

# **Radio & Records**

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## **RATINGS REPORT**

### **MANAGEMENT PERSPECTIVES**

**THE HIBER HANDBOOK:  
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**EXCLUSIVE "MEDIA RESEARCH GRAPHICS"  
ANALYSIS OF THE TOP 50 MARKETS**

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#1

#1

#1



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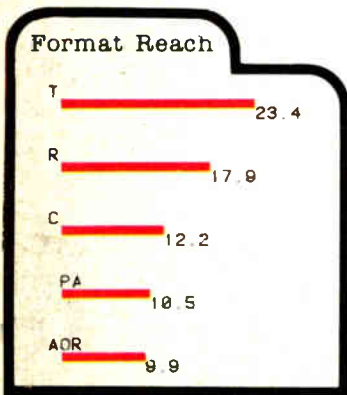
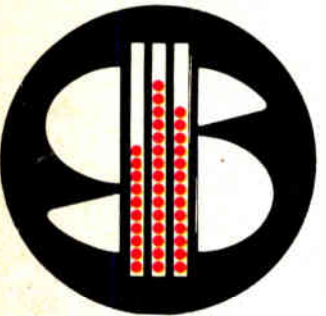
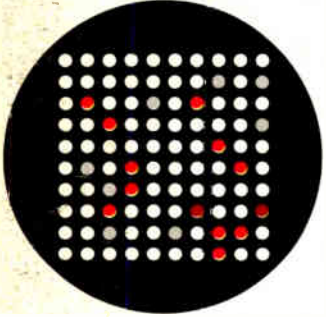
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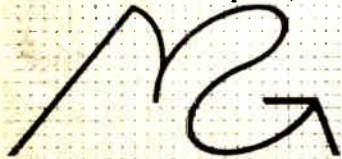
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Source: Arbitron, Fall 1980, Adults 18+. Cum. M-S 6 AM-Mid. MSA.  
Audience figures shown are estimates, subject to the limitations of the techniques and procedures used by the service noted.

# C O N T E N T S



Media Research Graphics, Inc.



## R&R RATINGS REPORT: MANAGEMENT PERSPECTIVES — AN INTRODUCTION ..... 6

A summary of the new and proven features in this 1981 edition.

## THE HIBER HANDBOOK ..... 8

Jhan Hiber's most useful columns, updated and divided into four sections to help you extract the maximum benefits from your ratings data.

MARKETING.....	10
METHODOLOGY.....	16
PROGRAMMING.....	25
SALES.....	34

## A GUIDE TO OUR RATINGS INFORMATION ..... 41

Our new, more informative graphic and editorial features explained.

## MARKET INDEX..... 46

## REGIONALIZED FORMAT RESEARCH CHARTS..... 48

Bar graphs displaying the most popular radio formats in the four regions of the country.

## MARKET SUMMARIES ..... 50

Comprehensive and convenient ratings standings, demographic breakdowns, and summaries of the Fall 1980 surveys in the top 50 markets.

# Radio & Records

## Ratings Report 1981 Volume 1

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## MANAGEMENT PERSPECTIVES

**W**elcome to the 1981 **R&R Ratings Report**, Volume 1. We think you'll find this publication as useful as the previous **Ratings Reports** and we hope you will find this material a handy reference as you make your way through broadcasting and advertising decisions in the 80's.

There are some useful innovations and additions to the **Ratings Report** this time (see Page 00). You'll probably note first the unique graphic displays of audience composition and demographic strength for stations in the markets examined. Thanks to **Allen Klein** and his firm **Media Research Graphics, Inc.** for helping us come up with a truly useful way of showing station popularity without boring you with endless columns of numbers. It's our feeling that the graphic displays will be of greater benefit to programmers, managers, and advertisers alike in really keying to the heart of a station's audience.

Format pie-charts have been replaced by a bar-graph representation of format preference in each of the key markets.

Regional charts of format penetration, based on the markets analyzed, will show how various regions differ in their musical and programming tastes.

The data base for the above analyses is the top 50 markets. This report is the only publication to analyze each of the top 50 in depth, with markets overviews telling what happened and why, coupled with detailed graphics. In addition, multi-book 12+ share trends and rankings of the top teen, 18-34, and 25-54 stations round out the information for each of the top 50. To cover the remaining markets, **R&R** is running share trend data in the weekly editions of the paper, so be sure to watch for those.

Looking at the overview of the Fall '80 survey, several items are worthy of mention. Quarterly Measurement, **Arbitron's** 12-week long survey, was implemented for the first time in the San Francisco and Philadelphia markets. Those metros, plus other markets in their TSA's, thus had to adapt to the different characteristics of the 12-week sweep. ESF continued to be expanded, as Arbitron employed the technique for sampling those without listed phones. Country stations did well in a number of the markets examined, with the FM side showing more strength than in previous sweeps. Beautiful Music stations rebounded in some areas where their first ESF book in the spring may have hurt their numbers, while ethnic stations that benefitted by ESF in the spring softened somewhat this time as the ESF sampling stabilized.

A major addition to this **Ratings Report** is the "Hiber Handbook," a series of articles many of you have requested. Thanks very much for your interest in the research information **R&R** provides you, and we hope this exclusive compilation of timely and useful articles helps prepare you for the spread of Quarterly Measurement and other new broadcasting prospects in the 80's.

Time now to thank all those involved in putting together this publication. Besides Allen Klein, **Gil Bond** has been helpful, as we have run the share trends and rankers on his **Market-Buy-Market** © system. Thanks for the tremendous efforts of the folks here at **R&R**, especially the format editors, who worked overtime to gather information. Special thanks go to Associate Editor **Linda Moshontz**, Executive Editors **Ken Barnes** and **John Leader**, and Art Director **Richard Zumwalt** and his fine production crew.

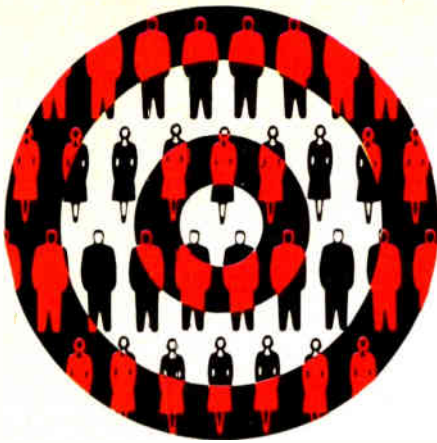
Most of all, thanks to you. Without your support, **R&R** would not be the leading radio trade publication. Hope you enjoy and get much use from **Ratings Report 1981** and the "Hiber Handbook."

— Jhan Hiber

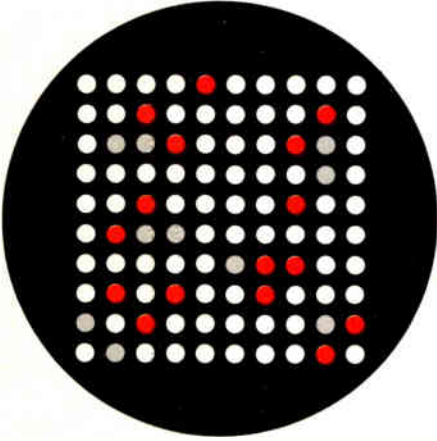


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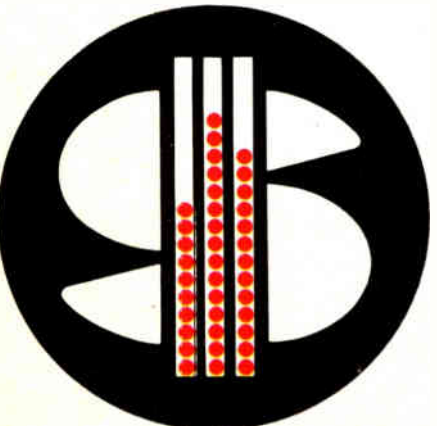
Marketing



Methodology



Programming



Sales

# THE HIBER HANDBOOK

*A Guide To Using Your Arbitron Data  
For Maximum Benefit*

**A**s we head into the brave new world of broadcasting in the 80's, the radio industry needs to be kept abreast of what's needed to stay competitive. **Arbitron** is implementing the Quarterly Measurement survey technique in every market this spring; marketing research aimed at ratings payoff has never been more important; the post-survey diary review at Arbitron's Laurel office will be vital to ferret out the clues to what happened in the first QM sweep in your market; and the Arbitron Programming Package is now available to help answer key audience movement questions.

On the next few pages I'll attempt to delve into these and other key areas. The contents of this booklet are a series of columns done over the nearly two years that I've been writing for **R&R**. In appropriate cases, updating of column material has been done to keep you informed of the latest Arbitron, ratings and research happenings.

I hope this series of articles provides you with useful information in a compact form. Many of you have requested a compilation of some key articles, so this document should go a long way towards fulfilling your requests.

Thanks for your support of **R&R**, and here's to better ratings in the 80's!

— Jhan Hiber



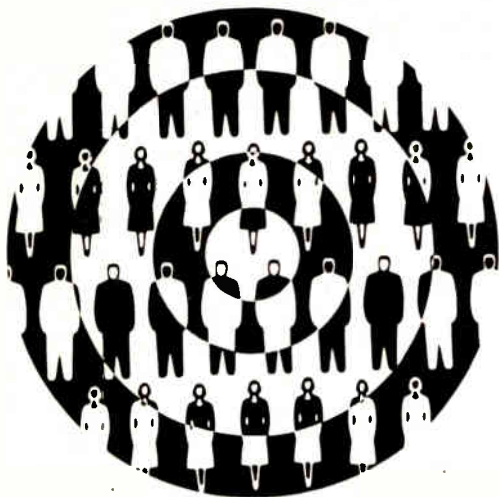
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**M**ARKETING: As nationwide Quarterly Measurement sweeps begin, marketing guidance is going to be crucial. Since the hype techniques of the past will be either ineffective or extremely costly under the QM system, a consistent marketing plan will have to be devised and adhered to by stations. The following articles are aimed at helping in this chore.

## Quarterly Measurement Overview

A baseball game that takes 27 innings. A hockey match that lasts nine periods. Envision these changes and you have some idea of the scope of the impact of Arbitron's Quarterly Measurement survey technique. Given that there will be new rules of the ratings game, what are you doing to adjust? Let's look at some points to keep in mind as radio gets ready to cope with the revolutionary 12-week-long sweeps.

### Marketing Goals Set?

So many stations went into the first QM sweep in their market without adequate preparation. One of the most grievous sins was that they were discussing the size of their ad budgets — without giving much thought or research look into *what* to promote with those budgets. The real key to success under Quarterly Measurement is going to be consistency, so what niche do you want to carve out and promote as your own? Finding your unique selling proposition, then promoting it consistently throughout the year has to be the framework upon which a successful ratings story can be built.

What kind of goals can/should you strive to set? My experience has been that you may want to set a realistic goal in your target demo — your *real* target, not an Arbitron cell necessarily — and have the staff agree that after two surveys you hope to be at that level among men 30-40, women 25-49, whatever applies. Then decide on the tactics to accomplish your ratings figure goal — are you going to try and build *cume*, or will improving time spent listening be your major concern? Finally, try to develop, through research feedback from the community, a slogan or tag line that will be a consistent presence in your external marketing.

An additional thought regarding goal-setting for your target demo: make sure that the demo is a realistic one — not such a broad skew as 12-34 for example — and that it is a salable one in your market.

### Promotion Preparations

As station GM's look at their advertising/promotion budgets, the thought of increasing the length of a survey throws a fright into many otherwise

strong persons. Assuming you are not able to get a budgetary increase to match the increase in the length of the sweep, you may want to keep in mind these tips . . .

1. Talk to station managers in markets that have had their baptism with Quarterly Measurement. Seattle and New Orleans have had the 12-week-long surveys since Spring '78, while the top five markets have been phased in since then. Perhaps you can glean some insights from a friend or associate in one of these markets.

2. Timing is all important. Hype is out, since the sweep will be covering a longer period than the traditional four-week surveys. Consistency will be the byword. Stations that wait until the beginning of the survey, offer big promotions at the start of the sweep, and expect that momentum to carry them successfully through QM are in for a big surprise.

3. Programmers as well as promotion people need to keep in mind that potential impact of the lengthening of the survey. Instead of each week theoretically containing one-fourth of the survey's sample, each week will now potentially contain one-twelfth. As a result, one-shot events that may have been successful in the past will now have their impact diluted under Quarterly Measurement. Series events, contests or programs may make more sense under the new Arbitron technique.

Let me act as a bit of a heretic here. Allow me to suggest that some, perhaps many, stations can be successful without promotions. Although many GM's and PD's feel that a survey indicates that an on-air promotion must be conjured up to juice the ratings, many listeners say "no thanks." In focus group and telephone research that I've done, respondents in many markets say they believe that contests or promotions are just clutter that gets in the way of hearing the music they tuned in for. This phenomenon is not applicable to every station or format, but I know a number of properties where dollars were saved this past sweep and ratings were strong without major on-air happenings.

4. Don't shoot your total budget. As you go through the first QM sweep it might be wise to not blow all your bucks. Since Arbitron will be surveying weeks not previously swept in your metro, there may be flukes or problems the first time around that might skew results in an atypical way. Better to maintain a consistent but not dominant presence until you have analyzed the results of the first QM survey in your area. After reviewing the Arbitron track record in your market you may then have more concrete guidelines on which to base advertising and promotional decisions.

### The Results Reaction

Perhaps the most excruciating part of the Quarterly Measurement countdown is the waiting for the results. As mentioned earlier, the data may be affected by Arbitron problems in implementing the QM technique in your metro. Do not jump out of a window or take other drastic steps if your numbers wobble. Remember that you need a consistent marketing plan and that the plan should cover not just one sweep, thus avoiding the tendency to go Punk/Gospel after the first results show your CHR format did not do well. Take two aspirin, and call me in the morning.

## Focus Group Focus

There seems to be a great deal of interest in the topic of focus groups. Recently I've been getting letters asking for a column on this subject, so here goes. Please keep in mind that space will only allow an overview, so if what you read here piques your interest or curiosity, don't hesitate to call and discuss your thoughts with me.

Dick Lamb, President of WWDE-AM-FM/Norfolk, wrote and posed questions worthy of exploration here. Some of the key questions are:

1. Who should be in the focus group(s)?
2. How many people should be in the groups?
3. How should focus groups be used?
4. How do you avoid asking members of the panels leading questions?

Let's delve into each one below, rearranging the order of the items slightly. In this article we'll look at how to use panels and who should set them up. We'll also answer the query about the makeup of the panels. The next column will pursue the other questions and operational areas.

### How To Use Focus Groups

Focus groups have become a popular radio research tool, but there are those who have little faith in them. Perhaps those who feel negatively about focus groups have not had the best understanding about what groups can — and cannot — do.

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Focus groups are best used when it is understood that initial information gathering is needed before embarking on a more thorough research effort. Focus groups are not meant to be the research end-all and be-all. Stations making decisions on the sole basis of focus group results are making unwise decisions.

The proper scenario for deciding that such groups might be needed could go like this: a station's sales team continues to bring to the GM and PD feedback that the station is perceived by listeners as too teen-oriented. The numbers in the *Arbitron* show teen strength but also show a healthy (although not dominant) 18-34 core for the station. The challenge — how to turn around the marketplace's perception that station X is for no one but teens. While a thorough telephone or in-person survey of the market can go a long way towards solving this dilemma, focus groups can serve as a screening technique, separating the real issues worth pursuing from the less pertinent concerns of the listeners. The purpose of the groups is to help focus the follow-up, more deeply probing research that will be the next step.

### What Goals?

Once you have decided to make the investment in focus groups, how do you get the most out of the effort? It helps to establish goals that will help the researchers handling the groups for you. Do you want to change marketplace perceptions? First you need to know what they are, and how your stations stacks up against the competition. Do you want thoughts from the public on the music that your station and its competitors are playing? Is it important that a discussion of personalities be included? Examine your key concerns, discuss them with the party doing the groups on your behalf, then review the understanding prior to the beginning of the focus group effort. Clear-cut communications between the station and the research team are invaluable in this task.

### Getting Started

Find yourself a competent outside research firm to set up and conduct the panels for you. Dr. Richard Lutz has written a series in *R&R* on selecting and dealing with a research firm, so you may want to review his columns on this area. By all means, it is important to use an outside firm to conduct

the groups. Although a number of stations have competent research personnel, the objectivity inherent in bringing in an outside firm is worth the effort.

Once the firm has been selected, discuss your goals and areas of concern. Determine the universe of the sample to be used for the groups (for example, adults 18-34 who listen at least one hour per week to your station and its competitors). Then leave to the research firm the task of selecting and screening focus group respondents. By the way, it is customary to offer the respondents an incentive for participating in the sessions. A restaurant trade is sometimes good for this, and cash is always popular. \$20 per participant is usually sufficient.

In my experience, focus groups are best when conducted with no more than 10 members of the listening public at each session. With a time frame of from one hour to one-and-one-half-hour, this will allow a skillful focus group moderator to touch on several key issues of concern to the station, while allowing all of the participants time to express their thoughts. Sessions that go for longer than 90 minutes tend to be counterproductive, as the respondents (and the facilitator) get weary and the quality of the interaction suffers.

One additional note here. At the initial stages of setting up and conducting the focus group, the sponsor of the research is necessarily kept anonymous. However, at the end of each session as each respondent is given his/her incentive gift, it is quite acceptable to mention the station that sponsored the session. This implies that the station in question cares enough about the public to do this type of research, and may pay off in influencing the listening habits of some of the participants. The only time it would not be proper to mention the sponsor is if the respondent might be used in additional research efforts.

### Group Makeup

An important ingredient in any successful focus group research is the caliber of the participants in the sessions. Be sure that when you meet with the research team you give them guidelines with regard to age/sex quotas, economic criteria, and geographic influences (signal problems) that might be crucial to getting the best sample base for this effort. For example, a station and its researcher might agree that the sample will be 60% female, will include adults 25-44, with most of that in the 25-34 cell, and that the persons can only come from one county in the relevant metro. Sample screening is then done until the researcher is pleased that a representative sample has been acquired.

### Bird's-Eye View

Now that we've covered some of the initial steps, in the next column we'll look over the shoulder of the moderator as a panel actually convenes. This bird's-eye view will allow you the chance to get a feel for what the groups are like, and what can be gleaned from them.

## Focus Group Focus, Part 2

This column we'll touch on the role of the moderator of the groups, what the setting for the sessions should be, and how to follow up results from focus group research.

### The Setting

Once your sample of ten persons per session has been selected, they will need to be told when and where to appear to take part in the focus group. Due to the prevalence of working people in most panels, it is probably best to schedule sessions in the evening. As for locations, it's best conducted under the controlled circumstances that a room specifically designed for such functions can offer. Many research firms, especially in larger markets, have focus group rooms in their office setup. The room is usually a conference-type room, with a large table and enough chairs to accommodate the respondents and the moderator. No one else should be in the session. Top quality facilities will include a two-way mirror at one end of the room, so that the client station personnel can sit, observe, and listen without being detected. The room should be wired with mikes so that the goings-on can be taped for future reference, and in certain cases videotaping can be done also. The respondents should be notified that the audio or video taping is going on so that they can feel comfortable about the microphones and equipment, know what it's all there for, and learn to project at a correct level for the equipment being used.

### The Moderator

The person most responsible for the successful operation of focus groups is the on-site moderator, or facilitator. This person should be someone from the outside research firm you've hired, or someone recommended by them as

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an expert in this field. He or she should greet the respondents as they arrive, see that they are comfortably set, and explain the ground rules regarding taping, time limit (90 minutes), etc. The moderator is there to facilitate the discussion and generate opinions of others, not to spout his/her opinions or in any way try to influence the outcome of the discussion's content. The moderator is there to overcome conversational logjams, spur discussion when it lags, and try to keep the respondents on the specific topic(s) of the evening. The responsibility for seeing that no one bullies or hogs the show is the facilitator's. The extreme objectivity and sensitivity required of this person make it necessary that he or she not be a station employee, or have any financial interest in what the results show.

### The Discussion

Once the moderator has explained the purpose and time limit of the focus group, he/she should then throw out the first discussion topic of the evening, being careful not to lead the respondents. It would not be good research for the moderator to begin by saying, "Tonight we want to find out why you folks think there is too much teen-oriented music on KZZZ." It is much better to frame the question, "Let's first talk about radio stations that in your perception play too much music that is teen-oriented. Frank (or pick any respondent to begin the discussion flow), do you think there is a station in this market that plays too much teen music, and if so, which station might that be?" Once Frank has given his opinion, probe to see if others agree or disagree, then move on to ask why each person feels the way they do. It may be that the respondents feel that your station may have jocks that are too

***The real key to success under Quarterly Measurement is going to be consistency. Finding your unique selling proposition, then promoting it consistently throughout the year has to be the framework upon which a successful ratings story can be built.***

loud or crazy, that the music is too loud, or that on-air promotions lend the wrong image to your effort. Once these feelings have been elicited, the moderator should keep track of them, see if they jibe with the station's concerns, and structure the discussion around the key areas until the respondents run out of meaningful dialog on the matter.

### Follow Up Research

At the end of the 90-minute session, the moderator should conclude the panel's effort, give out the incentive awards and mention what station sponsored the research (unless the respondents are going to be used again in a station research study). The research firm will then debrief the moderator, listen to the tapes, and boil out the key items mentioned consistently in the panel. There may be a dozen focal points brought up by the listeners — why they like the competition better, what they think about your music, personalities, advertising, perhaps even a signal problem. The follow-up telephone or personal interview research effort should examine several of these issues that the station feels are the most urgent. For example, in a study in which I was recently involved, there were 10 major points brought up by the panel members. I then asked the station which of the items was most worth the in-depth research followup, and the station designated three areas. From the beginning of the research using focus groups, to the final report to the client after the telephone research, was a period of approximately one month.

There's much more detail that either Dr. Richard Lutz or myself can give to stations regarding focus groups, how to set them up, and how to properly use them. Please feel free to call us at R&R if you need additional guidelines.

## How To ID Your Station For Best Ratings

See that long line stretching out to the horizon? That's the line of broadcasters queuing up to the various industry gurus seeking an answer to the vexing question, "How can I best identify my station in order to be successful in the ratings?" Okay, everyone, fall out and get back to other pursuits, because here's the answer. And the answer is, "It depends . . ." In order to get specific in advising you how to best market your station for optimum sweep results, let's consider several items you need to think about.

1. How does the rating service (Arbitron) ask people to record listening entries?
2. How do survey respondents *actually* record diary entries?
3. Which audience do you want to influence — the overall market cume potential for your station, or the listeners currently tuning in your sound?
4. What time frame and budgetary considerations may affect your planning and decisions?

### Arbitron's Goal

If the people at Arbitron had their way, diarykeepers would only be allowed to record station call letters. While many broadcasters are emotional on this point, keep in mind that the only unique thing about any radio station is its set of call letters. Each call letter set is a brand name, and as such is what Arbitron strives to have respondents record in the diaries. Stressing the entry of call letters allows Arbitron to have fewer problems in processing your market report. If all people would record call letters instead of also using other identifiers in their diary, Arbitron could get your book to you much sooner. Arbitron was testing recently a new diary format that only allowed the entry of calls, but that has been dropped after some test results showed problems with the new format.

### What Is Actually Entered?

As in so many areas of radio research, more study needs to be done about what respondents actually jot down in the diary. However, there was one study done during my tenure at Beltsville which is still quoted by Arbitron. In this study, a member of my staff selected 10 markets at random and then selected a county from each of the 10 markets. She then reviewed all of the diaries in the 10 counties, noting how many entries were to calls, how many to slogans, how many to frequencies, etc. The results of this review showed the following data:

Call letters	93 % of the entries
Slogans	3 %
Frequencies	2 %
Personalities	1 %
Syndicated shows, misc. identifiers such as sports teams, etc.	1 %

In reviewing thousands of diaries at Laurel recently, for a variety of markets, it seems apparent to this observer that the overwhelming majority of diary entries are calls. Even in younger demos, and among stations which use the calls only once per hour, the legal identifier is still most entered, although the percentage may not be in the 90% range. One FM station which uses its calls only once per hour showed almost 40% of its entries were to a slogan/dial position combination. However, many broadcasters that use the calls only once an hour may be surprised, as was a station in L.A. recently, to find that all diarykeepers except two teens recorded the station's calls instead of the phonetic slogan the station thought everyone would use, which was ballyhooed so much on-air.

### Which Way To Go?

Which on-air logo do you use? The one that makes it easiest for a diarykeeper to write down your station in the diary. In a situation where your calls are naturally memorable (WABC, WMGK, KABN, WIND, etc.) or are phonetic ("Magic," "Cabin"), then use the calls. If your calls are a hodgepodge that would not be especially memorable, then using a dial position or slogan — or a combination — may make some sense. However, be aware that in many markets there are so many stations using dial position, especially on the FM band, that respondents easily become confused. I don't know how much listening credit has been misapplied by Arbitron owing to respondent confusion between 92, 95, 98, 99, etc., but I can tell you it's a tremendous amount. When you look at the diaries at Laurel you can see instances of identifier confusion in *your* market. In many cases the amount of confusion will shock or surprise you.

### Build Your Cume?

There are some stations looking to build the overall size of their cume. If your station is in this position, then you may want to let the prospective listeners know where they can find you by using your dial position in your outside advertising campaign. If many other stations in your market are also using dial position identifiers in ad campaigns, the challenge to make your image stand out is even more sizable. You may want to use different media than others using dial position identifiers, and by all means be sure to do



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FROM: THE BOARD OF GOVERNORS OF THE ROCK RADIO AWARDS

DATE: MARCH 24, 1981

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FAVORITE SINGLE-----"ANOTHER BRICK IN THE WALL" PINK FLOYD

FAVORITE ALBUM-----"THE WALL" PINK FLOYD

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your marketing research homework to see how persons who don't currently listen to you might respond to different types of identifiers.

**Target Your Current Listeners**

If your goal is to reinforce in the minds of your current audience the identity of your station (to make sure it gets written down properly in the diary) then the need for dial position identifiers may not be as great. In this situation, you need to be sure your personalities are saying clearly either your call letters or your audio logo ("Peach" for WPCH, for example), or both. A word to the wise here — often phonetic tie-ins to call letters are the most effective way of reinforcing to your current audience the "brand name" of the station to which they are tuned.

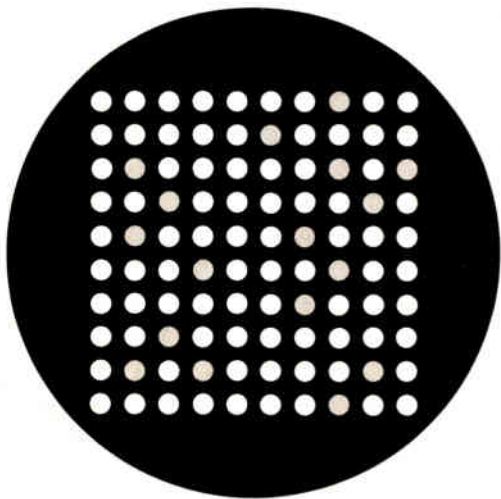
There are those who might believe that the most effective audio logo is one that contains three ingredients — call letters, dial position, and an extra audio phrase such as "Stereo Rock" or "Relaxing Music." While this approach may work in some cases, keep in mind that the diarykeeper has been asked by Arbitron to record *call letters*. When you bury your calls in other less essential audio clutter you are making it more difficult for the respondent to ferret out your calls to dutifully put in the diary.

**Overall Recommendations**

While there are exceptions to every rule, it might be wise for you to take into account these factors when planning a successful ID:

1. *Keep it simple.*
2. *Use your call letters (since Arbitron asks for this).*
3. *If your calls translate into a phonetic ID (like "Peach") use that also.*
4. *Use frequencies when looking to build cume through an advertising campaign, but not necessarily on-air unless no one else in the market ID's on-air with frequencies.*
5. *Before you make any decision on your audio logo, find out what your market wants by doing your marketing research homework. What identifier will be most memorable to your target demographic?*
6. *Review the diaries to see how people in the market are perceiving your identifier. You may find that a slogan or frequency that you just knew was written down by everyone may in fact not be recorded at all.*

Developing a memorable "brand name" for your station is one key to successful ratings and better revenues.



**ARBITRON METHODOLOGY:** *If you are going to play the ratings game you need to know the rules. The next several articles are geared to help you be aware of some of the key issues, areas where broadcasters often fall down. The guide to the reliability of the ratings can also be a help as a management decision-making guide, letting you determine if the book this spring is really a good or bad one, or just due to a fluke. Here's a look at the working of Arbitron on the next few pages.*

# Arbitron Ratings: A Probing Look At Accuracy Of Industry's Bible

When the Arbitron ratings are released, it's nailbiting time again at stations across the nation. While careers rise and fall based on the almighty Arbitron figures, relatively few seem to stop and wonder, "How accurate are these ratings, anyway?" Many of you have been querying me regarding this topic, so I thought an explanation of how to compute the range inherent in Arbitron's figures would be useful.

**The Key Formula**

Let's start the analysis by listing the variables involved (why not follow along with an example from the last Arbitron in your market . . .):

1. **Station**
2. **Demographic Cell**
3. **Daypart**
4. **Total 12+ in-tab for the market (metro, ADI or TSA)**
5. **Demo Cell In-Tab**
6. **Station Ratings For Demo/Daypart**

An example I used in a recent seminar in Detroit will illustrate what information you need:

**Stations: A; B**  
**Demo: Adults 25-49**  
**Daypart: Monday-Friday, 6-10am**  
**(80 quarter hours)**  
**Metro 12+ In-Tab: 1631**  
**Adults 25-49 In-Tab: 630**  
**Station Ratings In The Jan./Feb. Report In**  
**The Specified Demo/Daypart: A 4.3; B 1.9**

Now that we've determined the input, let's plug those numbers into the formula to figure "standard error" of a given rating.

**Standard Error Calculation Formula**

(To determine how much "plus or minus range" there is in an average rating)

$$\frac{p \times q}{2x \sqrt{n \times SE}}$$

1. Determine "p." Arbitron rating (as shown in book for the specific station, demo and daypart).

Station A 4.3  
 Adults 24-49 Average p = 4.3  
 (Ratings, M-F, 6-10am)

2. Determine "q."

$Q = 100\% - p$        $q = 95.7$   
 $100 - 4.3 = 95.7$

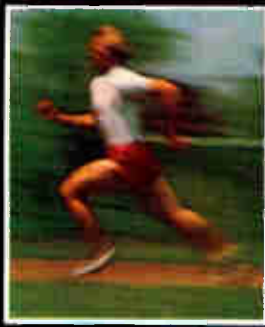
3. Determine "n."

$n = 630$   
**n = in-tab sample size for the specific demographic**

Page three of the Arbitron reports shows the metro "percent unweighted in-tab" that each demo contributes. Since we are examining adults 25-49, just add the percent figure for the various unweighted (actual diary in-tab) demo cells — in this case men 25-34, men 35-44, men 45-49, plus the percentage for women in the three cells. In this case (J/F '79 Det ARB), we came up with 38.6% of the total 12+ in-tab of 1631, yielding 630 metro diaries that came back from adults 25-49. Try this in your market selecting a target demo and then adding up the page unweighted figures. This determines what percent of the total in-tab came from the demo you are examining.

4. Determine number of quarter hours in the specific daypart. In this case, Monday-Friday, 6-10am = 80 quarter hours.

5. Determine the "Statistical Efficiency" S.E. = 2.7. From a table computed by Arbitron, and reprinted here with their permission, select the relevant demo and the correct quarter-hour total (from Step 4). You'll note that for adults 25-49, in a daypart containing 80 quarter hours, the S.E. is 2.7.



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6. Let's now plug the above ingredients into the formula:

$$\frac{(p \times q)}{n \times S.E.} = \frac{4.3 \times 95.7}{630 \times 2.7} = \frac{411.51}{1701} = .24$$

$$\sqrt{.24} = .489$$

$$2 \times .489 = .98 \text{ (round off to 1.0)}$$

Thus, we see that station "A"'s 25-49 average adult rating in morning drive is *subject to standard error of approximately 1.0*, or one average rating point. We can say then that the 4.3 as shown in the book is actually 4.3 plus or minus 1.0 or 3.3. If we took station "B," with its 1.9 rating in the same demo and daypart, running the figures through the formula show that the 1.9 is plus or minus .7, thus probably a 1.2 to 2.6.

### Industry Impact . . . Enormous

The implications of the above calculations are vast. Station managers and program directors would be pleased perhaps with a 5.3 (and the share generated by such an average rating), while a 3.3 rating might get everyone's ulcers working overtime. Yet, both of these average ratings are within the same statistical realm represented by the 4.3 in the book.

Given this flux, agency buyers, who make buying decisions based on one number being just slightly better than another, are kidding themselves and their clients. Likewise, station managers or program directors who panic at a lower number or rejoice at a higher rating are not necessarily making wise decisions. The gain or loss may be a statistical illusion. The massive firings and job shifts that take place in the wake of Arbitron results don't make sense unless the GM or PD has a three-book or four-book trend to increase statistical reliability for better management decisions.

Bottom line on this is that you now know how to determine the "wobble" inherent in the estimates generated by Arbitron. This procedure outlined here is much more exact than Nomograph. Before the next Arbitron report is released to your market, do some practice calculations from a previous book. Then, when your market report is received, you can analyze the ups and downs carefully, using the information here. If you'd like more on this whole area, or have questions, call your Arbitron rep, or call or write to me. May the formula be with you.

## Is It Worth The Weight?

Many broadcasters have contacted R&R and asked about the weighting procedure used by Arbitron to project listening estimates. There appears to be a good-sized body of confusion or misinformation on this topic, so perhaps this column can clear up for you some questions you've had about a complex area.

### Why Weight?

The purpose of weighting, whether used by Arbitron or any other research firm, is to stabilize the reliability of the estimates. Weighting allows a research company to try to better represent a proportional return of diaries or interviews, compared to the relevant population group. In theory, it helps the research report give you more reliable data.

The need for weighting ought to be apparent. In most surveys, the Census being the major exception, not everyone in a target population group can be polled. Thus, most surveys are of a type known as a representative random sample, wherein a designated number of interviews is projected to represent the whole of the relevant population group. Sampling is usually done on a basis proportional to the population cells — if, for example, you were measuring persons 12+ and 10% of that population was in the 18-24 cell, then a researcher would attempt to place 10% of the sample in that demographic. If a proportional random sample is not used, the cost of surveying everyone 12+ would be astronomical, and the logistics of such a survey would be mind-boggling. Broadcasters would probably receive their books in about six months.

### The Optimum Situation

Using Arbitron as an example, let's look at how weighting is supposed to work. Let's say that on page three of your local market report the population estimate for men 18-24 is 50,000. Arbitron estimates that this is approximately 10% of the metro 12+ population. For sake of example we'll say that your metro in-tab goal is 450 12+ diaries. 10% would be about 45-50 diaries. Thus, Arbitron may send out enough diaries to men 18-24 so that it will get back approximately 50 usable male 18-24 diaries. If this occurs, each diary will be projected to have a PPDV (persons per diary value) of about 1000 men 18-24 (50,000/50 diaries). The PPDV can be translated into cume value, and average quarter-hour estimates projected off this figure.

So far so good. A relatively stable PPDV has been generated and the estimates for men 18-24 should be not too far from reality, assuming everything else is done cleanly at Beltsville.

### The Reality (Sometimes)

Where weighting becomes a headache and a controversial area is when the diary return, for whatever reason, is not what the research firm expected. Diary returns that are too high or too low in a particular cell can have a fluke impact on the reliability of estimates — and have been known to cause certain GM's and PD's to wonder why they didn't follow their mothers' advice and go into some safe field like tightrope walking.

Let's use the above 18-24 situation as an example of what can happen with weighting. What if instead of receiving 50 usable 18-24 male diaries, the research company gets back 10? Now, the 50,000 population is divided by 10 diaries, not 50, with a resultant PPDV of approximately 5000, not 1000 as before. With each male 18-24 diary having a cume value of 5000, each diary is more important and the listening habits of each diarykeeper become magnified in the book. As a result the quality of the estimates suffers seriously.

### Ethnic Market Problems

Are you still with me? Okay, so far so good. But what happens in the more than 60 markets where Arbitron has determined that there is a significant black or Hispanic population? Sorry to say, it gets more complicated when you begin to dig into weighting.

In the example we cited earlier, males 18-24, there was a population estimate of 50,000 in the metro, without a large ethnic penetration into that

Population Group		Efficiency of Average Ratings				
		Based on Number of Quarter Hours in Day Part				
		20	80	100	160	504
Total Persons	12+	1.2	1.9	2.0	2.1	2.4
Total Adults	18+	1.3	2.0	2.1	2.3	2.6
Total Men	18+	1.4	2.5	2.8	3.2	4.1
Total Women	18+	1.5	2.5	2.7	3.0	3.4
Adults	18-49	1.5	2.6	2.7	3.1	3.6
Men	18-49	1.5	3.0	3.4	4.1	5.5
Women	18-49	1.6	2.9	3.2	3.6	4.3
Adults	35-64	1.4	2.4	2.6	2.9	3.4
Men	35-64	1.4	2.8	3.1	3.7	4.9
Women	35-64	1.6	2.8	3.0	3.4	4.1
Adults	25-49	1.5	2.7	2.9	3.3	3.9
Men	25-49	1.5	3.0	3.4	4.2	5.7
Women	25-49	1.6	3.0	3.2	3.7	4.5
Adults	50+	1.5	2.6	2.7	3.1	3.8
Men	50+	1.4	2.8	3.1	3.8	5.3
Women	50+	1.6	2.8	3.0	3.5	4.2
Adults	35-49	1.5	2.8	3.1	3.6	4.5
Men	35-49	1.5	3.1	3.5	4.3	6.2
Women	35-49	1.6	3.1	3.3	3.9	4.8
Adults	18-34	1.6	3.2	3.5	4.1	5.2
Men	18-34	1.6	3.7	4.2	5.3	7.8
Women	18-34	1.7	3.4	3.7	4.4	5.5
Adults	50-64	1.5	2.7	3.0	3.4	4.3
Men	50-64	1.5	2.9	3.3	4.1	5.9
Women	50-64	1.6	2.9	3.2	3.7	4.6
Teens	12-17	2.0	4.4	4.9	5.9	7.9
Adults	25-34	1.6	3.3	3.7	4.4	5.7
Men	25-34	1.6	3.6	4.2	5.3	8.2
Women	25-34	1.7	3.4	3.8	4.4	4.6
Adults	18-24	1.8	3.9	4.3	5.2	7.0
Men	18-24	1.7	4.3	4.9	6.3	9.9
Women	18-24	1.9	3.9	4.3	5.1	6.6
		20	80	100	160	504
Adults	35-44	1.55	3.09	3.40	4.05	5.29
Men	35-44	1.49	3.27	3.70	4.69	7.09
Women	35-44	1.64	3.22	3.53	4.14	5.26
Adults	45-54	1.53	2.96	3.26	3.86	5.03
Men	45-54	1.46	3.10	3.50	4.42	6.66
Women	45-54	1.62	3.11	3.39	3.97	5.03
Adults	55-64	1.53	2.91	3.19	3.79	4.93
Men	55-64	1.46	3.01	3.39	4.27	6.43
Women	55-64	1.62	3.05	3.32	3.88	4.91

# WHO'S THAT USING *Selector* ?



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figure. In some large markets though, there can be as many as three population estimates for each demographic cell. In a particular county, there can be population estimates for men 18-24 who are black, another estimate for young men who are Hispanic, and a third figure for others, usually non-ethnic. As a result, in markets where both black and Spanish retrieval procedures are used, this situation crops up. In other markets, perhaps there is only black retrieval used, so there will be two population figures for each cell in the metro counties — an estimate for black men 18-24 and for others 18-24, for example. In Southwestern markets or other Sunbelt areas, there may be just Spanish ethnic penetration, so the two population figures for each cell would be Spanish (men 18-24 for example) and others 18-24.

### Fresno Fiasco

When you begin splitting each demographic cell into two or three groups, you may find some pretty small sample sizes may result. This may in turn result in huge PPDV's (cume values) since fewer diaries may represent an ethnic population. An example of this occurred during my tenure at Arbitron. The O/N '77 Fresno report was affected by this type of anomaly.

In the mentioned Fresno report, there was only one in-tab diary received from the cell of Spanish women 35-44. Since Market Statistics Inc. had provided to Arbitron an estimate that there were 12,000 Spanish women 35-44, this lucky lady represented the entire population of that cell. With her cume value of 12,000, she had quite an impact on the book, as you might imagine. Every time she listened to a station, it was readily apparent. Fortunately this type of debacle does not occur very often.

### Complicated But Necessary

In this brief examination of the issue of weighting we have shown simplified examples of how this procedure can work, and has worked. In markets with ethnic retrieval — either black or Hispanic — diary values can fluctuate greatly depending on the amount of diary return. In non-ethnic markets, not as much instability occurs regularly, but the potential is there. However, unless broadcasters are willing to pay Arbitron or another research company much more money to conduct a more complete census of metro populations, weighting will always have its place. At least you can now begin to know how this procedure can influence the survey you receive from the big computer in Beltsville.

## Facility Forms Fiasco

Save this column. Tape it on your wall, reproduce it, and send it around your office. Why? Because it's time for a treatise on one of the more obscure, but more important, aspects of achieving good ratings. The topic is the facility form package sent to stations by Arbitron. The forms included in the package appear fairly straightforward, but there are myriad of opportunities for a station's numbers to suffer if the forms are not correctly handled.

Let's take a look at the ingredients in the facility form package, then discuss how each should be filled out. We'll also take a look at the ratings ramifications of each piece of paperwork. Finally, based on experiences that stations have had to deal with, I'll spell out how to avoid having your ratings damaged by facility form problems.

### Four Forms

In the facility form package there are four pieces of paperwork that need to be returned to Arbitron in a timely fashion. Normally the paperwork must be received at the Beltsville processing center approximately six to seven weeks prior to the start of the relevant survey. For example, with the Spring '81 survey starting March 19, the forms for that sweep were due to Beltsville in early February, postmarked no later than February 2. By the way, if you need to update any information originally sent in for the spring sweep, send the material to Mr. Lynn Turner at the Arbitron Building, Laurel, MD 20810.

The facility package ingredients are as follows:

1. The facility form itself that lists the station's data from the previous survey in the market. Items included are the technical information, the slogans used, and the format designation to be chosen by the station.
2. The sports log, on which stations are to record relevant data from college or pro sports events they may carry during the survey.
3. The programming log, on which stations should note personalities aired, program features used (such as syndicated fare), and any special features such as traffic reports or special weather spokespeople.
4. Contest/promotion affidavit. This sheet is designed to give Arbitron a handle on what stations are trying to hype the book and which are running events in conjunction with their regular promotional activities.

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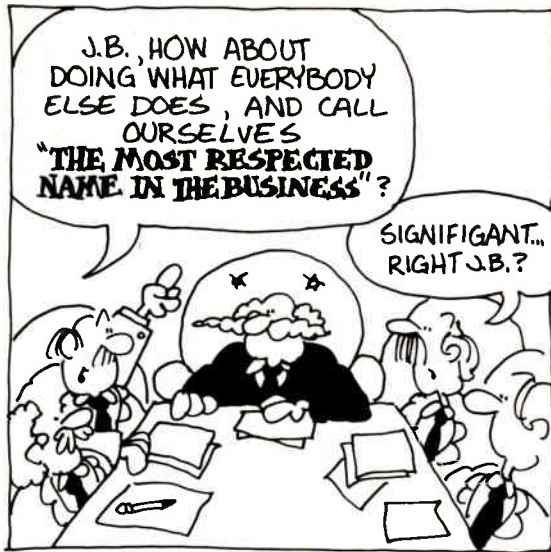


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## Details, Details

Key items to pay attention to on the facility form are those that can affect your ratings. If the sign-on/sign-off data is incorrect, your station may find its numbers negatively affected. If the format information is incorrect, the editors may make an incorrect editing decision that could hurt your showing and unknowingly boost the shares of a competitor. Finally, be sure to select three useful slogans and make certain they are included on the facility form page.

Be sure to return to Arbitron a complete facility form page, complete with any changes you might make from one survey to the next. If you do not return the form, there is a chance that Arbitron may not properly credit entries to your station. Be forewarned that *the facility form page — and the other three sheets in the facility forms package — must be filled out from scratch each sweep and returned in their entirety to Beltsville.*

The sports log causes stations many woes. Because complete information is not submitted, Arbitron may make poor editing decisions based on the material at hand. When submitting sports schedules, be sure to include not only the names(s) of the team(s) your station carries, but also send in the facts about the game times, names of the opponents, and any pertinent pregame or postgame show dates and times. By the way, don't forget to submit the nicknames of the teams, since these are often used by respondents instead of the formal team names.

The programming log should be filled out completely each sweep and updated as personalities and features change. Since it can often be a hassle updating the paperwork, especially in the middle of a sweep (a more likely

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***Agency buyers who make buying decisions based on one number being just slightly better than another are kidding themselves and their clients. The gain or loss may be a statistical illusion.***

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possibility given the longer Quarterly Measurement surveys), more and more stations are giving thought to the use of "house" names. Whatever your case, be sure to provide Arbitron with complete names, nicknames, air shift times, etc., with regard to on-air staff. Don't forget newpeople, weather people, traffic reporters, and be sure to include the title of their features (Action Traffic," for example) and the times the events air on your station. If you air any syndicated features such as Paul Harvey or Casey Kasem, don't forget to note these on the programming log, and again specify what times the programs are aired. In the next article we'll get into the horror stories that can occur because the programming and other facility forms are not correctly filled out, but suffice it to say that you can't send Arbitron too much about your station.

One item that stations wonder about is the contest/promotion affidavit. The theory behind this sheet is that stations are supposed to note whatever contests or promotional events, on-air or off, they will be running in the proximity of the sweep. By noting the contest or promo on the sheet you are stipulating that the happening is a part of your regular promotional activity, and thus you are usually insulated from being stickered. Stations that exclude an item from this sheet may face further hassles from Arbitron if a competitor questions whether giving away the crown jewels is really a part of the station's regular promotional activity.

In the next column we'll delve into the problems that can crop up in each of the four areas noted above. Through the diary review process the hassles can be detected. By showing examples of problems that other stations have undergone, R&R can hopefully help you prevent such an occurrence from damaging your best ratings efforts.

## Facility Forms Fiasco, Part 2

One-third of America's radio stations may be unknowingly undermining their ratings efforts! Astounding statement, isn't it? Yet it's true, based on a recent conversation I had with Dick Logan, VP/Marketing for Arbitron. I mentioned to Logan that I was doing a series on how to handle the facility forms package sent out by Arbitron prior to each survey, and he told me that the return rate on the forms sent out is only 66%. In other words, there are hundreds of stations out there that make Arbitron's job much more difficult

by not sending back the facility forms. Failure to do so in a complete way deprives Arbitron of the raw material used to make proper editing decisions, and can thus harm your ratings.

Now let's review the types of problems that can affect your numbers adversely if the facility form package is filled out incompletely, or is not returned at all.

### Slogan, Format Damage

Let me first state that the best way to determine if your facility information is causing you to lose ratings is through the post-survey diary review in Laurel. Since I've looked through thousands of diaries in my day, you may be able to benefit from some of the horror stories that follow.

Some of the language in the facility form directions may lead you to believe that a station need only return the facility sheet itself if there is a change in any aspect of the sheet's data (sign-on/sign-off times, technical information, slogans, format, etc.). Wrong. *Stations must send back each relevant form filled out completely each survey.* If this is not done, your station can lose credit. An example cropped up in major market this past spring, when a station that had not had a format change in ages did not indicate its format on the facility form. When it came to instances where the format could be used to clarify diary entries, the editors had nothing to refer to (since the format info from the previous book was *not* carried over to the next survey). The station in question lost credit in a significant number of diaries, lost thousands of cume and average quarter-hour persons, and perhaps suffered revenue losses owing to not showing higher numbers in the Arbitron book.

As a result of the mediation hearing in November 1980, in which KBIG successfully challenged the wording of the facility forms instructions, Arbitron is making changes to clarify the packet. In addition, the Broadcast Ratings Council has gone on record urging broadcasters to pay more attention to ratings company facility forms and to be sure to return them in a complete and prompt manner.

In another case, a problem with slogans crippled a station's effort. The station in question changed format between surveys, but did not change its slogans when the next set of facility forms were due to be returned to Beltsville. The result? Every time the station's new slogans (which matched the new format) were recorded in diaries, the editors could find no match. The entries were thus credited to "unidentified," and the station suffered noticeably in the book.

### Schedule, Opponents Important

As for the sports log sheet that's included as one of the four forms in the facility forms package, I've seen several cases where more attention to detail could have forestalled ratings problems. To correct one problem that seems to be rampant, if your station carries a team, be sure to not only note the game times and dates, but also the names (and nicknames) of the *opponent* school or pro team. One case where a respondent recorded "the Missouri game" could not be credited because the sports log filed by the relevant station did not show Missouri as the opponent of the team carried by the sta-

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***Hundreds of stations make Arbitron's job much more difficult by not sending back the facility forms. Failure to do so in a complete way deprives Arbitron of the raw material used to make proper editing decisions, and can thus harm your ratings.***

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tion. Another instance saw an example of entries to the "Big Red" which went to "unidentified," because the station had not included the nickname of the relevant sports team. Of such minutiae are ratings successes — or ratings problems — made.

### Who's On First?

The programming log is probably the form that requires the most comprehensive detail, especially if your station carries no sports activities. On this sheet should be noted any aspect of your programming that might be recorded as a diary entry. Specifically, personalities, newpeople, features, and syndicated programs should be listed, including information regarding times for programs or airshifts. If a feature is aired only on certain days, be sure to note which days are applicable.

All of this detail helps the editors decide who's on first, what's on second, and so on when it comes to straightening out diary entries. One of the classic problems occurred during my tenure at Beltsville, and involved a personality

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World Radio History

who had jumped stations before the book. His former station had included the fellow's name on its programming sheet, while his new employer did not think to update the programming log to include the recent hiring. Not knowing any different, the editors referred to the programming logs when personality entries were recorded and credited all of the listings for this DJ to his previous place of employment. Ouch!

The other most common occurrence with regard to the programming sheet is that stations forget that syndicated shows are part of their air sound. I've seen stations lose credit in dozens of diaries whenever an entry to a Paul Harvey or Casey Kasem is recorded. If these names are not on the programming log that the editor refers to, the entry goes to "unidentified." This means one station gets the shaft while others may get an unrealistic picture of their shares in the market. Of course, if the offending station wises up the next time and submits the name of the syndicated feature — and gets the deserved credit — and rebounds in the book, observers of the market may wonder why. It can all be due to the fact that a clerical function undermined the effort in the last sweep, but was not allowed to recur.

### Getting It In, Getting It Out

Let's say you have followed all the advice noted here in the last two articles, and you are ready to send Arbitron a completely filled-in packet of facility forms. How do you make sure Arbitron gets the material, and how do you make sure the information gets properly used?

There are two ways to make sure that Arbitron receives the information you send. Be sure to fill out the confirmation slip that Arbitron is supposed to include with your facility package. Arbitron personnel are asked to send this slip back to you upon receipt of your materials in Beltsville. However, there is always the possibility that something may fall between the cracks and your slip will not be returned to you. Guard against such an occurrence by sending your package back to Arbitron by registered mail, with a return receipt requested. Your postal receipt will then serve as your first notice that the material made it safely to the appropriate parties in Beltsville, while the Arbitron confirmation slip will verify this happening.

Remember that there is a specific contact at Arbitron if you need to update or correct any facility form data sent to the company. Mr. Lynn Turner at the Laurel, MD. office, should be the recipient of revisions to your initial facility form package.



**P**ROGRAMMING: Many programmers have need of a more in-depth understanding of Arbitron, and would also like to have a computerized way of analyzing their audience profiles. These areas are touched on in this section. Also printed is a column on keeping a station diary, a diary for which many of you have sent in. Additional copies are available through R&R.

## The Importance Of Cume Estimates

The shrine at which most radio broadcasters and agency buyers worship is that of "average quarter-hour" numbers. Cume estimates are often shunned as being less useful and important than AQH numbers. Why? Who says cume doesn't count? Let us count the ways in which cume does make sense to radio.

### What Is Cume?

The Arbitron definition of cume is the number of persons that tuned to a station (or recorded such in a diary) for at least one five-minute stretch per survey week. However, this five-minute listening span must be included within a single quarter-hour on the clock. If a diarykeeper tuned to your station from 8:13-8:19am on one day, and that was the only entry to your station, the station would not receive any credit from the diarykeeper. Although the person listened for six minutes, there was no five-minute span within a quarter-hour — there is a two-minute span from 8:13-8:15, and a four-minute span from 8:15-8:19.

Cume was designed by Arbitron to give broadcasters and buyers a sense of the mass of the radio audience. How many total people tuned in to station X during an average week? From this mass number, quarter-hour spans could be developed to give an idea of varied audience loyalties in the marketplace, with the computation of time spent listening (TSL) for each demo.

### How Is Cume Computed?

The designation of values to each diary — cume values meaning that the diary counts just once to your overall cume total 12+ — begins on page three of the local radio market report. Page three shows the estimated population for each demographic. Basically — and it gets much more complicated in markets with ethnic weighting — Arbitron divides the number of usable diaries received from the relevant demographic into the estimated population for that demo. Thus, if there were estimated to be 25,000 men 18-24 in a metro, and there were 10 in-tab diaries in that demo (assuming there is no ethnic retrieval in the market) each would be worth an average of 2500 men 18-24 in a cume value. If a station then had a total week cume for men 18-24 of 10,000, it can be assumed that four of the ten young males tuned in.

Looking at a mechanical diary allows you to tell specifically what the cume values were in the latest sweep. There is a column on the mechanical (if you order the county-by-county-sort) that shows "PPDV." This is the "persons per diary value," or cume value contained in that diary. If the person had a PPDV of 1000, each station to which he/she tuned would have gained 1000 cume persons towards its 12+ total. When you are reviewing the mechanical, be sure to order the county-sort.

Because weighting is done on a county basis, whenever possible, the PPDV's for the same demo may differ slightly from county to county, but they should not be too far from the metro average, which you can determine as mentioned in the earlier paragraph. As a rule of thumb, the fewer diaries back for a demo, the higher of PPDV's, or cume values. The larger the return in a demo, the lower the cume values.

Ethnic markets are much different. There may be many cume values for a particular demo, depending on which county and which race the diary represents. For example, in some markets I've seen, white males 18-24 have a PPDV of 1000 in the non-ethnic area of a county, but a cumed value of 5000 in the High Density Black Area of that same county. As you might imagine, where your diaries come back from, and the cume values contained in the diaries from a particular ethnic area or county, can have tremendous impact on your fates in the book. Be sure to track your station's cumes from book to book, and see if getting back just a few diaries, with high cume values, didn't account for much of the "good book" that you received. What are the chances you might again see such a possibly crazy return?

### Cume As A Sales Tool

One of the main ways radio can make use of the cume concept is in generating sales by marketing the mass cume values properly. The old saw is that cume is equivalent to newspaper circulation, and to some extent that is true. As related to a specific ratings book, cume is the total of your potential audience base for developing AQH numbers and shares. If the cume is tiny, your chances of a good sales story based on AQH are less likely unless you have extremely loyal tuners-in. On the other hand, a station with big cume and less time spent listening than some other small-cume stations may actually be the best bet for reach and frequency schedules. The lower your cume and higher your TSL, the fewer spots the advertiser has to run to reach you



listeners three or more times. Thus, cume is the audience pool on which you base your reach and frequency potential. When advertisers and agencies are running their R&F comparisons, the bigger cuming station, with moderate time spent listening, may be in fat city. More commercials must be run to adequately reach and motivate the audience, thus more revenues can be generated.

### Anti-Newspaper Tool

The biggest threat to local radio sales is the newspaper. In order to break paper's stranglehold on retail business, cume can be a big help. If the newspaper is quoting circulation figures, you can ask the ad prospect if it has quoted daily or weekly circulation numbers. Usually the papers sell with daily circulation numbers, and daily radio estimates of cume can combat that figure. **RAM** and **Mediastat** have such daily figures readily available, and the Arbitron AID system can help you get the data in that fashion from the ratings firm leader. If weekly newspaper data has been quoted, then just use the cume number from the ratings books. Either way, you are now speaking the newspaper's language and the ad prospect is able to compare apples and apples.

### Four Key Benefits

Cume estimates have at least four major uses as listed here:

1. Give stations a handle on the total mass of its audience, not just how many tune in during an average quarter-hour.
2. Allow a station to spot flukes due to poor diary return or atypical return in a geographic or ethnic area.
3. Help stations with large cumes gain the potential of scoring sales in reach and frequency comparisons.
4. Give radio a sales tool to combat the local revenue grab by the newspapers.

Not a bad contribution for a concept that is so often looked down upon in the broadcast and ad communities.

## "Average Persons" — Hocus Pocus Or Reality?

One goal near and dear to the hearts of most PD's and sales managers is to build up their stations' "average persons" figures in the Arbitron ratings. But is this concern with average persons worth all the fuss? Let's see if the average persons figures represent statistical hocus pocus, reality, or something in between.

### Arbitron's Definition

According to Arbitron, average quarter-hour persons estimates are defined as "the estimate of the average number of persons in a demographic group listening to a specific station for at least five minutes during an average quarter-hour of a given time period." Seems simple enough on the surface, but what is the reality of the definition? Are quarter-hour estimates really reliable, and are they always desirable from a station's point of view? Perhaps not.

### How They're Computed

Previously I wrote about cume persons, telling how the value of each diary is computed and then entered into audience estimates. Keep in mind that cume is equivalent to PPDV (persons per diary value). Here then is the comparable formula for determining the contribution a diary makes to an average quarter-hour estimate:

**PPDV X number of QH's listened in a daypart**

**divided by the number of total quarter hours in the relevant daypart**

For example, if a diary is worth 1200 persons in a specific demo, and those persons listened to a station for 10 quarter hours during morning drive of their diarykeeping week, the computation would look like this:

$$1200 \times 10 = 12,000$$

80 (number of QH's M-F, 6-10am)

12,000 divided by 80 equals 150, meaning that this diarykeeper added 150 average persons to the specific station's morning drive numbers.

As you can imagine, a person who listens to your station for the same number of quarter hours in each of the major daypart does not make the same quarter-hour contribution in each daypart. Why? Because the divisor (the number of quarter hours in the overall daypart) varies. In morning and afternoon drive, for example, our hypothetical diarykeeper would add 150 persons to the station's total, but in midday and the evening (7-midnight) that contribution would be reduced to 120 average persons. In the latter two dayparts the divisor would be 100 quarter hours, not 80, thus the disparity. If you wanted to know how much a diarykeeper contributed to your overall 12+ total week share, you'd divide by 504, the number of total quarter hours in an Arbitron week (Monday-Sunday, 6am-midnight).

A word about the 150 vs. 120 average quarter-hour persons. While that might not seem significant, it could show up in a book as a difference of 100 persons. Arbitron's software rounds up to the next highest hundred when computing estimates. Thus 150 would end up as 200 persons, while 120 would show as 100. 50 is the cutoff — there or above and you will get the next highest figure. Below 50 and your estimates are rounded down to the next lowest hundred (or zero).

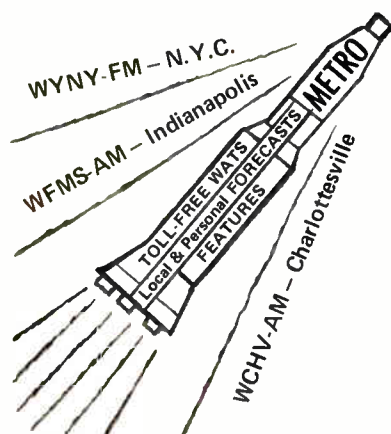
### Potential Problems

Other than the possible need to try and build longer spans of listening — or more frequent sampling — in the dayparts with more quarter hours, what do the computations above tell us? Let's dig below the surface with a few more hypothetical diarykeepers. We may find that daypart average quarter-hour estimates may be misleading to both programmers and those involved in the sales environment.

Take a case where there are five diarykeepers who listen to station Y from 6-6:30 every morning, Monday-Friday, but listen at no other time in AM drive. Give the folks PPDV's of 1500 (high but not unusual) and let's look at what their contribution to the station's morning numbers would generate:

$$1500 \times 10 \text{ (number of QH's listened weekly)}$$

80 (number of AM drive quarter hours)



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Running through the formula, each of our diarykeepers adds 187.5 (round to 200) average persons to the station's morning drive total. Thus, 1000 average persons M-F 6-10am is what would appear in the book (assuming no other diaries recorded the station), but all of that listening would in reality have occurred in one half-hour period. While this is readily enough apparent — through looking at the hour-by-hour section for example — a media buyer or advertiser might be under the impression that in every quarter-hour during morning drive approximately 1000 people are tuned to station Y. Unless station programmers and salespeople are aware of the vagaries possible with average quarter-hour numbers, poor programming and sales/advertising decisions may be made on questionable data.

**Important Consideration**

Keeping in mind the material above, here are the key points you may want to remember:

1. Although the definition of average quarter-hour persons implies that the figure for a daypart comes from people who listened throughout the daypart, that may not necessarily be true. As shown above, listening in a concentrated segment of a daypart may lead to projection of that tune-in to cover an entire daypart.
2. Once the previous point is known, station personnel and advertisers need to be apprised to look deeper than just the overall daypart figures. The hour-by-hour section can be a guideline, and a mechanical diary or AID runs can help spot which specific quarter hours did indeed constitute the bulk of your listening. Use this information as you see fit given your competitive situation, but at least knowing it can lead to better decisions.
3. Realize that these are just estimates. It is not the fault of Arbitron, or any other ratings company, that flukes are possible with average numbers. It's all part of this crazy ratings game we play. Wise stations do not depend solely on the ratings books for their programming or sales success. With the problems possible in the bedrock of the ratings field — average quarter-hour persons estimates — maybe more stations will adopt this path.

**Programmer's Package Premiere**

Arbitron has recently introduced to the industry a package of computer printouts aimed at giving station personnel a new ratings analysis tool. This series of runs, known as the "Programmer's Package," was fathered by Rip Ridgeway. In this column, I'll detail the history of the package, its current content, and what lies ahead. Examples of some of the more interesting breakouts will be shown, courtesy of Arbitron.

**Industry Origins**

Last year the Arbitron Radio Advisory Council and Arbitron agreed that a new form of ratings analysis was needed. The Council formed a task force composed of radio programmers who worked to provide suggestions to the ratings firm on what data would be useful to radio programmers across the country. Ridgeway then coordinated the in-house development at Arbitron, culminating in the current offering. By the way, it should be kept in mind that what we will be describing in these columns is just the first phase of the development of the Programmer's Package. More refinements and additional analyses will be available soon. In the next article we'll detail what some of those advances will be.

**Eight Analyses Available**

Currently there are eight major tables that are printed out whenever one accesses the package. We'll delve into the method and cost of access later, but for now let's review what you can retrieve from the diary data base through the Programmer's Package.

1. Quarter hour of listening frequency distribution, with quintiles, and time spent listening computations for your audience listening to radio and for listening to your station.
2. Audience recycling by daypart (example shown on the next page).
3. Frequency of listening days, by daypart.
4. Day-by-day percent of daypart cume.
5. Station time-spent-listening, by daypart.
6. Audience flow, tune-in, and tune-out, by quarter-hour, Monday-Friday plus Saturday and Sunday individually.
7. Top ten stations sharing audience with your station, and time-spent-listening to them.
8. Top five stations sharing audience with your station, time-spent-listening by daypart.

All of this data can be gleaned from a postsurvey diary review at Laurel, and it's also available to a certain extent in the mechanical diary. However, Arbitron hopes that speedy delivery of information from the same data base as the other two sources — namely, the raw diaries used to produce your ratings book — will be well received by stations.

**Six Demos Available**

One thing that Arbitron has done in this package is increase the utility of the data by using a reliable data base. Only if there are 60 or more diaries involved in the relevant demographic will the package print out information. Smaller data bases will mean the system will not generate numbers, a safeguard against using wildly fluctuating data based on an unstable number of raw diaries.

Using this cutoff level, Arbitron chose to create six demos that can be broken out through the Programmer's Package. The demos are as follows: Total Persons 12+; Persons 12-34, Adults 18-49; Adults 25-54; Men 18+ and Women 18+. Given the eight analyses available and the six possible demos, it should also be kept in mind that the runs can only be produced on a metro-wide basis at the current time. No custom geography is able to be created using the system.

When looking at the demos available, the major item that stands out is that there is no way to discretely break out adults 18-34, one of the prime sales and programming demos.

**Recycling Examined**

Let's examine a sample run. I've chosen the recycling breakout since that's of keen interest to many programmers (and to sharp sales managers, too). Recycling information can be useful in scheduling record rotation, provides insight into when to run key features, and can give sales management some idea how the station stacks up in terms of reach and frequency comparisons. As you can see, Arbitron's breakout gives you data for Monday-Friday, as well as each discrete weekend day.

If we look at the M-F 6-10am column, we can see that 48% of those tuned in to AM drive also listened during midday; 56% tuned in during PM

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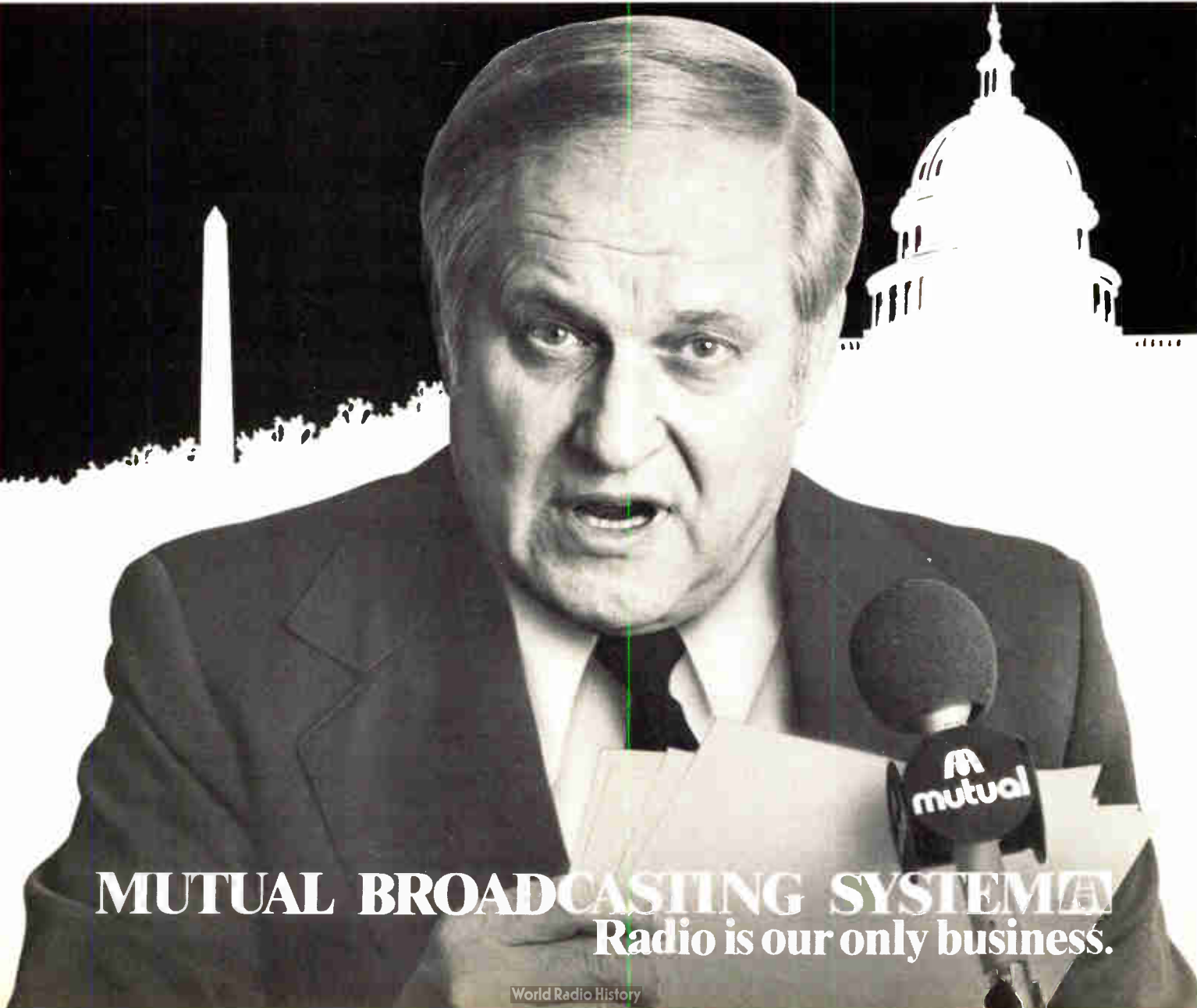
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drive; and 42% (a high figure from what I've seen nationally) also listened in the evening. Other dayparts can be read in the same fashion.

Of the Monday-Friday overall dayparts (6am-Midnight), three of the discrete dayparts are bunched fairly closely, while midday sees only 42% of the station's cume tuning in. This might give a programmer food for thought as to what the station — on its competitor — is doing in that daypart that attracts a relatively smaller number of diarykeepers. Such are the nuggets to be gleaned from this kind of analysis.

AUDIENCE RECYCLING BY DAYPART					
ADULTS 18-49					
WASHINGTON, D.C. OCT./NOV. 1979					
PERCENT OF WAAA CUME DIARIES (N)					
	M-F 6AM-10AM (%)	M-F 10AM-3PM (%)	M-F 3PM-7PM (%)	M-F 7PM-MID (%)	M-F 6AM-MID (%)
<b>MON-FRI</b>					
6AM-10AM	100	67	63	45	59
10AM-3PM	48	100	52	38	42
3PM-7PM	56	65	100	51	50
7PM-MID	42	49	54	100	55
6AM-MID	--	--	--	--	100
<b>SATURDAY</b>					
6AM-10AM	24	23	18	20	16
10AM-3PM	18	18	16	20	15
3PM-7PM	14	19	14	17	13
7PM-MID	19	25	18	27	17
<b>SUNDAY</b>					
6AM-10AM	24	17	15	15	15
10AM-3PM	22	24	17	19	17
3PM-7PM	5	6	6	6	5
7PM-MID	10	11	12	17	11
<b>WEEKEND</b>					
6AM-MID	58	55	52	61	51
N =	117	83	104	109	200

**HOW TO READ**  
 OF THE 117 DIARIES LISTENING TO WAAA MON-FRI 6AM-10AM, 10% ALSO LISTENED ON SATURDAY 10AM-3PM.

**More To Come**

In the next article we'll show another example of an interesting run available from the Programmer's Package. We'll also look at how to access the data, what a typical cost might be to dig out this information, and some of the caveats involved in using the data.

**Programmer's Package Premiere, Part 2**

In the previous column I introduced you to the new Programmer's Package being offered by Arbitron. This package of eight analyses, which can examine ratings information for six demos per station — persons 12+, persons 12-34, adults 18-49, adults 25-54, men 18+ and women 18+ — will be available for stations to use to dig into Arbitron survey data. In the earlier article we examined the recycling analysis and printout. In this article we'll delve into the sharing analysis that is available in the Arbitron package, and we'll look at considerations you should keep in mind when deciding about the value of the package to your station.

**Tracking Cume Intruders**

One of the more useful bits of information station management teams should have is "What stations are we sharing audience with, and to what extent." It would also be useful to track this data from survey to survey to see if marketing or programming adjustments have been successful in reducing or changing the "cume intruders" and the time spent listening to them.

Below is an example of the way the Programmer's Package breaks out this material for you. The data is available for three major broad dayparts — total week, weekends, as well as Monday-Friday and its divisions.

**Top 5 Stations Sharing WAAA  
 Adults 18-49 Audience  
 And Shared Time Spent Listening  
 Washington, DC Oct./Nov. 1979**

	MON-SUN 6AM-MID			WEEKEND 6AM-MID		
	SHARED (%)	TSL (Q.HRS.)	N	SHARED (%)	TSL (Q.HRS.)	N
WAAA	100	36.5	229	100	16.3	130
WBBB	48	38.6	109	25	14.5	32
WQCC	24	31.4	54	14	12.1	18
WDDD	22	22.0	51	5	9.6	7
WEEE	19	18.1	44	8	9.0	10
WFFF	15	23.0	35	6	5.1	8

	MONDAY - FRIDAY 6AM - MID						
	M-F 6-10 (%)	M-F 10-3 (%)	M-F 3-7 (%)	M-F 7-MID (%)	SHARED (%)	TSL (Q.HRS.)	N
WAAA	59	42	52	55	100	31.2	200
WBBB	31	21	30	20	45	32.8	39
WQCC	12	10	14	7	20	22.4	39
WDDD	12	9	12	7	21	22.6	42
WEEE	14	4	4	4	15	16.2	30
WFFF	10	3	3	3	12	18.1	24

**HOW TO READ**

1. WAAA shares 48% of its Monday-Sunday 6am-12mid audience with station WBBB. This audience spent 38.6 quarter hours with WBBB. These data are based on 109 diaries.
2. 21% of WAAA Monday-Friday 6am-12mid audience is shared with WDDD during the weekdays. This audience spent 22.6 quarter hours listening to WDDD. However, during Monday-Friday 7-12mid 7% of WAAA Monday-Friday 6am-12mid audience is shared with WDDD.
3. WAAA shares 4% of its Monday-Friday 6am-12mid audience with WEEE during the Monday-Friday 7pm-12mid audience.

Keep in mind that along with the sharing information shown here and the recycling printout pictured in the previous article, six other breakouts are available. Quintiles of quarter-hour listening distribution, frequency of listening days, day-by-day percent of cume, time spent listening by daypart, audience flow in and out of your station, and another listing of sharing similar to the one shown here are all offered in the current package.

**How To Access**

Assuming you are interested in digging out the information available through Arbitron's system, how do you do so? There are three ways, according to Rip Ridgeway of Arbitron. Most timely is to access through the Arbitron AID system which your station may already have. If instant turnaround is not imperative, then deferred access through AID is also possible. This overnight turnaround is most economical, in Ridgeway's opinion. Finally, you may obtain the data on a deferred basis as a non-AID subscriber. This involved calling the request to an Arbitron sales office and waiting a number of days for receipt of the material.

**Cost Of Access**

After you have determined how important timeliness is in retrieving the information, you may want to take various costs into account. Using the AID system to obtain the numbers is less expensive per run, according to Ridgeway. However, first you must be authorized to use the AID system and this is a costly matter for many stations. Generally AID costs approximately 6% of whatever your station now pays Arbitron for a regular annual subscription to the ratings books. After this initial signup fee, there are charges for each discrete run during which you obtain data through the system. According to Arbitron each station run of the eight analyses, broken out for one of the six available demos, will likely cost about \$250 if you want the quickest turnaround on AID, less if the deferred turnaround on AID is acceptable. This is on top of whatever your initial signup fee for AID proves to be. Since Arbitron is interested in encouraging use of the AID system, there is a premium for obtaining the data without using AID, and this also means the slowest

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turnaround. Each station should examine the tradeoff of the costs versus turnaround time.

### More Considerations

Other than the cost of subscribing to AID, which may be a limitation for some stations that want quick response, the other major consideration you may want to keep in mind is the quality of the numbers you are looking at. Are they any good? Keep in mind that the tape data used for the Programmer's Package, or for any other system offered in the industry that massages the tapes into various analyses, is using largely *unverified numbers*. Also, much of the data included in the actual diaries does not show up on the tape analysis systems. Items such as slogan conflicts, respondent confusion over station identifiers (such as transposing similar slogans from different stations), Arbitron errors, and respondent comments about station programming efforts are unavailable through these systems. You only have to remember the reissued books or the errors discovered during diary reviews in Laurel to wonder if hard and fast decisions can be made using tape data. Diary reviews, in which a station mechanical diary is matched against every diary entry for your station, are the only way to be sure that you have obtained the reality of what the diarykeepers were trying to say during the survey.

### What Technique To Use?

Given that the information provided in the first phase of the Arbitron Programmer's Package is useful, but can also be obtained through a mechanical and diary review, what technique do you use? Each station will have to decide the impact of the cost factors, the turnaround time options, and the use of data that is not double-checked. However, it is pleasing to note that Arbitron created this package with broadcaster input, so perhaps broadcasters can further influence the additional development that Arbitron has planned for this system. Rip Ridgeway welcomes your thoughts in this area, so you may want to call him at (212) 887-1354.

## Why Stations Should Keep A "Diary"

Before you all glance at the headline and dash out to obtain one of Arbitron's booklets, I'm not referring to an Arbitron diary. I'd like to propose that each station manager and PD keep an *internal* diary, one document that can help you in two ways — give you a written history of what happened during the sweep so you can check later to see who did what to whom, and give you a better perspective when you review the diaries in Laurel after your local Arbitron report has been issued.

### Why A Diary?

All too often in this industry we sit around stations at staff meetings musing about what station X did during a certain sweep period. Usually our information is based on recollections that can be influenced by the faulty nature of our memories. Wouldn't it be better if the GM and PD kept written records of what took place in proximity to the Arbitron sweep (or another ratings period for that matter)? In building a history of happenings in your market you may be better prepared to deal with future surveys, and you'll have a track record to judge what worked, and what didn't.

### Why Two Diaries?

It is my suggestion that both the GM and PD keep a diary or log of what

took place in and around the sweep. Given the different perspectives of the two positions, this makes sense. The GM can pay attention to the advertising and outside promotion campaign conducted by his/her station and the competition, and can be responsible for reviewing the post-survey results to see what has positive impact as shown in the Arbitron results. The PD can pay closer attention to what programming moves were made by the competition, note what his/her station did in terms of programming and on-air events, and look at the Arbitron results with that aspect in mind. Another good reason for having two logs of the survey events is that with travel and other duties one person may miss something significant that took place during the sweep. The two-diary system serves as a doublecheck to cut down the possibility that a notable occurrence was overlooked.

### What To Record

What kind of information should end up in this diary? I'd say the following list covers many of the key areas, but might not be all-inclusive in your area — feel free to add local events that have potential impact on diarykeepers.

1. Advertising/promotion campaigns: Yours and theirs. What media were used, relative dollar amount, and the placement and timing of such a campaign.
2. Programming strategies: Were new personalities added, new music rotations used, lower spot loads, etc.? Keep track of your effort and theirs, then note in the book if there appears any payoff for the station involved.
3. Outside events: sports playoffs or exciting games, crime or political developments, weather or natural happenings that might have altered "typical" listening patterns during the sweep.

While listening is usually atypical in times of crisis, it helps to know when these events took place so you can track their impact, if any, when looking through the diaries post-survey. If an unusual happening took place a post-survey diary review can tell you just how much impact the item may have had. You can then factor that impact into your sales and programming evaluations of the Arbitron results. However, if you don't know what took place when during the relevant sweep, you can't really track the possible impact of sports, acts of God, or other strange goings-on.

### When To Keep The Diary

Unlike the regular Arbitron diary, I'd suggest the station personnel keep track of events over a multi-week period. Don't just note what took place during the actual twelve weeks of your local Arbitron survey. Remember that the weeks preceding and following are important also. If a competitor starts an ad campaign eight weeks before the actual sweep begins, that may be important (especially if the station looks good in your post-survey analysis). Generally, I'd recommend that stations keep detailed logs at least four weeks prior to and several weeks after the actual survey period.

### "The Past Is Prologue . . ."

Over the entrance to the National Archives building in Washington is the inscription "The past is prologue . . . study the past." By keeping station diaries or logs during Arbitron surveys you'll be much better able to plan for the future success in the ratings by having a better record of what took place in past efforts. If you'd like an example of what such a station diary can look like, please let me know and I'll send you a copy similar to one used by stations I consult. It may not be an Arbitron diary, but it can help your future ratings almost as much.

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ORLANDO .....	9.5	BALTIMORE .....	5.1	CHATTANOOGA ...	12.1
LITTLE ROCK .....	12.4	LEXINGTON .....	17.0	PROVIDENCE .....	6.1
LANCASTER .....	10.9	CAPE COD .....	20.1	TERRE HAUTE .....	16.5
RICHMOND .....	6.1	GREENVILLE/ SPARTANBURG ..	10.3	BIRMINGHAM .....	6.9
GREEN BAY .....	15.1	JOHNSTOWN .....	10.7	WICHITA FALLS ...	12.7
WEST PALM BEACH ..	6.4	PEORIA .....	6.6	WENATCHEE .....	15.2

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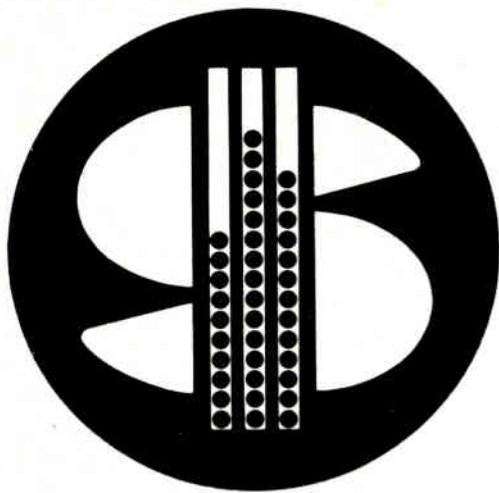
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**S**ALES: The bottom line on ratings payoff — the end result of the marketing, Arbitron and programming efforts — is the amount of sales a station can generate. Finding the real ratings story through the diary review, then knowing how to present your sales pitch to the buyers are vital items to address. We'll give you some food for thought on the pages that follow.

## The Need For Post-Survey Diary Review

As you first read this (Spring 1981), the first Quarterly Measurement sweep is being taken in most markets. Beginning in July the results of the first nationwide QM survey will start to be available. But what happens when you actually get your book? Do you call the office in Laurel to make a reservation to go and inspect the diaries used in the most recent survey in your market? You don't? Or you only do so if your report contains some bad news? Let me suggest that there is a very good set of reasons why every broadcaster interested in the success in the ratings should go to look at the diaries from each survey in his/her market.

### The Tip Of The Iceberg

This will not be the most cheery news for those of you who already gnash your teeth at the current cost of subscribing to Arbitron, but the monies you pay Arbitron for the syndicated reports buy you only a fraction of the material available from the diaries. Simply, the book is the tip of the iceberg. If you want to glean the most from the diary survey data, you need to make a trip to Laurel to review the diaries.

### How To Set Up Your Visit

Soon subscribers will be receiving from Arbitron a mailing schedule which will give them a ballpark idea of when their report will come out. The mailing schedule will also specify a certain date on which you can call the Client Services Department in Laurel (301-982-4742) to schedule the date of your post-survey diary review. Jay Billie runs this department, and will try to schedule your visit as soon as possible after the release of your report. Arbitron can get stations in more quickly now because there are now nine visitation rooms, as opposed to the four formerly located in the Beltsville building.

### Why You Need To Go To Laurel

What The Hell Happened? A refrain heard often when books are received and the numbers show something unexpected (good or bad). One way to get a handle on the rest of the iceberg, and find out what *did* happen, is to make the trek to Laurel.

What if your numbers went down the tubes? Because you may get just a

hint of the problem from the book, the post-survey review is vital. You might find that the diary return in your key demos was poor in areas where your signal is best, or vice-versa. You may discover that a number of diarykeepers in your target demo listened to a Beautiful Music station (instead of your rocker) because it was the station piped in to their places of employment. Or, heaven forbid, you may discover, as WOR did in the A/M '78 report for New York, that you haven't sent in to Arbitron the complete pre-survey paperwork, and entries to your major air personality were not credited to your station. *All of these situations, and many more in the same vein, happen every survey. The only way to know if they happened to affect your numbers is to go to Laurel.*

One mistake often made by broadcasters is that they feel they don't need to go to Laurel is their station had a good book. Au contraire! Rather than the GM and the PD patting themselves on the back for the brilliance they displayed in the past survey, they should make a beeline for Laurel. They might find that a fluke led to the good book, and that it's likely the next report won't be so kind. One broadcaster with whom I'm familiar lucked out in the A/M '79 book because his major competitor did not send in to Arbitron the info that the station carried Paul Harvey's commentaries. Thus, every time a respondent wrote "Paul Harvey" without any call letters, the entry was not credited to *any* station. As a result, the numbers for the station which carried Harvey were depressed and the numbers for my friend were artificially high.

For sales and programming purposes, it is vital to know what *really* happened, and the way to best do that is actually look at the diaries.

### Survey Verification Important

Granted that the book is the tip of the iceberg, it's still a pretty important factor. But what if there is a mistake in the way the survey was processed? Perhaps the error had an impact on your numbers or the numbers of your competitor. *The only way to rest assured that the survey was done correctly and the diaries handled properly is to review the diaries in Laurel.* If you don't follow through on this, it really means you haven't made a full effort, because the real story lies in the diaries in Laurel. I have seen many cases where stations have found errors that were significant. Sometimes the problem is cause for the book to be reissued (as when a Chicago station found 44 diaries in which an Arbitron computer had not given credit

***The monies you pay Arbitron for the syndicated reports buy you only a fraction of the material available from the diaries. The book is the tip of the iceberg. If you want to glean the most from the diary survey data, you need to make a trip to Laurel to review the diaries.***

to its call letters). Other times a Revision Notice may be sent to all subscribers, describing the problem and its impact. Finally, the station may just want to note for internal decision-making purposes that the survey was not handled cleanly, calculate the errors involved, and go home and tell the sales staff and programmers the real story.

### Mechanical Diary Needed

In order to properly tackle the diary review chore, you need some tools. Top on the list is what Arbitron calls a mechanical diary. This is a printout, diary by diary, entry by entry, of the data used to compile your local radio market report. The mechanical is used to help you doublecheck the actual diary entries written in by the respondent or clarified by Arbitron. If there is a difference between the crediting on the mechanical and what was written in the diary, you may want to bring it to Jay's attention. You may have found an instance where a processing error was made, and this error may have an impact on your numbers.

### Sales And Programming Aids

There are countless sales and programming tidbits one can glean from the trip to review the diaries. The list is so long that R&R will devote the following column entirely to this matter. For now, keep in mind that once you receive your mailing schedule, you may want to schedule a trip to Laurel ASAP to review diaries for the Spring '81 sweep. The trip to exotic downtown Laurel is no thrill, but I can assure you that station personnel sleep a lot better after looking at the diaries for their market. You may be paying for just the tip of the iceberg, but there's no reason why, with a little effort, you can't get much more useful info from the Arbitron surveys.



## How To Strike Gold When You Visit Laurel

In the previous article I wrote about how vital it is that broadcasters visit the Laurel, Maryland headquarters of Arbitron after each survey. The purpose for such a visit is to review the diaries used in processing the local radio market report for your metro. This is the one way you can be sure if the numbers in your book are correct and not influenced by any Arbitron processing errors. Now that the books are coming out, it is timely to discuss what you can mine in the way of sales and programming nuggets when you get to look at the diaries for your market. With the advent of Quarterly Measurement nationwide, and with Arbitron making significant changes in its production techniques, the diary reviews assume an added importance.

### Sales Payoffs

Because it will cost you some dollars to visit Laurel and to obtain a mechanical diary, it's important to the GM or sales department that a diary review session have some sales-oriented payoffs. Rest assured that there are many insights that will come from the diary review that will be helpful to your revenue effort. One major example is that you can glean verbatim diary respondent comments from the diaries. Often these comments will focus on a particular personality or feature being aired by your station. Your sales staff may be able to put together a sales piece touting the show, using the diary quotes as a testimonial.

Another example is that you can note if your station is sharing audience with a station similarly formatted. You might be able to convince media buyers that they need to purchase your station because it does not share audience with the station they were going to buy.

Zip code information can be derived which can be helpful in marketing your station. If your station is at a signal disadvantage in the metro, perhaps you can find which zips (get at least a two-book trend) seem to be strongest for you in terms of returned diaries from your target demos. You can concentrate your sales effort on retailers in these key areas, and you make better

use of your advertising/promotion budget if you zero in on specific geographic zip clusters.

### Programming Lode

Programmers will find that a diary review will produce a mother lode of useful information. Among the vital items you can pull out of the diaries are:

Audience Sharing (with which station do you share listening, and when)

Audience Flow (where do your listeners come from and where do they go when they tune out).

Daily Tune-in (in your target demos, what is the heaviest day for respondent tune-in, and does the listener stay with you for another day).

Specific Demographic Makeup (age-by-age breakdowns of the composition of your audience, rather than just the broad demo cell figures — allow you to track movement from survey-to-survey within a particular cell — help you spot undesirable trends in demographic composition before they become serious).

Station Identifiers (you can note which slogan, if any, is recorded by respondents — also can spot aberrated sets of call letters, which may mean the audience is having a hard time with your calls).

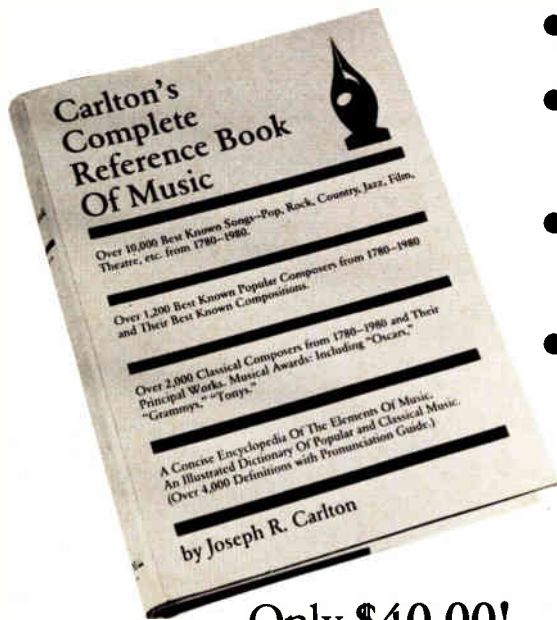
An interesting note here. Contrary to the popular feeling of many air personalities, very few (less than 1% of respondents) write in DJ's names. Only John Gambling of WOR and Dick Purton of CKLW have continued to show well in markets which I've examined.

As the Quarterly Measurement results are received, broadcasters may be able to glean extra bonuses. Were there different diary return patterns than in the four-week sweeps? Did the 12-week survey generate different results than you had expected, and if so how much did the longer weekly measurement have to do with the end result? Looking through the diaries for this information can be a valuable experience.

### The Past Is Prologue

On the Archives Building in Washington, D.C. there is a motto which reads "The past is prologue, study the past." This saying really points up why stations need to make the trek to Laurel to wade through hundreds of diaries. The past — what took place in the recent Arbitron sweep in your market —

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Kansas City	KUDL-FM	14.6 #1 (18-34)
Fayetteville	WQSM-FM	23.2 #1
Fort Myers	WINK-FM	23.3 #1 (18-49)
Little Rock	KSSN-FM	14.7 #1
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As they say on TV, you can pay now . . . or you can pay later!

## How To Research Your "Sales Audience"

Most radio stations are probably overlooking research aimed at the most significant audience they have — the sales audience. Millions are spent each year with Arbitron, other research firms, and myriad consultants to try and better appeal to the listening audience, but what about the station's appeal to the people that put bread on your table? Do you know how your station is perceived by the local advertisers and agencies? If you don't, you may spend many dollars appealing to listeners and building up numbers in the Arbitron, only to see your sales figures stagnate and fail to keep pace with your ratings boosts.

### The Important Second Audience

Broadcasters attempt to develop a dialogue with their markets by having the PD become involved in the community, get a feel for what's happening on the street, and hope to find out what matters to the target demo. If the same effort is not made to develop a dialogue with the local ad community — getting feedback on perceptions of each of the media, and the perceptions of each station — stations won't maximize their success.

Any sales manager can affirm that if a snooty media buyer doesn't like something about your station, he/she can keep you from getting the payoffs deserved after a good programming and ratings effort. There may be no Arbitron rating of the attitudes and station popularity among agencies and advertisers, but you can be sure that there is a subconscious rating taking place in every media buyer's mind whenever approached by a station.

### Development Of Sales Audience Perceptions

How is it that some stations, even with lower ratings than yours, seem to get a disproportionate share of the media buys? Other stations may have tremendous numbers but still fail to reap the economic harvest supposedly coming to them. Why? Let's look at some concrete examples.

When Dancemusic became the rage in the recent past, some stations had tremendous ratings boosts. In many cases a revenue jump proportional to the ratings increase did not follow, perhaps due to perceptions of the ad community. Media buyers may have thought that the popularity was just a passing fad, or that the type of audience may not have been suited to their products, or that other contemporary stations, with a better track record, might also be listened to by the discophiles.

Another example came to my attention recently when I was working with a station in a major Eastern market. The PD and GM were relaying to me the fact that although the station had a very strong 25-34 core audience it was still perceived as a "teen" station. Evidently, two years earlier the station had sponsored a youth-oriented concert which drew very well. The impact of that effort lingered even though the station had matured and garnered good adult ratings. Sometimes the past of a station will remain to haunt future sales efforts.

### Tapping The Sales Audience

If you are in a situation where past perceptions are holding down your revenues, or if you feel that might be the case, how do you correct the situation? Where and what do you research?

1. Look at the station's track record. Has the format remained consistent over the years or has the station jumped on every "success" bandwagon that came along (NIS, Dancemusic, Big Band)?
2. What is the competition saying about you?
3. What feedback do your salespeople get from clients or prospects?
4. Are you getting what you believe is your fair share of the ad dollars (not just radio dollars) in the market?

If there are problems in any of the above points, you had better tap the pulse of the local advertisers to find out how you can improve your position.

Each station situation will differ somewhat but it occurs to me that the following are items you may want to research and discuss with the ad community:

1. Perceptions of the station salespeople.
2. Perceptions of the station sales materials.
3. Feelings about each of the major media, and how radio stacks up in that competition.
4. What is most important in making a buy — CPM, GRP's, merchandising or some other ingredient?
5. Are written presentations useful?
6. Are spec spots or airchecks helpful?
7. Programming feedback — key on your important programming ingredients such as music, news, personalities. If you are an all-News station, are your efforts still overshadowed by the established P/A station in the market?
8. Advertising/Promotion efforts — are they felt to be professional or are they perceived to be just hyping the sweep periods?

In discussing these points with advertisers, keep in mind that there may be differences in perceptions and needs of advertisers who use agencies and those who place the budgets directly. Don't just research the ad agencies.

### How To Go About It

After you've narrowed down the list of items on which you need feedback, how do you proceed to set up the dialogue with advertisers? Perhaps the best way is to select a representative number of advertisers, from various accounts, and conduct focus groups with these people. The effort must be done anonymously (at this stage) so that bias can be kept to a minimum. A week spent talking to small groups of ad people, in their offices, can glean some valuable broad-stroke information that may uncover the cause of whatever problem you are most concerned about. If, for example, the account executive handling an agency has a personality conflict with a media buyer there, it might be best to switch the AE. Perhaps you will find out that no one at the agency level knows that for two years your station has had a traffic copter and that your station might be a good vehicle to reach AM drive listeners. You might even find, as happened at CKLW, that the copter was not much help in boosting either listener or agency audience attraction to the station, so the feature was dropped, saving the station many dollars.

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### What's Next?

Depending on what areas you researched, and the outcome of the effort, your station can garner some points in a PR vein. You might schedule a luncheon to announce that you were the sponsor of the recently-conducted research, and that the findings were X, Y and Z. Then detail the moves you might be taking to be responsive to the agency/advertiser input. Done properly, researching the advertiser/sales audience can not only pay off in better station operations but an enhanced bottom-line as well.

## Building A Successful Sales Story

With the release of the ratings, many sales managers pore through the Arbitron reports trying to cope with the hand dealt them by Beltsville. Realizing this, one of the panels at the successful RAB Managing Sales Conference in Dallas in January dealt with the challenge of building successful sales stories under varying conditions. Co-chaired by the RAB's Dick Montesano and Eastman Radio's Alan Tobkes, the session featured Ms. Sam Paley (of Custom Audience Consultants) dealing with what happens when your 12+ share goes up; Maurie Webster (of the Webster Group) taking on the challenge of coping with a 12+ share that's down; and this writer, who was given the assignment of digging up good news when the share remains stable. An overview of these discussions might be helpful to those of you looking for ways to cope with Arbitron results.

### Are The Numbers Real?

There was unanimity among the panel that before stations make any serious sales or programming decisions it is important to examine the diaries in Laurel to see the reality of the survey data. At CKLW/Detroit, for example, a post-survey diary review helped offset a poor showing. In the winter of '78 a blizzard hit the Detroit area during the sweep, disrupting normal listening patterns as people tuned to News-oriented stations to keep up with school, road and general weather information. Remarks were gleaned from the diary-keepers' comments, and a brochure was put together (called the "Blizzard Book") detailing how diarykeepers who normally tuned to CK had altered their patterns during the storm period. This effort was helpful in stemming a tide of revenue that might otherwise have flowed away from the station.

Of course, the post-survey diary review can spot Arbitron processing errors that might have had significant impact on your numbers. Although Arbitron does a professional job given the amount of data handled, errors are bound to crop up. Slogan conflicts, facility form problems, edit or key-entry errors can hurt (or help), and station management needs to know

the reality of what occurred. An instance discovered last year was a slogan conflict situation where callbacks had not been done. When this was discovered and the callbacks were eventually completed, one station that had been planning a format change — and which had been having sales trouble — received a boost.

Be sure to check not only to see if your numbers are real, but also look into the estimates for your competitor. Often a station will have a great book in a demo not normally a strong one for the format. A diary review can tell whether or not this was due to a few long-listening diarykeepers, and if so a one-sheet can be put out explaining this fact to the ad community.

### Positioning Strategy

Once the station is satisfied with the veracity of the numbers, it's time to look for your niche in the report. It's to be hoped, the panelists stated, your station will have built up a credible sales and research image in the ad community, so that when you present your positioning after a survey the approach will be accepted. Each of us emphasized the importance of knowing and finding your discrete sales/programming target, then breaking out data that shows how you did in your real area of concern. What does it matter if your 12+ share remains stable or drops if in your target demo the book is a healthier one than before?

Some examples below can give you an indication of what positioning can mean. At CKLW I analyzed the results through an audience composition analysis on the Market Buy Market© system, getting an idea of how much of the audience fell into the 25-44 sales target for the station. Then analyses of the other leading stations in the market were run showing their profiles. You'll note that through analysis and positioning we were able to show advertisers — who were aiming for 25-44 adults — how much more efficient their expenditures would be on CK than on other leading Detroit area stations.

Through such positioning pieces we were able to show that other leading Detroit stations were either too heavy 12-24 or 45+, while CK had a balanced and desirable skew. The final touch was a clear overlay of the CKLW profile produced so our salespeople could take the CK figures and compare — by laying the CK numbers directly over the sheet for the competitive station — dramatically showing the advertiser or media buyer the difference in audience composition. You may want to dig out this type of information for your market and your competitive situation.

### Apples And Apples

One item on which the panelists in Dallas agreed was that it's important to compare your numbers not only to the previous Arbitron report but also to the comparable report for the previous year. There may be seasonal variations in activity in your market that could affect listening — such as a major football team carried in the fall — and part of building a credible sales approach should include comparing apples to apples. Such a trend may also add validity to the Arbitron numbers, since a multi-book trend may help to ease sample wobbles.

### The Competitive Environment

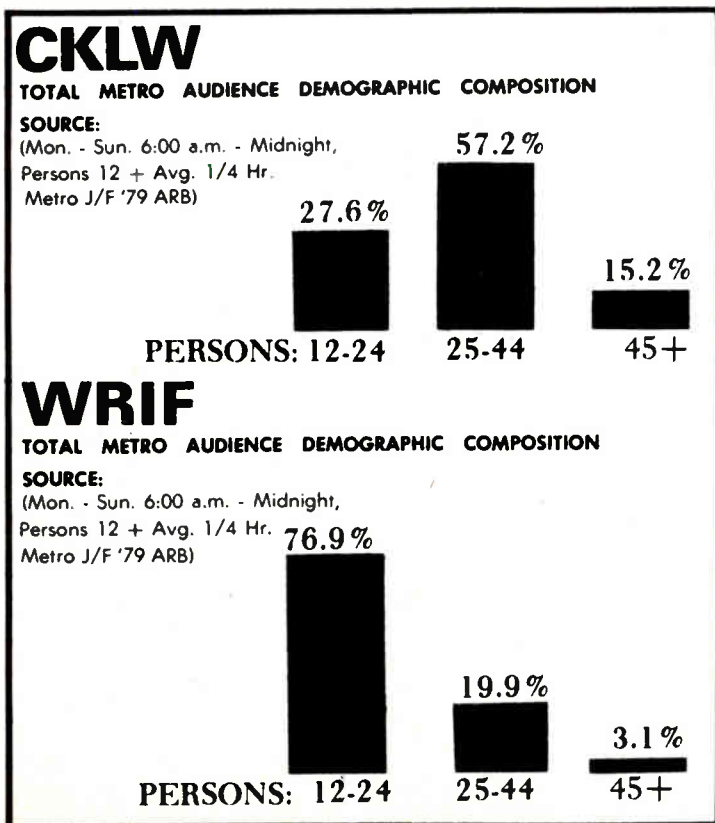
When you are analyzing a ratings book and building a sales story, don't just look at your own shares. What about the competition? If you went down, how did they do? Were they down also, and if so was it as much, or even (hopefully) more? What is the multi-book trend for your station versus the competition? Are you more tightly aligned with your sales target than they are? Do they have bigger 12+ numbers, but with more of those in an undesirable sales demo? Look at these and other competitive factors.

### Arbitron Changes

Have the rules of the survey game in your market changed? Did ESF or Quarterly Measurement begin in this past sweep? I brought this up as an item for attention because these techniques — when they are first implemented in a metro — can have different impacts on differently formatted stations. You may want to review my columns on ESF and QM for more detail. Explaining these factors to the ad community can help to position your sales story in the proper light.

### Three Major Keys

Each in our various ways expressed to the Dallas audience that the three keys to building a successful sales story are analysis, positioning, and planning for the future (or pre-selling). Digging out the reality of the numbers, looking at them in light of your competitive situation, and preparing the market for your sales approach through credible pre-selling are vital. Remember, as Alan Tobkes put it, there is no such thing as a bad book. While this may be an exaggeration for effect, in most cases it just takes the three steps noted above to lay the foundation for a successful sales story.



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# THE RATINGS INFORMATION GUIDE

## A Step-By-Step Manual For Using R&R's Unique Ratings Data Features

R&R has made significant improvements in our presentation of ratings information with this report, so a guide toward making the most out of the data should prove helpful. We'll look at each key segment of an individual market breakdown, reviewing the section's construction, the value of its information, and possible applications for managers, programmers, and advertisers.

### Market Overview

The overview acts as a verbal supplement to the actual ratings figures. It will inform you of Arbitron-related factors that may have influenced the market's book, and supplies details of top stations' standings in specific demographics and dayparts. In addition, significant promotions, contests, or ad campaigns in the market are cited.

**St. Louis**
METRO RANK **12**

**O/N '80 Market Overview**

While KMOX just keeps rolling along with its 20+ shares, the rest of the market experienced some notable movement. WIL-FM joined KMOX in the rarified air of double digit shares in 25-54's, while KSLQ jumped into a virtual tie with KSHE for the 18-34 honors. KSD-FM changed to Pop/Adult from Beautiful Music and scored well.

Even with top personality Jack Carney on vacation during most of the ratings sweep, KMOX increased its overall share. KMOX disdained

The new number two station was WIL-FM, a Country property. The station revised the emphasis on its ad campaign, relying more on direct mail and billboards than on TV. More ad dollars were spent this sweep than in the spring. Among the outside activities the station sponsored were "Listener Appreciation Days," two full days of concerts and fun which attracted more than 20,000 people.

One interesting story was the rebirth of KSD-FM, formerly KCFM. Moving from a Beautiful

first book KSD-FM was third among adults 18-34, especially strong with female listeners.

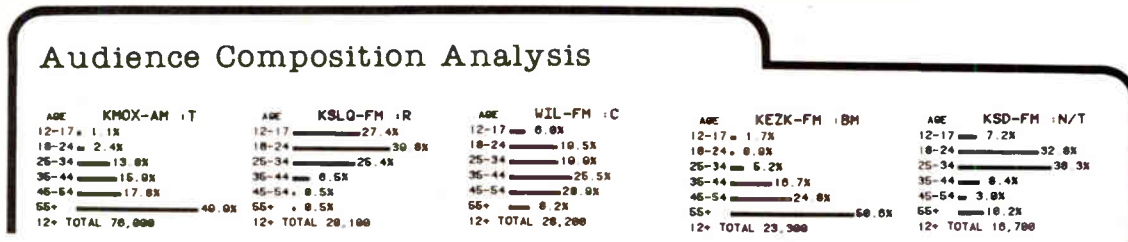
Two other stations cutting into the young adult pie were KSLQ, a CHR entity, and KSHE, an AOR. KSHE lost three shares 18-34, but was still strong among young men, while KSLQ moved into double digits, just behind KSHE among 18-34's and with a female core of tuners-in.

Finally, Beautiful Music KEZK rebounded from a soft spring book. The Schulke station gave away approximately \$10,000 cash and \$30,000

For example, the summary will tell you if a market is undergoing its first Quarterly Measurement survey or Expanded Sample Frame usage, and the implications of those moves. If Arbitron received significantly fewer 18-24 male diaries, the summary will mention it. Knowledge of stations' major promotions (or their absence), combined with the detailed information on their music lists available in R&R's weekly editions, will give you a good handle on understanding their ratings performance.

### Audience Composition Analysis

These bar graphs simply show the percentage each major demo makes up in the total 12+ audience of an individual station. The graphs provide useful information about a station's audience composition at a glance. The percentage figure at the end of each bar is the percentage of the station's 12+ average quarter-hour audience that demo represents. The 12+ AQH figure is printed just below the bar graph on each station. The top stations are listed in order of 12+ ratings standing in the market.



This new, exclusive Media Research Graphics display gives you demographic composition data much more easily than long columns of figures. You can immediately determine the heart of a station's audience. In the example pictured, almost 50% of KMOX/St. Louis's audience falls in the 55+ demo. With a total 12+ AQH figure of 76,000, that means about 38,000 persons fell into that demo in the last book. By translating the percentage figure into numbers, you can compare relative demo strengths between stations as well.

If an AOR station, for instance, is excelling in the 18-24 category and showing up respectably in 25-34, you may want to examine the music it plays (listed weekly in R&R) as a possible guide for the AOR station you manage or program. By comparing music playlists and demographic strengths you can also tell if a station is on target with its music and image or not.

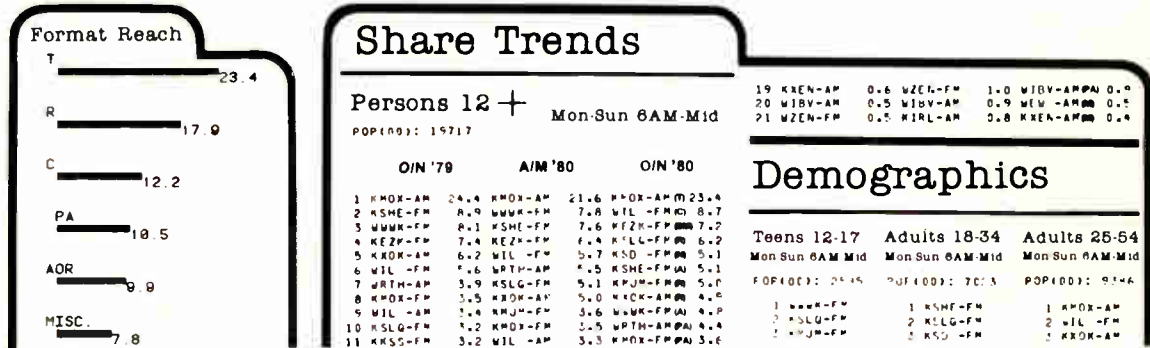


# THE RATINGS INFORMATION GUIDE

## Format Reach Charts

The relative strengths of formats in a market are also displayed in bar graphs. In this book, for consistency and an instant comparison. Each format's total percentage of the overall 12+ market audience is listed to the right of its bar. See the Format Code this page for our format designations.

The format reach charts are useful to managers, programmers, and advertisers interested in how well a format scores in their own regions or in others. You can determine whether a format is oversaturated in the market (if Country pulls a 6% share divided among five stations, for example), or where a format is particularly strong.



## Share Trends & Demographics

Under Share Trends, all stations showing up in the Arbitron survey's 12+ listings are listed in order of their market standings. For comparison purposes, standings for the last two books are listed to the left of the current figures. The Demographics section lists the top three stations in teens, adults 18-34, and adults 25-54.

These printouts from Market-Buy-Market are the basic information from which you can build a comprehensive ratings picture, by combining the more specific information provided in the Audience Composition Analysis and market overviews and the music listings and news of format changes, ownership shifts, and contest/promotion highlights found in the pages of **R&R** every week. The data for the two previous surveys add historical perspective and an easy basis for comparison of ratings performances.

By applying the information found in the **Ratings Report** and **R&R**, you can easily gain the perspective you need for evaluating your own station's performance, your competitors', the showings of stations with similar formats across the nation, or (for advertisers) the best buys in a specific demographic, location, or format. We trust you'll find our listings helpful in a variety of ways.

### FORMAT CODES

Format codes were assigned based on the latest information derived from the stations involved. **R&R** realizes that these codes are generalizations, but we provide them for purposes of comparison.

### FORMAT LEGEND

**A-AOR, B-Black, BB-Big Band, BM-Beautiful Music, C-Country, CL-Classical, D-Dancemusic, J-Jazz, M-Miscellaneous, N-News, O-Oldies, PA-Pop/Adult, R-Contemporary Hit Radio, RL-Religious, S-Spanish, T-Talk.**

"Miscellaneous" refers to all listening that Arbitron was unable to credit to a commercial station — listening to noncommercial stations or diary entries to slogans, call letters, or other categories that Arbitron could not credit to a specific station.

### MARKET OVERVIEWS

The information featured in the market overviews for the top 50 markets is obtained from a variety of sources, including the stations themselves. **R&R** reserves the right to exercise editorial judgment regarding which stations are mentioned in the overviews and the information cited in each market. Every effort has been made to provide the highest quality information and data for your perusal.

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**Super Trouper**  
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RR 16030 On Radio Records

**PHIL COLLINS**  
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**CONCERTS FOR  
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SD 2-7005 On Atlantic Records

**KLEER**  
**License to Dream**  
SD 19288 On Atlantic Records

**ROBERTA FLACK  
& PEABO BRYSON**  
**Live & More**  
SD 2-7004 On Atlantic Records

**MIDNIGHT FLYER**  
SS 8509 On Swan Song Records

**T.S. MONK**  
**House of Music**  
WTG 19291 On Mirage Records

**THE ROLLING STONES**  
**Sucking in the Seventies**  
COC 16028 On Rolling Stones Records

**SHERBS**  
**The Skill**  
SD 38-137 On Atco Records

**SISTER SLEDGE**  
**All American Girls**  
SD 16027 On Cotillion Records

**SLAVE**  
**Stone Jam**  
SD 5224 On Cotillion Records

**PHOEBE SNOW**  
**Rock Away**  
WTG 19297 On Mirage Records

**SPINNERS**  
**Labor of Love**  
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**WESTWOOD  
ONE  
1981**



## THE DR. DEMENTO SHOW

A proven prescription for hit radio! Two hours weekly of delightful "dementia" with the master impresario of comedy and novelty recordings. A prime-time winner on more than 150 top rockers. The Doctor's own hit parade, featuring such stalwarts as Barnes & Barnes, Al Yankovic, and Monty Python, is selected from his personal library of more than 150,000 rare and wondrous items. And "The Dr. Demento Show" is a prime-time winner on such stations as KMET, WLUP, WAVA, KYYS, and more than 150 other top rockers.

## LIVE FROM GILLEY'S

That's live and direct from Pasadena, Texas, as host Jim Duncan presents a brand new weekly concert series, 60 minutes of top country talent performing at the biggest nightclub in the world! Already airing on over 300 of the country's finest country music stations.

## OFF THE RECORD WITH MARY TURNER

Rock radio's premier interview feature, airing ten times weekly for 2½ power-packed minutes. Mary Turner talks to The Stones, Bruce Springsteen, Ted Nugent, David Bowie, Queen, and dozens of other top artists... and you listen on stations like WNEW-FM, KMET, WMET, WMMR, KZEW, KSFY, WWDC-FM, WINZ-FM, WLPX, and WCOZ.

## OFF THE RECORD SPECIALS

If 150 seconds is great, then 120 minutes is fantastic! These two-hour super-specials are hosted by Mary Turner and feature her exclusive, in-depth interviews with superstars like Supertramp, The Rolling Stones, Bob Seger, and Steely Dan. Airing regularly on 250+ stations

## STAR TRAK

Get the "inside trak" on today's rock news... ten times a week! The stars tell the stories behind the scenes to host Lynne Thomas in this series of revealing, 2½-minute features, now in its fourth year of national syndication on Top 40 and A.C. radio stations everywhere.

# NEW FOR THE NEW YEAR

## THE ROCK YEARS: PORTRAIT OF AN ERA

A spectacular 48-hour special that recalls the times that changed our lives, a year-by-year review of the music and the events of 1965 through 1980. "The Rock Years" can be run (and run again!) in self-contained, three-hour blocks or as a continuous weekend extravaganza. Created by Bert Kleinman and Jeff Pollack and hosted by David Perry, with production by Ron Harris.

## CONCERT OF THE MONTH

Designed especially for Black radio, this one-hour monthly concert series is recorded live and features artists like Maze, The Pointer Sisters, the Manhattans, the Bar-Kays, and Kool and the Gang.

## IN CONCERT

Rock and roll is alive and brilliant on this new concert series featuring rock's hottest performing artists. Recorded live, IN CONCERT comes to you once each month for a full hour of musical energy and excitement. Airls on more than 200 of the nation's finest rock and roll radio stations.

## SPECIAL EDITION

Indisputably, Black radio's finest hour. Each week, host Sid McCoy takes an inside look at the lives and the music of America's top entertainers, stellar artists such as Stevie Wonder, The Commodores, George Benson, and Earth, Wind and Fire. It's a loving, lively journey through the past, present, and future of America's own Black music.

## SHOOTIN' THE BREEZE

Black radio's finest 2½ minutes. Ten times each week, Jackie McCauley interviews the superstars of today's black music... on stations like KDAY, WGCI, WVEE, WJLB, KKDA, KYOK, KDIA, WHUR, and WAMO!

## THE GREAT AMERICAN RADIO SHOW

This two-hour weekly countdown of Radio & Records top 20 albums also features interviews with many of the week's charted artists. Hosted by air personality and R&R AOR Editor Jeff Gelb, "The Great American Radio Show" now airs on more than 150 top stations.

## ACE AND FRIENDS

Ace Young, news director at KMET, covers the unconventional in a weekly series of ten 3½-minute features. News stories that are guaranteed to involve, inform, and entertain the listener — particularly if that listener is in the 18-34 demographic target audience!

## SPACES AND PLACES

Each week, in a ten-part series of 2½-minute news and public affairs features, host David Perry takes a clear, hard look at some aspect of life in the 80's, exploring the people, the places, the problems of today's world. Relevant, stimulating, and guaranteed to keep the audience tuned in... on more than 150 U.S. radio stations!

## THE PLAYBOY ADVISOR

The wise and witty sage from the pages of Playboy Magazine takes to the air — ten times each week. In a series of 2½ minute features, the Playboy Advisor offers counsel and consolation on a variety of subjects, from food, fads, and fashion to sex, drugs, and rock and roll.

## TELLIN' IT LIKE IT WAS

A 2½-minute spotlight on the most memorable moments in Black American history. Ten times each week, this brand new feature takes an unflinching look at those events, both great and small, that have gone into the making of Black history. You'll never know why it is... unless you know how it was.

## DAYBOOK WITH BRAD MESSER

Every day is a special day for someone, somewhere, and now, every day, R&R columnist and acclaimed newscaster Brad Messer will spend three minutes telling us why. A witty, entertaining reflection on those events, past and present, that distinguish one day from another.

**AND THERE'S MORE TO COME... LISTEN FOR US!**

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World Radio History

# Market Index

Albany-Schenectady-Troy.....	50	Milwaukee .....	82
Anaheim-Santa Ana-Garden Grove.....	51	Minneapolis-St. Paul.....	84
Atlanta .....	52	Nashville-Davidson .....	85
Baltimore .....	54	Nassau-Suffolk .....	86
Birmingham, AL.....	55	New Orleans .....	87
Boston .....	58	New York .....	88
Buffalo .....	60	Norfolk-Portsmouth-Newport News-Hampton ..	90
Chicago .....	61	Oklahoma City .....	91
Cincinnati.....	62	Philadelphia .....	92
Cleveland.....	64	Phoenix .....	93
Columbus, OH.....	66	Pittsburgh .....	94
Dallas-Fort Worth .....	67	Portland, OR .....	95
Dayton .....	68	Providence-Warwick-Pawtucket.....	96
Denver-Boulder.....	69	Riverside-San Bernardino-Ontario .....	97
Detroit .....	70	Rochester, NY .....	98
Fort Lauderdale-Hollywood.....	71	Sacramento .....	99
Greensboro-Winston Salem-High Point.....	72	St. Louis.....	100
Hartford-New Britain.....	73	Salt Lake City-Ogden .....	101
Houston-Galveston.....	74	San Antonio.....	102
Indianapolis .....	75	San Diego .....	103
Kansas City .....	76	San Francisco .....	104
Los Angeles.....	77	San Jose .....	105
Louisville .....	78	Seattle-Everett-Tacoma.....	106
Memphis .....	79	Tampa-St. Petersburg .....	107
Miami .....	80	Washington, DC .....	108
Miami-Fort Lauderdale-Hollywood .....	81		

# HOW TO COPE WITH 1981

Stephani Shelton on "What's Happening"

"Travelling" with Steve Birnbaum

CBS Radio provides advertisers with a lot more than news and sports (although we provide the best of these).

We offer a variety of thought-provoking features on coping with today's hectic world.

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Already established in our schedule are reports on the woman's world, health care and the needs of young people. And features by Charles Kuralt, Dan Rather, Harry Reasoner, Morley Safer and Mike Wallace.

This bright, contemporary sound has produced record numbers of new affiliates and an upsurge in loyal listeners to CBS Radio.

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"Your Dollars" with Marshall Loeb

Charles Osgood comments on "The Osgood File"

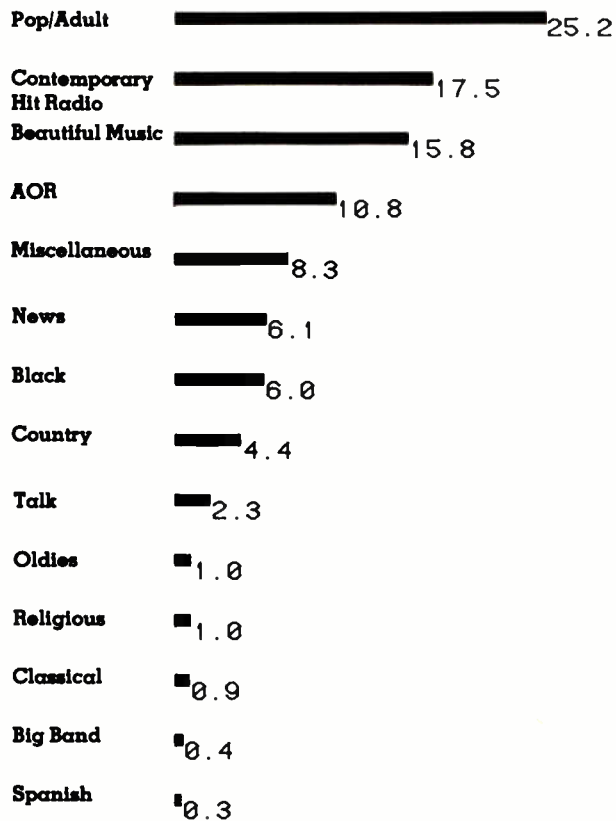
Eda LeShan advises on "Getting Along"

"Health, Science and You" with Charles Crawford

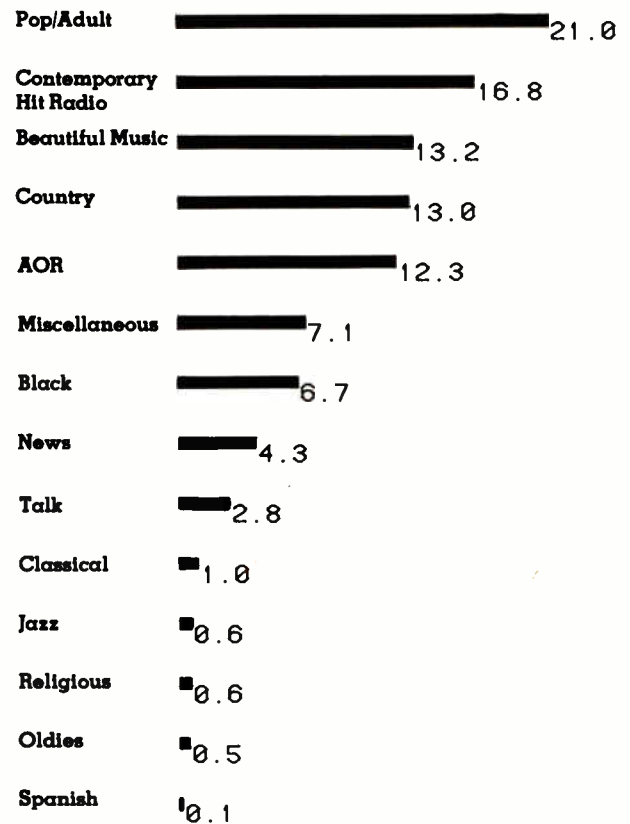


# Regionalized Format Reach Charts

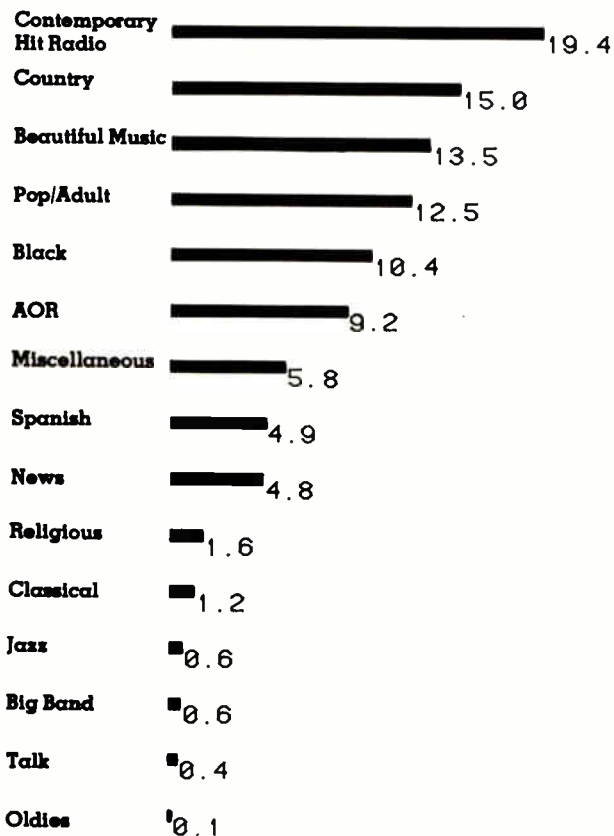
## East



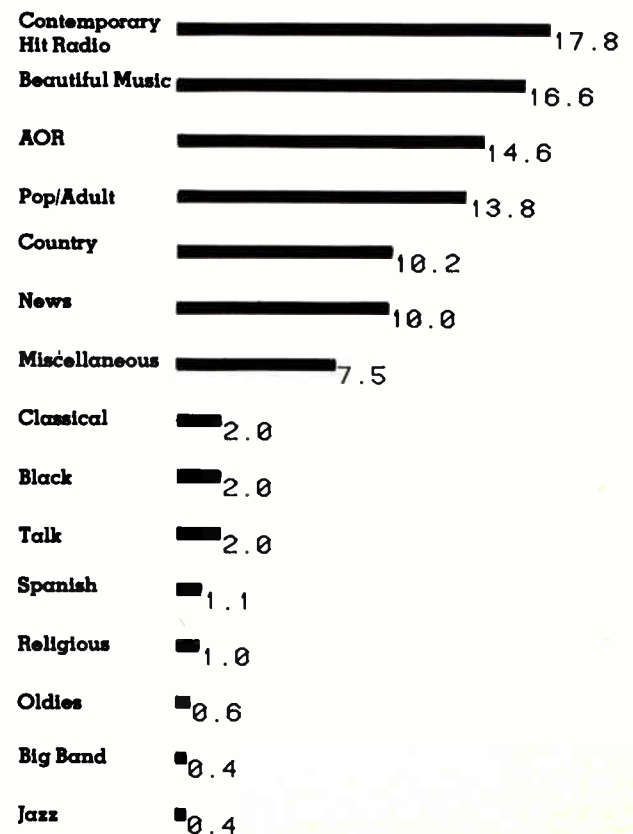
## Midwest



## South



## West



# 88%

That's how many of **Hiber & Hart's** full service retainer clients enjoyed "up" books in the Fall '80 survey. We were especially pleased to see our clients in the new Quarterly Measurement markets of San Francisco and Philadelphia score notable successes.

How do we do it? We are not the full answer, but the following ingredients can help you have better ratings and revenues...

- Personal Attention
- Unique Arbitron Insights
- Post-Survey Diary Reviews
- Sales Development Research
- Marketing Research

What's more, because we have over 20 years of broadcast experience we speak your language, not some vague research lingo.

If you'd like us to analyze your spring Quarterly Measurement results and help you cope with the fall QM sweep please contact **Hiber & Hart** soon.



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# Albany-Schenectady Troy

METRO RANK **48**

## O/N '80 Market Overview

WGY remained on top in the Albany area, but the station's overall share slipped to its lowest point since O/N '79. Making positive moves this sweep were WROW-FM, which earned its best share ever, and WTRY, which became the teen winner.

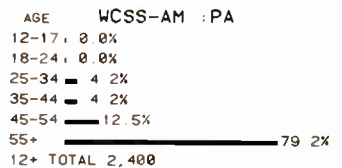
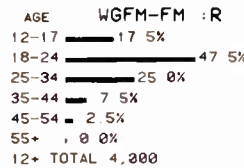
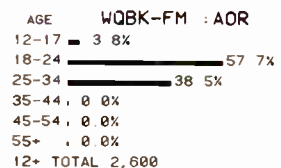
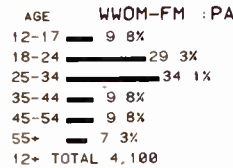
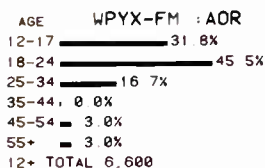
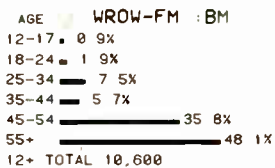
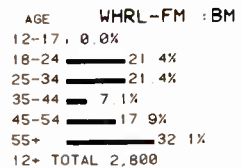
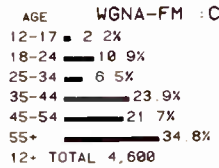
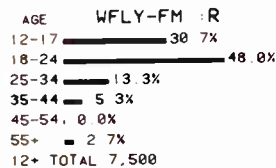
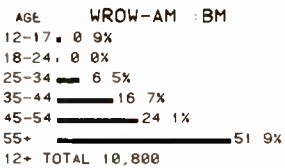
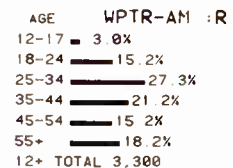
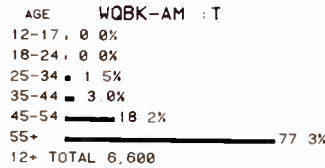
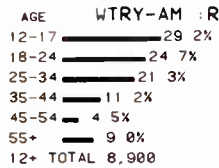
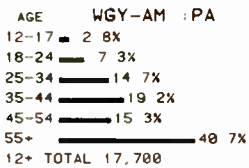
In 25-54 adults WGY remained the unquestioned leader, with more than a 20 share. WROW and WROW-FM were virtually tied for second, with shares in the 12 range. Both the WROW

stations showed growth, especially the Beautiful Music FM, while WGY slipped somewhat from the almost 22 share posted in the spring. Traditionally WGY has better spring reports.

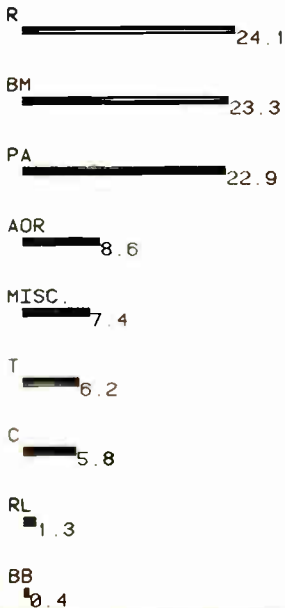
In the 18-34 demographic, several stations demonstrated significant appeal. The narrow overall edge in this group went to WFLY, with almost a 14 share, while WPYX and WTRY were tied, and WGY in fourth. The latter three stations were in the 12-share range.

As for women 18-34, WFLY led with a mid-14 figure, but WGY and WTRY were close behind with 13's. The male 18-34 breakout showed WPYX, the new AOR factor in the market, as the pacesetter with a share just under 19. WPYX changed format and calls before this book and debuted impressively. The station not only became the new leader among men 18-34 but also shot to a 21 share of teens.

## Audience Composition Analysis



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid  
FOP(00): 6577

	O/N '79	A/M '80	O/N '80
1 WGY -AM	17.9	WGY -AM	19.6
2 WROW-AM	11.1	WFLY-FM	10.2
3 WQBK-AM	8.9	WROW-AM	9.7
4 WFLY-FM	8.4	WROW-FM	7.1
5 WTRY-AM	7.4	WTRY-AM	6.8
6 WSHH-FM	5.9	WQBK-AM	5.9
7 WPTR-AM	5.2	WSSH-FM	5.2
8 WGFM-FM	4.8	WPTR-AM	4.9
9 WROW-FM	4.7	WQBK-FM	4.7
10 WGNA-FM	4.1	WGNA-FM	4.7
11 WQBK-FM	3.3	WGFM-FM	4.1
12 WWOM-FM	2.5	WWOM-FM	3.1
13 WHRL-FM	2.0	WHRL-FM	1.9
14 WCSS-AM	1.5	WCSS-AM	1.5

15 WOKO-AM	1.2	WKAJ-AM	0.9	WOKO-AM (C)	1.5
16 WABY-AM	0.7	WOKO-AM	0.8	WKAJ-AM (R)	0.8
17 WYLR-FM	0.7	WABY-AM	0.7	WLV-FM (RL)	0.8
18 WASH-FM	0.6	WKOL-AM	0.6	WASH-FM (BM)	0.5
19 WWSC-AM	0.4	WWL-AM	0.4	WYLR-FM (R)	0.5
20				WHAZ-AM (RL)	0.5
21				WABY-AM (BB)	0.4
22				WWL-AM (R)	0.4

## Demographics

Teens 12-17	Adults 18-34	Adults 25-54
Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid
POP(00): 798	POP(00): 2196	POP(00): 2870
1 WTRY-AM	1 WFLY-FM	1 WGY -AM
2 WFLY-FM	2 WTRY-AM	2 WROW-FM
3 WPYX-FM	3 WPYX-FM	3 WROW-AM



# Anaheim

METRO RANK **18**

## O/N '80 Market Overview

In the O/N '80 survey, **KBIG** repeated as overall leader in Orange County. Among local stations, however, **KEZY** and **KWIZ** tied for the 12+ prize. As far as **Arbitron's** handling of the survey, two factors may have influenced the outcome. Notably fewer diaries were returned compared to last fall — almost 300 fewer, the biggest drop in men 18-24, 107 to 71. Also, the per-

centage of diaries from ESF persons was 42% this sweep, compared to Arbitron's estimate that 52% of Orange County homes are unavailable through listed phone directories. Stations that traditionally appeal to homes not in the phone book might have had their numbers affected.

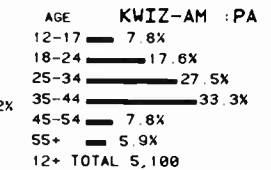
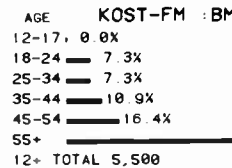
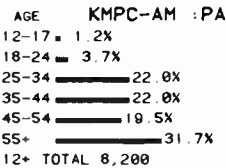
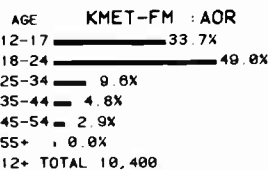
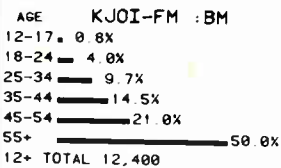
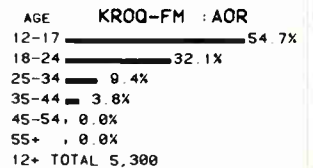
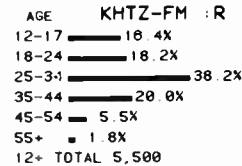
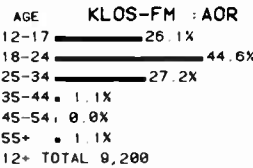
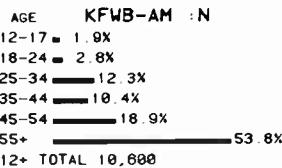
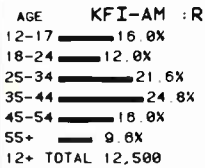
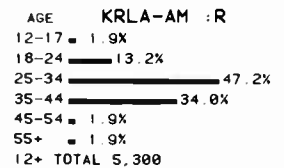
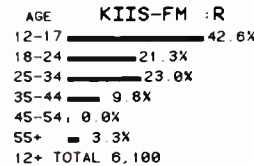
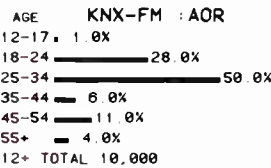
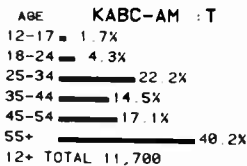
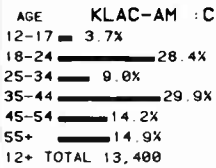
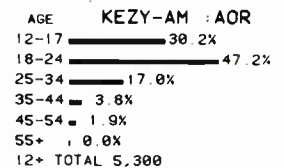
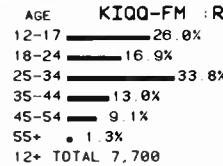
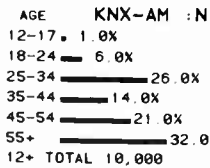
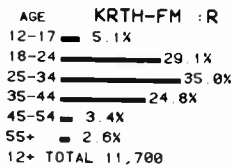
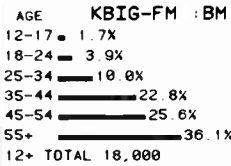
In adults 25-54, **KBIG's** Bonneville Beautiful Music sound showed its strength, leading with more than an eight share. The runner-up in this

demo, **KFI**, scored just over a six share. **KBIG's** male numbers slipped but the female core of its audience remained stable. **KFI's** healthy book was the result of significant increases among female tuners-in, namely jumps of approximately 50% in the key dayparts.

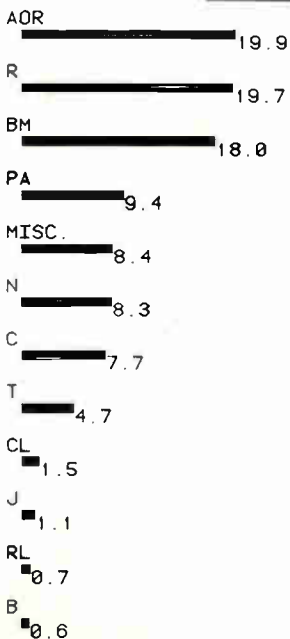
Among Orange County stations, **KWIZ** led the

*Continued on Page 109*

## Audience Composition Analysis



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 16715

O/N '79	A/M '80	O/N '80			
1 KMET-FM	8.1	KBIG-FM	7.9	KPIG-FM (BM)	7.3
2 KBIG-FM	7.1	KMET-FM	7.2	KLAC-AM (C)	5.4
3 KABC-AM	6.3	KABC-AM	5.8	KFI -AM (R)	5.1
4 KFI -AM	5.1	KRTH-FM	5.1	KJOI-FM (BM)	5.0
5 KRTH-FM	5.0	KLAC-AM	5.1	KRTH-FM (R)	4.7
6 KLAC-AM	4.1	KFI -AM	4.3	KABC-AM (T)	4.7
7 KNX -FM	3.9	KNX -FM	4.1	KFWB-AM (M)	4.3
8 KNX -AM	3.8	KJOI-FM	3.7	KMET-FM (A)	4.2
9 KJOI-FM	3.8	KMPC-AM	3.7	KNX -AM (M)	4.0
10 KMPC-AM	3.6	KNX -AM	3.5	KNX -FM (A)	4.0
11 KLOS-FM	2.9	KLOS-FM	3.3	KLOS-FM (A)	3.7
12 KOST-FM	2.8	KMPC-AM	3.0	KMPC-AM (PA)	3.3
13 KWIZ-AM	2.6	KIIS-FM	2.8	KIQQ-FM (R)	3.1
14 KFWB-AM	2.5	KHTZ-FM	2.8	KIIS-FM (R)	2.5
15 KHTZ-FM	2.5	KOST-FM	2.6	KHTZ-FM (R)	2.2
16 XTRA-AM	2.4	KEZY-AM	2.3	KCST-FM (BM)	2.2
17 KRLA-AM	2.3	KRQG-FM	2.2	KEZY-AM (A)	2.1
18 KIIS-FM	2.2	KIQQ-FM	2.1	KRLA-AM (R)	2.1
19 KEZY-AM	2.0	KWIZ-AM	2.0	KROQ-FM (A)	2.1
20 KUTE-FM	2.0	KHJ -AM	1.9	KWIZ-AM (PA)	2.1
21 KHJ -AM	1.7	KRLA-AM	1.9	XTRA-AM (BM)	1.9
22 KZLA-FM	1.6	KUTE-FM	1.9	KEZY-FM (A)	1.8
23 KEZY-FM	1.5	XTRA-AM	1.9	KZLA-FM (PA)	1.7
24 KWIZ-FM	1.4	KEZY-FM	1.6	KNOB-FM (BM)	1.6
25 KFAC-FM	1.2	KZLA-FM	1.5	KWST-FM (A)	1.6
26 KKGO-FM	1.0	KNOB-FM	1.4	KWIZ-FM (PA)	1.5

27 KOCC-FM	1.0	KKGO-FM	1.1	KHJ -AM (C)	1.3
28 KNOR-FM	1.0	KWST-FM	0.9	KFAC-FM (CL)	1.1
29 KIQQ-FM	0.9	KYMS-FM	0.9	KKGO-FM (J)	1.1
30 KBRT-AM	0.8	KWIZ-FM	0.9	KIKF-FM (C)	1.0
31 KLVE-FM	0.7	KOCC-FM	0.8	KOCC-FM (PA)	0.8
32 KTNQ-AM	0.6	KFAC-FM	0.5	KYMS-FM (M)	0.7
33 KWST-FM	0.5	KORJ-FM	0.5	KLTE-FM (R)	0.6
34 KYMS-FM	0.5	KAC-FM	0.5	KAC-FM (A)	0.4
35 KORJ-FM	0.4	KIIS-AM	0.3	KBRT-AM (CL)	0.4
36 KFAC-AM	0.4	KGER-AM	0.3		
37 KGER-AM	0.4				
38 KIIS-AM	0.4				
39 XPRS-AM	0.4				
40 KROQ-FM	0.4				
41 KDAY-AM	0.3				
42 KFRN-AM	0.3				

## Demographics

Teens 12-17 Mon-Sun 6AM-Mid    Adults 18-34 Mon-Sun 6AM-Mid    Adults 25-54 Mon-Sun 6AM-Mid

POP(00): 2103

POP(00): 6289

POP(00): 8427

1 KMET-FM	1 KNX -FM	1 KBIG-FM
2 KROQ-FM	2 KRTH-FM	2 KFI -AM
3 KIIS-FM	3 KLOS-FM	3 KRTH-FM

# Atlanta

METRO RANK **19**

## O/N '80 Market Overview

The O/N '80 Atlanta book was one of the more interesting surveys this past fall. Not only was WSB unseated as the leading station, but the two stations that surpassed WSB overall had their rank changed when Arbitron had to recall the book. The editing error involved in the recall led to WZGC just edging past WQXI-FM, instead of the other way around, as published initially by Arbitron.

As originally disseminated by Arbitron, WQXI-FM led the market with a 10.5 12+ share, followed by Wgc at 10.3 and WSB at 10.2. A post-survey diary review led to the discovery that in

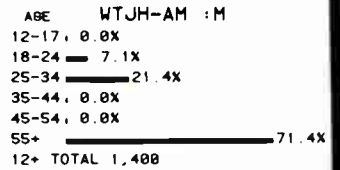
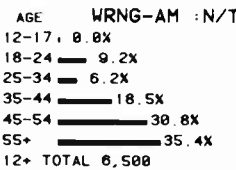
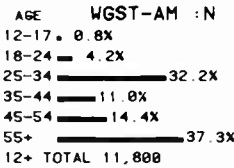
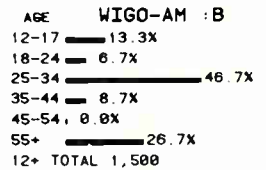
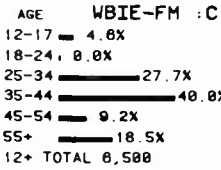
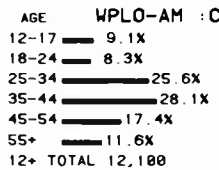
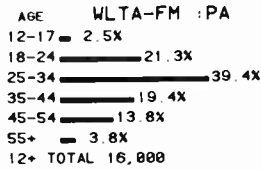
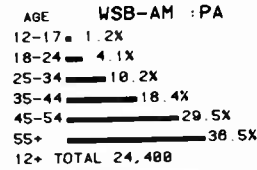
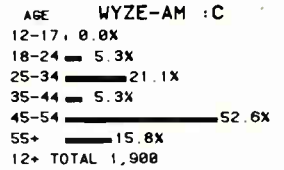
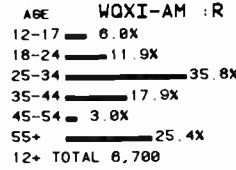
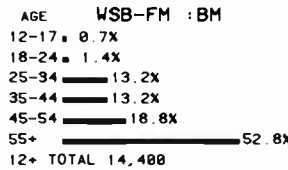
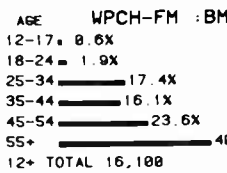
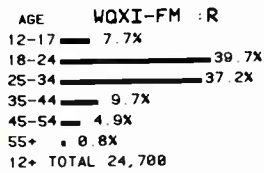
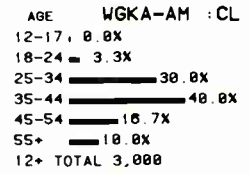
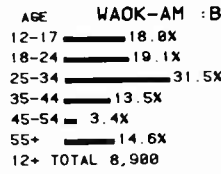
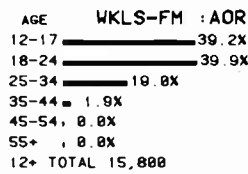
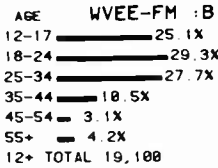
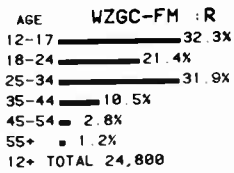
one diary an editor had misapplied credit to WQXI-FM that should have gone to WZGC. The diary, in the women 18-24 cell — a prime target for both stations — gave WZGC a 10.42 share while WQXI-FM was reduced slightly to a 10.37. Both shares round to 10.4 even though WZGC actually showed 100 more average persons 12+ than did WQXI-FM.

Although the final results showed a stable book for WZGC, WQXI-FM jumped more than two shares from a soft spring sweep. While the station spent less than \$10,000 on advertising and promotion this book, a new air staff and a "lifestyle programming" approach appear to have paid off.

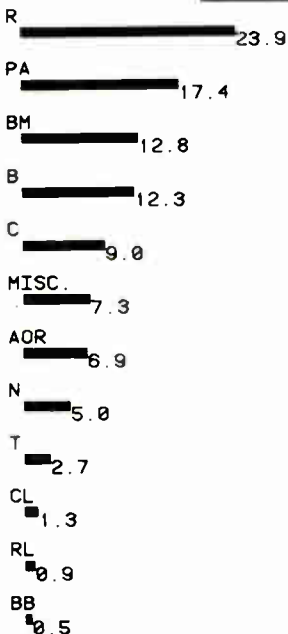
WQXI-FM was far and away the leader among 18-34 adults, with almost a 19 share, virtually six shares ahead of WZGC; while at the same time WQXI-FM was second only to WSB among 25-54 adults. Unlike the demographic spread of WQXI-FM, much of the WZGC audience came from teens, virtually a 30 share in the latest report.

The big shocker this sweep was the dethroning of WSB, although the station still led by a share in the 25-54 category. Erosion among female listeners to WSB seems to have hurt the most. WSB still dominated mornings, especially in the 35+ demos, but the midday and PM drive audiences continued to slip.

## Audience Composition Analysis



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid  
POP(00): 15608

	O/N '79	A/M '80	O/N '80
1 WSB -AM	11.7	WSB -AM	12.1
2 WZGC-FM	11.1	WVEE-FM	11.9
3 WQXI-FM	10.5	WZGC-FM	10.5
4 WKLS-FM	8.2	WKLS-FM	8.0
5 WVEE-FM	7.6	WQXI-FM	8.2
6 WPCH-FM	7.3	WPCH-FM	7.1
7 WSB -FM	5.7	WPLO-AM	4.5
8 WGST-AM	5.2	WLTA-FM	4.2
9 WPLO-AM	5.1	WSB -FM	4.1
10 WLTA-FM	5.0	WGST-AM	3.8
11 WAOK-AM	3.4	WAOK-AM	3.6
12 WQXI-AM	2.8	WRNG-AM	3.6
13 WRNG-AM	2.5	WBIE-FM	3.0
14 WBIE-FM	2.2	WQXI-AM	2.2
15 WGKA-AM	1.1	WGKA-AM	1.4
16 WYZE-AM	1.0	WCOB-AM	0.8
17 WIGO-AM	0.7	WYZE-AM	0.6

18 WCOB-AM	0.6	WCHK-AM	0.6	WTJH-AM(M)	0.6
19 WKLS-AM	0.6	WIGO-AM	0.5	WZAL-FM(PA)	0.5
20 WTJH-AM	0.5	WCHK-FM	0.5	WCOB-AM(BB)	0.5
21 WCHK-FM	0.3	WFOX-FM	0.3	WGUN-AM(RL)	0.5
22		WAFC-AM	0.3	WAFC-AM(RL)	0.4
23		WKLS-AM	0.3	WFOX-FM(R)	0.3
24				WKLS-AM(A)	0.3
25				WCHK-FM(C)	0.3
26				WCHK-AM(C)	0.1
27					

## Demographics

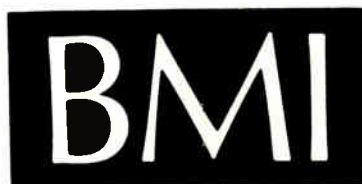
Teens 12-17	Adults 18-34	Adults 25-54
Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid
POP(00): 1917	POP(00): 6559	POP(00): 8056
1 WZGC-FM	1 WQXI-FM	1 WSB -AM
2 WKLS-FM	2 WZGC-FM	2 WQXI-FM
3 WVEE-FM	3 WVEE-FM	3 WLTA-FM

# 1940

**T**he year BMI began to provide an alternate source of music licensing. As a result, many worlds of American music were given their first economic opportunity and creative incentive.

No other single factor has been as responsible for the great variety of music programming formats with which contemporary American broadcasters reach the greatest audience in the history of the world.

For, by recognizing those neglected creators and publishers of country and western, rhythm and blues, concert, folk, gospel, jazz and ethnic musics, BMI made it possible for American music to become the dominant influence not only in its native land, but around the world.



Serving music since 1940



# Baltimore

METRO RANK **14**

## O/N '80 Market Overview

Although **WBAL** remained the top station 12+ in the Baltimore area, the real story in this fall survey was the rise of **AOR WIYY**. While there was flux in the market among other stations appealing to young adults, WIYY remained constant and won big.

WIYY conducted its biggest TV ad campaign ever this book. The station led the metro in men and teens, and showed 12+ strength in morning drive, tying for third. WIYY ranked second in middays and led the market in PM drive and in the evening. With the departure of **PD Denise Oliver**, it will be interesting to see if WIYY maintains its lofty status, but the lack of a direct

format competitor should make the station viable for many a survey.

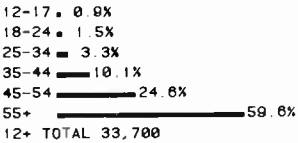
**WBSB** was a station in transition this sweep. Formerly **WITH-FM**, the CHR property used TV and a massive direct mail campaign to make impact. 680,000 homes in the metro received mail from WBSB, pushing the tie-in to the on-air contest "The Phrase That Pays." 58,000 returns were received and the station gave away over \$25,000. The overall effort was more costly than in the past. As for music, WBSB broadened the spectrum of its sound, removing some of the more obscure LP cuts. All these moves helped the station virtually double its last share as **WITH-FM**.

**WBAL** continued as the 12+ leader in Baltimore, but the station slipped more than two shares to a level just above last fall's results. **WBAL** was no longer the leader among adults 25-54, slipping out of double digits to a mid-eight share. The **WBAL** losses appeared to be more prevalent among women and were spread throughout the major dayparts.

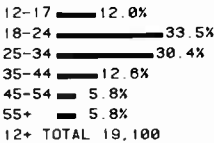
**WLIF**, the **Schulke**-programmed Beautiful Music station, enjoyed a healthy book. "Life" is now number one among adults 25-54, almost three shares ahead of **WBAL** and **WPOC**, which are tied for second in this key demo. One factor that might have helped **WLIF** rebound was the use of the **Patrick O'Neal** "Relax" TV spot, backed up with a billboard showing.

## Audience Composition Analysis

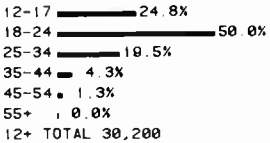
### AGE WBAL-AM : PA



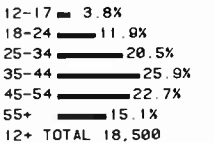
### AGE WXYV-FM : B



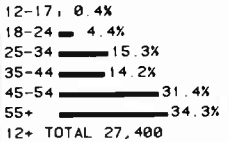
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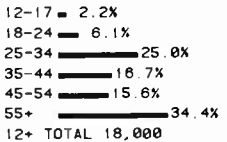
### AGE WPOC-FM : C



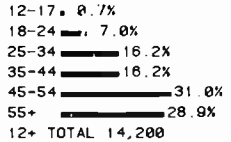
### AGE WLIF-FM : BM



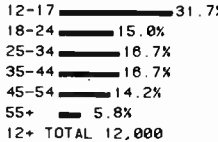
### AGE WCBM-AM : PA



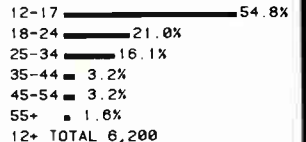
### AGE WMAR-FM : BM



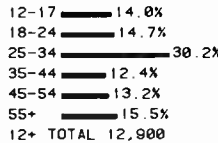
### AGE WWIN-AM : B



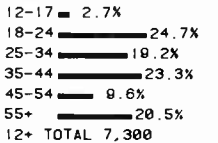
### AGE WLPL-FM : AOR



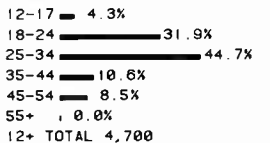
### AGE WCAO-AM : R



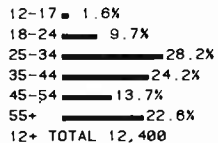
### AGE WSID-AM : B



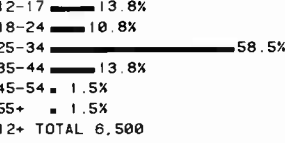
### AGE WBKZ-FM : PA



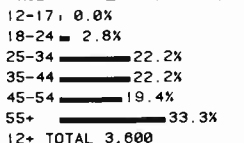
### AGE WFBR-AM : R



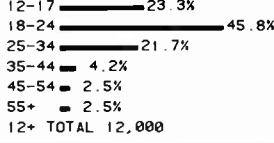
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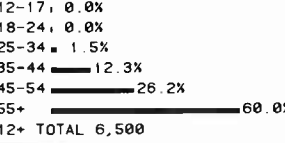
### AGE WITH-AM : PA



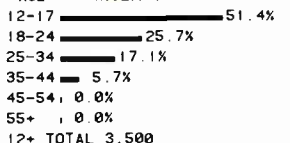
### AGE WBSB-FM : R



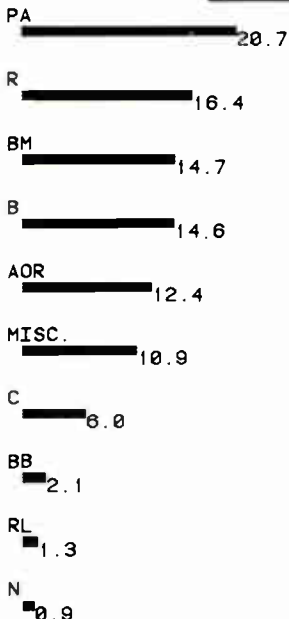
### AGE WAYE-AM : BB



### AGE WRQX-FM : R



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 18524

	J/F '80	A/M '80	O/N '80			
1	WBAL-AM	12.8	WBAL-AM	13.5	WBAL-AM(PA)	11.0
2	WLIF-FM	10.3	WIYY-FM	7.7	WIYY-FM(A)	9.9
3	WIYY-FM	7.9	WXYV-FM	7.6	WLIF-FM(BM)	8.9
4	WCBM-AM	6.0	WLIF-FM	7.4	WXYV-FM(B)	6.2
5	WXYV-FM	5.6	WPOC-FM	6.3	WPOC-FM(C)	6.0
6	WCAO-AM	4.9	WFER-AM	6.2	WCBM-AM(PA)	5.9
7	WPOC-FM	4.9	WCFM-AM	5.1	WMAR-FM(BM)	4.6
8	WWIN-AM	4.5	WWIN-AM	4.3	WCAO-AM(R)	4.2
9	WMAR-FM	4.3	WCAO-AM	3.8	WFBR-AM(R)	4.0
10	WFBR-AM	4.2	WMAR-FM	3.8	WBSB-FM(R)	3.9
11	WITH-FM	2.7	WLPL-FM	2.8	WWIN-AM(B)	3.9
12	WBKZ-FM	2.0	WBKZ-FM	2.5	WSID-AM(B)	2.4
13	WSID-AM	2.0	WTOP-AM	2.2	WPGC-FM(R)	2.1
14	WLPL-FM	2.0	WITH-FM	2.1	WAYE-AM(BB)	2.1
15	WAYE-AM	1.8	WAYE-AM	1.9	WLPL-FM(A)	2.0
16	WKTK-FM	1.5	WKTK-FM	1.8	WBKZ-FM(PA)	1.5
17	WITH-AM	1.4	WSID-AM	1.8	WITH-AM(PA)	1.2
18	WRQX-FM	1.4	WITH-AM	1.4	WRQX-FM(R)	1.1
19	WPGC-FM	1.4	WRQX-FM	1.3	WKTK-FM(R)	1.1
20	WASH-FM	1.3	WPGC-FM	1.1	WTOP-AM(B)	1.1
21	WTOP-AM	1.0	WDOC-FM	0.9	WRBS-FM(RL)	0.8

22	WTR-FM	1.0	WEEB-AM	0.8	WHUR-FM(B)	0.7
23	WRBS-FM	0.9	WTRP-FM	0.8	WNAV-FM(BM)	0.7
24	WNAV-FM	0.9	WHUR-FM	0.7	WYAL-AM(PA)	0.6
25	WHUR-FM	0.6	WGAY-FM	0.5	WKYS-FM(B)	0.5
26	WPAL-AM	0.6	WNAV-AM	0.5	WBMD-AM(RL)	0.5
27	WBB-AM	0.5	WKYS-FM	0.5	WGAY-FM(BM)	0.5
28	WTOW-AM	0.5	WYCR-FM	0.5	WCOK-FM(B)	0.5
29	WRC-AM	0.5	WRES-FM	0.4	WASH-FM(PA)	0.5
30	WDOC-FM	0.4	WFRE-FM	0.4	WDOC-FM(A)	0.5
31	WMZQ-FM	0.4	WNAV-FM	0.4	WRC-AM(B)	0.4
32	WGAY-FM	0.3			WERB-AM(B)	0.4
33					WTR-FM(PA)	0.3

## Demographics

Teens 12-17	Adults 18-34	Adults 25-54	
Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid	
POP(00): 2257	POP(00): 6576	POP(00): 8760	
1	WIYY-FM	1	WLIF-FM
2	WWIN-AM	2	WXYV-FM
3	WLPL-FM	3	WBSB-FM

## O/N '80 Market Overview

WENN-FM and WKXX tied for the leadership of this market, with WQEZ, WRKK, and WZZK showing notable upward movement.

In the 25-54 sales target, WZZK surged to the top spot. WZZK passed former leader WSGN, and with a mid-13 share leads WSGN by a point. Part of the reason WZZK's rise was that the Country station went live just before the start of the sweep, after extensive research, jettisoning its predominately-automated approach. Externally, little was done to promote, and just a smattering

of advertising was used.

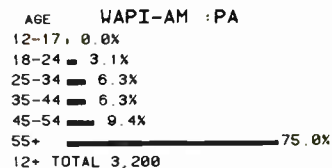
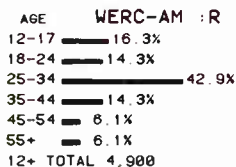
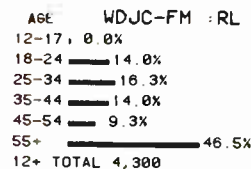
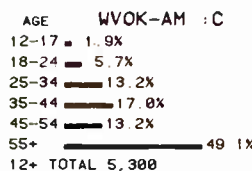
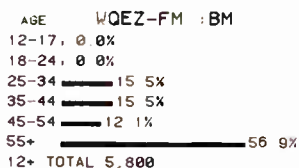
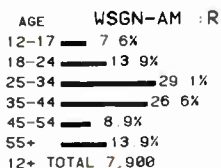
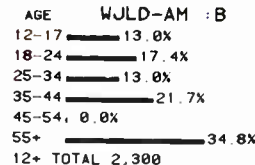
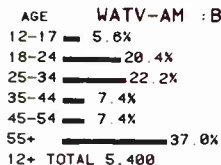
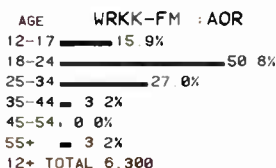
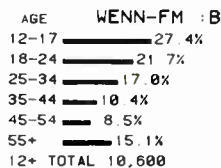
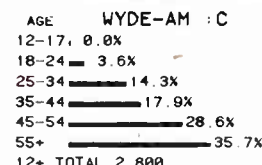
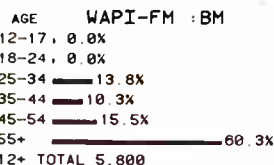
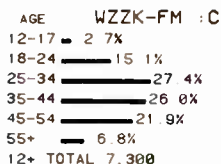
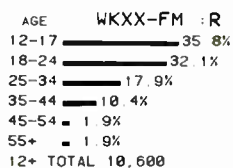
WQEZ recovered from the ravages of the first ESF sweep in the spring. As occurred with many Beautiful Music stations, WQEZ's numbers suffered when ESF was first used, but the station's TM format pulled huge gains in mid-days this time to lead the recovery.

In the 18-34 end of the spectrum, WENN-FM slipped and WKXX rose to the top. WKXX garnered more than a 15 share of the demo, while WRKK landed in the 14 range and WENN-FM

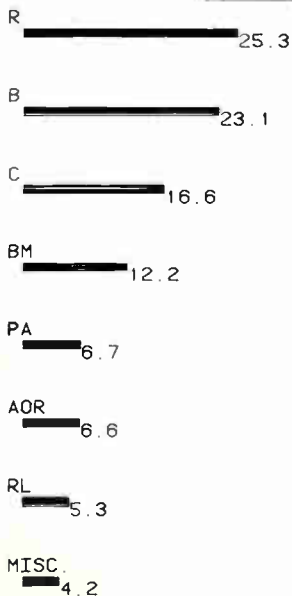
pulled a mid-11 figure. WKXX not only led the overall 18-34 group but also dominated women 18-34 with a mid-16 share, four ahead of WENN-FM. AOR WRKK led in males 18-34, its 24 share equal to the next two stations combined.

Although WENN-FM slipped this sweep, the station has become a real factor since Arbitron implemented ESF into the Birmingham surveys. Unlike WRKK, which achieved huge jumps in its male audience estimates, WENN-FM slipped about 30% in its overall male appeal.

## Audience Composition Analysis



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid  
POP(00): 6916

	O/N '79	A/M '80	O/N '80			
1	WKXX-FM	13.8	WENN-FM	12.4	WKXX-FM (R)	11.1
2	WENN-FM	9.7	WKXX-FM	11.0	WENN-FM (R)	11.1
3	WERC-AM	7.9	WSGN-AM	8.3	WSGN-AM (R)	8.3
4	WSGN-AM	6.6	WAPI-FM	6.3	WZZK-FM (C)	7.7
5	WQEZ-FM	6.4	WZZK-FM	5.5	WRKK-FM (A)	6.6
6	WRKK-FM	5.7	WVOK-AM	5.3	WQEZ-FM (RM)	6.1
7	WATV-AM	5.0	WDJC-FM	5.0	WAPI-FM (RM)	6.1
8	WAPI-FM	4.3	WATV-AM	5.0	WATV-AM (R)	5.7
9	WYDE-AM	4.2	WERC-AM	4.8	WVOK-AM (C)	5.6
10	WJLD-AM	3.9	WENN-AM	4.8	WERC-AM (R)	5.1
11	WZZK-FM	3.8	WJLD-AM	4.5	WDJC-FM (RL)	4.5
12	WENN-AM	3.5	WRKK-FM	4.4	WAPI-AM (PA)	3.4
13	WDJC-FM	3.4	WYDE-AM	3.9	WYDE-AM (C)	2.9
14	WVOK-AM	3.3	WQEZ-FM	3.5	WJLD-AM (R)	2.4
15	WAPI-AM	2.9	WAPI-AM	2.4	WENN-AM (R)	2.4

16	WCRT-AM	2.5	WCRT-AM	1.8	WBUL-AM (R)	1.5
17	WARF-AM	1.4	WVWB-AM	1.3	WCRT-AM (PA)	1.2
18	WQEN-FM	1.2	WYAM-AM	1.1	WVWB-AM (PA)	1.2
19	WBUL-AM	1.0	WBUL-AM	0.7	WFHK-AM (R)	0.8
20	WYAM-AM	0.6	WLPH-AM	0.7	WLPH-AM (R)	0.8
21	WLPH-AM	0.5	WVWB-FM	0.7	WVWB-FM (PA)	0.5
22			WQEN-FM	0.6	WSNG-AM (C)	0.4
23			WVWB-AM	0.4	WQEN-FM (PA)	0.4

## Demographics

Teens 12-17	Adults 18-34	Adults 25-54
Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid
POP(00): 870	POP(00): 2361	POP(00): 3194
1 WKXX-FM	1 WKXX-FM	1 WZZK-FM
2 WENN-FM	2 WRKK-FM	2 WSGN-AM
3 WRKK-FM	3 WENN-FM	3 WENN-FM

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SPORTS, SPORTS.  
FANS LOVE IT!”**

*Prosper Azerraf, WYSL, Buffalo*

**“ROUSING  
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*Bill Cranny, WOKO, Albany*

**“A SMASH  
IN K.C.!”**

*Bob Ingram, KBEA, Kansas City*

**“DETROIT IS  
REALLY  
TURNED ON!”**

*Ed Christian, WNIC, Detroit*

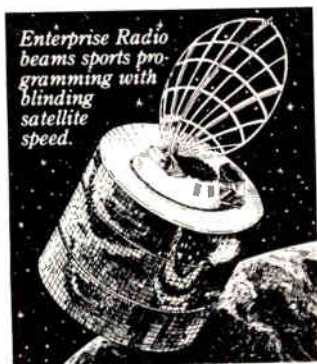


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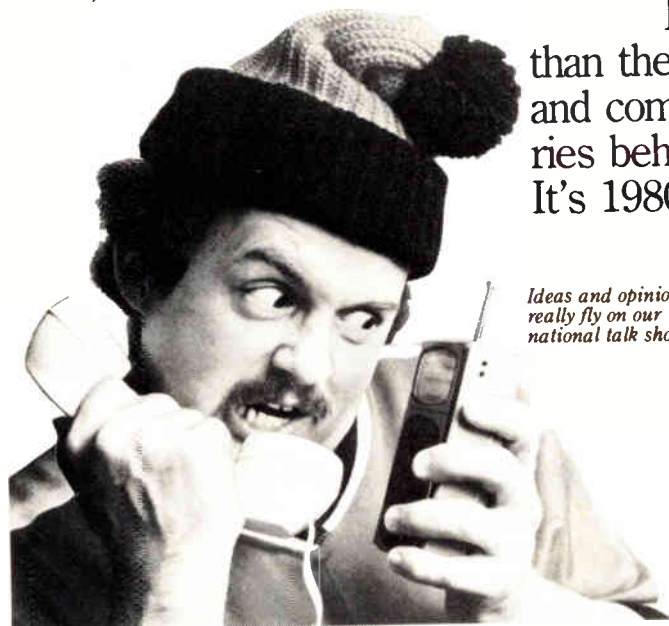


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Salt Lake City, UT, KWMS • Albany/Schenectady/Troy, NY, WOKO • Little Rock, AR, KARN • Rochester, NY, WSAY • Honolulu, HI, KHVH  
Tucson, AZ, KTUC-AM/KNDE-FM • Memphis, TN, WDIA-AM/WRVR-FM • Monterey/Salinas CA, KOCN-FM

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## O/N '80 Market Overview

WCOZ moved up strongly again, challenging WHDH for the overall lead in the market and dominating the 12-24 demographic spectrum. Also posting a stronger showing this survey was WJIB, the Beautiful Music leader which had notched two soft books prior to the release of the fall data.

WHDH remained the kingpin in the Boston area, with improved strength in mornings and the evenings but some softness in middays and PM drive. Compared to last fall, the O/N '80 numbers for the station showed overall male audience up by about 18%, but comparable female shares dropped 21%. The station audience still skews

25+.

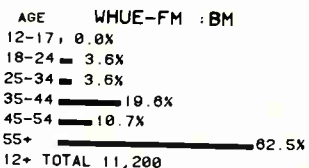
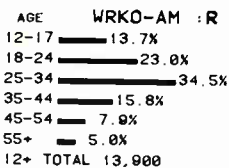
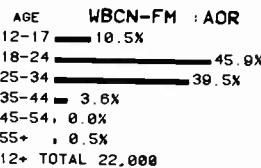
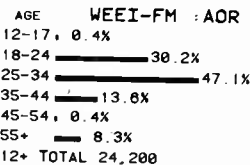
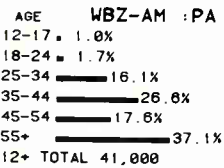
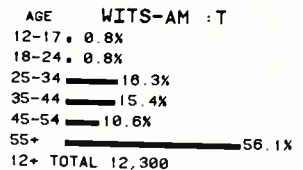
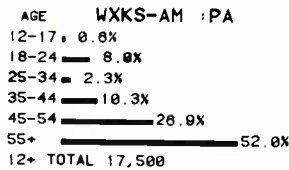
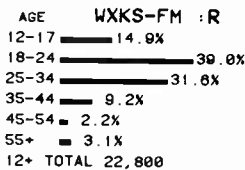
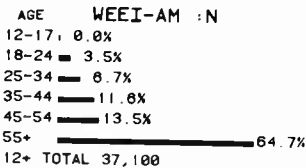
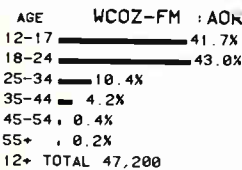
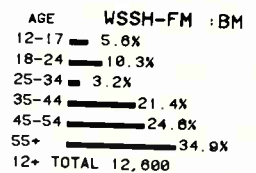
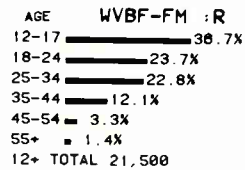
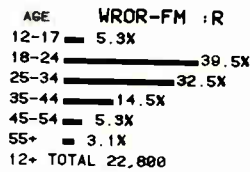
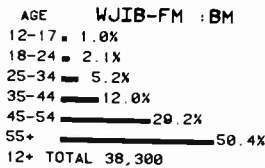
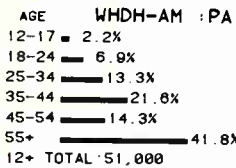
WCOZ was dominant among teens with almost a 45 share and sported shares of approximately 26 and 18 among men and women 18-24, respectively, targeting well for its format. For the O/N '80 sweep the station used "lots" of TV dollars and tied into numerous area concerts, night club activities, and so on. The music for WCOZ was heavily researched by PD John Sebastian and his staff, and although Sebastian has departed to open a consultancy, he'll still be working with WCOZ.

At the other end of the spectrum, both musically and demographically, is the Schulke-formatted WJIB. The station used a larger ad

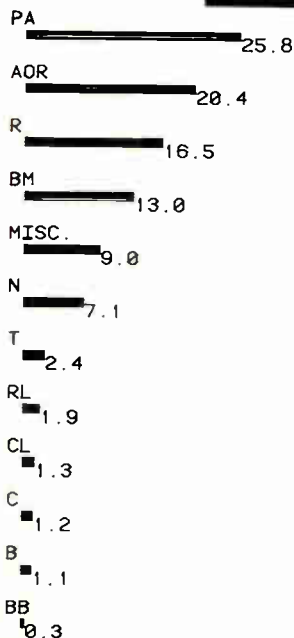
effort this sweep, with heavy emphasis on TV. Audience skew for WJIB was in the traditional Schulke pattern, largely 45+. Middays and evenings showed the most improvement for WJIB this report.

CBS's WEEI, a news station, enjoyed an upsurge this survey. Rebounding to an overall share comparable to last fall's, WEEI was able to see dramatic gains in midday and the afternoons. Among men the station was able to triple its midday shares, leading to a 115% increase among overall listeners in that daypart. WEEI evidenced male strength beginning at age 35 while the station's female figures increased in the 45+ bracket.

## Audience Composition Analysis



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 25221

	A/M '80	J/A '80	O/N '80
1 WHDH-AM	11.1	11.1	9.5
2 WBZ-AM	9.3	9.3	8.2
3 WEEI-AM	8.0	8.0	7.8
4 WJIB-FM	6.4	6.4	6.2
5 WBCN-FM	6.2	6.2	5.6
6 WVBF-FM	5.3	5.3	5.4
7 WXKS-FM	4.4	4.4	5.0
8 WCOZ-FM	4.1	4.1	4.4
9 WROR-FM	4.0	4.0	4.3
10 WRKO-AM	3.6	3.6	4.0
11 WITS-AM	3.5	3.5	3.7
12 WEEI-FM	2.9	2.9	3.6
13 WXKS-AM	2.8	2.8	3.3
14 WAAF-FM	2.6	2.6	2.7
15 WHUE-FM	2.4	2.4	2.2
16 WSSH-FM	1.6	1.6	2.0
17 WHUE-AM	1.5	1.5	1.5
18 WNTN-AM	1.1	1.1	1.3
19 WROL-AM	1.0	1.0	1.1
20 WBOS-FM	0.9	0.9	1.1
21 WJDA-AM	0.9	0.9	0.9
22 WCRB-FM	0.9	0.9	0.9

23 WILD-AM	0.9	0.8	0.8
24 WDLW-AM	0.8	0.8	0.7
25 WESX-AM	0.8	0.7	0.6
26 WCGY-FM	0.7	0.7	0.6
27 WEZ-FM	0.6	0.6	0.6
28 WCCM-AM	0.6	0.6	0.6
29 WOKG-FM	0.5	0.6	0.5
30 WLLH-AM	0.4	0.5	0.4
31 WCAP-AM	0.4	0.4	0.4
32 WSRB-FM	0.4	0.4	0.3
33 WEZE-AM	0.4	0.4	0.3
34	WPLM-AM	0.1	0.1

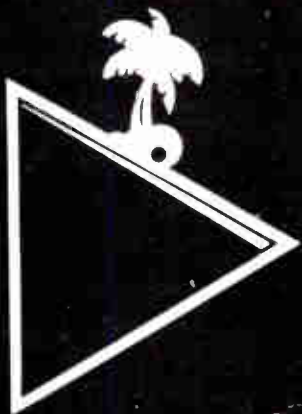
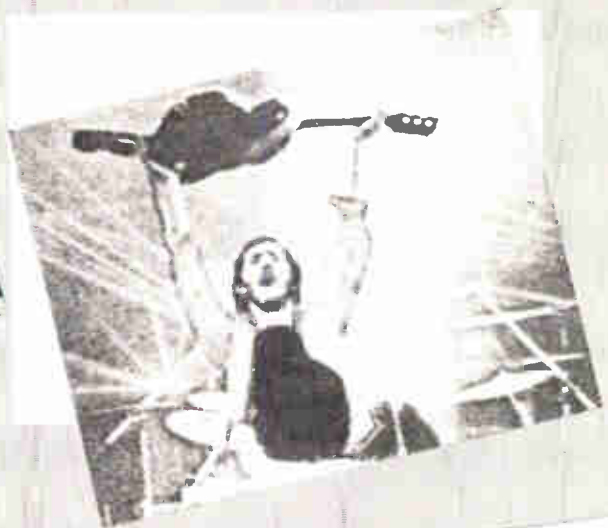
## Demographics

Teens 12-17	Adults 18-34	Adults 25-54
Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid
POP(00): 3489	POP(00): 10637	POP(00): 13307
1 WCOZ-FM	1 WCOZ-FM	1 WHDH-AM
2 WVBF-FM	2 WBCN-FM	2 WBZ-AM
3 WXKS-FM	3 WEEI-FM	3 WJIB-FM



# BERMUDA TRIANGLE

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VIDEO FILM PRINT



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NEW YORK CITY 10022

JOHN ANTHES  
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"After seeing the impressive numbers and terrific industry response to the WPLJ spot, I knew Bermuda Triangle could help define WCOZ for a specific demographic, and they did. Our spot leaves no doubt that WCOZ plays kick-ass rock and roll."

Jane Norris  
Director of Promotion  
WCOZ • Boston



## O/N '80 Market Overview

**WBEN**, long a Buffalo powerhouse, recaptured the top spot in the market as a result of the O/N '80 Arbitron. **WJYE**, the only Beautiful Music station in town, had an improved book overall and ranks second, while **WKBW** rebounded to double digits this time around. Besides **WKBW**, **WBEN-FM** and **WGRQ** scored double digit shares in the younger end of the demographic spectrum, the vital 18-34 adults.

**WBEN's** return to the leadership of the Buffalo market came about through an increased presence in the key 25-54 bracket. In the A/M '80 sweep the station scored a mid-11 share in this

group but in the O/N survey that number rose to a mid-13 figure. **WBEN** spent approximately \$30,000 on outside media this effort, with most dollars going into TV.

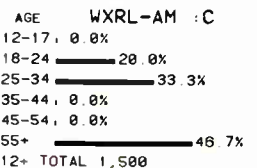
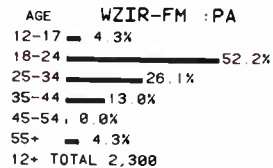
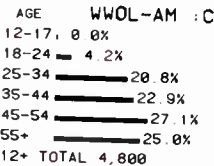
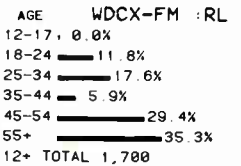
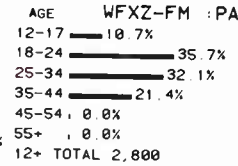
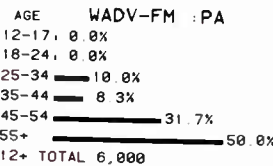
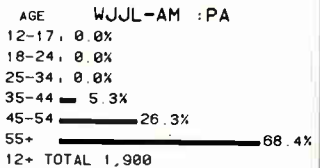
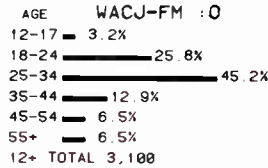
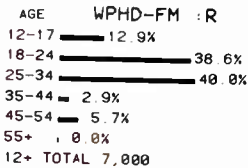
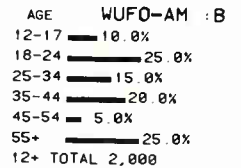
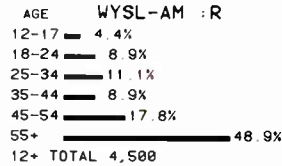
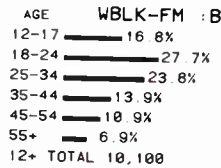
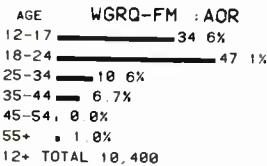
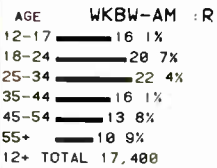
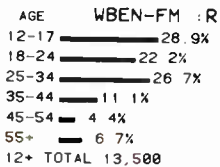
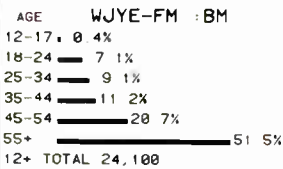
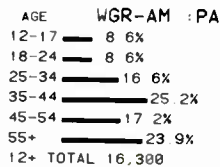
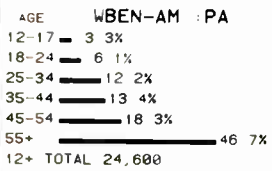
**WBEN** had quite a battle going with **WKBW** in morning drive. Overall **WBEN** was tops, with a 19 share versus the approximately 15 for **WKBW**. However, in the 25-54 demo **WKBW** led 18 to 16. The strong **WKBW** showing among women 18-34 gave the station strength in both the 18-34 and 25-54 cells. **WKBW** topped adults 18-34 with almost a 13 share, and scored a higher figure among women 18-34 — in the 15 range — to lead that demo too. In this past survey **WKBW**

utilized an extensive ad campaign involving more TV than usual, aimed at promoting the station's morning personality. New personalities were added to the PM drive and evening shifts, while musically **WKBW** strove to offer a more adult presentation.

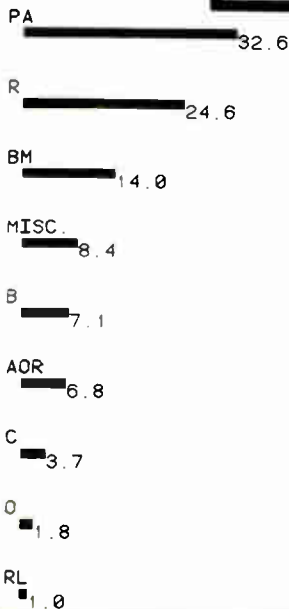
While **WKBW** led the overall 18-34 picture, **WGRQ** still topped the males in that demo. Slowly, however, **WPHD** is closing the gap, as both stations recorded double-digit shares in the men 18-34 cell.

**WBEN**, **WJYE**, **WGR**, and **WKBW** were all closely bunched in the 25-54 race. The older skew of **WJYE**, the **Schulke** station, gave it dominance among 35-64 adults.

## Audience Composition Analysis



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 10574

O/N '79	A/M '80	O/N '80
1 WJYE-FM	15.6	13.3
2 WBEN-AM	14.3	12.2
3 WGR-AM	11.0	9.2
4 WKBW-AM	10.9	9.1
5 WBEN-FM	7.7	9.0
6 WBLK-FM	5.6	6.7
7 WPHD-FM	4.0	5.4
8 WGRQ-FM	3.6	5.0
9 WADV-FM	3.6	5.0
10 WWOL-AM	3.0	2.5
11 WBUF-FM	2.3	2.2
12 WYSL-AM	1.6	1.9
13 WUFO-AM	1.6	1.8
14 WXRL-AM	1.3	1.4
15 WWOR-FM	1.3	1.2

16 WJUL-AM	0.9	0.9
17 WDCX-FM	0.8	0.6
18 WNIA-AM	0.6	0.6
19 WILD-AM	0.6	0.5
20 WLVL-AM	0.6	0.5
21 WBIV-FM	0.6	0.4
22 WILD-FM	0.5	0.4
23 CHUM-FM	0.4	0.4
24		

## Demographics

Teens 12-17 Mon-Sun 6AM-Mid	Adults 18-34 Mon-Sun 6AM-Mid	Adults 25-54 Mon-Sun 6AM-Mid
POP(00): 1409	POP(00): 3435	POP(00): 4811
1 WBEN-FM	1 WKBW-AM	1 WBEN-AM
2 WGRQ-FM	2 WBEN-FM	2 WJYE-FM
3 WKBW-AM	3 WGRQ-FM	3 WGR-AM

# Chicago

METRO RANK **3**

## O/N '80 Market Overview

In the Windy City, **WGN** fell to single digits, **WBBM** slipped, **WLOO** rebounded, Country stations enjoyed good books, and **WGCI** increased 50%.

In a book that appears to be relatively stable in terms of **Arbitron** sampling and returns, the apparent shifts may be real. The biggest jump was made by **WGCI**, which increased notably in both teens and young adults. A well-balanced 18-34 appeal, with nearly even male-female distribution, was a **WGCI** highlight. In each daypart except middays the station was able to add at least two

shares, scoring increases of 34% to 85%. As a result, **WGCI** became the top 18-34 station in Chicago, with almost an 11 share in this key demo.

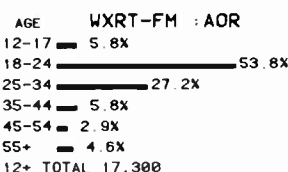
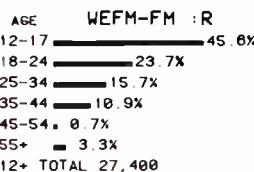
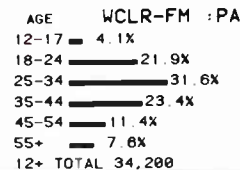
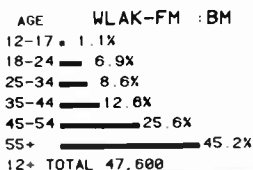
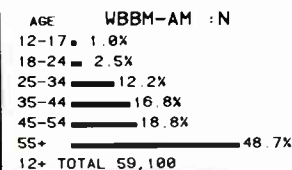
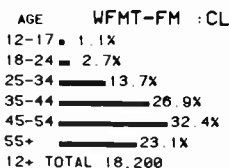
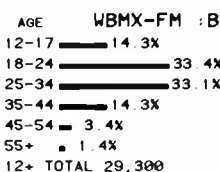
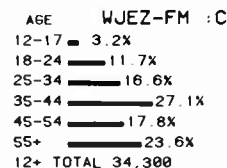
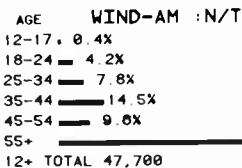
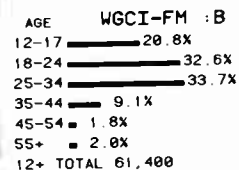
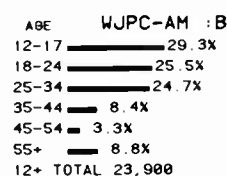
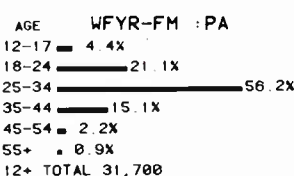
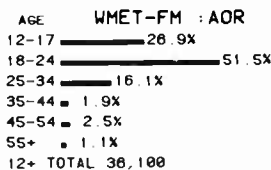
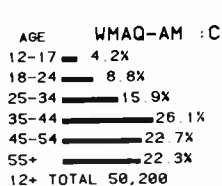
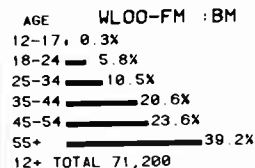
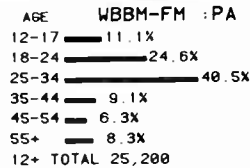
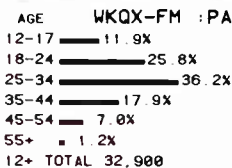
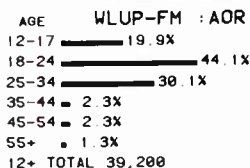
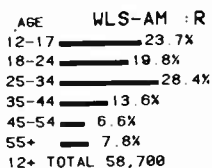
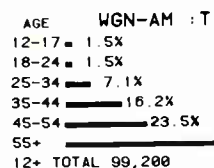
Runners-up in the 18-34 race were **WLUP** and **WLS**, each with a mid-seven share of the young adults. As might be expected with **WLUP**'s format (AOR), the station's main strength comes from men 18-34, while **WLS**'s strong suit was women 25-34.

Among the older-skewing stations, **WGN** still reigns with a share in the low-nine range, more than one point ahead of runnerup **WLOO**. Compared to last fall and the previous Chicago report,

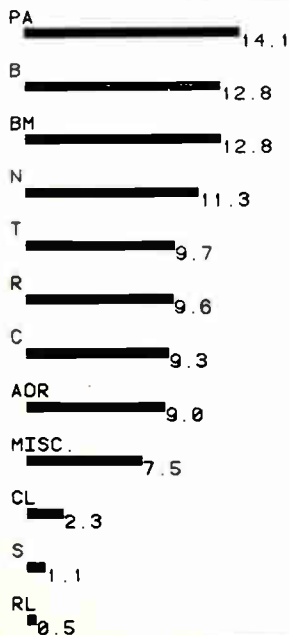
**WGN** suffered some softness in PM drive, with both male and female numbers slipping. In PM drive this book, **WLOO** topped the 25-54 spectrum, with **WGN** and Country **WMAQ** tied for second, with shares in the low-seven range compared to **WLOO**'s mid-eight figure.

Country **WJEZ** posted a significant rise, with a boost from female numbers, as the station scored its best midday and PM drive figures ever among the ladies. Although the male numbers for **WJEZ** also looked healthier in these dayparts, the core of the overall **WJEZ** audience this time was women 35-44.

## Audience Composition Analysis



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 62461

	A/M '80	J/A '80	O/N '80
1 WGN -AM	10.9	WGN -AM	12.0
2 WLOO-FM	6.7	WBBM-AM	6.6
3 WBBM-AM	6.5	WLOO-FM	6.0
4 WLS -AM	6.4	WLS -AM	5.7
5 WMAQ-AM	4.9	WLAK-FM	5.0
6 WLAK-FM	4.6	WLUP-FM	4.7
7 WIND-AM	4.6	WMAQ-AM	4.7
8 WLUP-FM	4.0	WGCI-FM	4.1
9 WGCI-FM	3.5	WIND-AM	4.1
10 WBMX-FM	3.4	WBMX-FM	3.6
11 WFYR-FM	3.3	WFYR-FM	3.4
12 WKQX-FM	3.2	WMET-FM	3.2
13 WJEZ-FM	3.1	WCLR-FM	3.1
14 WEFM-FM	2.8	WKQX-FM	2.9
15 WCLR-FM	2.8	WBBM-AM	2.9
16 WLS -FM	2.4	WJEZ-FM	2.3
17 WBBM-FM	2.3	WRCK-FM	2.2
18 WAIT-AM	2.2	WAIT-AM	2.0
19 WMET-FM	2.1	WVON-AM	1.9
20 WFMT-FM	2.0	WJPC-AM	1.9
		WGN -AM (M)	9.7
		WLOO-FM (BM)	6.9
		WGCI-FM (B)	6.0
		WBBM-AM (N)	5.8
		WLS -AM (R)	5.7
		WMAQ-AM (C)	4.9
		WIND-AM (M)	4.6
		WLAK-FM (BM)	4.6
		WLUP-FM (A)	3.8
		WPET-FM (A)	3.5
		WJEZ-FM (C)	3.3
		WCLR-FM (PA)	3.3
		WKQX-FM (PA)	3.2
		WFYR-FM (PA)	3.1
		WPMX-FM (B)	2.9
		WEFM-FM (R)	2.7
		WBBM-FM (PA)	2.5
		WJPC-AM (B)	2.3
		WFMT-FM (CL)	1.8
		WXRT-FM (A)	1.7

21 WVON-AM	1.9	WEFM-FM	1.8	WVON-AM (B)	1.6
22 WJPC-AM	1.6	WFMT-FM	1.6	WAIT-AM (BM)	1.3
23 WJCO-FM	1.6	WJCO-FM	1.4	WLS -FM (R)	1.2
24 WXRT-FM	1.5	WXRT-FM	1.3	WJCO-FM (B)	1.1
25 WJJD-AM	1.3	WJJD-AM	1.0	WJJD-AM (C)	1.1
26 WCFL-AM	0.5	WYEN-FM	0.8	WKRS-AM (M)	0.9
27 WYEN-FM	0.5	WCFL-AM	0.5	WYEN-FM (PA)	0.8
28 WNIB-FM	0.4	WNIB-FM	0.5	WCFL-AM (PA)	0.7
29 WOPA-AM	0.4	WOPA-AM	0.5	WOPA-AM (RL)	0.5
30 WJOL-AM	0.4	WCRW-AM	0.4	WXFM-FM (CL)	0.5
31 WJOB-AM	0.4	WXFM-FM	0.4	WJOB-AM (PA)	0.5
32 WJFM-FM	0.3				
33 WAUR-FM	0.3				
34 WUCA-AM	0.3				

## Demographics

Teens 12-17	Adults 18-34	Adults 25-54
Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid
POP(00): 7912	POP(00): 22798	POP(00): 30437
1 WLS -AM	1 WCCI-FM	1 WGN -AM
2 WGCI-FM	2 WLUP-FM	2 WLUP-FM
3 WEFM-FM	3 WLS -AM	3 WMAQ-AM

# Cincinnati

METRO RANK **26**

## O/N '80 Market Overview

Megabucks giveaways were the attention-getters this survey, with **Heftel's WYYS** (formerly **WLWV**) seeking to make a dent in the young adult market, and **Taft's WKRC-WKRQ** trying to counter the WYYS blitz.

WYYS continued the Heftel tradition of big promotions with a \$500,000 cash giveaway to one person. As a result, the station, with new format and calls, jumped from 1.6-4.1 12+. Among young listeners, WYYS debuted with just under a 14 share of teens, third best. In the 18-34 demos, WYYS jumped from .5 to over a five this book. To promote the new format and the money giveaway, WYYS used a multimedia campaign

involving TV, newspaper, busboards, and billboards.

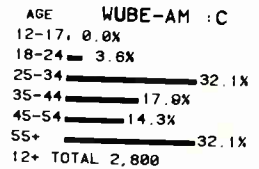
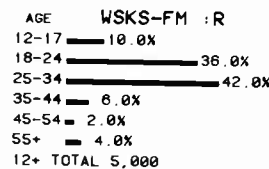
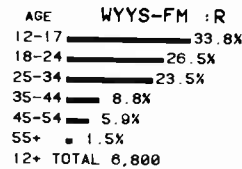
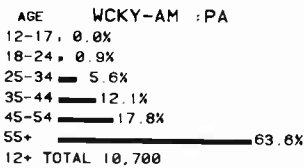
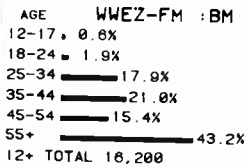
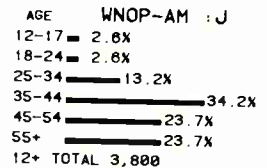
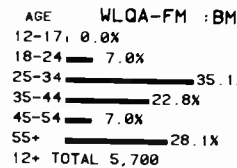
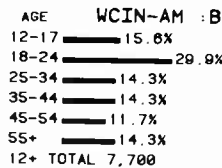
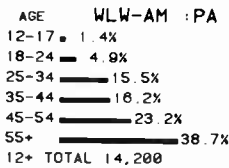
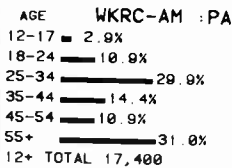
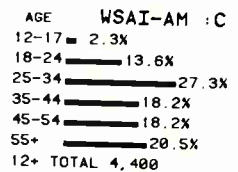
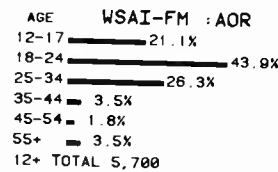
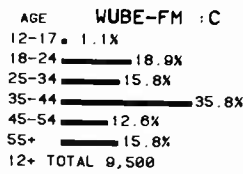
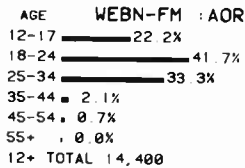
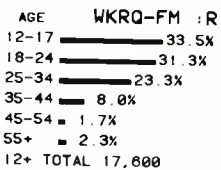
In an attempt to blunt the impact of the Heftel effort, WKRC & WKRC combined to give away \$1 million. The media backup for that campaign used busboards and billboards primarily, with a smattering of direct mail. For WKRC the effort appears to have been worthwhile, since the station rose to its highest share in recent history in both drive times and midday. WKRC increased its 25-54 figures to just below a 12 share, and its 18-34 number was up more than two shares, just shy of an 11 figure. WKRC maintained in the face of the WYYS onslaught, keeping an 18-34 share in the mid-14 range.

The station's numbers through the key dayparts showed no notable erosion.

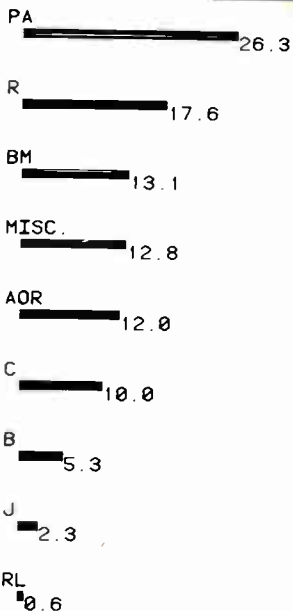
Among listeners outside the CHR arena, AOR **WEBN** remained strong. Although the station dropped approximately one share, its lead in the 18-34 cell — especially among men — was not affected. WEBN still has more than a 21 share among men 18-34, and a mid-16 share of adults 18-34.

Beautiful Music tuners-in helped **WWEZ** jump approximately 50% overall. With a bigger media effort than in the spring, and with the dollars concentrated in TV and billboards, this **Schulke** station's 25-54 share moved from a mid-six to almost an 11.

## Audience Composition Analysis



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid  
POP(00): 11382

	O/N '79	A/M '80	O/N '80
1 WKRC-FM	11.8	WLW -AM	14.5
2 WCKY-AM	11.1	WKRC-FM	10.7
3 WLW -AM	9.9	WEBN-FM	9.7
4 WKRC-AM	9.6	WKRC-AM	8.0
5 WEBN-FM	9.1	WCKY-AM	8.0
6 WWEZ-FM	7.6	WWEZ-FM	6.3
7 WUBE-FM	5.4	WUBE-FM	5.8
8 WLQA-FM	5.0	WSAI-FM	5.5
9 WSAI-FM	4.4	WCIN-AM	4.3
10 WCIN-AM	3.2	WSAI-AM	3.9
11 WSAI-AM	3.0	WLQA-FM	3.1
12 WLWS-FM	2.2	WSKS-FM	2.4
13 WOKV-FM	2.2	WUBE-AM	1.7
14 WLWV-FM	1.8	WLWV-FM	1.6
15 WUBE-AM	1.6	WOKV-FM	1.2
		WKRC-AM(PA)	10.4
		WWEZ-FM(BM)	9.7
		WLW -AM(PA)	8.5
		WCKY-AM(PA)	6.4
		WUBE-FM(C)	5.7
		WCIN-AM(B)	4.1
		WSAI-FM(A)	3.4
		WLQA-FM(BM)	3.4
		WSKS-FM(B)	3.0
		WSAI-AM(C)	2.6
		WNOP-AM(J)	2.3
		WLBE-AM(C)	1.7

16 WNOP-AM	1.3	WNOP-AM	1.1	WHIC-FM(PA)	1.0
17 WDAO-FM	1.0	WDAO-FM	0.9	WLYK-FM(M)	0.9
18 WZIP-AM	0.8	WONE-AM	0.5	WDAO-FM(B)	0.7
19 WONE-AM	0.8	WLYK-FM	0.5	WZIP-AM(ML)	0.6
20 WPBF-FM	0.6	WHIC-FM	0.4	WPKK-FM(M)	0.4
21 WHIO-FM	0.6				
22 WPFB-AM	0.5				

## Demographics

Teens 12-17 Mon-Sun 6AM-Mid	Adults 18-34 Mon-Sun 6AM-Mid	Adults 25-54 Mon-Sun 6AM-Mid
POP(00): 1449	POP(00): 4083	POP(00): 5339
1 WKRC-FM	1 WEBN-FM	1 WKRC-AM
2 WKRC-FM	2 WKRC-FM	2 WWEZ-FM
3 WYYS-FM	3 WKRC-AM	3 WLW -AM



# FOUR YOUR BEST BOOK EVER ...

## JEFFERSON STARSHIP

AMERICA'S PREMIER ROCK & ROLL BAND

"FIND YOUR WAY BACK" IS THE HOT NEW SINGLE FROM THE LP "MODERN TIMES."

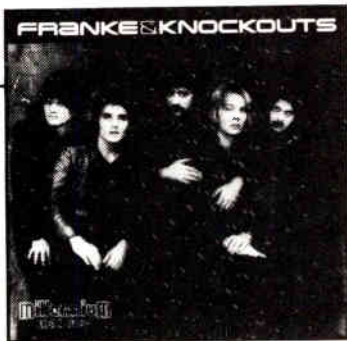
SUGGESTED CUTS:

"SAVE YOUR LOVE" "MARY, MARY"

produced by Ron Nevison



Manufactured & Distributed By **RCA** Records



## FRANKE & THE KNOCKOUTS

THE FASTEST DEBUT GROUP BREAKING IN 1981

THE 45 "SWEETHEART" —

RADIO & RECORDS BACK PAGE BREAKER AND #7 MOST ADDED

FMQB HARD REPORT — #49

ALBUM NETWORK — #6 MOST ADDED

SUGGESTED CUT — "COME BACK TONIGHT"



Manufactured & Distributed By **RCA** Records

## RICK SPRINGFIELD

THE SINGLE "JESSIE'S GIRL" IS THE PICK OF THE LITTER FROM THE LP "WORKING CLASS DOG."

RECORD WORLD FLASHMAKER — FMBQ HARD CHOICE



## STRAIGHT EIGHT SHUFFLE 'N' CUT



RCA

## STRAIGHT EIGHT

DISCOVERED BY PETE TOWNSHEND, STRAIGHT EIGHT COMES OFF THEIR SUCCESSFUL WORLDWIDE TOUR WITH QUEEN AND RECORDS THEIR FIRST HIT "SHUFFLE 'N' CUT"

SUGGESTED CUTS — "CHRISTINE" "POWER CUT"

"ON THE REBOUND"

"WHEN I'M ALONE WITH YOU"

... YOU CAN DEPEND ON **RCA** TO DELIVER!!

# Cleveland METRO RANK 16

## O/N '80 Market Overview

The two leading stations in the market, Beautiful Music **WQAL** and **WDOK**, drew even closer together in this sweep. Country **WHK** enjoyed a healthy book, **WMMS** maintained its niche, and **WGCL** passed **WZZP** to lead the CHR parade again.

Among 25-54 adults there was quite a horse race for the leadership. **WHK** became the new leader in this demo, with a jump to over a 10 share, up from a mid-six figure. **WQAL** slipped two shares to a mid-nine showing and **WDOK** remained stable with just over a nine. **WHK's** gains were led by a big jump in afternoon drive among female listeners. The **WQAL** slippage occurred among women, most notably in midday and in PM drive.

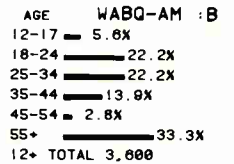
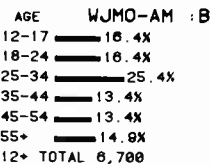
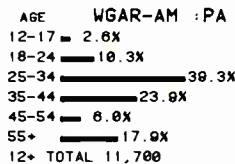
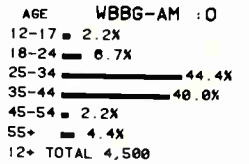
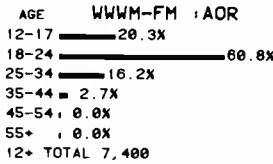
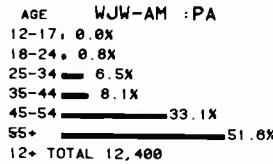
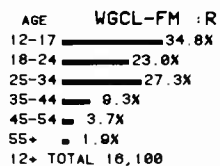
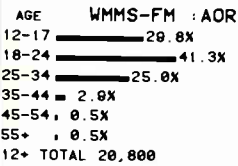
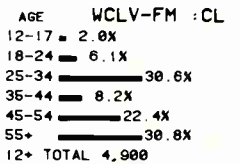
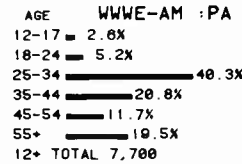
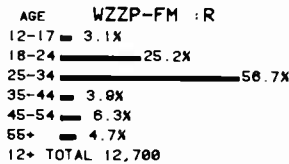
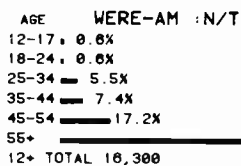
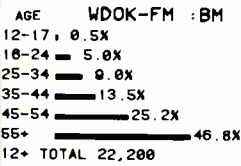
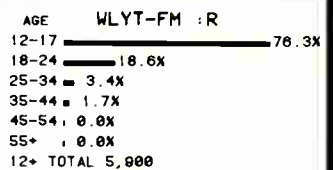
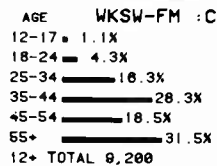
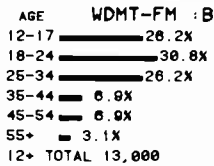
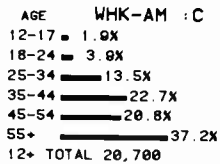
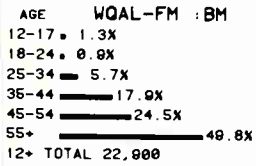
The **WDOK** improvement was spurred by a dramatic improvement after 7pm. The station's male numbers doubled, and its female shares were highest ever for that daypart. Part of **WDOK's** success may be attributable to the use of the **Henry Mancini** TV spot, and busboards and local magazines to promote the station. More ad dollars were spent this time around, compared to the spring. **WDOK** uses the **Churchill** syndication service.

Among younger listeners, **WMMS** and **WGCL** showed strength, with **WDMT** continuing to improve. **WMMS**, the AOR legend, saw its teen share improve to about a 25 figure, but the station's male numbers dropped approximately 25% overall. Biggest share losses were in the PM drive and evening dayparts. **WMMS** still has the lead

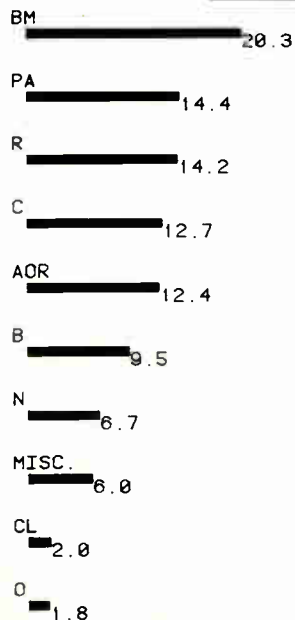
among adults 18-34, with a mid-16 share. **WGCL**, on the other hand, rebounded mainly in female listeners, as the station revised its music for an 18-34 appeal, away from teens. Women in morning and midday boosted the station's standing, as the **WGCL** 18-34 share basically remained in the nine range. Little advertising was done for this sweep, but the station did run an on-air contest, giving away \$9000 in a "Hey Jude" promotion. Competitor **WZZP** saw its female numbers slip, but the station was able to maintain a stable mid-12 share in 18-34 adults.

**WDMT** got a new PD just before the book started, and with a new air staff achieved a big teen increase, and remained fourth among adults 18-34.

## Audience Composition Analysis



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid  
POP(00): 16933

	J/F '80	A/M '80	O/N '80
1 WQAL-FM	8.8	WQAL-FM	10.4
2 WERE-AM	8.3	WMMS-FM	9.0
3 WMMS-FM	7.9	WDOK-FM	8.3
4 WDOK-FM	7.5	WERE-AM	7.9
5 WGCL-FM	6.8	WHK -AM	7.0
6 WHK -AM	6.7	WZZP-FM	6.0
7 WGAR-AM	6.2	WGCL-FM	5.9
8 WKSU-FM	4.6	WWWE-AM	5.5
9 WZZP-FM	4.3	WGAR-AM	5.3
10 WJW -AM	4.3	WJW -AM	4.8
11 WDMT-FM	4.1	WDMT-FM	4.5
12 WWWE-AM	4.0	WLYT-FM	2.8
13 WJMO-AM	3.7	WKSU-FM	2.6
14 WCLV-FM	3.5	WCLV-FM	2.4
15 WLYT-FM	2.4	WJMO-AM	2.4
16 WWWM-FM	2.0	WBBG-AM	2.1
17 WZAK-FM	1.7	WWWM-FM	2.0
18 WBBG-AM	1.6	WARQ-AM	1.4

19 WDBN-FM	1.5	WZAK-FM	1.0	WZAK-FM (M)	1.0
20 WABQ-AM	1.3	WKDD-FM	0.9	WKDD-FM (A)	0.9
21 WKDD-FM	1.1	WDBN-FM	0.7	WDRN-FM (BM)	0.9
22 WSUM-AM	1.0	WPVL-AM	0.5	WAEZ-FM (BM)	0.9
23 WSLR-AM	0.8	WSLR-AM	0.4	WFLW-AM (PA)	0.5
24 WELW-AM	0.7			WJR -AM (PA)	0.4
25 WPVL-AM	0.4			WPVL-AM (PA)	0.4
26				WSLR-AM (C)	0.4

## Demographics

Teens 12-17	Adults 18-34	Adults 25-54
Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid
POP(00): 1961	POP(00): 5515	POP(00): 7711
1 WMMS-FM	1 WMMS-FM	1 WHK -AM
2 WGCL-FM	2 WZZP-FM	2 WQAL-FM
3 WLYT-FM	3 WGCL-FM	3 WDOK-FM

# I Think I've Detected a Trend!

**WMMS — #1 in 18-34 Adults, Metro, TSA and ADI for sixteen consecutive ARBs.\***

**And here are the results of the Oct./Nov. 1980 Arbitron\***



#1	Persons	12+	TSA, ADI *
#1	Adults	18-44	Metro, TSA, ADI
#1	Adults	18-34	Metro, TSA, ADI
#1	Adults	18-24	Metro, TSA, ADI
#1	Adults	25-44	TSA, ADI
#1	Men	18-44	Metro, TSA, ADI
#1	Men	18-34	Metro, TSA, ADI
#1	Men	18-24	Metro, TSA, ADI
#1	Men	25-44	Metro, TSA, ADI
#1	Women	18-44	TSA, ADI
#1	Women	18-34	TSA, ADI
#1	Women	18-24	Metro, TSA, ADI
#1	Teens	12-17	Metro

A special Buzzard Thank You to our friends in Cleveland and across the country for voting us the Radio Station of the Year for the second year in the Rolling Stone Readers' Poll.

*\*All figures Arbitron. Avg. ¼ hr. Mon.-Sun., 6A-Mid.  
Subject to the limitations thereof.*

 A MALRITE STATION

**WMMS 101 FM**

**THE SOURCE**



# Columbus, OH

METRO RANK **36**

## O/N '80 Market Overview

A significant drop in usable diaries this sweep — down almost 25% from the A/M '80 effort by Arbitron — may have affected the results seen in the fall book. Estimates in this report are likely to be less stable than the spring data, especially among stations that appeal to traditionally poor diary-returning groups, such as men 18-24.

AOR power **WLVQ** kept the top spot this survey, with most of the 12+ increase due to a jump in teens, garnering more than a 25 share of the

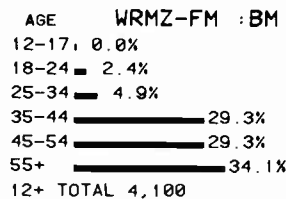
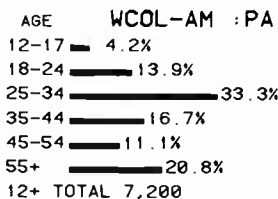
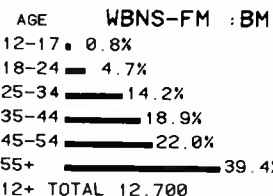
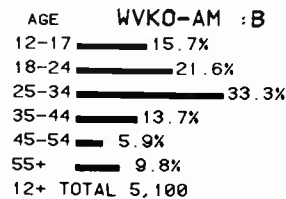
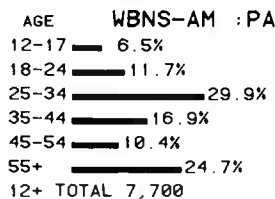
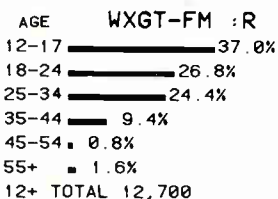
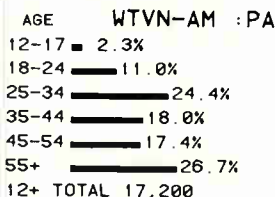
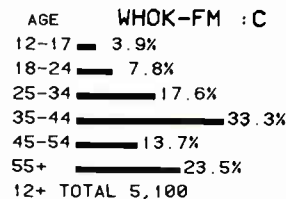
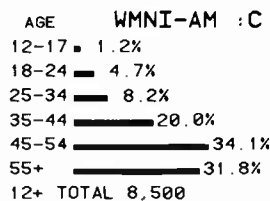
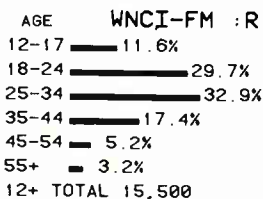
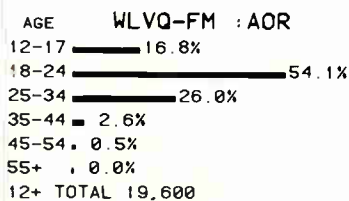
12-17 group. **WLVQ** was number one among young adults with a 25 share of the 18-34 group. In men 18-34, **WLVQ** held a 29 share, dominant in the metro. The dominance extended to women 18-34, where **WLVQ** attracted a share in the 22 range, four points ahead of **WNCI**. **WLVQ** is a Superstars affiliate, and used TV, busboards, and bumperstickers to promote itself. On-air the station gave away a trip to Acapulco and a trip to New York to see **David Bowie** in "Elephant Man."

**WNCI** was the 18-34 runnerup, with just under

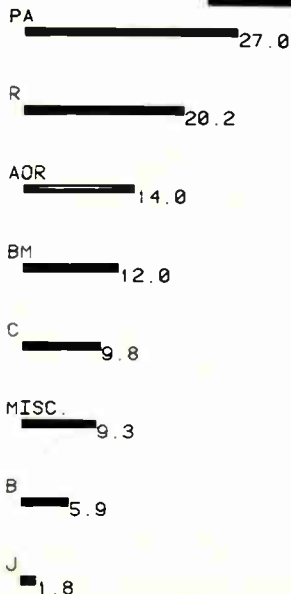
a 16 share. The station's strong and well-balanced 18-44 demographics helped propel **WNCI** to the runner-up spot in the key 25-54 sales target.

**WTVN** was the leader among the 25-54 group, with a mid-14 share compared to 12 for **WNCI**. **WTVN** used an external media campaign totalling about \$25,000, spent on TV and busboards; and tied into Ohio State football. On-air the station ran a "Cars and Cash" contest, giving away two Datsuns and \$20,000.

## Audience Composition Analysis



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid  
POP(00): 9139

	O/N '79	A/M '80	O/N '80
1 WTVN-AM	14.1	WLVQ-FM	12.5
2 WLVQ-FM	12.7	WNCI-FM	11.6
3 WBNS-FM	12.2	WBNS-FM	10.7
4 WNCI-FM	10.1	WTVN-AM	10.0
5 WBNS-AM	8.0	WXGT-FM	8.2
6 WXGT-FM	7.3	WMNI-AM	7.0
7 WMNI-AM	6.1	WCOL-AM	6.8
8 WCOL-AM	4.7	WBNS-AM	6.4
9 WHOK-FM	3.7	WVVO-AM	3.2
10 WVVO-AM	2.7	WVVO-FM	2.9
11 WRFD-AM	2.7	WHOK-FM	2.9

12 WVVO-AM	2.5	WRMZ-FM	2.6	WVVO-FM(B)	2.2
13 WRMZ-FM	1.8	WRFD-AM	1.6	WVVO-FM(A)	1.0
14 WHOK-AM	1.2	WLVQ-AM	1.4	WRFD-AM(PA)	1.0
15 WERY-FM	1.2	WRBY-FM	1.1	WRFD-AM(PA)	1.0
16 WLVQ-AM	0.6	WNRE-FM	0.7	WLVQ-AM(PA)	0.6
17		WHOK-AM	0.4	WNRE-FM(PA)	0.7

## Demographics

Teens 12-17	Adults 18-34	Adults 25-54
Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid
POP(00): 1072	POP(00): 3788	POP(00): 4394
1 WXGT-FM	1 WLVQ-FM	1 WTVN-AM
2 WLVQ-FM	2 WNCI-FM	2 WNCI-FM
3 WNCI-FM	3 WXGT-FM	3 WBNS-FM

# Dallas-Ft. Worth METRO RANK 11

## O/N '80 Market Overview

Heightened competition among Country stations, dominance of FM in that format, and the increased presence of ESF diaries in this survey were the keys to the O/N '80 Dallas-Ft. Worth results.

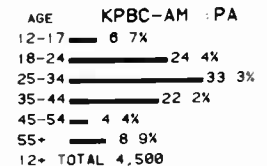
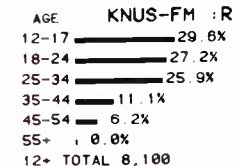
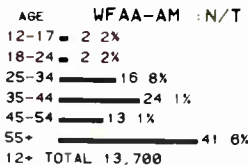
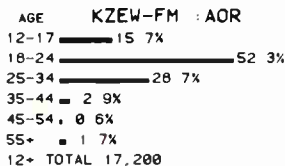
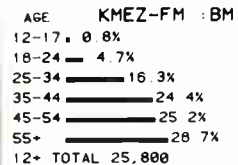
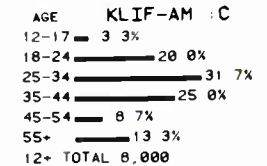
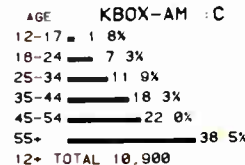
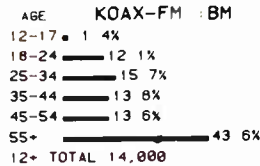
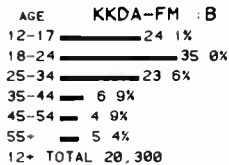
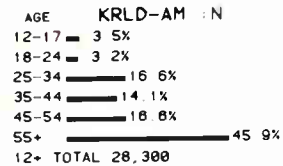
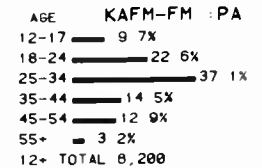
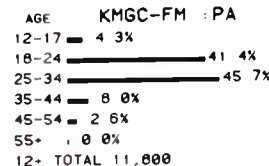
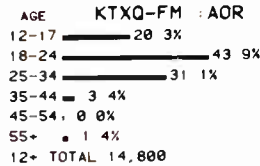
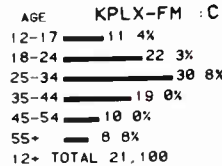
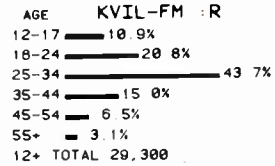
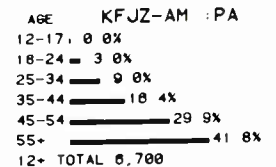
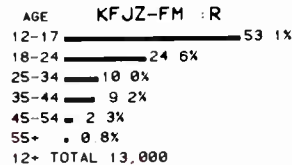
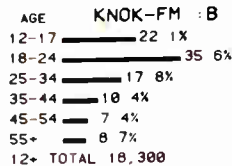
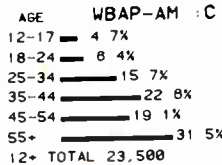
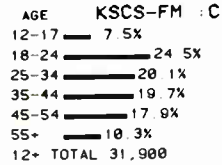
From an Arbitron perspective, the impact of the Expanded Sample Frame was much more notable this sweep. While the overall metro in-tab dropped 15%, Arbitron upped its estimate of ESF homes in the metroplex from approximately 12% in the

spring to more than 21% this survey. As a result, ESF diaries jumped from 277 to 504. Although the estimates for this survey did not appear to be dramatically affected by the ESF jump, readers should be aware that homes not listed in the phone book are now perceived by Arbitron to be a much bigger factor than in the past. Promotions and programming plans may want to take this increased ESF impact into account, and advertisers may want to inquire how much of each station's audience came from these households.

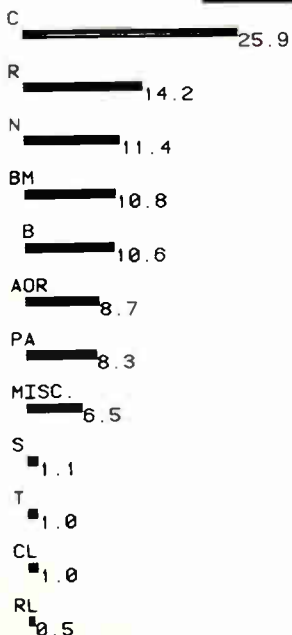
The Country scene is a little more crowded with the addition of KPLX to the format. The former Pop/Adult station more than doubled its overall share, with an ad campaign that revolved around TV and billboards. As opposed to FM competitor KSCS, the Country leader, KPLX is a more "personality oriented" station. KSCS had little to be concerned about, though, as the O/N '80 results showed the station with its highest

Continued on Page 109

## Audience Composition Analysis



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid  
POP(00): 23258

	O/N '79	A/M '80	O/N '80
1 KVIL-FM	9.9	KVIL-FM	9.8
2 KSCS-FM	8.2	WBAP-AM	9.2
3 WBAP-AM	7.6	KSCS-FM	7.9
4 KRLD-AM	7.3	KRLD-AM	6.7
5 KKDA-FM	5.8	KOAX-FM	6.4
6 KOAX-FM	5.1	KMEZ-FM	5.5
7 KTXQ-FM	5.1	KKDA-FM	5.1
8 KMEZ-FM	4.8	KZEW-FM	4.9
9 WFAA-AM	4.4	KTXQ-FM	4.5
10 KNOK-FM	4.2	WFAA-AM	4.3
11 KBOX-AM	4.0	KNOK-FM	3.9
12 KFJZ-FM	3.8	KFJZ-FM	3.8
13 KZEW-FM	3.8	KMGC-FM	3.8
14 KMGC-FM	3.3	KBOX-AM	3.3
15 KNUS-FM	3.3	KPLX-FM	2.7
16 KLIF-AM	2.3	KNUS-FM	2.5
17 KAFM-FM	1.7	KLIF-AM	1.9

18 KPLX-FM	1.6	WRR -FM	1.6	KAFM-FM (PA)	1.7
19 KNOK-AM	1.5	KNOK-AM	1.0	KLIF-AM (C)	1.6
20 WRR -FM	1.4	KAFM-FM	1.0	KPBC-AM (PA)	1.2
21 KVIL-AM	1.2	KPBC-AM	0.9	KESS-FM (B)	1.1
22 KFJZ-AM	1.0	KVIL-AM	0.7	WRR -FM (C)	1.0
23 KESS-FM	0.8	KSKY-AM	0.7	KNOK-AM (A)	1.0
24 KKDA-AM	0.7	KKDA-AM	0.5	KKDA-AM (B)	0.7
25 KXOL-AM	0.7	KXOL-AM	0.5	KDDC-FM (B)	0.6
26 KSKY-AM	0.6	KAAM-AM	0.4	KVIL-AM (B)	0.5
27 KJIM-AM	0.5	KDDC-FM	0.3	KSKY-AM (B)	0.5
28 KPBC-AM	0.5			KXOL-AM (C)	0.4
29 KAAM-AM	0.3			KAAM-AM (PA)	0.4

## Demographics

Teens 12-17	Adults 18-34	Adults 25-54
Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid
POP(00): 2752	POP(00): 9501	POP(00): 11750
1 KFJZ-FM	1 KVIL-FM	1 KVIL-FM
2 KKDA-FM	2 KSCS-FM	2 KSCS-FM
3 KNOK-FM	3 KZEW-FM	3 KMEZ-FM

# Dayton

METRO RANK **44**

## O/N '80 Market Overview

WHIO-AM and FM both slipped this sweep while another Dayton station, WTUE, entered their formerly almost exclusive double-digit domain. WHIO-AM slipped for the third straight book while WONE almost became the top 25-54 station this sweep. In the 18-34 competition WTUE was dominant with a mid-22 share.

For eons WHIO-AM and FM have ruled in Dayton, but competitors have begun to challenge. Although WHIO-FM still led in the 25-54 category, its margin was slender, less than two shares over WONE. Both were in the mid-teens share range.

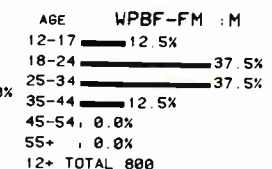
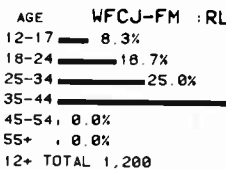
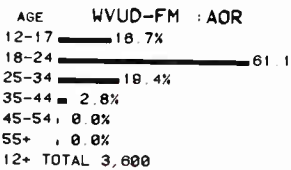
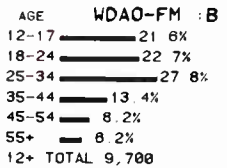
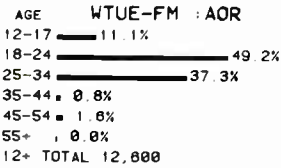
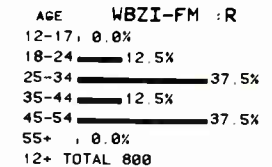
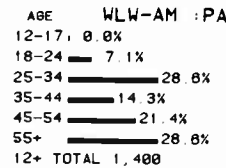
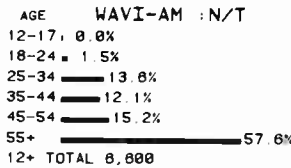
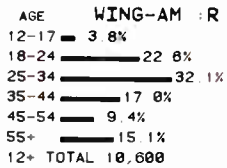
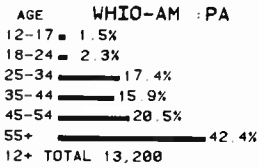
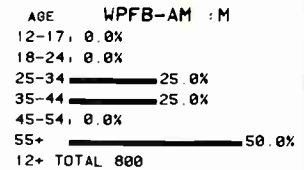
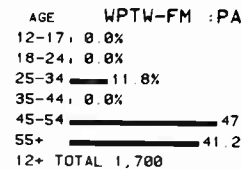
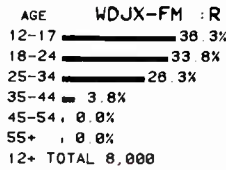
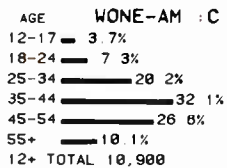
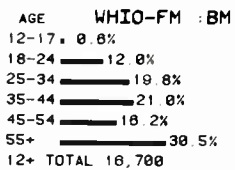
WONE used continual promotion to stay visible in the market. A multimedia ad campaign involving TV primarily but also using taxis, billboards, and some newspaper helped keep WONE high in listeners awareness. Promotions included pulling 10,000 for an "Urban Cowboy Night." The biggest jump for WONE this sweep took place among men in the middays.

The 18-34 roost was ruled by WTUE, with its Superstars format. This AOR had almost a 25 share of men 18-34, more than the next two stations combined. Even the 18-34 female ranks were led by WTUE, with just over a 20 share. WTUE shifted its promotional emphasis this

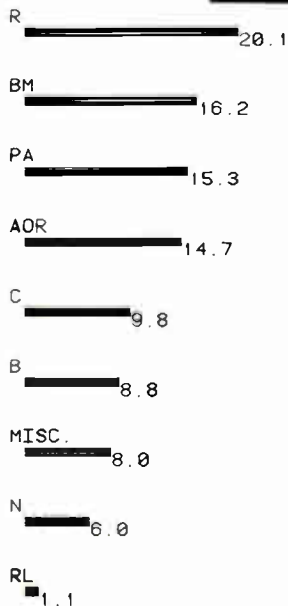
sweep, going heavily into TV rather than jusing large quantities of billboards as in the past. The station also ran a contest where listeners were sent to concerts in other cities around the nation.

The station showing the biggest percentage of growth this book was WING, up 43% overall this sweep. WING was the only Dayton area station to record double digit shares in both 18-34 and 25-54 adults. The station had a well-balanced male/female profile within its 18-44 core. On-air WING played oldies heavily; currents comprised only about 35-40% of the music.

## Audience Composition Analysis



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid  
POP(00): 6926

	O/N '79	A/M '80	O/N '80
1 WHIO-AM	15.4	15.4	15.1
2 WHIO-FM	15.4	15.4	11.9
3 WING-AM	8.9	9.9	11.4
4 WTUE-FM	8.1	9.2	9.8
5 WDJX-FM	6.8	7.5	9.6
6 WAWI-AM	6.8	7.0	8.8
7 WONE-AM	6.6	6.7	7.2
8 WVUD-FM	6.4	6.2	6.0
9 WDAO-FM	5.6	5.8	3.3
10 WLW-AM	2.3	2.2	1.5
11 WPTW-FM	1.5	2.0	1.5
12 WFCJ-FM	1.5	1.5	1.3
13 WLWV-FM	1.5	1.3	1.1

14 WLWS-FM	1.3	0.9	1.1
15 WKRC-AM	0.8	0.8	0.7
16 WPBF-FM	0.7	0.7	0.7
17 WKRW-FM	0.7	0.7	0.7
18 WUEZ-FM	0.6	0.4	0.6
19 WBZI-FM	0.6	0.4	0.6
20 WJAI-FM	0.6	0.3	0.5
21 WOKV-FM	0.4		
22 WPTW-AM	0.3		

## Demographics

Teens 12-17 Mon-Sun 6AM-Mid	Adults 18-34 Mon-Sun 6AM-Mid	Adults 25-54 Mon-Sun 6AM-Mid
POP(00): 865	POP(00): 2650	POP(00): 3428
1 WDJX-FM	1 WTUE-FM	1 WHIO-FM
2 WDAO-FM	2 WING-AM	2 WONE-AM
3 WTUE-FM	3 WHIO-FM	3 WHIO-AM



# Denver-Boulder

## O/N '80 Market Overview

The combination of **KOA** and **KOAG** had tremendous impact on the Denver numbers this sweep, with both stations showing notable increases, and an especially good jump by **KOAG**. Except for **KOSI-FM**, most of the other leading stations took a downturn this survey.

In fall **KOA** usually enjoys a healthy book thanks to broadcasts of Broncos football. This past fall was no exception, although **KOA's** rise was not as large as in the two previous fall sweeps. This may have been due in part to the Broncos' not having as good a year as expected. **KOA** did manage to

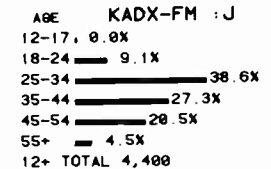
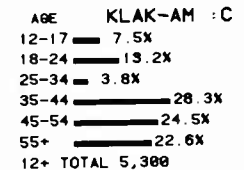
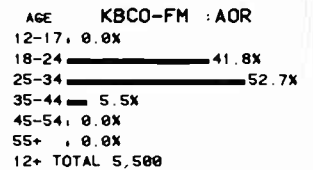
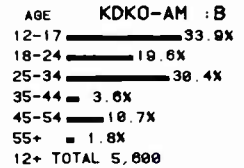
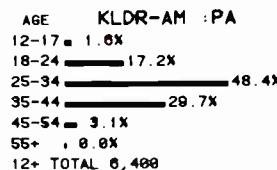
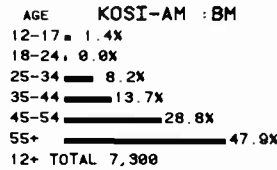
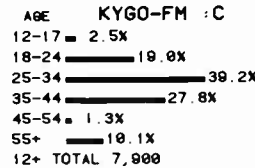
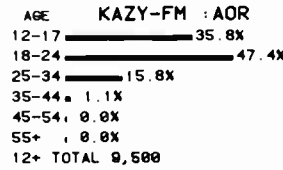
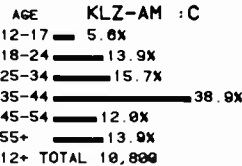
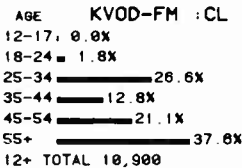
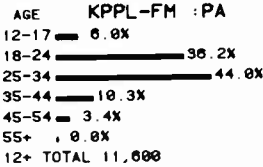
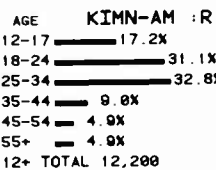
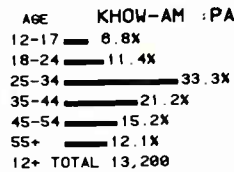
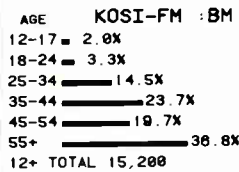
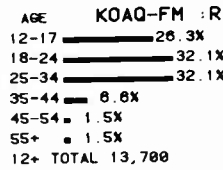
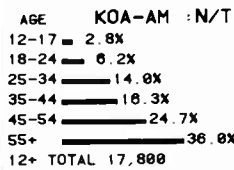
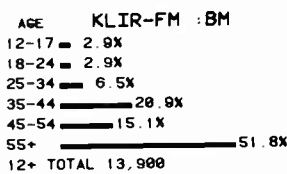
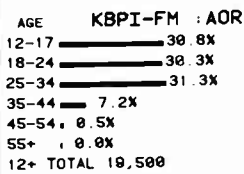
rank second among 25-54 adults, just behind the new **KHOW-AM-FM** simulcast combination. TV, newspaper and billboards were used to promote **KOA** this survey, and tie-ins to the Broncos — giving away 100,000 "superfan" buttons, for example — helped give the station high visibility.

**KOAG** posted the biggest gain in Denver this past fall, jumping 122% ahead of its A/M '80 overall share. The surge boosted **KOAG** to the number three slot among 18-34 adults, up from a mid-three share in the O/N '79 standings to a mid-eight this survey. Teens and 18-34 adults formed a core this time around, and **KOAG** doubled its previous share figures in virtually

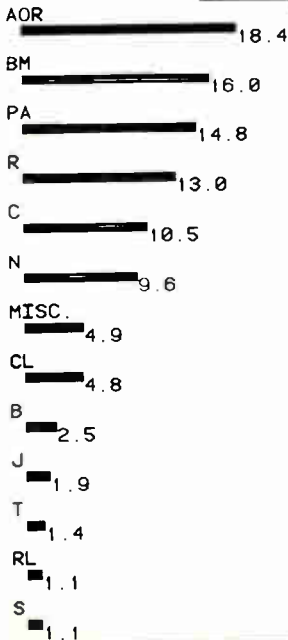
every key daypart. The gains came about without a major promotional effort; only small giveaways and some TV were used to push the station. The air staff was shuffled and dayparting of music was utilized in a consistent fashion. Since the 18-24 in-tab dropped 32% compared to the O/N '79 sweep (versus an overall market in-tab drop of 23%) it's possible that **KOAG** was the beneficiary of a goodly amount of the remaining young male diarykeepers. The next survey should tell.

Still leading the 18-34 parade was **KBPI**, with **KPPL** several shares back. **KBPI** led among men 18-34, while **KPPL** topped women in that demo.

## Audience Composition Analysis



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid  
POP(00): 13415

	O/N '79	A/M '80	O/N '80
1 KOA -AM	9.9	KBPI-FM	9.0
2 KHOW-AM	7.7	KIMN-AM	7.7
3 KOSI-FM	6.9	KHOW-AM	7.6
4 KIMN-AM	6.8	KLIR-FM	7.3
5 KLIR-FM	6.5	KLZ -AM	6.7
6 KAZY-FM	6.1	KOA -AM	6.5
7 KLZ -AM	5.4	KOSI-FM	5.7
8 KBPI-FM	4.9	KAZY-FM	5.2
9 KVOD-FM	4.1	KPPL-FM	4.9
10 KTLK-AM	3.9	KVOD-FM	3.8
11 KPPL-FM	3.6	KLAK-AM	3.5
12 KYGO-FM	3.1	KOSI-AM	3.2
13 KOAG-FM	2.6	KYGO-FM	2.8
14 KLAK-AM	2.6	KOAG-FM	2.7
15 KOSI-AM	2.1	KADX-FM	2.6
16 KHOW-FM	2.0	KDEN-AM	2.4
17 KDEN-AM	1.7	KTLK-AM	2.2
18 KADX-FM	1.7	KWZ-AM	2.1

19 KLDR-AM	1.7	KFML-AM	1.8
20 KFML-AM	1.7	KBCO-FM	1.6
21 KDKO-AM	1.6	KHOW-FM	1.5
22 KERE-AM	1.5	KTCL-FM	1.1
23 KWZ-AM	1.5	KWBZ-AM	1.4
24 KBCO-FM	1.3	KDKO-AM	1.1
25 KTCL-FM	1.3	KADE-AM	0.7
26 KADE-AM	1.0	KRKS-AM	0.6
27 KRKS-AM	0.6	KLMO-AM	0.4
28 KBOL-AM	0.4	KERE-AM	0.4
29		KBRN-AM	0.3

## Demographics

Teens 12-17	Adults 18-34	Adults 25-54
Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid
POP(00): 1663	POP(00): 5463	POP(00): 6995
1 KBPI-FM	1 KBPI-FM	1 KOA -AM
2 KOAG-FM	2 KPPL-FM	2 KHOW-AM
3 KAZY-FM	3 KOAG-FM	3 KOSI-FM

# Detroit

METRO RANK **6**

## O/N '80 Market Overview

The impact of the new WLLZ onslaught was felt significantly this sweep as the AOR entry scored an impressive debut. Notable also this survey was the decline of WJR, which fell from double digits for the first time in recent memory.

Doubleday combined an extensive TV campaign, backed with billboards to make a strong WLLZ impression on Detroit. WLLZ went commercial-free for a significant part of the survey, which helped to retain samplers attracted by the media effort and the publicity surrounding the creation of another AOR entity in a city where there were already several strong AOR's. WLLZ was successful in attracting an audience that was approximately one-third teens, with another 20% or so falling in the category of men 18-24.

WJR, which beat WLLZ for the overall lead by less than a full share, lost five shares from its baseball-swollen summer numbers. Pacing the decline was the loss of men, down not only from the summer numbers but down approximately 18% from O/N '79. WJR still topped the market in morning and middays but no longer led in PM drive or the evenings. WLLZ took the mantle in those dayparts, albeit with a much younger-skewing audience than that attracted by WJR.

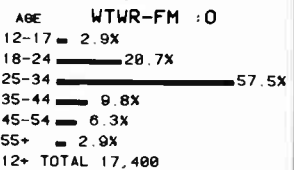
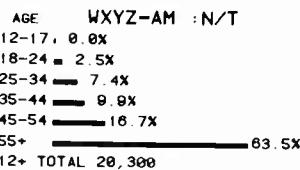
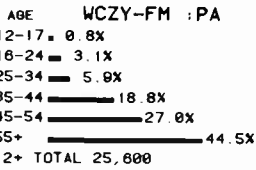
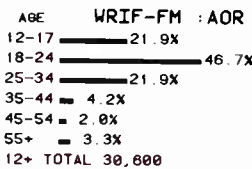
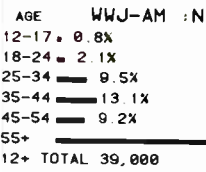
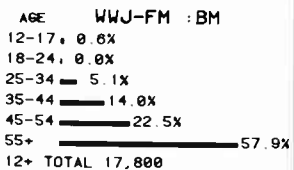
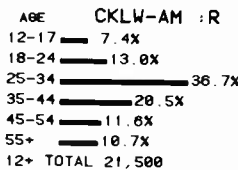
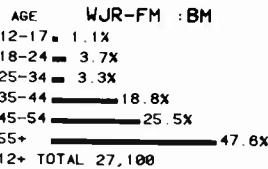
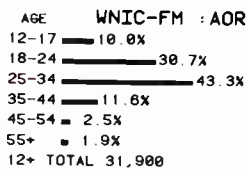
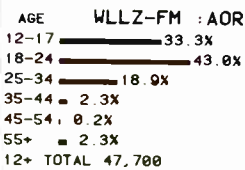
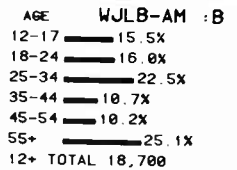
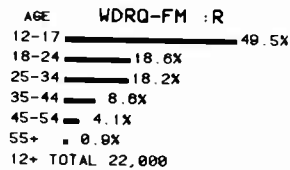
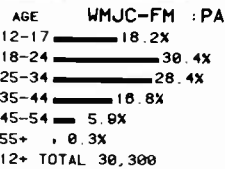
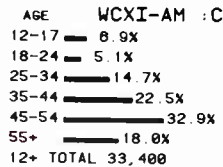
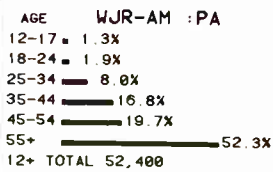
WWJ parlayed another increase in its female audience to rise notably this sweep. Although WWJ became the only other station besides WJR to score double digit shares in the morning, the station's biggest boosts came in midday

and afternoons, where it shot up between 33% and 49% compared to the summer numbers.

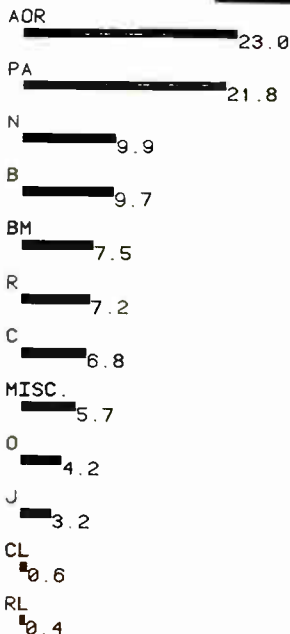
Country WCXI enjoyed another prosperous book, earning a share comparable to last fall's figure. Key to the rise over the summer numbers was the dramatic jump in female numbers. WCXI's morning female share almost doubled the summer figure. Outside media featured station-created commercials on TV, with about 30% of the total budget going into billboards. The station spent more on advertising this sweep than in the past.

Other stations scoring well this survey were WNIC-FM, up almost two shares from last fall; and WJR-FM, which rebounded from a soft summer showing.

## Audience Composition Analysis



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid  
POP(00): 35759

	A/M '80	J/A '80	O/N '80
1 WJR -AM	11.8	WJR -AM	13.8
2 WRIF-FM	7.0	WMJC-FM	6.2
3 WMJC-FM	5.5	WRIF-FM	6.1
4 WCZY-FM	5.3	WWJ -AM	5.5
5 WCXI-AM	5.1	WCZY-FM	4.5
6 WWJ -AM	5.0	WNIC-FM	4.4
7 WJR -FM	4.7	WDRQ-FM	4.3
8 CKLW-AM	4.6	WCXI-AM	4.3
9 WDRQ-FM	4.6	WWWW-FM	4.2
10 WNIC-FM	4.4	WJR -FM	3.5
11 WMC-FM	4.4	WJZZ-FM	3.3
12 WABX-FM	3.7	WMC-FM	3.3
13 WWJ -FM	3.4	WABX-FM	3.3
14 WWW-FM	3.4	WLBS-FM	3.3
15 WXYZ-AM	2.7	WTWR-FM	3.1
16 WJZZ-FM	2.6	WXYZ-AM	3.0
17 WJLB-AM	2.5	CKLW-AM	2.8
18 WTWR-FM	2.4	WJLB-AM	2.7
19 WGPR-FM	2.4	WGPR-FM	2.3

20 WLBS-FM	2.1	WWJ -FM	2.3	WCHB-AM (B)	1.8
21 WCHB-AM	1.6	WCHB-AM	1.4	WWWW-FM (A)	1.6
22 WHND-AM	1.6	CKLW-FM	1.1	WGPR-FM (C)	1.6
23 CKLW-FM	0.8	WGRS-FM	1.0	CKLW-FM (O)	1.6
24 WCZY-AM	0.7	WHND-AM	0.9	WFND-AM (CL)	1.3
25 WGRS-FM	0.6	WMUZ-FM	0.6	WGRS-FM (M)	0.6
26 WMZK-FM	0.5	WNIC-AM	0.6	WPKZ-FM (A)	0.5
27 WNIC-AM	0.4	WMZK-FM	0.5	WNIC-AM (RL)	0.4
28 WCAR-AM	0.4	WCZY-AM	0.3	WMUZ-FM (RL)	0.4
29 WGMZ-FM	0.3				

## Demographics

Teens 12-17 Mon-Sun 6AM-Mid	Adults 18-34 Mon-Sun 6AM-Mid	Adults 25-54 Mon-Sun 6AM-Mid
POP(00): 4766	POP(00): 12952	POP(00): 17631
1 WLLZ-FM	1 WLLZ-FM	1 WCXI-AM
2 WRC-FM	2 WNIC-FM	2 WJR -FM
3 WRIF-FM	3 WRIF-FM	3 WMC-FM

# Ft. Lauderdale

METRO RANK **40**

## O/N '80 Market Overview

The Broward County standings featured a new Beautiful Music leader and a new number one station, Miami's **WKQS**. Also noteworthy was the rise of **WLQY** in the station's first book using **Al Ham's "Music Of Your Life"** format.

One of the bigger turnarounds came about in the Beautiful Music competition between **WKQS** and **WLYF**. In the last book the two were closely

bunched in the 25-54 cell, but this time **WKQS** with its eight share had more than a three-to-one edge over **WLYF** in the demo. **WLYF** picked up in the 55+ demos, as did **WLQY**, but **WKQS** still led in the 35-64 bracket with almost a 12 share.

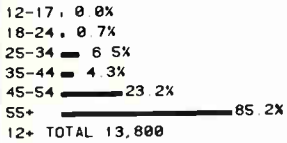
**RKO's WAXY** enjoyed a healthy Ft. Lauderdale book, leading both the 18-34 and 25-54 races. In the 18-34 cell **WAXY** had a 14 share, several

points ahead of **WWWL** and **WSHE**. The 25-54 contest showed **WAXY** with virtually an 11, two shares ahead of runner-up **WAIA**. **WAXY's** female numbers slipped this book but the station had more than an 18 share of men 18-34, just behind **AOR WSHE**.

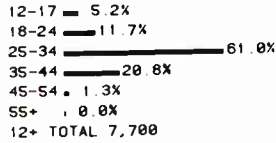
**WSHE** enjoyed a surge in teen numbers this book, but still trailed **WHYI** and **WCKO** in this category. **WHYI** jumped to a 25 share of teens but its 18-24 shares slipped notably.

## Audience Composition Analysis

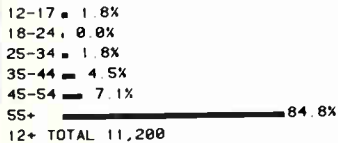
### AGE WKQS-FM :BM



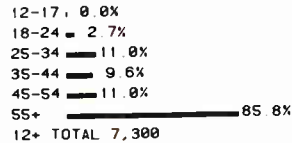
### AGE WAXY-FM :R



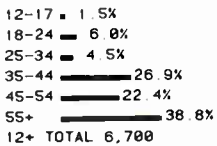
### AGE WLYF-FM :BM



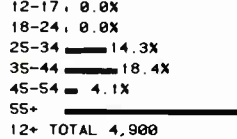
### AGE WINZ-AM :N



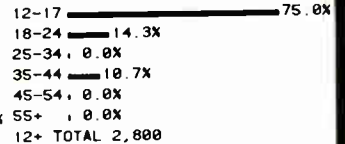
### AGE WIOD-AM :PA



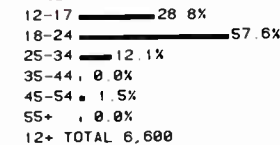
### AGE WTMI-FM :CL



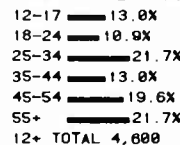
### AGE WCKO-FM :R



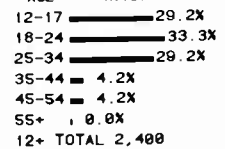
### AGE WSHE-FM :AOR



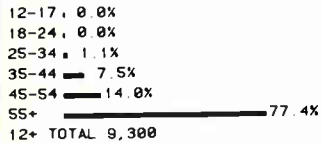
### AGE WQAM-AM :C



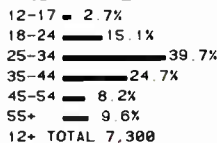
### AGE WMJX-FM :R



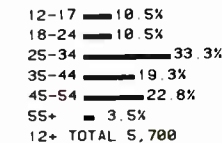
### AGE WNWS-AM :N/T



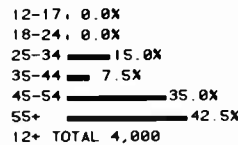
### AGE WAIA-FM :PA



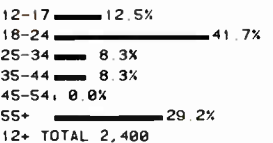
### AGE WRBD-AM :B



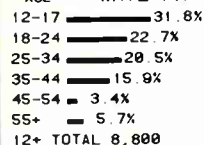
### AGE WYOR-FM :BM



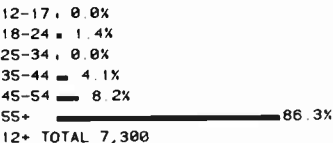
### AGE WINZ-FM :AOR



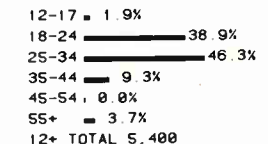
### AGE WHYI-FM :R



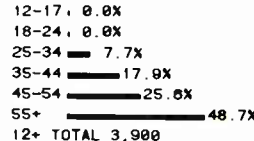
### AGE WLQY-AM :BB



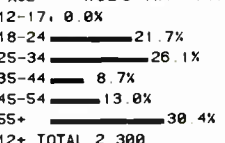
### AGE WWWL-FM :AOR



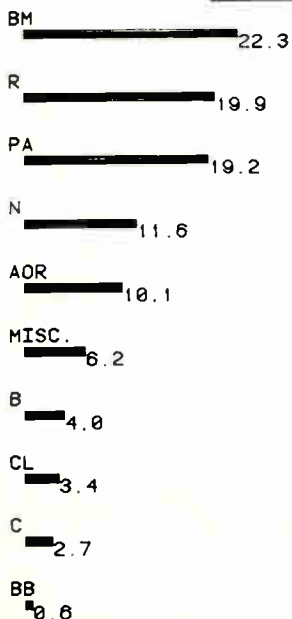
### AGE WFTL-AM :PA



### AGE WGBS-AM :PA



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid  
POP(00): 8199

	O/N '79	A/M '80	O/N '80
1	WLYF-FM 16.1	WLYF-FM 7.6	WLYF-FM (RM) 7.8
2	WHYI-FM 7.6	WHYI-FM 7.7	WHYI-FM (RM) 7.8
3	WKQS-FM 6.8	WKQS-FM 7.2	WKQS-FM (RM) 6.5
4	WINZ-AM 6.5	WNWS-AM 7.0	WHYI-FM (RM) 6.2
5	WAIA-FM 6.2	WAXY-FM 6.9	WAXY-FM (RM) 5.4
6	WIOD-AM 5.0	WRBD-AM 5.7	WINZ-AM (RM) 5.1
7	WFTL-AM 4.5	WINZ-AM 5.3	WAIA-FM (PA) 5.1
8	WWWL-FM 3.7	WAIA-FM 5.0	WLQY-AM (PA) 5.1
9	WAXY-FM 3.5	WSHE-FM 4.4	WIOD-AM (PA) 4.7
10	WYOR-FM 3.5	WIOD-AM 4.3	WSHE-FM (A) 4.6
11	WNWS-AM 3.2	WCKO-FM 3.1	WRBD-AM (RM) 4.0
12	WRBD-AM 3.0	WFTL-AM 3.1	WWWL-FM (A) 3.8
13	WINZ-FM 2.4	WWWL-FM 2.8	WTMI-FM (CL) 3.4
14	WCKO-FM 2.1	WQAM-AM 2.4	WQAM-AM (C) 3.2
15	WSRF-FM 1.9	WPIP-AM 2.3	WYOR-FM (RM) 2.8
16	WPIP-AM 1.9	WYOR-FM 2.2	WFTL-AM (PA) 2.7
17	WGBS-AM 1.9	WINZ-FM 2.0	WCKO-FM (RM) 2.0
18	WSHE-FM 1.8	WTMI-FM 1.7	WMJX-FM (RM) 1.7

19	WMJX-FM 1.6	WMJX-FM 1.5	WINZ-FM (A) 1.7
20	WTMI-FM 1.6	WEXY-AM 1.5	WGBS-AM (PA) 1.6
21	WVCG-AM 1.6	WEMZ-FM 1.5	WEMZ-FM (RM) 1.4
22	WEXY-AM 1.4	WUOK-AM 1.5	WEXY-AM (C) 1.4
23	WKAT-AM 1.2	WGBS-AM 0.9	WSRF-AM (C) 1.3
24	WSDO-FM 1.1	WVCG-AM 0.9	WPIP-AM (RM) 0.8
25	WQAM-AM 1.0	LADY-AM 0.7	WVCG-AM (RM) 0.6
26	WUOK-AM 0.9	WEAT-FM 0.6	WEAT-FM (RM) 0.6
27	WSBR-AM 0.8	WSRF-AM 0.6	WSBR-AM (RM) 0.6
28	WEAT-FM 0.4	WKAT-AM 0.6	
29	WGMA-AM 0.4	WSBR-AM 0.5	

## Demographics

Teens 12-17 Mon-Sun 6AM-Mid	Adults 18-34 Mon-Sun 6AM-Mid	Adults 25-54 Mon-Sun 6AM-Mid
POP(00): 761	POP(00): 2212	POP(00): 3274
1 WHYI-FM	1 WAXY-FM	1 WAXY-FM
2 WCKO-FM	2 WWWL-FM	2 WAIA-FM
3 WSHE-FM	3 WSHE-FM	3 WKQS-FM



# Greensboro-High Point- Winston-Salem

METRO RANK **47**

## O/N '80 Market Overview

Interesting events took place in the Piedmont area in its first fall book. Arbitron cut the sample for the metro drastically; in the A/M '80 survey 1176 diaries were returned, but only 543 came back this sweep. Arbitron told the marketplace that there had been an oversample in effect for years, but that the lower figure was what the area should have. Some subscribers in the metro withdrew their support of the new fall book, but Arbitron went ahead and conducted the survey.

As you might imagine, when you cut sample in half it affects the reliability of the estimates.

For example, the number of usable diaries returned from men 18-24 slipped from 69 in the spring to 25 this fall. Please keep the increased instability in mind when reviewing this data. Any fluke gains or drops may have been due to the sample size reduction.

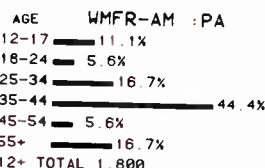
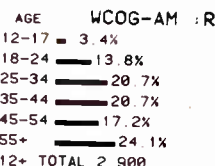
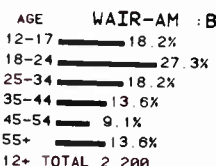
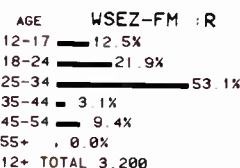
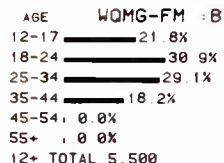
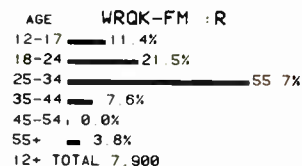
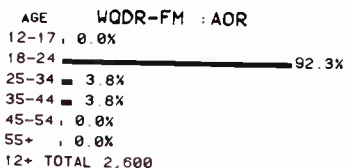
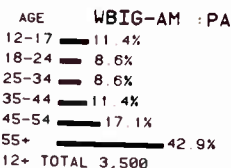
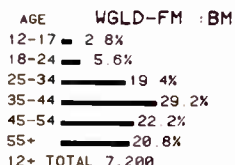
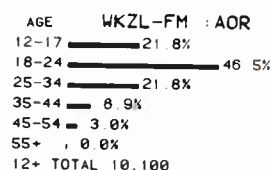
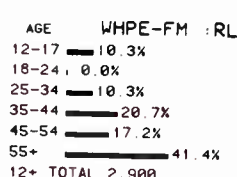
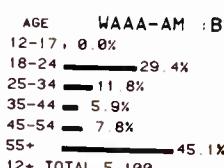
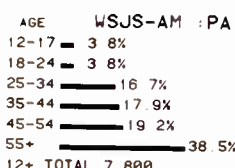
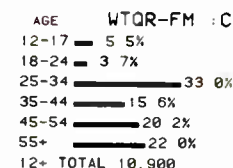
Country **WTQR** remained the leading station, although its overall share slipped. **WKZL** continued its winning ways, moving into double digits. **WRQK** also posted a healthy rise.

WTQR's strength lay in the 25-54 cells, where the station scored a mid-15 share of audience. **WGLD** and **WRQK** were virtually tied for second

in this vital group, each with a mid-10 share.

**WRQK** was the only local station to achieve double digit shares in both the 25-54 and 18-34 demos. In young adults the station earned a mid-14 share, two behind the leader, **WKZL**. Interestingly, **WRQK** used fewer advertising dollars for this sweep, with only billboards and some newspaper to promote the station. The station did put up a new tower which greatly expanded its coverage. Demographically, the core of the **WRQK** audience was 25-34, while the 18-24 demo comprised the largest part of the **WKZL** audience.

## Audience Composition Analysis



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid  
POP(00): 6651

A/M '80	O/N '80
1 WTQR-FM 12.6	WTQR-FM (C) 11.2
2 WGLD-FM 10.1	WKZL-FM (A) 10.4
3 WKZL-FM 9.3	WRQK-FM (R) 8.1
4 WSJS-AM 8.0	WSJS-AM (PA) 8.0
5 WSEZ-FM 7.3	WGLD-FM (BM) 7.4
6 WRQK-FM 6.2	WQMG-FM (B) 5.7
7 WQMG-FM 5.7	WAAA-AM (B) 5.2
8 WBIG-AM 3.7	WBIG-AM (PA) 3.6
9 WAAA-AM 3.4	WSEZ-FM (R) 3.3
10 WHPE-FM 3.4	WCOG-AM (R) 3.0
11 WAIR-AM 2.7	WHPE-FM (RL) 3.0
12 WMFR-AM 2.7	WGDR-FM (A) 2.7
13 WCOG-AM 2.0	WAIR-AM (B) 2.3
14 WEAL-AM 1.7	WMFR-AM (PA) 1.9
15 WBUY-AM 1.7	WTOR-AM (PA) 1.4
16 WPET-AM 1.6	WBUY-AM (O) 1.3
17 WTOR-AM 1.5	WGWR-AM (R) 1.2
18 WGBG-AM 1.3	WSLG-FM (R) 1.1
19 WCEZ-FM 1.3	WEAL-AM (B) 1.0

20 WRAL-FM 1.2	WRAL-FM (PA) 1.0
21 WGWR-AM 0.9	WPET-AM (RL) 0.9
22 WTNC-AM 0.8	WTNC-AM (PA) 0.9
23 WEZC-FM 0.6	WYDK-AM (C) 0.9
24 WFHX-FM 0.6	WSOC-FM (C) 0.8
25 WSOC-FM 0.5	WFHX-FM (C) 0.7
26 WQDR-FM 0.5	WPCM-FM (C) 0.6
27 WMFR-FM 0.5	WMFR-FM (BM) 0.5
28 WPCM-FM 0.5	WBT-AM (PA) 0.5
29 WPTF-AM 0.4	WROG-FM (A) 0.5
30	WEZC-FM (BM) 0.4
31	WTNC-FM (PA) 0.3

## Demographics

Teens 12-17 Mon-Sun 6AM-Mid	Adults 18-34 Mon-Sun 6AM-Mid	Adults 25-54 Mon-Sun 6AM-Mid
POP(00): 766	POP(00): 2459	POP(00): 3280
1 WKZL-FM	1 WKZL-FM	1 WTQR-FM
2 WQMG-FM	2 WRQK-FM	2 WGLD-FM
3 WRQK-FM	3 WTQR-FM	3 WRQK-FM

# Hartford-New Britain METRO RANK 43

## O/N '80 Market Overview

It should come as no surprise that **WTIC** dominated this market yet again, but it is news-worthy to note that **WKSS** and **WPOP** both showed improvement this report. From an **Arbitron** perspective there appeared to be no problems except that the 12+ in-tab dropped approximately 20% from the A/M '80 survey.

**WTIC**, with its strong 35+ audience profile, still had a huge lead in the 25-54 category.

In this book the station had just under a 23 share, down two from the spring. In the 35-64 bracket **WTIC** scored a mid-33 number, down slightly from the A/M '80 estimate.

**WKSS** became the number two station in the 25-54 category, edging past **WRCH** this sweep. The biggest growth for **WKSS** came among male listeners in the morning drive daypart.

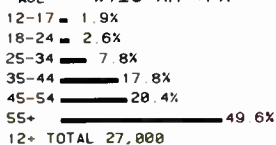
**WPOP** had an improved book thanks largely to improved 35+ numbers. MIDDAYS and afternoon drive showed huge improvements in the male

audience.

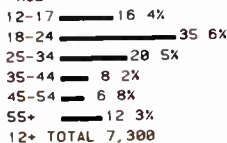
The younger end of the spectrum featured a real dogfight between **WTIC-FM** and **WIOF** for the lead among adults 18-34. The two were virtually tied with just under a 10 share each. **AOR WHCN** led in the male 18-34 cell with a 13 share, compared to runner-up **WCCC-FM**'s 11. As for appealing to women in the 18-34 demo, **WTIC-FM** had a one share lead over **WIOF**, with **WWYZ** another share behind. All were in double digits.

## Audience Composition Analysis

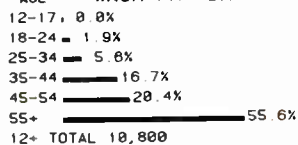
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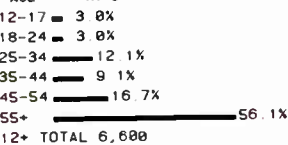
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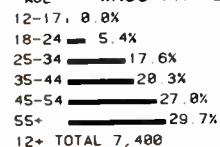
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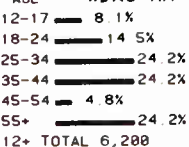
### AGE WPOP-AM : N/T



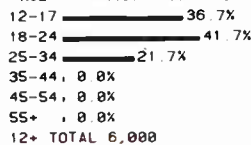
### AGE WKSS-FM : BM



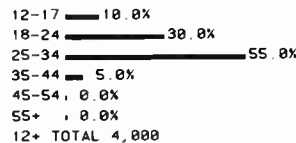
### AGE WDRC-AM : R



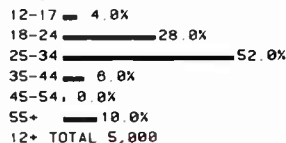
### AGE WHCN-FM : AOR



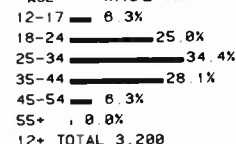
### AGE WWYZ-FM : AOR



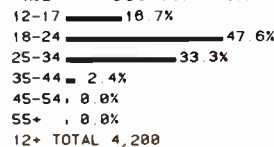
### AGE WIOF-FM : PA



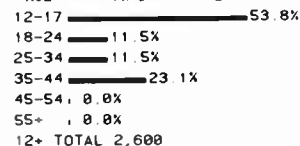
### AGE WRCQ-AM : PA



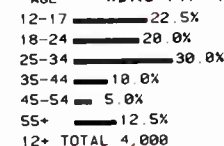
### AGE WCCC-FM : AOR



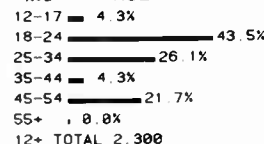
### AGE WKND-AM : B



### AGE WDRC-FM : R



### AGE WKCI-FM : R



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid  
POP(00): 6646

	O/N '79	A/M '80	O/N '80			
1	WTIC-AM	24.8	WTIC-AM	24.2	WTIC-AM(PA)	23.0
2	WRCH-FM	9.4	WRCH-FM	11.5	WRCH-FM(M)	9.2
3	WKSS-FM	6.6	WTIC-FM	7.9	WKSS-FM(M)	6.3
4	WDRC-AM	5.4	WTIC-FM(M)	5.1	WTIC-FM(M)	6.2
5	WPOP-AM	4.1	WPOP-AM	4.4	WPOP-AM(M)	5.6
6	WTIC-FM	4.0	WHCN-FM	4.3	WDRC-AM(M)	5.3
7	WRCQ-AM	4.0	WCCC-FM	4.1	WHCN-FM(A)	5.1
8	WHCN-FM	3.9	WDRC-FM	3.8	WIOF-FM(PA)	4.3
9	WWYZ-FM	3.9	WRCQ-AM	3.8	WCCC-FM(A)	3.6
10	WCCC-FM	3.0	WIOF-FM	3.7	WDRC-FM(M)	3.4
11	WMLB-AM	3.1	WDRC-AM	3.3	WWYZ-FM(A)	3.4
12	WKND-AM	2.8	WWYZ-FM	3.1	WRCQ-AM(PA)	2.7
13	WDRC-FM	2.4	WPLR-FM	2.5	WKND-AM(M)	2.2
14	WAQY-FM	2.4	WKND-AM	2.4	WKCI-FM(M)	2.0
15	WIOF-FM	2.3	WAQY-FM	2.3	WAQY-FM(M)	1.9

16	WPLR-FM	1.9	WMLR-AM	1.5	WMLB-AM(M)	1.4
17	WKCI-FM	1.4	WKCI-FM	1.2	WFLR-FM(A)	1.1
18	WHYN-FM	1.4	WINF-FM	0.5	WINF-AM(PA)	0.7
19	WCCC-AM	0.9	WNTY-AM	0.5	WMAS-FM(A)	0.6
20	WRYM-AM	0.8	WHYN-AM	0.3	WHYN-FM(PA)	0.5
21	WMAS-FM	0.6	WRYM-AM	0.3	WRC-AM(M)	0.4
22	WHYN-AM	0.5	WCCC-AM	0.2	WCCC-AM(A)	0.3
23	WNBC-AM	0.4			WCBS-AM(M)	0.3
24	WCBS-AM	0.3			WPAS-AM(PA)	0.3

## Demographics

Teens 12-17 Mon-Sun 6AM-Mid	Adults 18-34 Mon-Sun 6AM-Mid	Adults 25-54 Mon-Sun 6AM-Mid
POP(00): 829	POP(00): 2392	POP(00): 3260
1 WHCN-FM	1 WTIC-FM	1 WTIC-AM
2 WHCN-FM	2 WIOF-FM	2 WKSS-FM
3 WAQY-FM	3 WHCN-FM	3 WRCH-FM

# Houston-Galveston METRO RANK 9

## O/N '80 Market Overview

An increased Hispanic presence in the Houston metro, plus the improved showings of **KMJQ** and **KIKK-FM**, were the highlights of the Fall '80 sweep.

Every fall, **Arbitron**, through **Market Statistics, Inc.**, updates its population estimates for demos and races. In Houston the estimated percentage of the Hispanic population in the metro jumped about 20% from last year. The Fall '80 figure was almost 12% of the metro estimated as Hispanic, up from 10% in the Fall '79 report. Stations appealing to this increased ethnic presence may have a better chance of doing well

in the numbers.

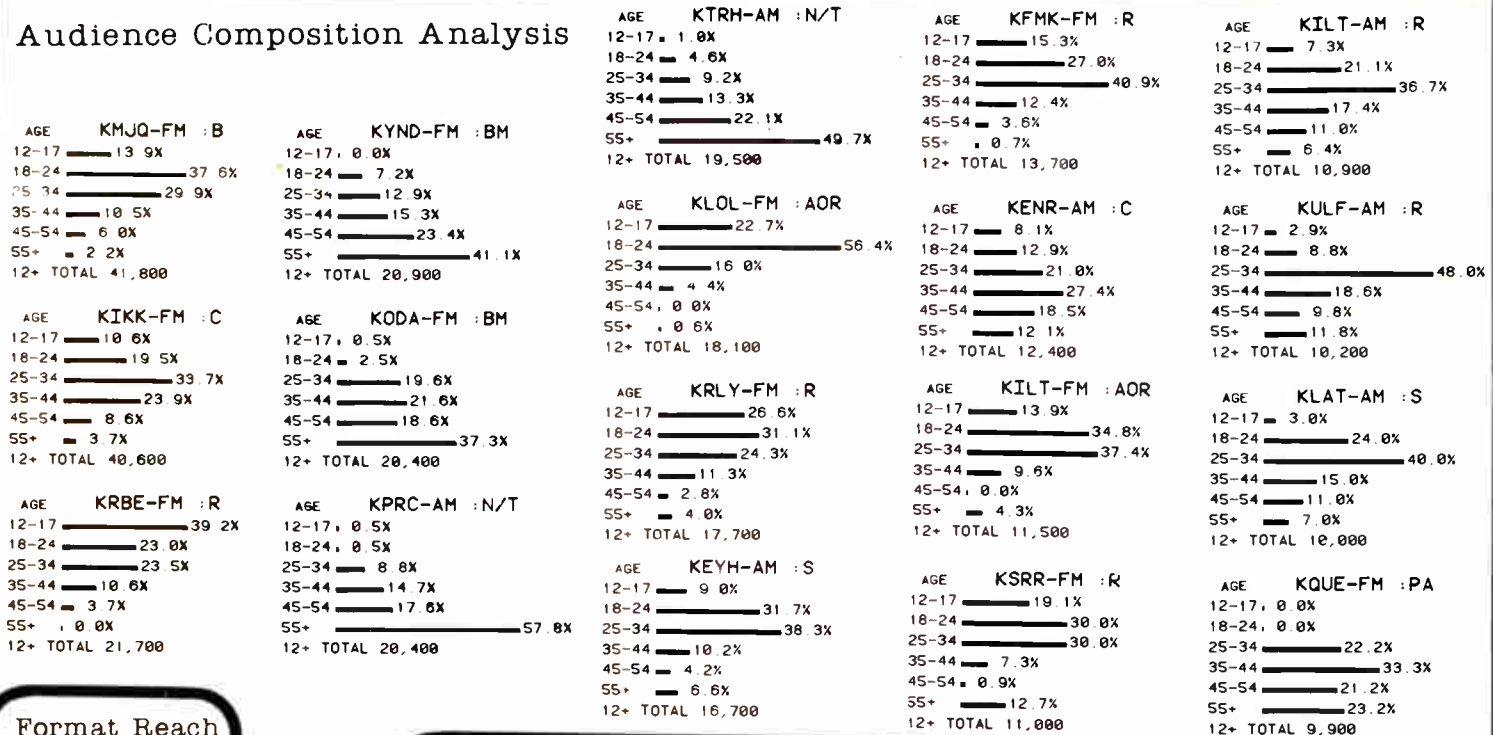
**KMJQ** certainly enjoyed a resurgent book. **KMJQ** rose 40% in teens, 30% among men, and 18% among women this report. 18-34 men was the heart of the **KMJQ** adult audience. Young adults boosted the station to the 18-34 lead with almost a 16 share, ahead of **KIKK-FM's** 12 share range.

**KIKK-FM** is the leading Country station in Houston. A strong and well-balanced 25-34 core, split fairly evenly among men and women, gave the station not only strong 18-34 figures but also the top 25-54 adults status, with a mid-13 share. **KMJQ** was runner-up, with a mid-nine number, followed by Beautiful Music **KODA** with approxi-

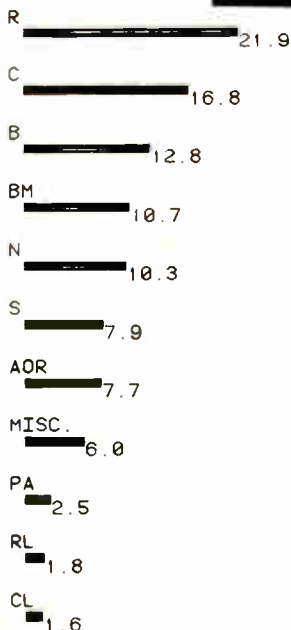
mately a six share. One of the healthier areas of growth for **KIKK-FM** was morning drive, where the station inserted a new personality, **Gary Harmon**. Along with the personnel shuffle, the station conducted a billboard campaign as usual and gave away a four-wheel drive vehicle plus mobile home and lot for a weekend hideaway promotion.

Other stations posting notable gains included **KRBE**, **KODA**, **KEYH**, and **KLOL**. **KRBE** doubled its teen shares to lead the market with more than 21% of that group. **KODA** scored strong female 25+ numbers, **KEYH** demonstrated strength among women 18-34, and **KLOL** was strong among 18-24 adults.

## Audience Composition Analysis



## Format Reach



## Share Trends

Persons 12+

POP(00): 24525

Mon-Sun 6AM-Mid

	J/F '80	A/M '80	O/N '80
1 KRLY-FM	9.1	9.1	9.8
2 KMJQ-FM	8.0	8.0	8.6
3 KIKK-FM	7.8	7.8	7.0
4 KTRH-AM	6.1	6.1	6.7
5 KYND-FM	5.3	5.3	5.4
6 KPRC-AM	5.3	5.3	5.3
7 KLOL-FM	4.6	4.6	4.9
8 KODA-FM	4.2	4.2	4.7
9 KENR-AM	4.0	4.0	4.6
10 KRBE-FM	3.9	3.9	4.3
11 KILT-FM	3.8	3.8	4.2
12 KILT-AM	3.7	3.7	4.1
13 KLAT-AM	3.4	3.4	3.3
14 KQUE-FM	3.2	3.2	3.1
15 KULF-AM	3.1	3.1	2.9
16 KSRR-FM	3.0	3.0	2.8
17 KEYH-AM	2.6	2.6	1.9
18 KFMK-FM	2.2	2.2	1.9
19 KXYZ-AM	1.8	1.8	1.8
20 KNUZ-AM	1.7	1.7	1.5
21 KLEF-FM	1.5	1.5	1.2
22 KCOH-AM	1.4	1.4	0.9
23 KIKK-AM	1.3	1.3	0.8
24 KLVL-AM	1.0	1.0	0.8
25 KHCB-FM	1.0	1.0	0.7
26 KYOK-AM	0.8	0.8	0.6
27 KFRD-AM	0.6	0.6	0.5
28 KIKR-AM	0.5	0.5	0.4
29 KLVI-AM	0.4	0.4	0.4

1.5 KIKK-AM(C)	1.5
1.2 KNUZ-AM(C)	1.2
0.9 KCOH-AM(B)	1.0
0.8 KYOK-AM(B)	1.0
0.8 KLVL-AM(B)	1.0
0.7 KXYZ-AM(ML)	0.8
0.6 KHCB-FM(ML)	0.6
0.5 KIKR-AM(C)	0.5
KCOL-FM(ML)	0.4

## Demographics

Teens 12-17 Mon-Sun 6AM-Mid	Adults 18-34 Mon-Sun 6AM-Mid	Adults 25-54 Mon-Sun 6AM-Mid
POP(00): 3156	POP(00): 9929	POP(00): 12739
1 KRBE-FM	1 KMJQ-FM	1 KIKK-FM
2 KMJQ-FM	2 KIKK-FM	2 KMJQ-FM
3 KFLY-FM	3 KLOL-FM	3 KODA-FM



# Indianapolis

METRO RANK

# 33

## O/N '80 Market Overview

We may just as well set this sentence in concrete — **WIBC** led the Indianapolis market again, with another stable, strong showing. **WXTZ**, the Beautiful Music fixture, slipped for the fourth straight book. **WFMS** and **WIRE** were neck-and-neck in the Country race, and **WNAP** posted its best book in years.

One **Arbitron** item you may want to keep in mind: the overall market in-tab was stable comparing the Spring QM sweep to the Fall 12-week version, but the men 18-24 in-tab dropped 25%. This could have meant more unstable estimates for stations targeting that demographic.

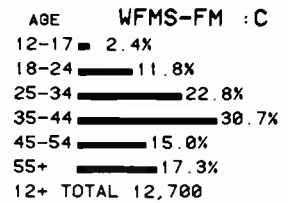
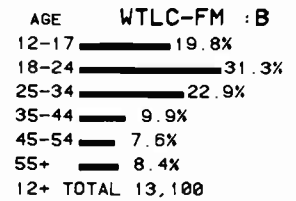
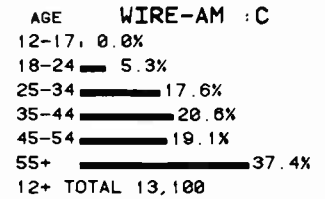
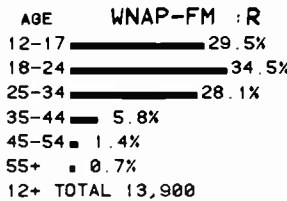
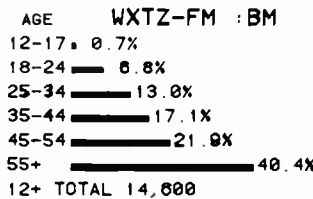
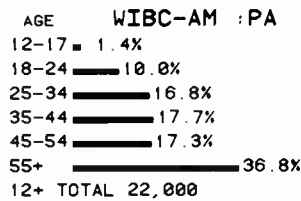
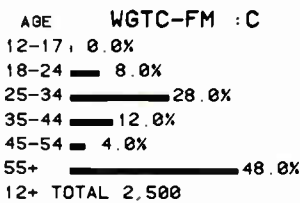
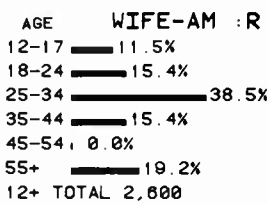
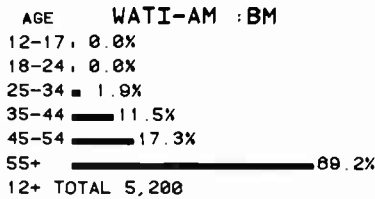
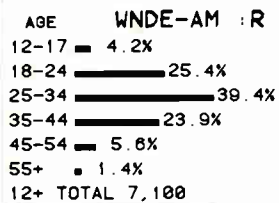
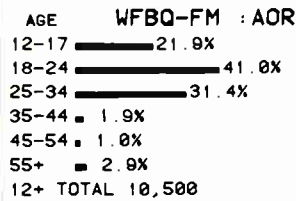
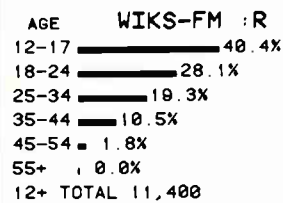
**WIBC** sat in the catbird seat among 25-54 adults. The station held just under a 17 share of audience in this vital group, four shares ahead of runner-up **WFMS**. **WIBC**'s strongest daypart was AM drive, where almost one quarter of the Indianapolis metro tuned to the station.

**WFMS**, the number two station 25-54, downplayed the "Urban Cowboy" type of Country music, instead trying to remain consistent in its approach musically and promotionally. TV, billboards, and busbenches formed the ad effort for **WFMS**. Middays were the station's strongest daypart, almost an 11 share 12+.

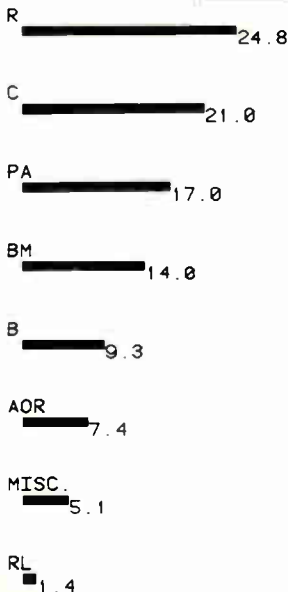
Country competitor **WIRE** rebounded from a slight slump in the Spring sweep. Increases of approximately 20% in male listeners paced the comeback. **WIRE** ranked third 25-54, just over an 11 share.

The young adult battle featured **WFBQ**, **WNAP**, and **WTLC**. **WNAP** remained atop the 18-34's with a share just under 16, while **WFBQ** rested at approximately a 14. **WTLC** garnered a 13 among the 18-34's. **WFBQ** and **WNAP** achieved high visibility through the use of TV and busboards. **WFBQ** produced a radio/TV rock show simulcast to generate additional listener interest.

## Audience Composition Analysis



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid  
POP(00): 9513

	O/N '79	A/M '80	O/N '80
1 WIBC-AM	15.9	WIBC-AM	15.7
2 WXTZ-FM	13.5	WXTZ-FM	12.5
3 WFBQ-FM	9.9	WTLC-FM	9.2
4 WTLC-FM	9.8	WIKS-FM	9.0
5 WIRE-AM	9.5	WIRE-AM	8.8
6 WFMS-FM	8.4	WFMS-FM	7.4
7 WNAP-FM	8.1	WNAP-FM	7.1
8 WNDE-AM	5.4	WFBQ-FM	6.7
9 WIKS-FM	4.6	WNDE-AM	5.3
10 WIFE-AM	3.4	WATI-AM	2.9
11 WATI-AM	2.5	WIFE-AM	2.9
12 WXLW-AM	1.3	WXLW-AM	2.0
13 WBRI-AM	0.8	WBRI-AM	1.2
14 WART-FM	0.7	WCBK-FM	1.2
15 WGTC-FM	0.5	WGTC-FM	0.8

16 WSVL-FM	0.5	WFBM-AM	0.5	WLHN-FM(PA)	0.5
17 WLHN-FM	0.4	WNTS-AM	0.4	WXIR-FM(M)	0.4
18 WCBK-FM	0.3	WART-FM	0.4	WFBM-AM(PA)	0.4
19 WSVL-AM	0.1	WLHN-FM	0.4	WATS-AM(RL)	0.4
20 WCRK-AM	0.1	WGRT-FM	0.3	WSVL-FM(M)	0.4
21		WNON-FM	0.3	WCBK-AM(C)	0.3

## Demographics

Teens 12-17	Adults 18-34	Adults 25-54
Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid
POP(00): 1254	POP(00): 3519	POP(00): 4637
1 WIKS-FM	1 WNAP-FM	1 WIBC-AM
2 WNAP-FM	2 WFBQ-FM	2 WFMS-FM
3 WTLC-FM	3 WTLC-FM	3 WXTZ-FM

# Kansas City METRO RANK 28

## O/N '80 Market Overview

Taft continued to score a 1-2 knockout punch, as WDAF and KYYS retained their lead in the market. Other noteworthy stories included the rebound by KCEZ, passing KMBR in the Beautiful Music race; the improvement in KUDL's numbers; the steady rise of WHB; and the rebounds of KBEQ and KCMO.

Comparing fall books is very important in Kansas City since in the spring KMBZ carries Royals baseball. It's interesting to note that although the Royals were in the World Series this past fall sweep, the additional baseball coverage did not keep KMBZ's 12+ numbers from slipping.

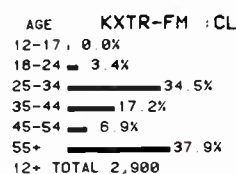
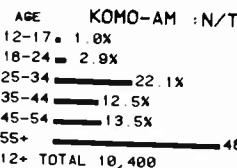
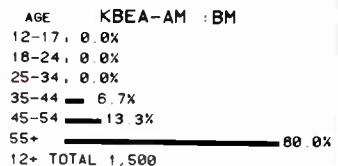
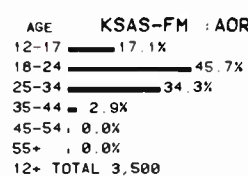
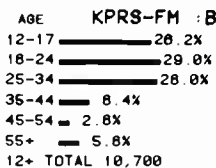
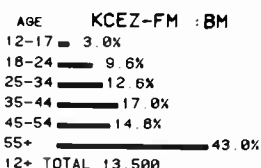
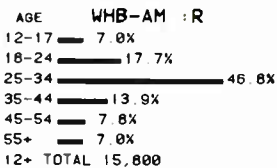
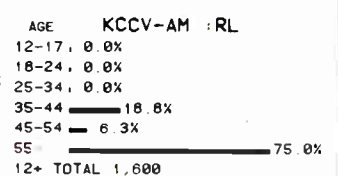
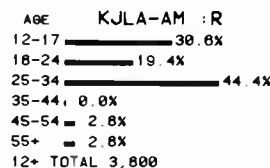
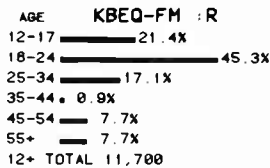
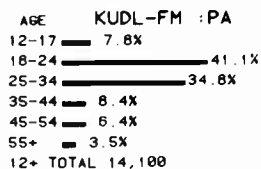
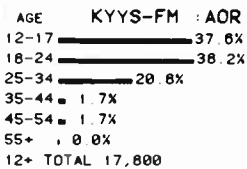
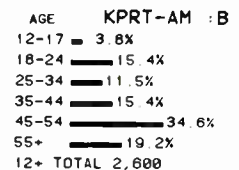
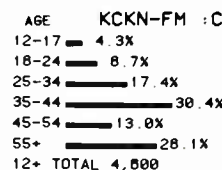
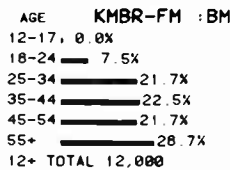
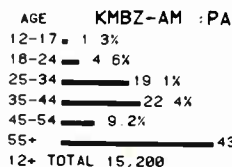
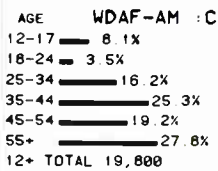
In the O/N '79 results, WDAF and KMBR were the only stations with double digit shares among 25-54 adults. This past fall, however, WDAF remained in the mid-14 share range; the other double digit station was WHB, up more than five shares since the O/N '79 sweep to almost a 13 share. KMBR and KMBZ each scored a mid-nine share of 25-54 year-olds this sweep.

In the KCEZ-KMBR Beautiful Music contest, KCEZ emerged on top, outpolling KMBR among both men and women listeners. KMBR beat KCEZ among 25-54 adults, however, while the Schulke sound of KCEZ did well with older tuners-in. Extensive market research combined

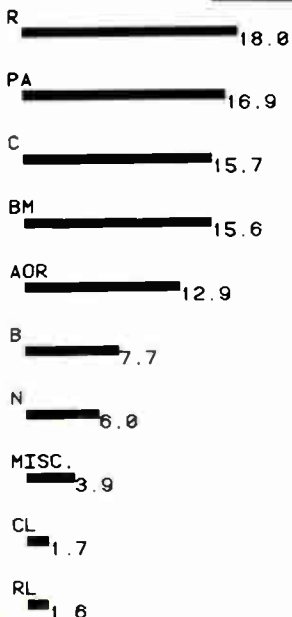
with an ad campaign that featured Patrick O'Neal TV spots helped KCEZ rebound from a soft spring survey.

WHB not only scored well in the key 25-54 demos but also ranked highly in the 18-34 standings, thanks to a strong 25-34 core. Three stations — KUDL, KYYS, and WHB — battled for the lead among young adults, with less than one share separating the stations. KUDL doubled its 18-34 share, while WHB rose almost 40% versus O/N '79. KYYS slipped overall compared to the previous fall, but still dominated men 18-34. KUDL, with an improved technical facility, led among women 18-34 with a huge 21 share, followed by WHB with just under a 14.

## Audience Composition Analysis



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid  
POP(00): 11176

	O/N '79	A/M '80	O/N '80	
1	KYYS-FM	12.7	WDAF-AM	12.0
2	WDAF-AM	11.9	KMBZ-AM	10.8
3	KMBR-FM	9.3	KYYS-FM	10.2
4	KMBZ-AM	8.9	WHB-AM	9.1
5	KCEZ-FM	7.8	KMBR-FM	8.6
6	KBEG-FM	6.5	KPRS-FM	8.1
7	KCMO-AM	6.2	KCEZ-FM	7.8
8	WHB-AM	6.0	KUDL-FM	6.9
9	KPRS-FM	5.8	KBEG-FM	6.8
10	KJLA-AM	3.6	KCMO-AM	6.2
11	KCKN-FM	3.6	KCKN-FM	6.0
12	KUDL-FM	3.5	KJLA-AM	4.0
13	KCKN-AM	2.6	KSAS-FM	2.7
14	KBEA-AM	1.9	KCKN-AM	2.1
15	KATR-FM	1.3	KBEA-AM	2.0
16	KPRT-AM	1.3	KPRT-AM	1.7
17	KCCV-AM	1.0	KXTR-FM	1.5
			1.4	
			0.9	
			0.9	

18	KWKI-FM	0.6	KEXS-AM	0.7	KFEG-AM(C)	0.6
19	KTRQ-FM	0.6	KTRQ-FM	0.5	KLZR-FM(A)	0.6
20	KEXS-AM	0.4	KCNW-AM	0.5	ACKN-AM(C)	0.6
21					KFIJ-AM(C)	0.4
22					KWKI-FM(ML)	0.4
23					KCLO-AM(ML)	0.3

## Demographics

Teens 12-17	Adults 18-34	Adults 25-54
Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid
POP(00): 1374	POP(00): 4194	POP(00): 5543
1 KYYS-FM	1 KUDL-FM	1 WDAF-AM
2 KPRS-FM	2 KYYS-FM	2 WHB-AM
3 KFEG-FM	3 WHB-AM	3 KMBR-FM

## O/N '80 Market Overview

Increased importance of the Hispanic population in this report had repercussions that echoed in the ratings results. Stations with notable ethnic appeal prospered, while some stations with almost totally non-ethnic audience composition slipped. Besides the ethnic situation, the other major highlight was the tightened battle among stations featuring contemporary music.

Since the O/N '79 L.A. survey, the estimated Hispanic portion of the metro population rose approximately 33%. Most notable of the stations that have successfully appealed to this

growing group is **KRLA**, which jumped a full share this report. Even though the station spent less on outside media than in previous surveys, the end result was improved. Perhaps the key to the rise was that more than 40% of the **KRLA** audience was Hispanic this sweep.

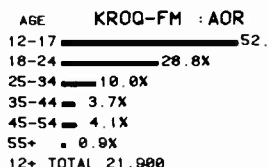
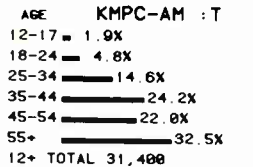
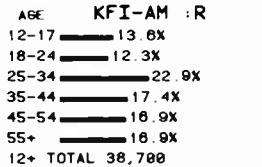
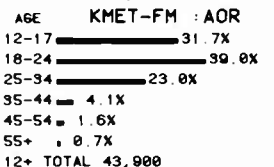
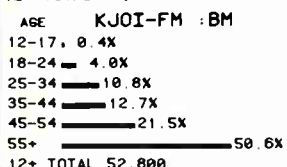
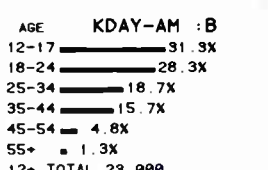
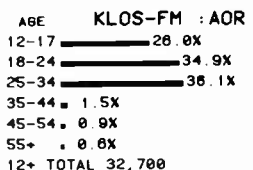
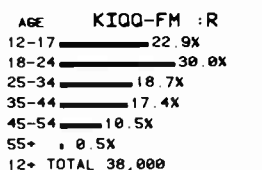
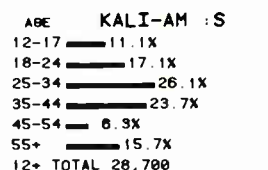
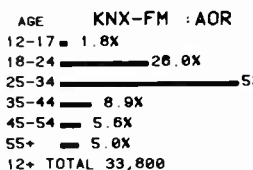
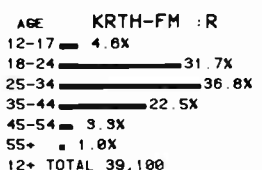
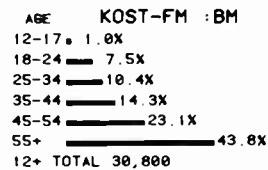
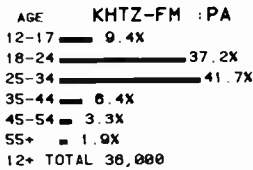
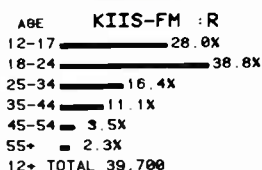
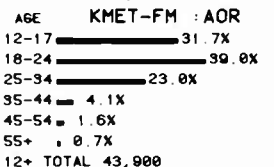
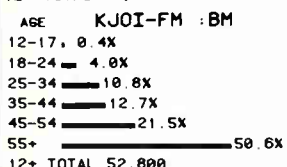
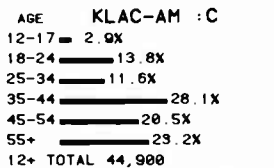
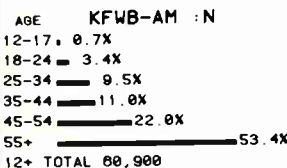
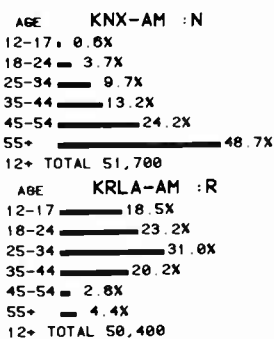
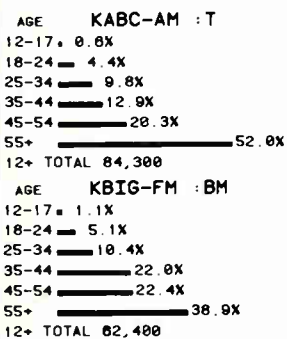
Another station that rose and may have been helped by the increasing Hispanic influence was **KBIG**. The **Bonneville** station has significant Hispanic listenership which may have helped while competitors were slipping. Among the actual Hispanic-formatted stations, **KALI** continued its improvement and led the competition.

Number one overall again was **KABC**, up almost a full share from last fall. Perhaps inclusion of more of the baseball season in the longer Quarterly Measurement sweep this time contributed to that. An especially strong showing by the **Ken & Bob** morning team also helped, as the duo led **KABC** to more than a nine share in the AM, tops by far.

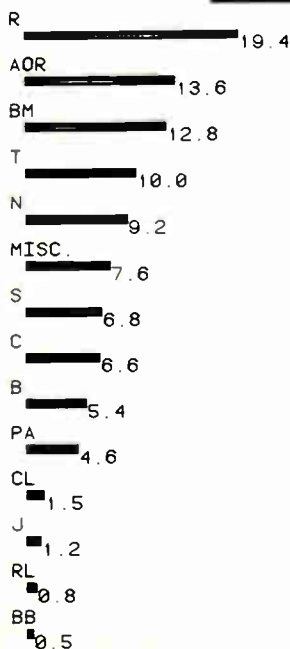
Number two in the morning, and showing a big jump overall, was **KFWB**. The **Westinghouse** property scored its best book ever, with a healthy

Continued on Page 109

## Audience Composition Analysis



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid  
POP(00): 76268

	A/M '80	J/A '80	O/N '80
1 KABC-AM	7.0	KABC-AM	7.6
2 KBIG-FM	5.7	KMET-FM	5.0
3 KMET-FM	4.9	KBIG-FM	4.8
4 KJOI-FM	4.8	KJOI-FM	4.6
5 KNX-AM	4.8	KLAC-AM	4.0
6 KFWB-AM	4.2	KNX-AM	4.0
7 KLAC-AM	4.2	KFWB-AM	3.9
8 KRLA-AM	3.8	KLOS-FM	3.4
9 KRTH-FM	3.5	KRTH-FM	3.4
10 KIIS-FM	3.3	KIIS-FM	3.2
11 KNX-FM	3.2	KNX-FM	3.2
12 KFI-AM	3.1	KFLA-AM	3.1
13 KMPC-AM	2.8	KOST-FM	3.0
14 KOST-FM	2.7	KMPC-AM	2.9
15 KLOS-FM	2.4	KIQQ-FM	2.8
16 KHJ-AM	2.2	KFI-AM	2.7
17 KHTZ-FM	2.2	KHTZ-FM	2.3
18 KDAY-AM	2.1	KTNQ-AM	2.0
19 KUTE-FM	2.0	KZLA-FM	1.8
20 KIQQ-FM	1.8	KUTE-FM	1.8
21 KROQ-FM	1.6	KALI-AM	1.7
22 KTNQ-AM	1.6	KHJ-AM	1.7
23 KZLA-FM	1.6	KWST-FM	1.6
24 KJLH-FM	1.5	KKGO-FM	1.5
25 KKGO-FM	1.4	KROG-FM	1.5
26 KLVE-FM	1.4	KJLH-FM	1.4
27 KGFJ-AM	1.1	KJLH-FM	1.3
28 KALI-AM	1.1	KLVE-FM	1.2

29 KNOB-FM	1.1	KNOB-FM	1.1
30 KWST-FM	1.0	KGRB-AM	1.1
31 XTRA-AM	1.0	KWST-FM	1.1
32 KWKW-AM	0.9	KEZY-AM	1.1
33 KFAC-FM	0.9	KGFJ-AM	1.0
34 KEZY-AM	0.8	KFAC-FM	1.0
35 KIEV-AM	0.5	XTRA-AM	0.9
36 KEZY-FM	0.5	KACE-FM	0.8
37 KGRB-AM	0.5	KGER-AM	0.6
38 KWIZ-AM	0.5	KIEV-AM	0.5
39 KGER-AM	0.4	KEZY-FM	0.4
40 KFAC-AM	0.4	KGIL-AM	0.4
41 KBRT-AM	0.4	KZLA-AM	0.4
42 KGIL-AM	0.4	KBRT-AM	0.4
43 KACE-FM	0.4	KFAC-AM	0.3
44 XPRS-AM	0.3	KGIL-FM	0.1
45 KIIS-AM	0.3	KGIL-FM	0.3
46 KZLA-AM	0.3	KDOB-FM	0.1
47 KGIL-FM	0.2		

## Demographics

Teens 12-17 Mon-Sun 6AM-Mid	Adults 18-34 Mon-Sun 6AM-Mid	Adults 25-54 Mon-Sun 6AM-Mid
POP(00): 8664	POP(00): 28633	POP(00): 38925
1 KMET-FM	1 KHTZ-FM	1 KABC-AM
2 KROQ-FM	2 KRLA-AM	2 KBIG-FM
3 KIIS-FM	3 KMET-FM	3 KRLA-AM



# Louisville

METRO RANK **42**

## O/N '80 Market Overview

There was a new 1-2 lineup in Louisville as **WAMZ** added three shares to become number one and **WKJJ** rebounded into the runner-up slot. Former leader **WVEZ** slipped to third overall this survey.

Metro in-tab in Louisville dropped over two hundred dials this sweep, with men 18-24 falling almost 30%. Keep these facts in mind when examining the data.

The strong **WAMZ** combination of men 18-44 and women 25-54 propelled the station to prominence. **WAMZ** was tops among adults 25-54

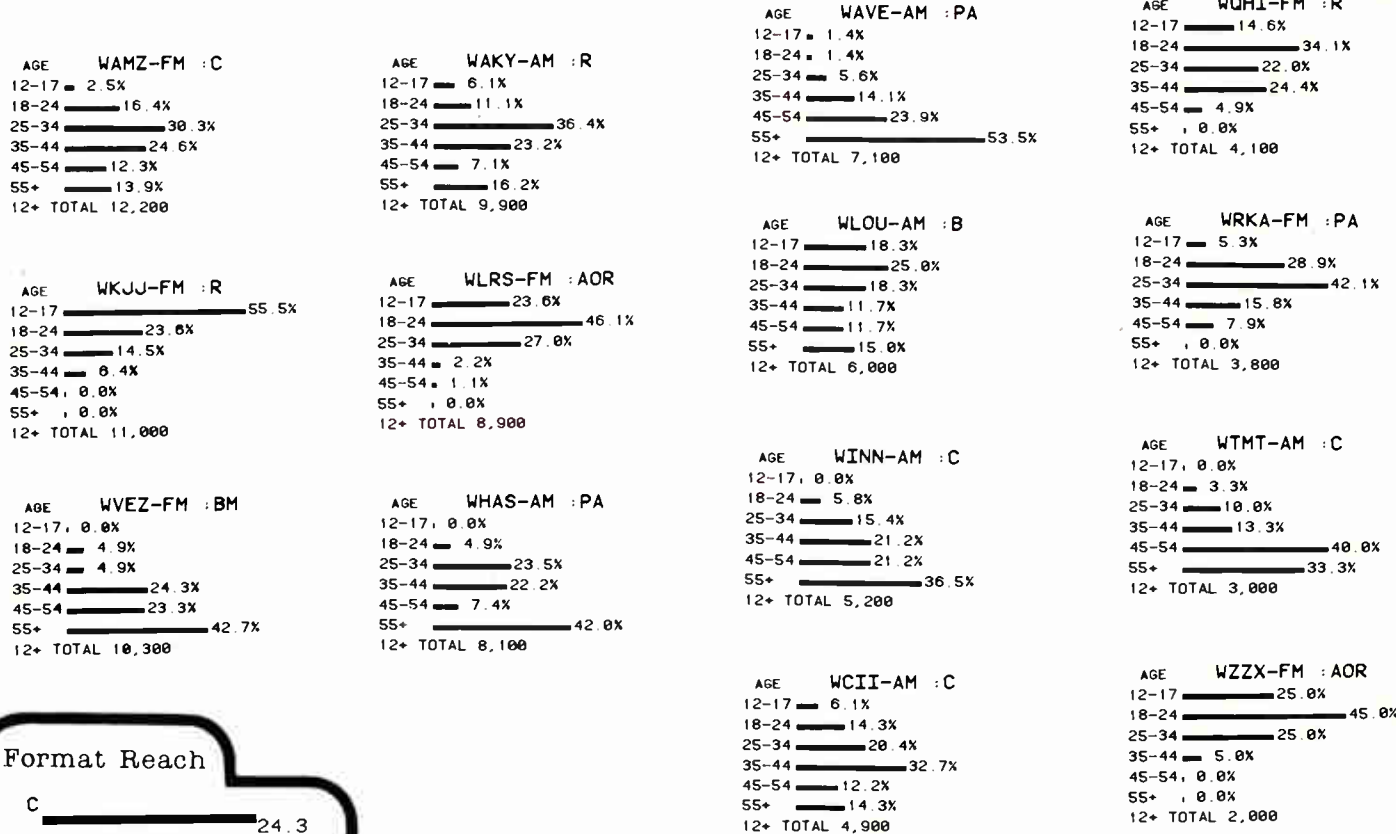
with almost a 16 share, three ahead of **WAKY** **WAMZ** was second among adults 18-34, two shares behind AOR fixture **WLRS**. **WAMZ** led both women 18-34 and 25-54, and headed the pack in men 25-54 also. **WLRS** led in the male 18-34 cell with almost a 20 share, but **WAMZ** was second with virtually a 15. Biggest jump for **WAMZ** this sweep came from women listening in midday.

Much of the good news for **WKJJ** this book came from teens. The station surged to more than a 50 share, with more than a 60 share in AM

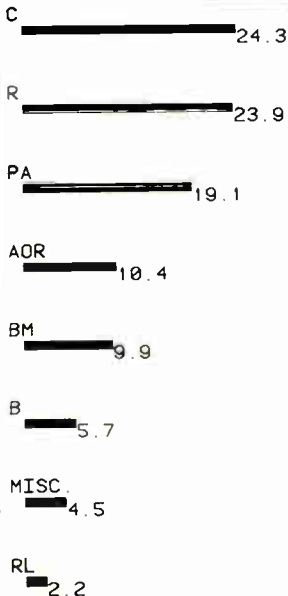
drive. Among adults the 18-34 females were a strong core for **WKJJ**, with the station scoring a mid-13 share this sweep, second to **WAMZ**. The station spent less on advertising for this survey but did manage to buy two spots in the TV show "Dallas" on the episode revealing who shot J.R.

**WVEZ**, the Beautiful Music entity in the market, experienced a softening in its 25-54 and 35-64 numbers. The station still maintained a mid-10 share of the 25-54 demo and almost a 17 share of the 35-64 group. Both figures were down one point from the spring sweep.

## Audience Composition Analysis



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(100): 73,000

	O/N '79	A/M '80	O/N '80
1 WVEZ-FM	12.9	WVEZ-FM	10.7
2 WHAS-AM	10.8	WAKY-AM	9.8
3 WKJJ-FM	10.2	WLOU-AM	9.4
4 WLRS-FM	10.1	WHAS-AM	8.9
5 WAVE-AM	8.2	WAMZ-FM	8.8
6 WINN-AM	8.0	WKJJ-FM	7.8
7 WAMZ-FM	6.9	WAVE-AM	7.7
8 WAKY-AM	5.7	WINN-AM	5.9
9 WKJJ-AM	4.7	WLRS-FM	5.7
10 WQHI-FM	4.7	WKJJ-AM	4.5
11 WLOU-AM	4.7	WQHI-FM	3.7
12 WTMT-AM	2.0	WZZX-FM	3.5

13 WZZX-FM	1.5	WRKA-FM	3.1	WTMT-AM(C)	2.9
14 WNUU-FM	1.6	WTMT-AM	2.8	WZZX-FM(A)	1.9
15 WFIA-AM	1.5	WFIA-AM	1.4	WXLN-FM(RL)	1.1
16 WXVW-AM	1.2	WXVW-AM	1.1	WFIA-AM(RL)	1.1
17 WXLN-FM	0.7	WXLN-FM	1.1	WXVW-AM(PA)	0.9

## Demographics

Teens 12-17 Mon-Sun 6AM-Mid	Adults 18-34 Mon-Sun 6AM-Mid	Adults 25-54 Mon-Sun 6AM-Mid
POP(100): 948	POP(100): 2643	POP(100): 3546
1 WKJJ-FM	1 WLRS-FM	1 WAMZ-FM
2 WLRS-FM	2 WAMZ-FM	2 WAKY-AM
3 WLOU-AM	3 WAKY-AM	3 WVEZ-FM

# Memphis

METRO RANK **41**

## O/N '80 Market Overview

A new number one station was crowned in the Memphis area, as AOR **WZXR** added more than three shares overall to lead the pack. Other strong double-digit shareholders were **WEZI**, which gained and remained number two 12+; **WHRK**, the Black powerhouse which slipped slightly; and **WMC-AM**, whose Country format propelled it into an even stronger niche this book.

One **Arbitron** factor you may want to be aware of — the percentage of homes estimated to have unlisted phones jumped from just under 20% in the A/M '80 report to more than 27% this time. ESF diaries were a higher percentage

of the total in-tab this sweep.

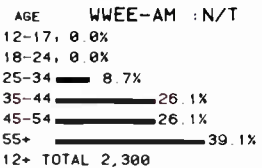
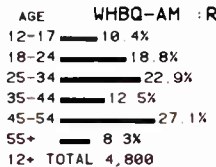
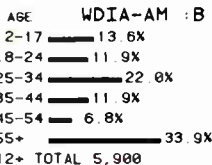
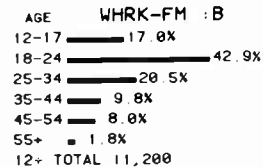
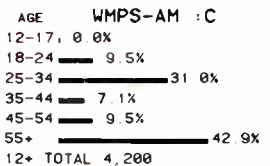
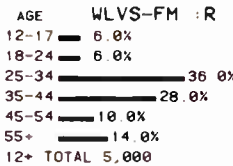
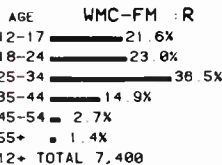
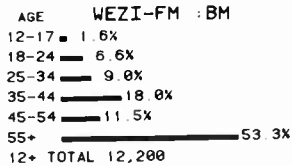
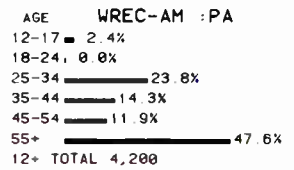
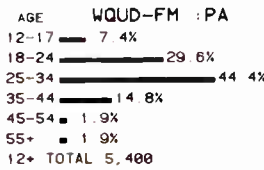
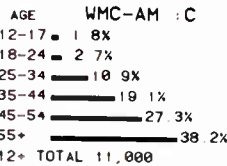
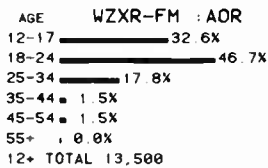
**WZXR**, the local Superstars station, posted gains among young adult men and teens to surge to the top. An increased ad budget, spent on TV and on the dispersal of 250,000, bumper stickers, heightened station awareness. **WZXR** jumped to almost a 40 share of teens, while the station's share of males 18-34 leapt to a 30, more than 10 ahead of **WHRK**.

The battle for the patronage of women 18-34 was a close one, with **WHRK** edging out **WMC-FM** by a fraction. **WMC-FM** was also the runner-up among women 25-54, second to **WMC-AM**.

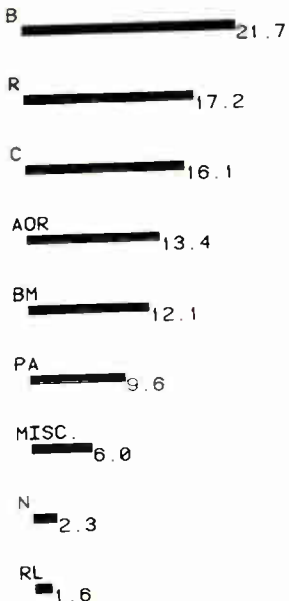
The top adults 25-54 station was **WMC**, with its strong female numbers. Part of the female increase may have been due to the new morning team on **WMC**, **Ken Martin** and "**Lovely Aunt Eloise Louise**". The station also relied on service features like helicopter traffic reports to build listener loyalty. Total media backup for the **WMC** air sound was concentrated on TV.

**WEZI**, the **Schulke** station in Memphis, showed strong 35+ numbers, tied with **WMC** with a mid-20 share of adults 35-64. TV, newspaper and billboards were used to promote the **WEZI** sound.

## Audience Composition Analysis



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid  
POP(00): 7324

	O/N '79	A/M '80	O/N '80
1 WEZI-FM	10.9	WHRK-FM	12.6
2 WMC-FM	10.5	WEZI-FM	10.5
3 WHRK-FM	9.2	WZXR-FM	10.2
4 WMC-AM	8.8	WMC-AM	9.7
5 WZXR-FM	8.6	WMC-FM	9.4
6 WDIA-AM	7.9	WDIA-AM	6.7
7 WHBQ-AM	6.6	WLOK-AM	6.7
8 WMPS-AM	6.3	WQUD-FM	5.6
9 WQUD-FM	5.8	WREC-AM	4.5
10 WLOK-AM	5.8	WHBQ-AM	3.8
11 WREC-AM	4.1	WMPS-AM	3.5
		WZXR-FM(A)	13.4
		WEZI-FM(M)	12.1
		WHRK-FM(M)	11.1
		WPC-AM(C)	10.9
		WMC-FM(R)	7.4
		WDIA-AM(M)	5.9
		WQUD-FM(PA)	5.4
		WLVS-FM(M)	5.0
		WHBQ-AM(R)	4.8
		WLOK-AM(R)	4.7
		WREC-AM(PA)	4.2

12 WVEE-AM	3.3	WLVS-FM	3.5	WMPS-AM(C)	4.2
13 KWAM-AM	2.5	KWAM-AM	2.7	WVEE-AM(M)	2.3
14 KWAM-FM	2.5	WVEE-AM	2.6	KWAM-AM(RL)	1.6
15 WLVS-FM	2.3	KWAM-FM	2.3	KWAM-FM(RL)	1.0
16 KSUD-AM	1.4		0.0	KSUD-AM(M)	0.5

## Demographics

Teens 12-17	Adults 18-34	Adults 25-54
Mon-Sun 6AM-Mid	Mon Sun 6AM-Mid	Mon Sun 6AM-Mid
POP(00): 1006	POP(00): 2898	POP(00): 3427
1 WZXR-FM	1 WZXR-FM	1 WMC-AM
2 WHRK-FM	2 WHRK-FM	2 WEZI-FM
3 WMC-FM	3 WPC-FM	3 WHRK-FM

# Miami

## METRO RANK 23

### O/N '80 Market Overview

Hispanic station **WRHC** once again stole the mantle from **WQBA** and for the second book in a row led the Dade County metro. Other stations showing notable growth over the past year were **WQAM** and **WNWS**; each managed to record a healthy showing in the O/N '80 sweep.

Two **Arbitron** factors need to be taken into account when viewing the results from the most recent survey, as compared to O/N '79. First, there were more in-tab diaries returned from ethnics, especially Hispanics, in the latest survey period. Second, the sampling and diary return

among men 18-24 was more widespread this time, leading to more stable estimates among stations skewing towards the young male.

**WRHC** led the 25-54 demo with a mid-eight share, one share ahead of another Hispanic station, **WCMQ**, and Country **WQAM**. Among adults 35-64 **WRHC** was the only station to post a double-digit score, a mid-14 figure.

**WQAM**, the top English-language station among the vital 25-54 group, has jumped from a share under two in that demo to approximately a seven this time. **WQAM**'s excellent signal, plus on-air promotions and a TV ad campaign more exten-

sive than past efforts, carved out a strong niche. **WQAM**'s strongest showing this survey was among women 35-44.

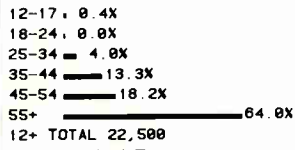
**WEDR**, a black-formatted station, still led among the Dade young adults in the 18-34 cell. Stable at about a 10 share over the last two fall books, the station not only maintained this viable 18-34 position but also garnered just over a 10 share of teens.

**WWWL**, with its strong female 18-34 base, ranked just behind **WEDR** among 18-34 adults.

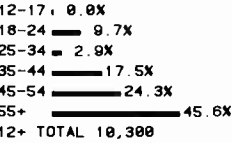
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### Audience Composition Analysis

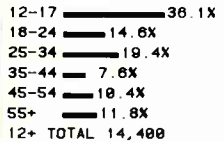
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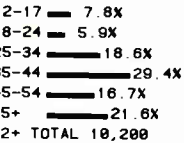
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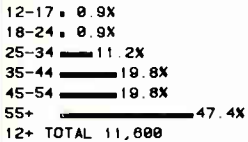
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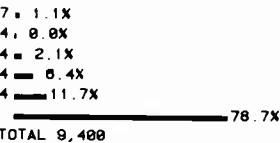
#### AGE WQAM-AM : C



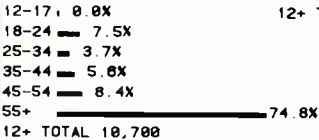
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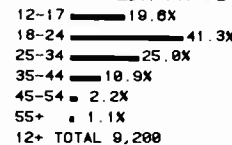
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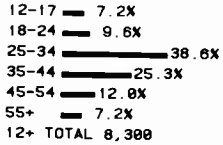
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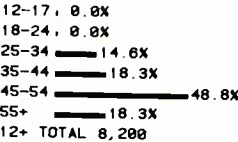
#### AGE WEDR-FM : B



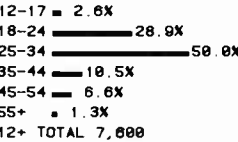
#### AGE WCMQ-FM : S



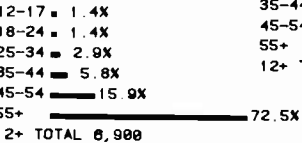
#### AGE WCMQ-AM : S



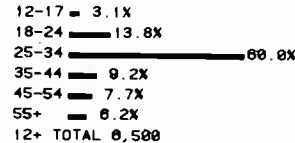
#### AGE WWWL-FM : AOR



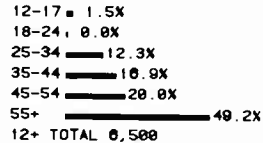
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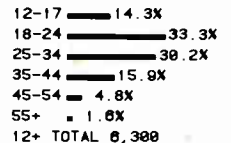
#### AGE WAIA-FM : PA



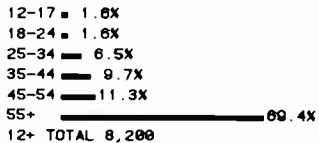
#### AGE WOCN-AM : PA



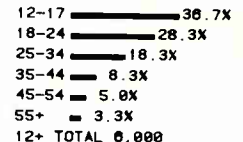
#### AGE WQBA-FM : S



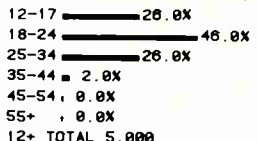
#### AGE WIOD-AM : PA



#### AGE WMJX-FM : R



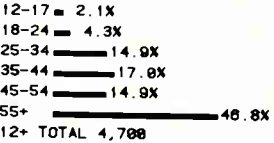
#### AGE WSHE-FM : AOR



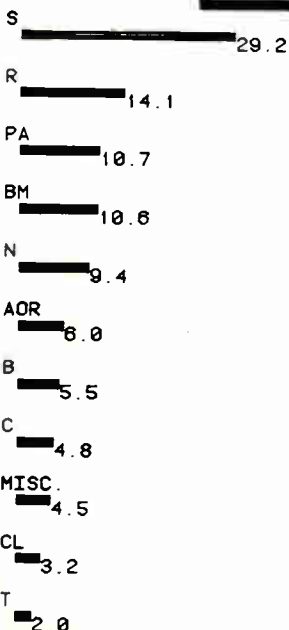
#### AGE WHTT-AM : S



#### AGE WLYF-FM : BM



### Format Reach



### Share Trends

Persons 12+ Mon-Sun 6AM-Mid  
POP(00): 12974

O/N '79	A/M '80	O/N '80
1 WQBA-AM 10.8	WRHC-AM 7.5	WRHC-AM (B) 10.6
2 WRHC-AM 7.5	WQBA-AM 5.0	WHYI-FM (R) 6.8
3 WEDR-FM 5.3	WHYI-FM 5.0	WQBA-AM (B) 5.5
4 WIOD-AM 5.0	WEDR-FM 5.4	WNWS-AM (B) 5.0
5 WLYF-FM 4.6	WYOR-FM 5.2	WYOR-FM (B) 4.8
6 WINZ-FM 4.6	WCMQ-FM 4.8	WQAM-AM (C) 4.8
7 WHYI-FM 4.4	WINZ-AM 4.6	WINZ-AM (B) 4.4
8 WINZ-AM 4.1	WINZ-FM 4.3	WEDR-FM (B) 4.3
9 WQBA-FM 3.9	WWWL-FM 3.8	WCMQ-FM (B) 3.9
10 WYOR-FM 3.6	WNWS-AM 3.6	WCMQ-AM (B) 3.9
11 WVCG-AM 3.5	WHTT-AM 3.4	WWWL-FM (A) 3.6
12 WCMQ-FM 3.4	WLYF-FM 3.3	WTMI-FM (CL) 3.2
13 WNWS-AM 3.2	WQBA-FM 3.2	WAIA-FM (PA) 3.1
14 WCMQ-AM 3.2	WOCN-AM 3.1	WOCN-AM (PA) 3.1
15 WAIA-FM 3.1	WIOD-AM 3.0	WQBA-FM (B) 3.0
16 WWWL-FM 2.8	WAIA-FM 2.9	WIOD-AM (PA) 2.9
17 WOCN-AM 2.5	WVCG-AM 2.7	WMJX-FM (B) 2.8
18 WSHE-FM 2.4	WMJX-FM 2.7	WSHE-FM (A) 2.4
19 WMJX-FM 2.3	WAXY-FM 2.3	WHTT-AM (B) 2.3

20 WAXY-FM 2.0	WQAM-AM 1.9	WLYF-FM (B) 2.2
21 WQAM-AM 1.9	WTMI-FM 1.9	WAXY-FM (B) 2.2
22 WKQS-FM 1.9	WSHE-FM 1.8	WKAT-AM (T) 2.0
23 WTMI-FM 1.8	WCMQ-AM 1.7	WVCG-AM (B) 1.8
24 WHTT-AM 1.7	WGBS-AM 1.6	WGBS-AM (PA) 1.6
25 WGBS-AM 1.6	WKAT-AM 1.4	WMBM-AM (B) 1.2
26 WKAT-AM 1.5	WKQS-FM 1.3	WCKO-FM (B) 1.2
27 WMBM-AM 1.2	WMBM-AM 1.3	WINZ-FM (B) 1.1
28 WCKO-FM 1.1	WEWZ-FM 0.6	WKQS-FM (B) 1.0
29 WQDI-AM 0.7	WCKO-FM 0.5	WEWZ-FM (B) 0.8
30 USDO-FM 0.6		
31 WGLY-FM 0.4		

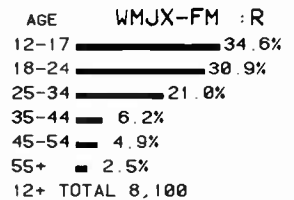
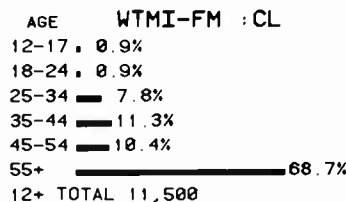
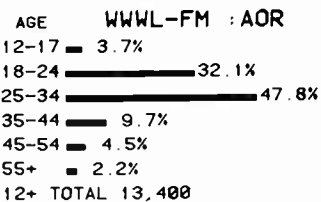
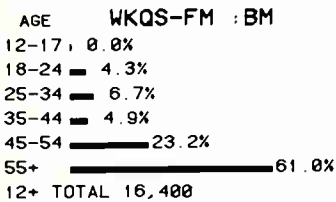
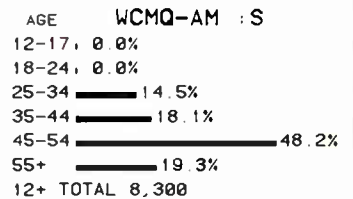
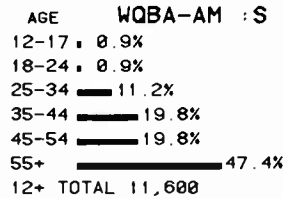
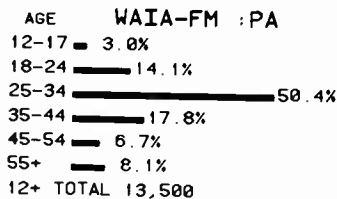
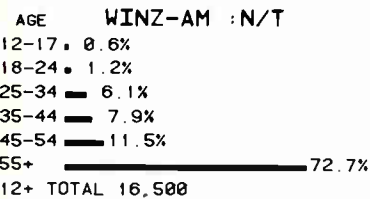
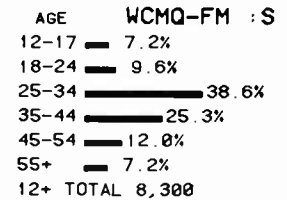
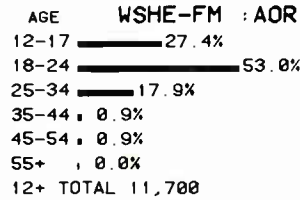
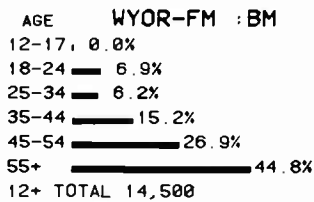
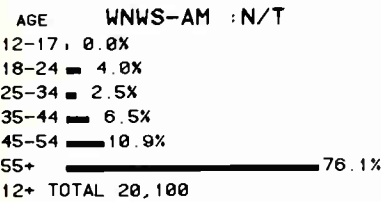
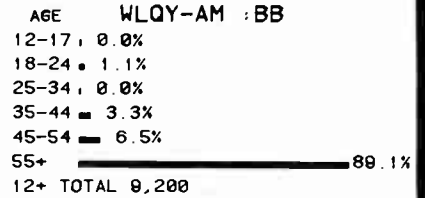
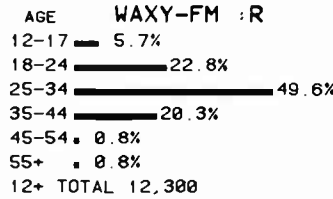
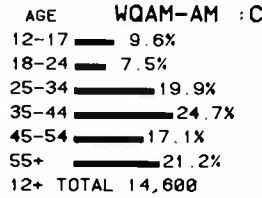
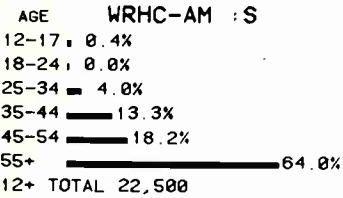
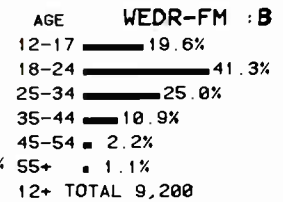
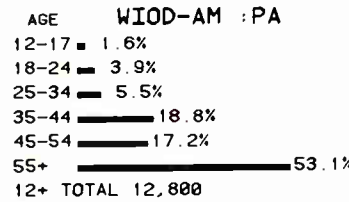
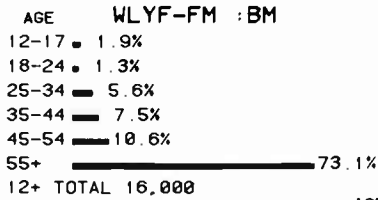
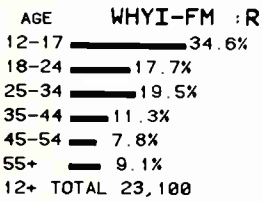
### Demographics

Teens 12-17 Mon-Sun 6AM-Mid	Adults 18-34 Mon-Sun 6AM-Mid	Adults 25-54 Mon-Sun 6AM-Mid
POP(00): 1286	POP(00): 4066	POP(00): 5793
1 WHYI-FM	1 WEDR-FM	1 WRHC-AM
2 WMJX-FM	2 WWWL-FM	2 WCMQ-AM
3 WEDR-FM	3 WHYI-FM	3 WQAM-AM

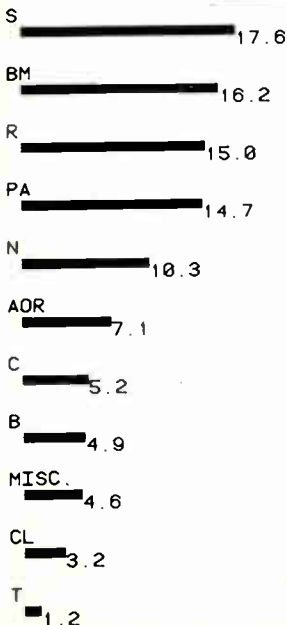


# Miami-Ft. Lauderdale Special

## Audience Composition Analysis



### Format Reach



### Share Trends

Persons 12+ Mon-Sun 6AM-Mid  
POP(00): 21173

	O/N '79	A/M '80	O/N '80
1 WLYF-FM	9.1	WLYF-FM	7.3
2 WGBA-AM	6.6	WRHC-AM	6.0
3 WHYI-FM	5.7	WLYF-FM	6.0
4 WINZ-AM	5.1	WQBA-AM	4.9
5 WIOD-AM	4.9	WLYF-FM	4.9
6 WRHC-AM	4.6	WNWS-AM	4.5
7 WAIA-FM	4.3	WYOR-FM	4.2
8 WKQS-FM	3.8	WAXY-FM	4.1
9 WINZ-FM	3.7	WAIA-FM	3.7
10 WYOR-FM	3.5	WKQS-FM	3.5
11 WEDR-FM	3.3	WWWL-FM	3.4
12 WNWS-AM	3.2	WIOD-AM	3.4
13 WWWL-FM	3.2	WINZ-FM	3.4
14 WCGM-AM	2.6	WEDR-FM	3.4
15 WAXY-FM	2.5	WCMQ-FM	2.5
16 WGBA-FM	2.3	WSHE-FM	2.9
17 WSHE-FM	2.2	WHTT-AM	2.7
18 WCMQ-FM	2.1	WMJX-FM	2.2
19 WCMQ-AM	2.1	WQAM-AM	2.2
20 WMJX-FM	2.0	WRBD-AM	2.1
21 WFTL-AM	1.9	WVCC-AM	2.1
22 WTMI-FM	1.7	WQBA-FM	2.0
23 WGRS-AM	1.7	WOCN-AM	1.9

24 WQAM-AM	1.6	WTMI-FM	1.9	WBFD-AM (B)	1.6
25 WOCN-AM	1.5	WGRS-AM	1.5	WCKO-FM (R)	1.5
26 WCKO-FM	1.5	WCKO-FM	1.5	WHTT-AM (S)	1.4
27 WKAT-AM	1.4	WFTL-AM	1.2	WVCG-AM (BM)	1.4
28 WHTT-AM	1.4	WKAT-AM	1.1	WINZ-FM (A)	1.2
29 WRBD-AM	1.2	WCMQ-AM	1.0	WKAT-AM (T)	1.2
30 WPIP-AM	0.9	WLWZ-FM	1.0	WFTL-AM (PA)	1.1
31 WSDO-FM	0.8	WPIP-AM	0.9	WLWZ-FM (PA)	1.0
32 WMBM-AM	0.8	WMBM-AM	0.8	WMBM-AM (B)	0.7
33 WSRF-AM	0.8	WEXY-AM	0.6	WEXY-AM (C)	0.6
34 WEXY-AM	0.6			WSRF-AM (C)	0.5
35 WQMA-AM	0.3			WFIP-AM (BM)	0.3
36				WEAT-FM (BM)	0.3

### Demographics

Teens 12-17	Adults 18-34	Adults 25-54
Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid
POP(00): 2047	POP(00): 6218	POP(00): 9067
1 WHYI-FM	1 WWWL-FM	1 WAIA-FM
2 WSHE-FM	2 WAXY-FM	2 WQAM-AM
3 WMJX-FM	3 WAIA-FM	3 WHYI-FM

# Milwaukee

## O/N '80 Market Overview

Perennial leader **WTMJ** remained atop the standings, but the station's comfortable margin eroded. The market became a three-way race, with **WEZW** and **Hearst's WISN** just behind **WTMJ** in the 12+ column and actually ahead in some key demos.

The battleground was adults 25-54. In the results from the O/N '79 sweep **WTMJ** led with a mid-14 share, while **WEZW** and **WISN** were in the 12 range. This past fall, **WISN** led with a mid-14 share while **WEZW** and **WTMJ** landed in the mid-11 bracket. **WTMJ** narrowly led **WISN** for morning

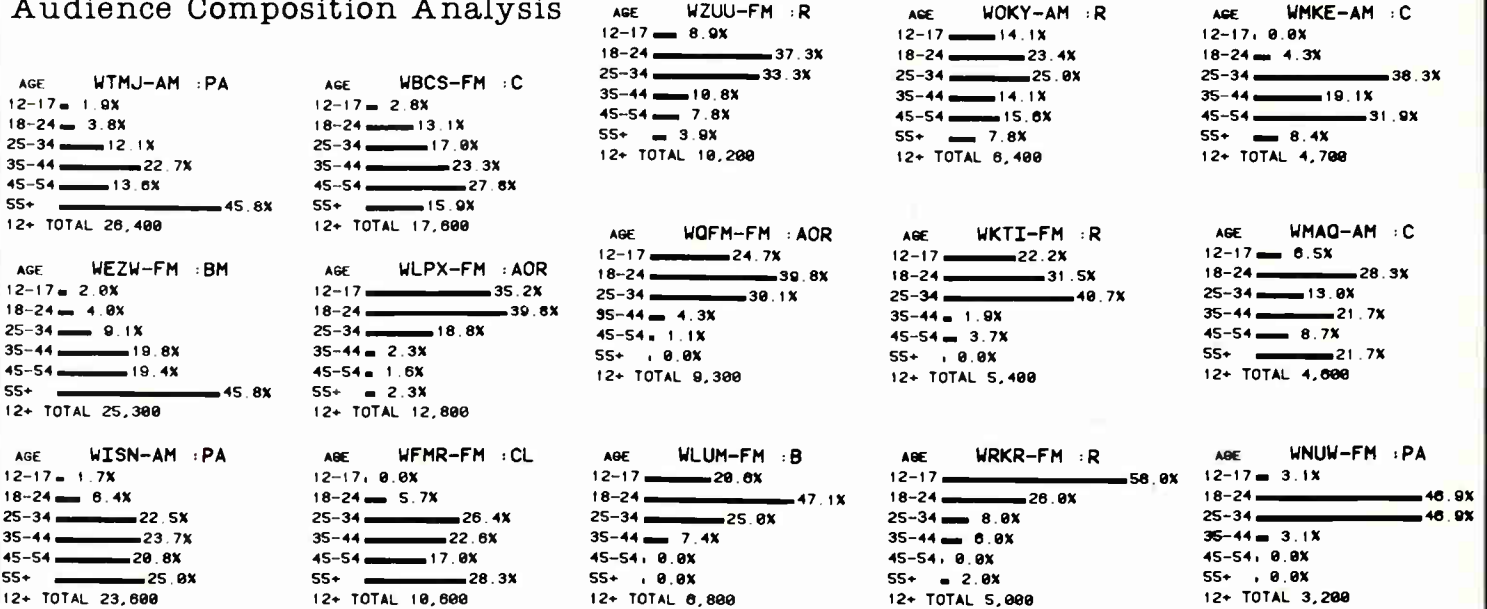
drive honors, while **WEZW** took middays and **WTMJ** won in PM drive among total persons.

**WISN** made no special effort to hype the book this sweep. The station maintained its ad budget at about \$60,000, concentrated on TV, and there were no major personnel or promotional happenings during the book, according to station sources.

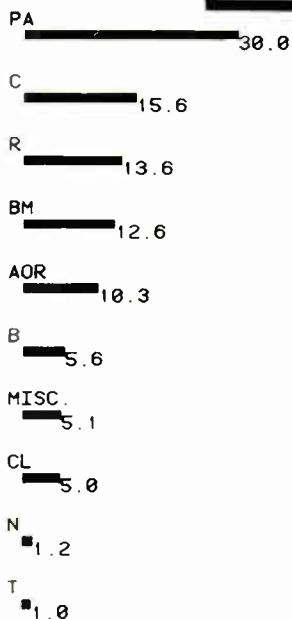
**WTMJ** appeared to suffer from a defection of female listeners. The losses seemed to be most serious in the drive times, as exemplified by the loss of almost ten shares in AM drive among women 25-54, comparing O/N '79 to O/N '80.

As for the young adults in the market, their favorite station seemed to be **WLPX**, followed closely by **WZUU-FM**. **WLPX** is an AOR entry, and led in men 18-34 with a two-share edge over competitor **WQFM**. **WZUU-FM**, on the other hand, was virtually tied with **WISN** for the lead among women 18-34, reflecting its CHR heritage. In this latest report **WZUU-FM** showed overall growth based on increased male numbers, especially in afternoon drive. At the same time, **WLPX** slipped slightly, as the station's midday and PM drive figures suffered erosion among listeners of both genders.

## Audience Composition Analysis



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid  
POP(00): 13198

	O/N '79	A/M '80	O/N '80			
1	WTMJ-AM	15.3	WTMJ-AM	15.0	WTMJ-AM(PA)	12.3
2	WISN-AM	10.7	WEZW-FM	12.0	WEZW-FM(PA)	11.8
3	WEZW-FM	10.3	WISN-AM	10.3	WISN-AM(PA)	11.0
4	WLPX-FM	8.1	WBCS-FM	8.7	WBCS-FM(C)	8.2
5	WOKY-AM	7.2	WLPX-FM	7.2	WLPX-FM(A)	6.0
6	WBCS-FM	7.1	WZUU-FM	4.0	WFMR-FM(C)	5.0
7	WZUU-FM	5.1	WQFM-FM	3.7	WZUU-FM(P)	4.8
8	WQFM-FM	4.4	WOKY-AM	3.4	WQFM-FM(A)	4.3
9	WTKI-FM	3.8	WTKI-FM	3.3	WLUM-FM(B)	3.2
10	WFMR-FM	2.3	WFMR-FM	2.9	WOKY-AM(P)	3.0
11	WXJY-FM	2.3	WLUM-FM	2.7	WTKI-FM(P)	2.5
12	WBCS-AM	2.0	WBCS-AM	2.3	WRKR-FM(P)	2.3
13	WZUU-AM	1.9	WRKR-FM	2.2	WMKE-AM(C)	2.2
14	WLUM-FM	1.8	WXJY-FM	1.9	WMAQ-AM(C)	2.1
15	WBBM-AM	1.6	WMAQ-AM	1.7	WUW-FM(PA)	1.5
16	WFMP-AM	1.5	WUW-FM	1.3	WYLO-AM(C)	1.5
17	WPAQ-AM	1.3	WAWA-AM	1.3	WRJN-AM(PA)	1.4
18	WBKV-FM	1.2	WRJN-AM	1.2	WBBM-AM(P)	1.2
19	WNOV-AM	1.2	WFMP-AM	1.2	WAWA-AM(P)	1.2
20	WINO-AM	1.0	WBBM-AM	1.2	WNOV-AM(P)	1.2
21	WGN-AM	0.9	WBKV-FM	1.1	WIND-AM(T)	1.0
22	WRKR-FM	0.9	WNOV-AM	1.0	WBKV-FM(PA)	1.0

23	WAWA-AM	0.8	WGN-AM	0.9	WGN-AM(PA)	0.9
24	WYLO-AM	0.7	WZUU-AM	0.9	WBKV-AM(PA)	0.9
25	WUW-FM	0.6	WTKM-FM	0.8	WXJY-FM(P)	0.8
26	WBKV-AM	0.6	WYLO-AM	0.7	WFMP-AM(C)	0.7
27	WTKM-FM	0.3	WIND-AM	0.6	WZUU-AM(P)	0.6
28	WTKM-AM	0.1	WFNY-FM	0.5	WTKM-FM(PA)	0.4
29			WLS-AM	0.5	WLS-AM(P)	0.4
30			WBKV-AM	0.4	WCLB-AM(C)	0.4
31			WTKM-AM	0.4	WFNY-FM(PA)	0.4
32				0.3	WEG-AM(C)	0.3
33					WTKM-AM(PA)	0.2
34					WCLB-FM(C)	0.2

## Demographics

Teens 12-17	Adults 18-34	Adults 25-54
Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid
POP(00): 1709	POP(00): 4780	POP(00): 6334
1 WLPX-FM	1 WLPX-FM	1 WISN-AM
2 WRKR-FM	2 WZUU-FM	2 WTMJ-AM
3 WQFM-FM	3 WISN-AM	3 WEZW-FM

# TO REACH YOUR TARGET GROUPS IN MILWAUKEE...

ADULTS 25-plus

ADULTS 18-34

**radi****11**

**97 fm**

**WISN**

**WLPX**

**WISN**

**WLPX**

**WISN**

**WLPX**

**BREWER RADIO**

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# Minneapolis-St. Paul METRO RANK 15

## O/N '80 Market Overview

A continued strong showing by **WCCO**, increased 18-34 strength for **KSTP-FM**, and another rise by **WLOL** were highlights of the fall results in the Twin Cities.

If possible, **WCCO** is even stronger among 25-54 adults than before. The station earned just under a 25 share of this target, up from a share slightly below 20. The outside advertising for **WCCO** was concentrated in TV, with about 30% of the budget going also to newspaper.

The only other double-digit station in each of the key dayparts was **KSTP-FM**. This CHR leader stresses its consistent sound and markets that image through TV and billboards primarily. Besides being the 18-34 winner by an even bigger margin

than last sweep, **KSTP-FM** was the only station, excepting **WCCO**, to score a double digit share 25-54, holding at approximately a 10 share in this demo.

P/A station **WLOL** continued its rise to healthy numbers. While increasing its share of the 18-34 audience slightly to just under 9% of that demo, **WLOL** virtually doubled its 25-54 figures. The station's male figures have been relatively stable, and its teen and female shares have continued to grow steadily. **WLOL** is now tied with **KQRS** for third among teens. Among women, the station showed most improvement among the midday segment, thanks possibly to a "Take Your Radio To Work" promotion, which tied in with the **WLOL** air personalities visiting offices to see how many people were listening to the station. External

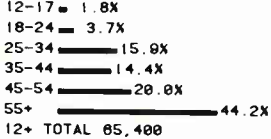
advertising for **WLOL** involved expenditures of approximately \$75,000, with 60% on TV and the balance used for billboards.

Another young-adult station that showed improvement this sweep was **KDWB-FM**. This AOR entity not only jumped to second among teens but also had a big boost in men 18-34. The **KDWB-FM** share in this demo almost doubled, rising from a mid-six figure to a mid-11 number this survey. With this increase, **KDWB-FM** is now third among men 18-34, behind **KQRS-AM-FM** and **KSTP-FM**.

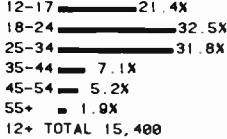
Beautiful Music **KEEY-FM** rebounded from a soft spring, with female gains in midday and the evening pacing the advance. **KEEY-FM** now ranks fourth in the 25-54 cell.

## Audience Composition Analysis

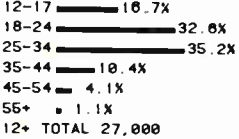
### WCCO-AM :PA



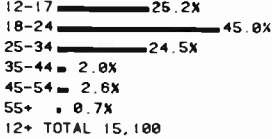
### WLOL-FM :R



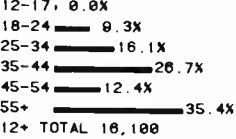
### KSTP-FM :R



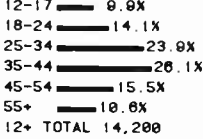
### KDWB-FM :AOR



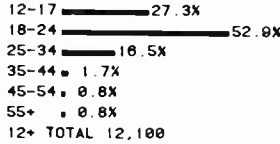
### KEEY-FM :BM



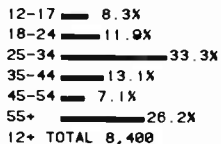
### WDGY-AM :C



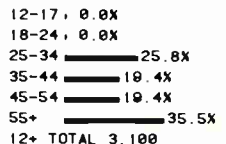
### KQRS-FM :AOR



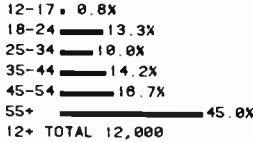
### KSTP-AM :N/T



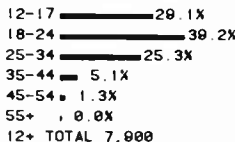
### KRSI-FM :PA



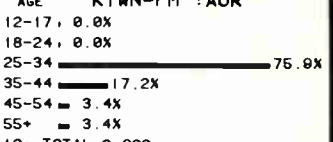
### WAYL-FM :BM



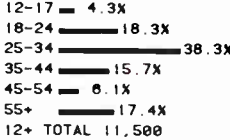
### KDWB-AM :R



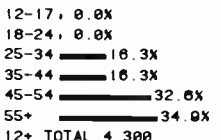
### KTWN-FM :AOR



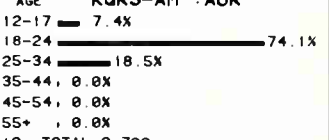
### WCCO-FM :PA



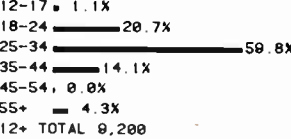
### WAYL-AM :BM



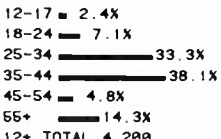
### KQRS-AM :AOR



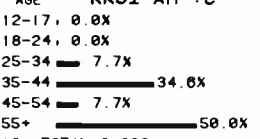
### WWTC-AM :PA



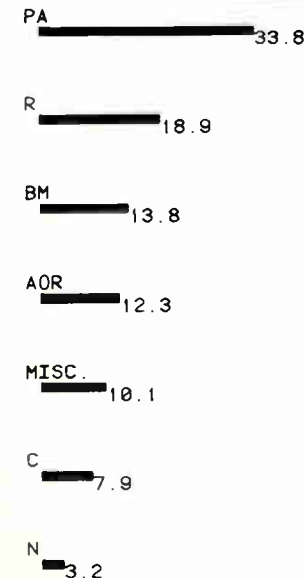
### KTCR-FM :C



### KRSI-AM :C



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid  
POP(00): 17171

	O/N '79	A/M '80	O/N '80
1 WCCO-AM	22.4	WCCO-AM	22.5
2 KSTP-FM	10.4	KSTP-FM	9.5
3 KQRS-FM	8.7	KQRS-FM	7.3
4 KEEY-FM	7.1	WDGY-AM	7.1
5 WDGY-AM	6.6	WAYL-FM	4.9
6 WCCO-FM	4.9	WLLOL-FM	4.9
7 WAYL-FM	4.9	KSTP-AM	4.5
8 KSTP-AM	4.2	WCCO-FM	4.4
9 KDWB-AM	3.5	KEEY-FM	4.3
10 KDWB-FM	2.6	WWTC-AM	3.9
11 WWTC-AM	2.6	KDWB-AM	3.7
12 WLLOL-FM	1.9	KDWB-FM	2.8
13 WAYL-AM	1.8	KTCR-FM	1.8
14 KTCR-FM	1.6	KRSI-AM	1.6
15 KQRS-AM	1.3	WAYL-AM	1.5
16 WMIN-AM	1.2	KRSI-FM	1.3
17 KRSI-FM	1.1	KQRS-AM	1.2
18 KTWN-FM	0.9	KTWN-FM	1.0

19 KRSI-AM	0.8	WMIN-AM	0.7	KEEY-AM(BM)	0.9
20 KEEY-AM	0.6	KEEY-AM	0.4	WMIN-AM(BM)	0.8
21 WRRD-AM	0.4	KNUJ-AM	0.3	WIKK-FM(PA)	0.2
22 WIKK-AM	0.3	KDHL-AM	0.3	WIKK-AM(PA)	0.1
23 WIKK-FM	0.2	KDHL-FM	0.1		

## Demographics

Teens 12-17	Adults 18-34	Adults 25-54
Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid
POP(00): 2142	POP(00): 7197	POP(00): 8432
1 KSTP-FM	1 KSTP-FM	1 WCCO-AM
2 KDWB-FM	2 WCCO-AM	2 KSTP-FM
3 KQRS-FM	3 KDWB-FM	3 WDGY-AM

# Nashville-Davidson METRO RANK **46**

## O/N '80 Market Overview

Beautiful Music **WZEZ** became the new market leader in Music City U.S.A., with Country **WSIX-FM** right behind. Former leader **WVOL** slipped from its first ESF book but retained much of its spring showing. **WWKX** strengthened its teen and young adult profile to post a healthy number.

Keep in mind that there were significantly fewer diaries returned from men 18-24 in this survey, approximately 33% fewer.

The young adult demos saw a tight race for the leadership, with **WKDF** on top with a 12

share and **WSM-FM**, **WWKX**, and **WVOL** just one share or so behind. **WVOL** surfaced as the top women 18-34 station, but again it was close, as **WSM-FM** and **WWKX** were only one point back. The men 18-34 picture was a little more focused, as **WKDF**, with just under a 15 share, paced the group. **WKQB** and, amazingly enough, **WZEZ** were tied for the runnerup slot, with mid-11 shares.

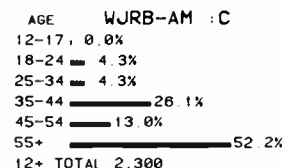
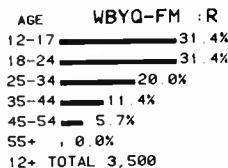
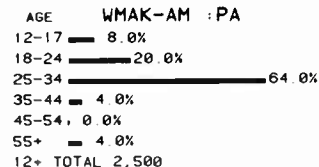
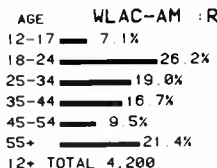
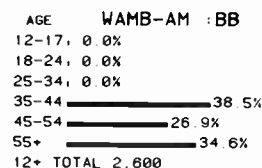
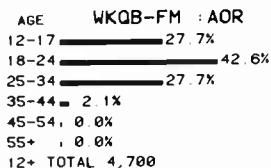
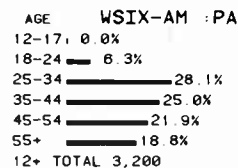
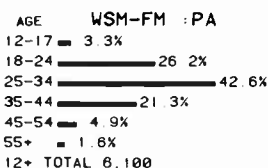
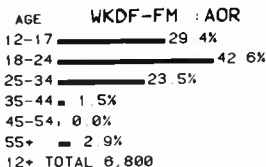
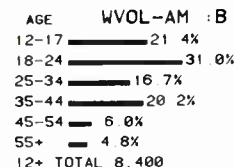
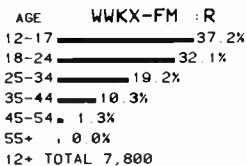
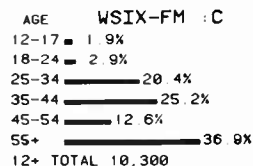
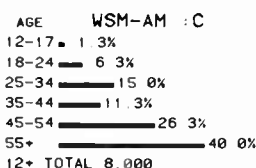
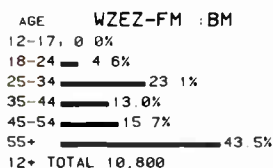
**WWKX** spent more in advertising this sweep than in the past, helping the station to a better book. A billboard campaign was used, along with weekly on-air events. The station is an affiliate of

the new **RKO** network.

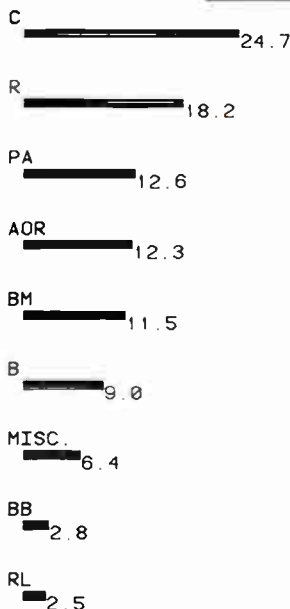
The 25-54 race is a two-horse contest. **WSIX-FM** was tops this time with a mid-13 share, one point ahead of **WZEZ**. While **WSIX-FM's** female numbers remained relatively stable, the Country format pulled in many more male listeners. Men 35-44 constituted a big chunk of the **WSIX-FM** tuners-in.

**WZEZ**, a **Bonneville** affiliate, used the **Patrick O'Neal** TV spot tied in with busboards and billboards to promote the station. A 50% rise in male listeners, with huge gains in middays and afternoon drive, sparked its rise to the top.

## Audience Composition Analysis



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid  
POP(00): 6721

	O/N '79	A/M '80	O/N '80
1	WZEZ-FM 11.5	WVOL-AM 10.6	WZEZ-FM(BM) 11.5
2	WSM-AM 10.4	WSIX-FM 9.9	WSIX-FM(C) 11.0
3	WLAC-AM 7.9	WZEZ-FM 6.9	WVOL-AM(B) 9.0
4	WSIX-FM 6.9	WSM-AM 7.8	WSM-AM(C) 8.5
5	WWKX-FM 6.8	WLAC-AM 6.1	WWKX-FM(R) 6.3
6	WVOL-AM 6.3	WWKX-FM 6.0	WKDF-FM(A) 7.3
7	WKQB-FM 5.9	WSM-FM 6.0	WSM-FM(PA) 6.5
8	WSM-FM 5.8	WKQB-FM 5.8	WKQB-FM(A) 5.0
9	WAMB-AM 5.5	WBYQ-FM 5.6	WLAC-AM(R) 4.5
10	WSIX-AM 5.1	WKDF-FM 5.2	WBYQ-FM(R) 3.7
11	WBYQ-FM 4.9	WSIX-AM 4.2	WSIX-AM(PA) 3.4
12	WKDF-FM 4.6	WKDA-AM 3.4	WAMB-AM(BB) 2.6
13	WMAK-AM 4.6	WJRB-AM 2.1	WMAK-AM(PA) 2.7
14	WKDA-AM 1.9	WAMB-AM 1.7	JRB-AM(C) 2.5
15	WDKN-AM 1.6	WGNS-AM 1.6	WKDA-AM(C) 1.6
16	WUGM-AM 1.0	WMAK-AM 1.5	WMAK-AM(RL) 1.5

17	WIZO-AM 1.0	WMTS-AM 1.2	WGM-AM(RL) 1.2
18	WMTS-AM 0.9	WDBL-AM 1.0	WOS-FM(R) 1.2
19	WNAH-AM 0.8	WUGM-AM 0.7	WDBL-AM(C) 1.1
20	WCDR-AM 0.7	WIZO-AM 0.6	WGNS-AM(R) 0.5
21	WAGG-AM 0.4	WMTS-FM 0.5	WDBL-FM
22		WDBL-FM 0.3	

## Demographics

Teens 12-17 Mon-Sun 6AM-Mid	Adults 18-34 Mon-Sun 6AM-Mid	Adults 25-54 Mon-Sun 6AM-Mid
POP(00): 802	POP(00): 2542	POP(00): 3197
1 WMAK-AM	1 WKDF-FM	1 WSIX-FM
2 WKDF-FM	2 WSM-FM	2 WZEZ-FM
3 WVOL-AM	3 WVOL-AM	3 WSM-AM





# New Orleans

METRO RANK **34**

## O/N '80 Market Overview

For the second straight book **WEZB** led the New Orleans metro. The **WEZB** story is built around dominance in teens and a leadership position among the young adults in the Crescent City. **WRNO** posted a major advance, as did **WNOE-FM**, which changed formats from AOR to Country and made a splash.

**WEZB** enjoyed another strong book, the second with **ESF** in the marketplace, with improved female and teen numbers. **WEZB** earned more than a 35 share among teens, and led the 18-34

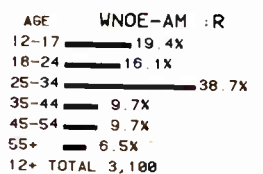
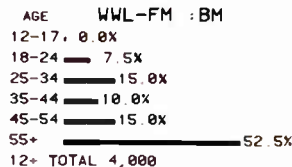
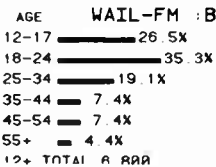
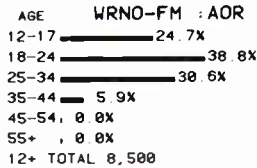
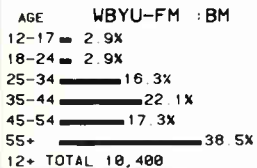
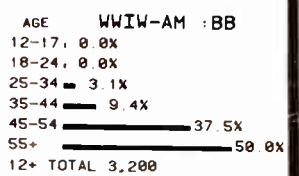
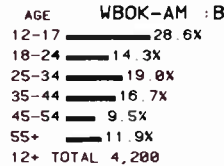
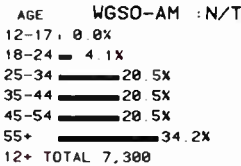
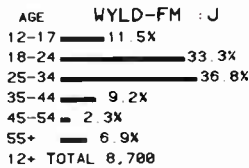
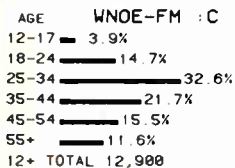
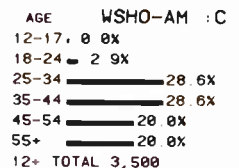
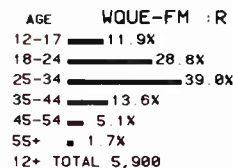
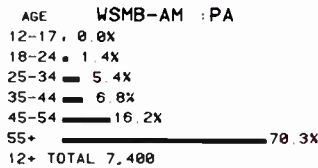
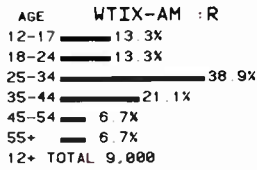
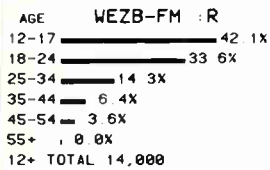
adults with a mid-12 share.

**WNOE-FM** jumped more than 100% overall, and its 18-34 share rose from a mid-seven level to just over 11, tied for second with **WYLD-FM**. **WNOE-FM**'s Country approach not only brought the station stronger 18-34 appeal but also placed it at the head of the 25-54 class. The **WNOE-FM** format switch took place in August, about one month before the 12-week Fall sweep began. Extensive advertising, primarily billboards but backed by TV, busboards, and some newspaper, ballyhooed the new format. On-air, the sta-

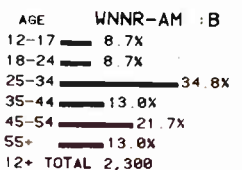
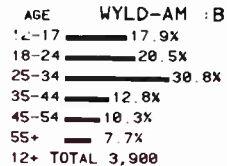
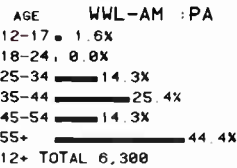
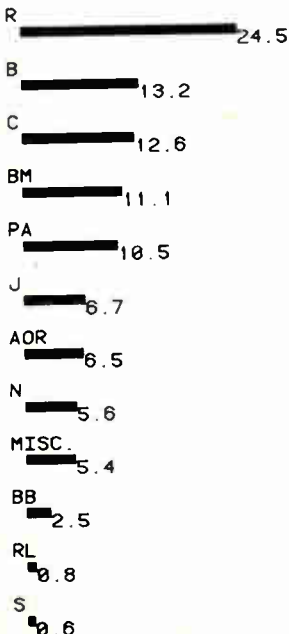
tion relied on more music, less talk, and playing only the hits — no LP cuts or local artists. The payoff was a well-balanced male/female audience profile, with almost a 14 share of 25-54 adults, approximately five shares ahead of the runner-up.

**WRNO**, the AOR leader, prospered this survey, perhaps due in part to the switch by **WNOE-FM**. Gains in young men in the morning and midday dayparts sparked the improvement. **WRNO** led in men 18-34 with approximately a 15 share. The station used TV to advertise itself but otherwise maintained a normal posture.

## Audience Composition Analysis



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid  
POP(00): 93K6

O/N '79	A/M '80	O/N '80
1 WBYU-FM	11.6	10.3
2 WSMB-AM	7.4	8.6
3 WQUE-FM	6.9	8.4
4 WTIX-AM	6.8	7.0
5 WGSO-AM	6.3	6.6
6 WWL-AM	6.2	6.5
7 WNOE-AM	4.9	5.2
8 WNOE-FM	4.6	5.1
9 WRNO-FM	4.4	4.8
10 WXEL-FM	4.4	4.5
11 WSHO-AM	4.4	4.2
12 WYLD-AM	4.3	3.7
13 WEZB-FM	4.2	3.6
14 WYLD-FM	3.8	3.8
15 WWL-FM	3.4	3.4
16 WBOK-AM	2.9	2.9
17 WNNR-AM	2.7	2.6
18 WWIW-AM	2.6	2.0
19 WVOG-AM	1.2	1.0
20 WARB-AM	0.4	0.9

14 WYLD-FM	3.8	3.0	3.0
15 WWL-FM	3.4	3.0	2.7
16 WBOK-AM	2.9	2.6	2.5
17 WNNR-AM	2.7	2.6	2.4
18 WWIW-AM	2.6	2.0	1.8
19 WVOG-AM	1.2	1.0	0.8
20 WARB-AM	0.4	0.9	0.6

## Demographics

Teens 12-17	Adults 18-34	Adults 25-54
Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid
POP(00): 1240	POP(00): 3553	POP(00): 4528
1 WEZB-FM	1 WEZB-FM	1 WNOE-FM
2 WRNO-FM	2 WNOE-FM	2 WTIX-AM
3 WAIL-FM	3 WYLD-FM	3 WBYU-FM

# New York

METRO RANK **1**

## O/N '80 Market Overview

The **WKTU-WBLS** battle for the overall lead continued this sweep, with **WKTU** riding teen and female increases to surge past **WBLS**. **WNBC** remained strong while **WABC** slipped again. In the 35+ spectrum, **WOR** enjoyed a healthy rise while **WINS** inched past **WCBS**.

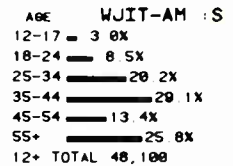
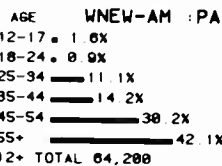
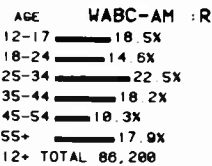
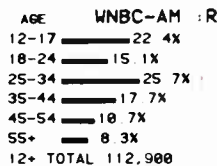
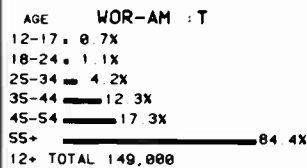
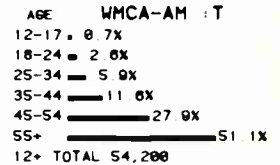
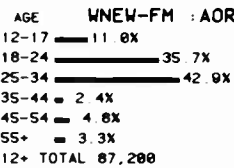
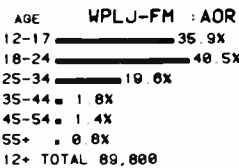
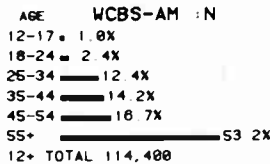
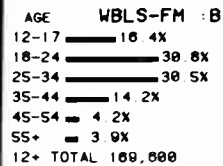
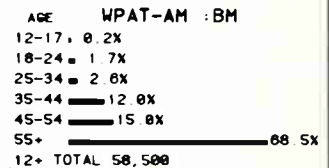
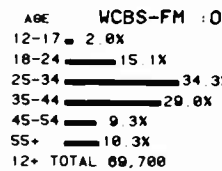
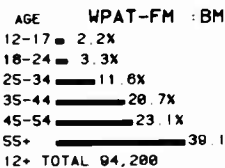
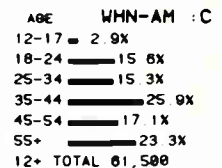
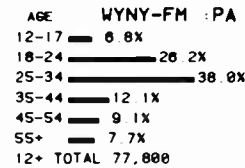
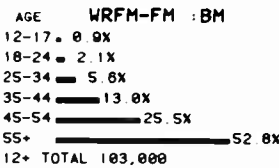
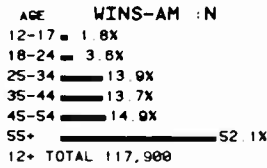
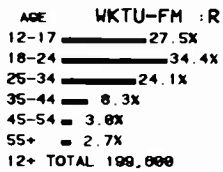
**WKTU's** biggest jump came among the teens, where the station rose from just under a 17 share to almost a 25. Concurrently, **WBLS**

slipped six shares among teens to about half the **WKTU** figure. The other notable boost for **WKTU's** fortunes was increased women 18-34 numbers. The station moved from a mid-four share of women 18+ to a seven, with young adult women leading **WKTU** to increases of at least two shares in each of the key dayparts. The **WBLS** adult figures, meanwhile, showed little slippage, certainly nothing to compare to the station's teen loss.

In virtually every category **WNBC** has surpassed **WABC** with this book, adding to the consistency of each station's recent history. For **WNBC** the consistency is positive, with the station maintaining a mid-11 share of teens (almost double the **WABC** figure), and a men share figure that continued to rise while **WABC's** still slipped. **WNBC** earned a male 18+ share in the mid-four

Continued on Page 109

## Audience Composition Analysis



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 136488

A/M '80 J/A '80 O/N '80

1	WBLS-FM	8.1	WBLS-FM	8.1	WKTU-FM (M)	8.3
2	WKTU-FM	6.7	WKTU-FM	6.2	WRLS-FM (M)	7.1
3	WCBS-AM	5.5	WOR-AM	5.7	WOR-AM (M)	6.2
4	WOR-AM	5.2	WCBS-AM	5.1	WINS-AM (M)	4.9
5	WINS-AM	4.9	WRFM-FM	4.7	WCBS-AM (M)	4.8
6	WRFM-FM	4.7	WNBC-AM	4.7	WNBC-AM (M)	4.7
7	WABC-AM	4.5	WINS-AM	4.6	WRFM-FM (M)	4.5
8	WNBC-AM	4.1	WABC-AM	4.2	WPAT-FM (M)	3.9
9	WPLJ-FM	3.9	WPLJ-FM	4.2	WPLJ-FM (A)	3.7
10	WPAT-FM	3.4	WPAT-FM	3.9	WABC-AM (M)	3.6
11	WNEW-AM	3.1	WNEW-AM	3.1	WYNY-FM (PA)	3.2
12	WMCA-AM	3.1	WCBS-FM	2.9	WCBS-FM (M)	2.5
13	WCBS-FM	2.9	WMCA-AM	2.9	WNEW-FM (A)	2.8
14	WPAT-AM	2.6	WNEW-FM	2.9	WNEW-AM (PA)	2.7
15	WNN-AM	2.5	WNN-AM	2.6	WNN-AM (M)	2.6
16	WYNY-FM	2.4	WPAT-AM	2.3	WPAT-AM (M)	2.4
17	WNEW-FM	2.3	WYNY-FM	2.2	WMCA-AM (M)	2.3
18	WADO-AM	2.0	WADO-AM	2.2	WJIT-AM (M)	1.9
19	WXLO-FM	1.9	WTFM-FM	1.8	WPIX-FM (M)	1.8
20	WTFM-FM	1.7	WJIT-AM	1.7	WTFM-FM (PA)	1.8
21	WRVR-FM	1.6	WPIX-FM	1.6	WADO-AM (M)	1.7
22	WJIT-AM	1.5	WXLO-FM	1.6	WQXR-FM (M)	1.3
23	WPIX-FM	1.4	WQXR-FM	1.4	WXLO-FM (M)	1.1
24	WQXR-FM	1.3	WRVR-FM	1.3	WVNU-FM (M)	1.1
25	WVNU-FM	1.2	WVNU-FM	1.1	WHLI-AM (M)	0.9
26	WNCN-FM	0.8	WHLI-AM	0.9	WPLI-FM (M)	0.8
27	WHLI-AM	0.7	WNCN-FM	0.8	WNCN-FM (M)	0.8

28	WBLI-FM	0.7	WNJR-AM	0.7	WURL-AM (M)	0.6
29	WURL-AM	0.6	WBLI-FM	0.7	WVDJ-AM (M)	0.6
30	WNJR-AM	0.6	WLIB-AM	0.6	WKHK-FM (M)	0.6
31	WLIB-AM	0.5	WBAB-FM	0.6	WHUD-FM (M)	0.5
32	WCTO-FM	0.5	WLIR-FM	0.6	WCTO-FM (M)	0.5
33	WHUD-FM	0.5	WURL-AM	0.5	WCTC-AM (M)	0.4
34	WVNU-FM	0.4	WCTO-FM	0.4	WQXR-AM (M)	0.4
35	WLIR-FM	0.4	WQXR-AM	0.4	WRAB-FM (M)	0.4
36	WFAS-AM	0.4	WALY-FM	0.3	WLIB-AM (A)	0.4
37	WCTC-AM	0.4	WRNX-AM	0.3	WLIR-FM (M)	0.4
38	WVDJ-AM	0.4	WKJY-FM	0.3	WEVD-FM (M)	0.3
39	WALK-FM	0.4	WALK-AM	0.1	WALY-FM (M)	0.3
40	WEVD-FM	0.3			WNJR-AM (M)	0.3
41	WNGO-FM	0.3			WRNX-AM (M)	0.3
42	WKJY-FM	0.3			WEZN-FM (M)	0.3
43	WEZN-FM	0.3			WNGO-FM (M)	0.3
44	WEVD-AM	0.3			WVNU-FM (M)	0.3
45	WBAB-FM	0.3			WALK-AM (M)	0.1
46	WRNX-AM	0.3				
47	WQXR-AM	0.2				

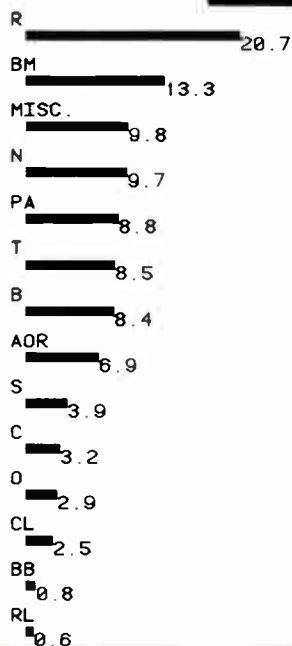
## Demographics

Teens 12-17 Mon-Sun 6AM-Mid Adults 18-34 Mon-Sun 6AM-Mid Adults 25-54 Mon-Sun 6AM-Mid

POP(00): 15780 POP(00): 45747 POP(00): 64964

1	WKTU-FM	1	WKTU-FM	1	WBLS-FM
2	WPLJ-FM	2	WBLS-FM	2	WKTU-FM
3	WBLI-FM	3	WPLJ-FM	3	WNBC-AM

## Format Reach



# WOR RADIO

710

is the

# **1** Adult Radio  
Station\*

in

## NEW YORK

(And when you're #1 in New York,  
you're #1 in America.)

# THANK YOU!

\*Source: Fall '80 Arbitron—Adults 18 + Metro Share—Mon.-Sun. 6 AM-Midnight.



# Norfolk-Portsmouth- Newport News-Hampton

METRO RANK **31**

R&R RATINGS REPORT/1981 • 90

## O/N '80 Market Overview

There's a new number one station in the Tidewater area as Black-formatted **WOWI** rose three shares to lead the market. **WOWI** was the new teen leader and established a stronger 18-34 base as well. Meanwhile, most other stations in the market slipped, although **WQRK** and **WTAR** bucked this trend.

Among the young adults in the Norfolk area, the three leading stations remained **WNOR-FM**, **WOWI**, and **WMYK**, but the rankings differed from the A/M '80 results. **WNOR-FM's** AOR sound took the top position, inching up to a mid-12 niche from the mid-11 stance in the spring.

Right behind **WNOR-FM** was **WMYK**, with an 18-34 share just under 12, representing a drop of more than three shares since the A/M '80 sweep was taken. **WOWI** came next in the 18-34 parade, just a hair's breadth after **WMYK**. All three of these stations had more than an 11 share of the 18-34 adults, and all three were virtually tied for the men 18-34 crown, each with a mid-12 number in that AOR-oriented demo. Even the 18-24 figures were so close that no one station was dominant.

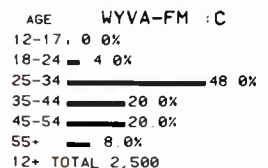
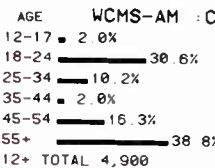
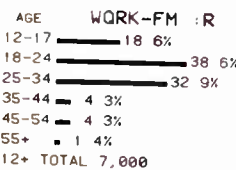
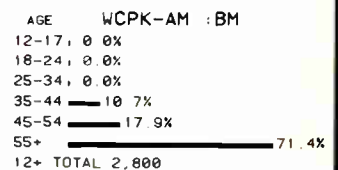
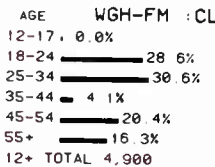
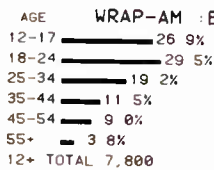
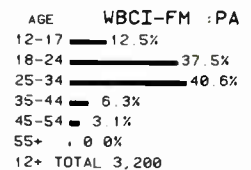
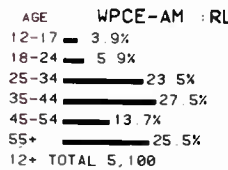
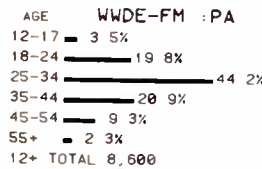
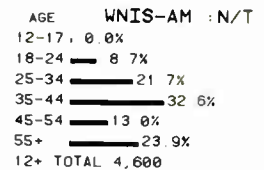
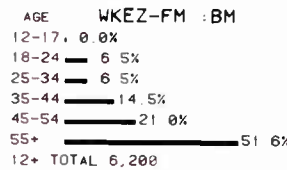
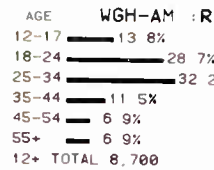
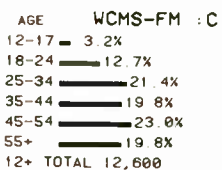
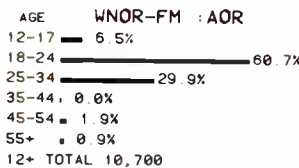
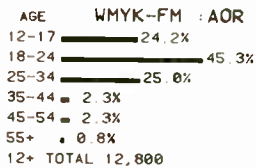
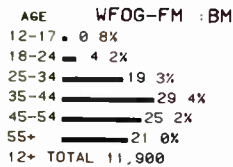
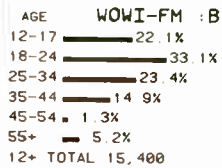
Largest amount of growth in the 18-34 target was shown by **WQRK**, which increased its 18-34 share by almost 50%. A heavy media blitz, using

the "Remarkable Mouth" TV spot and an ad budget 100% larger than that used previously, generated more visibility for **WQRK**.

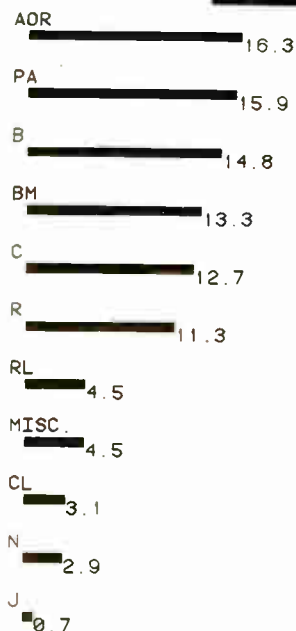
The 25-54 demo remained status quo as **WCMS-FM** and **WFOG-FM** repeated their previous double digit showings. **WFOG-FM** scored just over an 11 share with its **Bonneville** sound, while the Country appeal of **WCMS-FM** garnered just over a 10 share in the 25-54 category.

**WTAR's** morning numbers slipped but improvement was registered in the other key dayparts. Increases in women 25+ led the recovery.

## Audience Composition Analysis



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid  
POP(30): 9769

O/N '79	A/M '80	O/N '80
1 WCMS-FM	10.9	9.2
2 WNOR-FM	7.6	5.0
3 WOWI-FM	6.8	8.2
4 WKEZ-FM	6.6	7.1
5 WRAP-AM	6.2	6.9
6 WTAR-AM	6.0	6.8
7 WGH-AM	5.5	6.1
8 WMYK-FM	5.3	5.7
9 WQRK-FM	5.2	5.3
10 WFOG-FM	5.1	4.3
11 WCMS-AM	4.5	3.6
12 WVDE-FM	4.1	3.2
13 WPCE-AM	3.6	2.7
14 WGH-FM	3.3	2.6
15 WNIS-AM	1.7	2.6
16 WYVA-AM	1.7	2.5
17 WBCI-FM	1.7	2.5
18 WZAM-AM	1.7	1.7
19 WCPK-AM	1.5	1.5
20 WYVA-FM	1.4	1.4
21 WNOR-AM	1.2	1.2
22 WTJZ-AM	1.2	1.2
23 WXR1-FM	1.1	1.1
24 WVDE-AM	0.7	0.7
25 WYVA-AM	0.6	0.6
26 WQZG-FM	0.4	0.4

2.1 WYVA-FM(C)	1.6
1.2 WZAM-AM(A)	1.4
1.0 WNOR-AM(RL)	1.3
0.9 WXR1-FM(RL)	1.3
0.9 WRVA-AM(PA)	1.0
0.6 WVDE-AM(PA)	0.8
0.4 WTJZ-AM(W)	0.7
0.3 WQZG-FM	0.3
0.2 WBCI-AM	0.2

## Demographics

Teens 12-17 Mon-Sun 6AM-Mid	Adults 18-34 Mon-Sun 6AM-Mid	Adults 25-54 Mon-Sun 6AM-Mid
POP(00): 1152	POP(00): 4294	POP(00): 4663
1 WOWI-FM	1 WNOR-FM	1 WFOG-FM
2 WMYK-FM	2 WMYK-FM	2 WCMS-FM
3 WRAP-AM	3 WQWI-FM	3 WVDE-FM

# Oklahoma City METRO RANK 50

## O/N '80 Market Overview

KTOK became the new number one station in the market as the result of a 50% increase in male numbers. KKNG remained a strong factor, while KEBC made broad gains to become the 25-54 leader. KOFM and KOMA earned worthwhile increases this book as well.

In the 18-34 demos former leader KATT-FM slipped, and KOFM and KXXY tied for the top

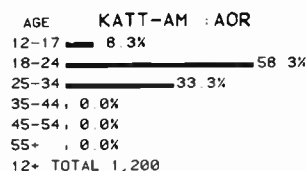
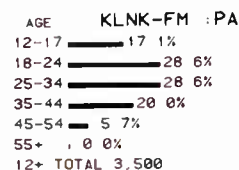
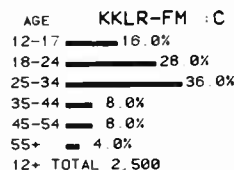
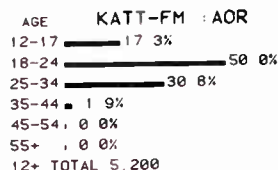
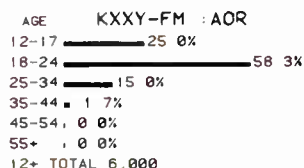
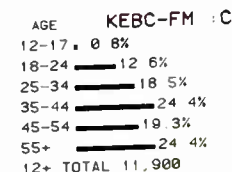
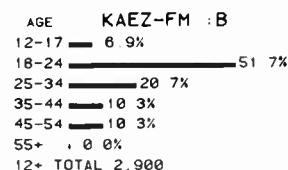
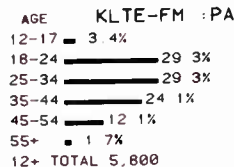
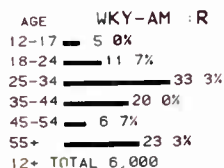
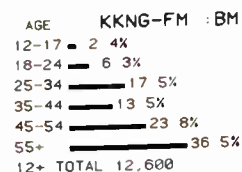
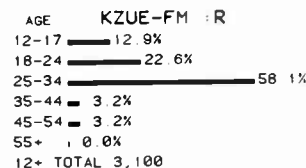
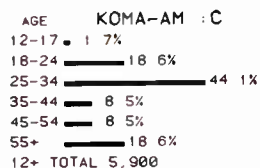
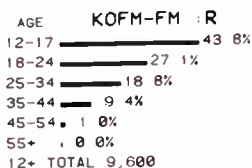
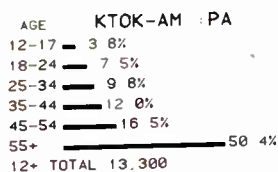
notch. AOR KXXY led the men 18-34 cell by two shares over KATT-FM, while KOFM topped women 18-34 with a slight edge over KLTE. Besides the advances KOFM made among women 18-34, the station also strengthened its hold on teens, with a 42 share.

The 25-54 adults tuned most often to KEBC in the fall survey. KEBC's Country sound appealed to men 25-54, as the station scored a mid-18 share to lead that demo. In the 25-54 fe-

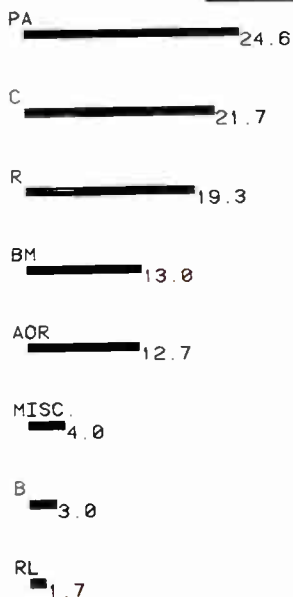
males, KKNG led, posting a 16, beating KEBC's mid-12 share. KEBC improved its stance in each of the key dayparts, but the midday and PM drive jumps were most notable.

KTOK, the new market leader, pulled strongly in the 35+ demos. The station garnered a 19 share of the adults, just behind KKNG's mid-19 share. The KTOK audience estimates showed the biggest improvement in middays.

## Audience Composition Analysis



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid  
POP(00): 6626

	O/N '79	AIM '80	O/N '80			
1	KTOK-AM	17.8	KKNG-FM	13.6	KTOK-AM(PA)	13.7
2	KKNG-FM	12.4	KTOK-AM	11.7	KKNG-FM(BM)	3.0
3	KEBC-FM	11.9	KEBC-FM	10.9	KEBC-FM(C)	12.2
4	KOFM-FM	8.9	KXXY-FM	9.0	KCFM-FM(R)	9.5
5	KOMA-AM	6.2	KOFM-FM	7.8	WKY -AM(C)	6.2
6	KXXY-FM	5.9	KLTE-FM	6.1	KXXY-FM(A)	6.2
7	WKY -AM	5.8	WKY -AM	5.6	KOMA-AM(C)	6.1
8	KATT-FM	4.8	KATT-FM	5.6	KLTE-FM(PA)	6.0
9	KZUE-FM	4.2	KZUE-FM	5.5	KATT-FM(A)	5.3
10	KLTE-FM	3.1	KOMA-AM	4.2	KLNK-FM(PA)	3.6
11	KAEZ-FM	2.7	KAEZ-FM	3.6	KZUE-FM(R)	3.2
12	WNAD-AM	2.1	KKLR-FM	2.9	KAEZ-FM(B)	3.0
13	KKLR-FM	1.7	KATT-AM	1.9	KPLK-FM(C)	2.6
14	KOCY-AM	1.7	KOCY-AM	1.6	KATT-AM(A)	1.2
15	KTLS-FM	1.4	WNAD-AM	1.5	KJIL-FM(RL)	1.1

16	KNOR-AM	0.8	KOCY-AM	0.9	KNOR-AM(PA)	0.9
17	KJIL-FM	0.7	KJIL-FM	0.8	KOCY-AM(RL)	0.6
18	KGFF-AM	0.6	KNOR-AM	0.4	KKMG-AM(PA)	0.4
19	KOCY-AM	0.6	KVOD-AM	0.4	KCCY-AM(C)	0.4
20	KATT-AM	0.5			WNAD-AM(C)	0.4
21	KDYE-AM	0.5				

## Demographics

Teens 12-17	Adults 18-34	Adults 25-54
Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid
POP(00): 828	POP(00): 2601	POP(00): 3179
1 KOFM-FM	1 KOFM-FM	1 KEBC-FM
2 KXXY-FM	2 KXXY-FM	2 KKNG-FM
3 KATT-FM	3 KATT-FM	3 KTOK-AM

# Philadelphia

METRO RANK **5**

## O/N '80 Market Overview

Arbitron implemented the Quarterly Measurement survey technique here for the first time during this survey, and the shift to a 12-week measurement apparently went smoothly. Other than a slight downturn in men 18-24 in-tab — 157 last fall versus 112 in the Fall '80 survey — the sweep looked relatively stable. That was good news for **WMGK**, **WEAZ** (formerly **WDVR**), and **WPEN**, as those stations posed notable gains over their Fall '79 shares.

Most dramatic of the rises over the last year was **Greater Media's** **WMGK**. The station has virtually tripled its 12+ share, jumping more than

two shares in the latest book. Extensively researched music combined with a strong TV effort helped **WMGK** lead the 18-34 pack with a mid-15 share, while also topping the 25-54 demos with the only double-digit showing, in the 11 range. Strong 18-44 female numbers anchored **WMGK**.

The other **Greater Media** station in town, **WPEN**, showed signs of a comeback with its pre-rock era sound. Artists like **Sinatra**, **Bennett**, and **Streisand** were blended together into an AM music format that improved ratings.

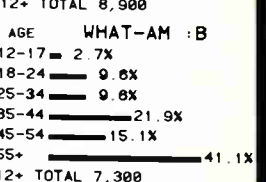
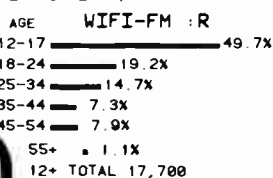
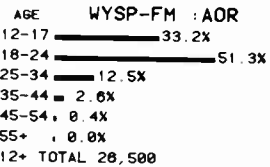
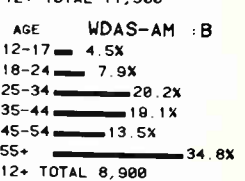
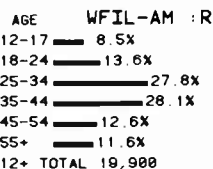
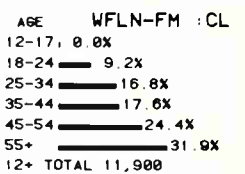
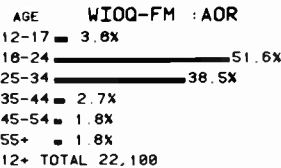
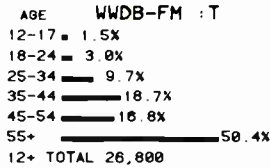
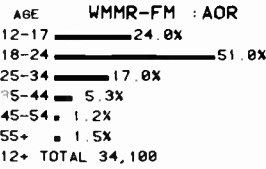
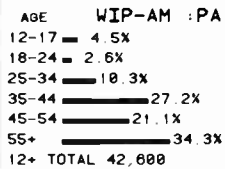
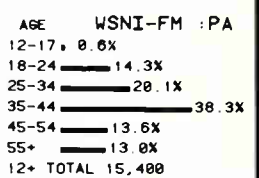
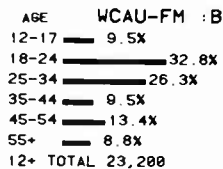
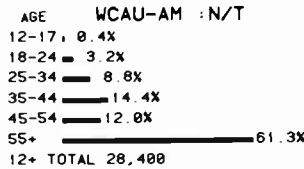
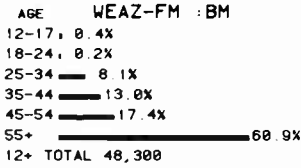
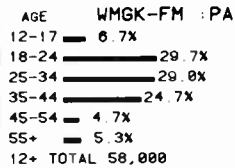
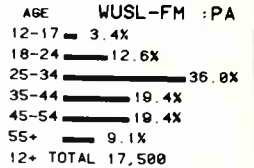
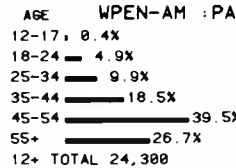
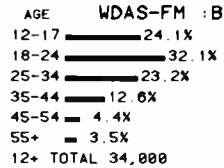
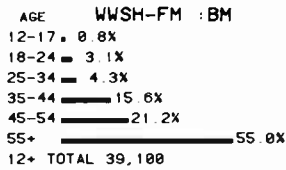
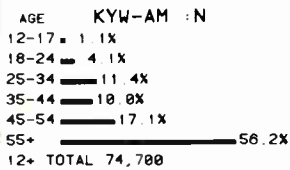
**WEAZ**, the **Bonneville** Beautiful Music station, picked up a new identity as it changed its calls. The station showed more 25-44 strength than its

major competitor, **WWSH**, a **Schulke** station. **WEAZ** posted a 50% jump in its overall male figures, virtually tying with **WWSH**, while **WWSH** still led among female Beautiful Music tuners-in. The biggest **WEAZ** jump among men came in middays, when the station surpassed **WWSH**.

Other stations with strong showings included **KYW**, still tops overall and perhaps boosted by the fact that more **Phillies** baseball was in this sweep than in the Fall '79 survey.

**WMMR** posted another healthy book, continuing as the unquestioned leader among men 18-24. Almost 25% of that group tuned to **WMMR** during the September-December sweep this fall.

## Audience Composition Analysis



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid  
POP(100): 39644

	A/M '80	J/A '80	O/N '80
1 KYW -AM	11.4	KYW -AM	12.1
2 WIP -AM	6.6	WIP -AM	7.3
3 WWSH-FM	5.7	WMGK-FM	6.9
4 WMGK-FM	5.7	WDAS-FM	5.9
5 WDAS-FM	5.5	WWSH-FM	5.9
6 WMMR-FM	5.3	WWDB-FM	5.2
7 WDVR-FM	5.0	WMMR-FM	5.1
8 WFIL-AM	4.7	WDVR-FM	4.5
9 WYSP-FM	4.3	WIOQ-FM	4.0
10 WUSL-FM	4.2	WYSP-FM	3.8
11 WCAU-AM	4.1	WCAU-AM	3.6
12 WWDB-FM	3.7	WCAU-FM	3.3
13 WSNI-FM	3.6	WUSL-FM	3.3
14 WIOQ-FM	3.0	WFIL-AM	3.2
15 WPEN-AM	2.8	WPEN-AM	2.5
16 WCAU-FM	2.8	WSNI-FM	2.3
17 WIFI-FM	2.5	WFLN-FM	2.2
18 WDAS-AM	2.4	WDAS-AM	2.1
19 WFLN-FM	2.0	WIFI-FM	1.7
20 WZZD-AM	1.9	WHAT-AM	1.2
21 WHAT-AM	1.1	WRCP-AM	0.9
22 WJBR-FM	0.7	WJBR-FM	0.8
23 WSTW-FM	0.6	WSTW-FM	0.7
24 WPST-FM	0.5	WCOJ-AM	0.6
25 WOR -AM	0.5	WXKU-FM	0.6
26 WNAR-AM	0.5	WPST-FM	0.5
27 WFLN-AM	0.3	WOR -AM	0.5
28 WCOJ-AM	0.3	WNAR-AM	0.5
29		WFLN-AM	0.2

Teens 12-17	Adults 18-34	Adults 25-54
Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid
POP(100): 4619	POP(100): 13479	POP(100): 18720
1 WYSP-FM	1 WMGK-FM	1 WMGK-FM
2 WIFI-FM	2 WMMR-FM	2 KYW -AM
3 WMMR-FM	3 WIOQ-FM	3 WIP -AM

## Demographics

Teens 12-17	Adults 18-34	Adults 25-54
Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid
POP(100): 4619	POP(100): 13479	POP(100): 18720
1 WYSP-FM	1 WMGK-FM	1 WMGK-FM
2 WIFI-FM	2 WMMR-FM	2 KYW -AM
3 WMMR-FM	3 WIOQ-FM	3 WIP -AM



# Phoenix

METRO RANK **27**

## O/N '80 Market Overview

Country **KNIX-FM** remained the pacesetter in the Valley of the Sun, **KMEO-FM** became the new Beautiful Music leader and a strong number two in the market, and **KXAM** (formerly **KOPA-AM**) debuted strongly. The only Arbitron-related situation that possibly influenced the results is that the percentage returned from ESF persons — those not listed in the phone books — was approximately 25% below what Arbitron hoped to achieve. Stations with appeal to those whose phones were not listed could have had slightly more unstable estimates than desired.

KNIX-FM and KOY ranked 1-2 among adults

25-54. These two properties were the only Phoenix area stations in double-digit shares among the 25-54's, with KNIX-FM in the 13 range and KOY in the mid-11 category. The next closest station, KMEO-FM, was four shares behind KOY.

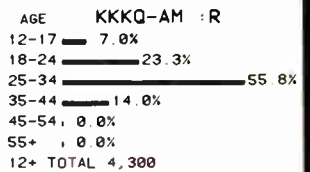
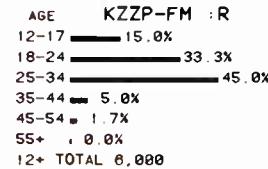
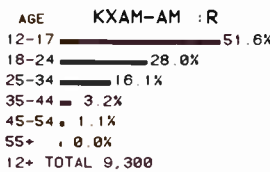
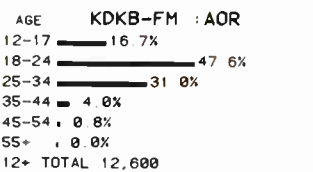
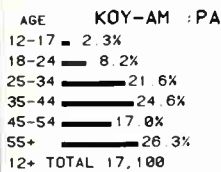
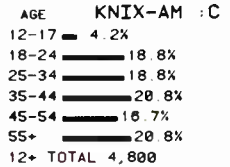
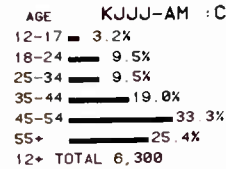
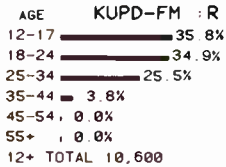
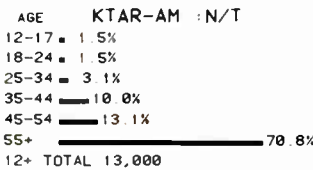
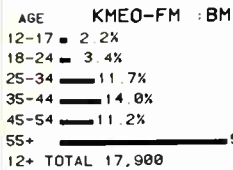
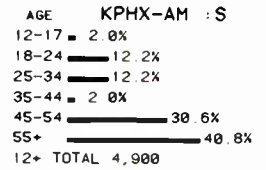
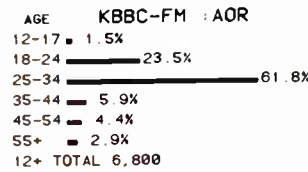
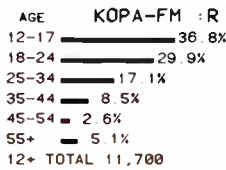
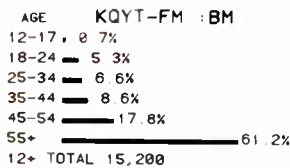
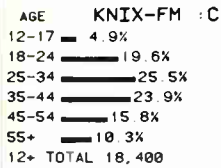
KMEO-FM made a significant move this survey, passing **KQYT** for the first time to assume the lead among local Beautiful Music outlets. The station made its first use of the famed **Patrick O'Neal** TV campaign, backed up with billboards. That effort, plus the **Bonneville** sound, helped the station's female numbers jump approximately 50% this sweep. Especially impressive were the gains in middays and afternoon drive. KME0-FM

was number two overall in those dayparts, tops among women.

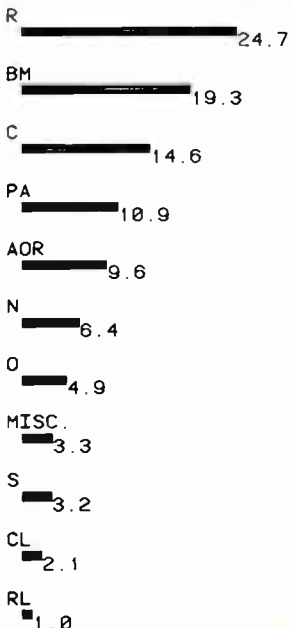
**KXAM** made its debut with new calls and an Urban Contemporary format. Notable improvement was made over the previous **KOPA** ratings, with a huge jump in teens (up from virtually none to almost a 22 share, best in Phoenix) and healthy gains among young adult women. This daytime station maintained a low profile, spending little on advertising and centering on-air giveaways around albums for listeners.

Leading the 18-34 parade for the second straight book was **KDKB**. The AOR leader received a mid-12 share, two ahead of KNIX-FM.

## Audience Composition Analysis



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 11,000

O/N '79	A/M '80	O/N '80
1 KQYT-FM 13.6	KNIX-FM 9.2	KNIX-FM (C) 9.1
2 KOY-AM 8.1	KTAR-AM 8.4	KMEO-FM (BM) 8.4
3 KNIX-FM 7.7	KOY-AM 9.2	KCY-AM (PA) 8.4
4 KMEO-FM 7.6	KQYT-FM 7.8	KQYT-FM (BM) 7.5
5 KTAR-AM 6.5	KOPA-FM 7.6	KTAR-AM (M) 6.4
6 KOOL-FM 5.9	KMEO-FM 6.7	KDKB-FM (A) 6.2
7 KJUU-AM 5.4	KDKB-FM 6.4	KOPA-FM (M) 5.8
8 KUPD-FM 4.7	KJUU-AM 4.5	KUPD-FM (M) 5.2
9 KOPA-FM 4.3	KOOL-FM 4.3	KXAM-AM (R) 4.4
10 KDKB-FM 4.2	KUPD-FM 4.2	KOOL-FM (O) 4.4
11 KARZ-AM 4.1	KNIX-AM 3.9	KBBC-FM (A) 3.4
12 KBBC-FM 3.5	KARZ-AM 2.8	KJUU-AM (C) 3.1
13 KXTC-FM 3.5	KRUX-AM 2.5	KZZP-FM (R) 3.0
14 KKKQ-AM 2.1	KBBC-FM 2.4	KMEO-AM (BM) 3.0
15 KIFN-AM 2.5	KZZP-FM 2.3	KPHX-AM (S) 2.4
16 KNIX-AM 2.0	KKKQ-AM 2.3	KATY-AM (C) 2.4
17 KRUX-AM 1.7	KIFN-AM 2.3	KKKQ-AM (R) 2.1
18 KFLR-AM 1.5	KMEO-AM 2.1	KHEP-FM (CL) 2.1

19 KHEP-FM 1.5	KOPA-AM 2.0	KARZ-AM (PA) 1.4
20 KIOG-FM 1.5	KHEP-FM 1.9	KRUX-AM (M) 1.1
21 KMEO-AM 1.4	KPHX-AM 1.5	KXTC-FM (M) 1.1
22 KXIV-AM 1.2	KXIV-AM 1.3	KDJJ-AM (R) 0.9
23 KPHX-AM 1.1	KWAT-FM 0.7	KZZP-AM (R) 0.9
24 KWA0-FM 0.9	KZZP-FM 0.6	KIFN-AM (S) 0.8
25 KDJQ-AM 0.7	KXTC-FM 0.5	KXIV-AM (PA) 0.7
26 KOPA-AM 0.7	KFLR-AM 0.5	KFLR-AM (M) 0.7
27 KGXE-AM 0.6	KWA0-FM (O) 0.5	KRDS-AM (M) 0.5
28 KRDS-AM 0.6		
29 KHEP-AM 0.3		

## Demographics

Teens 12-17 Mon-Sun 6AM-Mid	Adults 18-34 Mon-Sun 6AM-Mid	Adults 25-54 Mon-Sun 6AM-Mid
POP(00): 1418	POP(00): 4190	POP(00): 5344
1 KXAM-AM	1 KDKB-FM	1 KNIX-FM
2 KOPA-FM	2 KNIX-FM	2 KOY-AM
3 KUPD-FM	3 KOOL-FM	3 KMEO-FM

# Pittsburgh

METRO RANK **13**

## O/N '80 Market Overview

Although **KDKA** remained the kingpin in the Pittsburgh ratings picture, the most notable movements made this survey were posted by **WEEP**, **WXXK**, and **WDVE**.

**KDKA** led the 25-54 parade with about a 21 share of this sales target (**WTAE** was second with approximately a nine share), but the station slipped overall from the spring book as there was no Pirates baseball in the fall sweep.

The biggest move was the jump by **WEEP**, a Country-formatted station that boosted its overall share almost 70%. In the three major Monday-

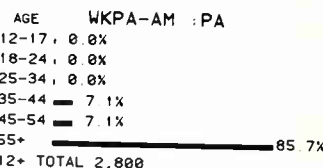
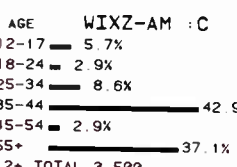
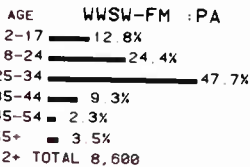
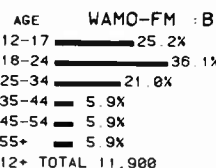
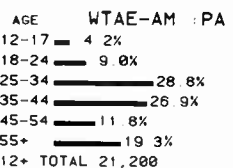
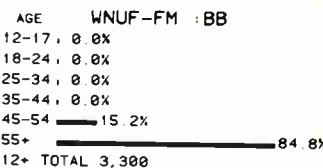
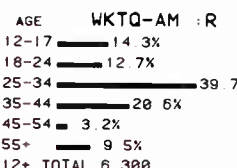
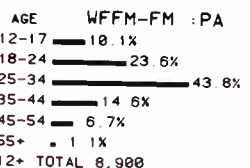
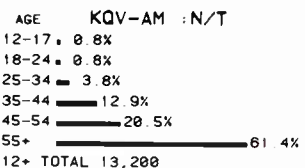
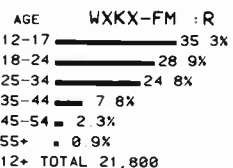
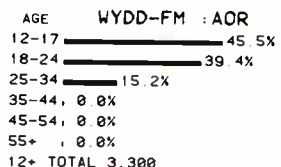
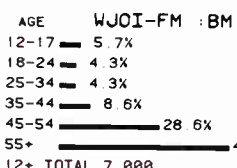
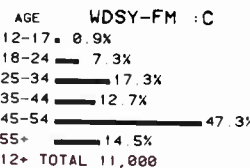
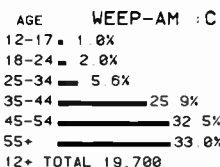
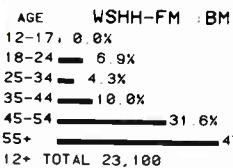
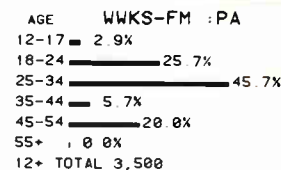
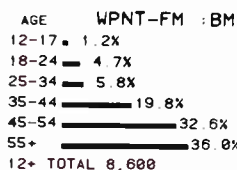
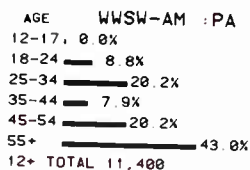
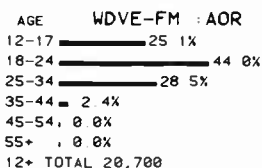
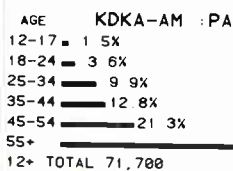
Friday dayparts (the station is a daytimer), **WEEP** virtually doubled its previous share. Biggest gains came among men, with strong 35+ numbers. **WEEP** ranked third among adults 25-54, with just over an eight share. The station made a big effort promotionally this survey, sponsoring free outdoor concerts and chartering a **WEEP** train for the Steelers/Browns game in Cleveland. The ad budget was spent entirely on TV.

**WXXK** relied on extensive market research and a cleaner on-air sound to move gradually into a strong 18-34 position, and a higher overall share. The station was number one among women

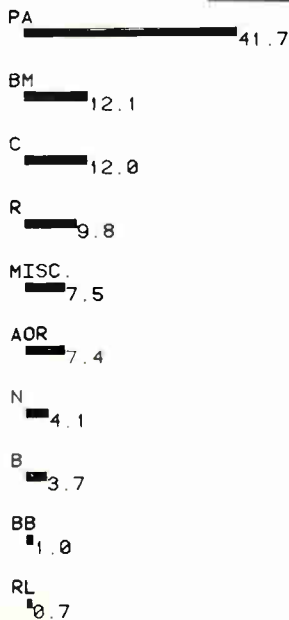
18-34, with almost a 14 share in this vital group. Advertising for **WXXK** relied on TV, with some billboard backup.

**WDVE** rebounded from a soft spring book, partially due to the format switch by former rock station **WPEZ**. Indeed, both **WDVE** and **WXXK** may have siphoned off some former **WPEZ** (now **WWSW-FM**) tuners. **WDVE** remained tops among 18-34 adults on the basis of its dominance among 18-24 males. On-air, **WDVE** shuffled most airshifts this sweep, while externally the station relied on a large TV campaign and many billboards to spread the word. **WDVE** is a Superstars AOR station.

## Audience Composition Analysis



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid  
POP(00): 15,115

O/N '79	A/M '80	O/N '80
1 KDKA-AM	22.2	22.2
2 WDVE-FM	7.5	7.2
3 WSHH-FM	6.8	6.8
4 WTAE-AM	6.7	6.6
5 WXXK-FM	5.6	6.4
6 WAMO-FM	5.3	6.1
7 WJOI-FM	4.0	4.1
8 WFFM-FM	3.9	3.7
9 KQV-AM	3.8	3.5
10 WPNT-FM	3.5	3.4
11 WEEP-AM	3.4	2.8
12 WWSW-AM	3.3	2.7
13 WKTO-AM	2.5	2.7
14 WDSY-FM	2.4	2.2
15 WWSW-FM	2.3	2.0
16 WYDD-FM	1.7	1.1
17 WNUF-FM	1.2	1.1
18 WIXZ-AM	1.0	1.0
19 WJPA-AM	1.0	1.0
20 WKPA-AM	0.8	0.5
21 WPIT-FM	0.7	0.7

22 WHJB-AM	0.6	0.5
23 WBVP-AM	0.6	0.5
24 WPIT-AM	0.6	0.7
25 WASP-AM	0.5	0.6
26 WESA-AM	0.5	0.6
27 WYJZ-AM	0.4	0.5
28 WMBA-AM	0.4	0.4
29 WESA-FM	0.2	0.4
30 WFFM-AM	0.1	0.4
31		0.3
32		0.3
33		0.3
34		0.3
35		0.3

## Demographics

Teens 12-17 Mon-Sun 6AM-Mid	Adults 18-34 Mon-Sun 6AM-Mid	Adults 25-54 Mon-Sun 6AM-Mid
POP(00): 2288	POP(00): 5855	POP(00): 8726
1 WXXK-FM	1 WDVE-FM	1 KDKA-AM
2 WDVE-FM	2 WXXK-FM	2 WTAE-AM
3 WAMO-FM	3 KDKA-AM	3 WEEP-AM

# Portland, OR

METRO RANK **32**

## O/N '80 Market Overview

Shakeup time in Portland as **KGW**, perennial market leader, slipped for the fourth straight book and fell to third overall, behind new leaders **KGON** and **KEX**.

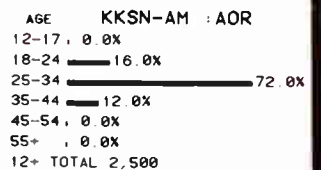
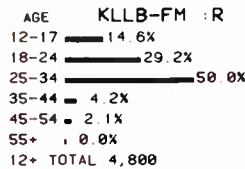
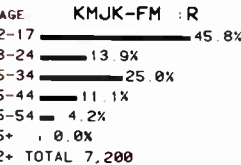
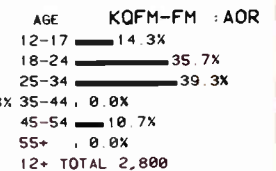
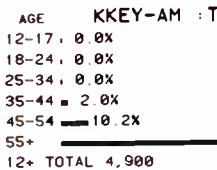
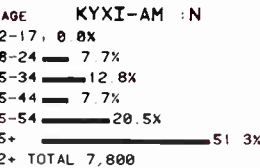
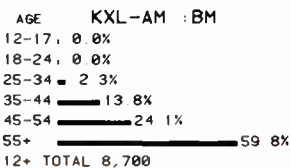
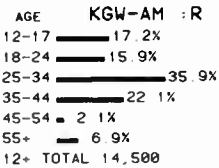
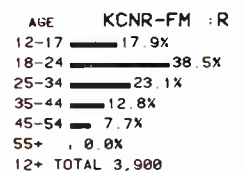
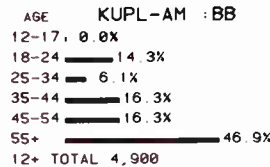
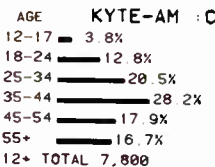
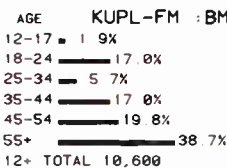
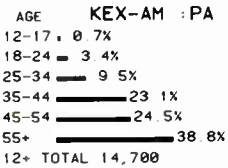
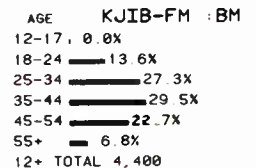
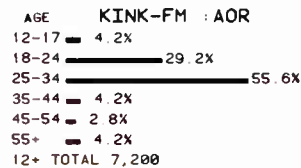
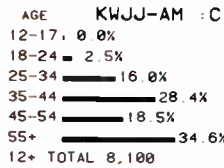
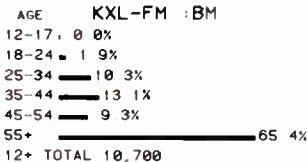
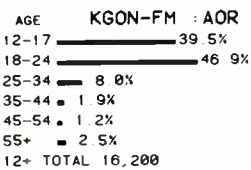
**KGON** is the Superstars AOR station in Portland, and became not only the 12+ leader but also the new kingpin in the 18-34 group, displacing **KGW**. **KGON** had approximately a 16 share of young adults while **KGW** moved to a mid-13 figure, down three from the A/M '80 book. **KINK**, an AOR competitor for **KGON**,

scored almost an 11 share of the 18-34's this time, comparable to its previous showing. Promotionally, **KGON** sponsored "Rocktober" events, and used TV and a slight amount of newspaper to advertise the station. It all paid off, as in the heart of an AOR audience — men 18-24 — **KGON** garnered almost a 20 share, approximately five ahead of **KINK**. To go with its strong 18-34 stance **KGON** had tons of teens, almost a 40 share, to be specific.

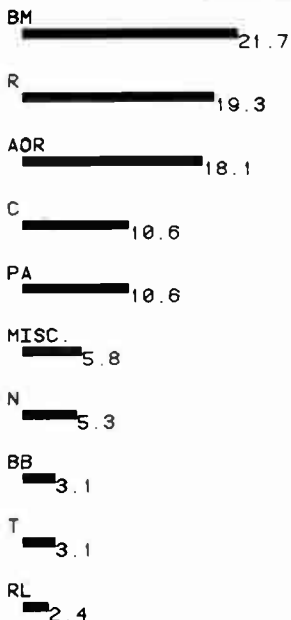
**KGW** remained the leading 25-54 entity in the market, but by a diminished amount. Both **KGW**

and **KEX** received approximately mid-11 shares of the key sales target. Much of the **KEX** rise was probably attributable to broadcasts of the immensely popular Trailblazers basketball games. Each fall the **KEX** numbers look more healthy than the subsequent spring figures. This survey, **KEX** spent about \$33,000 in advertising, using TV, busboards, and billboards in a coordinated campaign. The station did a lot of tie-ins with the Blazers also. Besides the 25-54 showing, **KEX** was dominant among the 35+ audience in Portland.

## Audience Composition Analysis



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid  
POP(100): 10069

	O/N '79	A/M '80	O/N '80			
1	KGW -AM	11.9	KGW -AM	11.1	KGON-FM (A)	10.2
2	KEX -AM	9.1	KXL -FM	9.1	KEX -AM (PA)	9.3
3	KGON-FM	8.5	KGON-FM	7.9	KSW -AM (M)	9.1
4	KUPL-FM	7.2	KEX -AM	7.3	KXL -FM (M)	6.7
5	KINK-FM	5.9	KUPL-FM	7.1	KUPL-FM (M)	6.7
6	KWJW-AM	5.5	KMJK-FM	6.1	KXL -AM (M)	5.5
7	KMJK-FM	5.5	KWJW-AM	5.6	KWJW-AM (C)	5.1
8	KKEY-AM	5.5	KYTE-AM	5.5	KYTE-AM (C)	4.9
9	KXL -FM	5.3	KXL -AM	4.5	KYXI-AM (M)	4.9
10	KXL -AM	4.9	KINK-FM	4.4	KMJK-FM (M)	4.5
11	KPAM-FM	3.9	KKEY-AM	3.8	KINK-FM (A)	4.5
12	KYTE-AM	3.3	KYXI-AM	3.7	KLPL-AM (M)	3.1
13	KYXI-AM	3.3	KUPL-AM	3.0	KKEY-AM (T)	3.1
14	KJIB-FM	3.1	KLLB-FM	2.4	KLLB-FM (M)	3.0
15	KLLB-FM	2.6	KQFM-FM	2.3	KJIB-FM (M)	2.8
16	KUPL-AM	2.0	KPAM-FM	2.1	KCNR-FM (M)	2.5
17	KQFM-FM	1.9	KJIB-FM	2.1	KGFM-FM (A)	1.8

18	KPDQ-FM	1.0	KGAR-AM	1.2	KKSN-AM (A)	1.6
19	KVAN-AM	0.8	KPDQ-FM	1.1	KARO-AM (PA)	1.3
20	KGAR-AM	0.8	KKSN-AM	1.0	KPDQ-FM (M)	1.1
21	KPAM-AM	0.6	KARO-AM	0.7	KLIQ-AM (M)	0.8
22	KPDQ-AM	0.6	KLIQ-AM	0.6	KGAR-AM (C)	0.6
23	KGO -AM	0.4	KGO -AM	0.6	KPDQ-AM (M)	0.5
24	KPAM-AM	0.5	KGO -AM (M)	0.5	KGO -AM (M)	0.4
25	KPDQ-AM	0.4	KPAM-AM (M)	0.2		
26	KRDR-AM	0.3				

## Demographics

Teens 12-17	Adults 18-34	Adults 25-54
Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid
POP(100): 1163	POP(100): 3724	POP(100): 4755
1 KGON-FM	1 KGON-FM	1 KGW -AM
2 KMJK-FM	2 KGW -AM	2 KFX -AM
3 KGW -AM	3 KINK-FM	3 KYTE-AM



# Providence-Warwick-Pawtucket METRO RANK **25**

## O/N '80 Market Overview

**WLKW-FM** remained the market's overall leader, as its Beautiful Music sound generated a share comparable to the 12+ number in the O/N '79 results and up two shares from a soft spring book. **WPRO-FM** also recovered from a downturn in the spring, retaking the lead among 18-34 adults.

In the vital 25-54 target, **WLKW-FM** remained stable, leading with a mid-11 share. The station's

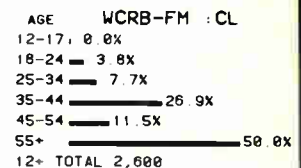
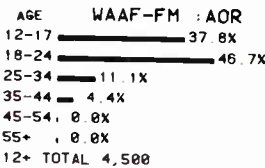
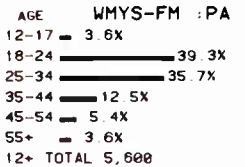
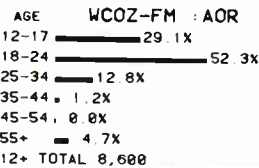
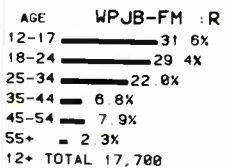
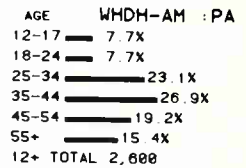
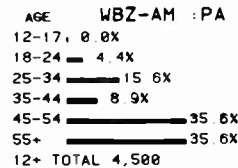
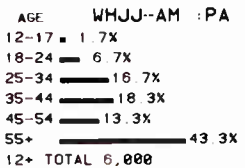
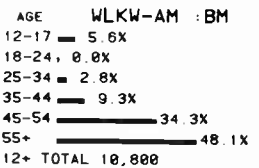
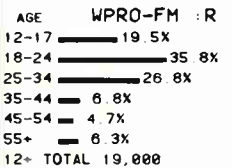
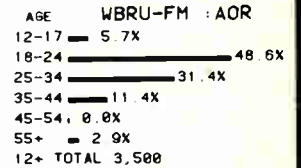
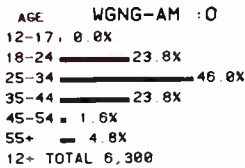
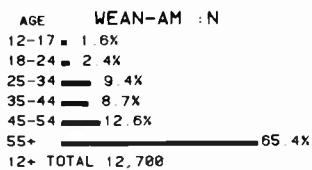
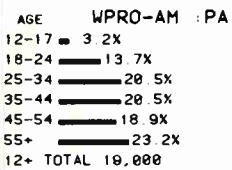
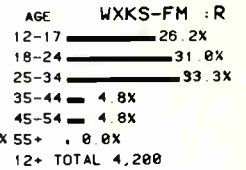
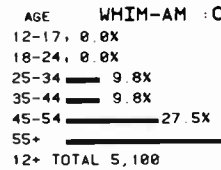
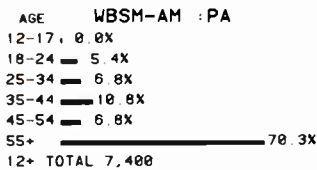
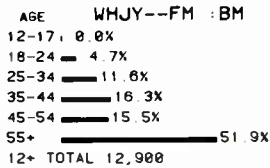
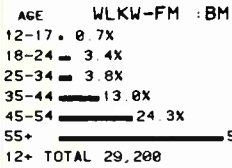
improvement this sweep came from older listeners, as the 35-64 share jumped from a mid-16 figure in the spring to almost a 20 share. Overall, **WLKW-FM** was second in morning drive (to **WPRO-AM**) but led in the other key dayparts, most often by a wide margin.

The battle for the lead among 18-34 adults continued to rage between **WPRO-FM** and **WPJB**. The CHR stations flip-flopped, with **WPRO-FM** surpassing **WPJB** among the 18-34's this sweep.

The **WPRO-FM** uptum could partially be attributed to a more aggressive promotional stance, as evidenced by its external ad campaign. **WPRO-FM** used the "Remarkable Mouth" TV spot and backed it with a higher volume of dollars than used in previous surveys. Musically the station made changes in the rotations of its offerings, revising the mix of oldies and currents. All this

*Continued on Page 109*

## Audience Composition Analysis



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid  
POP(00): 11794

O/N '79      A/M '80      O/N '80

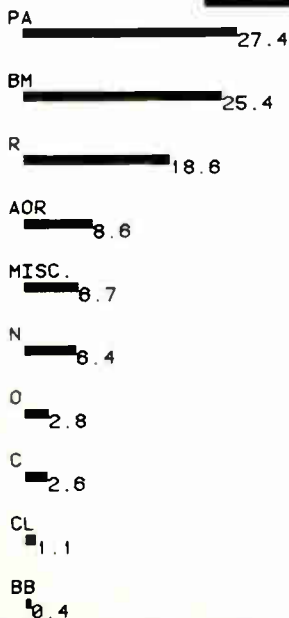
1	WLKW-FM	12.4	WLKW-FM	10.8	WLKW-FM(BM)	12.8
2	WPRO-FM	8.6	WPJB-FM	9.4	WPRO-AM(PA)	8.3
3	WPRO-AM	7.7	WPRO-FM	7.1	WPRO-FM(R)	8.3
4	WPJB-FM	7.2	WPRO-AM	5.8	WPJB-FM(R)	7.7
5	WHJY-FM	6.0	WEAN-AM	5.7	WHJY-FM(BM)	5.6
6	WEAN-AM	4.9	WHJY-FM	5.1	WEAN-AM(R)	5.5
7	WHJY-AM	3.9	WHJY-AM	4.7	WLKW-AM(BM)	4.7
8	WBSM-AM	3.3	WHIM-AM	4.4	WCOZ-FM(A)	3.8
9	WMYS-FM	3.1	WMYS-FM	3.8	WBSM-AM(PA)	3.2
10	WHIM-AM	3.0	WBSM-AM	3.7	WGNG-AM(O)	2.8
11	WBRU-FM	2.7	WXKS-FM	2.5	WHJY-AM(PA)	2.6
12	WLKW-AM	2.4	WBRU-FM	2.4	WMYS-FM(PA)	2.4
13	WBZ-AM	2.0	WLKW-AM	2.3	WHIM-AM(C)	2.2
14	WAAF-FM	2.0	WGNG-AM	2.3	WSAR-AM(PA)	2.1
15	WEEI-FM	1.9	WSAR-AM	1.9	WBZ-AM(PA)	2.0
16	WCOZ-FM	1.8	WAAF-FM	1.9	WAAF-FM(A)	2.0
17	WGNG-AM	1.6	WALC-AM	1.6	WXKS-FM(R)	1.8
18	WALE-AM	1.6	WCOZ-FM	1.6	WBRU-FM(A)	1.5
19	WXKS-FM	1.4	WBZ-AM	1.5	WHDH-AM(PA)	1.1
20	WBCN-FM	1.4	WROR-FM	1.4	WCRB-FM(CU)	1.1
21	WUON-AM	1.2	WEEI-FM	1.4	WROR-FM(PA)	1.0
22	WROR-FM	1.0	WADK-AM	1.1	WJIB-FM(BM)	1.0
23	WPLM-FM	1.0	WJIE-FM	1.1	WUON-AM(PA)	0.9
24	WADK-AM	1.0	WCRB-FM	1.1	WRLM-FM(PA)	0.8
25	WHDH-AM	0.9	WPLM-FM	1.0	WBCN-FM(A)	0.7
26	WPEP-AM	0.9	WNBH-AM	0.9	WALE-AM(PA)	0.7

27	WSAR-AM	0.8	WJFD-FM	0.7	WNBH-AM(PA)	0.7
28	WNBH-AM	0.7	WHDH-AM	0.6	WEEI-FM(A)	0.6
29	WICE-AM	0.7	WVBF-FM	0.6	WPEP-AM(O)	0.6
30	WVBF-FM	0.7	WCIB-FM	0.6	WOTB-FM(BM)	0.6
31	WJIB-FM	0.6	WARA-AM	0.6	WADK-AM(PA)	0.5
32	WCRB-FM	0.6	WHUE-FM	0.6	WVBF-FM(O)	0.5
33	WCIB-FM	0.5	MERI-FM	0.5	WARA-AM(PA)	0.5
34	WOTB-FM	0.5	WUON-AM	0.5	WICE-AM(C)	0.4
35	MERI-FM	0.5	WBCN-FM	0.5	WHUE-FM(BM)	0.4
36	WKRI-AM	0.5	WRLM-FM	0.5	WABC-AM(O)	0.3
37	WNBC-AM	0.4	WNRI-AM	0.5	WPLM-FM(BM)	0.3
38	WCBS-AM	0.4	WRIB-AM	0.4	WCIB-FM(PA)	0.3
39	WARA-AM	0.4	WKRI-AM	0.4	WCRB-AM(O)	0.3
40	WRIB-AM	0.3	WRKO-AM	0.3	WSRS-FM(BM)	0.3
41	WRLM-FM	0.3	WNBC-AM	0.3	WFOS-FM(PA)	0.3
42	WBOS-FM	0.3			WPLM-AM(BM)	0.1
43	WEEI-AM	0.3				
44	MERI-AM	0.3				
45	WHUE-FM	0.3				

## Demographics

Teens 12-17		Adults 18-34		Adults 25-54	
Mon-Sun 6AM-Mid		Mon-Sun 6AM Mid		Mon-Sun 6AM-Mid	
POP(00): 1472		POP(00): 3976		POP(00): 5234	
1	WJIB-FM	1	WPRO-FM	1	WLKW-FM
2	WVBF-FM	2	WPJB-FM	2	WPRG-AM
3	WCOZ-FM	3	WPRO-AM	3	WPRO-FM

## Format Reach



# Riverside-San Bernardino-Ontario

METRO RANK **35**

## O/N '80 Market Overview

The second Quarterly Measurement sweep in the Riverside area contained some interesting findings. This was the first time Arbitron used the Expanded Sample Frame in this metro, hoping to approximate the estimated 45% level of homes not listed in phone directories. Actually, only 21% of the in-tab diaries came back from ESF persons.

Thus, not only do the results reflected here contain the first dose of ESF for the market, but the next sweep is likely to see different results as Arbitron attempts to inject more ESF diaries into the usable pile at the end of the survey. Don't be surprised if the Spring '81 estimates are skewed differently than what you see here, especially if Arbitron is successful at garnering a larger

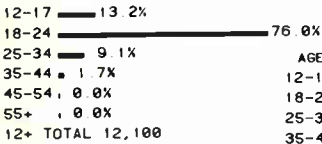
number of ESF diaries.

In some markets, the implementation of ESF has boosted Country and AOR stations, and that may help explain what appears this time. The Riverside area station that made the biggest gains was KCKC, a Country station. The new number

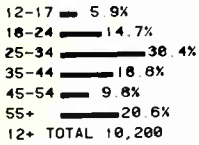
Continued on Page 110

## Audience Composition Analysis

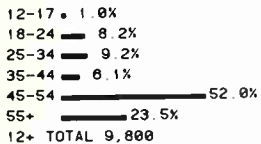
### KMET-FM : AOR



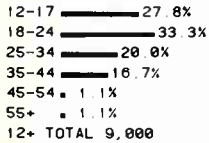
### KFI-AM : R



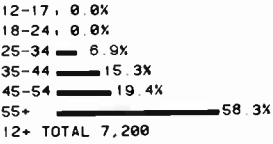
### KLAC-AM : C



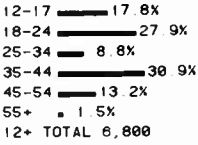
### KGGI-FM : R



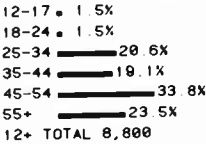
### KDUO-FM : BM



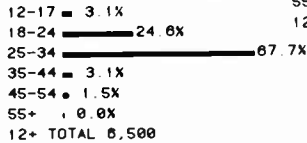
### KFXM-AM : R



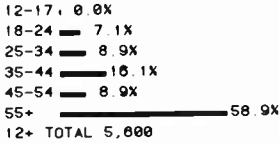
### KCKC-AM : C



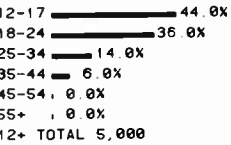
### KRTH-FM : R



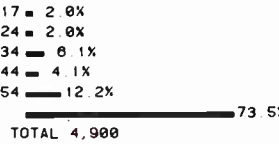
### KBIG-FM : BM



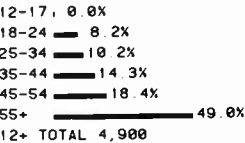
### KOLA-FM : AOR



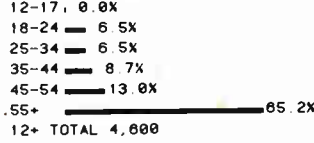
### KNX-AM : N



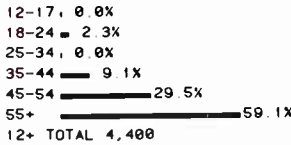
### KOST-FM : BM



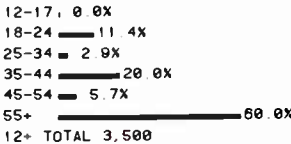
### KABC-AM : T



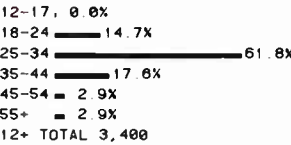
### KPRO-AM : N/T



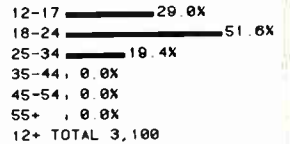
### KBON-FM : BM



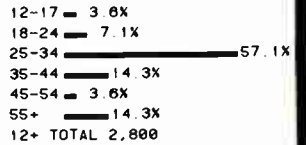
### KNX-FM : AOR



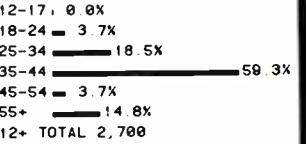
### KCAL-FM : AOR



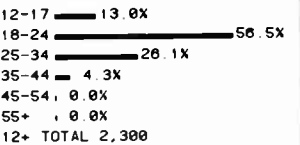
### KMEN-AM : PA



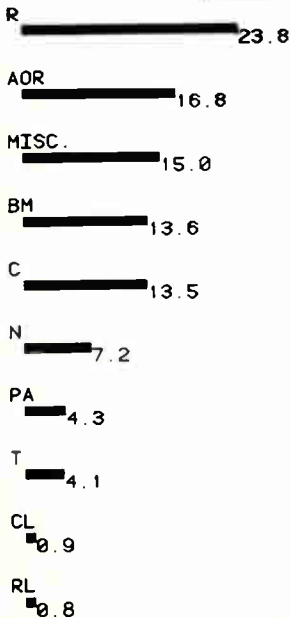
### KDIG-AM : C



### KLOS-FM : AOR



## Format Reach



## Share Trends

Persons 12 + Mon-Sun 6AM-Mid  
POP(00): 9874

	A/M '80	O/N '80
1	KFI-AM 9.4	KMET-FM (A) 7.6
2	KMET-FM 6.1	KFI-AM (R) 6.4
3	KGGI-FM 6.1	KLAC-AM (C) 6.2
4	KDUO-FM 6.0	KGGI-FM (R) 5.7
5	KBIG-FM 5.9	KDUO-FM (BM) 4.5
6	KNX-AM 4.7	KFXM-AM (R) 4.3
7	KOST-FM 4.1	KCKC-AM (C) 4.3
8	KOLA-FM 3.7	KRTH-FM (R) 4.1
9	KCKC-AM 3.6	KBIG-FM (BM) 3.5
10	KCAL-FM 3.5	KOLA-FM (A) 3.2
11	KLAC-AM 3.3	KNX-AM (R) 3.1
12	KRTH-FM 2.9	KOST-FM (BM) 3.1
13	KABC-AM 2.5	KABC-AM (T) 2.9
14	KPRO-AM 2.4	KPRO-AM (R) 2.8
15	KIIS-FM 2.1	KBON-FM (BM) 2.2
16	KFXM-AM 2.0	KNX-FM (A) 2.1
17	KBON-FM 2.0	KCAL-FM (A) 2.0
18	KNX-FM 1.7	KMEN-AM (PA) 1.8
19	KCAL-AM 1.5	KDIG-AM (C) 1.7
20	KLOS-FM 1.4	KLOS-FM (A) 1.5

21	KNTF-FM 1.4	KIIS-FM (R) 1.4
22	KFWB-AM 1.3	KHSJ-AM (PA) 1.4
23	KDIG-AM 1.3	KFWB-AM (R) 1.3
24	KMPC-AM 1.1	KNTF-FM (C) 1.3
25	KEZY-AM 1.0	KHNY-FM (PA) 1.1
26	KUTE-FM 0.8	KFAC-FM (CL) 0.9
27	KRLA-AM 0.8	KBKT-AM (RL) 0.8
28	KWST-FM 0.7	KMPC-AM (T) 0.8
29	KWOW-AM 0.6	XTRA-AM (R) 0.7
30	KHSJ-AM 0.6	KQLH-FM (R) 0.6
31	XTRA-AM 0.5	KRLA-AM (R) 0.6
32	KMEN-AM 0.4	KEZY-AM (A) 0.4
33	KJOI-FM 0.3	KIEV-AM (T) 0.4
34		KJOI-FM (BM) 0.3

## Demographics

Teens 12-17 Mon-Sun 6AM-Mid	Adults 18-34 Mon-Sun 6AM-Mid	Adults 25-54 Mon-Sun 6AM-Mid
POP(00): 1273	POP(00): 3500	POP(00): 4598
1 KGGI-FM	1 KMET-FM	1 KLAC-AM
2 KOLA-FM	2 KRTH-FM	2 KFI-AM
3 KMET-FM	3 KGGI-FM	3 KCKC-AM

## O/N '80 Market Overview

The second Rochester book with ESF appeared to generate more stable results than in the A/M '80 survey. In the spring sweep Arbitron got back approximately 34% of the total in-tab from ESF persons, a figure higher than expected. This sweep the ESF penetration was 22% of the in-tab for the Rochester metro, a drop of 33% in the ESF impact.

One reason the ESF influence is noteworthy is that when ESF is first instituted in a market,

some Beautiful Music stations, such as **WEZO**, have taken a spill. When the National PD for **Malrite, John Chaffee**, called after the A/M results, I mentioned that when the ESF level was reduced he might expect to see the **WEZO** numbers rebound, and that occurred this survey.

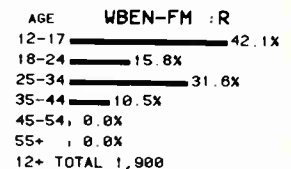
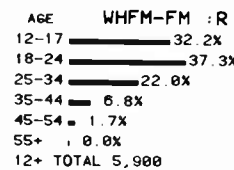
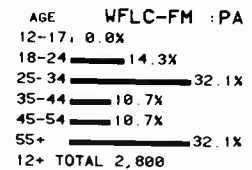
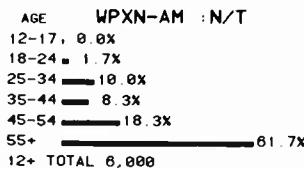
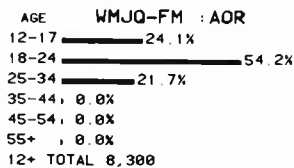
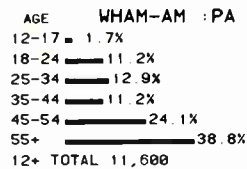
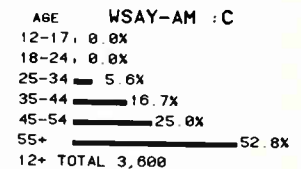
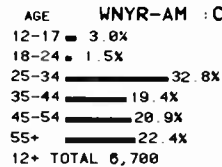
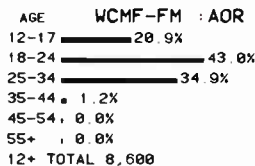
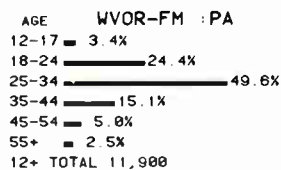
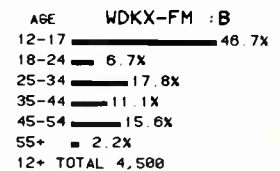
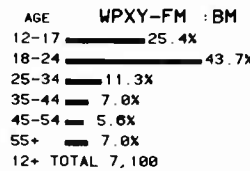
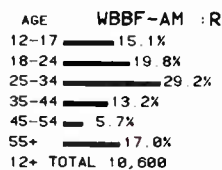
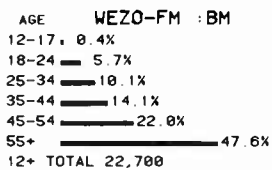
**WEZO** not only recaptured the overall lead in Rochester but the station also took honors in the 25-54 category, moving from a mid-12 share to a mid-17 figure this survey. **WVOR** was the only other station in double digits among the prime sales target, scoring a 14 share.

**WVOR's** demographic appeal made it strong

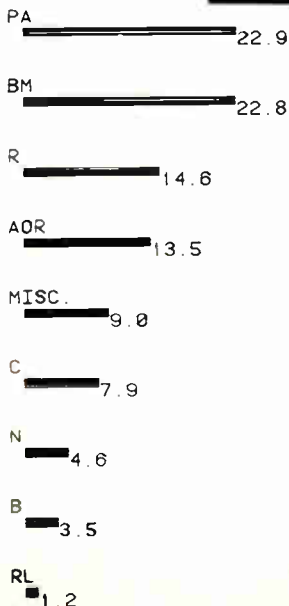
among the 25-54 group and leader in the 18-34 demos. With a 17 share, **WVOR** had almost a five share lead over **WCMF** and **WMJQ**, both AOR's. **WCMF** led among men 18-34, with a narrow edge over **WMJQ**. The good showing for **WCMF**, consulted by **Jeff Pollack**, was aided by a great deal of outside promotion involving TV, busboards, and billboards, plus concert ticket giveaways. Promotions are ongoing for **WCMF**.

**WMJQ** slipped this book as a result of declining male numbers. It will be interesting to see if the station can counter the **WCMF** offensive in the Spring '81 sweep.

## Audience Composition Analysis



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 7954

	O/N '79	A/M '80	O/N '80
1	WEZO-FM 22.6	WHAM-AM 14.1	WEZO-FM(BM) 17.4
2	WHAM-AM 15.0	WEZO-FM 12.8	WVOR-FM(PA) 9.1
3	WMJQ-FM 11.8	WMJQ-FM 8.4	WHAM-AM(PA) 8.9
4	WVOR-FM 9.0	WBBF-AM 7.6	WBBF-AM(R) 8.1
5	WHFM-FM 6.8	WVOR-FM 7.4	WCMF-FM(A) 6.6
6	WBBF-AM 6.2	WHFM-FM 6.0	WMJQ-FM(A) 6.4
7	WPXN-AM 4.2	WNYR-AM 5.0	WPXY-FM(BM) 5.4
8	WCMF-FM 3.7	WCMF-FM 4.9	WNYR-AM(C) 5.1
9	WNYR-AM 3.7	WPXY-FM 4.3	WPXN-AM(R) 4.6
10	WPXY-FM 1.6	WDKX-FM 4.3	WHFM-FM(R) 4.5
11	WSAY-AM 1.3	WPXN-AM 4.0	WCKX-FM(B) 3.5
12	WDKX-FM 1.1	WRLX-FM 1.5	WSAY-AM(C) 2.8
13	WKBW-AM 1.1	WGRQ-FM 1.1	WFLC-FM(PA) 2.1
14	WFLC-FM 0.9	WBEN-FM 1.0	WBEN-FM(R) 1.5

15	WACK-AM 0.7	WCGR-AM 1.0	WCGR-AM(PA) 0.8
16	WCGR-AM 0.6	WFLC-FM 1.0	WBEN-AM(PA) 0.7
17	WBEN-FM 0.6	WKFM-FM 0.6	WPIV-FM(RL) 0.7
18	WWUG-AM 0.6	WWUG-AM 0.6	WKBW-AM(R) 0.5
19		WMIV-FM 0.6	WGVA-AM(PA) 0.5
20		WHEN-AM 0.5	WQNY-AM(PA) 0.5
21		WSAY-AM 0.5	WWUG-AM(RL) 0.5
22		WSYR-FM 0.5	WSYR-FM(A) 0.5
23			WECQ-FM(PA) 0.3

## Demographics

Teens 12-17 Mon-Sun 6AM-Mid	Adults 18-34 Mon-Sun 6AM-Mid	Adults 25-54 Mon-Sun 6AM-Mid
POP(00): 1000	POP(00): 2885	POP(00): 3670
1 WDKX-FM	1 WVOR-FM	1 WEZO-FM
2 WMJQ-FM	2 WCMF-FM	2 WVOR-FM
3 WHFM-FM	3 WMJQ-FM	3 WHAM-AM



# Sacramento

## O/N '80 Market Overview

AOR station **KZAP** slipped from a tremendous A/M '80 survey but still posted impressive figures to remain the overall leader in the Sacramento metro. Both **KRAK** and **KSFM** notched healthy increases.

A cautionary note regarding estimates for the men 18-24: the overall market in-tab was down slightly for the fall versus the Spring '80 sweep, but the drop in usable male 18-24 diaries was significant. In the A/M '80 sweep, 76 diaries

came back from this demo, but in the O/N '80 returns only 46 were obtained. Cumulative values of the male 18-24 diaries rose from approximately 900 in the spring to over 1500 in the fall, a notable difference. You may want to keep this fluctuation in mind when evaluating the estimates for stations that appeal to men 18-24.

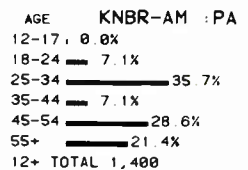
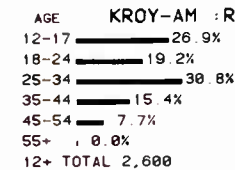
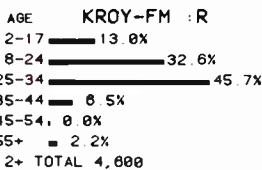
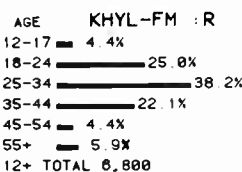
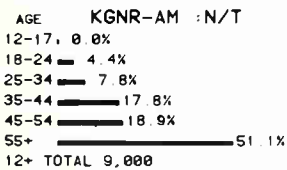
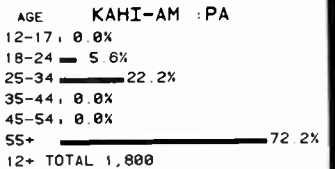
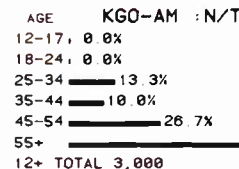
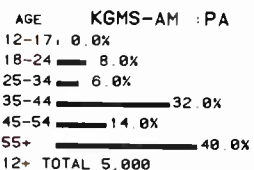
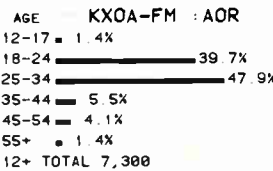
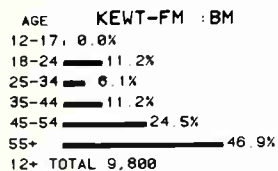
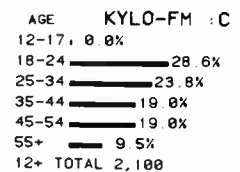
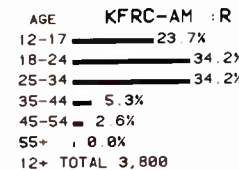
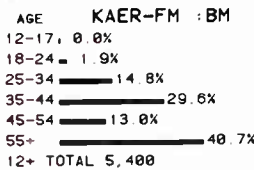
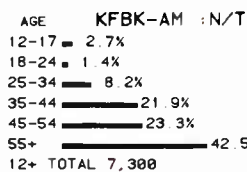
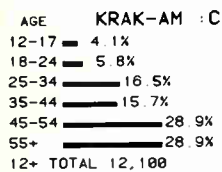
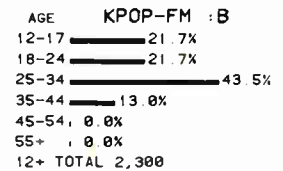
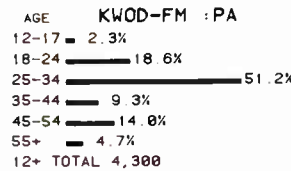
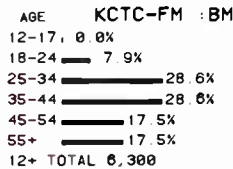
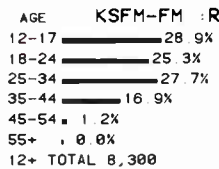
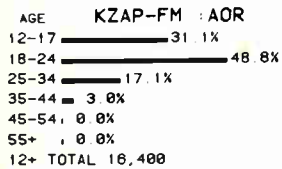
**KZAP** increased its dominance of the local teen market, rising to more than a 43 share of the 12-17-year-olds. Among men 18-34 the station was also dominant, with more than a 25 share. Among

women 18-34 **KZAP** was second, with a 12 share, to **KXOA-FM's** mid-14 figure. Although still the pacesetter among young adults, **KZAP** slipped from a mid-24 share of the 18-34 group to a mid-18 number this time around. Biggest losses were in morning drive and midday segments.

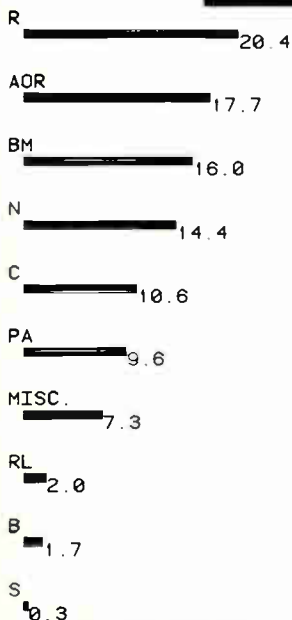
**KXOA-FM**, the leader in young women, was the only other station (besides **KZAP**) with a

*Continued on Page 110*

## Audience Composition Analysis



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid  
POP(00): 8328

	O/N '79	A/M '80	O/N '80
1 KEWT-FM	10.8	KZAP-FM	14.6
2 KZAP-FM	9.7	KEWT-FM	10.7
3 KGNR-AM	7.6	KRAK-AM	6.4
4 KXOA-FM	7.1	KGNR-AM	6.1
5 KRAK-AM	6.4	KXOA-FM	5.5
6 KFBK-AM	5.4	KCTC-FM	5.3
7 KGMS-AM	4.8	KSFM-FM	5.1
8 KROY-FM	4.7	KHYL-FM	4.8
9 KROY-AM	4.3	KROY-AM	4.4
10 KHYL-FM	4.0	KFBK-AM	4.0
11 KSFM-FM	3.8	KWOD-FM	3.6
12 KCTC-FM	3.6	KPOP-AM	2.8
13 KGO-AM	3.3	KGMS-AM	2.7
14 KFRC-AM	2.4	KROY-FM	2.5
15 KWOD-FM	2.2	KAER-FM	2.4
		KZAP-FM (A)	12.2
		KRAK-AM (C)	9.0
		KEWT-FM (BM)	7.3
		KGNR-AM (M)	6.7
		KSFM-FM (R)	6.2
		KFBK-AM (N)	5.5
		KXOA-FM (A)	5.5
		KHYL-FM (R)	5.1
		KCTC-FM (BM)	4.7
		KAER-FM (BM)	4.0
		KGMS-AM (PA)	3.7
		KROY-FM (R)	3.4
		KWOD-FM (PA)	3.2
		KFRC-AM (R)	2.8
		KGO-AM (N)	2.2

16 KYLG-FM	2.2	KFRC-AM	2.2	KPGY-AM (R)	1.9
17 KPOP-AM	1.5	KGO-AM	2.1	KPOP-FM (B)	1.7
18 KAER-FM	1.5	KNBR-AM	1.8	KYLG-FM (C)	1.6
19 KNBR-AM	1.2	KXOA-AM	1.5	KAHI-AM (PA)	1.3
20 KFIA-AM	1.2	KPIP-FM	1.2	KNBR-AM (PA)	1.0
21 KPIP-FM	0.9	KFIA-AM	1.1	KFIA-AM (RL)	1.0
22 KEBR-FM	0.8	KCBS-AM	0.8	KXOA-AM (R)	1.0
23 KAHI-AM	0.7	KYLO-FM	0.8	KEBR-FM (RL)	1.0
24 KXOA-AM	0.5	KPOP-AM	0.0	KJOY-AM (PA)	0.4
25				KFIP-AM (B)	0.3

## Demographics

Teens 12-17 Mon-Sun 6AM-Mid	Adults 18-34 Mon-Sun 6AM-Mid	Adults 25-54 Mon-Sun 6AM-Mid
POP(00): 1086	POP(00): 3123	POP(00): 4082
1 KZAP-FM	1 KZAP-FM	1 KRAK-AM
2 KSFM-FM	2 KXOA-FM	2 KCTC-FM
3 KFRC-AM	3 KSFM-FM	3 KHYL-FM

# St. Louis

METRO RANK **12**

## O/N '80 Market Overview

While **KMOX** just keeps rolling along with its 20+ shares, the rest of the market experienced some notable movement. **WIL-FM** joined **KMOX** in the rarified air of double digit shares in 25-54's, while **KSLQ** jumped into a virtual tie with **KSHE** for the 18-34 honors. **KSD-FM** changed to Pop/Adult from Beautiful Music and scored well.

Even with top personality **Jack Carney** on vacation during most of the ratings sweep, **KMOX** increased its overall share. **KMOX** disdained outside ad campaigns, but the station did tie into its broadcasts of Cardinals football by sponsoring a cheerleading corps for the team.

The new number two station was **WIL-FM**, a Country property. The station revised the emphasis on its ad campaign, relying more on direct mail and billboards than on TV. More ad dollars were spent this sweep than in the spring. Among the outside activities the station sponsored were "Listener Appreciation Days," two full days of concerts and fun which attracted more than 20,000 people.

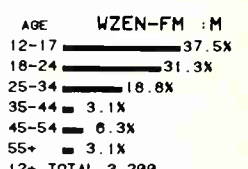
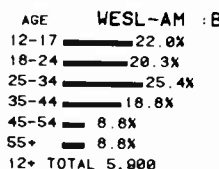
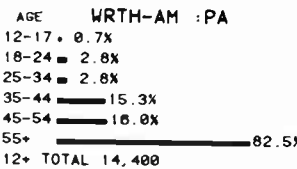
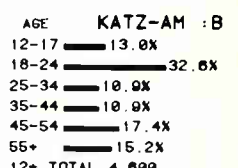
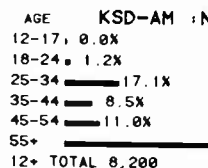
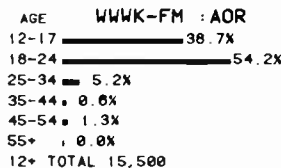
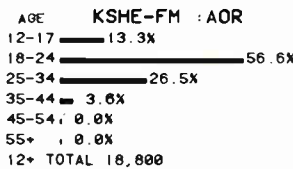
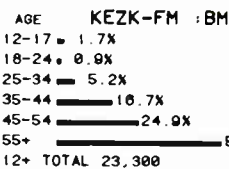
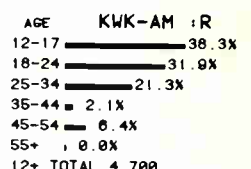
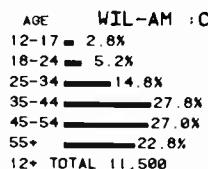
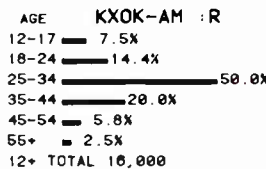
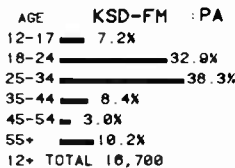
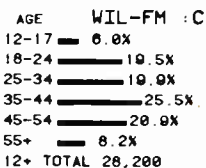
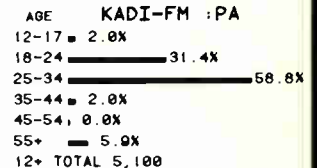
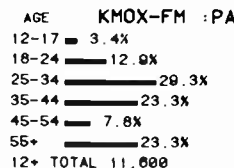
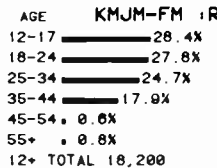
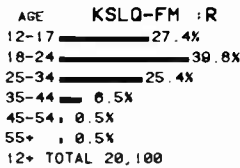
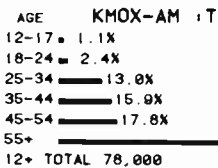
One interesting story was the rebirth of **KSD-FM**, formerly **KCFM**. Moving from a Beautiful Music format to a Pop/Adult sound, and with the outlay of approximately \$150,000 in ad efforts, the station made a significant impression. In its

first book **KSD-FM** was third among adults 18-34, especially strong with female listeners.

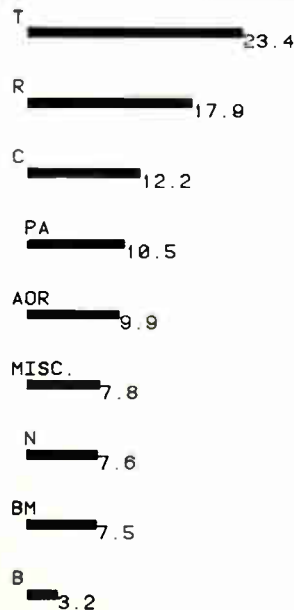
Two other stations cutting into the young adult pie were **KSLQ**, a CHR entity, and **KSHE**, an AOR. **KSHE** lost three shares 18-34, but was still strong among young men, while **KSLQ** moved into double digits, just behind **KSHE** among 18-34's and with a female core of tuners-in.

Finally, Beautiful Music **KEZK** rebounded from a soft spring book. The **Schulke** station gave away approximately \$10,000 cash and \$30,000 in prizes, a rarity for a Schulke-consulted property. The ad campaign was based on TV and newspaper insertions.

## Audience Composition Analysis



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid  
POP(00): 19717

O/N '79	A/M '80	O/N '80
1 KMOX-AM 24.4	KMOX-AM 21.6	KMOX-AM(M) 23.4
2 KSHE-FM 8.9	WWWK-FM 7.8	WIL-FM(C) 8.7
3 WWWK-FM 8.1	KSHE-FM 7.6	KFZK-FM(M) 7.2
4 KEZK-FM 7.4	KEZK-FM 6.4	KSLQ-FM(M) 6.2
5 KXOK-AM 6.2	WIL-FM 5.7	KSD-FM(PA) 5.1
6 WIL-FM 5.6	WRTH-AM 5.5	KSHE-FM(A) 5.1
7 WRTH-AM 3.9	KSLQ-FM 5.1	KMJM-FM(M) 5.0
8 KMOX-FM 3.5	KXOK-AM 5.0	KXOK-AM(M) 4.9
9 WIL-AM 3.4	KMJM-FM 3.6	WWWK-FM(A) 4.8
10 KSLQ-FM 3.2	KMOX-FM 3.5	WRTH-AM(PA) 4.4
11 KSS-FM 3.2	WIL-AM 3.3	KMOX-FM(PA) 3.6
12 KWK-AM 2.9	KATZ-AM 2.6	WIL-AM(C) 3.5
13 KATZ-AM 2.7	WESL-AM 2.6	KSD-AM(M) 2.5
14 KSD-AM 2.6	KADI-FM 2.4	WESL-AM(B) 1.8
15 WESL-AM 1.7	KSD-AM 2.3	KADI-FM(PA) 1.6
16 KADI-FM 1.6	KWK-AM 2.2	KWK-AM(M) 1.4
17 KCFM-FM 1.0	KCFM-FM 1.6	KATZ-AM(B) 1.4
18 WEW-AM 0.9	KADI-AM 1.4	WZEN-FM(M) 1.0

19 KXEN-AM 0.6	WZEN-FM 1.0	WIBV-AM(PA) 0.9
20 WIBV-AM 0.5	WIBV-AM 0.9	WEW-AM(M) 0.5
21 WZEN-FM 0.5	KIRL-AM 0.8	KXEN-AM(M) 0.4
22 KLPW-AM 0.5	WEW-AM 0.7	KADI-AM(M) 0.4
23 WGNU-AM 0.4	KLPW-AM 0.6	WGNU-AM(M) 0.3
24 KIRL-AM 0.4	WGNU-AM 0.3	WMRY-FM(M) 0.3
25 KSTL-AM 0.4	KXEN-AM 0.3	
26 KLPW-FM 0.2		

ON-AIR SURVEY SPOTS BROADCAST BY: KXOK-AM

## Demographics

Teens 12-17 Mon-Sun 6AM-Mid	Adults 18-34 Mon-Sun 6AM-Mid	Adults 25-54 Mon-Sun 6AM-Mid
POP(00): 2595	POP(00): 7023	POP(00): 9386
1 WWWK-FM	1 KSHE-FM	1 KMOX-AM
2 KSLQ-FM	2 KSLQ-FM	2 WIL-FM
3 KMJM-FM	3 KSD-FM	3 KXOK-AM

# Salt Lake City-Ogden METRO RANK 49

## O/N '80 Market Overview

After the initial shock of the first ESF use in the spring, **KSL** rebounded to its best book in two years. **KSFI**, **KLUB**, and **KCPX** also posted good gains.

**KSL** generally has stronger fall than spring books, perhaps because of the college football (BYU) games it carries. At any rate, **KSL's** 25-54 share rose almost 28% this book to just under a 13. **KSFI**, the **Bonneville Beautiful Music** sub-

scriber, also had a worthy share of the 25-54 crowd, a mid-10 figure which virtually doubled the spring book's showing.

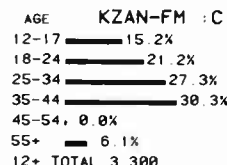
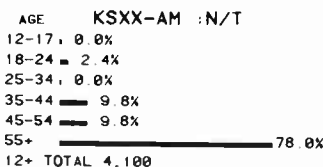
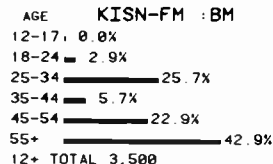
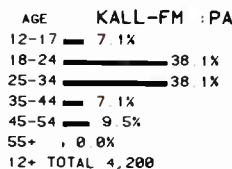
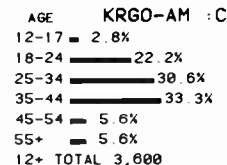
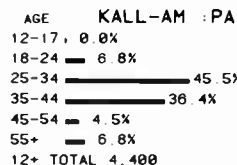
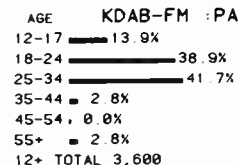
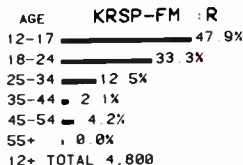
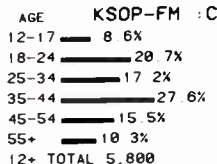
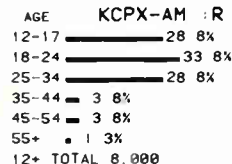
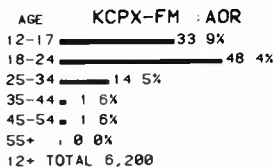
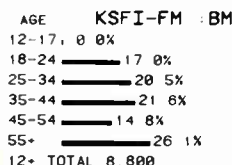
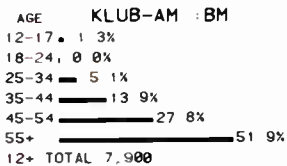
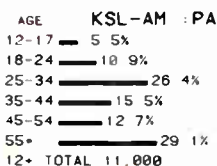
**KLUB**, like **KSFI**, seems to have recovered after the initial ESF survey in the spring. The 35+ numbers for **KLUB** improved, as the station led in the 35-64 cell with almost a 16 share.

**KCPX** posted a vigorous number this book, moving from an 18-34 share of six in the spring to lead in that demo this time with a mid-11.

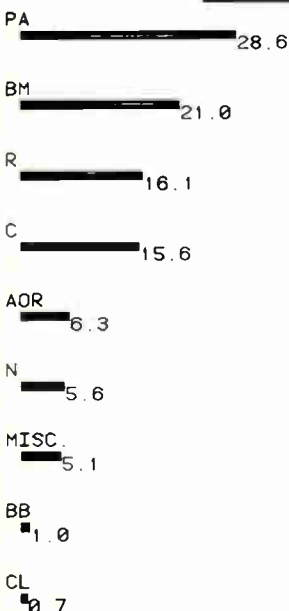
**KCPX-FM** slipped from its lofty perch in the spring results, dropping almost five shares to just under a nine this time, right behind **KSL's** share.

**KCPX** filled the oldies void in the Salt Lake City market, revising its format to emphasize the music of the 60's. Only a small amount of advertising was used for this sweep, but the station's 25-34 ratings picked up anyway. In middays and afternoon drive, **KCPX** increased substantially, with males pacing the rise.

## Audience Composition Analysis



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid  
POP(00): 6742

	O/N '79	A/M '80	O/N '80
1 KSL -AM	10.5	KSL -AM	8.5
2 KCPX-FM	9.9	KCPX-FM	6.5
3 KALL-AM	7.7	KALL-AM	7.7
4 KLUB-AM	7.3	KLUB-AM	6.6
5 KCPX-AM	7.0	KSOP-FM	6.6
6 KSFI-FM	6.5	KALL-FM	6.1
7 KRSP-FM	5.7	KSFI-FM	6.0
8 KALL-FM	4.0	KCPX-AM	5.8
9 KISN-FM	4.0	KRSP-FM	4.9
10 KSOP-FM	3.9	KRGO-AM	4.4
11 KRGO-AM	3.5	KDAB-FM	4.3
12 KRSP-AM	3.0	KSXX-AM	3.8
13 KZAN-FM	2.6	KISN-FM	2.9
14 KSOP-AM	2.7	KZAN-FM	2.8
15 KDAB-FM	2.4	KRSP-AM	2.7
16 KAYK-FM	2.3	KPRG-AM	2.5
		KSL -AM(PA)	11.1
		KSFI-FM(BM)	8.9
		KCPX-AM(M)	8.1
		KLUB-AM(BM)	8.0
		KCPX-FM(A)	6.3
		KSOP-FM(C)	5.9
		KRSP-FM(M)	4.9
		KALL-AM(PA)	4.5
		KALL-FM(PA)	4.2
		KSXX-AM(M)	4.1
		KDAB-FM(PA)	3.6
		KRGO-AM(C)	3.6
		KISN-FM(BM)	3.5
		KZAN-FM(C)	3.3
		KAYK-FM(PA)	2.0
		KRSP-AM(PA)	1.5

17 KSXX-AM	2.2	KWMS-AM	1.6	KSOP-AM(C)	1.9
18 KJQN-AM	1.9	KAYK-FM	1.5	KLO -AM(PA)	1.7
19 KHHC-FM	1.8	KJUN-AM	1.4	KMS-AM(M)	1.5
20 KPRG-AM	1.7	KHHC-FM	1.3	KPRG-AM(PA)	1.2
21 KLO -AM	0.9	KSOP-AM	1.3	KJUN-AM(M)	1.1
22 KSVN-AM	0.9	KLO -AM	1.1	KHHC-FM(BM)	1.0
23 KWMS-AM	0.9	KSVN-AM	1.0	KSVN-AM(C)	0.9
24 KHHC-AM	0.8			KHHC-AM(CL)	0.7
25				KGL-FM(BM)	0.6
26				KEDT-AM(M)	0.3

## Demographics

Teens 12-17 Mon-Sun 6AM-Mid	Adults 18-34 Mon-Sun 6AM-Mid	Adults 25-54 Mon-Sun 6AM-Mid
POP(00): 956	POP(00): 2762	POP(00): 3250
1 KCPX-AM	1 KCPX-AM	1 KSL -AM
2 KRSP-FM	2 KSL -AM	2 KSFI-FM
3 KCPX-FM	3 KCPX-FM	3 KALL-AM



# San Antonio

METRO RANK **37**

## O/N '80 Market Overview

Improved showings by traditional powers **KTSA** and **KTFM** and a 135% jump by **KONO** highlighted the fall sweep in San Antonio.

**KONO's** showing was due largely to its revised format emphasis, airing for more of an adult skew. Little outside advertising or on-air promoting was done, yet **KONO** managed to become the 18-34 leader with almost a 14 share, one share or so

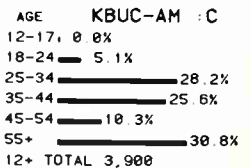
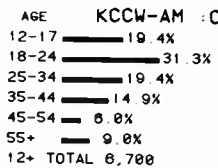
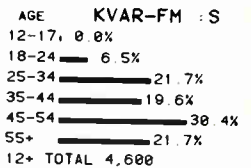
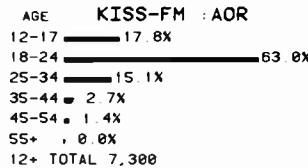
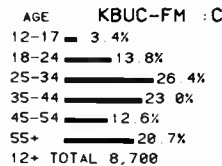
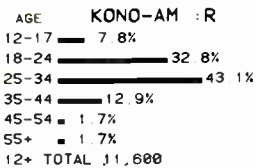
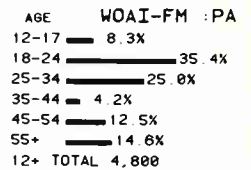
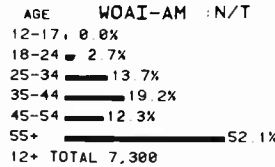
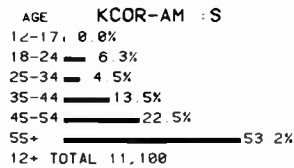
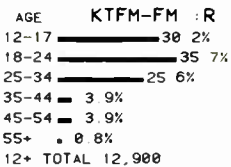
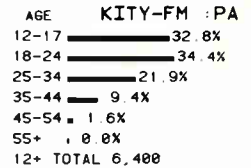
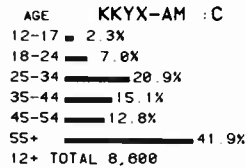
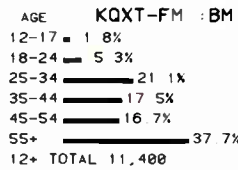
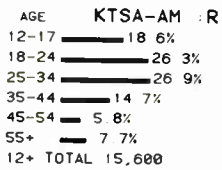
ahead of **KTSA** and **KTFM**. In the 25-54 realm **KONO** shot into the runner-up slot with a 10 share, one behind **KTSA**. **KONO's** biggest shot in the arm came from men 18-24, but the females in the 18-34 bracket made a significant contribution as well. Most improved dayparts for **KONO** were AM drive and the evenings.

While **KONO** led among adults and men 18-34, **KTSA** won the nod from women 18-34. **KTFM** was just over a share behind, with **KONO** several

back with an 11 share. **KTSA** used an ad campaign featuring TV and newspaper, in part to promote the giveaway of gold and silver items as prizes. Maintaining a high profile is important to the success of **KTSA**.

**KQXT**, the leading Beautiful Music station, remained a strong 25-54 factor. The station had a mid-nine share of the 25-54 target and was second in the 35+ crowd to Hispanic **KCOR**.

## Audience Composition Analysis



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid  
POP(00): 8401

	O/N '79	A/M '80	O/N '80
1	KTSA-AM	8.8	KTSA-AM (A) 10.7
2	KCCR-AM	8.2	KCOR-AM (B) 8.9
3	KITY-FM	8.2	KONO-AM (C) 8.0
4	KKYX-AM	8.0	KQXT-FM (D) 7.8
5	WOAI-AM	7.5	KTFM-FM (E) 7.6
6	KQXT-FM	6.4	KITY-FM (F) 6.0
7	KONO-AM	6.0	KEDA-AM (G) 5.9
8	KTFM-FM	5.9	WOAI-AM (H) 5.0
9	KBUC-FM	5.2	KBUC-FM (I) 5.0
10	KEDA-AM	5.0	KISS-FM (J) 4.6
11	KISS-FM	4.1	WOAI-FM (K) 4.4
12	KZZY-FM	3.6	KONO-AM (L) 3.3
13	KBUC-AM	3.2	KCCW-AM (M) 3.2
14	KCCW-AM	2.9	KBUC-AM (N) 2.7
15	KUKA-AM	2.6	KZZY-FM (O) 2.7

16	WOAI-FM	2.6	KVAR-FM (P) 2.6
17	KVAR-FM	2.0	KAPE-AM (Q) 2.5
18	KAPE-AM	1.7	KTUF-FM (R) 1.6
19	KTUF-FM	1.4	KUKA-AM (S) 1.2
20	KMAC-AM	1.3	KMAC-AM (T) 1.0
21	KWED-AM	0.8	KMFM-FM (U) 0.7
22	KORY-AM	0.7	KGNB-AM (V) 0.7
23	KGNB-AM	0.6	KWED-AM (W) 0.6
24	KMFM-FM	0.6	KDRY-AM (X) 0.5
25	KWED-FM	0.3	KWED-FM (Y) 0.3

## Demographics

Teens 12-17 Mon-Sun 6AM-Mid	Adults 18-34 Mon-Sun 6AM-Mid	Adults 25-54 Mon-Sun 6AM-Mid
POP(00): 1151	POP(00): 3225	POP(00): 3893
1 KTFM-FM	1 KONO-AM	1 KTSA-AM
2 KTSA-AM	2 KTSA-AM	2 KONO-AM
3 KITY-FM	3 KTFM-FM	3 KQXT-FM

# San Diego

METRO RANK **20**

## O/N '80 Market Overview

Beautiful Music fixture **KJQY** remained king of the hill for the fifth straight book. Up almost three shares this report, KJQY had a healthy lead among 25-54 adults and dominated the 35+ crowd. Others showing signs of vigor this survey were AOR's **KGB-FM** and **KPRI**, plus another Beautiful Music entry, **KEZL**.

Biggest reason for the KJQY surge this survey was its jump in female listeners. The station's

overall female shares rose 50%, leading KJQY to approximately an 11 share of women 25-54, almost double the nearest competitor. Among women 35-64 KJQY garnered almost a 20 share. Biggest gains for the station were posted in mid-day, where the female KJQY share rose 53%.

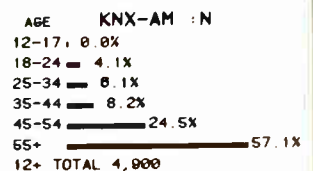
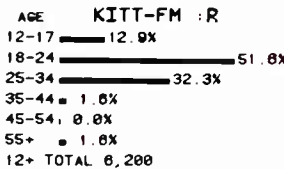
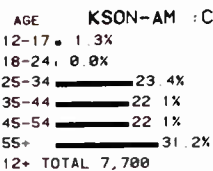
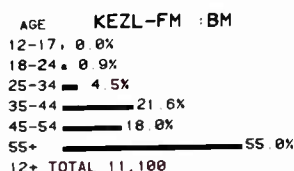
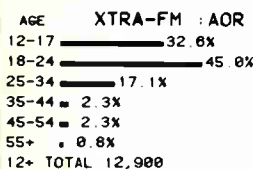
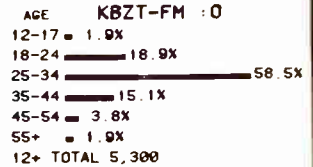
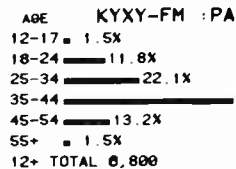
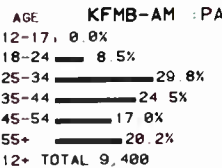
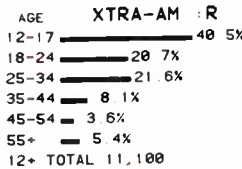
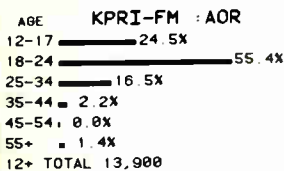
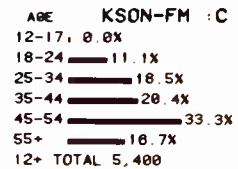
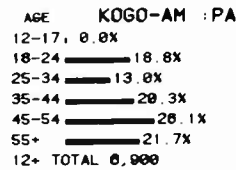
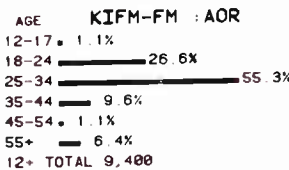
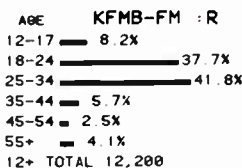
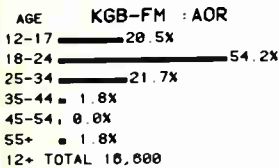
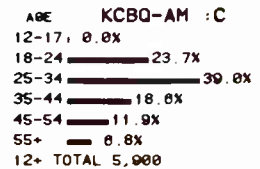
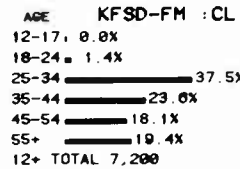
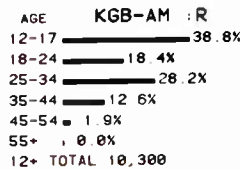
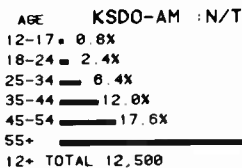
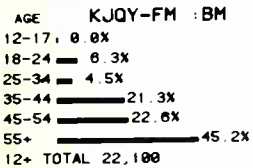
KEZL earned a notable increase (57%) in mid-days also, perhaps indicating that in-office listening to the Beautiful Music format was heightened this survey. Although KEZL's female numbers

looked healthier than the previous book, the station's male shares rose at a higher rate.

As noted earlier, the leading AOR's, **KGB-FM** and **KPRI**, looked upbeat this sweep. Part of the explanation may be that **Arbitron** had problems sampling, or getting back usable diaries, from the 18-24 portion of the market. 18-24 in-tab dropped from 251 in the O/N '79 survey to 170

Continued on Page 110

## Audience Composition Analysis



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid  
POP(00): 15706

	A/M '80	J/A '80	O/N '80
1 KJQY-FM	8.4	8.4	6.5
2 KFMB-AM	7.1	7.1	6.4
3 KPRI-FM	5.6	5.6	5.4
4 KGB-FM	5.4	5.4	5.2
5 KSDO-AM	4.8	4.8	5.0
6 XTRA-FM	4.5	4.5	4.7
7 KGB-AM	4.4	4.4	4.3
8 KFMB-FM	4.2	4.2	4.1
9 KIFM-FM	3.9	3.9	3.9
10 KEZL-FM	3.8	3.8	3.9
11 KOGO-AM	3.7	3.7	3.8
12 XTRA-AM	3.4	3.4	3.7
13 KITT-FM	3.1	3.1	3.6
14 KYXY-FM	3.1	3.1	3.3
15 KFSD-FM	2.9	2.9	3.1
16 KSON-AM	2.9	2.9	2.7
17 KBZT-FM	2.8	2.8	2.5
18 KNX-AM	2.7	2.7	2.4
19 KMJC-AM	2.6	2.6	2.3
20 KFI-AM	2.2	2.2	2.1
21 KCBQ-AM	2.1	2.1	2.0

22 KSON-FM	1.9	1.6	1.2
23 KJFM-FM	1.2	1.5	0.0
24 KKOS-FM	1.0	1.5	0.8
25 KABC-AM	1.0	1.3	0.8
26 KLAC-AM	0.8	0.9	0.8
27 KMLO-AM	0.7	0.7	0.6
28 KUDE-AM	0.7	0.7	0.5
29 KBRT-AM	0.7	0.6	0.5
30 KOWN-FM	0.5	0.5	0.4
31 KMET-FM	0.5	0.5	0.4
32			
33			
34			
35			
36			

## Demographics

Teens 12-17 Mon-Sun 6AM-Mid	Adults 18-34 Mon-Sun 6AM-Mid	Adults 25-54 Mon-Sun 6AM-Mid
POP(00): 1775	POP(00): 6438	POP(00): 7132
1 XTRA-AM	1 KGB-FM	1 KJQY-FM
2 XTRA-FM	2 KPRI-FM	2 KFMB-AM
3 KGB-AM	3 KFMB-FM	3 KIFM-FM

# San Francisco

METRO RANK **4**

## O/N '80 Market Overview

In what appears to have been a fairly stable survey, Arbitron implemented Quarterly Measurement for the first time in the Bay Area this sweep. The only apparent problem was with the Expanded Sample Frame portion of the sample. Arbitron estimates that approximately 45% of the metro was unavailable through the listed phone directories, but only approximately 36% of the metro in-tab came back from ESF homes. Those stations that might thrive on a better sampling of the people with unlisted phones may have suffered as a result.

KCBS, KFRC, KSOL, and KMEL posted notable increases in the first QM survey here. KCBS added two shares to its overall total, doubling in PM drive to a share just under seven, ahead of even longtime leader KGO in that daypart. Male numbers were the key to the KCBS rise; the station in some cases more than doubled previous figures to score at or near double digits in most key dayparts. KCBS stood as the leading men's station in San Francisco, with most of that appeal in the 35+ bracket.

KFRC, KMEL, and KSOL led the pack of stations that appeal to young adults. KFRC jumped

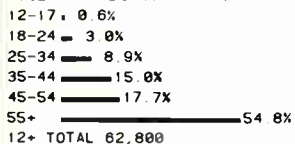
25% in this book, almost doubling the station's overall female shares. The morning show of Dr. Don Rose went from a low-three share to a mid-six figure overall, and the other dayparts showed female gains of at least 50%. Women 18-34 showed the real strength in KFRC's rise to tie KSOL as top contemporary-styled station.

KMEL benefitted from the format change of KSAN, a former competitor which went Country. Although the station made no special media effort

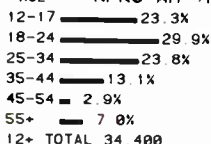
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## Audience Composition Analysis

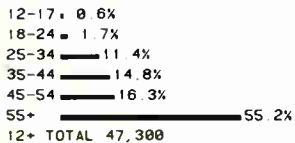
### KGO-AM :N/T



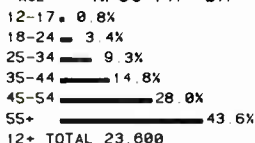
### KFRC-AM :R



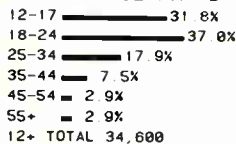
### KCBS-AM :N/T



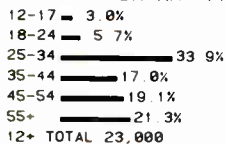
### KFOG-FM :BM



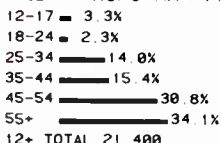
### KSOL-FM :B



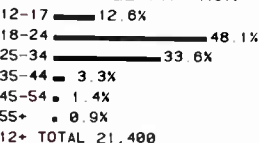
### KNBR-AM :PA



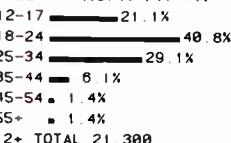
### KSFO-AM :PA



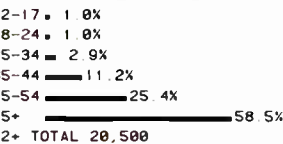
### KMEL-FM :AOR



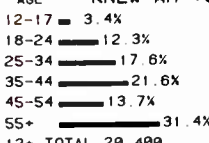
### KSFY-FM :R



### KABL-AM :BM



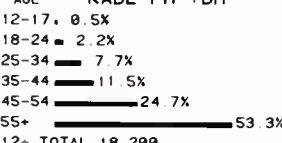
### KNEW-AM :C



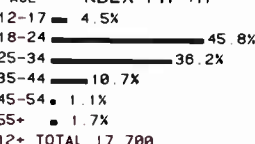
### KYUU-FM :PA



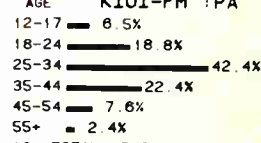
### KABL-FM :BM



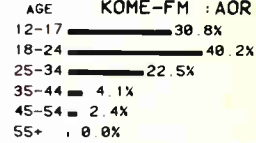
### KBLX-FM :M



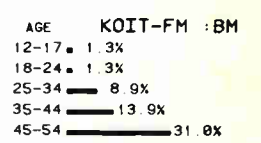
### KIOI-FM :PA



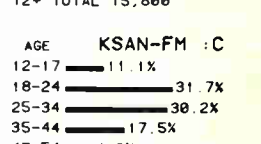
### KOME-FM :AOR



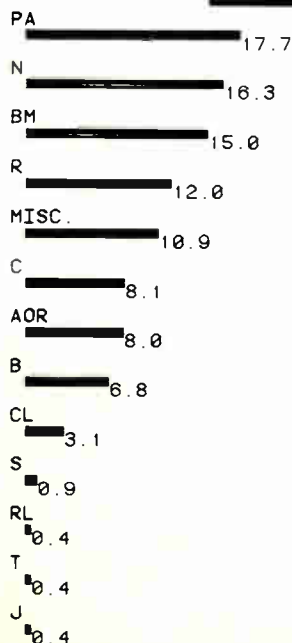
### KOIT-FM :BM



### KSAN-FM :C



## Format Reach



## Share Trends

Persons 12+

POP(00): 43353

Mon-Sun 6AM-Mid

	A/M '80	J/A '80	O/N '80
1 KGO -AM	9.0	9.4	9.3
2 KCBS-AM	5.5	5.1	7.0
3 KFOG-FM	4.7	4.8	5.1
4 KFRC-AM	4.4	4.8	5.1
5 KSOL-FM	4.3	4.0	3.5
6 KNBR-AM	4.3	3.7	3.4
7 KYUU-FM	3.6	3.7	3.2
8 KSFY-FM	3.3	3.0	3.2
9 KSFO-AM	3.2	3.0	3.1
10 KDIA-AM	3.1	2.9	3.0
11 KABL-FM	3.0	2.9	3.0
12 KNEW-AM	2.9	2.9	2.9
13 KIOI-FM	2.9	2.8	2.7
14 KABL-AM	2.7	2.7	2.6
15 KMEL-FM	2.6	2.6	2.5
16 KOIT-FM	2.3	2.3	2.5
17 KOME-FM	1.8	2.3	2.3
18 KBLX-FM	1.8	2.3	1.9
19 KLOK-AM	1.8	2.0	1.9
20 KSAN-FM	1.7	2.0	1.7
21 KCBS-FM	1.7	2.0	1.7
22 KIOI-AM	1.7	1.7	1.5
23 KYA -FM	1.7	1.7	1.4
24 KBAY-FM	1.6	1.6	1.4
25 KYA -AM	1.6	1.5	1.3
26 KMPX-FM	1.6	1.5	1.2

27 KARA-FM	1.2	1.3	1.2
28 KEZR-FM	1.1	1.2	1.1
29 KOFC-FM	1.1	1.0	1.1
30 KEEN-AM	1.0	1.0	1.1
31 KBRG-FM	0.9	0.9	1.0
32 KKH1-FM	0.8	0.9	0.9
33 KSJO-FM	0.8	0.8	0.9
34 KLIV-AM	0.7	0.8	0.8
35 KIBE-AM	0.6	0.7	0.8
36 KKH1-AM	0.6	0.6	0.8
37 KFAT-FM	0.6	0.6	0.7
38 KFAX-AM	0.5	0.6	0.5
39 KREO-FM	0.4	0.5	0.5
40 KJAZ-FM	0.4	0.5	0.4
41 KRRX-AM	0.4	0.5	0.4
42 KRAK-AM	0.4	0.4	0.4
43 KTIM-FM	0.4	0.4	0.4
44 KPEN-FM	0.4	0.4	0.4
45 KEAR-FM	0.3	0.3	0.4
46	KFAX-AM	0.3	0.3

## Demographics

Teens 12-17	Adults 18-34	Adults 25-54
Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid
POP(00): 4853	POP(00): 16402	POP(00): 21541
1 KSOL-FM	1 KSOL-FM	1 KGO -AM
2 KFRC-AM	2 KFRC-AM	2 KCBS-AM
3 KOME-FM	3 KMEL-FM	3 KNRR-AM



# San Jose

## METRO RANK 30

### O/N '80 Market Overview

The first Quarterly Measurement sweep in San Jose appeared to have been handled cleanly by Arbitron, and the results of the 12-week long survey showed KBAY, KEZR, and KEEN improved in popularity. Among San Francisco stations, KGO, KSOL, and KFRC established strong positions.

KBAY became the new leader among San Jose stations, showing significant growth in mid-days and PM drive among its female core

listeners. KBAY was tied for the lead among 25-54 adults with KEEN, the Country station. However, among San Jose entities, KBAY led the 35-64 group solidly with more than a 10 share in the metro.

KEEN, like KBAY, posted a 25-54 share in the six range. KEEN's effort for this survey was bolstered by a promotion tied into an "It's In The Bag" contest. Grocery shopping sprees were the prize, with winners chosen weekly for 13 weeks. Newspaper and point-of-purchase displays in the

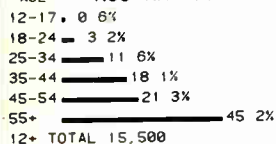
grocery stores constituted the external ad campaign, totalling approximately \$10,000.

KEZR led local stations in the 18-34 contest, and topped the San Francisco stations too in this bracket. Gains in PM drive and the evenings propelled KEZR to a stronger number, with the advance led by young adult women. KEZR ended up with a mid-eight share of the 18-34 target, while KOME and KARA each garnered a mid-six share of the young adults this sweep.

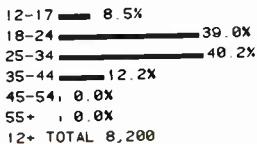
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### Audience Composition Analysis

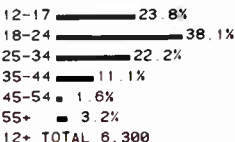
#### AGE KGO-AM :N/T



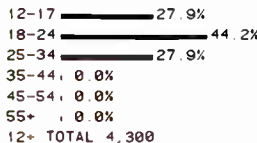
#### AGE KEZR-FM :R



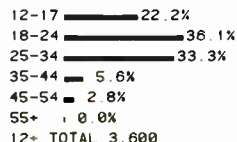
#### AGE KFRC-AM :R



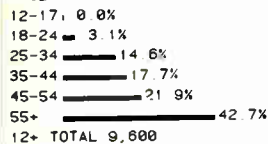
#### AGE KSJO-FM :AOR



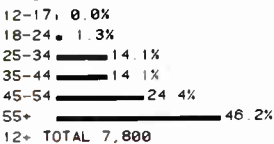
#### AGE KSFY-FM :R



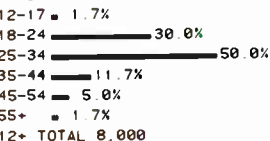
#### AGE KBAY-FM :BM



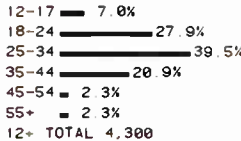
#### AGE KCBS-AM :N/T



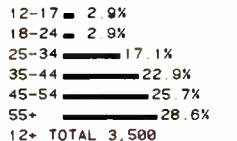
#### AGE KARA-FM :PA



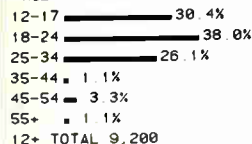
#### AGE KYUU-FM :PA



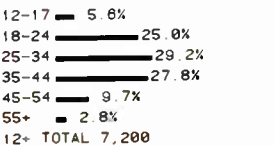
#### AGE KSFO-AM :PA



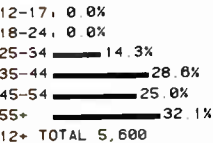
#### AGE KSOL-FM :B



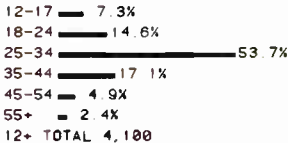
#### AGE KLOK-AM :PA



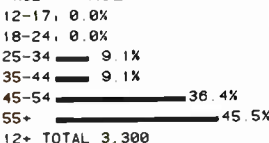
#### AGE KFOG-FM :BM



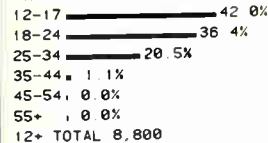
#### AGE KIOI-FM :PA



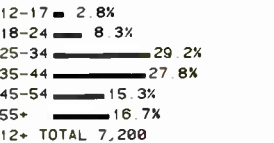
#### AGE KOIT-FM :BM



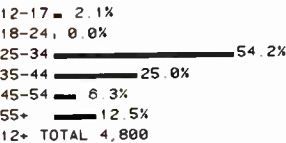
#### AGE KOME-FM :AOR



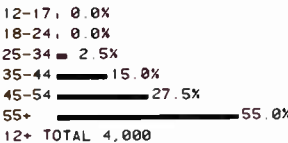
#### AGE KEEN-AM :C



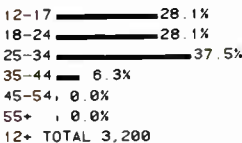
#### AGE KNBR-AM :PA



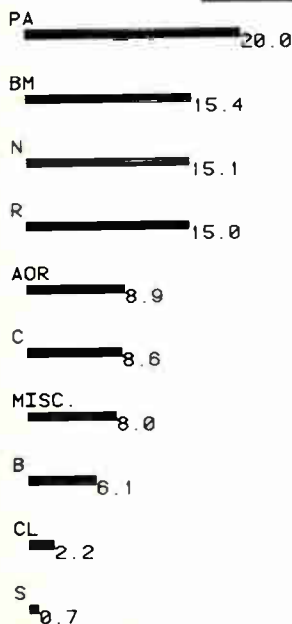
#### AGE KABL-AM :BM



#### AGE KLIV-AM :R



### Format Reach



### Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 10573

	J/F '80	A/M '80	O/N '80
1 KGO -AM	8.6	KGO -AM	9.6
2 KBAY-FM	6.5	KLOK-AM	5.9
3 KOME-FM	6.2	KOME-FM	5.7
4 KLOK-AM	4.7	KBAY-FM	5.4
5 KEZR-FM	4.4	KCBS-AM	5.1
6 KYUU-FM	4.2	KSOL-FM	4.8
7 KEEN-AM	4.1	KNBR-AM	4.4
8 KCBS-AM	3.6	KARA-FM	4.4
9 KSOL-FM	3.5	KEZR-FM	3.9
10 KOIT-FM	3.4	KYUU-FM	3.7
11 KIOI-FM	3.2	KEEN-AM	3.5
12 KFOG-FM	3.1	KFOG-FM	3.0
13 KFRC-AM	2.8	KFRC-AM	2.9
14 KARA-FM	2.6	KOIT-FM	2.6
15 KNBR-AM	2.5	KIOI-FM	2.6
16 KLIV-AM	2.3	KSFY-FM	2.5
17 KSFO-AM	2.3	KLIV-AM	2.4
18 KSFY-FM	2.3	KSJO-FM	2.2
19 KFAT-FM	2.3	KSFO-AM	2.2
20 KXR-AM	2.2	KABL-AM	2.0
21 KSJO-FM	2.1	KXR-AM	1.7
22 KAZA-AM	2.0	KFAT-FM	1.6
23 KABL-AM	1.6	KYA -AM	1.6
24 KNEW-AM	1.2	KPEN-FM	1.4
25 KBLX-FM	1.1	KNTA-AM	1.3
26 KYA -AM	1.0	KNEW-AM	1.2

27 KABL-FM	1.0	KIOI-AM	1.2	KSAN-FM (C)	0.9
28 KDFC-FM	1.0	KYA -FM	1.0	KABL-FM (BM)	0.9
29 KYA -FM	1.0	KDFC-FM	1.0	KKHI-FM (CL)	0.8
30 KKHI-FM	0.9	MBLX-FM	1.0	KYA -FM (R)	0.7
31 KDIA-AM	0.8	KDIA-AM	0.9	KXR-AM (M)	0.7
32 KIBE-AM	0.7	KABL-FM	0.9	KNTA-AM (S)	0.7
33 KCBS-FM	0.6	KCBS-FM	0.8	KYA -AM (R)	0.7
34 KMEL-FM	0.6	KMEL-FM	0.7	KMPX-FM (BM)	0.6
35 KNTA-AM	0.6	KIBE-AM	0.7	KCBS-FM (R)	0.4
36 KPEN-FM	0.5	KDON-FM	0.7	KDIA-AM (B)	0.4
37 KIOI-AM	0.5	KKHI-FM	0.7	KIBE-AM (CL)	0.4
38 KEAR-FM	0.4	KFAX-AM	0.7	KFAX-AM (CL)	0.4
39 KSAN-FM	0.4	KRVE-FM	0.6	KKHI-AM (CL)	0.1
40 KMPX-FM	0.4	KMPX-FM	0.5		
41 KDON-FM	0.4	KAZA-AM	0.4		
42 KKHI-AM	0.2	KBRG-FM	0.4		
43		KSAN-FM	0.4		
44		KKHI-AM	0.1		

### Demographics

Teens 12-17	Adults 18-34	Adults 25-54
Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid	Mon-Sun 6AM-M
POP(00): 1328	POP(00): 4469	POP(00):
1 KOME-FM	1 KEZR-FM	
2 KSOL-FM	2 KSOL-FM	
3 KFRC-AM	3 KOME-FM	

# Seattle-Tacoma

METRO RANK **17**

## O/N '80 Market Overview

KIRO continued its reign at the top, as the News/Talk entity remained the Seattle leader for the fourth book in a row. KISW and KYYX also posted healthy showings, as each station garnered strong young adult numbers.

KIRO usually has standout fall surveys thanks in part to Seattle Seahawks football broadcasts. This book was no exception, as KIRO rose almost two shares over the station's Spring '80 figures. KIRO tied into promotions with the Seahawks and also used an extensive ad campaign merging TV and billboards. KIRO led among 25-54 adults

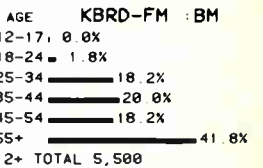
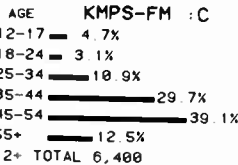
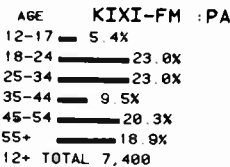
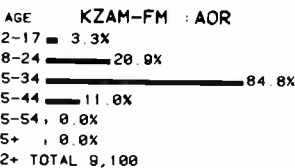
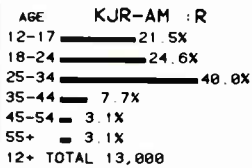
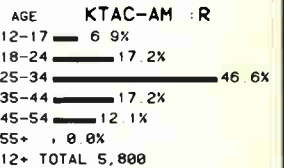
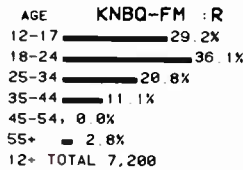
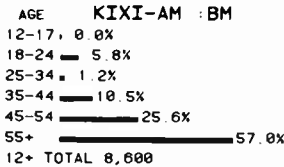
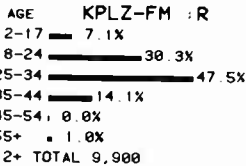
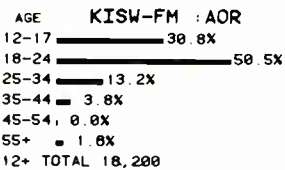
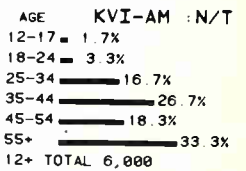
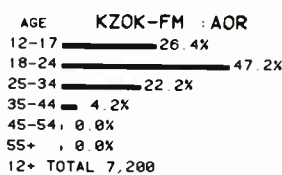
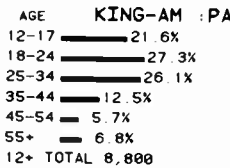
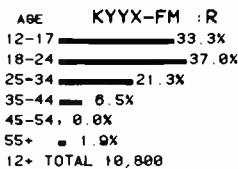
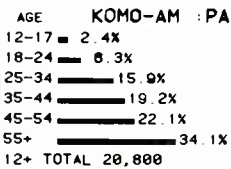
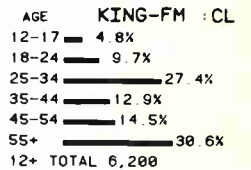
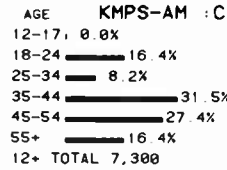
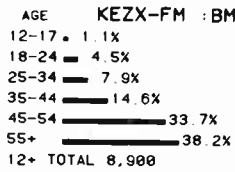
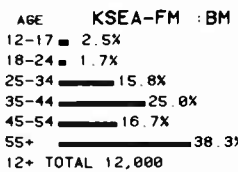
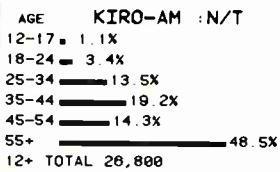
with approximately a 10 share, just ahead of KOMO, the Pop/Adult fixture in the market. The gap between the two leading 25-54 properties was narrower this fall sweep than last fall, with KOMO inching upwards and KIRO slipping slightly.

For the 18-34 contingent, AOR KISW held the key slot. KISW had a mid-11 share of young adults, up three shares from last fall and more than three shares ahead of KJR, the 18-34 runner-up. KISW's strength lay in the men 18-34 bracket, where the station had almost a 17 share, virtually double the closest competitor among young

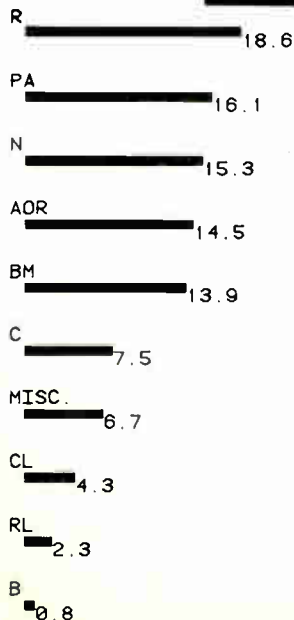
adults, KJR. KISW achieved these outstanding figures without much advertising or promotion budget, relying instead on word of mouth to spread the gospel.

KYYX advanced, trying to close the gap behind KJR in the CHR battle in the market. KJR had a stronger appeal among men, but KYYX edged the AM station out in terms of appeal to young ladies. Promotionally KYYX was quite active, giving away 30,000 tickets to the Seattle Super-sonics basketball games and spending approximately \$50,000 on TV and newspaper to boost the station.

## Audience Composition Analysis



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid  
POP(00): 16981

	O/N '79	A/M '80	O/N '80
1 KIRO-AM	10.2	KIRO-AM	8.9
2 KOMO-AM	9.8	KOMO-AM	7.8
3 KSEA-FM	6.2	KSEA-FM	5.9
4 KJR -AM	6.0	KISW-FM	5.7
5 KISW-FM	5.7	KJR -AM	4.9
6 KYYX-FM	4.9	KPLZ-FM	4.6
7 KZOK-FM	4.7	KZAM-FM	4.6
8 KVI -AM	4.4	KVI -AM	4.0
9 KEZX-FM	4.3	KBRD-FM	3.8
10 KIXI-FM	3.9	KZOK-FM	3.7
11 KING-FM	3.2	KYYX-FM	3.7
12 KING-AM	3.0	KEZX-FM	3.7
13 KPLZ-FM	3.0	KING-AM	3.4
14 KZAM-FM	3.0	KMPS-FM	3.1
15 KTAC-AM	2.9	KNBQ-FM	2.7
16 KMPS-FM	2.5	KIXI-AM	2.6
17 KYAC-AM	2.4	KIXI-FM	2.5
18 KBRD-FM	2.1	KMPS-AM	2.5
19 KMPS-AM	2.0	KING-FM	2.1

20 KIXI-AM	1.2	KBIQ-FM	2.0
21 KUYZ-AM	1.2	KTAC-AM	1.8
22 KNBQ-FM	1.2	KYAC-AM	1.8
23 KAYO-AM	1.1	KGDN-AM	1.5
24 KGDN-AM	1.1	KAYO-AM	1.3
25 KZOK-AM	1.1	KUYZ-AM	1.2
26 KBIQ-FM	1.0	KXA -AM	1.0
27 KLAY-FM	0.6	KMO -AM	0.8
28 KXA -AM	0.6	KZOK-AM	0.8
29 KRKO-AM	0.4	KTNT-AM	0.8
30		KRPM-FM	0.4
31		KGO -AM	0.4
32		KRPM-AM	0.4

## Demographics

Teens 12-17	Adults 18-34	Adults 25-54
Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid
POP(00): 1997	POP(00): 6874	POP(00): 8278
1 KISW-FM	1 KISW-FM	1 KIRO-AM
2 KYYX-FM	2 KJR -AM	2 KOMO-AM
3 KJR -AM	3 KZAM-FM	3 KSEA-FM

# Tampa-St. Petersburg METRO RANK **24**

## O/N '80 Market Overview

While Beautiful Music stations **WWBA-AM&FM** and **WJYW** enjoyed stable books and healthy ratings, the biggest news was made by Country **WQYK**. WQYK rose almost four shares overall to rank second to WWBA-FM.

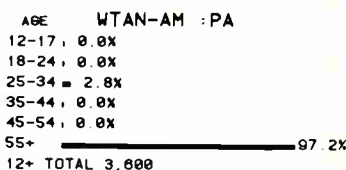
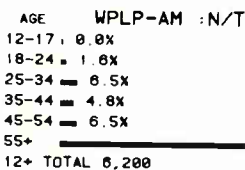
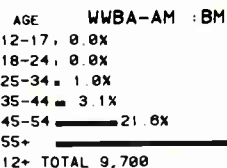
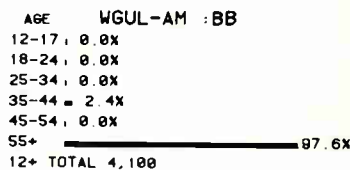
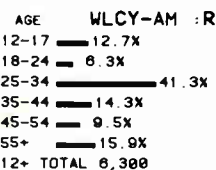
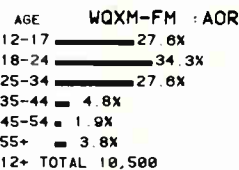
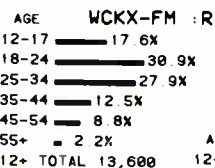
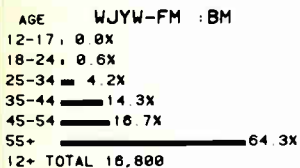
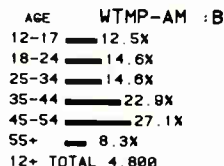
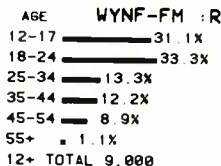
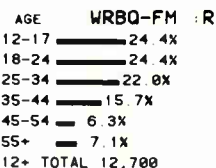
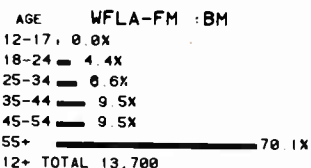
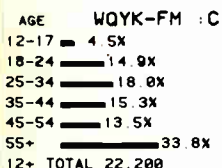
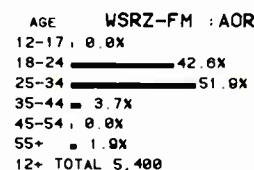
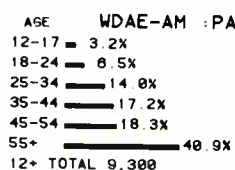
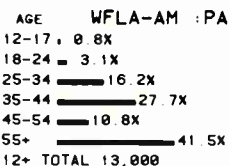
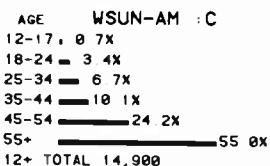
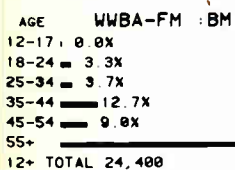
The key to WQYK's success this survey was the broadening of its demographic appeal. In previous books, the station's healthy 35-44 core had allowed it to lead the 25-54 demos with approximately an 11 share. In the results of the O/N '80 sweep WQYK still led among 25-54's, with almost a 12 share, but the station became number two among 18-34 adults with a mid-12 share, one point behind WCKX. The rise in popu-

larity among young adults was evidenced by the five share-point jump garnered by WQYK among 18-34's this report. To attract a larger audience, WQYK revised its media effort, placing all budget on TV instead of emphasizing billboards as was done previously. The theme for the ad campaign was "There's A Little Bit Of Country In Everybody." With gains among female listeners ranging as high as 84% in key dayparts, it appears that WQYK was on target, aiming for women 20-40 years of age. Not only was WQYK strong among adults 18-34 and 25-54 but the station also led among the 35-64 set, a major factor in the Tampa Bay area.

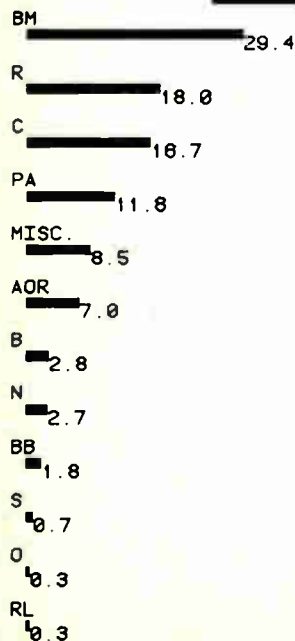
Stations appealing more discretely to the younger

end of the demographic spectrum were led by WCKX, formerly WOKF. WYNF posted a nice increase, while AOR leader WQXM slipped and no longer led among men 18-34. With a mid-15 share WCKX led the young adult women, while among the 18-34 males WQYK held a mid-13 share, one point ahead of WQXM. Showing the biggest percentage gain among young adults was WYNF, which virtually doubled its 18-34 showing, from a mid-four share to a number in the low-seven range. WYNF maintained a high level of visibility by giving away five cars and backing up the effort with cash awards, too. TV and billboards promoted the contesting, with a media budget more extensive than in the past.

## Audience Composition Analysis



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid  
POP(00): 13040

	J/F '80	A/M '80	O/N '80
1 WWBA-FM	13.9	WWBA-FM	10.8
2 WQYK-FM	7.8	WJYW-FM	7.4
3 WFLA-FM	7.1	WSUN-AM	6.8
4 WQXM-FM	6.9	WQXM-FM	6.8
5 WJYW-FM	6.8	WRBQ-FM	6.5
6 WRBQ-FM	6.4	WFLA-FM	6.2
7 WWBA-AM	5.9	WQYK-FM	6.2
8 WSUN-AM	5.9	WOKF-FM	5.8
9 WOKF-FM	4.7	WFLA-AM	5.4
10 WFLA-AM	4.6	WWBA-AM	4.3
11 WDAE-AM	3.7	WDAE-AM	3.7
12 WLCY-AM	3.1	WPLP-AM	3.5
13 WYNF-FM	3.0	WLCY-AM	3.1
14 WPLP-AM	2.1	WSRZ-FM	2.5
15 WTMP-AM	2.1	WYNF-FM	2.4
16 WSRZ-FM	2.0	WTMP-AM	2.3
17 WGUL-AM	1.7	WGUL-AM	1.8
18 WDUV-FM	1.2	WDUV-FM	1.1
19 WTAN-AM	1.0	WAZE-AM	0.8
20 WPLA-AM	0.9	WTAN-AM	0.7
21 WSSJ-AM	0.7	WRXB-AM	0.7
22 WGTJ-AM	0.4	WSOL-AM	0.6
23 WDRJ-FM	0.3	WSSJ-AM	0.6
24		WPLA-AM	0.5
25		WING-AM	0.4
26		WTIS-AM	0.3

1.8	WGUL-AM(BB)	1.8
1.6	WTAN-AM(PA)	1.6
0.7	WRXB-AM(B)	0.7
0.7	WYOU-AM(S)	0.7
0.7	WYOU-AM(S)	0.7
0.6	WFBS-FM(BM)	0.6
0.5	WPLA-AM(C)	0.5
0.4	WAZE-AM(PA)	0.4
0.3	WTIS-AM(RL)	0.3
0.3	WPSO-FM(O)	0.3

## Demographics

Teens 12-17	Adults 18-34	Adults 25-54
Mon-Sun 6AM-Mid	Mon-Sun 6AM-Mid	Mon-Sun 6AM-M
POP(00): 1172	POP(00): 3367	POP(00): 4
1 WFLP-FM	1 WCKX-FM	1 WQYK
2 WJYW-FM	2 WQYK-FM	2 WFLA
3 WYNF-FM	3 WQXM-FM	3 W



# Washington, D.C. METRO RANK 8

## O/N '80 Market Overview

WMAL remained the pacesetter in the D.C. market but strong showings were also posted by WGAY-AM-FM and WRC spent lavishly to garner its highest share in recent years.

ABC's WMAL continued strong in the 35+ demos, but the station's irrepressible morning team of **Harden & Weaver** slipped somewhat. WMAL's middays, which had been showing signs of softness in the previous surveys, rebounded back to levels comparable to O/N '79.

WGAY-AM-FM, the Beautiful Music leader, combined for an overall share of 9, second in the market and 49% higher than the A/M '80 figures. Three major factors accounted for the

rise. **WJMD**, a former format competitor, switched away from Beautiful Music. **WGAY** utilized a new, effective call-letter oriented TV spot and supported it with more of a budget outlay than used in the past. Finally, the station has been using recycling techniques to encourage listeners to move from daypart to daypart. Interestingly, **WGAY** began airing traffic reports in AM drive, a feature that was apparently well received.

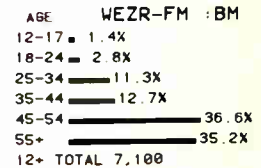
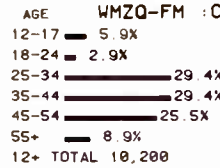
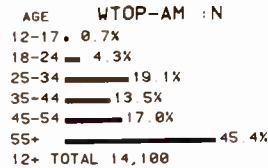
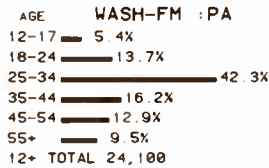
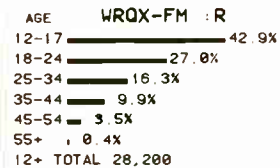
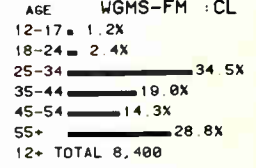
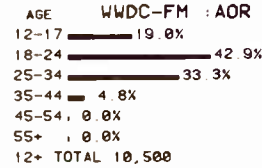
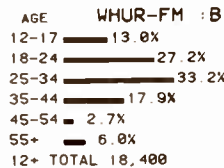
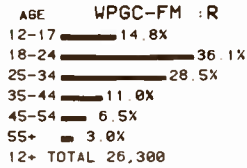
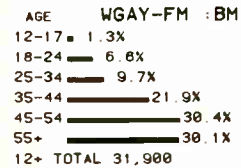
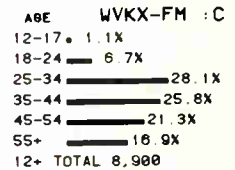
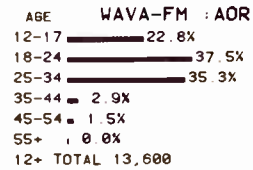
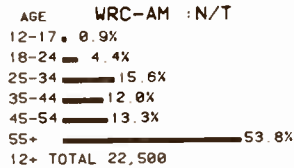
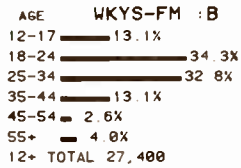
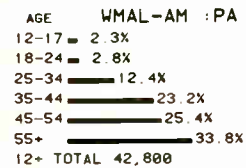
**WRC**, **NBC's** News/Talk station, spent hundreds of thousands for the fall survey, with more than \$310,000 going into a six-week TV campaign. **WRC** also made extensive use of 900 metro buses, approximately 50% of all the transit vehicles in the area. According to sources at **WRC**

the station plans to continue this campaign during the first half of 1981. As for the ratings payoff, the station's 12+ share rose 52%. **WRC's** AM drive number rose approximately 50%, and the PM drive and evening shares almost doubled over the A/M '80 figures. Mid-days showed the smallest gain but the station was still up 17%. **WRC** showed viable audience pull among adults 25+.

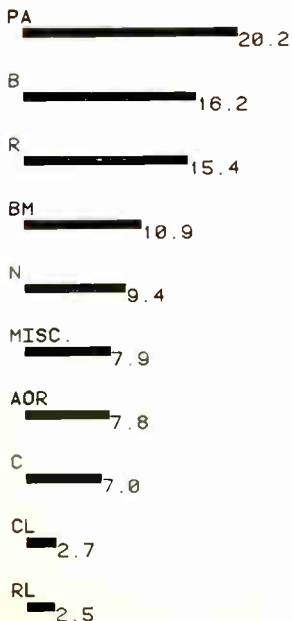
The other **NBC** station in town, **WKYS**, showed impressive growth without the extensive media blitz used by **WRC**. Gains were posted among young adult males as **WKYS** finished just behind

Continued on Page 110

## Audience Composition Analysis



## Format Reach



## Share Trends

Persons 12+ Mon-Sun 6AM-Mid  
POP('00): 25236

	J/F '80	A/M '80	O/N '80
1 WMAL-AM	10.9	WMAL-AM	10.3
2 WRQX-FM	6.7	WRQX-FM	7.9
3 WKYS-FM	5.9	WPGC-FM	7.5
4 WHUR-FM	5.7	WKYS-FM	6.2
5 WGAY-FM	5.6	WGAY-FM	5.6
6 WASH-FM	5.6	WASH-FM	4.9
7 WPGC-FM	5.2	WAVA-FM	4.5
8 WAVA-FM	5.1	WTOP-AM	4.2
9 WJMD-FM	5.0	WJMD-FM	4.1
10 WOOK-FM	4.8	WHUR-FM	3.8
11 WTOP-AM	4.5	WRC-AM	3.8
12 WRC-AM	4.2	WMZQ-FM	3.7
13 WMZQ-FM	3.4	WJMD-FM	3.6
14 WWDC-FM	2.6	WWDC-FM	3.0
15 WGMS-FM	2.2	WGMS-FM	2.3
16 WYCB-AM	1.7	WYCB-AM	2.2
17 WOL-AM	1.5	WOL-AM	1.4
18 WEZR-FM	1.5	WUST-AM	1.3
19 WPGC-AM	1.4	WHFS-FM	1.3
20 WUST-AM	1.4	WPKX-AM	1.3

21 WHFS-FM	1.3	WEZR-FM	1.2	WUST-AM(RL)	1.1
22 WWDC-AM	1.2	WWDC-AM	1.0	WPGC-AM(R)	1.0
23 WPKX-AM	1.2	WPGC-AM	0.9	WOL-AM(B)	1.0
24 WGAY-AM	0.9	WVKX-FM	0.9	WGAY-AM(BM)	0.9
25 WFSI-FM	0.8	WEAM-AM	0.8	WWDC-AM(PA)	0.8
26 WGMS-AM	0.7	WGMS-AM	0.6	WGMS-AM(CL)	0.6
27 WVKX-FM	0.7	WFSI-FM	0.6	WEAM-AM(R)	0.6
28 WIYY-FM	0.4	WGAY-AM	0.5	WXTR-FM(C)	0.5
29 WEAM-AM	0.3	WLIF-FM	0.3	WIYY-FM(A)	0.4
30 WXTR-FM	0.3	WFAX-AM	0.3	WSMD-AM(C)	0.1
31 WSMD-AM	0.1	WXTR-FM	0.3		
32		WSMD-AM	0.2		

## Demographics

Teens 12-17 Mon-Sun 6AM-Mid	Adults 18-34 Mon-Sun 6AM-Mid	Adults 25-54 Mon-Sun 6AM-Mid
POP('00): 3151	POP('00): 10463	POP('00): 13319
1 WRQX-FM	1 WKYS-FM	1 WMAL-AM
2 WOOK-FM	2 WPGC-FM	2 WGAY-FM
3 WPGC-FM	3 WASH-FM	3 WASH-FM

## Anaheim

Continued from Page 51

25-54 pack. **KWIZ-FM** was the only other Orange County station to score notably in this demo.

In the 18-34 category **KNX-FM** and **KRTH** ranked 1-2 in the Anaheim area, with mid-seven shares. **KLOS** and **KMET**, each with shares in the six range, were the other L.A. stations scoring heavily among the 18-34's, with emphasis on 18-24 men. **KMET** barely edged out **KLOS** for the lead among men 18-24, with each station in the nine share range.

The dominant Orange County young adult station was **KEZY**, which scored a male 18-34 share almost double its FM sister. **KEZY** was also tops among adults 18-34, but with a slimmer lead over **KEZY-FM**.

## Dallas-Ft. Worth

Continued from Page 67

share. Slight increases in the 18-34 and 25-54 shares for **KSCS** helped the station, which out-distanced AM Country sister **WBAP**. **KSCS** built its external campaign around TV, with busboards and billboards contributing a smaller percentage of the impressions. **WBAP**, which usually slips from strong spring numbers bolstered by Rangers' baseball, dipped again, but to a softer number than last fall.

**KSCS** surpassed **KVIL-FM** as the top station in the metroplex. **KVIL-FM** remained the leader in both 18-34 and 25-54 shares, but each figure showed slippage from the spring, especially among 18-34's. Losses among women and teens contributed most notably to the **KVIL-FM** downturn.

Among Beautiful Music stations, **KMEZ** bolted past **KOAX**. The **KMEZ** 25/54 share jumped 33% while **KOAX**'s dropped by more than 50%.

## Los Angeles

Continued from Page 77

midday number 34% ahead of All-News competitor **KNX**. **KFWB** spent more on external advertising, with TV spots on five local stations, ads in three newspapers, and an extensive billboard campaign.

On the CHR-P/A scene, there were several stations within a hair's breadth of each other, trailing **KRLA**. **KIIS-FM** led narrowly, with **KRTH**, **KIQQ**, **KHTZ**, and **KFI** right behind. **KHTZ** became the top 18-34 station. Among the AOR's there was more turmoil, as **KMET**, and **KLOS** dipped, while **KROQ** and **KWST** posted improvement.

## Miami

Continued from Page 80

**WWWL** scored just over an 11 share of women 18-34 in the latest survey, first in that category. **WEDR** topped the men 18-34 contest.

## Nassau-Suffolk

Continued from Page 86

result was that **WBLI** not only led the local stations in the 18-34 derby, with almost a nine share (several ahead of **WTFM**), but also reigned in the 25-54 cell with a six share, approximately 50% higher than **WHLI**.

Top 25-54 station in the metro was again **WNBC**, with almost a 10 share. The strong and well-distributed 18-44 audience for the station made it an ideal buy for Long Island. **WCBS-FM**, with good 25-44 numbers, was second in the 25-54 bracket.

## New York

Continued from Page 88

range while **WABC** hovered at a 3 share. The stations were tied among women, each with a mid-three share.

**WOR** posted another strong showing, with slippage evident in the AM drive show but notable increases in the midday and PM drive segments. Even with the slippage in the **John Gambling** show in the morning, **WOR** still led the market in that daypart with a mid-eight share largely 35+.

**WINS** and **WCBS** were virtually tied overall, representing an increase for **WINS**. **WINS** won the AM drive battle, but **WCBS** won PM drive.

## Providence-Warwick-Pawtucket

Continued from Page 96

effort paid off in a 50% jump in overall male numbers, as **WPRO-FM** surged from a male 18-34 share of just under 10 to almost a 17 this book, tops in the market.

The **WPJB/WPRO-FM** contest also caused changes in the women 18-34 rankings. **WPJB** formerly led, but this sweep **WPRO-FM** garnered almost a 15 share, while **WPJB** slipped to just under a 13. There was good news for **WPJB**, however. Both its 18-34 male and female figures, while down from the A/M '80 showing, were up substantially from the O/N '79 results. Some of the overall **WPJB** slippage came among teens, where the station dropped approximately 20%, but remained the leader with almost a 30 share. The **WPRO-FM/WPJB** competition will bear watching in future surveys.

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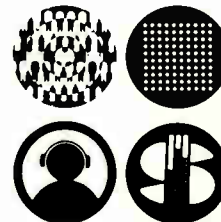
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## Riverside-San Bernardino-Ontario

Continued from Page 97

one overall in the market was L.A. AOR fixture **KMET**. L.A.'s leading Country station, **KLAC**, also posted a heavy gain.

Among adults 18-34 in the market, **KMET** was dominant, with almost a 17 share. Locally, **KGGI** was the clearcut winner, posting an eight share, almost double the closest competitor.

Country stations looked strong in the 25-54 demos. **KLAC** led overall, with a mid-nine share. **CHR KFI** was the runner-up, one share behind, while **KCKC** led the local stations. **KCKC** garnered a seven share of the 25-54 pie, good enough for third overall and best locally, two shares ahead of **KFXM**.

## Sacramento

Continued from Page 99

double-digit share of adults 18-34. **KXOA-FM** increased slightly from the spring sweep to a mid-11 share in the young adult target.

**KSFM** posted a big jump in teens to pace its rise this book. Although the station had little ad budget, the air staff made a lot of public appearances to build visibility.

**KRAK** had a good book as the result of a sizable increase in its 25-54 share, now tops in the 11 range. A multi-media campaign promoted the "Country Gold" contest, which awarded gold coins to listeners.

## San Diego

Continued from Page 103

this sweep, a decrease of almost 33%. Fewer diaries may mean more unstable estimates, and the stations that appeal to this 18-24 demo may have been the beneficiary of an upswing due to the relative shortage of diaries. Each in-tab diary had more come value than in the previous fall effort, and getting those heavily valued diaries in your fold may have meant good numbers for certain stations.

In the prime AOR demo, men 18-34, **KGB-FM** led **KPRI** by four shares in the O/N '80 survey. **KGB-FM** earned a mid-17 figure while **KPRI** garnered a mid-13 number. **KGB-FM** offered slightly more women 18-34, but the proportion of women 18-34 in the total **KPRI** audience was higher.

## San Francisco

Continued from Page 104

for this book (just the usual billboard campaign), **KMEL** cemented itself as the leading AOR by being able to woo former **KSAN** adherents.

**KSOL**, the leading ethnically-oriented station in the Bay Area remained the teen leader but was also able to post notable gains among women 18-34 in the key dayparts.

## San Jose

Continued from Page 105

Leading the San Francisco stations in the 18-34 derby was **KSOL**, scoring just under an eight share. **KSOL** scored big gains in men 18-34 and women 25-34, with morning and midday advances most impressive.

In the 25-54 demos **KGO** remained the overall leader. The San Francisco News/Talk station led **KBAY** and **KEEN** by three shares, scoring just over a nine.

## Washington, D.C.

Continued from Page 108

**WPGC-AM-FM** in the adults 18-34 race. **WKYS** was up dramatically from last fall, with male numbers more than doubling the previous AM drive and midday shares.

Another media effort that seemed to pay off was the campaign for **Metroplex's** Country stations, **WVKX** & **WPKX**. Under the new ownership the stations received new calls, and began with a bang by giving away \$250,000 to one listener in a cash-call type contest. The giveaway was supported by a media effort featuring TV spots and newspaper inserts. The stations jumped from a combined 2.2 previously to a total 3.8 this sweep, with middays the strongest. With a female orientation, the stations skewed to a healthy 25-54 showing.

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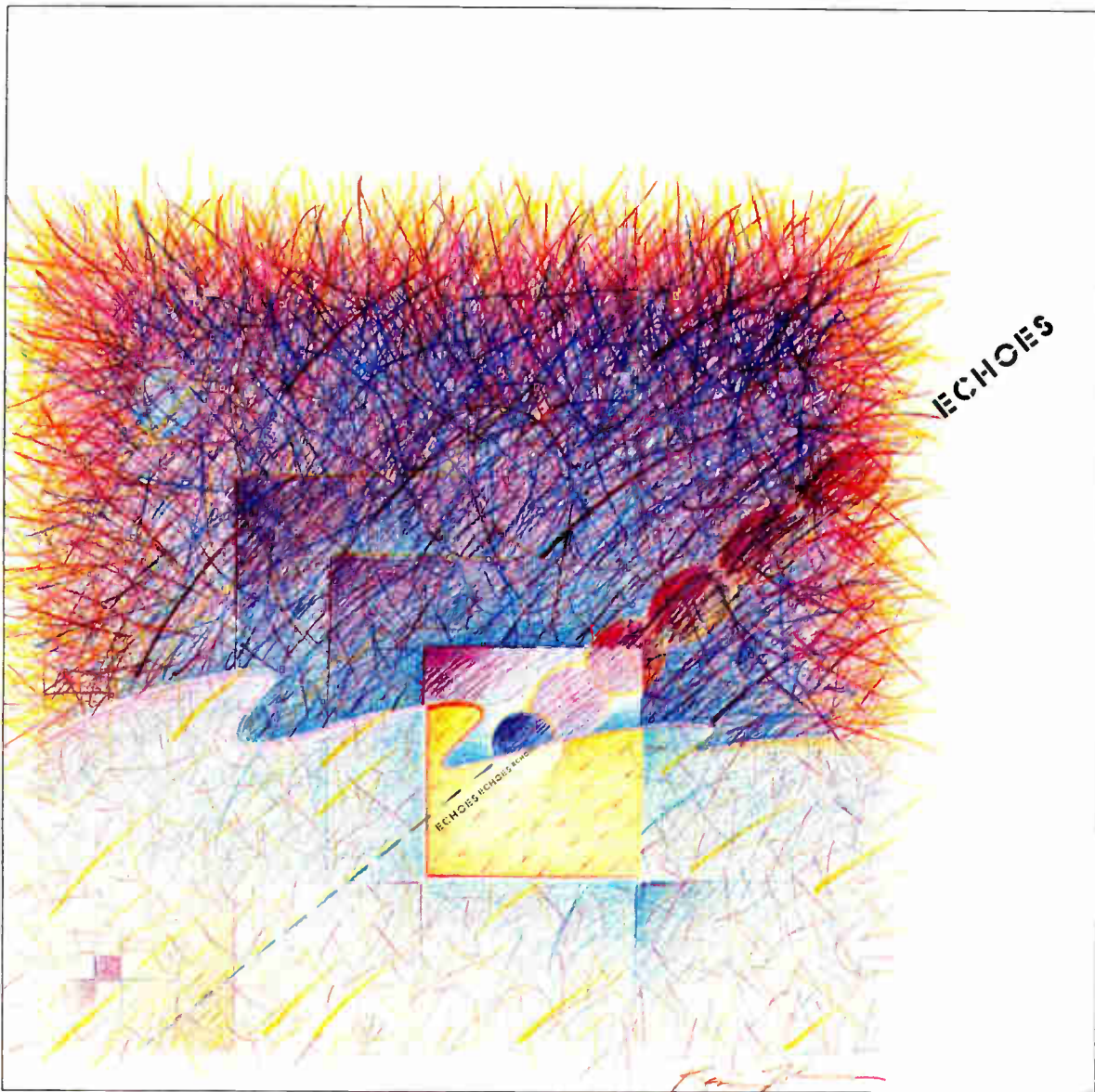
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