



Fall 1981 Ratings Results for the TOP 50 MARKETS

NEW IMPROVED GRAPHIC DISPLAYS

THE RATINGS RIVALS: Arbitron's Rick Aurichio and
The Birch Report's Tom Birch Interviewed

**SPECIAL
FEATURE**

FCC OVERVIEW '82
Perspectives On The Fowler Commission



TUESDAY:
9:30-12:15 PM
CLINICS:

EVENING:

12:30-2:00PM:
RADIO LUNCHEON: "RADIO WORLD IS EXPLODING!"
2:30-5:00 PM:
FORUMS: RALPH GUILD, PRESIDENT,
M^cGAVREN GUILD RADIO,
AS PANELIST ON
"SATELLITE PROGRAMMING"



WEDNESDAY:
9:30-10:30 AM: GENERAL SESSIONS
10:30-NOON: FCC PANEL
NOON-3:00PM: CLOSING LUNCHEON.
FCC CHAIRMAN MARK FOWLER,
AND ENTERTAINER JONATHAN WINTERS.

NOTE: THE M^cGAVREN GUILD RADIO HOSPITALITY SUITE (#2018, HYATT REGENCY) WILL BE OPEN EACH DAY & EVENING TO WELCOME CLIENTS AND FRIENDS.



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SUNDAY:

1:00-3:00 PM:

MCGAVREN GUILD RADIO'S SPECIAL PRE-CONVENTION SEMINAR: "WHERE IS MARKETING NOW THAT WE REALLY NEED IT?" WITH DR. MARTIN MARSHALL, CHAIRMAN OF THE HARVARD BUSINESS SCHOOL'S NAB MANAGEMENT DEVELOPMENT CENTER. (CASCADE ROOM, HYATT REGENCY).
BY INVITATION.

3:00-5:00 PM:

GENERAL SESSION: THE STATE OF THE INDUSTRY MESSAGE, AND ENTERTAINER GLEN CAMPBELL.

EVENING: _____



MONDAY:

9:30-10:45 AM:

CLINICS: _____

11:00-12:15 PM:

CLINICS: ELLEN HULLEBERG, EXEC. V.P., MCGAVREN GUILD RADIO, AS PANELIST ON "THE GREAT AMERICAN ARBITRON SHOOT-OUT".

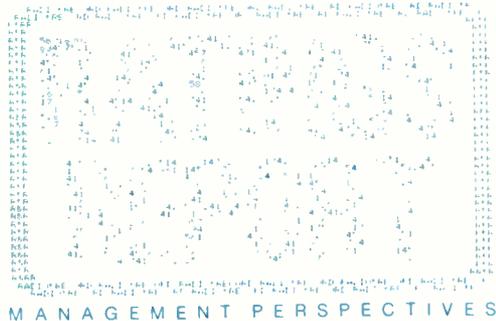
1:30-5:00 PM:

FORUMS & SEMINARS: _____

6:00-8:00 PM: MCGAVREN GUILD RADIO COCKTAIL PARTY. UNION STATION, HYATT REGENCY. MEET CAPT. RADIO. (BY INVITATION)

The Broadcast Bureau In Transition — Bureau Chief Larry Harris has accomplished a thorough overhaul of the Broadcast Bureau's policies in his short tenure, and he and Deputy Chief Jeff Baumann discuss their achievements and future goals **8**

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Big Band 40	News/Talk 44
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Radio & Records

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NBC Radio's Young Adult Network

FCC OVERVIEW '82

Perspectives On The Fowler Commission

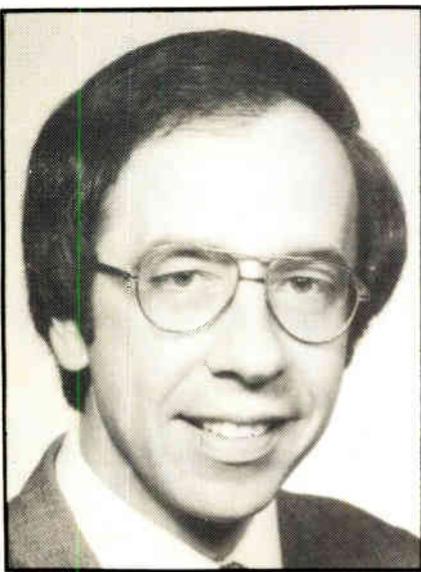
In his short term as Chairman of the FCC (just over a year), Mark Fowler has effected a revolution in the agency's guiding philosophy. Where other Chairmen have pledged to speed up the Commission's workings, Fowler has achieved demonstrable progress. His overriding goal of "unregulating" the broadcast industry seems to have taken hold at almost all levels. While attitudes on specific issues still vary among Commissioners and key officials, the overall stance of the Fowler FCC is dramatically different from previous incarnations.

With that change in mind, R&R presents this update and overview on the new Commission. Each Commissioner is profiled as to basic beliefs and perspectives on important issues. Broadcast Bureau Chief Larry Harris and his deputy Jeff Baumann detail the ways in which they've streamlined many of the bureaucratic processes which formerly kept broadcasters frustrated in stagnation. And each of the Division Chiefs within the Broadcast Bureau structure are examined, with their principal areas of concern highlighted.

The FCC's internal changes have already had a profound effect on radio broadcasters, and will continue to do so. We hope you'll find these profiles a useful thumbnail guide to the 1982 model FCC.

The Reagan Commission – Unregulate And Rely On The Marketplace

President Reagan last year had the unprecedented opportunity of naming four of seven FCC Commissioners. In the process, he has molded an agency in tune with his views on slashing government regulation. Pro-competition and deregulatory steps began under the Ferris administration, but have picked up enormously in pace and scope under Mark Fowler's leadership. Following are profiles of the current Commissioners.



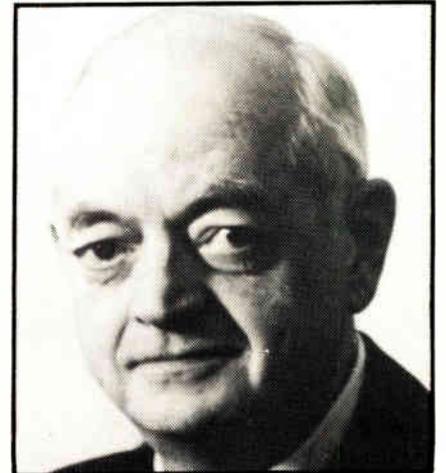
Mark Fowler
Chairman (Republican)
Term expires in 1986.

A self-proclaimed champion of "unregulation," Fowler has lived up to the billing. The former radio disc jockey and ex-communications attorney has succeeded in steering the Commission on a path of cutting rules, promoting competition, and letting marketplace forces regulate broadcasting.



Anne Jones
(Republican)
Term expires in 1985.

Jones has been a consistent supporter of the Chairman and a longtime advocate of dumping the Fairness Doctrine and Equal Time Provision. Also an early supporter of allowing the marketplace to regulate broadcasting, Jones in 1980 was one of only two Commissioners to favor letting the marketplace, rather than the FCC, dictate which AM stereo system would gain dominance. Speculation is that she will leave the Commission prior to her term's end.



Abbott Washburn
(Republican)
Term expires in 1982.

Viewed as a moderate Republican, Washburn has almost no chance of reappointment when his term expires in June. Without exception, the White House is refusing to renominate GOP members of regulatory agencies. Of the four Republican Commissioners, Washburn is viewed as being the least enthusiastic about unregulation. For instance, he voted against the FCC's recommendation to Congress that it lift equal time and fairness rules.

FCC OVERVIEW '82

Perspectives On The Fowler Commission

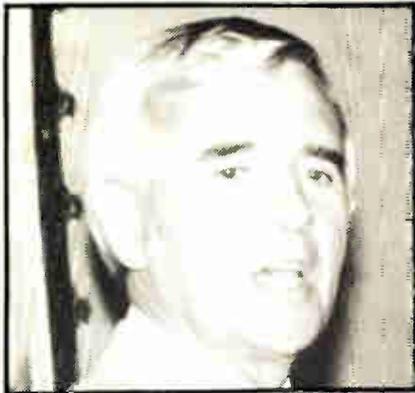


Jim Quello

(Democrat)

Term expires in 1984.

A former broadcaster himself, Quello has long been regarded as pro-industry. Even though he's a Democrat, Quello has been an ardent supporter of Chairman Fowler, whom he has praised lavishly in public. Quello, 68, plans to retire when his current term ends. President Reagan reappointed him last year.



Joe Fogarty

(Democrat)

Term expires in 1983.

Fogarty's prime interest since joining the FCC in 1976 has been the common carrier field and AT&T. This interest has sometimes given him the label in corporate offices at the "AT&T Commissioner." Of all the Commissioners, however, Fogarty is the most likely to support federal regulation to protect the so-called "public interest" concept, rather than relying on marketplace forces. With the departures last year of Commissioners Charles Ferris and Tyrone Brown, Fogarty has become increasingly isolated, often casting the sole "no" vote on many issues.



Henry Rivera

(Democrat)

Term expires in 1987.

The Commission's newest member, Rivera is a conservative Democrat appointed last year by President Reagan. He's described as a quick learner, but with a lot to learn, since he has no prior background in communications. The first Hispanic ever appointed to the FCC, Rivera has become the voice of minorities at the agency. He has thrown himself into heading up the Advisory Commission on Alternative Financing for Minorities in Communications and has led the fight against White House proposals to weaken the FCC's equal employment opportunity (EEO) rules. On other issues, Rivera has generally supported Fowler unregulation initiatives.



Mimi Dawson

(Republican)

Term expires in 1988.

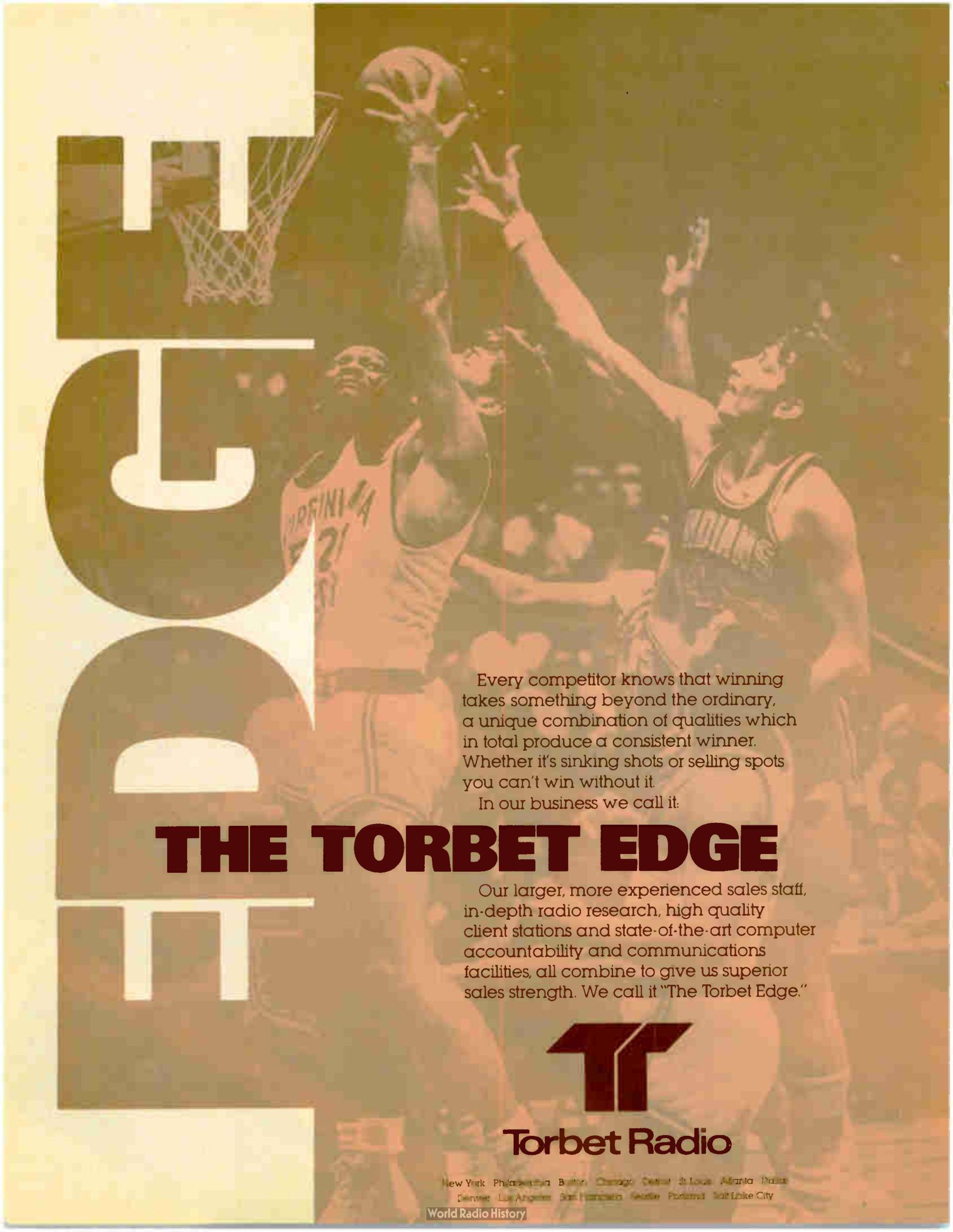
Formerly the top aide to Senate Commerce Committee Chairman Bob Packwood (R-OR), Dawson has focused her attention on tightening up management of the agency, and on maintaining the integrity of the broadcast spectrum. She believes more effort must be made to make sure new services don't create interference or other technical problems. Dawson has been a consistent supporter of unregulation.



Steve Sharp

General Counsel

Often known among industry observers as the "eighth Commissioner," Steve Sharp has successfully kept the FCC out of the courts on several issues. Sharp's most controversial actions, however, have come off the playing field in his bid to become a full-time Commissioner to replace Abbott Washburn. A former broadcaster who still does live interviews with News/Talk stations from both his office and his home study, Sharp is a Fowler loyalist and a good friend of the Chairman's.



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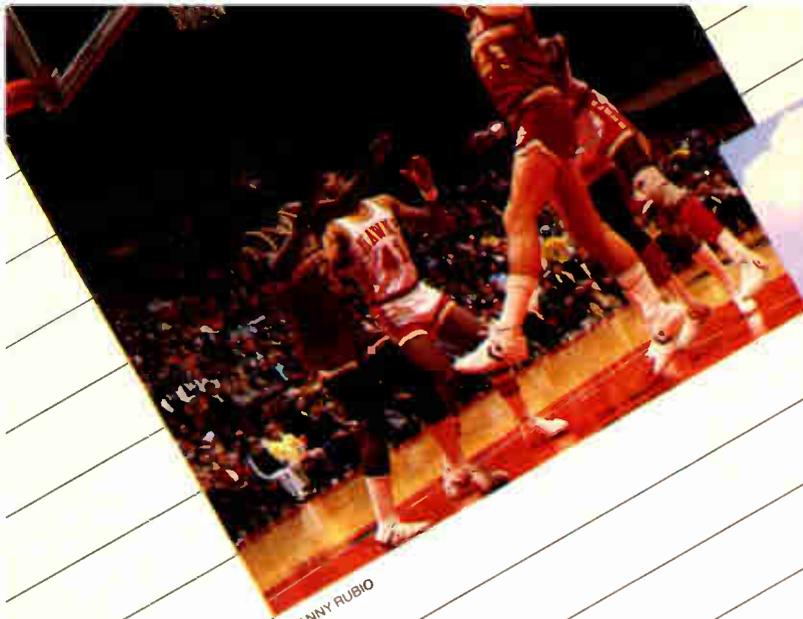
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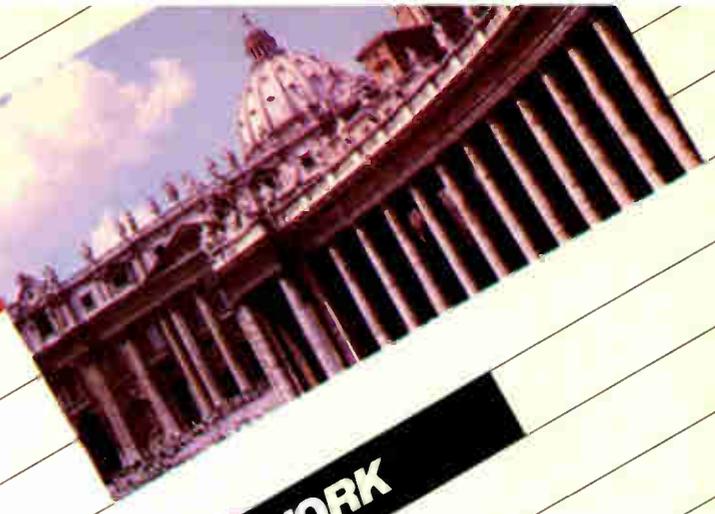
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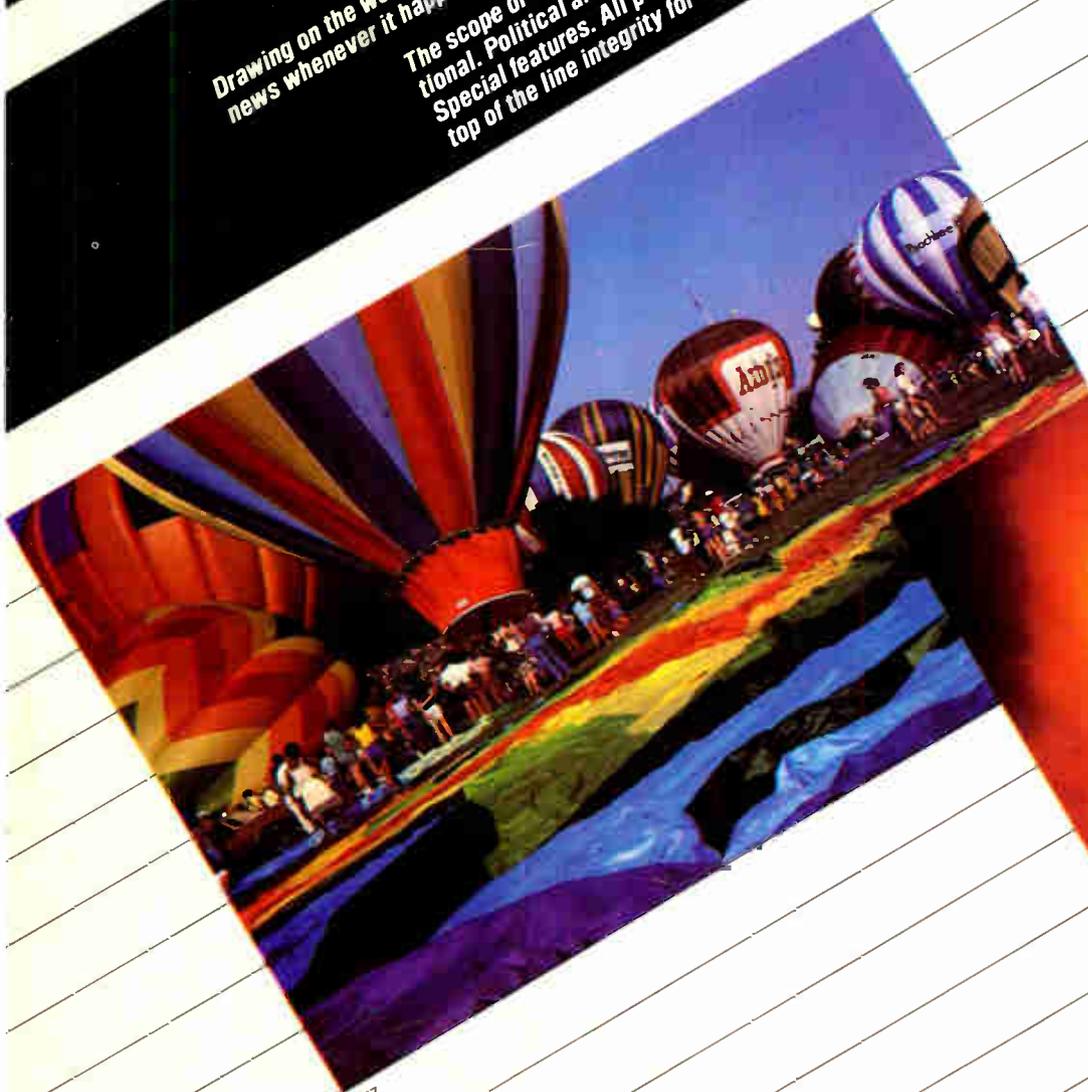


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TIME

The Broadcast Bureau In Transition

“This Bureau has got to move ahead!” says new **Broadcast Bureau Chief Larry Harris**, setting the tone for his leadership of the FCC bureau that regulates radio and television. “They’re not paying us to sit here and wait for the Commission to tell us what to do. They’re paying us to move and move quickly — get that paperwork out of here!”

Harris came to the FCC in January from private industry and law practice, openly announcing he’ll stay only for two years. After that, he says, you begin to believe everything you’ve done is perfect and should be perpetuated.

Harris, a longtime friend of FCC Chairman Mark Fowler, has set an ambitious agenda for himself: to streamline the bureau, wipe out backlogs in applications processing, move broadcast policy items through the FCC at a pace “you’ve never seen before,” and yank the Commission out of the path of oncoming new technologies.



Larry Harris

After only three months on the job, Harris already claims tangible results. He’s slashed his own staff (the “front office”) from 22 to 14 people. Gone is the Program Planning & Evaluation staff that used to prepare agenda items and engage in long-range planning.

More authority has been vested in the Bureau’s six divisions: Facilities, Licensing, Complaints & Compliance, Hearing, Policy & Rules, Renewal & Transfer. The result, says Harris, is quicker turnaround and less wasteful review and rewriting, higher morale, and a better quality of work from the divisions.

“I was getting work up here with a lot of typographical errors and grammatical mistakes,” Harris recalls of his first weeks on the job. “I think the reason was they figured it was going to be rewritten up here anyway.”

More Changes

But the front office changes are just the beginning. The Fairness and Political Broadcasting unit is being shipped off to the General Counsel’s office and the entire

bureau is being carefully analyzed for other possible shifts.

Harris adds, “It’s no secret that we’re probably going to be getting some new functions in this bureau.” Active consideration is being given to adding a new division to regulate video services — cable and low power television, Direct Broadcast Satellites (DBS), and Multi-Point Distribution Services (MDS).

“What I want is a division that’s responsible for really forcing new technologies out, getting the momentum going so we don’t just talk about new technologies,” Harris envisions. “Let the marketplace decide if they’re any good. Why should we evaluate whether it’s good or not? That’s not our function.”

Speed seems to be a watchword of the Harris regime. He forecasts “drastic improvement” in the handling of petitions to deny applications within six months. He’s cut from 11 to five the number of days it takes the bureau to respond to letters from Congressmen. His division and bureau chiefs are under orders to answer phone calls the same day — “the rule of common sense and decency,” he calls it.

As bureau chief, Harris believes he can crank up productivity and boost employee morale by being accessible to his staff. “Let yourself be seen in the divisions,” he advises himself. “Don’t sit in this office like King Farouk!”

Broadcasters Not The Enemy

Harris claims success in banishing an attitude he believes used to permeate the FCC: that broadcasters were somehow the

enemy. “They’re *our* broadcasters,” Harris says protectively. “My theory is to let them make as much money as they can, as long as they comply with the law. They have a constitutional right to go bankrupt and we shouldn’t stand in their way if they choose to do so.”

Above all, Harris is enthusiastic about his job. “It’s much more interesting than I ever imaged. I hear people say their jobs change every day; well, mine changes every hour!” And he’s trying to transmit some of his own enthusiasm to Bureau employees.

“I want to make this a more interesting place for people to work, and I think I’ve already started that. You’ve got to instill a spirit of enthusiasm,” he says of his management style. “Don’t play games. Play it straight out.”

Harris sees a more open channel of communication now between the Broadcast Bureau and the Commission, a view echoed by Harris’s deputy, **Jeff Baumann**.

“At one point it seemed to me items were put off forever,” Baumann remembers. “Now I see the Commission much more willing to look at difficult items and our Bureau much more willing to put them on the agenda.” The seven Commissioners are especially willing to tackle “new technologies, competition and intelligent deregulatory items,” Baumann contends.

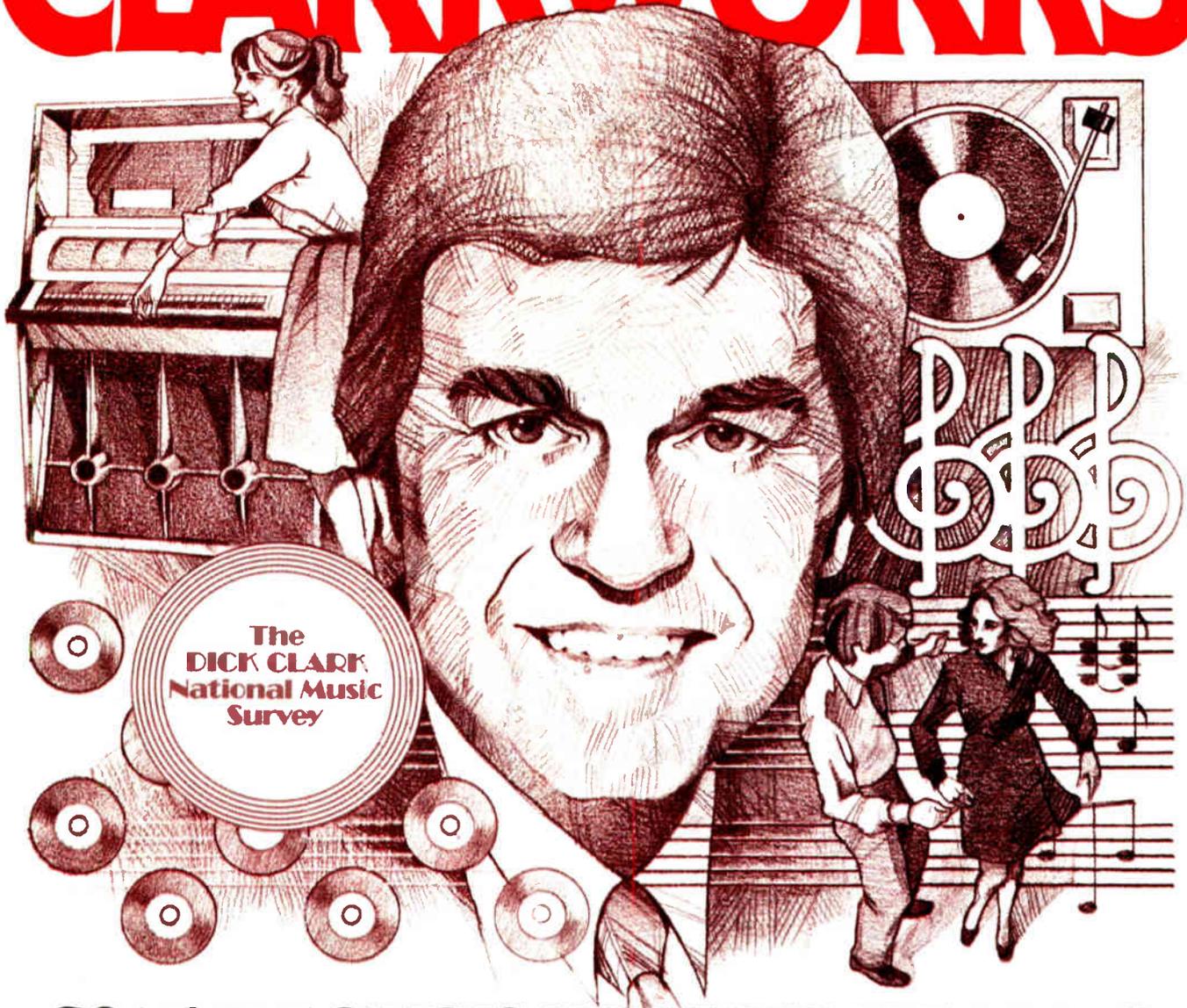
The emphasis in the Bureau today is on “people doing the work they’re paid for in the least possible time,” according to the number two man, especially when budget and staff cuts are cutting into the FCC’s resources.

As for the internal operations of the Bureau’s six divisions, Baumann sees a gradual but steady shift. As a result of deregulation, there’s less and less work to do in renewals, transfers and rule enforcement. But a burst of interest in AM, FM, and low-power television has added to the workloads of the Facilities and Licensing Divisions. And, deregulation itself creates a burden for the Policy & Rules Division which must generate the rulemakings that cut red tape.



Jeff Baumann

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How The Broadcast Bureau Works

Broadcast Bureau Chief Larry Harris has slashed his own staff and placed more responsibility — and authority — in his six divisions. What do these divisions do, who's in charge and how are they evolving?



Renewal & Transfer Division

Roy Stewart
Division Chief

The division's job is to process applications for station renewals, sales and internal transfers of control, as when a stockholder gains a controlling interest.

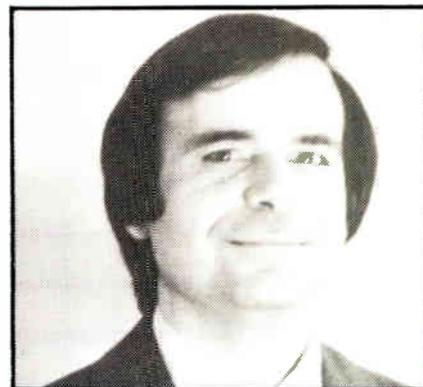
Deregulation has had a major impact. Ascertainment & programming are now irrelevant in radio renewals. Renewal applications have been reduced to a five-question postcard. Congress has extended radio licenses to seven years and television licenses to five years. Even station sales are gradually being simplified. For instance, buyers now need only to certify — rather than prove with documentation — that they have funds available to operate for the first three months.



Hearing Division

Chuck Kelly
Division Chief

This division is reportedly "as busy as ever" at its task of conducting hearings to choose winners among mutually exclusive applicants and other cases where the Commission orders a hearing — the FCC version of a legal trial. However, in the renewal area, the division's workload has fallen off a bit as the Commission designates fewer renewal applications for hearing than it used to.



Facilities Division

Larry Eads
Division Chief

This unit reviews the complex engineering portions of new station and major facilities changes applications, with a particular emphasis on avoiding interference to other stations. Within the past six months, a boom in AM, FM, and UHF-TV applications has hit the division, which also faces the task of processing over 5000 low-power TV applications. An extra 14 employees may be added to cope with the low power dilemma, but at the same time, processing times for other applications have been slowed recently because hard-to-replace engineers are fleeing the FCC for better-paying jobs in the private sector.

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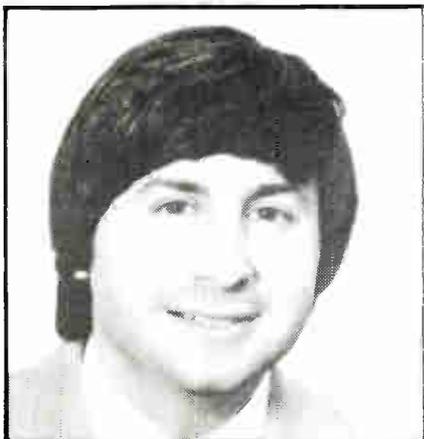
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Complaints & Compliance Division

Jeff Malickson

Acting Assistant Division Chief

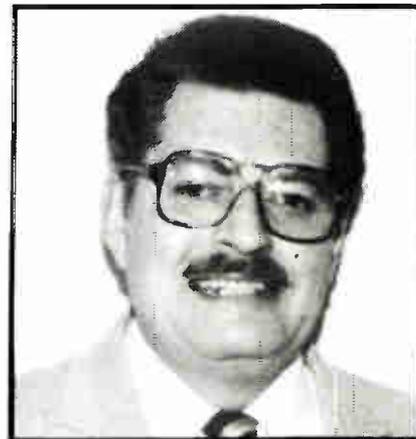
Investigating complaints of rule violations and assuring compliance with regulations is this division's function. But in recent years the FCC has placed more trust in the honesty of broadcasters, leaving only the most serious cases for major investigations. With less and less to do, the division staff has been dwindling, with 18 more employees possibly leaving by year's end. Rumors have circulated for years that the division would be folded into Renewals & Transfer, an idea that's still under active consideration.



Policy & Rules Division

Rod Porter
Division Chief

The two major functions of this division are allocating new FM and TV frequency assignments and preparing rulemaking changes in the broadcast area. Thus, while deregulation is cutting rules and regulations, it at least temporarily increases this division's workload. The unit has also been affected by the recent boost in the number of requests to have new FM and TV frequencies assigned to communities.



License Division

Andy Yoder
Chief

This division receives applications, forwards them to the proper office for processing, keeps station files up-to-date, and notifies stations when applications are granted. Computers have helped reduce backlogs drastically in the last two years. It now takes no more than ten days to log in an application and send it to the Facilities Division for processing. In 1980 that step took up to six months. Yoder says the division is ahead of schedule on achieving a goal of wiping out *all* backlogs by September 30.

The division also operates the Public Reference Room, where the public can get information on stations. Delays and unfulfilled requests due to missing files are still major problems.



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Arbitron's Rick Aurichio



ARBITRON RADIO

R&R: *Are you surprised at the current level of apparent unhappiness with your company's pricing policies, with some leading stations cancelling your service?*

RA: There aren't that many that have really dropped the service. However, when the old five-year contracts began to wane, we tried to explain what was going to happen when renewal time would approach. We were fully aware that what we were talking about was not being listened to totally, and then when D-day (renewal time) came there would be a tremendous amount of heat. And it happened.

R&R: *So it's your feeling that the message about the upcoming big rate jump did not get across.*

RA: Let's say it wasn't totally accepted that it was going to happen.

R&R: *In retrospect, do you think Arbitron should continue to offer five-year contracts?*

RA: Absolutely. I think it's wise that the industry has the choice of one, three or five-year contracts.

Production Steps

R&R: *What about your production techniques? It seems that steps have been taken to expedite report production, yet there haven't been many accolades from the industry for that. Why do you think that is?*

RA: I think first that the stations became used to it very rapidly — it's liked but you get used to it quickly. Secondly, I think stations may be happier about it than reps, who are now inundated with so many reports in such a short time span.

R&R: *Do you see continued reduction in the production time cycle?*

RA: We want to do the spring sweep even more quickly than last year, which was about 60 days.

R&R: *What's your goal for this spring?*

RA: Externally we are shooting for a 50-day cycle. We're still shooting to get that timetable even shorter.

R&R: *What shortcuts will have to be taken to achieve more efficient production timetables?*

RA: It's not so much a matter of shortcuts as it is increasing capacity to process the data. Currently we are producing 15-20 reports daily. We hope to be able to double that capacity.

R&R: *One of the steps taken to expedite production was the elimination of production callbacks to resolve conflicts and the substitution of the ascription technique. There appear to be continuing problems with the current procedure. In the last two Salt Lake City sweeps, for example, in the major metro county the ascription assignments have gone contrary to the previous year's in-tab ratios between the stations in con-*

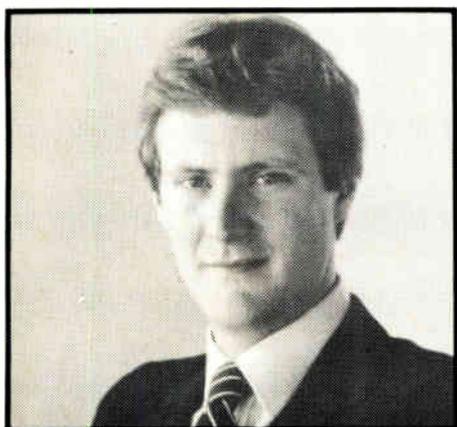
Continued on Page 23

For over a decade Arbitron has been the acknowledged radio ratings leader. Predecessors and challengers alike have perished or bowed out after trying to compete — Pulse, Hooper, Audits & Surveys, Burke, RAM Research, and more.

But now Arbitron faces its strongest challenger in some time. The **Birch Report**, begun in Tom Birch's garage just two years ago, has been gaining steadily, and with its takeover of Media Statistics Inc. (another former Arbitron competitor), now surveys almost 250 markets nationwide.

Arbitron, as Birch would be the first to admit, is still the colossus in the field. But the Birch Report appears to be a solid contender, and has awakened considerable broadcaster interest. In order to contrast and compare the approaches and philosophies of the two ratings firms, R&R Ratings & Research Editor **Jhan Hiber** interviewed Arbitron Executive VP/GM **Rick Aurichio**, who supervises both the radio and TV divisions of the firm; and Birch Report founder Tom Birch. Each gives his views on a cross-section of the issues current in the radio ratings field.

The Birch Report's Tom Birch



The Birch Report

R&R: *With the recent acquisition of Mediastat, what is the scope of your business?*

TB: We are now in 42 of the top 50 markets and we'll fill in the gaps by midsummer. We're also doing monthly surveys in markets outside the top 50. But the big change with the Mediastat move came when we picked up their 200 non-monthly survey markets.

R&R: *Have you had any problems converting Mediastat customers to your service?*

TB: It's too early to tell. We expect to see a very good rate of transfer to the Birch Report.

R&R: *Do you think you might lose some markets where Mediastat was in service?*

TB: We don't think we'll "lose" any markets. However, we may put on hiatus a couple of markets where Mediastat's base was small and where we had no presence. Philadelphia and Denver are two markets where we may stop surveying temporarily until we sign new accounts.

Birch Mission?

R&R: *What is your goal? Do you plan to come on as a competitor to Arbitron or are your ambitions limited, perhaps to just be used as a programming tool?*

TB: The mission of the Birch Report is to provide all users of radio — broadcasters and advertisers — with sales, programming, and media planning information. We want to be considered a full-fledged national rating service.

R&R: *Do you plan to become competitive with Arbitron?*

TB: If we compete with Arbitron that's in the minds of those purchasing the product. Because of our low price people can buy the service without

necessarily having to give up Arbitron.

R&R: *What are you going to do to overcome the perception that your company offers a programming-oriented service?*

TB: The answer is the Quarterly Summary Report.

R&R: *How many markets is this quarterly product available in?*

TB: It will be available in any market where we do monthly surveys. For example, in markets where we were surveying monthly in December, the quarterly report, covering three month's data, will be out in early April. In those markets where we began surveys in January, the quarterly numbers will be issued in early May.

R&R: *What will your Quarterly Summary Report contain that is not available in an Arbitron book, for instance?*

TB: Product usage information. Location of listening broken down by home, car, and other away-from-home. County-by-county estimates.

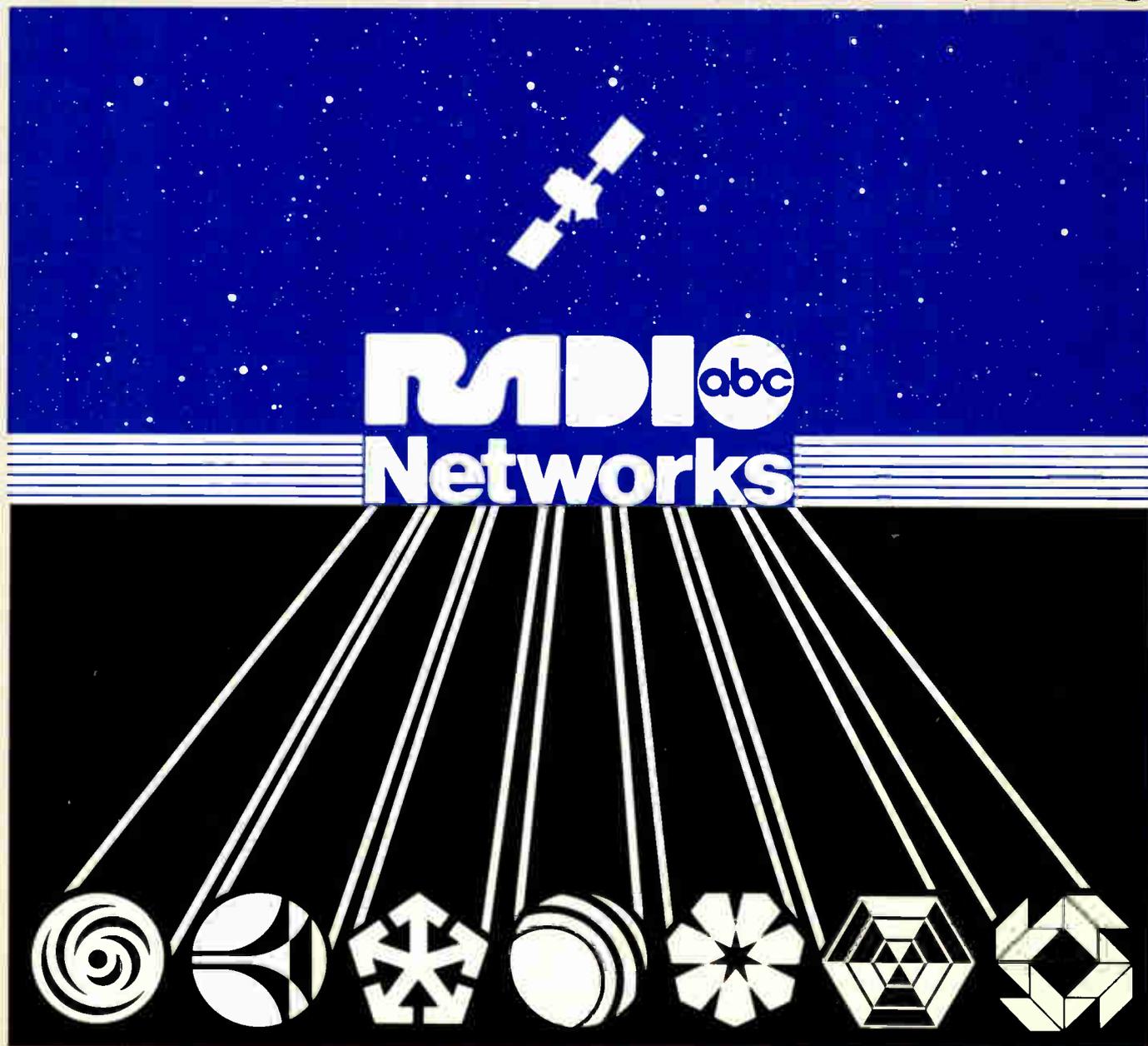
Continued on Page 26

Discover tomorrow today at the ABC Radio Networks' Hospitality Suite. Explore new frontiers in satellites and net-

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'82: OPENING NEW FRONTIERS



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Radio Network

ABC Entertainment
Radio Network

ABC
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ABC Direction
Radio Network

Arbitron's Rick Aurichio

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ratios between the stations in conflict. Might Arbitron consider just using the previous year's in-tab ratios, rather than going to random number assignments that come out contrary to what appears logical?

RA: That's the luck of the draw, a chance situation. However, with a significant number of diaries that reversal shouldn't happen.

R&R: But it has.

RA: Sounds to me like a systematic problem, not a random number problem.

R&R: What about Differential Survey Treatment (DST)? Why do you think there is research industry unhappiness about this new ethnic retrieval technique?

RA: I don't think there is unhappiness. There is nervousness about it. People are concerned that it's going to have a dramatic impact on their audience estimates, and I can understand it totally. Some would have us take two years to phase this in so a history could be developed across the country, but that would be rather impractical.

R&R: You are testing a DST approach for Hispanics. Any prognosis?

RA: I suspect the new technique will be implemented in 1983.

R&R: Essentially, that would mean an elimination of the current personal diary delivery and pickup system for replacement by the standard technique of mailing a diary to the home?

RA: Yes.

Sunbelt markets we have seen Hispanic levels increase.

Diary Changes

R&R: What about diary improvements? The new diary coming out this summer makes more of an attempt to invite call letter entries. Do you foresee the day when Arbitron might not accept any entries except call letters?

RA: No.

R&R: So the industry concern that if someone writes down a slogan it wouldn't get credited is not a valid concern?

R&R: So if a station is not a subscriber to AID it can't have access to the information on working women?

RA: No, we wouldn't block a guy who is not a subscriber. If the guy needs it he gets it — if he doesn't need it he doesn't get it. This is a part of a philosophy that we are trying to adopt for the service. Customers are talking with us about the whole idea of making the book shorter, cutting the costs, and reducing the price. More information could be put on AID and the customers could then pay for what they need, depending on what they access.

"I think it's wise that the industry has the choice of one, three, or five-year contracts."

RA: Not at all. If we emphasize call letters the public will try to give you call letters, but if they don't know the calls they can't write them down. To reject information other than calls would be sheer lunacy.

R&R: What other diary changes can you foresee?

RA: Probably in the next two years we'll be going to a closed-end diary. Each quarter-hour in the broadcast day would be listed on the diary page, much like the current TV diary.

R&R: Will information on away from home in a vehicle listening also be retrieved in the same way, primarily through AID?

RA: Yes.

R&R: So neither of these new items will appear in the book?

RA: It depends on the demand. If the data is widely used then having it on the computer doesn't help.

R&R: For example, if a station salesperson is calling on a retailer, he can't very well take his handy-dandy computer terminal with him to do these new breakouts for the specific account.

RA: I understand, but this is a demand item.

Crystal Ball

R&R: Philosophically, what do you see ahead for Arbitron Radio over the next few years?

RA: When we last talked we discussed the increasing cooperation between the radio and TV resources at Arbitron.

R&R: Is that approach working?

RA: It's starting to.

R&R: What kind of improvements are you seeing?

RA: We aren't seeing any results right now. We will in a year or two see benefits as production efficiencies, made possible by the similarities between the two services, come into play.

R&R: What benefits could the industry look forward to in the time frame you mentioned?

"We ultimately think we can hold the line a little bit better on prices."

R&R: Would this hit in the spring '83 sweep?

RA: Possibly, but we're still obtaining information. We're trying to look at the advantages of personal placement and retrieval (PPR), which is that it reaches non-phone homes, and we're trying to compare the merits of PPR to DST. That information is being built now, so it's tough to say when we might change the Hispanic methodology.

R&R: What do your research tests show regarding how Hispanic DST might affect Hispanic listening levels?

RA: The information we have so far is that it makes very little difference. However, in some

R&R: When I interviewed Mike Membrado during his term as head of the radio division, he mentioned that it would be two years before data on working women would find its way into your reports. I understand now that working women data will be available starting this summer. What caused the speed-up?

RA: In conjunction with the Advisory Council, the decision was made not to put this information in the book. We can capture this information very easily but the extraction process slows you down. The step that speeded up the release of working women information was the decision to make this data available on the AID system.

Aurichio

RA: Primarily cost savings. We ultimately think we can hold the line a little bit better on prices. One way would be to save printing and mailing costs — which have skyrocketed — by making available to all our subscribers some sort of computer terminal or microprocessor unit so they can access the data electronically.

R&R: *As opposed to getting their books?*

“The major negative about Arbitron at this point in time is a rate issue.”

RA: Right. AID is the first step in that direction, but AID is a long way from a microprocessor. We could have everyone use a TRS-80 or an Apple unit, plug into the AID system, and retrieve whatever they need onto a floppy disc.

R&R: *That might work well at the rep and major market level, but what about the need to increase sales to local retailers? Won't there still be a need for the books?*

RA: Initially, yes. But as people get used to seeing computer printouts the advantage of the printed report will fade. Imagine getting computer runs with graphics, logos, etc. As soon as that begins to be the selling device the need for the book will disappear.

R&R: *Can this be done and still keep costs down?*

RA: That's the goal. Computer costs are getting more and more reasonable.

R&R: *What about qualitative data? Do you plan to do more in this area?*

RA: That's actually going down two paths at this time. You know about Qualidata and the information produced there. There is also a possibility that within the next two years we'll be capturing, in the diary, information on newspaper readership.

Additionally, we have recently signed a contract with a firm called Claritas which uses a “prism” concept involving clusters of qualitative data. We think this will be available in perhaps 15-20 markets this year.

R&R: *Any estimates as to cost for obtaining this clustered information?*

RA: Well, it'll be available through AID, plus there will be a fee to Claritas, an annual fee of \$250 plus a 25% surcharge over the usual time charges for AID runs. A customer will be able to group clusters to target how he looks among high socioeconomic or middle-income categories. We feel this will be an economical way for stations to obtain qualitative information.

Station Relations

R&R: *How would you describe the state of station relations with Arbitron right now?*

RA: You have to divide the market into two camps. One camp has not seen a dramatic increase in its rates over the last year or so. There's another camp that has seen substantial increases over the past year.

R&R: *Yes, I heard recently from a Pittsburgh broadcaster whose AM/FM rate went from \$27,000 annually to over \$100,000. And there are other examples I'm sure.*

RA: The major negative about Arbitron at this point in time is a rate issue. Many people feel the rates are too high.

R&R: *Why do you think many people don't feel as though you are worth the money they pay?*

RA: Even though Arbitron's revenue is less than 1% of the industry's revenue, there are some stations where our costs are a significant chunk out of the bottom line, perhaps more like 5%. Some people came off previous five-year contracts and are now coping with the higher rates. These are the major causes of unhappiness.

“The way the monthlies currently operate is probably not the way they should operate.”

R&R: *Mike Membrado was installed as VP for Station Management Relations. Has this move been well received by your clients?*

RA: I think it's helped our customers realize that there are people at various levels of the company that can be dealt with.

R&R: *Do you see any new customer relations steps being taken in the near future?*

RA: We do see more of the training aspect becoming increasingly important. We need to look at how we can show the media buyers and advertisers to better use the radio research tools that are available. More information is not the answer — better information is the goal. We're hoping that we can use computers to train, on a local basis, individuals on a generic and hands-on basis so they are more familiar with radio information.

R&R: *What would you say is the state of the competitive atmosphere in the radio research field? With some dropping Arbitron and supporting Birch, is this a message?*

RA: I don't think Arbitron has ever reacted differently in the competitive arena. It's easy to get into the business of research, and Arbitron is going to act as though we have tons of competitors.

R&R: *Do you think it will be a good thing for the industry to have two ratings methodologies measuring radio?*

RA: I think it just becomes a matter of how the stations employ the information. If they are consistent about it, don't switch from service to service, then it can be productive.

Monthly Reports

R&R: *What do you see ahead in terms of help for the radio programmer?*

RA: I'm not sure the Programmer's Package is the total answer. I think we have to do more test marketing among programmers before we start making modifications in what we offer to them. There's a lot of information that Arbitron can but doesn't produce that could be vital to programmers. I think the monthlies are valuable, for instance.

R&R: *Do you feel the stations should have to pay for monthlies?*

RA: We could produce the information in a different form, cut the processing costs, and that would lessen the bite. As they are currently done I feel stations are paying a fair price for the monthly data.

R&R: *Could computer access be an option?*

RA: Yes, either after each four weeks or after the complete sweep, stations could run off the data. Monthly data is valuable to the programmer and the marketing people, and many stations would want to have this information available.

R&R: *But what about the use of the monthlies as selling pieces?*

RA: When it gets into a direct buy/sell proposition in the finite sense, then use of the monthly data becomes dangerous. I don't know how to resolve that issue.

R&R: *Finally, what future do you see for the monthlies?*

RA: I see something different happening to the monthlies. I know that the way the monthlies currently operate is probably not the way they should operate. I do see them changing first, then expanding into more markets. We want to listen to our customers and down the road supply them with what they tell us they need.

Knowledge.

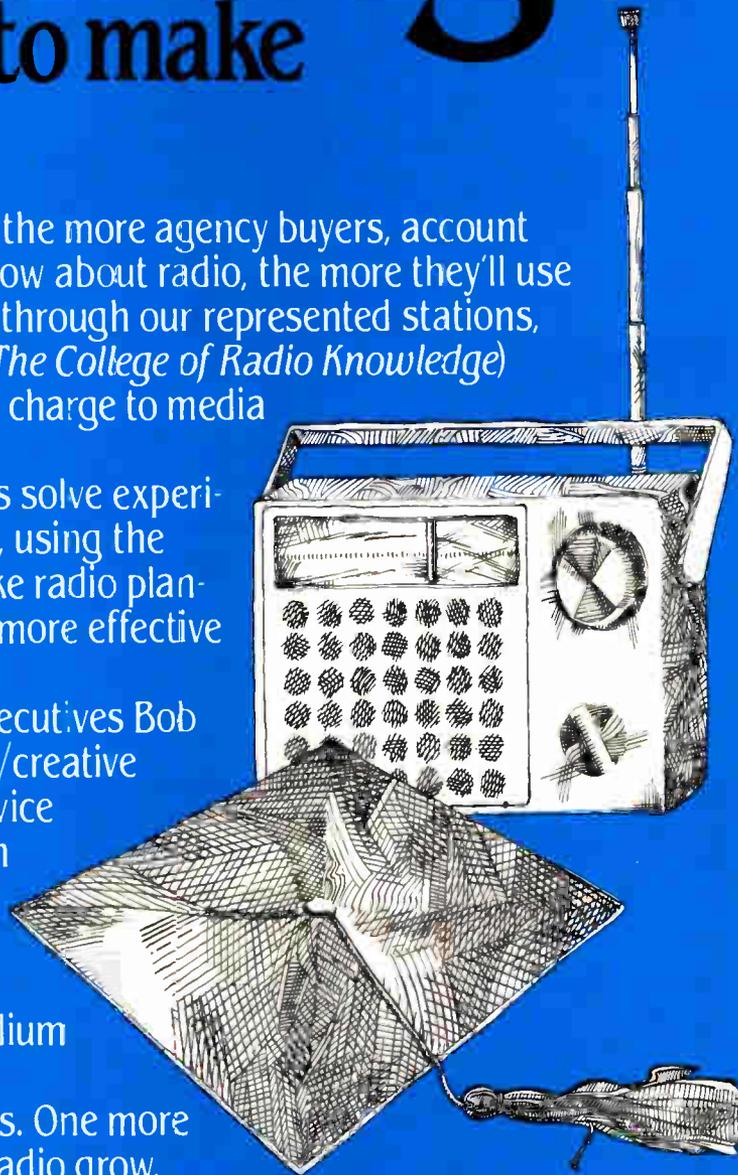
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Reliable people, reliable data

The Birch Report's Tom Birch

Continued from Page 21

R&R: *These will all be in the book?*

TB: Yes. In addition we'll include items such as cume duplication and reach and frequency comparisons, vital for buying and selling radio.

R&R: *Let's talk about monthly reports. Arbitron is considering generating more monthly data, covering more markets. How would you compare your monthly service to Arbitron's?*

TB: From what I've heard, the delivery of their monthly data is slower than ours. We survey two or three weeks monthly, where they do all four weeks. Our release time is to get the report back to the marketplace no later than two and one-half weeks after completion of the monthly sweep.

R&R: *Arbitron's diary will be revised this summer to accent call letter entries more strongly. With your telephone methodology (24-hour quarter-hour recall and weekly cume recall), will you place the same amount of stress on call letters?*

TB: There's no reason a station with identifiers other than calls should have trouble with our methodology. In fact we are revising our interview procedures to do a better job of capturing slogans.

Pricing

R&R: *A lot of people seem to be upset at the pricing of Arbitron's new contracts. On a typical market basis, give our readers an example of how your service might be priced compared to Arbitron.*

TB: In Boston, for example, the Arbitron contract for WHDH & WCOZ would have been over

should be about the same; Beautiful Music will be lower. Black-formatted stations do better with the telephone method we use, News stations a little lower than Arbitron, and Talk seems to be comparable or better than in Arbitron.

R&R: *How do you compensate for possible female bias or orientation to your interviews?*

TB: Any kind of sample inequity is handled by the use of sample balancing through our computer. However, in terms of the basic sample design we do tend to get larger in-tab from

TB: Effective with the Mediastat acquisition we have opened up a Washington office, staffed by key ex-Mediastat people. In the next few months we will be opening up offices in L.A. and Dallas, and by midsummer we will be opening a New York office. With more people closer to our clients we feel we'll be able to offer much better client relations.

Of course, the overall attitude of the company is important here. We see service as a major advantage over Arbitron. One of the chief complaints against Arbitron is "arrogance," and we hope we won't make that same mistake.

"Because of our low price, people can buy the service without necessarily having to give up Arbitron."

females, although Arbitron has the same problem, perhaps to a lesser degree than we do.

R&R: *So how do you compensate for this?*

TB: Going to the single-person-per-household interview recently has made a giant stride in improving our male/female balance. We now have a better chance of getting the cooperation of a male, especially those over 35.

Computer Access

R&R: *What will the Birch philosophy be about computer access to your data? Do you see a time when your subscribers will have to pay a premium to access your data by computer, such as Arbitron's AID system?*

R&R: *How about an advisory body such as the one Arbitron has?*

TB: That could possibly become part of our marketing mix in the future. I think it will be very valuable to have a committee of industry ombudsmen to guide us along.

Production Steps

R&R: *Do you foresee that you might hire people with broadcast experience to work in your production headquarters to add reasoned judgement to your ratings production?*

TB: This is an area where we are already very strong. My background is entirely in radio, and I'm very closely involved in the production process.

R&R: *Let's talk production timetables. You mentioned that the monthlies are out two-three weeks after completion of each sweep, with monthly surveys running either two or three weeks depending on the sample size in each market. What do you see for the quarterly report turnaround?*

TB: 30-40 days.

R&R: *So the first '82 quarterly would include January-March surveys and would hit the streets in late April or early May?*

TB: Exactly.

Problems

R&R: *Some have observed that in certain cases Birch's total week cumes are smaller than either Monday-Friday or weekend data. How do you plan to deal with this area of concern?*

TB: In the monthly reports there can be daily cume information that shows what you described. This could happen when a station had a great deal of listening in the M-F period but little on the weekends, or vice versa.

"The major focus will be a full-court press to get agency acceptance."

\$200,000 in 1982. The Birch Report will cost the stations \$12,000.

R&R: *That price covers monthly and quarterly data?*

TB: Yes. Not only will we be doing more interviews than Arbitron over three months, but our price covers monthly information and four quarterly reports.

Format Biases

R&R: *With your telephone recall methodology, what formats are likely to show better in your surveys than in Arbitron?*

TB: If you were to compare telephone recall to the Arbitron diary — keeping in mind we both survey unlisted households — AOR will tend to pull higher shares with us than Arbitron; CHR

TB: Yes. We think AID is a good way of offering ratings and ultimately we are going to be working in the same direction. We want to get to an electronic book.

R&R: *When could you see this happening?*

TB: We would like to work on this in earnest this year with a possible '83 debut. We already have a limited capacity for clients to dial us up right now but we have not made this commercially available. We see the value of the electronic book as putting the cost of research on the people using it the most. Those not accessing the data frequently should not have to pay the same tab.

Station Relations

R&R: *What are you doing to expand your presence nationally and enhance your relationship with clients?*

Birch

R&R: *Are you planning to put an explanation of this in your books?*

TB: We are planning to put an explanation in our monthly books. This will not be a problem in the Quarterly Summary since no daily come — just weekly come — data will be shown in that report.

R&R: *Would it be fair to say that Arbitron's come information might be more reliable than yours?*

in-tabs have not been at a level I would be comfortable with. We are looking for ways to augment our approach in such cases.

R&R: *Would this include any non-telephone methodology?*

TB: No, there will be no mixed methodology. The telephone has a good response and cooperation rate among ethnic groups.

R&R: *Do you have bilingual interviewers in markets where there is a notable Hispanic population?*

TB: Yes we do.

R&R: *How have you sampled Hispanics?*

TB: The major focus will be a full-court press to get agency acceptance for the Quarterly Summary.

R&R: *What are your plans along that line?*

TB: We'll be doing seminars across the country that will be applications-oriented. We'll say "Here's the new Birch Report Quarterly Summary. It is a totally new animal. Before you throw up your hands over all this new data let us show you how this can make your shop a much better user of radio."

R&R: *Do you think advertisers and media buyers may become more confused since they'll have two sources, as in the old Pulse-Arbitron days? Might not this cause a problem for radio?*

TB: I don't think so. In our discussions with agencies across the country there is a genuine interest in having data reported more frequently, and there is a definite interest in a second service. Also, our reports are laid out in a very simple fashion. Once the buying community becomes accustomed to the fact that they can get qualitative and quantitative data in the same reports they'll find Birch very easy to use.

"In Boston the Arbitron contract for WHDH & WCOZ would have been over \$200,000 in 1982. The Birch Report will cost the stations \$12,000."

TB: I think the strength of our methodology lies in the quarter-hour. The single-person-per-household technique makes our sample more reliable than the comparable Arbitron sample, and the telephone recall, it could be argued, is better than Arbitron's QH. On the other hand Arbitron has an advantage with the seven-day diary in retrieving a more accurate come level among demos over 45.

Ethnic Procedures

R&R: *Does the Birch Report plan to use any special techniques for black or Hispanic retrieval?*

TB: Our experience with measuring blacks has been very good for the most part. Our only problem has been where there is a highly concentrated ghetto population. In those situations our

TB: In markets like South Florida we have found we get a very good Hispanic representation in-tab. In markets like San Antonio and L.A., however, we have seen a deficiency in Hispanic household representation. We believe this is due to a larger percentage of non-telephone households in these markets. We are exploring ways to augment our sample to reach that type of Hispanic.

R&R: *So you might do more telephoning and sampling into areas where you've had trouble getting in-tab from blacks and Hispanics?*

TB: Correct.

Sales Visibility

R&R: *What do you see ahead for the Birch Report in the next few years?*

\$64,000 Question

R&R: *Finally, Tom, why should a broadcaster who has seen A&S, Burke, and RAM come and go — why should a broadcaster now support Birch?*

TB: Let's do away with the term "Support the Birch Report." We don't want "support" from anybody. What we want is for people to buy a product that is currently successful, profitable, and active in almost 250 markets. We can't think of any situation where a broadcaster could not enhance the bottom line, whether or not Arbitron is still subscribed to. The price we are charging is worth it for programming and sales information. There's no way a broadcaster cannot improve economically and in terms of marketing strategy if he or she buys the Birch Report.

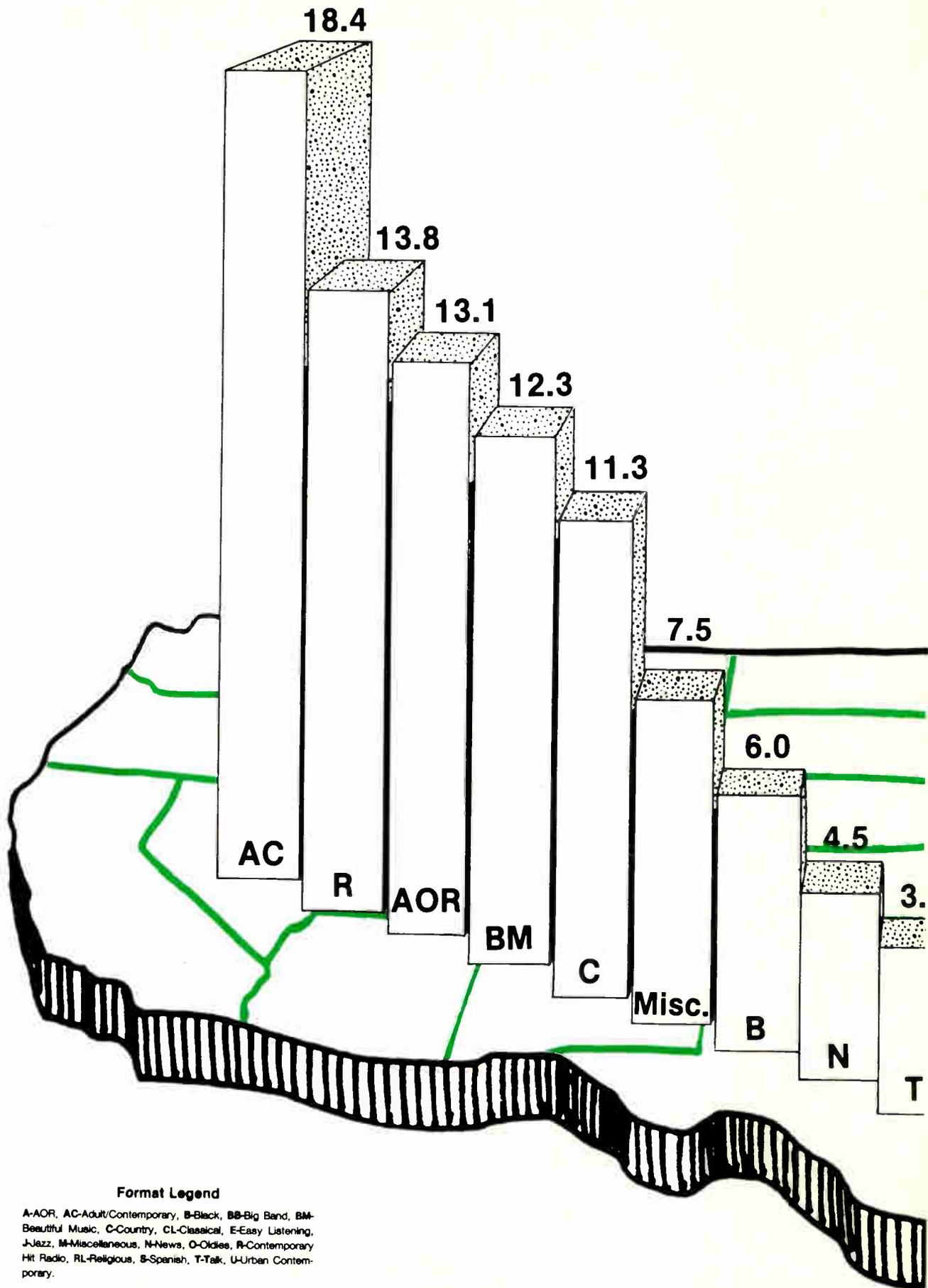


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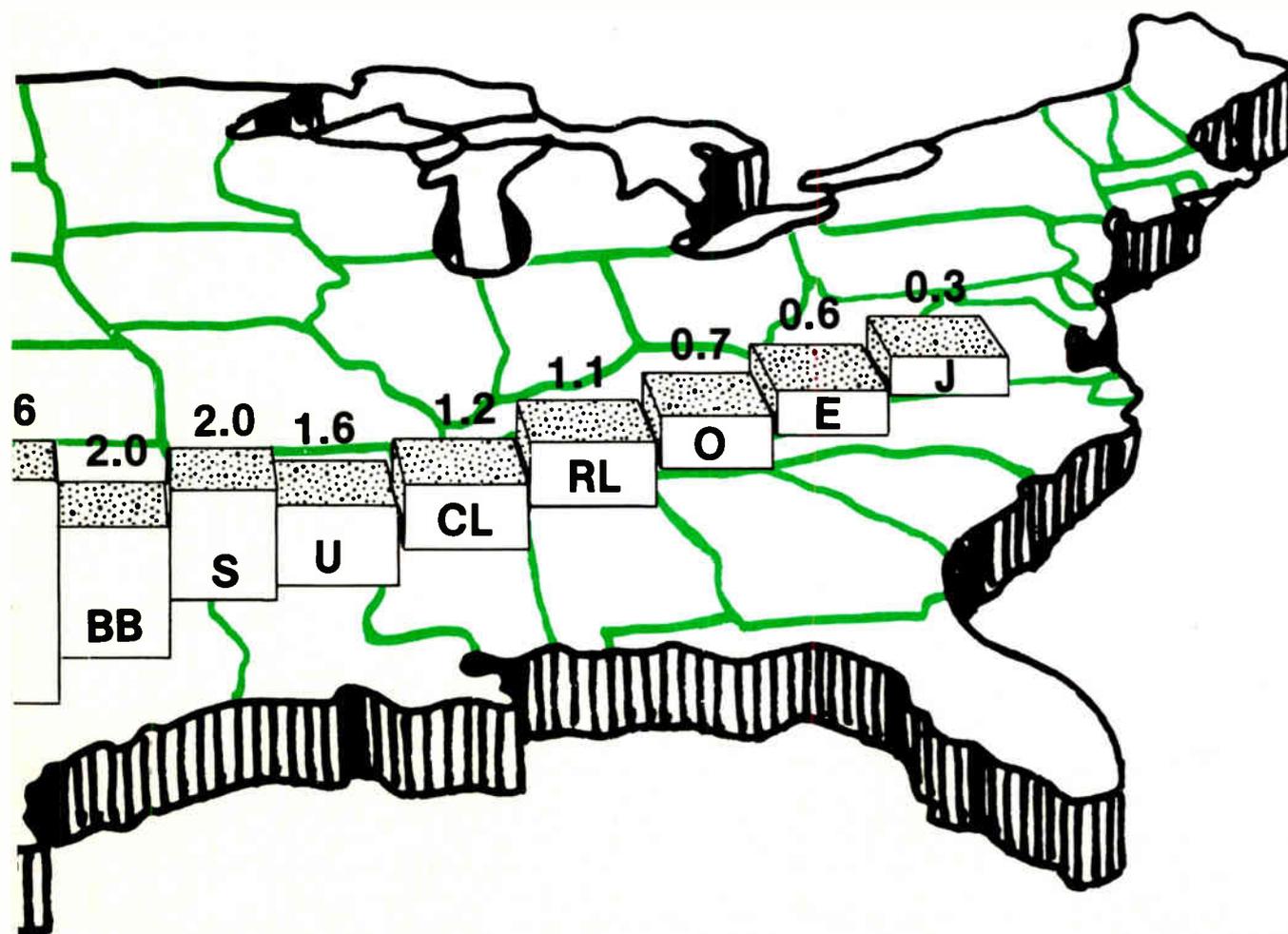
While in Dallas, call the Executive Inn or after the convention, call [202] 232-6000.



Format Preference Charts

How do the formats vary in strength around the nation, and what was the top format among the top 50 markets in the fall '81 sweep? The national format preference chart, as well as the regional charts, will give you a quick look at preferences in radio usage across the country.

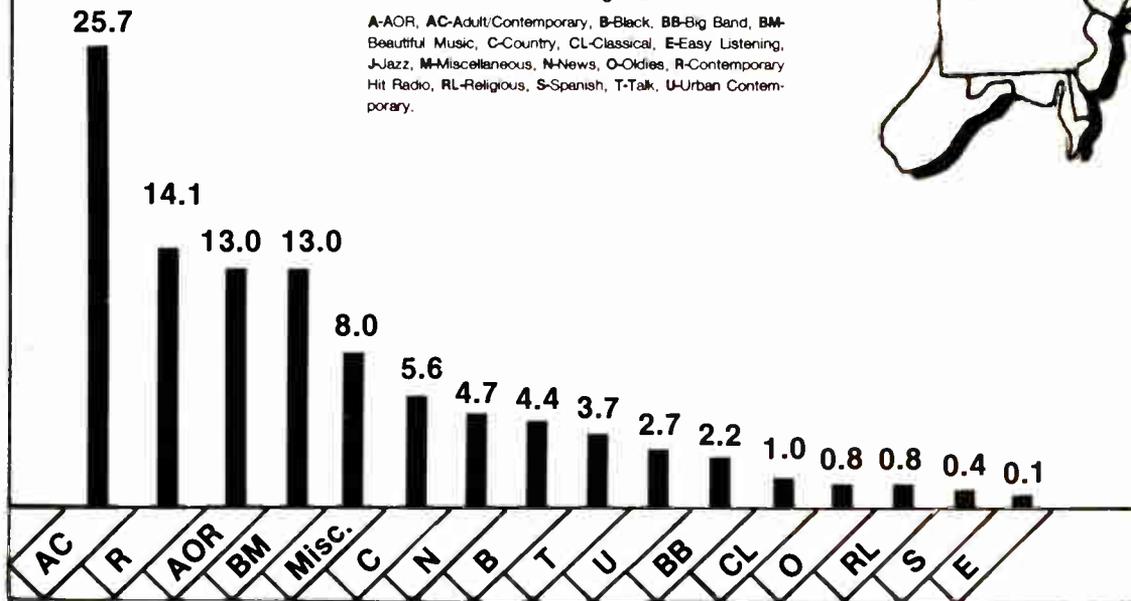
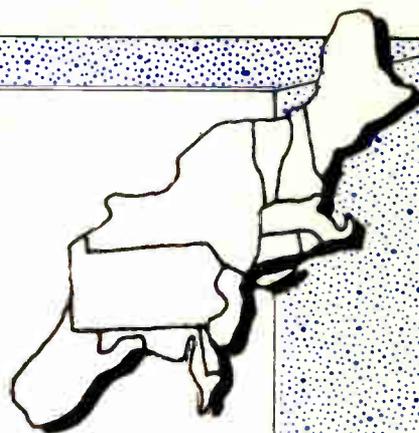
The regions used to compile the sectional data were the same as those used by our format editors to define their reporting regions. Each of the top 50 national markets was tallied in its respective region, using the format penetration data from each market, to develop the regional information. The regional numbers were then compiled to achieve the national format preference chart you see here.



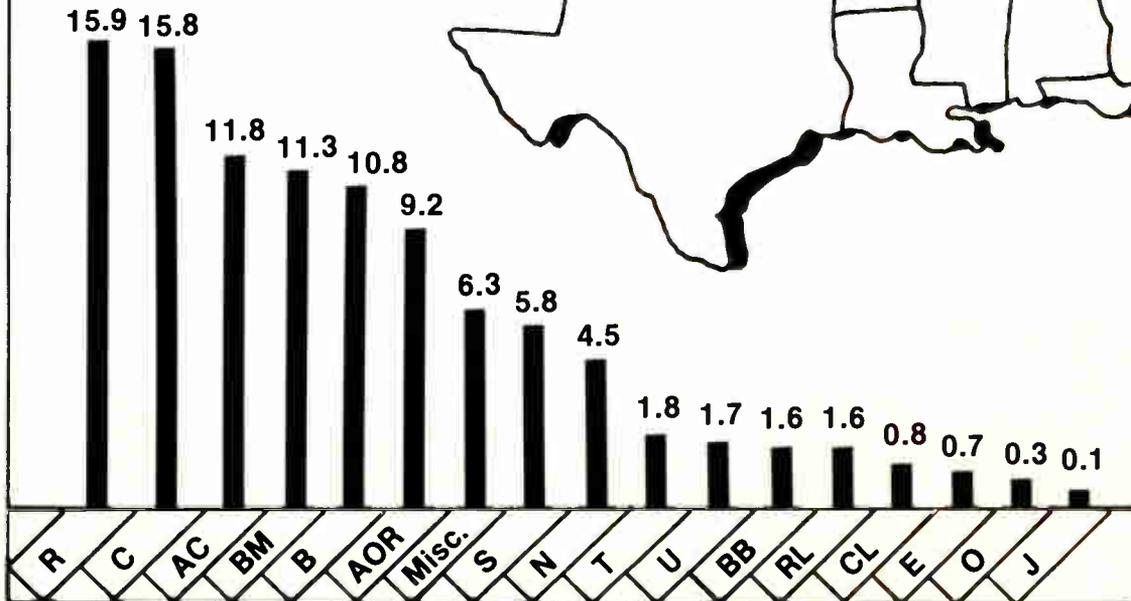
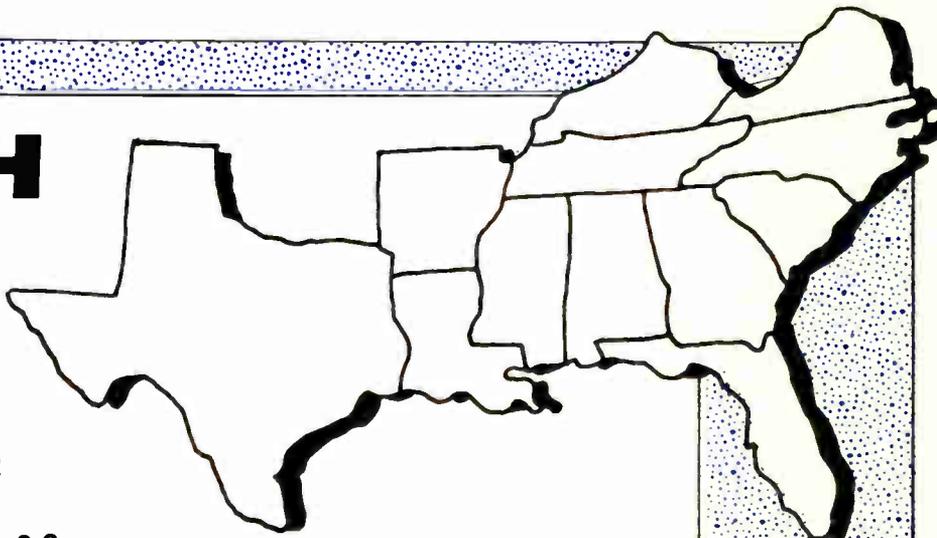
EAST

Format Legend

A-AOR, AC-Adult/Contemporary, B-Black, BB-Big Band, BM-Beautiful Music, C-Country, CL-Classical, E-Easy Listening, J-Jazz, M-Miscellaneous, N-News, O-Oldies, R-Contemporary Hit Radio, RL-Religious, S-Spanish, T-Talk, U-Urban Contemporary.



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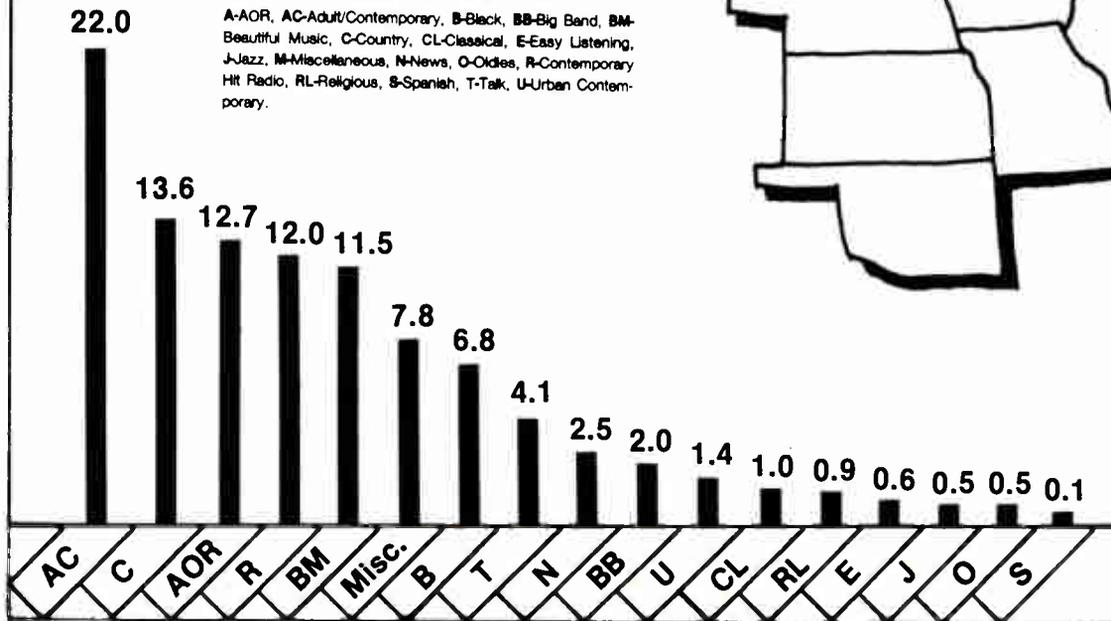
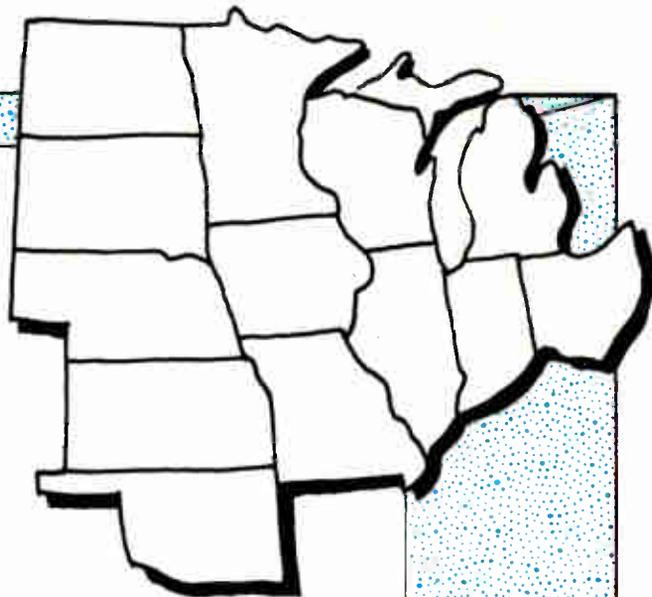


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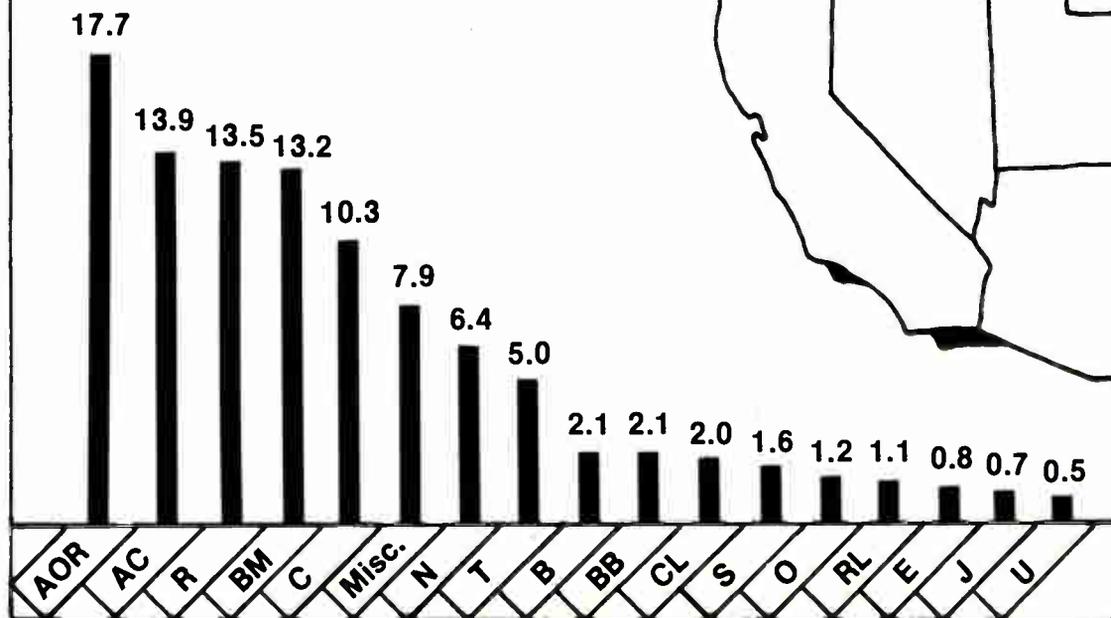
MIDWEST

Format Legend

A-AOR, AC-Adult/Contemporary, B-Black, BB-Big Band, BM-Beautiful Music, C-Country, CL-Classical, E-Easy Listening, J-Jazz, M-Miscellaneous, N-News, O-Oldies, R-Contemporary Hit Radio, RL-Religious, S-Spanish, T-Talk, U-Urban Contemporary.



WEST



We're the One

We're Westwood One, America's largest producer/distributor of nationally sponsored radio programs.

-  **WE'RE THE ONE FOR CONCERTS** with "Live From Gilley's," heard on over 400 country stations; "In Concert," airing on over 250 great rock stations; and "The Budweiser Concert Hour," on over 100 black, urban and R&B stations.
-  **WE'RE THE ONE FOR SPECIALS** like "Off the Record with Mary Turner," "The Rock Years: Portrait of an Era," "Rock & Roll Never Forgets" and "Special Edition."
-  **WE'RE THE ONE FOR WEEKLY FEATURES AND PROGRAMS** like "Dr. Demento," "The Rock Album Countdown," "Star Trak," "Tellin' It Like It Was," "Shootin' the Breeze," "Off the Record," "Coleman Country," "Spaces and Places," "Wheels," "Daybook," "The Competitors," and "The Playboy Advisor."
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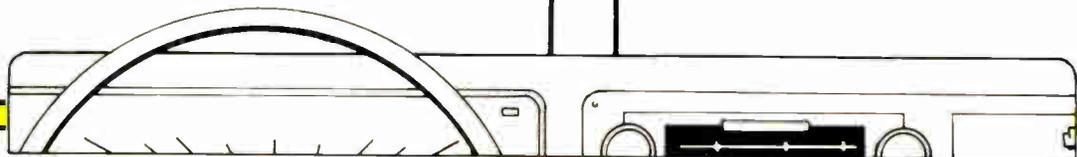


Top 25/Average Quarter-Hour Share, 12+ AM Drive (M-F, 6-10am)

AM	FM
WTIC/Hartford (AC) <i>Bob Steele</i> 39.3	1
WCCO/Minneapolis (AC) <i>Roger Erickson, Charlie Boone, Bill Farmer</i> 32.2	2
KDKA/Pittsburgh (AC) <i>Jack Bogut</i> 31.6	3
KMOX/St. Louis (T) <i>Bob Hardy, Jack Carney</i> 30.3	4
WGY/Albany (AC) <i>Don Weeks, Harry Downie</i> 21.7	5
WIBC/Indianapolis (AC) <i>Gary Todd</i> 20.3	6
WBEN/Buffalo (AC) <i>Jeff Kaye</i> 19.6	7
WPRO/Providence (AC) <i>Salty Brine</i> 18.3	8
WHIO/Dayton (AC) <i>Lou Emm</i> 17.6	9
WGN/Chicago (T) <i>Wally Phillips</i> 17.5	10
WDAF/Kansas City (C) <i>David Lawrence</i> 17.3	11
	12
WSB/Atlanta (AC) <i>John Moore & Gary Kinsey</i> 17.0	13
WTVN/Columbus (AC) <i>Bob Conners</i> 17.0	13
WMAL/Washington (AC) <i>Harden & Weaver</i> 16.9	15
WBAL/Baltimore (AC) <i>Bob Jones, Jack Lacy</i> 16.8	16
	17
KYW/Philadelphia (N) <i>Bill Shusta, Bob Witten, Harry Donahue</i> 16.1	18
	19
WTMJ/Milwaukee (AC) <i>Gordon Hinkley</i> 14.6	20
KTOK/Oklahoma City (AC) <i>Bob Riggins, B.J. Wexler</i> 14.4	21
WKBW/Buffalo (R) <i>Danny Neaverth</i> 14.2	22
KIRO/Seattle (N) <i>Bill Yeend, Dave Stone</i> 14.2	22
	24
	25
	WZZK/Birmingham (C) <i>"Patti & The Doc"</i> 17.1
	KSTP-FM/Minneapolis (R) <i>Chuck Knapp & Michael J. Douglas</i> 16.4
	WTQR/Greensboro (C) <i>Mark Austin</i> 15.2
	WEZO/Rochester (BM) <i>Jerry Warner</i> 14.0
	KEBC/Oklahoma City (C) <i>Lynn Waggoner</i> 13.7

Top 25/Average Quarter-Hour Share, 12+ PM Drive (M-F, 3-7pm)

AM	FM
WCCO/Minneapolis (AC) <i>Steve Cannon</i> 19.0	1
	2
WTIC/Hartford (AC) <i>Tom Tyler</i> 18.4	3
KMOX/St. Louis (T) <i>Anne Keefe, Jack Carney, Bill Wilkerson</i> 17.4	4
	5
	6
	7
KDKA/Pittsburgh (AC) <i>Art Pellan, Trish Beatty</i> 15.9	8
	9
	10
	11
	12
	13
	14
	15
	15
	17
WDAF/Kansas City (C) <i>Phil Young</i> 12.7	18
	19
WIBC/Indianapolis (AC) <i>Bob Richards</i> 12.6	19
	19
	22
	22
	24
	25
	WZZK/Birmingham (C) <i>Rusty Walker</i> 18.6
	WHRK/Memphis (B) <i>Ron Olsen</i> 17.3
	WTQR/Greensboro (C) <i>Billy Buck</i> 17.2
	WEZO/Rochester (BM) <i>Jerry Warner</i> 16.7
	WLVQ/Columbus (A) <i>Bill Pugh</i> 15.4
	WHIO-FM/Dayton (BM) <i>Bob Sweeney, Jim Jones</i> 15.2
	KSTP-FM/Minneapolis (R) <i>Dan Donovan</i> 14.3
	WJYE/Buffalo (BM) <i>Joseph Chille, Skip Edmunds</i> 14.2
	WKDF/Nashville (A) <i>Mike Beck</i> 13.6
	WLYF/Miami (BM) <i>George Rudolph, Don King</i> (<i>Fl. Lauderdale Book</i>) 13.4
	WZGC/Atlanta (R) <i>Dale O'Brien</i> 13.1
	KZAP/Sacramento (A) <i>John Russell</i> 13.1
	WEZB/New Orleans (R) <i>Duke Chandler</i> 12.9
	WZEZ/Nashville (BM) <i>Bill Gerson, Elizabeth Comfort</i> 12.6
	WEBN/Cincinnati (A) <i>Danton Marr</i> 12.6
	KGON/Portland (A) <i>Gloria Johnson</i> 12.5
	WLKW-FM/Providence (BM) <i>Ed Brand, Bill O'Donneil</i> 12.5
	WAIL/New Orleans (B) <i>Barry Richards</i> 12.3
	WXGT/Columbus (R) <i>Dave Robinson</i> 12.0



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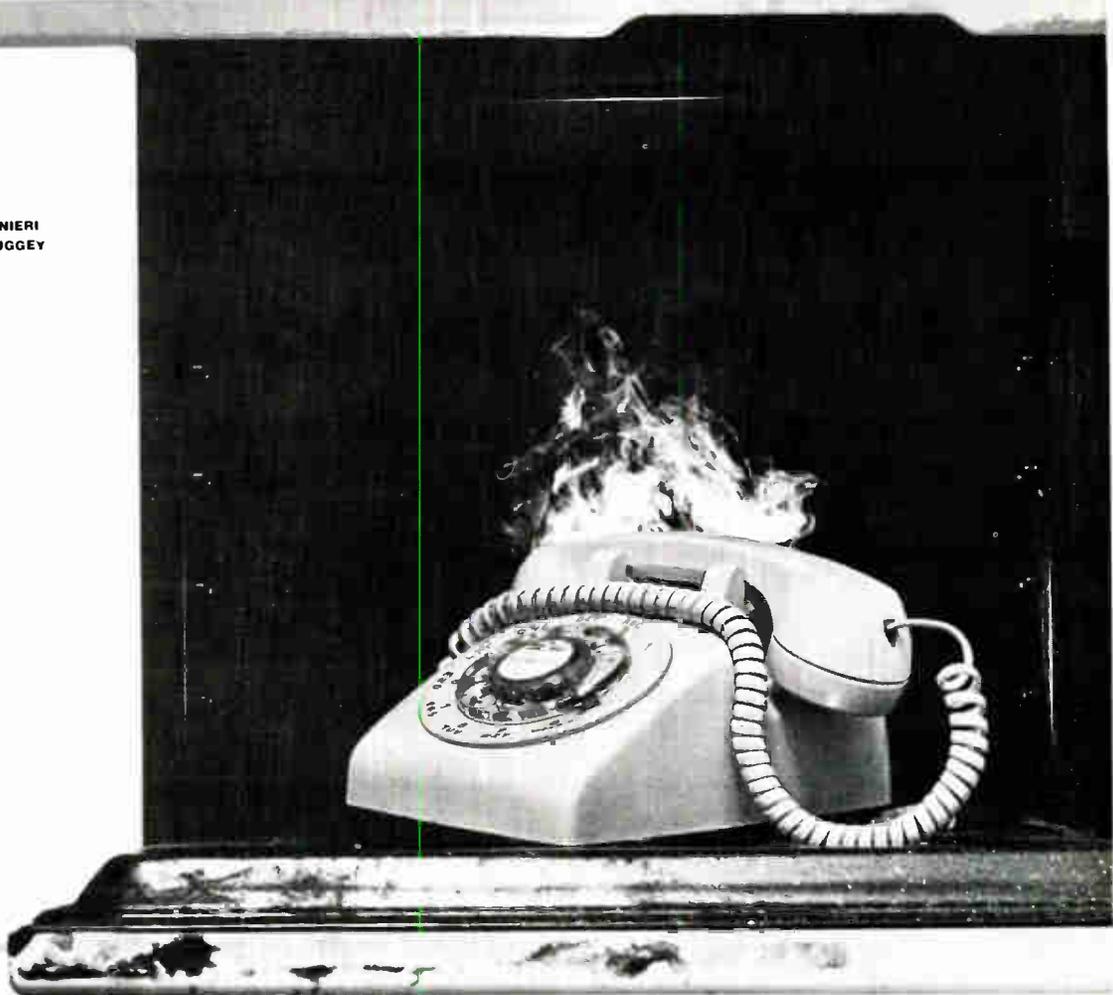
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Format Leaders

The leading stations by format in the top 50 markets are listed in the following section. R&R has culled the relevant market reports and compiled lists of the top 25 average and cume stations (or the top 10 for certain formats) in each leading format.

Please keep in mind that the rankings you'll see were based on total persons 12+, Monday-Sunday 6am-midnight, either average persons share or total cume persons, on a metro basis, Arbitron.

Adult Contemporary
AOR
Beautiful Music
Big Band
Black/Urban Contemporary
Contemporary Hit Radio
Country
News/Talk
Spanish

Adult / Contemporary

	AQH		CUME
1. WTIC/Hartford	23.8	1. WYNY/New York	1,788,200
2. WCCO/Minneapolis	22.9	2. KDKA/Pittsburgh	805,100
3. KDKA/Pittsburgh	19.8	3. WCCO/Minneapolis	804,800
4. WGY/Albany	15.8	4. WMGK/Philadelphia	710,900
5. WIBC/Indianapolis	13.5	5. WBZ/Boston	707,000
6. WBEN/Buffalo	13.1	6. KHTZ/Los Angeles	699,800
7. WTVN/Columbus	13.0	7. WCLR/Chicago	694,700
8. WBAL/Baltimore	12.6	8. WHDH/Boston	678,200
9. KTOK/Oklahoma City	11.3	9. WIP/Philadelphia	616,700
10. WMAL/Washington, DC	10.6	10. WBBM-FM/Chicago	602,400
11. KSL/Salt Lake City	10.5	11. WFYR/Chicago	589,400
12. WSB/Atlanta	10.2	12. WKQX/Chicago	578,200
12. WHIO/Dayton	10.2	13. WMAL/Washington, DC	576,500
14. WTMJ/Milwaukee	9.8	14. WTFM/New York	575,200
15. WROW/Albany	9.6	15. WNIC-FM/Detroit	571,400
16. WRKA/Louisville	9.2	16. KNBR/San Francisco	464,600
17. WHB/Kansas City	9.1	17. KVIL-FM/Dallas-Ft. Worth	455,100
18. WHDH/Boston	8.7	18. WTAE/Pittsburgh	453,300
19. WPRO/Providence	8.6	19. KIOI/San Francisco	448,700
20. WHAS/Louisville	8.4	20. KSFO/San Francisco	428,700
21. WING/Dayton	8.3	21. WBAL/Baltimore	417,500
22. WBZ/Boston	8.2	22. WSB/Atlanta	409,200
22. KVOL-FM/Dallas-Ft. Worth	8.2	23. WMJC/Detroit	409,100
22. WTAE/Pittsburgh	8.2	24. WROR/Boston	393,400
25. WISN/Milwaukee	8.1	25. KYUU/San Francisco	382,600
25. WLW/Cincinnati	8.1		

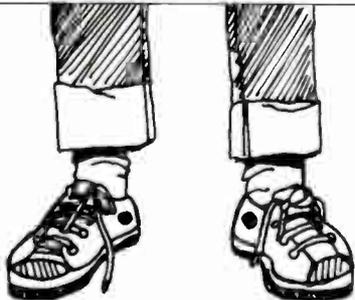


	AQH		CUME
1. WKDF/Nashville	12.6	1. WPLJ/New York	1,644,300
1. WLWQ/Columbus	12.6	2. WNEW-FM/New York	995,900
3. KZAP/Sacramento	12.0	3. KMET/Los Angeles	954,900
4. WEBN/Cincinnati	11.8	4. KLOS/Los Angeles	948,800
5. WFBQ/Indianapolis	11.2	5. WLUP/Chicago	744,000
6. KGON/Portland	11.1	6. WMET/Chicago	749,700
7. WTUE/Dayton	10.1	7. WLLZ/Detroit	657,300
8. WPYX/Albany	9.9	8. WRIF/Detroit	627,400
9. WIYY/Baltimore	9.7	9. WCOZ/Boston	620,000
9. WGRQ/Buffalo	9.7	10. WMMR/Philadelphia	588,200
9. WMJQ/Rochester	9.7	11. KNX-FM/Los Angeles	583,700
12. WCOZ/Boston	9.3	12. WABX/Detroit	545,400
13. WMMS/Cleveland	9.0	13. KMEL/San Francisco	492,500
14. WKZL/Greensboro	8.9	14. KROQ/Los Angeles	453,700
15. WHJY/Providence	8.8	15. WYSP/Philadelphia	420,500
15. WZXR/Memphis	8.8	16. WIOQ/Philadelphia	385,100
15. KISS/San Antonio	8.8	17. KLOL/Houston	381,900
18. WKLS-FM/Atlanta	8.7	18. WEEI-FM/Boston	374,500
19. KDKB/Phoenix	8.5	19. WBCN/Boston	349,600
20. KINK/Portland	8.4	20. WWDC-FM/Washington, DC	349,500
21. KGB-FM/San Diego	8.2	21. KSFY/San Francisco	344,300
22. KYYS/Kansas City	7.9	22. KTXQ/Dallas-Ft. Worth	343,500
22. KISW/Seattle	7.9	23. KZEW/Dallas-Ft. Worth	328,800
24. WQMF/Louisville	7.7	24. WIYY/Baltimore	326,200
25. WQBK/Albany	7.5	25. KGB-FM/San Diego	306,300



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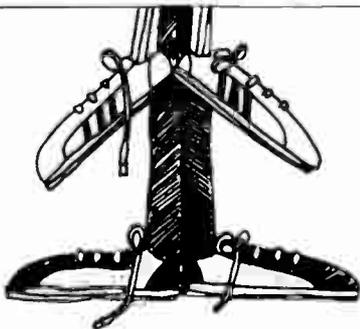
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Plus

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Christian oriented rock with Rudy Grande the bright, uplifting, happy sound of the 80's!!!

Beautiful Music

	AQH		CUME
1. WEZO/Rochester	16.9	1. WPAT-FM/New	1,312,800
2. WHIO-FM/Dayton	15.2	2. WRFM/New York	1,145,900
3. WLYF/Miami (Ft. Lauderdale book)	12.8	3. KBIG/Los Angeles	902,600
4. WLKW-FM/Providence	11.9	4. WPAT/New York	888,700
5. WJYE/Buffalo	11.6	5. KJOI/Los Angeles	708,400
6. WEZI/Memphis	11.2	6. WLOO/Chicago	701,800
7. WXTZ/Indianapolis	11.1	7. KOST/Los Angeles	545,700
8. WZEZ/Nashville	10.5	8. WLAK/Chicago	542,100
9. WFOG/Norfolk	10.0	9. WEAZ/Philadelphia	467,500
10. WEZW/Milwaukee	9.4	10. WJR-FM/Detroit	435,300
11. WVEZ/Louisville	9.3	11. WWSH/Philadelphia	403,500
12. KKNG/Oklahoma City	9.0	12. WJIB/Boston	359,400
13. WWEZ/Cincinnati	8.9	13. WGAY-FM/Washington, DC	350,100
13. KSFI/Salt Lake City	8.9	14. WVNJ-FM/New York	333,200
15. WLIF/Baltimore	8.5	15. KABL/San Francisco	322,400
16. WWBA/Tampa	8.4	16. WLIF/Baltimore	301,300
16. WGLD/Greensboro	8.4	17. WWJ-FM/Detroit	292,900
16. KQXT/San Antonio	8.4	18. KODA/Houston	292,500
19. KEWT/Sacramento	8.3	19. KFOG/San Francisco	287,600
20. WDOK/Cleveland	8.1	20. WAIT/Chicago	284,500
21. KJQY/San Diego	7.9	21. WSHH/Chicago	281,800
21. KMBR/Kansas City	7.9	22. KMEZ/Dallas-Ft. Worth	266,300
23. WGAY-FM/Washington, DC	7.8	23. KOIT/San Francisco	265,700
24. KMEO-FM/Phoenix	7.7	24. WLKW-FM/Providence	260,100
25. WBYU/New Orleans	7.5	25. KYND/Houston	257,400

Big Band

	AQH		CUME
1. WCOL/Columbus	7.2	1. WNEW/New York	985,000
2. WMLX/Cincinnati	6.1	2. WJAS/Pittsburgh	232,300
3. WJAS/Pittsburgh	5.5	3. WDAE/Tampa	180,100
4. KEZW/Denver	5.2	4. KPRZ/Los Angeles	159,100
5. WECK/Buffalo	5.1	5. KEZW/Denver	150,900
6. WDAE/Tampa	4.6	6. WXKS/Boston	143,400
7. KJLA/Kansas City	3.7	7. KMPX-FM/San Francisco	142,800
8. KUPL/Portland	3.5	8. WHLI/New York	139,900
9. WINN/Louisville	3.3	9. WCOL/Columbus	138,700
10. WXKS/Boston	3.2	10. WWJF/Ft. Lauderdale (Miami-Ft. Lauderdale book)	130,100

Black/Urban Contemporary

	AQH		CUME
1. WHRK/Memphis	16.7	1. WKTU/New York	2,017,700
2. WAIL/New Orleans	10.6	2. WBLS/New York	1,710,200
3. WVEE/Atlanta	10.3	3. WRKS/New York	1,649,100
4. WDAO/Dayton	9.7	4. WGC/Chicago	782,200
5. WTLC/Indianapolis	9.3	5. WBMX/Chicago	479,300
6. WKYS/Washington, DC	8.1	6. KSOL/San Francisco	474,100
7. WLOU/Louisville	8.0	7. WDAS-FM/Philadelphia	428,500
8. WDIA/Memphis	7.6	8. WJPC/Chicago	425,000
9. KPRS/Kansas City	7.4	9. WKYS/Washington, DC	421,800
10. KRLY/Houston	7.3	10. KGFJ/Los Angeles	398,400
11. WENN-FM/Birmingham	7.0	11. WHUR/Washington, DC	385,100
12. WGC/Chicago	6.9	12. KMJH/Houston	357,100
13. WYLD/New Orleans	6.8	13. KRLY/Houston	353,800
14. WVOL/Nashville	6.7	15. KUTE/Los Angeles	353,800
15. KKDA-FM/Dallas-Ft. Worth	6.5	15. KKDA-FM/Dallas-Ft. Worth	350,000
15. WEDR/Miami	6.5	16. WVON/Chicago	346,500
17. WHUR/Washington, DC	6.2	17. WJLB/Detroit	318,200
18. WKTU/New York	6.1	18. WGPR/Detroit	314,900
18. KMJM/St. Louis	6.1	19. WOOK/Washington, DC	301,800
20. WBLS/New York	5.9	20. WLBS/Detroit	293,300
20. WOWI/Norfolk	5.9	21. KDAY/Los Angeles	290,400
22. KSOL/San Francisco	5.8	22. WVEE/Atlanta	282,800
22. WXYV/Baltimore	5.8	23. KDIA/San Francisco-Oakland	268,300
24. WRKS/New York	5.6	24. KMJM/St. Louis	258,700
25. WDAS-FM/Philadelphia	5.4	25. WXYV/Baltimore	241,900

We Thank You For...

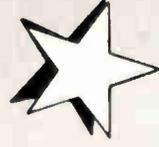
VANGELIS 
"Chariots Of Fire"



BOB & DOUG MCKENZIE
"Take Off" 

KOOL & THE GANG
"Get Down On It"

 JUNIOR
"Mama Used To Say"

DR. HOOK 
"Baby Makes Her Blue Jeans Talk"

PolyGram Records



Format Leaders

Contemporary Hit Radio

AQH

CUME

1. KSTP-FM/Minneapolis	14.8	1. WNBC/New York	2,204,500
2. WWKX/Nashville	12.9	2. WABC/New York	2,067,700
3. WZGC/Atlanta	12.6	3. WLS/Chicago	1,044,100
4. WEZB/New Orleans	11.5	4. KFRC/San Francisco	835,200
5. KTFM/San Antonio	11.0	5. WLS-FM/Chicago	798,800
6. WXGT/Columbus	10.9	6. KRTH/Los Angeles	708,600
7. WKXX/Birmingham	10.5	7. KIQQ/Los Angeles	674,600
8. WRBQ/Tampa	9.7	8. KFI/Los Angeles	654,500
9. WMC-FM/Memphis	9.1	9. KIIS/Los Angeles	632,600
10. KGW/Portland	9.0	10. WPIX/New York	630,300
11. WTRY/Albany	8.9	11. WCAU-FM/Philadelphia	628,500
12. WBEN-FM/Buffalo	8.8	12. KRLA/Los Angeles	592,600
13. WNCI/Columbus	8.6	13. XTRA/San Diego (Los Angeles book)	568,000
13. WPRO-FM/Providence	8.6	14. KSTP-FM/Minneapolis	515,300
13. WQXI-FM/Atlanta	8.6	15. CKLW/Detroit	436,900
16. WKBW/Buffalo	8.4	16. WZGC/Atlanta	433,000
17. WSEZ/Greensboro	8.3	17. KRBE/Houston	381,800
17. WKRQ/Cincinnati	8.3	18. WXKS-FM/Boston	370,100
19. KSFM/Sacramento	7.9	19. WVBF/Boston	368,400
19. KTSA/San Antonio	7.9	20. WRQX/Washington, DC	366,900
19. WNBC/New York (Nassau-Suffolk book)	7.9	21. WPGC-FM/Washington, DC	354,500
22. WDJX/Dayton	7.7	22. WQXI-FM/Atlanta	338,600
22. KOFM/Oklahoma City	7.7	23. WFI/Philadelphia	327,300
24. WNAP/Indianapolis	7.6	24. KEGL/Dallas-Ft. Worth	326,700
25. KBEQ/Kansas City	7.4	25. WDRQ/Detroit	318,900

Country

AQH

CUME

1. WZZK/Birmingham	17.7	1. WHN/New York	940,100
2. WTQR/Greensboro	15.8	2. WMAQ/Chicago	776,300
3. WDAF/Kansas City	13.6	3. KLAC/Los Angeles	594,700
4. KEBC/Oklahoma City	11.8	4. WKHK/New York	563,100
5. WCMS-FM/Norfolk	10.8	5. KSCS/Dallas-Ft. Worth	492,900
6. WIRE/Indianapolis	9.8	6. WJEZ/Chicago	485,100
7. WSIX-FM/Nashville	9.3	7. KZLA-FM/Los Angeles	443,700
8. WBCS/Milwaukee	9.2	8. KHJ/Los Angeles	426,300
9. WFMS/Indianapolis	8.8	9. KIKK-FM/Houston	423,400
10. WNOE-FM/New Orleans	8.4	10. WBAP/Dallas-Ft. Worth	417,000
10. WCII/Louisville	8.4	11. WWW/Detroit	389,800
10. WQYK/Tampa	8.4	12. KILT-FM/Houston	387,500
13. KSCS/Dallas-Ft. Worth	8.3	13. KNEW/San Francisco-Oakland	325,100
14. KRAK/Sacramento	8.2	14. WDGY/Minneapolis	321,400
14. WONE/Dayton	8.2	15. WUSL/Philadelphia	311,900
16. KOMA/Oklahoma City	8.0	16. WFIL/Philadelphia	311,000
17. WAMZ/Louisville	7.9	17. WDAF/Kansas City	286,800
17. WMC/Memphis	7.9	18. WIL-FM/St. Louis	285,800
19. KNIX-FM/Phoenix	7.7	19. WCXI/Detroit	281,900
20. KIKK-FM/Houston	7.4	20. KSD/St. Louis	275,400
21. WSUN/Tampa	7.3	21. WHK/Cleveland	267,700
22. WBAP/Dallas-Ft. Worth	6.8	22. WSUN/Tampa	239,400
23. WHK/Cleveland	6.7	23. KSAN/San Francisco	230,200
23. KILT-FM/Houston	6.7	24. WBCS/Milwaukee	229,200
25. KSOP-FM/Salt Lake City	6.4	25. KPLX/Dallas-Ft. Worth	227,500
25. WDGY/Minneapolis	6.4		

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Format Leaders

News/Talk

AQH

CUME

1.	KMOX/St. Louis (T)	21.8
2.	WGN/Chicago (T)	9.6
3.	KIRO/Seattle (N)	9.5
4.	KYW/Philadelphia (N)	9.3
5.	KGO/San Francisco (T)	8.8
6.	KTAR/Phoenix (N)	8.2
6.	KOA/Denver (T)	8.2
8.	KABC/Los Angeles (T)	8.0
9.	WQBK/Albany (T)	7.5
10.	WNWS/Miami (N) (Ft. Lauderdale book)	6.9
11.	WEEI/Boston (N)	6.6
12.	KCBS/San Francisco (N)	6.5
13.	KRLD/Dallas-Ft. Worth (N)	6.4
14.	WOR/New York (T)	6.2
14.	KGNR/Sacramento (T)	6.2
14.	WLAC/Nashville (T)	6.2
17.	KTRH/Houston (T)	6.1
18.	WXYZ/Detroit (T)	6.0
18.	WBBM/Chicago (N)	6.0
20.	KSDO/San Diego (N/T)	5.9
20.	WINZ/Miami (N) (Ft. Lauderdale book)	5.9
22.	WERE/Cleveland (N)	5.8
23.	WOAI/San Antonio (N/T)	5.7
24.	WINS/New York (N)	5.6
24.	KCMO/Kansas City (N/T)	5.6

1.	WINS/New York (N)	2,540,600
2.	WCBS/New York (N)	2,102,600
3.	WOR/New York (T)	1,891,800
4.	WGN/Chicago (T)	1,376,300
5.	KABC/Los Angeles (T)	1,323,600
6.	KYW/Philadelphia (N)	1,163,000
7.	WBBM/Chicago (N)	1,144,500
8.	KFWB/Los Angeles (N)	1,043,400
9.	KNX/Los Angeles (N)	925,700
10.	KCBS/San Francisco (N)	894,600
11.	KGO/San Francisco (T)	844,800
12.	WMCA/New York (T)	808,900
13.	KMOX/St. Louis (T)	786,700
14.	WIND/Chicago (N/T)	600,100
15.	KMPC/Los Angeles (T)	598,700
16.	WWJ/Detroit (N)	572,400
17.	WEEI/Boston (N)	559,900
18.	WCAU/Philadelphia (N/T)	467,200
19.	KIRO/Seattle (N)	462,700
20.	KRLD/Dallas-Ft. Worth (N)	459,000
21.	WXYZ/Detroit (T)	391,500
22.	KTRH/Houston (T)	380,200
23.	WWDB/Philadelphia (T)	367,900
24.	WRKO/Boston (T)	332,700
25.	KOA/Denver (T)	319,700

Spanish

AQH

CUME

1.	WRHC/Miami	14.1
2.	KCOR/San Antonio	8.8
3.	WCMQ-FM/Miami	6.4
4.	WQBA/Miami	6.3
5.	WCMQ/Miami	5.6
6.	KEDA/San Antonio	4.4
7.	KPHX/Phoenix	2.9
8.	KALI/Los Angeles	2.5
8.	WHTT/Miami	2.5
8.	WJIT/New York	2.5

1.	WJIT/New York	428,100
2.	WADO/New York	389,100
3.	KTNQ/Los Angeles	290,100
4.	KALI/Los Angeles	282,800
5.	KWKW/Los Angeles	206,400
6.	KLVE/Los Angeles	181,400
7.	WQBA/Miami (Miami-Ft. Lauderdale book)	172,700
8.	WOJO/Chicago	165,700
9.	WRHC/Miami	143,600
10.	WCMQ-FM/Miami (Miami-Ft. Lauderdale book)	143,600

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overall.

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WFBO

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WQMF

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Best book in history.

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Source Fall 1981 Arbitron. Total persons 12+ AQH, 6AM - Midnight.

THE RATINGS INFORMATION GUIDE

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

R&R has continued to make 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 verbal supplement to the actual ratings figures. It informs you of Arbitron-related factors that may have influenced the market's book and supplies details of top station's standings in specific demographics and day-parts. In addition, significant promotions, contests, or ad campaigns in the market are cited.

New York

METRO RANK **1**

Fall '81 Market Overview

The Urban Contemporary format extended its domination of New York. With the emergence of RKO's **WRKS-FM**, formerly **WXLO**, three of the top four stations are programmed in an Urban fashion. **WOR** remained ahead of the crowd, while **WPLJ** and **WYNY** improved their positions.

WOR captured the top spot with an audience that skewed heavily 55+. As you can see on the 12+ bar graph showing audience composition, little of this kingpin station's appeal is 25-54. **WOR** remained the top billing station in the U.S., however.

RKO's other property in New York carved out quite a niche for

For example, the overview will tell you if the 1980 Census adjustments might have boosted ethnic or urban appeal. If the usable diary count is up notably over the Fall 1980 sweep the overview will mention it and discuss the implications. Knowledge of station's promotions, or lack thereof, combined with the detailed information on their music available weekly in **R&R**, will give you a good handle on understanding their ratings performance.

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, **AC-Adult/Contemporary**, **B-Black**, **BB-Big Band**, **BM-Beautiful Music**, **C-Country**, **CL-Classical**, **E-Easy Listening**, **J-Jazz**, **M-Miscellaneous**, **N-News**, **O-Oldies**, **R-Contemporary Hit Radio**, **RL-Religious**, **S-Spanish**, **T-Talk**, **U-Urban Contemporary**.

"Miscellaneous" refers to all listening that Arbitron was unable to credit to a commercial station — listening to noncommercial stations or diary entry to a specific station. Miscellaneous can also refer to stations with eclectic formats.

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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— Chet Redpath, President & General Manager/WCLR, Chicago

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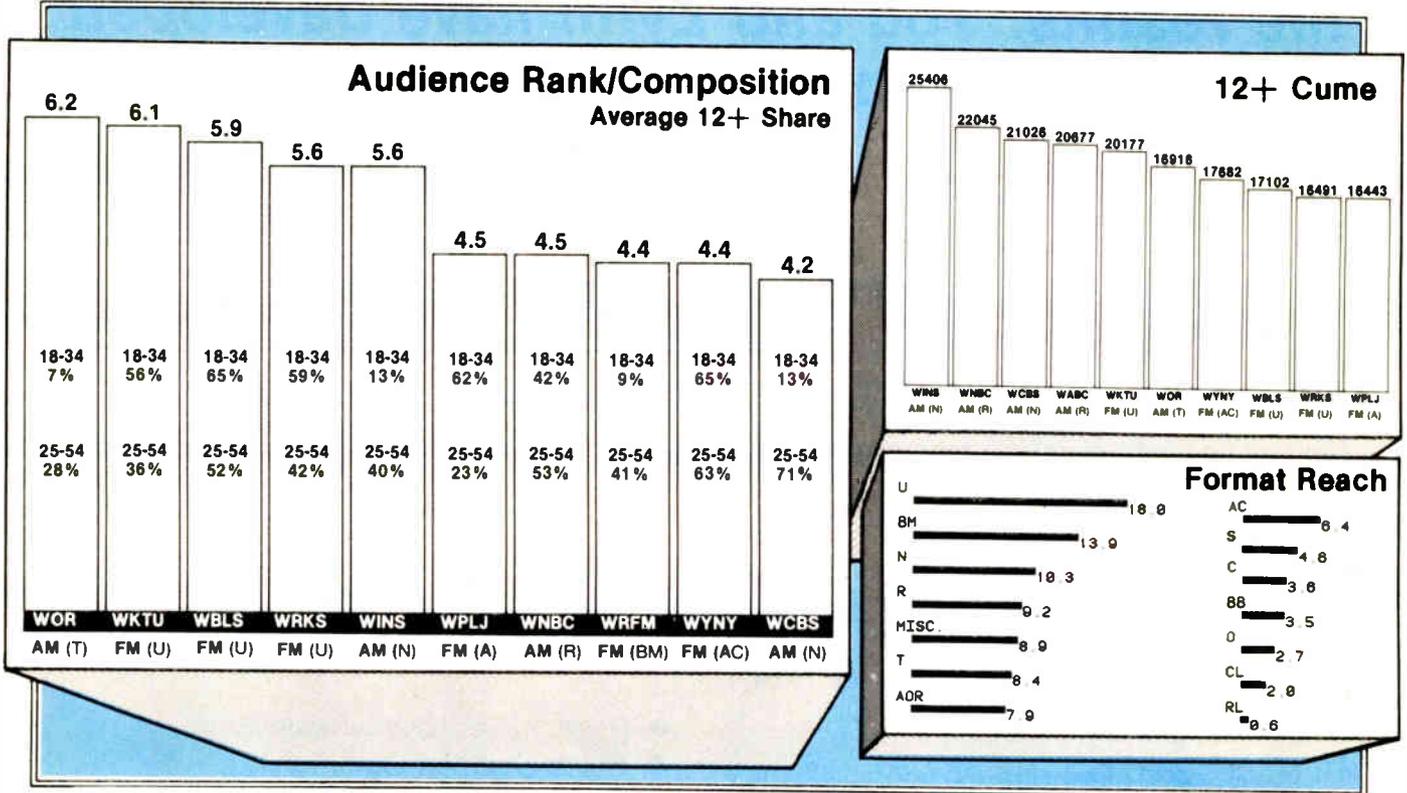
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Audience Rank/Composition Charts

The two groups of 10 bar graphs on each page show, at a glance, both station rank position and the demographic which makes up the bulk of each of the leading station's audience.

The metro average 12+ share and 12+ cume graphs show, in declining order, the rank of the top 10 stations in the market on a total week basis. Share and cume audience figures are shown for each of the top 10 stations, along with format information. Cume figures are in hundreds, so be sure to add two zeroes when reading numbers on the 12+ cume chart.

Audience composition information is contained within the 12+ share trend graphs. Two percentages are listed — one for the amount of 18-34 audience, the other for the amount of 25-54 audience in the overall 12+ group. This allows advertisers, sales and programming personnel to see which of the top stations are best at delivering either of the two key demos — adults 25-54 or adults 18-34.



Format Reach Charts

The relative strengths of formats in a market are 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.

The Format Reach charts are useful to managers, programmers and advertisers interested in how well a particular 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

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 134838

STATION	SHARE	STATION	SHARE	STATION	SHARE	STATION	SHARE	STATION	SHARE
1 WKTU-FM	8.3	WATU-FM	6.5	WBSL-FM	7.4	WNTU-FM	7.5	WOR -AM	6.2 (M)
2 WBSL-FM	7.1	WOR -AM	6.5	WNTU-FM	6.4	WOR -AM	6.2	WNTU-FM	6.1 (M)
3 WOR -AM	6.2	WBSL-FM	6.4	WOR -AM	5.9	WBSL-FM	6.1	WBSL-FM	5.9 (M)
17 WMLA-AM	2.3	WPIX-FM	2.2	WBSL-FM	2.2	WNEW-FM	2.5	WMLA-AM	2.2 (M)
18 WJII-AM	1.9	WHN -AM	2.2	WPIX-FM	2.2	WADU-AM	1.9	WADU-AM	2.1 (B)
19 WPIX-FM	1.8	WADU-AM	2.0	WADU-AM	2.0	WJII-AM	1.9	WHN -AM	2.1 (B)
20 WIFM-FM	1.8	WQXR-FM	1.9	WRKS-FM	1.6	WPAI-AM	1.8	WPAI-AM	2.0 (BB)
21 WADU-AM	1.7	WRKS-FM	1.8	WIFM-FM	1.6	WIFM-FM	1.5	WNIA-FM	1.5 (C)
22 WQXR-FM	1.5	WJII-AM	1.6	WJII-AM	1.6	WAKH-FM	1.5	WIFM-FM	1.5 (AC)
23 WFLU-FM	1.1	WIFM-FM	1.5	WNLN-FM	1.3	WBLI-FM	1.3	WQXR-FM	1.1 (C)
24 WYNY-FM	1.1	WNLN-FM	1.3	WQXR-FM	1.0	WPIX-FM	1.3	WVNY-FM	1.0 (BB)
25 WHLI-AM	0.8	WBLI-FM	1.0	WAKH-FM	1.0	WQXR-FM	0.9	WPIX-FM	0.8 (B)
26 WBLI-FM	0.8	WHLI-AM	0.9	WVNY-FM	0.8	WVNY-FM	0.9	WBLI-FM	0.8 (B)
27 WNLN-FM	0.8	WVNY-FM	0.8	WBLI-FM	0.7	WNLN-FM	0.8	WNLN-FM	0.7 (C)

Share Trends

Under Share Trends, all stations showing up in the Arbitron survey's 12+ listings are shown in the order of their market standings. For comparison purposes, previous ratings beginning with Fall 1980 are listed to the left of the current figures.

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 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.

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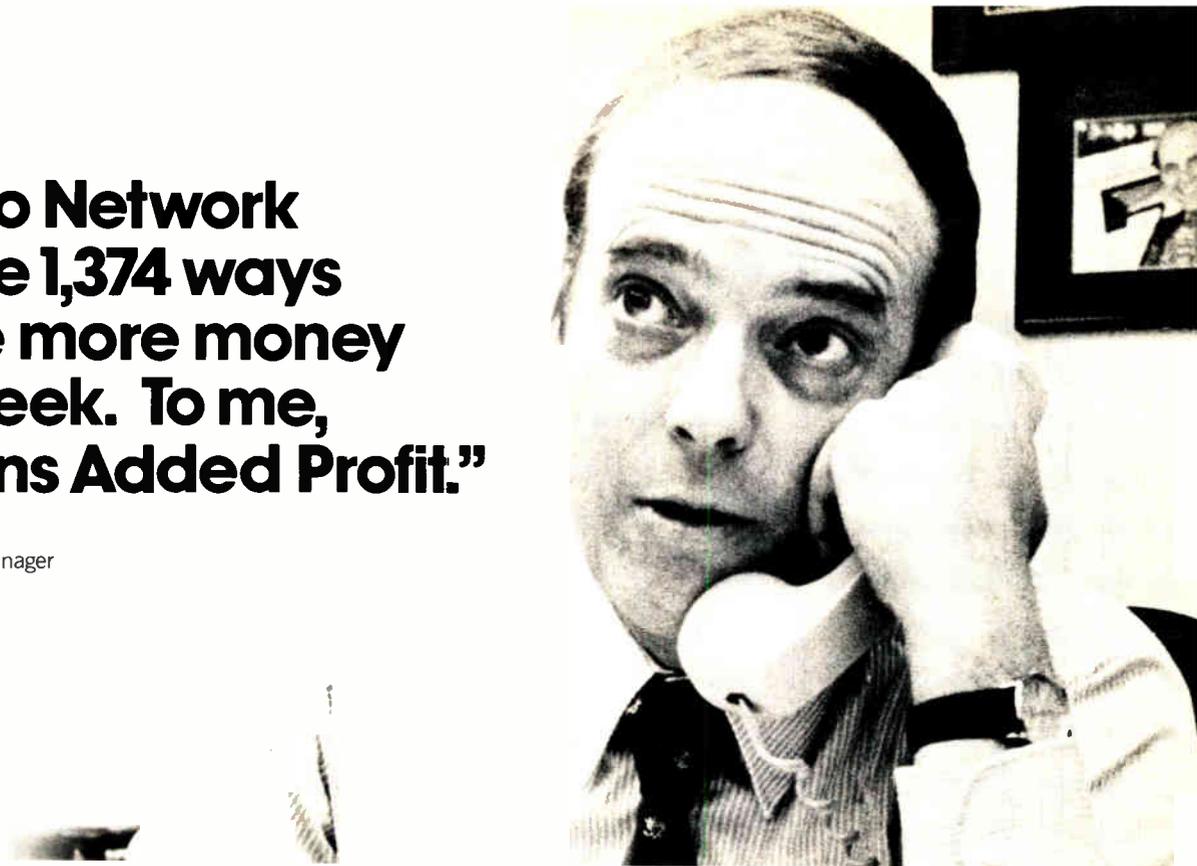
WAVA-FM Arlington-Washington,
KWK-FM Granite City-St. Louis, KDWB-FM Richfield, MN

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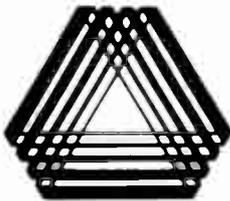
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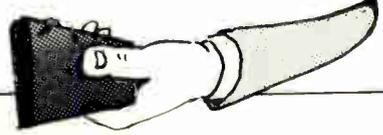
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Albany-Schenectady-Troy

Fall '81 Market Overview

WGY still dominates this market even though the station's numbers slipped for the third consecutive book. WGY led in the 25-54 cell with more than an 18 share, six shares ahead of runner-up WTRY.

WTRY had an up book this sweep and not only managed to place second in the 25-54 category but also was second with 18-34's. WPYX topped that young adult bracket with almost an 18 share while WTRY rang up just under a 15 score.

What led to WTRY's increases? Advertising on TV and in the newspaper helped, no doubt. Also, a promotion involving giving away a car to the person who could touch it the longest (the winner held out for

84 hours) generated some excitement. The music was watched closely, with new titles added on a careful basis.

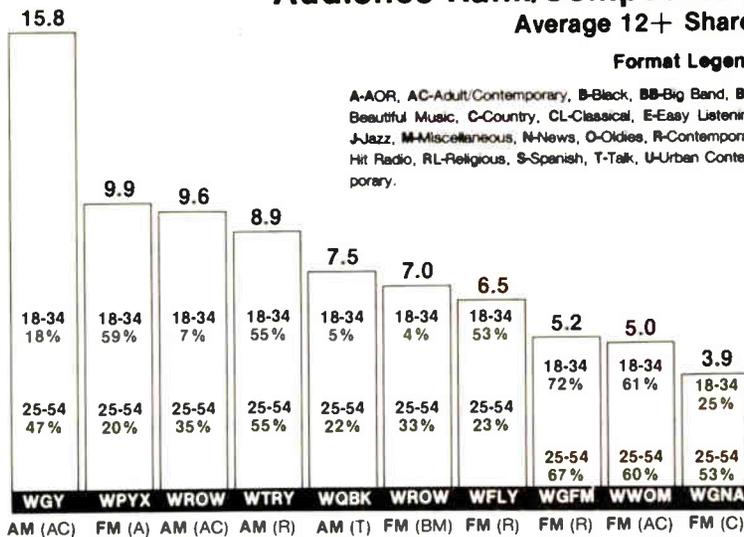
WROW rebounded this sweep. The Adult/Contemporary entity's male numbers recovered the best, particularly in middays. For this sweep WROW used advertising that consisted of TV and billboards primarily and gave away several trips around the country, which drew tremendous response. The station's music was updated with more contemporary hits, although the audience skew was still heavily 35+.

WPYX had a mixed book. The station's teen dominance solidified with more than a 35 share, but its young adult numbers slipped. WGFM, on the other hand, improved its 18-34 appeal. The station was third in that category with a strong 25-34 core.

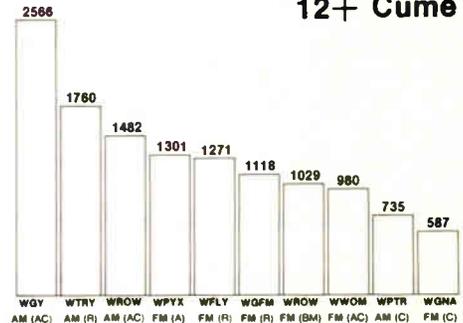
Audience Rank/Composition Average 12+ Share

Format Legend

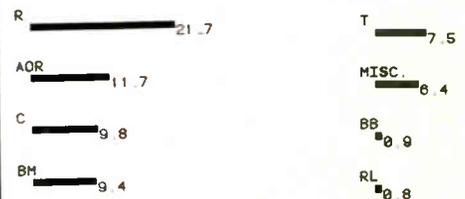
A-AOR, AC-Adult/Contemporary, B-Black, BB-Big Band, BM-Beautiful Music, C-Country, CL-Classical, E-Easy Listening, J-Jazz, M-Miscellaneous, N-News, O-Oldies, R-Contemporary Hit Radio, RL-Religious, S-Spanish, T-Talk, U-Urban Contemporary.



12+ Cume



Format Reach



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 6691

	FALL 1980	SPRING 1981	FALL 1981				
1	WGY -AM 16.7	WGY -AM 16.4	WGY -AM 15.8 (AC)	8	WGNA -FM 4.3	WGNA -FM 5.3	WGFM -FM 5.2 (R)
2	WROW -AM 10.2	WPYX -FM 10.7	WPYX -FM 9.9 (A)	9	WWOM -FM 3.9	WWOM -FM 4.5	WWOM -FM 5.0 (AC)
3	WROW -FM 10.0	WTRY -AM 8.3	WROW -AM 9.6 (AC)	10	WGFM -FM 3.8	WPTR -AM 3.6	WGNA -FM 3.9 (C)
4	WTRY -AM 8.4	WROW -AM 8.3	WTRY -AM 8.9 (R)	11	WPTR -AM 3.1	WGFM -FM 3.6	WPTR -AM 2.8 (C)
5	WFLY -FM 7.1	WROW -FM 7.4	WQBK -AM 7.5 (T)	12	WHRL -FM 2.6	WQBK -FM 2.8	WOKO -AM 2.1 (C)
6	WPYX -FM 6.2	WFLY -FM 6.3	WROW -FM 7.0 (BM)	13	WQBK -FM 2.4	WOKO -AM 2.4	WQBK -FM 1.8 (A)
7	WQBK -AM 6.2	WFLY -FM 6.2	WFLY -FM 6.5 (R)	14	WCSS -AM 2.3	WHRL -FM 1.8	WHRL -FM 1.4 (BM)
				15	WOKO -AM 1.5	WCSS -AM 1.1	WCSS -AM 1.4 (AC)
				16	WKAJ -AM 0.8	WKAJ -AM 1.1	WKAJ -AM 1.1 (R)
				17	WJIV -FM 0.8	WWWD -AM 1.0	WKOL -AM 1.0 (C)
				18	WASM -FM 0.5	WASM -FM 0.9	WASM -FM 1.0 (BM)
				19	WYLR -FM 0.5	WMYL -AM 0.8	WMYL -AM 0.9 (BB)
				20	WHAZ -AM 0.5	WRCK -FM 0.5	WHAZ -AM 0.8 (RL)
				21	WABY -AM 0.4	WABY -AM 0.5	
				22	WWWD -AM 0.4	WJIV -FM 0.5	
				23	WHAZ -AM 0.4	WHAZ -AM 0.4	

Anaheim- Santa Ana-Garden Grove

METRO RANK **18**

Fall '81 Market Overview

Twice annually the Orange County market is surveyed as a separate metro by Arbitron (it is contained within the L.A. metro). In the latest sweep, which saw a healthy 30% rise in returned diaries over the spring '81 effort, **KBIG** reclaimed its position on top, **KLOS** edged out **KMET**, and local stations **KEZY-FM** and **KWIZ-FM** posted good gains.

Bonneville's **KBIG** is often the leader in Orange County except during baseball season, when the Dodgers (**KABC**) and Angels (**KMPC**) siphon quarter hours away. In the fall sweep, **KBIG** recovered from its spring doldrums to not only top the market 12+ but also 25-54.

The battle between **KLOS** and **KMET** couldn't be much tighter. Among 12+ persons **KLOS** had a slight edge, but among 18-34 adults

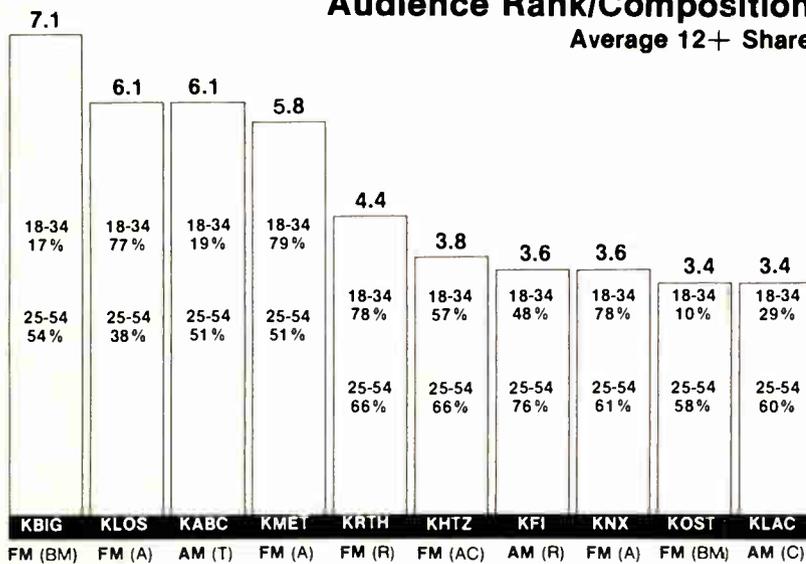
the two were just one-tenth of a share apart. **KLOS** pulled more teens than **KMET**, although not as many as teen leader **KROQ**.

Among Orange County stations, **KEZY-FM** was the leader this sweep. This AOR, which was automated during the survey but is now live, did little in the way of special events for the sweep, mainly just some newspaper advertising. The station's teen share almost doubled, and its male 18-34 numbers showed worthwhile increases too.

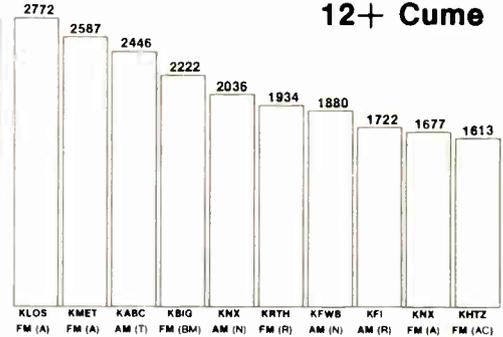
Runner-up in Orange County was **KWIZ-FM**. A larger ad budget was spent on heavy newspaper advertising, with bus sides also part of the campaign. Female gains were the story here as **KWIZ-FM** led local stations in the 25-54 adult category. An interesting sidelight — the station stopped doing contests and scored its best book in recent sweeps.

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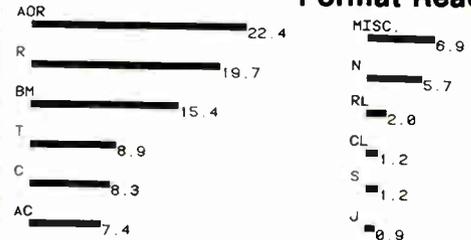
Audience Rank/Composition Average 12+ Share



12+ Cume



Format Reach



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 16522

	FALL 1980	SPRING 1981	FALL 1981		FALL 1980	SPRING 1981	FALL 1981					
1	KBIG-FM	7.3	KMET-FM	7.5	KBIG-FM	7.1 (BM)	14 KIIS-FM	2.5	KOST-FM	3.0	KFWB-AM	2.7 (N)
2	KLAC-AM	5.4	KABC-AM	7.3	KLOS-FM	6.1 (A)	15 KHTZ-FM	2.2	KROQ-FM	2.6	KJOI-FM	2.7 (BM)
3	KFI-AM	5.1	KBIG-FM	5.8	KABC-AM	6.1 (T)	16 KOST-FM	2.2	XTRA-AM	2.3	KIQQ-FM	2.7 (R)
4	KJOI-FM	5.0	KLOS-FM	4.5	KMET-FM	5.8 (A)	17 KEZY-AM	2.1	KWST-FM	2.3	KIIS-FM	2.4 (R)
5	KRTH-FM	4.7	KMPC-AM	4.1	KRTH-FM	4.4 (R)	18 KRLA-AM	2.1	KRLA-AM	2.2	KMPC-AM	2.3 (T)
6	KABC-AM	4.7	KFI-AM	4.0	KHTZ-FM	3.8 (AC)	19 KROQ-FM	2.1	KIIS-FM	2.0	KEZY-FM	2.2 (A)
7	KFWB-AM	4.3	KNX-FM	3.8	KFI-AM	3.6 (R)	20 KWIZ-AM	2.1	KZLA-FM	2.0	KZLA-FM	2.1 (C)
8	KMET-FM	4.2	KRTH-FM	3.7	KNX-FM	3.6 (A)	21 XTRA-AM	1.9	KIQQ-FM	2.0	KWIZ-FM	2.0 (AC)
9	KNX-AM	4.0	KNX-AM	3.3	KOST-FM	3.4 (BM)	22 KEZY-FM	1.8	KNOB-FM	1.9	KNOB-FM	1.7 (BM)
10	KNX-FM	4.0	KLAC-AM	3.3	KLAC-AM	3.4 (C)	23 KZLA-FM	1.7	KEZY-AM	1.8	KRLA-AM	1.7 (R)
11	KLOS-FM	3.7	KHTZ-FM	3.1	KROQ-FM	3.2 (A)	24 KNOB-FM	1.6	KBRT-AM	1.7	KWIZ-AM	1.6 (AC)
12	KMPC-AM	3.3	KFWB-AM	3.1	KNX-AM	3.0 (N)	25 KWST-FM	1.6	KEZY-FM	1.6	KIKF-FM	1.6 (C)
13	KIQQ-FM	3.1	KJOI-FM	3.1	XTRA-AM	2.8 (R)	26 KWIZ-FM	1.5	KIKF-FM	1.6	KFAC-FM	1.2 (CL)
							27 KHJ-AM	1.3	KKGO-FM	1.4	KHJ-AM	1.2 (C)
							28 KFAC-FM	1.1	KUTE-FM	1.4	KWST-FM	1.2 (R)
							29 KKGO-FM	1.1	KWIZ-FM	1.3	KYMS-FM	1.1 (RL)
							30 KIKF-FM	1.0	KYMS-FM	1.2	KEZY-AM	1.1 (A)
							31 KOCM-FM	0.8	KWIZ-AM	1.1	KUTE-FM	0.9 (R)
							32 KYMS-FM	0.7	KHJ-AM	1.0	KBRT-AM	0.9 (RL)
							33 KUTE-FM	0.6	KOCM-FM	1.0	KTNQ-AM	0.9 (S)
							34 KNAC-FM	0.4	KFAC-FM	1.0	KKGO-FM	0.9 (J)
							35 KBRT-AM	0.4	XTRA-FM	0.4	KIEV-AM	0.5 (T)
							36	KLVE-FM	0.4	KOCM-FM	0.5 (BM)	
							37			KNAC-FM	0.4 (A)	
							38			KLVE-FM	0.3 (S)	

Fall '81 Market Overview

A heavy teen influence helped **WZGC** win its 12+ battle with **WQXI-FM** and top the market overall. **WVEE** rebounded as ethnic diary count soared. **WQXI-FM** topped the 18-34 demos, and **WLTA** led the 25-54 cell, while **WKLS** slipped overall.

The 1980 census adjustments, plugged into the Atlanta market and Arbitron's sampling scheme, had some impact on this book. While overall diary return was up 38% compared to the fall '80 sweep, Telephone Retrieval in-tab was up 73% between the two books. Most of that TR diary count was blacks. As a result it's likely that **WVEE** may remain a stronger force in the Atlanta market than before.

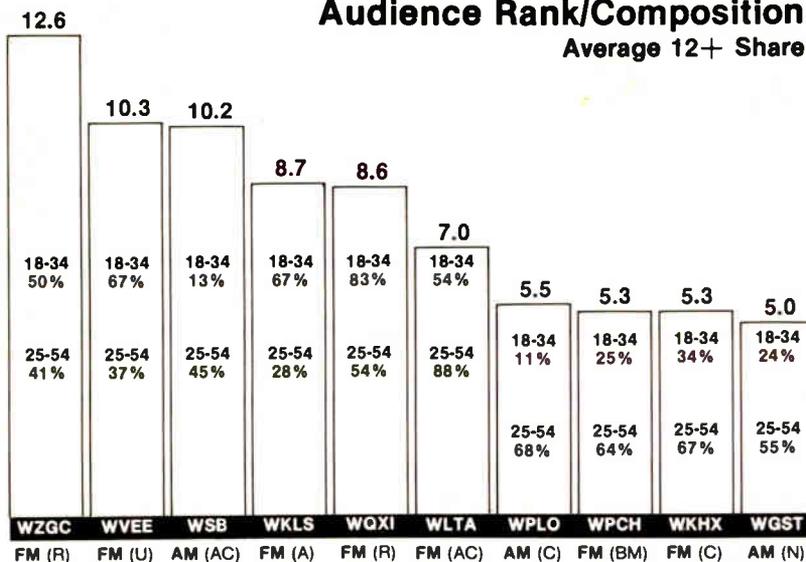
WZGC used almost a 33 share of teens combined with a strong 18-34 appeal (almost a 15 share) to rebound to the top. Biggest gains came among young adult males, especially in drive times, where the station virtually doubled its spring shares. To push the **WZGC**

presence, direct mail was used, targeted to 20% of the metro homes. There was heavy promotion of the **Steve McCoy** morning show, which may have paid off in the advances registered in that daypart.

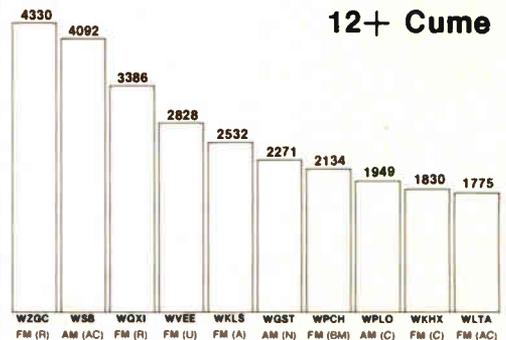
WVEE became the runner-up station in the metro, perhaps making the best use of the census catch-up as the ethnic population growth was factored into Arbitron's sampling. **WVEE** did little advertising, except some billboards. The station's Urban sound helped it come in a close second in the 18-34 demos to **WQXI-FM**, just ahead of **WZGC** and **WKLS**.

There's a new factor in the market that's already shaking things up, namely **WKHX**, **Cap Cities'** new Country outlet in Atlanta. The station debuted strongly, cutting into **WPLO's** shares. **WKHX** gained a strong 25-44 core in its first effort. The station's on-air approach is music-oriented, a contemporary Country music format with limited spot load, low-profile DJ's, and no on-air contests. Outdoor was the only medium used to publicize the new Country entity.

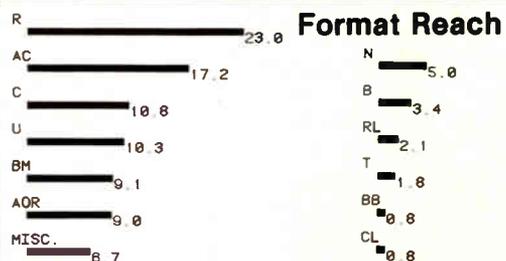
Audience Rank/Composition Average 12+ Share



12+ Cume



Format Reach



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 17066

	FALL 1980	SPRING 1981	FALL 1981		FALL 1981		FALL 1981		FALL 1981
1	WZGC-FM 10.4	WKLS-FM 10.7	WZGC-FM 12.6 (R)	9	WPLO-AM 5.1	WGST-AM 4.4	WKHX-FM 5.3 (C)		
2	WQXI-FM 10.4	WZGC-FM 10.6	WVEE-FM 10.3 (U)	10	WGST-AM 5.0	WSB-FM 4.3	WGST-AM 5.0 (N)		
3	WSB-AM 10.2	WSB-AM 10.5	WSB-AM 10.2 (AC)	11	WBIE-FM 3.7	WSB-FM 3.5	WSB-FM 3.8 (BM)		
4	WVEE-FM 8.0	WQXI-FM 8.9	WKLS-FM 8.7 (A)	12	WRNG-AM 2.8	WAOK-AM 3.0	WAOK-AM 3.0 (B)		
5	WPCH-FM 6.8	WVEE-FM 8.9	WQXI-FM 8.6 (R)	13	WAOK-AM 2.7	WQXI-AM 2.2	WQXI-AM 1.8 (R)		
6	WLTA-FM 6.7	WLTA-FM 7.4	WLTA-FM 7.0 (AC)	14	WRNG-AM 2.7	WRNG-AM 2.0	WRNG-AM 1.8 (T)		
7	WKLS-FM 6.6	WPLO-AM 6.5	WPLO-AM 5.5 (C)	15	WGKA-AM 1.3	WTJH-AM 0.8	WYZE-AM 1.2 (RL)		
8	WSB-FM 6.0	WPCH-FM 6.1	WPCH-FM 5.3 (BM)	16	WYZE-AM 0.8	WYZE-AM 0.8	WGKA-AM 0.8 (CL)		
				17	WIGO-AM 0.6	WGKA-AM 0.6	WJYI-AM 0.8 (BB)		
				18	WTJH-AM 0.6	WKLS-AM 0.6	WCHK-FM 0.6 (RL)		
				19	WZAL-FM 0.5	WYNX-AM 0.5	WIGO-AM 0.4 (B)		
				20	WCOB-AM 0.5	WCOB-AM 0.4	WXLL-AM 0.3 (RL)		
				21	WGUN-AM 0.5	WIGO-AM 0.4	WKLS-AM 0.3 (A)		
				22	WAEC-AM 0.4				
				23	WFOX-FM 0.3				
				24	WKLS-AM 0.3				
				25	WCHK-FM 0.3				
				26	WCHK-AM 0.1				

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Fall '81 Market Overview

The top three stations in Baltimore — **WBAL**, **WIYY**, and **WLIF** — held their positions this sweep. **WBAL** rebounded to double digits with a heavy 35+ skew to its audience. **WIYY** retained the lead among the elusive adults 18-34. **WLIF** recouped, led by a doubling of its share among females in the evening. The 25-54 leader, **WCBM**, slipped in the overall standings in this report, and **WBSB** became the new CHR pacesetter as it passed **WFBR**.

Overall, the numbers in this fall '81 report are more reliable than those from the fall '80 survey. Usable diary return was 33% higher this book than in the previous fall results. Ethnic return was up also. Telephone Retrieval diaries were up 38% in the most recent fall survey when compared to fall '80.

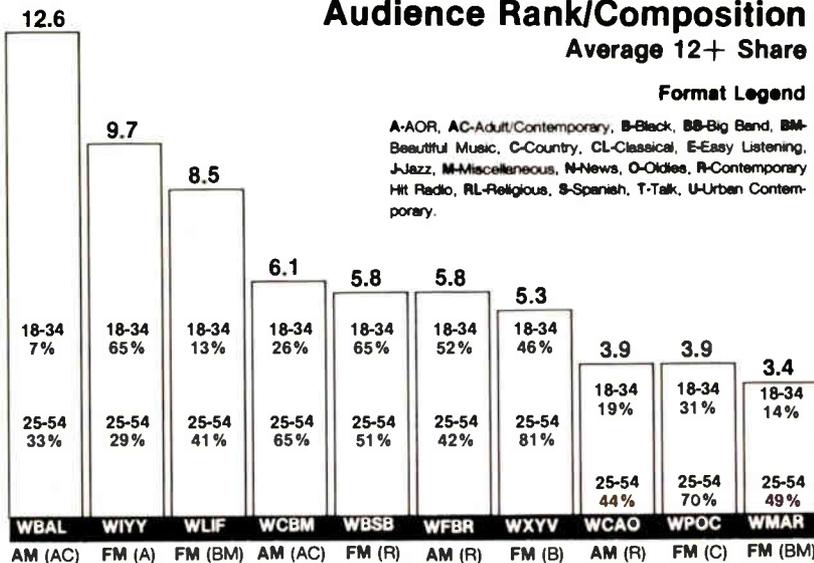
WIYY and **WBSB** are two of the key stories in this book. **WIYY**, a **Burkhardt-Abrams** Superstars station, achieved its best teen share ever, more than a 30% share. Among young adults **WIYY** was tops with more than a 17. Besides dominating the men 18-34 cell, **WIYY** did surprisingly well among women 18-34, coming in third behind **WBSB** and **WXYV**.

WBSB has carved a real niche for itself. With this book the station became the CHR kingpin, leading in women 18-34 and coming in third among adults in that demo. The station advertised itself on TV with the same budget as used before. Also part of the marketing mix for **WBSB** were the "B104 SuperCards," distributed throughout the metro. Promotionally the station ran "Dollar Days," where if listeners matched with a serial number called out, their dollars won up to \$1040.

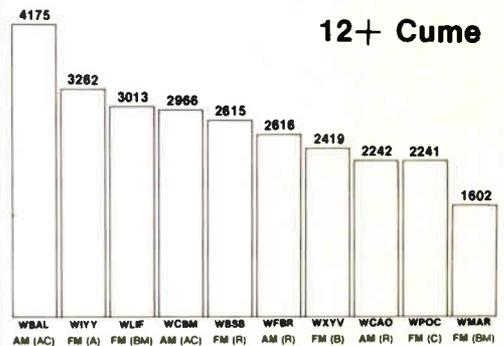
Audience Rank/Composition Average 12+ Share

Format Legend

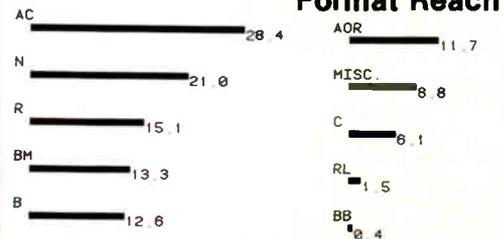
A-AOR, AC-Adult/Contemporary, B-Black, BB-Big Band, BM-Beautiful Music, C-Country, CL-Classical, E-Easy Listening, J-Jazz, M-Miscellaneous, N-News, O-Oldies, R-Contemporary Hit Radio, RL-Religious, S-Spanish, T-Talk, U-Urban Contemporary.



12+ Cume



Format Reach



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 18352

	FALL 1980	WINTER 1981	SPRING 1981	FALL 1981		FALL 1980	WINTER 1981	SPRING 1981	FALL 1981		FALL 1980	WINTER 1981	SPRING 1981	FALL 1981				
1	WBAL-AM	11.0	WBAL-AM	11.2	WBAL-AM	9.5	WBAL-AM	12.6 (AC)		11	WWIN-AM	3.9	WWIN-AM	3.6	WCAO-AM	3.4	WWIN-AM	3.2 (B)
2	WIYY-FM	9.9	WIYY-FM	8.7	WIYY-FM	8.3	WIYY-FM	9.7 (A)		12	WSTD-AM	2.4	WBKZ-FM	2.0	WTH-AM	2.4	WCAO-AM	3.1 (B)
3	WLIF-FM	8.9	WPOC-FM	7.7	WLIF-FM	7.8	WLIF-FM	8.5 (M)		13	WPGC-FM	2.1	WLPL-FM	1.9	WBKZ-FM	2.1	WJUC-FM	2.0 (A)
4	WXYV-FM	6.2	WLIF-FM	6.7	WXYV-FM	7.7	WPOC-FM	6.1 (C)		14	WAYE-AM	2.1	WSTD-AM	1.6	WLPL-FM	1.7	WYSI-FM	1.9 (AC)
5	WPOC-FM	6.0	WXYV-FM	6.2	WCBM-AM	6.6	WXYV-FM	5.8 (B)		15	WLPL-FM	2.0	WRQX-FM	1.5	WPGC-FM	1.5	WSTD-AM	1.7 (B)
6	WCBM-AM	5.9	WCBM-AM	5.5	WPOC-FM	6.3	WBSB-FM	5.8 (B)		16	WBKZ-FM	1.5	WAYE-AM	1.5	WAYE-AM	1.5	WRBS-FM	1.5 (B)
7	WJAR-FM	4.6	WJAR-FM	5.3	WFBR-AM	5.6	WCBM-AM	5.3 (AC)		17	WTH-AM	1.2	WPGC-FM	1.4	WHUR-FM	1.4	WTOP-AM	1.5 (B)
8	WCAO-AM	4.2	WBSB-FM	4.7	WBSB-FM	4.9	WJAR-FM	3.9 (B)		18	WRQX-FM	1.1	WJUC-FM	1.4	WJUC-FM	1.3	WEBB-AM	1.3 (B)
9	WFBR-AM	4.0	WCAO-AM	4.0	WJAR-FM	4.8	WFBR-AM	3.9 (B)		19	WTK-FM	1.1	WTK-FM	1.2	WRBS-FM	1.1	WRQX-FM	1.2 (B)
10	WBSB-FM	3.9	WFBR-AM	3.8	WWIN-AM	3.8	WTH-AM	3.4 (AC)		20	WTOP-AM	1.1	WTOP-AM	1.2	WRQX-FM	1.1	WMAI-AM	1.2 (AC)
										21	WRBS-FM	0.8	WASH-FM	1.2	WTOP-AM	0.9	WPGC-FM	1.1 (B)
										22	WHUR-FM	0.7	WRBS-FM	1.1	WTK-FM	0.9	WASH-FM	1.0 (AC)
										23	WNAV-FM	0.7	WBD-AM	1.0	WRC-AM	0.8	WBKZ-FM	1.0 (AC)
										24	WMAI-AM	0.6	WTH-AM	0.9	WEBB-AM	0.7	WTK-FM	0.7 (AC)
										25	WXY-FM	0.5	WMAI-AM	0.9	WASH-FM	0.6	WHUR-FM	0.6 (B)
										26	WBD-AM	0.5	WGAY-FM	0.8	WTK-FM	0.6	WRC-AM	0.6 (B)
										27	WGAY-FM	0.5	WEBB-AM	0.7	WKYS-FM	0.6	WTK-FM	0.5 (AC)
										28	WJUC-FM	0.5	WHUR-FM	0.7	WSTD-AM	0.6	WNAV-FM	0.5 (B)
										29	WASH-FM	0.5	WAVA-FM	0.6	WBD-AM	0.5	WJUC-FM	0.4 (AC)
										30	WJUC-FM	0.5	WKYS-FM	0.6	WNAV-FM	0.5	WTK-FM	0.4 (AC)
										31	WRC-AM	0.4	WNAV-FM	0.6	WTOP-AM	0.4	WGAY-FM	0.4 (AC)
										32	WYCR-FM	0.4	WYCR-FM	0.4	WPKX-AM	0.3	WAYE-AM	0.4 (B)
										33	WTK-FM	0.3	WRC-AM	0.4	WPKX-AM	0.2		
										34			WANN-AM	0.3	WPGC-FM	0.1		
										35			WPKX-AM	0.2				
										36			WVXX-FM	0.2				

Fall '81 Market Overview

There are two main items to keep in mind as you look at the fall '81 Arbitron results in Birmingham. The first is that this survey data is significantly more reliable than the fall '80 data, thanks to a 54% increase in usable diary return. 47% of the returned diaries came back from ethnically-retrieved areas of the metro.

The other key item to keep in mind is **WZZK**. You want 18-34's? WZZK had almost a 21 share for the lead. Looking for 25-54 adults, perhaps? Then WZZK had a 24 share to offer you. Unless you care to reach teens, where **WKXX** was best with almost a 30 share, or men 18-34 (where **WKXX** beat out WZZK by several shares), then WZZK is

the answer, no matter what the question.

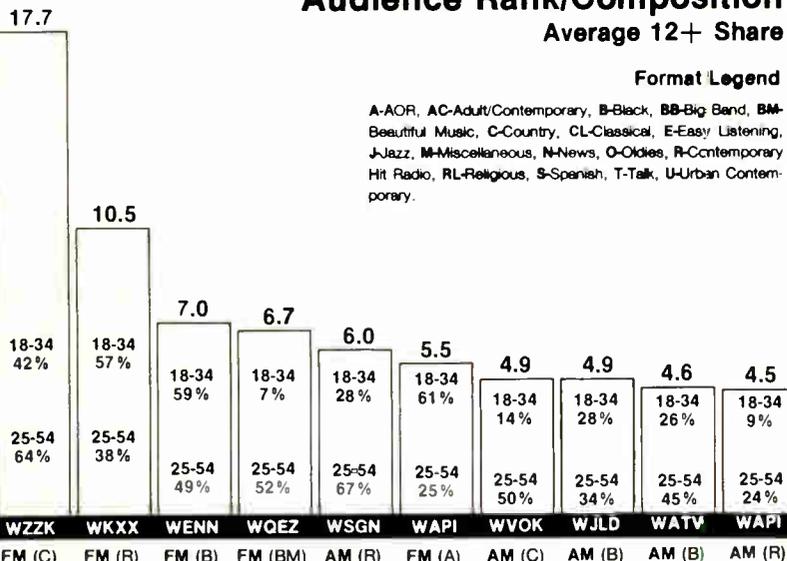
What led to all these numbers for WZZK? Advertising played a part, billboards plus the world's largest lighted sign. Actually, less was spent on advertising this sweep than in the past.

There were no gangbuster promotions, but several small contests. The programming, a well-targeted and consistent sound, set WZZK apart from others in the market.

This book showed some erosion of the WKXX audience. In young adults as well as teens, WKXX's audience estimates slipped, with morning drive remaining the most solid.

Beautiful Music **WQEZ** hit double digits 35+, and the station notably increased not only female but male tallies as well.

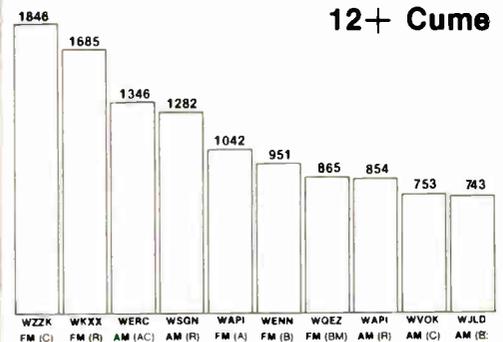
Audience Rank/Composition Average 12+ Share



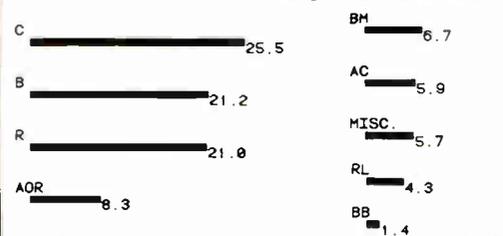
Format Legend

A-AOR, AC-Adult/Contemporary, B-Black, BB-Big Band, BM-Beautiful Music, C-Country, CL-Classical, E-Easy Listening, J-Jazz, M-Miscellaneous, N-News, O-Oldies, R-Contemporary Hit Radio, RL-Religious, S-Spanish, T-Talk, U-Urban Contemporary.

12+ Cume



Format Reach



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 7086

	FALL 1980	SPRING 1981	FALL 1981
1 WKXX-FM	11.1	11.1	17.7 (C)
2 WENN-FM	8.3	9.1	10.5 (R)
3 WSGN-FM	7.7	6.4	7.0 (B)
4 WZZK-FM	6.6	5.5	6.7 (BM)
5 WRKK-FM	6.1	4.8	6.0 (R)
6 WQEZ-FM			5.5 (A)

7 WAPI-FM	6.1	4.8	4.9 (C)
8 WATV-AM	5.7	4.7	4.9 (B)
9 WVOK-AM	5.6	4.6	4.6 (B)
10 WERC-AM	5.1	4.5	4.5 (R)
11 WDJC-FM	4.5	4.1	4.3 (AC)
12 WAPI-AM	3.4	3.8	3.7 (RL)
13 WYDE-AM	2.9	3.8	3.3 (B)
14 WJLD-AM	2.4	3.2	2.8 (A)
15 WENN-AM	2.4	2.3	2.3 (C)
16 WBUL-AM	1.5	2.2	1.4 (BB)
17 WCRT-AM	1.2	2.0	1.4 (B)
18 WWWB-AM	1.2	1.5	0.7 (AC)
19 WFHK-AM	0.8	0.8	0.7 (AC)
20 WLPH-AM	0.8	0.6	0.6 (C)
21 WWWB-FM	0.5	0.3	0.6 (RL)
22 WSMQ-AM	0.4	0.3	0.2 (AC)
23 WQEN-FM	0.4		

Fall '81 Market Overview

WCOZ and WHDH remained 1-2 for the fourth straight Boston book but both stations slipped somewhat. WBCN showed renewed signs of life and WBZ posted its best share in recent sweeps. WXKS-FM rebounded from a soft summer book to lead the CHR pack. All of these numbers are impressive because compared to last fall ('80), the in-tab number of diaries in the metro went up 41%. The data in this report is significantly more reliable than the numbers from the fall '80 sweep.

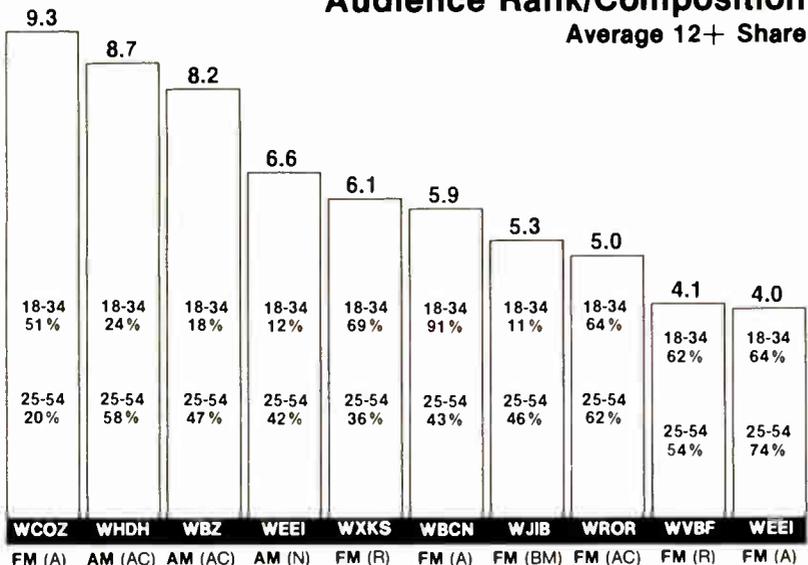
WCOZ topped the 12+ charts again but showed signs of slippage in every key daypart. Teen numbers remained strong but the station's 18-34 totals were hurt. WBCN's overall male share was up about 50%, and there were gains among young adult women too. A larger ad budget was divided among TV, billboards, and newspaper, and the station called itself the "Concert Connection." WBCN is also the 18-34 connection, since the station became number one in that demo this book, surpassing WCOZ.

WBZ went all out for this sweep with apparent success. Although the station was still number two 25-54 (to WHDH), its share was down slightly compared to fall '80 results. Nevertheless, WBZ was able to add female numbers this sweep to help the station to its best book since winter '81. WBZ used an extensive TV schedule, 40 spots per week, to promote the station. Bus sides were also used to reinforce the effective TV spots. On-air the station changed its music mix to a slower, more recurrent flow, strengthened the news department, and pushed its evening talk show more.

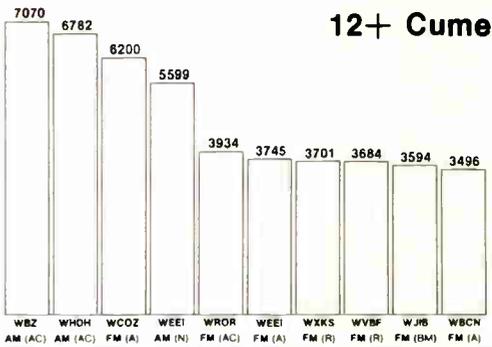
WHDH remained the top 25-54 station. However, the station eroded slightly in most major dayparts as the overall audience, especially among the ladies, slipped. With the loss of David Brudnoy's killer nighttime numbers to WRKO, WHDH has not been as dominant in that daypart as was formerly the case.

WXKS-FM has moved away from the ethnic flavor it used to air towards more of a mainstream CHR niche. That, combined with a higher ad budget this book, (TV and newspaper), helped the station recoup. WXKS-FM is trying to provide a middle ground between AOR's and softer rock stations; it ranked third 18-34 this book.

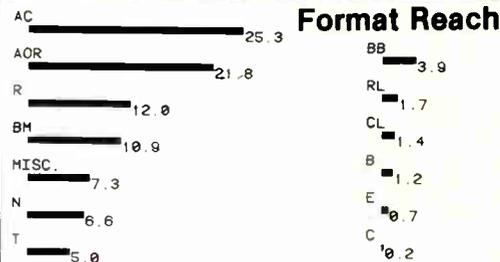
Audience Rank/Composition Average 12+ Share



12+ Cume



Format Reach



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP (00): 28806

	FALL 1980	WINTER 1981	SPRING 1981	SUMMER 1981	FALL 1981				
1 WHDH-AM	9.8	WCOZ-FM	11.0	WCOZ-FM	11.1	WCOZ-FM	12.6	WCOZ-FM	9.3 (A)
2 WCOZ-FM	9.1	WHDH-AM	10.3	WHDH-AM	8.5	WHDH-AM	9.7	WHDH-AM	8.7 (AC)
3 WBZ-AM	7.9	WBZ-AM	8.4	WXKS-FM	7.1	WBZ-AM	6.8	WBZ-AM	8.2 (AC)
4 WJIB-FM	7.4	WEEI-AM	6.5	WEEI-AM	7.0	WEEI-AM	6.0	WEEI-AM	6.6 (D)
5 WEEI-AM	7.1	WJIB-FM	5.3	WBZ-AM	6.7	WROR-FM	5.4	WXKS-FM	6.1 (B)
6 WEEI-FM	4.7	WXKS-FM	5.0	WJIB-FM	6.3	WXKS-FM	5.0	WBCN-FM	5.9 (A)
7 WROR-FM	4.4	WBCN-FM	4.8	WROR-FM	5.8	WJIB-FM	4.9	WJIB-FM	5.3 (B)
8 WXKS-FM	4.4	WROR-FM	4.3	WBCN-FM	3.9	WBCN-FM	4.6	WROR-FM	5.0 (AC)
9 WBCN-FM	4.2	WEEI-FM	3.7	WVBF-FM	3.7	WXKS-AM	4.0	WVBF-FM	4.1 (B)
10 WVBF-FM	4.1	WVBF-FM	3.5	WEEI-FM	3.7	WVBF-FM	3.9	WEEI-FM	4.0 (A)
11 WXKS-AM	3.4	WITS-AM	3.1	WXKS-AM	3.7	WEEI-FM	3.5	WXKS-AM	3.2 (B)
12 WRKO-AM	2.7	WXKS-AM	3.0	WRKO-AM	3.2	WSNH-FM	3.0	WRKO-AM	2.8 (F)
13 WSSH-FM	2.4	WRKO-AM	2.4	WITS-AM	2.6	WHUE-FM	2.5	WHUE-FM	2.7 (B)
14 WITS-AM	2.4	WHUE-FM	2.2	WHUE-FM	2.2	WRKO-AM	2.5	WSNH-FM	2.6 (B)
15 WHUE-FM	2.2	WSSH-FM	2.0	WSSH-FM	1.7	WITS-AM	2.0	WITS-AM	2.2 (F)
16 WJDA-AM	2.1	WCRB-FM	1.8	WILD-AM	1.5	WAAF-FM	1.5	WDLW-AM	1.7 (C)
17 WAAF-FM	1.4	WILD-AM	1.7	WAAF-FM	1.4	WGBH-FM	1.5	WAAF-FM	1.6 (A)
18 WROL-AM	1.3	WAAF-FM	1.4	WCRB-FM	1.4	WJDA-AM	1.3	WCRB-FM	1.4 (CL)
19 WCRB-FM	1.3	WJDA-AM	1.4	WDLW-AM	1.3	WILD-AM	1.2	WILD-AM	1.2 (B)
20 WILD-AM	1.1	WHUE-FM	1.2	WJDA-AM	1.3	WROL-AM	1.1	WBUS-FM	1.1 (B)
21 WCAS-AM	1.0	WROL-AM	1.1	WROL-AM	1.1	WBUS-FM	1.1	WROL-AM	1.0 (B)
22 WBUS-FM	0.8	WBUS-FM	1.1	WBUS-FM	1.0	WCRB-FM	1.0	WCLM-AM	0.8 (AC)
23 WOKQ-FM	0.8	WDLW-AM	1.0	WDLW-AM	1.0	WCAS-AM	0.9	WEZE-AM	0.7 (B)
24 WCAP-AM	0.7	WESX-AM	0.8	WCAS-AM	0.7	WROR-FM	0.9	WJDA-AM	0.7 (AC)
25 WESX-AM	0.6	WBZ-FM	0.7	WBZ-FM	0.7	WCGY-FM	0.9	WSNY-AM	0.7 (E)
26 WRUL-AM	0.6	WCAP-AM	0.6	WEZE-AM	0.6	WSNY-AM	0.8	WCGY-FM	0.7 (B)
27 WEZE-AM	0.6	WCLM-AM	0.6	WSNY-AM	0.6	WCAP-AM	0.7	WPLM-FM	0.7 (B)
28 WCGY-FM	0.6	WCAS-AM	0.6	WESX-AM	0.6	WLLH-AM	0.6	WESX-AM	0.6 (AC)
29 WBZ-FM	0.5	WPLM-FM	0.6	WSKS-FM	0.5	WMJX-FM	0.6	WMJX-FM	0.5 (AC)
30 WSKS-FM	0.4	WCGY-FM	0.5	WCAP-AM	0.5	WOKQ-FM	0.6	WCAS-AM	0.5 (A)
31 WDLW-AM	0.4	WEZE-AM	0.5	WLLH-AM	0.4	WDLW-AM	0.6	WHY-FM	0.5 (A)
32 WPLM-FM	0.3	WNIN-AM	0.4	WPLM-FM	0.4	WPLM-FM	0.5	WOKQ-FM	0.5 (C)
33 WLLH-AM	0.3	WLLH-AM	0.3	WLLH-AM	0.3	WESX-AM	0.5	WLYN-FM	0.5 (AC)
34		WUNK-AM	0.3	WRAV-FM	0.4	WLNK-AM	0.4	WLNK-AM	0.3 (B)
35				WEZE-AM	0.4	WSKS-FM	0.4	WSKS-FM	0.3 (B)
36				WPLM-AM	0.1	WCAP-AM	0.3	WCAP-AM	0.3 (AC)



WXKS
FOR THE MUSIC OF YOUR LIFE
1430 AM

The Best Radio Buy in the Boston Area is as Easy as 1,2,3

#1*

W18-34	6-10am
W18-34	3-7pm
A25-54	3-7pm
W18-49	3-7pm
M35-54	3-7pm
A35-54	6-10am

A18-49 6am-mid

#2*

W18-34	10am-3pm
A18-34	6-10am
W18-49	10am-3pm
W25-34	7pm-mid
M25-49	3-7pm
A25-54	10am-3pm

W25-49 3-7pm

#3*

M18-34	6-10am
M18-34	10am-3pm
M18-49	3-7pm
A18-49	3-7pm
W25-34	3-7pm
W35-49	3-7pm

W18-49 6-10pm

WXKS-AM/FM is POSITIONED Right Where it Counts



MAJOR MARKET RADIO SALES

*Source: Fall 1981 Arbitron, Metro Survey Area. All dayparts listed are Monday through Friday. Survey claims are based on estimates only and are not precise to any mathematical degree.

Fall '81 Market Overview

This survey was **WBEN's** turn to take the top slot in the market away from **WJYE**. **WBEN's** appeal was well spread among 25+ demos even though almost half of the station's audience was 55+.

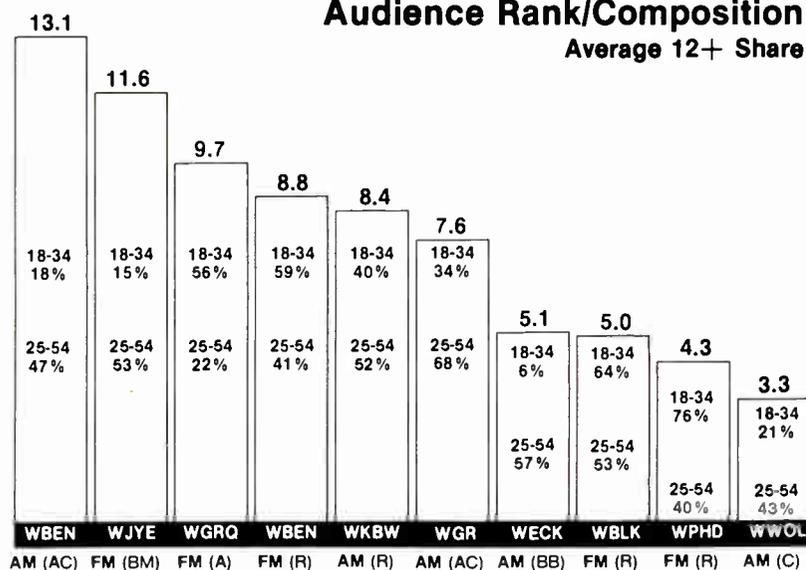
WBEN-FM had a good book too. The station built its 18-34 core and strong teen appeal with a consistent sound and care not to clutter the product with nonsense or contests. To achieve its higher shares, **WBEN-FM** used TV and newspaper with a budget that was the same as

in previous surveys.

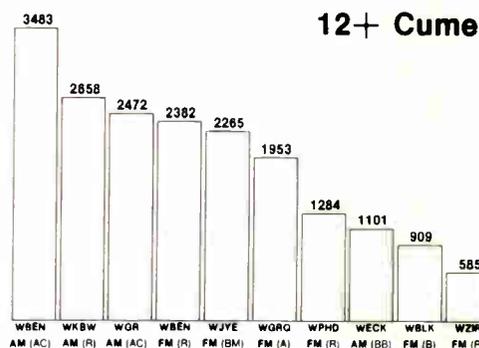
WGRQ rose nicely in this book. This AOR's strong 12-24 audience was largely due to little competition and an effective Superstars format. Advertising efforts this sweep amounted to bumper stickers, busboards, billboards, and a little TV. There were several promotions tied into the **Rolling Stones** tour.

WECK hit the jackpot this sweep. The station's Music Of Your Life format shot the station's numbers up into respectability. The Big Band sound has apparently found a niche in Buffalo.

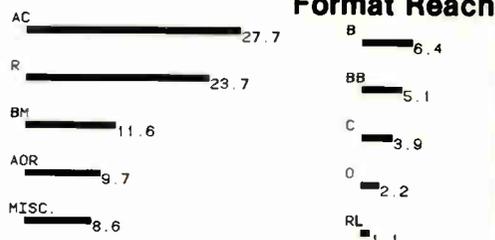
Audience Rank/Composition Average 12+ Share



12+ Cume



Format Reach

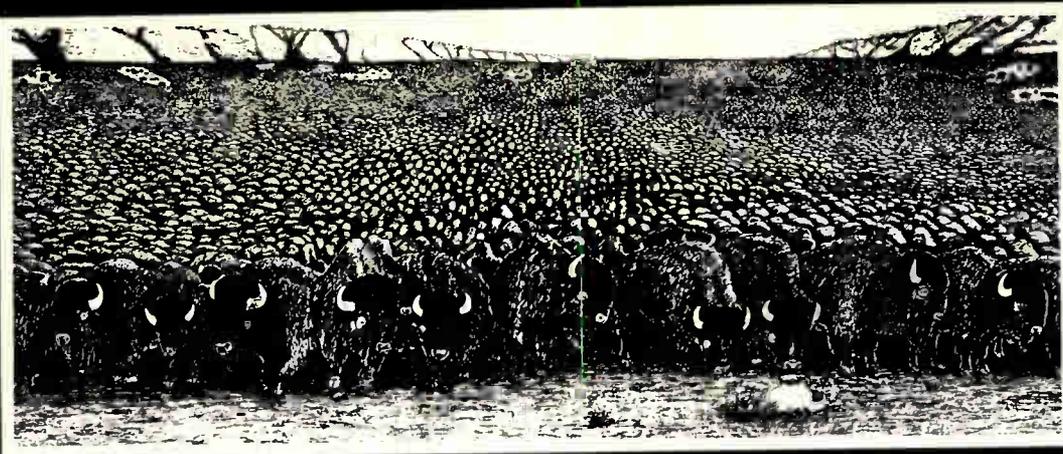


Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 10212

	FALL 1980	SPRING 1981	FALL 1981		FALL 1981		FALL 1981
1	WBEN-AM 14.3	WJYE-FM 15.5	WBEN-AM 13.1 (AC)	7	WBLK-FM 5.9	WPHD-FM 6.4	WECK-AM 5.1 (BB)
2	WJYE-FM 14.0	WBEN-AM 13.4	WJYE-FM 11.6 (BM)	8	WPHD-FM 4.1	WBLK-FM 6.2	WBLK-FM 5.0 (B)
3	WKBW-AM 10.1	WKBW-AM 9.7	WGRQ-FM 9.7 (A)	9	WADV-FM 3.5	WWOL-AM 3.5	WPHD-FM 4.3 (R)
4	WGR-AM 9.5	WGRQ-FM 7.6	WBEN-FM 8.8 (R)	10	WWOL-AM 2.8	WYRK-FM 2.6	WWOL-AM 3.3 (C)
5	WBEN-FM 7.8	WBEN-FM 7.1	WKBW-AM 8.4 (R)	11	WYSL-AM 2.6	WFxz-FM 2.2	WYRK-FM 2.8 (AC)
6	WGRQ-FM 6.0	WGR-AM 7.0	WGR-AM 7.6 (AC)	12	WACJ-FM 1.8	WACJ-FM 1.7	WZIR-FM 2.2 (R)
				13	WFxz-FM 1.6	WECK-AM 1.6	WACJ-FM 2.2 (O)
				14	WZIR-FM 1.3	WYSL-AM 1.4	WBUF-FM 1.5 (AC)
				15	WUFO-AM 1.2	WDCX-FM 1.1	WUFO-AM 1.4 (B)
				16	WJLL-AM 1.1	WUFO-AM 1.0	WYSL-AM 1.1 (AC)
				17	WDCX-FM 1.0	CHRE-FM 0.9	WDCX-FM 1.1 (RL)
				18	WXRL-AM 0.9	WJLL-AM 0.6	WLVL-AM 0.9 (AC)
				19	WLVL-AM 0.7	CHUM-FM 0.5	WJLL-AM 0.7 (AC)
				20	WHLd-AM 0.6	WZIR-FM 0.5	WXRL-AM 0.6 (C)
				21	CHUM-FM 0.5	WXRL-AM 0.5	
				22	CILQ-FM 0.3	WHLd-AM 0.4	



BUY BUFFALO.

WBEN RADIO 930 is a rare radio station... consistently delivering one of the largest major market audience shares in the country. Our adult-contemporary, full service information and entertainment stand alone in Western New York as prime audience magnets.

WBEN-FM, ROCK 102, is one of the most powerful radio stations in New York State, with our signal reaching Erie, Rochester, and Toronto. Designed specifically for the Western New York contemporary music listener, ROCK 102 continues to deliver its promise of music, as other stations change formats repeatedly. And the audience migration continues... to ROCK 102.

NUMBER ONE COMBO*

TSA	METRO
18+	18+
18-34	18-49
18-49	25-49
25-49	25-54
25-54	35-64
35-64	

*Fall 1981 Arbitron TSA & Metro rankings. AQH estimates 6 AM-midnight, Monday-Sunday. Estimates subject to limitations of said report.

HUGE 21.9 SHARE OF AUDIENCE

TSA CUME
#1 WBEN-AM
#2 WBEN-FM

Represented nationally by

EASTMAN  RADIO, INC

WBEN RADIO

Fall '81 Market Overview

An increase in the percentage of ethnic population in the Chicago metro may have led to some interesting sampling. Although both the black and Hispanic populations increased compared to previous sweeps, the usable diary count for each group differed. The number of Telephone Retrieved diaries, which come back from blacks and those in the High Density Black Area, was up notably in this survey (compared to last fall). However, the number of diaries returned from the High Density Hispanic Area was down more than 50% compared to the fall '80 results.

One of the stations showing a healthier complexion in this report was **WGCI**, a leading Urban Contemporary entity. The station scored its second consecutive up book without having to increase its ad budget, spending money for bus signs as the only outside ad source. Other than a "Christmas Wish" promotion, WGCI did little except stay consistent during the fall survey. WGCI captured the lead among teens in the market, while also pulling more young adults than in previous books.

WLUP recaptured the lead among Chicagoland AOR's. The combination of the first book for new PD **Tim Kelly** and the efforts of **John Sebastian** may have paid off. Part of the on-air changes involved cutting the jock shifts to three hours, while promotionally the station used lots of concert tie-ins, especially regarding the **Stones**. Advertising consisted of a new TV spot primarily, backed up with newspaper ads keyed to on-air specials as well as a few billboards. The overall ad budget was higher than that used in other recent sweeps. WLUP's teens increased 50% while the station also was tops among men 18-34, edging out **WGCI**.

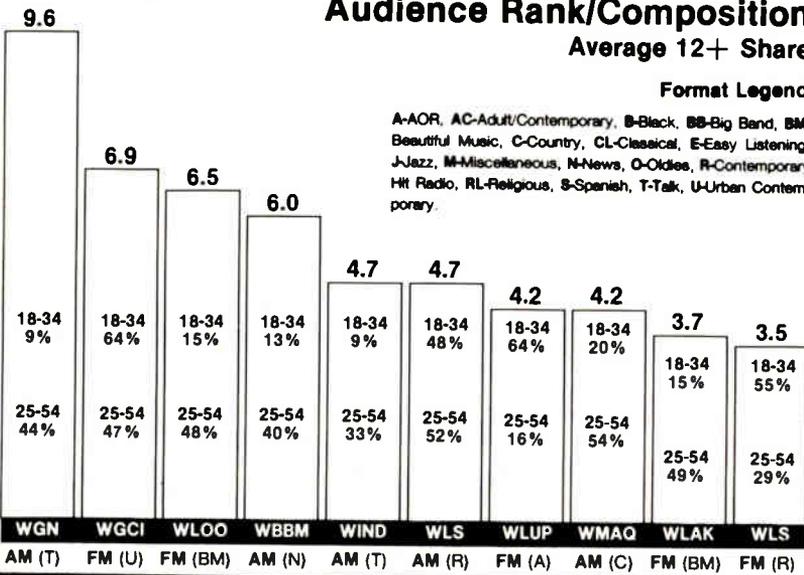
The most competitive major market Adult Contemporary battleground is Chicago, and in this sweep **Bonneville's WCLR** emerged on top. A heavy TV campaign featuring a tested TV spot, tied in with buscards, pushed the "Movin' Easy" aspect of "Clear." The station had a strong 25-34 core and added to its 35-44 numbers as well. Female numbers increased in every major daypart, and WCLR topped the 25-54 demos among the local A/C stations.

Audience Rank/Composition

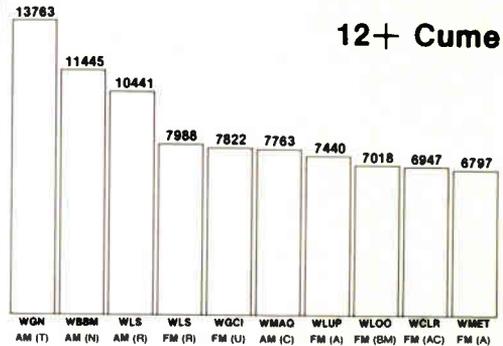
Average 12+ Share

Format Legend

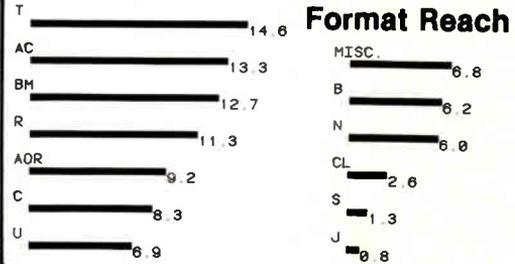
A-AOR, AC-Adult/Contemporary, B-Black, BB-Big Band, BM-Beautiful Music, C-Country, CL-Classical, E-Easy Listening, J-Jazz, M-Miscellaneous, N-News, O-Oldies, R-Contemporary Hit Radio, RL-Religious, S-Spanish, T-Talk, U-Urban Contemporary.



12+ Cume



Format Reach



Share Trends

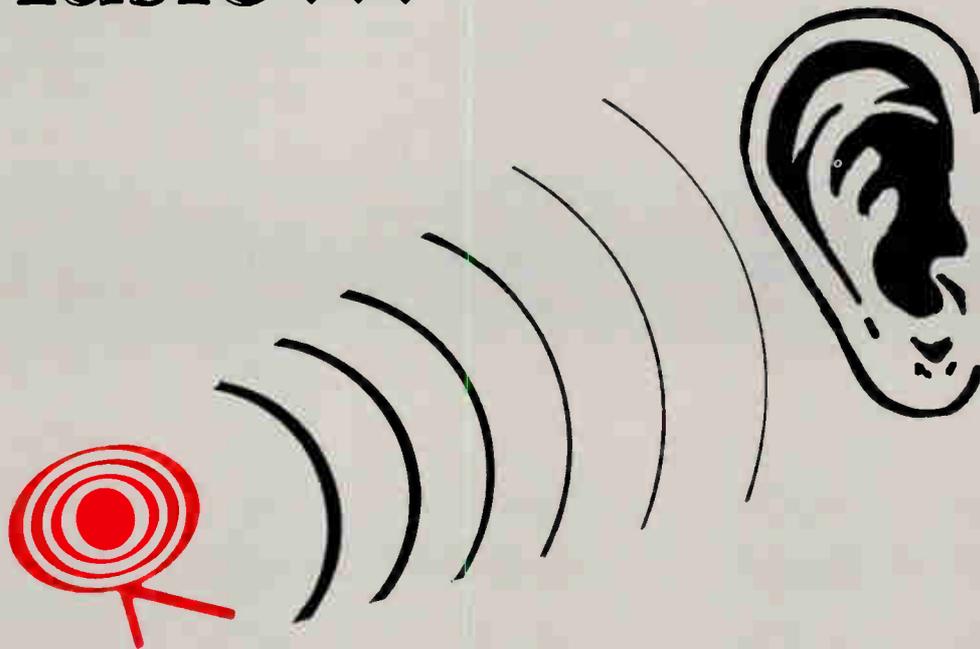
Persons 12+ Mon-Sun 6AM-Mid

POP(00): 63449

	FALL 1980	WINTER 1981	SPRING 1981	SUMMER 1981	FALL 1981
1 WGN -AM	9.7	9.6	9.6	9.4	9.6 (T)
2 WLOO -FM	6.9	6.9	7.2	6.3	6.9 (B)
3 WGCI -FM	6.0	6.1	6.7	6.1	6.5 (BM)
4 WBBM -AM	5.8	5.3	5.1	6.1	6.0 (B)
5 WLS -AM	5.7	5.1	5.0	5.0	4.7 (T)
6 WMAQ -AM	4.9	4.9	4.3	4.8	4.7 (B)
7 WIND -AM	4.6	4.4	4.1	4.8	4.2 (A)
8 WLAK -FM	4.6	4.0	3.8	4.4	4.2 (C)
9 WLUP -FM	3.8	3.5	3.7	4.0	3.7 (BM)
10 WMET -FM	3.5	3.4	3.5	4.0	3.5 (B)

11 WJZZ -FM	3.3	3.3	3.3	3.3	3.4 (AC)
12 WCLR -FM	3.3	3.3	3.3	3.3	3.4 (A)
13 WKQX -FM	3.2	3.2	3.2	3.1	3.3 (AC)
14 WFYR -FM	3.1	3.1	3.1	3.1	3.1 (AC)
15 WBMX -FM	2.9	2.9	3.0	3.1	3.0 (C)
16 WEFM -FM	2.7	2.7	2.6	2.6	2.7 (B)
17 WBBM -FM	2.5	2.5	2.5	2.4	2.5 (BM)
18 WJPC -AM	2.3	2.3	2.3	2.2	2.2 (C)
19 WFMT -FM	1.8	1.8	1.9	1.9	2.1 (C)
20 WXRT -FM	1.7	1.7	1.9	1.9	2.1 (B)
21 WVON -AM	1.6	1.6	1.7	1.8	1.9 (AC)
22 WAIT -AM	1.3	1.3	1.3	1.3	1.6 (B)
23 WLS -FM	1.2	1.2	1.3	1.5	1.6 (A)
24 WOJU -FM	1.1	1.1	1.1	1.1	1.3 (B)
25 WJJD -AM	1.1	1.1	1.1	1.1	1.1 (C)
26 WKYS -AM	0.9	0.9	0.9	0.9	1.1 (AC)
27 WYEN -FM	0.8	0.8	0.8	0.8	0.8 (B)
28 WCFL -AM	0.7	0.7	0.7	0.5	0.5 (AC)
29 WOPA -AM	0.5	0.5	0.5	0.5	0.6 (A)
30 WXF -FM	0.5	0.5	0.5	0.5	0.5 (AC)
31 WJOB -AM	0.5	0.5	0.5	0.5	0.3 (T)

If Your Format
Is Music . . .



We've Been
Making Hits For
Ears And Ears!

COLUMBIA RECORDS

Fall '81 Market Overview

There's a new number one in Cincinnati as AOR entry **WEBN** soared to the top. The other major success story was **Plough's WUBE**, which notched its best book ever, along with **WMLX**, which debuted impressively.

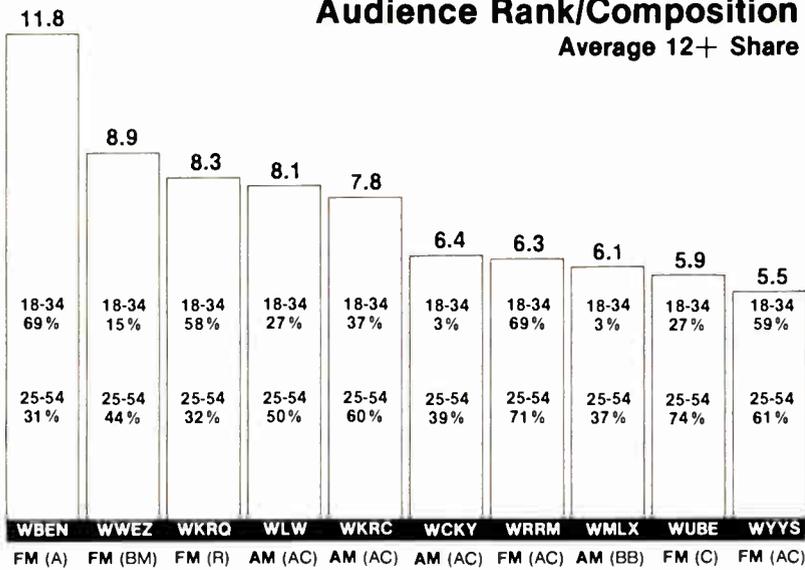
WEBN is in an enviable position. There is no AOR competition in the metro, the station is consulted by **John Sebastian**, and it dominates the 18-34 numbers as a result. The station was tops among men, women, and adults 18-34, with more than a 20 share of the latter group.

WUBE, just an FM now that the AM has spun off as **WMLX**, posted a good book as the result of several format changes. One stop set was eliminated in each daypart, music sweeps were increased, and the record rotations and gold were revamped. Advertising on TV, billboards, newspaper, and busboards also helped **WUBE** become the top station among women 25-54, with over a 10 share.

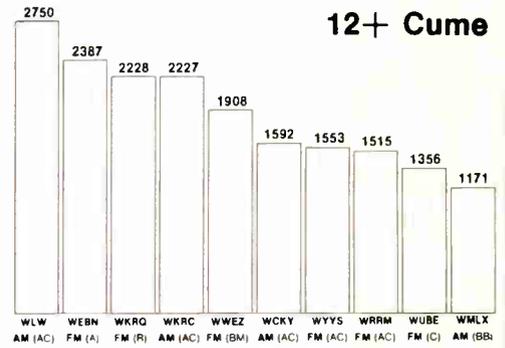
Plough's AM, WMLX, went through its first book with the **Al Ham "Music Of Your Life"** format. The station scored more than a six share overall, with good numbers 35+.

Topping the 25-54 adult category was **WKRC**, which slipped this book but managed to eke out an edge over **WUBE**.

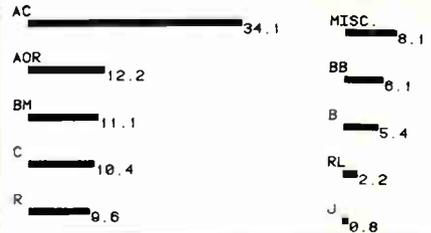
Audience Rank/Composition Average 12+ Share



12+ Cume



Format Reach



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 11476

	FALL 1980	SPRING 1981	FALL 1981				
1	WKRQ-FM 10.5	WLW -AM 11.0	WEBN-FM 11.8 (A)	10	WSAI-FM 3.4	WSAI-AM 2.9	WYYS-FM 5
2	WKRC-AM 10.4	WWEZ-FM 9.8	WWEZ-FM 8.9 (BM)	11	WRRM-FM 3.4	WSKS-FM 2.6	WSAI-AM 2
3	WWEZ-FM 9.7	WKRQ-FM 9.6	WKRQ-FM 8.3 (R)	12	WSKS-FM 3.0	WYYS-FM 2.5	WCIN-AM 2
4	WEBN-FM 8.6	WEBN-FM 9.6	WLW -AM 8.1 (AC)	13	WSAI-AM 2.6	WBLZ-FM 2.2	WBLZ-FM 2
5	WLW -AM 8.5	WKRC-AM 9.2	WKRC-AM 7.8 (AC)	14	WNOP-AM 2.3	WSAI-FM 2.0	WSAI-FM 1
6	WCKY-AM 6.4	WCKY-AM 7.9	WCKY-AM 6.4 (AC)	15	WUBE-AM 1.7	WNOP-AM 1.4	WSKS-FM 1
7	WUBE-FM 5.7	WRRM-FM 7.1	WRRM-FM 6.3 (AC)	16	WHIO-FM 1.0	WLYK-FM 1.3	WLYK-FM 1
8	WCIN-AM 4.6	WCIN-AM 5.8	WMLX-AM 6.1 (BB)	17	WLYK-FM 0.9	WUBE-AM 0.7	WCNW-AM 0
9	WYYS-FM 4.1	WUBE-FM 4.2	WUBE-FM 5.9 (C)	18	WDAO-FM 0.7	WPFB-AM 0.7	WHIO-FM 0
				19	WZIP-AM 0.6	WONE-AM 0.7	WNOP-AM 0
				20	WHKK-FM 0.4	WHKK-FM 0.5	WISJ-AM 0
				21	WHIO-FM 0.5	WHIO-FM 0.5	WHKK-FM 0
				22	WTUE-FM 0.4	WTUE-FM 0.4	WTUE-FM 0
				23		WDAO-FM 0	WDAO-FM 0

Fall '81 Market Overview

WMMS ("The Buzzard") flew to the top of the ratings heap in Cleveland this sweep, recapturing its leadership position. Beautiful Music stations WDOK and WQAL slipped, WZZP passed WGCL in the CHR contest, and WHK rebounded.

Compared to the fall '80 survey, in-tab was up approximately 25%, creating a more reliable indicator of the listening habits in the Cleveland area. Interestingly, the impact of the ESF portion of the sample — those with homes not listed in the phone book — was diluted in this survey since they returned fewer diaries proportionately.

WMMS dominated the young adult market in Cleveland. The station was tops among men and women 18-34, in some cases virtually doubling the share of the runner-up station (usually WZZP). The 18-34 shares for WMMS ran in the 20 range. To achieve that level of dominance took years but in this sweep the momentum was maintained by an ad campaign featuring a heavy TV blitz, extensive use of

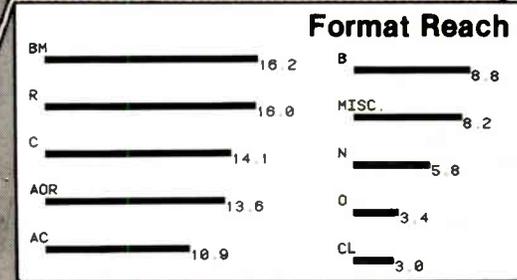
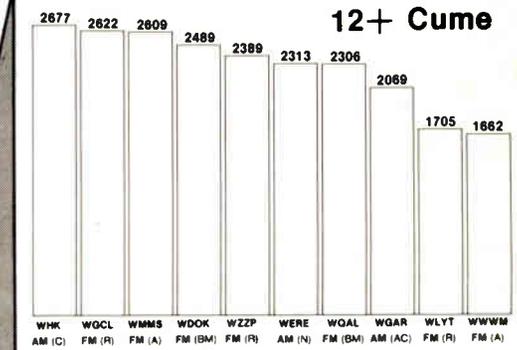
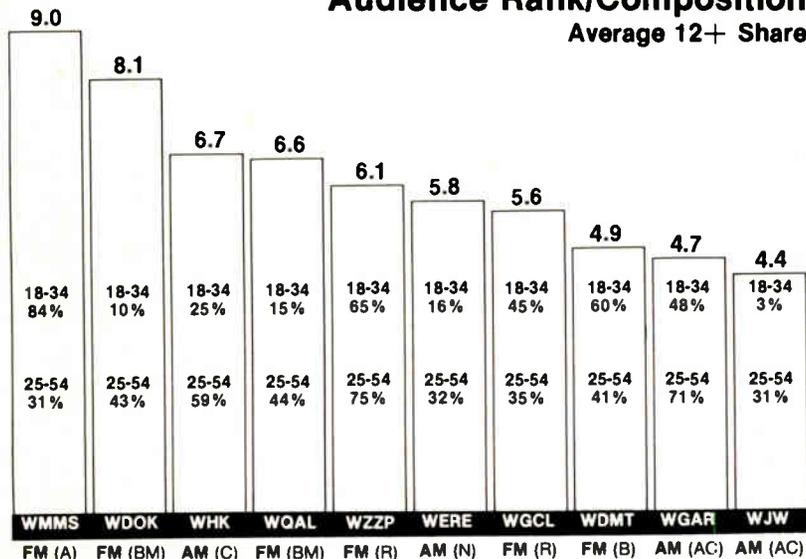
newspaper, and some billboards. Promotionally the station was heavily involved in giving away **Stones** concert tickets.

Among the CHR stations WZZP emerged as the leader this sweep. The station pulled approximately a 10 share of 18-34 adults, with a notable margin over WGCL in that category. Where WGCL has a strong teen presence WZZP appears to concentrate on a well-balanced male/female ratio among 18-34's. Not only was WZZP second among the 18-34 crowd, but the station's 25-34 strength allowed it to top the 25-54 adult segment, ahead of WHK.

WHK topped the Country universe in this report, partially due to the tie-in with Cleveland Browns football broadcasts. Besides coordinating promotions with the Browns, WHK also used a larger ad budget than before to attract listeners. Newspaper ads and inserts, combined with TV, comprised the thrust of the effort. With the increased Country competition in the market, WHK is trying to develop the personality aspect of its sound as a way of setting the station apart from **WKSJ** or **WWWE**.

Audience Rank/Composition

Average 12+ Share



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 15580

	FALL 1980	WINTER 1981	SPRING 1981	SUMMER 1981	FALL 1981				
1 WQAL-FM	9.4	WMMS-FM	10.5	WMMS-FM	10.5	WUOK-FM	10.4	WMMS-FM	9.0 (A)
2 WUOK-FM	9.1	WUOK-FM	10.1	WUOK-FM	8.4	WMMS-FM	8.3	WUOK-FM	8.1 (B)
3 WMMS-FM	8.5	WQAL-FM	9.1	WQAL-FM	8.0	WQAL-FM	7.3	WHK -AM	6.7 (C)
4 WHK -AM	8.5	WGCL-FM	7.3	WHK -AM	7.6	WGCL-FM	6.2	WQAL-FM	6.6 (D)
5 WERE-AM	6.7	WZZP-FM	6.9	WGCL-FM	6.3	WHK -AM	6.2	WZZP-FM	6.1 (E)

6 WGCL-FM	6.6	WERE-AM	5.8	WZZP-FM	6.2	WZZP-FM	5.6	WERE-AM	5.8 (F)
7 WDMT-FM	5.3	WDMT-FM	5.8	WERE-AM	6.1	WERE-AM	5.4	WGCL-FM	5.6 (G)
8 WZZP-FM	5.2	WHK -AM	5.3	WWWE-AM	5.7	WDMT-FM	5.3	WDMT-FM	4.9 (H)
9 WJW -AM	5.1	WGAR-AM	4.5	WGAR-AM	5.1	WGAR-AM	5.1	WGAR-AM	4.7 (AC)
10 WGAR-AM	4.8	WKSJ-FM	3.8	WLYT-FM	3.6	WJW -AM	5.1	WJW -AM	4.4 (AD)
11 WKSJ-FM	3.8	WWWE-AM	3.8	WJW -AM	3.6	WLYT-FM	4.2	WWWE-AM	4.0 (AE)
12 WWWE-AM	3.2	WJW -AM	3.4	WKSJ-FM	3.4	WWWE-AM	4.2	WLYT-FM	3.9 (AF)
13 WWWM-FM	3.0	WLYT-FM	3.2	WWWM-FM	3.1	WKSJ-FM	3.7	WKSJ-FM	3.7 (AG)
14 WJMU-AM	2.7	WJMU-AM	3.2	WZAK-FM	2.9	WWWM-FM	3.4	WBBC-AM	3.4 (AH)
15 WLYT-FM	2.4	WWWM-FM	3.0	WDMT-FM	2.8	WJMU-AM	3.0	WWWE-AM	3.2 (AI)
16 WCLV-FM	2.0	WCLV-FM	2.0	WJMU-AM	2.4	WZAK-FM	2.3	WCLV-FM	3.0 (AJ)
17 WBBC-AM	1.8	WABQ-AM	1.3	WCLV-FM	2.2	WCLV-FM	2.1	WJMU-AM	2.7 (AK)
18 WABQ-AM	1.5	WDBN-FM	1.3	WABQ-AM	1.5	WABQ-AM	1.8	WZAK-FM	2.2 (AL)
19 WZAK-FM	1.0	WZAK-FM	0.9	WDBN-FM	1.1	WDBN-FM	1.3	WPVL-AM	1.4 (AM)
20 WKDU-FM	0.9	WBBC-AM	0.7	WSUM-AM	1.1	WBBC-AM	1.0	WABQ-AM	1.2 (AN)
21 WDBN-FM	0.9	WSLR-AM	0.7	WKDU-FM	0.8	WPVL-AM	0.8	WDBN-FM	1.1 (AO)
22 WAZZ-FM	0.9	WKDU-FM	0.5	WUOE-AM	0.8	WKDU-FM	0.6	WKDU-FM	1.0 (AP)
23 WELW-AM	0.5	WAKR-AM	0.4	WBEA-FM	0.6	WSLR-AM	0.6	WSLR-AM	0.5 (AQ)
24 WJW -AM	0.4	WBBC-AM	0.4	WELW-AM	0.6	WELW-AM	0.6	WELW-AM	0.4 (AR)
25 WPVL-AM	0.4	CJLW-AM	0.4	WZAK-FM	0.4	WZAK-FM	0.4	WZAK-FM	0.4 (AS)
26 WSLR-AM	0.4	WZAK-FM	0.4	WZAK-FM	0.4	WZAK-FM	0.4	WZAK-FM	0.4 (AT)

Fall '81 Market Overview

Woody Hayes may be gone but the Ohio State aura still pervades Columbus. A winning football team is a nice assist for the radio station that carries it, and in Columbus **WTVN** carries the Buckeyes exclusively, thus helping to explain the huge jump posted in this report.

WTVN, which traditionally garners stronger fall books, went through the roof this time. The station's male numbers almost doubled overall while female shares were up 50%. A higher ad budget spent on TV, combined with the giveaway of "Buckeye Bucks," helped to power the climb. **WTVN** ended up atop the 25-54 demo, with more than a 16

share, and was in double digits among 18-34 year-olds also.

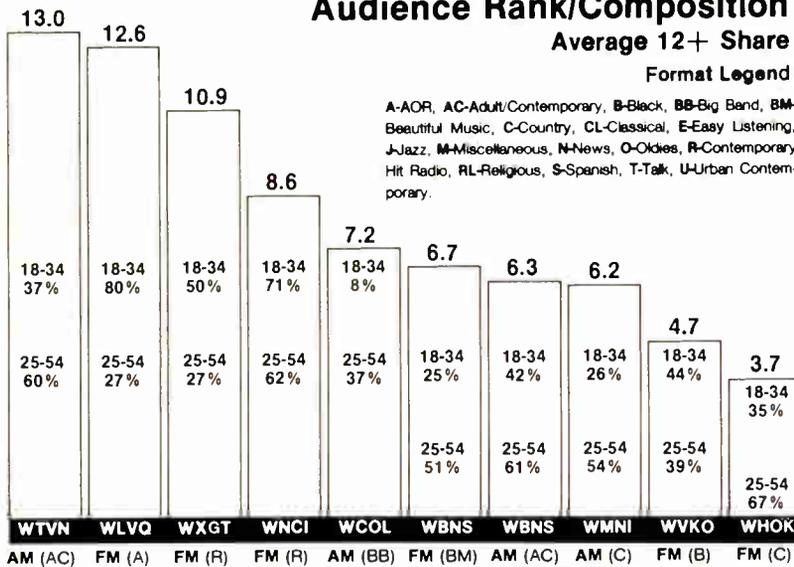
The leading 18-34 station was AOR power **WLWQ**, which was bumped from first in the 12+ derby by **WTVN**. **WLWQ**, without format competition in the Columbus metro, held approximately a 23 share of 18-34 adults in this book, not to mention almost a 30 share of men 18-34.

Other stations that were strong 18-34 factors included **WNCI** and **WXGT**. These CHR stations took different tacks. **WXGT** dominated teens, with almost a 42 share of that group. **WNCI** preferred to concentrate on the 25-34 cell, which led to approximately a 14 share in the 18-34 demo this book. **WXGT** notched just over a 12 in young adults.

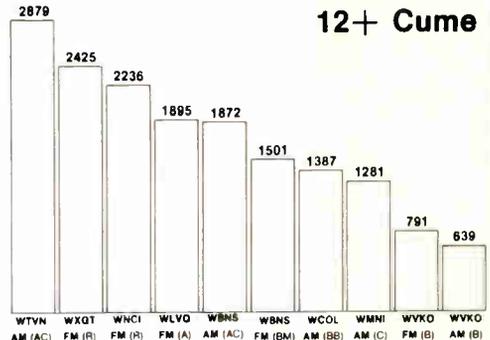
Audience Rank/Composition

Average 12+ Share
Format Legend

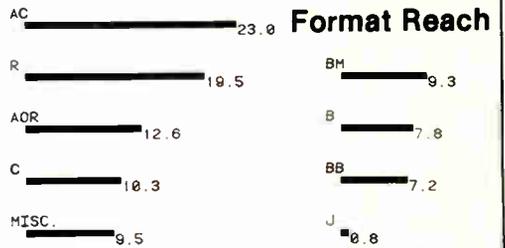
A-AOR, AC-Adult/Contemporary, B-Black, BB-Big Band, BM-Beautiful Music, C-Country, CL-Classical, E-Easy Listening, J-Jazz, M-Miscellaneous, N-News, O-Oldies, R-Contemporary Hit Radio, RL-Religious, S-Spanish, T-Talk, U-Urban Contemporary.



12+ Cume



Format Reach



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 9008

	FALL 1980	SPRING 1981	FALL 1981
1 WLWQ -FM	14.0	15.9	13.0 (AC)
2 WTVN -AM	12.3	10.8	12.6 (A)
3 WNCI -FM	11.1	10.0	10.9 (R)
4 WXGT -FM	9.1	7.9	8.6 (R)
5 WBNS -FM	9.1	7.8	7.2 (BB)

6 WMNI -AM	6.1	7.3	6.7 (BM)
7 WBNS -AM	5.5	6.7	6.3 (AC)
8 WCOL -AM	5.2	6.3	6.2 (C)
9 WHOK -FM	3.7	4.6	4.7 (B)
10 WVVO -AM	3.7	3.4	3.7 (C)
11 WVVO -FM	2.9	3.4	3.1 (B)
12 WVVO -FM	2.2	2.2	2.6 (BM)
13 WVVO -FM	1.8	1.6	1.4 (AC)
14 WHOK -AM	1.5	1.1	1.0 (AC)
15 WRFD -AM	1.0	1.1	0.8 (AC)
16 WLV -AM	0.8	0.7	0.8 (J)
17 WNRE -FM	0.7	0.4	0.4 (C)
18 WNRE -AM	0.7	0.1	0.4 (M)
19 WNRE -FM			0.3 (AC)
20 WNRE -AM			0.2 (AC)

Fall '81 Market Overview

KSCS and KVIL-FM remained atop the market, KZEW led the 18-34 adult bracket, and the amount of diaries returned from the ethnic populace was up significantly.

KSCS led the numbers for the third consecutive book. The Cap Cities Country FM entity slipped from its previous overall share but still managed to rank second 25-54. KSCS's losses were primarily among the station's female listeners.

Tops 25-54 was KVIL-FM, which inched upwards slightly in this report. Like KSCS, the male numbers slipped for KVIL-FM, but the rise among female tuners gave the station a boost. Morning drive showed the most improvement among female shares for KVIL-FM in the key dayparts.

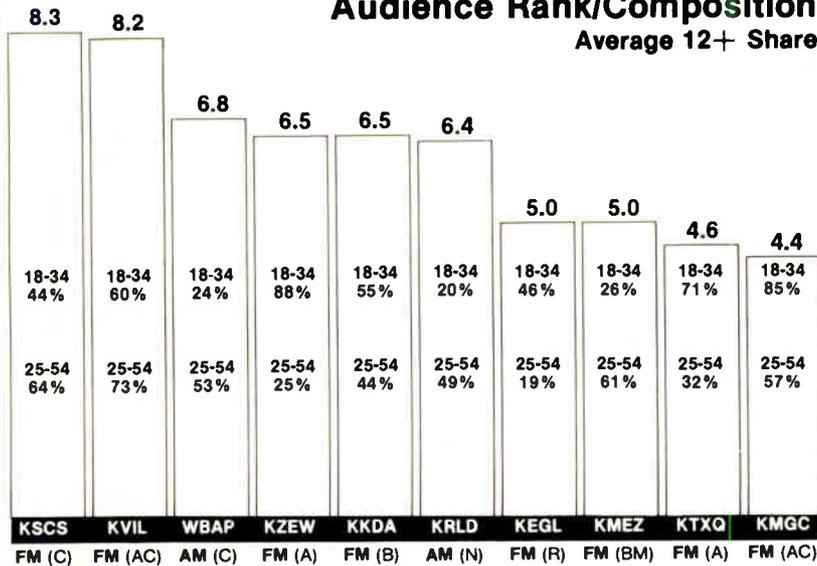
Among the 18-34 year-olds, AOR leader KZEW was number one. Consulted by Jeff Pollack, this album station not only was tops with adults 18-34 but also was best in the men 18-34 cell. Big jumps in mid-

day, PM drive, and evenings accounted for the widening of KZEW's lead over rival KTXQ.

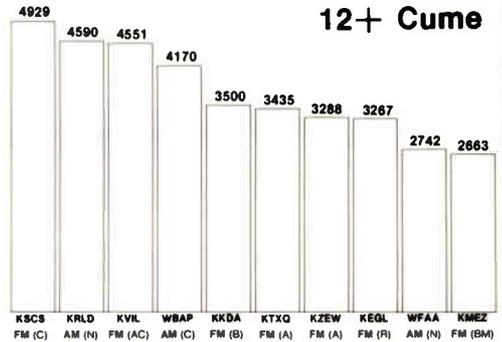
Although the diary return in this sweep was almost identical to that from the fall '80 survey, there was a much heavier ethnic presence. Telephone-retrieved diaries — those from the High Density Black Area and from blacks outside the HDBA — were up 72% over last fall's results, in spite of the estimated percentage of the total populated comprised of blacks dipping slightly. Interestingly, neither KKDA-FM nor KNOK-FM, the leading Black-formatted stations, posted gains in this book. In the spring '82 sweep the boundaries of the HDBA will be redefined and the DST retrieval method will be used, with new possible effects on the numbers.

One station without much worry about the ethnic audience is KMGC. This Adult Contemporary property was up most notably this time, with increases among men predominantly. 85% of the station's audience is 18-34, and KMGC jumped to third in that demo's rankings.

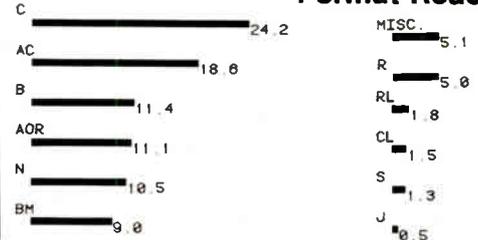
Audience Rank/Composition Average 12+ Share



12+ Cume



Format Reach



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 25133

	FALL 1980	SPRING 1981	FALL 1981		FALL 1980	SPRING 1981	FALL 1981		FALL 1980	SPRING 1981	FALL 1981		FALL 1980	SPRING 1981	FALL 1981	
1	KSCS-FM	8.7	KSCS-FM	8.9	KSCS-FM	8.3 (C)	21	KESS-FM	1.1	WRR-FM	1.2 (C)	22	WRR-FM	1.0	KNOK-AM	1.0 (AC)
2	KVIL-FM	8.0	KVIL-FM	7.9	KVIL-FM	8.2 (AC)	23	KNOK-AM	1.0	KESS-FM	1.0 (AC)	23	KNOK-AM	1.0	KAFM-FM	1.0 (AC)
3	KRLD-AM	7.7	KKDA-FM	6.9	WBAP-AM	6.8 (C)	24	KKDA-AM	0.7	KIXK-FM	0.7 (AC)	24	KKDA-AM	0.9	KVIL-AM	0.7 (AC)
4	KMEZ-FM	7.0	WBAP-AM	6.5	KZEW-FM	6.5 (A)	25	KDDC-FM	0.6	KKDA-AM	0.7 (B)	25	KKDA-AM	0.7	KKDA-AM	0.6 (B)
5	WBAP-AM	6.4	KMEZ-FM	5.9	KKDA-FM	6.5 (B)	26	KVIL-AM	0.5	KVIL-AM	0.5 (RL)	26	KVIL-AM	0.5	KSKY-AM	0.6 (RL)
6	KPLX-FM	5.8	KRLD-AM	5.6	KRLD-AM	6.4 (N)	27	KSKY-AM	0.5	KSKY-AM	0.4 (C)	27	KSKY-AM	0.4	KXUL-AM	0.5 (C)
7	KKDA-FM	5.5	KPLX-FM	5.1	KEGL-FM	5.0 (R)	28	KXUL-AM	0.4	KXUL-AM	0.4 (J)	28	KXUL-AM	0.4	KNOK-AM	0.5 (J)
8	KZEW-FM	4.7	KZEW-FM	5.0	KMEZ-FM	5.0 (BM)	29	KAAM-AM	0.4	KAAM-AM	0.3 (AC)	29	KAAM-AM	0.4	KAAM-AM	0.2 (AC)
9	KNOK-FM	4.4	KEGL-FM	4.9	KTXQ-FM	4.6 (A)										

Fall '81 Market Overview

WHIO-FM and AM remained the leading stations, but each showed signs of slippage as younger skewing stations began to enlarge their shares. WTUE reentered the double-digit zone, and WDAO's numbers grew. Even in the older demos, stations such as WONE and WAVI nibbled into the WHIO pie.

While WHIO-FM's Beautiful Music format, led adults 25-54 with more than an 18 share, and while WHIO did well among persons 35+, each station suffered erosion this book. WONE's Country sound grabbed over a 10 share of the 25-54 adult arena, while WING was just over the 11 threshold. WONE advertised itself through TV, billboards, newspaper, and taxicabs — the same budget as before. The station in-

creased its information in the morning but in other dayparts played lots of music. Women numbers rebounded tremendously from a soft spring report, while male estimates also increased in a healthy fashion.

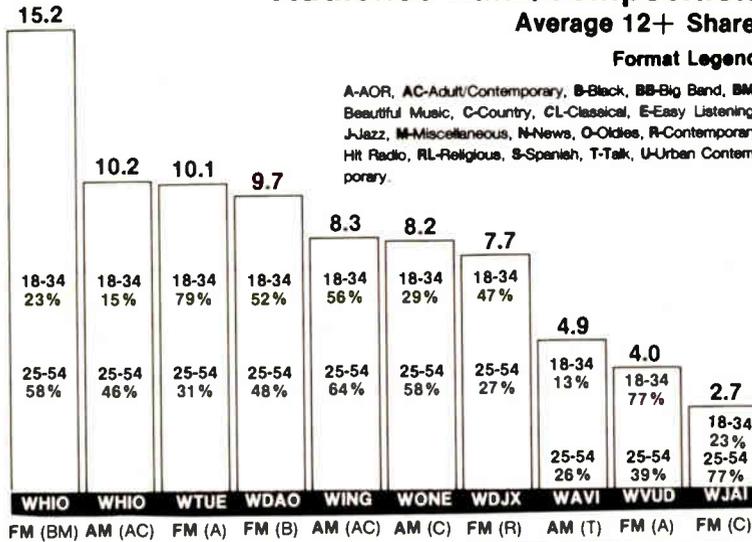
At the younger end of the spectrum, WTUE and WDAO, along with WING (due to its 25-34 core) prospered. WTUE topped the 18-34 demos with more than a 19 share. The AOR even won among women 18-34, as well as taking the male 18-34 crown.

WDAO may have been the beneficiary of the new reality, as ethnic retrieval in-tabs were up more than 100% compared to the Fall '80 report. The new census data might have had some impact on that. At any rate, WDAO was second 18-34 without benefit of any advertising for this survey. Promotions consisted of giving away gasoline, albums, and radios and TV's.

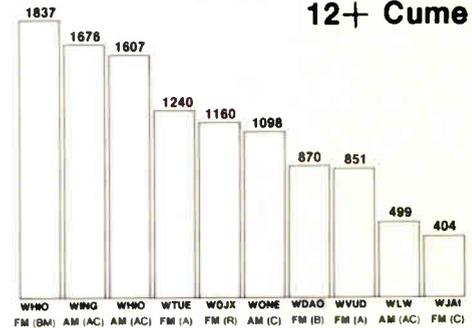
Audience Rank/Composition Average 12+ Share

Format Legend

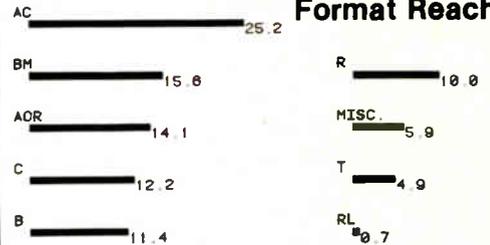
A-AOR, AC-Adult/Contemporary, B-Black, BB-Big Band, BM-Beautiful Music, C-Country, CL-Classical, E-Easy Listening, J-Jazz, M-Miscellaneous, N-News, O-Oldies, R-Contemporary Hit Radio, RL-Religious, S-Spanish, T-Talk, U-Urban Contemporary.



12+ Cume



Format Reach



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

PDP(00): 6810

	FALL 1980	SPRING 1981	FALL 1981		FALL 1981		FALL 1981
1	WHIO-FM 15.1	WHIO-FM 19.6	WHIO-FM 15.2 (BM)	9	WVUD-FM 3.3	WAVI-AM 3.1	WVUD-FM 4.0 (A)
2	WHIO-AM 11.9	WHIO-AM 14.2	WHIO-AM 10.2 (AC)	10	WSKS-FM 1.5	WSKS-FM 2.4	WJAI-FM 2.7 (C)
3	WTUE-FM 11.4	WTUE-FM 9.7	WTUE-FM 10.1 (A)	11	WPFW-FM 1.5	WPBF-FM 2.3	WPBF-FM 2.7 (AC)
4	WONE-AM 9.8	WDJX-FM 8.8	WDAO-FM 9.7 (B)	12	WLW-AM 1.3	WJAI-FM 1.6	WLW-AM 1.7 (AC)
5	WING-AM 9.6	WING-AM 8.7	WING-AM 8.3 (AC)	13	WFCJ-FM 1.1	WPBF-FM 1.3	WBLZ-FM 1.7 (B)
6	WDAO-FM 8.8	WDAO-FM 7.4	WONE-AM 8.2 (C)	14	WWEZ-FM 1.1	WBLZ-FM 1.0	WBZI-FM 1.3 (C)
7	WDJX-FM 7.2	WONE-AM 5.8	WDJX-FM 7.7 (R)	15	WYYS-FM 0.7	WYYS-FM 1.0	WPTW-FM 1.0 (AC)
8	WAVI-AM 6.0	WVUD-FM 3.3	WAVI-AM 4.9 (M)	16	WBZI-FM 0.7	WBZI-FM 1.0	WSKS-FM 0.9 (R)
				17	WPBF-FM 0.7	WFCJ-FM 0.9	WYYS-FM 0.7 (R)
				18	WKRC-AM 0.6	WAZU-FM 0.6	WFCJ-FM 0.7 (RL)
				19	WYYS-FM 0.6	WPTW-FM 0.5	WPTW-FM 0.7 (AC)
				20	WKRQ-FM 0.5	WPTW-FM 0.2	WKRQ-FM 0.7 (R)
				21		WKRC-AM 0.6	WKRC-AM 0.6 (AC)
				22		WPFB-AM 0.4	WPFB-AM 0.4 (M)
				23		WWEZ-FM 0.4	WWEZ-FM 0.4 (BM)

Fall '81 Market Overview

Usually Denver goes to the peaks for recreation, but this sweep saw a "Peak," **KPKE**, come to Denver in the form of **Doubleday's** new AOR entity. As a result of the **KPKE** effort, **KBPI** slipped from its top spot in the metro and was replaced by **KOA**, boosted by the Broncos broadcasts. **KOSI** also had a good book, topping the 25-54 demos. Encouraging news on the **Arbitron** front — diary return was up approximately 33% in this book versus the fall '80 report.

While **KOSI's** Beautiful Music approach won overall honors among 25-54 adults, **KOA** was a close second. The station's tie-in to Broncos football always helps boost fall numbers, plus it hired a new PM talk show host who was lively and controversial. The female numbers in afternoon drive were the best in recent sweeps.

The AOR battle got serious in the fall survey when **Doubleday** took

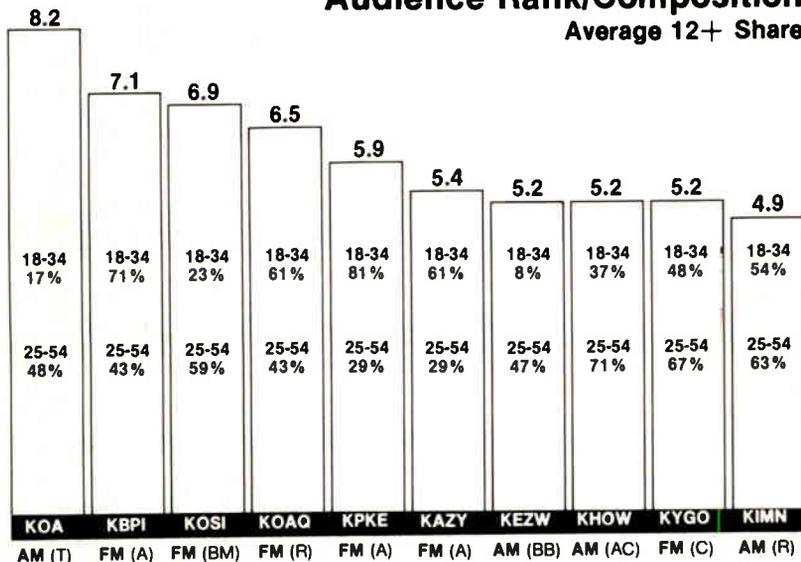
aim at **KBPI**. The two stations came out within a hair's breadth of each other in some key demos. **KBPI** edged out **KPKE** among 18-34 adults, with both stations scoring over a 10 share. **KBPI** also led narrowly among men 18-34. The biggest advantage for **KBPI** was its teen lead, at a 16 share, over the approximate 10 share level achieved by **KPKE** in its initial effort.

What was the **KPKE** approach in this first book? A TV advertising campaign, going commercial-free for the first six weeks of the sweep, and a giveaway of \$25,000 cash combined to push the new entry.

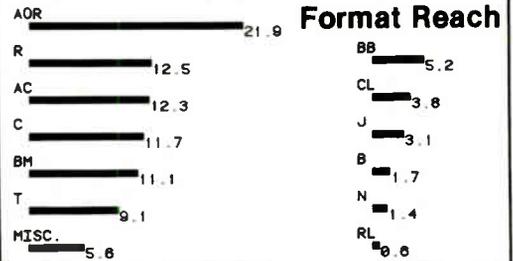
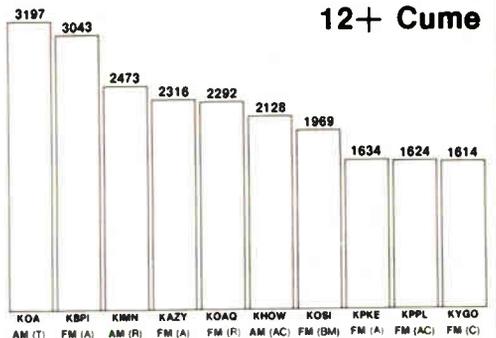
With all the battle for men 18-34, which station led among women in that key demo? **KOAQ**, which scored better numbers as it skewed its format more towards the young adult female. **KOAQ** managed the feat of tying the lead among teens in the market while also pulling more than a 12 share of 18-34 females.

Audience Rank/Composition

Average 12+ Share



12+ Cume



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 13918

	FALL 1980	SPRING 1981	FALL 1981		FALL 1980	SPRING 1981	FALL 1981
1	KBPI -FM	8.6	KBPI -FM	9.9	KOA -AM	8.2 (T)	11 KAZY -FM
2	KOA -AM	7.8	KOA -AM	7.4	KBPI -FM	7.1 (A)	12 KYGO -FM
3	KOSI -FM	6.7	KLIR -FM	5.9	KOSI -FM	6.9 (BM)	13 KEZW -AM
4	KLIR -FM	6.1	KAZY -FM	5.7	KOAQ -FM	6.5 (R)	14 KLDR -AM
5	KOAQ -FM	6.0	KOSI -FM	5.7	KPKE -FM	5.9 (A)	15 KDKO -AM
6	KHOW -AM	5.8	KYGO -FM	5.7	KAZY -FM	5.4 (A)	16 KBCO -FM
7	KIMN -AM	5.4	KLZ -AM	5.5	KEZW -AM	5.2 (BB)	17 KLAK -AM
8	KPPL -FM	5.1	KIMN -AM	5.4	KHOW -AM	5.2 (AC)	18 KADX -FM
9	KVOD -FM	4.8	KOAQ -FM	5.2	KYGO -FM	5.2 (C)	19 KDEN -AM
10	KLZ -AM	4.7	KEZW -AM	5.2	KIMN -AM	4.9 (R)	20 KBRQ -AM
							21 KTCL -FM
							22 KWBZ -AM
							23 KBNO -AM
							24 KHOW -FM
							25 KFML -AM
							26 KADE -AM
							27 KRKS -AM
							28 KBRN -AM
							4.2 KHOW -AM
							4.3 KPPL -FM
							4.1 KLIR -FM
							4.2 (BM)
							3.4 KVOD -FM
							3.8 (CL)
							3.1 KLZ -AM
							3.8 (A)
							2.8 KBCO -FM
							2.8 KBCO -FM
							2.8 KDKO -AM
							1.7 (B)
							1.8 KLAK -AM
							1.6 (C)
							1.8 KFML -AM
							1.6 (J)
							1.7 KADX -FM
							1.5 (J)
							1.7 KDEN -AM
							1.4 (N)
							1.5 KERE -AM
							1.3 (AC)
							1.4 KBRQ -AM
							1.1 (C)
							1.0 KTCL -FM
							1.1 (R)
							1.0 KLDR -AM
							1.0 (AC)
							1.0 KWBZ -AM
							0.9 (T)
							0.7 KRKS -AM
							0.6 (RL)
							0.7 KADE -AM
							0.5 KBOL -AM
							0.3 (AC)
							0.4 KLMO -AM
							0.3

Fall '81 Market Overview

An increase close to 25% in the sampled black population, a tighter AOR battle, and continued improvement by **WWWW** and **WXYZ** highlighted the Motown results. Compared to the fall '80 sweep there were hundreds of additional returned diaries, thus theoretically a more reliable sample. Added to that equation, the estimated percentage of black population in the Detroit metro was up 23%, leading to increased sampling of that part of the metro populace. In this light it may not be surprising that all the major Black stations in Detroit were able to post gains in this book.

WJR, bolstered by the Detroit Tigers' late-season pennant run, rebounded from a soft summer book. **WXYZ**, **ABC's** Talkradio entry in the market, was also able to increase its numbers, its fifth consecutive rise. **WWWW** continued to show that FM Country has a place in the Motor City, with a score almost double that of **WCXI**, the AM Country fixture.

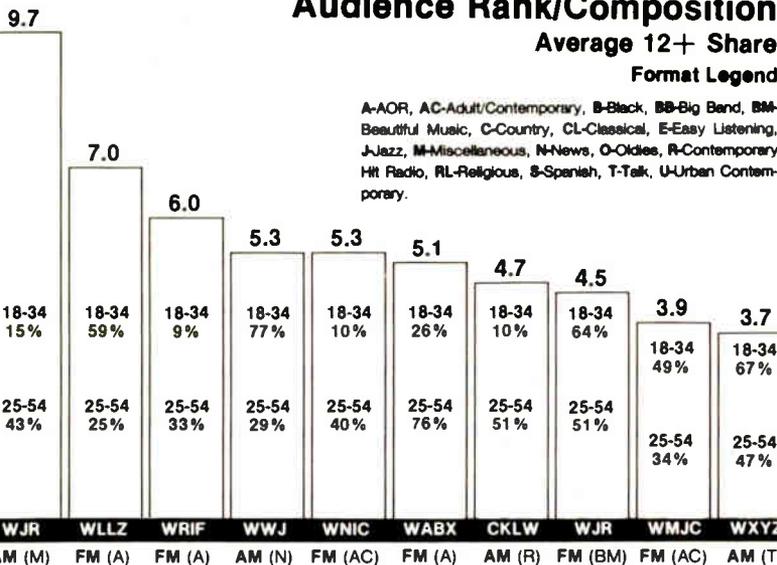
At the younger end of the demographic spectrum, the AOR contest between **WLLZ** and **WRIF** tightened somewhat. **WLLZ's** numbers slipped for the third straight sweep while **WRIF** continued to post modest advances. **WLLZ** dominated teens but **WRIF** edged past **WLLZ** this book in the vital men 18-34 demo.

Audience Rank/Composition

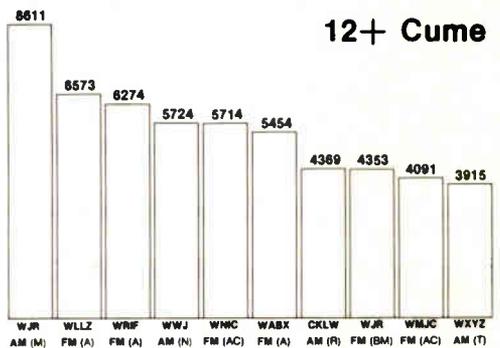
Average 12+ Share

Format Legend

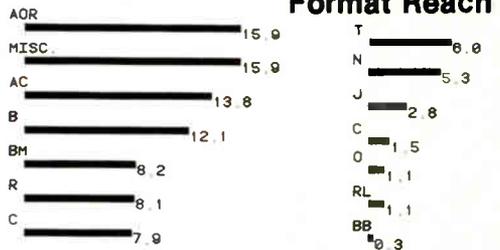
A-AOR, AC-Adult/Contemporary, B-Black, BB-Big Band, BM-Beautiful Music, C-Country, CL-Classical, E-Easy Listening, J-Jazz, M-Miscellaneous, N-News, O-Oldies, R-Contemporary Hit Radio, RL-Religious, S-Spanish, T-Talk, U-Urban Contemporary.



12+ Cume



Format Reach



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 35432

	FALL 1980	WINTER 1981	SPRING 1981	SUMMER 1981	FALL 1981				
1 WJR -AM	8.7	WJK -AM	10.6	WJR -AM	11.0	WJR -AM	8.8	WJR -AM	9.7 (M)
2 WLLZ-FM	7.9	WLLZ-FM	9.2	WLLZ-FM	8.0	WLLZ-FM	7.7	WLLZ-FM	7.0 (M)
3 WWJ -AM	6.5	WWJ -AM	6.7	WWJ -AM	4.9	WWJ -AM	5.4	WXYZ-AM	6.0 (T)
4 WCXI-AM	3.5	WJK -FM	5.1	WRIF-FM	4.8	WXYZ-AM	5.4	WKIF-FM	5.3 (A)
5 WNIC-FM	5.3	WCXI-AM	4.6	WNIC-FM	4.7	WRIF-FM	5.2	WWJ -AM	5.3 (M)
6 WKIF-FM	5.1	WMJC-FM	4.5	WJR -FM	4.6	WNIC-FM	5.1	WWWW-FM	5.1 (C)
7 WMJC-FM	5.0	WRIF-FM	4.3	WMJC-FM	4.4	WWWW-FM	4.6	WJR -FM	4.7 (M)

8 WJR -FM	4.5	WCZY-FM	4.1	WXYZ-AM	4.1	WABX-FM	4.1	WNIC-FM	4.5 (AC)
9 WCZY-FM	4.2	WNIC-FM	4.0	WWWW-FM	4.1	WCXI-AM	3.9	WGPR-FM	3.9 (R)
10 WUWC-FM	3.9	WWJ -FM	3.8	WUWC-FM	4.0	CKLW-AM	3.8	WLBS-FM	3.7 (R)
11 WDRQ-FM	3.6	CKLW-AM	3.7	WABX-FM	3.9	WMJC-FM	3.7	WABX-FM	3.6 (A)
12 CKLW-AM	3.6	WXYZ-AM	3.6	WCZY-FM	3.8	WJR -FM	3.6	WCZY-FM	3.5 (AC)
13 WXYZ-AM	3.4	WUWC-FM	3.5	WDRQ-FM	3.5	WLBS-FM	3.3	WWJ -FM	3.5 (M)
14 WJZZ-FM	3.2	WABX-FM	3.1	CKLW-AM	3.5	WUWC-FM	3.2	WMJC-FM	3.4 (AC)
15 WLBS-FM	3.2	WJLB-FM	3.0	WCXI-AM	3.4	WCZY-FM	3.0	CKLW-AM	3.0 (R)
16 WJLB-AM	3.1	WDRQ-FM	2.8	WTWR-FM	2.9	WGPR-FM	3.0	WCXI-AM	2.8 (R)
17 WWJ -FM	3.0	WLBS-FM	2.8	WWJ -FM	2.7	WWJ -FM	3.0	WJZZ-FM	2.8 (M)
18 WTWR-FM	2.9	WJZZ-FM	2.7	WJLB-FM	2.6	WDRQ-FM	2.5	WJLB-FM	2.7 (R)
19 WABX-FM	2.7	WTWR-FM	2.4	WLBS-FM	2.5	WJZZ-FM	2.4	WTWR-FM	2.5 (R)
20 WCHB-AM	1.8	WWWW-FM	1.9	WGPR-FM	2.3	WTWR-FM	2.4	WUWC-FM	2.4 (AC)
21 WWWW-FM	1.6	WCHB-AM	1.9	WJZZ-FM	1.8	WJLB-FM	2.1	WDRQ-FM	2.3 (R)
22 WGPR-FM	1.6	WGPR-FM	1.8	WHND-AM	1.6	WQRS-FM	1.7	WCHB-AM	1.8 (R)
23 CKLW-FM	1.5	WHND-AM	1.1	WCHB-AM	1.5	WCHB-AM	1.3	WQRS-FM	1.5 (CL)
24 WHND-AM	1.3	WSMA-AM	0.9	WQRS-FM	1.4	CKLW-FM	1.1	WHND-AM	1.1 (C)
25 WQRS-FM	0.6	WQRS-FM	0.8	WUJZ-FM	0.7	WHND-AM	0.6	WUJZ-FM	0.7 (M)
26 WMZK-FM	0.5	CKLW-FM	0.7	CKLW-FM	0.6	WUJZ-FM	0.6	WMZK-AM	0.4 (R)
27 WNIC-AM	0.4	WNIC-AM	0.5	WMZK-AM	0.6	WE LX-AM	0.6	WLQV-AM	0.4 (R)
28 WMUJZ-FM	0.4	WMUJZ-FM	0.4	WNIC-AM	0.5	WNIC-AM	0.5	CKJY-FM	0.3 (M)
29	0.0	WMZK-AM	0.4		0.0	WHND-FM	0.5	WNIC-AM	0.3 (R)
30					0.0	WMZK-AM	0.4		
31					0.0	WLQV-AM	0.3		

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METRO RANK **47**

1982 R&R RATINGS REPORT/Vol. 1 • 75

Fall '81 Market Overview

Country **WTQR** has kept the lead in the Piedmont area for the last several books and is in little danger of being dethroned. The station had a commanding share among the 25-54 audience, almost a 20, and was even stronger 35+. **Bernie Mann's** Beautiful Music property **WGLD** was second in the 25-54 demos with just over an 11 score.

There was quite a young adults battle going on for listener loyalty. **AOR WKZL** topped the list, with a nice jump in this report to an 18-34 adult share over 14. 50% increases in the station's male shares were the very boost. This was the first book for **WKZL** as a **Superstars** affiliate, and the cleaned-up air sound helped dramatically.

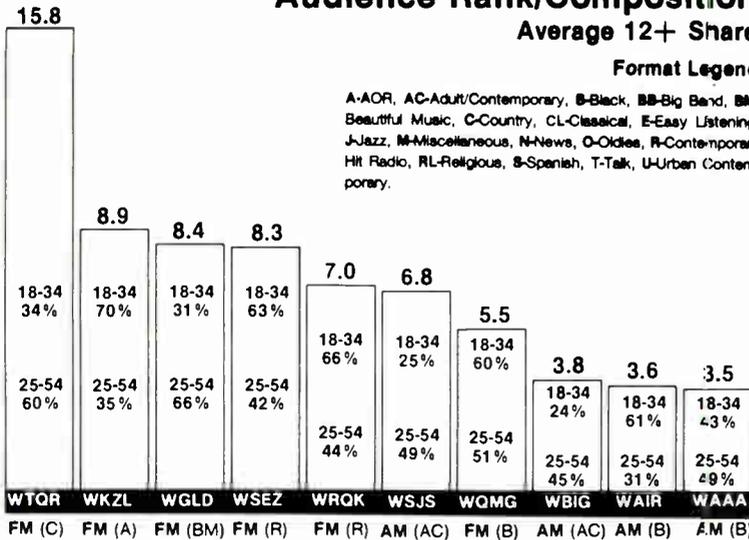
WRQK captured the title among women 18-34, with a narrow edge over **WSEZ**. The station presented a host of new personalities that apparently caught on, as well as playing a blend of oldies and currents that seemed a hit with young adult women. Advertising was limited to billboards, and the budget was the same as used in the spring sweep. **WRQK** ended up fourth among 18-34 adults, beat out by not only **WKZL** but also by **WTQR** and **WSEZ**, each of which had stronger male profiles than **WRQK**.

A methodology note that could affect your thinking about these numbers: the in-tab for this survey was almost double the number for the Fall 1980 sweep, so these estimates are much more reliable.

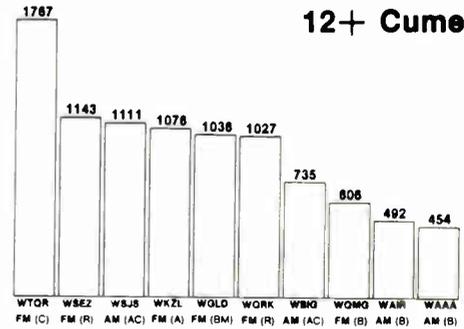
Audience Rank/Composition Average 12+ Share

Format Legend

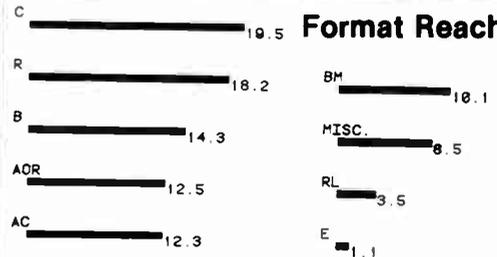
A-AOR, AC-Adult/Contemporary, B-Black, BB-Big Band, BM-Beautiful Music, C-Country, CL-Classical, E-Easy Listening, J-Jazz, M-Miscellaneous, N-News, O-Oldies, R-Contemporary Hit Radio, RL-Religious, S-Spanish, T-Talk, U-Urban Contemporary.



12+ Cume



Format Reach



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 7058

	FALL 1980	SPRING 1981	FALL 1981		FALL 1980	SPRING 1981	FALL 1981		FALL 1980	SPRING 1981	FALL 1981		FALL 1980	SPRING 1981	FALL 1981
1	WTQR-FM	11.2	WTQR-FM	16.6	WTQR-FM	15.8 (C)	25	WFMX-FM	0.7	WFMR-FM	0.6	WGWR-FM	0.7	WFMR-FM	0.7 (R)
2	WKZL-FM	10.4	WGLD-FM	9.5	WKZL-FM	8.9 (A)	26	WPCM-FM	0.6	WHP E-FM	0.6	WQOS-FM	0.7	WOKX-FM	0.7 (AC)
3	WRQK-FM	8.1	WSEZ-FM	9.2	WGLD-FM	8.4 (BM)	27	WMFR-FM	0.5	WTNC-FM	0.6	WCSE-FM	0.6	WROQ-FM	0.6 (C)
4	WSJS-AM	8.0	WKZL-FM	7.4	WSEZ-FM	8.3 (R)	28	WBT-AM	0.5	WTOB-AM	0.5	WQUR-FM	0.5	WQUR-FM	0.6 (C)
5	WGLD-FM	7.4	WSJS-AM	7.4	WRQK-FM	7.0 (R)	29	WROQ-FM	0.5	WEZC-FM	0.5	WFMX-FM	0.6	WEZC-FM	0.6 (A)
6	WQMG-FM	5.7	WQMG-FM	6.6	WSJS-AM	6.8 (AC)	30	WEZC-FM	0.4	WCSE-FM	0.5	WROQ-FM	0.6 (A)	WCSE-FM	0.6 (A)
7	WAAA-AM	5.2	WRQK-FM	6.2	WQMG-FM	5.5 (B)	31	WTNC-FM	0.3	WEYE-FM	0.5	WBAG-FM	0.5	WEYE-FM	0.5 (R)
8	WBIG-AM	3.6	WBIG-AM	3.2	WBIG-AM	3.8 (AC)	32	WGWR-AM	0.5	WKEW-AM	0.5	WKEW-AM	0.4	WKEW-AM	0.4 (RL)
9	WSEZ-FM	3.3	WAAA-AM	2.5	WAIR-AM	3.6 (B)	33	WKEW-AM	0.4	WLXN-FM	0.4	WLXN-FM	0.2	WLXN-FM	0.2 (RL)
10	WCOG-AM	3.0	WAIR-AM	2.4	WAAA-AM	3.5 (B)	34	WPTF-AM	0.4						
11	WHPE-FM	3.0	WEAL-AM	2.4	WEAL-AM	1.7 (B)	35	WLXN-FM	0.3						

Hartford- New Britain

Fall '81 Market Overview

WTIC wins again... WTIC wins again... no, it's not a broken record, but it could be. WTIC was even stronger overall in this book than in previous sweeps, with a dominant 25-54 share just over 19. In the fall the station gave away five trips to DisneyWorld, advertised on TV and in the newspaper, and kept a consistent sound on the air. The station's real strength lay in the 35+ demos.

The rest of Hartford's stations were competing for every quarter-hour they could get. WTIC-FM and WDRC were two examples of stations that made the most of this book. WTIC-FM, which ended up second only to its leviathan AM, ended up strong in the 18-34 demos, second only to WHCN. WTIC-FM advertised itself with bumper stickers,

newspaper ads, and direct mail pieces. The station's female and teen numbers increased notably as a result.

WDRC-FM gained across the board among young adults and teens. The station became a contender in 18-34 adults, ranking fourth. Advertising may have helped, and the WDRC campaign was focused on TV and bus ads.

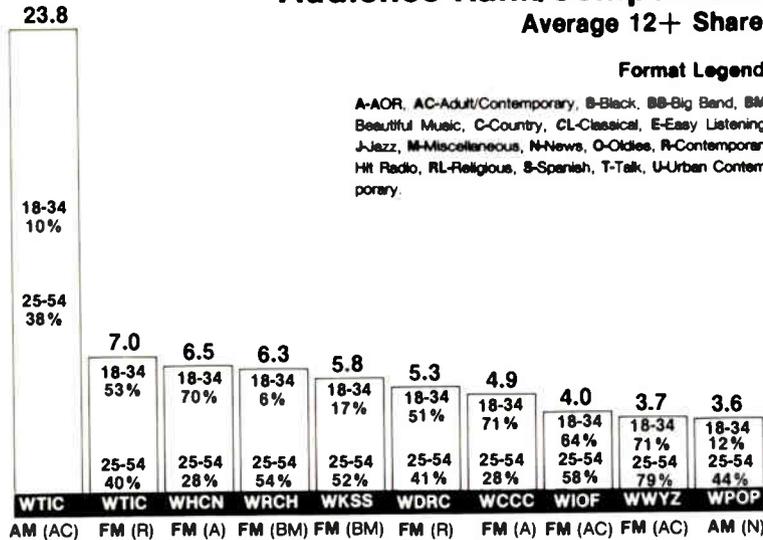
WHCN, which led among teens and 18-34 adults, had a slight increase overall this report. The station's young male audiences gained enough to make up for declines among teens and women 18-34.

This survey is significantly more reliable than the fall '80 sweep. The usable diary count was up 75% this survey compared to the previous fall in-tab level.

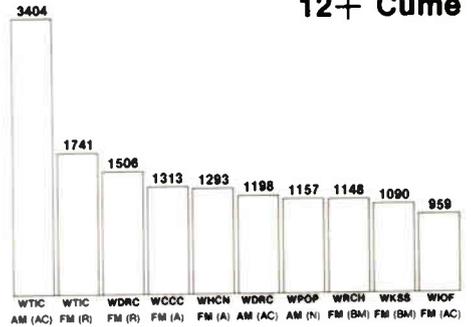
Audience Rank/Composition Average 12+ Share

Format Legend

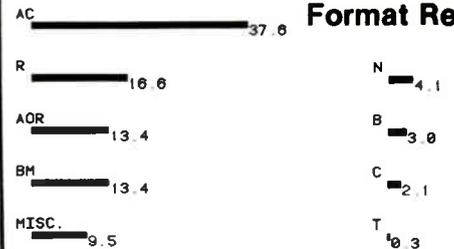
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12+ Cume



Format Reach



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 7944

	FALL 1980	SPRING 1981	FALL 1981		FALL 1980	SPRING 1981	FALL 1981		FALL 1980	SPRING 1981	FALL 1981		FALL 1980	SPRING 1981	FALL 1981	
1	WTIC-AM	23.0	WTIC-AM	23.4	WTIC-AM	23.8 (AC)	19	WCCC-FM	3.6	WWYZ-FM	4.0	WWYZ-FM	3.7 (AC)			
2	WRCH-FM	9.2	WKSS-FM	7.9	WTIC-FM	7.0 (R)	10	WDRC-FM	3.4	WPOP-AM	3.7	WPOP-AM	3.6 (N)			
3	WKSS-FM	6.3	WRCH-FM	7.7	WHCN-FM	6.5 (A)	11	WWYZ-FM	3.4	WIOF-FM	3.7	WDRC-AM	3.6 (AC)			
4	WTIC-FM	6.2	WHCN-FM	6.2	WRCH-FM	6.3 (BM)	12	WRCQ-AM	2.7	WCCC-FM	3.6	WKND-AM	3.0 (B)			
5	WPOP-AM	5.6	WKND-AM	5.1	WKSS-FM	5.8 (BM)	13	WKND-AM	2.2	WAQY-FM	1.9	WRCQ-AM	2.0 (AC)			
6	WDRC-AM	5.3	WTIC-FM	4.7	WDRC-FM	5.3 (R)	14	WKCI-FM	2.0	WRCQ-AM	1.7	WKCI-FM	1.8 (R)			
7	WHCN-FM	5.1	WDRC-AM	4.2	WCCC-FM	4.9 (A)	15	WAQY-FM	1.9	WPLR-FM	1.5	WAQY-FM	1.7 (R)			
8	WIOF-FM	4.3	WDRC-FM	4.0	WIOF-FM	4.0 (AC)	16	WMLB-AM	1.4	WKCI-FM	1.2	WMLB-AM	1.7 (C)			
							17	WPLR-FM	1.1	WNBC-AM	1.0	WPLR-FM	1.3 (A)			
							18	WINF-AM	0.7	WHYN-FM	1.0	WHYN-FM	0.9 (BM)			
							19	WMAS-FM	0.6	WRYM-AM	1.0	WNBC-AM	0.8 (R)			
							20	WHYN-FM	0.5	WINF-AM	0.9	WMAS-FM	0.5 (AC)			
							21	WNBC-AM	0.4	WMLB-AM	0.8	WCBS-AM	0.5 (N)			
							22	WCCC-AM	0.3	WMAS-FM	0.6	WCCC-AM	0.4 (A)			
							23	WCBS-AM	0.3	WMAS-AM	0.6	WINF-AM	0.4 (BM)			
							24	WMAS-AM	0.3	WCCC-AM	0.4	WCTY-FM	0.4 (C)			
							25	WCCC-AM	0.3	WCBS-AM	0.3	WAAF-FM	0.3 (A)			
							26	WIOF-FM	0.3	WUR-AM	0.3	WUR-AM	0.3 (T)			

Fall '81 Market Overview

Although many fall markets were affected when the 1980 census data was plugged in and more ethnics were sampled, Houston was relatively unaffected. The usable diary count from the summer to the fall sweeps was virtually identical, but the fall sweeps had 25% more in-tab from the ethnic retrieval areas. However, **KMJQ**, the Urban Contemporary leader in Houston and still the top overall station, lost several shares in this survey.

Posting stronger fall books were **KIKK-FM**, which recaptured the Country lead; **KRLY**; **KLOL**, which topped 18-34 adults; and **KRBE**,

tops in teens. **KFMK** was a more significant factor as well.

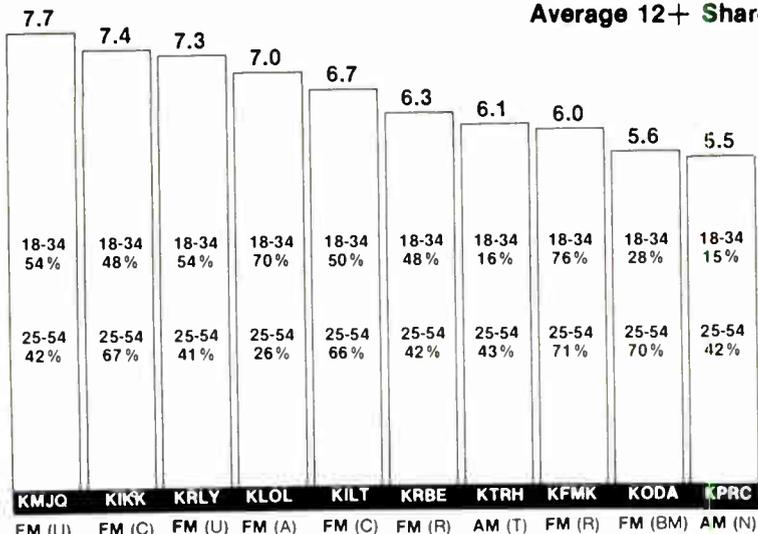
KIKK-FM rebounded after two soft books in which **KILT-FM** made a strong move. **KIKK-FM**, which led in the 25-54 adult category, showed significant improvements in each major daypart, especially middays. The station used a more substantial ad budget than before, with TV and billboards spotlighting its efforts. On-air, \$25,000 was given away to a listener in the "\$25,000 Msc Guarantee" promotion.

Among young adults, **KLOL** held the top position. Not only did the AOR station top adults 18-34, but it also dominated men 18-34. Teen

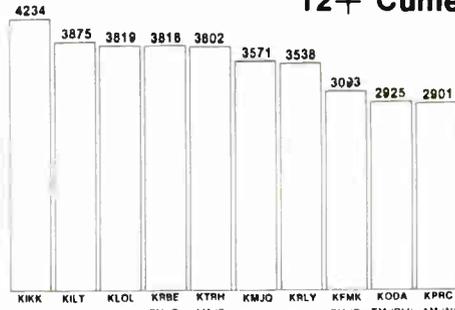
Continued on Page 120

Audience Rank/Composition

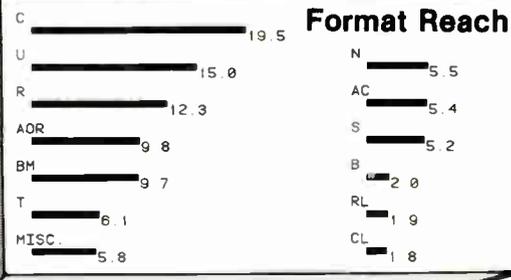
Average 12+ Share



12+ Cume



Format Reach



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP (00): 26055

	FALL 1980	WINTER 1981	SPRING 1981	SUMMER 1981	FALL 1981
1 KMJQ-FM	10.8	11.0	13.2	11.2	7.7 (M)
2 KIKK-FM	10.5	9.0	8.6	8.8	7.4 (C)
3 KRBE-FM	5.6	6.9	6.2	6.6	7.3 (M)
4 KYND-FM	5.4	6.2	6.2	6.5	7.0 (M)
5 KODA-FM	5.3	5.7	6.2	6.4	6.7 (C)
6 KPRC-FM	5.3	5.6	5.7	5.9	6.3 (M)
7 KTRH-FM	5.0	5.3	5.5	5.8	6.1 (M)

8 KLOL-FM	4.7	4.6	4.6	5.1	5.2	6.0 (R)
9 KRLY-FM	4.6	4.0	4.0	4.3	4.9	5.6 (M)
10 KEYH-AM	4.3	4.3	3.8	4.3	4.8	5.5 (M)
11 KFMK-FM	3.5	3.5	3.1	3.7	4.0	4.1 (M)
12 KENK-AM	3.2	2.9	2.9	3.3	2.9	3.4 (C)
13 KILT-FM	3.0	2.8	2.8	3.0	2.8	2.8 (A)
14 KSRK-FM	2.8	2.7	2.7	2.5	2.3	2.2 (C)
15 KILT-AM	2.8	2.7	2.7	1.9	2.1	2.0 (C)
16 KULF-AM	2.6	2.4	2.4	1.9	2.0	1.9 (S)
17 KLAT-AM	2.6	2.3	2.3	1.9	1.9	1.9 (S)
18 KQUE-FM	2.5	1.9	1.9	1.8	1.9	1.8 (C)
19 KLFF-FM	1.6	1.8	1.8	1.4	1.5	1.6 (A)
20 KIKK-AM	1.5	1.7	1.7	1.3	1.5	1.4 (S)
21 KNUZ-AM	1.1	1.3	1.3	1.3	1.1	1.2 (B)
22 KCOH-AM	1.0	1.3	1.3	1.1	1.0	1.2 (R)
23 KYON-AM	1.0	1.1	1.1	1.1	0.9	0.8 (B)
24 KLVL-AM	1.0	1.1	1.1	0.7	0.9	0.6 (C)
25 KXYZ-AM	1.0	0.9	0.9	0.6	0.7	0.6 (C)
26 KHCB-FM	0.6	0.9	0.9	0.6	0.7	0.4 (A)
27 KIKK-AM	0.5	0.5	0.5	0.3	0.5	0.4 (R)
28 KGUL-FM	0.4	0.4	0.4	0.3	0.3	0.3 (R)



KSRR • HOUSTON'S HOME OF ROCK 'N' ROLL

Fall '81 Market Overview

WIBC, the 25-54 leader in the market, continued to hold the 12+ share trophy as well. **WFBQ** is still climbing and led in 18-34 adults clearly. **WENS** debuted its soft rock format and scored impressively, with a win among women 18-34. Finally, there were fewer diaries in this survey tabulation than in the fall '80 data so these numbers are slightly less reliable than the previous fall books.

WIBC slipped in this book but still led the 25-54 demos with more than a 15 share. The station's female shares were stable but the male estimates were down significantly, particularly in PM drive.

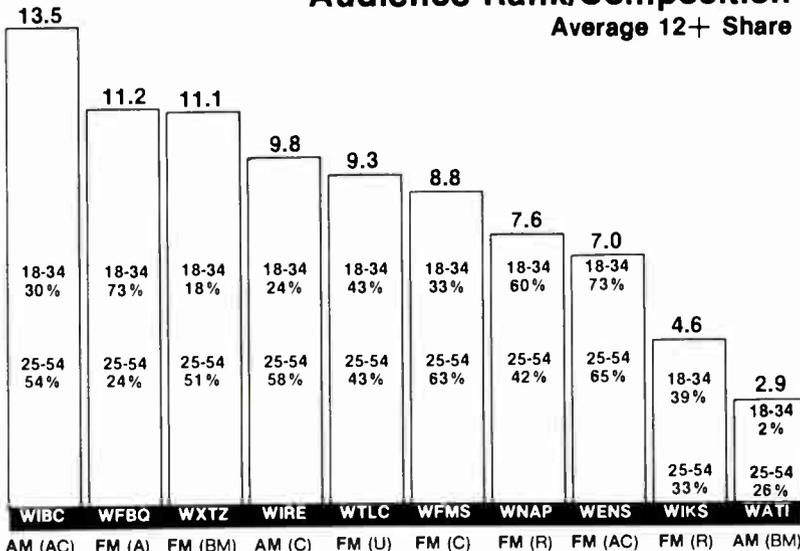
WFBQ moved into second place overall with a dynamite showing

among the AOR fans in the market. An adults 18-34 share of more than 21 was built by dominating men 18-34 and coming in second among women in that cell. WFBQ is consulted by **John Sebastian** and faced no AOR competition.

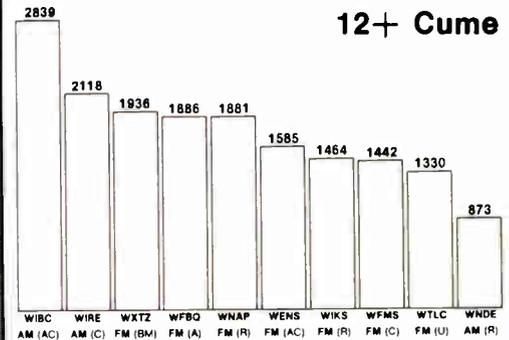
WIRE's Country format did well this time, with a number three showing among adults 25-54, behind WIBC and **WXTZ**. TV, billboards, and direct mail were used to market the station, known as the "Country Music Store."

WENS, formerly **WSVL**, came out with the "Magic" format consulted by **Bob Henabery**. The soft rock approach not only won the 18-34 female contest in its first try but also allowed the station to rank second among 18-34 adults overall.

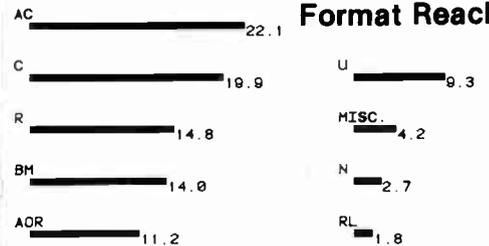
Audience Rank/Composition Average 12+ Share



12+ Cume



Format Reach



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP (00): 9533

	FALL 1980	SPRING 1981	FALL 1981		FALL 1980	SPRING 1981	FALL 1981
1	WIBC-AM 15.6	WIBC-AM 15.6	WIBC-AM 13.5 (AC)	7	WIKS-FM 8.1	WIRE-AM 8.1	WNAP-FM 7.6 (R)
2	WXTZ-FM 10.3	WXTZ-FM 12.8	WFBQ-FM 11.2 (A)	8	WFBQ-FM 7.4	WIKS-FM 6.2	WENS-FM 7.0 (AC)
3	WNAP-FM 9.9	WFBQ-FM 10.3	WXTZ-FM 11.1 (BM)	9	WNDE-AM 5.0	WIKS-FM 3.3	WIKS-FM 4.6 (R)
4	WIRE-AM 9.3	WNAP-FM 10.0	WIRE-AM 9.8 (C)	10	WATI-AM 3.7	WATI-AM 2.6	WATI-AM 2.9 (BM)
5	WTLC-FM 9.3	WTLC-FM 9.6	WTLC-FM 9.3 (U)	11	WIFE-AM 1.8	WGTC-FM 1.8	WIFE-AM 2.7 (R)
6	WFMS-FM 9.0	WFMS-FM 8.6	WFMS-FM 8.8 (C)	12	WGTC-FM 1.8	WIFE-AM 1.2	WNOE-AM 2.2 (R)
				13	WBR1-AM 1.0	WFBM-AM 0.9	WGTC-FM 1.3 (C)
				14	WCBK-FM 0.6	WBR1-AM 0.8	WBR1-AM 0.9 (RL)
				15	WXLW-AM 0.5	WXIR-FM 0.5	WXLW-AM 0.6 (AC)
				16	WLHN-FM 0.5	WNTS-AM 0.5	WNTS-AM 0.6 (RL)
				17	WXIR-FM 0.4	WLHN-FM 0.5	WCBK-FM 0.6 (AC)
				18	WFBM-AM 0.4	WSVL-FM 0.5	WLHN-FM 0.4 (AC)
				19	WNTS-AM 0.4	WLV-AM 0.3	WLS-AM 0.4 (R)
				20	WSVL-FM 0.4	WCBK-FM 0.3	WXIR-FM 0.3 (RL)
				21	WCBK-AM 0.3	WCBK-AM 0.1	

Fall '81 Market Overview

WDAF just keeps rolling along as the kingpin of the Kansas City market. The station not only topped the metro 12+ but had virtually the same 25-54 share as its 12+ total, good enough to edge out WHB for the 25-54 title. Among young adults there was a new contender, with KUDL stealing the 18-34 title this book. WHB, KPRS, and KYYS also had double-digit 18-34 shares. KBEQ posted a nice recovery in this sweep, tying KYYS for the teen lead.

The 25-54 arena was an interesting one with WDAF and WHB so close. WHB took the title among women while WDAF copped the male crown.

The 18-34 battleground became crowded with the increased

presence of KUDL. KYYS and KUDL were close 12+, with KYYS leading among the teens. Among men 18-34 KYYS held the edge, but KUDL took the cake when it came to adults 18-34.

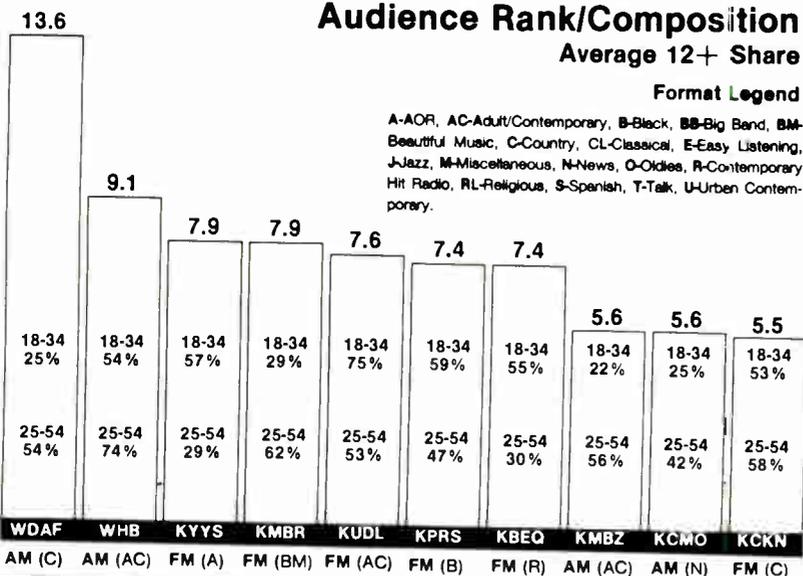
In addition to the AOR fracas, Black-formatted KPRS gathered in a large number of quarter-hours from the 18-34 demos, and WHB was no slouch in that department either. These two stations were close enough to KUDL and KYYS in the 18-34 adult bracket so you could almost throw a blanket over all four.

What caused KBEQ's rise? The station moved its programming away from its AOR leanings and hopes to fill a perceived void for a true CHR station in the Kansas City area. Teen increases, plus dramatic gains among young adult men in every major daypart except AM drive, propelled KBEQ to a higher share threshold.

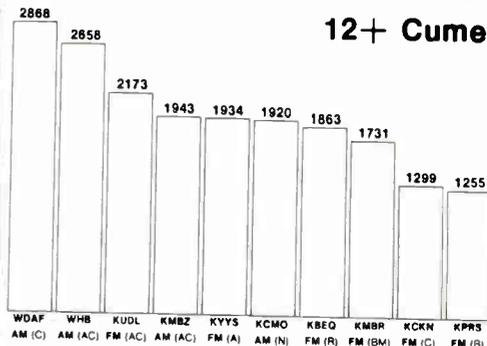
Audience Rank/Composition Average 12+ Share

Format Legend

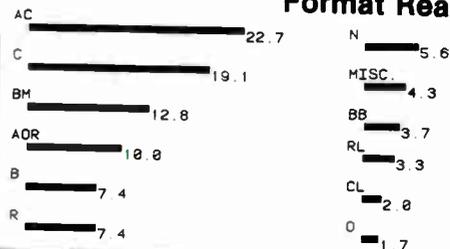
A-AOR, AC-Adult/Contemporary, B-Black, BB-Big Band, BM-Beautiful Music, C-Country, CL-Classical, E-Easy Listening, J-Jazz, M-Miscellaneous, N-News, O-Oldies, R-Contemporary Hit Radio, RL-Religious, S-Spanish, T-Talk, U-Urban Contemporary.



12+ Cume



Format Reach



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 10960

	FALL 1980	SPRING 1981	FALL 1981		FALL 1981
1	WDAF-AM 11.4	WDAF-AM 13.8	WDAF-AM 13.6 (C)	8	KBEQ-FM 6.8
2	KYYS-FM 10.3	WHB-AM 9.5	WHB-AM 9.1 (AC)	9	KPRS-FM 6.2
3	WHB-AM 9.1	KMBR-FM 9.0	KYYS-FM 7.9 (A)	10	KCMO-AM 6.0
4	KMBZ-AM 8.8	KYYS-FM 9.0	KMBR-FM 7.9 (BM)	11	KCKN-FM 6.0
5	KUDL-FM 8.1	KMBZ-AM 8.7	KUDL-FM 7.6 (AC)	12	KJLA-AM 2.7
6	KCEZ-FM 7.8	KCEZ-FM 7.6	KPRS-FM 7.4 (B)	13	KSAS-FM 2.0
7	KMBR-FM 6.9	KPRS-FM 7.5	KBEQ-FM 7.4 (R)	14	KXTR-FM 2.0
				15	KPRT-AM 1.7
				16	KCCV-AM 1.5
				17	KBEA-AM 0.9
				18	KFEQ-AM 0.9
				19	KLZR-FM 0.6
				20	KCKN-AM 0.6
				21	KFIX-AM 0.6
				22	KWKI-FM 0.4
				23	KCLO-AM 0.4
					6.0 KMBZ-AM 5.6 (AC)
					5.9 KCMO-AM 5.6 (M)
					5.7 KCKN-FM 5.5 (C)
					3.7 KCEZ-FM 4.9 (BM)
					2.0 KJLA-AM 3.7 (BB)
					1.1 KXTR-FM 2.0 (CL)
					1.1 KLDY-AM 1.7 (O)
					1.0 KSAS-FM 1.6 (A)
					1.0 KPRT-AM 1.6 (RL)
					0.9 KEXS-AM 0.7 (RL)
					0.6 KBEA-AM 0.6 (RL)
					0.6 KCNW-AM 0.6 (RL)
					0.6 KLZR-FM 0.5 (A)
					0.5 KTRU-FM 0.4 (RL)
					0.4 KWKI-FM 0.4 (AC)
					0.4 KCCV-AM 0.4 (AC)
					0.4 KCKN-AM 0.3 (M)
					0.4 KIEE-FM 0.3 (M)

The Number One Trend in Southern California Rock!

KLOS 95 $\frac{1}{2}$

KLOS RADIO. The ultimate in
rock and roll.

And according to the last four Arbitron Reports, KLOS has continually progressed on an upward trend. In the fall of 1981, we did it! We gained the highest AQH* in the history of the station, making KLOS the number one rock station in the Southland.

KLOS 95 $\frac{1}{2}$. It's more than a radio station. It's a Southern California trend!

*SOURCE: Fall Arbitron 1981 M-S 6A-12M
Metro Area. Total Audience 12+

KLOS 95 $\frac{1}{2}$

KLOS RADIO, 3321 S. LA CIENEGA BLVD., LOS ANGELES, CALIFORNIA 90016, PHONE (213) 557-7000
AN ABC OWNED RADIO STATION

Fall '81 Market Overview

As this edition goes to press, there is still some question about the final standings of the Louisville report. **WVEZ** ended up with a 9.3 share to 9.2 for **WRKA** on a total week basis. However, **WRKA** was the leading station for both Monday-Friday and on the weekends, so the station has queried **Arbitron** in order to see if there were errors made in the report production.

Assuming the data is correct, **WRKA** still has reason to shout. The station was dominant among 18-34 adults, with approximately an 18 share, and was one-tenth of a share behind 25-54 leader **WCII**. Building on a successful spring book, the station advertised itself on TV and through direct mail (plastic cards sent out enabled public to win a car and prizes).

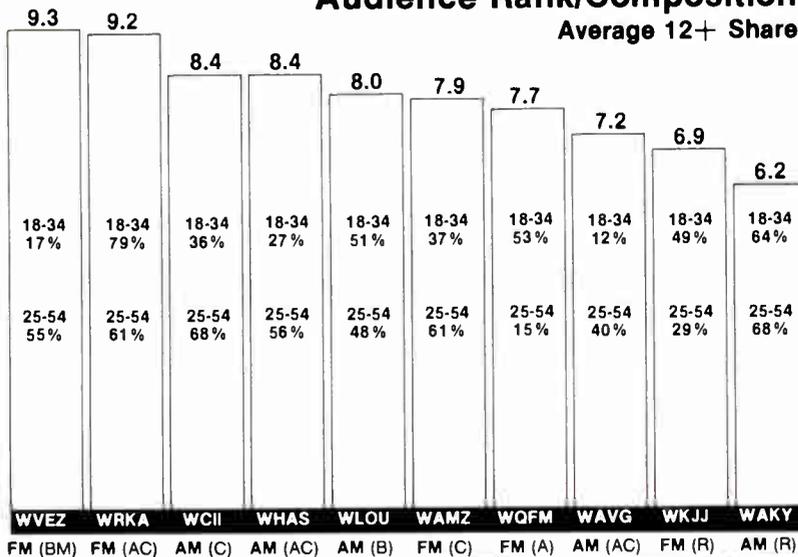
WCII garnered a healthy increase in this report. The Country leader

knocked **WAMZ** from its number one perch without doing any advertising. On-air more crossover songs were played and more news/information was put on. As noted above, **WCII** became the top 25-54 station in the market. Watch for a **WAMZ** counterattack.

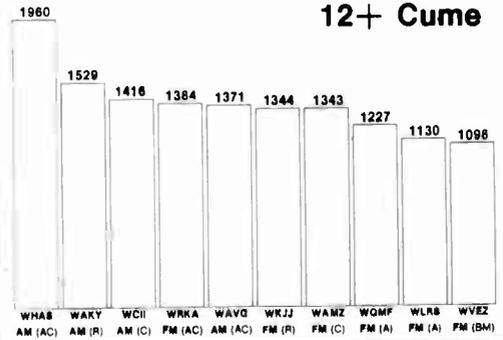
WLOU powered to its best book ever. The station tied **WQMF** for second among 18-34 adults. There was no external advertising except an ongoing bumper sticker campaign. Promotionally, **WLOU** gave away food to the needy during the holidays.

WQMF more than doubled its teen share and took the lead in that demo with more than a 33 share. The AOR advertised on TV, switched some airshifts as a new PD came in, and went commercial-free on many weekends. These moves, combined with **John Sebastian's** research help and the fact that **WLRs** had no PD during the sweep combined to push **WQMF** to the AOR lead.

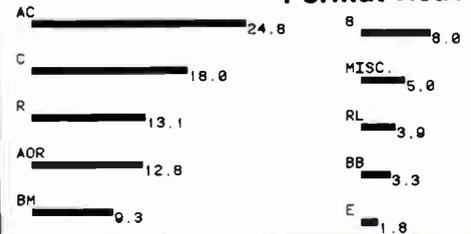
Audience Rank/Composition Average 12+ Share



12+ Cume



Format Reach



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 7432

	FALL 1980	SPRING 1981	FALL 1981		FALL 1980	SPRING 1981	FALL 1981		FALL 1980	SPRING 1981	FALL 1981		FALL 1980	SPRING 1981	FALL 1981
1	WAMZ-FM	11.7	WAMZ-FM	10.6	WVEZ-FM	9.3 (BM)	6	WHAS-AM	7.8	WRKA-FM	6.8	WAMZ-FM	7.9 (C)		
2	WKJJ-FM	10.5	WVEZ-FM	10.4	WRKA-FM	9.2 (AC)	7	WAVE-AM	6.8	WCII-AM	6.7	WQMF-FM	7.7 (A)		
3	WVEZ-FM	9.9	WHAS-AM	9.7	WCII-AM	8.4 (C)	8	WLOU-AM	5.7	WLOU-AM	6.3	WAVG-AM	7.2 (AC)		
4	WAKY-AM	9.5	WKJJ-FM	8.7	WHAS-AM	8.4 (AC)	9	WINN-AM	5.0	WQMF-FM	6.1	WKJJ-FM	6.9 (R)		
5	WLRs-FM	8.5	WAVE-AM	8.2	WLOU-AM	8.0 (B)	10	WCII-AM	4.7	WLRs-FM	6.0	WAKY-AM	6.2 (R)		
							11	WQMF-FM	3.9	WAKY-AM	5.0	WLRs-FM	5.1 (A)		
							12	WRKA-FM	3.6	WINN-AM	3.6	WINN-AM	3.3 (BB)		
							13	WTMT-AM	2.9	WTMT-AM	2.3	WFIA-AM	2.2 (RL)		
							14	WZZX-FM	1.9	WXVW-AM	2.1	WXLN-FM	1.7 (RL)		
							15	WXLN-FM	1.1	WFIA-AM	1.3	WTMT-AM	1.7 (C)		
							16	WFIA-AM	1.1	WXLN-FM	1.2	WJYL-FM	0.9 (E)		
							17	WXVW-AM	0.9	WJYL-FM	0.4	WXVW-AM	0.9 (E)		

Fall '81 Market Overview

Several factors combined to make the Memphis market report one of the most interesting this fall. Overall market in-tab was up solidly compared to the 1980 fall report, and a significant portion of that increase was among the ethnically retrieved areas. **Arbitron** plugged in 1980 census information reflecting an almost 38% black population in the metro. In line with these figures, perhaps it is not surprising that **WHRK** should go through the roof and that **WDIA** should also post a healthy increase while all the Country stations saw their numbers dwindle.

As you can see from the share trend data on this page, **WHRK** jumped into first place in the Memphis metro with a seven-share boost to a 16.7! **WHRK**'s gains came across the young adult board as its male numbers were up 60% overall, while the female contribution more than doubled, compared to the spring book. The 18-34 appeal allowed **WHRK** not only to top that adult demo with almost a 24 share but also to

edge out **WEZI** for the 25-54 lead, with almost a 15 compared to the Beautiful Music station's number, just under 14. As for teens, **WHRK** took the lead there also. With more than a 30 share in this report, the station passed **WZXR** and **WMC-FM**, the former teen pacesetters.

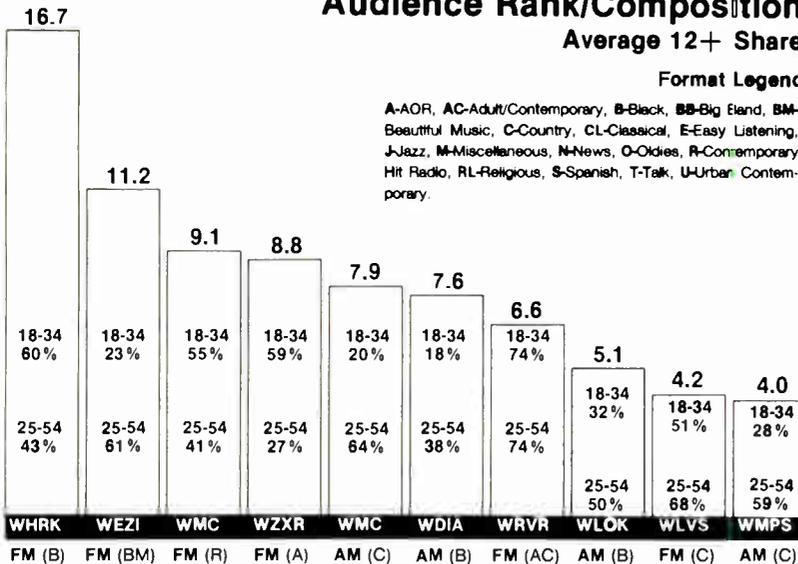
WDIA's numbers increased notably. The station scored almost a tripling of its teen shares, and virtually doubled its male showing in the spring book. Female numbers stayed basically the same. Morning drive and the evenings were the dayparts where **WDIA** was best able to boost its male audience shares.

With the ethnically-targeted stations taking a big chunk of the marketplace, something had to give among the non-ethnic stations. One major item was the across-the-board demise of Country this sweep. **WMC**, **WLVS**, and **WMPS** (**WHRK**'s AM entity) all lost significant shares this sweep. Interestingly, Beautiful Music **WEZI**, in spite of the ethnic influx, managed to increase its overall share this sweep, with midday and evening female gains pacing the way.

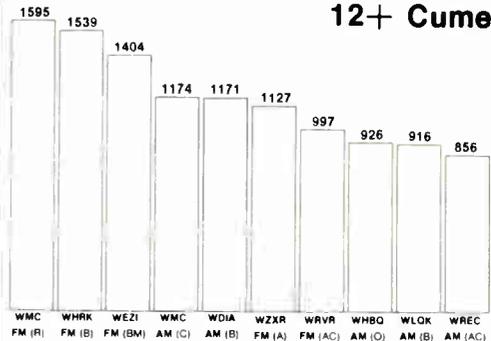
Audience Rank/Composition Average 12+ Share

Format Legend

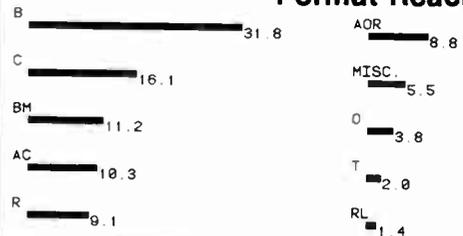
A-AOR, AC-Adult/Contemporary, B-Black, BB-Big Band, BM-Beautiful Music, C-Country, CL-Classical, E-Easy Listening, J-Jazz, M-Miscellaneous, N-News, O-Oldies, R-Contemporary Hit Radio, RL-Religious, S-Spanish, T-Talk, U-Urban Contemporary.



12+ Cume



Format Reach



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP (00): 7428

	FALL 1980		SPRING 1981		FALL 1981	
1	WZXR-FM	13.4	WMC -AM	11.8	WHRK-FM	16.7 (B)
2	WEZI-FM	12.1	WZXR-FM	11.5	WEZI-FM	11.2 (BM)
3	WHRK-FM	11.1	WEZI-FM	10.8	WMC -FM	9.1 (R)
4	WMC -AM	10.9	WMC -FM	10.3	WZXR-FM	8.8 (A)

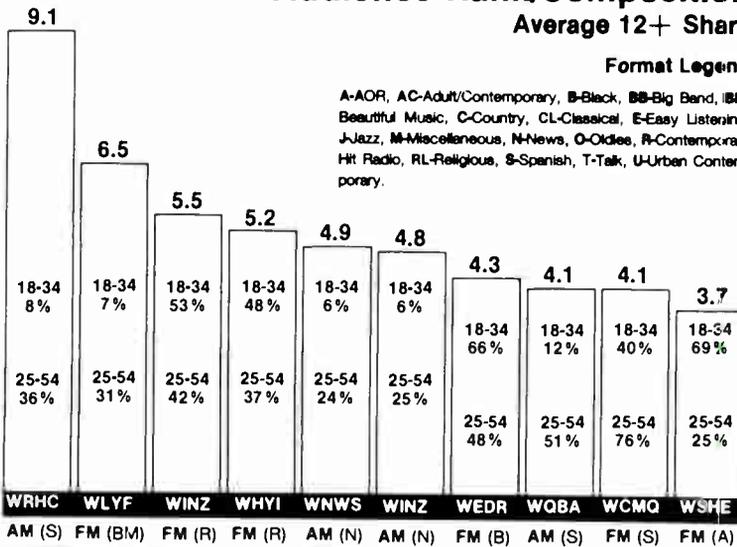
5	WMC -FM	7.4	WHRK-FM	9.6	WMC -AM	7.9 (C)
6	WDIA-AM	5.9	WMPS-AM	6.9	WDIA-AM	7.6 (B)
7	WQUD-FM	5.4	WRVR-FM	6.6	WRVR-FM	6.6 (AC)
8	WLVS-FM	5.0	WDIA-AM	5.4	WLOK-AM	5.1 (B)
9	WHBQ-AM	4.8	WLVS-FM	5.2	WLVS-FM	4.2 (C)
10	WLOK-AM	4.7	WLOK-AM	5.1	WMPS-AM	4.0 (C)
11	WREC-AM	4.2	WHBQ-AM	4.4	WHBQ-AM	3.8 (O)
12	WMPS-AM	4.2	WREC-AM	2.9	WREC-AM	3.7 (AC)
13	WVEE-AM	2.3	KWAM-AM	2.1	KWAM-FM	2.4 (B)
14	KWAM-AM	1.6	WVEE-AM	1.4	WVEE-AM	2.0 (T)
15	KWAM-FM	1.0	KSUD-AM	1.3	WMSO-AM	1.2 (M)
16	KSUD-AM	0.5	KWAM-FM	0.8	KSUD-AM	0.7 (RL)
17			WKBL-AM	0.4	KWAM-AM	0.7 (RL)

Miami-Ft. Lauderdale-Hollywood Special

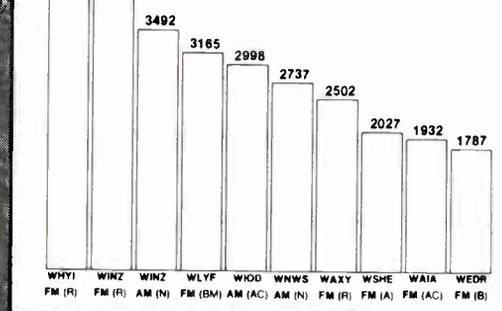
Audience Rank/Composition Average 12+ Share

Format Legend

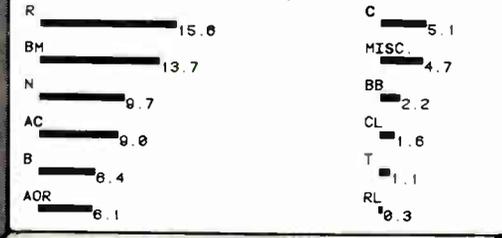
A-AOR, AC-Adult/Contemporary, B-Black, BB-Big Band, IBM-Beautiful Music, C-Country, CL-Classical, E-Easy Listening, J-Jazz, M-Miscellaneous, N-News, O-Oldies, R-Contemporary Hit Radio, RL-Religious, S-Spanish, T-Talk, U-Urban Contemporary.



12+ Cume



Format Reach



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP (00): 24453

	FALL 1980	SPRING 1981	FALL 1981		FALL 1980	SPRING 1981	FALL 1981		FALL 1980	SPRING 1981	FALL 1981	
1	WHYI-FM	6.5	WHYI-FM	6.6	WRHC-AM	9.1 (S)		14	WQBA-AM	3.3	WQAM-AM	3.1
2	WRHC-AM	6.3	WNWS-AM	6.4	WLYF-FM	6.5 (BM)		15	WIMI-FM	3.2	WWWL-FM	3.1
3	WNWS-AM	5.7	WRHC-AM	5.7	WINZ-FM	5.5 (R)		16	WEDR-FM	2.6	WYOR-FM	2.9
4	WINZ-AM	4.6	WINZ-FM	5.0	WHYI-FM	5.2 (R)		17	WLOY-AM	2.6	WATA-FM	2.9
5	WKQS-FM	4.6	WLYF-FM	4.8	WNWS-AM	4.9 (N)		18	WCMQ-FM	2.3	WVCG-AM	2.4
6	WLYF-FM	4.5	WQBA-AM	4.6	WINZ-AM	4.8 (N)		19	WCMQ-AM	2.3	WHIT-AM	2.3
7	WQAM-AM	4.1	WINZ-AM	4.4	WEDR-FM	4.3 (B)		20	WMJX-FM	2.3	WRBD-AM	2.2
8	WYOR-FM	4.1	WSHE-FM	4.0	WQBA-AM	4.1 (S)		21	WQBA-FM	2.0	WFIL-AM	2.0
9	WATA-FM	3.8	WIOD-AM	3.7	WCMQ-FM	4.1 (S)		22	WOCN-AM	1.9	WCMQ-AM	2.0
10	WWWL-FM	3.8	WAXY-FM	3.5	WSHE-FM	3.7 (A)		23	WGBS-AM	1.7	WGBS-AM	1.7
11	WIOD-AM	3.6	WKQS-FM	3.3	WCMQ-AM	3.6 (S)		24	WRBD-AM	1.6	WLQY-AM	1.9
12	WAXY-FM	3.5	WEDR-FM	3.2	WIOD-AM	3.6 (AC)		25	WCKO-FM	1.5	WCKO-FM	1.9
13	WSHE-FM	3.3	WCMQ-FM	3.2	WAXY-FM	3.3 (R)		26	WHIT-AM	1.4	WTMI-FM	1.8
								27	WVCG-AM	1.4	WQBA-FM	1.7
								28	WINZ-FM	1.2	WWJF-FM	1.5
								29	WKAT-AM	1.2	WOCN-AM	1.1
								30	WFIL-AM	1.1	WKAT-AM	1.1
								31	WEWZ-FM	1.0	WOCN-AM	0.7
								32	WMBM-AM	0.7	WEAT-FM	0.4
								33	WEXY-AM	0.6	WEXY-AM	0.3
								34	WSRF-AM	0.5	WPIP-AM	0.3
								35	WPIP-AM	0.3		
								36	WEAT-FM	0.3		

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Milwaukee-Racine METRO RANK 25

Fall '81 Market Overview

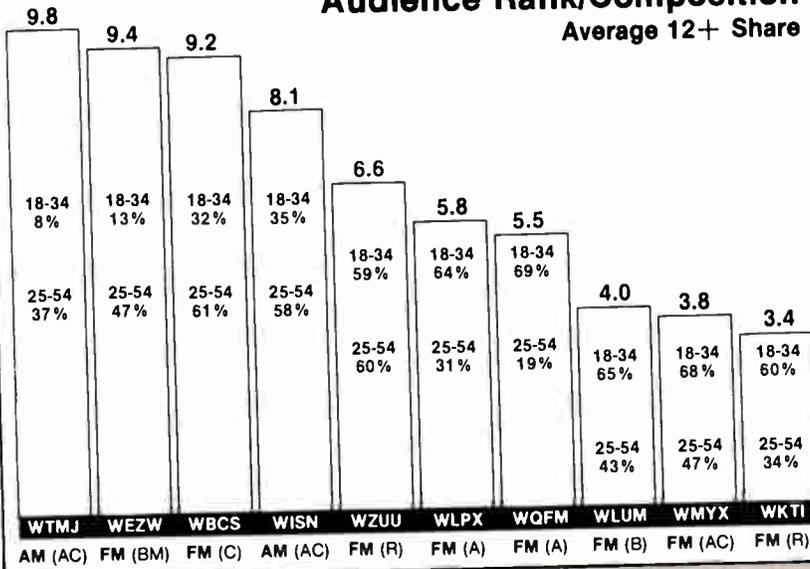
WTMJ reclaimed the top slot in the Milwaukee standings as WZEW and WISN experienced softness in their numbers. WTMJ was down again as well but by comparison came out ahead. WBCS made a strong move in this book, coming out on top of the 25-54 demos. Likewise, WZUU-FM improved and led the 18-34 adults narrowly over WQFM.

The key to the WBCS move towards the top was improvement among the station's male tuners. In the evening daypart, the station more than doubled its previous share among men. Afternoon drive im-

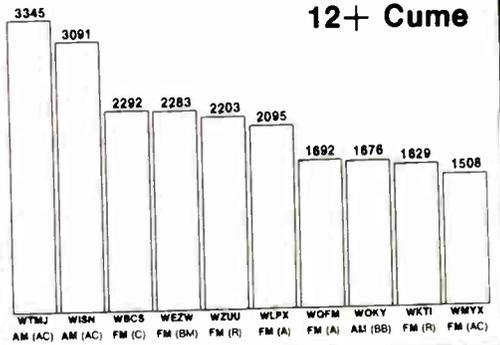
proved also, perhaps due to the addition of **Art Roberts**, formerly of Chicago radio fame. To ballyhoo the station's fine-tuned sound, WBCS spent more on advertising this sweep, with the effort concentrated on TV.

WZUU-FM moved to more of a personality approach in this survey by hiring **Jonathan Green**, a veteran in the market, from WTMJ. More ad dollars than before were spent too, with TV, buscards, and cabtops covering the campaign. This all led to WZUU-FM improving its adult numbers and edging out WQFM for the 18-34 lead. WQFM led among the men 18-34 however, while WZUU-FM took first among women in the 18-34 bracket.

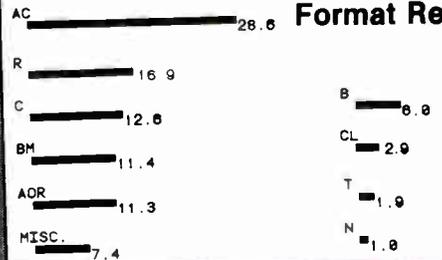
Audience Rank/Composition Average 12+ Share



12+ Cume



Format Reach



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 12963

	FALL 1980	SPRING 1981	FALL 1981		FALL 1980	SPRING 1981	FALL 1981								
1	WTMJ-AM	12.3	WEZW-FM	11.4	WTMJ-AM	9.8 (AC)	23	WGN-AM	0.9	WBKV-AM	0.9	WYLO-AM	0.9	WNOV-AM	1.0 (B)
2	WEZW-FM	11.8	WTMJ-AM	10.7	WEZW-FM	9.4 (BM)	24	WBKV-AM	0.9	WBKV-AM	0.8	WTKM-FM	0.8	WTKM-FM	0.7 (AC)
3	WISN-AM	11.0	WISN-AM	10.1	WBCS-FM	9.2 (C)	25	WXJY-FM	0.8	WAWA-AM	0.7	WAWA-AM	0.6	WYLO-AM	0.7 (M)
4	WBCS-FM	8.2	WBCS-FM	8.3	WISN-AM	8.1 (AC)	26	WEMP-AM	0.7	WNOV-AM	0.6	WNOV-AM	0.5	WGN-AM	0.6 (M)
5	WLPX-FM	6.0	WLPX-FM	6.3	WZUU-FM	6.6 (R)	27	WZUU-AM	0.6	WTKM-FM	0.4	WTKM-FM	0.4	WTKM-FM	0.6 (AC)
6	WFMR-FM	5.0	WQFM-FM	6.0	WLPX-FM	5.8 (A)	28	WLS-AM	0.4	WTKM-FM	0.4	WTKM-FM	0.4	WTKM-FM	0.6 (AC)
7	WZUU-FM	4.8	WZUU-FM	5.3	WQFM-FM	5.5 (A)	29	WTKM-FM	0.4	WTKM-FM	0.4	WTKM-FM	0.4	WTKM-FM	0.5 (M)
8	WQFM-FM	4.3	WOKY-AM	4.0	WLUM-FM	4.0 (B)	30	WGLB-AM	0.4	WFNY-FM	0.4	WFNY-FM	0.4	WFNY-FM	0.5 (M)
9	WLUM-FM	3.2	WKTI-FM	3.9	WMYX-FM	3.8 (AC)	31	WTKM-AM	0.4	WTKM-AM	0.4	WTKM-AM	0.4	WTKM-AM	0.6 (M)
10	WOKY-AM	3.0	WMYX-FM	3.6	WKTI-FM	3.4 (R)	32	WTKM-AM	0.4	WTKM-AM	0.4	WTKM-AM	0.4	WTKM-AM	0.6 (M)
11	WKTI-FM	2.5	WKTK-FM	2.8	WFMR-FM	2.9 (CL)	33	WGLB-FM	0.2	WGLB-FM	0.2	WGLB-FM	0.2	WGLB-FM	0.6 (M)
							34	WTKM-AM	0.2	WTKM-AM	0.2	WTKM-AM	0.2	WTKM-AM	0.6 (M)

TO REACH YOUR TARGET GROUPS IN MILWAUKEE...

ADULTS 25-plus

Radi**11**
WISN

WISN

WISN

ADULTS 18-34

97 fm
WLPX

WLPX

WLPX

BREWER RADIO

 Represented by
Katz Radio

Minneapolis- St. Paul

METRO RANK **16**

Fall '81 Market Overview

Since this is a tale of two cities it seems only appropriate that it should also be the tale of two giants. It used to be that when one spoke of Twin Cities radio there was one leader, WCCO. There is a new reality here, however. KSTP-FM so dominates the 18-34 adults, and almost beats WCCO 25-54, that it must be considered the other major factor in the Twin Cities radio universe.

WCCO has been on top for so long it's not really news when the station stays there. Vikings football helped to keep the station's fall numbers high, but otherwise there was no advertising or special promo-

tion events planned just for this sweep. The WCCO audience skew remained 35+, with 50% of the audience 55+ in the latest survey. The WCCO dominance of the 25-54 demos may be coming to an end, as KSTP-FM seriously challenged this time around. WCCO led with almost a 21 share in this target, but KSTP-FM was only three shares behind.

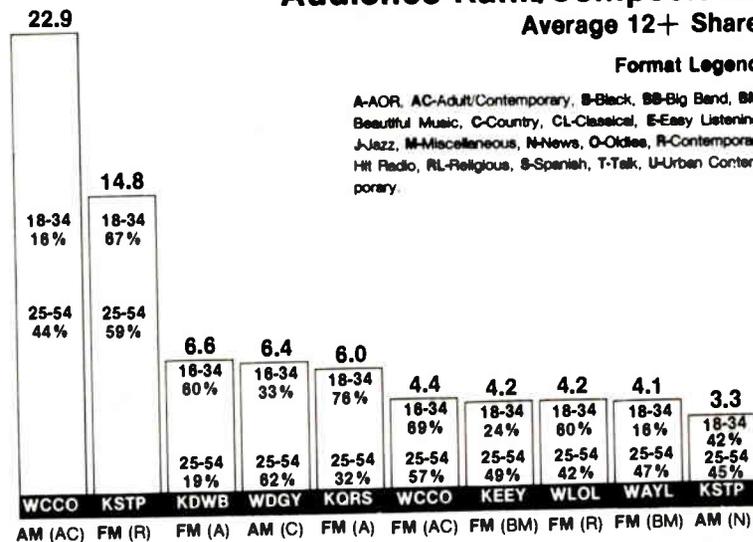
Among the 18-34 adults it's not much of a contest. KSTP-FM had approximately a 23 share of this group, and led its nearest competitor, KQRS-AM & FM, by almost a two-to-one margin. Even among men 18-34, KSTP-FM led the AOR combo.

Consistency in programming, advertising on TV and billboards, and an ongoing cash-call contest kept KSTP-FM alive and growing.

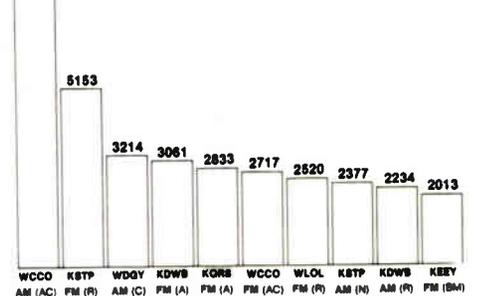
Audience Rank/Composition Average 12+ Share

Format Legend

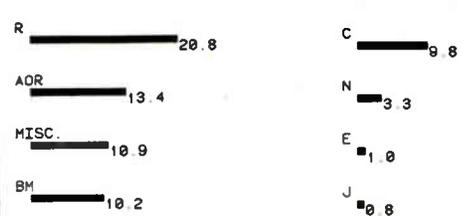
A-AOR, AC-Adult/Contemporary, B-Black, BB-Big Band, BM-Beautiful Music, C-Country, CL-Classical, E-Easy Listening, J-Jazz, M-Miscellaneous, N-News, O-Oldies, R-Contemporary Hit Radio, RL-Religious, S-Spanish, T-Talk, U-Urban Contemporary



12+ Cume



Format Reach



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 17569

	FALL 1980	SPRING 1981	FALL 1981		FALL 1980	SPRING 1981	FALL 1981		FALL 1980	SPRING 1981	FALL 1981		FALL 1980	SPRING 1981	FALL 1981
1	WCCO-AM	24.5	WCCO-AM	20.2	WCCO-AM	22.9 (AC)	6	WDGY-AM	5.3	KQRS-FM	5.6	WCCO-FM	4.4	(AC)	
2	KSTP-FM	10.1	KSTP-FM	12.4	KSTP-FM	14.8 (R)	7	KQRS-FM	4.5	WAYL-FM	4.8	KEYE-FM	4.2	(BM)	
3	KEYE-FM	6.0	WDGY-AM	7.1	KDWB-FM	6.6 (A)	8	WAYL-FM	4.5	WLOL-FM	4.4	WLOL-FM	4.2	(R)	
4	WLOL-FM	5.8	KDWB-FM	6.3	WDGY-AM	6.4 (C)	9	WCCO-FM	4.3	WCCO-FM	3.8	WAYL-FM	4.1	(BM)	
5	KDWB-FM	5.7	KEYE-FM	5.9	KQRS-FM	6.0 (A)	10	WWTC-AM	3.5	KSTP-AM	3.5	KSTP-AM	3.3	(N)	
							11	KSTP-AM	3.2	WWTC-AM	3.2	WWTC-AM	2.5	(AC)	
							12	KDWB-AM	3.0	KTCR-FM	2.8	KDWB-AM	1.8	(R)	
							13	WAYL-AM	1.6	KDWB-AM	2.6	KJJU-FM	1.8	(C)	
							14	KTCR-FM	1.6	KRSI-FM	1.2	WAYL-AM	1.6	(BM)	
							15	KRSI-FM	1.2	KRSI-AM	1.0	KTCR-FM	1.6	(C)	
							16	KTWN-FM	1.1	KTWN-FM	1.0	KRSI-AM	1.0	(E)	
							17	KQRS-AM	1.0	WAYL-AM	1.0	WMIN-AM	0.9	(M)	
							18	KRSI-AM	1.0	KQRS-AM	0.8	KTWN-FM	0.8	(J)	
							19	KEYE-AM	0.9	WMIN-AM	0.5	KQRS-AM	0.8	(A)	
							20	WMIN-AM	0.8	KEYE-AM	0.5	KEYE-AM	0.3	(BM)	
							21	WIXK-FM	0.2	KTCR-AM	0.3				
							22	WIXK-AM	0.1						

Fall '81 Market Overview

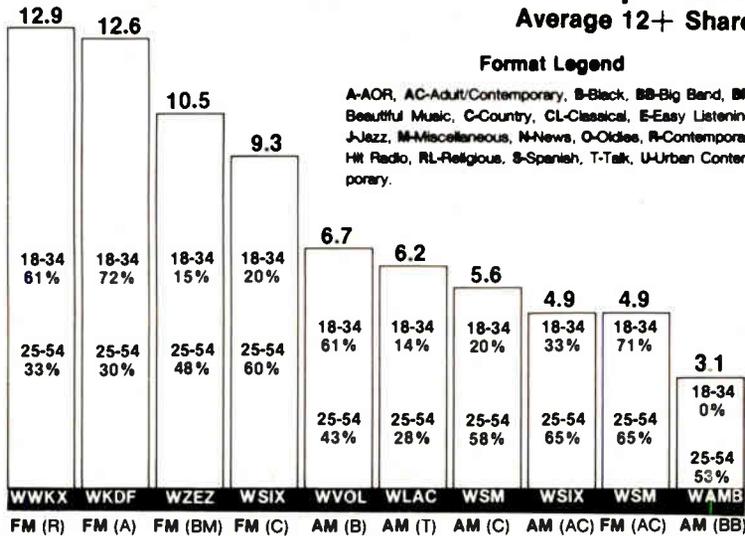
That blur that just went by was **WWKX**, rushing to the top of the heap in Nashville. This CHR entry posted dramatic gains among female listeners, more than doubling its shares. With more than a 22 share among women 18-34, **WWKX** became a real factor, and among 18-34 adults the station mattered too, taking second with a 19 share. Advertising to build the station came through TV and billboard. By the way, with the rush this sweep, **WWKX** became the teen leader also, with just over a 30 share of that demo.

Tops among the 18-34 adults was **AOR WKDF**. The station achieved almost a 22 share among the young adults, with a 28 share among young men 18-34. On-air the station offered a mass-appeal AOR format, since there is little competition. Advertising efforts were channeled primarily through TV this survey.

The top 25-54 stations were **WSIX-FM** and **WZEZ**, not separated by a large margin. **WZEZ**'s Beautiful Music format led with women 25-54, while **WSIX-FM** won in the male 25-54 category. Key to the **WZEZ** rise this book was a 30% gain in female shares overall, with AM drive and the evenings posting the largest increases.

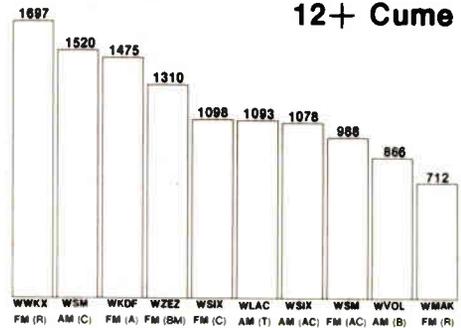
Audience Rank/Composition

Average 12+ Share

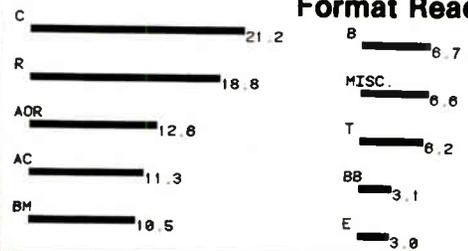


Format Legend
 A-AOR, AC-Adult/Contemporary, B-Black, BB-Big Band, BM-Beautiful Music, C-Country, CL-Classical, E-Easy Listening, J-Jazz, M-Miscellaneous, N-News, O-Oldies, R-Contemporary Hit Radio, RL-Religious, S-Spanish, T-Talk, U-Urban Contemporary.

12+ Cume



Format Reach



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 7207

	FALL 1980		SPRING 1981		FALL 1981		FALL 1981		FALL 1981		FALL 1981		FALL 1981
1	WZEZ-FM	11.5	WKDF-FM	11.9	WWKX-FM	12.9 (R)	7	WSM-FM	6.5	WSM-AM	6.3	WSM-AM	5.6 (C)
2	WSIX-FM	11.0	WSIX-FM	9.4	WKDF-FM	12.6 (A)	8	WKQB-FM	5.0	WLAC-AM	5.6	WSIX-AM	4.9 (AC)
3	WVOL-AM	9.0	WSM-FM	9.4	WZEE-FM	10.5 (BM)	9	WLAC-AM	4.5	WB YQ-FM	5.1	WSM-FM	4.9 (AC)
4	WSM-AM	8.5	WWKX-FM	8.2	WSIX-FM	9.3 (C)	10	WB YQ-FM	3.7	WSIX-AM	3.9	WAMB-AM	3.1 (BB)
5	WWKX-FM	8.3	WZEZ-FM	8.2	WVOL-AM	6.7 (B)	11	WSIX-AM	3.4	WAMB-AM	2.9	WJ YN-FM	3.0 (E)
6	WKDF-FM	7.3	WVOL-AM	7.8	WLAC-AM	6.2 (T)	12	WAMB-AM	2.8	WJ YN-FM	2.0	WKOS-FM	2.7 (R)
							13	WMAK-AM	2.7	WMAK-AM	1.9	WMAK-FM	2.5 (R)
							14	WJ RB-AM	2.5	WJ RB-AM	1.9	WUSW-FM	2.2 (C)
							15	WKDA-AM	1.6	WKDA-AM	1.5	WJ RB-AM	1.8 (C)
							16	WNAH-AM	1.3	WKOS-FM	1.4	WMAK-AM	1.5 (AC)
							17	WVGM-AM	1.2	WVGM-AM	1.1	WKDA-AM	1.0 (C)
							18	WKOS-FM	1.2	WUSW-FM	0.9	WMTS-AM	1.0 (C)
							19	WDBL-AM	1.1	WMTS-AM	0.7	WCUR-AM	0.7 (R)
							20	WQNS-AM	0.5	WNAH-AM	0.6	WDBL-FM	0.3 (M)
							21	WDBL-FM	0.5	WDBL-FM	0.5	WDBL-AM	0.3 (C)
							22	WQNS-AM	0.4	WQNS-AM	0.4		
							23	WDBL-AM	0.1	WDBL-AM	0.1		

Fall '81 Market Overview

WNBC slipped but remained the top overall station on Long Island, while WRFM, WPLJ, WYNY, and WBLI posted worthwhile increases.

WNBC's morning numbers remained strong due to the presence of **Don Imus**, but there was slippage in midday, especially among female listeners. The station's teen figures remained relatively stable through the week.

The new number two station on Long Island was **Bonneville's** WRFM. This Beautiful Music entity, with virtually all of its audience 45+, slipped in the morning but was significantly stronger in the other dayparts, especially at night.

WYNY added more than a share to its 12+ tally, with a steady gain posted in AM drive. Compared to the fall '80 sweep, WYNY has more than doubled its morning shares. WYNY has almost a perfect 18-24 and 25-34 balance, with each demo contributing approximately 30% of the station's audience total.

WBLI remained the top local station in the Nassau-Suffolk area. A multimedia campaign consisting of TV, billboards, newspaper, and bumper stickers carried the message. The bumper sticker contest offered many prizes, lots of winners, and was tied into the local 7-11 chain. Among the top 10 stations on Long Island, WBLI has the largest

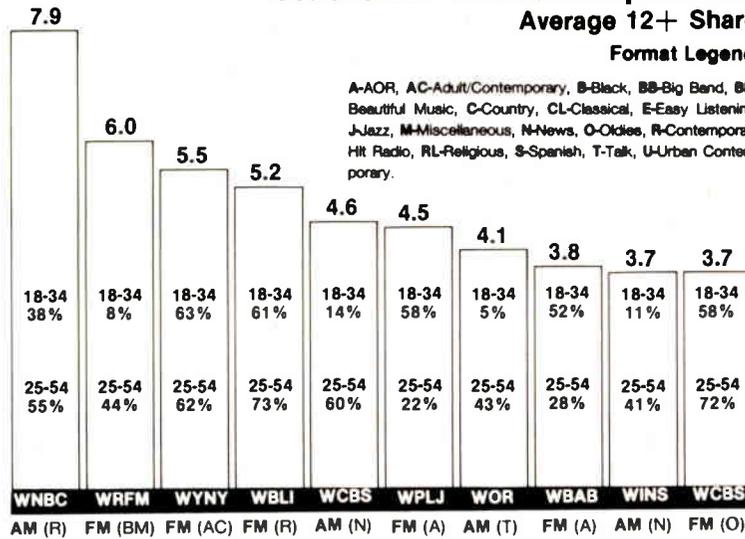
Continued on Page 120

Audience Rank/Composition

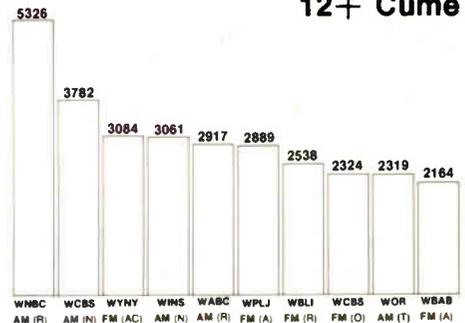
Average 12+ Share

Format Legend

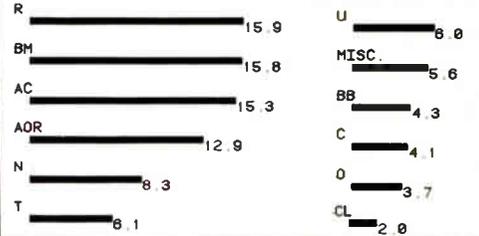
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12+ Cume



Format Reach



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 21650

	FALL 1980	SPRING 1981	FALL 1981		FALL 1980	SPRING 1981	FALL 1981		FALL 1980	SPRING 1981	FALL 1981			
1	WNBC-AM	9.0	WNBC-AM	9.6	WNBC-AM	7.9 (R)		20	WPAT-FM	1.9	WLIR-FM	2.0	WRKS-FM	1.9 (U)
2	WBLI-FM	4.9	WCBS-AM	5.3	WRFM-FM	6.0 (BM)		21	WMCA-AM	1.6	WNEW-FM	2.0	WPAT-FM	1.9 (BM)
3	WCBS-AM	4.9	WRFM-FM	4.6	WYNY-FM	5.5 (AC)		22	WLIR-FM	1.6	WALK-FM	2.0	WEZN-FM	1.9 (BM)
4	WOR-AM	4.8	WBLI-FM	4.5	WBLI-FM	5.2 (R)		23	WKJY-FM	1.5	WPAT-FM	1.9	WKTU-FM	1.8 (U)
5	WBLS-FM	4.1	WOR-AM	4.2	WCBS-AM	4.6 (N)		24	WNEW-FM	1.5	WKHK-FM	1.6	WKHK-FM	1.8 (C)
6	WCBS-FM	4.0	WYNY-FM	4.2	WPLJ-FM	4.5 (A)		25	WPIX-FM	1.3	WNEW-AM	1.6	WKJY-FM	1.7 (BM)
7	WHLI-AM	4.0	WBLS-FM	3.9	WOR-AM	4.1 (T)		26	WGSM-AM	1.3	WGSM-AM	1.4	WLIR-FM	1.6 (A)
8	WINS-AM	3.7	WINS-AM	3.9	WBAB-FM	3.8 (A)		27	WGBB-AM	1.2	WPIX-FM	1.4	WRCN-FM	1.6 (A)
9	WPLJ-FM	3.4	WHLI-AM	3.7	WINS-AM	3.7 (N)		28	WKCI-FM	1.0	WPAT-AM	1.3	WNEW-AM	1.4 (BB)
10	WYNY-FM	3.3	WABC-AM	3.4	WCBS-FM	3.7 (O)		29	WEZN-FM	1.0	WEZN-FM	1.2	WPAT-AM	1.0 (BM)
11	WRFM-FM	3.1	WBAB-FM	3.3	WCTO-FM	3.3 (BM)		30	WLNG-AM	0.8	WPLR-FM	1.1	WNEW-FM	0.9 (A)
12	WABC-AM	3.0	WPLJ-FM	3.1	WALK-FM	3.1 (AC)		31	WPLR-FM	0.8	WQXR-FM	1.0	WQXR-FM	0.8 (CL)
13	WKTU-FM	3.0	WKTU-FM	2.8	WHLI-AM	2.9 (BB)		32	WXLO-FM	0.8	WRKS-FM	1.0	WNCN-FM	0.8 (CL)
14	WCTO-FM	2.9	WHN-AM	2.7	WTFM-FM	2.7 (AC)		33	WRCN-FM	0.8	WRCN-FM	0.8	WGBB-AM	0.6 (AC)
15	WBAB-FM	2.7	WTFM-FM	2.7	WABC-AM	2.4 (R)		34	WKHK-FM	0.7	WGBB-AM	0.7	WPLR-FM	0.4 (A)
16	WHN-AM	2.7	WCBS-FM	2.4	WHN-AM	2.3 (C)		35	WPAT-AM	0.7	WLIX-AM	0.4	WPIX-FM	0.4 (R)
17	WTFM-FM	2.6	WCTO-FM	2.3	WBLS-FM	2.3 (U)		36	WRIV-AM	0.6	WNCN-FM	0.4	WSBH-FM	0.4 (AC)
18	WNEW-AM	2.1	WKJY-FM	2.3	WMCA-AM	2.0 (T)		37	WNCN-FM	0.6	WALK-AM	0.3	WQXR-AM	0.4 (CL)
19	WALK-FM	2.0	WMCA-AM	2.1	WGSM-AM	2.0 (AC)		38	WQXR-FM	0.6	WVJ-FM	0.3	WDJF-FM	0.3 (AC)
								39	WALK-AM	0.5	WLNG-FM	0.2	WLNG-AM	0.3 (AC)
								40	WDJF-FM	0.5	WQXR-AM	0.1	WLNG-FM	0.3 (AC)
								41	WRKI-FM	0.5	WLNG-AM	0.1	WALK-AM	0.1 (AC)
								42	WVJ-FM	0.5			WRKN-AM	0.1 (A)
								43	WSBH-FM	0.5				
								44	WVJ-FM	0.4				
								45	WLIX-AM	0.3				
								46	WLNG-FM	0.2				
								47	WRCN-AM	0.1				
								48	WQXR-AM	0.1				

Fall '81 Market Overview

Interesting goings-on in New Orleans. Compared to the fall '80 sweep overall in-tab was down 15%, but the percentage of ethnic in-tab was a higher proportion than before. With the new census data plugged in, over half of the returned New Orleans area diaries came back from high density or Telephone-retrieved areas. This new reality may make it easier for ethnically formatted stations — or stations with Urban Contemporary formats — to do well in the book.

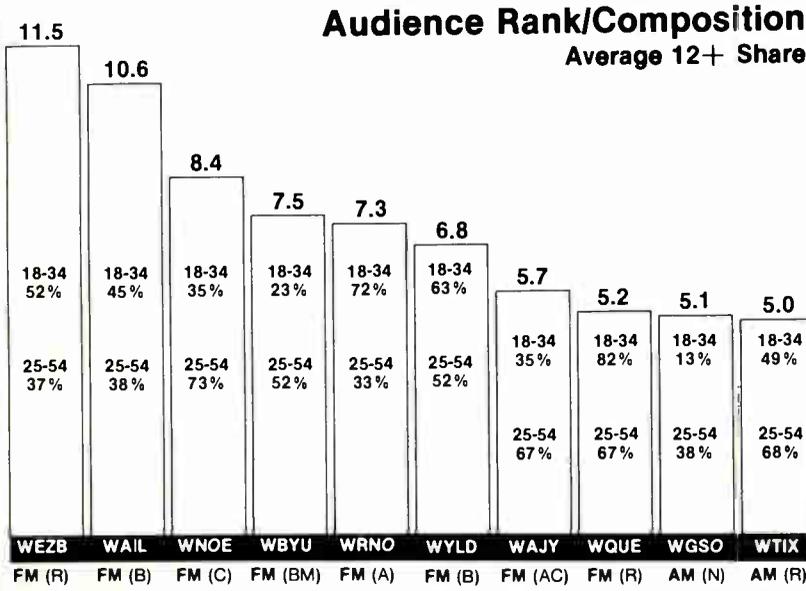
WEZB continued to lead the market on a 12+ basis as well as among adults 18-34. The CHR station also topped the teen category, with more than a 33 share of that cell. Keys to staying on top this book were new DJ's in the midday and PM drive dayparts, a TV ad campaign,

and on-air promotions where the 97th callers would win cash.

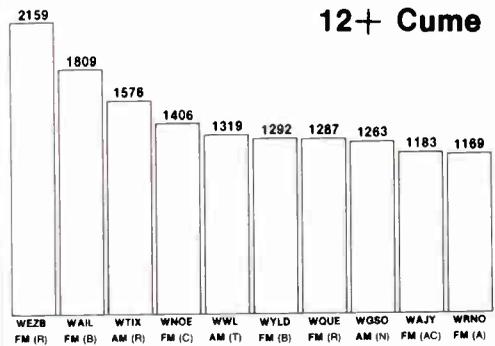
WAIL rebounded from a slip in the spring report to keep a hold on its number two stance. **WAIL** gained among teens, crossing the 30 share threshold this time. The station's young adult numbers were up almost 50% this survey, with PM drive and evenings showing the most improvement.

Best among the 25-54 adults was **WNOE-FM**, the leading Country station in town. The station recouped from softer spring estimates by adopting the philosophy "Play good music and only talk when you have something to say." More outside promotion this survey, such as tying into artist visits, gave the station additional community involvement flavor. Advertising consisted of newspaper and TV, including the use of cable.

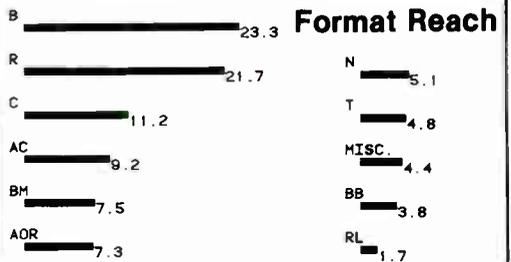
Audience Rank/Composition Average 12+ Share



12+ Cume



Format Reach



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 9711

	FALL 1980	SPRING 1981	FALL 1981		FALL 1980	SPRING 1981	FALL 1981
1	WEZB-FM 11.5	WEZB-FM 10.3	WEZB-FM 11.5 (R)	7	WAJY-FM 5.7	WAJY-FM 5.7 (AC)	WAJY-FM 5.7 (AC)
2	WAIL-FM 10.6	WAIL-FM 8.4	WAIL-FM 10.6 (B)	8	WQUE-FM 5.2	WQUE-FM 5.2 (R)	WQUE-FM 5.2 (R)
3	WNOE-FM 8.4	WRNO-FM 8.1	WNOE-FM 8.4 (C)	9	WGSO-FM 5.1	WGSO-FM 5.1 (M)	WGSO-FM 5.1 (M)
4	WB YU-FM 7.5	WTIX-AM 7.8	WB YU-FM 7.5 (BM)	10	WTIX-AM 5.0	WSMB-AM 5.2	WTIX-AM 5.0 (R)
5	WRNO-FM 7.3	WB YU-FM 7.7	WRNO-FM 7.3 (A)	11	WWL-AM 4.8	WWL-AM 3.9	WWL-AM 4.8 (T)
6	WYLD-FM 6.8	WNOE-FM 6.7	WYLD-FM 6.8 (B)	12	WSMB-AM 3.5	WGSO-AM 3.0	WSMB-AM 3.5 (AC)
				13	WNOE-AM 2.8	WSHO-AM 2.8	WNOE-AM 2.8 (C)
				14	WSHO-AM 2.4	WWIW-AM 2.4	WSHO-AM 2.4 (BB)
				15	WNNR-AM 2.3	WNNR-AM 2.3	WNNR-AM 2.3 (B)
				16	WYLD-AM 1.9	WNOE-AM 2.0	WYLD-AM 1.9 (B)
				17	WBOK-AM 1.7	WBOK-AM 1.8	WBOK-AM 1.7 (B)
				18	WVOC-AM 1.7	WYLD-AM 1.6	WVOC-AM 1.7 (RL)
				19	WWIW-AM 1.4	WVOC-AM 1.4	WWIW-AM 1.4 (BB)
				20	WARB-AM 0.6	WARB-AM 0.6	WARB-AM 0.6

New York

METRO RANK **1**

Fall '81 Market Overview

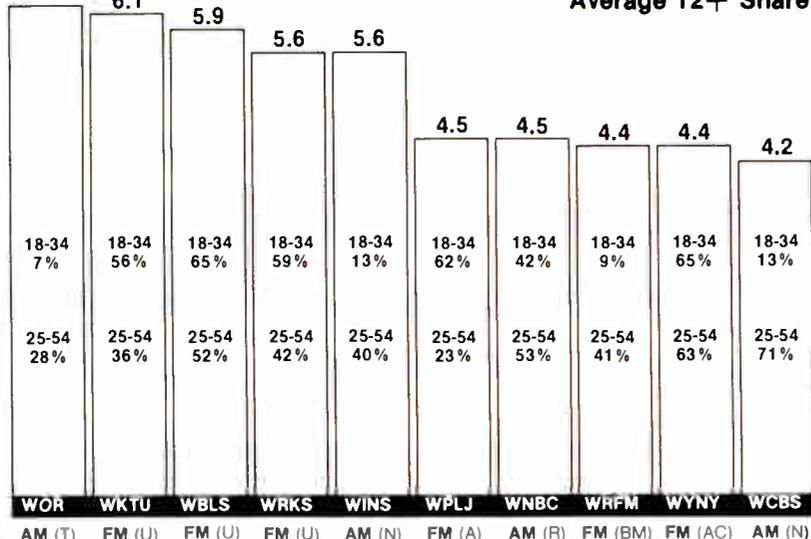
The Urban Contemporary format extended its domination of New York. With the emergence of **RKO's WRKS-FM**, formerly **WXLO**, three of the top four stations are programmed in an Urban fashion. **WOR** remained ahead of the crowd, while **WPLJ** and **WYNY** improved their positions.

WOR captured the top spot with an audience that skewed heavily 55+. As you can see on the 12+ bar graph showing audience composition, little of this kingpin station's appeal is 25-54. **WOR** remained the top billing station in the U.S., however.

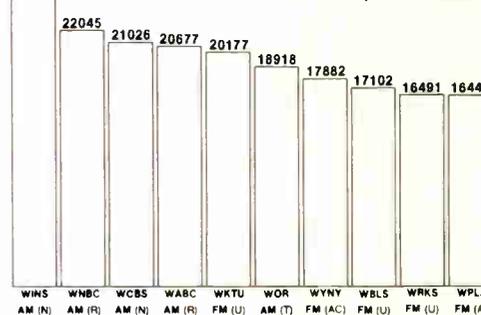
RKO's other property in New York carved out quite a niche for

Continued on Page 120

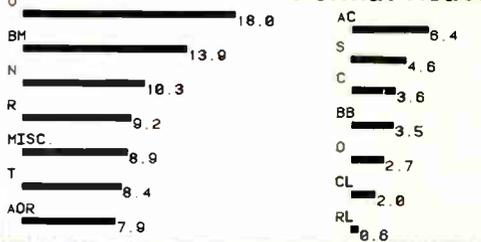
Audience Rank/Composition Average 12+ Share



12+ Cume



Format Reach



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP (00): 134838

	FALL 1980	WINTER 1981	SPRING 1981	SUMMER 1981	FALL 1981				
1 WKTU-FM	8.3	WKTU-FM	6.5	WBSL-FM	7.4	WKTU-FM	7.5	WOR-AM	6.2 (T)
2 WBSL-FM	7.1	WOR-AM	6.5	WKTU-FM	6.4	WOR-AM	6.2	WKTU-FM	6.1 (U)
3 WOR-AM	6.2	WBSL-FM	6.4	WOR-AM	5.9	WBSL-FM	6.1	WBSL-FM	5.9 (U)
4 WINS-AM	4.9	WINS-AM	5.3	WRKS-FM	4.9	WRKS-FM	4.5	WRKS-FM	5.6 (U)
5 WCBS-AM	4.8	WNBC-AM	4.8	WBSL-AM	4.8	WBSL-AM	4.5	WINS-AM	5.6 (U)
6 WNBC-AM	4.7	WCBS-AM	4.7	WNBC-AM	4.6	WINS-AM	4.4	WPLJ-FM	4.5 (A)
7 WRKS-FM	4.3	WRKS-FM	4.4	WABC-AM	4.6	WYNY-FM	4.1	WNBC-AM	4.5 (U)
8 WPAT-FM	3.9	WPLJ-FM	4.1	WPLJ-FM	4.5	WPLJ-FM	4.1	WRKS-FM	4.4 (B)
9 WPLJ-FM	3.7	WYNY-FM	3.7	WINS-AM	4.3	WNEW-AM	4.0	WYNY-FM	4.4 (A)
10 WAHC-AM	3.6	WPAT-FM	3.7	WNEW-AM	3.7	WNBC-AM	3.9	WCBS-AM	4.2 (U)
11 WYNY-FM	3.2	WABC-AM	3.5	WYNY-FM	3.6	WCBS-FM	3.7	WPAT-FM	3.8 (B)
12 WCBS-FM	2.9	WNEW-FM	3.0	WPAT-FM	3.6	WABC-AM	3.7	WABC-AM	3.1 (U)
13 WNEW-FM	2.8	WNEW-AM	2.9	WPAT-AM	2.8	WRKS-FM	3.3	WNEW-AM	3.0 (B)
14 WNIW-AM	2.7	WCBS-FM	2.5	WNEW-FM	2.8	WMCA-AM	3.0	WCBS-FM	2.7 (U)
15 WHN-AM	2.6	WPAT-AM	2.5	WHN-AM	2.4	WHN-AM	2.8	WJLT-AM	2.5 (B)
16 WPAT-AM	2.4	WMCA-AM	2.4	WMCA-AM	2.2	WPAT-FM	2.7	WNEW-FM	2.4 (A)
17 WMCA-AM	2.3	WPIX-FM	2.2	WNEW-FM	2.5	WYNY-FM	2.2	WNEW-FM	2.2 (T)
18 WJLT-AM	1.9	WHN-AM	1.9	WPIX-FM	2.2	WPIX-FM	2.2	WALD-AM	2.1 (S)
19 WPIX-FM	1.8	WALD-AM	2.0	WALD-AM	2.0	WJLT-AM	1.9	WHN-AM	2.1 (U)
20 WTFM-FM	1.8	WQXR-FM	1.9	WRKS-FM	1.6	WPAT-AM	1.8	WPAT-AM	2.0 (B)
21 WALD-AM	1.7	WRKS-FM	1.8	WTFM-FM	1.6	WTFM-FM	1.5	WJLT-AM	1.3 (U)
22 WQXR-FM	1.5	WJLT-AM	1.6	WJLT-AM	1.6	WHN-AM	1.5	WTFM-FM	1.5 (A)
23 WJLT-AM	1.1	WTFM-FM	1.5	WNCN-FM	1.3	WBLI-FM	1.3	WQXR-FM	1.1 (U)
24 WYNY-FM	1.1	WNCN-FM	1.3	WQXR-FM	1.0	WPIX-FM	1.3	WYNY-FM	1.0 (B)
25 WBLI-FM	0.8	WBLI-FM	1.0	WHN-FM	1.0	WQXR-FM	0.9	WPIX-FM	0.8 (U)
26 WBLI-FM	0.8	WHLI-AM	0.9	WVNY-FM	0.8	WVNY-FM	0.9	WBLI-FM	0.8 (U)
27 WNCN-FM	0.8	WVNY-FM	0.8	WBLI-FM	0.7	WNCN-FM	0.8	WNCN-FM	0.7 (U)
28 WTKL-AM	0.6	WVNY-FM	0.8	WHN-FM	0.8	WHLI-AM	0.7	WVNY-FM	0.6 (U)
29 WYNY-FM	0.6	WCTU-FM	0.6	WVNY-FM	0.7	WVNY-FM	0.6	WVNY-FM	0.6 (A)
30 WHN-AM	0.6	WVNY-FM	0.6	WVNY-FM	0.5	WVNY-FM	0.6	WVNY-FM	0.6 (B)
31 WYNY-FM	0.5	WVNY-FM	0.5	WVNY-FM	0.5	WVNY-FM	0.5	WVNY-FM	0.5 (B)
32 WCTU-FM	0.5	WVNY-FM	0.5	WVNY-FM	0.5	WVNY-FM	0.5	WVNY-FM	0.5 (B)
33 WCTU-FM	0.4	WVNY-FM	0.4	WVNY-FM	0.5	WVNY-FM	0.4	WVNY-FM	0.5 (B)
34 WQXR-AM	0.4	WVNY-FM	0.4	WVNY-FM	0.5	WVNY-FM	0.4	WVNY-FM	0.5 (A)
35 WBAB-FM	0.4	WVNY-FM	0.4	WVNY-FM	0.5	WVNY-FM	0.4	WVNY-FM	0.4 (A)
36 WLIB-AM	0.4	WVNY-FM	0.4	WVNY-FM	0.4	WVNY-FM	0.4	WVNY-FM	0.4 (B)
37 WLIB-AM	0.4	WVNY-FM	0.4	WVNY-FM	0.4	WVNY-FM	0.4	WVNY-FM	0.4 (B)
38 WYNY-FM	0.3	WVNY-FM	0.4	WVNY-FM	0.4	WVNY-FM	0.4	WVNY-FM	0.4 (B)
39 WALK-FM	0.3	WVNY-FM	0.3	WVNY-FM	0.5	WVNY-FM	0.4	WVNY-FM	0.3 (B)
40 WYNY-FM	0.3	WVNY-FM	0.3	WVNY-FM	0.5	WVNY-FM	0.4	WVNY-FM	0.3 (B)
41 WYNY-FM	0.3	WVNY-FM	0.3	WVNY-FM	0.5	WVNY-FM	0.4	WVNY-FM	0.3 (B)
42 WYNY-FM	0.3	WVNY-FM	0.3	WVNY-FM	0.5	WVNY-FM	0.4	WVNY-FM	0.3 (B)
43 WYNY-FM	0.3	WVNY-FM	0.3	WVNY-FM	0.5	WVNY-FM	0.4	WVNY-FM	0.3 (B)
44 WYNY-FM	0.3	WVNY-FM	0.3	WVNY-FM	0.5	WVNY-FM	0.4	WVNY-FM	0.3 (B)
45 WYNY-FM	0.3	WVNY-FM	0.3	WVNY-FM	0.5	WVNY-FM	0.4	WVNY-FM	0.3 (B)

WPLJ 95.5

THE MOST LISTENED TO FM ROCK STATION IN AMERICA.

Arbitron, Cumulative and AQH Listening, Persons 12+, Mon-Sun 6AM-12Mid, MSA.



Atlantic, Atco, Cotillion Records
and Custom Labels.

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Norfolk-Portsmouth- Newport News-Hampton

Fall '81 Market Overview

With perhaps two exceptions, this book was more notable for what it didn't contain than for what was reported. That's because Norfolk was one of the markets (Chattanooga was the other) to have stations delisted (removed) from the ratings report due to diary distortion activities. In the Norfolk instance, the offending stations, in Arbitron's eyes, were **WZAM & WMYK**. In the previous Norfolk area report WMYK, an AOR power, was the leading station 12+.

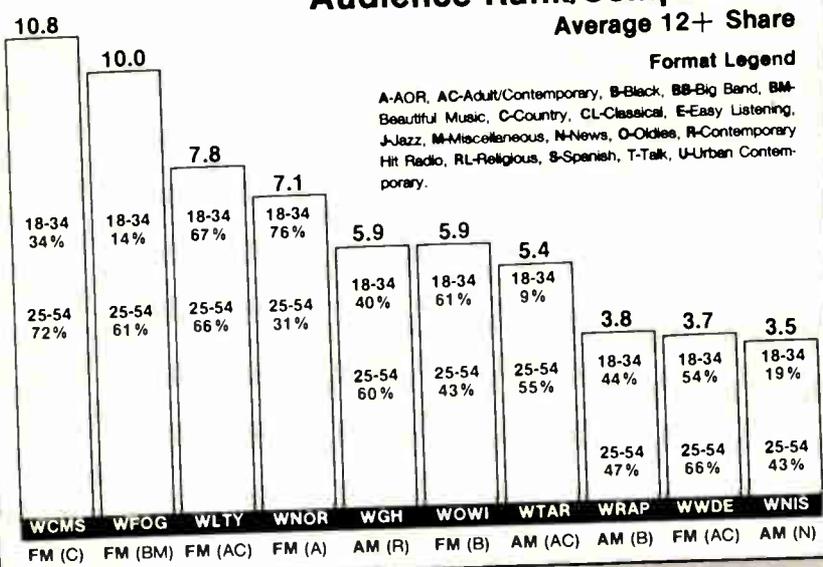
The stations, which are jointly owned, were removed for running an on-air contest that offered to pay listeners \$9.40 for every hour they said they listened to WZAM and/or WMYK (up to a \$94 maximum). Arbitron was alerted about this promotion by **WNOR** and investigated. The ratings firm was concerned that the contest might induce diarykeepers to write down more listening than was actually done in

order to win more money. The owners of WZAM & WMYK are looking into their legal options against Arbitron for the delisting.

As for those stations that did appear in the book, both **WCMS-FM** and **WLTY** had reason to be proud of their numbers. WCMS-FM had a strong 25-54 core audience and used that appeal to move into the first place void. The station maintained a stable presence while much of the rest of the market was in turmoil. Promotionally WCMS-FM gave away \$25,000 in a cash quiz, and advertising on TV, buscards and in the newspaper was used.

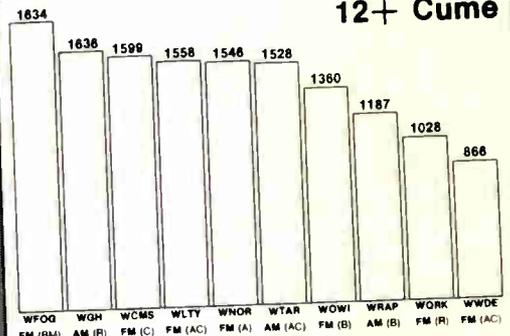
A new face in the crowd, and one already standing above much of the crowd, was **WLTY**, formerly **WKEZ**. The station moved August 1 from Beautiful Music to Adult Contemporary and secured a large 25-34 core as its niche. Heavy advertising expenditures were made, on TV, billboards, and in newspaper. Musically the station plays a heavy oldies rotation and keys around the theme "We Listen To You."

Audience Rank/Composition Average 12+ Share

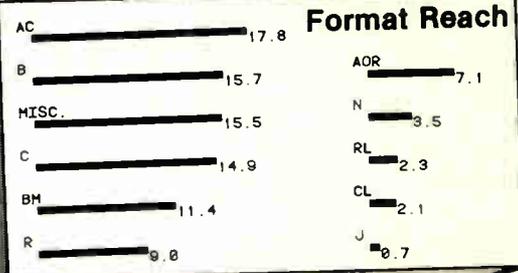


Format Legend
 A-AOR, AC-Adult/Contemporary, B-Black, BB-Big Band, BM-Beautiful Music, C-Country, CL-Classical, E-Easy Listening, J-Jazz, M-Miscellaneous, N-News, O-Oldies, R-Contemporary Hit Radio, RL-Religious, S-Spanish, T-Talk, U-Urban Contemporary.

12+ Cume



Format Reach



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 9665

	FALL 1980	SPRING 1981	FALL 1981		FALL 1980	SPRING 1981	FALL 1981						
1	WOWI-FM	9.8	WMYK-FM	10.1	WCMS-FM	10.8 (C)	20	WNOR-AM	1.3	WCPK-AM	0.8	WTJZ-AM	0.7 (J)
2	WMYK-FM	8.1	WCMS-FM	9.8	WFOG-FM	10.0 (BM)	21	WXRI-FM	1.3	WYVA-FM	1.4	WPMH-AM	0.5 (RL)
3	WCMS-FM	8.0	WNOR-FM	7.6	WLTY-FM	7.8 (AC)	22	WRVA-AM	1.0	WTJZ-AM	0.6	WPCE-AM	0.5 (C)
4	WFOG-FM	7.6	WTAR-AM	7.4	WNOR-FM	7.1 (A)	23	WWDE-AM	0.8	WBCI-AM	0.6		
5	WNOR-FM	6.8	WFOG-FM	6.5	WGH-AM	5.9 (R)	24	WTJZ-AM	0.7	WPMH-AM	0.5		
6	WTAR-AM	6.6	WWDE-FM	5.9	WOWI-FM	5.9 (B)	25		0.7	WQZQ-FM	0.4		
7	WGH-AM	5.5	WRAP-AM	5.9	WTAR-AM	5.4 (AC)	26			WPEX-AM	0.3		

Fall '81 Market Overview

KEBC held on to the top spot in Oklahoma City, and a lot of other stations lost shares, but **KATT-FM**, **WKY**, and **KAEZ** improved in this sweep.

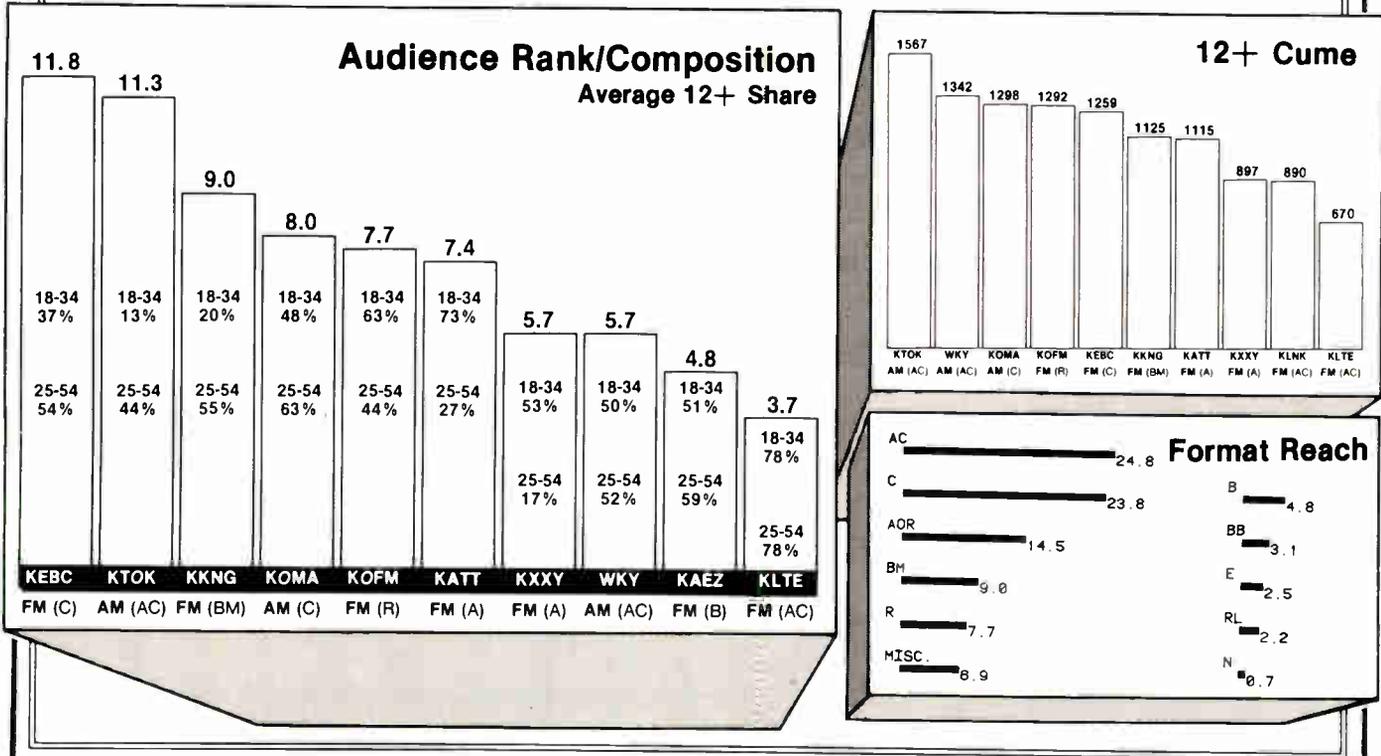
KEBC retained the 12+ title and also held a commanding lead among adults 25-54. The Country entity grabbed more than a 13 share in the key target demo, with **KKNG**, **KOMA**, and **KTOK** virtually tied for second with approximately a 10 share each.

KATT-FM soared in this book and took the top spot among 18-34 adults. The AOR entry was also tops in men 18-34, scoring a 16+ share compared to its mid-12 share of adults 18-34. One of the

keys to its success this book was the consultancy of **Jeff Pollack**. The station's cleaned-up air sound, combined with a larger ad budget focused on TV, led to the improvement.

One of the major reasons for **WKY's** resurgence was that the station's male estimates rebounded vigorously. Men 25-34 was an especially good cell this time. **WKY** had dramatic increases in midday and morning drive among its male numbers.

KAEZ garnered its best book ever this survey. The young adult male and female numbers more than doubled and teen shares continued to increase to just under a 10 share of that demo. No advertising or promotion was used to obtain the larger audience.



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 6851

	FALL 1980	SPRING 1981	FALL 1981
1	KTOK-AM 13.7	KEBC-FM 12.8	KEBC-FM 11.8 (C)
2	KKNG-FM 13.0	KKNG-FM 11.5	KTOK-AM 11.3 (AC)
3	KEBC-FM 12.2	KTOK-AM 11.0	KKNG-FM 9.0 (BM)
4	KOFM-FM 9.9	KOMA-AM 8.9	KOMA-AM 8.0 (C)
5	WKY-AM 6.2	KOFM-FM 8.6	KOFM-FM 7.7 (R)
6	KXXY-FM 6.2	KXXY-FM 8.5	KATT-FM 7.4 (A)

7	KOMA-AM 6.1	KATT-FM 5.3	KXXY-FM 5.7 (A)
8	KLTE-FM 6.0	KLTE-FM 5.2	WKY-AM 5.7 (AC)
9	KATT-FM 5.3	WKY-AM 4.2	KAEZ-FM 4.8 (B)
10	KLNK-FM 3.6	KLNK-FM 4.0	KLTE-FM 3.7 (AC)
11	KZUE-FM 3.2	KKLR-FM 3.9	KKLR-FM 3.6 (C)
12	KAEZ-FM 3.0	KJYO-FM 3.0	KLNK-FM 3.6 (AC)
13	KKLR-FM 2.6	KAEZ-FM 2.3	KUCY-AM 3.1 (BB)
14	KATT-AM 1.2	KATT-AM 1.1	KJYO-FM 2.5 (E)
15	KJIL-FM 1.1	KGFF-AM 0.8	KJIL-FM 1.3 (RL)
16	KNOR-AM 0.9	KUCY-AM 0.7	KQCV-AM 0.9 (RL)
17	KQCV-AM 0.6	KGOU-FM 0.7	KGFF-AM 0.7 (N)
18	KRMG-AM 0.4	WNAD-AM 0.7	KATT-AM 0.7 (A)
19	KUCY-AM 0.4	KJIL-FM 0.6	KGOU-FM 0.7 (A)
20	WNAD-AM 0.4	KVUU-AM 0.6	KRMG-AM 0.5 (AC)
21	KBYE-AM 0.4	WNAD-AM 0.4	WNAD-AM 0.4 (C)

ON-AIR SURVEY SPOTS BROADCAST BY:

KLTE-FM

Fall '81 Market Overview

A 25% increase in usable diaries, the debut of the new **WCAU-FM**, and the emergence of Country stations were noteworthy aspects of the fall '81 sweep in Philly. Most hearteningly, the metro in-tab jumped from 1973 in the fall '80 survey to 2458 this book. Advertisers and broadcasters can thus place more confidence in the estimates shown in this report.

WCAU-FM changed format under consultant **Mike Joseph** and now features "Hot Hits," relying very little on oldies. The station had a female skew, scored well among women 18-34, and had a significant teen audience also. An ad budget built around TV, billboards, and newspaper was used for the introductory campaign.

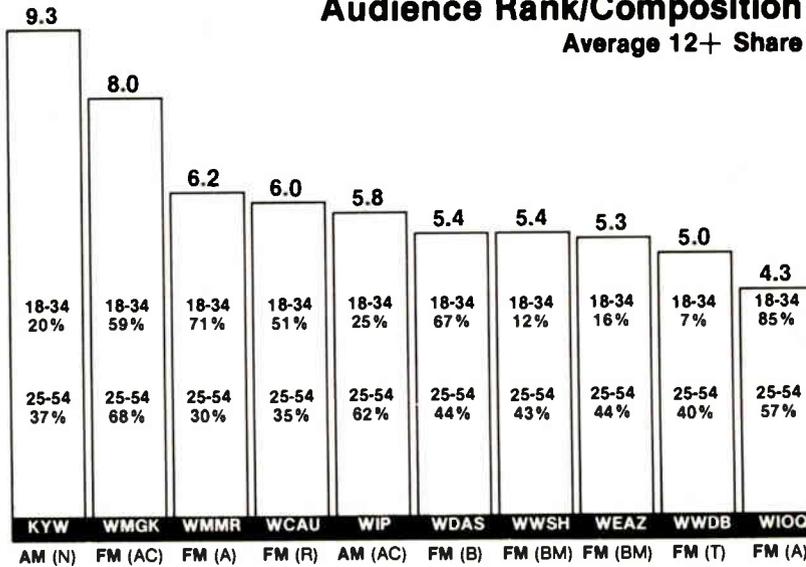
The Country scene in Philly has suddenly become more crowded. **WFIL** and **WUSL** recently joined the switch to Country, and **WUSL** posted a healthy fall book. The station had a well-balanced female ap-

peal 25+, and posted good adult 35-44 numbers as the core of its audience. A TV campaign was used to spread the word about Country to the City of Brotherly Love.

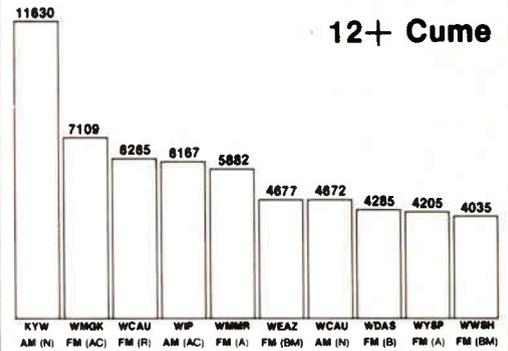
The AOR battleground in Philly grew even more interesting in this book. **WMMR** and **WIOQ** both posted increases, with **WMMR** holding about a 50% lead over **WIOQ**. Where **WMMR** notched its gains among women primarily, **WIOQ** grabbed increases among both genders. **WMMR** remained the teen leader among AORs, second only to **WCAU-FM** overall.

Musically the two stations differed in their approaches. **WIOQ** was more of a soft-rock AOR with definite 25+ emphasis. Some musical elements tended towards Black and Adult Contemporary. **WMMR**, on the other hand, used the more traditional AOR sound, and tied into promotions such as several **Rolling Stones** events. Demographically, **WIOQ** led **WMMR** among men 25-34 while **WMMR** topped the 18-24 males. The two stations were close among women 18-34.

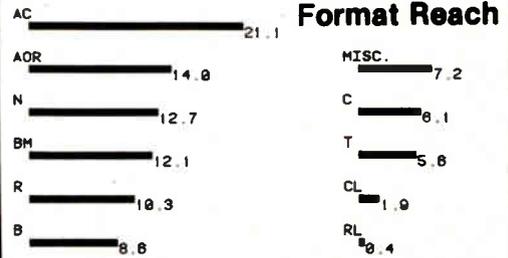
Audience Rank/Composition Average 12+ Share



12+ Cume



Format Reach



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 39156

	FALL 1980	WINTER 1981	SPRING 1981	SUMMER 1981	FALL 1981
1 KYW -AM	11.6	9.4	12.3	9.3	9.3 (M)
2 WMGK -FM	9.0	7.2	7.7	8.8	8.0 (AC)
3 WIP -AM	6.6	6.2	6.8	7.1	6.2 (A)
4 WWSH -FM	6.1	6.2	6.5	5.7	6.0 (R)
5 WEAZ -FM	5.9	6.1	5.5	5.7	5.8 (AC)
6 WMMR -FM	5.3	6.0	5.3	5.5	5.4 (R)
7 WDAS -FM	5.3	5.9	5.2	4.8	5.4 (M)
8 WCAU -AM	4.4	4.4	4.8	4.4	4.4 (M)
9 WWDB -FM	4.2	4.6	4.6	4.2	4.7 (M)
10 WYSP -FM	4.1	4.4	4.4	4.0	4.4 (A)
11 WPEN -AM	3.8	4.2	3.6	4.1	4.1 (AC)
12 WCAU -FM	3.6	4.0	3.4	3.7	4.0 (C)
13 WIOQ -FM	3.4	3.1	3.2	3.5	3.5 (A)
14 WFIL -AM	3.1	2.9	3.4	3.4	3.4 (M)
15 WFIL -FM	2.7	3.0	2.9	2.8	2.5 (R)
16 WUSL -FM	2.7	2.6	2.6	2.7	2.1 (C)
17 WSN1 -FM	2.4	2.0	1.9	2.3	2.0 (AC)
18 WFLN -FM	1.8	2.0	1.5	1.6	1.8 (M)
19 WDAS -AM	1.4	1.4	1.3	1.3	1.7 (C)
20 WHAT -AM	1.1	1.2	1.2	1.3	1.4 (M)
21 WPST -FM	1.0	0.8	1.2	1.0	1.4 (M)
22 WJBR -FM	0.9	0.7	0.9	0.9	0.9 (R)
23 WNAR -AM	0.7	0.6	0.7	0.7	0.7 (AC)
24 WSTW -FM	0.4	0.6	0.6	0.6	0.6 (M)
25 WCOJ -AM	0.4	0.6	0.6	0.5	0.5 (AC)
26 WFLN -AM	0.4	0.4	0.4	0.5	0.5 (R)
27 WBCB -AM	0.3	0.4	0.4	0.4	0.4 (M)
28	0.0	0.4	0.4	0.4	0.4 (M)
29	0.0	0.2	0.2	0.2	0.2 (C)
30	0.0	0.0	0.0	0.0	0.2

Fall '81 Market Overview

KDKB became the new leader in the Phoenix market with gains paced by a significant jump in female audience. Many of the other stations in the market had either stable or down books, but **KUPD** rose noticeably. Two interesting methodology highlights — the in-tab in this sweep and in the fall '80 survey differed by just one diary. Also, the diary return from the High Density Hispanic Area was down 200 from fall '80 to this sweep.

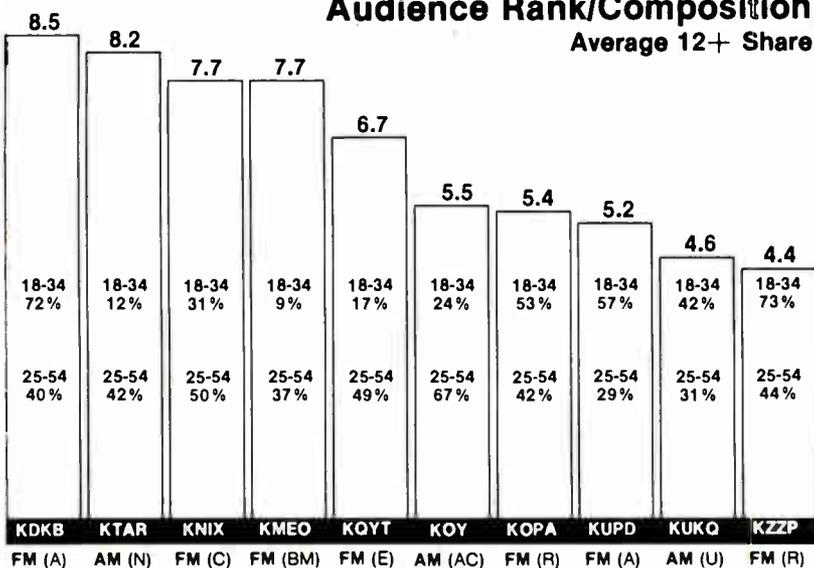
The female shares for **KDKB** doubled, with the most impressive gains in morning and midday. Combined with an already strong male

profile, the distaff additions helped **KDKB** to almost a 16 share of 18-34 adults, dominant in that category. This **Jeff Pollack**-consulted AOR maintained a consistent sound that helped propel it to the top.

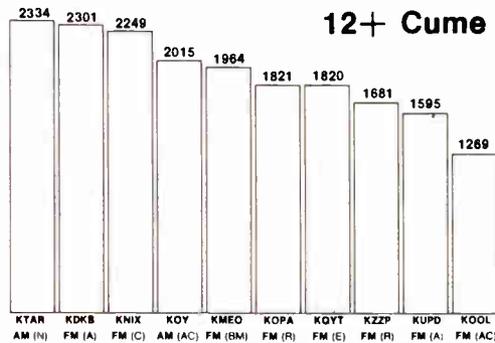
Another strong factor among the young adults was the rise of **KUPD**. The station's young male audience estimates rebounded from a soft spring report, putting the station third among men 18-34 behind **KDKB** and **KZZP-AM & FM**. Changes musically towards a more mass appeal AOR sound apparently helped **KUPD**'s fortunes.

Among the 25-54 demos **KNIX-FM** held the lead, with **KTAR** and **KDKB** close behind. **KTAR**'s News format led among men 25-54, while the Country sound of **KNIX-FM** topped the women 25-54 demo.

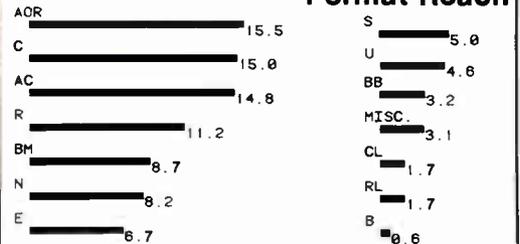
Audience Rank/Composition Average 12+ Share



12+ Cume



Format Reach



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP (00): 13291

	FALL 1980		SPRING 1981		FALL 1981		FALL 1981
1	KNIX-FM 9.1	KTAR-AM	9.2	KDKB-FM	8.5 (A)	10	KOOL-FM 4.4
2	KMEO-FM 8.8	KMEO-FM	9.0	KTAR-AM	8.2 (M)	11	KBBC-FM 3.4
3	KOY-AM 8.4	KNIX-FM	7.5	KNIX-FM	7.7 (C)	12	KJJJ-AM 3.1
4	KQYT-FM 7.5	KQYT-FM	6.8	KMEO-FM	7.7 (BM)	13	KZZP-FM 3.0
5	KTAR-AM 6.4	KDKB-FM	6.5	KQYT-FM	6.7 (E)	14	KMEO-AM 3.0
6	KDKB-FM 6.2	KOY-AM	6.4	KOY-AM	5.5 (AC)	15	KPHX-AM 2.4
7	KOPA-FM 5.8	KOPA-FM	5.9	KOPA-FM	5.4 (R)	16	KNIX-AM 2.4
8	KUPD-FM 5.2	KZZP-FM	5.8	KUPD-FM	5.2 (A)	17	KKKQ-AM 2.1
9	KXAM-AM 4.6	KUPD-FM	4.4	KUKQ-AM	4.6 (U)	18	KHEP-FM 2.1
						19	KARZ-AM 1.8
						20	KRUX-AM 1.1
						21	KXTC-FM 1.1
						22	KDJQ-AM 0.9
						23	KZZP-AM 0.9
						24	KIFN-AM 0.8
						25	KXIV-AM 0.7
						26	KFLR-AM 0.7
						27	KWAO-FM 0.5
						28	KRDS-AM 0.3
						29	
							4.2 KZZP-FM 4.4 (R)
							3.3 KOOL-FM 4.2 (AC)
							3.2 KBBC-FM 3.0 (AC)
							3.0 KPHX-AM 2.9 (S)
							2.7 KJJJ-FM 2.9 (C)
							2.7 KJJJ-AM 2.6 (C)
							2.6 KLFF-AM 2.4 (BB)
							2.2 KIFN-AM 2.1 (S)
							2.0 KARZ-AM 2.1 (AC)
							1.8 KNIX-AM 1.8 (C)
							1.5 KSTM-FM 1.8 (A)
							1.3 KHEP-FM 1.7 (CL)
							1.0 KMEO-AM 1.0 (BM)
							1.0 KZZP-AM 1.0 (R)
							0.8 KFLR-AM 0.8 (RL)
							0.7 KRDS-AM 0.8 (BB)
							0.5 KXAM-AM 0.6 (B)
							0.5 KWAO-FM 0.6 (RL)
							0.4 KXEG-AM 0.4 (R)
							0.3 KHEP-AM 0.3 (RL)

¹**ep-ic** *n, adj*/¹ep-ik/²**por-trait** *n*/¹por-,trat: a catalogue of the finest quality recorded music to date; hard-driving rock, heartland country, modern pop, black music and adult contemporary. (see CBS family of associated labels)

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¹**family**/¹fam-(e-)le/*n*/Associated labels:
Blue Sky, Caribou, Carrere, Coast-to-
Coast, Curb, Jet, Johnston, Kat Family,
Kirshner, Nemperor, Pasha, Pavillion,
Philadelphia International, Precision,
Scotti Bros., Tabu, T-Neck, Unlimited
Gold.

Fall '81 Market Overview

This past sweep was one of the most interesting in Pittsburgh radio history. For the first time **KDKA** slipped below a 20 share overall. **WTAE** had a strong book and beat **KDKA** among men 25-54. The youthful demos were sought by **WYDD** and **WBZZ**, which gained at the expense of **WDVE** and **WXXK**. Finally, **WJAS** debuted its "Music Of Your Life" format forcefully.

Group W's **KDKA** has been the dominant force in Pittsburgh for ages. However, this book showed some fraying around the edges. The station usually has better spring books due to the Pirates broadcasts, but this slip in the fall was the most notable. Biggest area of erosion was among male listeners. **KDKA** still remained tops among adults 25-54.

One reason for that male decrease at **KDKA** could be the efforts of **WTAE**. The station carries Steelers and Pitt Panthers football, both of which were hot topics this past season. Big audience increases were noted during the evening, when sports authorities **Myron Cope** and **Stan Savran** host talk shows on the station. All of this may have helped

WTAE surpass **KDKA** in men 25-54. In addition to the sports-oriented activities, **WTAE** also gave away 60 trips to DisneyWorld. Advertising was also run on TV with billboards and buscards backing it up.

The **18-34** and teen battlegrounds saw heavy activity this sweep. **WBZZ** (**B94**) came out blazing and took the lead among teens. However, there were four stations within three shares of each other in the Pittsburgh teen arena, so the battle was a tight one. **AOR** fixture **WDVE**, along with **WXXK**, was down in teens. However, **WDVE** remained the top **18-34** station in the market, ahead of **WTAE**.

WYDD shot up among teens, tripling its share. **WXXK's** teen numbers slipped but the station's young adult male numbers improved.

WBZZ stirred up the pot considerably. The **Burkhardt**-consulted entity was formerly a Beautiful Music station (**WJOI**) and is now mass-appeal CHR. TV and billboards spread the word about the new station.

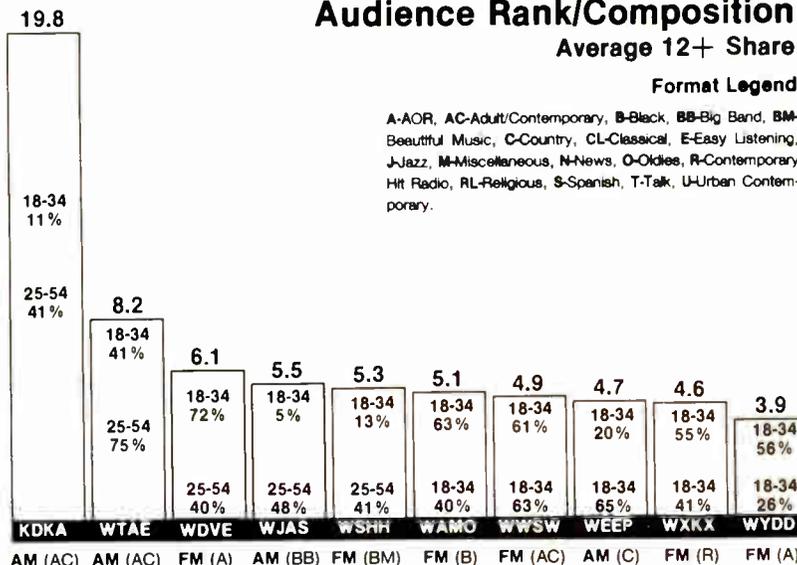
WJAS, formerly **WKTQ**, hit the jackpot in its first book. The **Al Ham** format pulled in dynamite numbers, especially among adults 45+. **WJAS** earned stronger male numbers than female figures.

Audience Rank/Composition

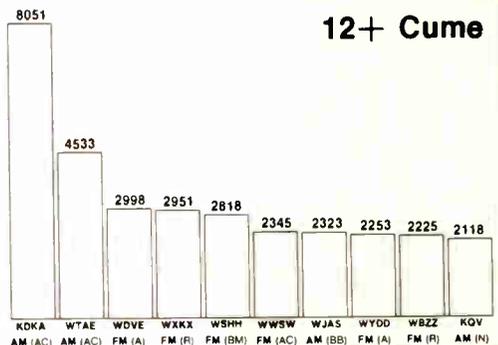
Average 12+ Share

Format Legend

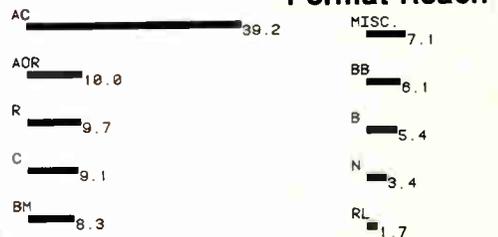
A-AOR, AC-Adult/Contemporary, B-Black, BB-Big Band, BM-Beautiful Music, C-Country, CL-Classical, E-Easy Listening, J-Jazz, M-Miscellaneous, N-News, O-Oldies, R-Contemporary Hit Radio, RL-Religious, S-Spanish, T-Talk, U-Urban Contemporary.



12+ Cume



Format Reach



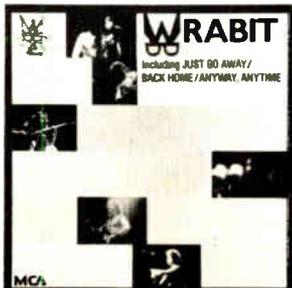
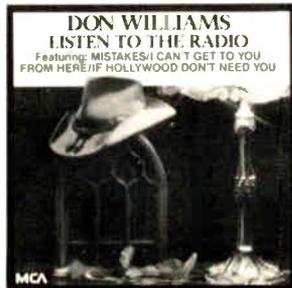
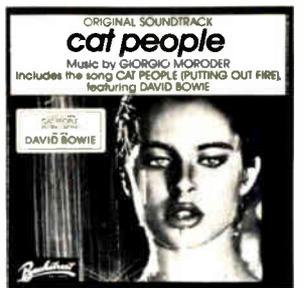
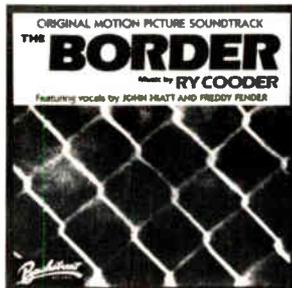
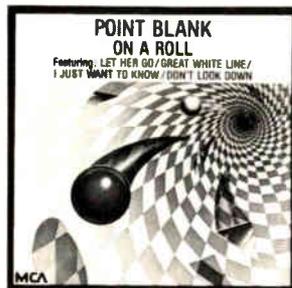
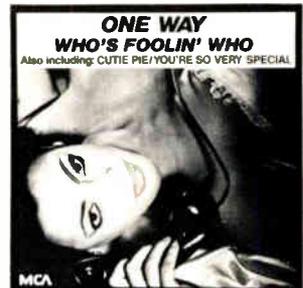
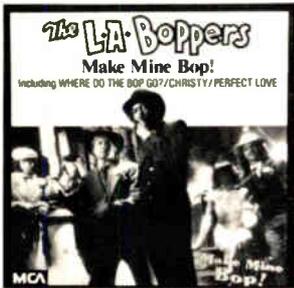
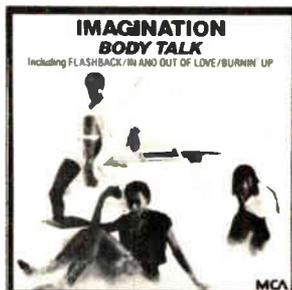
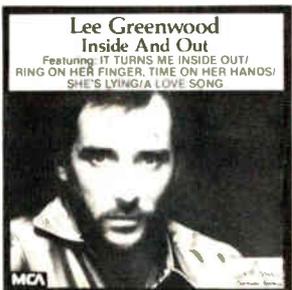
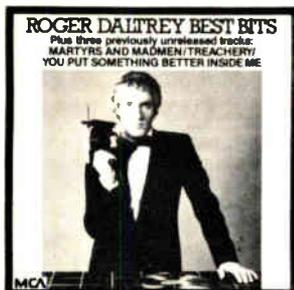
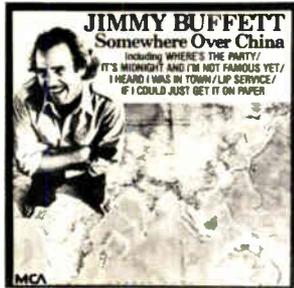
Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 19090

	FALL 1980	SPRING 1981	FALL 1981		FALL 1980	SPRING 1981	FALL 1981
1	KDKA-AM 22.2	KDKA-AM 22.3	KDKA-AM 19.8 (AC)	14	WJOI-FM 2.2	WWSW-AM 1.7	WF FM-FM 2.6 (AC)
2	WSHH-FM 7.2	WDVE-FM 7.9	WTAE-AM 8.2 (AC)	15	WKTQ-AM 2.0	WJOS-FM 1.7	WDSY-FM 2.2 (C)
3	WXXK-FM 6.8	WSHH-FM 7.0	WDVE-FM 6.1 (A)	16	WKTQ-AM 1.1	WWSW-AM 1.6	WWSW-AM 1.9 (AC)
4	WTAE-AM 6.6	WTAE-AM 6.6	WJAS-AM 5.5 (BB)	17	WKS-FM 1.1	WBVP-AM 1.2	WIXZ-AM 1.3 (C)
5	WDVE-FM 6.4	WXXK-FM 6.1	WSHH-FM 5.3 (BM)	18	WYDU-FM 1.0	WNUF-FM 1.1	WPIT-AM 0.9 (RL)
6	WEEP-AM 6.1	WAMO-FM 5.8	WAMO-FM 5.1 (B)	19	WNUF-FM 1.0	WPIT-AM 0.9	WBVP-AM 0.9 (R)
7	KQV-AM 4.1	WEEP-AM 4.2	WWSW-FM 4.9 (AC)	20	WRPA-AM 0.9	WOKU-FM 0.8	WPIT-FM 0.8 (RL)
8	WAMO-FM 3.7	WWSW-FM 3.9	WEEP-AM 4.7 (C)	21	WHJB-AM 0.7	WHJB-AM 0.8	WHJB-AM 0.8 (AC)
9	WWSW-AM 3.5	WPNT-FM 3.8	WXXK-FM 4.6 (R)	22	WPIT-FM 0.7	WWSW-FM 0.7	WNUF-FM 0.6 (BB)
10	WDSY-FM 3.4	KQV-AM 3.3	WYDD-FM 3.9 (A)	23	WPIT-AM 0.7	WCNS-AM 0.6	WKPA-AM 0.6 (AC)
11	WF FM-FM 2.8	WF FM-FM 2.7	WBZZ-FM 3.8 (R)	24	WMBA-AM 0.7	WKPA-AM 0.6	WELA-FM 0.5 (C)
12	WWSW-FM 2.7	WDSY-FM 2.5	KQV-AM 3.4 (N)	25	WBVP-AM 0.6	WIXZ-AM 0.6	WRKY-FM 0.4 (R)
13	WPNT-FM 2.7	WYDD-FM 2.2	WPNT-FM 3.0 (BM)	26	WELA-FM 0.6	WPIT-FM 0.6	WWSW-FM 0.4 (AC)
				27	WASP-AM 0.5	WVVA-AM 0.5	WOKU-FM 0.4 (C)
				28	WESA-FM 0.4	WMBA-AM 0.5	WAMO-AM 0.3 (B)
				29	WVVA-AM 0.4	WEDU-AM 0.3	
				30	WOKU-FM 0.4	WESA-AM 0.2	
				31	WEDU-AM 0.3	WESA-FM 0.2	
				32	WRKY-FM 0.3		
				33	WKBN-AM 0.3		
				34	WESA-AM 0.3		

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Portland, OR

METRO RANK **30**

Fall '81 Market Overview

A good book for AOR's, plus a change of leadership in the Country format race highlighted the fall '81 events in Portland. **KGON's** numbers rose and the station tightened its grip on first place, while competitor **KINK** rode an increase in male listening to a ratings crest. **KWJJ** swept past **KYTE** for the Country title in Portland.

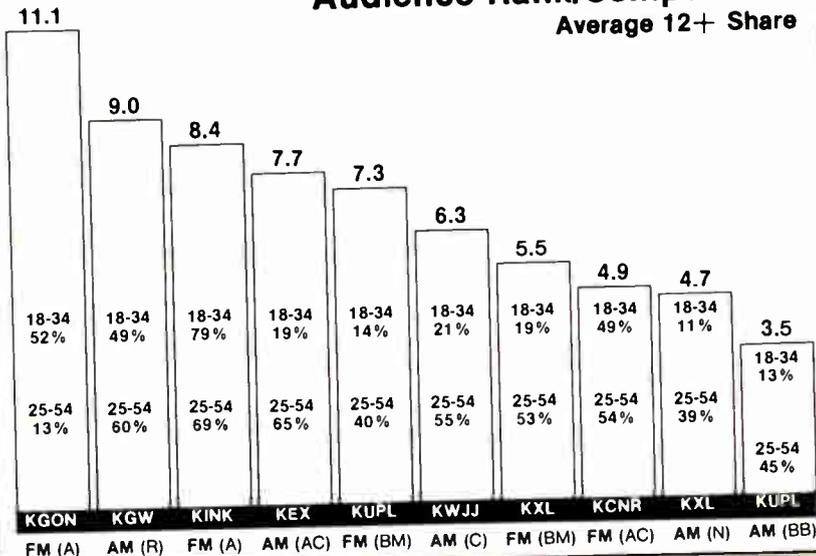
KGON, a **Burkhardt-Abrams** Superstars station, used TV, newspaper, and a heavy bumper sticker campaign to maintain high visibility in the market. The effort paid off with teen increases (the station had over a 50 share!) and gains among young adult men. **KGON** was second among adults 18-34 with over a 15 share, just behind **KINK**.

KINK had a delightful book, taking not only the 18-34 crown but also the 25-54 title. **KINK** edged out **KGW** for the top spot among women 18-34 and was second, with a near-17 share, to **KGON** among men 18-34. Building on its strong 25-34 core the station had a male 25-54 share of just over 14, while **KGW** won the women 25-54 race with a mid-13 number.

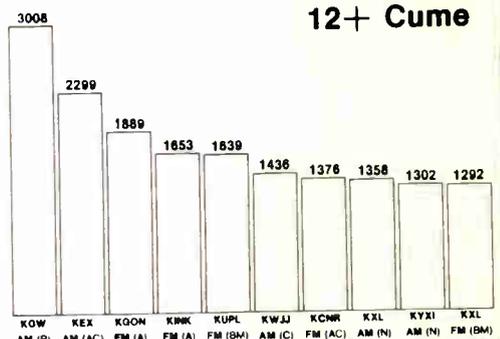
KWJJ made extensive on-air changes that appear to have paid off. New morning drive, afternoon, and all-night jocks were hired. Additionally, more music sweeps were played and the music was tightened up slightly. Billboards, window stickers, and TV were combined to market the station. A 50% increase in male shares, especially in AM drive and middays, helped boost **KWJJ's** estimates.

Audience Rank/Composition

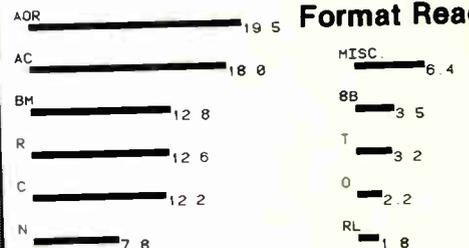
Average 12+ Share



12+ Cume



Format Reach



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP (00): 10638

	FALL 1980	SPRING 1981	FALL 1981		FALL 1981		FALL 1981		FALL 1981
1	KGON-FM	10.2	KGON-FM	9.4	KGON-FM	11.1 (A)	9	KYXI-AM	4.9
2	KEX-AM	9.3	KGW-AM	9.1	KGW-AM	9.0 (R)	10	KMJK-FM	4.5
3	KGW-AM	9.1	KEX-AM	7.9	KINK-FM	8.4 (A)	11	KINK-FM	4.5
4	KXL-FM	6.7	KUPL-FM	6.9	KEX-AM	7.7 (AC)	12	KUPL-AM	3.1
5	KUPL-FM	6.7	KXL-FM	6.8	KUPL-FM	7.3 (BM)	13	KKEY-AM	3.1
6	KXL-AM	5.5	KINK-FM	5.3	KWJJ-AM	6.3 (C)	14	KLLB-FM	3.0
7	KWJJ-AM	5.1	KYTE-AM	5.3	KXL-FM	5.5 (BM)	15	KJIB-FM	2.8
8	KYTE-AM	4.9	KYXI-AM	5.1	KCNR-FM	4.9 (AC)	16	KCNR-FM	2.5
							17	KQFM-FM	1.8
							18	KKSN-AM	1.6
							19	KARU-AM	1.3
							20	KPDQ-FM	1.1
							21	KL IQ-AM	0.8
							22	KGAR-AM	0.6
							23	KPDQ-AM	0.5
							24	KGO-AM	0.4
							25	KPAM-AM	0.2
								KLLB-FM	5.0
								KUPL-AM	4.5
								KJIB-FM	3.8
								KYXI-AM	3.8
								KLLB-FM	3.7
								KKEY-AM	3.2
								KMJK-FM	3.2
								KYTE-AM	2.9
								KQFM-FM	2.2
								KPAM-AM	1.5
								KPDQ-FM	1.3
								KKSN-AM	0.8
								KPDQ-AM	0.6
								KSKD-FM	0.6
								KAAR-AM	0.6
								KLIQ-AM	0.5
								KLIQ-AM	0.5
									0.4

Fall '81 Market Overview

The reemergence of **WKLW-FM** as Providence's top station, the successful AOR debut of **WHJY**, and the reissue of the fall '81 Providence report highlighted the happenings in this market. It's worthwhile to note that **Arbitron** got back 33% more diaries in this survey than in the fall '80 effort.

The reissue bug bit the fall report this time around. Apparently a significant number of diaries contained entries to **WJAR**, now **WHJJ**. Inadvertently those entries were given to **WSAR** rather than being flipped to **WHJJ**. The reissue saw **WHJJ** move from a 12+ share of 3.0-3.2 while **WSAR** went 2.8-2.5. No other stations were affected by the revision of the fall estimates.

WLKW-FM followed its usual pattern of strong fall books with a rise to the top. The Beautiful Music station was second among adults 25-54

with almost an 11 share, and had a strong 35+ audience core.

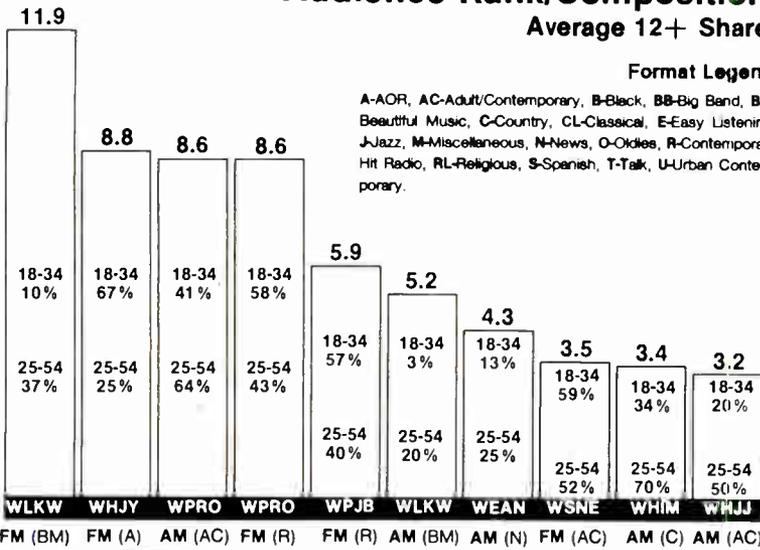
The new number two station overall, and tops among the 18-34 demos, was **WHJY**. In its first book as an AOR the **Pollack**-consulted entity made key inroads into the young adult marketplace. A TV campaign, utilizing buys aimed at the young adult viewers, combined with newspaper and busbacks, spread the word about the new format. Promotionally the station gave away 100 **Rolling Stones** tickets. The payoff was more than a 30 share of teens, more than double the male numbers of the previous book, and even an increase in female shares. A share in the 16 range among 18-34's was the grand prize as **WHJY** surpassed **WPRO-FM** for the lead in that demo.

WPRO-FM was affected by **WHJY**'s presence but still held a strong position. **WPRO-FM** garnered almost a 14 share of 18-34 adults, with more of a female 25-34 core than **WHJY**. **WPRO-FM** also topped the 25-54 cell with over a 13 share in that vital demo.

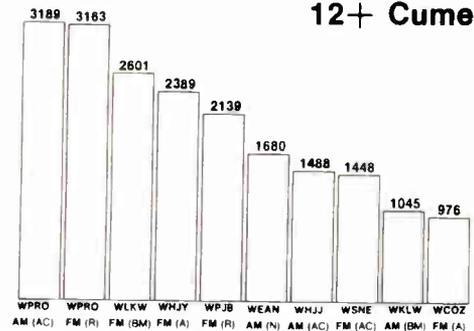
Audience Rank/Composition Average 12+ Share

Format Legend

A-AOR, AC-Adult/Contemporary, B-Black, BB-Big Band, BM-Beautiful Music, C-Country, CL-Classical, E-Easy Listening, J-Jazz, M-Miscellaneous, N-News, O-Oldies, R-Contemporary Hit Radio, RL-Religious, S-Spanish, T-Talk, U-Urban Contemporary.



12+ Cume



Format Reach



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 12082

	FALL 1980	SPRING 1981	FALL 1981
1	WLKW-FM 12.8	WPRO-FM 10.5	WLKW-FM 11.9 (BM)
2	WPRO-AM 8.3	WLKW-FM 10.0	WHJY-FM 8.8 (A)
3	WPRO-FM 8.3	WPRO-AM 8.4	WPRO-AM 8.6 (AC)
4	WPJB-FM 7.7	WPJB-FM 6.1	WPRO-FM 8.6 (R)
5	WHJY-FM 5.6	WEAN-AM 5.2	WPJB-FM 5.9 (R)
6	WEAN-AM 5.5	WCOZ-FM 4.7	WLKW-AM 5.2 (BM)
7	WLKW-AM 4.7	WLKW-AM 4.6	WEAN-AM 4.3 (N)
8	WCOZ-FM 3.8	WHJJ-AM 4.4	WSNE-FM 3.5 (AC)
9	WBSM-AM 3.2	WHJY-FM 3.7	WHIM-AM 3.4 (C)
10	WGNG-AM 2.8	WSNE-FM 3.3	WHJJ-AM 3.2 (AC)
11	WHJJ-AM 2.6	WMYS-FM 2.9	WBSM-AM 3.0 (T)
12	WMYS-FM 2.4	WAAF-FM 2.9	WSAR-AM 2.5 (T)
13	WHIM-AM 2.2	WHIM-AM 2.5	WMYS-FM 2.5 (AC)
14	WSAR-AM 2.1	WBZ-AM 2.2	WXKS-FM 2.1 (R)
15	WBZ-AM 2.0	WBSM-AM 2.2	WCOZ-FM 2.0 (A)
16	WAAF-FM 2.0	WGNG-AM 2.0	WBZ-AM 2.0 (AC)

17	WXKS-FM 1.8	WAFB-FM 1.4 (A)
18	WBRU-FM 1.5	WEEI-FM 1.1 (A)
19	WHDH-AM 1.1	WADK-AM 1.1 (AC)
20	WCRB-FM 1.1	WGNG-AM 1.0 (O)
21	WROR-FM 1.0	WALE-AM 1.0 (AC)
22	WJIB-FM 1.0	WPEP-AM 0.9 (A)
23	WWON-AM 0.9	WCRB-FM 0.9 (AC)
24	WRLM-FM 0.8	WICE-AM 0.9
25	WBCN-FM 0.7	WJIB-FM 0.9
26	WALE-AM 0.7	WEEI-FM 0.9
27	WNBH-AM 0.7	WROR-FM 0.8 (AC)
28	WEEI-FM 0.6	WNBC-AM 0.8 (A)
29	WPEP-AM 0.6	WAKA-AM 0.7
30	WOTB-FM 0.6	WNBH-AM 0.6 (AC)
31	WADK-AM 0.5	WWON-AM 0.6 (BB)
32	WVBF-FM 0.5	WALE-AM 0.6 (AC)
33	WARA-AM 0.5	WHUE-FM 0.5 (BM)
34	WICE-AM 0.4	WROR-FM 0.4 (R)
35	WHUE-FM 0.4	WPLM-FM 0.4 (T)
36	WNBC-AM 0.3	WKRI-AM 0.4 (M)
37	WPLM-FM 0.3	WICE-AM 0.4 (M)
38	WOTB-FM 0.3	WHUE-FM 0.3 (BM)
39	WCBS-AM 0.3	WCRB-FM 0.3 (CL)
40	WSRS-FM 0.3	
41	WBUS-FM 0.3	
42	WPLM-AM 0.1	

Riverside-San Bernardino-Ontario

Fall '81 Market Overview

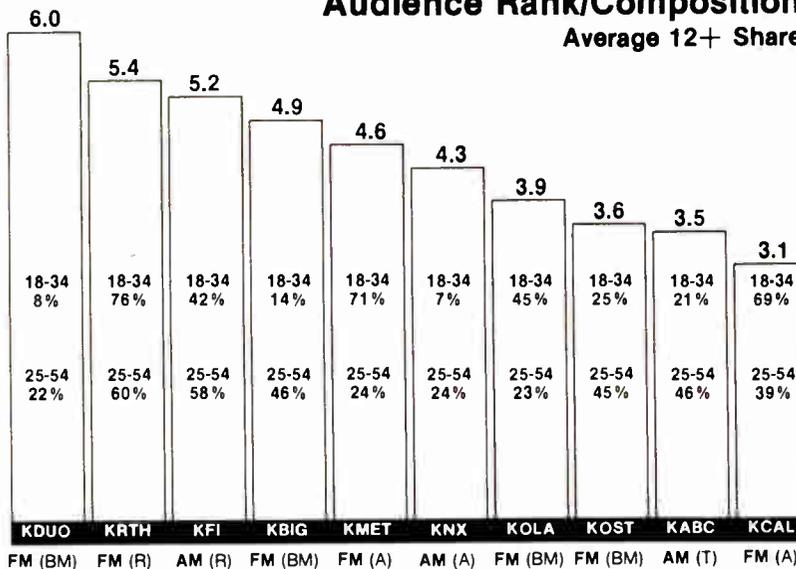
The tradition of L.A. stations leading the Riverside market was broken in this book. KDUO, a Beautiful Music station with a heavy 55+ audience skew, topped the market. L.A. stations did follow close behind with KRTH, KFI, KBIG, KMET, and KNX trailing KDUO.

The Beautiful Music audience showed some signs of movement this book as KBIG was dethroned and replaced by KDUO. The difference between the stations was that KBIG had a strong 25-54 presence while 74% of KDUO's audience came from the 55+ bracket.

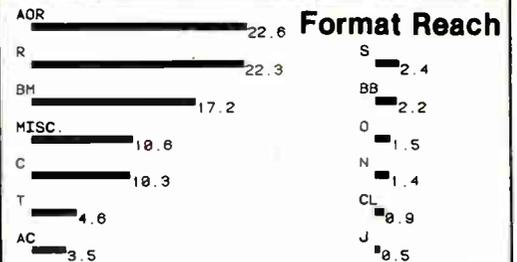
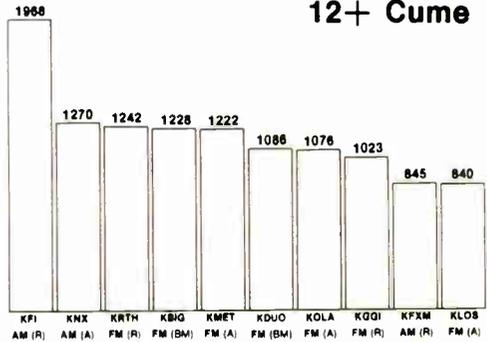
Among the young adult-oriented stations, KRTH led in 18-34 audience comp, with over 75% of its appeal coming from that group. KMET topped the 18-24 cell with 52% of its audience generated from that core. KRTH led the 25-34 cell with almost 44% of its audience centered there.

Among other local Riverside area stations, AOR's KOLA and KCAL made good showings. KOLA had a stable book while KCAL posted a worthwhile gain. KOLA had more of a teen base, with almost half its audience coming from that demo, while KCAL was a more adult-oriented factor. Almost 40% of KCAL's audience came from the 25-34 group.

Audience Rank/Composition Average 12+ Share



12+ Cume



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 10620

	FALL 1980	SPRING 1981	FALL 1981		FALL 1980	SPRING 1981	FALL 1981		FALL 1980	SPRING 1981	FALL 1981	
1	KMET-FM	7.6	KBIG-FM	6.5	KDUO-FM	6.0 (BM)	5.4 (R)	18	KMEN-AM	1.8	KIIS-FM	2.2
2	KFI-AM	6.4	KFI-AM	6.2	KRTH-FM	5.4 (R)	3.0	19	KDIG-AM	1.7	KMEN-AM	1.9
3	KLAC-AM	6.2	KDUO-FM	6.1	KFI-AM	5.2 (R)	3.1	20	KLOS-FM	1.5	KUTE-FM	1.7
4	KGGI-FM	5.7	KOLA-FM	3.8	KBIG-FM	4.9 (BM)	3.2	21	KIIS-FM	1.4	KNIF-FM	1.7
5	KDUO-FM	4.5	KLAC-AM	3.8	KMET-FM	4.6 (A)	3.3	22	KHSJ-AM	1.4	KBUN-FM	1.7
6	KFXM-AM	4.3	KCKC-AM	3.7	KNX-AM	4.3 (A)	3.4	23	KFWB-AM	1.3	KFWB-AM	1.5
7	KCKC-AM	4.3	KNX-AM	3.6	KOLA-FM	3.9 (A)	3.5	24	KNTF-FM	1.3	KHSJ-AM	1.3
8	KRTH-FM	4.1	KGGI-FM	3.6	KOST-FM	3.6 (BM)	3.6	25	KHNY-FM	1.1	KBRT-AM	1.3
9	KBIG-FM	3.5	KOST-FM	3.6	KABC-AM	3.5 (T)	3.7	26	KFAC-FM	0.9	KLOS-FM	1.2
10	KOLA-FM	3.2	KABC-AM	3.4	KCAL-FM	3.1 (A)	3.8	27	KBRT-AM	0.8	KMPC-AM	1.1
11	KNX-AM	3.1	KNX-AM	3.3	KGGI-FM	3.0 (R)	3.9	28	KMPC-AM	0.8	XTRA-AM	1.1
12	KOSI-FM	3.1	KFXM-AM	3.2	KLOS-FM	2.9 (A)	4.0	29	XTRA-AM	0.7	KJOI-FM	1.0
13	KABC-AM	2.9	KRTH-FM	3.1	KNX-AM	2.8 (A)	4.1	30	KQLH-FM	0.6	KRLA-AM	0.8
14	KPRO-AM	2.8	KPRO-AM	2.8	KIIS-FM	2.7 (R)	4.2	31	KKLA-AM	0.6	KHYE-FM	0.8
15	KBUN-FM	2.2	KMET-FM	2.8	KLAC-AM	2.5 (C)	4.3	32	KEZY-AM	0.4	KHJ-AM	0.8
16	KNX-FM	2.1	KCAL-FM	2.5	KFXM-AM	2.3 (R)	4.4	33	KIEV-AM	0.4	KZLA-FM	0.8
17	KCAL-FM	2.0	KDIG-AM	2.3	KCKC-AM	2.3 (C)	4.5	34	KJUI-FM	0.3	KHNY-FM	0.7
								35	KFAC-FM	0.7	KWOW-AM	0.7
								36	KIEV-AM	0.7	KNSE-AM	0.7
								37	KQLH-FM	0.6	KHIZ-FM	0.7
								38	KCAL-AM	0.5	KROQ-FM	0.6
								39	KHIZ-FM	0.4	KHYE-FM	0.6
								40	KKGO-FM	0.5	J	0.5
								41	XTRA-AM	0.5	R	0.5
								42	KHSJ-AM	0.5	AC	0.5
								43	KTNQ-AM	0.5	S	0.5
								44	KEZY-AM	0.4	T	0.5
								45	KWSI-FM	0.4		

Don't be afraid to ask for a Promotion!

Sometimes a little communication can make a big difference.
After all, staying in touch is what radio is all about.
So don't hesitate to call us if there's anything you need.
We're here to help you, because we know how much your help means to us.



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LOS ANGELES

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Vice President, Promotion
STEVE MEYER,
National Promotion Mgr.
RAY TUSKEN,
National AOR Promotion Mgr.
RUSSELL MOODY,
National R&B Promotion Mgr.
GORDON ALDERSON,
National R&B Album
Promotion Manager
(213) 462-6252

NASHVILLE

GERRY McDOWELL,
Director,
National Country Promotion
(615) 244-7770



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BILL BARTLETT (AOR)
DICK DAWKINS (R&B)
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TONY CHALMERS
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CHARLOTTE

JAMES WAUGH
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STEVE GEORGE
JAY HART (AOR)
MICHAEL HORTON (R&B)
(312) 647-8338

CINCINNATI

DICK BETHEL
(313) 583-9600

CLEVELAND

TERRY VAN DYNE
(216) 888-8575

DALLAS

DAVID ANDERSON
RANDY ROBINS (AOR)
HOWARD GEIGER (R&B)
(214) 637-1890

DENVER

DAVE ROTHSTEIN
(303) 222-0107

DETROIT

TONY SMITH
JEMMY CHEERS (R&B)
(313) 583-9600

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MERV AMOLS
(203) 247-3573

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JON MATTHEWS
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SCOTT MARTIN
BOB OSBORN (AOR)
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MEMPHIS

ROGER BUTLER
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MIAMI

TRAIN ZIMMERMAN
(305) 592-3815

MIAMI

JIMMY DODSON
(305) 592-3810

MINNEAPOLIS

TOM BARNARD
(612) 884-0444

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(615) 244-7770

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STANLEY CHAISSON
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NEW YORK

ARTHUR FIELD
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BILL REID (R&B)
(212) 757-7470

PHILADELPHIA

MICHAEL LESSNER
(215) 667-9423

SAN FRANCISCO

SANDY THOMPSON
(415) 543-3202

SEATTLE

STAN FOREMAN
(206) 284-8183

ST. LOUIS

DAVID BURD
(612) 884-0444

WASHINGTON, D.C.

DANNY LYONS
(301) 428-0790

JACKSONVILLE

JACK WELLMON
(215) 548-5467

Fall '81 Market Overview

WEZO continued to top the Rochester 12+ parade, and was dominant among adults 25-54 thanks to its strong 35+ showing. However, among the younger demos, there was a real dogfight. **WMJQ** assumed the lead among the AOR's, passing **WCMF**, while **WPXY** also entered the fracas.

WEZO had almost double the 25-54 share of its next competitor, **WVOR**. The Beautiful Music format pulled virtually a 19 share of the most sought-after ad demo.

The 18-34 demos were where the action was, and there was plenty of it. **WMJQ** spent more on advertising this survey, with dollars poured into TV and billboards, as well as bumper stickers and T-shirts. Promotionally **WMJQ** gave away approximately 500 **Rolling Stones** tickets

and went commercial-free on weekends. This all resulted in more than a 19 share of men 18-34 and almost a 14 share of adults 18-34. **WCMF** was two shares behind in the 18-34 adult derby. Keep an eye on this confrontation when the spring results come out.

WPXY came in a close third in the 18-34 runoff. Dramatic increases in the station's male numbers keyed the station's rise this sweep. After rebounding from its spring '81 numbers, it will be interesting to see if **WPXY** can stay at the current level or even increase its shares.

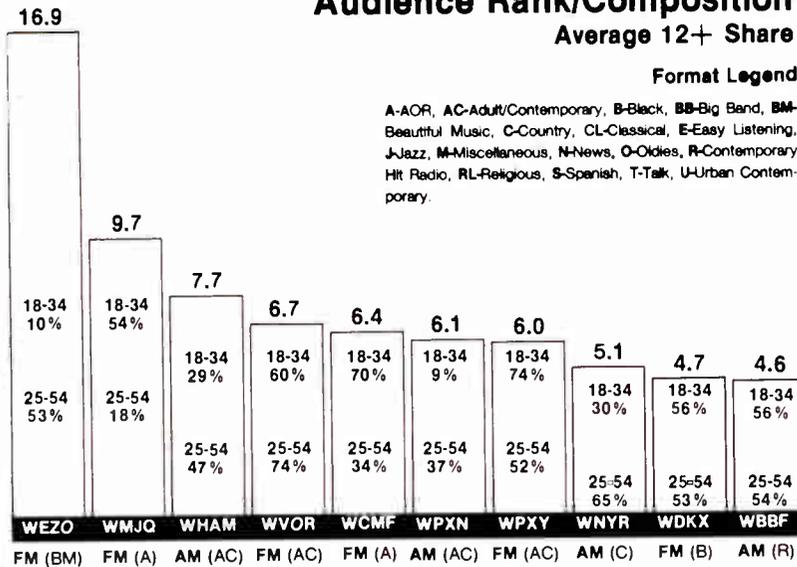
WPXN made an interesting format switch this survey. The station went from News/Talk to an MOR sound that is locally programmed. Big bands are combined with contemporary material in a mix that worked well in the fall effort. The station's audience skew was 35+.

Audience Rank/Composition

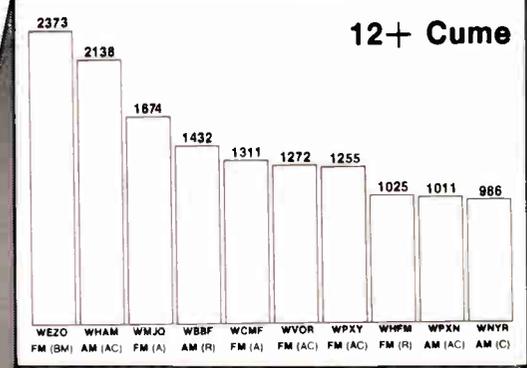
Average 12+ Share

Format Legend

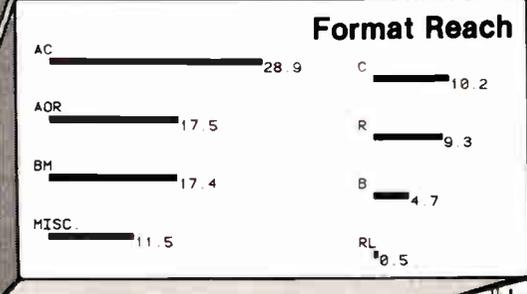
A-AOR, AC-Adult/Contemporary, B-Black, BB-Big Band, BM-Beautiful Music, C-Country, CL-Classical, E-Easy Listening, J-Jazz, M-Miscellaneous, N-News, O-Oldies, R-Contemporary Hit Radio, RL-Religious, S-Spanish, T-Talk, U-Urban Contemporary.



12+ Cume



Format Reach



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP (00): 8045

	FALL 1980	SPRING 1981	FALL 1981		FALL 1981		FALL 1981		FALL 1981
1	WEZO-FM 17.4	WEZO-FM 17.8	WEZO-FM 16.9 (BM)	7	WPXY-FM 5.4	WNYR-AM 5.8	WPXY-FM 6.0 (AC)		
2	WVOR-FM 9.1	WHAM-AM 9.5	WMJQ-FM 9.7 (A)	8	WNYR-AM 5.1	WDX-FM 4.6	WNYR-AM 5.1 (C)		
3	WHAM-AM 8.9	WVOR-FM 9.0	WHAM-AM 7.7 (AC)	9	WHFM-FM 4.6	WDX-FM 4.5	WDX-FM 4.7 (B)		
4	WBBF-AM 8.1	WCMF-FM 7.2	WVOR-FM 6.7 (AC)	10	WHFM-FM 4.5	WSAY-AM 4.3	WBBF-AM 4.6 (R)		
5	WCMF-FM 6.6	WMJQ-FM 6.7	WCMF-FM 6.4 (A)	11	WDX-FM 3.5	WPXY-FM 3.5	WHFM-FM 4.2 (R)		
6	WMJQ-FM 6.4	WBBF-AM 6.5	WPXN-AM 6.1 (AC)	12	WSAY-AM 2.8	WPXN-AM 3.3	WSAY-AM 3.6 (C)		
				13	WFLC-FM 2.1	WUNY-AM 1.4	WGR-AM 1.5 (AC)		
				14	WBEN-FM 1.5	WFLC-FM 1.4	WFLC-FM 1.5 (C)		
				15	WGR-AM 0.8	WSYR-FM 1.2	WSYR-FM 1.0 (A)		
				16	WBEN-AM 0.7	WMIV-FM 1.0	WBEN-FM 0.5 (R)		
				17	WMIV-FM 0.7	WKBW-AM 0.8	WNTQ-FM 0.5 (BM)		
				18	WKBW-AM 0.5	WBEN-FM 0.6	WBEN-AM 0.5 (AC)		
				19	WGVA-AM 0.5	WACK-AM 0.5	WWWG-AM 0.5 (RL)		
				20	WUNY-AM 0.5	WSYR-FM 0.5	WPCX-FM 0.5 (M)		
				21	WWWG-AM 0.5	WRLX-FM 0.5	WRLX-FM 0.4 (AC)		
				22	WSYR-FM 0.5	WGVA-AM 0.4	CBL-AM 0.4 (M)		
				23	WECQ-FM 0.3	WWWG-AM 0.4	WGRQ-FM 0.4 (A)		
				24		WGRQ-FM 0.4			

Fall '81 Market Overview

KZAP zapped the market again, as the AOR entity dominated the young adult males and teen demos. KRAK led the parade among the 25-54 adults with its Country format, while KGNR and KEWT's numbers rose in the 35+ demos.

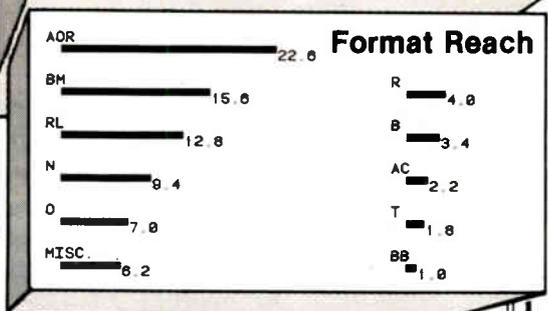
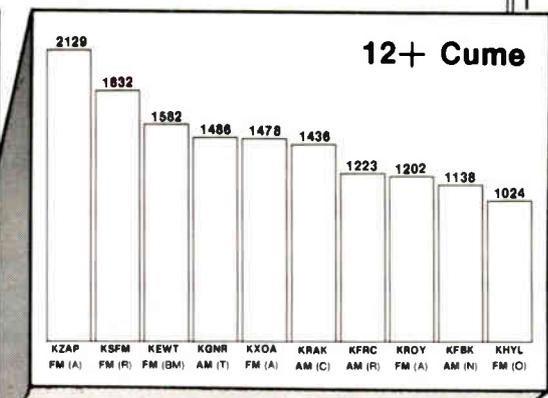
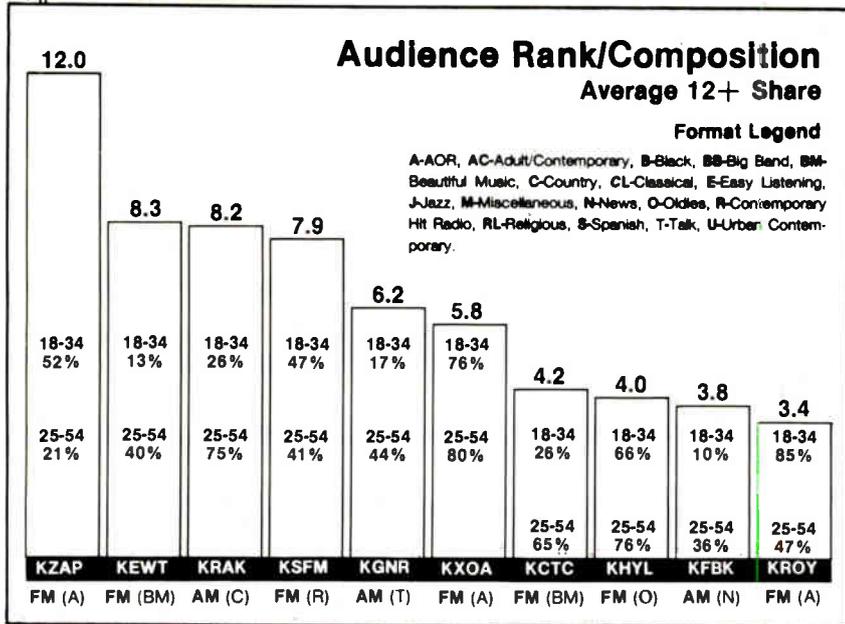
At the younger end of the spectrum, KZAP was the killer. The station had almost a 50 share of teens, more than a 22 share of men 18-34, and topped the adult 18-34 demos with a share just under 16.

There is another AOR in town but KXOA-FM bears little similarity to KZAP. KXOA-FM's approach is more adult, with hardly any teen appeal. The station was second among 18-34 adults, with over an 11

share, and led with women 18-34, garnering a 13+ share in the category.

KRAK was the leader among the vital 25-54 group and had a strong 35+ following too. KEWT, the Beautiful Music pacesetter, rode strong female 35+ gains this book to a healthier overall showing. Afternoon and evening dayparts showed the most growth for KEWT.

KGNR's male numbers, particularly in middays, climbed healthily. The station spent more on a TV ad campaign this survey, shifted its format from straight News to carrying some live interviews and talk segments, and was helped by "Monday Night Football" and the World Series. The station was third among 35+ adults.



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 9545

	FALL 1980		SPRING 1981		FALL 1981
1	KZAP-FM	12.2	KZAP-FM	13.1	KZAP-FM 12.0 (A)
2	KRAK-AM	9.0	KRAK-AM	8.3	KEWT-FM 8.3 (BM)
3	KEWT-FM	7.3	KSFM-FM	7.9	KRAK-AM 8.2 (C)
4	KGNR-AM	6.7	KEWT-FM	6.3	KSFM-FM 7.9 (R)
5	KSFM-FM	6.2	KXOA-FM	6.1	KGNR-AM 6.2 (T)
6	KFBK-AM	5.5	KGNR-AM	5.2	KXOA-FM 5.8 (A)
7	KXOA-FM	5.5	KCTC-FM	5.1	KCTC-FM 4.2 (BM)

8	KHYL-FM	5.1	KHYL-FM	4.3	KHYL-FM 4.0 (O)
9	KCTC-FM	4.7	KROY-FM	4.2	KFBK-AM 3.8 (N)
10	KAER-FM	4.0	KFBK-AM	3.7	KROY-FM 3.4 (A)
11	KGMS-AM	3.7	KPOP-FM	3.6	KPOP-FM 3.4 (B)
12	KROY-FM	3.4	KWOD-FM	3.1	KWOD-FM 3.1 (R)
13	KWOD-FM	3.2	KGO-AM	3.1	KAER-FM 3.1 (BM)
14	KFRC-AM	2.8	KGMS-AM	3.0	KGO-AM 2.2 (N)
15	KGO-AM	2.2	KAER-FM	2.7	KGMS-AM 2.1 (M)
16	KROY-AM	1.9	KROY-AM	2.2	KFRC-AM 1.8 (R)
17	KPOP-FM	1.7	KXOA-AM	1.9	KROY-AM 1.4 (A)
18	KYLO-FM	1.6	KNBR-AM	1.8	KXOA-AM 1.2 (AC)
19	KAHI-AM	1.3	KPIP-AM	1.4	KYLO-FM 1.2 (C)
20	KNBR-AM	1.0	KFRC-AM	1.2	KEBR-FM 1.1 (RL)
21	KFIA-AM	1.0	KEBR-FM	1.1	KNBR-AM 1.0 (AC)
22	KXOA-AM	1.0	KCBS-AM	1.1	KAHI-AM 1.0 (BB)
23	KEBR-FM	1.0	KYLO-FM	1.0	KCBS-AM 1.0 (N)
24	KJOY-AM	0.4	KFIA-AM	0.9	KFIA-AM 0.7 (RL)
25	KPIP-AM	0.3	KAHI-AM	0.7	KJAY-AM 0.3 (M)
26			KSFO-AM	0.6	

Fall '81 Market Overview

In St. Louis KMOX just kept rolling along in the fall survey, Country stations WIL-FM and KSD prospered, and KSD-FM made its mark. The Telephone Retrieval in-tab was up 36% although the ethnic population was estimated to have increased only 18%. This may have helped KMJM and WZEN.

CBS's KMOX just keeps talking its way to dominant shares. The station led among 25-54 adults with more than a 20 share.

The close battle in the St. Louis market is for the young adult audience. Century's KSHE topped the 18-34 standings, just ahead of KSD-FM. KSHE is an AOR fixture, dominant among men 18-34. KSD-FM, on the other hand, used an Adult Contemporary format to lead among women 18-34. KSD-FM did little externally to push itself, with some ad dollars going on TV, buses, and minimal newspaper. Less on-air promotion was done than in earlier sweeps.

The Country battle is on with a vengeance in St. Louis. WIL-FM remained the leader in this format, but KSD made significant inroads. WIL-FM leads among both the 18-34 and 25-54 demos, but the 25-54 race is a close one.

WIL-FM used a more notable ad budget in this campaign, with the money going for a light TV campaign. The thrust of the station's effort this book was to reposition itself as a "more music" Country FM station.

KSD actually spent less on media in this survey than before, with a TV schedule encompassing the station's campaign. Promotionally, the station played off the "55KSD Millionaire" idea, where a gentleman went around the metro giving away money if a radio was tuned to KSD. Other items paid by the "Millionaire" were utility and grocery bills, as well as hospital bills for some listeners. All of this has paid off, as KSD has more than doubled its male numbers since fall '80 and almost doubled its female shares in that same time frame.

21.8

Audience Rank/Composition

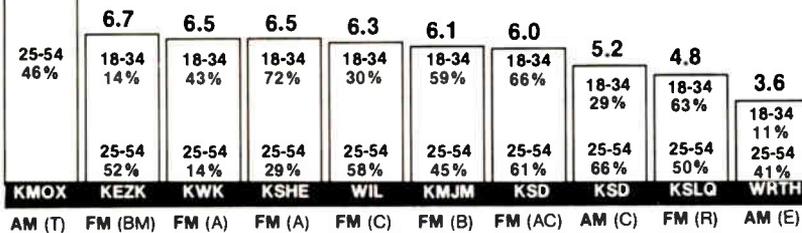
Average 12+ Share

Format Legend

A-AOR, AC-Adult/Contemporary, B-Black, BB-Big Band, BM-Beautiful Music, C-Country, CL-Classical, E-Easy Listening, J-Jazz, M-Miscellaneous, N-News, O-Oldies, R-Contemporary Hit Radio, RL-Religious, S-Spanish, T-Talk, U-Urban Contemporary

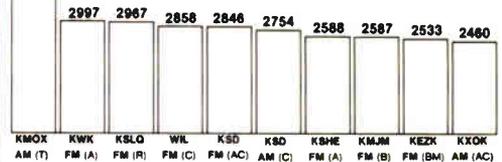
18-34
15%

25-54
46%

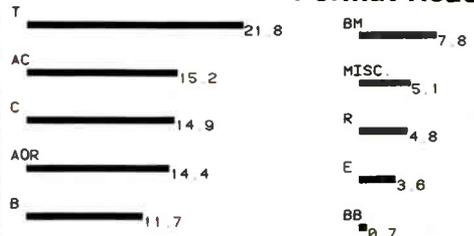


7867

12+ Cume



Format Reach

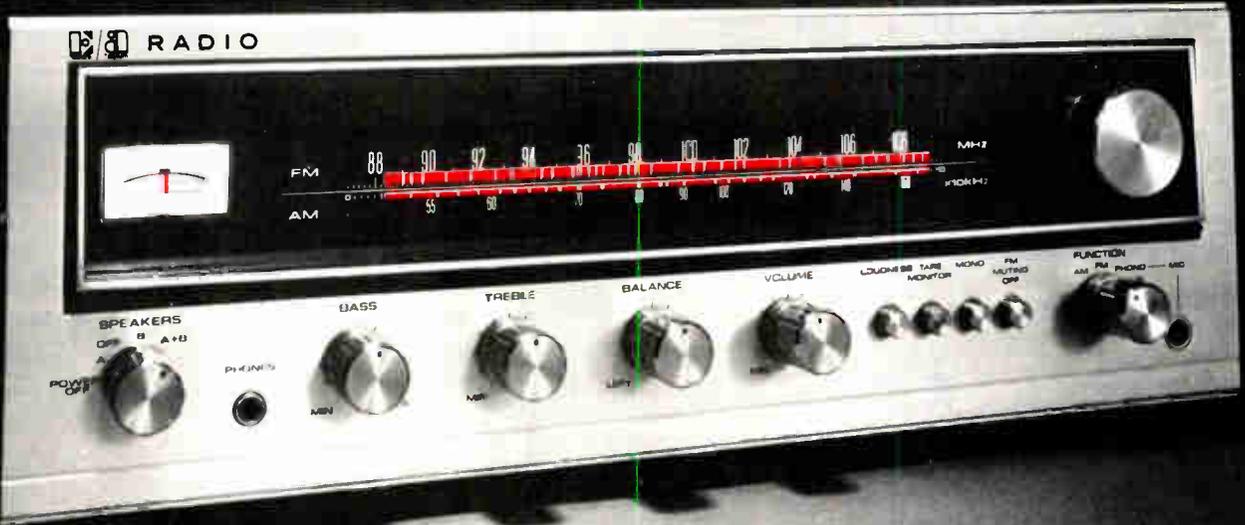


Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 19113

	FALL 1980	WINTER 1981	SPRING 1981	FALL 1981															
1	KMOX-AM	23.4	KMOX-AM	19.5	KMOX-AM	23.6	KMOX-AM	21.8 (T)	7	KMJM-FM	5.0	KMJM-FM	5.3	KXOK-AM	5.1	KSD-FM	6.0	(AC)	6.0
2	WIL-FM	8.7	WIL-FM	9.1	WVWK-FM	7.9	KEZK-FM	6.7 (BM)	8	KXOK-AM	4.9	KMOX-FM	5.0	KSLQ-FM	4.6	KSO-AM	5.2	(C)	5.2
3	KEZK-FM	7.2	KEZK-FM	8.4	KSHE-FM	7.8	KWK-FM	6.5 (A)	9	WVWK-FM	4.8	KSD-FM	4.7	WRTH-AM	4.2	KSLQ-FM	4.8	(R)	4.8
4	KSLQ-FM	6.2	WVWK-FM	6.3	KMJM-FM	6.7	KSHE-FM	6.3 (A)	10	WRTH-AM	4.4	WIL-AM	4.6	KSD-FM	3.8	WRTH-AM	3.6	(E)	3.6
5	KSD-FM	5.1	KXOK-AM	6.0	KEZK-FM	5.9	WIL-FM	6.3 (C)	11	KMOX-FM	3.6	WRTH-AM	3.6	KSD-AM	3.7	KXOK-AM	3.1	(AC)	3.1
6	KSHE-FM	5.1	KSLQ-FM	5.7	WIL-FM	5.3	KMJM-FM	6.1 (B)	12	WIL-AM	3.5	KSHE-FM	3.5	KMOX-FM	3.0	WIL-AM	2.8	(C)	2.8
									13	KSD-AM	2.5	KSD-AM	2.0	WIL-AM	2.5	KMOX-FM	2.8	(AC)	2.8
									14	WESL-AM	1.8	WZEN-FM	1.8	KADI-FM	1.9	KADI-FM	2.5	(AC)	2.5
									15	KADI-FM	1.6	KADI-FM	1.3	WESL-AM	1.4	WZEN-FM	2.4	(R)	2.4
									16	KWK-AM	1.4	WEW-AM	1.3	WZEN-FM	1.2	KATZ-AM	1.6	(B)	1.6
									17	KATZ-AM	1.4	KWK-AM	1.1	KWK-AM	1.1	WESL-AM	1.6	(B)	1.6
									18	WZEN-FM	1.0	WESL-AM	0.9	KATZ-AM	1.1	KWK-AM	1.4	(A)	1.4
									19	WIBV-AM	0.9	WIBV-AM	0.8	WEW-AM	1.0	WEW-AM	0.7	(BB)	0.7
									20	WEW-AM	0.5	KATZ-AM	0.7	KCFM-FM	0.5	KL PW-AM	0.6	(BM)	0.6
									21	KXEN-AM	0.4	WKY-FM	0.6	WIBV-AM	0.4	KIRL-AM	0.6	(C)	0.6
									22	KADI-AM	0.4	KIRL-AM	0.6	KIRL-AM	0.4	KCFM-FM	0.5	(BM)	0.5
									23	WGNU-AM	0.3	WGNU-AM	0.6	WGNU-AM	0.3	KADI-AM	0.4	(AC)	0.4
									24	WMRY-FM	0.3	KCFM-FM	0.6	WMRY-FM	0.3	WIBV-AM	0.4	(M)	0.4
									25			KSTL-AM	0.5	KADI-AM	0.2	WMRY-FM	0.4	(AC)	0.4
									26			KADI-AM	0.4						



RADIO



FM 88 90 92 94 96 98 100 102 104 106 108 MHz
AM 55 60 65 70 75 80 85 90 95 100 105 110 kHz

SPEAKERS
OFF
A
B
A+B
POWER OFF

PHONES

BASS
MIN

TREBLE
MIN

BALANCE
LEFT

VOLUME

LOUDNESS TONE MONITOR

MONO

FM MULTISPEAKER

FUNCTION
AM FM PHONO MIC

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Fall '81 Market Overview

There's a new number one in San Antonio as **KTFM** passed sister station **KTSA** and others to grab the overall lead. **KISS**'s numbers got a kiss from **Arbitron**, and **KAJA** (formerly **WOAI-FM**) created a much more competitive Country arena with a good showing in its first book.

KTFM made some format adjustments after **Joe Nasty** became PD. The station's sound didn't lean as Black as before, with a skew towards more CHR hits. The station was advertised on TV and in the newspaper, plus bus boards. **KTFM** used all this to achieve a 16 share of 18-34 adults, ahead of **KISS** by more than two shares. **KTFM** also topped 25-54 adults, ahead of **KCOR**.

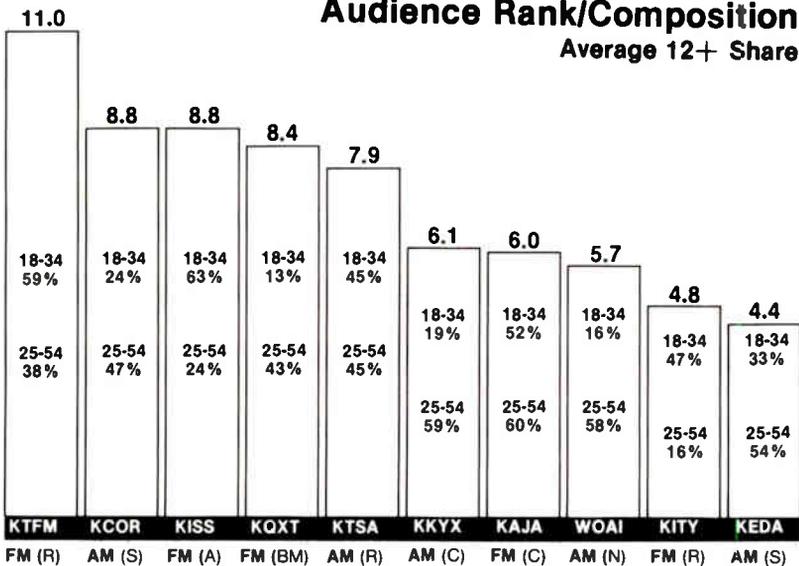
KISS, the AOR leader, more than doubled its male shares. The sta-

tion became the teen pacesetter too, with almost a 24 share there, just ahead of **KTFM**'s score. The **Pollack**-consulted station advertised itself through TV, billboards, and newspaper in order to remain dominant among the young adults.

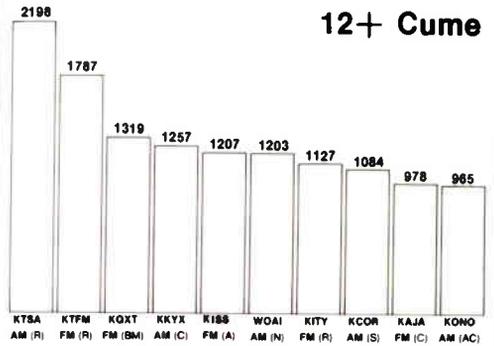
KAJA made some noise this sweep. With an ad campaign that stressed "More Music," communicated through TV, billboards, and newspaper, the station carved a niche. A strong 25-34 core helped **KAJA** rank well among both 18-34 and 25-54 demos. The station virtually tied Country leader **KKYX**, which skewed older. It will be interesting to see how this match-up fares in upcoming books.

A methodology highlight here — 50% of the returned diaries came back from the High Density Hispanic Area, a larger figure than in the fall '80 sweep.

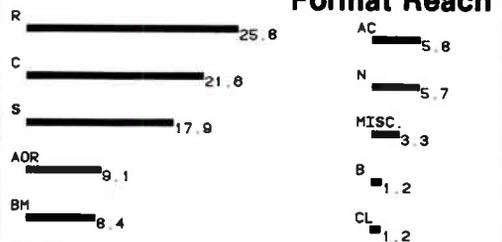
Audience Rank/Composition Average 12+ Share



12+ Cume



Format Reach



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 8710

	FALL 1980		SPRING 1981		FALL 1981
1	KTSA-AM	10.7	KTSA-AM	11.6	KTFM-FM
2	KTFM-FM	8.9	KCOR-AM	8.5	KCOR-AM
3	KONO-AM	8.0	KKYX-AM	8.4	KISS-FM
4	KQXT-FM	7.8	KQXT-FM	8.3	KQXT-FM
5	KCOR-AM	7.6	KTFM-FM	8.2	KTSA-AM
6	KBUC-FM	6.0	WOAI-AM	6.1	KKYX-AM
7	KKYX-AM	5.9	KONO-AM	5.6	KAJA-FM

8	WOAI-AM	5.0	KITY-FM	5.2	WOAI-AM	5.7 (N)
9	KISS-FM	5.0	KISS-FM	5.1	KITY-FM	4.8 (R)
10	KCCW-AM	4.6	KBUC-FM	4.4	KEDA-AM	4.4 (S)
11	KITY-FM	4.4	KVAR-FM	3.3	KONO-AM	4.0 (AC)
12	WOAI-FM	3.3	KBUC-AM	3.3	KBUC-FM	4.0 (C)
13	KVAR-FM	3.2	KCCW-AM	3.0	KBUC-AM	3.2 (C)
14	KBUC-AM	2.7	KEDA-AM	2.9	KCCW-AM	2.3 (C)
15	KUKA-AM	2.7	KZZY-FM	2.8	KLLS-FM	2.1 (R)
16	KZZY-FM	2.6	WOAI-FM	2.0	KUKA-AM	1.8 (S)
17	KEDA-AM	2.5	KAPE-AM	2.0	KVAR-FM	1.7 (S)
18	KAPE-AM	1.6	KUKA-AM	1.3	KGNB-AM	1.4 (AC)
19	KMAC-AM	1.2	KGNB-AM	1.2	KAPE-AM	1.2 (B)
20	KMFM-FM	1.0	KMAC-AM	1.1	KFHM-AM	1.2 (S)
21	KGNB-AM	0.7	KMFM-FM	1.0	KMFM-FM	1.2 (CL)
22	KTUF-FM	0.7	KWED-FM	0.8	KTUF-FM	0.4 (AC)
23	KWED-AM	0.6	KWED-AM	0.7	KMAC-AM	0.3 (A)
24	KWED-FM	0.5	KTUF-FM	0.6		
25			KNBT-FM	0.4		

CONGRATULATIONS WTIC!

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23.8 M-S 6am to Mid

39.3 M-F 6-10 am

"There's no doubt that the "Hands" TV spot from R&R was an important part of our campaign that led to this success."

Tom Barsanti, Operations Manager WTIC

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R&R ENTERTAINMENT/MARKETING

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East Coast
1-202-466-4960

* Fall '81 Arbitron Survey Results

Fall '81 Market Overview

There's a new market leader in San Diego, as Beautiful Music kingpin **KJQY** was dethroned by AOR fixture **KGB-FM**. **XTRA-FM** notched a great book and **KBZT** continued to climb.

The combination of notable amounts of music and listener research and TV/billboard advertising helped put **KGB-FM** on top. The station's music was consistent, and promotions centered around the "KGB-FM Card," which offers discounts to listeners at various retailers. **KGB-FM** dominates adults 18-34 and men 18-34, with almost a 20 in the latter category.

XTRA-FM scored the most significant increase in the fall report. With a well-balanced male/female appeal, **XTRA-FM** captured second

among 18-34's with almost a nine share. Consulted by **Frank Felix**, the station uses a tight playlist of AOR hits, doesn't really do much promotionally, and cut its spot load back from 10 to eight units hourly. Billboards and entertainment newspapers comprised the essence of **XTRA-FM's** advertising. Worthwhile female gains in this book helped significantly.

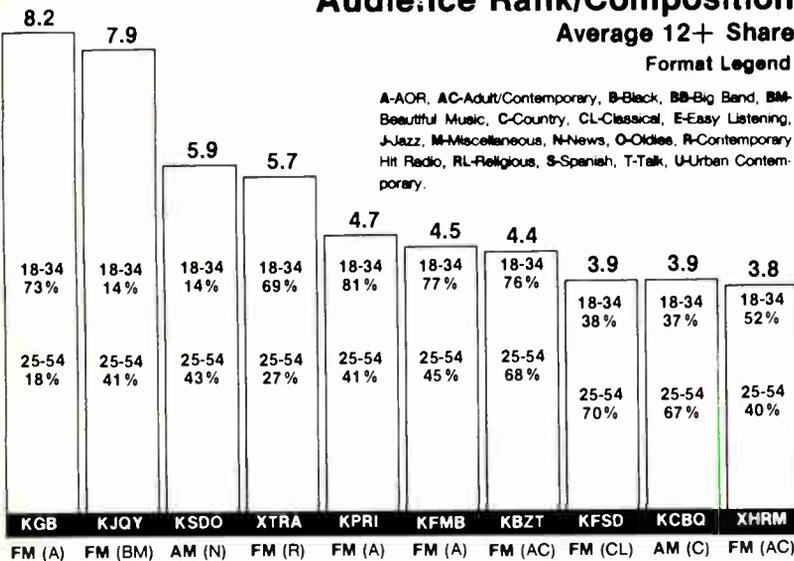
KBZT continued to rebound from some soft books. The station has been on the rise in the last two sweeps and is a factor in both 18-34 and 25-54 demos. The station's oldies-flavored Adult Contemporary sound garnered second place among 25-54 adults, just behind **KJQY**. **KBZT** was also second among women 18-34, being edged out by **KFMB-FM**.

Audience Rank/Composition

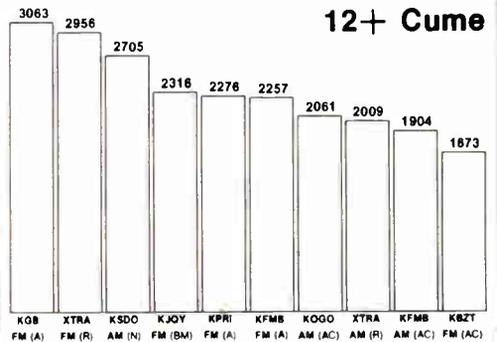
Average 12+ Share

Format Legend

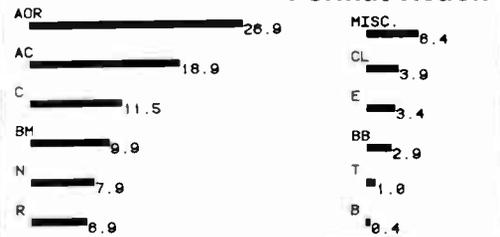
A-AOR, AC-Adult/Contemporary, B-Black, BB-Big Band, BM-Beautiful Music, C-Country, CL-Classical, E-Easy Listening, J-Jazz, M-Miscellaneous, N-News, O-Oldies, R-Contemporary Hit Radio, RL-Religious, S-Spanish, T-Talk, U-Urban Contemporary.



12+ Cume



Format Reach



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 16085

Station	FALL 1980	WINTER 1981	SPRING 1981	SUMMER 1981	FALL 1981
1 KJQY-FM	9.3	9.0	9.0	7.6	8.2 (A)
2 KGB-FM	7.0	6.6	6.7	6.7	7.9 (B)
3 KPRI-FM	5.8	5.3	5.9	5.9	5.9 (C)
4 XTRA-FM	5.4	5.0	5.4	5.1	5.7 (A)
5 KSDO-AM	5.3	4.7	4.8	4.4	4.7 (A)
6 KFMB-FM	5.1	4.6	4.3	4.2	4.5 (A)
7 XTRA-AM	4.7	4.0	3.9	4.1	4.4 (A)
8 KEZL-FM	4.7	4.0	3.9	4.1	3.9 (C)
9 KGB-AM	4.3	4.0	3.8	3.9	3.9 (C)
10 KJFM-FM	4.0	3.9	3.9	3.9	3.8 (A)
11 KFMB-AM	4.0	3.5	3.4	3.4	3.7 (A)
12 KSON-AM	3.2	3.4	3.4	3.4	3.7 (A)
13 KFSD-FM	3.0	3.3	3.3	3.2	3.4 (B)
14 KOGO-AM	2.9	3.1	3.3	3.1	3.0 (B)
15 KYXY-FM	2.9	2.9	2.9	2.9	2.9 (A)
16 KITT-FM	2.6	2.6	2.6	2.6	2.6 (A)
17 KCBQ-AM	2.5	2.5	2.5	2.5	2.5 (C)
18 KSON-FM	2.3	2.3	2.3	2.3	2.3 (C)
19 KBZT-FM	2.2	2.2	2.2	2.2	2.2 (A)
20 KNX-AM	2.1	2.1	2.1	2.1	2.1 (B)
21 KJFM-FM	2.0	2.0	2.0	2.0	2.0 (B)
22 KFI-AM	1.2	1.2	1.2	1.2	1.2 (A)
23 KRRT-AM	0.8	0.8	0.8	0.8	0.8 (A)
24 KNBC-AM	0.8	0.8	0.8	0.8	0.8 (A)
25 KAJC-AM	0.8	0.8	0.8	0.8	0.8 (A)
26 XHRM-FM	0.8	0.8	0.8	0.8	0.8 (A)
27 KMET-FM	0.6	0.6	0.6	0.6	0.6 (A)
28 KJIG-FM	0.5	0.5	0.5	0.5	0.5 (A)
29 XHER-FM	0.5	0.5	0.5	0.5	0.5 (A)
30 KRTH-FM	0.4	0.4	0.4	0.4	0.4 (A)
31 KKOS-FM	0.4	0.4	0.4	0.4	0.4 (A)
32 KLOS-FM	0.4	0.4	0.4	0.4	0.4 (A)
33 KUWN-FM	0.4	0.4	0.4	0.4	0.4 (A)
34 KUDE-AM	0.3	0.3	0.3	0.3	0.3 (A)
35 KLOS-FM	0.5	0.5	0.5	0.5	0.5 (A)
36 KBRT-AM	0.4	0.4	0.4	0.4	0.4 (A)
37 KNX-FM	0.4	0.4	0.4	0.4	0.4 (A)
38 KNX-FM	0.4	0.4	0.4	0.4	0.4 (A)
39 KJQY-FM	0.3	0.3	0.3	0.3	0.3 (A)
40 KJQY-FM	0.3	0.3	0.3	0.3	0.3 (A)

Fall '81 Market Overview

Forty-Niner Fever, a rising Camel, and a steady KGO headlined the fall '81 book in the Bay Area. KGO stayed tops overall, but its female numbers slipped. PM drive remained the steadiest for KGO while the other major dayparts showed more notable erosion among the ladies.

KCBS was able to ride the crest of 49er Fever during the fall survey. Not only is the station the flagship for the pro football broadcasts, but KCBS is also the host for the "Bill Walsh Show," featuring the 49ers coach. While KCBS's overall and male numbers this fall were not as good as in the fall '80 sweep, the female numbers for the station were the best posted in recent surveys. KCBS ranked third among women 25-54. No super-hype campaign was used in this sweep. The same ad budget as before was allocated among TV, billboards, and

newspaper media. On-air, KCBS strove to be less formal and more conversational than in the past, and used more live interviews than before.

KMEL continued on its hot streak. The station posted its fifth consecutive up book and held almost a 10 share of men 18-34, dominant in the market. Important to the increase in this book was the more than 100% increase in women 18-24 posted this fall versus fall '80.

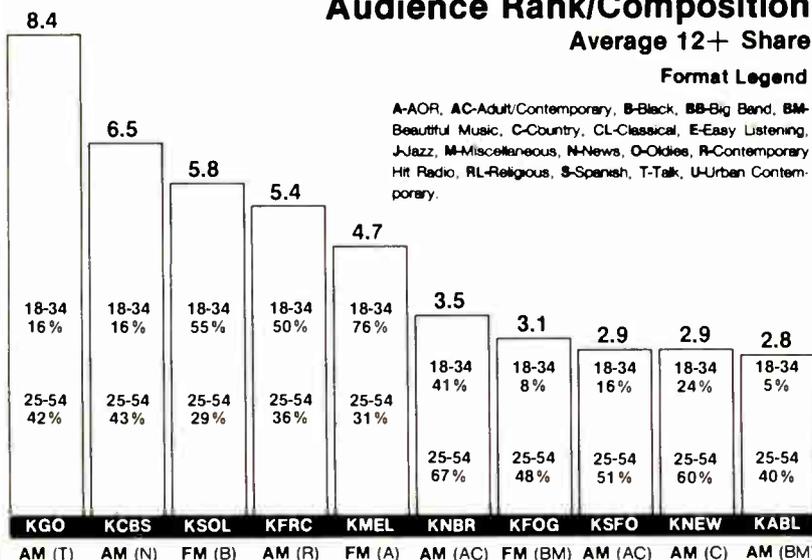
Part of the KMEL success story could be explained by a relative lack of competition since KSNB went Country last year. With KSFY moving to Talk as KGO-FM, KMEL's numbers may rise even higher. For this sweep, the KMEL advertising approach was multimedia, using TV, billboards, an entertainment newspaper, as well as the marketing of a full line of KMEL memorabilia. Special music weekends and cable car benefits were also part of the promotional schedule.

Audience Rank/Composition

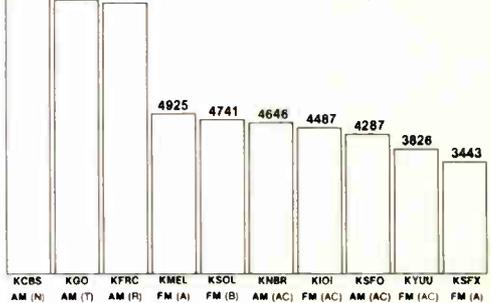
Average 12+ Share

Format Legend

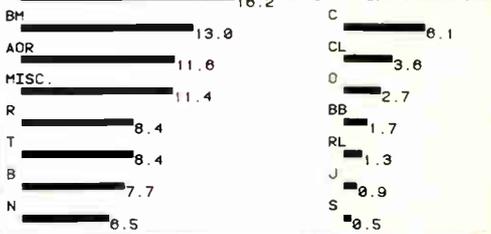
A-AOR, AC-Adult/Contemporary, B-Black, BB-Big Band, BM-Beautiful Music, C-Country, CL-Classical, E-Easy Listening, J-Jazz, M-Miscellaneous, N-News, O-Oldies, R-Contemporary Hit Radio, RL-Religious, S-Spanish, T-Talk, U-Urban Contemporary.



12+ Cume



Format Reach



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 44759

	FALL 1980	WINTER 1981	SPRING 1981	SUMMER 1981	FALL 1981
1 KGO -AM	9.3	9.5	9.4	9.0	8.4
2 KCBS -AM	7.0	6.0	5.8	5.5	6.5
3 KSOL -FM	5.1	5.7	5.1	5.4	5.8
4 KFRC -AM	5.1	4.5	5.0	4.8	5.4
5 KFOG -FM	3.5	3.9	4.1	3.7	3.5
6 KNBR -AM	3.4	3.7	4.1	3.7	3.5
7 KSFO -AM	3.2	3.6	4.0	3.2	3.1
8 KMEL -FM	3.2	3.4	4.0	3.1	2.9
9 KSFY -FM	3.1	3.2	3.6	3.0	2.9
10 KABL -AM	3.0	2.9	3.3	3.0	2.8
11 KNEW -AM	3.0	2.8	3.1	3.0	2.7
12 KYUU -FM	2.9	2.8	2.6	3.0	2.7
13 KABL -FM	2.7	2.8	2.6	2.6	2.6
14 KBLX -FM	2.6	2.8	2.6	2.6	2.5
15 KIOI -FM	2.5	2.7	2.2	2.5	2.3
16 KOME -FM	2.5	2.6	2.2	2.2	2.1
17 KQTT -FM	2.3	2.5	2.1	2.2	2.0
18 KSNB -FM	1.9	2.1	2.1	1.9	2.0

19 KBAY -FM	1.9	1.9	1.9	1.8	2.0
20 KJAZ -AM	1.7	1.7	1.7	1.8	2.0
21 KREL -AM	1.7	1.7	1.7	1.6	1.9
22 KLOK -AM	1.5	1.5	1.5	1.6	1.9
23 KYA -AM	1.4	1.4	1.4	1.5	1.7
24 KEZR -FM	1.4	1.4	1.4	1.3	1.5
25 KLHI -FM	1.3	1.3	1.3	1.3	1.4
26 KMPX -FM	1.2	1.2	1.2	1.2	1.4
27 KSJU -FM	1.2	1.2	1.2	1.1	1.4
28 KCBS -FM	1.1	1.1	1.1	1.1	1.3
29 KLIV -AM	1.1	1.1	1.1	1.1	1.2
30 KAKA -FM	1.1	1.1	1.1	1.0	1.2
31 KDFC -FM	1.0	1.0	1.0	0.9	1.1
32 KKH -FM	0.9	0.9	0.9	0.8	1.0
33 KBRG -FM	0.9	0.9	0.9	0.8	1.0
34 KIQT -AM	0.8	0.8	0.8	0.7	0.9
35 KFAT -FM	0.8	0.8	0.8	0.7	0.9
36 KKH -AM	0.8	0.8	0.8	0.7	0.9
37 KRAK -AM	0.7	0.7	0.7	0.6	0.8
38 KPEN -FM	0.5	0.5	0.5	0.5	0.7
39 KRFO -FM	0.5	0.5	0.5	0.5	0.7
40 KEAK -FM	0.5	0.5	0.5	0.5	0.7
41 KFAX -AM	0.4	0.4	0.4	0.4	0.6
42 KJAZ -FM	0.4	0.4	0.4	0.4	0.6
43 KSRU -AM	0.4	0.4	0.4	0.4	0.6
44 KZSI -FM	0.4	0.4	0.4	0.4	0.6
45 KIBE -AM	0.4	0.4	0.4	0.4	0.6
46					
47					



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#1
Music Station**

**KSOL
107.7 FM**

**Delivering the affluent
18-49 adults**

Contact Jack Masla & Co.

***San Francisco, Oakland, San Jose
KSOL - San Mateo, Ca.**

All Arbitron audience estimates are subject to qualifications given in the Arbitron report.

Fall '81 Market Overview

KBAY became the new number one local station in the San Jose metro (contained within the San Francisco market) while on the AOR front **KSJO** surpassed fixture **KOME**. Overall, **KGO** remained the top station in the market while **KLOK** and **KFRC** posted advances. The diary return comparisons between fall '80, the first Quarterly Measurement sweep for this metro, and the fall '81 survey show that in-tab was comparable for the two surveys. Ethnic in-tab was down in the most recent report.

KLOK tried some interesting improvements that appear to have paid off. The station's morning drive sound is now comprised of four people, personalities and newscpeople. A male/female team is now used in middays, adding to the team concept on the station. TV advertising

was used to spread the word about the **KLOK** sound. Among San Jose stations, **KLOK** was second 25-54 to **KBAY**'s Beautiful Music appeal.

The young adult battle heated up with **KSJO** hiring **John Sebastian** to tackle longtime AOR power **KOME**. In this report **KSJO** almost tripled its teen shares while the two stations tied for lead among 18-34 males. On an 18-34 adult overview **KSJO** looked stronger, tied for the lead among local stations with **KEZR**, the CHR standout.

KSJO made some wholesale changes for this sweep. The station spent more on advertising, used 100 billboards, traded some TV time, and generally maintained a higher visibility profile than in the past. Sebastian streamlined the music and all the DJ's were replaced with new talent.

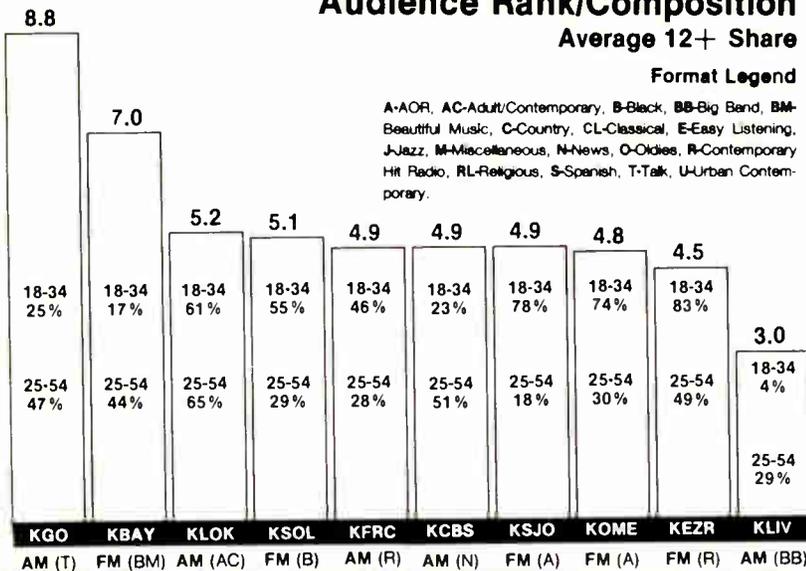
Keep an eye on this battle. It will be worthwhile watching to see what countermoves **KOME** comes up with.

Audience Rank/Composition

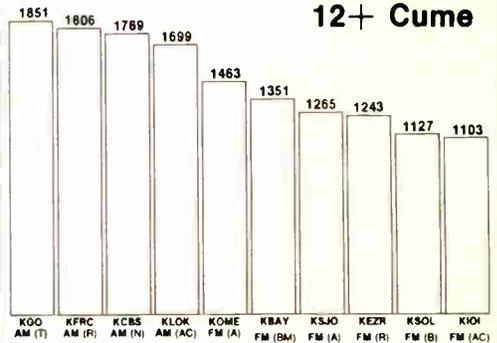
Average 12+ Share

Format Legend

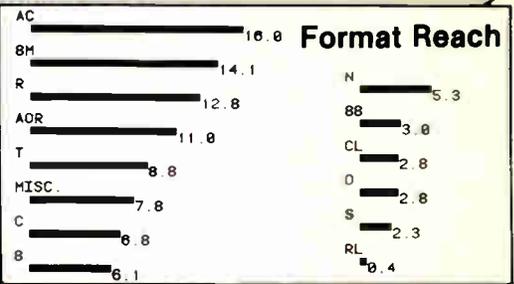
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12+ Cume



Format Reach



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 11056

	FALL 1980	WINTER 1981	SPRING 1981	FALL 1981		FALL 1980	WINTER 1981	SPRING 1981	FALL 1981		FALL 1980	WINTER 1981	SPRING 1981	FALL 1981				
1	KGO -AM	9.6	KGO -AM	9.1	KGO -AM	7.9	KGO -AM	8.8 (T)		14	KYUU-FM	2.6	KOIT-FM	2.7	KYUU-FM	2.6	KEEN-AM	2.5 (C)
2	KBAY-FM	5.9	KOME-FM	6.8	KOME-FM	7.6	KBAY-FM	7.0 (BM)		15	KIOI-FM	2.5	KSJO-FM	2.5	KIOI-FM	2.4	KBLX-FM	2.5 (M)
3	KSOL-FM	5.7	KBAY-FM	6.0	KBAY-FM	6.2	KLOK-AM	5.2 (AC)		16	KABL-AM	2.5	KSFX-FM	2.2	KFOG-FM	2.4	KYUU-FM	2.3 (AC)
4	KOME-FM	5.4	KSOL-FM	5.5	KEZR-FM	5.6	KSOL-FM	5.1 (M)		17	KSFX-FM	2.2	KFOG-FM	2.2	KSJO-FM	2.0	KOIT-FM	2.3 (BM)
5	KEZR-FM	5.1	KLOK-AM	4.9	KSOL-FM	5.6	KFRC-AM	4.9 (M)		18	KSFO-AM	2.2	KLTV-AM	2.0	KSFX-FM	1.9	KSAN-FM	2.0 (C)
6	KCBS-AM	4.8	KEZR-FM	4.7	KLOK-AM	4.8	KCBS-AM	4.9 (M)		19	KOIT-FM	2.0	KNBR-AM	1.7	KFAT-FM	1.9	KYA -AM	1.7 (R)
7	KLOK-AM	4.4	KYUU-FM	4.1	KFRC-AM	3.7	KSJO-FM	4.9 (A)		20	KLIV-AM	2.0	KMEL-FM	1.7	KBLX-FM	1.9	KNIA-AM	1.6 (S)
8	KEEN-AM	4.4	KCBS-AM	4.0	KEEN-AM	3.4	KOME-FM	4.8 (A)		21	KBLX-FM	1.7	KFAT-FM	1.6	KLIV-AM	1.6	KABL-FM	1.5 (BM)
9	KFRC-AM	3.9	KEEN-AM	3.8	KCBS-AM	3.3	KEZR-FM	4.5 (R)		22	KPEN-FM	1.6	KABL-AM	1.3	KABL-AM	1.6	KMEL-FM	1.3 (A)
10	KAKA-FM	3.7	KAKA-FM	3.5	KNBR-AM	3.3	KLIV-AM	3.0 (BM)		23	KFAI-FM	1.6	KSFO-AM	1.2	KPEN-FM	1.5	KDFC-FM	1.3 (CL)
11	KFOG-FM	3.5	KFRC-AM	3.4	KAKA-FM	3.3	KIOI-FM	2.9 (AC)		24	KNEW-AM	1.3	KYA -AM	1.1	KDFC-FM	1.5	KFOG-FM	1.3 (BM)
12	KNBR-AM	3.0	KIOI-FM	3.2	KOIT-FM	3.1	KNBR-AM	2.9 (AC)		25	KMEL-FM	0.9	KNEW-AM	1.1	KNEW-AM	1.4	KFAT-FM	1.2 (C)
13	KSJO-FM	2.6	KBLX-FM	2.8	KSFO-AM	2.8	KAKA-FM	2.8 (O)		26	KDFC-FM	0.9	KSAN-FM	1.1	KSAN-FM	1.4	KPEN-FM	1.2 (AC)
										27	KSAN-FM	0.9	KABL-FM	1.0	KMEL-FM	1.1	KSFO-AM	1.1 (AC)
										28	KABL-FM	0.9	KNTA-AM	1.0	KABL-FM	1.0	KSFX-FM	1.1 (R)
										29	KKHI-FM	0.8	KDON-FM	1.0	KIBE-AM	0.9	KNEW-AM	1.1 (C)
										30	KYA -FM	0.7	KDFC-FM	0.9	KDIA-AM	0.8	KABL-AM	1.1 (BM)
										31	KKXX-AM	0.7	KAZA-AM	0.9	KRVE-FM	0.8	KDIA-AM	1.0 (C)
										32	KNIA-AM	0.7	KKXX-AM	0.9	KAZA-AM	0.7	KMPX-FM	0.9 (BM)
										33	KYA -AM	0.7	KPEN-FM	0.8	KYA -AM	0.7	KKHI-FM	0.8 (CL)
										34	KMPX-FM	0.6	KYA -FM	0.7	KMPX-FM	0.7	KAZA-AM	0.7 (S)
										35	KCBS-AM	0.4	KFAX-AM	0.6	KKHI-FM	0.7	KIBE-AM	0.6 (C)
										36	KDIA-AM	0.4	KRVE-FM	0.6	KFAX-AM	0.6	KCBS-FM	0.6 (R)
										37	KIBE-AM	0.4	KCBS-FM	0.5	KNTA-AM	0.5	KFAX-AM	0.4 (RL)
										38	KFAX-AM	0.4	KMPX-FM	0.5	KYA -FM	0.4	KKXX-AM	0.4 (AC)
										39	KKHI-AM	0.4	KDIA-AM	0.4	NEAR-FM	0.4	KLHT-FM	0.4 (R)
										40								
										41								
										42								

Seattle- Everett-Tacoma

METRO RANK **15**

Fall '81 Market Overview

Bonneville's KIRO and KSEA made advances in this report, while KISW slipped owing to increases by KZOK-FM, and KBLE carved a niche in its first full survey. Overall market in-tab was down about 10% compared to the spring '81 sweep.

Traditionally KIRO does well in the fall sweeps when the station has such major sports broadcasts as Seahawks football and Sonics basketball. This past fall was no exception as the KIRO numbers propelled the station to the top rung in the market. KIRO was tops 25-54 with almost a 10 share. KIRO, KOMO, and KSEA led the market when it came to adults 35+.

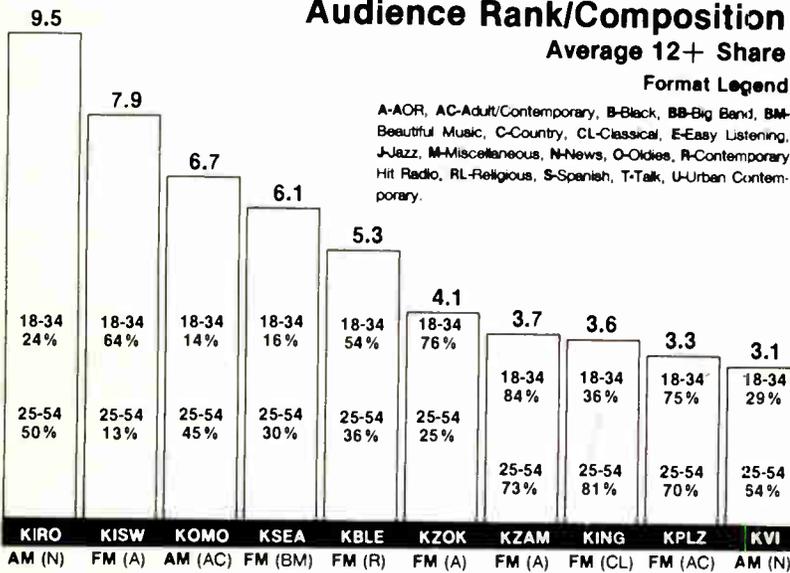
For the demos under 35 there was a new phenomenon to keep an eye on. First Media's KBLE went from 1.9-5.3 in its first full survey. The CHR entry moved to second place among women 18-34. Helping to build that kind of appeal were advertising on TV and billboards and a \$10,000 "guarantee" of 51 minutes of music per hour.

Tcps still among adults 18-34 and men 18-34 was KISW, the leading AOR. With more than a 30 share of teens, the station scored well 12+ as well as hitting the 18-34 demos squarely. KISW suffered some male losses this sweep due to KZOK-FM more than doubling its male score. KZOK-FM's teen numbers rose too but not to the KISW level. It will be interesting to see how the AOR battle goes in upcoming books.

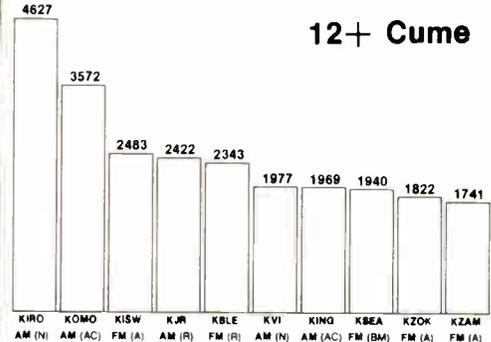
1982 R&R RATINGS REPORT/Vol. 1 • 117

Audience Rank/Composition Average 12+ Share

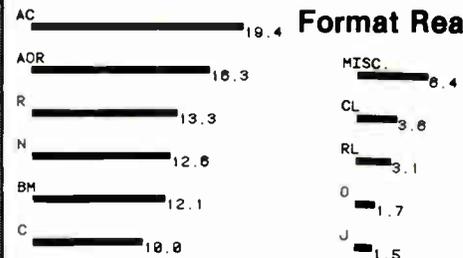
Format Legend
A-AOR, AC-Adult/Contemporary, B-Black, BB-Big Band, BM-Beautiful Music, C-Country, CL-Classical, E-Easy Listening, J-Jazz, M-Miscellaneous, N-News, O-Oldies, R-Contemporary Hit Radio, RL-Religious, S-Spanish, T-Talk, U-Urban Contemporary.



12+ Cume



Format Reach



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 17943

	FALL 1980	SPRING 1981	FALL 1981		FALL 1980	SPRING 1981	FALL 1981		FALL 1980	SPRING 1981	FALL 1981		
1	KIRO-AM	10.6	KISW-FM	8.6	KIRO-AM	9.5 (N)	21	KAYO-AM	2.9	KMPS-FM	2.6	KNBQ-FM	2.8 (R)
2	KOMO-AM	8.3	KIRO-AM	8.1	KISW-FM	7.9 (A)	22	KXA-AM	2.5	KEZX-FM	2.5	KING-AM	2.7 (AC)
3	KISW-FM	7.3	KOMO-AM	6.3	KOMO-AM	6.7 (AC)	23	KBIQ-FM	2.5	KBRD-FM	2.4	KMPS-FM	2.7 (C)
4	KJR-AM	5.2	KSEA-FM	5.2	KSEA-FM	6.1 (BM)	24	KRPM-FM	2.4	KXA-AM	2.4	KIXI-FM	2.5 (AC)
5	KSEA-FM	4.8	KVI-AM	4.8	KBLE-FM	5.3 (R)	25	KGDN-AM	2.3	KING-FM	2.3	KYYX-FM	2.4 (R)
6	KYYX-FM	4.3	KJR-AM	4.7	KZOK-FM	4.1 (A)	26	KYAC-AM	2.2	KZOK-FM	2.3	KRPM-FM	2.2 (C)
7	KPLZ-FM	3.9	KYYX-FM	4.5	KZAM-FM	3.7 (A)	27	KTNT-AM	1.9	KBLE-FM	1.9	KEZX-FM	2.1 (AC)
8	KZAM-FM	3.6	KNBQ-FM	4.2	KING-FM	3.6 (CL)	28	KWYZ-AM	1.8	KBIQ-FM	1.8	KBIQ-FM	2.0 (RL)
9	KEZX-FM	3.5	KING-AM	4.1	KPLZ-FM	3.3 (AC)	29	KZOK-AM	1.4	KRPM-FM	1.7	KXA-AM	1.7 (O)
10	KING-AM	3.5	KIXI-FM	4.0	KVI-AM	3.1 (N)	30	KRKO-AM	1.0	KGDN-AM	1.6	KJZZ-AM	1.5 (J)
11	KIXI-AM	3.4	KIXI-AM	3.3	KIXI-AM	3.0 (BM)	31	KGO-AM	0.9	KTAC-AM	1.4	KTAC-AM	1.1 (AC)
12	KIXI-FM	2.9	KPLZ-FM	3.1	KBRD-FM	3.0 (BM)	32	KRPM-AM	0.8	KAYO-AM	1.2	KGDN-AM	1.1 (RL)
13	KMPS-AM	2.9	KZAM-FM	2.8	KMPS-AM	2.9 (C)	33		0.8	KWYZ-AM	1.2	KAYO-AM	0.8 (C)
14	KZOK-FM	2.9	KMPS-AM	2.6	KJR-AM	2.8 (R)	34		0.7	KMO-AM	1.0	KMO-AM	0.8 (C)
									0.7	KEX-AM	0.5	KTNT-AM	0.6 (AC)
									0.6	KKFX-AM	0.5	KZOK-AM	0.6 (A)
									0.4	KZOK-AM	0.4	KWYZ-AM	0.6 (C)
									0.4	KTNT-AM	0.4	KKFX-AM	0.4 (AC)
										KBLE-AM	0.3		
										KZAM-AM	0.2		

Tampa-St. Petersburg

Fall '81 Market Overview

For the first time in memory **WWBA-FM** doesn't lead the Tampa Bay market. The Beautiful Music standby slipped to third while competitors **WJYW** and **WFLA-FM** held steady in their scores. The new 1-2 pairing is **WRBQ**, with a tremendous 25-34 core of listeners, and **WQYK**, the Country leader. The returned diary count for this fall sweep was virtually identical to that for the fall '80 sweep.

WRBQ had one of those books that gladdens the heart of a sales manager. The station came out tops among adults 18-34 (with almost a 20 share) as well as 25-54 (with almost a 16). The key to this strength was that almost 40% of **WRBQ's** audience came from the 25-34 cell. Consistent programming, billboard advertising, and ongoing cash payoff promotions on-air combined to make **WRBQ** the new pacesetter

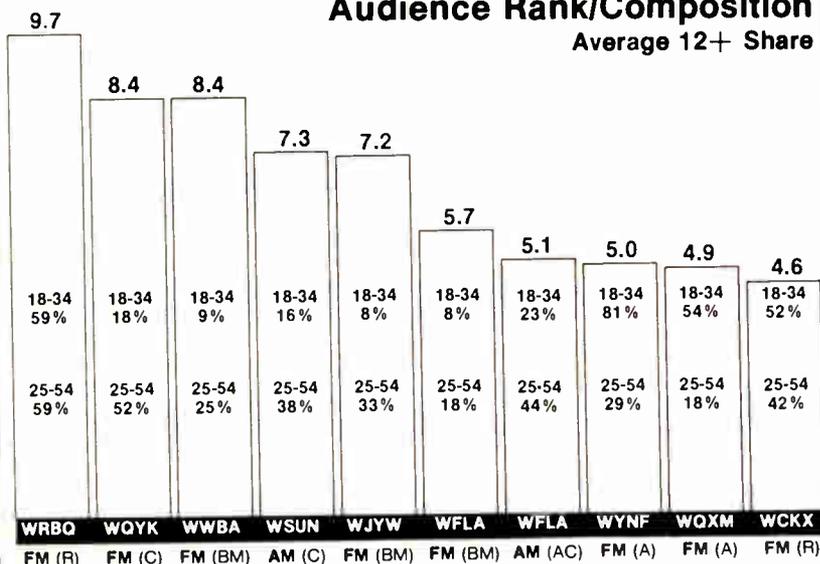
in the Tampa Bay metro.

While **WRBQ** dominated most 18-34 breakouts, the male 18-34 contest was a close one. **WRBQ** barely edged out **WYNF**, which posted solid gains this time around. Both were in the 18 share range among men 18-34. Male and teen audiences increased approximately 50% for **WYNF**, likely due to the influence of programming consultant **John Sebastian's** first book. **WYNF** surpassed **WQXM** with this effort, so it will be interesting to see how this battle shapes up down the road.

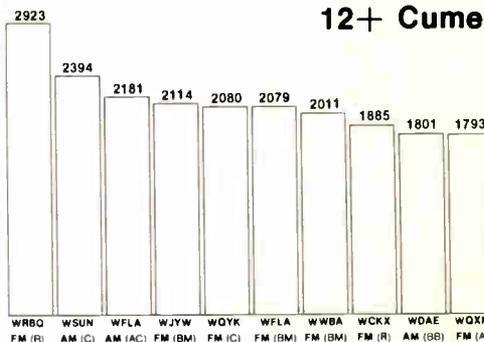
One of the more interesting stories of this survey was **WDAE's**. The station went to a Big Band sound and made it pay off in a market where the biggest demographic is adults 65+. **WDAE** scored respectable numbers in its first effort, doubling its shares throughout the week.

Audience Rank/Composition

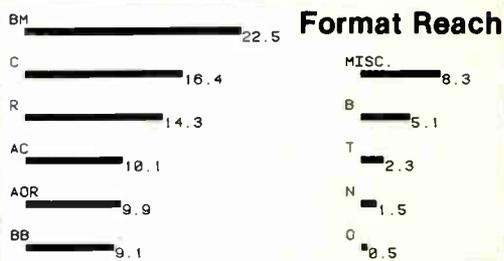
Average 12+ Share



12+ Cume



Format Reach



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP(00): 14384

Station	FALL 1980	WINTER 1981	SPRING 1981	FALL 1981
1 WWBA-FM	10.6	9.6	10.5	9.7 (R)
2 WQYK-FM	9.7	9.1	9.3	8.4 (C)
3 WJYW-FM	7.3	8.2	8.8	8.4 (BM)
4 WSUN-AM	6.5	8.1	7.8	7.3 (C)
5 WFLA-FM	6.0	6.3	6.9	7.2 (BM)
6 WCKX-FM	5.9	6.1	6.9	5.7 (BM)
7 WFLA-AM	5.7	5.9	6.0	5.1 (AC)
8 WRBQ-FM	5.5	5.5	5.5	5.5
9 WQXM-FM	4.6	4.6	4.6	4.6
10 WWLF-AM	4.2	4.2	4.2	4.2
11 WDAE-AM	4.1	4.1	4.1	4.1
12 WYNF-FM	3.9	3.9	3.9	3.9
13 WLCY-AM	2.7	2.7	2.7	2.7
14 WPLP-AM	2.7	2.7	2.7	2.7
15 WSRZ-FM	2.4	2.4	2.4	2.4
16 WTMP-AM	2.1	2.1	2.1	2.1
17 WGUL-AM	1.8	1.8	1.8	1.8
18 WTAN-AM	1.6	1.6	1.6	1.6
19 WRXB-AM	0.7	0.7	0.7	0.7
20 WYUU-AM	0.7	0.7	0.7	0.7
21 WDUV-FM	0.7	0.7	0.7	0.7
22 WHBS-FM	0.6	0.6	0.6	0.6
23 WPLA-AM	0.5	0.5	0.5	0.5
24 WAZE-AM	0.4	0.4	0.4	0.4
25 WTTT-AM	0.3	0.3	0.3	0.3
26 WPSO-FM	0.3	0.3	0.3	0.3
27 WPSO-FM	0.3	0.3	0.3	0.3

Fall '81 Market Overview

The pecking order in Washington remained strikingly similar this sweep, with **WMAL**, **WKYS**, and **WGAY-FM** holding their 1-2-3 positions. **WMAL** topped the 25-54 demos, **WKYS** led among adults 18-34, and **WGAY** was third among 25-54 adults, trailing **WMAL** and **WKYS**.

WMAL returned to double digits after two soft books. The station's male numbers increased almost across the board, and female figures were also up, especially in middays and PM drive. Redskins football and other promotions/events gave the station additional sizzle this sweep. Externally, **WMAL** spent more on advertising this survey, with an increased TV budget, some buses, and minimal newspaper support.

WKYS, **NBC's** FM in Washington, had a stable book this sweep, staying atop the young adult 18-34 pile. The **WKYS** male numbers slipped somewhat, but that was more than covered by increases among women, most particularly in PM drive and the evening.

WHUR, a competitor to **WKYS** in the Black/Urban field, showed a healthy rise this time. Although the station did little in terms of promotion and no outside advertising it captured the runner-up spot among 18-34 adults. Teen increases, to go along with the young adult female boosts, helped the station's 12+ share advance.

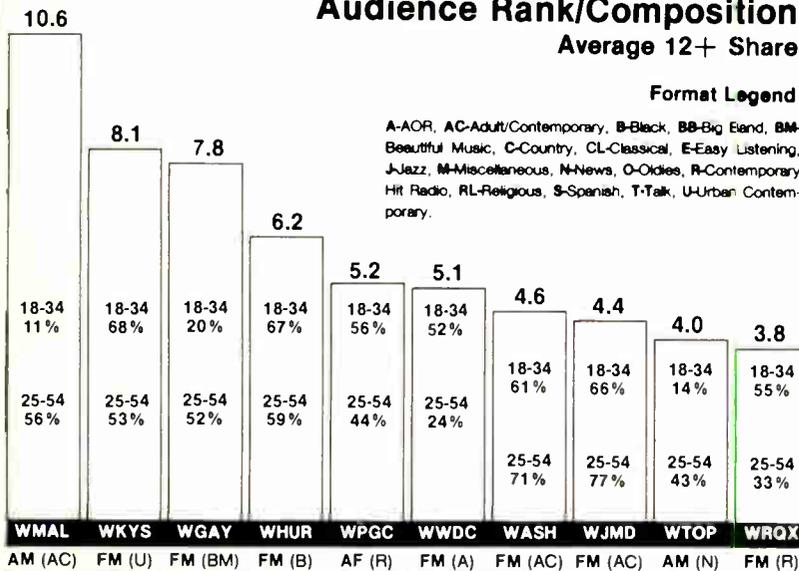
In percentage of increase, **WTOP** scored a notable jump this survey. The station made radical changes in its on-air approach, making it easier for listeners to get all the information they need. The "Newswheel" idea, borrowed from **WCBS**, reorganized the on-air clock in terms of stories and features. In addition, sports coverage of the local pro basketball and hockey teams may have helped **WTOP** rebound. The station did little advertising externally, and on-air the promos were limited to the hosts asking the listeners in other dayparts to "join us."

Although the station had a soft book, **WWDC-FM** remained the teen leader in Washington. On the CHR front, **WPGC-AM & FM** passed **WRQX**, which suffered a teen loss that was picked up by **WPGC**.

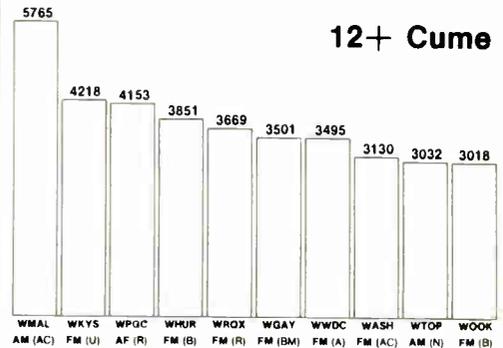
Audience Rank/Composition Average 12+ Share

Format Legend

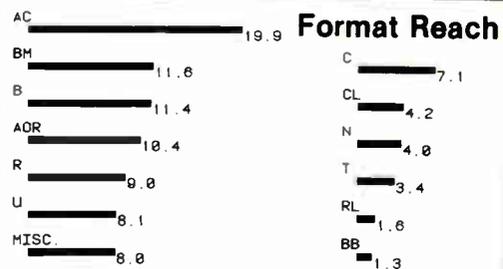
A-ADR, AC-Adult/Contemporary, B-Black, BB-Big Band, BM-Beautiful Music, C-Country, CL-Classical, E-Easy Listening, J-Jazz, M-Miscellaneous, N-News, O-Oldies, R-Contemporary Hit Radio, RL-Religious, S-Spanish, T-Talk, U-Urban Contemporary.



12+ Cume



Format Reach



Share Trends

Persons 12+ Mon-Sun 6AM-Mid

POP('00): 25652

	FALL 1980	WINTER 1981	SPRING 1981	SUMMER 1981	FALL 1981
1 WMAL-AM	10.9	11.1	8.6	8.8	10.6 (AC)
2 WGAY-FM	8.2	8.6	7.1	7.9	8.1 (U)
3 WRQX-FM	7.2	8.0	6.6	7.9	7.8 (M)
4 WKYS-FM	7.0	6.9	6.4	6.0	6.2 (M)
5 WPGC-FM	6.7	6.3	6.0	5.7	5.1 (A)
6 WASH-FM	6.2	5.1	6.0	5.4	4.7 (M)
7 WNC -AM	3.8	4.8	5.0	5.2	4.6 (AC)
8 WHUR-FM	4.7	4.1	4.6	4.4	4.4 (AC)
9 WTOP-AM	3.6	4.5	4.4	4.0	4.0 (M)
10 WJMD-FM	3.5	3.5	4.4	4.2	3.8 (M)
11 WAVA-FM	3.5	3.2	4.1	3.7	3.5 (M)
12 WWDC-FM	2.7	3.1	3.7	3.6	3.4 (M)
13 WJMD-FM	2.6	3.0	3.6	3.2	3.4 (CL)
14 WJMD-FM	2.5	2.6	3.1	3.1	3.3 (A)
15 WVA-FM	2.3	2.4	2.6	3.1	3.3 (C)
16 WQMS-FM	2.1	2.2	2.4	2.7	3.2 (M)
17 WEZR-FM	1.8	2.2	2.3	2.3	3.2 (C)
18 WPKX-AM	1.5	2.0	1.6	1.9	1.4 (A)
19 WYCB-AM	1.4	1.6	1.3	1.7	1.4 (M)
20 WHFS-FM	1.2	1.1	1.2	1.2	1.3 (M)
21 WUST-AM	1.1	0.9	1.1	1.1	1.0 (M)
22 WPGC-AM	1.0	0.8	0.9	0.8	0.8 (CL)
23 WUL -AM	1.0	0.8	0.8	0.8	0.6 (M)
24 WGAY-AM	0.9	0.7	0.7	0.8	0.6 (M)
25 WWDC-AM	0.8	0.7	0.7	0.7	0.6 (A)
26 WQMS-AM	0.8	0.7	0.7	0.7	0.6 (A)
27 WEAM-AM	0.5	0.7	0.7	0.7	0.6 (A)
28 WXTN-FM	0.5	1.0	0.4	0.4	0.5 (M)
29 WITY-FM	0.4	1.0	0.4	0.4	0.3 (AC)
30 WSM-D-AM	0.1	0.3	0.3	0.3	0.3 (M)
31					
32					
33					

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Houston-Galveston

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increases helped the station improve its overall share too.

KRLY expended more ad dollars in this sweep than earlier, with concentrations going to billboards and direct mail. The station changed logos and became "Love 94" during the summer, ran contests where listeners won \$1000 if they heard less than three songs in a row, and generally garnered more of a presence in the marketplace. Teen shares jumped 50% and so did female numbers.

KRBE adjusted its sound during this sweep, with consultant **George Johns** guiding the station to a softer sound. The station became number one among teens, posted good young adult male gains, and generally tried to live up to its new slogan "A New Beginning."

KFMK also posted a healthy increase in this book. The station became number two 18-34, skewed the music for the 25+ listener, and benefitted from a larger ad budget than used previously. The "Great Radio Rebate" contest may have helped — listeners sent the station a card, got a dollar back. Over \$25,000 was given away.

Los Angeles

Continued from Page 80

the AOR battle, and **KFWB** strengthened its hold on the News leadership.

KABC had better male numbers this sweep than in the fall '80 survey, and improvement was shown over the summer '81 book too. TV and newspaper ads were used to generate visibility. Also, a number of promotions, such as saying "goodbye" to the swallows at Capistrano, generated much publicity.

KLOS, the other half of the **ABC** tandem, also used visibility to get worthwhile numbers. The station staged a huge decal campaign with widespread distribution, plus T-shirts and memorabilia given away at rock concerts. TV, billboards, and newspaper ads were used to plug KLOS. **Jeff Pollack** consults this AOR, which inched past **KMET** for the first time in recent sweeps. KLOS leads among teens while also topping **KMET** in the men 18-34 category.

KFWB has built itself into the News leader in L.A., especially among male audiences. Over the last three books, KFWB's male numbers have risen while those for **KNX** have slipped. Overall among men, KFWB led notably in both drive times and by more than two to one in middays. KFWB had a strong 35-44 core in this book's male breakouts. TV, billboards, newspaper and magazine ads were used to promote the all-News sound.

Nassau-Suffolk

Continued from Page 90

percentage of its audience comprised of 25-34 year olds, over 46%.

WPLJ doubled last fall's male shares with notable gains in mornings and middays. The station's teen levels rebounded to the threshold of the fall '80 sweep.

WBAB caught the AOR wave and improved this book. Street visibility was an important part of WBAB's thinking, as the station's jocks were in clubs three out of every seven days. Promotionally, **Stones** giveaways were a big feature. WBAB awarded stereo systems and record catalogues to listeners, as well as sending a few lucky ones to see the **Stones** in concert.

New York

Continued from Page 92

itself. **WRKS**, which debuted nicely in the middle of the summer sweep, attracted enough of the **WKTU/WBLS** audience to move up impressively. A multimedia campaign featuring neighborhood boards, transit, and TV was employed. **Barry Mayo** was brought in from **WGCI/Chicago** as Assistant PD to **Don Kelly**. **WRKS** did well among young adults, with almost 60% of its audience falling in the 18-34 demo. In this book **WRKS** scored the highest exclusive come of any New York music station.

WINS made some notable strides in this sweep. The station was able to add more than one full share to its tally, due largely to the strength of its 55+ audience.

WPLJ equalled its best share ever. Part of the reason for the success of this leading AOR was an ad campaign built around TV and transit. Promotionally WPLJ tied into the **Rolling Stones** tour, sending listeners to see the group as it toured the U.S. WPLJ skewed young, with 76% of its audience falling into the 12-24 demo.

WYNY led the Adult Contemporary parade. 99% of the station's ad budget was spent on TV, running spots that emphasized the musical qualities of WYNY. New morning man **Bruce Bradley** joined the on-air lineup.

WNBC remained the top CHR station in the Big Apple. Increases in the station's male numbers, especially in AM drive, plus teen boosts, gave WNBC the impetus needed to rebound from a slip in the summer results.



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recording artists, and more. All designed to blend in with your station's sound.

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M	New York, NY WCBS FM	Norfolk, VA WWDE (FM)	Minneapolis, MN WCCO FM	Providence, RI WBRU (FM)	Escanaba, MI WFNN (FM)	Rochester, NH WWNH (FM)	Barre, VT WORK (FM)	Scranton, PA WGBI FM	N
L	Chicago, IL WBBM FM	Columbus, OH WXGT (FM)	Allentown, PA WLEV (FM)	Lake City, FL WNFQ (FM)	Cookeville, TN WHUB (FM)	Tazewell, VA WTZE FM	Two Rivers, WI WQTC (FM)	Coquille, OR KSHR AM/FM	W
M	San Francisco, CA KRQR (FM)	Hartford, CT WIOF (FM)	Detroit, MI WCZY (FM)	Dodge City, KS KDCK (FM)	Colby, KS KCCX (FM)	Great Falls, MT KLFM (FM)	Osage Beach, MO KYLC (FM)	Wisconsin Rapids, WI WWRW (FM)	Cl
N	Philadelphia, PA WCAU FM	Louisville, KY WKJJ (FM)	Los Angeles, CA KWST (FM)	Laramie, WY KIOZ (FM)			Pullman, WA KQOQ (FM)	Ephrata, WA KTRQ FM	WI
A	Boston, MA WEEI FM	Baton Rouge, LA WAFB (FM)	Houston, TX KRLY (FM)	Albany, NY WQBK (FM)			Rock Island-Moline-Davenport WHBF FM	Moses, WA KTRM	F
H	St. Louis, MO KMOX FM	Baltimore, MD WKTK (FM)	Cleveland, OH WWWM (FM)				Tampa/ St. Petersburg, FL WSRZ FM		W
O	Phoenix, AZ KOOL FM	Dayton, OH WWUD (FM)					Las Vegas, NV KUDO FM	Wheeling, WV WOMP FM	Bd
M	Buffalo, NY WPHD (FM)	San Diego, CA KIFM (FM)					St. Augustine, FL WFOY (FM)	Wenatchee, WA KTRW FM	St
AZ									KN
M									W
Y									Ph
M									Kn



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