac	85.5 2.4
WEAT-FM•ez	13.4	11.6	WEAT-FM•ez	72.7 2.2
WNJY(F)•st	8.5	7.3	WHYI(F)•r	44.7 1.7
WJNO•nt	7.3	6.3	WJNO•nt	42.3 2.1
WSHE(F)•ao	6.6	5.7	WNJY(F)•st	45.4 2.2

WILKES-BARRE-SCRANTON, (058)

WKRZ-FM•r	12.7	10.7	WKRZ-FM•r	78.0 2.0
WNAK•r	9.3	7.8	WARM•r	57.9 1.8
WARM•r	8.8	7.4	WGBI-FM•ac	43.7 1.8
WEZX(F)•ao	7.5	6.3	WTLO(F)•r	39.5 1.7
WEJL•ac	7.3	6.1	WEZX(F)•ao	40.9 2.2

AUSTIN, TX (059)

KASE(F)•c	14.9	16.2	KHFI(F)•r	80.8 1.9
KHFI(F)•r	13.1	14.2	KASE(F)•c	78.6 2.3
KLBJ-FM•ao	11.1	12.1	KEYI(F)•ac	59.6 1.8
KEYI(F)•ac	8.9	9.7	KLBJ-FM•ao	63.5 2.1
KOKE(A/F)•ac	7.5	8.2	KOKE(A/F)•ac	50.1 1.8

Average 1/4-hour

Cume*

	12+	Shr.		Rch. Avg.
	(000)	(%)	Rank	(000)freq.
ALLENTOWN-BETHLEHM, PA (060)				
WFMZ(F)•ez	12.5	12.1	WZZO(F)•ao	68.1 2.1
WZZO(F)•ao	11.9	11.5	WQQQ(F)•r	62.5 2.0
WLEV(F)•ac	11.5	11.1	WLEV(F)•ac	65.0 2.1
WQQQ(F)•r	10.2	9.9	WFMZ(F)•ez	61.5 2.4
WAEB•ac	6.0	5.8	WAEB•ac	38.5 1.9

SYRACUSE, NY (061)

WYYY(F)•ac	14.4	16.6	WYYY(F)•ac	85.8 2.0
WSYR•st	10.7	12.3	WSYR•st	64.6 2.0
WNTQ(F)•r	9.8	11.3	WNTQ(F)•r	61.2 1.9
WAQX(A/F)•ao	6.6	7.6	WAQX(A/F)•ao	43.9 1.8
WRRB(F)•c	5.6	6.4	WHEN•ac	34.4 1.6

AKRON, OH (062)

WMMS(F)•r	11.2	12.3	WMMS(F)•r	64.7 2.1
WKDD(F)•r	8.2	9.0	WKDD(F)•r	54.2 1.8
WAKR•ac	8.1	8.9	WAKR•ac	49.8 2.0
WONE(F)•ao	5.7	6.3	WMJ(F)•ac	31.3 1.7
WNIR(F)•nt	5.5	6.1	WGCL(F)•r	23.2 1.5

RALEIGH-DURHAM, NC (063)

WFXC(F)•uc	9.3	10.2	WRAL(F)•ac	55.8 1.9
WRAL(F)•ac	9.0	9.9	WDCG(F)•r	47.3 1.9
WDCG(F)•r	7.6	8.4	WZZU(F)•r	39.8 1.8
WPTF•ac	7.0	7.7	WPTF•ac	42.9 2.0
WQDR(F)•c	6.5	7.1	WFXC(F)•uc	47.3 2.4

TUCSON, AZ (064)

KROQ(F)•ac	9.8	11.2	KROQ(F)•ac	59.0 2.0
KLPX(F)•ao	9.2	10.5	KLPX(F)•ao	51.2 2.2
KJKY(F)•ez	8.5	9.7	KJKY(F)•ez	46.4 2.2
KIIM(F)•c	8.0	9.2	KIIM(F)•c	43.9 2.2
KWFM(F)•ac	5.3	6.1	KWFM(F)•ac	35.3 1.8

GRAND RAPIDS, MI (065)

WLAV-FM•ao	9.2	11.0	WOOD-FM•ez	51.6 2.0
WOOD-FM•ez	8.6	10.3	WLAV-FM•ao	52.9 2.1
WKLO(F)•r	7.7	9.2	WKLO(F)•r	47.4 1.9
WOOD•ac	7.2	8.6	WOOD•ac	44.2 2.0
WCUZ-FM•c	6.6	7.9	WGRD(F)•r	32.7 1.8

GREENVIL-SPARTNBRG, SC (066)

WFBC-FM•ac	16.7	19.4	WFBC-FM•ac	87.0 2.3
WESC-FM•c	8.9	10.3	WESC-FM•c	52.6 2.0
WSSL(F)•c	8.8	10.2	WANS(F)•r	37.1 1.6
WHYZ•bl	6.2	7.2	WSSL(F)•c	49.7 2.1
WSPA-FM•ez	6.0	7.0	WCKN(F)•r	37.7 1.7

Average 1/4-hour

Cume*

	12+	Shr.		Rch. Avg.
	(000)	(%)	Rank	(000)freq.
TOLEDO OH, MI (067)				
WMHE(F)•ac	12.7	14.8	WMHE(F)•ac	75.7 2.0
WSPD•ac	10.0	11.7	WSPD•ac	59.2 2.0
WLQR(F)•ez	8.4	9.8	WRQN(F)•r	47.8 1.9
WKKO(F)•c	8.2	9.6	WIOT(F)•ao	39.3 1.7
WRQN(F)•r	7.7	9.0	WLQR(F)•ez	46.7 2.2

KNOXVILLE, TN (068)

WIVK-FM•c	23.5	26.7	WIVK-FM•c	111.1 2.5
WIMZ-FM•r	11.7	13.3	WIMZ-FM•r	68.1 2.1
WEZK(F)•ez	11.2	12.7	WMYU(F)•ac	56.9 1.8
WMYU(F)•ac	8.7	9.9	WOKI(F)•r	45.9 1.9
WOKI(F)•r	7.2	8.2	WEZK(F)•ez	56.4 2.4

OMAHA-COUNCIL BLUFFS (069)

KFAB•ac	17.9	21.6	KFAB•ac	95.2 2.3
KEZO(F)•ao	12.4	14.9	KOKQ(F)•r	66.5 1.9
KOKQ(F)•r	10.6	12.8	KEZO(F)•ao	62.2 2.4
KGOR(F)•ac	6.2	7.5	KGOR(F)•ac	43.2 1.7
KESY-FM•ez	6.0	7.2	WOW•c	35.3 1.9

SPRINGFLD, MA (070)

WTIC-FM•r	9.9	11.6	WTIC-FM•r	61.5 1.9
WMAS-FM•ac	8.4	9.8	WHYN•ac	42.9 1.8
WAQY(F)•ao	7.0	8.2	WAQY(F)•ao	44.6 1.9
WMAS•st	6.9	8.1	WMAS-FM•ac	48.0 2.1
WRCH(F)•ez	6.4	7.5	WHFM(F)•ac	34.0 1.8

HARRISBURG, PA (071)

WNNK(F)•r	11.9	14.0	WNNK(F)•r	68.3 2.1
WHP-FM•ez	8.6	10.1	WHP-FM•ez	47.9 2.2
WRKZ(F)•c	6.4	7.5	WHP•ac	32.3 1.9
WHP•ac	5.0	5.9	WQXA(F)•r	28.1 1.7
WHYL(A/F)•c	4.2	4.9	WRKZ(F)•c	36.3 2.1

CHATTANOOGA, TN,GA (072)

WSKZ(F)•r	15.3	19.6	WSKZ(F)•r	81.4 2.3
WUSY(F)•c	13.0	16.7	WUSY(F)•c	64.5 2.4
WDOD-FM•c	7.0	9.0	WDEF-FM•ez	40.0 2.0
WDEF-FM•ez	6.8	8.7	WDOD-FM•c	40.1 2.1
WJTT(F)•uc	3.5	4.5	WJTT(F)•uc	23.1 1.8

FRESNO, CA (073)

KYNO-FM•r	7.6	9.2	KYNO-FM•r	49.8 1.8
KKDJ(F)•ao	6.1	7.3	KMGX(F)•r	37.1 1.8
KMGX(F)•r	5.7	6.9	KBOS(F)•r	29.1 1.7
KMJ•nl	5.5	6.6	KMJ•nl	33.7 2.0
KNAX(F)•c	5.0	6.0	KKDJ(F)•ao	33.4 2.2

Average 1/4-hour

Cume*

	12+	Shr.		Rch. Avg.
	(000)	(%)	Rank	(000)freq.
SAN DIEGO NORTH COUNTY (074)				
KJQY(F)•ez	6.8	9.5	KFMB-FM•ac	45.3 1.7
KFMB-FM•ac	6.5	9.1	KFMB•ac	30.0 1.8
XTRA-FM•ao	6.3	8.8	KJQY(F)•ez	36.6 2.2
KGB(F)•ao	4.7	6.6	XTRA-FM•ao	32.6 2.3
KFMB•ac	4.6	6.4	KGB(F)•ao	27.4 2.1

LAS VEGAS, NV (075)

KXTZ(F)•ez	10.6	13.2	KLUC(F)•r	50.4 1.9
KFMS(A/F)•c	8.1	10.1	KFMS(A/F)•c	46.3 2.1
KLUC(F)•r	7.9	9.9	KXTZ(F)•ez	50.6 2.5
KKLZ(F)•ao	7.2	9.0	KOMP(F)•ao	36.3 2.0
KMZQ(F)•ac	6.1	7.6	KKLZ(F)•ao	38.7 2.2

WILMINGTON, DE (076)

WMMR(F)•ao	7.9	10.0	WSTW(F)•r	48.3 1.8
WSTW(F)•r	7.3	9.3	WMMR(F)•ao	50.5 1.9
WJBR-FM•ac	6.8	8.6	WDEL•ac	39.2 2.0
WDEL•ac	6.4	8.1	WJBR-FM•ac	38.3 2.1
WEAZ(F)•ez	4.9	6.2	WCAU-FM•r	20.7 1.6

MCALLEN-PHARR-EDNB, TX (077)

KGBT•s	17.2	19.5	KBFM(F)•r	63.3 2.0
KBFM(F)•r	10.3	11.7	KGBT•s	78.6 2.6
KRGV•r	7.7	8.7	KRGV•r	45.9 2.0
KIWW(F)•s	6.7	7.6	KIWW(F)•s	40.0 2.0
KTXF(F)•c	5.7	6.4	KELT(F)•ac	33.2 2.0

BATON ROUGE, LA (078)

WGGZ(F)•r	8.9	11.8	WGGZ(F)•r	56.8 1.9
WXOK•bl	7.8	10.4	WFMF(F)•r	51.2 1.8
WFMF(F)•r	7.6	10.1	WYNK-FM•c	44.2 1.9
WYNK-FM•c	7.1	9.4	WXOK•bl	44.0 2.1
WKJN(F)•v	6.7	8.9	WKJN(F)•v	38.3 2.1

YOUNGSTOWN-WARREN, OH (079)

WHOT-FM•r	14.4	18.8	WHOT-FM•r	81.3 2.1
WKBN•ac	8.2	10.7	WKBN-FM•ez	47.8 2.0
WKBN-FM•ez	7.9	10.3	WKBN•ac	47.2 2.1
WYFM(F)•ac	6.2	8.1	WYFM(F)•ac	39.9 1.9
WBBW•nl	5.4	7.1	WBBW•nl	32.8 2.0

NEW HAVEN-MERIDEN, CTT (080)

WKCI(F)•r	9.9	12.6	WKCI(F)•r	61.2 1.9
WELI•ac	8.4	10.7	WELI•ac	49.9 2.0
WPLR(F)•ao	5.2	6.6	WPLR(F)•ao	34.5 1.8
WAVZ•st	4.1	5.2	WCBS•n	21.5 1.7
WHCN(F)•ao	4.1	5.2	WKSS(F)•r	21.8 1.8

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

	12+	Shr.		Rch. Avg.
	(000)	(%)	Rank	(000)freq.
EL PASO, TX (081)				
KEZB-FM•r	14.1	17.8	KEZB-FM•r	81.1 2.1
KLAQ(F)•ao	9.8	12.4	KAMZ(F)•r	50.2 1.9
KAMZ(F)•r	7.8	9.8	KLAQ(F)•ao	53.0 2.2
KHEY-FM•c	5.1	6.4	KLTO(F)•r	26.8 1.7
KAMA•s	4.3	5.4	KHEY-FM•c	31.1 2.0

ALBUQUERQUE, NM (082)

KOB-FM•ac	10.3	13.6	KOB-FM•ac	58.2 2.1
KOB•ac	10.1	13.4	KOB•ac	56.7 2.1
KFMG(F)•ao	5.6	7.4	KNMQ(F)•r	36.3 1.8
KNMQ(F)•r	5.5	7.3	KFMG(F)•ao	33.8 2.0
KRST(F)•c	5.3	7.0	KRST(F)•c	30.6 2.1

LITTLE ROCK, AR (083)

KSSN(F)•ac	12.1	17.7	KKYK(F)•r	52.1 1.8
KKYK(F)•r	8.0	11.7	KSSN(F)•ac	64.1 2.3
KEZQ(F)•ez	7.1	10.4	KZOU(F)•r	40.3 2.1
KZOU(F)•r	7.0	10.3	KEZQ(F)•ez	39.2 2.2
KMJX(F)•ao	5.9	8.7	KARN•nt	30.1 2.0

NEW BEDFORD-FL RVR, MA (084)

WHJY(F)•ao	7.1	9.3	WHJY(F)•ao	41.7 2.0
WMYS(F)•ac	5.6	7.3	WPRO-FM•r	34.1 1.8
WPRO-FM•r	5.1	6.7	WLKW(F)•ez	30.0 2.0
WLKW(F)•ez	5.0	6.6	WMYS(F)•ac	30.1 2.2
WWLI(F)•sc	3.7	4.9	WWLI(F)•sc	22.3 2.0

CHARLESTON, SC (085)

WSSX(F)•r	7.7	11.3	WSSX(F)•r	49.3 1.9
WEZL(F)•c	7.4	10.9	WEZL(F)•c	41.3 2.1
WPAL•bl	6.3	9.3	WXTC(F)•ac	32.8 1.9
WWWZ(F)•uc	6.1	9.0	WAVF(F)•ac	27.5 1.8
WXTC(F)•ac	5.1	7.5	WWWZ(F)•uc	33.5 2.2

COASTAL NO. CAROLINA (086)

WRNS(F)•c	6.9	10.9	WDLX(F)•r	33.9 1.8
WNCT(F)•c	6.5	10.3	WSFL(F)•r	30.9 1.8
WQDW(F)•bl	6.4	10.1	WQDW(F)•bl	36.7 2.1
WDLX(F)•r	5.0	7.9	WRNS(F)•c	34.1 2.4
WZYC(F)•ac	4.9	7.7	WNCT(F)•c	32.8 2.4

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

	12+	Shr.		Rch. Avg.
	(000)	(%)	Rank	(000)freq.
SARASOTA-BRADENTON, FL (087)				
WDUV(F)•ez	15.0	23.4	WDUV(F)•ez	69.7 2.6
WSUN•c	5.0	7.8	WSUN•c	28.5 2.1
WYNF(F)•ao	4.7	7.3	WRBO-FM•r	25.8 2.0
WRBO-FM•r	4.2	6.6	WYNF(F)•ao	24.7 2.3
WWZZ•st	3.1	4.8	WWBA(F)•ez	15.9 1.9

MOBILE, AL (088)

WKSJ-FM•c	17.7	23.7	WKSJ-FM•c	83.8 2.5
WBLX(F)•uc	12.7	17.0	WABB-FM•r	58.2 2.2
WABB-FM•r	10.7	14.3	WBLX(F)•uc	58.1 2.6
WGOK•bl	7.2	9.7	WGOK•bl	35.9 2.4
WKRQ•nt	4.3	5.8	WKRQ-FM•r	13.9 1.5

BAKERSFIELD, CA (089)

KKXX(F)•r	9.3	15.1	KKXX(F)•r	55.7 2.0
KUZZ•c	8.3	13.5	KUZZ•c	44.8 2.2
KGFM(F)•ez	6.3	10.3	KQXR(F)•r	32.9 1.9
KQXR(F)•r	5.2	8.5	KGFM(F)•ez	30.2 2.5
KGEO•go	3.1	5.0	KGEO•go	17.7 2.1

JOHNSON CTY-KINGSPT-BRI (090)

WQUT(F)•r	11.0	19.1	WQUT(F)•r	62.8 2.1
WXBQ(F)•c	10.9	18.9	WXBQ(F)•c	58.4 2.2
WTFM(F)•ac	7.7	13.4	WTFM(F)•ac	44.5 2.1
WJCW•c	3.2	5.6	WJCW•c	21.3 1.8
WZXY(F)•r	3.1	5.4	WZXY(F)•r	18.1 2.1

BRIDGEPORT, CT (091)

WEZN(F)•ez	11.1	16.5	WICC•ac	64.2 2.1
WICC•ac	11.0	16.3	WEZN(F)•ez	56.0 2.4
WKCI(F)•r	6.6	9.8	WKCI(F)•r	43.2 1.8
WPLR(F)•ao	4.7	7.0	WPLR(F)•ao	30.2 1.9
WCBS•n	2.8	4.2	WEBE(F)•ac	17.8 1.6

COLUMBIA, SC (092)

WWDM(F)•bl	9.4	14.3	WNOK-FM•r	48.1 2.0
WCOS-FM•c	9.3	14.2	WCOS-FM•c	51.0 2.2
WNOK-FM•r	8.0	12.2	WWDM(F)•bl	47.3 2.4
WMMC(F)•r	5.7	8.7	WMMC(F)•r	33.9 2.0
WOIC•st	4.1	6.2	WZLD(F)•ao	20.0 1.6

ROANOKE-LYNCHBURG, VA (093)

WXLK(F)•r	10.7	17.2	WXLK(F)•r	61.7 2.1
WPVR(F)•ez	8.8	14.1	WPVR(F)•ez	43.9 2.4
WYYD(F)•c	5.7	9.1	WSLQ(F)•ac	33.3 1.9
WSLQ(F)•ac	5.2	8.3	WYYD(F)•c	29.0 2.4
WJJS•nt	3.1	5.0	WSLC•c	17.0 1.8

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

	12+	Shr.		Rch. Avg.
	(000)	(%)	Rank	(000)freq.
MORRISTOWN, NJ (094)				
WPLJ(F)•r	6.4	11.0	WPLJ(F)•r	44.0 1.7
WPAT-FM•ez	6.0	10.3	WHTZ(F)•r	27.9 1.7
WXRK(F)•ao	4.5	7.7	WXRK(F)•ao	27.2 2.0
WHTZ(F)•r	3.9	6.7	WABC•nt	17.7 1.6
WYNY(F)•ac	2.7	4.6	WPAT-FM•ez	30.0 2.4

WICHITA, KS (095)

KKRD(F)•r	8.2	15.8	KKRD(F)•r	45.7 2.2
KFDI-FM•c	5.4	10.4	KEYN(F)•r	26.6 1.6
KZSN(F)•ac	3.8	7.3	KFDI-FM•c	32.1 2.0
KFDI•c	3.6	6.9	KZSN(F)•ac	23.8 1.9
KICT(F)•ao	3.6	6.9	KFDI•c	22.3 1.9

FLINT, MI (096)

WCRZ(F)•ac	11.1	19.4	WCRZ(F)•ac	62.4 2.1
WDZZ(F)•uc	8.3	14.5	WWCK-FM•ao	42.1 2.1
WWCK-FM•ao	7.2	12.6	WDZZ(F)•uc	42.3 2.4
WJR•ac	4.6	8.0	WTRX•ac	27.5 1.8
WTRX•ac	4.1	7.2	WJR•ac	28.4 1.9

SPOKANE, WA (097)

KZZU(A/F)•r	12.0	20.0	KZZU(A/F)•r	62.7 2.3
KDRK(F)•c	6.7	11.1	KXLY-FM•ez	35.0 2.2
KXLY-FM•ez	6.5	10.8	KDRK(F)•c	33.9 2.4
KEZE(F)•r	6.0	10.0	KEZE(F)•r	31.4 2.3
KXLY•nt	3.7	6.2	KKPL(A/F)•go	17.2 1.6

LANSING-E LANS'G, MI (098)

WVIC-FM•r	9.4	16.0	WVIC-FM•r	56.5 2.0
WITL-FM•c	7.1	12.1	WITL-FM•c	38.4 2.2
WMMO(F)•ao	5.3	9.0	WMMO(F)•ao	31.5 2.0
WLNZ-FM•ao	4.4	7.5	WJXQ(F)•r	25.6 1.7
WFMK(F)•ac	4.0	6.8	WFMK(F)•ac	25.9 1.9

WORCESTER, MA (099)

WSRS(F)•ez	8.1	13.3	WAAF(F)•ao	41.5 2.0
WAAF(F)•ao	7.0	11.5	WTAG•ac	37.4 2.1
WTAG•ac	6.4	10.5	WSRS(F)•ez	40.5 2.4
WBZ•ac	4.2	6.9	WBZ•ac	24.3 2.1
WNEB•st	3.0	4.9	WROR(F)•ac	16.3 1.6

CANTON, OH (100)

WHBC•ac	8.4	14.5	WHBC•ac	48.8 2.1
WHBC-FM•ez	8.2	14.1	WHBC-FM•ez	43.0 2.3
WRQK(F)•ao	5.5	9.5	WKDD(F)•r	28.6 1.9
WKDD(F)•r	4.5	7.7	WDJQ(F)•ac	27.2 1.9
WDJQ(F)•ac	4.3	7.4	WRQK(F)•ao	29.9 2.2

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

Top 10 stations in top 10 markets 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

NEW YORK, NY (001)	
Women 25-54	Men 25-54
WHTZ(F) • 1	WPLJ(F) • 1
WXRK(F) • 2	WCBS • 2
WLTW(F) • 3	WHTZ(F) • 3
WINS • 4	WINS • 4
WPLJ(F) • 5	WPLJ(F) • 5
WRKS(F) • 6	WLTW(F) • 6
WRSK(F) • 7	WNEW-FM • 7
WINS • 8	WRSK(F) • 8
WBS(F) • 9	WCBS-FM • 9
WCBS-FM • 10	WBS(F) • 10
WNEW-FM • 11	WNEW-FM • 11
WNBC • 12	WNBC • 12
WNY(F) • 13	WNY(F) • 13
WYNY(F) • 14	WYNY(F) • 14
WPLT(F) • 15	WPLT(F) • 15
WNBC • 16	WNBC • 16
WPIX(F) • 17	WPIX(F) • 17
WBS(F) • 18	WBS(F) • 18
WPAT(A/F) • 19	WPAT(A/F) • 19
WPIX(F) • 20	WPIX(F) • 20

LOS ANGELES, CA (002)	
Women 25-54	Men 25-54
KIIS-FM • 1	KIIS-FM • 1
KABC • 2	KABC • 2
KOST(F) • 3	KOST(F) • 3
KRTH-FM • 4	KRTH-FM • 4
KRTH-FM • 5	KRTH-FM • 5
KABC • 6	KABC • 6
KRTH-FM • 7	KRTH-FM • 7
KABC • 8	KABC • 8
KRTH-FM • 9	KRTH-FM • 9
KABC • 10	KABC • 10
KRTH-FM • 11	KRTH-FM • 11
KABC • 12	KABC • 12
KRTH-FM • 13	KRTH-FM • 13
KABC • 14	KABC • 14
KRTH-FM • 15	KRTH-FM • 15
KABC • 16	KABC • 16
KRTH-FM • 17	KRTH-FM • 17
KABC • 18	KABC • 18
KRTH-FM • 19	KRTH-FM • 19
KABC • 20	KABC • 20

CHICAGO, IL (003)	
Women 25-54	Men 25-54
WGN • 1	WGN • 1
WGN • 2	WGN • 2
WGN • 3	WGN • 3
WGCI-FM • 4	WGCI-FM • 4
WGCI-FM • 5	WGCI-FM • 5
WGN • 6	WGN • 6
WGCI-FM • 7	WGCI-FM • 7
WGN • 8	WGN • 8
WGCI-FM • 9	WGCI-FM • 9
WGN • 10	WGN • 10
WGCI-FM • 11	WGCI-FM • 11
WGN • 12	WGN • 12
WGCI-FM • 13	WGCI-FM • 13
WGN • 14	WGN • 14
WGCI-FM • 15	WGCI-FM • 15
WGN • 16	WGN • 16
WGCI-FM • 17	WGCI-FM • 17
WGN • 18	WGN • 18
WGCI-FM • 19	WGCI-FM • 19
WGN • 20	WGN • 20

SAN FRANCISCO-OAKLAND, (004)	
Women 25-54	Men 25-54
KGO • 1	KGO • 1
KCBS • 2	KCBS • 2
KOTI(A/F) • 3	KOTI(A/F) • 3
KGO • 4	KGO • 4
KCBS • 5	KCBS • 5
KOTI(A/F) • 6	KOTI(A/F) • 6
KSAN(F) • 7	KSAN(F) • 7
KYUU(F) • 8	KYUU(F) • 8
KLOK-FM • 9	KLOK-FM • 9
KFOG(F) • 10	KFOG(F) • 10
KYUU(F) • 11	KYUU(F) • 11
KLOK-FM • 12	KLOK-FM • 12
KFOG(F) • 13	KFOG(F) • 13
KYUU(F) • 14	KYUU(F) • 14
KLOK-FM • 15	KLOK-FM • 15
KFOG(F) • 16	KFOG(F) • 16
KYUU(F) • 17	KYUU(F) • 17
KLOK-FM • 18	KLOK-FM • 18
KFOG(F) • 19	KFOG(F) • 19
KYUU(F) • 20	KYUU(F) • 20

Rank by women, men

PHILADELPHIA, PA (005)	
Women 25-54	Men 25-54
WMMR(F) • 1	WMMR(F) • 1
WUSL(F) • 2	WUSL(F) • 2
WMMR(F) • 3	WMMR(F) • 3
WMMR(F) • 4	WMMR(F) • 4
WMMR(F) • 5	WMMR(F) • 5
WMMR(F) • 6	WMMR(F) • 6
WMMR(F) • 7	WMMR(F) • 7
WMMR(F) • 8	WMMR(F) • 8
WMMR(F) • 9	WMMR(F) • 9
WMMR(F) • 10	WMMR(F) • 10
WMMR(F) • 11	WMMR(F) • 11
WMMR(F) • 12	WMMR(F) • 12
WMMR(F) • 13	WMMR(F) • 13
WMMR(F) • 14	WMMR(F) • 14
WMMR(F) • 15	WMMR(F) • 15
WMMR(F) • 16	WMMR(F) • 16
WMMR(F) • 17	WMMR(F) • 17
WMMR(F) • 18	WMMR(F) • 18
WMMR(F) • 19	WMMR(F) • 19
WMMR(F) • 20	WMMR(F) • 20

DETROIT, MI (006)	
Women 25-54	Men 25-54
WJLB(F) • 1	WJLB(F) • 1
WJLB(F) • 2	WJLB(F) • 2
WJLB(F) • 3	WJLB(F) • 3
WJLB(F) • 4	WJLB(F) • 4
WJLB(F) • 5	WJLB(F) • 5
WJLB(F) • 6	WJLB(F) • 6
WJLB(F) • 7	WJLB(F) • 7
WJLB(F) • 8	WJLB(F) • 8
WJLB(F) • 9	WJLB(F) • 9
WJLB(F) • 10	WJLB(F) • 10
WJLB(F) • 11	WJLB(F) • 11
WJLB(F) • 12	WJLB(F) • 12
WJLB(F) • 13	WJLB(F) • 13
WJLB(F) • 14	WJLB(F) • 14
WJLB(F) • 15	WJLB(F) • 15
WJLB(F) • 16	WJLB(F) • 16
WJLB(F) • 17	WJLB(F) • 17
WJLB(F) • 18	WJLB(F) • 18
WJLB(F) • 19	WJLB(F) • 19
WJLB(F) • 20	WJLB(F) • 20

BOSTON, MA (007)	
Women 25-54	Men 25-54
WBZ • 1	WBZ • 1
WBZ • 2	WBZ • 2
WBZ • 3	WBZ • 3
WBZ • 4	WBZ • 4
WBZ • 5	WBZ • 5
WBZ • 6	WBZ • 6
WBZ • 7	WBZ • 7
WBZ • 8	WBZ • 8
WBZ • 9	WBZ • 9
WBZ • 10	WBZ • 10
WBZ • 11	WBZ • 11
WBZ • 12	WBZ • 12
WBZ • 13	WBZ • 13
WBZ • 14	WBZ • 14
WBZ • 15	WBZ • 15
WBZ • 16	WBZ • 16
WBZ • 17	WBZ • 17
WBZ • 18	WBZ • 18
WBZ • 19	WBZ • 19
WBZ • 20	WBZ • 20

HOUSTON, TX (008)	
Women 25-54	Men 25-54
KRBB(A/F) • 1	KRBB(A/F) • 1
KRBB(A/F) • 2	KRBB(A/F) • 2
KRBB(A/F) • 3	KRBB(A/F) • 3
KRBB(A/F) • 4	KRBB(A/F) • 4
KRBB(A/F) • 5	KRBB(A/F) • 5
KRBB(A/F) • 6	KRBB(A/F) • 6
KRBB(A/F) • 7	KRBB(A/F) • 7
KRBB(A/F) • 8	KRBB(A/F) • 8
KRBB(A/F) • 9	KRBB(A/F) • 9
KRBB(A/F) • 10	KRBB(A/F) • 10
KRBB(A/F) • 11	KRBB(A/F) • 11
KRBB(A/F) • 12	KRBB(A/F) • 12
KRBB(A/F) • 13	KRBB(A/F) • 13
KRBB(A/F) • 14	KRBB(A/F) • 14
KRBB(A/F) • 15	KRBB(A/F) • 15
KRBB(A/F) • 16	KRBB(A/F) • 16
KRBB(A/F) • 17	KRBB(A/F) • 17
KRBB(A/F) • 18	KRBB(A/F) • 18
KRBB(A/F) • 19	KRBB(A/F) • 19
KRBB(A/F) • 20	KRBB(A/F) • 20

Rank by women, men

DALLAS-FORT WORTH, TX (010)	
Women 25-54	Men 25-54
WFAA(F) • 1	WFAA(F) • 1
WFAA(F) • 2	WFAA(F) • 2
WFAA(F) • 3	WFAA(F) • 3
WFAA(F) • 4	WFAA(F) • 4
WFAA(F) • 5	WFAA(F) • 5
WFAA(F) • 6	WFAA(F) • 6
WFAA(F) • 7	WFAA(F) • 7
WFAA(F) • 8	WFAA(F) • 8
WFAA(F) • 9	WFAA(F) • 9
WFAA(F) • 10	WFAA(F) • 10
WFAA(F) • 11	WFAA(F) • 11
WFAA(F) • 12	WFAA(F) • 12
WFAA(F) • 13	WFAA(F) • 13
WFAA(F) • 14	WFAA(F) • 14
WFAA(F) • 15	WFAA(F) • 15
WFAA(F) • 16	WFAA(F) • 16
WFAA(F) • 17	WFAA(F) • 17
WFAA(F) • 18	WFAA(F) • 18
WFAA(F) • 19	WFAA(F) • 19
WFAA(F) • 20	WFAA(F) • 20

WASHINGTON DC, MD, VA (009)	
Women 25-54	Men 25-54
WVIR(F) • 1	WVIR(F) • 1
WVIR(F) • 2	WVIR(F) • 2
WVIR(F) • 3	WVIR(F) • 3
WVIR(F) • 4	WVIR(F) • 4
WVIR(F) • 5	WVIR(F) • 5
WVIR(F) • 6	WVIR(F) • 6
WVIR(F) • 7	WVIR(F) • 7
WVIR(F) • 8	WVIR(F) • 8
WVIR(F) • 9	WVIR(F) • 9
WVIR(F) • 10	WVIR(F) • 10
WVIR(F) • 11	WVIR(F) • 11
WVIR(F) • 12	WVIR(F) • 12
WVIR(F) • 13	WVIR(F) • 13
WVIR(F) • 14	WVIR(F) • 14
WVIR(F) • 15	WVIR(F) • 15
WVIR(F) • 16	WVIR(F) • 16
WVIR(F) • 17	WVIR(F) • 17
WVIR(F) • 18	WVIR(F) • 18
WVIR(F) • 19	WVIR(F) • 19
WVIR(F) • 20	WVIR(F) • 20

MIAMI-FT. LAUDERDALE, FL (011)	
Women 25-54	Men 25-54
WTVJ(F) • 1	WTVJ(F) • 1
WTVJ(F) • 2	WTVJ(F) • 2
WTVJ(F) • 3	WTVJ(F) • 3
WTVJ(F) • 4	WTVJ(F) • 4
WTVJ(F) • 5	WTVJ(F) • 5
WTVJ(F) • 6	WTVJ(F) • 6
WTVJ(F) • 7	WTVJ(F) • 7
WTVJ(F) • 8	WTVJ(F) • 8
WTVJ(F) • 9	WTVJ(F) • 9
WTVJ(F) • 10	WTVJ(F) • 10
WTVJ(F) • 11	WTVJ(F) • 11
WTVJ(F) • 12	WTVJ(F) • 12
WTVJ(F) • 13	WTVJ(F) • 13
WTVJ(F) • 14	WTVJ(F) • 14
WTVJ(F) • 15	WTVJ(F) • 15
WTVJ(F) • 16	WTVJ(F) • 16
WTVJ(F) • 17	WTVJ(F) • 17
WTVJ(F) • 18	WTVJ(F) • 18
WTVJ(F) • 19	WTVJ(F) • 19
WTVJ(F) • 20	WTVJ(F) • 20

SAN FRANCISCO-OAKLAND, (004)	
Women 25-54	Men 25-54
KGO • 1	KGO • 1
KCBS • 2	KCBS • 2
KOTI(A/F) • 3	KOTI(A/F) • 3
KGO • 4	KGO • 4
KCBS • 5	KCBS • 5
KOTI(A/F) • 6	KOTI(A/F) • 6
KSAN(F) • 7	KSAN(F) • 7
KYUU(F) • 8	KYUU(F) • 8
KLOK-FM • 9	KLOK-FM • 9
KFOG(F) • 10	KFOG(F) • 10
KYUU(F) • 11	KYUU(F) • 11
KLOK-FM • 12	KLOK-FM • 12
KFOG(F) • 13	KFOG(F) • 13
KYUU(F) • 14	KYUU(F) • 14
KLOK-FM • 15	KLOK-FM • 15
KFOG(F) • 16	KFOG(F) • 16
KYUU(F) • 17	KYUU(F) • 17
KLOK-FM • 18	KLOK-FM • 18
KFOG(F) • 19	KFOG(F) • 19
KYUU(F) • 20	KYUU(F) • 20

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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 WHTZ(F)•r WNBC•r WCBS•n
 WLTW(F)•sc WALK(A/F)•ac WXRK(F)•ao WNBC•r
 WBLI(F)•st WPLJ(F)•r WBAB(F)•ao WHTZ(F)•r
 WHTZ(F)•r WLTW(F)•sc WCBS•n WCBS-FM•go
 WPLJ(F)•r WBLI(F)•st WHTZ(F)•r WPLJ(F)•r

PITTSBURGH, PA (013)

KDKA•ac KDKA•ac KDKA•ac KDKA•ac
 WBZZ(F)•r WBZZ(F)•r WHTX(F)•ac WHTX(F)•ac
 WHTX(F)•ac WHTX(F)•ac WDV(F)•ao WWSW(F)•ac
 WWSW(F)•ac WWSW(F)•ac WSHH(F)•ez WTAE•ac
 WSHH(F)•ez WAMO-FM•uc WWSW(F)•ac WDV(F)•ao

ATLANTA, GA (014)

WQXI-FM•r WQXI-FM•r WQXI-FM•r WQXI-FM•r
 WSB-FM•ac WSB-FM•ac WKLS(F)•ao WSB•ac
 WPCH(F)•ez WPCH(F)•ez WYAY(F)•c WKLS(F)•ao
 WVEE(F)•uc WFOX(F)•ac WFOX(F)•ac WKHX(F)•c
 WFOX(F)•ac WYAY(F)•c WPCH(F)•ez WVEE(F)•uc

ST. LOUIS, MO,IL (015)

KMOX•nt KMOX•nt KMOX•nt KMOX•nt
 KYKY(F)•ac KYKY(F)•ac KSHE(F)•ao KSHE(F)•ao
 KSD(F)•ac KSD(F)•ac WIL-FM•c WIL-FM•c
 KEZK(F)•ez KSHE(F)•ao KUSA•c KYKY(F)•ac
 KUSA•c KHTR(F)•r KEZK(F)•ez WMRV(F)•r

BALTIMORE, MD (016)

WLIF(F)•ez WBSB(F)•r WPOC(F)•c WBAL•nt
 WBSB(F)•r WLIF(F)•ez WIYY(F)•ao WIYY(F)•ao
 WXYV(F)•uc WXYV(F)•uc WXYV(F)•uc WBSB(F)•r
 WPOC(F)•c WYST-FM•ac WLIF(F)•ez WPOC(F)•c
 WYST-FM•ac WPOC(F)•c WBSB(F)•r WFBR•ac

SEATTLE-TACOMA, WA (017)

KMPS(A/F)•c KIRO•n KIRO•n KIRO•n
 KIRO•n KMPS(A/F)•c KOMO•ac KOMO•ac
 KOMO•ac KOMO•ac KMPS(A/F)•c KVI•go
 KLSY(A/F)•ac KUBE(F)•r KVI•go KISW(F)•ao
 KUBE(F)•r KLSY(A/F)•ac KISW(F)•ao KMPS(A/F)•c

MINNEAPOLIS-ST. PAUL, (018)

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

Rank by women, men

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

ANAHEIM-SANTA ANA, CA (019)

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

SAN DIEGO, CA (020)

KFMB-FM•ac KFMB-FM•ac KFMB•ac KFMB•ac
 KFMB•ac KFMB•ac KFMB-FM•ac KFMB-FM•ac
 KJQY(F)•ez KYXY(F)•ac KGB(F)•ao KGB(F)•ao
 KSON-FM•c KWLT(F)•ac KSDO•nt KSDO•nt
 KYXY(F)•ac KSON-FM•c XTRA-FM•ao XTRA-FM•ao

CLEVELAND, OH (021)

WLTF(F)•ac WMJI(F)•ac WMMS(F)•r WMMS(F)•r
 WMJI(F)•ac WLTF(F)•ac WMJI(F)•ac WMJI(F)•ac
 WMMS(F)•r WMMS(F)•r WLTF(F)•ac WLTF(F)•ac
 WOAL(F)•ez WOAL(F)•ez WGAR-FM•c WWWE•nt
 WDOK(F)•ez WDOK(F)•ez WOAL(F)•ez WGCL(F)•r

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

WRBQ-FM•r WRBQ-FM•r WRBQ-FM•r WRBQ-FM•r
 WQYK(F)•c WUSA(F)•ac WKRL(F)•ao WQYK(F)•c
 WUSA(F)•ac WQYK(F)•c WQYK(F)•c WUSA(F)•ac
 WPDS(F)•sc WPDS(F)•sc WUSA(F)•ac WKRL(F)•ao
 WNLT(F)•ac WNLT(F)•ac WNLT(F)•ac WYNF(F)•ao

DENVER, CO (023)

KMJJ(F)•sc KMJI(F)•sc KBCO-FM•ao KOA•nt
 KOSI(F)•ez KOSI(F)•ez KMJI(F)•sc KBCO-FM•ao
 KIMN•r KOAQ(F)•r KOA•nt KMJI(F)•sc
 KHOW•ac KIMN•r KHOW•ac KOSI(F)•ez
 KYGO(F)•c KBCO-FM•ao KNUS•nt KAZY(F)•ao

PHOENIX, AZ (024)

KNIX-FM•c KNIX-FM•c KTAR•nt KTAR•nt
 KKLT(F)•ac KZZP-FM•r KNIX-FM•c KNIX-FM•c
 KZZP-FM•r KKLT(F)•ac KSLX(F)•r KSLX(F)•r
 KOOL-FM•go KOOL-FM•go KOY•ac KUPD(F)•ao
 KOYT(F)•ez KTAR•nt KUPD(F)•ao KDKB(F)•ao

MILWAUKEE-RACINE, WI (025)

WKTI(F)•r WTMJ•ac WKLH(F)•cl WTMJ•ac
 WTMJ•ac WKTI(F)•r WTMJ•ac WKLH(F)•cl
 WEZW(F)•ez WKLH(F)•cl WKTI(F)•r WKTI(F)•r
 WKLH(F)•cl WEZW(F)•ez WML(F)•c WML(F)•c
 WLTO(F)•sc WMYX(F)•ac WEZW(F)•ez WEZW(F)•ez

Rank by women, men

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

PROVIDNCE-WARWK-PWTK, (026)

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

KANSAS CITY, MO,KS (027)

WDAF•c KUDL(F)•ac KFKF(F)•c WDAF•c
 KUDL(F)•ac KMBR(F)•ez KYYS(F)•ao KFKF(F)•c
 KLSI(F)•ac WDAF•c WDAF•c KYYS(F)•ao
 KMBR(F)•ez KLSI(F)•ac KCFX(F)•go KMBZ•nt
 KFKF(F)•c KFKF(F)•c KLSI(F)•ac KLSI(F)•ac

SAN JOSE, CA (028)

KGO•nt KWSS(F)•r KGO•nt KGO•nt
 KWSS(F)•r KGO•nt KCBS•nt KCBS•nt
 KCBS•nt KLOK•st KNBR•ac KARA(F)•ac
 KLOK•st KCBS•nt KOME(F)•ao KWSS(F)•r
 KBAY(F)•ez KARA(F)•ac KARA(F)•ac KNBR•ac

CINCINNATI, OH (029)

WUBE(F)•c WRRM(F)•ac WEBN(F)•ao WLW•ac
 WKRC•ac WUBE(F)•c WLW•ac WEBN(F)•ao
 WRRM(F)•ac WKRQ(F)•r WUBE(F)•c WUBE(F)•c
 WWEZ(F)•ez WKRC•ac WKRC•ac WKRC•ac
 WKRQ(F)•r WWEZ(F)•ez WWEZ(F)•ez WKRQ(F)•r

PORTLAND, OR (030)

KGW•ac KGW•ac KGW•ac KGW•ac
 KKL(F)•ac KKCW(F)•ac KINK(F)•ao KGON(F)•ao
 KINK(F)•ao KINK(F)•ao KGON(F)•ao KINK(F)•ao
 KKCW(F)•ac KKRZ(F)•r KEX•ac KEX•ac
 KEX•ac KEX•ac KXL•nt KKRZ(F)•r

NEW ORLEANS, LA (031)

WYLD-FM•uc WYLD-FM•uc WYLD-FM•uc WEZB(F)•r
 WLTS(F)•ac WEZB(F)•r WWL•nt WWL•nt
 WBOK•re WLTS(F)•ac WLTS(F)•ac WYLD-FM•uc
 WBYU(F)•ez WAJY(F)•sc WAJY(F)•sc WQUE(F)•r
 WAJY(F)•sc WQUE(F)•r WEZB(F)•r WRNO(F)•r

SACRAMENTO, CA (032)

KSFM(F)•r KSFM(F)•r KZAP(F)•ao KZAP(F)•ao
 KXOA-FM•ac KXOA-FM•ac KSFM(F)•r KSFM(F)•r
 KRAK-FM•c KRAK-FM•c KXOA-FM•ac KXOA-FM•ac
 KCTC(F)•ez KCTC(F)•ez KRAK-FM•c KFBK•nt
 KHYL(F)•ac KWOD(F)•r KCTC(F)•ez 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 WLWQ(F)•ao WLWQ(F)•ao
 WTVN•ac WNCI(F)•r WSNY(F)•ac WSNY(F)•ac
 WNCI(F)•r WTVN•ac WTVN•ac WTVN•ac
 WLWQ(F)•ao WXGT(F)•r WNCI(F)•r WNCI(F)•r
 WBNS-FM•ez WLWQ(F)•ao WBNS-FM•ez WBNS-FM•ez

NORFOLK-VA BCH-NWPT NE (034)

WLTY(F)•sc WLTY(F)•sc WNOR-FM•ao WNOR-FM•ao
 WFOG(F)•ez WCMS-FM•c WCMS-FM•c WCMS-FM•c
 WCMS-FM•c WWDE•ac WWDE(F)•ac WTAR•go
 WWDE(F)•ac WNVZ(F)•r WTAR•go WWDE(F)•ac
 WTAR•go WTAR•go WOWI(F)•uc WLTY(F)•sc

BUFFALO-NIAGRA FLS, NY (035)

WBUF(F)•ac WBUF(F)•ac WBUF(F)•ac WBUF(F)•ac
 WJYE(F)•ez WWKB•ac WYRK(F)•c WGR•ac
 WWKB•ac WRLT(F)•ac WGR•ac WYRK(F)•c
 WRLT(F)•ac WGR•ac WPHD(F)•r WWKB•ac
 WGR•ac WJYE(F)•ez WBLK(F)•uc WPHD(F)•r

INDIANAPOLIS, IN (036)

WIBC•ac WIBC•ac WFBQ(F)•ao WFBQ(F)•ao
 WENS(F)•ac WENS(F)•ac WIBC•ac WIBC•ac
 WTLC(F)•uc WZPL(F)•r WFMS(F)•c WFMS(F)•c
 WFMS(F)•c WFMS(F)•c WXTZ(F)•ez WXTZ(F)•ez
 WFBQ(F)•ao WFBQ(F)•ao WTLC(F)•uc WENS(F)•ac

SAN ANTONIO, TX (037)

KTFM(F)•ac KTFM(F)•ac KBUC(A/F)•c KONO•ac
 KSMG(F)•ac KSMG(F)•ac KONO•ac KTFM(F)•ac
 KBUC(A/F)•c KONO•ac KAJA(F)•c KSMG(F)•ac
 KAJA(F)•c KAJA(F)•c KTFM(F)•ac WOAI•nt
 KONO•ac KBUC(A/F)•c WOAI•nt KAJA(F)•c

RIVERSIDE-SAN BRDNO, CA (038)

KGGI(F)•r KGGI(F)•r KFI•ac KFI•ac
 KFI•ac KFI•ac KRTH(F)•ac KRTH(F)•ac
 KRTH(F)•ac KRTH(F)•ac KIIS(F)•r KLOS(F)•ao
 KDUO(F)•ez KIIS(F)•r KLOS(F)•ao KIIS(F)•r
 KQLH(F)•ac KOST(F)•ac KGGI(F)•r KOST(F)•ac

HARTFORD-NEW BRITN, CT (039)

WTIC•ac WTIC-FM•r WTIC-FM•r WTIC-FM•r
 WTIC-FM•r WTIC•ac WTIC•ac WTIC•ac
 WDRC•go WIOF(F)•ac WCCC(F)•ao WIOF(F)•ac
 WRCH(F)•ez WRCH(F)•ez WHCN(F)•ao WPOP•n
 WIOF(F)•ac WDRC-FM•ac WDRC•go WHCN(F)•ao

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

ROCHESTER, NY (041)

WVOR(F)•ac WVOR(F)•ac WCMF(F)•ao WVOR(F)•ac
 WEZO(F)•ez WPXY(A/F)•r WVOR(F)•ac WCMF(F)•ao
 WPXY(A/F)•r WEZO(F)•ez WHAM•st WPXY(A/F)•r
 WCMF(F)•ao WCMF(F)•ao WZKC(F)•c WZKC(F)•c
 WZKC(F)•c WHAM•st WPXY(A/F)•r WHAM•st

OKLAHOMA CITY, OK (042)

KXXY-FM•c KXXY-FM•c KXXY-FM•c KATT(F)•ao
 KZBS(F)•ac KZBS(F)•ac KATT(F)•ao KLTE(F)•ac
 KEBC(F)•c KLTE(F)•ac KLTE(F)•ac KZBS(F)•ac
 KLTE(F)•ac KMGL(F)•r KZBS(F)•ac KXXY-FM•c
 KKNG(F)•ez KIMY(F)•uc KTOK•nt KTOK•nt

SALT LAKE CTY-OGDEN, U (043)

KSL•ac KSFI(F)•ez KSL•ac KSL•ac
 KSFI(F)•ez KSL•ac KALL•ac KSFI(F)•ez
 KKAT(F)•c KKAT(F)•c KKAT(F)•c KALL•ac
 KALL•ac KALL•ac KSFI(F)•ez KRSP-FM•ao
 KSOP-FM•c KCPX(F)•r KRSP-FM•ao KKAT(F)•c

LOUISVILLE KY, IN (044)

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

MONMOUTH-OCEAN, NJ (045)

WOR•nt WOBM-FM•ac WCBS•n WCBS•n
 WOBM-FM•ac WCBS-FM•go WNBC•r WNBC•r
 WCBS-FM•go WPLJ(F)•r WRKS(F)•uc WRXK(F)•ao
 WJLK-FM•st WHTZ(F)•r WRXK(F)•ao WCBS-FM•go
 WJRZ(F)•r WKXW(F)•ac WHN•c WHTZ(F)•r

DAYTON, OH (046)

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

Rank by women, men

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

BIRMINGHAM, AL (047)

WZZK(A/F)•c WZZK(A/F)•c WMJJ(F)•ac WMJJ(F)•ac
 WMJJ(F)•ac WMJJ(F)•ac WZZK(A/F)•c WZZK(A/F)•c
 WENN(F)•bl WENN(F)•bl WENN(F)•bl WAPI-FM•r
 WAPI-FM•r WAPI-FM•r WAPI-FM•r WENN(F)•bl
 WATV•bl WKXX(F)•r WKXX(F)•r WKXX(F)•r

NASHVILLE, TN (048)

WSM-FM•c WSM-FM•c WSM-FM•c WSM-FM•c
 WLAC-FM•ac WLAC-FM•ac WKDF(F)•ao WKDF(F)•ao
 WYHY(F)•r WSIX(A/F)•c WLAC-FM•ac WLAC-FM•ac
 WZEZ(F)•ez WYHY(F)•r WSIX(A/F)•c WYHY(F)•r
 WKDF(F)•ao WZEZ(F)•ez WYHY(F)•r WSM•c

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

WTQR(F)•c WTQR(F)•c WTQR(F)•c WTQR(F)•c
 WOJY(F)•sc WMAG(F)•ac WKRR(F)•ac WMAG(F)•ac
 WMAG(F)•ac WOJY(F)•sc WOJY(F)•sc WOJY(F)•sc
 WSJS•ac WSJS•ac WSJS•ac WSJS•ac
 WKRR(F)•ac WKSJ(F)•r WMAG(F)•ac WKRR(F)•ac

MEMPHIS TN, AR, MS (050)

WRVR-FM•ac WRVR-FM•ac WHRK(F)•bl WMC-FM•r
 WLOK•bl WMC-FM•r WEGR(F)•r WGKX(F)•c
 WHRK(F)•bl WHRK(F)•bl WGKX(F)•c WRVR-FM•ac
 WGKX(F)•c WGKX(F)•c WRVR-FM•ac WHRK(F)•bl
 WDIA•bl WLOK•bl WMC-FM•r WEGR(F)•r

ALBANY-SCHENECTADY, NY (051)

WGY•ac WWOM(F)•ac WPYX(F)•ao WPYX(F)•ao
 WWOM(F)•ac WGY•ac WGY•ac WGY•ac
 WGFN(F)•r WGFN(F)•r WGNA(F)•c WQBK-FM•ao
 WROW-FM•ez WFLY(F)•r WWOM(F)•ac WFLY(F)•r
 WFLY(F)•r WPYX(F)•ao WTRY•ac WGNA(F)•c

ORLANDO, FL (052)

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

HONOLULU, HI (053)

KSSK•ac KSSK•ac KSSK•ac KSSK•ac
 KULA(F)•sc KULA(F)•sc KUMU(A/F)•ez KULA(F)•sc
 KQM(Q)•r KQM(Q)•r KULA(F)•sc KUMU(A/F)•ez
 KUMU(A/F)•ez KUMU(A/F)•ez KPOI(F)•ao KPOI(F)•ao
 KRTR(F)•ac KRTR(F)•ac KCCN•s KQM(Q)•r

WFMZ(F)•ez WFMZ(F)•ez WFMZ(F)•ez WABE-FM•ac
 WOOD(F)•or WABE•ac WABE•ac WABE•ac
 WABE•ac WOOD(F)•or WOOD(F)•or WOOD(F)•or
 WABE-FM•ac WABE-FM•ac WLEVF(F)•ac
 WLEVF(F)•ac WLEVF(F)•ac WZZO(F)•ac

ALLENTOWN-BETHLEHM, PA (060)

KPEZ(F)•ez KPEZ(F)•ez KPEZ(F)•ez KOKE(A/F)•ac
 KHFI(F)•or KOKE(A/F)•ac KHFI(F)•or KHFI(F)•or
 KOKE(A/F)•ac KHFI(F)•or KEYI(F)•ac
 KASE(F)•ac KASE(F)•ac KLBJ-FM•ac
 KASE(F)•ac KASE(F)•ac

AUSTIN, TX (059)

WMGS(F)•bi WLTO(F)•or WHLM(A/F)•or WILK•or
 WHLM(A/F)•or WMGS(F)•bi WMGS(F)•bi
 WGBI-FM•ac WGBI-FM•ac WGBI-FM•ac
 WARM•or WARM•or WARM•or
 WKRZ-FM•or WKRZ-FM•or WKRZ-FM•or

WILKES-BARRE-SCRANTON, PA (058)

WKGR(F)•ac WKGR(F)•ac WJNO•nt WKGR(F)•ac
 WIRK(A/F)•ac WIRK(A/F)•ac WYII(F)•or WJNO•nt
 WYII(F)•or WEAT-FM•ez WIRK(A/F)•ac WSHF(F)•ac
 WEAT-FM•ez WYII(F)•or WSHF(F)•ac WYII(F)•or
 WRMF(F)•ac WRMF(F)•ac WRMF(F)•ac

WEST PALM-BOCA RATON, FL (057)

KAYI(F)•or KBZ(F)•ez KMOD(F)•ac KMOD(F)•ac
 KTFX(F)•ac KAYI(F)•or KRAY(F)•ac KRAY(F)•ac
 KBZ(F)•ez KRMG•ac KRMG•ac KVOO•or
 KRAY(F)•ac KRAY(F)•ac KRAY(F)•ac
 KWEN(F)•ac KWEN(F)•ac KVOO•or

TULSA, OK (056)

WCRJ(F)•ac WLS(F)•ac WLS(F)•ac WLS(F)•ac
 WAPF(F)•ac WOK-FM•ac WIVY(F)•ac WOK-FM•ac
 WAIV(F)•ac WAIV(F)•ac WAPF(F)•ac WAPF(F)•ac
 WOK-FM•ac WAPF(F)•ac WOK-FM•ac WIVY(F)•ac
 WIVY(F)•ac WIVY(F)•ac WIVY(F)•ac

JACKSONVILLE, FL (055)

WZZR(F)•or WTVR(F)•ac WZSF(F)•ac WTVR(F)•ac
 WRVO(F)•or WPLZ(F)•ac WRVO(F)•or WPLZ(F)•ac
 WPLZ(F)•ac WRVO(F)•or WRXL(F)•ac WRVO(F)•or
 WZSF(F)•ac WZSF(F)•ac WPLZ(F)•ac WZSF(F)•ac
 WRVA•ac WRVA•ac WRVA•ac

RICHMOND, VA (054)

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

Rank by women, men

WLOR(F)•ez WRON(F)•or WSPD•ac WKKO(F)•or
 WWMW(F)•ac WKKO(F)•or WWMW(F)•ac WWMW(F)•ac
 WSPD•ac WWMW(F)•ac WMIOT(F)•ac WMIOT(F)•ac
 WKKO(F)•or WSPD•ac WKKO(F)•or WSPD•ac
 WMHE(F)•ac WMHE(F)•ac WMHE(F)•ac WMHE(F)•ac

TOLEDO, OH, MI (067)

WSPA-FM•ez WCKN(F)•or WSPA-FM•ez WSPA-FM•ez
 WHYZ•bi WANS(F)•or WHYZ•bi WANS(F)•or
 WSSL(F)•ac WSSL(F)•ac WSSL(F)•ac WSSL(F)•ac
 WESC(A/F)•ac WESC(A/F)•ac WESC(A/F)•ac WESC(A/F)•ac
 WESC(A/F)•ac WESC(A/F)•ac WESC(A/F)•ac WESC(A/F)•ac
 WFB(F)•ac WFB(F)•ac WFB(F)•ac WFB(F)•ac

GREENVILLE-SPARTANBURG, SC (066)

WMUS-FM•ac WKLO(F)•or WLHT(F)•ac WCUZ•or
 WCUZ-FM•ac WCUZ-FM•ac WCUZ•or WCUZ•or
 WOOD•ac WOOD•ac WOOD-FM•ez WOOD•ac
 WLHT(F)•ac WOOD-FM•ez WCUZ-FM•ac WCUZ-FM•ac
 WOOD-FM•ez WLHT(F)•ac WLAV-FM•ac WLAV-FM•ac

GRAND RAPIDS, MI (065)

KLTX(F)•ac KLPX(F)•ac KLPX(F)•ac KLPX(F)•ac
 KWFM(F)•ac KJYK(F)•ez KNST•nt KWFM(F)•ac
 KOTL•?? KWFM(F)•ac KROQ(F)•ac KLPX(F)•ac
 KROQ(F)•ac KIIM(F)•ac KLPX(F)•ac KIIM(F)•ac
 KIIM(F)•ac KROQ(F)•ac KIIM(F)•ac KROQ(F)•ac

TUCSON, AZ (064)

WODR(F)•ac WPT•ac WPT•ac WPT•ac WPT•ac
 WFXC(F)•ac WDCG(F)•or WFXC(F)•ac WFXC(F)•ac
 WDCG(F)•or WFXC(F)•ac WRDU(F)•ac WRDU(F)•ac
 WYLT(F)•ac WYLT(F)•ac WODR(F)•ac WODR(F)•ac
 WRAL(F)•ac WRAL(F)•ac WRAL(F)•ac WRAL(F)•ac

RALEIGH-DURHAM, NC (063)

WLTF(F)•ac WLTF(F)•ac WLTF(F)•ac WLTF(F)•ac
 WAKR•ac WAKR•ac WAKR•ac WAKR•ac
 WKDD(F)•or WAKR•ac WAKR•ac WKDD(F)•or
 WMJI(F)•ac WKDD(F)•or WONE(F)•ac WONE(F)•ac
 WMS(F)•or WMJI(F)•ac WMS(F)•or WMS(F)•or

AKRON, OH (062)

WYYY(F)•ac WYYY(F)•ac WYYY(F)•ac WYYY(F)•ac
 WRRB(F)•ac WSEN(A/F)•go WNDR•ac WNTQ(F)•or
 WNTQ(F)•or WSYR•st WSYR•st WNTQ(F)•or
 WHEN•ac WNTQ(F)•or WSYR•st WHEN•ac
 WSYR•st WHEN•ac WRRB(F)•ac WSYR•st
 WYYY(F)•ac WYYY(F)•ac WYYY(F)•ac WYYY(F)•ac

SYRACUSE, NY (061)

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

Rank by women, men

XTRA•go KMG(F)•ac KSDO•nt KSDO•nt
 KMG(F)•ac XTRA•go KCBQ-FM•ac XTRA•go
 KFMB•ac KFMB•ac KGB(F)•ac KGB(F)•ac
 KCBQ-FM•ac KCBQ-FM•ac KFMB•ac KFMB•ac
 KFMB-FM•ac KFMB-FM•ac KFMB-FM•ac KFMB-FM•ac

SAN DIEGO NORTH COUNTY (074)

KMGX(F)•or KMAX(F)•or KMAX(F)•or KMAX(F)•or
 KMAX(F)•or KMAX(F)•or KMAX(F)•or KMAX(F)•or
 KMAX(F)•or KMAX(F)•or KMAX(F)•or KMAX(F)•or
 KMAX(F)•or KMAX(F)•or KMAX(F)•or KMAX(F)•or
 KMAX(F)•or KMAX(F)•or KMAX(F)•or KMAX(F)•or

FRESNO, CA (073)

WGW•ac WJT(F)•ac WGW•ac WGW•ac
 WSKZ(F)•or WOOD-FM•ac WDEF-FM•ez WDEF-FM•ez
 WOOD-FM•ac WDEF-FM•ez WOOD-FM•ac WOOD-FM•ac
 WDEF-FM•ez WSKZ(F)•or WSKZ(F)•or WUSY(F)•or
 WUSY(F)•or WUSY(F)•or WUSY(F)•or WUSY(F)•or
 WUSY(F)•or WUSY(F)•or WUSY(F)•or WUSY(F)•or

CHATTANOOGA, TN, GA (072)

WHP•ac WOX(F)•or WHYL(A/F)•ac WOMB•ac
 WHP-FM•ez WSM(F)•ac WOMB•ac WSM(F)•ac
 WSM(F)•ac WRKZ(F)•ac WHP-FM•ez WHP-FM•ez
 WRKZ(F)•ac WHP-FM•ez WRKZ(F)•ac WRKZ(F)•ac
 WNNK(F)•or WNNK(F)•or WNNK(F)•or WNNK(F)•or

HARRISBURG, PA (071)

WRCH(F)•ez WRCH(F)•ez WHFM(F)•ac WMA-FM•ac
 WHFM(F)•ac WHFM(F)•ac WAQY(F)•ac WTC-FM•or
 WHYN•ac WMA-FM•ac WTC-FM•or WHFM(F)•ac
 WTC-FM•or WMA-FM•ac WTC-FM•or WAQY(F)•ac
 WMA-FM•ac WHYN•ac WHYN•ac WHYN•ac

SPRINGFIELD, MA (070)

KEFM(F)•ac KEZO(F)•ac KOL•ac WOV-FM•ac
 KGOR(F)•ac KEFM(F)•ac WOV•ac KGOR(F)•ac
 KESY-FM•ez KGOR(F)•ac WOV-FM•ac WOV•ac
 KOKO(F)•or KOKO(F)•or KFAB•ac KEZO(F)•ac
 KFAB•ac KFAB•ac KEZO(F)•ac KFAB•ac

OMAHA-COUNCIL BLUFFS (069)

WOKI(F)•or WOKI(F)•or WOKI(F)•or WOKI(F)•or
 WIMZ(A/F)•ac WEZK(F)•ez WEZK(F)•ez WEZK(F)•ez
 WEZK(F)•ez WIMZ(A/F)•ac WMYU(F)•ac WMYU(F)•ac
 WMYU(F)•ac WMYU(F)•ac WIMZ(A/F)•ac WIMZ(A/F)•ac
 WIMZ(A/F)•ac WIMZ(A/F)•ac WIMZ(A/F)•ac WIMZ(A/F)•ac

KNOXVILLE, TN (068)

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

Rank by women, men

Rank by women, men

Women 25-54 Avg. qtr. hr. Cume	Men 25-54 Avg. qtr. hr. Cume
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LAS VEGAS, NV (075)

KFMS(A/F)c KLUC(F)r	KKLZ(F)ao	KFMS(A/F)c	
KLUC(F)r	KMZQ(F)ac	KFMS(A/F)c	KMZQ(F)ac
KXTZ(F)ez	KFMS(A/F)c	KMZQ(F)ac	KKLZ(F)ao
KMZQ(F)ac	KXTZ(F)ez	KXTZ(F)ez	KOMP(F)ao
KKLZ(F)ao	KKLZ(F)ao	KOMP(F)ao	KLUC(F)r

WILMINGTON, DE (076)

WSTW(F)r	WSTW(F)r	WMMR(F)ao	WMMR(F)ao
WJBR-FM ac	WJBR-FM ac	WJBR-FM ac	WSTW(F)r
WDEL ac	WDEL ac	WSTW(F)r	WJBR-FM ac
WMMR(F)ao	WMMR(F)ao	WDEL ac	WDEL ac
WKSZ(F)ac	WKSZ(F)ac	WSDS(F)c	WKSZ(F)ac

MCALLEN-PHARR-EDNB, TX (077)

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

BATON ROUGE, LA (078)

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

YOUNGSTOWN-WARREN, OH (079)

WHOT-FM r	WHOT-FM r	WHOT-FM r	WHOT-FM r
WKBN ac	WYFM(F)ac	WYFM(F)ac	WYFM(F)ac
WYFM(F)ac	WKBN-FM ez	WQXK(F)c	WKBN ac
WKBN-FM ez	WKBN ac	WKBN ac	WQXK(F)c
WQXK(F)c	WQXK(F)c	WMMS(F)r	WKBN-FM ez

NEW HAVEN-MERIDEN, CTT (080)

WKCI(F)r	WKCI(F)r	WKCI(F)r	WKCI(F)r
WELI ac	WELI ac	WPLR(F)ao	WPLR(F)ao
WNHC bl	WPLR(F)ao	WNBC r	WELI ac
WDRF-FM ac	WIOF(F)ac	WELI ac	WNBC r
WVYZ(F)sc	WDRF-FM ac	WHCN(F)ao	WCBS n

EL PASO, TX (081)

KEZB(A/F)ac	KEZB(A/F)ac	KEZB(A/F)ac	KEZB(A/F)ac
KAMZ(F)r	KAMZ(F)r	KLAQ(F)ao	KLAQ(F)ao
KAMA s	KHEY-FM c	KHEY-FM c	KHEY-FM c
KHEY-FM c	KAMA s	KAMZ(F)r	KAMZ(F)r
KHEY c	KLTO(F)r	KROD ao	KROD ao

Rank by women, men

Women 25-54 Avg. qtr. hr. Cume	Men 25-54 Avg. qtr. hr. Cume
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ALBUQUERQUE, NM (082)

KOB-FM ac	KOB-FM ac	KOB-FM ac	KOB-FM ac
KOB ac	KOB ac	KOB ac	KOB ac
KRST(F)c	KRST(F)c	KFMG(F)ao	KFMG(F)ao
KMGA(F)sc	KKJY(F)ez	KKJY(F)ez	KQEO go
KRZY c	KNMQ(F)r	KQEO go	KKJY(F)ez

LITTLE ROCK, AR (083)

KSSN(F)ac	KSSN(F)ac	KSSN(F)ac	KSSN(F)ac
KEZQ(F)ez	KKYK(F)r	KKYK(F)r	KKYK(F)r
KKYK(F)r	KEZQ(F)ez	KMJX(F)ao	KEZQ(F)ez
KHLT(F)ac	KHLT(F)ac	KZOU(F)r	KMJX(F)ao
KZOU(F)r	KZOU(F)r	KOKY uc	KHLT(F)ac

“As people get older,” says Burkhart/Abrams’ Kent Burkhart, “they take their favorite music with them.”

NEW BEDFORD-FL RVR, MA (084)

WPRO-FM r	WPRO-FM r	WMYS(F)ac	WMYS(F)ac
WWLI(F)sc	WSNE(F)ac	WHJY(F)ao	WHJY(F)ao
WLKW(F)ez	WLKW(F)ez	WBCN(F)ao	WWLI(F)sc
WBZ ac	WWLI(F)sc	WBZ ac	WPRO-FM r
WMYS(F)ac	WHJY(F)ao	WWLI(F)sc	WBZ ac

CHARLESTON, SC (085)

WEZL(F)c	WEZL(F)c	WEZL(F)c	WEZL(F)c
WMCJ c	WXTC(F)ac	WAVF(F)ac	WSSX(F)r
WXTC(F)ac	WSSX(F)r	WXTC(F)ac	WXTC(F)ac
WDXZ(F)ez	WAVF(F)ac	WSSX(F)r	WAVF(F)ac
WAVF(F)ac	WPAL bl	WWWZ(F)uc	WWWZ(F)uc

COASTAL NO. CAROLINA (086)

WRNS(F)c	WRNS(F)c	WRNS(F)c	WRNS(F)c
WQDW(F)bl	WSFL(F)r	WQDW(F)bl	WDLX(F)r
WAZZ(F)c	WDLX(F)r	WAZZ(F)c	WSFL(F)r
WSFL(F)r	WNCT(F)c	WZCY(F)ac	WQDW(F)bl
WNCT(F)c	WQDW(F)bl	WDLX(F)r	WAZZ(F)c

Rank by women, men

Women 25-54 Avg. qtr. hr. Cume	Men 25-54 Avg. qtr. hr. Cume
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SARASOTA-BRADENTON, FL (087)

WUVV(F)ez	WRBQ-FM r	WSUN c	WSUN c
WSUN c	WUVV(F)ez	WYNF(F)ao	WKRL(F)ao
WPDS(F)sc	WSUN c	WUVV(F)ez	WYNF(F)ao
WUSA(F)ac	WMLQ(F)sc	WHBO go	WHBO go
WYNF(F)ao	WWBA(F)ez	WKRL(F)ao	WUVV(F)ez

MOBILE, AL (088)

WKSJ-FM c	WKSJ-FM c	WKSJ-FM c	WKSJ-FM c
WBLX(F)uc	WABB-FM r	WBLX(F)uc	WABB-FM r
WABB-FM r	WBLX(F)uc	WGOK bl	WBLX(F)uc
WGOK bl	WGOK bl	WABB-FM r	WIZD(F)c
WIZD(F)c	WIZD(F)c	WIZD(F)c	WGOK bl

BAKERSFIELD, CA (089)

KUZZ c	KUZZ c	KUZZ c	KUZZ c
KGFM(F)ez	KKXX(F)r	KKXX(F)r	KKXX(F)r
KKXX(F)r	KQXR(F)r	KGFM(F)ez	KQXR(F)r
KGEO go	KGEO go	KQXR(F)r	KGEO go
KQXR(F)r	KGFM(F)ez	KGEO go	KLOS(F)ao

JOHNSON CTY-KNGSPT-BRI (090)

WTFM(F)ac	WTFM(F)ac	WXBQ(F)c	WXBQ(F)c
WXBQ(F)c	WQUT(F)r	WQUT(F)r	WQUT(F)r
WQUT(F)r	WXBQ(F)c	WTFM(F)ac	WTFM(F)ac
WUSJ(A/F)ac	WZXY(F)r	WIKQ(F)ac	WUSJ(A/F)ac
WJCW c	WJCW c	WKSF(F)r	WKIN c

BRIDGEPORT, CT (091)

WEZN(F)ez	WEZN(F)ez	WEZN(F)ez	WEZN(F)ez
WICC ac	WICC ac	WICC ac	WKCI(F)r
WKCI(F)r	WKCI(F)r	WKCI(F)r	WEBE(F)ac
WNBC r	WEBE(F)ac	WPLR(F)ao	WICC ac
WCBS-FM go	WPLR(F)ao	WNBC r	WRKI(F)ao

COLUMBIA, SC (092)

WNOK-FM r	WNOK-FM r	WCOS-FM c	WCOS-FM c
WCOS-FM c	WCOS-FM c	WNOK-FM r	WNOK-FM r
WTCB(F)ac	WTCB(F)ac	WMMC(F)r	WVDM(F)bl
WSCQ(F)ac	WVDM(F)bl	WVDM(F)bl	WMMC(F)r
WCEZ(F)ez	WMMC(F)r	WOIC st	WTCB(F)ac

ROANOKE-LYNCHBURG, VA (093)

WPVR(F)ez	WXLK(F)r	WXLK(F)r	WXLK(F)r
WXLK(F)r	WPVR(F)ez	WPVR(F)ez	WSLQ(F)ac
WSLQ(F)ac	WSLQ(F)ac	WYYD(F)c	WPVR(F)ez
WYYD(F)c	WYYD(F)c	WROV ac	WYYD(F)c
WROV ac	WFIR ac	WJLM(F)c	WROV ac

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Leading radio stations, midday metro area, 100 measured markets

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

Rank by women, men

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

MORRISTOWN, NJ (094)

WPLJ(F) • 30 WXRK(F) • 20 WXRK(F) • 30

WPAT(A/F) • 20 WBS(F) • 30 WBS(F) • 30 WBS(F) • 30

WLTW(F) • 30 WYNY(F) • 30 WPAT(A/F) • 20

WHTZ(F) • 10 WPA(A/F) • 20 WNBC • 10

WYNY(F) • 30 WHTZ(F) • 10 WNBC • 10

WICHITA, KS (095)

KFDI-FM • 30 KFDI-FM • 30

KFDI-FM • 30 KFDI-FM • 30 KFDI-FM • 30

KXK(F) • 30 KXK(F) • 30 KXK(F) • 30

KZSN(F) • 30 KEYN(F) • 30 KICT(F) • 30

KXK(F) • 30 KXK(F) • 30 KXK(F) • 30

FLINT, MI (096)

WCRZ(F) • 30 WCRZ(F) • 30 WCRZ(F) • 30

WDZZ(F) • 30 WDC-FM • 20 WDC-FM • 20

WTRX • 30 WTRX • 30 WTRX • 30

WCK-FM • 20 WDF • 30 WCK-FM • 20

SPOKANE, WA (097)

KZZU(A/F) • 10 KZZU(A/F) • 10 KZZU(A/F) • 10

KDRK(F) • 30 KDRK(F) • 30 KDRK(F) • 30

KXLY-FM • 20 KXLY-FM • 20 KXLY-FM • 20

KRPL(A/F) • 30 KRPL(A/F) • 30 KRPL(A/F) • 30

KKPL(A/F) • 30 KXLY-FM • 20 KXLY-FM • 20

LANSING-E LANSING, MI (098)

WVIC(A/F) • 10 WVIC(A/F) • 10 WVIC(A/F) • 10

WMTL-FM • 30 WMTL-FM • 30 WMTL-FM • 30

WMMQ(F) • 20 WMMQ(F) • 20 WMMQ(F) • 20

WIBM(F) • 20 WIBM(F) • 20 WIBM(F) • 20

WJIM-FM • 20 WJIM-FM • 20 WJIM-FM • 20

WORCESTER, MA (099)

WAFR(F) • 20 WAFR(F) • 20 WAFR(F) • 20

WBS(F) • 30 WBS(F) • 30 WBS(F) • 30

WTAG • 30 WTAG • 30 WTAG • 30

WROK(F) • 10 WROK(F) • 10 WROK(F) • 10

WLOO(F) • 20 WLOO(F) • 20 WLOO(F) • 20

CANTON, OH (100)

WABC • 30 WABC • 30 WABC • 30

WABC • 30 WABC • 30 WABC • 30

WABC • 30 WABC • 30 WABC • 30

WABC • 30 WABC • 30 WABC • 30

WABC • 30 WABC • 30 WABC • 30

WABC • 30 WABC • 30 WABC • 30

WABC • 30 WABC • 30 WABC • 30

Rank by women, men

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

NEW YORK, NY (001)

WLTW(F) • 30 WLTW(F) • 30 WLTW(F) • 30

WLTW(F) • 30 WLTW(F) • 30 WLTW(F) • 30

WLTW(F) • 30 WLTW(F) • 30 WLTW(F) • 30

WLTW(F) • 30 WLTW(F) • 30 WLTW(F) • 30

WLTW(F) • 30 WLTW(F) • 30 WLTW(F) • 30

WLTW(F) • 30 WLTW(F) • 30 WLTW(F) • 30

WLTW(F) • 30 WLTW(F) • 30 WLTW(F) • 30

WLTW(F) • 30 WLTW(F) • 30 WLTW(F) • 30

WLTW(F) • 30 WLTW(F) • 30 WLTW(F) • 30

WLTW(F) • 30 WLTW(F) • 30 WLTW(F) • 30

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WLTW(F) • 30 WLTW(F) • 30 WLTW(F) • 30

WLTW(F) • 30 WLTW(F) • 30 WLTW(F) • 30

WLTW(F) • 30 WLTW(F) • 30 WLTW(F) • 30

WLTW(F) • 30 WLTW(F) • 30 WLTW(F) • 30

Rank by women, men

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

PHILADELPHIA, PA (005)

WMMR(F) • 20 WMMR(F) • 20 WMMR(F) • 20

WMMR(F) • 20 WMMR(F) • 20 WMMR(F) • 20

WMMR(F) • 20 WMMR(F) • 20 WMMR(F) • 20

WMMR(F) • 20 WMMR(F) • 20 WMMR(F) • 20

WMMR(F) • 20 WMMR(F) • 20 WMMR(F) • 20

WMMR(F) • 20 WMMR(F) • 20 WMMR(F) • 20

WMMR(F) • 20 WMMR(F) • 20 WMMR(F) • 20

WMMR(F) • 20 WMMR(F) • 20 WMMR(F) • 20

WMMR(F) • 20 WMMR(F) • 20 WMMR(F) • 20

WMMR(F) • 20 WMMR(F) • 20 WMMR(F) • 20

WMMR(F) • 20 WMMR(F) • 20 WMMR(F) • 20

WMMR(F) • 20 WMMR(F) • 20 WMMR(F) • 20

WMMR(F) • 20 WMMR(F) • 20 WMMR(F) • 20

WMMR(F) • 20 WMMR(F) • 20 WMMR(F) • 20

WMMR(F) • 20 WMMR(F) • 20 WMMR(F) • 20

WMMR(F) • 20 WMMR(F) • 20 WMMR(F) • 20

WMMR(F) • 20 WMMR(F) • 20 WMMR(F) • 20

WMMR(F) • 20 WMMR(F) • 20 WMMR(F) • 20

WMMR(F) • 20 WMMR(F) • 20 WMMR(F) • 20

WMMR(F) • 20 WMMR(F) • 20 WMMR(F) • 20

WMMR(F) • 20 WMMR(F) • 20 WMMR(F) • 20

WMMR(F) • 20 WMMR(F) • 20 WMMR(F) • 20

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WMMR(F) • 20 WMMR(F) • 20 WMMR(F) • 20

WMMR(F) • 20 WMMR(F) • 20 WMMR(F) • 20

WMMR(F) • 20 WMMR(F) • 20 WMMR(F) • 20

WMMR(F) • 20 WMMR(F) • 20 WMMR(F) • 20

WMMR(F) • 20 WMMR(F) • 20 WMMR(F) • 20

Rank by women, men

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

HOUSTON, TX (008)

KFMK(F)•ac KFMK(F)•ac KIKK-FM•c KIKK-FM•c
KODA(F)•ez KLTR(F)•ac KFMK(F)•ac KFMK(F)•ac
KIKK-FM•c KIKK-FM•c KODA(F)•ez KILT-FM•c
KJYY(F)•cl KKBO-FM•r KLTR(F)•ac KMJQ(F)•uc
KLTR(F)•ac KILT-FM•c KILT-FM•c KKBO-FM•r
KILT-FM•c KODA(F)•ez KSRR(F)•ao KTRH•n
KKBO-FM•r KJYY(F)•cl KKBO-FM•r KSRR(F)•ao
KMJQ(F)•uc KMJQ(F)•uc KJYY(F)•cl KLTR(F)•ac
KQUE(F)•st KRBE-FM•r KMJQ(F)•uc KLOL(F)•ao
KRBE-FM•r KSRR(F)•ao KLOL(F)•ao KODA(F)•ez

WASHINGTON DC, MD, VA (009)

WKYS(F)•uc WKYS(F)•uc WMZO-FM•c WKYS(F)•uc
WHUR(F)•bl WHUR(F)•bl WGAY(F)•ez WCCR(F)•ao
WLTT(F)•ac WGAY(F)•ez WCCR(F)•ao WMZO-FM•c
WGAY(F)•ez WMZO-FM•c WLTT(F)•ac WHUR(F)•bl
WCCR(F)•ao WCCR(F)•ao WWDC-FM•ao WWDC-FM•ao
WMZO-FM•c WMAL•st WHUR(F)•bl WLTT(F)•ac
WASH(F)•ac WLTT(F)•ac WKYS(F)•uc WTOP•n
WMAL•st WCLY(F)•ac WCLY(F)•ac WGAY(F)•ez
WGMS(A/F)•cl
WTKS(F)•sc WASH(F)•ac WTOP•n WASH(F)•ac

DALLAS-FORT WORTH, TX (010)

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

MIAMI-FT. LAUDRDL, FL (011)

WJQY(F)•ac WAXY(F)•ac WSHE(F)•ao WSHE(F)•ao
WLYF(F)•ez WJQY(F)•ac WKQS(F)•c WAXY(F)•ac
WCMQ-FM•s WLYF(F)•ez WAXY(F)•ac WMXJ(F)•ac
WAXY(F)•ac WHYI(F)•r WAIA(F)•ac WHYI(F)•r
WQBA•s WCMQ-FM•s WJQY(F)•ac WKQS(F)•c

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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)

WBLI(F)•st WHTZ(F)•r WLTW(F)•sc WBAB(F)•ao
WLTW(F)•sc WBLI(F)•st WBAB(F)•ao WCBS-FM•go
WALK(A/F)•ac WALK(A/F)•ac WNEW-FM•ao WNEW-FM•ao
WYNY(F)•ac WPLJ(F)•r WNBC•r WLTW(F)•sc
WHTZ(F)•r WCBS-FM•go WBLI(F)•st WNBC•r

PITTSBURGH, PA (013)

KDKA•ac KDKA•ac WSHH(F)•ez WWSW(F)•ac
WWSW(F)•ac WBZZ(F)•r WDVE(F)•ao WDVE(F)•ao
WBZZ(F)•r WWSW(F)•ac WWSW(F)•ac KDKA•ac
WSHH(F)•ez WAMO-FM•uc WLTJ(F)•sc WSHH(F)•ez
WMYG(F)•ac WMYG(F)•ac WHTX(F)•ac WMYG(F)•ac

ATLANTA, GA (014)

WQXI-FM•r WQXI-FM•r WFOX(F)•ac WKLS(F)•ao
WPCH(F)•ez WFOX(F)•ac WKLS(F)•ao WQXI-FM•r
WSB-FM•ac WSB-FM•ac WPCH(F)•ez WFOX(F)•ac
WFOX(F)•ac WPCH(F)•ez WYAY(F)•c WVEE(F)•uc
WYAY(F)•c WYAY(F)•c WQXI-FM•r WYAY(F)•c

ST. LOUIS, MO, IL (015)

KYKY(F)•ac KMOX•nt KSHE(F)•ao KMOX•nt
KEZK(F)•ez KYKY(F)•ac KMOX•nt KSHE(F)•ao
KMOX•nt KSD(F)•ac KEZK(F)•ez WMRY(F)•r
KSD(F)•ac KSHE(F)•ao WIL-FM•c KEZK(F)•ez
KLTH(F)•sc KEZK(F)•ez KYKY(F)•ac WIL-FM•c

BALTIMORE, MD (016)

WLIF(F)•ez WLIF(F)•ez WPOC(F)•c WXYV(F)•uc
WBSB(F)•r WBSB(F)•r WLIF(F)•ez WIYY(F)•ao
WYST-FM•ac WYST-FM•ac WIYY(F)•ao WPOC(F)•c
WPOC(F)•c WPOC(F)•c WXYV(F)•uc WLIF(F)•ez
WXYV(F)•uc WXYV(F)•uc WQSR(F)•go WWDC(F)•ao

SEATTLE-TACOMA, WA (017)

KMPS(A/F)•c KMPS(A/F)•c KMPS(A/F)•c KIRO•n
KIRO•n KIRO•n KVI•go KVI•go
KLSY-FM•ac KLSY-FM•ac KISW(F)•ao KISW(F)•ao
KMGI(F)•ac KUBE(F)•r KIRO•n KOMO•ac
KSEA(F)•ez KEZX(F)•ac KEZX(F)•ac KMPS(A/F)•c

MINNEAPOLIS-ST. PAUL (018)

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

Rank by women, men

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

ANAHEIM-SANTA ANA, CA (019)

KOST(F)•ac KHS-FM•r KRTH-FM•ac KRTH-FM•ac
KHS-FM•r KOST(F)•ac KMET(F)•ao KHS-FM•r
KBIG(F)•ez KRTH-FM•ac KHS-FM•r KABC•nt
KFI•ac KABC•nt KLOS(F)•ao KLOS(F)•ao
KIQQ(F)•sc KIQQ(F)•sc KJOI(F)•ez KNX•n

SAN DIEGO, CA (020)

KFMB-FM•ac KFMB-FM•ac KGB(F)•ao KFMB•ac
KJOY(F)•ez KFMB•ac KFMB•ac KFMB-FM•ac
KFMB•ac KWLT(F)•ac KSDO•nt KGB(F)•ao
KYXY(F)•ac KYXY(F)•ac XTRA•go KSDO•nt
XTRA•go XTRA•go KFMB-FM•ac XTRA•go

CLEVELAND, OH (021)

WLTF(F)•ac WLTF(F)•ac WMMS(F)•r WMMS(F)•r
WMJI(F)•ac WMJI(F)•ac WMJI(F)•ac WMJI(F)•ac
WQAL(F)•ez WMMS(F)•r WLTF(F)•ac WLTF(F)•ac
WMMS(F)•r WQAL(F)•ez WGAR-FM•c WGCL(F)•r
WDOX(F)•ez WGCL(F)•r WONE(F)•ao WGAR-FM•c

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

WRBQ-FM•r WRBQ-FM•r WRBQ-FM•r WRBQ-FM•r
WQYK(F)•c WQYK(F)•c WKRL(F)•ao WKRL(F)•ao
WUSA(F)•ac WUSA(F)•ac WQYK(F)•c WUSA(F)•ac
WPDS(F)•sc WPDS(F)•sc WUSA(F)•ac WQYK(F)•c
WNLT(F)•ac WNLT(F)•ac WYNF(F)•ao WYNF(F)•ao

DENVER, CO (023)

KMJI(F)•sc KMJI(F)•sc KBCO-FM•ao KBCO-FM•ao
KOSI(F)•ez KOSI(F)•ez KMJI(F)•sc KMJI(F)•sc
KYGO(F)•c KOAQ(F)•r KOSI(F)•ez KOA•nt
KOAQ(F)•r KBCO-FM•ao KNUS•nt KAZY(F)•ao
KBCO-FM•ao KOA•nt KAZY(F)•ao KOSI(F)•ez

PHOENIX, AZ (024)

KNIX-FM•c KNIX-FM•c KNIX-FM•c KTAR•nt
KKLT(F)•ac KKLT(F)•ac KOOL-FM•go KNIX-FM•c
KQYT(F)•ez KOOL-FM•go KTAR•nt KDKB(F)•ao
KZZP-FM•r KZZP-FM•r KDKB(F)•ao KUPD(F)•ao
KMEO-FM•ez KQYT(F)•ez KZZP-FM•r KSLX(F)•r

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Rank by women, men

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

MILWAUKEE-RACINE, WI (025)

WEZW(F)•ez WTMJ•ac WKLH(F)•cl WKLH(F)•cl
 WKTI(F)•r WEZW(F)•ez WEZW(F)•ez WTMJ•ac
 WLTO(F)•sc WKTI(F)•r WQFM(F)•ao WKTI(F)•r
 WKLH(F)•cl WMYX(F)•ac WKTI(F)•r WEZW(F)•ez
 WMYX(F)•ac WKLH(F)•cl WMIL(F)•c WMIL(F)•c

PROVIDENCE-WARWICK-PWTK (026)

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

KANSAS CITY, MO,KS (027)

KMBR(F)•ez KMBR(F)•ez KFKF(F)•c KFKF(F)•c
 KUDL(F)•ac KUDL(F)•ac KCFX(F)•go WDAF•c
 KLSI(F)•ac KFKF(F)•c KYYS(F)•ao KYYS(F)•ao
 WDAF•c WDAF•c KMBR(F)•ez KMBZ•nt
 KFKF(F)•c KLSI(F)•ac WDAF•c KCFX(F)•go

SAN JOSE, CA (028)

KGO•nt KGO•nt KGO•nt KGO•nt
 KWSS(F)•r KWSS(F)•r KFOG(F)•ao KNBR•ac
 KBRG(F)•s KLOK•st KOME(F)•ao KCBS•nt
 KBAY(F)•ez KIOI(F)•ac KNBR•ac KYUU(F)•ac
 KEZR(F)•ac KCBS•nt KLZE(F)•ez KIOI(F)•ac

CINCINNATI, OH (029)

WWEZ(F)•ez WRRM(F)•ac WEBN(F)•ao WEBN(F)•ao
 WRRM(F)•ac WKRQ(F)•r WUBE(F)•c WLW•ac
 WUBE(F)•c WUBE(F)•c WLW•ac WUBE(F)•c
 WLLT(F)•ac WWEZ(F)•ez WKRC•ac WKRC•ac
 WKRQ(F)•r WLLT(F)•ac WSKS(F)•ao WKRQ(F)•r

PORTLAND, OR (030)

KGW•ac KGW•ac KINK(F)•ao KGW•ac
 KKLI(F)•ac KINK(F)•ao KXL-FM•ez KINK(F)•ao
 KINK(F)•ao KKCW(F)•ac KEX•ac KGON(F)•ao
 KKCW(F)•ac KKRZ(F)•r KWJJ-FM•c KKRZ(F)•r
 KUPL-FM•c KUPL-FM•c KGON(F)•ao KEX•ac

Rank by women, men

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

NEW ORLEANS, LA (031)

WYLD-FM•uc WYLD-FM•uc WLTS(F)•ac WYLD-FM•uc
 WAJY(F)•sc WLTS(F)•ac WYLD-FM•uc WWL•nt
 WLTS(F)•ac WAJY(F)•sc WWL•nt WLTS(F)•ac
 WBYY(F)•ez WEZB(F)•r WAJY(F)•sc WEZB(F)•r
 WBOK•re WNOE-FM•c WNOE-FM•c WRNO(F)•r

Rank by women, men

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

SACRAMENTO, CA (032)

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



It reaches beyond sight. Into the imagination. 200 million listen every week. Three and a half hours every day. On the road, at work, on the jogging path, 96% of all Americans sing its tune, hear its message. That's the power of radio. Radio advertising sells. How do we know? We've been measuring and describing radio audiences so you can turn the power of radio into money—for over 21 years. Arbitron. We know the territory.

ARBITRON RATINGS

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LOUISVILLE KY, TN (044)
WOMF(F)•20 WLRS(F)•1r
WRKA(F)•20 WRKA(F)•20 WRKA(F)•20
WOMF(F)•20 WVEZ(F)•20 WVEZ(F)•20

MEMPHIS TN, AR, MS (050)
WVBR-FM•20 WVBR-FM•20 WVBR-FM•20
WVBR-FM•20 WVKX(F)•c WVKX(F)•c
WVBR-FM•20 WVKX(F)•c WVKX(F)•c

GREENSBORO-W.S.H.P., NC (049)
WTOY(F)•c WTOY(F)•c WTOY(F)•c
WTOY(F)•c WTOY(F)•c WTOY(F)•c
WTOY(F)•c WTOY(F)•c WTOY(F)•c

NASHVILLE, TN (048)
WVBR-FM•20 WVBR-FM•20 WVBR-FM•20
WVBR-FM•20 WVKX(F)•c WVKX(F)•c
WVBR-FM•20 WVKX(F)•c WVKX(F)•c

BIRMINGHAM, AL (047)
WVBR-FM•20 WVBR-FM•20 WVBR-FM•20
WVBR-FM•20 WVKX(F)•c WVKX(F)•c
WVBR-FM•20 WVKX(F)•c WVKX(F)•c

DAYTON, OH (046)
WVBR-FM•20 WVBR-FM•20 WVBR-FM•20
WVBR-FM•20 WVKX(F)•c WVKX(F)•c
WVBR-FM•20 WVKX(F)•c WVKX(F)•c

MONMOUTH-OCEAN, NJ (045)
WVBR-FM•20 WVBR-FM•20 WVBR-FM•20
WVBR-FM•20 WVKX(F)•c WVKX(F)•c
WVBR-FM•20 WVKX(F)•c WVKX(F)•c

HARTFORD-NEW BRITN, CT (039)
WVBR-FM•20 WVBR-FM•20 WVBR-FM•20
WVBR-FM•20 WVKX(F)•c WVKX(F)•c
WVBR-FM•20 WVKX(F)•c WVKX(F)•c

ROCHESTER, NY (041)
WVBR-FM•20 WVBR-FM•20 WVBR-FM•20
WVBR-FM•20 WVKX(F)•c WVKX(F)•c
WVBR-FM•20 WVKX(F)•c WVKX(F)•c

OKLAHOMA CITY, OK (042)
WVBR-FM•20 WVBR-FM•20 WVBR-FM•20
WVBR-FM•20 WVKX(F)•c WVKX(F)•c
WVBR-FM•20 WVKX(F)•c WVKX(F)•c

SALT LAKE CITY-OGDEN, U (043)
KSL(F)•20 KSL(F)•20 KSL(F)•20
KSL(F)•20 KSL(F)•20 KSL(F)•20
KSL(F)•20 KSL(F)•20 KSL(F)•20

LOUISVILLE KY, TN (044)
WOMF(F)•20 WLRS(F)•1r
WRKA(F)•20 WRKA(F)•20 WRKA(F)•20
WOMF(F)•20 WVEZ(F)•20 WVEZ(F)•20

MEMPHIS TN, AR, MS (050)
WVBR-FM•20 WVBR-FM•20 WVBR-FM•20
WVBR-FM•20 WVKX(F)•c WVKX(F)•c
WVBR-FM•20 WVKX(F)•c WVKX(F)•c

GREENSBORO-W.S.H.P., NC (049)
WTOY(F)•c WTOY(F)•c WTOY(F)•c
WTOY(F)•c WTOY(F)•c WTOY(F)•c
WTOY(F)•c WTOY(F)•c WTOY(F)•c

NASHVILLE, TN (048)
WVBR-FM•20 WVBR-FM•20 WVBR-FM•20
WVBR-FM•20 WVKX(F)•c WVKX(F)•c
WVBR-FM•20 WVKX(F)•c WVKX(F)•c

BIRMINGHAM, AL (047)
WVBR-FM•20 WVBR-FM•20 WVBR-FM•20
WVBR-FM•20 WVKX(F)•c WVKX(F)•c
WVBR-FM•20 WVKX(F)•c WVKX(F)•c

DAYTON, OH (046)
WVBR-FM•20 WVBR-FM•20 WVBR-FM•20
WVBR-FM•20 WVKX(F)•c WVKX(F)•c
WVBR-FM•20 WVKX(F)•c WVKX(F)•c

MONMOUTH-OCEAN, NJ (045)
WVBR-FM•20 WVBR-FM•20 WVBR-FM•20
WVBR-FM•20 WVKX(F)•c WVKX(F)•c
WVBR-FM•20 WVKX(F)•c WVKX(F)•c

HARTFORD-NEW BRITN, CT (039)
WVBR-FM•20 WVBR-FM•20 WVBR-FM•20
WVBR-FM•20 WVKX(F)•c WVKX(F)•c
WVBR-FM•20 WVKX(F)•c WVKX(F)•c

ROCHESTER, NY (041)
WVBR-FM•20 WVBR-FM•20 WVBR-FM•20
WVBR-FM•20 WVKX(F)•c WVKX(F)•c
WVBR-FM•20 WVKX(F)•c WVKX(F)•c

OKLAHOMA CITY, OK (042)
WVBR-FM•20 WVBR-FM•20 WVBR-FM•20
WVBR-FM•20 WVKX(F)•c WVKX(F)•c
WVBR-FM•20 WVKX(F)•c WVKX(F)•c

RIVERSIDE-SAN BRDNO, CA (038)
KJVA(F)•c KJVA(F)•c KJVA(F)•c
KJVA(F)•c KJVA(F)•c KJVA(F)•c
KJVA(F)•c KJVA(F)•c KJVA(F)•c

SAN ANTONIO, TX (037)
WVBR-FM•20 WVBR-FM•20 WVBR-FM•20
WVBR-FM•20 WVKX(F)•c WVKX(F)•c
WVBR-FM•20 WVKX(F)•c WVKX(F)•c

INDIANAPOLIS, IN (036)
WVBR-FM•20 WVBR-FM•20 WVBR-FM•20
WVBR-FM•20 WVKX(F)•c WVKX(F)•c
WVBR-FM•20 WVKX(F)•c WVKX(F)•c

BUFFALO-NIAGRA FLS, NY (035)
WVBR-FM•20 WVBR-FM•20 WVBR-FM•20
WVBR-FM•20 WVKX(F)•c WVKX(F)•c
WVBR-FM•20 WVKX(F)•c WVKX(F)•c

NORFOLK-VA BCH-NWPT NE (034)
WVBR-FM•20 WVBR-FM•20 WVBR-FM•20
WVBR-FM•20 WVKX(F)•c WVKX(F)•c
WVBR-FM•20 WVKX(F)•c WVKX(F)•c

COLUMBUS, OH (033)
WVBR-FM•20 WVBR-FM•20 WVBR-FM•20
WVBR-FM•20 WVKX(F)•c WVKX(F)•c
WVBR-FM•20 WVKX(F)•c WVKX(F)•c

Rank by women, men

Rank by women, men

Rank by women, men

Rank by women, men

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LOUISVILLE KY, TN (044)
WOMF(F)•20 WLRS(F)•1r
WRKA(F)•20 WRKA(F)•20 WRKA(F)•20
WOMF(F)•20 WVEZ(F)•20 WVEZ(F)•20

MEMPHIS TN, AR, MS (050)
WVBR-FM•20 WVBR-FM•20 WVBR-FM•20
WVBR-FM•20 WVKX(F)•c WVKX(F)•c
WVBR-FM•20 WVKX(F)•c WVKX(F)•c

GREENSBORO-W.S.H.P., NC (049)
WTOY(F)•c WTOY(F)•c WTOY(F)•c
WTOY(F)•c WTOY(F)•c WTOY(F)•c
WTOY(F)•c WTOY(F)•c WTOY(F)•c

NASHVILLE, TN (048)
WVBR-FM•20 WVBR-FM•20 WVBR-FM•20
WVBR-FM•20 WVKX(F)•c WVKX(F)•c
WVBR-FM•20 WVKX(F)•c WVKX(F)•c

BIRMINGHAM, AL (047)
WVBR-FM•20 WVBR-FM•20 WVBR-FM•20
WVBR-FM•20 WVKX(F)•c WVKX(F)•c
WVBR-FM•20 WVKX(F)•c WVKX(F)•c

DAYTON, OH (046)
WVBR-FM•20 WVBR-FM•20 WVBR-FM•20
WVBR-FM•20 WVKX(F)•c WVKX(F)•c
WVBR-FM•20 WVKX(F)•c WVKX(F)•c

MONMOUTH-OCEAN, NJ (045)
WVBR-FM•20 WVBR-FM•20 WVBR-FM•20
WVBR-FM•20 WVKX(F)•c WVKX(F)•c
WVBR-FM•20 WVKX(F)•c WVKX(F)•c

HARTFORD-NEW BRITN, CT (039)
WVBR-FM•20 WVBR-FM•20 WVBR-FM•20
WVBR-FM•20 WVKX(F)•c WVKX(F)•c
WVBR-FM•20 WVKX(F)•c WVKX(F)•c

ROCHESTER, NY (041)
WVBR-FM•20 WVBR-FM•20 WVBR-FM•20
WVBR-FM•20 WVKX(F)•c WVKX(F)•c
WVBR-FM•20 WVKX(F)•c WVKX(F)•c

OKLAHOMA CITY, OK (042)
WVBR-FM•20 WVBR-FM•20 WVBR-FM•20
WVBR-FM•20 WVKX(F)•c WVKX(F)•c
WVBR-FM•20 WVKX(F)•c WVKX(F)•c

Rank by women, men

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

ALBANY-SCHENECTADY, NY (051)

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

ORLANDO, FL (052)

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

HONOLULU, HI (053)

KSSK•ac KSSK•ac KUMU-FM•ez KULA(F)•sc
 KULA(F)•sc KULA(F)•sc KSSK•ac KSSK•ac
 KUMU-FM•ez KOMQ(F)•r KPOI(F)•ao KPOI(F)•ao
 KOMQ(F)•r KUMU-FM•ez KULA(F)•sc KUMU-FM•ez
 KRTR(F)•ac KMAI(F)•r KCCN•s KRTR(F)•ac

RICHMOND, VA (054)

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

JACKSONVILLE, FL (055)

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

TULSA, OK (056)

KWEN(F)•c KWEN(F)•c KVOO•c KWEN(F)•c
 KBEZ(F)•ez KRAV(F)•ac KWEN(F)•c KVOO•c
 KRAV(F)•ac KBEZ(F)•ez KRAV(F)•ac KMOD(F)•ao
 KMOD(F)•ao KAYI(F)•r KMOD(F)•ao KRAV(F)•ac
 KTFX(F)•c KTFX(F)•c KBEZ(F)•ez KRMG•ac

Rank by women, men

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

WEST PALM-BOCA RATON, FL (057)

WRMF(F)•ac WRMF(F)•ac WRMF(F)•ac WRMF(F)•ac
 WEAT-FM•ez WHYI(F)•r WSHE(F)•ao WSHE(F)•ao
 WJOY(F)•ac WEAT-FM•ez WIRK-FM•c WJNO•nt
 WHYI(F)•r WKGR(F)•ao WHYI(F)•r WHYI(F)•r
 WPOM•uc WIRK-FM•c WJNO•nt WAXY(F)•ac

WILKES-BARRE-SCRANTON (058)

WGBI-FM•ac WKRZ-FM•r WKRZ-FM•r WKRZ-FM•r
 WKRZ-FM•r WGBI-FM•ac WMGS(F)•bl WMGS(F)•bl
 WHLM(A/F)•r WMGS(F)•bl WTLQ(F)•r WARM•r
 WMGS(F)•bl WTLQ(F)•r WGBI-FM•ac WGBI-FM•ac
 WWSH(F)•ez WHLM(A/F)•r WARM•r WILK•r

AUSTIN, TX (059)

KEYI(F)•ac KASE(F)•c KASE(F)•c KEYI(F)•ac
 KASE(F)•c KEYI(F)•ac KLBJ-FM•ao KLBJ-FM•ao
 KOKE(A/F)•ac KOKE(A/F)•ac KOKE(A/F)•ac KASE(F)•c
 KPEZ(F)•ez KHFI(F)•r KEYI(F)•ac KHFI(F)•r
 KHFI(F)•r KLBJ-FM•ao KHFI(F)•r KOKE(A/F)•ac

ALLENTOWN-BETHLEHM, PA (060)

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

SYRACUSE, NY (061)

WYYY(F)•ac WYYY(F)•ac WYYY(F)•ac WYYY(F)•ac
 WSYR•st WHEN•ac WRRB(F)•c WRRB(F)•c
 WRRB(F)•c WNTQ(F)•r WEZG(F)•ez WHEN•ac
 WNTQ(F)•r WSYR•st WKFM(F)•ao WAQX(A/F)•ao
 WSEN(A/F)•go WRRB(F)•c WNDR•ac WEZG(F)•ez

AKRON, OH (062)

WMMS(F)•r WMJI(F)•ac WMMS(F)•r WMMS(F)•r
 WMJI(F)•ac WLTF(F)•ac WKDD(F)•r WONE(F)•ao
 WONE(F)•ao WMMS(F)•r WAKR•ac WKDD(F)•r
 WLTF(F)•ac WKDD(F)•r WONE(F)•ao WMJI(F)•ac
 WDBN(F)•ez WONE(F)•ao WMJI(F)•ac WGAR-FM•c

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Rank by women, men

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

RALEIGH-DURHAM, NC (063)

WRAL(F)•ac WRAL(F)•ac WRAL(F)•ac WQDR(F)•c
 WYLT(F)•sc WYLT(F)•sc WQDR(F)•c WRAL(F)•ac
 WDCG(F)•r WDCG(F)•r WRDU(F)•ao WRDU(F)•ao
 WFXC(F)•uc WZZU(F)•r WYLT(F)•sc WYLT(F)•sc
 WQDR(F)•c WPTF•ac WDCG(F)•r WFXC(F)•uc

TUCSON, AZ (064)

KIIM(F)•c KRQQ(F)•ac KLPX(F)•ao KRQQ(F)•ac
 KRQQ(F)•ac KIIM(F)•c KIIM(F)•c KLPX(F)•ao
 KWFM(F)•ac KWFM(F)•ac KRQQ(F)•ac KIIM(F)•c
 KJYK(F)•ez KJYK(F)•ez KAIR•ac KWFM(F)•ac
 KLPX(F)•ao KLPX(F)•ao KCUB•c KCUB•c

GRAND RAPIDS, MI (065)

WOOD-FM•ez WLHT(F)•ac WLAV-FM•ao WLAV-FM•ao
 WLHT(F)•ac WOOD-FM•ez WCUZ-FM•c WCUZ-FM•c
 WCUZ-FM•c WKLQ(F)•r WKLQ(F)•r WKLQ(F)•r
 WKLQ(F)•r WCUZ-FM•c WMUS-FM•c WOOD-FM•ez
 WOOD•ac WOOD•ac WLHT(F)•ac WLHT(F)•ac

GREENVILLE-SPARTANBURG, SC (066)

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

TOLEDO OH, MI (067)

WMHE(F)•ac WMHE(F)•ac WMHE(F)•ac WMHE(F)•ac
 WKKO(F)•c WWWW(F)•ac WKKO(F)•c WWWW(F)•ac
 WLQR(F)•ez WRQN(F)•r WWWW(F)•ac WKKO(F)•c
 WWWW(F)•ac WKKO(F)•c WIOT(F)•ao WIOT(F)•ao
 WRQN(F)•r WLQR(F)•ez WJR•ac WJR•ac

KNOXVILLE, TN (068)

WIVK-FM•c WIVK-FM•c WIVK-FM•c WIVK-FM•c
 WMYU(F)•ac WMYU(F)•ac WIMZ-FM•r WIMZ-FM•r
 WEZK(F)•ez WEZK(F)•ez WMYU(F)•ac WMYU(F)•ac
 WIMZ-FM•r WIMZ-FM•r WEZK(F)•ez WOKI(F)•r
 WOKI(F)•r WOKI(F)•r WOKI(F)•r WEZK(F)•ez

Rank by women, men

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

OMAHA-COUNCIL BLUFFS (069)

KFAB•ac KFAB•ac KEZO(F)•ao KEZO(F)•ao
KESY(A/F)•ezKGOR(F)•ac KQKQ(F)•r KQKQ(F)•r
KQKQ(F)•r KQKQ(F)•r WOW•c KFAB•ac
KGOR(F)•ac KESY(A/F)•ezWOW-FM•c KGOR(F)•ac
KEFM(F)•ac KEFM(F)•ac KGOR(F)•ac WOW•c

SPRINGFLD, MA (070)

WMAS-FM•ac WMAS-FM•ac WCCC(F)•ao WHYN•ac
WTIC-FM•r WHFM(F)•ac WMAS-FM•ac WCCC(F)•ao
WHFM(F)•ac WHYN•ac WTIC-FM•r WMAS-FM•ac
WRCH(F)•ez WTIC-FM•r WHYN•ac WHFM(F)•ac
WHYN•ac WRCH(F)•ez WHFM(F)•ac WTIC-FM•r

HARRISBURG, PA (071)

WNNK(F)•r WNNK(F)•r WNNK(F)•r WNNY(F)•r
WHP-FM•ez WHP-FM•ez WRKZ(F)•c WRKZ(F)•c
WRKZ(F)•c WSMF(F)•ac WHP-FM•ez WHP-FM•ez
WSMF(F)•ac WRKZ(F)•c WHYL(A/F)•c WCMB•ac
WHYL(A/F)•c WQXA(F)•r WCMB•ac WSMF(F)•ac

CHATTANOOGA, TN,GA (072)

WUSY(F)•c WUSY(F)•c WUSY(F)•c WUSY(F)•c
WDOD-FM•c WSKZ(F)•r WSKZ(F)•r WSKZ(F)•r
WDEF-FM•ez WDOD-FM•c WDOD-FM•c WDOD-FM•c
WSKZ(F)•r WDEF-FM•ez WDEF-FM•ez WOVE(F)•ao
WDOD•c WJTT(F)•uc WOVE(F)•ao WDEF-FM•ez

FRESNO, CA (073)

KKNU(F)•ac KYNO-FM•r KOJY(F)•ez KYNO-FM•r
KFIG-FM•ac KFIG-FM•ac KYNO-FM•r KGST•s
KFYE(F)•ac KFYE(F)•ac KFYE(F)•ac KNAX(F)•c
KYNO-FM•r KKNU(F)•ac KNAX(F)•c KMGX(F)•r
KNAX(F)•c KNAX(F)•c KGST•s KKDJ(F)•ao

SAN DIEGO NORTH COUNTY (074)

KFMB-FM•ac KFMB-FM•ac KGB(F)•ao KFMB-FM•ac
KCBQ-FM•c KCBQ-FM•c KCBQ-FM•c KGB(F)•ao
KJQY(F)•ez XTRA•go KSDO•nt KFMB•ac
XTRA•go KFMB•ac KCBQ•c XTRA•go
KFMB•ac KJQY(F)•ez KGMG(F)•ac KCBQ-FM•c

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Rank by women, men

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

LAS VEGAS, NV (075)

KLUC(F)•r KFMS(A/F)•c KFMS(A/F)•c KFMS(A/F)•c
KMZQ(F)•ac KLUC(F)•r KKLZ(F)•ao KMZQ(F)•ac
KFMS(A/F)•c KMZQ(F)•ac KMZQ(F)•ac KKLZ(F)•ao
KXTZ(F)•ez KXTZ(F)•ez KXTZ(F)•ez KLUC(F)•r
KKLZ(F)•ao KKLZ(F)•ao KLUC(F)•r KOMP(F)•ao

WILMINGTON, DE (076)

WJBR-FM•ac WJBR-FM•ac WJBR-FM•ac WMMR(F)•ao
WSTW(F)•r WSTW(F)•r WMMR(F)•ao WJBR-FM•ac
WKSZ(F)•ac WMMR(F)•ao WSTW(F)•r WSTW(F)•r
WMMR(F)•ao WKSZ(F)•ac WXTU(F)•c WXTU(F)•c
WDEL•ac WDEL•ac WDSD(F)•c WYSP(F)•ao

MCALLEN-PHARR-EDNB, TX (077)

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

BATON ROUGE, LA (078)

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

YOUNGSTOWN-WARREN, OH (079)

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

NEW HAVEN-MERIDEN, CTT (080)

WKCI(F)•r WKCI(F)•r WPLR(F)•ao WKCI(F)•r
WELI•ac WPLR(F)•ao WKCI(F)•r WPLR(F)•ao
WDRS-FM•ac WELI•ac WHCN(F)•ao WELI•ac
WNHC•bl WDRS-FM•ac WELI•ac WHCN(F)•ao
WPLR(F)•ao WPLY(F)•sc WEZN(F)•ez WCBS•n

EL PASO, TX (081)

KEZB(A/F)•ac KEZB(A/F)•ac KEZB(A/F)•ac KEZB(A/F)•ac
KHEY-FM•c KAMZ(F)•r KLAQ(F)•ao KLAQ(F)•ao
KAMZ(F)•r KHEY-FM•c KHEY-FM•c KHEY-FM•c
KAMA•s KAMA•s KAMZ(F)•r KAMZ(F)•r
KHEY•c KLTO(F)•r KTSM•nt KHEY•c

Rank by women, men

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

ALBUQUERQUE, NM (082)

KOB-FM•ac KOB-FM•ac KOB-FM•ac KOB-FM•ac
KOB•ac KOB•ac KOB•ac KOB•ac
KRST(F)•c KRST(F)•c KFMG(F)•ao KOEO•go
KRZY•c KRZY•c KKJY(F)•ez KKJY(F)•ez
KMG(A)•sc KKJY(F)•ez KOEO•go KFMG(F)•ao

LITTLE ROCK, AR (083)

KEZQ(F)•ez KSSN(F)•ac KSSN(F)•ac KSSN(F)•ac
KSSN(F)•ac KKYK(F)•r KMJX(F)•ao KKYK(F)•r
KHLT(F)•ac KEZQ(F)•ez KZOU(F)•r KMJX(F)•ao
KKYK(F)•r KHLT(F)•ac KKYK(F)•r KEZQ(F)•ez
KZOU(F)•r KZOU(F)•r KEZQ(F)•ez KZOU(F)•r

NEW BEDFORD-FL RVR, MA (084)

WWLI(F)•sc WPRO-FM•r WMYS(F)•ac WMYS(F)•ac
WLKW(F)•ez WLKW(F)•ez WBCN(F)•ao WHJY(F)•ao
WMYS(F)•ac WWLI(F)•sc WHJY(F)•ao WBZ•ac
WPRO-FM•r WXKS(F)•r WZLX(F)•go WBCN(F)•ao
WSNE(F)•ac WMYS(F)•ac WBOS(F)•c WZLX(F)•go

CHARLESTON, SC (085)

WDXZ(F)•ez WEZL(F)•c WEZL(F)•c WEZL(F)•c
WXTC(F)•ac WXTC(F)•ac WSSX(F)•r WXTC(F)•ac
WEZL(F)•c WSSX(F)•r WWWZ(F)•uc WSSX(F)•r
WAVF(F)•ac WAVF(F)•ac WLY(F)•c WAVF(F)•ac
WMCJ•c WLY(F)•c WXTC(F)•ac WFXR(F)•ao

COASTAL NO. CAROLINA (086)

WNCT(F)•c WSFL(F)•r WRNS(F)•c WRNS(F)•c
WRNS(F)•c WRNS(F)•c WAZZ(F)•c WSFL(F)•r
WAZZ(F)•c WNCT(F)•c WQDW(F)•bl WQDW(F)•bl
WDLX(F)•r WDLX(F)•r WDLX(F)•r WZYC(F)•ac
WRAL(F)•ac WQDW(F)•bl WNCT(F)•c WDLX(F)•r

SARASOTA-BRADENTON, FL (087)

WDUV(F)•ez WRBQ-FM•r WSUN•c WSUN•c
WSUN•c WDUV(F)•ez WYNF(F)•ao WKRL(F)•ao
WPDS(F)•sc WSUN•c WDUV(F)•ez WYNF(F)•ao
WUSA(F)•ac WMLO(F)•sc WHBO•go WHBO•go
WYNF(F)•ao WWBA(F)•ez WKRL(F)•ao WDUV(F)•ez

MOBILE, AL (088)

WKSJ-FM•c WKSJ-FM•c WKSJ-FM•c WKSJ-FM•c
WBLX(F)•uc WABB-FM•r WBLX(F)•uc WABB-FM•r
WABB-FM•r WBLX(F)•uc WGOK•bl WBLX(F)•uc
WGOK•bl WGOK•bl WABB-FM•r WIZD(F)•c
WIZD(F)•c WIZD(F)•c WIZD(F)•c WGOK•bl

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.
NEW YORK (001)				
WHTZ(F)•r	191.4	6.3	WINS•n	WXRK(F)•ao
WRKS(F)•uc	171.9	5.6	WHTZ(F)•r	WNBC•r
WPLJ(F)•r	165.1	5.4	WPLJ(F)•r	WINS•n
WOR•nt	132.5	4.3	WLTW(F)•sc	WCBS•n
WINS•n	126.7	4.1	WBLS(F)•uc	WHTZ(F)•r
WPAT-FM•ez	121.6	4.0	WOR•nt	WNEW-FM•ao
WLTW(F)•sc	120.0	3.9	WRKS(F)•uc	WCBS-FM•go
WBLS(F)•uc	117.1	3.8	WCBS•n	WPLJ(F)•r
WNEW-FM•ao	112.3	3.7	WCBS-FM•go	WBLS(F)•uc
WCBS-FM•go	103.9	3.4	WNBC•r	WLTW(F)•sc

LOS ANGELES (002)

KABC•nt	119.5	6.2	KIIS-FM•r	KIIS-FM•r
KIIS-FM•r	107.8	5.6	KOST(F)•ac	KABC•nt
KPWR(F)•r	100.1	5.2	KBIG(F)•ez	KTNQ•s
KJOI(F)•ez	86.7	4.5	KABC•nt	KRTH-FM•ac
KBIG(F)•ez	80.2	4.2	KRTH-FM•ac	KLOS(F)•ao
KOST(F)•ac	80.0	4.1	KTNQ•s	KFI•ac
KLOS(F)•ao	70.1	3.6	KFI•ac	KNX•n
KROQ(F)•ao	69.7	3.6	KIOQ(F)•sc	KOST(F)•ac
KRTH-FM•ac	69.7	3.6	KLVE(F)•s	KFWB•n
KFWB•n	63.1	3.3	KNX•n	KZLA(F)•c

CHICAGO (003)

WGN•v	142.1	11.3	WGN•v	WGN•v
WGCI-FM•uc	86.1	6.8	WGCI-FM•uc	WLUP(F)•ao
WBBM•n	70.8	5.6	WBBM•n	WBBM•n
WLOO(F)•ez	66.3	5.2	WCLR(F)•ac	WLS•r
WBMX(F)•uc	63.0	5.0	WFYR(F)•ac	WJMK(F)•go
WLUP(F)•ao	57.4	4.5	WKQX(F)•ac	WGCI-FM•uc
WLAK(F)•sc	47.8	3.8	WLS•r	WXRT(F)•ao
WCLR(F)•ac	43.1	3.4	WLOO(F)•ez	WMAQ•c
WKQX(F)•ac	40.3	3.2	WLAK(F)•sc	WUSN(F)•c
WBBM-FM•r	39.2	3.1	WLUP(F)•ao	WKQX(F)•ac

PHILADELPHIA (004)

WMMR(F)•ao	109.6	9.4	WMMR(F)•ao	WMMR(F)•ao
WEAZ(F)•ez	76.8	6.5	KYW•n	KYW•n
WUSL(F)•uc	65.8	5.6	WMGK(F)•ac	WSNI(F)•ac
KYW•n	58.1	4.9	WUSL(F)•uc	WXTU(F)•c
WMGK(F)•ac	44.1	3.7	WSNI(F)•ac	WIOQ(F)•ao
WCAU•nt	42.2	3.8	WEAZ(F)•ez	WYSP(F)•ao

Average 1/4-hour Cume*

	12+ (000)	Shr. (%)	Rank	Rch. Avg. (000) freq.
SAN FRANCISCO (005)				
WCAU-FM•r	41.9	3.5	WKSZ(F)•ac	WMGK(F)•sc
WSNI(F)•ac	41.9	3.5	WIP•ac	WCAU•nt
WWDB(F)•nt	37.9	3.2	WXTU(F)•c	WUSL(F)•uc
WXTU(F)•c	37.9	3.2	WIOQ(F)•ao	WEAZ(F)•ez

SAN FRANCISCO (005)

KGO•nt	56.9	7.2	KGO•nt	KCBS•nt
KCBS•nt	52.8	6.6	KCBS•nt	KGO•nt
KNBR•ac	40.9	5.1	KOIT-FM•ac	KNBR•ac
KSOL(F)•uc	37.0	4.6	KIOI(F)•ac	KSAN(F)•c
KABL-FM•ez	30.4	3.8	KYUU(F)•ac	KIOI(F)•ac
KMEL(F)•r	24.1	3.0	KABL-FM•ez	KYUU(F)•ac
KBLX(F)•ac	24.0	3.0	KBLX(F)•ac	KBLX(F)•ac
KYUU(F)•ac	23.7	3.0	KNBR•ac	KFOG(F)•ao
KFOG(F)•ao	23.3	2.9	KLOK-FM•ac	KITS(F)•r
KSAN(F)•c	22.8	2.8	KSOL(F)•uc	KOIT-FM•ac

BOSTON (006)

WBZ•ac	69.6	8.0	WBZ•ac	WBCN(F)•ao
WBCN(F)•ao	55.4	6.4	WHDH•ac	WBZ•ac
WXKS-FM•r	45.5	5.2	WSSH(F)•sc	WROR(F)•ac
WSSH(F)•sc	44.2	5.1	WVBF(F)•ac	WHDH•ac
WHDH•ac	41.5	4.8	WROR(F)•ac	WSSH(F)•sc
WRKO•nt	41.2	4.7	WXKS-FM•r	WZLX(F)•go
WJIB(F)•ez	36.3	4.2	WBCN(F)•ao	WBOS(F)•c
WAAF(F)•ao	27.8	3.2	WBOS(F)•c	WEEI•n
WZLX(F)•go	27.8	3.2	WRKO•nt	WXKS-FM•r
WROR(F)•ac	25.4	2.9	WJIB(F)•ez	WAAF(F)•ao

DETROIT (007)

WJR•ac	72.5	10.1	WCZY(F)•r	WJR•ac
WJLB(F)•bl	55.2	7.7	WJR•ac	WRIF(F)•ao
WWJ•n	43.2	6.0	WOMC(F)•ac	WCZY(F)•r
WCZY(F)•r	40.4	5.6	WJLB(F)•bl	WWJ•n
WRIF(F)•ao	38.8	5.4	WWJ•n	WKSG(F)•ac
WJOI(F)•ez	37.9	5.3	WLTI(F)•sc	WLLZ(F)•ao
WHYT(F)•r	35.7	4.9	WNIC(F)•ac	WWWW(F)•c
CKLW•st	34.4	4.8	WWWW(F)•c	WNIC(F)•ac
WLLZ(F)•ao	28.1	3.9	WJOI(F)•ez	WOMC(F)•ac
WNIC(F)•ac	27.1	3.7	WHYT(F)•r	WJZZ(F)•JZ

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Average 1/4-hour Cume*

	12+ (000)	Shr. (%)	Rank	Rch. Avg. (000) freq.
DALLAS-FT. WORTH (008)				
WBAP•c	54.8	8.8	KVIL(F)•st	WBAP•c
KKDA-FM•bl	47.5	7.6	WBAP•c	KVIL(F)•st
KVIL(F)•st	47.4	7.6	KPLX(F)•c	KRLD•n
KPLX(F)•c	46.5	7.5	KKDA-FM•bl	KPLX(F)•c
KRLD•n	37.3	6.0	KRLD•n	KKDA-FM•bl
KMEZ-FM•ez	34.6	5.5	KSCS(F)•c	KTXQ(F)•ao
KSCS(F)•c	33.7	5.4	KMEZ-FM•ez	KLUV(F)•ac
KEGL(F)•r	30.9	4.9	KOZY(F)•ez	KSCS(F)•c
KTXQ(F)•ao	27.1	4.3	KLUV(F)•ac	KZEW(F)•ao
KOZY(F)•ez	20.7	3.3	KESS(F)•s	KOZY(F)•ez

WASHINGTON, DC (009)

WKYS(F)•uc	41.0	6.5	WKYS(F)•uc	WMZQ-FM•c
WMZQ-FM•c	40.8	6.5	WMAL•st	WWDC-FM•ao
WGAY(F)•ez	39.7	6.3	WMZQ-FM•c	WTOP•n
WMAL•st	36.6	5.8	WHUR(F)•bl	WMAL•st
WHUR(F)•bl	33.4	5.3	WTOP•n	WAVA(F)•r
WCXR(F)•ao	29.2	4.6	WLTT(F)•ac	WKYS(F)•uc
WAVA(F)•r	27.1	4.3	WGPC	WLTT(F)•ac
			+	
			WCLY•ac	
WWDC-FM•ao	25.5	4.0	WCXR(F)•ao	WGAY(F)•ez
WTOP•n	23.0	3.6	WGAY(F)•ez	WCXR(F)•ao
WDJY(F)•r	20.7	3.3	WAVA(F)•r	WGPC
			+	
			WCLY•ac	

HOUSTON (010)

KKBQ-FM•r	46.3	7.9	KFMK(F)•ac	KIKK-FM•c
KIKK-FM•c	44.7	7.6	KIKK-FM•c	KTRH•n
KMJQ(F)•uc	44.1	7.5	KKBQ-FM•r	KILT-FM•c
KFMK(F)•ac	36.4	6.2	KILT-FM•c	KFMK(F)•ac
KODA(F)•ez	35.0	5.9	KMJQ(F)•uc	KKBQ-FM•r
KTRH•n	34.4	5.8	KLTR(F)•ac	KSRR(F)•ao
KILT-FM•c	33.9	5.8	KODA(F)•ez	KMJQ(F)•uc
KRBE-FM•r	29.6	5.0	KJYY(F)•cl	KODA(F)•ez
KSRR(F)•ao	27.0	4.6	KTRH•n	KLTR(F)•ac
KQUE(F)•st	25.5	4.3	KQUE(F)•st	KLOLF(F)•ao

CLEVELAND (011)

WMMS(F)•r	58.9	10.5	WMMS(F)•r	WMMS(F)•r
WMJI(F)•ac	29.1	5.4	WMJI(F)•ac	WMJI(F)•ac
WLTF(F)•ac	27.3	5.0	WLTF(F)•ac	WLTF(F)•ac
WQAL(F)•ez	25.9	4.8	WQAL(F)•ez	WGAR-FM•c
WGCL(F)•r	24.0	4.4	WGAR-FM•c	WQAL(F)•ez

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

12+ (000)	Shr. (%)	Rank	Rch. Avg. (000)freq.
PITTSBURGH (012)			
KDKA•ac	72.8	13.9	KDKA•ac KDKA•ac
WSHH(F)•ez	41.8	8.0	WBZZ(F)•r WHTX(F)•ac
WBZZ(F)•r	40.1	7.7	WHTX(F)•ac WDVE(F)•ao
WDVE(F)•ao	39.3	7.5	WWSW(F)•ac WWSW(F)•ac
WAMO-FM•uc	27.0	5.1	WSHH(F)•ez WSHH(F)•ez

SEATTLE-TACOMA (013)

KIRO•n	41.3	9.4	KIRO•n KIRO•n
KISW(F)•ao	28.7	6.5	KOMO•ac KOMO•ac
KBRD(F)•ez	23.7	5.3	KMPS-FM•c KISW(F)•ao
KOMO•ac	22.2	5.0	KLSY-FM•ac KVI•go
KMPS-FM•c	20.8	4.7	KUBE(F)•r KMPS-FM•c

MIAMI (014)

WLYF(F)•ez	43.7	8.4	WAXY(F)•ac WHYI(F)•r
WSHE(F)•ao	30.3	5.8	WQBA•s WSHE(F)•ao
WQBA•s	28.2	5.4	WJQY(F)•ac WQBA•s
WHYI(F)•r	27.0	5.2	WAQI•s WKQS(F)•c
WHQT(F)•uc	24.7	4.7	WCMQ-FM•s WAXY(F)•ac

Burkhart/Abrams' Dwight Douglas warns of overdependence on classic hits. "One of my great fears about classic rock is that "people will start to get bored."

ATLANTA (015)

WKLS(F)•ao	43.3	9.1	WQXI-FM•r WQXI-FM•r
WPCH(F)•ez	39.7	8.4	WYAY(F)•c WYAY(F)•c
WQXI-FM•r	35.0	7.4	WSB-FM•ac WKLS(F)•ao
WYAY(F)•c	33.4	7.0	WFOX(F)•ac WSB•ac
WVEE(F)•uc	32.4	6.8	WPCH(F)•ez WFOX(F)•ac

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

12+ (000)	Shr. (%)	Rank	Rch. Avg. (000)freq.
MINNEAPOLIS-ST. PAUL (016)			
WCCO•v	79.8	17.0	KSTP-FM•ac WCCO•v
KSTP-FM•ac	39.0	8.3	WCCO•v KSTP-FM•ac
KQRS(A/F)•ao	36.3	7.7	WLOL(F)•r KQRS(A/F)•ao
WLOL(F)•r	27.2	5.8	KEEY(F)•c WLOL(F)•r
KDWB-FM•r	26.6	5.6	KQRS(A/F)•ao KEEY(F)•c

TAMPA-ST. PETERSBURG (017)

WRBQ-FM•r	54.3	13.3	WRBQ-FM•r WRBQ-FM•r
WWBA(F)•ez	33.9	8.3	WQYK(F)•c WQYK(F)•c
WQYK(F)•c	27.8	6.8	WUSA(F)•ac WKRL(F)•ao
WYNF(F)•ao	23.1	5.6	WPDS(F)•sc WUSA(F)•ac
WUSA(F)•ac	20.7	5.0	WSUN•c WYNF(F)•ao

ST. LOUIS (018)

KMOX•nt	89.9	21.3	KMOX•nt KMOX•nt
KSHE(F)•ao	48.2	11.4	KYKY(F)•ac KSHE(F)•ao
KEZK(F)•ez	24.4	5.7	KSD(F)•ac KUSA•c
WIL-FM•c	24.3	5.7	KUSA•c WIL-FM•c
KMJM(F)•uc	19.2	4.5	WIL-FM•c KYKY(F)•ac

DENVER (019)

KOSI(F)•ez	30.3	8.0	KHOW•ac KOA•nt
KBCO-FM•ao	21.8	5.7	KIMN•r KHOW•ac
KBPI(F)•ao	20.8	5.5	KMJI(F)•sc KBCO-FM•ao
KMJI(F)•sc	19.7	5.2	KYGO(F)•c KMJI(F)•sc
KPKE(F)•r	19.2	5.0	KOSI(F)•ez KOSI(F)•ez

SACRAMENTO-STOCKTON (020)

KSFM(F)•r	27.1	7.4	KSFM(F)•r KSFM(F)•r
KCTC(F)•ez	21.9	6.0	KXOA-FM•ac KRAK-FM•c
KRAK•c	18.7	5.1	KRAK-FM•c KZAP(F)•ao
KRAK-FM•c	18.0	4.9	KCTC(F)•ez KRAK•c
KXOA-FM•ac	17.6	4.8	KFBK•nt KNBR•ac

BALTIMORE (021)

WLIF(F)•ez	39.3	9.9	WBSB(F)•r WPOC(F)•c
WBSB(F)•r	29.3	7.3	WLIF(F)•ez WIYY(F)•ao
WXVY(F)•uc	29.2	7.3	WPOC(F)•c WBSB(F)•r
WPOC(F)•c	27.3	6.8	WXVY(F)•uc WBAL•nt
WBAL•nt	26.7	6.7	WCAO•c WLIF(F)•ez

PHOENIX (022)

KZZP-FM•r	33.3	10.4	KNIX-FM•c KNIX-FM•c
KNIX-FM•c	30.7	9.6	KKLT(F)•ac KTAR•nt
KTAR•nt	23.3	7.3	KZZP-FM•r KDKB(F)•ao
KUPD(F)•ao	22.2	6.9	KOOL-FM•go KUPD(F)•ao
KMEO-FM•ez	19.4	6.0	KTAR•nt KOY•ac

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

12+ (000)	Shr. (%)	Rank	Rch. Avg. (000)freq.
INDIANAPOLIS (023)			
WFBO(F)•ao	42.8	13.8	WIBC•ac WFBO(F)•ao
WIBC•ac	34.1	11.0	WFBO(F)•ao WIBC•ac
WXTZ(F)•ez	21.7	7.0	WFMS(F)•c WFMS(F)•c
WFMS(F)•c	21.5	6.9	WZPL(F)•r WXTZ(F)•ez
WZPL(F)•r	17.8	5.7	WENS(F)•ac WTLC(F)•uc

HARTFORD-NEW HAVEN (024)

WTIC•ac	39.7	11.1	WTIC•ac WTIC•ac
WTIC-FM•r	30.2	8.4	WTIC-FM•r WTIC-FM•r
WRCH(F)•ez	22.0	6.1	WKCI(F)•r WHCN(F)•ao
WKCI(F)•r	16.8	4.7	WDRG-FM•ac WNBC•r
WHCN(F)•ao	16.6	4.6	WIOF(F)•ac WCCC(F)•ao

PORTLAND, OR (025)

KXL-FM•ez	22.0	8.0	KGW•ac KGW•ac
KKRZ(F)•r	17.9	6.5	KKCW(F)•ac KEX•ac
KGW•ac	15.8	5.7	KKLI(F)•ac KINK(F)•ao
KGON(F)•ao	15.2	5.5	KEX•ac KXL•nt
KEX•ac	14.5	5.3	KINK(F)•ao KGON(F)•ao

SAN DIEGO (026)

KFMB•ac	26.5	9.0	KFMB-FM•ac KFMB•ac
KJQY(F)•ez	24.2	8.2	KFMB•ac KSDO•nt
KSDO•nt	20.5	6.9	KJQY(F)•ez KFMB-FM•ac
KFMB-FM•ac	20.1	6.8	KSON-FM•c KGB(F)•ao
XTRA-FM•ao	19.4	6.5	XTRA•go XTRA•go

ORLANDO-DAYTONA BEACH (027)

WWKA(F)•c	31.3	10.8	WWKA(F)•c WWKA(F)•c
WSSP(F)•ez	27.3	9.4	WSTF(F)•ac WDIZ(F)•ao
WDIZ(F)•ao	22.3	7.7	WSSP(F)•ez WSTF(F)•ac
WSTF(F)•ac	21.5	7.4	WJYO(F)•ac WBJW-FM•r
WBJW-FM•r	21.0	7.2	WBJW-FM•r WDBO•ac

MILWAUKEE (028)

WTMJ•ac	36.8	13.4	WTMJ•ac WKLH(F)•cl
WEZW(F)•ez	23.5	8.6	WKTJ(F)•r WTMJ•ac
WKTJ(F)•r	22.8	8.3	WKLH(F)•cl WKTJ(F)•r
WKLH(F)•cl	19.5	7.1	WEZW(F)•ez WML(F)•c
WQFM(F)•ao	18.6	6.8	WLTO(F)•sc WEZW(F)•ez

CINCINNATI (029)

WLW•ac	26.8	10.5	WUBE(F)•c WEBN(F)•ao
WUBE(F)•c	24.8	9.7	WKRC•ac WLW•ac
WEBN(F)•ao	23.8	9.3	WLW•ac WUBE(F)•c
WKRC(F)•r	22.8	8.9	WKRC(F)•r WKRC•ac
WWEZ(F)•ez	20.2	7.9	WWEZ(F)•ez WWEZ(F)•ez

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Average 1/4-hour

Cume*

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

KANSAS CITY (030)

WDAF•c	22.7	9.5	WDAF•c	WDAF•c
KMBZ•nl	19.1	8.0	KLSI(F)•ac	KYYS(F)•ao
KYYS(F)•ao	18.7	7.8	KUDL(F)•ac	KFKF(F)•c
KFKF(F)•c	17.0	7.1	KFKF(F)•c	KLSI(F)•ac
KMBR(F)•ez	16.6	6.9	KMBR(F)•ez	KCMO•nl

NASHVILLE (031)

WSM-FM•c	27.1	11.1	WSM-FM•c	WSM-FM•c
WKDF(F)•ao	25.5	10.4	WLAC-FM•ac	WKDF(F)•ao
WZEZ(F)•ez	16.6	6.8	WKDF(F)•ao	WLAC-FM•ac
WYHY(F)•r	16.3	6.7	WYHY(F)•r	WSIX-FM•c
WLAC-FM•ac	14.7	6.0	WSIX-FM•c	WSM•c

CHARLOTTE (032)

WSOC-FM•c	27.0	10.5	WSOC-FM•c	WLVK(F)•c
WLVK(F)•c	23.3	9.1	WEZC(F)•ac	WSOC-FM•c
WPEG(F)•uc	20.4	7.9	WLVK(F)•c	WEZC(F)•ac
WROQ(F)•r	20.1	7.8	WBT•ac	WBT•ac
WBCY(F)•r	17.1	6.7	WBCY(F)•r	WPEG(F)•uc

COLUMBUS, OH (033)

WLWQ(F)•ao	26.0	11.2	WSNY(F)•ac	WTVN•ac
WNCI(F)•r	23.0	9.9	WTVN•ac	WLWQ(F)•ao
WSNY(F)•ac	21.1	9.1	WNCI(F)•r	WSNY(F)•ac
WXGT(F)•r	17.8	7.6	WLWQ(F)•ao	WNCI(F)•r
WBNS-FM•ez	17.2	7.4	WVKO•uc	WBNS-FM•ez

NEW ORLEANS (034)

WYLD-FM•uc	30.3	11.7	WYLD-FM•uc	WWL•nl
WEZB(F)•r	23.4	9.1	WLTS(F)•ac	WYLD-FM•uc
WBWU(F)•ez	17.6	6.8	WBOK•re	WAJY(F)•sc
WLTS(F)•ac	15.3	5.9	WAJY(F)•sc	WEZB(F)•r
WWL•nl	15.3	5.9	WBWU(F)•ez	WLTS(F)•ac

BUFFALO (035)

WBUF(F)•ac	21.3	8.7	WBUF(F)•ac	WBUF(F)•ac
WJYE(F)•ez	18.9	7.8	WKWB•ac	WYRK(F)•c
WBEN-FM•r	18.7	7.7	WGR•ac	WGR•ac
WYRK(F)•c	16.4	6.7	WJYE(F)•ez	WBEN-FM•r
WGR•ac	12.4	5.1	WRLT(F)•ac	WPHD(F)•r

OKLAHOMA CITY (036)

KATT(F)•ao	22.8	10.4	KXXY-FM•c	KXXY-FM•c
KXXY-FM•c	21.0	9.6	KZBS(F)•ac	KATT(F)•ao
KKNG(F)•ez	13.4	6.1	WKY•c	KZBS(F)•ac
KJYO(F)•r	12.2	5.6	KEBC(F)•c	WKY•c
WKY•c	11.8	5.3	KKNG(F)•ez	KLTE(F)•ac

Average 1/4-hour

Cume*

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

GREENVILLE-SPARTANBRG (037)

WFBC-FM•ac	25.5	10.9	WFBC-FM•ac	WFBC-FM•ac
WESC-FM•c	24.6	10.5	WESC-FM•c	WESC-FM•c
WSSL(F)•c	18.4	7.8	WSSL(F)•c	WSSL(F)•c
WKSJ(F)•r	17.4	7.4	WWNC•c	WWNC•c
WSPA-FM•ez	15.7	6.7	WSPA-FM•ez	WHYZ•bl

RALEIGH-DURHAM (038)

WRAL(F)•ac	28.4	12.2	WRAL(F)•ac	WRAL(F)•ac
WQDR(F)•c	22.0	9.5	WQDR(F)•c	WQDR(F)•c
WDCG(F)•r	11.8	5.1	WYLT(F)•sc	WRDU(F)•ao
WPTF•ac	10.9	4.7	WDCG(F)•r	WKIX•c
WZZU(F)•r	9.9	4.2	WZZU(F)•r	WFXC(F)•uc

SALT LAKE CITY (039)

KSL•ac	23.6	10.2	KSL•ac	KSL•ac
KSFI(F)•ez	19.2	8.3	KSFI(F)•ez	KSFI(F)•ez
KRSP-FM•ao	15.5	6.7	KALL•ac	KALL•ac
KKAT(F)•c	12.8	5.5	KSOP-FM•c	KSOP-FM•c
KCPX(F)•r	11.1	4.8	KKAT(F)•c	KKAT(F)•c

MEMPHIS (040)

WHRK(F)•bl	23.4	10.8	WGKX(F)•c	WGKX(F)•c
WGKX(F)•c	20.3	9.3	WRVR-FM•ac	WHRK(F)•bl
WMC-FM•r	18.6	8.6	WMC-FM•r	WMC-FM•r
WEGR(F)•r	14.4	6.6	WLOK•bl	WRVR-FM•ac
WRVR-FM•ac	13.3	6.1	WHRK(F)•bl	WEGR(F)•r

GRAND RAPIDS-KALAZOO (041)

WOOD-FM•ez	16.0	7.3	WOOD-FM•ez	WLAV-FM•ao
WLAV-FM•ao	14.1	6.4	WMUS-FM•c	WOOD-FM•ez
WKLQ(F)•r	12.8	5.8	WNWN(F)•c	WCUZ-FM•c
WMUS-FM•c	11.5	5.2	WOOD•ac	WMUS-FM•c
WNWN(F)•c	10.2	4.6	WCUZ-FM•c	WNWN(F)•c

PROVIDENCE-NEW BEDFORD (042)

WPRO-FM•r	26.2	10.2	WPRO-FM•r	WHJY(F)•ao
WLKW-FM•ez	25.0	9.7	WWLI(F)•sc	WPRO•ac
WHJY(F)•ao	21.2	8.2	WPRO•ac	WPRO-FM•r
WWLI(F)•sc	18.8	7.3	WHJY(F)•ao	WWLI(F)•sc
WHJJ•nl	16.0	6.2	WLKW-FM•ez	WBZ•ac

CHARLESTON-HUNTINGTON (043)

WTCR-FM•c	14.1	7.5	WQBE-FM•c	WTCR-FM•c
WQBE-FM•c	13.1	7.0	WVAF(F)•ac	WQBE-FM•c
WKEE-FM•r	11.8	6.3	WKEE-FM•r	WVAF(F)•ac
WAMX(F)•r	11.4	6.1	WTCR-FM•c	WKEE-FM•r
WKLC(F)•ao	7.7	4.1	WCAW•c	WAMX(F)•r

Average 1/4-hour

Cume*

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

HARRISBURG-YORK-LANCAST (044)

WRKZ(F)•c	19.3	9.1	WRKZ(F)•c	WRKZ(F)•c
WNCE(F)•ez	14.4	6.8	WSBA-FM•sc	WNNK(F)•r
WNNK(F)•r	14.4	6.8	WNNK(F)•r	WHTF(F)•ao
WQXA(F)•r	12.3	5.8	WNCE(F)•ez	WQXA(F)•r
WHTF(F)•ao	10.6	5.0	WSBA•nl	WIOV(F)•ac

SAN ANTONIO (045)

KTFM(F)•ac	19.1	8.0	KTFM(F)•ac	KBUC(A/F)•c
KISS(F)•ao	18.9	7.9	KBUC(A/F)•c	KONO•ac
KQXT(F)•ez	17.6	7.3	KSMG(F)•ac	KTFM(F)•ac
KBUC(A/F)•c	15.0	6.2	KCOR•s	KKYX•c
KKYX•c	12.7	5.3	KONO•ac	KAJA(F)•c

NORFOLK-PORTSMTH-NWPT (046)

WNOR-FM•ao	21.8	9.9	WCMS-FM•c	WNOR-FM•ao
WOWI(F)•uc	19.7	8.9	WLTY(F)•sc	WCMS-FM•c
WCMS-FM•c	19.1	8.7	WFOG(F)•ez	WWDE(F)•ac
WFOG(F)•ez	17.4	7.9	WWDE(F)•ac	WTAR•go
WNUZ(F)•r	14.1	6.4	WNOR-FM•ao	WFOG(F)•ez

BIRMINGHAM (047)

WZZK(A/F)•c	30.6	15.8	WZZK(A/F)•c	WZZK(A/F)•c
WAPI-FM•r	22.3	11.5	WMJJ(F)•ac	WMJJ(F)•ac
WMJJ(F)•ac	19.0	9.8	WENN(F)•bl	WAPI-FM•r
WENN(F)•bl	18.4	9.5	WAPI-FM•r	WENN(F)•bl
WKXX(F)•r	14.2	7.3	WATV•bl	WKXX(F)•r

DAYTON (048)

WHIO-FM•ez	21.5	12.0	WHIO-FM•ez	WLW•ac
WGTZ(F)•r	18.9	10.6	WWSN(F)•ac	WONE•c
WTUE(F)•ao	12.5	7.0	WGTZ(F)•r	WTUE(F)•ao
WHIO•ac	9.8	5.5	WONE•c	WGTZ(F)•r
WWSN(F)•ac	9.6	5.3	WHIO•ac	WHIO•ac

LOUISVILLE (049)

WAMZ(F)•c	33.8	17.7	WHAS•ac	WHAS•ac
WHAS•ac	28.5	15.0	WAMZ(F)•c	WAMZ(F)•c
WDJX(F)•r	14.1	7.4	WRKA(F)•ac	WQMF(F)•ao
WVEZ(F)•ez	13.8	7.2	WVEZ(F)•ez	WRKA(F)•ac
WQMF(F)•ao	13.4	7.0	WQMF(F)•ao	WVEZ(F)•ez

GREENSBORO-WINSTN SALEM (050)

WTQR(F)•c	32.7	16.6	WTQR(F)•c	WTQR(F)•c
WKSJ(F)•r	13.1	6.6	WMAG(F)•ac	WOJY(F)•sc
WOJY(F)•sc	12.7	6.4	WOJY(F)•sc	WKRR(F)•ac
WKRR(F)•ac	11.8	6.0	WSJS•ac	WSJS•ac
WQMG(F)•bl	11.7	5.9	WQMG(F)•bl	WMAG(F)•ac

BITING THE APPLE

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MEDIA PRO

Learning to use
Arbitron's AID
correctly/89

TELEVISION/RADIO AGE

Spot Report

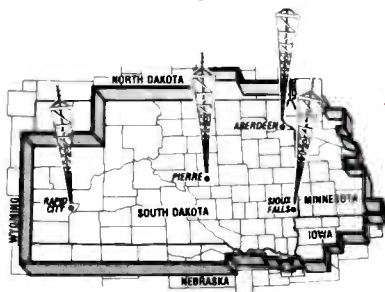
September 15, 1986

1st AGAIN!

Kelo-land TV SCOOPS the Nation in Newest Arbitron Sweeps!

ADI Winner In Every Category

#1 ADI S/O-S/O	Total Households, Mon.-Sun.	41 share
#1 ADI S/O-S/O	Women 25-54	44 share (tie)
#1 ADI Late News	Total Households, Mon.-Fri.	55 share
#1 ADI Late News	Women 25-54	61 share
#1 ADI CBS	Total Day	41 share
#1 ADI CBS	Late News	55 share
#1 ADI 3-6:30 p.m.	Total Households, Mon.-Fri.	40 share (tie)



kelo·land tv

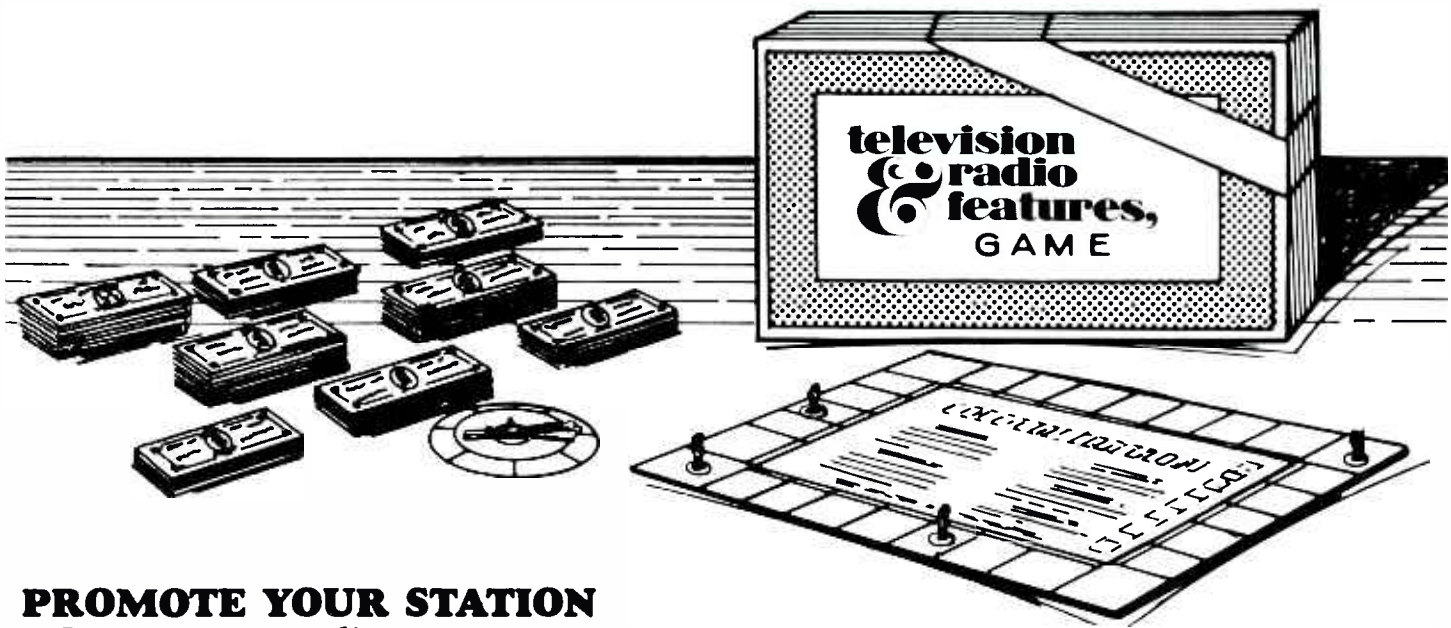
Kelo-tv Sioux Falls, S.D. and satellites
KDLO-TV, KPLO-TV

Source: Arbitron Sweeps, May 1986

Above estimates include time slots and demographic information in equal facilities markets as analyzed by TV Radio Age. Survey data estimates subject to usual qualifications.

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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-Witnauer
- Carter Wallace, Inc. • General Electric
- Rand McNally • Corning Glass • Houbigant
- Syroco • General Mills

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Spot Report

September 15, 1986

Pittsburgh bites the Apple, hopes to boost spending

Representatives of Pittsburgh media will travel en masse to New York to prove to advertiser and agency planning executives in the Big Apple that "steel-town" is the nation's most misunderstood market. The Pittsburgh Media Group on Wednesday (September 17) will host a luncheon for more than 200 advertising executives at Cafe Versailles, which will include a video short, "Renaissance Pittsburgh," a kick-off by Pittsburgh Steeler Lynn Swann and entertainment by comedian Robert Klein.

Joe Berwanger, vice president and general manager of KDKA-TV, says the goal of the gathering is to get more revenue planned upfront for the market. He adds, "I've seen published reports that the market is 12th in population but is in the high teens in advertising revenue ranking. Our demographics are not all that different from the national average. If we're any older, we may be older by about a 10th of a percentage point."

Along with his station, members of the Pittsburgh Media Group are WTAE-TV, WPXI-TV, WPGH-TV, *The Pittsburgh Press*, *The Pittsburgh Post Gazette* and the Pittsburgh Radio Organization. Berwanger says the video presentation will do the primary selling but that it will be light on statistics: "You can come up with 100 statistics, but only one or two will be important to a given person." The individual media will follow up on their own, he notes.

Misunderstandings. Berwanger, a lifelong resident of Pittsburgh, realizes that many still conceive of Pittsburgh as a soot-ridden steel town, pointing out, "Virtually all of the steel mills have departed, and the economy has changed over to more of a high-technology economy." He adds that Pittsburgh's distinctions include being the nation's heart transplant center and having the highest percentage of homeowners in the country.

Fast-food spending up

With nearly two-thirds of the expenditures placed via spot television, restaurant and fast-food chain TV advertising increased 13 per cent to \$562.6 million in

the first half of this year, compared to the \$497.5 million in the similar period of 1985. Total restaurant and fast-food chain spot advertising was \$348.3 million in the January/June period, up 12 percent from \$312.3 in the first half of 1985, according to the Television Bureau of Advertising. Network TV advertising was up 16 per cent from \$185.1 million to \$214.2 million over the same two periods.

The leader in the category continued to be McDonald's with \$159.9 million, up 12 per cent over its first-half 1985 spending of \$143.2.

ADI ranking changes

Nearly half of the top 50 ADIs will show changes in ranking in the Arbitron roster for the upcoming season, TV/RADIO AGE has learned. Seven of the ADIs will be moved up or down two or more levels in the rankings, with Birmingham and Charleston-Huntington showing the greatest changes. The Alabama market will be hoisted up from 47th to 43d ADI, while the West Virginia market was marked down from 43rd to 47th.

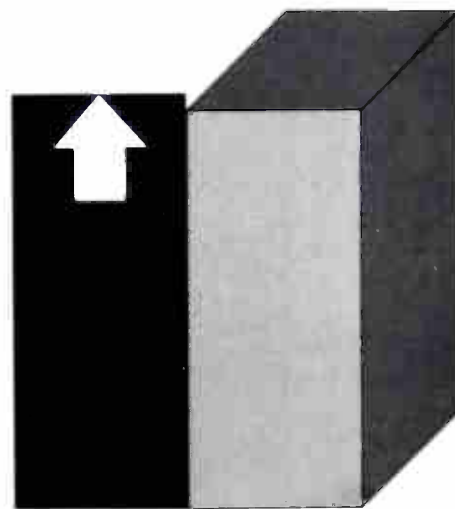
All told, 24 of the top 50 ADIs will have their rankings changed, but none of the top 10 (see list of all 213 ADIs on page 113).

Meanwhile, Nielsen released its universe estimates as of January 1, 1987. These show 89,130,000 total households and 87,400,000 TV households (98 per cent). Total persons (2-plus in TV households came to 227,070,000, with 90,830,000 women 18-plus, 81,980,000 men 18-plus, 20,250,000 teens and 34,010,000 children 2-11 (see demographic breakdown on page 112).

July

National Spot Business

+3.6%



1986: \$476.2

1985: \$459.7

Complete TV Business Barometer details p. 34

Spot Report

Campaigns

American Airlines, RADIO

*Bozell, Jacobs, Kenyon & Echardt/
Dallas*

BUSINESS TRAVEL is scheduled for four to five weeks of spot radio advertising that took off in early September in a select but nationwide spread of flight destinations. Negotiators worked to attract business men 25 and up.

Automatic Data Processing, Inc., RADIO

*Schaefer Advertising/Valley Forge,
Pa.*

COMPUTERIZED BUSINESS SERVICES are being offered for 10 weeks that started in early September in a long and coast-to-coast lineup of radio markets. Target audience is office managers 25-plus.

Beringer Vineyards, RADIO

*Allen and Dorward Advertising/San
Francisco*

WINE WORLD WINES are being adver-

tised for four weeks during September in a select but widespread list of radio markets. Media team arranged for schedules to reach both men and women 25 and up.

Bissell Inc., TV

Kelly, Scott and Madison/Chicago
CARPET CLEANERS are being recommended for three to four weeks that started in mid-September in a fair lineup of television markets across the country. Buyers placed news, fringe and daytime inventory to appeal to adults 35 and up.

Brink's, Inc., RADIO

*Marketing Partnership/Greenwich,
Conn.*

HOME SECURITY SYSTEMS are using 15 weeks of spot advertising that started in mid-September in a long and nationwide lineup of radio markets. Target audience is adults 35 and up.

Carl Buddig & Co., RADIO

N W Ayer/Chicago

PROCESSED MEATS are set for four to eight weeks of advertising that started in early September in a nationwide spread of radio markets. Negotiators worked to impress women 25 and up.

Ralston Purina Co., TV

Tatham-Laird & Kudner/Chicago
CONTINENTAL BAKING'S WONDER BREAD is set for four weeks of television appearances that commenced in early September in a nationwide lineup of spot markets. Buying team placed primetime, daytime and fringe inventory to attract women 18 and up.

Sun Company, Inc., RADIO

Wells, Rich, Greene/New York
PETROLEUM PRODUCTS are being offered for 10 weeks that started in early August in a fair lineup of eastern and midwestern radio markets. Negotiators set schedules to impress men 18 and up.

Unocal Corp., TV

Leo Burnett Co./Chicago
UNLEADED GASOLINE is being sold for seven to 10 weeks that started in early or mid-September in a good many western television markets. Media group lined up news, sports, primetime and fringe spot to reach both men and women 25 and up.

Walgreen Company, TV

CPM, Inc./Chicago

SELECTED DRUG STORE ITEMS are sharing 11 weeks of spot appearances that kicked off in mid-September in a long and coast-to-coast lineup of television markets. Buyers used a full range of daypart inventory to impress women 25 and up.

Washington State Apple Commission, RADIO

Cole & Weber/Seattle

APPLES are being recommended for three weeks scheduled to begin in late September in a long and nationwide lineup of radio markets. Media arranged for schedules to attract both men and women 18 and up.

New from General Mills

Now that Fruit Wrinkles is on supermarket shelves across the country, General Mills is testing several more new products, among them The Suddenly Salad, currently being tested in Georgia and Minnesota markets. Agency for Suddenly Salad is Campbell-Mithun, Minneapolis.

Fruit Wrinkles are fruit bit snacks aimed at kids and their mothers. First national TV drive for Fruit Wrinkles started August 25 in Saturday morning cartoon and daytime inventory on the networks, plus spot television and all-family cable. Print advertising began this month in women's magazines.

ADVERTISEMENT

SUSPICIONS
CONFIRMED

#18



Appointments

Agencies



Rona Yohalem has been promoted to agency marketing director at Geer, DuBois Inc. in New York. She joined the agency as vice president, director of research in 1982 and was elected a senior vice president in 1984.

Brian Battersby and **Bruce Dennler** have been promoted to media supervisors at McCann-Erickson/New York. Both executives move up from posts as media planners.

Marjorie Walker Hauer has joined Laurence, Charles, Free & Lawson as a media supervisor, and **Jeff Fine** and **Peter Harckham** come to the agency as senior media planners. Hauer had previously been with Ted Bates and Benton & Bowles. Harckham moves in from Ted Bates and Fine had previously been with Hicks & Greist, BBDO and Grey Advertising.

Kirsti K. Lucander has joined Ross Roy/Detroit as a buyer, responsible for market analysis, negotiating media schedules and post analysis. She had previously been a buyer for Saris and Associates and before that an assistant buyer with McCann-Erickson.

Jill Hershey has joined Kolon, Bittker & Desmond, Inc., Troy, Mich., as a media buyer. She had been a buyer for Bozell Jacobs Kenyon & Eckhardt. At KB&D she will be handling both broadcast and print buys.

Ralph Lauricella has been promoted to media analyst at The Ellis Singer Group, Inc., Buffalo, N.Y. He steps up from media assistant.

Susan Adinolfi has been appointed a media coordinator at Healy-Schutte & Comstock in Buffalo. She will handle media ordering and act as assistant buyer on both broadcast and print schedules.

One Seller's Opinion



Urges price-item sell: If it works for print, radio can do it too

Weaver

Newspapers get more retail advertising dollars than any other medium. Because newspapers use the "price-item" approach to retail advertising, featuring as many as 80 items per ad, it reaches large numbers of potential buyers who are "in the market" for at least one of the items. The resulting next-day heavy store traffic almost guarantees impressive sales because the excitement and emotional climate generated by large numbers of shoppers creates even higher sales per capita.

Faced with the immediate and heavy-impact results that newspaper advertising can produce for the retailer, what has the radio industry done? Over the past 25 years, most radio salespeople have advocated "image" and "sell" advertising while pursuing a negative campaign against newspaper circulation figures and ad readership. I believe we should change that approach and learn from newspapers' success in retail. We can even build on that success. We often suggest scheduling radio spots two days before newspaper ads break in order to increase the readership of the ads. This synergy can produce greater traffic, more excitement and per-person sales far beyond what either medium can produce alone.

Newspaper advertising works because the average person spends about 30 minutes a day reading the paper. In that half hour, they read what interests them, and that goes for the ads, too. When people are "in the market" for an item, they'll read the ads; if not, they'll skip over them. To capitalize on this "in the market" mood, newspapers sell ads that include scores of items and their prices. The more items listed, the larger number of readers attracted and the greater results. The newspaper advertising formula is to have the right item at the right price, at the right time.

Why not do the same? Radio advertising has been losing the competitive battle for the retail market. We need to undo years of emphasizing sell and image advertising with schedules throughout the week. I believe that radio can get the same next-day results as newspapers by attracting "in the market" listeners the same way—with large doses of price-item advertising concentrated in shorter periods of time.

At KLOK we recommend that retailers buy as many spots as needed to list *all* the items, even if there are 80. We propose buying only one-minute spots; no 30s. Approximately five items can fit into the 60-second commercial with time remaining to incorporate some of the traditional image or sell message.

It is also important to saturate the airwaves with one spot an hour, 24 hours a day, instead of making buys in strips over the week. This strategy is designed to create the same impact as newspapers in generating the *next-day* results.

Critics have long believed that radio can't manage price-item advertising successfully. But my stations have tested this concept for years and it works—creating impressive results for the retailers. By featuring the same number of items in a concentrated period of time, we can generate the same amount of retail traffic as newspapers.—**Bill Weaver**, general manager, KLOK AM-FM, San Francisco

Ellen Wright has returned to Ross Roy/Detroit as media supervisor/planner from a similar post with Campbell-Ewald Co. She was previously with Ross Roy for six years and now rejoins the agency to work on the K mart, La-Z-Boy and Sundance accounts.



Kimberly A. Burdick has joined D'Arcy Masius Benton & Bowles in St. Louis as a media planner assigned to the Southwestern Bell corporate account. She moves in from a planning post at HBM/Creamer in Pittsburgh.

Mary Ann Bell has been promoted to media buyer at Yount-Moeller, Inc., Tulsa. She came to the agency last year as an administrative assistant and now moves up from media traffic coordinator.

Charlene Strube has joined Cohen & Greenbaum, Inc. in Chicago as a senior broadcast buyer, assigned to Sears Chicago Group, Just Pants, and to the Kemper Financial Services accounts among others. She was formerly a broadcast buyer at Ogilvy & Mather.

Gene Moran has joined HCM/Los Angeles as a media planner. He was formerly a planner/buyer with Hunter Barth Advertising and before that he had been a planner for Cochrane Chase, Livingston & Co.



Tana Pingree is now a media planner for BBDO/Chicago. She moves in from a planning post at McCann-Erickson/San Francisco and now at BBDO will report to **Nancy Swiet**, vice president and associate media director.

Jeffrey A. Kirk has been promoted to buyer at the Kalish & Rice Advertising division of The Earle Palmer Brown Cos. in Philadelphia. He steps up from estimator at EPB/Philadelphia.

David Kennedy and **Ron Parker** have been promoted to media planners at Foote, Cone & Belding/San Francisco. Kennedy joined the agency in 1984 and Parker came aboard last year, both through the agency's General Development Program.

Media Services

Mary Beth Gough has been appointed media buying supervisor for Myers/Brady Associates. She was formerly an account coordinator and media buyer with D'Arcy Masius Benton & Bowles. At Myers/Brady she'll supervise broadcast negotiations for such accounts as Saks Fifth Avenue, Neiman-Marcus, International Fur Wholesalers and Model-Expo.

Representatives

Glenna Pluchak has been transferred to Blair Television's Jacksonville office as vice president and office manager, and **Stephen K. Brooks** replaces her as vice president/Miami office manager. Brooks returns to Blair Television from Blair-owned WSCV-TV Miami-Fort Lauderdale.

Paul Brewer has been transferred to head the Atlanta sales office of Seltel, and **Carl Mathis** has been named manager of the Rebels sales team at Seltel/New York. Brewer was formerly manager of the rep's Charlotte sales office.



Mary Beth Garber has been promoted to vice president/sales manager for McGavren Guild Radio in Los Angeles. She joined the firm in 1981 as an account executive and now steps up from vice president/sales.

Cindy Botsios has returned to Harrington, Righter & Parsons as an account executive in the rep's San Francisco sales office. She had been selling for HRP's Green team in Chicago before joining KSGO/KGON(FM) Portland, Ore. as national sales manager.

Susan Bradkin has transferred to Blair Radio Networks as an account executive to replace **Jill Burtis-Degan** who switches to the New York sales staff of Supernet. Bradkin, one time New York sales manager for Blair Radio, has most recently been an account executive for Blair Television.

New from Mitsubishi

Spot and network television are carrying Mitsubishi's new campaign for its cars and trucks. Agency is Grey Advertising. Spot's part in the drive broke in early September using a schedule of local sports, news and primetime exposure.

Grey says its market research, including analysis of the competition, consumers, company management and technology, "turned up a previously untapped buying segment we call 'early adopters,'" according to Grey executive vice president Lou Maloof. He says, "These people may not know too much about Mitsubishi, but they're willing to look at what's new, willing to try something a little better and they might be the first ones to buy. The adopter is better educated, more affluent, and a leader, looking for performance, comfort and excitement." The new line of trucks is Mitsubishi's SPX Pickup. The cars featured are the Galant luxury sedan and Starion sports car.

Media Professionals

Learning to use Arbitron's Target AID correctly



Kathy Zingraf

*Assistant to director of media operations
Kelly, Scott and Madison
Chicago*

Kathy Zingraf at Kelly, Scott and Madison says she's "Looking forward to being able to apply Arbitron's Target AID system more effectively, once our staff has been trained in its many possibilities and nuances." Zingraf says Century Broadcasting has a presentation on using AID that covers "a lot of material that can be confusing to people unless it's tailored to the individual needs of each client. But Arbitron will be sending their people over here to instruct our staff and show us how to use the information properly."

The key word, stresses Zingraf, is "properly," be-

cause, she says, "It's too easy for any station to make itself look good, and if every station in the same market looks that good, no buyer is going to believe in anything based on AID, even when it's used correctly. This is what we want to avoid. There's too much useful information on station audiences, based on Donnelley Marketing's ClusterPlus and on Simmons product use tracking, as well as on Arbitron's ratings, to let a potentially good system like AID go down the drain."

In order to avoid the potential pitfalls, says Zingraf, "It's important that anyone using the data, and especially buyers who suspect station pitches based on it, be well educated in its potential, both as a useful decision making tool and, on the downside, as a possible trap for the unwary when it's not used right."

She points out that, "An educated user can apply AID in conjunction with other research to come up with some very useful supporting documentation for a recommended buy." She describes one client who is a candidate for election: "His precinct is the upper-income Gold Coast along Lake Michigan's North Shore. We can use the ClusterPlus zip code areas of his precinct to sort out exactly who his particular constituency is. And this is just one example of how useful AID can be when it's used properly. I expect that the more experience we build in using it, the better we'll be at coming up with other ways to apply it usefully to more categories of clients."

In a word...
Quality

GROUP

RADIO

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

Westinghouse Broadcasting

Neil Krasso has been named senior group research manager for Petry National, reporting to director of research **Rob McManis**. Krasso had been a research analyst for the ABC Television Network before joining Petry last year.

Viola B. Shipp has joined the Detroit sales staff of Katz American Television. She moves in from Knoxville, Tenn. where she had been an account executive for both WHBQ-TV and for WTKR-TV.

Kevin Cassidy and **Deborah Wood** have been named account executives by Hillier, Newmark, Wechsler & Howard. Wood joins the Philadelphia sales office from a post as general sales manager of KKMZ/KRZB-FM, El Paso, and before that she had been San Francisco regional manager for Rodin Radio Sales. Cassidy had been an account executive for Republic Radio.

Melissa McAdam has transferred from the Atlanta sales office to become account executive on TeleRep's Congrats sales team in New York. In Atlanta, **Katy Hodges** moves in as account executive from similar responsibilities with the Jacksonville office of Blair Television.

Richard Farquhar has been added to the New York sales team of Eastman Radio. He was formerly with the sales staff of WRKX-TV Bridgeport, Conn.

New media vps

Recently merged Ally Gargano MCA Advertising, Ltd. has elected six media executives to vice president, reporting to Dawn Sibley, senior vice president and media director. Deborah Cerrone, broadcast manager for MCA Advertising since 1979, steps up to vice president-associate director of spot broadcasting, and Peter T. Levins becomes vice president-associate director of sports negotiations.

Promoted to vice president-associate media director are Janet Shechter, Patrice Listfield, Edward O'Keefe and James P. Vail. O'Keefe and Listfield were with Grey Advertising before joining MCA. Shechter had been with Doyle Dane Bernbach, Vail had been with Benton & Bowles, and Levins had been media director of Bailey Dear-dourff & Associates, an agency specializing in the organization of political campaigns.

Paola Fiere and **Billy Monahan** have joined Katz Radio as account executives. Monahan comes in from the well-known **Joseph Kopyov & Richard** to join Katz Minneapolis sales force and Fiere moves into the Dallas sales office from the sales staff of KLTN-FM, Houston.

Stations



Robert F. Finko has been named president and general manager of Knight Ridder Broadcasting's KTVY-TV Oklahoma City. He moves in from similar responsibilities at WALA-TV Mobile, Ala. to succeed **Lee Allan Smith**, now chairman of KTVY-TV.

George W. Harvey, Jr. has been appointed director of radio operations for the Family Group Broadcasting radio stations. Harvey joined Family Group this January as regional sales manager from WFTS-TV Tampa-St. Petersburg.

Stéphan Moss has been named corporate director of sales for Grant Broadcasting System and will continue as general sales manager for Grant's WBFS-TV Miami. Grant's other stations are WCHD-TV Chicago and WGRS-TV Philadelphia.

John Haro has joined WBAP-KSCB-FM, Dallas-Fort Worth as president and general manager. He comes to the Capital Cities, ABC owned stations from KTKS-FM in the same market where he had been vice president and general manager.

Paula Peden has been selected as new general manager of Sterling Recreation Organization's WRKR-AM-FM Racine-Milwaukee. She moves in from Cedar Rapids where she had been vice president and general manager of KQCR-FM.

Robert J. Gordon has been appointed president and general manager of KSCH-TV Stockton-Sacramento, re-

cently acquired by SFN Communications by purchasing the stock of Sterling Communications, the station's previous owner. Gordon had been vice president, general manager of Televentures Films in San Juan, Puerto Rico, an international program production company.



G. P. Frank Grossman has been named director of marketing at KTVY-TV Oklahoma City. He moves in from Knight Ridder co-owned WALA-TV Mobile, Ala. where he had been promotion manager. Before that he had been a producer with KWTN-TV Oklahoma City.

Diane Magnoni has joined KUSA-TV Denver as general sales manager. She comes to the Gannett station from sister station KARE-TV Minneapolis-St. Paul where she was local sales manager before that she was national sales manager.

Brits widen bridgehead

Two months after its acquisition of HBM/Creamer, the London-based WCRS Group plc has completed acquisition of Della Femina, Traviano & Partners and says it plans to restructure its U.S. operations to run two separate agencies in the U.S. each billing about \$300 million.

The purchase consideration for Della Femina was \$20 million paid at completion plus further deferred payments dependent upon attaining specified income and profit targets in the years up to April 30, 1991.

In New York, where both U.S. agencies have offices, the two will be combined with Jerry Della Femina as chairman and CEO and Louise McNamee as president and COO. Branch offices of Della Femina, Traviano & Partners will continue operation in Los Angeles and Atlanta.

HBM/Creamer, with offices in Boston, Pittsburgh, Chicago, Providence and Hartford, will be headed by Edward Eakanderian as chairman and CEO. Creamer Dickson Basford will be the Group's separate public relations unit, with annual fee income of some \$9 million.

What Can NSI/ClusterPlus Provide For You?

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LOS ANGELES
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NEW YORK
212/708-7500

SAN FRANCISCO
415/397-7774

Terrell Metheny has returned to Multimedia Radio as general manager of WWNC Asheville. He had most recently been general manager of WYNK AM-FM Baton Rouge.

William B. Stough has been named vice president, general manager of Taft Broadcasting's KTSP-TV Phoenix. He had been president and general manager of WISH-TV Indianapolis.

Roger Ottenbach has been appointed general manager of Kelly Television's KCPQ(TV) Tacoma-Seattle. The one-time president of the Broadcasters Promotion Association comes to Tacoma from Omaha, where he had been vice president, general manager of KMTV(TV).

Edwin W. Pfeiffer has been named general manager of KOVR-TV Stockton-Sacramento, recently acquired by Narragansett Capital Corp. from Outlet Communications. Pfeiffer was previously general manager of WDVM-TV Washington, D.C.

Betty Pazdernik has been promoted to vice president/general manager of Gannett Broadcasting's WCZY AM-FM Detroit. She had been general sales manager for the stations and before that vice president and Detroit sales manager for Torbet Radio.



John Leifheit has been appointed station manager of WHO-TV, the Palmer Communications television station in Des Moines. He moves in from KCCI-TV in the same market, where he had been general sales manager.

N. E. Garry Garrison is now general manager of KKON/KOAS(FM) Kealahou, Hawaii. He was formerly president of Village Realty Corp. in Kona, Hawaii.

Carl J. Occhipinti has been named station manager of KYCU-TV Cheyenne, Wyo. with additional responsibility for KSTF-TV Scottsbluff, Neb. and for KTVS-TV Sterling, Colo. **Tim Daniels** and **Gary Moser** continue as resident station managers in Scottsbluff and Sterling. Occhipinti had managed KYCU-TV previously, when it was owned by the McCracken family and Lamb Broadcasting.

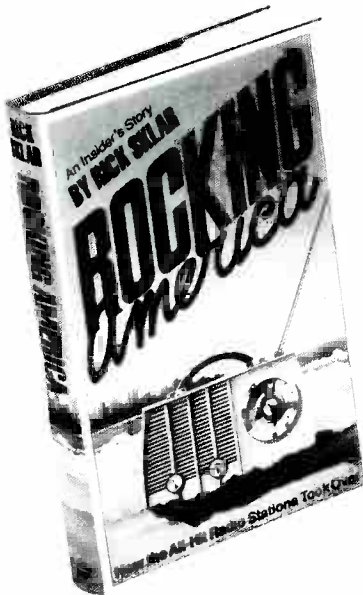
L. A. Sturdivant has been appointed station manager of WMGT-TV Macon, Ga. He had been broadcast professional in-residence at the University of Kansas' William Allen White School of Journalism and Mass Communications, and before that he had been with KSPR-TV Springfield, Mo.

David Rimmer has been promoted to director, station operations and services for ABC TalkRadio. He had been the network's East Coast operations manager.

Ken Thompson has been appointed general sales manager for KIQQ(FM) Los Angeles. He came to the station last April and now moves up from local sales manager for the new "lite" format.

THREE DECADES OF RADIO & ROCK 'N ROLL

ROCKING AMERICA How The All-Hit Radio Stations Took Over by Rick Sklar



"Without question, Rick Sklar is the Dean of Contemporary Radio Programmers, and the man most responsible for making the term 'Top 40' a household word."

—Michael L. Eskridge
V.P. RCA Home Info. Systems

ROCKING AMERICA traces the rise of rock 'n roll radio, from its origins to its explosion across the country and beyond, as it was experienced by Rick Sklar as a radio programmer.



Rick Sklar is a radio and music video program consultant and was formally a consultant for ABC-TV's music video programs. He has been program director at New York radio stations WINS, WMGM, and at WABC, which he built into "the most listened-to station in the nation."

\$13.95 hardcover, 220 pages, 16 pages of black and white photographs



"For years the term 'Top 40' and the name Rick Sklar were synonymous. They both meant the best in rock music. If you are fascinated by the world of music, its stars, its jungle warfare, its fights for survival, then read Rick Sklar's autobiography of the rise of rock radio in America."

—Clive Davis, President
Arista Records

Please send me _____ copies of ROCKING AMERICA @\$15.50 each (includes postage).

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Payment must accompany order. Return coupon to: TV Radio Age, 1270 Avenue of the Americas, NY, NY 10020

Jan M. Harris is now station manager of JAG Communications' WLPM/WFOG(FM) Hampton Roads, Va. She joined the stations three years ago and now steps up from business manager.

Skip Stowe has joined Gannett's KCMO/KCPW(FM) as general sales manager. He moves in from Oklahoma City where he had been general sales manager for KLTE(FM).

Jim MacDonald has been promoted to general sales manager at WUPW-TV Toledo. He joined the station in March following posts with both MMT Sales and with Petry Television and now advances from national sales manager.

New Stations

Under Construction

WLAX-TV Lacrosse, Wisc.; Channel 25; ADI, Lacrosse-Eau Claire. Licensee, Family Group Ltd. 3, 1305 Interchange Place, Lacrosse, Wis. 54601. Telephone (608) 781-0025. Howard Trickey, general manager. Represented by Independent Television Sales. Target air date, October 1986.

Buyer's Checklist

New Representatives

Hillier, Newmark, Wechsler & Howard has assumed national sales representation of KEYF AM-FM Spokane, KHIT(FM) Seattle, and WZSH(FM) Rochester, N.Y. WZSH (formerly WLYF(FM)) programs a Bonneville easy listening format, and KHIT features a CHR sound. KEYF offers a nostalgia format, and its FM sister airs Transtar 41.

Katz Radio is now national sales representative for WOKS/WFXE(FM) Columbus and WTHB/WFXA(FM) Augusta, both Georgia, and all owned by Davis Broadcasting Co., and for WGBF AM-FM Evansville, Ind. Both Evansville stations program a morning drive simulcast/adult contemporary format. WOKS and WTHB air a black, rhythm and blues, gospel and gold format. Their FM sister stations have urban contemporary formats.

Major Market Radio has been appointed national sales representative for KEBC(FM) Oklahoma City. The station offers country music.

THE RADIO LIST

Lets you select the specific exec you want ...GM, GSM, PgM ... their individual names updated weekly.

THE RADIO LIST

Means flexibility. Top 70 mkts., top 200 mkts., or smaller mkts., AM or FM, daytime or full time.

THE RADIO LIST

Get labels for 1 or all of 18 talk and music formats ... alphabetized by mkt., call letters or zip-code.

THE RADIO LIST

Order pressure sensitive labels, your own imprinted labels or envelopes, or individualized letters.

THE RADIO LIST

Basic cost (market order): **\$75.** per thousand pressure sensitive labels. Add \$30./M for zip-coding.

THE RADIO LIST

The only mailing list maintained by BF/Comm. Services -publishers of RADIO PROGRAMMING PROFILE.

THE RADIO LIST

"Received more response from top 200 mkts. using list than I ever achieved before."- From Studio B.

THE RADIO LIST

"I have not had such successful direct mail experience in my 14 years..."- O'Connor Creative Svs.

THE RADIO LIST

Get order forms from Bill Fromm, THE RADIO LIST - (516) 676-7070. 7 Cathy Ct., Glen Head, NY 11545.

Republic Radio has been named national sales representative for WWDB(FM) Philadelphia. The station is owned by Newsystems and carries a talk format.

Settel has been appointed national sales representative for KVOS-TV Bellingham, Wash. The independent carries some CBS programs.

Torbet Radio has been chosen as national sales voice for KFXD AM-FM Boise and for KSEQ(FM) Fresno and KVVC(FM) Victorville, both California. KVVC and KSEQ air adult contemporary formats. KFXD carries *Music of Your Life*, and its FM sister offers contemporary hits.

Weiss & Powell is now national sales representative for WDJY(FM) Washington. The station programs an urban contemporary format.

New Format

KFRC San Francisco has changed its format to "classic memory music," featuring such artists as Frank Sina-

tra, Rosemary Clooney, Ray Charles and Tony Bennett doing numbers from the 1940s, '50s and early '60s. The previous format had been adult contemporary hits.

Transactions

REBS, Inc. has purchased WNOX/WTNZ(FM) Knoxville, WNKZ/WLRQ(FM) Nashville and WVOK/WLTB(FM) Birmingham from **Elf Communications** for \$13.5 million. Principals of the recently formed REBS are Rick and Earlene James, Steve Hunter and Bob Dearborn. Broker representing REBS was The Mahlman Co., Bronxville, N.Y.

TM Communications, Inc., Dallas, has agreed to purchase KNSS(FM) Carson City-Reno-Lake Tahoe from **Carson City Broadcasting, Inc.** for \$2.5 million, subject to FCC approval. TM is headed by Patrick S. Shaughnessy as president and CEO. Karl Bailey heads Carson City Broadcasting.

Richard Ugarte and David Gregg, III have acquired WGGG AM-FM Gaines-

ville-Micanopy, Fla. from **American Communications and Television** for \$1.45 million. Principals of ACT are Mark Goldstein, Harvey M. Budd and Thomas G. Sonsini. Broker in the transaction is Chapman Associates, Orlando.

Sandra Linden has purchased WMTG Gaithersburg, Md. (Washington) from **James Swartz** for \$525,000 at a public auction conducted by Michael Fox Auctioneers, Inc. of Baltimore. This follows the auction sale by Fox of WNTR Washington in May for \$755,000.

Bel Air Broadcasting Corp. has contracted to acquire KZIQ AM-FM Ridgecrest, Calif., from **Space/Time Broadcasting Co.** for \$335,000. Broker in the transaction is Gammon & Ninowski.

New Television Corp. has agreed to acquire KTMA-TV, a new commercial station in Minneapolis-St. Paul, from **United Cable Television.** NTC is headed by Donald W. O'Connor. The station has dropped its music video format and started standard commercial broadcasting on September 1.

WHY BE A LITTLE FISH IN A BIG POND?

WHY BE A LITTLE FISH IN A BIG POND? FOOD SALES ARE COOKING IN YUMA-EL CENTRO.



Yuma-El Centro has a big appetite. In just five years, food sales per household increased 45.2%, outperforming the state by 21%, region by 20% and entire United States by 28%. Effective Buying Income increased 42.6% and is expected to increase 61.3% by 1989. So if you're hungry for greater sales, KYEL-TV in Yuma-El Centro has the appetite to satisfy your craving.


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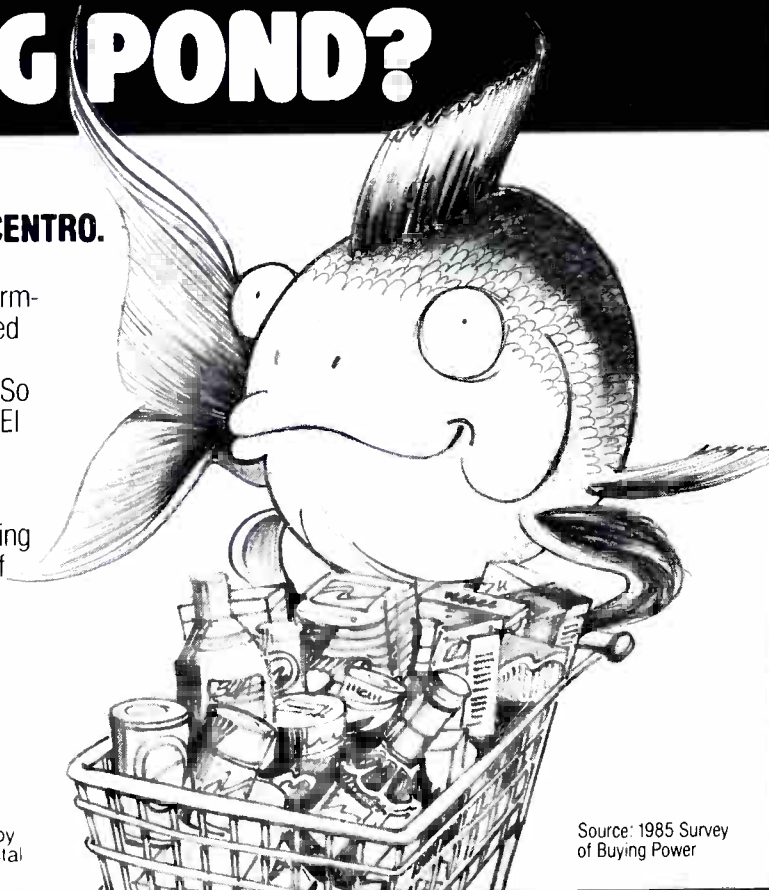
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WPBN-TV/WTOM-TV, NBC, Traverse City - Cadillac - Cheboygan, MI
 WCFT-TV, CBS, Tuscaloosa, AL

 Represented by
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Source: 1985 Survey
of Buying Power

Viewpoints

Tom Brokaw



NBC News anchor, in a recent keynote address at the 41st annual international Radio-Television News Directors Association conference in Salt Lake City

Impact on viewer, reporting skills often overlooked in TV news

As this country examines the direction it will take for the remainder of this century and beyond, so too should the press in all of its dimensions examine the direction it will take. We have an awesome role in American life. I believe we provide the body politic with the oxygen it requires to breathe: information about the crucial choices before it, news about the changes that will affect the shape of the body politic today and tomorrow.

The question is, how can we concentrate on that role when there is so much change going on within our corner of society?

I worry that much of that change is or can be distracting, that it will lead us away from our fundamental assignment and a responsible execution of it. That is to cover the news our audiences not only want to know, but need to know.

For example, we now know we can get pictures from far over the horizon back to the studio in whatever city or town our license is located. We can get a local reporter to Geneva, Manila, Mexico City or Moscow and, gosh, doesn't it look good in the full page ad?

Closer to home

But city hall and the county courthouse, that's boring. Never mind that those are the places that directly govern the lives of our viewers, or that in any city hall or courthouse in the country the potential for corruption or abuse is lurking out there in the backstairs, waiting for the watchdogs to leave the building. Politicians everywhere have mastered the medium. They know how to use the 6 p.m. and 11 p.m. newscasts for their purposes, never mind the public good. Why? Because they're largely left unexamined except when a scandal becomes so great it cannot be ignored.

I am not suggesting you give up Manila for Main

Street. I am suggesting the formula is out of balance. It seems to my eye as I travel the country that we've become a hit and run business, racing from one trendy issue and format to another. I am keenly aware of the importance of form and style, of flow and promotion, but I know in my heart and in my mind that they alone are not our nourishment.

I worry that we have become hostage to these matters, that we are a profession so bedazzled by the technology available, so frantic in our determination to prevail in the short run that we have lost sight of the fundamental reason for our privileged place in this universe.

That reason, it seems to me, is simple and honorable: to provide the American people with an honest portrait of the world in which they live. To provide them with the truth as best as we can determine it. To alert them of day to day change. To warn them of impending change. To provide them with the information they need to make decisions about their lives and this society. Some of that information may be painful. Much of it is complicated. All of it requires careful examination and preparation. And the packaging is the final step; it should not be the motivation. It's hard work. It's not easy to do it well. But then we demand the best of everyone else, don't we? Public servants, sport stars, businessmen. Why not our own work?

Disinterest in reporting

News, and I don't have to define it for this audience, will not go out of fashion. Hard news, real news that has impact and meaning in your community, however large or small that community may be. News that is defined and prepared and reported by professional journalists. By the way, does anyone want to be a reporter anymore? Nine out of 10 young communications majors I meet, when I inquire about their career goals, say, "I want to be an anchor." The 10th one is more direct. He or she will boldly declare, "I want your job."

In almost every case a little gentle probing detects little or no interest in the stuff of news. The rewards of news—that seems to be the career motivation. I am not a curmudgeon, but that is wrong, a disturbing sign of a misdirected generation. Whatever else it is, the first rough draft of history, or however you want to define it, news, hard information, socially and politically meaningful, that's not incidental to our lives. That is our lifeline. We're imperiled if we ignore it, if the public begins to perceive what we do is a kind of entertaining diversion from the rest of the programming. Not too threatening, but not too memorable.

Almost 30 years ago Edward R. Murrow appeared before this organization at another time of change. Speaking of television, he said something I believe should be installed in bold print in every network and local newsroom, every general manager's office and in every network executive suite. He said, "This instrument can teach, it can illuminate; yes, it can even inspire. But it can do so only to the extent that humans are determined to use it to those ends. Otherwise it is merely wires and lights in a box."

Programming/Production

Tax reform seen hurting production

If passed into law, the new tax revision bill will have a major negative impact on at least three key sectors of the television industry. These are, according to a top accounting and consulting firm, Ernst & Whinney International, independent productions, innovative programming and stations. Bill Lipton, a partner at Ernst & Whinney, notes that under the tax reform bill, independent productions would be curtailed or eliminated, attempts at breakthrough programming would be limited or disappear entirely and stations will lose value to prospective buyers.

Lipton notes that, while the tax revision bill was aimed primarily at investors who claim real-estate and oil ventures as a tax shelter, it will have significant repercussions on independent television, in that, depending on the structure of the agreement, front-end losses which the investor in a partnership was able to deduct against his other income, will no longer be allowed.

As is common practice, television production companies not associated with studios often rely on outside investors to fund monies on a limited partnership basis, explains Lipton, because it's an inexpensive method of getting the necessary financial backing, compared with loans at banks, where the interest can be substantial. Particularly, the new bill will significantly affect unestablished independent producers attempting to get into the ballgame, who most likely will have to abandon plans to produce shows because of lack of funding from outside sources, Lipton explains. Getting banks to approve credit for these unknowns would be practically nil as well.

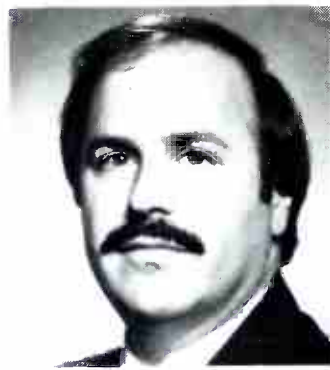
Indie. The unknown indie producer, therefore, is in a loss situation: "At best, he is in as break-even position once the pilot has been sold to a network. An established indie producer has a big edge in that he can most likely finance the upfront deficit cash flow from money he's receiving from syndication of his other shows."

Under the proposed bill, limited partnership deals made beginning with the taxable year after 1986 would be affected. Only 65 per cent of the net loss would be deductible in 1987 and, ultimately, over a five-year period of phasing out, none of the loss will be deductible, except to the extent of profit, says Lipton.

"The new bill damages creativity as well, he continues. Because outside investor funding will have dried up, and

with bank financial support coming only selectively, independent producers—both established and new—will produce programs only which are not risky in a creative sense, according to Lipton. He says that he strongly doubts that innovative programs such as *The Cosby Show* would have gotten to the screen under the new tax revision plan.

Provision. A provision in the new tax revision bill would have large ramifications on the broadcast industry, believes Lipton, which is already reeling from a soft advertising marketplace and high programming prices, depressing further the value of properties. Sluggish revenues at Taft Broadcasting have forced Taft put its five independent outlets on the block, he observes.



Bill Lipton

Lipton notes that the provision, if passed, would increase the amount of tax that a buyer would have to pay if the buyer were seeking to get substantially greater tax deductions on par with the price he paid for a property, in an effort to shelter the future income of that acquired broadcast property from tax in future years. Under the law, what a buyer pays for a corporation's stock doesn't become the tax value of the acquired corporation's assets, unless a special election is made. The hidden provision in the proposed law substantially increases the taxes that a buyer must pay if he chooses to make the election, he points out. "The prospective buyer will want the amount paid for the stock to become the tax value of the assets of the acquired company because the tax value of the assets generate future depreciation deductions for tax purposes," Lipton believes that the prohibitive costs of making an election under the proposal will dissuade prospective buyers, and hence drive down prices of broadcast properties.

Buena Vista go-ahead

Although *People* magazine has dropped out of its participation in a planned first-run syndicated series with Buena Vista Television, BVT is still giving a green light to producing a series for the fall, 1987. The pilot will be presented to stations this fall, and the strip is targeted for the access time period. Robert Jacquemin, senior vice president at BVT, says the company's plan remains status quo, "which is to create a show which has a contemporary spirit, high journalistic standards and superior entertainment qualities."

The topical half-hour program will be delivered five days a week via satellite and have a special half-hour weekend edition. Regarding the withdrawal of *People* from the project, Jeffrey Katzenberg, chairman of Walt Disney Studios, notes that the magazine bowed out because "they felt that the magazine's circulation would be jeopardized because of the success of the television show." BVT is a Disney subsidiary.

Embassy's film buys

The financial resources of Coca-Cola Co. have put Embassy Communications in a unique position to acquire feature film rights which would be beyond EC's grasp under previous ownership, comments Gary Lieberthal chairman and chief executive officer at EC, regarding recent film acquisitions made by the company. Embassy made its third major distribution deal in the past month or so. The latest involves a five-picture TV distribution deal with George Harrison's Handmade Films, including the 1981 box office hit *Time Bandits*, which earned more \$46 million.

Other films in the arrangement with the former Beatle are *The Long Good Friday*, *Privates on Parade*, *Bullshot Crummond* and *Private Function*. Other deals were made with DEG and New Line Cinema. Also, Embassy is completing setting up the titles for its upcoming film packages, Embassy III, Embassy IV and Embassy Night at the Movies.

Coral's new goals

Sy Shapiro, who recently became executive vice president and CEO of Coral International Television Corp., says the company's top priority is to set up an American distribution company. "We have product available now which we purchased from RAI, and we are editing the programs and making them Americanized." While the shows were

shot in English, he explains, they were done Italian-style. Coral is taking out footage it feels has impaired the pace of the shows. Product being edited at this time includes *Quo Vadis?*, a miniseries. Purchases of RAI shows were made prior to Shapiro's joining of Coral.

In conjunction with establishing a U.S. distribution company, Coral is looking to hire several key personnel, including district sales managers who live in the area they will cover. While Coral has an office in New York, points out Shapiro, plans call for the opening of a Los Angeles sales entity as well. "We want to do whatever is necessary, including co-production ventures, to become a first-class distribution company in America," says Shapiro.

Besides acquiring RAI product, Coral is close to buying a film library from a U.S. company which has a lot of "in-depth" product, notes Shapiro. However, because negotiations are in progress, Shapiro would not give further details. Also, Coral is looking to buy "American-made finished product, or even Canadian product, or to distribute programs for other suppliers."



Sy Shapiro

Shapiro says that the product to be offered in syndication by Coral will be marketed on a cash basis. "We talked to a lot of stations, and they tell us they are being bartered to death now." Shapiro comes to Coral from Crown International Pictures, Los Angeles, where he was general sales manager. Prior to that, Shapiro was executive vice president of Dan Curtis Productions for five years. Also, he did a nine-year stint at the original Embassy Pictures.

Syndication shorts

LBS Communications will distribute and sell the national sales units for *Time* magazine's second annual *Time Man of the Year*, half-hour special which will air on more than 100 stations in a December 27-29 window. Edwin Newman will host. Barter split is three minutes network, three-and-a-half for local sales.

LBS Communications and **Tribune Broadcasting's** weekly *Tales From the Darkside* begins its third season on September 25. Station lineup on the first-run half-hour barter series totals 135, with 90 per cent coverage. Split is three minutes national, three-and-a-half local.

Orbis Communications has been selected by Syndicom to sell national advertising for *Hee Haw's* 1986-87 season. The show enters its 19th season starting September 20 and will air in 222 markets representing 90 per cent of the U.S.

Curran-Victor's *Hemingway*, starring Stacy Keach, has been sold to WPIX(TV) New York, KCOP-TV Los Angeles and WGN-TV Chicago, among other stations. *Hemingway* is a six-hour, multimillion dollar production set for an April, 1988 debut. **Daniel Wilson Productions** and **Alcor Film** are producers. Shooting begins in Europe next spring.

Anheuser-Busch has become the first sponsor of **ProServ Television's** *Countdown to '88—Calgary and Seoul*, weekly magazine show of up-to-date Olympic-related news and features. The series is composed of 38 half hours beginning in January, 1988 and running up to the Seoul games. Station clearance of the barter shows is being handled by **J&J Clearance**, Livingston, N.J.

Larry Harmon Pictures is making available its entire cartoon library in stereo. *Bozo* and *Laurel and Hardy* libraries comprise 156 cartoons each plus 39 half-hour cartoon shows each and 39 hour-long shows in both libraries.

The Entertainment Network's Cosmos—A Special Edition, six-hour three-part mini-series, has been cleared in 80 markets, covering nearly 70 per cent of the U.S. TV households. Stations cleared include KCOP-TV Los Angeles, WPWR-TV Chicago, WSJT-TV Philadelphia, WXNE-TV Boston and WKBD-TV Detroit.

NATPE show move

The spurt in the merging of companies and the increase in first-run syndicated programming are two of the major reasons for the shift from San Francisco to Houston, a larger venue, made by NATPE International for its 1988 and 1989 annual programming confab, notes Phil Corvo, executive director. He says that "the large companies are getting larger" as a result of recent mergers and will require bigger exhibit space per company, although the number of companies which exhibit may decrease. The date of the 1988 conference is February 25-29.

Corvo continues that the climb in first-run productions, which he sees mounting over the next year or two, will also require additional screening room space. Also a major factor in the move is that the planned 1988 venue, the Moscone Center, San Francisco, is being renovated and its expansion has been delayed, making it impossible to fit the 1988 confab into the facility.

The 1987 event will be held as scheduled, at the New Orleans Convention Center, from January 21-25. The 1986 conference drew more than 7,400, with 260 exhibitors on the floor. The attendance for 1987's event is seen as close to 8,000. The Houston conference is projected by Corvo as topping that all-time mark.

ABC Video changes

In still another tightening of the belt at Capital Cities/ABC Inc., the company has consolidated all of ABC Video Enterprises' sales units into one organization, ABC Distribution Co. The new division will be in charge of the sales and distribution of Capital Cities/ABC owned and acquired programming to the worldwide media markets. The sales and support units of ABC Distribution are ABC Pictures International, foreign theatrical sales, worldwide cable and cassette sales, ABC Wide World of Learning, and ABC Merchandising, as well as the service units which support these activities.



Archie C. Purvis John T. Healy

Two executives have been appointed to senior positions at ABC Distribution. John T. Healy, formerly vice president, ABC Video Enterprises, is named president of ABC Distribution, and Archie C. Purvis, formerly vice president and general manager, ABC Video Enterprises, is named senior vice president of the division. He will report to Healy. The announcements of the consolidations and appointments were made by Herbert A. Granath, president of ABC Video Enterprises.

22 news Emmys to PBS

Public Broadcasting Service racked up 22 Emmys to lead the winners in the

Programming/Production

(continued)

National Academy of Television Arts and Sciences News and documentary competition. Spearheaded by *The Evening News With Dan Rather*, which received seven Emmys, CBS received a total of 14 awards, while ABC took nine, NBC had five—two of which came from *American Almanac*, which has been dropped. A syndicated program, *Entertainment This Week*, won one Emmy. All told, 51 Emmys were handed out during a presentation ceremony in New York.

The winners:

Coverage of a single breaking news story, programs: "Mexican Earthquake" (*Evening News With Dan Rather*) CBS; "Crash of Delta and Columbian Volcano" (both *Nightline*), ABC; segments of coverage of a single breaking news story: "In the Fire's Path" (20/20), ABC; "A Bank Fails" and "Trojan Horse" (both *Evening News With Dan Rather*), CBS; for background/analysis of single current story programs; "In South Africa" (*Nightline*), ABC; "Acid Rain—New Bad News" (*Nova*), PBS; "Men Who Molest" (*Frontline*), PBS. Segments: "Schizophrenia" and "Ronald Reagan—The Movie" (both *60 Minutes*), CBS; "Farm Suicide" (*MacNeil/Lehrer Report*), PBS; and "Vietnam Remembered" (*World News Tonight*), ABC.

Investigative journalism, programs: "Repeat From Beirut" (*Frontline*), PBS; segments: "Mob Gas" and "Military Medicine" (both *Nightly News*), NBC; "International Christian Aid Investigation" (*World News Tonight*), ABC. Interview/interviewer(s), programs: "The Times of Harvey Milk," PBS. Segments: "Liz Carpenter: A Conversation With Bill Moyers" (*Sunday Morning*), CBS. Coverage of a continuing news story, programs: AIDS: Chapter One" (*Nova*), PBS. Segments: "Children in Poverty" (*World News Tonight*), ABC; "Africa: Struggle for Survival" and "Vietnam Now" (both *Evening News With Dan Rather*), CBS.

Special classification for outstanding program achievement, programs: "The Skin Horse" and "The Times of Harvey Milk," both PBS. Segments: "Paul Host" (*America Today*), PBS; "Bicycle Messengers" (*Evening News—On the Road*), CBS. Informational, cultural or historical programming, programs: "My Heart, Your Heart" (*MacNeil-Lehrer Report*), PBS; "Hiroshima Remembered," PBS; "The Lifer and the Lady" and "A Class Divided" (both

Frontline), PBS. Segments: "Music Man" (*American Almanac*), NBC; "The Beeb and Julia" (both *60 Minutes*), CBS.

Awards for individual achievement in news and documentary reporting, cinematography and videography were also given, as well as awards for sound, film and film post-production editing, tape editing, title sequences and music composition.

Accas to director post

Gene Accas, programming and communications management veteran, has been named director of the National Center for Film and Video Preservation at the American Film Institute. Accas' background includes stints at various ad agencies and with NBC and ABC. Currently, he is president of Canlib, Inc., a consulting firm. Accas has been involved in many industry organizations including founder, trustee and president of the Television Conference Foundation and director of the International Council of the Academy of Television Arts and Sciences. The center was jointly established in 1983 by the American Film Institute and the National Endowment for the Arts to coordinate national moving image preservation efforts.



Gene Accas

N.I.W.S.' Televote

Lorimar-Telepictures News and Information Weekly Service has made available to stations a state-of-the-art TV viewing interactive telephone polling system. The system, Televote, was created in 1982 and refined during the past four years at KATU-TV Portland, Ore. The fully-computerized system allows stations to survey their audience on programming choices and obtain viewer response to locally produced public affairs and entertainment shows. It allows viewers to choose from two, three or four answer choices.

After the system is hooked up, home viewers dial the telephone number that corresponds with their opinion, and when the vote is registered, the viewer

hears a one-second tone. The Federal Communications Commission has approved Televote. Stations can activate the system quickly. It uses a minimum of two and a maximum of 20 phone lines, and stations have the option of using regular phone lines, toll-free numbers or caller-charged 900 numbers. A monthly newsletter is planned as a bonus.

Conus adds 3 markets

Conus Communications has added four member TV stations. The additions are WXYZ-TV Detroit (ABC); KSAT-TV San Antonio (ABC); WJKS-TV Jacksonville (NBC); and WSAV-TV Savannah (NBC). The new total brings the reach of Conus, satellite news gathering cooperative, to 45, representing 40 per cent of all U.S. TV households.

SMPTE award winners

The Society of Motion Picture and Television Engineers will honor 14 individuals with service and achievement awards at SMPTE's 128th technical conference and equipment exhibit, to be held October 24-29 at the Jacob K. Javits Convention Center in New York. The Progress Medal Award, the top SMPTE award, will be given to Masahiko Morizono, deputy president and representative director of Sony Corp. in Japan.

The gold medal award recipients are—the Agfa-Gevaert Gold Medal Award: Roland J. Zavada, Eastman Kodak; Alexander M. Poniatoff Award: Charles E. Anderson, Monaco, Video; David Sarnoff Award: Michael O. Felix, Ampex Corp. (retired); Eastman Kodak: Arthur Knight, University of Southern California; Herbert T. Kalmus: John L. Baptista, MGM Laboratories; John Grierson international gold medal: Leonard A. Green, National Film Board of Canada (retired); Samuel L. Warner Memorial Award: Richard J. Stumpf, Universal City Studios; Journal Award: John L. Baldwin, Independent Broadcasting Authority, and W. Tuckerman Biays, Aquacolor Pictures; Presidential Proclamation: Herbert E. Farmer, University of Southern California, Guy Gougeon, CBC, and Daniel E. Slusser, Universal City Studios; and the citation for outstanding service to the Society will be given to Vernon L. Kipping.

SMN satellite switch

The Satellite Music Network is planning to move six of its seven formats from Galaxy I and Westar IV to Westar V. The program feeds from Westar V will utilize United Video's new SCS

(Subscriber System) service. The dual feeds will begin on October 1, and all affiliates getting SCS transmission from Westar V are expected to be on the new satellite by November 15. The SMN's Rock 'N Hits top 40 format will not be affected by the change, and its affiliates will continue to receive their programming from Westar IV. SMN provides programming to more than 600 commercial radio stations in the U.S. and several Caribbean islands.

Meanwhile, the SMN has reported a 21 per cent increase in total revenues and a 20 per cent increase in net income per share for the first six months of this year. For the six months ended June 30, total revenues were \$7,741,119, compared with \$6,381,468 for the corresponding period in 1985. Net income per share rose to \$.06 from \$.02 a year earlier. Total revenues for the second quarter of 1986 were \$4,380,267, an increase of 25 per cent over the 1985 quarter.

Radio syndication

David L. Levin has been appointed director of development of the newly established Beethoven Satellite Network, live, satellite-delivered 24-hour classical format service. An initial overnight service began transmission on July 28, and plans call for a full 24-hour service to begin later this year. Levin had been at WILL Urbana, where he was station manager.

Denise Oliver was named director of programming, a new position, at **United Stations Programming Network**. Prior to joining USPN, Oliver was program director at WYNY New York. Also at the company **Bob Bartolomeo** was named manager of the sports and entertainment unit.

KalaMusic has acquired the rights to BBC master tapes, including formerly unavailable recordings by artists such as Nick Ingham and Johnny Arthey. BBC recordings have not been heard in the U.S. since the late 1970s.

Narwood Productions has introduced a new syndicated series, *Rock Notes*, a two-minute daily program that features rock-oriented news and information. Most programs include interview segments with artists and celebrities in music, video, TV, film and other entertainment-related areas.

Jason Malamud has been promoted to account executive at **DIR Broadcasting**. He has been affiliations representative for DIR over the past year.

Dorsey and Donnelly Enterprises, Arlington, Tex., has introduced a new feature, *National Comedy Wireless*. Called an art gallery for the comic-artist, the program features more than two dozen unknown and professional

comic talent from around the country.

NFL Films facility

NFL Films has completed its new \$10 million video post-production facility in Mount Laurel, N.J., a two-story, 22,000-square-foot modern building, which houses numerous production rooms and suites. The facility also has audio sweetening and recording studios, complete with SSL, 24 through single track studer recorders, two Rank MK III C Telecine suites for film-to-tape transfer with full color correction, any type of format editing, a shooting stage, processing laboratories, complete graphics and art department.

Color Systems public

Color Systems Technology, Marina Del Rey company which specializes in colorization, has gone public. The company has begun a public offering of 700,000 shares of common stock priced at \$26 per share. Proceeds from the offering will be used to expand the company's production facility to 18 studios, to install enhanced graphics processing equipment, to repay short-term debt and for working capital purposes.

CST owns and operates a computer process for converting black-and-white Video, MGM Home Video and Disney Home Video. The Macrovision system, while maintaining 100 per cent playability of the original cassette during the dubbing period, through implanted pulses, forces the recording VCR's automatic gain control to seriously degrade the picture quality through reduced signal strength, thereby causing significant distortion to appear on the TV screen during playback.

Radio news

Ken Hopkins has joined KAYI/KAY(FM) Tulsa, as early afternoon air personality. He previously did stints at WMET(FM) Chicago and KKCW Port-

land, after d.j. posts in Tulsa. Also at KAYI/KAY, Lee Thompson has joined the station as news anchor in morning drive. He has been in the Tulsa market for 10 years and was a San Francisco radio veteran before that.

Dave Sawson, KSDO San Diego morning talk show host since mid-1981, has left the Gannett-owned outlet to become a morning news host at KCMO, Kansas City.


Bernard Gershon has been appointed news director at WOR New York, replacing Lou Adler, who has started his own syndication company (TV/RADIO AGE, August 18). He has been managing editor and afternoon drive news anchor at the station. Gershon joined WOR in January, 1982, as a general assignment reporter and newscaster and in November, 1983, was promoted to managing editor.

WCRB(FM) Boston has made several programming changes. *WCRB Through the Night*, hosted by Peter Ross, will be extended to 7 a.m.; *Morning with Ann*, will be heard from 7-11 a.m. each weekday, to be followed by Karl Hass in *Adventures in Good Music* at 11. *WCRB at Midday* runs from noon to 2 p.m.; and *Afternoon Symphony*, airs from 2-6 each weekday with host Dave Tucker. Following news features, at 6, *Serenade*, will Larry Miller will now run to 8 a.m.


WSPD Toledo has a new morning drive team: Jude LaCava and Lee Kirk. LaCava's move cancels *The Jude LaCava Show*, which was heard from 6-7 p.m. Kirk joins WSPD from KTAR Phoenix, where he was a host, producer, and syndicator of talk shows.

Hispanic pride

Caballero Spanish Media is seeking corporate sponsors for its new series of syndicated three-minute radio features, *El Orgullo De Ser Hispano (The Pride of Being Hispanic)*, now being offered to Spanish-language radio stations in major markets. The capsules



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Programming/Production

(continued)

will focus on prominent Hispanic Americans, describing how they carved out their piece of the American Dream.

Among those featured are Henry Cisneros, mayor of San Antonio; Joe Unanue, president of Goya Foods; Maj. Gen. Orlando Gonzales, U.S. Army; Roberto Goizueta, chairman of Coca-Cola; Kathryn Ortega, treasurer of the United States, and U.S. astronaut Franklin Chang Diaz. Caballero says the goal of the series is to instill pride and confidence among aspiring young Hispanics, and that the series will be expanded later to include more than its present first 30 personalities and to more than its current distribution lineup of 26 markets.

Thomson buys Comark

Thomson-CSF, France, has purchased all the outstanding shares of Comark Communications Inc., Southwick, Mass. Comark is said to have about a 20 per cent share of the U.S. market for UHF television transmitters. Thomson-CSF, through its subsidiary, Thomson-LGT, is the leading supplier of TV and FM broadcast equipment with more than 20,000 installations in 110 countries.

The purchase will not affect Comark's management. Nat S. Ostroff continues as president and CEO, and Serge Le Camus, chairman of Thomson-LGT, will become the new chairman. Thomson had annual sales of \$8 billion. In the U.S., the Thomson Corp. of America had sales in excess of \$300 million, according to Thomson.

Zooming in on people

Bill Maddon has rejoined **Syndicast Services** as director of station sales after an eight-year absence. Maddon was with Gaylord Syndicom, and before that with the TVS Television Network. Also at SS, **Bernie Schulman** was named eastern sales manager; **Cyndy Wynne** becomes western sales manager; **Pamela Koch**, midwest sales manager; and **Vicki Jo Hoffman**, manager of cash sales. **Eric Schotz** joined **Access Syndication** as senior vice president, production and development. Before that, he was a line producer for Paramount Domestic Television's *America*.

Stephen Barbour was named director of southeastern television sales at **The Samuel Goldwyn Co.** Barbour had been the eastern U.S. production manager and director of syndication at Cascom, Inc., Nashville.

David Goodman has been named

head of the station sales operation in Chicago by **Orbis Communications** in an expansion at the midwest office.

Thomas F. Shannon, Jr. was appointed vice president, syndication sales at **Multimedia Entertainment**. Shannon was group sales manager for five years at TeleRep in Chicago. Before that, he was vice president, western sales manager at Top Market Television for 10 years.

Linda R. Foreman has been named director of sales at **Today Home Entertainment**. She joins the firm from CBS/Fox Key Video.

Ira Ritter has joined **Access Entertainment Group** as senior vice president. Ritter was chairman of the board and CEO of Oak Media and Oak Telesat Satellite.

Rob Davidian has been promoted to manager, research, **Lorimar-Telepictures Domestic Distribution Group**. He joined Lorimar Productions in 1984 and most recently was senior analyst in the company's research department.



Rob Davidian

MCA's 'Bionic Six' sales

The Bionic Six, new animated kid series from MCA TV, is clearing in syndication at record speed, according to Shelly Schwab, executive vice president. The 78 first-run half-hours have been cleared in 70 per cent of the country in three weeks after its release, notes Schwab. Twenty-three of the top 25 markets have signed to air the series, which will premiere in April, 1987, on Saturdays and Sundays.

Lineup includes stations from Chris-Craft, Cox, Gannett, Gaylord, Grant, Matranga, Media Central, Outlet, Scripps-Howard and TVX. *Bionic Six* is offered on an advertiser-supported basis. "We're going to market with 78 original episodes," says Schwab, "13 more than most animated series. That, plus the fact that the 78 episodes in year 3 are totally free, with no commercial time to MCA, make it an excellent buy for stations."

Sony forms 2 divisions

Sony Corp. of America has formed two new divisions to handle all sales and marketing of its non-consumer products. A communications products company will be responsible for all sales to the broadcast, institutional video and professional audio markets. William Connolly will be president of the new company. The second new group, the information systems company, will be responsible for information products, government systems sales and new business development. J. Philip Stack is president of the new group.

Connolly joined Sony in 1984 as president, Sony Broadcast Products Co., after 23 years with CBS, where he had been vice president and deputy director of engineering and development at the CBS Broadcast Group. Stack joined Sony in 1977 and has led Sony's development of the institutional video and information products markets in a number of management positions.

Home Video Grams

CineTel Films has concluded a multi-million dollar deal with **RCA/Columbia Pictures Home Video** for the domestic rights to 12 theatrical feature films to be produced over the next two to three years. First production will be *Armed Response*, currently in post-production and slated for theatrical release in October. The second film under the agreement will be *Bullet Proof*, which begins production in September.

Vidtel, Britain's home video show, to be held September 15-17 at the National Exhibition Center, Birmingham, Eng., has already established two new records. To date, the event has attracted 72 exhibitors, compared with a total of 61 last year, an increase of 18 per cent. In addition, there is a 20 per cent increase in the size of the show booked so far, from a total of 3,333 meters to 3,962 this year.

Robert Klingensmith has been named president, video division for **Paramount Pictures Corp.** He began with Paramount in 1971 in the Gulf-Western Corporate Market Planning Department, moving in 1974 to Paramount as the director of new venture planning. Following a 1976-79 term as vice president for Pyramid Films, Klingensmith returned to Paramount in 1979 as vice president of pay TV/home video.

HBO/Cannon Video has become the latest major home video company to employ the services of Macrovision to prevent unauthorized videocassette copying. Effective immediately, HBO/Cannon Video will apply Macrovision to all of its cassettes.

Commercials

New ad opportunities seen in home video

Taking a leaf from its 33 years of experience in sponsored books, The Benjamin Co., Elmsford, N.Y. is starting to plow new ground in advertising on videocassettes. Unlike companies specifically in the home video business, according to Mark Reitman, vice president of the company's new Video Division, it is addressing advertisers with a "problem solving" approach, using unconventional forms of distribution and keeping expenses down with lower minimum stock commitments.

Reitman joined Benjamin six months ago to start up the home video operation and reports that a mailing to 2,500 past clients of the sponsored book operation resulted in 200 responses indicating advertiser interest. Four projects are currently in the works. Reitman most recently was vice president of advertising, promotion and marketing at Playboy Video. Before that, he was manager of creative services at MTV and had been an account executive at D'Arcy-MacManus & Masius and with Jordan Case McGrath.

Survey results. Also encouraging were the results of a survey conducted for the company by Beta Research Corp. A total of 404 interviews were conducted with 18-plus VCR owners, showing 60 per cent would still rent tapes if they were told in advance that they contained commercials. This applies to informational cassettes, he notes, adding that 58 per cent said they would "definitely or probably" rent recent movies with commercials.

But Reitman does not believe commercials and rented movies mix. He contends that, if consumers rent movies not knowing they contain commercials, they would feel cheated, and this would hurt the home video business. Those in the 58 per cent who would rent them while knowing they contained commercials, he speculates, would probably do so figuring they can fast-forward through the commercials.

The major approach Reitman expects to use in moving sponsored cassettes is self-liquidating couponing offers, largely involving in-store promotions in supermarkets and other retail operations. Some 80 per cent of the company's sponsored book business has been in cookbooks, so Reitman expects business done with major food advertisers to follow through.

Self-liquidating hard-cover cookbooks have cost about \$3 apiece to pro-

duce, but he notes cassettes will be a much more expensive proposition. The tape duplication and packaging alone will cost about \$6 per cassette, he notes, and the overall programming cost for what is typically a one-hour tape is expected to run \$100,000-150,000. He says he will try to bring self-liquidating tapes in for \$10-15 apiece.

Inventory. Reitman says others dealing in sponsored cassettes ask for upfront money and large inventory commitments—in the area of 100,000 units. He says his company's business can be predicated on an initial commitment of only a few hundred tapes. He declines to name sponsors to date but notes one of the four is a liquor company, which will be tying the cassettes in with its product through liquor store sales. In this instance, the initial commitment is for 20,000 units.

Another client is a food broker, which sells to 6,000 supermarkets. For this client, Benjamin is engineering a video that will be shown in-store while experimenting with an expanded version that would be loaned out to customers.

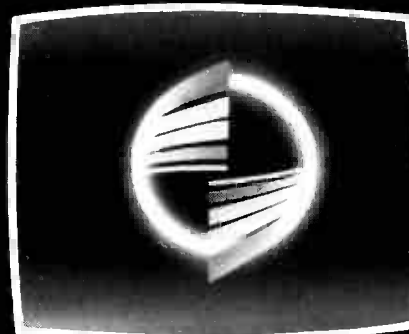
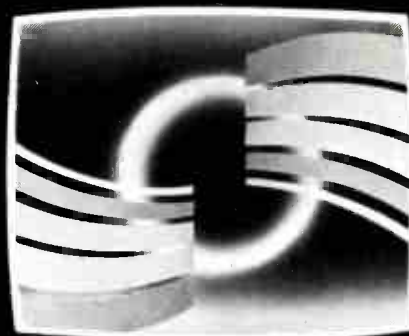
Also, Benjamin is developing a tape on pets for children with a pet products company. It will utilize an existing cartoon adapted with inserts involving the product line, Reitman discloses. Another is a Mexican cooking and party-giving tape, which, in addition to promoting the manufacturer's ingredients, will include Mexican music videos that can be played at a party.

Although these are instances that do not involve traditional home video retailers, Reitman also sees opportunities for distribution through home video stores. He's hoping to work with home video distributors in promotional deals where the product they sell to retailers would be accompanied by one of his company's cassettes as a bonus rental item.

Reitman says the commercial messages in his company's cassettes will not be prone to fast-forwarding because they tend to be woven in with the noncommercial content. He says Benjamin will not accept blatant "ring around the collar" type advertising, pointing out that it is sufficient to show the product in use. Where commercial messages are more separate, they will generally run from 90 seconds to two minutes.

Reitman says he is calling on both advertisers and agencies.

Conception to Completion



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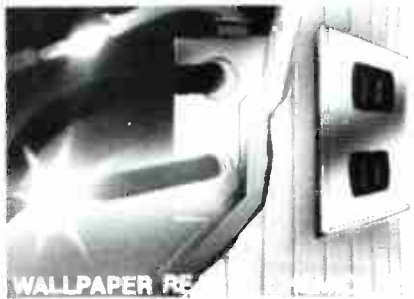
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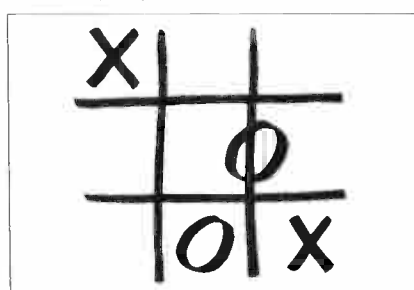
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Commercial

Dog fight r

A brand and a f different color, a tional Adv rtisin viewing a decisio vertising Divisio Better Business F of Ralston Puri competitor Alpo commercials that ve the formula of Al one over the le noted that Alpo to make it clear ing preference fo brand.

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for excellence in Spanish language advertising—one each in television, radio and print. Entry forms are being sent to advertising agencies including some 40 shops specializing in Spanish language advertising.

Also the Art Directors Club of New York is extending its awards to the international design and advertising community. International entries will be accepted in the categories of advertising, editorial, promotion, books and jackets, posters, illustration, photography and television and film. Deadline for receipt of entries from calendar 1986 is December 5.

Tv-supported rebirth

When a former ad executive acquires a dormant product line, it's not surprising when an aggressive TV ad campaign results. To Tom Hurvis, president of Mystik Tape Corp. and Old World Trading Co., the Mystik adhesive tape line he acquired from Borden two years ago is an opportunity to get back into highly creative advertising. In the late '60s and early '70s, Hurvis was founder and president of the creative agency Hurvis, Binzer and Churchill. Among that Chicago agency's accomplishments was creation of the Screaming Yellow Zonkers identity for a popcorn snack.

As for Mystik, it had lost most of its distribution, lacking the support Hurvis says it's about to get. Chicago agency BBDM Cunningham & Walsh has created a national spot campaign themed "My Stick Is Mystik."

The various tapes in the line are being demonstrated with a humorous series of 30s and 10s. Within them, George Washington is shown repairing a torn dollar bill, Leonard DaVinci is seen using masking tape to produce several Mona Lisas and an airplane wing-walker uses duct tape to secure himself to the wing.

Full service pitch

In its first campaign for Curtis Mathes since being named its agency of record, Tracy-Locke, Dallas, is using a whimsical portrayal of consumer electronics service problems to show TV viewers that Curtis Mathes is both a brand of quality products and a retail chain that provides full service. The line is sold exclusively through the more than 650 franchised Curtis Mathes Home Entertainment Centers.

The tag line for the three 30s is "Is it really worth it to go anywhere else?" One spot involves a consumer's attempt to have repaired a VCR that violently ejects video tapes and shifts to a Curtis Mathes repairman making a house call.

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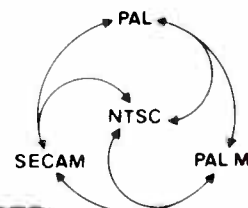


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Wall Street Report

Jacor reports first positive quarterly net income from operations

Jacor Communications, incorporated in December, 1979, and now operating 11 radio stations and the Georgia Radio News Service, has reported positive quarterly net income from operations for the first time in its history. For the three months ended June 30, it had net income of \$301,000, compared with a net loss of \$225,000 for the same period in 1985. Broadcast revenues in the quarter were \$7,094,000, up 115 per cent from \$3,302,000.

The company had reported positive net income for

from \$5,667,000, and cash flow was up 87 per cent to \$2,695,000 from \$1,444,000.

Jacor owns stations in Cincinnati, where it is headquartered, Cleveland, Toledo and Georgetown, Ohio; Atlanta; Jacksonville, Fla.; and Parkersburg, W.Va. Last year it acquired WBBG/WMIJ(FM) Cleveland and WEBN(FM) Cincinnati. During the year, it also completed a private placement of convertible preferred stock amounting to \$8 million and acquired two Atlanta stations, WGST and WPCH(FM) along with Georgia Radio News Service.

Terry S. Jacobs, chairman, says current acquisition searches concentrate on FM and AM properties in major markets. He anticipates broadcast cash flow will be significantly improved in 1986.

Net revenue for the 1985 fiscal year was \$14,259,616, an increase of 318 per cent over 1984. Most of this increase was accounted for by acquisitions: WQIK AM-FM Jacksonville in May, 1984; WBBG

Jacor Communications, Inc.

	For the three months ended June 30		For the six months ended June 30	
	1986	1985	1986	1985
Broadcast revenue less agency commissions	\$7,093,515	\$3,301,511	\$11,442,452	\$5,667,003
	879,120	377,323	1,370,556	632,501
Net revenue	6,214,395	2,924,188	10,071,896	5,034,502
Station operating expenses	4,167,641	2,038,955	7,376,974	3,590,382
Broadcast cash flow	2,046,754	885,233	2,694,922	1,444,120
Depreciation and amortization	540,991	322,389	1,005,074	743,796
Station operating income	1,505,763	562,844	1,689,848	700,324
Corporate general and administrative expense	319,680	202,153	569,890	387,420
Interest expense	1,019,263	617,933	2,080,877	1,134,572
Other (income) expense, net	(134,152)	(32,360)	(179,560)	(53,011)
Net income (loss)	300,972	(224,882)	(781,359)	(768,657)
Net income (loss) per common share	.01	(.04)	(.17)	(.14)
Weighted average number of shares outstanding	8,647,863	5,692,545	7,466,485	5,692,031

the fourth quarter and full year of 1985, which amounted to breakeven in net income per share, but this was made possible by the sale of WTSJ Cincinnati and WTOW Towson, Md., for a collective price of approximately \$2.4 million.

Net income per share in the second quarter was 1 cent, compared with a net loss of 4 cents. Broadcast cash flow (station operating income before depreciation, amortization, corporate expenses, interest expense and income taxes) for the quarter was \$2,047,000, up 138 per cent from \$885,000.

Even with these positive results, the company still had a net loss of \$781,000 for the six months ended June 30, compared with a loss of \$769,000 for the same period in 1985. Per share equivalents are 17 cents and 14 cents in loss respectively. Broadcast revenues in the period were \$11,442,000, up 102 per cent

and WMIJ(FM) Cleveland in January, 1985 and WGST/WPCH and Georgia Radio News Service in August, 1985. Net revenue for the company's other stations increased 9.8 per cent for the same period.

In 1985, station operating expenses increased 345.5 per cent over those of 1984. Operating expenses at the stations acquired by the company during 1985, together with having owned WQIK AM-FM for an entire year, accounted for a significant portion of this increase. Operating expenses of the company's other stations increased 32.3 per cent over the comparable period. These operating expenses, the company states, increased at a rate faster than revenues primarily as a result of expenses associated with a format change at one of the Parkersburg stations, salary increases and increased spending for advertising and promotion.

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Senior Vice President
Broadcast Services

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Retailers' (from page 58)

one other station in town and made a joint pitch to a local account? About now, you're probably fulminating. "You don't understand what a dog-eat-dog world it is out there." But the local advertiser doesn't care about that. He just wants first to find out how broadcast can pay off for him and, one way or another, lower his advertising to sales ratios. Until he thinks he knows, he's not going to buy any specific station, not even yours. [When I was at Procter & Gamble, we called this building primary consumer demand for detergent, which one had to do before building selective demand for Tide]. If there isn't primary advertiser demand for broadcast, you'll have a tough time selling the local merchant on your station. And don't leave it all up to TvB and RAB to build primary advertiser demand for television and radio advertising; if you *tripled* their payrolls, they couldn't hire enough muscle to do the job alone. They need every rep, yours included, to be a walking ambassador for broadcast.

When a local salesperson tears down another station in town, his own station is being tarred with that same interne-cine brush. To paraphrase John Donne, "No station is an island, entire of itself . . . if a signal be blown away by the competition, broadcasting is the less." Or, as Pogo said to Albert, "We have met the enemy, and they is us." Is each of your salespeople an ambassador for broadcast first, your station second?; (1) sort of (2) no, but I see your point; (3) at our station, the demeaning of another medium is cause for dismissal.

Specific success stories

Local advertisers delight in hearing how their peers in other cities have successfully used broadcast, so they can do the same thing. But to be useful, the example must be specific to his business, and the results quantified. "It worked great!" doesn't cut the mustard. (1) We can't be bothered with that stuff; (2) sounds great, but where do we get success stories, with results?; (3) RAB and TvB give us excellent examples, and, boy, do we use them.

Do you know your station's share of local ad expenditures in your market, not just of radio and TV dollars, but of all media, including direct mail, which accounts for 22 per cent of local ad budgets? It's a great way of measuring your progress besides simply changes in sales, and it reminds you of targets of opportunity besides your fellow broadcaster. (1) We don't bother with share, or all that fancy jazz, as long as the bucks keep coming in; (2) how the dickens do I get direct mail expenditures in

my market; (3) we're monitoring print just the way you suggest, and we're struck dumb by the magnitude of the dollars going into direct mail.

If you want to gain credibility for your medium, how about a monthly local (Radio or Television) Advertiser Activity Report, showing the spots or dollars or minutes each advertiser, by category, ran in total (not by station) in your market? It's a great way to tie in with the share-of-sales/share-of-advertising approach. (1) We don't have the staff to collect and add the figures up each month; (2) do you really think the other stations in town would send in their figures, even if we set up a turf CPA firm to do it?; (3) great idea—we'll try it for one category, at first.

Are you enriching your recommendations on how a local advertiser should use your station, with dollar data in his sales segment in your mar-

"A local advertiser may at first try your station on the basis of your numbers, but he'll become a repeat advertiser on the basis of his numbers."

ket, showing what a mere 1 per cent increase in penetration would mean in annual dollars? Are you truly wringing all the nourishment you can from freely available data from federal, state, and municipal sources? Truly? Are you using the 10 Ways of Estimating a Retailer's Local Sales (WERLS), to help him understand his share of market? Are you relating that to the thinness and volatility of the retail demand for any merchandise category? (1) We'd worry he'd resent our poking around in his business; (2) we'd like to, but how the heck does all that work?; (3) we're doing it now selectively, and don't know why we waited so long to do it.

Have you considered a morning Retail Marketing and Creative Seminar, sponsored by your station, for all types of local advertisers (and their agencies), in which they learn how to use your staff as a full-service marketing resource, and take part in a hands-on creative team experience in scripting and "airing" a live commercial? (1) No

one would show up; (2) would they really sit still for three hours?; (3) we'd like to do it.

"Then tell me about your station." Problem: You know your station needs custom-tailored proprietary research about your listeners' shopping and buying habits, but your research budget wouldn't exactly choke a flea. What to do?

For a more comprehensive study, how far away is the nearest college with business courses? About 18 miles, right? The faculty and students there would love to sink their teeth into a real-world, hands-on subject for a term project, rather than massaging some reference books up in the stacks. It's not difficult to do, and it costs little or nothing. (1) Isn't that a lot of trouble to go to?; (2) would they believe such home-grown research? (3) how do I start? (Remember Skip Morse's request for information. How would you like to be able to tell him how many of your listeners or viewers have IRA accounts, mortgages, or checking accounts at his bank, versus his competitors?).

'Niche marketing'

Mike Wellman of K-Mart recently said, "The general merchandise field is obviously getting well saturated, and the whole thing in retailing is niche marketing." And Joe Reddington of Sears observed, "The specialty store allows you to target a specific customer, and it gives you the potential to open a large number of outlets." Now, just substitute the word "broadcast" for "specialty store"; haven't you summarized in one pithy, cogent, terse phrase the gut strength of your livelihood, the ability to target specific audiences? The specialty store category is on a roll; its sales are going up 31 per cent faster than discounters and 57 per cent faster than general merchandise stores. Is your station pursuing the explosion in specialty retailing and pitching these fresh-money ad budgets with proof of your ability to target those very customers?

Is it easy to buy time on your station? Is your presentation of audience data inviting to read, easy to understand, and your rate card easy to buy from and similar in structure and format sequence, to the other stations in town? (1) We don't *want* to be too understandable, or the account and his agency might see how modest our audience levels really are in relation to our asking price, and start giving us a lot of grief; (2) would it really make a difference?; (3) we did it six months ago—smartest move we ever made.

A local advertiser may at first try

your station on the basis of *your* numbers, but he'll become a repeat advertiser only on the basis of *his* numbers. Are you doing everything possible to help *him* make *his* numbers strong, when he runs with you? Are you enabling him to merchandise his broadcast schedule, as he does his newspaper schedule, with: shelf talkers; in-store remotes; "as advertised on station X" hang tags; promo spots; selling floor repeater loop cassettes of his spots; contests and sweeps including his employees as well as his customers; and tie-ins with your own announcers?

Do you have a full or part-time director of research (or director of marketing services) to *do* a lot of these activities? If you don't think you could justify the cost, ask Paul Catoe of WXFL-TV in Tampa-St. Petersburg how happy he is with Jim Ashbery.

Lastly, you are a member of an informed no-name group, drawn from stations and cities of comparable makeup, size, and competitiveness to yours? What does the group do? Oh, not much; just meets once a quarter for a day-long discussion and sharing, at some out-of-town hiding place, about what's going on in their markets, so you can avoid one another's mistakes, copy the successes, and solve problems before they occur. (1) We wait until we have a problem before we solve it; (2) we couldn't justify even the coach fare and the cost of a hotel night; (3) we're

He's the Boss



Tony Danza, l., of 'Who's the Boss?' was among more than 250 well-wishers who turned out to honor Gary Lieberthal, second from r., for his appointment as chairman and CEO of Embassy Communications. The recent party at Chasen's in L.A. was hosted by Francis T. Vincent, Jr., second from l., president and CEO, Entertainment Business Sector, The Coca-Cola Co. At r., is Frank Biondi, Jr., exec v.p., Entertainment Business Sector.

doing it now, and it's saved our skin more than once.

Enough. If television and radio are going to achieve a breakthrough with local advertisers, a quantum sea change—in type, not merely degree—of perception by and of buyer and seller alike, must happen. The foregoing will help you start achieving that change.

About those questions I hope you were answering as you read along: Add up the total value of the numbers in parentheses you circled. If the sum to-

tals 18, your station probably needs help, but doesn't want it. If it's 54, you probably want help but don't need it. If it's from 19 to 53, you probably need and want help. □

Christo Jackson, whose consulting firm is located in Fairfield, Conn., served from 1972-85 as vice president, chain store sales at the Newspaper Advertising Bureau. Prior to that, he was media director at Sears, Roebuck Co. from 1965-72.

We are pleased to announce FCC approval and the closing of our recent transaction:

\$200,000,000

WCPX-TV (CBS) ORLANDO, FLA.

SOLD TO

FIRST MEDIA CORPORATION

o

HOWARD E. STARK

Media Brokers—Consultants

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New York, N.Y. 10022

(212) 355-0405

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o

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Soft drink (from page 50)

has got the fruit, the commercials for the pioneer in its category position the drink not against the new arrivals in the category but against standard fruit flavored drinks: "We got what Sprite and 7Up have missed," "We got what Cherry Coke has missed . . . Cherry Coke move over."

A company spokesman says the goal for Slice is to be the third largest trademark after Pepsi and Coke. While advertising to date has dealt with individual flavors as they have moved into the marketplace, he says future commercials will portray Slice as a "four-flavor portfolio."

A unique perspective on how the marketplace is shaping up is offered by Seven-Up's Haffner. While he characterizes Slice as an attempt by Pepsi-Cola to gain entry into the lemon-lime segment of the market and Crush's shift as "just a reformulation of the existing line," the 7Up brand isn't fighting back, he says, because it has its own

position in the marketplace. Meanwhile, the new Citrus 7 is going head-to-head with Slice.

"7Up," he contends, "is not really thought of as a lemon-lime drink." Its strategic positioning, he explains, is as a "naturally more refreshing" drink. Its current commercials use rain as "a pneumatic device to symbolize refreshment." The current package of 7Up commercials follow a parched-throat motivation to thirst quenching—for example, a farmer in a drought-ridden countryside witnessing the first drops of rain turning into a nearly erotic shower. Consumer tests conducted for the company have shown that the "summer shower" approach—"Feels so good coming down"—was more appropriate for 7Up than any other soft drink. Seven-Up's only response to its new citrus competition will be a slight change in announcer copy adding "pure refreshment," Haffner discloses. In other words, it will de-juice the competition by "talking more in terms of end benefit."

Where the company will respond, though, is with Citrus 7. The drink is made with real fruit juice from apples, oranges and lemons along with natural citrus flavor oils from lemons, limes tangerines, oranges, tangelos and grapefruit. Seven-Up is positioning Citrus 7 directly against Slice with typically cool, splashy, invigorating commercials incorporating the byword, "fizzazz." Leo Burnett has picked up the brand along with its regular 7Up business.

Haffner hints that future campaign strategy might develop around a quality that Citrus 7 has to itself—except for Orangina—a slightly cloudy quality that calls attention to its juice content. The way he puts it is, "It looks, tastes and smells like a real fruit soda." But he also notes that Seven-Up—whose Like cola, incidentally, is maybe most like New Coke in marketing results—is sticking to its last and not planning to introduce any flavors beyond the basic Citrus 7.

Citrus 7 is currently being tested in 14 markets in 10 states. Aside from western markets like San Diego, Tucson and Sacramento, these are mostly in the Midwest. Haffner says the rationale was to pick good test markets but also locations where the company has major bottlers. The company will decide toward the end of the year, he notes, whether and when there will be a national rollout.

Reformulated entrant

Already in 85 per cent of the country, P&G's reformulated Crush, according to trade reports, is expected to spend in the neighborhood of \$6 million on all

Getting RC into a jail cell



Dr Pepper: something different



RC Cola and Dr Pepper are positioning themselves as alternatives to Coke and Pepsi.

advertising this year—mostly in spot TV. Arthur Meranus, executive vice president of creative services at Cunningham & Walsh, says the “Peel me a Crush” campaign positions it primarily against Slice. Commercials play on the similarity of motion in peeling an orange and popping the lid on a Crush can. From what Meranus says, the product’s positioning appears to be somewhere in between a mainline soft drink and a hard-line juicer.

The juice is definitely the message with Royal Crown’s Nehi Froot, whose spot TV campaign is just now breaking. To underline its 25 per cent fruit juice content in four flavors, Froot is running a consumer promotion with prizes tied to the number 25—such as 25 pounds of lobster and 25 hours of maid service. Royal Crown has no plans for network advertising at this time, says Corin. Agency is DFS-Dorland.

Spot TV advertising for Coca-Cola’s Minute Maid soft drink, out of The Marschalk Co., calls it “the amazing soda.” In one spot, a woman waiting to cross railroad tracks eyes a Minute Maid vending machine on the other side of the tracks until suddenly the train blocking her path is magically

New Coke casualties

Coca-Cola’s attempt to replicate the Pepsi taste with New Coke has had its related casualties. At McCann-Erickson, vice chairman John Bergin, veteran top creative for Coke—and before that, Pepsi—found himself asked to head a new group that had nothing to do with Coke any more (TV/RADIO AGE, June 9) and subsequently stated, “If I was ever asked off the Coca-Cola account, no one ever told me. All I knew was that I wasn’t going to Atlanta any more.” In a somewhat related move, two other top creatives there, Ira Nelson and Bruce Nelson, who became known as “the Coke guys” during the New Coke campaign, voluntarily formed a special creative group within the agency, getting out when the getting was good.

Classic Coke has since shifted to SSC&B: Lintas USA along with Diet Coke, Cherry Coke, Tab and Caffeine-Free Diet Coke. Meanwhile, with McCann still handling New Coke, Curvin O’Reilly, executive vice president and creative director at the agency was given his walking papers last April. At Coca-Cola itself, Sergio Zyman resigned as vice president and director of marketing to join a Mexican investment group, and John Reid just moved into the slot from director of marketing for fountain sales. □

lifted up so that she can drive underneath it to reach the vending machine.

Other categories

The more established brands have some fairly refined demographic targets. New Coke remains positioned against Pepsi in the 12–17 market. Its current campaign, through McCann-Erickson, uses the computer-generated personality, Max Headroom, to gain the youthful market’s attention. Originating on British television, Max Headroom has since gained U.S. exposure on MTV and through a Cinemax special. Now he’s “the eminent Cokeologist.” Given New Coke’s history, the company sought bottler approval before greenlighting the campaign.

Classic Coke, meanwhile, is all-American with its “Red, White and You” campaign, showing vignettes of American life to blend with four musical backings—jazz, rhythm and blues, country and western, and rock. Diet Coke offers itself for “just for the taste of it,” featuring such personalities as boxer Marvin Hagler, singer Whitney Houston and *Today* weatherman Willard Scott. Fresca, in its reformulated version, is being test marketed in Boston against the yuppie market, with

commercials focused on such visual persuaders as expensive cut crystal glass.

Another significant test for Coca-Cola is a Tab reformulation with calcium added. This version of Tab is being test marketed in San Diego, San Francisco, Seattle and Boston. A company spokesman promises that, at the conclusion of tests, there will be only one Tab—either with or without calcium. The current test involves a commercial in which actress Margot Kidder says she’s not sure what it means when people say she needs more calcium in her diet—“but I’ll give it a shot.” While aiming the product at young women, the company is admittedly staying away from nutritional claims. The spokesman says, “We don’t want to be perceived as selling Tab as a health food.”

With a stated demographic goal of 12–34, Pepsi-Cola’s commercials have been using both high-recognition stars such as Michael Jackson, Lionel Richie and Michael J. Fox and high tech situations. In one such commercial, youthful Fox, with no change for the soft drink machine in a library, leaves a book, “The Power of Suggestion,” on a copier machine, which feeds out a copy of a Pepsi can, which he subsequently rolls

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- 08 Film Syndicator/Distributor/Program Supplier
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- 11 MSO Hdqtrs/Operation
- 12 Independent CATV Operation
- 13 Financial Institution/Investor/Consultant
- 09 Other (please specify) _____

Twenty-six issues a year. Newstand price \$3.50 per issue.

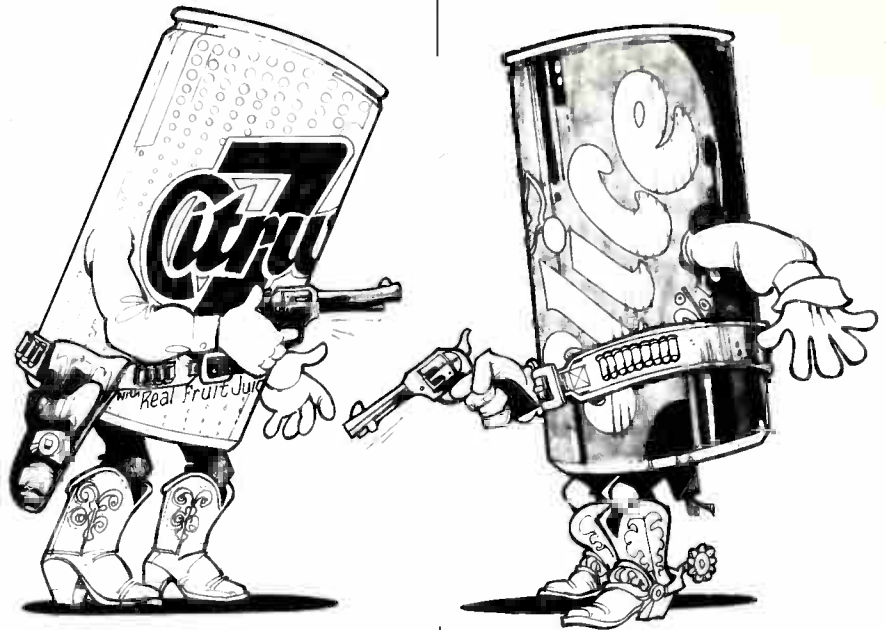
Subscriptions begin upon receipt of payment.

Proliferation of juice-added brands indicates there will be some big confrontations.

up and drinks out of. Another of BBDO's Pepsi commercials has a Pepsi inadvertently taken back to 1885 in a time machine and changing history as a present-day Coke machine, delivery truck and factory all disappear.

Pepsi's other brands

Diet Pepsi is shown as both the conclusion of a wedding and a distraction for students studying at a library. Pepsi Free is depicted in such fast-action events as a couple traveling down a San Francisco hill on a runaway piano. Somewhat in the same rural league are Mellow Yellow's bumpkin Ernest P. Worrell and the Mountain Dew "Dew It Country Cool" spots, featuring truck races.



Gunning for Slice

Both RC and Dr Pepper are positioning themselves as alternatives to Coke and Pepsi. Dr Pepper's recent spots, out of Young & Rubicam, take direct aim at colas in general, with the likes of alien life forms demanding colas until they learn there's "something different."

RC, meanwhile, uses imaginative visuals from DFS-Dorland to say that

some people prefer the taste of Pepsi, some Coke—and some go out of their way for RC. In one treatment, a man looks at a painting of each in an art gallery and tilts the painting of the RC can so that the soft drink pours out. Explains Corin, "What we're doing is putting ourselves in their league as a feisty, courageous underdog. We're saying, 'Give us a shot.'" □

Soft drink advertising on TV, 1985 vs. 1984 (from page 49)

RC Sugar Free	—	—	—	—	1,455,500	1,455,500
Various	—	8,000	8,000	—	182,100	182,100
	1,560,400	3,346,800	4,907,200		5,790,700	5,790,700
Pepsi-Cola						
Pepsi Cola	9,819,400	27,999,700	37,819,100	9,028,600	22,845,000	31,873,600
Diet Pepsi	9,146,600	21,268,800	30,415,400	15,935,400	20,384,200	36,319,600
Pepsi Free-Regular	—	5,526,600	5,526,600	—	3,154,700	3,154,700
Pepsi Free-Regular & Diet	1,728,800	5,878,400	7,607,200	—	1,892,100	1,892,100
Pepsi Free-Diet	425,700	420,900	846,600	—	10,047,300	10,047,300
Pepsi Light-Sodium Free	—	72,600	72,600	—	—	—
Pepsi Light-Sugar Free	—	322,600	322,600	—	62,100	62,100
Various soft drinks	—	1,479,600	1,479,600	—	1,043,400	1,043,400
Pepsi & Frito Lay	—	240,900	240,900	—	—	—
	21,120,500	63,210,100	84,330,600	24,964,000	59,428,800	84,392,800
Dr Pepper						
Regular Dr Pepper	3,008,900	4,368,800	7,377,700	2,433,500	5,685,900	8,119,400
Sugar Free Dr Pepper	2,713,500	2,352,000	5,065,500	1,984,000	2,527,500	4,511,500
Dr Pepper & Pepper Free	—	25,100	25,100	—	181,200	181,200
Pepper Free	—	382,300	—	—	892,200	892,200
Pepper Free-Sugar Free	—	1,300	1,300	—	56,900	56,900
	5,722,400	7,129,500	12,851,900	4,417,500	9,343,700	13,761,200
Orangina						
	—	438,500	438,500	—	—	—

Source: Television Bureau of Advertising from Broadcast Advertisers Reports

New York



WPIX's Lev Pope, l., KTLA's Tom Arnost and *The Mediators*' Diane Werner



KTLA's Steve Bell, l., and LBS' John Scuoppo

Los Angeles



Tribune's Jim Dowdle, c., flanked by Embassy's Gary Lieberthal, l., and Barry Thurston, r.



Grey Advertising's Gina Diaz, l., and Leslie Marxmeyer

Coast-to-coast coverage

KTLA(TV) Los Angeles spared no effort in unveiling its fall program lineup to the advertising community recently. First, the Tribune indie held a New York party at the spacious Red Parrot on West 57th Street. Then, the following week, the Los Angeles media community was treated to a preview at the Bel Air Bay Club in Pacific Palisades.

The overall theme was Hawaiian to tie in with the syndication premiere of MCA TV's *Magnum P.I.* Other schedule highlights include the premiere of Embassy's *Silver Spoons* and a checkerboard of first-run sitcoms in prime access.

\$13,000,000

Houston FM Communications, Inc.

has sold

KGOL-FM

(Lake Jackson/Houston)

to

Shamrock Broadcasting Company, Inc.

The undersigned initiated this transaction and acted as financial advisor to both parties.

WERTHEIM & CO., INC.

August 1986

Direct (from page 57)

SPACE. (Showtime/Movie Channel, which has recently cooperated with the trade group in staging press events, has not yet officially joined.)

"I think C-band is going to be a tremendous success, and I refuse to listen to any of this doom and gloom," says Stephan Schulte, senior vice president of direct broadcast development at Showtime. "More and more people are starting to realize that we've reached the low ebb. The C-band business is only going to get better as more consumers realize that scrambled programming is readily available to them by satellite."

Marty Lafferty, the vice president in charge of home dish sales at Turner Broadcasting, also is bullish on C-band, and TBS' move into the packaging of programming services for sale to dish owners. He notes that cable affiliates "already are getting a good deal from us" if they choose to pursue the home dish market. But if they do not, he makes it clear that TBS will. "We want to be in every home, on every television set, in America," he states.

While satellite programmers routinely say their first allegiance is to the cable industry, the distribution system that made them profitable, the fact is that direct-satellite TV lets them sell direct to the end user, with no middle man (read: cable operator) taking a cut. While programmers have encouraged cable operators to sell their programming to dish owners within their cable franchises, they themselves are doing direct sales beyond franchised areas. (Programmers also are selling direct to dish owners in franchised areas who would rather not deal with their local cable operator.)

Few among programmers will say it publicly, but selling direct is causing them no pain—certainly not on the bottom line.

Satellite real estate

It is within this backdrop that the next bold move in the DBS renaissance is taking place. Earlier this year, HBO announced its entrance into the satellite real estate business with its new partnership with RCA Americom (now a unit of General Electric). The venture, Crimson Satellite Associates, plans to purchase RCA's Satcom K-3 satellite, which is scheduled to launch in 1989 (the date is dependent on securing a launch vehicle in the present difficult environment). The intent is to populate the 16 medium-power, 45-watt transponders of K-3 with the cream of cable programmers—a new means of distribution to both cable

head-ends, and the home market that is beyond the reach of wired franchises.

Similar 16-transponder satellites, Satcom K-1 and K-2, were launched late last year before the space shuttles were grounded. At 45 watts per channel, they are the most powerful Ku birds in the sky, thus making them good conduits for direct-to-home service. (K-2 is being utilized for use by broadcast stations, syndicators and networks, for primary, backhaul, and satellite newsgathering transmissions. RCA also plans a fourth Ku bird, K-4, with more powerful 60-watt transponders. That bird would be co-located with K-3, creating the capacity for a 32-channel delivery system capable of being accessed by small-diameter dishes.

But RCA and HBO aren't waiting around for 32 channels. Until K-3 is launched, HBO is attempting to build an initial 16-channel "Ku condominium" by lining up programmers for interim berths on RCA's K-1. Once K-3 is activated, K-1 would be used primarily as a backup spare.

HBO itself plans to utilize "at least" four transponders on K-1. In keeping with that usage, its officials stress that the primary intent is to allow cable systems to take advantage of the economies and technical benefits of the Ku-band signal—less terrestrial interference, smaller dish size, and the like. Conceivably, the Ku bird also could be

used by cable companies with limited channel capacity to deliver extra signals within franchise areas.

HBO senior vice president Ed Horowitz, in charge of HBO's end of Crim-son, acknowledges that the plan also allows the creation of a programming package suitable for direct Ku-band delivery to residences—either by cable companies seeking to service homes in non-cabled areas, or by programmers themselves selling direct. Unlike the case when HBO switched in 1980 to the higher-powered Galaxy I C-band bird, the K-1 signals will be fully encrypted from day one, immediately making feasible the sale of programming to the direct-to-home market.

As Horowitz cautiously phrases it, "Yes, one could say that if you're successful in selling out the Ku satellite, the market environment could be created such that programmers on there could decide to deliver direct, or not. But that's not the purpose of the venture. People will buy based on their transmission needs. The technology isn't driving the business decision; the marketing will."

Less subtle is a top HBO executive who, when asked about direct-to-home, remarks, "As a programmer, I'd be a fool if I didn't want to be in every home in the country."

RCA officials are even more outspoken in their declaration of allegiance to

A. C. Nielsen January 1, 1987, total U.S. universe estimates*

	Total households (000s)	TV households (000s)
Households	89,130	87,400
Total persons (2+)	230,030	227,070
Women		
18+	92,040	90,830
18-34	34,440	33,970
18-49	58,040	57,380
25-54	50,240	49,750
35-64	40,860	40,480
55+	28,380	27,890
Men		
18+	83,190	81,980
18-34	34,020	33,460
18-49	56,580	55,800
25-54	48,470	47,900
35-64	37,950	37,550
55+	21,370	21,000
Total teens (12-17)	20,440	20,250
Male	10,400	10,300
Female	10,040	9,950
Children total (2-11)	34,360	34,010
6-11	20,010	19,820

* Excluding Alaska and Hawaii

ADI market rankings 1986-87

		ADI TV HH	% of U.S.
1	New York	6,814,200	7.78
2	Los Angeles	4,532,700	5.17
3	Chicago	3,066,700	3.50
4	Philadelphia	2,641,400	3.01
5	San Francisco	2,077,000	2.37
6	Boston	2,037,700	2.33
7	Detroit	1,684,300	1.92
8	Dallas-Ft. Worth	1,605,200	1.83
9	Washington, DC	1,563,600	1.78
10	Houston	1,457,400	1.66
11	Cleveland	1,413,400	1.61
12	Atlanta	1,224,400	1.40
13	Pittsburgh	1,209,000	1.38
14	Miami	1,202,400	1.37
15	Minneapolis-St. Paul	1,199,800	1.37
16	Seattle-Tacoma	1,194,300	1.36
17	Tampa-St. Petersburg	1,090,400	1.24
18	St. Louis	1,052,300	1.20
19	Denver	1,029,700	1.18
20	Sacramento-Stockton	931,800	1.06
21	Baltimore	893,100	1.02
22	Phoenix	892,000	1.02
23	Hartford-New Haven	821,500	.94
24	Indianapolis	818,300	.93
25	San Diego	787,000	.90
26	Portland, OR	785,700	.90
27	Orlando-Daytona Beach-Melbourne	753,000	.86
28	Cincinnati	711,900	.81
29	Kansas City	705,400	.81
30	Milwaukee	699,500	.80
31	Nashville	685,200	.78
32	Charlotte	663,800	.76
33	New Orleans	650,900	.74
34	Columbus, OH	649,600	.74
35	Raleigh-Durham	620,400	.71
36	Buffalo	614,400	.70
37	Oklahoma City	613,500	.70
38	Greenville-Spartanburg-Asheville	609,100	.70
39	Memphis	587,600	.67
40	Grand Rapids-Kalamazoo-Battle Creek	585,300	.67
41	Salt Lake City	581,700	.66
42	Providence-New Bedford	569,600	.65
43	Birmingham	555,500	.63
44	San Antonio	531,000	.61
45	Harrisburg-York-Lancaster-Lebanon	527,900	.60
46	Norfolk-Portsmouth-Newport News-Hampton	526,000	.60
47	Charleston-Huntington	517,100	.59
48	Dayton	506,300	.58
49	Louisville	505,000	.58
50	Greensboro-Winston Salem-High Point	504,400	.58
51	Albany-Schenectady-Troy	482,700	.55
52	Tulsa	468,100	.53

Ku. In a recent speech, RCA Americom president Andrew Hospodor called on cable operators as well as broadcast station operators and programmers to begin the migration to Ku. He noted that the heavily populated C-band cable programming satellites come to the end of their predicted lives in the early-to mid-1990s. 1995 at the latest. He also stated that "no carriers have announced plans to construct and launch new C-band capacity." While Hospodor said RCA "does not predict the immediate demise of C-band services," he cited the need for the increased transmission options that Ku provides—not only as a backup, but as a direct route to homes.

HBO and RCA are not taking to doomsday tactics to sell their Ku real estate. Hospodor, it is noted, did not specifically mention an event that his comments recalled: the recent transponder failure on RCA's Satcom IIR that knocked The Weather Channel off the air for a day.

The failure, which has not been corrected, has resulted in the moving of the weather service to another transponder, and the subsequent dislocation of a preemptible C-SPAN feed (in turn, forcing C-SPAN to search for a new satellite berth).

As C-band satellites age, an HBO spokesman notes, the chances of more transponder failures will increase. The clear implication: an investment now on K-1, with the promise of a secure berth later on K-3, might help protect a programmer against a catastrophic C-band satellite failure.

Launch crisis

Another factor possibly making RCA's birds more valuable: the strain that the U.S. launch crisis is putting on some other satellite providers. Two prime examples: Western Union has its Westar VI-S ready for launch, but can't find a launch vehicle and is now angling to have the Communist Chinese take care of the task. Also, Ford Aerospace Satellite Services, which had announced plans to construct and operate two C-Ku switchable hybrid satellites, now appears ready to announce the abandonment of the project. Ford also may get out of satellite operations entirely, sticking to satellite construction for others, industry sources say.

Putting aside Ku's use as a backup for C-band, the question is whether a Ku condominium of 16 channels on a single bird would be sufficient to create enough demand for a medium-power direct-to-home network. That's something of a chicken-or-egg question. It can't be answered until K-1 is populated, and thus far, no other programmers have signed up. Also, despite the Ku

compatibility of new home dish gear, the fact is that the installed base at present is overwhelmingly C-band.

The reticence of programmers to join an early Ku migration is not surprising: they are still contending with the costs of scrambling their C-band transmissions, and few appear in the mood to incur still more satellite-related costs by going to dual feeds on both C- and Ku birds. "We think it will happen, but we don't have to be the first up there with it," remarks the president of one major basic cable network.

Turner Broadcasting's Lafferty notes that it would have to pay some \$30 million for a transponder on the HBO-RCA system. The firm, now contemplating the issue, was meeting recently with RCA, HBO, and RCA's chief competitor, Hughes Communications. Lafferty says a move to Ku "is not a decision that will be made tomorrow." But he also calls direct-to-home Ku "inevitable," saying that "nobody has been able to stop a good technology."

RCA and HBO also are taking their Ku presentation to major MSOs who would use Ku as a "line extender" to service homes in areas where the cost of laying cable is prohibitive.

"The cable guys would like to sell it to you either way," states Harold Rice, RCA Americom vice president of business development and planning. "The local cable system could sell in the most economic way he can do business. In sparsely populated areas, it would be cheaper per channel to go Ku."

Since RCA is alone among satellite providers in having two newly orbited medium-power Ku band satellites, it is not surprising that competitors question its plans. "There's a lot of sound and fury about Ku-band, but there's no magic to it," argues Jerry Farrell, vice president of Galaxy systems at Hughes Communications. He notes that "there's still a fair amount of C-band capacity up there, (even though) the loss of one transponder makes some headlines." And he notes that until the early 1990s, that capacity will continue to be serviceable.

At that time, the industry must replace the current C-band generation. Hughes is planning both C- and Ku-band replacements. It is building two 45- to 60-watt Ku birds comparable to RCA's. Hughes also plans to launch Galaxy 4, a C-band bird, near the decade's end, he says. Farrell notes that C-band satellites generally do not require as large a rocket booster as Ku birds, an advantage if the shuttle, with its large cargo bay, stays grounded.

"If our customers say they want K-band, we'll build K-band," Farrell says. "But presumably, they'll also like the

Adi market rankings (continued)

53	Little Rock	452,200	.52
54	West Palm Beach-Ft. Pierce-Vero Beach	447,800	.51
55	Mobile-Pensacola	435,500	.50
56	Flint-Saginaw-Bay City	433,300	.49
57	Jacksonville	426,700	.49
58	Wichita-Hutchinson	421,700	.48
59	Wilkes Barre-Scranton	421,600	.48
60	Richmond	415,800	.47
61	Knoxville	413,900	.47
62	Shreveport-Texarkana	407,700	.47
63	Fresno-Visalia	405,100	.46
64	Toledo	397,900	.45
65	Albuquerque	388,100	.44
66	Des Moines	379,300	.43
67	Syracuse	372,900	.43
68	Green Bay-Appleton	362,900	.41
69	Omaha	354,300	.40
70	Rochester, NY	350,100	.40
71	Roanoke-Lynchburg	339,800	.39
72	Austin, TX	329,000	.38
73	Lexington	328,200	.37
74	Davenport-Rock Island-Moline: Quad City	327,800	.37
75	Cedar Rapids-Waterloo-Dubuque	325,100	.37
76	Springfield-Decatur-Champaign	320,200	.37
77	Paducah-CP Girardeau-Harrisburg-Marion	316,700	.36
78	Spokane	313,900	.36
79	Portland-Poland Spring	303,300	.35
80	Chattanooga	301,700	.34
81	Tucson	301,000	.34
82	Bristol-Kingsport-Johnson City: Tri Cities	287,600	.33
83	Springfield, MO	284,400	.32
84	South Bend-Elkhart	282,600	.32
85	Jackson, MS	280,900	.32
86	Johnstown-Altoona	280,000	.32
87	Youngstown	275,200	.31
88	Columbia, SC	273,000	.31
89	Huntsville-Decatur-Florence	265,700	.30
90	Evansville	264,000	.30
91	Baton Rouge	258,600	.30
92	Lincoln-Hastings-Kearney	257,300	.29
93	Burlington-Plattsburgh	246,600	.28
94	Las Vegas	231,400	.26
95	Waco-Temple	229,300	.26
96	Greenville-New Bern-Washington	228,200	.26
97	Ft. Wayne	221,700	.25
98	Sioux Falls-Mitchell	218,100	.25
99	Augusta	215,700	.25
100	Colorado Springs-Pueblo	215,500	.25
101	Ft. Myers-Naples	214,800	.25
102	Lansing	214,600	.24
103	Peoria	214,100	.24
104	Fargo	212,900	.24
105	El Paso	212,000	.24
106	Springfield, MA	211,000	.24

ADI market rankings (continued)

107	Madison	210,700	.24
108	Charleston, SC	208,000	.24
109	Savannah	205,900	.24
110	Salinas-Monterey	198,400	.23
111	Lafayette, LA	196,600	.22
112	Montgomery-Selma	196,400	.22
113	Snta Brbra-Snta Maria-Sn Luis Obispo	192,100	.22
114	Rockford	191,000	.22
115	Monroe-El Dorado	181,200	.21
116	Mcallen-Brownsville: Lrgv	179,200	.20
117	Amarillo	177,400	.20
118	Joplin-Pittsburg	175,600	.20
119	Corpus Christi	174,500	.20
120	Duluth-Superior	173,000	.20
121	Columbus, GA	172,400	.20
122	Beaumont-Port Arthur	170,500	.19
123	Sioux City	167,700	.19
124	Reno	166,600	.19
125	Tyler-Longview	165,300	.19
126	Wichita Falls-Lawton	162,900	.19
127	Terre Haute	161,900	.18
128	Yakima	161,500	.18
129	Tallahassee-Thomasville	161,300	.18
130	Wausau-Rhineland	161,100	.18
131	Macon	158,900	.18
132	Binghamton	156,200	.18
133	Eugene	155,300	.18
134	Wheeling-Steubenville	155,200	.18
135	Columbus-Tupelo	154,900	.18
136	La Crosse-Eau Claire	154,200	.18
137	Erie	153,600	.18
138	Boise	153,200	.17
139	Traverse City-Cadillac	153,000	.17
140	Odessa-Midland	152,600	.17
141	Chico-Redding	149,900	.17
142	Columbia-Jefferson City	149,400	.17
143	Bluefield-Beckley-Oak Hill	145,900	.17
144	Florence, SC	145,100	.17
145	Topeka	145,100	.17
146	Minot-Bismarck-Dickinson	144,100	.16
147	Ft. Smith	143,700	.16
148	Bakersfield	142,400	.16
149	Rochester-Mason City-Austin	141,900	.16
150	Lubbock	137,500	.16
151	Quincy-Hannibal	137,200	.16
152	Wilmington	133,200	.15
153	Albany, GA	132,500	.15
154	Bangor	124,500	.14
155	Medford	123,200	.14
156	Sarasota	116,200	.13
157	Abilene-Sweetwater	116,100	.13
158	Utica	102,100	.12
159	Idaho Falls-Pocatello	101,500	.12
160	Dothan	97,600	.11

lower cost on C-band, since K-band means a large installed antenna base would have to be replaced."

Hughes would rather serve its Ku band customers with higher-powered birds in the "true" DBS frequencies set aside by the Federal Communications Commission, rather than in the fixed satellite service band being utilized by RCA, Farrell continues. The main reason: "True" DBS service calls for 9-degree spacing, with less chance for interference from adjacent satellites than in the fixed service band Ku band, with its 2-degree spacing.

'True' or 'pseudo'?

With direct-to-home Ku service in the offing, will programmers choose to wait for "true" DBS than spend money in the near-term on RCA's "pseudo-DBS"? says Hughes' Farrell: "RCA has two fixed service satellites up there they haven't found a market for. Have you seen anybody migrating? They're trying to hype up a migration, but stop and think about it: the transponders cost a lot more than C-band, when some of the smaller cable programmers are still trying to figure out how to pay for C-band transponders."

A limited-channel Ku-band DBS service "will come along," Farrell concludes, "but it's a real hard sell and an expensive proposition. Because others have failed, people are reluctant to jump in."

Officials at Showtime/The Movie Channel are more reserved than HBO and Turner Broadcasting about the short-term potential for Ku. "We all recognize that Ku band is the technology of the future," says Stephan Shulte. "But it would be foolish to stifle C band by introducing a new technology now and getting everybody very upset—especially consumers who have spent money for C-band equipment."

Enough programmers?

As for HBO's chances of populating K-1 in the short term, Shulte says, "I don't think there are 16 viable programmers who can afford to buy Ku transponders." At the same time, he leaves the door open to Ku: "If there were a need for us to acquire Ku transponders, I'm most confident HBO would like to have us on their satellite. I don't know if that's what we want to do right now, but it's certainly possible."

RCA's Rice agrees that the development of medium-power Ku will be a "slow and evolutionary process, requiring a "four-year lead time." His division, he says, took HBO as a partner in the hopes of signing up its programmer-customers in advance—to make

the construction and launch of the system's satellites economically viable. The use of K-2 by NBC-TV as its primary distribution vehicle to affiliates gives the system a solid underpinning; but Rice indicates that more commitments are necessary if the system is to fully develop.

Strong believer

One of the biggest believers in Ku's potential is Taylor Howard of SPACE. "It will take three to seven years for the migration to Ku to happen, but the RCA birds are the beginning of it," he says. With current launch problems, the high-power DBS satellites "may never happen," he contends, making the two existing RCA Ku-band birds all the more desirable.

But Howard also believes the C-band direct-to-home broadcast market will be strong "for years to come," perhaps making it difficult for a delivery system initially based on a single 16-channel bird. However, if the RCA-HBO system evolves as planned, with two co-located birds providing 32-channel service, Howard sees real prospects for success. That's one reason why all the hardware produced by his firm is now fully C-Ku compatible and adaptable. Still, Howard sees Ku service as a "complement" that will exist side-by-side with C-band, as well as cable and broadcast services, and not as a replacement.

Even Stanley Hubbard II, vice president of Hubbard Broadcasting and a strong proponent of high-power DBS, believes the medium-power RCA-HBO system "could have some success in the short run . . . It's possible with a one-meter dish to get a very nice signal with Ku." But he sees the 2-degree spacing of the fixed position Ku-band as a problem down the road, if other Ku birds are placed adjacent to it: "Then you have a problem with interference, and suddenly, you need to go to a larger dish to narrow the focus of the beam."

Mass audience

As Hubbard sees it, "the only way to attract a mass audience is to have it in the genuine high-power DBS band." Hubbard Broadcasting, he says, has been "temporarily stymied" by the launch crisis, but plans to press on with high-power DBS as soon as feasible.

But what if the delay persists, or the economics of high power turn out not to make sense? RCA and HBO are confident that with two medium-power Ku satellites in working orbit, they have some enviable protection, should the launch crisis persist—causing delays in the replacement of the aging C-band workhorses. □

Ad market rankings (continued)

161	Alexandria, LA	89,600	.10
162	Laurel-Hattiesburg	89,400	.10
163	Billings-Hardin	88,400	.10
164	Salisbury	86,000	.10
165	Elmira	85,000	.10
166	Clarksburg-Weston	84,700	.10
167	Rapid City	82,100	.09
168	Greenwood-Greenville	81,400	.09
169	Gainesville	80,800	.09
170	Watertown-Carthage	79,100	.09
171	Panama City	78,300	.09
172	Lake Charles	76,400	.09
173	Missoula	76,300	.09
174	Meridian	75,200	.09
175	Ardmore-Ada	70,900	.08
176	Grand Junction-Durango	68,300	.08
177	Jonesboro	67,500	.08
178	Great Falls	66,300	.08
179	Biloxi-Gulfport-Pascagoula	64,100	.07
180	Roswell	61,800	.07
181	Palm Springs	61,000	.07
182	El Centro-Yuma	58,900	.07
183	Alexandria, MN	58,500	.07
184	Casper-Riverton	55,500	.06
185	Marquette	54,900	.06
186	Tuscaloosa	52,300	.06
187	Eureka	51,100	.06
188	Butte	48,400	.06
189	St. Joseph	47,000	.05
190	San Angelo	46,300	.05
191	Jackson, TN	45,800	.05
192	Cheyenne-Scottsbluff	45,400	.05
193	Lafayette, IN	45,400	.05
194	Hagerstown	40,300	.05
195	Lima	40,100	.05
196	Charlottesville	38,700	.04
197	Bowling Green	38,100	.04
198	Parkersburg	35,300	.04
199	Laredo	34,200	.04
200	Harrisonburg	33,700	.04
201	Farmington	31,800	.04
202	Zanesville	31,000	.04
203	Twin Falls	30,500	.03
204	Ottumwa-Kirksville	29,200	.03
205	Presque Isle	28,600	.03
206	Flagstaff	26,900	.03
207	Victoria	26,700	.03
208	Bend	24,800	.03
209	Mankato	23,300	.03
210	Helena	18,600	.02
211	North Platte	18,500	.02
212	Alpena	10,900	.01
213	Glendive	5,300	.01
TOTAL U.S. TV HOUSEHOLDS		87,614,900	

Early fringe, access, late fringe fall schedules—indies in top 25 ADIs

Station	3-4 PM	4-5 PM	5-6 PM	6-7 PM	7-8 PM	11 PM-12 AM
WFTY (TV)	Movie (2-4 PM)	Movie (4-6 PM)		Knight Rider*	Wild Wild West	Honeymooners Bizarre
Houston (10) (2-7; 10-11)	Heathcliff She-Ra Tom & Jerry Woody Woodpecker Movie (1-3 PM)	He-Man Ghostbusters* Macron I* Defenders of Earth* Ghost & Mrs. Muir Lassie	Rambo* Transformers ThunderCats SilverHawks* My Friend Flicka Joker's Wild	Brady Bunch Bewitched Facts of Life* Too Close for Comfort Tic Tac Dough \$100,000 Pyramid	Gimme a Break Pvt. Benjamin WKRP Three's Company It Takes a Thief	New Honeymooners* Maude Taxi All in the Family Tales of Unexpected Movie
Cleveland (11)						
WUAB (TV)	Smurfs (10/6)* Galaxy Rangers*	Transformers G.I. Joe	Brady Bunch Diff'rent Strokes	I Dream of Jeannie Three's Company	M*A*S*H M*A*S*H	Carson (M-Th) Off the Wall (F) Star Trek (11:30-12:30) Twilight Zone Hitchcock Presents Home Shopping Net. (9pm-3am)
WOIO (tentative- as of 9/22) (TV)	Alvin & Chipmunks Dennis the Menace*	ThunderCats SilverHawks*	Little House on the Prairie Rambo* Jetsons	Happy Days Too Close for Comfort New Honeymooners* Honeymooners	Angie Checkerboard** Movie (7-9)	
WCLQ (TV)	Centurions* Ghostbusters*	He-Man She-Ra				
Pittsburgh (12)						
WPGH-TV	Thundercats G.I. Joe Defenders of Earth* Robotech	Smurfs* Dennis the Menace* Heathcliff Galaxy Ranger*	SilverHawks* Diff'rent Strokes Rambo* Batman	Facts of Life* Gimme a Break Star Trek	Too Close for Comfort Alice Happy Days All in the Family	Joan Rivers* What's Happening All in the Family
Seattle-Tacoma (13)						
KSTW-TV	Mask Transformers	Rambo* Galaxy Rangers*	Defenders of Earth* Diff'rent Strokes	Gimme a Break Three's Company	M*A*S*H Taxi	Nightlife* SNL (T-TH; Off the Wall-F)

(continued on next page)

Early fringe, access, late fringe fall schedules—indies in top 25 ADIS

Station	3-4 PM	4-5 PM	5-6 PM	6-7 PM	7-8 PM	11 PM-12 AM
KCPQ-TV	Trapper John MD	Little House on the Prairie	Fall Guy*	Happy Days Benson	Carson	Joan Rivers*
KTZZ-TV	Ghostbusters (9/22)* G.I. Joe	He-Man She-Ra	Silver Hawks* Beverly Hillsbillies	Wonderful World of Disney*	Odd Couple Jeffersons Honeymooners	Hitchcock Presents Tales of Unexplained
Miami (14)						
WCIX (TV)	Smurfs* Jetsons	G.I. Joe Rambo*	Diff'rent Strokes Diff'rent Strokes	Gimme a Break Benson	M*A*S*H Taxi	Sanford & Son Police Story
WBFS-TV	Heathcliff Defenders of Earth*	Galaxy Rangers* Centurions*	Ghostbusters* What's Happening	Good Times Alice	Jeffersons All in the Family	Odd Couple All in the Family
WDZL-TV	Gilligan's Island Flintstones	She-Ra ThunderCats	SilverHawks* Silver Spoons*	Knight Rider*	Silver Spoons* Angie	Kojak
Atlanta (15)						
WGNX (TV)	Guiding Light	Magnum P.I.*	Divorce Court Jeffersons	News (1 hr)	CBS News Chance	News Jeffersons
WATL (TV)	Dennis the Menace* Bugs Bunny	Defenders of Earth* Centurions*	Galaxy Rangers* SilverHawks*	Rambo* Gimme a Break	Gimme a Break Taxi*	Joan Rivers*
Minneapolis-St. Paul (16) (2-7; 10-11)						
KMSP-TV	Crosswits Popeye	Scooby Doo Smurfs*	Transformers Galaxy Rangers*	Happy Days Facts of Life*	Diff'rent Strokes Benson	Joan Rivers (10:30-11:35) Movie (11:35-----)
KITN (TV)	Leave it to Beaver Popeye	Thundercats SilverHawks*	Defenders of Earth* Ghostbusters*	Wonderful World of Disney*	Fall Guy*	Honeymooners Barney Miller
Tampa-St. Petersburg (17)						
WTOG (TV)	Ghostbusters* Smurfs*	G.I. Joe Thundercats	SilverHawks* Happy Days	Gimme a Break Jeffersons	Superior Court* People's Court	Joan Rivers*
WFTS-TV	Defenders of Earth* Rambo*	He-Man She-Ra	Diff'rent Strokes What's Happening	Facts of Life* Good Times	Benson Archie Bunker's Place	Twilight Zone Night Gallery

(continued on page 120)

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Early fringe, access, late fringe fall schedules—indies in top 25 ADIs

Station	3-4 PM	4-5 PM	5-6 PM	6-7 PM	7-8 PM	11 PM-12 AM
St. Louis (18) (2-7; 10-11) KPLR-TV	Movie (until 2:30) Popeye	Dennis the Menace* (9/22 start) Smurfs (10/6)*	Rambo* She-Ra	Facts of Life* Silver Spoons*	Facts of Life* Too Close for Comfort	WKRP Hollywood Squares*
KDNL-TV	Brady Bunch Alvin & Chipmunks	Ghostbusters* SilverHawks*	Transformers Galaxy Rangers*	Diff'rent Strokes Happy Days	Gimme a Break Benson	Sanford & Son Leave it to Beaver
Denver (19) (2-7; 10-11) KWGN-TV	Bewitched Heathcliff	Thundercats Smurfs*	Gobots G.I. Joe	Diff'rent Strokes Happy Days	Three's Company Benson	Soap Star Trek (10:30-11:30)
KDVR-TV	Movie until 2:30 Flintstones	She-Ra SilverHawks*	Transformers Rambo*	Brady Bunch Gimme a Break	Facts of Life* Too Close for Comfort	Twilight Zone Police Woman (to 11:30)
Sacramento-Stockton (20) KTXL (TV)	Ghostbusters* SilverHawks*	Thundercats Rambo*	Facts of Life* Gimme a Break	Bosom Buddies Barney Miller	M*A*S*H Taxi	Night Life* Joan Rivers (to 12:30)*
KRBK-TV	Scooby Doo Smurfs*	Wonderful World of Disney*	Happy Days Mork & Mindy	Benson Too Close for Comfort	Jeffersons All in Family	Honeymooners Twilight Zone
Baltimore (21) WBFF (TV)	Dennis the Menace* (9/22 start) Smurfs (10/6)*	SilverHawks* She-Ra	G.I. Joe Brady Bunch	Star Trek	Fall Guy*	Joan Rivers*
WNLUV-TV	Defenders of Earth* Mask	Rambo* Galaxy Rangers*	Bewitched I Dream of Jeannie	Happy Days Private Benjamin	Three's Company Soap	Love Connection Tonight Show
WKJL (TV)	Death Valley Days Cisco Kid	Pop's Place	Emergency!	Dick Van Dyke One Day at a Time	Mary Tyler Moore Bob Newhart	Honeymooners 700 Club

(continued on page 122)

In the Picture

Henry Siegel



Henry Siegel is a pioneer of advertiser-supported TV programming. He joined Grey Advertising in 1964, after receiving a BA in economics from Brandeis University. Siegel, by 1974, was elected a senior vice president at Grey. He formed Lexington Broadcast Services, later renamed LBS Communications, in 1976 as a division of Grey.

LBS' Siegel foresees growth via acquisitions, ancillary markets, international

The times, they are a 'changin' dramatically, and with the changes have come complexities and challenges, according to Henry Siegel, founder, chairman and president of LBS Communications, who is keeping his company in a state of upward perpetual motion designed to remain in the forefront of the fast-changing industry environment. In tandem with the moving developments, Siegel sees LBS, which marks its 10th anniversary in October, growing in several areas: acquisitions, the ancillary marketplace and the international arena.

"Our business," Siegel says, "has changed a great deal over the past year or two. No longer do you go out and syndicate a show and see what you can get on a cash basis. Now you have to think about barter, the ancillary market and the investment banking community because they all may have an effect on the company that you are doing business with." The last element means that it's not simply a matter of buying a program but that an interest in the company may be required, says Siegel.

LBS owns a substantial share of All American Television. Another recent deal made by LBS involves Chelsea Communications, production company, in which LBS now owns a small percentage. Siegel says similar arrangements are in the works.

Declining margins

One of the reasons for taking a chunk of interest in other firms, he continues, is because margins are declining, due to increasing competition. "Therefore, you have to find ways to make money. It's a whole new way of doing business. Everybody is taking sides—whether it's in the broadcasting or in the programming business, or even the advertiser—everyone is merging or acquiring."

Siegel observes that the recent flurry of activity in mergers and acquisitions is shrinking the business, "meaning the bigger are getting bigger and starting to swallow up a lot of the smaller companies. If we were just starting out, or were a smaller syndication company, we probably would be bought out, merged, acquired or would go out of business in the next few years."

Fortunately, continues Siegel, LBS has reached a level whereby it is looked at as one of the larger companies in syndication. Much of this has been spurred by the company's barter emphasis, he notes. Barter now represents more than 50 per cent of the syndication business, Siegel says, "so all companies, including the majors, have to consider having a barter wing."

But, notes Siegel, not everyone can be in the barter business. "It takes a lot to be in the barter business. It not only takes a knowledge of the advertisers but also a knowledge of research and how to package and sell to advertisers. Most advertisers don't want to buy one program—they want to buy a package of shows—shows which reach their key demographics."

Basically, says Siegel, there are only five companies today—including LBS—which represent close to 90 per cent of the barter business. "This will continue for years to come, even though the majors are getting into the business. Some will decide they want to use companies like ourselves because we have clout with the advertiser and can provide certain guarantees both to the advertiser and the producer."

Changing roles

Another change in the business, according to Siegel, is that the broadcaster is beginning to look more like the distributor and vice-versa. This has happened only in the past 10 months to two years, he points out.

But Siegel is by no mean suggesting that LBS is planning to usurp its leadership role in the syndication business. "Our basic business is still in syndication," he emphasizes, and barter will continue to be a major part of LBS' business.

However, Siegel continues, the greatest growth opportunity will be in the cash segment, which at this point represents about 5 per cent of the company's income.

He sees the cash part of LBS' activity as growing to 15 per cent in 1986 and possibly as high as 50 per cent by 1988, becoming a dominant force at LBS, partly because LBS owns the back-end rights to its kid properties and will have a cash potential on other properties in the near future. But he expects the company to expand not only in cash arena but in barter as well, which he sees increasing 15–25 per cent over the next few years.

When Siegel isn't busy keeping his pulse on the broadcasting and advertising industries, he can usually be found playing tennis or perusing his extensive collection of baseball cards.

He and his wife, Elin, reside in a loft in New York City; they have three children.

Early fringe, access, late fringe fall schedules—indies in top 25 ADIS

Station	3-4 PM	4-5 PM	5-6 PM	6-7 PM	7-8 PM	11 PM-12 AM
Phoenix (22) (2-7; 10-11)						
KPHO-TV	Green Acres Gilligans Island Addams Family Gumby*	Thundercats Smurfs* G.I. Joe Rambo*	Brady Bunch Diff'rent Strokes Heathcliff Jetsons SilverHawks* Galaxy Rangers*	Facts of Life* Threes Company Silver Spoons Good Times Knight Rider*	Benson M* A * S * H One Day at a Time All in the Family Charlie's Angels (10/6 start)	M* A * S * H Barney Miller Joan Rivers* Carson
KNUV-TV						
KUTP (TV)	Bewitched Casper	Scooby Doo Centurions*				
Indianapolis (23) ****						
WTTV (TV)	Dennis the Menace* Smurfs*	SilverHawks* G.I. Joe Ghostbusters* She-Ra	Diff'rent Strokes Gimme a Break Transformers Galaxy Rangers*	Facts of Life* Carter Country Rambo* Silver Spoons*	Three's Company Jeffersons Knight Rider*	Honeymooners Sanford & Son Crosswits or Joan Rivers* One Day at a Time
WXIN (TV)	Flintstones Bugs Bunny					
Hartford-New Haven (24)						
WTXX-TV	Ghostbusters* Smurfs*	Transformers Thundercats SilverHawks* Rambo*	G.I. Joe Happy Days Knight Rider*	Gimme a Break Too Close for Comfort Facts of Life* Silver Spoons*	M* A * S * H Barney Miller Maude Carol Burnett	Wild Wild West Joan Rivers*
WTIC-TV	Galaxy Rangers* Defenders of Earth*					
Portland (25)						
KPTV (TV)	My Little Pony Smurfs*	G.I. Joe Galaxy Rangers* Thundercats Rambo*	Little House on the Prairie Fall Guy*	Diff'rent Strokes Benson Facts of Life* Gimme a Break	Three's Company New Newlywed Game Magnum Pi*	Carson Joan Rivers (10/9)* Taxi Sanford & Son
KPDX-TV	Ghostbusters* SilverHawks*					

* New programs. ** -KTLA checkerboard (Square Pegs (M), New Gidget (T), What a Country (W), One Big Family (Th), What's Happening Now (F), ... -WOLU checkerboard (Silver Spoons (M), Ted Knight Show (T), What a Country (W), New Gidget (Th), TBA (F), ... Indianapolis changes to central time in late October. Programs listed are the ones in effect after the time change.



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 3rd, 7th November 1986
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Fall (from page 51)

AGE, issue September 1). At KTLA, the 7:30 p.m. schedule will be *Square Pegs*, the new *Gidget*, *What a Country*, *One Big Family* and *What's Happening Now*, Monday-Friday, respectively. The weekly shows will have *Magnum P.I.* as their lead-in, which is also new to the KTLA lineup this fall.

The KTLA checkerboard entries will be up against a variety of programming on the other indies, including *Jeopardy*, the returnee on KCOP(TV), the long-running *M*A*S*H* on KTTV(TV) and the new show, *Hollywood Squares*, on KHJ-TV, as noted previously.

The WOIO checkerboard lineup will consist of *Silver Spoons*, *Ted Knight Show*, *What a Country*, new *Gidget* and a program to be announced for the Friday slot.

The weekly shows replace *Soap* in

the 7:30 slot. Their lead-in is *Angie*, which takes over from *Happy Days Again*. WUAB remains status-quo in the 7-8 time period with two *M*A*S*H* programs back-to-back. *M*A*S*H* continues to be one of the staples among the indies in the top 25 markets, where it remains in access on nine stations, and in late-fringe on two indies. Also airing the series in a double run is WTAF-TV Philadelphia.

Diff'rent Strokes is getting big indie play as far as holdover off-network sitcoms are concerned. The strip airs on 14 outlets, mostly in the 5-6 p.m. slot. In one instance, on WCIX-TV Miami, it runs back-to-back in the 5-6 p.m. slot, while at WXNE-TV Boston, *Strokes* will air at 6 p.m. and at 7 p.m.

As to off-network hours, only a few stations are airing them in any of the day-parts covered in the report. WOR-TV New York will go with *Cannon*, *Police Woman*, *Hart to Hart* and *Mag-*

num P.I. up until 7 p.m., counterprogramming against the competition's kid and sitcom fare. KTLA starts at 3 with *Charlies' Angels*, then *Little House on the Prairie*, *Love Boat* and *Magnum P.I.*; KOFY-TV San Francisco has *Starsky & Hutch*, *SWAT*, *Fall Guy* and *Hart to Hart* up until 8 p.m.

In late-night off-network shows, it's programming business as usual, with the *Honeymooners* leading the way in terms of play. Six stations use the series as lead-in for the hour, while in New York on WPIX(TV) *The Odd Couple* is the 11 p.m. fare, followed by *Honeymooners*. WOR-TV will have *Carol Burnett* and *Police Woman*, which plays until 12:30 a.m. The four series will go against *Joan Rivers* on WNYW-TV, the Fox station in New York.

At WKJL(TV) Baltimore, *Honeymooners* precedes the *700 Club*, in one of the unusual late-fringe moves. In several other cases, anthology series are

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being used. WOIO will air *Twilight Zone* and *Hitchcock Presents* from 11 to midnight. KCPQ-TV Seattle-Tacoma will offer the same combination. *Twilight Zone* gets teamed up with *Police Woman* on KDVR-TV Denver, and still another anthology strip, *Tales of the Unexpected*, is paired with a late-night movie on KTHT(TV) Houston.

One station which has made some extensive changes in its fall lineup and is not following the general programming pattern in late fringe is KPLR-TV St. Louis, Koplal Communications independent. According to Howard Stevens, program director, the station will debut *Hollywood Squares*, next week in the 11:30 (10:30 CTL) slot, with *WKRP in Cincinnati* as its lead-in. *Squares* was chosen, according to Stevens, primarily because the comedy/game show genre is doing well, with *Love Connection*, shown on NBC affiliate KSDK(TV), at 11:30, as a case in

point. "Our feeling is that there is a market out there for a comedy/game show," says Stevens. *Squares* replaces *Twilight Zone*.

Several changes have been made in the 6:30 p.m. time slot, notes Stevens. The past lineup had been *Voltron*, *He-Man* (which ends September 30), *G.I. Joe*, *She-Ra*, *Little House on the Prairie*, *One Day at a Time* and, at 5:30, *Too Close for Comfort*. For the fall, only *She-Ra* and *Comfort* remain untouched.

Dennis the Menace starts the 3 p.m. schedule off, followed by *Smurfs*, *Rambo*, *She-Ra*, *Facts of Life*, *Silver Spoons*, *Facts of Life*, in a second run, and *Comfort*. Stevens says that *He-Man* will move into a morning slot and that *Little House* will be rested until January.

In Philadelphia, WGBS-TV has also made a number of changes in its fall schedule, including a double-run of

Rambo. In the kid arena, the new lineup, starting at 3 p.m. is *Centurians*, *She-Ra*, *Rambo*, *Dennis the Menace* and *Rambo* until 5:30. The double exposure of *Rambo* is being done because action/adventure cartoons have performed well in the market, says Carol Healey, program director of the Grant Broadcasting indie. Healey notes that the new kid cycle appears to be running a combination of soft cartoons and the action/adventure type, a mix the station will begin this week.

In general, she continues, the station's strategy on kids centers on new action/adventure, some tried and true performers such as *She-Ra* and some soft cartoons in the 3-5:30 time period. *She-Ra* had been the 4 p.m. show. *Heathcliff* and *Inspector Gadget* had been double-run in the morning and afternoon but both now will take up only a morning slot, as anchor positions, Healey says. □

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Leading automotive manufacturers on TV January/June, 1986

CATEGORY	January/June, 1985			January/June, 1986			% change
	Network TV	Spot TV	Total TV	Network TV	Spot TV	Total TV	
TOTAL	\$351,855,100	\$152,551,400	\$504,406,500	\$402,811,400	\$175,033,400	\$577,844,800	+ 15
Ford Motors	88,007,200	19,760,000	107,767,200	104,861,200	22,287,000	127,148,200	+ 18
General Motors	78,642,900	25,949,900	104,592,800	93,161,800	23,881,700	117,043,500	+ 12
Chrysler	51,846,100	16,729,300	68,575,400	43,347,900	13,950,800	57,298,700	- 16
Toyota Motor Sales	11,512,100	32,097,700	43,609,800	13,280,500	37,358,000	50,638,500	+ 16
Nissan Motor Co.	16,055,200	22,962,300	39,017,500	26,012,800	19,441,600	45,454,400	+ 16
Volkswagen A.G.	20,724,300	9,125,700	29,850,000	27,627,500	7,702,800	35,330,300	+ 18
American Motors	26,091,200	1,758,800	27,850,000	28,387,800	2,158,700	30,546,500	+ 10
Honda Motor	17,646,100	708,300	18,354,400	20,054,800	7,626,200	27,681,000	+ 51
Mazda Motors	19,253,700	2,787,700	22,041,400	16,917,600	2,503,200	19,420,800	- 12
Fujii Heavy Industries	5,637,700	3,111,500	8,749,200	8,269,200	4,454,600	12,723,800	+ 45
Daimler-Benz	6,119,200	1,344,800	7,464,000	7,699,000	1,668,400	9,367,400	+ 26
BMW	5,544,100	2,224,600	7,768,700	6,055,100	1,558,100	7,613,200	- 2
Mitsubishi	—	6,576,000	6,576,000	—	7,141,500	7,141,500	+ 9
Hyundai	—	—	—	—	6,379,200	6,379,200	+ Infin.
Volvo A.B.	354,600	4,385,400	4,740,000	1,898,600	3,004,900	4,903,500	+ 3

Note: Includes passenger cars, van and trucks

Source: Television Bureau of Advertising from analysis of Broadcast Advertisers Reports Data

Leading auto dealer association and auto dealer TV advertisers— January/June, 1986

Dealer associations			Dealers		
	January/June 1986	% Change		January/June 1986	% Change
CATEGORY TOTAL	\$223,644,400	+ 35	CATEGORY TOTAL	\$167,660,500	+ 9
Nissan	22,038,100	0	Cal Worthington (Los Angeles)	2,027,200	+ 47
Chevrolet	19,487,000	+ 5	Cal Worthington (Sacramento)	1,461,900	+ 23
Pontiac	19,206,200	+ 18	Cal Worthington (Seattle)	1,372,200	+ 87
Oldsmobile	18,549,100	0	Wilson Ford (Los Angeles)	1,243,500	+ 21
Ford	18,402,900	+ 17	Frontier Ford (Dallas)	910,300	+ 638
Toyota	13,183,700	+ 256	Celozzi-Ettleson Chev. (Chicago)	791,800	- 32
Buick-Opel	11,552,700	+ 30	Long-Lewis Ford (Birmingham)	791,700	+ 15
Dodge	10,710,400	+ 34	Pete Ellis Motors (Los Angeles)	763,700	- 19
Mazda	9,713,000	+ 94	Potamkin Cadillac (New York)	760,500	- 39
Subaru	8,214,600	+ 65	Suburban Ford (Sacramento)	719,500	- 1
Honda	7,333,300	+ 35	Jeff Legum Chev./Datsun (Balt.)	656,700	- 13
Lincoln-Mercury	7,094,800	+ 97	Foothill Nissan (Los Angeles)	640,800	+ Infinity
Chrysler-Plymouth	6,976,200	+ 20	Kelley Chevrolet (Miami)	631,100	- 7
AMC/Jeep/Renault	6,728,500	+ 14	Toresco Autoland (New York)	616,800	+ 1221
Cadillac	5,706,200	- 5	Piemonte & Arlington Hts. Ford (Chicago)	556,000	- 5

Note: Dealer association TV advertising on spot only

Source: Television Bureau of Advertising from Broadcast Advertisers Reports data monitored in top 75 markets

Inside the FCC

Jack Valenti



The president of the Motion Picture Association of America has joined Satcom, Inc. in speaking out on the dangers of cable system ownership concentration. Below are portions of comments by MPAA attorneys in support of Satcom's petition for rule making, filed with the FCC.

Ownership concentration in cable held threat to programming diversity

The dramatic rise in cable ownership concentration has already caused serious and immediate harm to the public interest by demonstrably reducing the diversity of program voices available to the public. The largest MSOs have actively utilized their increased market power to restrict the availability of new cable program networks to all cable systems and subscribers. The diversity-limiting actions of these largest MSOs extend beyond their control of the programming on their own cable systems and serve to limit the programming available to all cable subscribers. In view of the incentives for even greater cable ownership concentration in the near future, it is imperative that the commission forthwith initiate a proceeding looking to remedial action at this time, rather than undertake the difficult task of divestiture of the largest MSOs at a later date, after the public has already lost even more nascent cable networks as a result of such concentration.

The limited question presented by the commission's Public Notice is whether to institute a proceeding in which these issues could be studied. Thus we are not now faced with making a determination of specific final limits on concentration, but rather with the consideration of whether there is an issue of concern and potential threat to the public interest in the video marketplace that ought to be studied further. The appropriate response by the commission would be the initiation of a Notice of Inquiry and/or Proposed Rule Making that would allow for full presentation of facts and of competing interests and the adoption of appropriate measures in the light of all the facts and considerations.

Impact on diversity

The MPAA submits that these are indeed matters of exceptional impact on program diversity adverse to the public interest. The dramatic increase in the con-

centration of cable system ownership has already had two clear victims: Potential cable networks that would have been competitive with MTV and CNN were "nipped in the bud" by unilateral decisions of the single largest MSO (Tele-Communications Inc.) not to commit to carry these new services on any of its cable systems. Indeed, in both cases it has been argued that the MSO in fact used the *threat* of such company-wide carriage of the new competitive services (NBC's proposed CNN competitive service and Turner Broadcasting's MTV competitive service) as a bargaining chip with CNN and MTV in increasing the MSO's contemporaneous company-wide discounts with those established networks.

In the past several years, the commission has relied increasingly on marketplace competition as a preferred course to regulation, on the assumption and conviction that, generally, the economic efficiency brought on by such competition benefits the public by bringing better service at lower cost. The goal of relying on marketplace competition as a replacement for regulation has revolutionized the communications industry over the past decade, resulting in a host of new and improved services to the public, both in the mass media and common carrier arenas. One cannot question the overall success of marketplace-based deregulation in furthering the public interest. Nonetheless, competitive anomalies can sometimes mar an otherwise free marketplace, causing a reduction in fair competition and resulting instead in a loss of service or poor service to the public.

Thus, at each individual step taken by the commission in substituting the competitive marketplace for regulation, the commission has recognized the possibility that the marketplace can falter, and the commission has explicitly stated that the effects of deregulation must be carefully monitored so that corrective action may be taken to safeguard the fairness of the competitive environment. The danger of destructive competitive imbalance is especially high in the cable television industry, which is insulated from the free play of competitive market forces by the compulsory copyright license. Quite simply, the cable industry does not operate in a free marketplace. As long as the compulsory license is in effect, the commission has an obligation to monitor and correct the imbalance which the compulsory license creates in the marketplace.

Moreover, it must again be recognized that due to historical and other reasons, most individual cable systems have no competition for the provision of cable service in their local geographic areas. The franchises of many cable systems guarantee a monopoly operation, and cable operators have generally found it economically impractical to overbuild areas where franchises are not exclusive. The result is, with a handful of exceptions across the entire country, that cable systems enjoy a monopoly over cable distribution in their own franchise areas. These anomalies in an otherwise free marketplace—the compulsory copyright license and the geographic monopoly—require commission vigilance and intervention when the marketplace fails to be fairly competitive. The time for intervention by the commission has

clearly arisen in view of the increased concentration of cable system ownership. To help demonstrate that the existing regulatory scheme has proven to be destructive to the prospect of improved service to the public, the MPAA here presents the attached "Economic Analysis of Concentrated Ownership of Cable Systems," prepared by Shooshan & Jackson, Inc. This study demonstrates the substantial harm to the public interest that will likely result if restrictions are not placed on the concentration of cable system ownership and control.

Economic analysis

The attached "Economic Analysis of Concentrated Ownership of Cable Systems," prepared for the MPAA by Shooshan & Jackson, Inc., discusses in detail the economic effects of increased multiple ownership of cable systems. This report considers the structure of the cable programming market, and demonstrates that size, geographic monopoly status, and substantial monopsonistic power of MSOs disrupt the market for cable programming distributed on pay cable services or advertiser-supported cable networks. The introductory paragraphs of this report include the following synopsis of the results of their study:

"Large multiple system operators (MSOs) can leverage the aggregate of their local monopolies to exact monopsony rents from their suppliers. This activity ultimately harms viewers by reducing the availability of quality programming. In particular, concentrated ownership, management or control of cable systems substantially lessens the prospects for a successful 'fourth network' or a national pay-per-view service. These harms are exacerbated by the compulsory license, which represents direct government intervention in the program supply marketplace to favor the industry." Certainly, the range of threats to air competition described by Shooshan & Jackson in their Economic Analysis shows the pervasiveness of the effects of the increasing imbalance in the program acquisition marketplace.

Monopsony power

The individual monopsony power of cable operators is multiplied by ownership of multiple cable systems, which dramatically increases the bargaining power of the cable system operating company. The bargaining power of a large MSO permits it to obtain programming services at a significantly lower cost than could an individual cable system. The Shooshan & Jackson Economic Analysis, finds that: "These additional cost savings by MSOs further reduce the returns to quality programming and the incentives to produce such programming. This worsens the misallocation of resources. As before, cost savings go into the pockets of cable owners and are not passed on to viewers. Bargains struck by cable operators in monopsonistic input markets do not affect the prices they can

charge in competitive output markets."

Thus, consumers never see the benefits of these deep program license fee discounts demanded by and granted to the largest MSOs.

Moreover, the monopsonistic power held by the large MSOs has increased the difficulty of starting up profitable new national program services, such as a new cable network, or a fourth network involving cable distribution in some geographic areas, or a national pay-per-view service. The up-front costs involved in starting such new services can only be justified on the basis of some expectation of gaining enough future revenues to pay back that investment. However, once the up-front costs are spent and the service is starting to make money, a monopsonistic MSO can hold up the service for drastic discounts that remove any chance for profits. As Shooshan & Jackson point out, "Entrepreneurial risk-taking makes no sense under such circumstances."

Further, the viability of a fourth network is even more doubtful in view of the marketplace imbalance caused by the compulsory cable copyright license, which requires copyright owners to subsidize the hugely profitable operation of cable systems; and the largest MSOs can use the power of their multimillion household subscriber bases to deter the growth of a new television network by following a rather simple scenario, as outlined by Shooshan & Jackson in their Economic Analysis. The authors note that, although a new television network would prefer to affiliate with broadcast stations because they reach a much larger audience, a large MSO can threaten to import as a distant signal on its cable systems under the compulsory license a distant affiliate of this new network in order to force the new network to affiliate exclusively with its cable systems, whereby non-subscribers lose a new program service. Such conduct can easily delay or deter entry by a new network, to the detriment of the public interest.

MSO program production

In addition, there is a concurrent trend in the cable industry toward greater backward integration by large MSOs into program production and distribution activities, and this trend is cause for further concern in view of the growing monopsonistic power of these largest MSOs. TCI itself is becoming more active in program production and distribution through its increasing ownership interest in Turner Broadcasting Company, as well as its involvement with other national and regional networks, and American Television and Communications has long been under common ownership with HBO and Cinemax.

There is growing evidence that TCI especially is using its inordinate power to limit new entry by competing program services in a manner which discriminates in favor of its own cable networks. The effects of such vertical integration as coupled with increased cable ownership concentration is an area of concern that is now becoming much more significant as the vertical integration grows. The combined effects of these two trends should be examined by the commission in the requested proceeding.



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