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'80s Insights

Summer 2001:

An Analysis of the
Format's First Full Year

Written by
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MORE INSIGHT A YEAR LATER

When Coleman released its inaugural '80s *Insights* report following Arbitron's Fall 2000 survey, we recognized the limited view such an early look at the '80s format would provide. Even though that report covered 20 stations airing the format, the fact that 13 of those stations had adopted it during the course of the Fall 2000 survey meant that our analysis was dominated by stations in their "launch" phase, when many stations attract audiences that differ somewhat from their "natural" target audience. Completing the report at that time, however, provided us with benchmarks useful for comparison purposes later on.

Today, we can comfortably state that the format is in a more "mature" position, with 33 stations in the top 75 U.S. markets airing it for at least a portion of the Summer 2001 survey period. The overwhelming majority of those stations have been in the format for multiple survey periods, meaning that they should generally be in a more "stable" position than the group of stations we analyzed in the first '80s *Insights* report.

A key question that we considered in preparing this analysis was: "What is an '80s station?" Virtually all of the stations included here play music from other decades as well, with some—such as KIOI/San Francisco—extending the definition of the format to even include Hot AC-oriented Currents. Defining '80s stations is clearly more art than science, and we elected to focus on those stations that have actively chosen the '80s as a primary emphasis of their positioning, as well as of their music mix. Most of these stations were launched as "'80s stations," even if they have subsequently expanded the definition of their format. Thus, we have excluded from our analysis stations—such as WSSS/Charlotte—that play a fair amount of '80s but previously existed as more '70s-based Classic Hits stations¹.

¹ A complete list of the stations covered by this report is contained in Appendix A.

THE '80s FORMAT IN 2001: A REVIEW THUS FAR

The flurry of activity that surrounded the '80s format in late 2000 has clearly subsided thus far in 2001. In the top 75 markets, new debuts have taken place at WFJO/Tampa, KFME/Kansas City, WZRA & WZRI/Providence, WTHZ/Greensboro-Winston Salem-High Point, KTND/Austin, WRQQ/Nashville, WCKW/New Orleans, WYMY & WWMY/Raleigh-Durham, WBBT/Richmond, WBPT/Birmingham, WABT/Albany-Schenectady-Troy, WKVL/Knoxville and KKOB/Albuquerque. This activity, however, pales in comparison to the 19 new '80s stations that debuted at some point during the Fall 2000 survey.

There also have been some departures from the format. Chicago lost both of its '80s outlets when suburban WXXY flipped to a Spanish-language format at the beginning of the year, and WZZN migrated to Hot AC and then Alternative in the spring. WMSX/San Diego abandoned its two-station '80s battle with KBZT in time to stunt with a Christmas format in mid-November, while KCHQ/Albuquerque also gave up on a two-station '80s competition with KKOB when it began simulcasting the Smooth Jazz format of one of its sister stations. Two other noteworthy departures from the format thus far this year are KCNL/San Jose in January and WXST/Columbus, OH in July, both of which were—along with WXXY/Chicago—among the first to air an '80s format anywhere.

KEY FINDINGS OF COLEMAN'S '80S *INSIGHTS* ANALYSIS

Details on the methodology used in the preparation of this report can be found in Appendix B, while subsequent sections of this report will document our conclusions in detail. In summary, those conclusions are as follows:

- **The performance of the '80s format has declined 6% since its peak in the Winter 2001 survey period.** Among 18- to 49-year-olds, the format's Summer 2001 Performance Index stands at 67, down from 71 in Winter 2001.¹
- **The audience for the '80s format has become more focused on 25- to 44-year-olds.** After "over-performing" in the 18-24, 25-34 and 35-44 demographic cells in its first two surveys, the format now only has Composition Indices above 100 for the 25-34 and 35-44 cells.
- **The '80s format continues to attract roughly equal numbers of male and female listeners.** A very slight male "lean" is almost statistically insignificant.
- **Stations with high '80s Modern content generally perform worse than other '80s stations that rely more on other sounds.** The average Performance Index of '80s stations that play a lot of '80s Modern-coded titles is 64, far lower than the 80 average of stations that do not feature as much '80s Modern material.
- **The presence of many '80s stations on limited signals has hindered its performance, but not to the degree observed in the past.** When we exclude limited signals from our analysis, the format's Performance Index improves from 67 to 72 for the Summer 2001 survey. This "gap" was more substantial in previous surveys.
- **The change in '80s stations' performances from their debut book to their second book varies considerably.** The average '80s station's audience share declines by 4% from its first to its second Arbitron period.

¹ The following "Notes on Indices" section contains a complete definition of the Performance Index.

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Individual station shares, however, have increased from as much as 123% and declined by as much as 58%.

NOTES ON INDICES

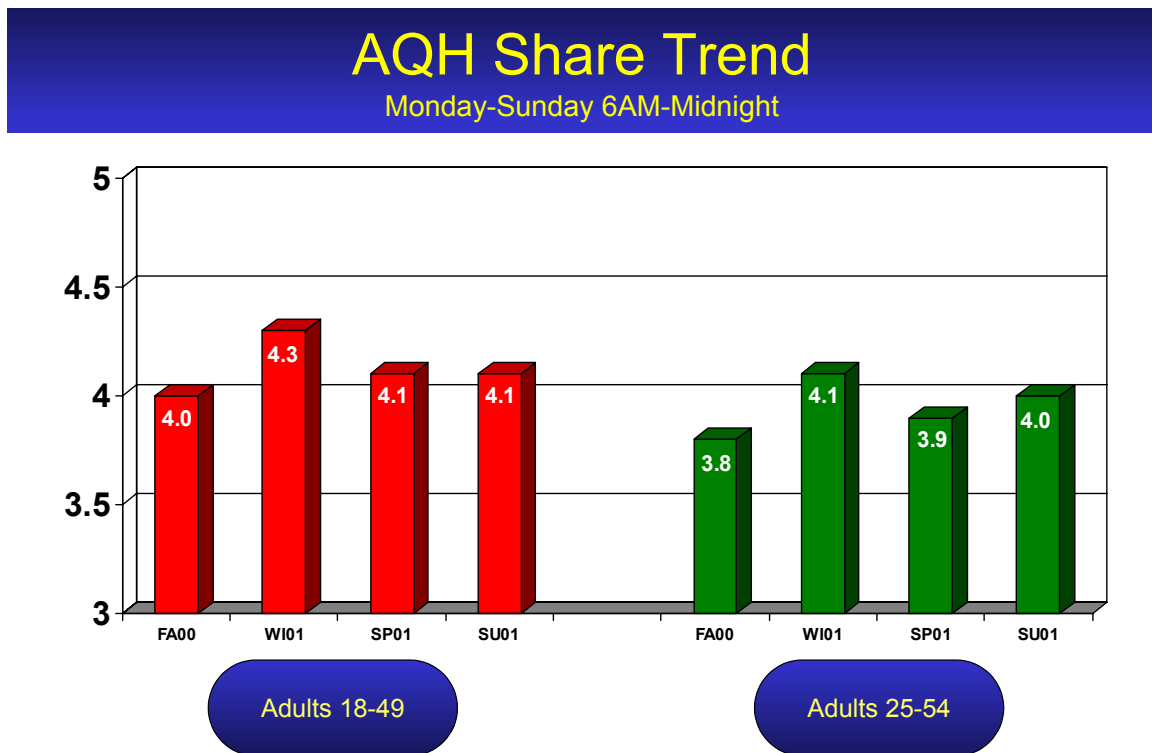
Throughout the detailed descriptions of our conclusions in this report, we will refer to two sets of indices that require some explanation. The first is called the **Performance Index**, which Coleman developed because reviewing stations' trends over time can create a misleading picture. This is because 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, KBZT/San Diego has a higher Performance Index than WPTP/Philadelphia even though the former has a smaller audience share. This is because KBZT's 3.8 Adults 18-49 share in the Summer 2001 survey is larger than WPTP's 3.9 share when we consider that the top ten stations in San Diego have a 5.1 share on average, as compared to the 5.6 average share of Philadelphia'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 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.

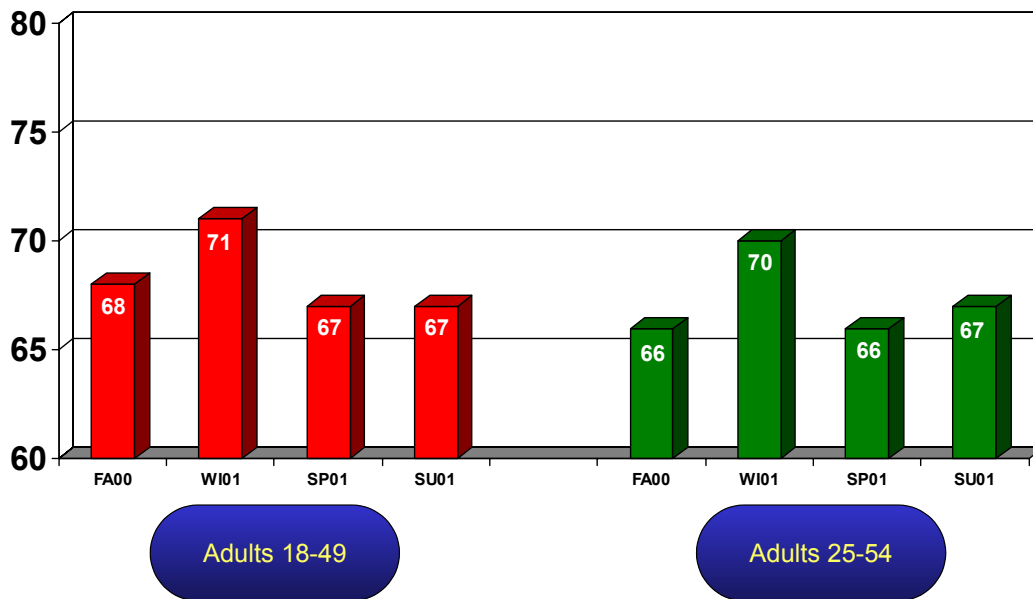
PERFORMANCE INDEX DECLINES 6% SINCE WINTER 2001

The 33 stations airing '80s formats in the Top 75 markets averaged a 4.1 Adults 18-49 share in the Summer 2001 Arbitron survey period. For the Adults 25-54 demographic, the stations' average share was 4.0. Both of these figures are relatively consistent with the format's performance over the three previous survey periods and down from the "peak" share level in the Winter 2001 survey.



When we compare each station's AQH share with the average share of the top ten stations in its market, the resulting average Performance Index reveals a similar pattern. Among 18- to 49-year olds, the '80s Format Performance Index has declined by 6% from its high of 71 in Winter 2001 to 67 in Summer 2001. The Performance Index among Adults 25-54 has declined to a slightly lesser degree, going from 70 in Winter 2001 to 67 in Summer 2001.

Performance Index Trend



Thus, while this performance can fairly be described as stable, it is clear that the entrance of many new stations into the format is not fueling dramatic growth. Furthermore, with an average Performance Index in the 70 range, it is now abundantly clear that—with very few exceptions—the '80s format has little potential to be a major 18-49 or 25-54 player, and is more likely to achieve eighth-, ninth- or tenth-place rankings in these important demographics. This, in many cases, may make it an excellent “role” station within a larger cluster, but

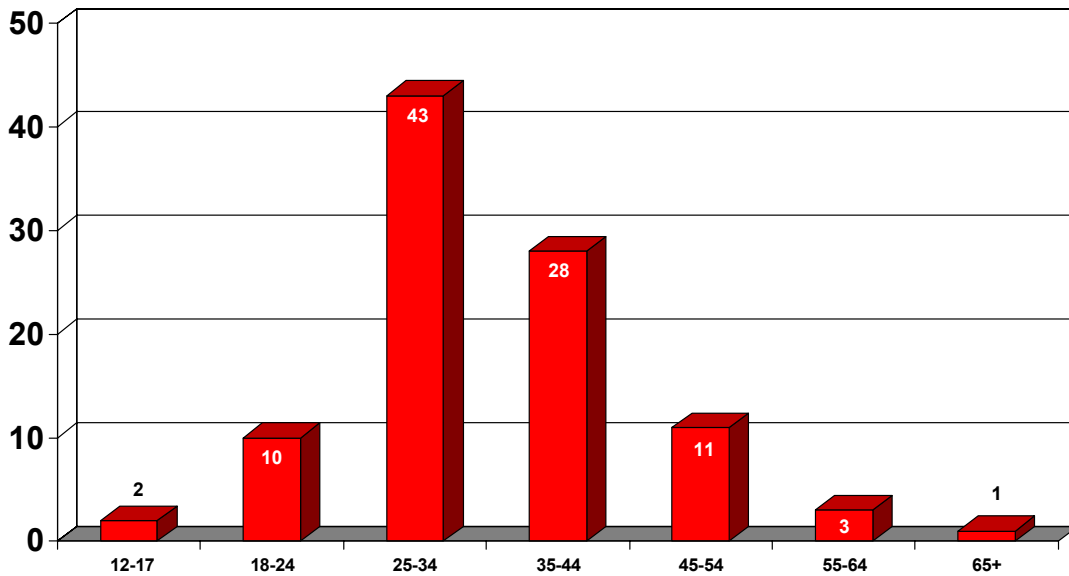
will rarely make it a good choice for a stand-alone or as the “lead” station for a cluster.

INCREASED 25-44 FOCUS

As we observed in our initial '80s Insights report, the audience for the '80s format is clearly concentrated in the 25-34 cell. Forty-three percent (43%) of the AQH listening generated by stations in the format comes from listeners in this cell, with another 28% coming from 35- to 44-year-old listeners.

AQH Composition

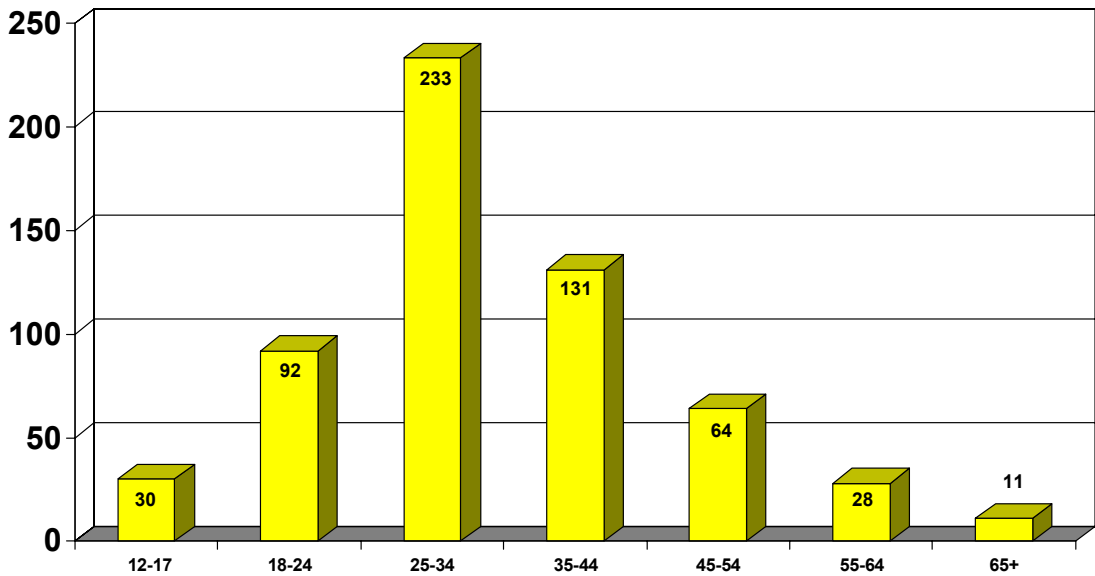
Monday-Sunday 6AM-Midnight, Summer 2001



This concentration on 25- to 44-year-olds is highlighted even better when we compare the '80s format's age composition with the composition of all radio listening in the markets covered by our analysis. The resulting Composition Index figures show the format's significant "over-performance" with 25- to 34-year-olds and also how 35- to 44-year-olds make up a bigger portion of the format's AQH audience than they do for the overall radio listening audience.

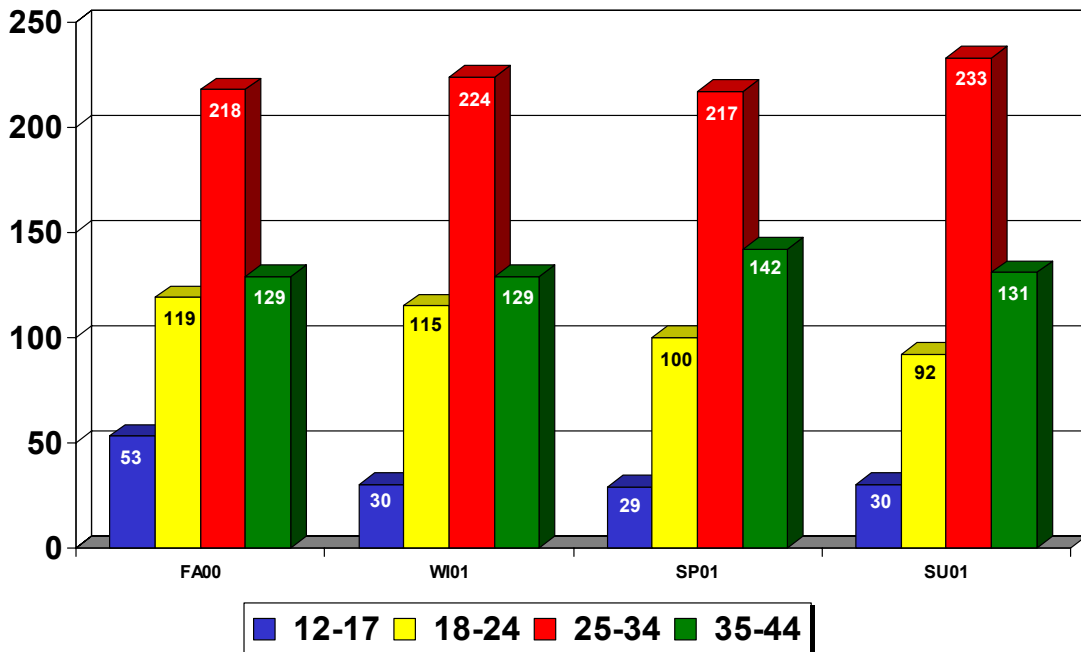
Composition Index

Monday-Sunday 6AM-Midnight, Summer 2001



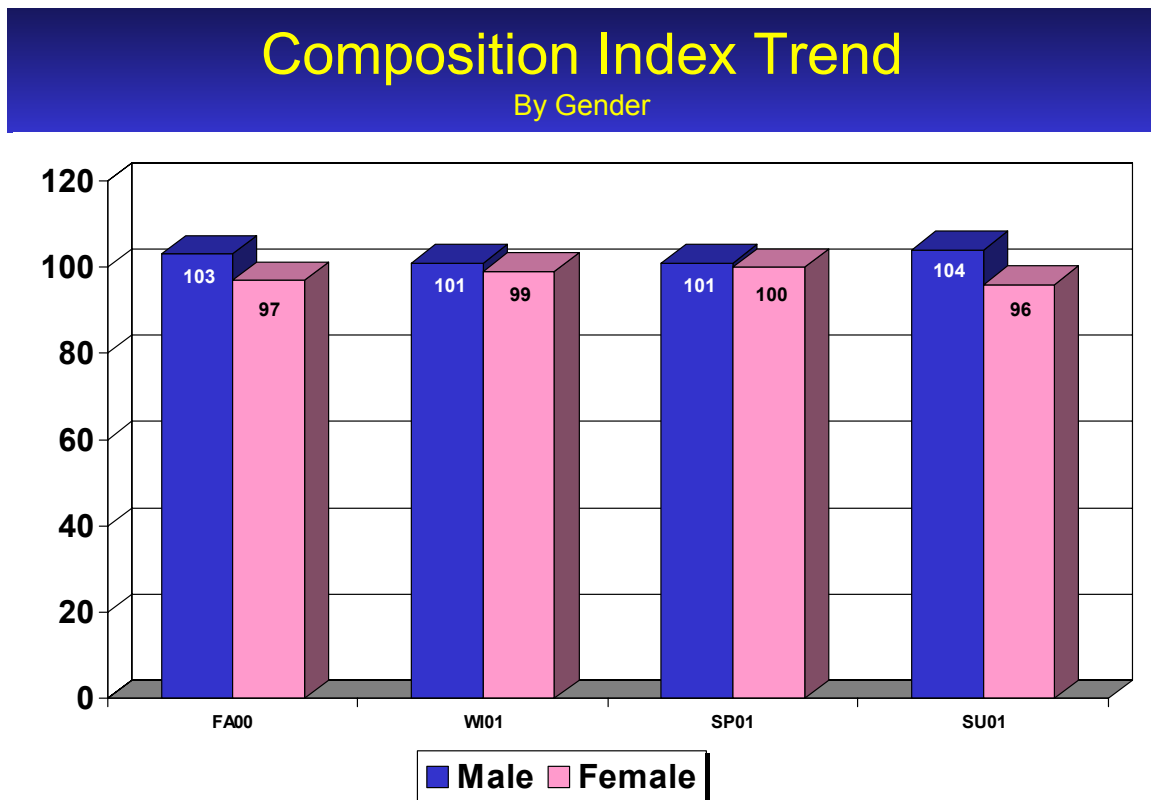
This represents a change from the findings of our first '80s Insights report, which also revealed a 25-34 "center" for the format, but also found a fair degree of "over-performance" for the format among 18- to 24-year-olds. In fact, the 18-24 Composition Index for the format has steadily declined from 119 in Fall 2000 to 92 today. Coupled with a decline in the 12-17 Composition Index, this highlights how the '80s format initially attracted a younger audience but is becoming more dependent on 25- to 44-year-olds for generating AQH listening.

Composition Index Trend By Demographic



FORMAT ATTRACTING BOTH MALES AND FEMALES

While the audience for it has aged over the last year, the '80s format has consistently attracted male and female listeners in roughly equal proportions. Over the last four Arbitron surveys, the gender composition of the format has never deviated by more than two percentage points from a 50%/50% split. When we compare these figures to the gender composition of the overall radio AQH audience in the markets covered in this analysis, the Composition Indices we generate clearly demonstrate the format's balanced appeal.

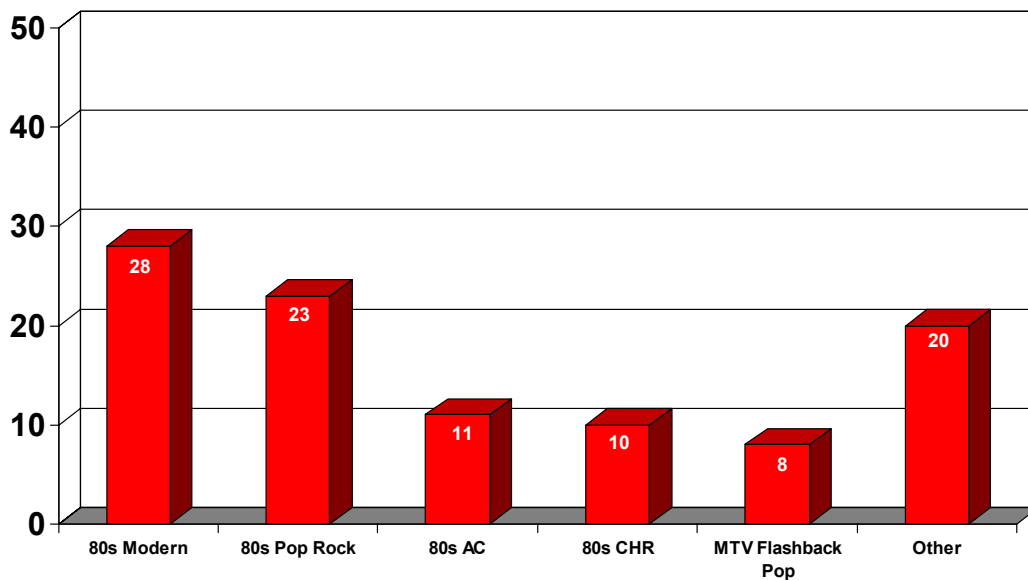


We should point out, however, that despite this overall gender balance, the '80s format includes a few stations that attract audiences that are highly skewed towards one gender. In the Summer 2001 survey, gender composition ranged from KTND/Austin's 72% male skew to WMJC/Nassau-Suffolk's 61% female skew.

HIGH '80s MODERN EXPOSURE LIMITS ARBITRON PERFORMANCE

Our analysis of September 2001 station music logs reveals that—for the 16 of the 33 stations in our analysis for which data was available—most '80s stations are following relatively consistent approaches to their music mixes.¹ When the playlists of these stations are matched against Coleman's music database consisting of 18 relevant Sound Codes, we see that more than three-quarters of the music they play comes from the '80s Modern, '80s Pop Rock, '80s AC, '80s CHR and MTV Flashback Pop Music Segments.²

Music Monitor Analysis By Sound Code – Stations Monitored 9/5/01



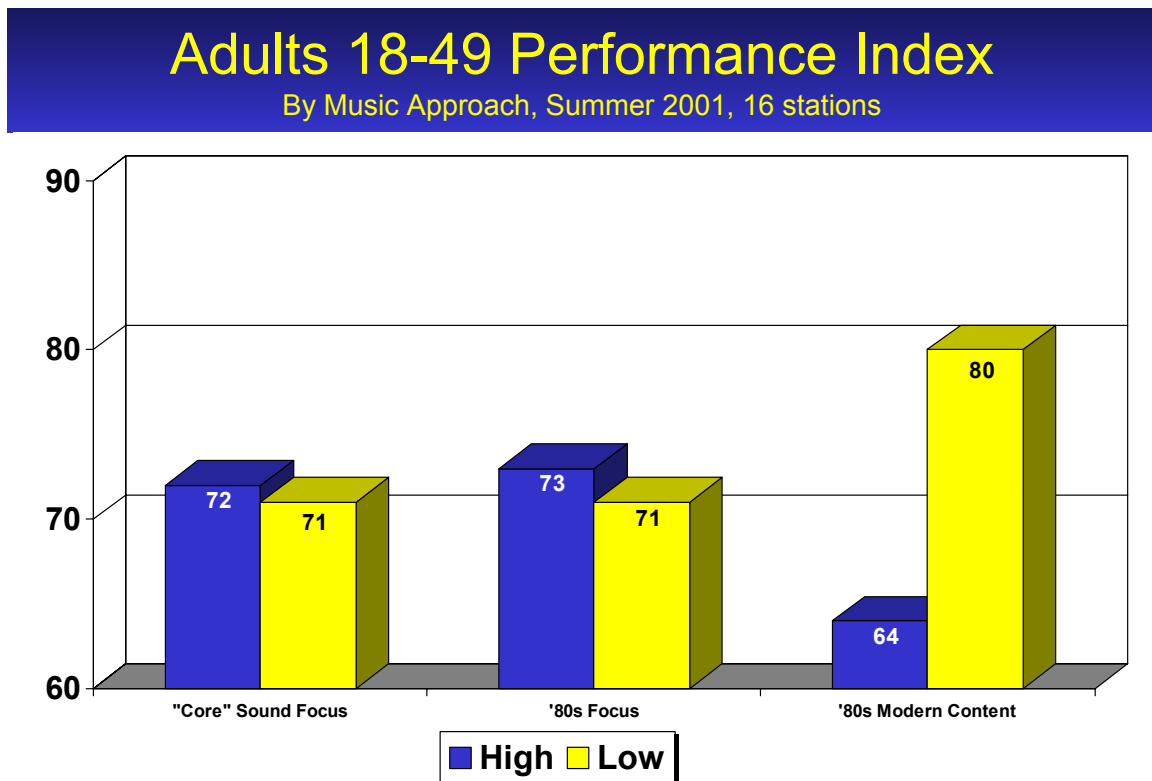
The consistency with which stations follow this formula is revealed by the fact that these five Sound Codes make up between 68% and 92% of the music exposed for every one of them. However, the degree to which stations focus on these five “core” sounds does not appear to be linked to their Arbitron

¹ For more details from the music monitor analysis, see Appendix D.

² For a listing of sample titles for each Sound Code, see Appendix E.

performance, as the eight stations with the highest combined '80s Modern/'80s Pop Rock/'80s AC/'80s CHR/MTV Flashback Pop content had a 72 Adults 18-49 Performance Index, virtually the same as the 71 Performance Index for the other eight stations in our analysis.

The degree to which stations focus on music released in the '80s also does not appear to be linked to their Arbitron performance. The average Adults 18-49 Performance Index for the eight stations whose '80s content is above 85% stands at 73, barely higher than the 71 Index for the eight stations with lower '80s content.



About the only factor that appears related to performance is the quantity of '80s Modern-coded material each station plays, which varies fairly significantly between the 16 stations we analyzed. KIOI/San Francisco—with 40% '80s Modern content—exposes more of this sound than any of the other stations, while KQMQ/Honolulu's 11% '80s Modern content is the lowest. In terms of

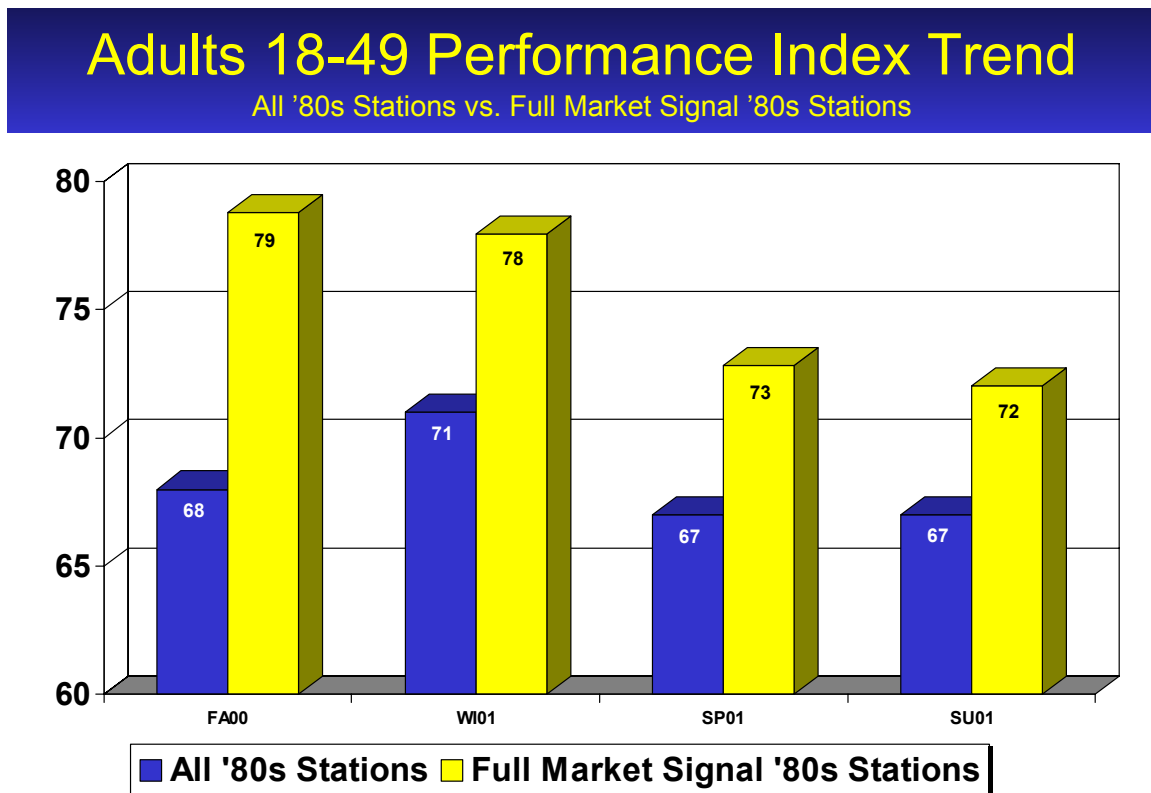
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Adults 18-49 Performance Indices, the 80 to 64 advantage the stations with lower '80s Modern content have is significant.

WEAK SIGNALS NOT LIMITING FORMAT'S PERFORMANCE TO SAME EXTENT AS IN PAST

Our first '80s Insights report noted that many of the format's outlets broadcast from weaker signals that—even when combined with a second signal in their market—do not provide full coverage of their markets. Not surprisingly, these stations generally had lower Performance Indices than their full signal counterparts.

This continues to be the case today, with 10 of the 33 stations airing an '80s format in the Summer 2001 survey doing so on less than full market signals¹. However, unlike in Fall 2000, these limited signal outlets are not “dragging down” the format's performance to a substantial degree.



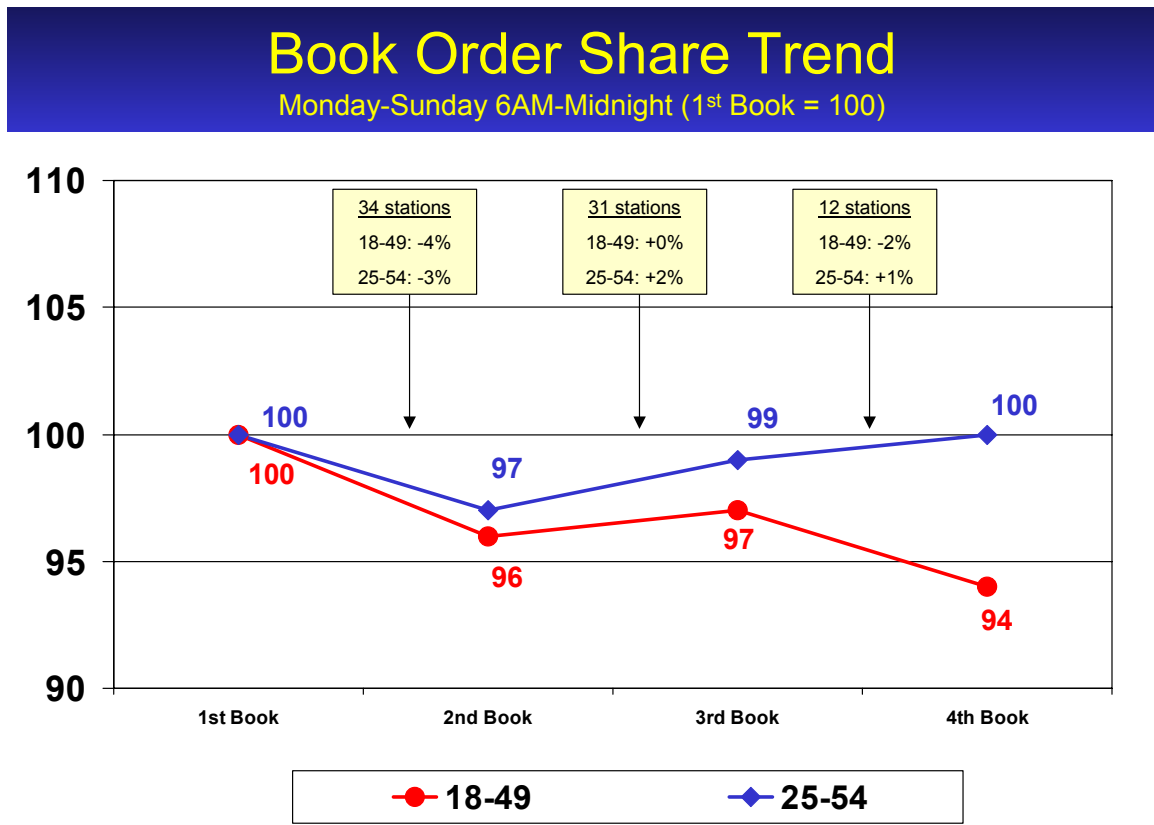
¹ For a complete list of Full Market Signal/Limited Signal designations by station, see Appendix C.

While the Adults 18-49 performance of the format has declined slightly overall, we observe a more significant decline in the Performance Index for the Full Market Signal stations. As a result, the “gap” between the Performance Indices for all '80s stations and Full Market Signal '80s stations narrowed to five points in Summer 2001. This same “gap” was 11 points in Fall 2000.

This finding suggests that larger market '80s stations generally had a larger impact on their markets when introduced and therefore slipped a bit more over time than did their smaller market, limited signal counterparts. It also says that the more competitive nature of larger markets likely resulted in more direct responses from competitors to the '80s stations launched there, potentially causing these larger declines.

CHANGES IN “BOOK TO BOOK” PERFORMANCES VARY SIGNIFICANTLY

With trends covering four consecutive survey periods now available for 12 stations, we can make a reasonable assessment of the “staying power” of the ‘80s format. On average, these dozen “veterans” of the format achieved an Adults 18-49 AQH share in their fourth Arbitron survey that was 94% of their share in their first book.¹ Among Adults 25-54, these stations have essentially retained the share that they achieved in their first book four survey periods into the format.



Thus, the overall trend has been for ‘80s stations to essentially stay at about the same Adults 18-49 and Adults 25-54 AQH share levels in their second, third and fourth Arbitron books as they were at in their debut books. However, our analysis of individual station data reveals that significant differences between

¹ For purposes of these calculations, the first survey period in which a station aired an ‘80s format for at least 7 of the 12 weeks of the survey period was designated as its “first book.”

stations are “covered up” by only looking at the average changes from first book to second book, second book to third book, etc.

Examples abound of '80s stations both skyrocketing and collapsing in terms of audience share between their first and second books. For example, WZRA & WZRI/Providence experienced a 124% increase in its Adults 18-49 AQH share between its first and second Arbitron survey periods. KCHQ/Albuquerque, on the other hand, experienced a 58% drop in its Adults 18-49 AQH share between books number one and two. In the case of KCHQ, this was likely due to the introduction of a direct format competitor, and perhaps more interestingly, the station's share rebounded by 56% between its second and third survey periods.

SOME FINAL POINTS

Coleman's overall impressions of the results of this analysis are both positive and negative. Perhaps the most encouraging finding for supporters of the '80s format is its generally "flat" performance, as its Performance Index is down only 6% from its peak in Winter 2001, and stations who have been in the format for roughly a year are—on average—achieving audience shares in their fourth books that are comparable to their debut shares. This certainly does not paint the picture of a format undergoing an "explosion" in popularity, but it also does not paint one of a passing fad or a "made-up" format that will cease to exist in the next year.

At the same time, this report also suggests that few, if any, '80s stations will emerge as major Adults 18-49 or Adults 25-54 players in their markets over the long term. With average Performance Indices in the upper 60s and lower 70s, it is clear that the '80s format is generally a "niche" position that—while attracting audience from demographic groups that many advertisers find attractive—will not have mass appeal.

The most important thoughts we can leave the reader with pertain to the applicability of some of these findings to individual stations or markets. First, we stress that while this report relies on more complete data than was available for our first '80s *Insights* report, the radio industry is only about a year "into" this format, and there will be much more to be learned about it in the future. Our intention is to continue to update this analysis on a regular basis so that trends impacting the '80s format can be further isolated.

Second, 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. Thus,

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none of its findings can replace local market strategic analysis for determining the best course for an individual '80s station—or a competitor defending itself against an '80s station—to follow.

APPENDIX A: Station/Market List

The following table lists each station covered by this report, along with the Arbitron survey periods for which data was included from each. (KEY: "Y" – station in format for all 12 weeks of survey period, "N" – station not in format for any part of survey period, "P" – station in format for a portion of survey period. The "1st Book" column indicates the first Arbitron survey period in which the station aired an '80s format for at least 7 weeks of the 12-week survey.)

Station/Market	1 st Book	FA00	WI01	SP01	SU01
WXXY/Chicago	SU99	Y	N	N	N
WZZN/Chicago	WI01	P	Y	Y	N
KIOI/San Francisco	WI01	P	Y	Y	Y
WPTP/Philadelphia	WI01	P	Y	Y	Y
KHPT/Houston	FA00	P	Y	Y	Y
WCMA/Puerto Rico	FA00	Y	Y	Y	Y
KYPT/Seattle	WI00	Y	Y	Y	Y
WXPT/Minneapolis	WI01	P	Y	Y	Y
KBZT/San Diego	WI01	P	Y	Y	Y
KMSX/San Diego	WI01	P	Y	Y	Y
WMJC/Nassau-Suffolk	WI01	P	Y	Y	Y
WMLL/St. Louis	FA00	P	Y	Y	Y
KXPK/Denver	FA00	Y	Y	Y	Y
KVMX/Portland, OR	SU00	Y	Y	Y	Y
KFME/Kansas City	SU01	N	N	N	Y
KCNL/San Jose	FA98	Y	P	N	N
KISN/Salt Lake City	WI01	P	Y	Y	Y
WZRA & WZRI/Providence	SP01	N	P	Y	Y
WXST/Columbus, OH	SU98	Y	Y	Y	N
KSTJ/Las Vegas	FA00	Y	Y	Y	Y
WTHZ/Greensboro	WI01	N	Y	Y	Y
KTND/Austin	WI01	N	P	Y	Y
WRQQ/Nashville	N/A	N	N	N	P

APPENDIX A: Station/Market List (Continued)

Station/Market	1 st Book	FA00	WI01	SP01	SU01
WCKW/New Orleans	WI01	N	P	Y	Y
WYMY & WWMY/Raleigh-Durham	WI01	N	P	Y	Y
WMXQ/Jacksonville	FA00	P	Y	Y	Y
WBZA/Rochester, NY	WI01	P	Y	Y	Y
WPTI/Louisville	WI01	P	Y	Y	Y
WBBT/Richmond	SU01	N	N	P	Y
WDPT & WDTP/Dayton	FA00	P	Y	Y	Y
WOLI & WOLT/Greenville-Spartanburg	WI01	P	Y	Y	Y
WABT/Albany-Schenectady-Troy	WI01	N	Y	Y	Y
KQMQ/Honolulu	WI01	N	Y	Y	Y
WBZJ & WBZH/Wilkes Barre-Scranton	WI01	P	Y	Y	Y
WKVL/Knoxville	SP01	N	N	Y	Y
KCHQ/Albuquerque	WI01	P	Y	Y	Y
KKOB/Albuquerque	WI01	N	P	Y	Y

APPENDIX B: Methodology Details

This analysis is based on Arbitron data for 37 Top 75 market '80s stations that aired an '80s format for at least one of the survey periods between Summer 1998 and Summer 2001. Except where noted, all data is based on the Adults 18-49 and/or Adults 25-54 demographic. In addition, all of our analyses are based on the Monday-Sunday 6 a.m.-Midnight daypart.

In cases where stations aired the format in only a portion of a survey period, only data from that portion was included in our analysis. (Specifically, we included only data from the weeks of the survey period for which the station was in the format for all seven days of the week.) 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 7 of the 12 weeks that make up a standard Arbitron survey period.

Music monitor data is based on 24-hour music logs from early September 2001 obtained from 16 of the 33 stations airing an '80s format as of the Summer 2001 survey period. 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," known as a "Sound Code." 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 FACTSM music studies each year.

APPENDIX C: Station List By Signal Designation

Station/Market	Full Signal	Limited Signal
WXXY/Chicago		•
WZZN/Chicago	•	
KIOI/San Francisco	•	
WPTP/Philadelphia	•	
KHPT/Houston	•	
WCMA/Puerto Rico	•	
KYPT/Seattle	•	
WXPT/Minneapolis	•	
KBZT/San Diego	•	
KMSX/San Diego	•	
WMJC/Nassau-Suffolk		•
WMLL/St. Louis	•	
KXPK/Denver	•	
KVMX/Portland, OR	•	
KFME/Kansas City	•	
KCNL/San Jose		•
KISN/Salt Lake City	•	
WZRA & WZRI/Providence		•
WXST/Columbus, OH		•
KSTJ/Las Vegas	•	
WTHZ/Greensboro	•	
KTND/Austin	•	
WRQQ/Nashville	•	
WCKW/New Orleans	•	
WYMY & WWMY/Raleigh-Durham		•
WMXQ/Jacksonville	•	
WBZA/Rochester, NY	•	
WPTI/Louisville		•
WBBT/Richmond		•

APPENDIX C: Station List By Signal Designation (Continued)

Station/Market	Full Signal	Limited Signal
WDPT & WDTP/Dayton		•
WOLI & WOLT/Greenville-Spartanburg		•
WABT/Albany-Schenectady-Troy		•
KQQQ/Honolulu	•	
WBZJ & WBZH/Wilkes Barre-Scranton		•
WKVL/Knoxville		•
KCHQ/Albuquerque	•	
KKOB/Albuquerque	•	

APPENDIX D: Music Monitor Analysis

Sound Code Distribution By Music Type

	KIOI 9/5/2001	KHPT 9/5/2001	KYPT 9/5/2001	KBZT 9/5/2001	KMSX 9/5/2001	WXPT 9/5/2001	WMLL 9/5/2001	KXPX 9/5/2001	KVMX 9/5/2001	KSTJ 9/5/2001	WCKW 9/5/2001	WTHZ 9/5/2001	WBZA 9/5/2001	KMQQ 9/5/2001	KCHQ 9/5/2001	KKOB 9/5/2001
'60s Classic Rock	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	0.0	0.0	0.0
'70s Classic Rock	0.7	0.7	0.7	1.3	2.1	1.2	0.0	0.4	0.0	0.3	0.3	0.0	0.3	0.0	0.0	0.7
'80s AC	5.5	12.7	5.2	5.9	6.0	14.6	5.5	4.5	15.1	13.5	16.4	18.3	7.6	21.7	17.2	13.4
'80s CHR	7.4	4.1	3.0	5.3	8.5	4.3	11.3	3.7	10.5	7.6	9.4	6.8	16.2	28.5	12.6	13.7
'80s Hair	1.1	4.5	0.0	4.0	1.4	10.3	3.1	10.1	4.7	3.6	1.4	3.5	6.2	0.8	1.7	0.3
'80s Mainstream Rock	1.1	8.2	6.3	3.0	2.1	8.3	1.4	3.7	3.1	3.0	2.8	1.9	7.2	0.8	2.1	3.8
'80s Modern	39.7	25.4	27.1	38.9	38.9	13.8	35.5	31.1	22.9	29.4	31.5	26.0	24.1	11.1	33.9	20.3
'80s Pop Rock	17.3	29.2	26.8	22.4	18.0	25.7	24.6	23.6	22.5	25.7	21.7	28.3	22.3	6.7	19.2	30.6
AC Pop	1.8	0.0	0.4	0.0	1.1	0.0	0.0	0.4	0.0	0.0	0.0	0.0	0.0	0.8	0.0	0.0
Alternative Rock	2.2	0.0	0.7	0.0	1.4	0.8	0.0	5.2	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Classic Hits	4.4	6.5	5.9	5.9	2.8	7.9	1.4	3.4	6.2	4.0	4.2	6.4	2.7	0.8	2.5	8.6
Contemporary Mainstream Rock	0.0	0.3	1.1	0.0	0.7	2.0	0.7	1.5	0.8	0.3	0.0	0.3	0.3	0.0	0.0	0.0
Disco	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.4	0.0	1.0	0.0	0.7	13.8	0.0	1.7
Early '90s Pop	0.0	0.7	3.3	2.3	3.9	0.4	3.8	1.5	5.0	0.3	1.7	1.0	0.3	4.3	1.7	0.7
Late '80s/'90s Dance	0.0	0.0	0.0	0.0	0.4	0.0	0.7	0.0	0.0	0.0	0.3	0.0	3.8	5.9	0.0	0.0
MTV Flashback Pop	8.1	6.2	9.3	6.9	7.4	9.5	7.8	6.4	8.1	11.9	8.0	7.1	7.9	4.7	8.8	5.5
New Pop Rock	4.0	0.0	6.3	1.3	3.2	1.2	2.0	2.2	0.8	0.0	0.3	0.0	0.0	0.0	0.0	0.0
Pop Alternative	6.6	1.4	3.7	2.6	2.1	0.0	2.4	2.2	0.0	0.3	0.7	0.3	0.3	0.0	0.4	0.7

APPENDIX D: Music Monitor Analysis (Continued)

Average Era/Tempo

	KIOI 9/5/2001	KHPT 9/5/2001	KYPT 9/5/2001	KBZT 9/5/2001	KMSX 9/5/2001	WXPT 9/5/2001	WMLL 9/5/2001	KXPB 9/5/2001	KVMX 9/5/2001	KSTJ 9/5/2001	WCKW 9/5/2001	WTHZ 9/5/2001	WBZA 9/5/2001	KQMQ 9/5/2001	KCHQ 9/5/2001	KKOB 9/5/2001
Average Era	1985.9	1984.0	1985.3	1984.0	1985.6	1983.9	1985.5	1986.0	1984.4	1983.9	1984.0	1983.9	1984.6	1984.7	1984.5	1983.3
Average Tempo	3.1	3.0	3.0	3.0	3.0	3.1	3.0	3.2	2.9	3.0	3.0	3.0	3.1	2.9	3.0	3.0

APPENDIX D: Music Monitor Analysis (Continued)

Era Distribution

	KIOI 9/5/2001	KHPT 9/5/2001	KYPT 9/5/2001	KBZT 9/5/2001	KMSX 9/5/2001	WXPT 9/5/2001	WMLL 9/5/2001	KXPK 9/5/2001	KVMX 9/5/2001	KSTJ 9/5/2001	WCKW 9/5/2001	WTHZ 9/5/2001	WBZA 9/5/2001	KQMQ 9/5/2001	KCHQ 9/5/2001	KKOB 9/5/2001
2000 - 2001	1	0	0	0	3	0	0	2	0	0	0	0	0	0	0	0
1998 - 1999	6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
1996 - 1997	3	0	2	0	0	0	0	2	0	0	0	0	0	1	0	0
1994 - 1995	3	0	7	1	1	0	1	3	0	0	0	0	0	1	0	0
1992 - 1993	2	1	5	4	6	2	5	4	3	0	2	1	2	2	1	0
1990 - 1991	2	2	4	4	7	2	9	8	5	2	1	3	4	7	3	2
1988 - 1989	8	10	9	8	13	10	13	15	9	10	12	9	15	16	11	7
1986 - 1987	15	18	14	12	15	13	16	13	17	13	15	17	14	15	22	14
1984 - 1985	21	22	18	17	17	23	19	16	24	27	23	25	24	18	24	21
1982 - 1983	23	26	20	32	24	25	24	25	21	29	26	25	26	16	25	29
1980 - 1981	9	14	14	14	8	16	7	8	11	15	14	11	10	8	11	17
1978 - 1979	6	6	7	7	5	8	4	3	8	5	6	9	4	10	3	11
1976 - 1977	1	0	0	1	1	0	0	1	1	0	1	1	0	4	0	0
1974 - 1975	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0
1972 - 1973	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
1970 - 1971	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Pre-1970	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

APPENDIX E: Sound Code Examples

	Example Song
'60s Classic Rock	You Can't Always Get What You Want – The Rolling Stones
'70s Classic Rock	You Shook Me All Night Long – AC/DC
'80s AC	Don't Lose My Number – Collins, Phil
'80s CHR	Let's Go Crazy – Prince
'80s Hair	18 And Life – Skid Row
'80s Mainstream Rock	Burnin' For You – Blue Oyster Cult
'80s Modern	Major Tom – Schilling, Peter
'80s Pop Rock	Pink Houses – Mellencamp, John
AC Pop	Breathless – The Corrs
Alternative Rock	Daughter – Pearl Jam
Classic Hits	The Logical Song – Supertramp
Contemporary Mainstream Rock	She Talks To Angels – The Black Crowes
Disco	She Works Hard For The Money – Summer, Donna
Early '90s Pop	I Swear – All-4-One
Late '80s/'90s Dance	My Prerogative – Brown, Bobby
MTV Flashback Pop	Rio – Duran Duran
New Pop Rock	Two Princes – Spin Doctors
Pop Alternative	3 A.M. – Matchbox Twenty