
THE M STREET RADIO DIRECTORY

1990 EDITION

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M Street Corporation

Alexandria, VA and Seattle, WA

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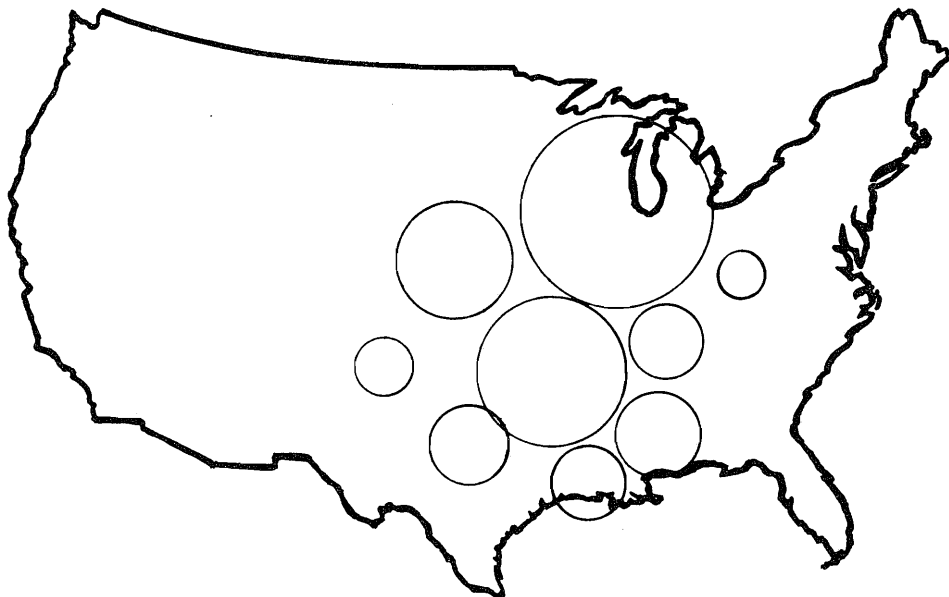
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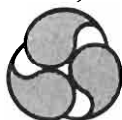
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Radio changes constantly.

Approximately 450 changes are posted to the M Street Database each week! Well over 20,000 changes have been made to this directory since the last year's edition.

Each week since 1984, we have published in the *M Street Journal* information about changes in radio. Changes in ownership, changes in call letters, changes in formats, changes in facilities... the lists of changes go on and on. This directory is the culmination of many years of work by a dedicated group of experienced broadcasters.

Almost everyone who has worked on this project has been an integral part of a radio station; most have years of broadcasting behind them, and still before them. As a book prepared by broadcasters for broadcasters, the product of our work contains more useful, usable and affordable information than any other source. This is the basic information a station owner, engineer, manager, announcer, time buyer--anyone who cares about radio--can use to find out what is happening in the business today.

The data within is part of a much larger database that has been compiled and refined over the past six years. We have selected for inclusion in this book the most frequently requested items. Customized reports of station or market data, mailing labels, and format information are available through our Alexandria office; call (703) 684-3622 or write to P.O. Box 3568, Alexandria, VA 22302 for details.

As with any set of information this large and volatile, some errors are inevitable; we have tried to make this compilation as accurate as possible, and it is an ongoing process. If you should notice information that is incorrect or missing, please phone or fax the corrections to us so that the next edition will be even more accurate.



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^ Cost of a Flight

^ Gross Rating Points

^ Cost Per Point

^ Gross Impressions

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^ PROGRAM ANALYSIS PACKAGE

^ AM vs. FM Usage

^ Quarter Hour Share by 15 minute increments

^ Cross Cume Matrix

^ Daypart Recycling Matrix

^ Qualitative

Willhight Radio Research

Audience Measurement Surveys

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ABOUT RATINGS

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The M Street Radio Directory contains estimates of audience shares from surveys taken by the above ratings companies. The figures we show are taken from the latest survey published before our deadlines. The particular survey used in each market is shown in **The M Street RADIO MARTETS** section, but not in the individual station listings. Ratings are not shown for stations that received less than a .1 share or stations who have changed their format since the survey.

The majority of these estimates were compiled through surveys conducted by either The Arbitron Company or the Birch/Scarborough Research Corporation during the period from mid-September through mid-December 1989. Some markets are not surveyed in the Fall. In these markets surveys are usually conducted from late-March to late-June. In markets which have no Fall survey, the M Street Radio Directory reports estimates from the Spring survey.

A number of radio markets in the Pacific Northwest are surveyed by Willhight Radio Research. Willhight's surveys do not always coincide with the Arbitron and Birch survey periods. The dates of the Willhight surveys are given in the MARKET section.

The term "ratings" is used to describe the audience estimates published in The M Street Radio Directory but "audience share" is a more accurate description. The published numbers represent the percentage of all radio listeners twelve years old or older (12+) who tune to a particular radio station in a theoretical "average quarter hour" on any day from Monday to Sunday between the hours of 6:00 A.M. and 12:00 Midnight. This figure highlights some relative strengths and weaknesses of the stations competing in a market, however it tells only a small portion of the story of competition in a market.

Taken alone, the audience share reveals nothing about the actual size of a station's audience. An estimate of the number of people tuned to all radio stations in an average quarter hour is needed to derive the audience size from the share. These more specific figures are not included, because of their volume, and because the ratings companies would have little to sell if we published them. Our inclusion of audience shares from the ratings companies is based partially on their hopes that persons needing fully detailed information will subscribe to their services

ABOUT RATINGS

UNDERSTANDING RATINGS METHODS

By Steven G. Apel

Steven Apel is the President of Media Perspectives Research Corporation and a former Research Project Director for The Arbitron Company. Media Perspectives provides marketing and audience research as well as strategic consulting for radio broadcasters seeking to maximize ratings and revenues. He may be contacted at Media Perspectives, 2901 Elberta Lane, Marlton, New Jersey 08053, telephone 609-985-7474.

Since the earliest days of radio network programming and advertising, broadcasters have needed a precise means of measuring the radio audience. Audience ratings systems provide "tangible" evidence of radio listening that enables broadcasters to assess the performance of their stations and allows advertisers to compare the audience delivered by competing stations to allocate their media budgets accordingly.

An early system projected the size of the radio audience as a multiple of the amount of mail each program received. This crude system was soon replaced by surveys and polls that adapted scientific sampling principles to the task of counting an unseen audience. Crosley, Hooper and The Pulse pioneered the use of surveys to measure the audience for radio programs. However, the methods these firms employed were not well suited to deal with the dynamics of radio following the development of television.

Radio's evolution into a format medium and the resulting emphasis on demographic targeting of groups of listeners required a greater degree of precision in measuring the audience. Today, the majority of radio audience ratings in the United States are provided by The Arbitron Company and Birch/Scarborough Research. Despite the ability of these firms to provide demographic audience ratings, their measurements remain only estimates of the radio audience.

Radio audience estimates can be influenced by how the measurement survey used to produce them is conducted. As a result, broadcasters and advertisers need to understand the basics of ratings survey methodology. With such an understanding, advertising time can be bought and sold more effectively. Broadcasters can use the ratings to interpret their station's performance in delivering audience and devise strategies for improving this performance.

Information about an individual's radio usage is commonly collected through either a diary or personal interview. Arbitron uses a diary - a written record of listening that is kept by the listener for a week. Birch employs personal interviews in which listeners are asked to recall their radio listening during the preceding twenty-four hours. The BBM Bureau of Measurement, the primary provider of radio ratings in Canada, also uses a listening diary. Willhight Radio Research, which provides ratings for some markets in the northwestern U.S., gathers data via personal interviews. Neither the diary or the interview method provides a perfect measure of listening.

The diary method can capture highly detailed information about radio listening and track changes in listening throughout the day. Differences in weekday and weekend listening can be determined and a reliable weekly reach figure can be computed for each radio station. However, keeping a record of radio listening for a week can be a demanding task. Many listeners decline to participate in a diary survey for this reason. Those who keep a diary may use radio differently than those who do not. As a result, the estimates produced through the diary method may not be representative of the population at large.

The personal interview makes fewer demands on the listener and may encourage more individuals to take part in the survey. As a result, the personal interview is more likely to yield a representative sample of the population. However, these interviews are less likely to produce detailed information on radio listening. Listeners may not remember tuning in to some stations or may not recall the exact times they switched from one station to another. In addition, a series

ABOUT RATINGS

of one day recall interviews conducted with different listeners cannot produce a truly reliable measure of the number of people who listen to a station over the course of a week - the station's cumulative audience or weekly reach. This may result in a significant under-counting of audience.

An illustration of this under-counting is provided by the following example which uses a music intensive station named KMUS and a news/talk formatted station named WNTK which broadcasts play-by-play coverage of a local football team. Suppose a high proportion of sports fans are asked about their Friday radio listening and all report listening to KMUS. On Saturday, these individuals tuned to the football broadcast on WNTK. Since the interview did not cover Saturday listening, they are not counted in WNTK's weekly cumulative audience. Now, suppose people with little interest in sports comprise the sample asked about Saturday radio listening. Few report listening to WNTK for sports coverage. When interviews about Friday and Saturday listening are combined to produce an audience estimate, the cumulative audience of WNTK is calculated to be lower than it actually is.

In an attempt to moderate the effects a one-day recall interview can have on weekly come, both Birch and Willhight follow their detailed one day recall questions with probes about the stations people listened to on prior days. While this may reduce the potential for suppressing reported weekly cumulative audience for some stations the fact that weekly come listening estimates are produced through a different line of questioning than that which produces quarter hour listening estimates raises new issues of reliability and comparability.

In addition to producing different estimates of weekly reach, diary and interview methods can favor different types of programming. Historically, the less intrusive recall interview method has proven more effective in gaining the cooperation of younger listeners while diary reliant surveys have attracted a sample of older, more settled listeners.

Stations that target a young audience often attain a higher rating in a personal interview study than in a concurrently conducted diary study. Stations targeting an older audience usually fare better in diary surveys than in interviews. As a result, radio stations with Album Rock, Contemporary Hit and Urban formats that find primary appeal among listeners below age 35 tend to be more competitive in the recall interview driven Birch ratings. Adult Contemporary, Easy Listening, News and Talk formats which appeal to listeners age 35 and older gain higher ratings in the Arbitron diary system.

Although both diary and interview systems attempt to measure actual listening, there is no guarantee that this is always the case. Evidence suggests that some ratings produced by these systems are really a measure of listeners' awareness of a radio station rather than an indication of station use.

The potential for measuring awareness rather than behavior is greatest when personal interviews are used to gather listening data. The personal interview relies on an individual's ability to remember details of their previous day's radio listening - a "low commitment" activity to which little thought is given. When unexpectedly asked about this listening, an individual who is unsure of what station they used will often mention the name of the first station that comes to mind. When this occurs, a well promoted radio station can win credit for listening and gain ratings points which really belong to a competitor.

In diary studies, the listener's prior "agreement" to report radio usage lessens but does not entirely eliminate the risk that awareness rather than behavior will be measured. When listeners fail to complete their diaries at the time they are listening, the diary changes from an actual record of radio usage into a report of recall that is subject to the imperfections of memory. Just as with recall interviews, listeners may give credit to the stations they are most aware of while they fail to report other stations with a lower profile.

Another problem in capturing accurate information about radio listening is the un-aided response technique both the diary and personal interview methods employ. Both systems ask listeners to volunteer information about the stations they use. For a station to get ratings credit, the listener must accurately report the station's name. This task may prove difficult for some listeners who do not pay close attention to the radio.

ABOUT RATINGS

In the un-aided ratings process, listeners may neglect to report listening to stations they use as a second or third choice. In addition, listeners can get the name of a station wrong. Since each of these mistakes are costly to the broadcaster in terms of lost ratings, the broadcaster must help the listener achieve the necessary accuracy.

The selection of call letters and an on-air slogan that are appropriate for the format the broadcaster is offering along with continual reinforcement of this name both on the air and through outside promotion are needed to minimize reporting errors and gain ratings victory.

The call letters or name of a station must be easy to conceptualize and write in a diary or mention to a survey interviewer. Call letters or a slogan related directly to the station's programming or the benefits it offers help the listener to link listening behavior with the appropriate station. Including the radio station's frequency in on-air mentions and in promotion helps listeners to accurately report listening since many listeners identify stations based on dial locations.

Two elements are vital to ratings success. The first is good programming - a station without good programming cannot capture a sizable audience. The other is effective promotion - both on-air and off-air promotion is needed to assist listeners' in supplying information about their radio listening behavior to the ratings companies.

Informed users of ratings need to remember that radio audience estimates reflect a combination of individuals' actual use of radio stations, their awareness of radio stations and the method employed to gather information from radio listeners.

THERE'S ONLY ONE REASON TO DO RESEARCH

Research is an investment that yields knowledge about listeners, advertisers and the competition. This knowledge enables you to work smarter, plan better, gain an advantage over your competitors and **make more money.**

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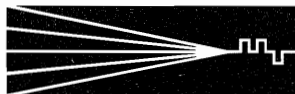
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GUIDE TO USE

To help you get the most information from the station listings please read through this guide. The inside column shows a sample of what is being described in the outside column.

Please examine the samples at the right.

The listings are arranged in lines. We use six different types of lines always in the same order:

- City
- Call Letters
- Frequency
- Address
- Applications & Permits
- Market Information

Yakima

KZTA 1000/w ND-D [SS] 5s 7c 7c
930 Big Bang, Inc. 509-248-4722
Box 2489, 98907 1510 Hartford Rd., 98907
[KIHS]
Yakima Arbitron .9 Birch 2.3

City of License is followed by the stations in frequency order. AM stations first then FM stations.

Yakima

Call letters are followed by Power/Facility:

For AM stations the day power is listed first and the night power second (i.e. 5000/250w). Next is the AM antenna configuration:

- ND-D non-directional day
- DA-D directional days
- DA-1 same directional pattern
day and night
- DA-2 different directional
patterns day and night
- = station shares time with another
station

KZTA 1000/w ND-D

FM stations list their effective radiated power followed by the antenna height above average terrain. FM stations whose ERP or HAAT is different for horizontal and vertical polarizations list the figures as (h) and (v). "DA" indicates a directional antenna is used.

KIHS 630w 590ft

GUIDE TO USE

KZTA 1000/w ND-D [SS]

Format codes follow the power/facility in square brackets. Please see the section **FORMAT CODES** for a complete explanation of our format classifications and their codes.

KZTA 1000/w ND-D [SS] 5s 7c 7c

The last items on the Call Letter line are the change codes. The last digit of the year of the change is followed by a code for the type of change:

- c call letter change
 - f frequency change
 - l city of license change
 - n new station on air
 - s station sale
 - t format change
 - p facilities change
-

930 Big Bang, Inc. 509-248-4722

The frequency line includes the owner of the station and the station's business office phone number. If we do not have a phone number the area code is given.

A "+" preceding the owner indicates the company (not necessarily under the same name) has a ownership interest in stations in other markets.

Box 2489, 98907 1510 Hartford Rd., 98907 [KIHS]

Addresses, up to two are shown. The city and state are assumed to be the city and state of license unless otherwise listed.

Any AM or FM affiliate in the same market is shown in square brackets following the station addresses.

cp 105.7;100000,777

The Applications & Permits line, if any, shows applications not yet accepted or rejected and construction permits not yet on air. Listings correspond to the facilities descriptions above.

Yakima Arbitron .9 Birch 2.3

The last possible line in a station listing is the Market Information. The primary market area served is followed by any ratings (see **ABOUT RATINGS**) and any secondary market.

FORMAT CODES

As the broadcast industry itself evolves, so do station formats, and classifications/definitions are amended from time to time to reflect current trends. Here is the current set of format classifications in use:

AC Adult Contemporary

An adult-oriented pop/rock station, with no hard rock, possibly some non-rock music, and often a greater emphasis on non-current music. AC-OL would be a oldies based AC.

AP Album - Progressive

Eclectic rock, often with wide variations in musical style.

AR Album - Rock

Mainstream rock & roll. Can include more guitar-oriented "heavy metal".

AS Adult Standards

Standards and older, non-rock popular music (1930-1965), appeals to older adults. Often includes softer current popular music.

CH Contemporary Hit Radio (Top-40)

Current popular music, often encompassing a variety of rock styles. CH-RB would be Dance/CHR, CH-AR would be rock based CHR.

CW Country

Country music, including contemporary and traditional styles. CW-OL would be country oldies.

DR Drama

Radio dramas, often pre-1950.

ET Ethnic

Programs in languages other than English, French or Spanish. Often brokered and/or block-programmed.

EZ Easy Listening

Gentle, background music, often cover versions of popular songs. More uptempo varieties of this format include soft rock originals.

FA Fine Arts - Classical

Fine arts ("classical") music, often including opera, theatre, and/or culture-oriented news and talk.

FF French

French-language programming.

HA Comedy

Comedy monologues, sketches, music and dramas.

JZ Jazz

Jazz music, usually a loose and eclectic mix; sometimes black-oriented.

NA New Age

Mostly instrumental, often mixed with soft jazz and/or soft AC. Often called "New AC".

NX News

All-news, either local or network in origin. Also in format description if a significant block of time is devoted to it.

FX Farm News

OL Oldies

Formerly popular music, usually rock oldies, with 80% or greater non-current music. CW-OL indicates country oldies; RB-OL, black oldies and AR-OL, album rock oldies or "classic rock".

PT Pre-teen

Music, drama or readings intended primarily for a pre-teen audience.

RB Black/soul - Urban

Black-oriented music and programming primarily for a black audience; can cover a wide range of musical styles, often called "Urban Contemporary"

FORMAT CODES

RC Religious - Contemporary

Modern and rock-based religious music.

RG Religious - Gospel

Traditional religious music; can be black-oriented or country-oriented "southern gospel"

RL Religious

Local or syndicated religious programming, sometimes mixed with music.

SA Soft Adult Contemporary

A cross between Adult Contemporary and Easy Listening. Almost wholly non-current, soft rock originals; can also be mixed with adult standards.

SB Soft Urban Contemporary

A mix of soft Urban and Adult Contemporary and Jazz, often heavy in oldies.

SS Spanish

Spanish-language programming. Spanish-language equivalents of English formats include SS-CW (ranchero music), SS-AC ("modern" music), SS-SA (salsa, tropical) or SS-VA (variety), and formats such as SS-EZ or SS-NX-TK which match English language formats.

SX Sports

Listed only if all or a substantial block of a broadcast day is devoted to play-by-play, sports news, interviews or telephone talk.

TK Talk

Talk, either local or network in origin; can be telephone-talk, interviews, information, or a mix.

HT Health Talk

All fitness or motivational talk formats.

MT Financial Talk

All financial or "Money-Talk".

VA Variety

Incorporating three or more distinct formats, either block-programmed or simultaneously.

ADDITIONAL CODES:

Z Station currently off air

r Relays another station's programming

s Simulcasts

* Non-commercial station

& Satellite

X-Y Formats combine

X/Y Formats alternate (dayparted)

- Format is about to change or is unknown

m AM-drive

a Afternoon

e Evening

n Night

l Late night

y Weekends

FORMATS

The M Street formats by major classification produce the following station counts:

<u>Format</u>	<u>Commercial</u>	<u>Non-Commercial</u>
Adult Contemporary	2,104	16
Adult Standards	361	1
Album Progressive	39	225
Album Rock	255	11
Classic Rock	88	1
Contemporary Hits	892	71
Country	2,451	7
Easy Listening	294	7
Ethnic	35	10
Fine Arts	52	283
Jazz and New Age	40	110
News and Talk	360	66
Oldies	627	0
R & B, Urban Contemporary	298	33
Religious Contemporary	99	34
Religion and Gospel	608	330
Spanish	297	25
Unknown or changing formats	171	91
Variety	131	374
	=====	=====
Total	9,202	1,695

156 stations are silent

760 construction permits are pending