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Rhythmic Oldies Insights:

A Look at the Health of One of
Radio's Newest Formats

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THE EBBS AND FLOWS OF A NEW RADIO FORMAT

In 1999, the radio industry was abuzz over Rhythmic Oldies, a relatively new format that was being introduced to many of America's 50 largest radio markets. Rhythmic Oldies "mania" reached its zenith around Arbitron's Spring 1999 survey period, as new outlets for the format seemed to be launching everywhere. In fact, 15 markets got new Rhythmic Oldies stations during the first six months of 1999 alone. Coleman thoroughly documented the early performance of the format in its first Rhythmic Oldies analysis released in mid-1999.

Since then, however, there is little argument that less attention has been paid to a format that is now available in 30 of the top 50 fifty markets. Furthermore, it is our belief that the conventional wisdom in the industry today is that Rhythmic Oldies was a "passing fad" and that many broadcasters "jumped on the bandwagon" in adopting the format, only to receive less than enthusiastic responses from the audience. Some have gone so far as to say that Rhythmic Oldies is a format concocted by radio programming executives, as opposed to a "naturally occurring" format position that addresses the desires of a large segment of the listening public. They cite examples of Rhythmic Oldies stations—often fueled by extensive marketing campaigns—that achieve strong Arbitron shares in their first rating period and then fade quickly. Also cited is the fact that only two Rhythmic Oldies stations have been launched in top 50 markets this year.

Is the conventional wisdom on the Rhythmic Oldies format correct? Has the performance of Rhythmic Oldies stations slipped, leading many to no longer consider it as an option?

To answer these questions, Coleman has conducted an extensive new analysis of the 30 top 50 market Rhythmic Oldies stations that existed as of Arbitron's Spring 2000 survey. We have reviewed the Arbitron performances of each of these stations and analyzed 24-hour music logs for the majority of them. Our general conclusion: the overall performance of the Rhythmic Oldies format is rather stable, suggesting that it has developed into a "real" format position in many of the markets in which it is available.¹

¹ For a more complete explanation of the methodology used in preparation of this report, see Appendix I.

THE MAJOR CONCLUSIONS

Subsequent sections of this report will document our conclusions in detail. In summary, those conclusions are as follows:

- **Rhythmic Oldies shares are down slightly among Adults 25-54.** The degree of this decline, however, is far smaller than the conventional wisdom would suggest.
- **Rhythmic Oldies shares hold up over time.** We see little evidence of stations debuting with extremely high shares that decline in subsequent ratings periods.
- **Rhythmic Oldies has attracted a slightly older, more female audience than in Spring 1999.** The format remains focused on a highly attractive demographic to advertisers.
- **Rhythmic Oldies continues to “overperform” with ethnic groups.** It is noteworthy, however, that the format is just as successful in markets without large African-American or Hispanic-American populations as it is in those with high ethnic composition.
- **Rhythmic Oldies is not affected by Oldies- and Urban AC-formatted competitors.** Stations that have strong competitors in either of these formats perform just as well as those that don't.
- **Rhythmic Oldies means different music mixes in different markets.** There is no single musical “formula” used by the format, with Average Era being the biggest differentiator between the stations.
- **Rhythmic Oldies stations perform comparably regardless of the Era of the music they play.** Stations with newer music mixed in, however, appeal to a slightly younger audience.

NOTES ON INDICES

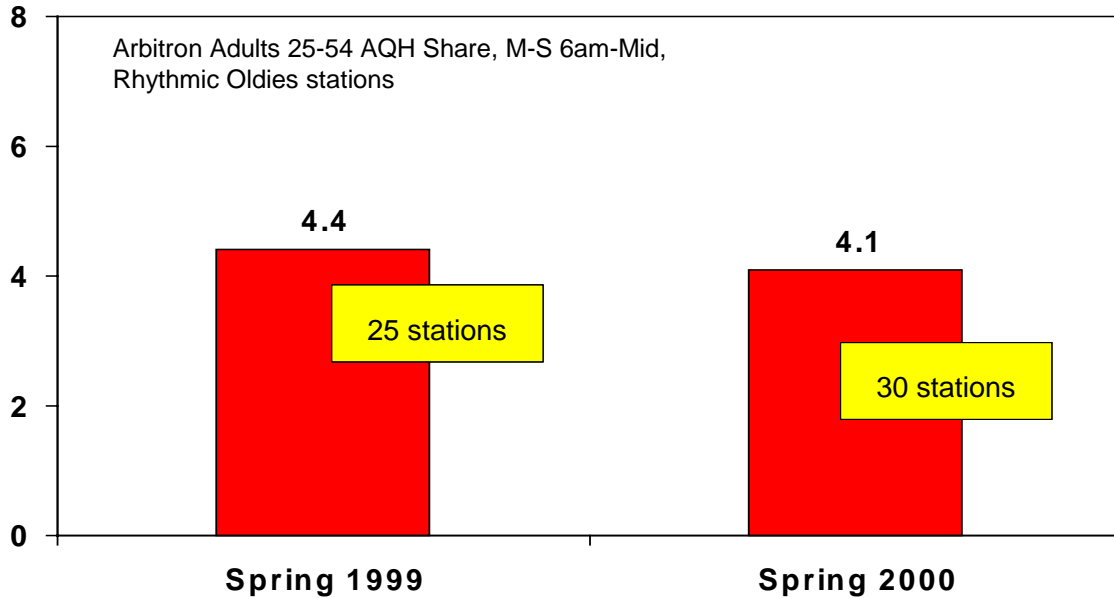
Throughout the detailed descriptions of our conclusions in this report, we will refer to two sets of indices that require some explanation. The first is called the **Performance Index**, which Coleman developed because reviewing stations' trends over time can create a misleading picture. This is because average audience shares have been declining steadily in recent years as competition for listeners has intensified. This phenomenon, often referred to as "share compression," has been well documented.

The Performance Index compensates for this because it compares a station's audience share to the average share of the top ten stations in its market. This not only allows us to account for share compression, it also allows for objective comparisons between stations in larger and smaller markets. For example, WTJM/New York and WZMX/Hartford achieve the same Performance Indices in our analysis even though the latter has a larger audience share. This is because WTJM's 3.4 Adults 25-54 share in the Spring 2000 survey is comparable to WZMX's 5.1 share when we consider that the top ten stations in New York have a 4.6 share on average, as compared to the 6.9 average share of Hartford's top ten stations.

A second index we will frequently cite is the **Composition Index**. This calculation compares the percentage of listening a given station receives from a segment of the audience with the percentage of all radio listening in a market or across all markets that comes from that segment. For example, if 40% of a station's Average Quarter-Hour (AQH) audience were in the 35-44 demographic cell yet only 20% of all AQH listening in its market comes from 35- to 44-year-olds, we would report the station's 35-44 Composition Index at 200.

SLIGHT DECLINE IN PERFORMANCE

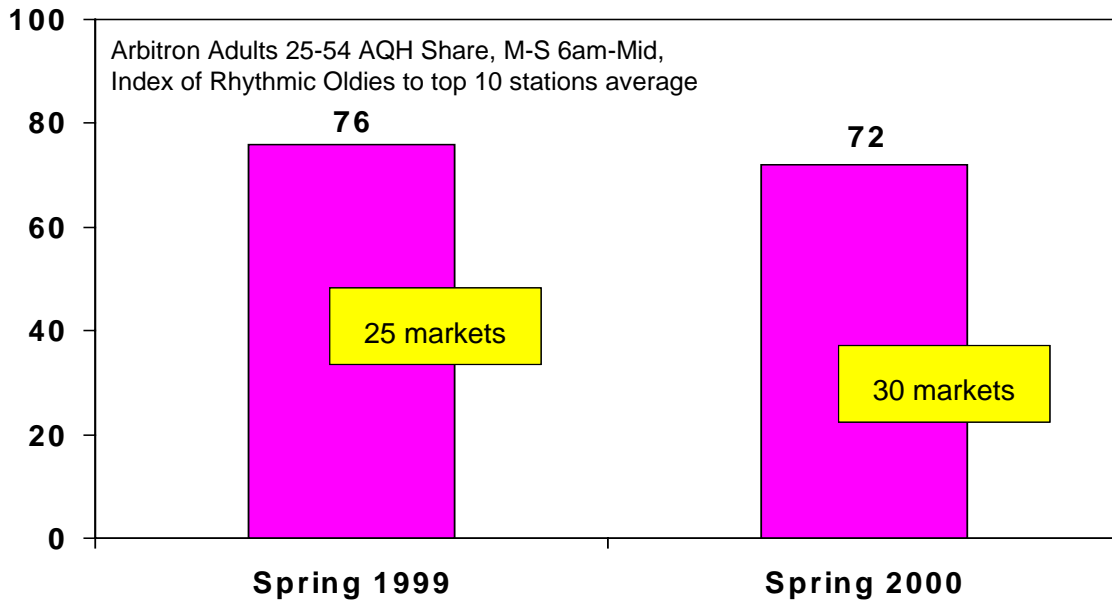
The 25 top 50 market stations in the Rhythmic Oldies format, for at least part of the Spring 1999 survey, averaged a 4.4 share among Adults 25-54. In the Spring 2000 survey, the 30 stations in the format averaged a 4.1 share.¹



Over this same period, the average Adults 25-54 share of top ten stations in the markets covered by our analysis declined slightly, from 5.8 in Spring 1999 to 5.7 in Spring 2000.

¹ For a complete list of the Spring 1999 and Spring 2000 markets covered in this analysis, see Appendix II.

The Performance Index of the Rhythmic Oldies format in Spring 1999 was 76, meaning that the typical station in the format had an Adults 25-54 share that was 76% of that of the average top ten station in its market. As of Spring 2000, the 30 stations in the format had an average Performance Index of 72.



This 5% decline in the Performance Index suggests a reasonable degree of stability for the format. We believe that if Rhythmic Oldies is truly the “flash in the pan” that some assert, we would observe a much more significant decline in this index.

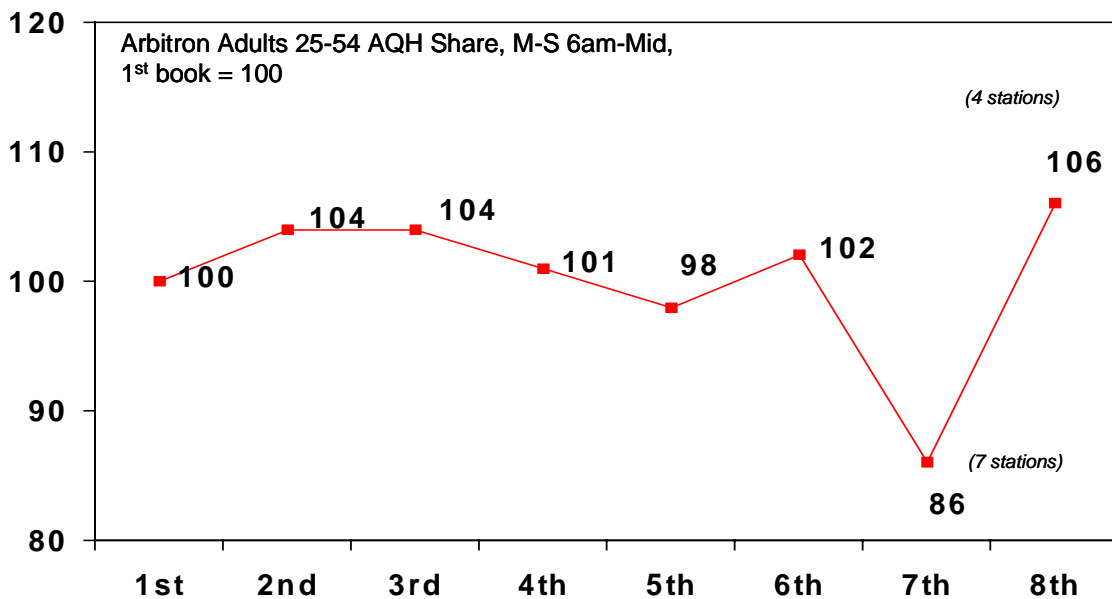
KMEZ/New Orleans had the highest Performance Index in Spring 2000 at 122. The only other stations to index above 100 were WRBO/Memphis (109) and KISQ/San Francisco (102). These impressive performances mark repeats for KMEZ and WRBO, as WJMO/Washington, XHRM/San Diego, and KTXQ/Dallas joined them on the list of five stations at or above the 100 threshold in the Spring 1999 survey.¹

¹ For a complete listing of each station’s Performance Index, see Appendix III.

The largest improvement in Performance Index was achieved by KFMK/Austin, which rose 29% from an index of 62 in Spring 1999 to a 91 in Spring 2000. KISQ/San Francisco (24%) and KNRX/San Francisco (22%) also made major Performance Index gains over this period.

SHARES HOLDING UP OVER TIME

When we compare the change in Adults 25-54 share between first and second Arbitron books for each of the stations covered in our analysis, we find that—on average—their shares increase by four percent. Thus, on average, a Rhythmic Oldies station achieving a 5.0 share in its debut Arbitron survey should anticipate a 5.2 share in its second book. This completely discredits the belief that Rhythmic Oldies stations debut “with a bang” and then “fizzle.”



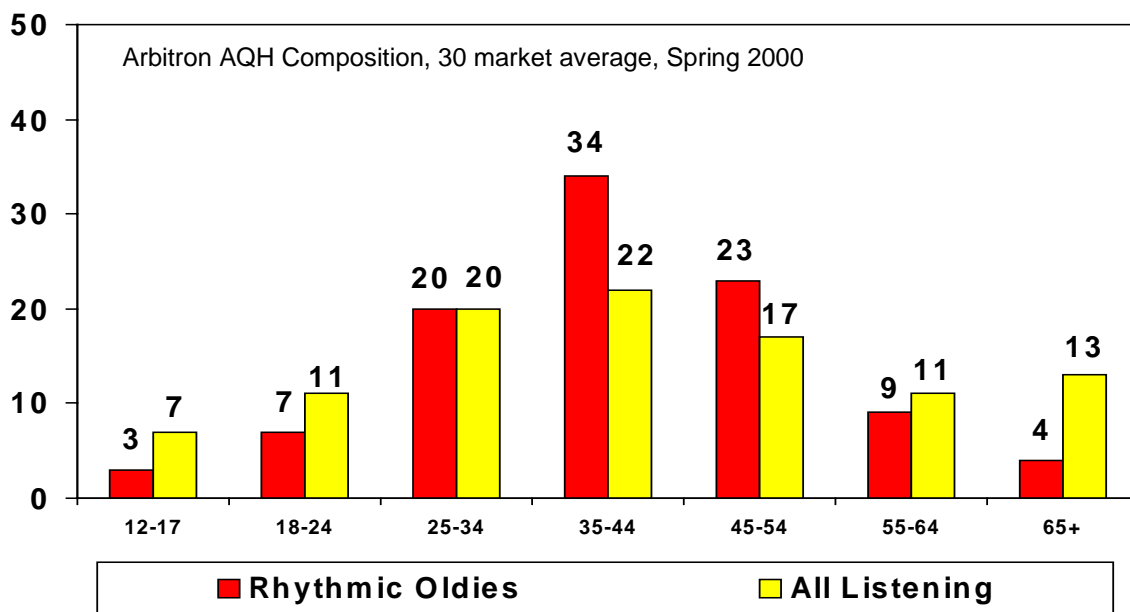
In fact, when we calculate the average percentage change in audience shares experienced by all of the stations in our analysis from survey to survey, we find a high degree of stability. Audience shares in the third book are virtually unchanged from the second and then dip slightly in the fourth and fifth survey periods.

Even with these declines, we find that—on average—the 22 stations that have been in the format for at least five Arbitron survey periods achieve 98% of their audience share in their debut book in their fifth book. This means that if a station's Adults 25-54 share in its debut survey is a 5.0, it will achieve a 4.9 share in its fifth book.

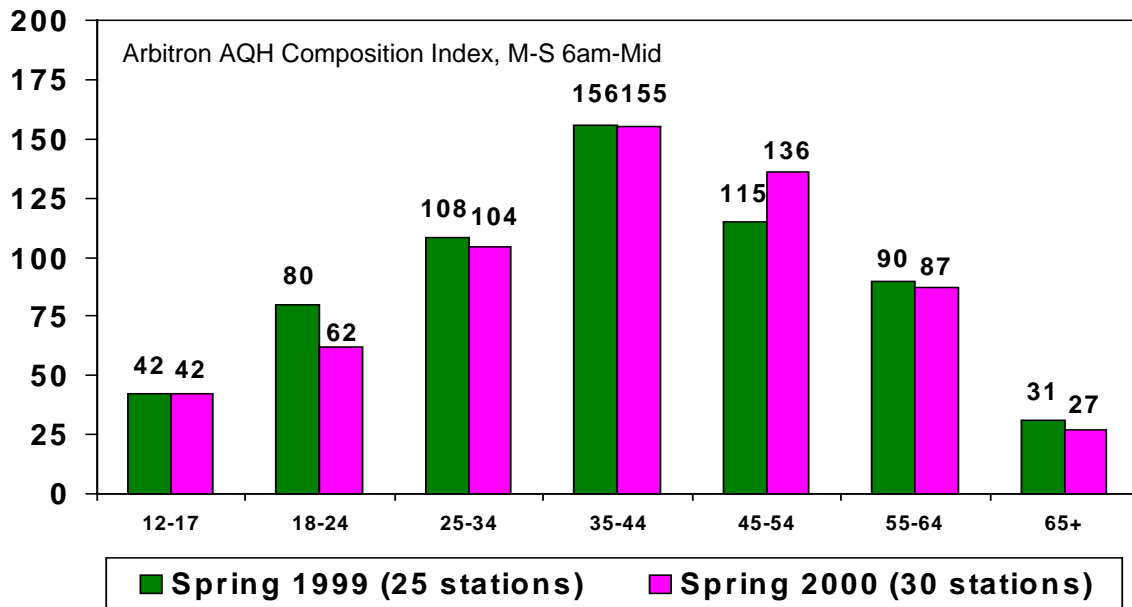
Our analysis suggests that an increase in the station's sixth book is the norm. Calculating beyond the sixth survey period is precarious, however, given the relatively low number of stations that have been in the format for that long.

SLIGHTLY OLDER AND MORE FEMALE

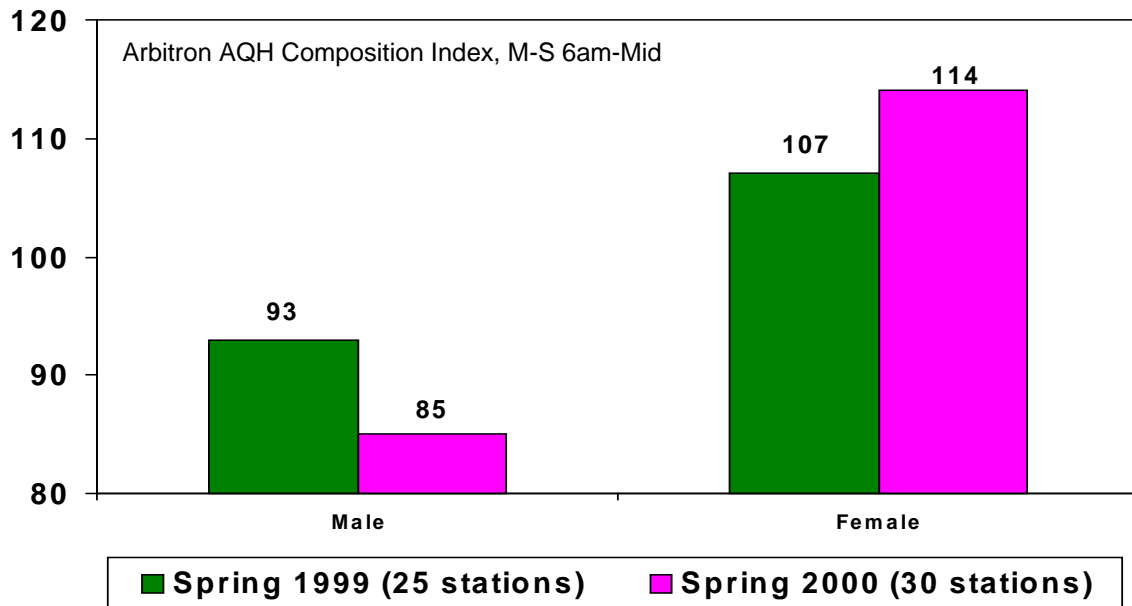
The 35-44 age cell makes up the largest portion of the AQH audiences of Rhythmic Oldies stations. Thirty-four percent (34%) of all who listen to Rhythmic Oldies stations are 35- to 44-year-olds, even though only 22% of all radio listening in the 30 markets covered in our analysis comes from this demographic. This equates to an AQH Composition Index of 155.



The AQH Composition Index for the 35-44 cell has remained steady since Spring 1999, when it stood at 156. We do, however, observe some decline in the indices for the 18-24 and 25-34 cells. At the same time, the AQH Composition Index for the 45-54 cell has grown from 115 in Spring 1999 to 136 in Spring 2000, suggesting that the format has aged somewhat and become more focused on the 35-54 demographic.

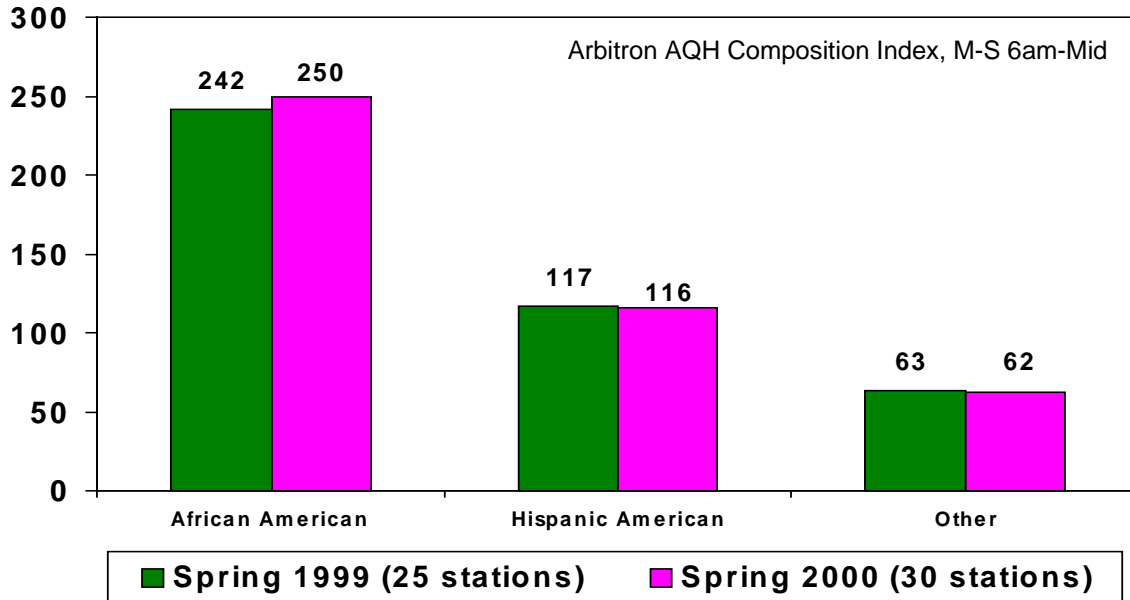


We also observe a stronger female orientation to the audiences of Rhythmic Oldies stations since last year. In Spring 1999, the AQH Composition Index for females was 107, versus 93 for males. The spread between these figures has grown this year, with the indices for Spring 2000 now standing at 114 and 85, respectively.

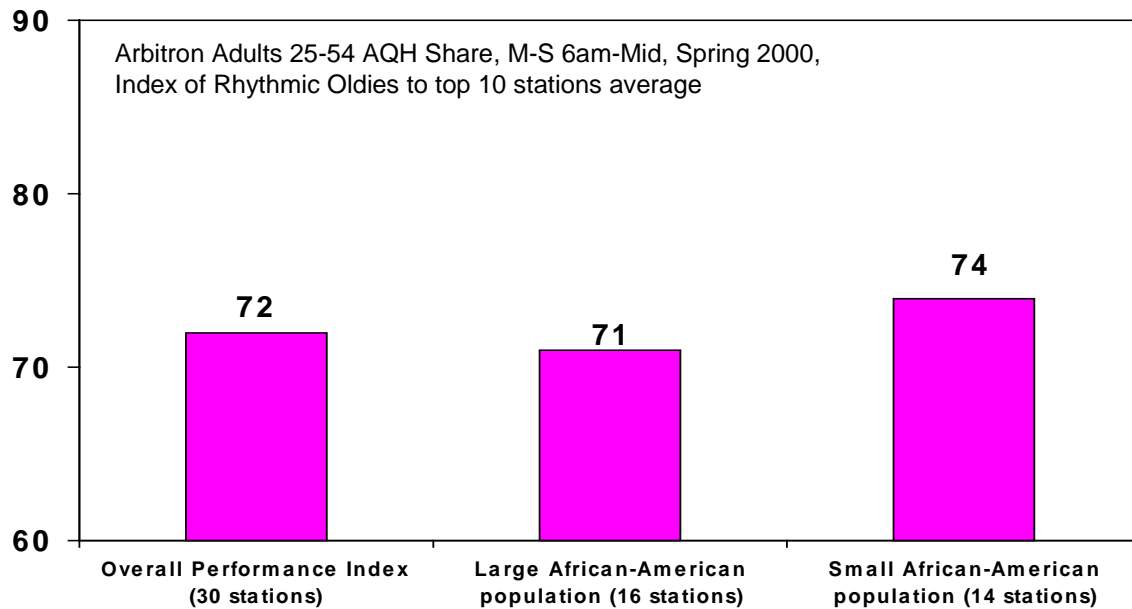


HIGH ETHNIC COMPOSITION, BUT SUCCESS IN NON-ETHNIC MARKETS

African Americans make up a disproportionate amount of the audience for Rhythmic Oldies stations, much as we found in our Spring 1999 analysis. The AQH Composition Index for African Americans stands at 250 in Spring 2000, as compared to 116 for Hispanic Americans and 62 for Other listeners.

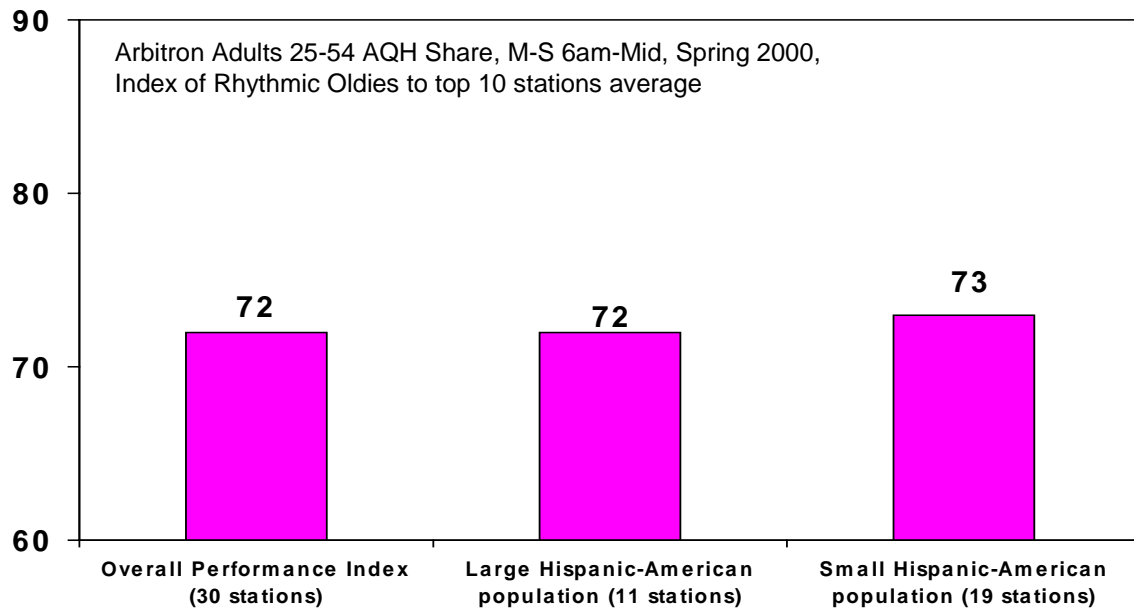


It is noteworthy, however, that Rhythmic Oldies stations perform just as well in markets without large African-American populations as they do in markets with high African-American compositions. The average Performance Index for the 16 stations in markets with large African-American populations stands at 71, virtually identical to the 72 average Performance Index of all 30 stations covered in our analysis. In fact, the 14 stations in markets without large African-American populations do slightly better, with an average Performance Index of 74.¹



¹ For a complete listing of which stations were designated as competing in markets with large or small African-American populations, see Appendix IV.

We should also point out that the same holds true when we split the 30 markets into two groups based on Hispanic-American population composition. The 11 stations in high Hispanic-American markets have an average Performance Index of 72, while the 19 stations in markets without large Hispanic-American populations have an average Performance Index of 73.¹

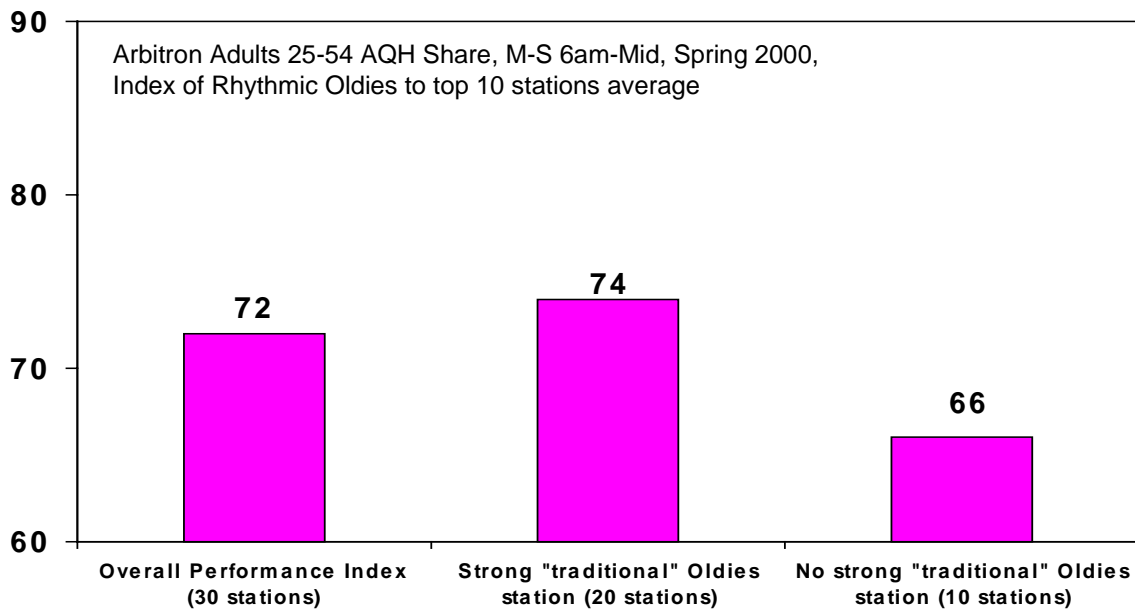


¹ For a complete listing of which stations were designated as competing in markets with large or small Hispanic-American populations, see Appendix V.

LITTLE EFFECT FROM OLDIES AND URBAN AC COMPETITION

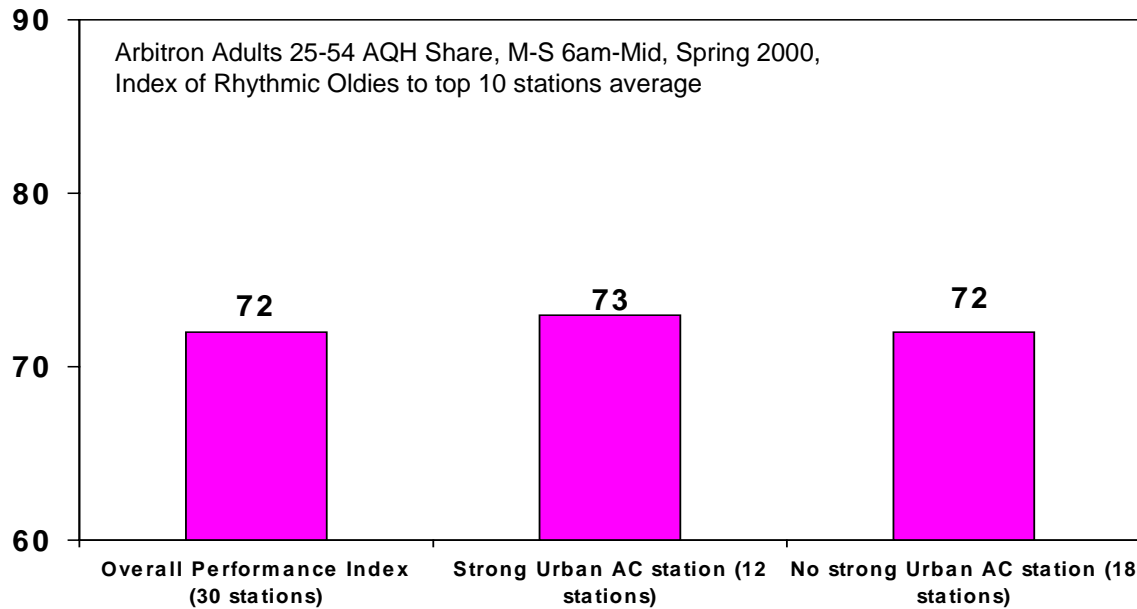
We also can compare the performances of Rhythmic Oldies stations that compete with strong “traditional” Oldies and Urban AC competitors with those that do not. When we do so, we find only slight differences.

The 20 stations that compete in markets with highly rated “traditional” Oldies stations actually do slightly better than the 10 stations that do not have strong Oldies competition. Their average Performance Index stands at 74, slightly higher than the 72 average Performance Index for all of the stations. By comparison, the 10 stations that do not face strong Oldies competition have an average Performance Index of 66.¹



¹ For a complete listing of which stations were designated as competing in markets with and without strong “traditional” Oldies stations, see Appendix VI.

An even smaller gap exists between stations with and without strong Urban AC competition. The 12 stations that face strong Urban AC competitors have an average Performance Index of 73, while the 18 stations without strong Urban AC competition average a 72 Performance Index.¹



¹ For a complete listing of which stations were designated as competing in markets with and without strong Urban AC stations, see Appendix VII.

DIFFERENT MUSIC IN DIFFERENT MARKETS

The one unifying factor of the music mixes employed by Rhythmic Oldies stations is their reliance on what Coleman calls the “R&B Crossover” sound. R&B Crossover is loosely defined as music that is clearly rooted in the Rhythm & Blues sound, but which enjoyed success on the Pop charts of the ‘60s, ‘70s and ‘80s.

We analyzed 24-hour music logs for 19 of the 30 stations covered in our Arbitron analysis¹ and found that music coded as R&B Crossover made up the majority of titles played on every one of them. More specifically, we found that ‘70s R&B Crossover titles were the most heavily played on almost all of the 19 stations. This ranged from a high of 51.9% of the titles played on WJMO/Washington to a low of 17.8% of the songs heard on KTJM/Houston.

Another relatively consistent theme in our music analysis of Rhythmic Oldies stations is their relatively upbeat approaches. The Average Tempo of the music exposed on all 19 stations (using a one-to-five scale, with one being the most downtempo and five being the most uptempo) ranged from a 2.9 at WAMJ/Atlanta to 3.5 for both KTXQ/Dallas and WFJO/Tampa. By comparison, the Average Tempo of most Hot AC stations analyzed by Coleman falls between a 3.0 and a 3.3, while Soft AC and Urban AC stations are between a 2.1 and a 2.5.

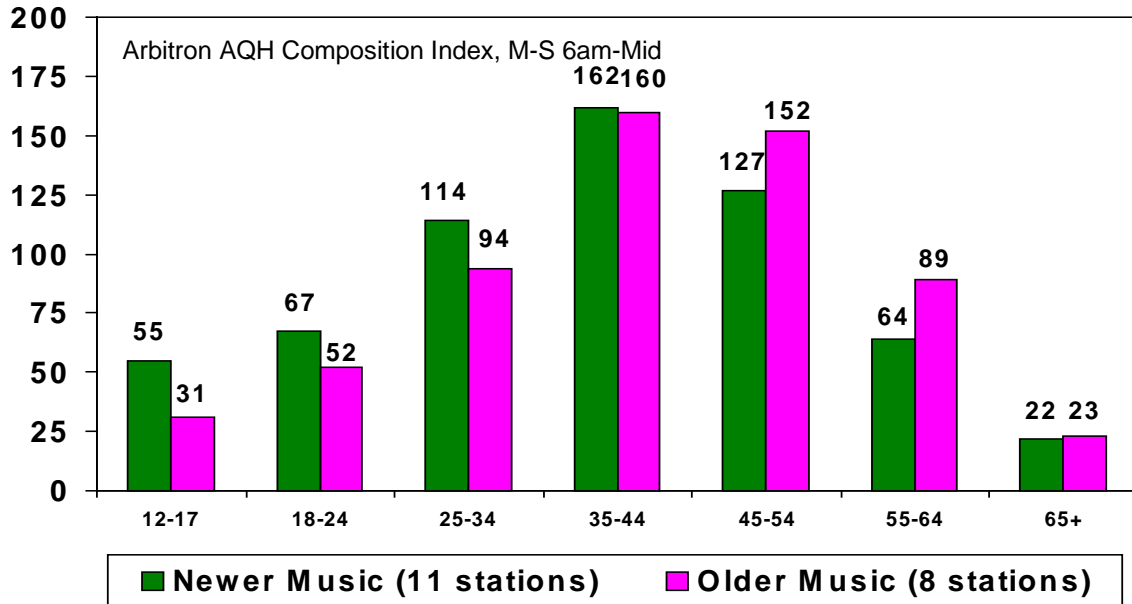
Where Rhythmic Oldies stations appear to diverge the most is in the Era of the music they play. Some, like WZJM/Cleveland and WJMO/Washington, clearly take an older approach, with an Average Era of 1973. More than half of the titles played on these stations were released before 1975.

¹ For complete details of this music monitor analysis, see Appendix VIII.

At the other end of the spectrum are stations like WZMX/Hartford and WFJO/Tampa, which have an Average Era of approximately 1980. Less than 10% of the titles played on WZMX are from before 1970, while WFJO plays virtually no '60s music.

There appears to be little relationship between the Average Era of the music played on each station and its performance. When we split the 19 stations we analyzed into one group with Average Eras of 1975 or older and another with more contemporary music mixes, we find little difference in the average Performance Indexes of the two groups. The stations with the older music mixes have an average Performance Index of 75, versus the 70 average Performance Index of the stations in the newer group.

About the only difference between the two groups of stations is not a surprising one: the Rhythmic Oldies outlets airing more contemporary music mixes have slightly younger audiences. While the highest Composition Index for both groups of stations is in the 35-44 cell, the stations with the newer music approach achieve a higher Composition Index in the 25-34 cell than they do in the 45-54 cell. The opposite is true for the stations with Average Eras of 1975 or older.



SOME FINAL POINTS

We must stress that the conclusions reached in this report are based on aggregated findings from a large number of stations in very different circumstances. There has been limited analysis of the differences between individual stations, and in many cases, those differences are substantial.

As a result, we caution readers of this report from applying any of our findings to a Rhythmic Oldies station for which they are responsible. For example, just because we find that stations airing more contemporary music mixes have younger audiences, that does not mean that a Rhythmic Oldies station should move to a more contemporary mix in pursuit of a younger audience. Similarly, Rhythmic Oldies stations should not discount the actions of their “traditional” Oldies or Urban AC competitors simply because we do not find a relationship between the presence of such competitors and the aggregate performance of the format.

Nonetheless, we do believe that this report provides a “healthy” report card for the Rhythmic Oldies format, particularly in relation to what we believe are the perceptions of many in the radio industry. While it does not appear that Rhythmic Oldies can generally be a dominant format in most markets, our analysis suggests it is a “real” position occupying an attractive niche in many of the markets in which it is available.

APPENDIX I: Methodology Details

This analysis is based on Arbitron data for 25 Rhythmic Oldies stations that were on the air for at least a portion of Arbitron's Spring 1999 survey period and 30 stations that did the same for the Spring 2000 survey period. Except where noted, all data are based on the Adults 25-54 demographic. In addition, all of our analyses are based on the Monday-Sunday 6AM-Midnight daypart.

In cases where stations aired the format in only a portion of an Arbitron survey periods, only data from that portion were included in our analysis. For the calculation of survey-to-survey share changes, we designated a station's "first book" as the one in which the format aired for at least half of the survey period.

Music monitor data are based on 24-hour music logs from late October 2000. Trended data are also reported for selected stations from June 1999. Songs reported on these music logs were matched with Coleman's music database. This database includes virtually every song played on American radio and is organized along format lines. For each format, we code every relevant song for three factors: (1) the title's year of release, (2) our subjective assessment of the title's tempo on a one-to-five scale, and (3) our assessment of the texture or musical style to which the title "belongs." While this latter coding is a subjective assessment in the end, it is also based on the objective Cluster Analyses we conduct when completing hundreds of FACT[®] music studies each year.

APPENDIX II: Station/Market List

Station/Market	Spring 1999	Spring 2000
WTJM/New York	•	•
KCMG/Los Angeles	•	•
WUBT/Chicago	•	•
KISQ/San Francisco	•	•
WEJM/Philadelphia	•	•
KTXQ/Dallas	•	•
WGRV/Detroit	•	•
WJMO/Washington	•	•
KTJM/Houston	•	•
WAMJ/Atlanta		•
WMGE/Miami		•
XHRM/San Diego	•	•
WFJO/Tampa	•	•
WJJJ/Pittsburgh	•	•
KDJM/Denver	•	•
WZJM/Cleveland	•	•
WMOJ/Cincinnati	•	•
KHYL/Sacramento	•	•
KNRX/Kansas City	•	•
WJMR/Milwaukee	•	•
KCJZ/San Antonio		•
WXMG/Columbus	•	•
WFVR/Salt Lake City		•
WCCJ/Charlotte		•
WOCL/Orlando	•	•
KMEZ/New Orleans	•	•
WGFY/Nashville	•	
WZMX/Hartford	•	•
WBUF/Buffalo		•
WRBO/Memphis	•	•
KFMK/Austin	•	•

APPENDIX III: Performance Index by Station

Station/Market	Spring 1999	Spring 2000
WTJM/New York	83	74
KCMG/Los Angeles	70	71
WUBT/Chicago	98	84
KISQ/San Francisco	79	103
WEJM/Philadelphia	51	55
KTXQ/Dallas	100	53
WGRV/Detroit	60	54
WJMO/Washington	104	67
KTJM/Houston	45	44
WAMJ/Atlanta		42
WMGE/Miami		83
XHRM/San Diego	100	73
WFJO/Tampa	58	77
WJJJ/Pittsburgh	71	82
KDJM/Denver	53	64
WZJM/Cleveland	79	79
WMOJ/Cincinnati	83	98
KHYL/Sacramento	84	70
KNRX/Kansas City	50	72
WJMR/Milwaukee	69	72
KCJZ/San Antonio		67
WXMG/Columbus	45	58
WFVR/Salt Lake City		22
WCCJ/Charlotte		92
WOCL/Orlando	91	42
KMEZ/New Orleans	109	122
WGFX/Nashville	48	
WZMX/Hartford	92	74
WBUF/Buffalo		76
WRBO/Memphis	106	109
KFMK/Austin	62	91

APPENDIX IV: African-American Population Designation by Market

Station/Market	Large	Small
WTJM/New York	•	
KCMG/Los Angeles		•
WUBT/Chicago	•	
KISQ/San Francisco		•
WEJM/Philadelphia	•	
KTXQ/Dallas	•	
WGRV/Detroit	•	
WJMO/Washington	•	
KTJM/Houston	•	
WAMJ/Atlanta	•	
WMGE/Miami	•	
XHRM/San Diego		•
WFJO/Tampa		•
WJJJ/Pittsburgh		•
KDJM/Denver		•
WZJM/Cleveland	•	
WMOJ/Cincinnati		•
KHYL/Sacramento		•
KNRX/Kansas City	•	
WJMR/Milwaukee		•
KCJZ/San Antonio		•
WXMG/Columbus	•	
WFVR/Salt Lake City		•
WCCJ/Charlotte	•	
WOCL/Orlando	•	
KMEZ/New Orleans	•	
WZMX/Hartford		•
WBUF/Buffalo		•
WRBO/Memphis	•	
KFMK/Austin		•

APPENDIX V: Hispanic-American Population Designation by Market

Station/Market	Large	Small
WTJM/New York	•	
KCMG/Los Angeles	•	
WUBT/Chicago		•
KISQ/San Francisco	•	
WEJM/Philadelphia		•
KTXQ/Dallas	•	
WGRV/Detroit		•
WJMO/Washington		•
KTJM/Houston	•	
WAMJ/Atlanta		•
WMGE/Miami	•	
XHRM/San Diego	•	
WFJO/Tampa		•
WJJJ/Pittsburgh		•
KDJM/Denver	•	
WZJM/Cleveland		•
WMOJ/Cincinnati		•
KHYL/Sacramento	•	
KNRX/Kansas City		•
WJMR/Milwaukee		•
KCJZ/San Antonio	•	
WXMG/Columbus		•
WFVR/Salt Lake City		•
WCCJ/Charlotte		•
WOCL/Orlando		•
KMEZ/New Orleans		•
WZMX/Hartford		•
WBUF/Buffalo		•
WRBO/Memphis		•
KFMK/Austin	•	

APPENDIX VI: “Traditional” Oldies Competition Designation by Market

Station/Market	Yes	No
WTJM/New York	•	
KCMG/Los Angeles	•	
WUBT/Chicago	•	
KISQ/San Francisco		•
WEJM/Philadelphia	•	
KTXQ/Dallas		•
WGRV/Detroit	•	
WJMO/Washington	•	
KTJM/Houston		•
WAMJ/Atlanta		•
WMGE/Miami		•
XHRM/San Diego		•
WFJO/Tampa		•
WJJJ/Pittsburgh	•	
KDJM/Denver	•	
WZJM/Cleveland	•	
WMOJ/Cincinnati	•	
KHYL/Sacramento		•
KNRX/Kansas City	•	
WJMR/Milwaukee		•
KCJZ/San Antonio	•	
WXMG/Columbus	•	
WFVR/Salt Lake City	•	
WCCJ/Charlotte	•	
WOCL/Orlando		•
KMEZ/New Orleans	•	
WZMX/Hartford	•	
WBUF/Buffalo	•	
WRBO/Memphis	•	
KFMK/Austin	•	

APPENDIX VII: Urban AC Competition Designation by Market

Station/Market	Yes	No
WTJM/New York	•	
KCMG/Los Angeles		•
WUBT/Chicago	•	
KISQ/San Francisco	•	
WEJM/Philadelphia	•	
KTXQ/Dallas		•
WGRV/Detroit	•	
WJMO/Washington	•	
KTJM/Houston		•
WAMJ/Atlanta	•	
WMGE/Miami	•	
XHRM/San Diego		•
WFJO/Tampa		•
WJJJ/Pittsburgh		•
KDJM/Denver		•
WZJM/Cleveland		•
WMOJ/Cincinnati		•
KHYL/Sacramento		•
KNRX/Kansas City		•
WJMR/Milwaukee		•
KCJZ/San Antonio		•
WXMG/Columbus		•
WFVR/Salt Lake City		•
WCCJ/Charlotte	•	
WOCL/Orlando	•	
KMEZ/New Orleans		•
WZMX/Hartford		•
WBUF/Buffalo	•	
WRBO/Memphis	•	
KFMK/Austin		•

Appendix VIII: Music Monitor Analysis

Sound Code Distribution By Music Type

	WUBT 6/21/1999	WUBT 10/25/2000	WZJM 6/21/1999	WZJM 10/25/2000	KTXQ 6/21/1999	KTXQ 10/25/2000	WZMX 6/21/1999	WZMX 10/25/2000	KCMG 6/21/1999	KCMG 10/25/2000	WTJM 6/21/1999	WTJM 10/25/2000	KHYL 6/21/1999	KHYL 10/25/2000
'50/60s Pop	1.0	0.7	2.1	1.9	0.3	0.0	0.9	0.4	1.8	2.4	1.0	0.7	0.3	0.9
'60s R&B Crossover	19.4	17.3	19.0	18.2	12.5	3.8	10.9	5.5	12.1	14.3	16.6	14.6	9.7	15.9
'60s Soul	0.7	1.4	1.5	1.6	1.3	0.0	1.3	1.5	1.1	0.3	0.7	0.7	1.3	0.6
'70s Pop	0.7	1.0	0.0	1.0	0.3	0.9	0.3	0.0	0.7	1.0	1.3	1.7	0.6	1.6
'70s Pop Rock	1.7	2.4	0.6	0.3	1.3	0.3	1.3	0.0	2.1	3.1	2.0	1.0	2.6	3.1
'70s R&B Crossover	43.5	45.4	50.9	36.4	44.3	42.7	48.4	28.8	43.4	32.8	50.0	39.1	46.9	46.1
'70s Soul	6.4	5.4	4.2	6.4	3.9	8.2	10.3	6.3	10.0	8.7	6.6	11.9	6.8	7.8
'80s Pop	2.0	1.7	0.0	1.6	1.3	3.2	0.9	3.3	0.4	3.1	0.3	1.0	1.0	1.9
'80s R&B Crossover	9.7	10.2	8.6	13.4	19.0	19.6	9.1	22.1	8.5	14.3	6.0	8.2	12.3	9.7
'80s Soul	2.7	2.4	2.1	4.5	4.6	7.9	2.5	12.9	9.3	6.6	2.3	4.8	8.1	2.8
'90s Dance	0.0	0.0	0.0	0.0	0.0	0.3	0.0	2.6	0.0	0.0	0.0	0.0	0.0	0.0
'90s Pop	0.0	0.0	0.0	0.0	0.0	0.3	0.0	1.5	0.0	2.1	0.0	0.0	0.0	0.0
'90s R&B	0.0	0.3	0.3	0.0	0.0	0.9	0.0	7.4	0.0	0.0	0.0	0.3	0.3	0.6
Disco	6.0	8.1	6.8	4.8	6.6	10.1	9.4	6.3	6.0	7.3	5.6	5.4	7.4	4.0
Jazz	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.3
Motown	6.4	3.7	3.9	9.9	4.6	1.6	4.7	1.1	4.6	3.8	7.6	10.5	2.6	4.7
Rap	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.4	0.0	0.0	0.0	0.0	0.0	0.0

Sound Code Distribution By Music Type (Continued)

	KISQ 6/21/1999	KISQ 10/25/2000	WFJO 6/21/1999	WFJO 10/25/2000	WBUF 10/25/2000	WMOJ 10/25/2000	KTJM 10/25/2000	WMGE 10/25/2000	WJMR 10/25/2000	WEJM 10/25/2000	XHRM 10/25/2000	WJMO 10/25/2000	KNRX 10/25/2000	WAMJ 10/25/2000
'50/60s Pop	0.0	0.0	0.6	0.0	2.4	0.7	3.3	0.0	0.6	2.7	0.4	1.3	0.9	0.0
'50/60s Rock	0.0	0.0	0.0	0.0	0.0	0.0	1.0	0.0	0.6	0.0	0.0	0.0	0.0	0.0
'60s R&B Crossover	13.5	9.5	10.7	2.1	8.5	14.8	4.9	0.0	16.1	16.1	6.3	14.2	8.6	2.0
'60s Soul	1.1	0.7	0.3	0.0	0.7	0.3	0.7	0.3	1.2	0.6	1.5	0.6	1.4	0.0
'70s Pop	0.4	0.4	1.8	2.4	2.7	3.3	4.6	5.7	5.1	1.8	1.1	2.3	0.0	0.0
'70s Pop Rock	1.5	0.7	0.9	0.0	1.7	3.3	9.5	0.3	2.4	2.4	3.7	4.2	0.9	0.0
'70s R&B Crossover	36.0	34.5	35.2	36.1	44.6	43.9	17.8	36.2	43.0	42.9	34.6	51.9	24.0	26.3
'70s Soul	19.3	18.7	1.5	4.9	4.1	3.0	5.3	6.0	5.1	5.2	9.3	7.7	15.4	9.4
'80s Pop	0.0	1.1	11.6	8.0	2.4	3.0	19.1	9.4	0.6	2.1	1.9	1.6	0.5	0.0
'80s R&B Crossover	9.1	10.9	25.7	27.4	13.3	12.8	7.9	17.1	11.9	9.4	19.7	5.5	11.8	9.4
'80s Rock	0.0	0.0	0.3	0.0	0.0	0.7	10.5	0.0	0.0	0.0	0.0	0.0	0.0	0.0
'80s Soul	8.7	12.0	1.2	4.9	3.4	2.0	2.6	7.4	1.5	2.4	12.6	1.0	15.4	21.2
'90s Dance	0.0	0.0	0.0	0.0	0.0	0.0	0.7	0.7	0.0	0.0	0.0	0.0	0.0	0.0
'90s Pop	0.0	0.4	0.0	1.0	0.0	0.0	3.0	0.7	0.3	0.0	1.1	0.0	0.0	0.4
'90s R&B	4.0	4.6	0.0	1.4	0.0	0.0	2.0	0.0	0.0	0.0	0.7	0.0	14.5	26.7
Disco	2.2	1.1	7.5	10.4	11.2	7.2	3.9	15.1	6.0	8.8	4.8	3.5	2.3	2.4
Jazz	0.0	0.0	0.0	0.0	0.0	0.0	0.3	0.0	0.3	0.0	0.0	0.0	0.0	0.0
Motown	4.4	5.6	2.7	1.4	5.1	5.2	3.0	0.7	5.4	5.5	1.9	6.1	4.5	2.4
Rap	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.3	0.0	0.0	0.4	0.0	0.0	0.0

Average Era/Tempo

	WUBT 6/21/1999	WUBT 10/25/2000	WZJM 6/21/1999	WZJM 10/25/2000	KTXQ 6/21/1999	KTXQ 10/25/2000	WZMX 6/21/1999	WZMX 10/25/2000	KCMG 6/21/1999	KCMG 10/25/2000	WTJM 6/21/1999	WTJM 10/25/2000	KHYL 6/21/1999	KHYL 10/25/2000
Average Era	1974.0	1974.3	1973.4	1973.9	1975.6	1978.2	1974.5	1980.1	1974.7	1975.8	1973.4	1974.3	1975.6	1974.3
Average Tempo	3.2	3.4	3.4	3.3	3.4	3.5	3.4	3.5	3.1	3.1	3.3	3.3	3.3	3.1

	KISQ 6/21/1999	KISQ 10/25/2000	WFJO 6/21/1999	WFJO 10/25/2000	WBUF 10/25/2000	WMOJ 10/25/2000	KTJM 10/25/2000	WMGE 10/25/2000	WJMR 10/25/2000	WEJM 10/25/2000	XHRM 10/25/2000	WJMO 10/25/2000	KNRX 10/25/2000	WAMJ 10/25/2000
Average Era	1975.9	1977.1	1977.5	1979.6	1975.8	1975.0	1978.7	1979.2	1974.4	1974.4	1977.9	1973.9	1979.5	1984.1
Average Tempo	3.0	3.1	3.4	3.5	3.4	3.3	3.0	3.2	3.3	3.3	3.2	3.3	3.1	2.9

Era Distribution

	WUBT 6/21/1999	WUBT 10/25/2000	WZJM 6/21/1999	WZJM 10/25/2000	KTXQ 6/21/1999	KTXQ 10/25/2000	WZMX 6/21/1999	WZMX 10/25/2000	KCMG 6/21/1999	KCMG 10/25/2000	WTJM 6/21/1999	WTJM 10/25/2000	KHYL 6/21/1999	KHYL 10/25/2000
2000	--	0	--	0	--	0	--	0	--	0	--	0	--	0
1995 - 1999	0	0	0	0	0	0	0	1	0	2	0	0	0	0
1990 - 1994	0	0	0	0	0	1	0	10	0	0	0	0	0	0
1985 - 1989	3	3	2	4	7	11	3	18	4	10	0	3	4	4
1980 - 1984	15	13	11	18	21	22	13	25	17	20	12	14	20	12
1975 - 1979	27	31	26	23	28	40	33	29	31	26	27	32	33	29
1970 - 1974	31	33	38	27	28	22	37	10	32	23	41	29	31	36
1965 - 1969	20	17	18	25	14	3	12	7	12	14	18	21	9	15
1960 - 1964	3	3	4	4	1	0	2	0	4	5	2	1	3	4
1955 - 1959	0	0	1	0	0	0	0	0	0	1	0	0	0	0
1950 - 1954	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Era Distribution (continued)

	KISQ 6/21/1999	KISQ 10/25/2000	WFJO 6/21/1999	WFJO 10/25/2000	WBUF 10/25/2000	WMOJ 10/25/2000	KTJM 10/25/2000	WMGE 10/25/2000	WJMR 10/25/2000	WEJM 10/25/2000	XHRM 10/25/2000	WJMO 10/25/2000	KNRX 10/25/2000	WAMIJ 10/25/2000
2000	--	0	--	0	0	0	0	0	0	0	0	0	1	10
1995 - 1999	1	2	0	0	0	0	1	0	0	0	1	0	3	13
1990 - 1994	3	2	0	1	0	0	5	1	0	0	1	0	9	5
1985 - 1989	7	7	16	19	6	6	18	17	2	3	12	1	14	13
1980 - 1984	14	19	28	26	15	14	24	20	15	13	27	8	21	20
1975 - 1979	26	31	25	40	43	33	21	45	35	35	32	35	23	20
1970 - 1974	35	26	19	13	21	29	21	16	27	27	19	38	17	16
1965 - 1969	13	10	10	2	11	17	10	0	18	17	6	15	10	2
1960 - 1964	1	1	4	0	3	1	1	0	3	4	3	3	2	0
1955 - 1959	0	0	0	0	0	0	0	0	0	0	0	0	0	0
1950 - 1954	0	0	0	0	0	0	0	0	0	0	0	0	0	0