

\$7.50

AMERICA'S ONLY REVIEW
OF THE RADIO MARKETPLACE

COMPILED BY BOB HAMILTON
AND KAYE TIPTON

Radio Quarterly Report '76

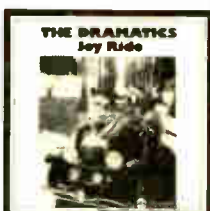
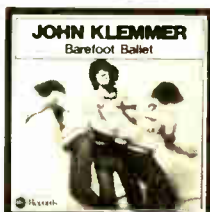
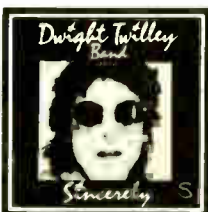
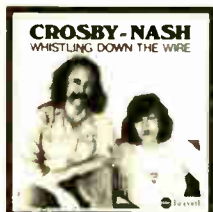
Special Double Encore Issue

World Radio History

News and Events That Shaped
The Radio and Music Industry
July 1 - Sept. 30, 1976 Vol. 11

AT ABC, THE NAME OF THE GAME IS

MUSIC



From ABC, ABC-DOT, and Shelter Records

RORY GALLAGHER



CALLING CARD

Rory Gallagher

1945-1995
Not too long a time, Rory Gallagher has been a name well known. He spent most of his guitar playing and his songwriting in the years following the 1971 arrival of Coltrane and other great jazzmen in a genre that was what it was, completely original and heavy. He was the only man to play the electric guitar in a jazz band.

Ian Thomas
band

Goddnight

Mrs. Calabash



Ian Thomas Band

1948-1988
The Ian Thomas Band was a Canadian group of rock and roll musicians. Of their first album, Ian Thomas Band, Ian Thomas had a great idea: a series of ten songs, each named after a British town or city. These songs were a mix of rock and roll, with a strong emphasis on the melody and the lyrics.

4 ESTABLISHED ARTISTS

Steeleye Span

1969-1995
They were the first to take the world of folk music and rock and roll and make it their own. They were the first to take the world of folk music and rock and roll and make it their own. They were the first to take the world of folk music and rock and roll and make it their own. They were the first to take the world of folk music and rock and roll and make it their own.

Robin Trower

1943-1995
With his guitar and his voice, Robin Trower has been a force to be reckoned with in the world of rock and roll. He has been a force to be reckoned with in the world of rock and roll. He has been a force to be reckoned with in the world of rock and roll.

STEELEYE
SPAN



ROCKET COTTAGE

ROBIN TROWER
Long Misty Days



Chrysalis
The sound reason

**THE BIGGEST
DOUBLE ALBUM IN
HISTORY.**

**THE BIGGEST
"LIVE" ALBUM IN
HISTORY.**

THE BIGGEST



**PETER FRAMPTON
"FRAMPTON COMES ALIVE!"
ON A&M RECORDS & TAPES**



Produced by Peter Frampton

Includes the singles "Show Me The Way," "Baby, I Love Your Way,"
and "Do You Feel Like We Do!"

Direction: Dee Anthony Bandana Enterprises Ltd., 654 Madison Avenue / NYC 10022
Agency: Frank Barsalona / Premier Talent / 888 7th Avenue / NYC 10019



Radio Quarterly Report '76

Publisher – Bob Hamilton

Editor – Kaye Tipton

Associate Editor – Jeanne Mattiussi

Associate Editor – Helen Roberts

Design – Kathy Clary

Production – Westside Graphics

Copyright 1976, Radio Quarterly Report

P6-10014 S1



T6-347S1



M6-870S1



M6-845S1



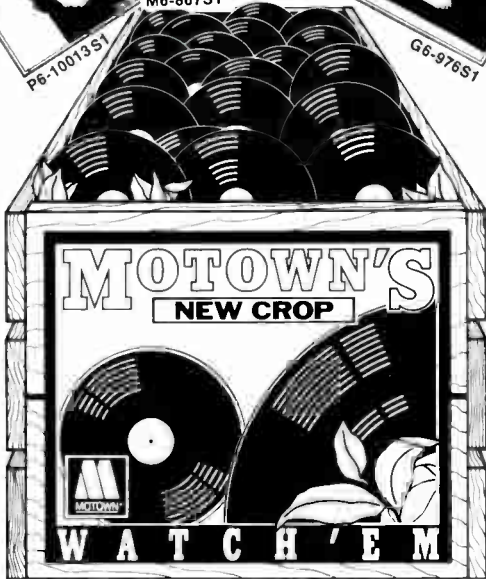
M6-845S1



M6-867S1

P6-10013 S1

G6-976S1



On Motown Records & Tapes

©1976 Motown Record Corporation

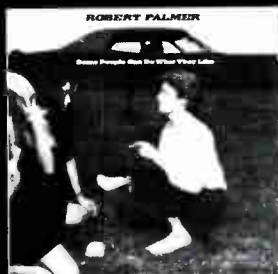
DEDICATION

This book is dedicated to the thousands of people who wrote articles, filled out questionnaires, and took the time to aid the three months of work this book has taken. We are grateful for the support of subscribers and advertisers. We would especially like to mention the love and support of the people at Chuck Blore Creative Services, Neil Bogart, and the entire staff at Casablanca, Sal and the folks at our second home, Martoni's, the lovely people at Private Stock who aided us in New York, Vince Cosgrave and the folks at MCA, Pete Senoff and the people at ABC for their continuing faith, the beautiful people who made our staff at Caribou Ranch so pleasant, Stan Monteiro and Columbia for love, Paul Johnson and Derek Church at Motown, friends at A&M, Sid, Jer, and the folks at Black Radio Exclusive, Freddy, Bobby and friends at Island records, Eddie Reeves and his staff at Chappell, Lee & Johnnie, Janis, John, Billy, Eddie and the kind help from Janus, Pat & company at UA, Kenny, Kerry and Elektra Records, Carol, Don and Dave and the smiles from WB, and the people at other trade publications who so kindly treated us with aid and information.

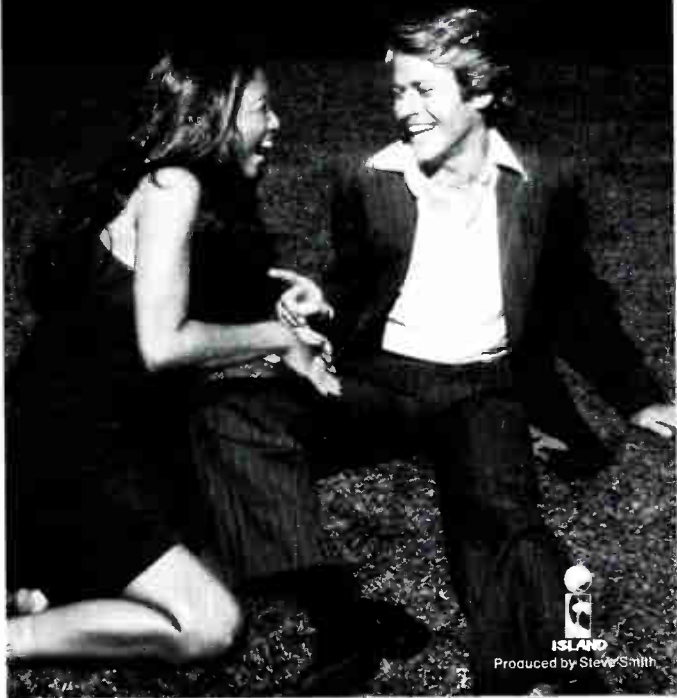
Finally, this book is dedicated to those who search for deeper understanding of the world of communication.

Some People Can Do What They Like
ROBERT PALMER

Does
On His New Album



Album ILPS-9420



Produced by Steve Smith

INTRODUCTION

This is the second Radio Quarterly Report. We will reiterate. It is about radio. Its purpose is to provide a deeper communication and a wide overview of the radio and related industries.

We are most grateful to the people who took the time to write articles, answer phones, fill out questionnaires and back up their belief in the need for Radio Quarterly Report with their subscription checks.

On Christmas night at a party at my friend Chuck Blore's house, I came upon a copy of Irving Wallace's book called *The People's Almanac*. It hooked me in a second. I was up till well early in the morning perusing its pages. I have talked to countless numbers of friends who noted they had had the same experience.

What was the fascination? After careful analysis, in my humble opinion, it had to do with the myths that were ended. Information was deeper and it was accurate.

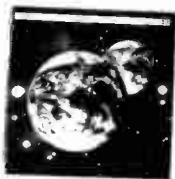
Hence the birth of the Radio Quarterly Report with that same type of attitude. We're here to talk about the things that haven't been talked about. Take the story on Rasta and Reggae in this issue. It's never been written. Take the explanation of Polydor. Take the Caribou Ranch or the Warner Brothers History story. Please understand that this is not meant to pat ourselves on the back; rather it is to explain the concept of this book.

In this industry of insecurity and heavy pressure, we need each other. None of us would have survived even an instant in the business without the help our friends have given each and every one of us. That's what this book is about. People holding each other together. Friends sharing information.

We hope this issue will mean more to you than the last. We hope the next issue does the same over this one. We've worked awfully hard to provide a book that will help. Without your kindness and support we could never have done it.

Here it is; issue number two.

**James Vincent
"SP-1"**



On Caribou Records and Tapes.

Table of Contents

- | | |
|---|--|
| 29. TOP 100 STATIONS | 118. WOMEN IN THE BIZ:
JULIE GODSEY
SHEILA CHLANDA |
| 37. WB STORY | 124. LEE ABRAMS |
| 47. RADIO ORGANIZATIONS | 126. RADIO COMEDY
by DAN O' DAY |
| 51. ON GETTING INTO THE BIZ | 130. MARTIN LUTHER KING -
NATRA CONVENTION |
| 61. RECOGNIZING THE MONA LISA
by STEW YAHM | 132. RADIO SALES
by DWIGHT CASE |
| 63. THE ARTIST LOOKS AT RADIO:
JANIS IAN JOHN DENVER | 134. DON RICHMAN |
| 69. TOP 40
by MARK DRISCOLL | 137. I AM MUSIC |
| 73. RASTA & RAGGAE | 139. MISCOMMUNICATION THRU
MESS-MEDIA |
| 79. PERHAPS SOME WINE
by TOM COSSI | 143. CREATIVE RADIO |
| 80. POLYGRAM STORY | 156. COUNTRY POWER
by LARRY BAUNACH |
| 83. CARIBOU RANCH | 160. THE PROMO PEOPLE |
| 89. ADULT CONTEMP.
by CHUCK THAGARD | 182. THE RECORD COMPANIES |
| 93. RADIO TECH
by ROB CLAYTON | 215. SHARING IDEAS |
| 97. RADIO BUZZWORDS
by ERIC CHASE | 233. SYNDICATORS AND SERVICES |
| 100. THE DON BURDEN STORY | 234. SYNDICATORS AND SERVICES |
| 102. 800 NUMBERS | 261 THE MARKETS |
| 104. HOW TO PUT TOGETHER
YOUR OWN TV SHOW | 382 SPOTLIGHT RADIO STATIONS |
| 116. THE COMPLETE RECORD MAN | 485 THE MUSIC |
| | 494 GROUP PROGRAMMERS |

The Definitive Disco Album

Spring Affair

Summer Fever



The Definitive Love Album

Autumn Changes

Winter Melody



Four Seasons Of Love

Donna Summer

The First Lady Of Love



OCLP 5003
Certified Gold



NBLP 7038
Shipped Gold



OCLP 5004
Certified Gold

An Oasis Recording on Casablanca Records and Tapes.

Booking
William B.
2000.

Do You Believe In Funk After Death?

Funk upon a time...
... in the days of the Funkapus, the concept of specially designed afronauts — capable of funkating galaxies — was first laid on man child, but later re-processed and placed among the secrets of the pyramids until a more positive attitude could be obtained. There in these terrestrial projects, it, along with its co-inhabitants of Kings and Pharaohs, would wait like sleeping beauties for the kiss that would awaken them to multiply in the image of the chosen one...

DR. FUNKENSTEIN!

A NEW EXPERIENCE

"THE CLONES OF DR. FUNKENSTEIN"



from the outrageous

PARLIAMENT

believe... and funk is its own reward...!!

Management:

Message

Booking: William Morris

1000

**Keep that
dial just
where it is:**



**A Far Out production
on United Artists
Records and Tapes.**

© 1976 UNITED ARTISTS MUSIC AND RECORDS GROUP, INC.





**THE PAST 13 WEEKS IN REVIEW ...
THE STORIES THAT MADE HEADLINES**

FCC DRAFTS A BILL TO BAN OBSCENITY AND INDECENCY FROM THE AIR ...

**RALPH BEAUDIN EXITS CCC RADIO PRESIDENCY ...
JOHN BAYLESS LATER TAKES HIS PLACE ...**

LARRY MANUEL NAMED VP, GM OF ARBITRON REPLACING BILL McLENAGHAN ... McLENAGHAN JOINS SHULKE ...

SPRING ARBITRON RATINGS HIT THE STREETS IN JUNE-JULY ... LITTLE SURPRISES ... RICH GET RICHER ... WMMS IN CLEVELAND COMES ON STRONG AS DOES WNCI-FM IN COLUMBUS ...

PROGRAMMING CHANGES OVER THE QUARTER - JOHN LUND MOVES TO PD-SHIP AT WISN IN MILWAUKEE ... BEAU MATHEWS BECOMES PD AT WAYS ... JAY THOMAS MOVES TO 99X IN NEW YORK ... TED FUER-

5 MAJOR ALBUMS NOW IN FOCUS!



PS 2013



PS 2012

**THE FOCUS
IS ON STARDOM!**



**PRIVATE STOCK
RECORDS. LTD.**



PS 2015



PS 2017



PS 2014

GESON SPLITS WDRQ ... CHUCK KNAPP TAKES OVER
WIBG WITH NEW OWNERS, FAIRBANKSBROADCASTING
... LARRY LUJACK COMES BACK TO MORNINGS AT
WLS ... KGBS BECOMES KTNQ, AND JIMMI FOXX AN-
NOUNCES UPCOMING BATTLE WITH KHJ ... MEL PHIL-
LIPS LEAVES EPIC TO TAKE OVER PD SPOT AT WNBC
... MARGE BUSH LEAVES WIXY MD JOB AFTER 25
YEARS WITH STATION ... LARRY RUAN RESIGNS PD
JOB AT KEEL ... MARK DRISCOLL LEAVES KSTP ...
BILL BAILEY LEAVES WIXY AND THEY BECOME WMGC
... E. ALVIN DAVIS TAKES OVER AT WSAI ... ROBIN
MITCHELL TO WIFE ... BUZZ BENNETT BECOMES PD
AT WONE ... GEORGE KLEIN EXITS WHBQ ... JOHN
LONG COMES IN FOR PD JOB THERE ... RON JACOBS
BACK IN RADIO AT KKUA, HONOLULU AS VP OF PRO-
GRAMMING ... ANNOUNCES SUIT AGAINST J. AKU
FOR ALLEGED SLANDEROUS REMARKS ON THE AIR.
RECORD COMPANY CHANGES CONTINUE ... HERB
GOLDFARB LEAVES LONDON RECORDS AFTER 25
YEARS ... LYNN ADAMS TAKES OVER PROMOTION AT
ROCKET ... BILLY BASS IN SAME JOB AT CHRYSALIS
... FRED MANCUSO FROM CHRYSALIS AND BOBBY
APPLEGATE FROM ARIOLA HEAD UP PROMOTION EX-
PANSION AT ISLAND ... CHARLIE MINOR LEAVES A&M
FOR VP-PROMOTION SLOT AT ABC ... PAT PIPILO RE-
SIGNS ISLAND FOR NATIONAL PROMO HEAD JOB AT
UA ... RAY ANDERSON OUT THERE ... WORKING IN-
DEPENDENT PROMO ...

SYNDICATION COMPANIES CONTINUE TO SPRING UP
... SURVIVAL, THE BIGGEST PROBLEM ...

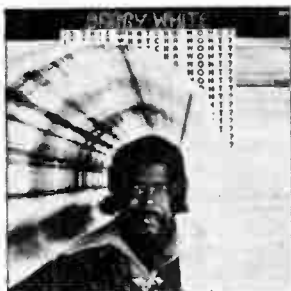
DOUBLEDAY TAKES OVER WYOO-FM IN MINNEAPOLIS
... ALREADY OWN KDWB ...

WEEP IN PITTSBURGH SWITCHES BACK TO COUNTRY
FORMAT ...

CHARGES OF SALE OF ARBITRON DIARIES IN BALTI-

New!

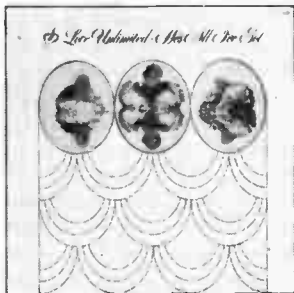
Releases from Barry White



IS THIS WHATCHA WONT?
T-516



LOVE UNLIMITED
ORCHESTRA
My Sweet Summer Suite
T-517



LOVE UNLIMITED
He's All I've Got
U-101

20TH
CENTURY
RECORDS

MORE . . .

FRANKIE CROCKER PLEADS 'NOT GUILTY' TO CHARGES OF LYING TO A GRAND JURY . . .

AL BELL FOUND NOT GUILTY OF BANK FRAUD CHARGES . . .

GUS GOSSERT, FORMER N.Y. PROGRAMMER, FOUND MURDERED . . .

NRBA CONVENTION HELD . . . CLOSE TO 2,000 ATTEND . . . COMPETITION BETWEEN NRBA AND NAB GROWS KEENER . . .

NATRA CONVENTION HELD IN THE BAHAMAS WITH ABOUT 1,500 IN ATTENDANCE . . .

DISCO CONVENTION HELD AGAIN IN NEW YORK . . .

FM RADIO CONTINUES TO MAKE GIGANTIC STRIDES IN BROADCAST LISTENING . . .

572 AM-FM APPLICATIONS FLOOD FCC BEFORE SIX-MONTH "FREEZE" TAKES PLACE . . .

STAR STATIONS KISN AND KOIL GO DARK . . . BURDEN GIVES UP 12-YEAR FIGHT . . .

BIG CHALLENGES AGAINST TENNESSEE AND INDIANA STATIONS . . . HEAVY CHARGES OF BLACK DISCRIMINATION . . .

BATTLE GOES ON FOR KRLA LICENSE . . . ALMOST A DECADE NOW . . .

BIG PUSH ON TO EXTEND STATION LICENSE RENEWAL TIME FROM 3 TO 4 OR 5 YEARS . . .

MARGITA WHITE AND JOE FOGARTY . . . NEW COMMISSIONERS AT FCC . . .

CHUCK ROBERTS TAKES OVER PD JOB AT WDGY . . . JIM DAVIS BECOMES PD AT KLIF IN DALLAS . . .

« A WEEKLY TRADE MAGAZINE »

SIDNEY MILLER'S
BLACK RADIO!
Exclusive

AT LAST...

AN ALTERNATIVE!

3049 LAUREL CANYON BLVD. LOS ANGELES, CALIF. (656-3169)

BLACK RADIO!

Exclusive A Weekly Magazine!
At Last...

An Alternative!

Annual subscription \$75.00

Name _____
Address _____
City _____ State _____
Zip _____

BLACK RADIO!

Exclusive A Weekly Magazine!
At Last...

An Alternative!

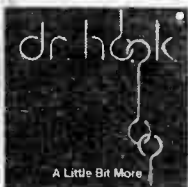
Annual subscription \$75.00

Name _____
Address _____
City _____ State _____
Zip _____

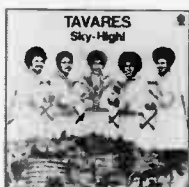
POWER FROM THE TOWER



HELEN REDDY
Music, Music
ST-11547



DR. HOOK
A Little Bit More
ST-11522



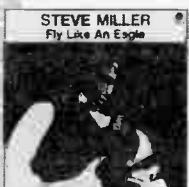
TAVARES
Sky-High!
ST-11533



LITTLE RIVER BAND
ST-11512



NATALIE COLE
Natalie
ST-11517



STEVE MILLER
Fly Like An Eagle
ST-11497



STARZ
ST-11539



PARIS
Big Towne, 2061
ST-11560



THE BAND
The Best Of
The Band ST-11553



COMING.....

(Calendar For Rest Of This Year)

- Oct. 24 - 27: National Association of Educational Broadcasters — Annual Convention.
- Oct. 30 - 31: Bill Gavin Regional Radio Seminar for Northern California — Holiday Inn, Monterey, California.
- Nov. 5 - 7: Loyola National College Radio Conference — Loyola University, Chicago
- Nov. 7 - 8: National Convention — Society of Broadcast Engineers, Holiday Inn, Hempstead, N.Y.
- Nov. 10 - 13: National Convention of Society of Professional Journalists, Sigma Delta Chi, Marriott Hotel, Los Angeles
- Dec. 1 - 4: Billboard Programming Conference — Marriott Hotel, New Orleans, Louisiana
- Dec. 13 - 15: Radio Television News Directors Association Meeting — Americana Hotel, Bal Harbor, Miami, Florida
- Jan. 23 - 26: National Religious Broadcasters — National Convention, Washington Hilton Hotel

1976.

**The Year of
the Light.**

Continuing their
incredible succession
of hit singles and
albums, the new
Electric Light Orchestra
album:

**A
New World Record.**

**On United Artists
Records and Tapes.**



© 1976 UNITED ARTISTS MUSIC AND RECORDS GROUP INC

KFML

1390 a.m.

6675 E. TENNESSEE
DENVER, COLO 80224
(303) 399-1390



KFML

1390 a.m.

6675 E. TENNESSEE
DENVER, COLO 80224
(303) 399-1390



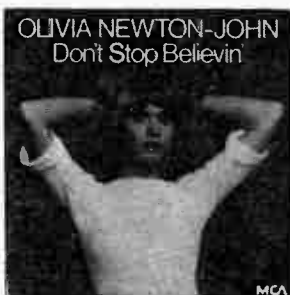
THE

BIG ONES

From MCA Records



MCA2-11004



MCA-2223



MCA2-6001



MCA-2228



PIG-2210



PIG-2195

From Rocket Records

©1978 MCA Records, Inc.

RECORDS

We're looking for record-holders of something in music or broadcasting. If you think you hold a record, please contact the RQR Office. We found these new records this time around:

- * Mike Joseph tells us he holds the record for number of stations consulted (56), number of first-place stations in the market (34) number of 50,000-watt stations consulted (now 10) and he has consulted in 8 of the top 10 markets and 12 out of the top 15.
- * Bob Reitman of WQFM in Milwaukee just broke the world record for continuous announcing on the air. He did 222 hours and 22 minutes without stopping.
- * In our KFAC (L.A.) investigation, we found that that station holds the record for average amount of years of its air staff. The average man has been at KFAC 26 years. Incredible!

TOP LINES OF THE QUARTER

The Pope has decided to name three PDs to be Cardinals. This way we (promotion men) will only have to kiss their rings.
— Ole Bear in RMR

Girl in bed to local promo man: "I suffer from asthma."
"Thank goodness," he said, "I thought you were hissing me."
— Ole Bear in RMR

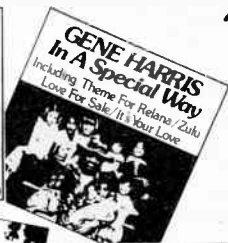
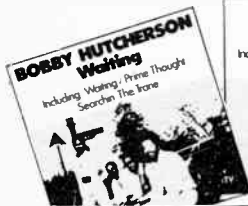
A coach of a local football team where they had a lot of racial problems said, "Look, there's no more black guys and no more white guys on this team. From now on everybody is one color — green." They got out on the football field and he gave this order: "All right, all the light green guys on this side, and all the dark green ones on that side."

It's not hard to understand why most southerners are supporting Carter for president. Just for once, they'd like to have somebody in the White House who doesn't speak with an accent.
— Fruitbowl.

An atheist is a teenager who doesn't believe in Peter Frampton.
— Ole Bear in RMR

Help! The Paranoids are after me!

For the Leaders, By the Leaders;



Blue Note.
The leaders.
Always have been.

© 1976 UNITED ARTISTS MUSIC AND RECORDS GROUP INC



AMERICA'S TOP RADIO 100 STATIONS

What does the average American radio station do that makes it successful? We decided to investigate that question in several ways. We of course could have used any rating service, and from that service we could have pulled different kinds of measures. If you use share, you're really not being fair to the majors, who look at an 8.0 with great satisfaction. At the same time, if you use cume, you have to deal with the smaller stations whose potential market for tune-in is far less than the majors. So we've decided to do both. This time around it's by shares and in the next issue it will be by cumes.

What you will see in the next paragraphs is the analysis of the top 100 radio stations in the April/May Arbitron rating according to shares.

We sent questionnaires to all 100 stations and received back 69 of them. The following information is based on those questionnaires.

Before we give you the answers to each of the questions we will note the average successful radio station according to share. For example, the average share winner is a top forty station, its employees have been there about 2 years each. The

ation has a commercial load limit of 18 minutes, runs heavy news, (more than once per hour average), promotes heavily, is not automated, has the PD screen the music, has a playlist around 30-40, does not play LP cuts, does about 25% oldies, does not have females on the air, and runs play-by-play sports. In addition it definitely believes in station jingles, and considers itself a tight radio station. Finally, it is affiliated with a network. ABC and CBS come out on top here.

Here are the questions asked and distribution of the answers. Again, we'll do it by cume next time around.

What is your format?	
Top 40	37%
MOR	18%
Country	18%
Adult Contemporary	9%
Beautiful	8%
Oldies	2%
AOR	2%
Block	2%
Black	2%

What is the average time your air staff has been employed at the station?	
2 years	24.5%
5 years	16%
3 years	15%
1 year	10%
4 years	10%
6 years	10%
7 years	3.2%
8 years	3.2%
9 years	3.2%
Over 15 years	3.2%
10 years	1.5%
11 years	1.5%
12 years	1.5%
15 years	1.5%

What is your Commercial load limit?	
10 minutes	3%
12 minutes	5%
14 minutes	11.5%
15 minutes	7%
16 minutes	5%
17 minutes	3%
18 minutes	62%
19 minutes	1.5%

21 minutes	1.5%
How often do you run news?	
More than hourly	52%
Hourly	28%
Less than hourly	20%
How often do you run contests?	
Heavy (at least one per month).	80%
Sometimes	17%
Never	3%

Are you automated at any time?	
100%	5%
Some	7%
None	87%

Is your music screened by the program department before air play or do jocks decide?	
Screened	98%
Jocks	2%

How many records generally are on your playlist?	
50+	30%
40-50	19%
30-39	38%
20-29	13%
10-20	8%

Do you play LP Cuts?	
Yes	70%
No	30%

What is your percentage of oldies on the hour?	
0-10	3%
10-19	16%
20-29	24%

30-39	19%	personality and 10 being tight, where do you place your station?
40-49	22%	
50+	15%	
Are there any regular female announcers on the air?		
Yes	40%	
No	60%	
Do you do sports play-by-play?		
Yes	60%	
No	40%	
Do you use station ID jingles?		
Yes	86%	
No	14%	
On a scale of 1-10, with 1 being		Are you affiliated with any network?
		Yes 70%
		No 30%

TOP 100 RADIO STATIONS

1.	WJBE	Bloomington, In.	39.1
2.	WWNC	Asheville, N.C.	35.5
3.	KLWW	Waterloo - Cedar Rapids	34.8
4.	KGBT	McAllen - Brownsville	33.0
5.	KEIN	Great Falls, Mont.	31.7
6.	KYJC	Medford, Or.	30.8
7.	KVOL	Lafayette, La.	27.7
8.	WCCO	Minneapolis - St. Paul	27.7
9.	KFAB	Omaha - Council Bluffs	27.6
10.	WTIC	Hartford - New Britain	26.6
11.	KMOX	St. Louis	26.4
12.	WROV	Roanoke, Va.	26.4
13.	KELO	Sioux Falls	26.1
14.	KOOK	Billings	26.0
15.	KDKA	Pittsburgh, Pa.	25.8
16.	KJRB	Spokane, Wash.	25.4
17.	WMT	Cedar Rapids	25.1
18.	KFGO	Fargo - Moorhead	24.9

19.	KOKA	Shreveport	24.6
20.	WROK	Rockford	24.5
21.	WGBE	Evansville, Ind.	24.1
22.	KMON	Great Falls, Mont.	24.0
23.	WHYN	Springfield, Mass.	23.0
24.	KUGN	Eugene, Or.	22.4
25.	WRTH	Altoona, Pa.	22.0
26.	WMEE	Ft. Wayne, Ind.	21.7
27.	WHBC	Canton, Oh.	21.6
28.	WPXI	Charleston, S.C.	21.6
29.	KSOO	Sioux Falls	21.6
30.	WVAM	Altoona, Pa.	21.5
31.	WWVA	Wheeling, W. Va.	21.0
32.	WBT	Charlotte - Gastonia, N.C.	20.6
33.	WGEE	Green Bay	20.4
34.	WKWK-FM	Wheeling, W.Va.	20.2
35.	KFYD	Nampa, Idaho	20.0
36.	WELT	New Haven - West Haven	19.8
37.	WKMI	Kalamazoo, Mo.	19.7
38.	KEEL	Shreveport	19.7
39.	KVOO	Tulsa	19.5
40.	WHAM	Rochester, N.Y.	19.4
41.	KTSA	San Antonio	19.4
42.	KRGV	McAllen - Brownsville, Tenn.	19.3
43.	KRIO	McAllen	19.2
44.	WJET	Erie	19.2
45.	KDAL	Duluth - Superior	19.2
46.	WSLC	Roanoke, Virg.	19.0
47.	KBMY	Billings	18.9
48.	KFFM	Yakima, Wash.	18.9
49.	WKTZ FM	Jacksonville	18.8

50.	WOOD	Grand Rapids	18.8
51.	WOKS	Columbus, Ga.	18.7
52.	WTHI	Terre Haute, Ind.	18.7
53.	WIVV	Erie	18.6
54.	KERN	Bakersfield	18.5
55.	KGNC	Amarillo	18.4
56.	WRVA	Richmond	18.4
57.	KMED	Medford, Or.	18.3
58.	KVOX	Fargo - Moorhead	18.3
59.	WDAY	Fargo - Moorhead	18.3
60.	WEZO	Rochester, N.Y.	18.2
61.	WHNN	Saginaw, Mich.	18.2
62.	WTMJ	Milwaukee	18.1
63.	WISE	Asheville, N.C.	18.0
64.	WHIO	Dayton	17.9
65.	WXOX	Bay City, Mich.	17.9
66.	WOW	Omaha - Council Bluffs	17.9
67.	WIBB	Macon	17.9
68.	KTAV	Wichita Falls	17.8
69.	WHHY	Montgomery	17.7
70.	KIT	Yakima, Wash.	17.7
71.	WMAZ	Macon	17.6
72.	WOIC	Columbia, S.C.	17.6
73.	WHP	Harrisburg, Pa.	17.6
74.	WCAW	Charleston, W. Va.	17.6
75.	WXAZ	Charleston, W. Va.	17.6
76.	WDUZ	Green Bay	17.5
77.	KRMG	Tulsa	17.5
78.	WIBX	Utica - Rome	17.5
79.	WARM	N.E. Pennsylvania	17.4
80.	WJDX	Jackson, Ms.	17.4

81.	KGNC FM	Amarillo	17.3
82.	KPUR	Amarillo	17.3
83.	WKBO	Harrisburg, Pa.	17.2
84.	WGNT	Huntington, W. Va.	17.2
85.	WDEF AM	Chattanooga, Tenn.	17.2
86.	KHAR	Anchorage	17.2
87.	WBEN	Buffalo	17.2
88.	WCGO	Columbus, Ga.	17.1
89.	WHYN FM	Springfield, Mass.	17.1
90.	WDIA	Memphis	17.1
91.	WXVI	Montgomery, Ala.	17.0
92.	WMAZ AM	Macon	16.8
93.	KASE	Austin, Tex.	16.8
94.	KLAZ	Little Rock	16.6
95.	WGLF FM	Tallahassee	16.6
96.	WBLX	Mobile	16.6
97.	WIRL	Peoria	16.6
98.	WTSO	Madison	16.4
99.	KTOK	Oklahoma City	16.4
100.	WIXY	Evansville, Ind.	16.3

O'CONNOR CREATIVE SERVICES

OFFERING "The History of Rock and Roll—77," "Golden Years of Pop," "Golden Years of Country," "Top 100 of the 60's," "Dick Clark's Solid Gold," "Country Parade of Stars," "Christmas With," "The Beach Boys," The Good Music Company, Mel Blanc Radio Features. (International Markets)

"Ronald Reagan," "Elliot Janeway," "Kids Say The Darndest Things" with Art Linkletter, "All My Problems," "You're The Judge" with Ralph Story, "Efrem Zimbalist, Jr. Presents," "Candid Comments" with Denny Bracken, "The Rip-Off" with Jack Webb. (Everywhere!)

P.O. BOX 8888, UNIVERSAL CITY, CA 91608

EVERY THREE MONTHS!



THE INDUSTRY'S ONLY OVERVIEW

SUBSCRIBE NOW!

- Enclosed is \$7.50 for the Fall Issue
- Enclosed is \$25 for one year
(four books)

Name _____

Position _____

Company _____

Address _____

City _____ State _____ Zip _____

FROM BEARSVILLE

NEW ALBUMS



Ra Utopia — Todd Rundgren



Night Shift
Foghat

Jesse Winchester

LET THE ROUGH SIDE DRAG

Includes Step by Step/Damned if You Do
How About You/Working in the Vineyard



Let the Rough Side Drag

Jesse Winchester





RECORD COMPANY OF THE QUARTER

Warner Brothers

(on a Friday)

Special By-line credit for this article should go to Warner Brothers employees Carol Hart and Ellen Pelessaro who took so much of their time with introductions and research. Also added credit to Dave Urso and Don McGregor who got me into the building by telling everybody I was looking for stars for my next movie.

This is the story of three Friday afternoons at Warner Brothers. The first Friday afternoon we will talk about is that afternoon when then treasurer Ed West and Jack Warner waited with two million dollars for the Imperial Records negotiator, for the purpose of buying the company out. The Imperial representative didn't show.

"If we were ready to commit to 2 million dollars for their company, why don't we take the same 2 mil and start our own record company," Warner stated. The year was 1958 and WB was born. Jim Conkling was formerly with Columbia and Capitol Records to head up the new label and he started with a bang, opening distributorships for the company all across the country. That move was later to be proven a huge mistake. As Sr. VP Stan Cornyn told us, "It

was something like Disneyland Records trying to start their own branch system across the country. There's hardly enough there. It takes an awful lot of product to sustain all that. But, coming from Columbia and Capitol, all he (Conkling) knew was the branch system."

To regress for a second, it was not the first time that the Warner Brothers had been in the record business. In fact "sound" and Warner's go together. Take



The Warner Brothers (L-R): Harry, Jack, Sam, Dave and Albert.

the first talking movie, *The Jazz Singer*. It was Sam Warner who had perfected the sound on film process used in that Al Jolson pioneering film. Interestingly enough Sam died the day before the movie opened. Harry took over the business.

In the 30s the Warners had bought Brunswick Records as a kind of offshoot of the sound on film. One year trial, and it failed, and they sold it.

We move to another *Friday afternoon*. In the analogues of WB it's called "Black Friday." That was February 12, 1960. Ed West, Jim Conkling and Joel Friedman were called to New York to meet with WB head Herman Starr. At



"Park in the Street"

hat point Warner Brothers Records had had some success with people like Joanie Sommers and Ed "Kookie" Byrnes, and they had become the first company to record their entire catalogue in stereo, but it was far beyond the success needed for a company with its own very expensive branch system. Starr told the three to close the company down. But, West and the others argued and came away with a bit of a compromise. They had some product already signed and in the studio and Starr gave them 3 months and a limited budget to see what they could do with the already existing but not yet released records.

On "Black Friday" the men returned to the top floor of the WB machine shop where the record company offices were, and they fired 100 of the 125 employees.

Stan Cornyn was one of the people who was let go and he remembers that "it looked like a bowling alley. I was so insecure about going out and making a living that I told Joel Friedman that, 'Look, you've just fired all these people and there's nobody around. Let me stay in this office

here and provide you a continuity of service for which I will bill you and I'll freelance on the side'."

Fortunately for Stan, Friedman agreed and two weeks later they released a comedy album by a Chicago accountant (who had made the trip by bus, because he was afraid to fly or drive) named Bob Newhart and the *Button-Down Mind* album was an immediate sensation. That was quickly followed by a single called *Kathy's Clown* by a duo called the Everly Brothers, and talk of closing the company ceased and was never discussed again. Ed West, the treasurer and now VP recalls, "We made money in March of 1960 and we've made money every month since. We never heard another word from across the street (the studio) about closing down."

In 1961, Mike Maitland left Capitol to take over as president of Warner Brothers from Conkling. Shortly thereafter he persuaded former Boston disc jockey, Joe Smith, to take over promotion for the label. Smith hadn't been too crazy about WB since Ed Byrnes failed to show up at a gig in Boston but Maitland said he persuaded Joe to come to WB, "with my

Mo Austin

Mike Maitland



Jim Conkling

Joe Smith



Stan Cornyn remembers "like a bowling alley"

great charm and by overpaying him."

About the same time Sinatra was having problems with Capitol and he obtained a release from the label, with thoughts of buying out Verve Records. Moe Austin was a controller at Verve and through various developments, Sinatra began Reprise Records and asked Austin (who idolized Sinatra) to come and head the label. Reprise's first hit was Lou Monte's *Pepino the Italian Mouse*. But, the hits were few and far between, despite the fact that Rosemary Clooney, Dean Martin and Sammy Davis, Jr. were on the label. They had yet to break and Sinatra's attorney, Mickey Rudin, approached Warner Brothers to

help the ailing company. Rudin sold Reprise to WB in exchange for 2 million dollars and a third share in WB. In return, Sinatra agreed to make 3 movies for Warner Brothers pictures.

Peter, Paul & Mary, Allen Sherman and various others were already happening at Warner Brothers and Mo Austin and Joe Smith were rewarded for their efforts with vice presidencies. Dean Martin hit almost immediately after the merger with *Everybody Loves Somebody Sometime*. By late 1964 both labels were scoring consistently, with hits by the Kinks, Freddie Cannon and Pet Clark. Stan Cornyn recalls one of the most important weekends in the WB history was a visit he and Mo Austin made to San Francisco, discovering two important acts for the label, Jimmi Hendrix and the Grateful Dead. By 1967 the label was scoring consistently with groups like the Mojo Men, Harper's Bizarre, Joni Mitchell, Randy Newman, The Association, the Dead, and Arlo Guthrie.

On top of that, Sinatra, Martin and Davis were starting to hit.

The image of the company began to change when Stan Cornyn started to write the trade ads for the business; a new approach, low-key, tongue-in-cheek like "How we lost 38,450 dollars on the album of the year (speaking of Van Dyke Parks' first album) or on the Joni Mitchell album, the trade headline read, "Joni Mitchell is still 90% virgin." There was also the "Once in a Lifetime Van Dyke Parks one-cent sale" and the "Win a Fug Dream Date Contest."

In 1967 Jack Warner sold his

\$100 million Gross and a New Building.



It was crowded in the "machine shop."



interest in the record company to Elliott Hyman's Seven Arts Associated and in 1970 Kinny Corporation bought both Warner/Seven Arts, but purchased Atlantic as well. In that same year Mike Maitland resigned as WB president and the WEA distribution system was

begun. In 1972 Mo Austin became chairman of the board and Joe Smith was appointed president.

Last year WB grossed in excess of \$100 million and it had become time for the grownup company (WEA now grosses more



**Ellen Pellesaro – Three Years of WB History . . .
with Bob Hamilton**

than the picture company) to move from the top floor of the machine shop into an ultra modern new building. It took a few months but the spirit of the machine shop is still evident with little use of intercoms, plenty of movement, yelling at each other and hello's that indicate a closeness between the people of the company.

It was *Friday afternoon*, August 13, when we pulled up to Warner Brothers' lot. "I'm here to see Dave Urso," I told the guard, "Where should I park?"

"If you're here to see Urso, park in the street," he joked.

Finally, despite the blight Urso had put on my appearance, I did get a parking space in the huge lot where the more than 200 WB employees park each day.

Back to Urso's office, a little rap and then Carol Hart began to lead us around the 3 floors, introducing A&R folks, publicity, accountants, promotion, sales, etc.

Chairman Mo Austin was just having lunch and we interrupted with a few questions, like "How does one stand the pressure of such a huge business?" He replied, "We're accustomed to dealing with big numbers. You deal with it as a matter of course. Here, sometimes, you deal with millions and you still make the same kind of evaluation and analysis of a situation. Dollars never scare you."

"What about working with Joe Smith?" I asked. "Our personalities complimented one another in the fact that Joe was a bit more outward, very, very, visible, a guy who didn't mind being in the public eye, and I was more of

a fellow who was more withdrawn, less available," he continued. "We didn't have an environmental conflict and that trickled on down throughout the entire organization. I don't care what department you go to in this company you're going to find a tremendously high level of competence; really classy, intelligent guys who have strong convictions about where they're going, what their objectives are and who have the guts to make decisions without having to clear everything."

"What then, is the best of all the years for you, Mo?" He replied, "This year. It's doing it on our own. I mean without Joe (Smith) which was really challenging, and certainly from the standpoint of restructuring some of the personnel to fill the void that Joe left was a large problem to over-

come. This is going to be the biggest year we've ever had. The one problem you have when you have a dual management situation is that there are subtle problems that develop under these circumstances. One final decision-making authority is much easier. (With Joe) it just worked out so well, because of the way we blended with one another. I certainly can say this year is going to be the most gratifying for me ever."

As Carol and I toured the building it became apparent that two things were unique and impressive. First of all, almost all the people we spoke with, Stan Cornyn, Ed West, Eddie Rosenblat, Russ Thyret and many others, all had been at WB for some time. The turnover at the company is minimal. The second thought that oc-



Mo Austin in his office.

**"We're accustomed
to dealing with big numbers."**

curred was the informality between the people in all areas, despite its bigness ("Mo, get out of the bathroom, you've got a call"). Both were attributed by all the folks to Mo Austin. "Give Mo the credit in your story," Ed West told me as I was led out of his office.

Too, while there is some politics, it is apparently minimal. For example, Stan Cornyn and Eddie Rosenblatt are kind of *co* executive vice presidents. I asked Stan how that worked out, "was there friction?"

He replied, "I think we saw it coming on about the same time and I walked into his office and said 'Eddie, I'm getting to be an old man. I've been in this company 14 years and I don't wanna do this. As far as I'm concerned you can have anything you want from my department. But no politics! I will not fight.' He said 'Right.' It's just that life's too short."

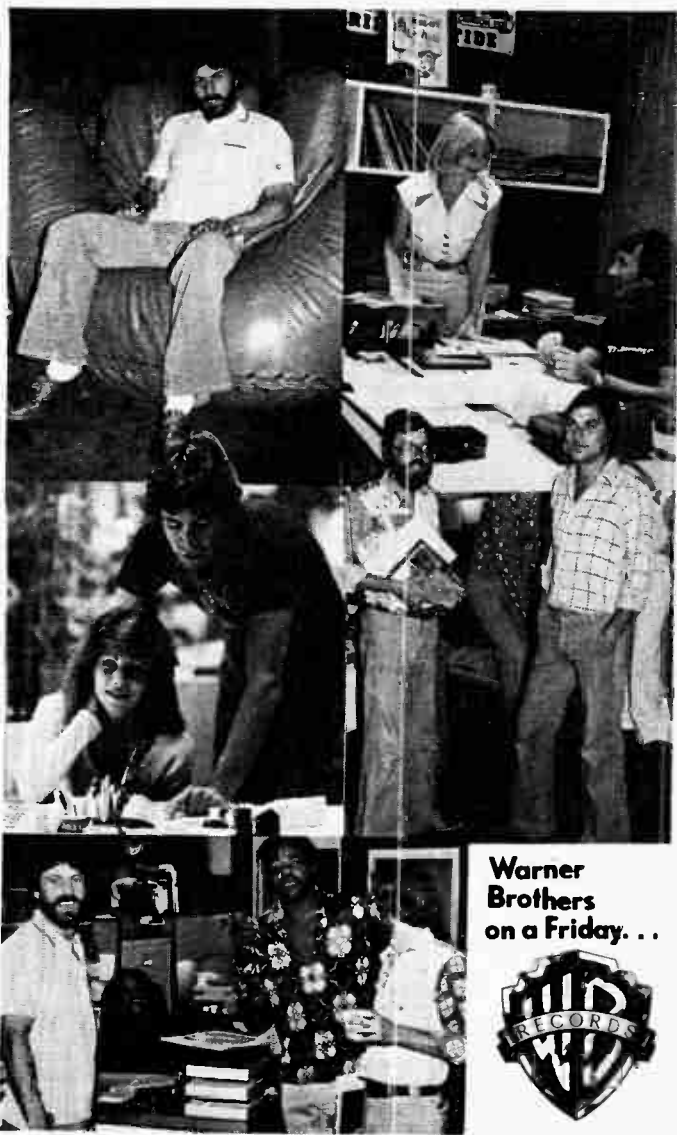
The pressure point of any company turns out to be the promotion department and just 6 months ago, Russ Thyret was moved from VP of sales to vice president of promotion. He has 3 national promotion directors working under him, Dave Urso, John McGregor, and Don McGregor. We chatted with Russ after Carol Hart's tour was over

"Once a week we have a singles meeting that is essentially worked by the promotion department. There are about 35-40 people at that meeting. They are various department heads and

other key people. What we do is tell them record by record what's going on. With a company this size this gives the people what of their music is making it or not making it. That may sound surprising to you but when you've got two to three hundred people in a company it's easy to lose touch. You discuss scheduling of singles in that meeting. We have four general managers in this company that are essentially liaison people between the artist and the company. In that meeting they ask questions, representing their artists, you know, we want a single from the album, what do you think? Or, we want to schedule this single, when do you think we should do it? It's no secret-service closed-door thing and it turns out to be very constructive. We also get computer print-outs of sales every day.

We have two hot-lines which the promotion people call every day and get the jumps on stations and how well a record is selling. We have one hot-line just for the regional men as well.

I usually talk to each of them over the weekend at home, not so much businesswise as personal wise. I like and respect each of the guys who work for us; moreover, I care about them. It sounds corny but it's true. I also talk to a lot of artists and a lot of managers. As you said, promotion is the pressure point and the managers and the artists want to and have the right to know what's going on with their music. It's the



**Warner
Brothers
on a Friday...**



toughest thing in the world to sit down with them and tell them their product isn't making it, but I do both. When we get the first couple of stations on the record I call them and tell them, "Hey Peter Asher, HBO just went on your record!." Guys like Peter know what that means. I want them to know exactly what's going on, both the adds and the drops.

As far as new albums are concerned, you generally know 3 or 4 months in advance that the album is going to come out. We have a scheduling book and that book shows in the production meetings the next month's release, because usually when it's a month away, everything is in, and you show either on schedule or indefinite schedule. Rarely do we suddenly get the word that an album is going to be released next month. This business is too big-time to re-

lease stuff like that. There's a lot of things you have to take into consideration when you're releasing an album. Is this the right time of the year? Is your artist going to be working? We have at least two release meetings prior to release. We generally release albums all together, once a month. Besides those meetings we have a twice a week, early morning department head meetings."

That's the Warner Brothers story.

In the past year's recap (August 1, 1975 - August 1, 1976) Warner Brothers has had 5 number one singles on at least one of the major trades (Billboard shows 3). They've had 2 number one albums on Billboard. Also at least 14 singles have been top ten in the past year. They've had an astounding 77 singles on the charts, not to mention 104 albums.

The WB Execs

Mo Austin - Chairman of the Board
Dave Berman - VP Bus. Affairs
Stan Cornyn - Sr. VP, Director of Creative Services
Tom Draper - VP of Black Media Marketing
Murray Gitlin - VP Treasurer
Bob Regear - VP of Artist Development
Ed Rosenblatt - VP Director of Sales & Promotion
Ted Templeman - VP Executive Prod.
Russ Thyret - VP National Promotion.
Lenny Waronker - VP Director A&R
Ed West - VP

RADIO ORGANIZATIONS

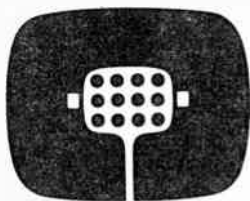


In the last issue of the Radio Quarterly we covered various radio organizations, the NAB, AWRT, RTNDA, etc. At this point we should round off all the major organizations. This column will deal with NAEB, RAB, NATRA and NRBA. We should at least mention one of the most important areas of organization is the various state broadcasters associations. Every code is 07960. This organization

state in the U.S. has its own organization, working closely with the National Association of Broadcasters. Each carries its own unique function depending on the state, so room will not permit us to deal with all of them.

The National Religious Broadcasters Association is located in Morristown, New Jersey, and can be contacted at Box 2254 R in Morristown. Zip

was founded in 1943 by such notables as Peter Marshall and today sports 700 member organizations and stations. Examples of members are Back to the Bible, Billy Graham and Rex Humbard. The organizations are varying conservative, protestant, Christian programs and organizations who must sign a pledge that they believe the Bible is the word of God and Jesus Christ is his only savior. The stated purpose of the organization is to "assure the right of individuals



NAEB

to use air time for religion." There are various regional chapters around the U.S. The organization published a bi-monthly magazine called "Religious Broadcasting." The president of the NRBA is Dr. Abe C. Van Der Puy. The phone number is 201-540-8500.

The Radio Advertising Bureau is located in New York at 555 Madison Avenue. Its purpose is to work convincing advertising agencies of the benefits of radio advertising. In addition, they spend a good deal of money helping the 2200 member stations sell advertising.

Miles David has been the president of the RAB for over 10 years now. We visited with him in New York a few weeks ago and he noted the major campaign of this year with RAB is the concentration on "co-op" advertising. Co-op advertising is where a major manufacturer will pay a percentage for advertising done by retailers stocking its product. Co-op advertising will make up 30% of the billing of stations over the coming years and the RAB is currently putting together a book explaining the various plans of manufacturers. The book will be released this fall.

In addition, the RAB is holding various seminars around the country for stations and potential advertisers on how to use radio.

David noted that this year radio will see 20-30% growth in billing. Last year overall billing was up 10%.

The RAB has 50+ employees and this year the non-profit organization will do about \$2 million in billing. There are regional offices in Chicago, L.A. and Detroit. Field men also contact ad agencies, selling radio to them. The main RAB phone number is 212-688-4020.

Another huge organization is the National Association of Educational Broadcasters. The NAEB has been in existence under one name or another since 1925. It has 3000 individual members along with another 450 institutions, stations and other commercial firms.

Its stated purpose is to "en-



A prayer for the President. Religious broadcasters and evangelicals pause to ask God to guide the Chief Executive. Among those at the head table were (l-r) Paul E. Toms, NAE president; singer Evie Tornquist; Mrs. and Representative John Conlon (R-Ariz.); Ben Armstrong, NRB executive secretary; President Ford.

hance and facilitate the growth of professionalism within the industry, and to foster ready and valuable communication among working professionals. The "industry" they speak of is of course educational broadcasters. The NAEB is located at 1346 Connecticut Avenue, N.W. in Washington.

As noted in the organization statement, the NAEB, "Through its professional Councils, through its Educational Broadcasting Institute, through its annual Convention, through its specialized Personnel Placement Service, and through numerous other special activities and projects ... the NAEB serves its members."

The NAEB publication office produces a monthly general news-

letter as well as the Public Telecommunications Review, which is a bi-monthly magazine. They can be contacted at 202-785-1100. James Fellows is the president. They will also have their annual convention October 24-27 in Chicago.

Finally, the National Association of Television Radio Announcers is an organization for black radio people. They sport about 1500 members. They are located at 3705 Liberty Heights Avenue, Suite C, in Baltimore. Its purpose is simply to promote an exchange of information and aid among black radio and record people. NATRA can be contacted at 301-542-1370. Kitty Brody runs the Baltimore office. Al G. of WL1B in New York is executive director of the organization.

MUSIC FOR THE NEXT 200 YEARS

CLIMAX BLUES BAND
Gold Plated



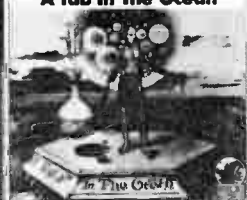
BRAND X
Unorthodox Behaviour



ERIC IDLE AND NEIL INNES
The Rutland Weekend Songbook



NEKTAR
A Tab In The Ocean



FIREBALLET
Tutu



THE LEGENDARY CHRISTINE
PERFECT ALBUM
CHRISTINE McVIE



From Sire-Passport Records

Marketed by ABC Records



© 1976 ABC Records, Inc.

ON GETTING INTO THE BUSINESS

«GARY TAYLOR»



By Dave Mani

The BILL GAVIN REPORT is owned and operated by BILL and JANET GAVIN. It belongs to them. Maintaining weekly information from over several subscribing radio stations, assimilating and evaluating that information, plus coordinating the publication of THE REPORT makes for an enormous 52-week-a-year job. JANET, BILL, and the rest of the industry rely heavily on the abilities and judgment of one man to get the job done: Associate Editor, GARY TAYLOR. Chronicling the national weekly progress of any competitively commercial record, the GAVIN REPORT is the No. 1 tip sheet so Gary's position is tremendously influential throughout the recording industry. Here's how Gary got to be where he is.

Raised on a tiny finger of land in the extreme Northwest known as the Olympic Peninsula, Gary Taylor's earliest remembrance of radio was *The Inner Sanctum*. Crawling under his bed-covers at night and pulling a small radio with him, the show's spooky intro plus the creaking all-wood Taylor home, was enough to trip the light fantastic for 9-year-old Gary. Alone in the darkness, reality succumbed to fantasy as mother turned out the lights. Yet within a few years, Gary recalls, radio switched them on again. Some 'new kind of music' began nightly penetrating the Seattle market from CJOR in Vancouver, B.C., soon to be eclipsed by Red Robinson of CKWX, wailing Elvis' *Heartbreak Hotel*, *Don't Be Cruel*, Johnny Cash on Sun Records, the Everly Brothers, Fats, et al., 24 hours a day. Red also introduced personality radio to the west via air conversation utilizing 'wild tracks,' sound effects, and so on. You did a good job, Red, leaving Gary Taylor and a whole lot of other people wondering how the heck you did all this on live broadcast. Then in 1957, KJR went full-time Top 40, Seattle's first, with *Honky Tonk Part 1* and morning drive PD Bob Salter catapulting

the youthful Gary and nearly every other Northwest teenager across a yawning generation gap, into the first rock generation of American Society.

By his freshman year of college, Gary was unconsciously radio-primed, but he was a macho jock on an athletic scholarship at Western Washington State, and *broad-casting* had something to do with girls, didn't it? ... until ... KPUG requested an interview with various candidates for the school's Athlete of the Year, among them Gary. "I was gonna be all-everything," recalls Gary. He appreciated Don Pinney's remark at the interview's end, "You're a natural," but remained adamant that the possibility of a radio career was out of the question. "Hey! I'm a jock!! Hail Jubbah!!" A jock? He'd no idea how close to the truth he really was. He plunged into assorted maulings, contusions, tramplings, fits, farts and freckles, but got his head straight with a brain concussion, winning him AthLUMP of the Year. He recovered, and at 19, needed a part-time job to replace the scholarship he'd enjoyed as a freshman. Meanwhile KPUG was planning a remote for a local

shopping center opening, and needed an M.C. to overview the ribbon cutting ceremonies with the Mayor, etc. Understaffed and underbudgeted, KPUG remembered that football player with poise, and asked Gary if he would please do it. "No!" As a favor? "No! ... I don't know how." But of course for money, anything is possible. The shopping center gig led GT to week-end announcing on KPUG, and a music column for the college newspaper. A year and a half later, 1962, and Chris Lane changed KPUG into total personality radio, playing formatted Top 40. Gary became a full-time jock, handling morning drive for \$350 a month. He added a weekend slot on neighboring KAYO, maintained the college pa-

per music column, and, completed school with a 3.5 grade point average. Get the picture? 21 years old, full-time work and full-time school 7 days a week! He graduated in 1963 and went directly to his first major market station, Portland's KISN, where he remained 2 years doing mid-days. But Gary became bored with KISN; dull format, uninspired direction, and a general failure to communicate. In short, KISN sucked. Gary left with no tapes, no airchecks, and no track record. However, innate ability, phenomenal luck, and a college degree did qualify Gary for barrel-painting. He took it, but eventually 1965 proved to be his year.

KJR's PD, Pat O'Day, desperately needed to fill a vacancy in



'Hey, I'm a Jock!' "Hail Jabalah!"

his air staff, and was actually down to asking for outside suggestions. The local MGM distributor promo man, Ron Saul, remembered 'this Taylor guy from KISN who was pretty good. Why don't you give him a call? ... Uh-huh ... Here it is. Union Carbide. Ask for Gary in the paint department!' And so it went, "Gary? Pat O'Day from KJR Seattle, here. Why don't you send me a tape? ... Well, in that case, I've got a better idea. Why don't you come up here and audition LIVE for 15 minutes or so? You've never done that before? Well hell, ol' buddy, neither have I. Oughta be fun, don't cha think? See ya."

Always the hard way, Gary tuned up by wrecking his car on the drive to the station, which reduced his briefing on board procedure to five minutes. He discovered he had to engineer himself, but plopped down anyway, turned up all the pots, and went LIVE on KJR, Seattle, at 12 o'clock noon! With Taylor, 15'll get you 30, and 3½ hours later, he was still cookin'! By 4 o'clock, O'Day had a new mid-day man for \$189.50 per week, almost \$60 more than the barrel factory. Nice goin', Gary, especially since you couldn't identify yourself once during the audition. You know, 4 hours of total anonymity! A couple of months later, he advanced to PD and morning drive on KJR's sister KJRB in Spokane, Washington, where he elevated the station's ratings from last to first. He stayed a long 4 years before returning as Program Director of KJR itself in 1969. After three *more* years of major market headaches at KJR, he'd had enough. He went stale by 1972 and switched to KOL as manager of the FM facility.

During January of '73, he dickered with offers from WMAQ.

WFAA, and so on, but nothing seemed right. A couple of 'blurbs' through the industry grapevine caught Bill Gavin's attention. He called Taylor and said, "Don't make any decisions on these offers until you and I have had a chance to talk. If I fly up, do you think you could have dinner with me?" It was actually at breakfast the next day that the offer to become Bill's personal assistant was made. Surprised and flattered, Gary hesitated ... he even mentioned a few individuals he thought better qualified for the job ... fellows like Ted Atkins, Eric Norberg, or maybe a Bill Young? "No," Bill said, "I would like to have you. Take your time and let me know." By the following weekend, Gary Taylor was the new Associate Editor of the BILL GAVIN REPORT.

In reflecting over the past, Gary is perfectly happy to stay where he is. "Radio was easier then. Your competition wasn't



Dave Sholin



Dave Darin

Steve Rivers



playing 15 records with super giveaways. You had some room, some creative latitude ... but it got out of hand ... too much talk, and time means money to radio stations. It took Bill Drake to clean radio up, to control the latitude, reduce talk to 15 seconds or so. There isn't room to do bits now; besides. I'm secure for the first time in my life."

Gary Taylor is a lucky man, in an often unlucky business. In some ways, he 'happened' in spite of himself. Reluctantly dragged into the business, he didn't pursue radio, it pursued him.

Next issue, we'll take a look at another story, a completely different approach, one that reaches back to the extreme poverty of an immigrant Portuguese family, Spanish radio, and San Diego in the 40s. His name is JIMI FOX, and his life is one of constant struggle, bitter disappointment, but inevitable success. Check it out.

My thanks to the following people who spent their time allowing me to pick their brains:

DAVE DARIN of Sacramento's KCRA: Spent a lot of time mimicking GARY OWENS, wanted to be a jock like him from the age of 15 years, and did so.

ALAN McLAUGHLIN of KRIZ, Phoenix: At 8 years of age, put together a cardtable, assorted boxes paper tubes, etc., and became W-A-R-M (for Alan R. McLaughlin), broadcasting on the bedroom-to-living room frequency ... a real jock at 16.

DAVE SHOLIN of KFRC, San Francisco: A child actor on

local TV doing Jolson imitations, blackface and all, like McLaughlin a bedroom broadcaster by 9. He credits **KOBY**, **LAVERN DRAKE** and **ELVIS** as his biggest influences.

STEVE RIVERS, **KROY**, Sacramento: Inherited the business from his disc jockey father

GENE TAYLOR of **WHBQ**, Memphis, jocking at 13 years of age.

BOBBY RICH of **B100**, San Diego: Bedroom broadcasting at 9 years of age, jocking by the time he reached 14. Also bought a record cutter to cut himself (hope he didn't get hurt).

RALPH KOAL, **KLIV**, San Jose: An electronics freak, got into radio largely as a result of his neighbor's outrageous convertible and the girls it attracted, the car's radio blasting away in the midst of it all. "Real cool," Ralph says. He also managed to get fired one time for hitting his PD's wife in the head with a grape. Ralph's seen a few changes in his career.

LENNY BEER, Record World Magazine (Chart editor and Vice President): Who truly discovered the business as a business. Seems his college dorms were sexually segregated. So what girl doesn't buy records, right? Inventive Lenny borrowed 50 assorted singles from the local record shop (on consignment, naturally). Two weeks of 'pole vaulting' the various girls' dorms was enough to convince Mr. Beer there was more than met the eye to this business called Radio-Records.



Bobby Rich
Lenny Beer



ON ELEKTRA/ASYLUM RECORDS

CATE BROS. • IN ONE EYE & OUT THE OTHER

It gets into your head and stays there.
It get's into your feet, too... see if you can keep them from moving.

Produced by
Steve Cropper
for Midnight Hour
Productions

Their new album
on Asylum
Records & Tapes



Who'd have expected
two guys from
Arkansas to go into the
studio with Steve
Cropper and come out
with the soul album of
the year? And who'd
have expected a record
so full of feeling
in 1976?

Tom Waits • Small Change

"The album's called SMALL CHANGE.
It's all about ambulance drivers,
night watchmen, ticket takers,
street sweepers, tattoo parlors,
stage door jockeys, shoe string
hotels from New York City to
Chicago, Buffalo, Los Angeles,
all the way from Tuxedo Junction
to swing town. Did it in five
nights on the corner of Selma and
Cahuenga." Recorded complete and
direct to 2-track stereo tape.

Tom Waits fourthcoming Album,
he's got three others,
on Asylum Records and Tapes
Nighthawks At The Diner 7E-2008
The Heart Of A Saturday Night 7E-1015
Closing Time SD-5061



Produced by Bones Howe for Mr. Bones Productions, Inc.



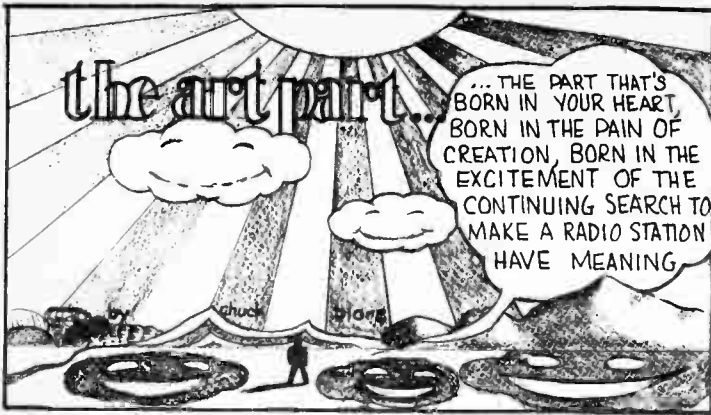
HARRY CHAPIN ON THE ROAD TO KINGDOM COME

On his new album Harry Chapin will take you places you've never been,
show you things you rarely see and sing of truths you've always
known. Harry Chapin looks at life with a perspective that makes
each of his songs a complete experience and on his exceptional
new album he sings what he sees.

"On The Road To Kingdom Come" by Harry Chapin,
on Elektra Records and Tapes.

Produced by Stephen Chapin





IT SHOULD, THEREFORE, BE THE RESPONSIBILITY OF THOSE WITHIN RADIO TO PROVIDE ENTERTAINMENT. THE FACT IS, 80% OF OUR AIR TIME AND ALMOST 100% OF THE ENTERTAINMENT WE OFFER, COMES FROM THE RECORD INDUSTRY.

BUT, IT DOESN'T SEEM TO MATTER.



RADIO PEOPLE NOT ONLY ACCEPT THIS, THEY DEMAND IT. AS A RESULT WE DO NOT PRESENT RADIO, WE PRESENT RECORDS.



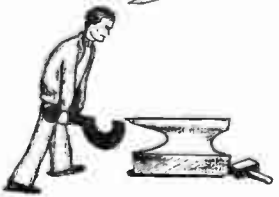
OBVIOUSLY, MUSIC IS ESSENTIAL TO A MUSIC ORIENTED AUDIENCE. BUT, THAT DOES NOT RELIEVE US OF THE OBLIGATION TO PRESENT RADIO AS AN ENTERTAINMENT MEDIUM



NOTHING TOUCHES PEOPLE MORE QUICKLY. NOTHING COMMUNICATES MORE PERSONALLY & POWERFULLY THAN RADIO... WHEN IT'S USED PROPERLY.



WHEN IT'S USED PROPERLY BY PEOPLE WHO KNOW HOW TO USE IT...



TRAINED, PROFESSIONAL ENTERTAINERS WHO KNOW WHAT THEY CAN DO WITH RADIO. AND, WHAT RADIO CAN DO FOR THEM.



Blorc '76



Burton Cummings

The voice that led
the Guess Who.

Now solo on his
debut *Portrait*[™] Album.

"Burton Cummings"
Produced by Richard Perry.

On

Portrait[™]

Records and Tapes



ON RECOGNIZING THE MONA LISA

By Stu Yahm

You walk into a room. On the wall a painting catches your eye. You move closer to get a better look and you find yourself awe-struck. It's the work of a genius. Other people are passing it by — oblivious. You want to grab someone by the arm and make them look. "Hey! Over here!"

You're possessed by it. You must know who painted it. You decide to devote yourself to making people aware of it — and you do. You work tirelessly to bring it to the attention of critics, museums, galleries, patrons, and finally, the public. It's a great feeling; a job well done. People congratulate you and tell you how great you are because you recognized this great work and this great artist and through your efforts it was brought to the attention of a forever grateful world. And you deserve it. But, *recognizing the Mona Lisa does not make you greater than Da Vinci.*

See, it's all tied together. First, the artist; next this incredible sifting and filtering process we call records, radio and retail; and finally, the public. And the only thing separating the artist from his potential audience is that sifting and filtering process. It's necessary and, for the most part, it works pretty well.

There is an artist out of Nashville, Tennessee — his name is James Talley. He looked around at the human condition in this country and was deeply touched by what he saw. He decided to write and sing about it, hoping he could help make the world a little better through understanding. The record companies and publishing houses all turned him down, but he was determined. He didn't have any money, but he was a carpenter (hung every door in the

Roadway Inn) and he found an opportunity to exchange his carpentry work for studio time and he made the album himself. Many people helped. In time he acquired a record contract with Capitol Records. He acquired a manager. The critical acclaim poured in from music reviewers all over the country; *L.A. Times, N.Y. Times, Chicago Tribune, Rolling Stone, Village Voice, Washington Post*, etc. Radio has been a little slower, but he's determined, his record company is determined, his manager is determined, his agency is determined, and his audience, yet to be reached, is waiting. You see, the sifting and filtering is still going on.

If we peered into the future and found James Talley to be a great and important artist, we would all feel wonderful and tell each other how we "broke" him and pushed him and believed in him and we'd feel that singular emotional moment that comes only from great accomplishment. We would be entirely justified in those feelings. But *all that* still doesn't make *any of us* greater than Da Vinci.

What does it all mean? It means the artist is not merely another tool to sell vinyl or pimple cream or drinks or tickets. He's the very essence of all of our business; a full partner. It is from *his* creative efforts that the manager, the agent, the club owner, the concert promoter, the record company, the radio station, the trade papers, the distributors, the retail stores, the consultants, and all the people they employ make their living. It is the artist who brings people into the stores and the halls, makes them tune into your station and gives the 60-second spot its value. It would be nice if we thought about that on our way to work each day.



The Artist Looks at Radio

A Short Rap With Janis Ian

JANIS: I used to go have to do interviews all day and then do a sound track and then work at night which was really draining. I've just gone to the studio to cut all the demos for the next album.

BOB: Just to tell you where I'm coming from, there was a friend of mine inviting me to dinner one night, the purpose being to chastise me for leaving the recording artist out of the last Quarterly. He pointed out that the artist was the key to broadcast programming.

JANIS: Well, yes and no. You'd never know it.

BOB: What do you mean?

JANIS: Well I don't think a lot of old-time radio people don't consider the recording artist to be any part of it, really, which is unfortunate because working hand in hand it could benefit both. It's rare that you'll find a cat like a Rick Sklar at ABC who has any concept at all of the problems you have in recording.

BOB: Do you spend much time listening to radio?

JANIS: Yeah. I would say probably a good 50% of my input is just radio.

BOB: What stations do you listen to?

JANIS: Wherever I am. See when you're on the road this much you spend a lot of time in cars and in hotels. A lot of hotels today have radio, you know, hooked in with the television set. There's really nothing else to do late at night after a show that you're kind of forced into it. Also the guys in the band do so much record work and commercial work, we wind up listening just to hear each other's records. Most of the artists I know who perform a lot listen to a lot of radio.

BOB: Do you ever get pissed

off at what you're listening to?

JANIS: Oh, sure.

BOB: What irritates you about radio sometimes?

JANIS: Just from a listening standpoint?

BOB: Yes.

JANIS: It makes me a little crazy sometimes when they have a lot of commercials, interesting stuff but when there are a lot of like weird little commercials that are boring. Also bad DJs, dead air time. I love FM radio except that I wish FM people knew more how important it is to keep people interested. See, all you gotta do is switch the dial and then you've lost your listeners.

BOB: Do you usually have a preference for a certain kind of radio?

JANIS: I listen to everything. When I'm home I listen to everything from ABC in the morning to WNEW at night, and all the little progressive stations in between. I mean I really switch around a lot.



I've been listening to a lot of Latin nowadays too. But you know radio is pretty good in New York, in the major cities. It's only when

there's just been a change in ownership or in program directors and the new people are trying to prove something that it seems to get a little weird.

BOB: Suppose somebody knocked on your door and said, "Here's the license to your new radio station ... ? "

JANIS: I'd throw it away. I'd never do that, that's a rough job.

BOB: If you owned the station?

JANIS: Me personally? I wouldn't have to worry?

BOB: Yeah; you've got the programming.

JANIS: I would do what WOR-FM did in New York when it first started. I would play solid music for like 50 minutes and then I would just run down everybody I'd just played and then I'd lump all my commercials together right after the news every three hours.

BOB: And what kind of music would you play?

JANIS: Everything.

BOB: Everything; a little jazz, a little classical ...

JANIS: Provided that it was interesting. I mean the only thing that bothers me these days when I listen to a very progressive radio station is that somebody will play something just to play it.

BOB: What do you mean?

JANIS: Well, as the writer and the singer, you can do a 15 minute cut that's all the same verse.

BOB: Yeah.

JANIS: Actually, that's not right. There are 15 minute cuts that are good. Forget I said that because it's really not valid, now that I think about it.

BOB: Okay. You have in these years undoubtedly visited many radio stations.

JANIS: Oh, boy.

BOB: Do you dig that?

JANIS: It depends on the station. Some stations are terrific

from the artists' point of view because they know that you're doing a job. You go in and meet everybody and they're not weird or rude, and then some stations, too, are very weird and they want to know why you didn't bring them T-shirts.

BOB: As a jock myself I remember thinking on occasion that the artist I was playing might be listening to me introduce their music. There must be times when you feel weird hearing the way your record is introduced.

JANIS: Oh, it's weird. Sometimes, they have no idea who the fuck you are or what you're doing at the station when you come and visit.

BOB: You don't have that problem anymore.

JANIS: Not anymore; it happens to other people though.

BOB: What's different? I remember listening to you back in '65 with Society's Child but you were still underground and struggling. Then came Aftertones and Seventeen and the grammy thing. What changed?

JANIS: Oh, everything changed. You know radio's changed so much in the last ten years. It's incredible. When I started with Society's Child, FM was just underground — with no playlist at all, and now FM has a top thirty playlist. It's a whole different ballgame now and AM is so much more — more progressive than it was — in a weird way, but they are.

BOB: Do you think most artists are conscious of radio?

JANIS: You know I really don't know. I would think that most beginning artists are, and successful artists are. I know someone like Elton is super conscious of radio. All he does is listen to the Top 10 - AM radio. He has the Top 10 sent to him every

week. I really wish that in this article you could influence radio to go more hand in hand with artists and artists go more hand in hand with radio. It would be a little bit more simple if everybody was aware of everybody else's difficulties. Working together instead of working against each other.

BOB: *In what ways can they do that?*

JANIS: *Well, I've really had it with artists bitching about top 40 radio not playing them and top 40 radio bitching about the length of the songs or something. There's got to be a compromise someplace, you know. Hand in hand like artists understanding that the point of radio is to get people to listen to them and if you're bored, you don't listen. You can always switch a dial and radio, too, has to understand that they can build an audience by being innovative as opposed to doing Milman's Matinee for the rest of their life. You know there's really room for both. There doesn't have to be this tension.*

BOB: *Right. Promotion people have it very tough now.*

JANIS: *Poor guys. I feel terrible for them, and it's gotten so out of control. It's stupid because radio and artists really work together; and they should live together. I mean I know that sounds corny. I mean all you're doing in radio is doing the same thing. Radio is doing what we're doing in concert. I'm always amazed at the power radio has. Especially when you go out of the major cities where there are a lot of concerts. All the people know is what they hear on their local radio station.*

They wield life and death over artists sometimes. I think it's rare to find someone who can straddle both sides of the fence. Those kind of people are extremely necessary — as opposed to those

who demand political contributions.

JANIS: *You know I really don't know. I would think that most beginning artists are, and successful artists are. I know someone like Elton is super conscious of radio. All he does is listen to the Top 10 - AM radio. He has the Top 10 sent to him every week. I really wish that in this article you could influence radio to go more hand in hand with artists and artists go more hand in hand with radio. It would be a little bit more simple if everybody was aware of everybody else's difficulties. Working together instead of working against each other.*





AND A SHORT RAP WITH JOHN DENVER . . .

JOHN: Well, here in Aspen there's an FM station and an AM station and really the FM station here in Aspen, which is KSPN, is the epitome almost of what I like in a station. The disc jockeys are really not very intrusive. They play a wide range of music. They play good music and they have news a couple of times on the hour. Generally when I'm out on the road I don't get a chance to listen to too many radio stations. I'm at the hotel or a concert. In L.A. I'll listen to the radio driving back and forth to work, I just try to pick up what's good to me, that I enjoy. I enjoy the country and western station in L.A., and I enjoy KNX-FM. I guess they're my favorite station out there. Generally, in regard to radio, pretty much what my feelings are; is that pretty much AM radio, especially in top forty radio, has

gotten to be a disc jockey show and they play whatever the hits are. The disc jockeys to me get kind of intrusive in that, you know. It seems to be more of a format for that and the advertisements than the music. Limited exposure, you know; I have to be clear about that.

EOB: I remember the San Clemente and Philadelphia clinics when you played and you were hardly known. Now you're about as big as anyone is. How is your life different now?

JOHN: I appreciate your knowing about the difference — and there is a difference just in the numbers; the number of people perhaps listening to my music and the number of people it's reaching and the number of stations that are playing it now, because of that popularity. I feel though, other than what's been said that

there is very little difference. Some of the stuff has changed on the surface.

I notice that we still have trouble getting a single out there. There's a big audience for albums, I'm pleased about that, but beyond that I feel that I've grown personally as a human being, more mature now than I was 3 or 4 years ago. I feel that's reflected in my life and in my music, in what's happening in music today. I'm still trying to communicate out of my own experience. I'm not trying to write a hit record. I'm happy when that happens because it expands your immediate audience a hundredfold. If they're listening to something on the radio that they really like, they want to hear the rest of the album.

BOB: Janis was talking about how important it was for radio people and artists to go hand in hand. Do you agree with that?

JOHN: Well, I'm sure that that's true. Anytime there's an interrelationship among people to the extent that there's communication and participation in that relationship, it's going to work. I feel that just because of the immensity of what's involved — the number of artists there are, the number of stations, the different formats — it's difficult to have that thing going, you know. I would like to go by and visit the people I know in radio and I feel that because of where I am now and what we have done in a real sense together, that I can go anywhere and probably get on the radio. Especially if it's somebody I know.

At the same time, I don't need that to the extent that someone who's new who's really good who could make use of that. I remember it clearly, the first time going around to radio stations, nobody had time to talk to me. Nobody cared, you know. I would sit around for a half hour to an hour waiting and then the program director would see me for about 5 minutes and without even playing the record all the way through he'd say, "It doesn't hit me, kid," and take it off. Then you're ushered out. I didn't enjoy that and I really noticed how different it was when I had a hit record going for me. Then everybody's hot to talk to me.

Now in the situation that I'm in, I think the interest has kind of gotten that way because there are fans out there that would like to listen to me on the radio, or whatever. I don't know. It's just those kind of things that I've noticed. I think the new people should have a chance.

I'm really glad there's so much interest now in music, and I think that as rapidly as the times are changing, the music has to reflect that. If I'm over here still kind of pointing out my certain view of life and what's going on and what's working for me, well certainly there are younger people who are seeing it from a different point of view and the young people listening to the radio want to hear their contemporaries.

I hope that I'm still contemporary to the society in this country; I may not be to any radio station's particular audience.

TOP 40 *radio*

When Bob asked me to write about Top 40 radio, at first I thought it'd be a fairly simple thing to do. Then I sat down to begin writing. I firmly suggest that the readers of this report take a few minutes and try it. It will be a real test on your objective outlook.

By Mark Driscoll
K-100 FM, Los Angeles
September 9, 1976

In its present status, Top 40 radio varies from market to market. Even from coast to coast when compared with the midwest, Top 40 radio is a complex station-by-station personality. It is influenced by several factors. Some say that the heavy influence is from the management level. Naturally the program director will play a big part in establishing the image of the individual station but his direction must come from someplace. I have directed this presentation to you on the level of individuality because that's what radio, Top 40 or otherwise, is. It's a local business that survives on the community dollars and support at that level. Therefore the management and sales department will play a particularly important factor. The old prob-

lem according to most people acquainted with this industry is in coordinating the departments of programming and management. Logically, this should be a fairly easy thing to accomplish, but — people will be people, and in every situation there will be many different plains of communication, some work better than others, some don't work at all. From my point of view I can see the progress toward compatibility. It will always depend on the people involved on just how successful these departments work together. It's up to you no matter what you do for your station. *Work to make it work!*

Let's move now to some other areas, specifically, Top 40 issues.

The world of Top 40 radio is certainly going through some changes. Musically, this is the primary area of changes today. As research, no matter how academic, becomes more a part of the deci-

sion-making methodology, it is found to produce more solid results in scoring points with the listener. The more people you talk to, the more questions you ask, the more often you exploit the question/answer method of research, the more likely you will tune in to the active as well as passive record buyer and radio listener.

A problem we have is that the radio listener is not the absolute factor when determining the popularity of music by the sales of records. Most radio listeners don't buy a lot of records, if they buy any. Sure, you'll always have the "cult" record buyers, but the majority radio listener finds a station that he or she finds comfortable and usually accepts that station's programming as "the favorite" on the dial as long as the station provides the content compatibility necessary to hold their attention. Top 40 radio can really no longer be classified as an exclusive AM radio programming technique. It has expanded to the FM band as well in recent years and done very well. In many ways Top 40 radio as it is known, usually a tightly-controlled music format mostly based on "hit" records that are readily recognizable to the listener, direct, hard-sell DJs with heavy accent on promotions and contests. Again, market by market each Top 40 station will have its own way of doing things. But nationwide the trend is toward elevating the demographics for time buy purposes and of course programming will change with that in mind. Competition in the marketplace will have its effect, the

more competition, the more stratification and cutting down to more narrow targeting to get the commercial dollars.

I have had several discussions with people over the past few years concerning radio programming, Top 40 radio programming. One thing for sure is that everyone is looking for the "magic formula." What is a 'teen," how can we get the 18-24s, 18-34s, the 25-35s? What are the compatibility factors "psychographically" at 18+ versus 12-17 or even 12+? Demographics have been a big question mark for a long time. And Top 40 radio is always bumping into that problem. Somehow, however, Top 40 radio still lives and depending on the market, very strong market positions are held by Top 40 stations. Here we go with the problem of ratings.

With ARBITRON's stronghold in the business at the moment we find ourselves locked into its findings one, two, three or four times a year. The larger the market, the more important that "book" becomes. Frantically, programmers, salesmen and managers try to interpret these pages of numbers rifled out by an emotionless computer somewhere, trying to turn "listening estimates" into dollars. Those pages are digested and interpreted in as many ways as there are people breaking them out. The popular way of looking at an ARB from a programmer's standpoint is simply the 12+ number. The salesmen, though, have a much different way of reading that book. They have to sell the radio station's ability to produce

people, by sex and age, by day parts and then by cost per thousand to a potential spending advertiser. So if Top 40 radio, AM or FM, is sounding different these days, a big factor is the advertiser. If your station can sell a big chunk of bodies aged 12+ successfully, you're in a good mass appeal programming position. Your Top 40 station will sound different than one who has to produce those 18-34s as well. This is one of the reasons that Top 40 radio has to be looked at on so many separate levels. Is "Top 40" a good name for the concept? Have we come to a point where re-definition is in order?

I throw that question out because of the competition factor. We're competing with the MORs, AORs, C&Ws, R&Bs, BMs and all the different variations of each. Each market has its own chemistry, therefore it'll take certain specific steps to get that specific audience sought. I think we have seen a change where instead of calling a station a Top 40 station or an AOR station or whatever, we have seen the orientation of special programming to appeal to certain available demographics. If music is the key to a station that programs music 90% of the time, then the problem is, what music to play, how often, what time and in what style will it be presented in? How do contests and promotions fit in? How do we attract a younger listener without offending any older listener? How do we attract an older listener without tuning out the younger listener? What gets through to a female

without turning off a male, or the other way around?

So, you see, Top 40 has had to grow up. It has to take a much deeper look into the marketplace than maybe it had to ten years ago. It's easy to see that if you take a look around, study the success stories of modern programming techniques being employed by hard working programmers that have again taken to the streets to find answers in kind of a way, updated, similar to the early McClendon/Storz conclusions made from jukebox "pay for plays." The listeners are there, everything is at our fingertips to reach them. Usually the only thing that stands in the way is ourselves. The good ol' positive energy, right music, interesting contests ideals are not dead. We must always address ourselves to the listener and if I may borrow a title of a book by Tony Shwartz, the responsive chord.

A programmer I have much respect for recently wrote in the *Radio Quarterly Report*, "Self-evaluation research can be by far, the most enlightening and in many cases the most valuable that can be accomplished." If we all took a little of that advice from Lee Abrams, we all may find a little more about the people we're trying to reach.

Radio in general has much to accomplish, whatever you call it. So I ask you, Top 40 *what?* Use your imagination, be realistic but don't be afraid to step out to make improvements. You can only be successful if you do the right thing and the listeners are the judge of that, not the ARB ...

EVERY THREE MONTHS!



RADIO
QUARTERLY REPORT

**THE INDUSTRY'S
ONLY OVERVIEW**

SUBSCRIBE NOW!

- Enclosed is \$7.50 for the Fall Issue
- Enclosed is \$25 for one year
(four books)

Name _____

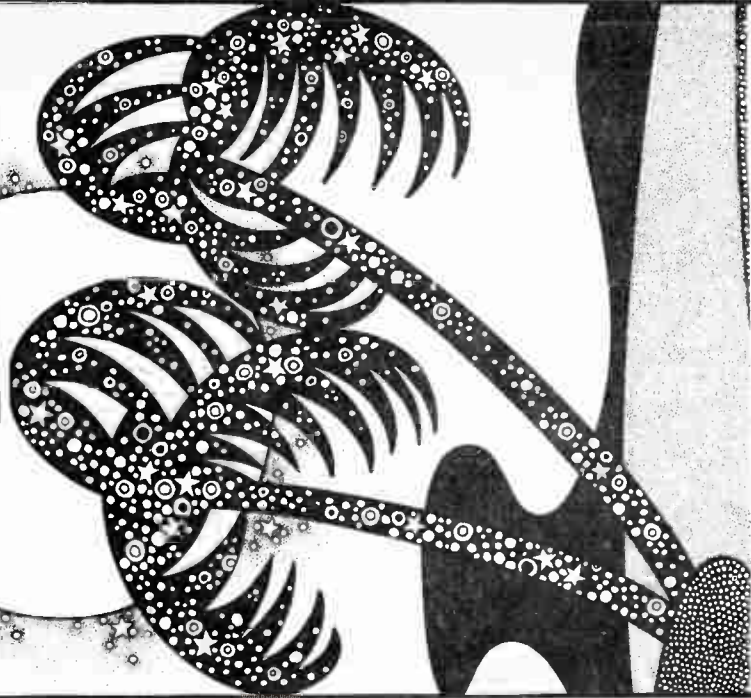
Position _____

Company _____

Address _____

City _____ State _____ Zip _____

Rasta and Reggae



THE NEW PHENOMENON?



*“Live if you want to live
Rastaman vibration yeah!
Positive I and I vibration yeah!”*

*Live if you want to live Rastaman vibration
yeah!
Positive I and I vibration yeah!
Positive I a-man I-ration yeah! I-rie I tes
Positive vibration yeah! Positive
If you get down and you quarrel every day
You're saying prayers to the devil I say
Why not help one another on the way
Make it much easier
Say you just can't live that negative way
You know what I mean
Make way for the positive day cause it's a new
day
New time, new feeling, yeah!
Say it's a new sign; oh what a new day
Picking up, are you picking up now
Jah Love, Jah Love protect us
Rastaman vibration yeah!*

Not since the Beatles and the influx of English music in the mid 60s has any one new kind of music been written about this much. Everything from Rolling Stone, to Time, to Playboy have announced the entrance of Bob Marley and other Reggae Island acts onto the American scene.

Part of the reason for the tons of articles can be attributed to Island publicist Jeff Walker who's not all that happy about what's been written.

"I'm still worried about the American press and media, in that whenever it cites anything unusual, it chews it up and spits it out. I have been trying very hard to make what happens with Marley press-wise something of a more than a flash-in-the-pan nature. But, there's no question that there's an unusual aspect about Bob and the music and the religion that is attracting the simple exploitative press as opposed to hard news or

real information or any truth, for God's sake. For the most part it's a lot of journalists writing their own impression about something they have no idea about. There is still a step to go in the media coverage of Bob and the religion, in terms of now it's time to start communicating some truisms."

We asked Walker to tell us exactly what had been missed by the press and he replied, "There is one basic-black misconception about Bob and Rastas in particular that has them cast as black racist nationalists who feel black superiority and want to return to Africa and that Rasta is a black religion. There is a white misconception that it's all politically motivated. There are elements of both in it but Rasta is not black and it's not political. Anybody can be a Rasta. You can be a Rasta without knowing you're a Rasta. You're a Rasta from creation."

The scene for the entertwi-



Martha Vallez and Bob Marley

ning of Reggae and Rasta is set on the island of Jamaica, now an independent country with about 2 million inhabitants. Back in the isolated mountains live most of the Rastas. During the 1920s Marcus Garvey took the idea of "Africa for the Africans — at home and abroad; one God, one aim, one destiny." Garvey came to the U.S. preaching that idea and was deported for his actions in 1927. Through scriptural study, Garvey and followers found reason to believe that one of the 12 tribes of Judea (Old Testament) was black, and he was quoted as saying, "Look to Africa, when a black king shall be crowned, for

the day of deliverance is near." That leader turned out to be Ras Tafari, crowned king of Ethiopia in 1930. "Ras" is a word similar to Mahatma or Swami. "Tafari" was the family name. At his crowning his name was changed to Heille Sellassie. A number of texts pointed to Sellassie as the savior of whom Garvey had spoken. From Ras Tafari came the term Rasta, signifying those who believed that Sellassie fulfilled the prophecy. While the new king never personally accepted this idea, he did set aside land in Ethiopia for the Rastas. While this is certainly a physical move, the Rasta religion advocates a return

There are 2 million people in Jamaica and 85% smoke marijuana

to Ethiopia spiritually, as the return to the roots of oneself in order to achieve "Zion" or heaven. The discussion of returning to Africa has been the source of confusion by most journalists. In truth Rastas advocate returning to one's roots, in order to achieve the ultimate.

Central to the Rasta idea is that of "I and I." Rastas never use the term you and me, because it shows too much difference. He will also use the term "I and I" when speaking of himself, in order to show he recognizes that he is not alone in the world. In addition, they won't use the term "last" because it is a backward look. Rastamen only go forward. An article in High Times magazine noted that "They will never say 'I got here last,' but rather 'I come here forward.'" Also, the term "Jah" means God.

Bob Marley, Toots Hibbert, Peter Tosh and Bunny Livingston grew up learning the Rasta religion in the hills. Their music is almost entirely an expression of that idea.

Sometime in the early 60s it is reported that a Jamaican named Chris Blackwell found himself stranded from a car accident and was taken in by Rastas. He himself was a record producer and became hip to Marley and company. His first success as a producer was *My Boy Lollipop* by Millie Small. With the money he made from its success, Blackwell moved

to England and started Island Records. He was extremely successful with groups like Spencer Davis and Traffic. The beginning of his "Reggae" trip came with Jimmy Cliff's movie and soundtrack, called *The Harder They Come*, which featured not only Cliff but various other reggae artists. "Reggae" by the way is a term and music stemming first of all from "Calypso." As it became more and more progressive it changed to blue beat, then rock steady, and with a group called the "Ska-tellites" came "ska." While it's not entirely clear exactly where the word "reggae" came from, the most accepted explanation is that Toots Hibbert coined the phrase from the word "ragamuffin." In 1964 Toots and the Maytals recorded a song called "*Do the Reggae*." Shortly thereafter Blackwell released the first Wailers album which sold about 18,000 copies, mostly in Boston and San Francisco. Each album has continued to increase in sales.

Blackwell opened the Island office in the U.S. in 1974 with 3 main acts, Marley, Sparks and Jim Capaldi. That was also the same year that Eric Clapton recorded one of Marley's tunes, "*I Shot the Sheriff*." There are now some 20 albums on Island and the music has blossomed into a total of over 30 on varying labels. The current Marley album, "*Rasta Man*," has now sold over half a million units and Marley has sold over a total

of one million albums altogether. Other acts on Island include Bunny Livingstone, Toots and the Maytals, the Hep-tones, Burning Spear and others. Interestingly enough, the Hep-tones are not Rastas, showing that reggae and Rasta are not mutually exclusive terms. Marley produced an album with an American named Martha Vallez for Sire Records. She lives in New York and told the Report that she did not conform to the religion.

Today in Jamaica, the Rastas have grown in numbers and influence and the political picture in Jamaica is touchy as a result. Rastas do not consider themselves under the Jamaican government and this has caused tension between them and Prime Minister Manley.

One final central idea of the Rasta religion is that of marijuana.

Peter Tosh



"All Rastas smoke," said Jeff Walker. "There are 2 million people in Jamaica and 85% smoke marijuana." Marijuana or "Ganja" or "herb" as the Rastas call it, is most undoubtedly the number one Jamaican export. Rastas roll it up in big cone-shaped "spliffs," as they call it.

Walker told the Report that "You should mention that grass and the music is the keystone of the religion, aside from the scriptures." He continued, "Where American freaks get together and get stoned they could talk about dope and music. At one point in the late 60s they would talk about God. That's what the Rastas do. They sit around and get stoned and listen to music, or they get stoned and talk about God or talk about "herb." They point to references to it throughout the Bible, including when God came to Moses he came to him in a cloud of smoke. It is considered a sacred herb and used as such, but is smoked constantly in order to keep yourself to not lose sight of it, really, to keep yourself in that alternate reality. So it is used both in the morning when you get up to put yourself in that spot as inspiration to sit down and write a song."

The growth of reggae as music and Rasta as religion is evident. In two years the new kind of music has grown tremendously and adds converts every day. But there is still a long way to go for it to become part of the masses. Whether or not we are getting ready for the new Beatles and Presley undoubtedly is only up to "Jah."

PERHAPS SOME WINE



By Tom Cossie

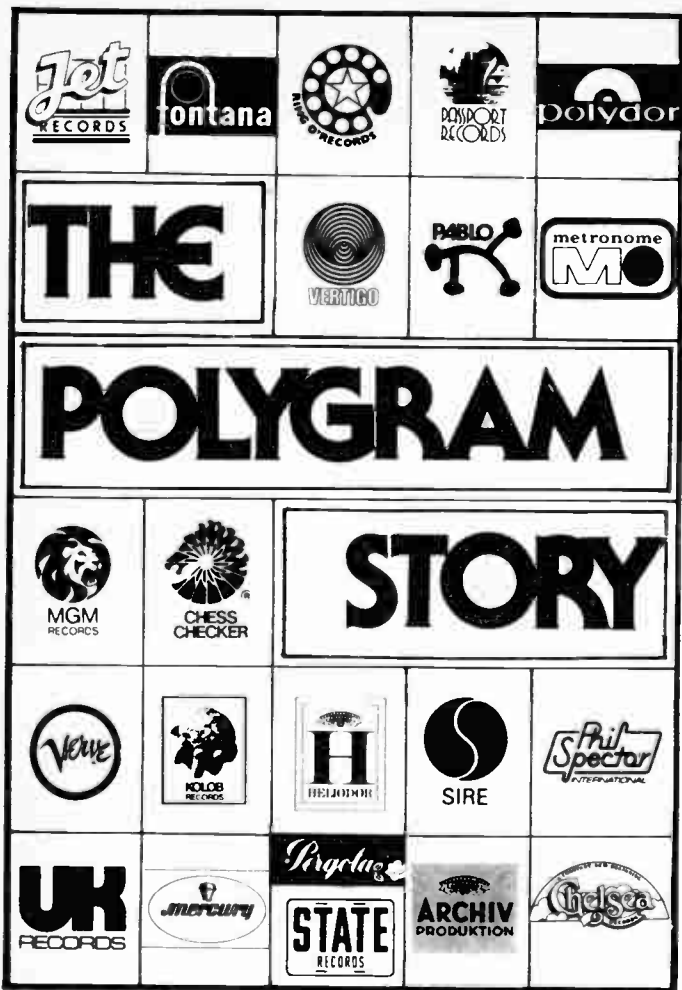
If you recall, in the last article we covered vintage, processing and type of grapes used for different Wines and Champagnes, plus revealed the hidden secret that Boones Farm actually owned the Rothschild vineyards. As you read on, we will discuss (or suggest) some favorites of mine that you undoubtedly *will* like, that won't cost you a fortune and your friends will say "that's a great wine, what a quinella to be frugal and deliver tasty wine." Anyway, I would strongly suggest, first, before dinner that you go light on the hard booze if you are going to order a fine vintage wine. Give your taste buds a break — order an aperitif such as a Dry Sherry or Dubonnet — straight Jack with Tequila chasers leave the palate in a semi comatose state.

Now down to business... If it's White Wine your interests are in — two extremely tasty and very

inexpensive wines are Chenin Blanc (light & crisp & tasty) or Verdicchio, equally crisp and tasty. The ticket to these wines tasting great and probably the deciding factor is to make sure they are chilled enough; not cold, but *really* chilled.

Tasting a great Red Wine is a treat and for only triple the price of the whites mentioned a moment ago, you will have a taste treat. The wine, one of my favorites, Gevrey-Chambertin. Now. What year to ask for? If they have it, look for '71 or '69. Both are great and will cost you about \$15.00 a bottle. You'll love it. An additional bit of information to remember that will help you alleviate confusion of years is when you order a French Wine, '71, '70 and '69 are or seem to be the best most consistent years. '72 on an average is pretty underwhelming and may be acid tasting. Good tasting Red Wines that go great with Italian food are the staples — Valpolicella, Lambrusco or Chianti. They're inexpensive and usually consistently good.

Remember, you don't have to spend a lot to get a lot of taste and quality. The best thing to do is experiment and, by all means, when you find a great one for your own taste, write it down. Buy a few bottles and get to know it, then experiment with others.



Mercury, Polydor, Phonogram, Phonodisc, RSO, MGM, . . . the list is endless and the relationship of all these record companies, distributors, publishers, etc., have made all but the heartiest of researchers save the explanation for another day. But, it's really not all that complicated.

It begins in Europe, Germany and Holland to be more specific. Philips Gloeilampenfabrieken N.V. or just Philips as they're usually known is a Dutch company, so large in fact that they employ somewhere around 10% of all the work force in Europe.

Then there's the German company; Siemens AG. The two companies are responsible for an incredible conglomerate of electronics type products such as Norelco, Sunbeam, Magnavox, A New 3-D X-Ray Machine, North American Philips, and it's various subsidiaries.

Anyway, the two companies, Philips and Siemens got together and each owns 50% interest in the Polygram Group, which operates on a worldwide basis. Their cooperation in the music business dates back to 1962, when they decided to exchange 50% of their respective shares in N.V. Philips Phonographische Industrie and Deutsche Grammophon Gesellschaft mbH.

Group headquarters are in Baarn, the Netherlands and Hamburg, West Germany. In 1972 a divisional organization structure was established and the two original music companies continue to operate under the blanket company Polygram using the names Phonogram International and Polydor International.

Polygram makes up about 15% of the total worldwide music bus-

ness dollar wise.

In the U.S. there is Polydor and Phonogram. Polydor has it's own label and owns interest in MGM and RSO and distributes them. Polydor also distributes Spring, Event, and ECM.

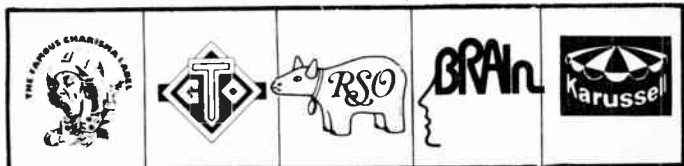
Phonogram, on the other hand, has Mercury and Philips (now relegated to mostly classical product.) Speaking of classical, Polydor also is responsible for the Deutsch Gramophone line as well.

Also in the U.S. (as well as around the world) there is the publishing division which is mainly Chappell and Intersong International. Then there is the TV-film division which is called Polytel International and Polymedia.

All Polygram product in the U.S. is distributed by Phonodisc which is still another branch of the Polygram organization. Coen Solleveld is president of the worldwide Polygram companies and Werner Vogelsong is acting president of Polygram in the U.S.

Irwin Steinberg is in charge of the U.S. record companies and the distribution of that product and Lou Simon acts as the head of the Polydor portion while Charlie Fash is responsible for the Phonogram portion. Chappell operates independently of the U.S. record companies with Norm Weiser as president.

The worldwide Polygram group now operates in 31 countries.

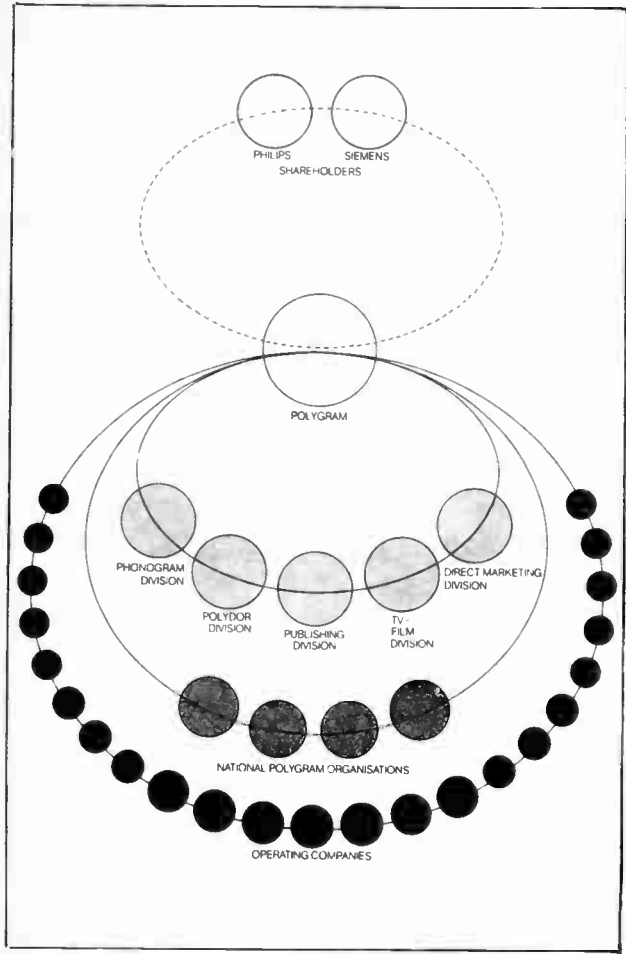


All Platinum

BABYLON



impact





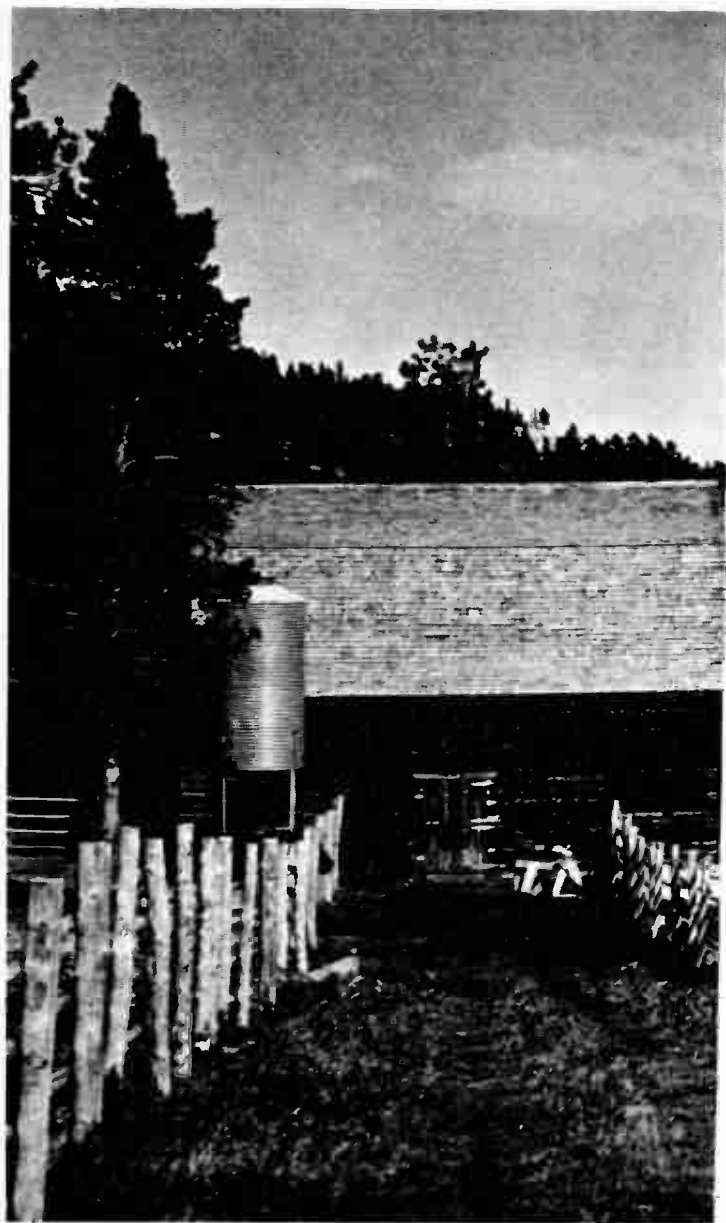
The original lodge . . . Over 100 years old.

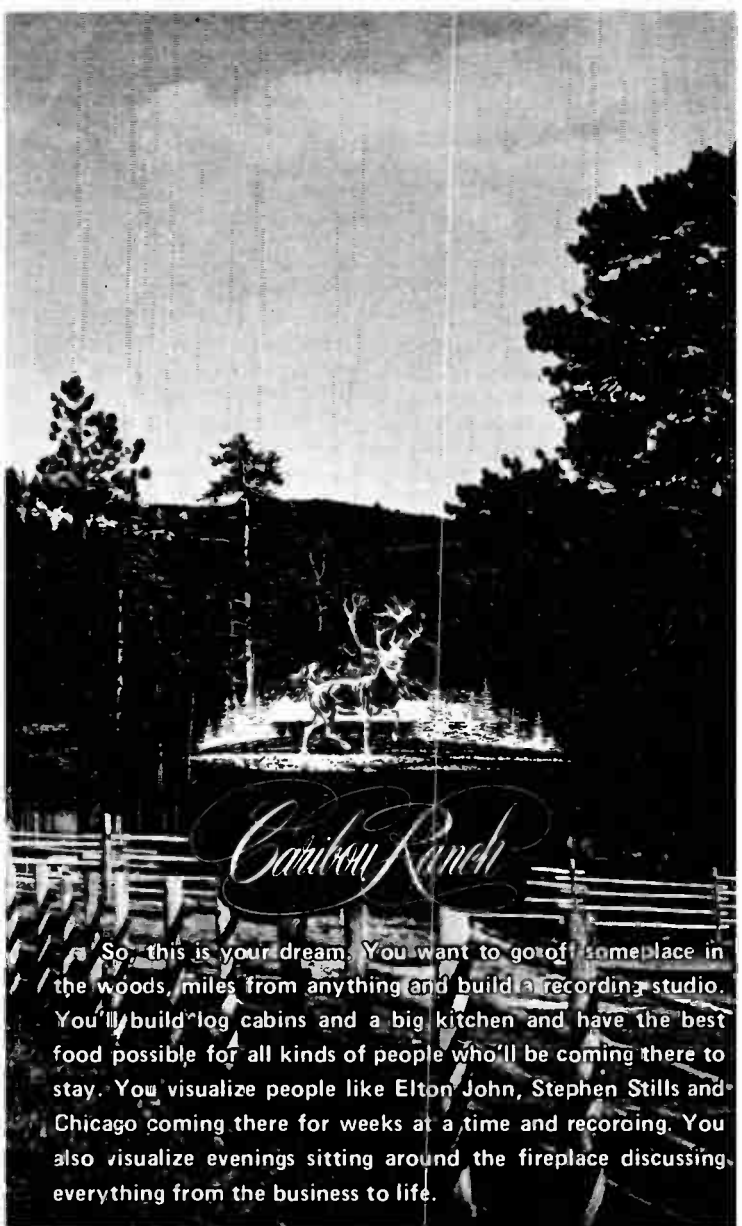
But, it's only a dream; one that many of us have thought of but never realized. Jim Guercio made that dream reality. A visit there makes you wonder exactly what state you're really in — reality, or a dream. The little 31-year-old producer of Chicago and manufacturer of Robert Blake movie, Elektra Glide in Blue, is now herding 1200 cattle on three different ranches just 60 miles north of Denver. He owns the 3000 acre Caribou ranch, leases another 2700 low land acres, and has grazing rights on another 25,000 government owned land.

The Caribou ranch has over a dozen beautiful rustically designed buildings, that can house over 30 accustomed-to-luxury people.

One of the buildings, designed like an old fashioned barn from the outside contains what has to be one of the finest studios in the world, including 2 24-track machines and at least one fireplace in the control room, as shown on this issue's cover. The studio maintains the Caribou spirit throughout, with glowing gas lights any color your mood prefers. Four engineers maintain the studio and its sessions, although many groups bring their own engineer and get assistance from the locals.

"Howard and I thought he was crazy of course," Larry Fitzgerald told us. The "Howard" is Howard Kaufman and he and Larry oversee part of the ranch, a new record label called Caribou Records and various other Guercio





Caribou Ranch

So, this is your dream. You want to go off someplace in the woods, miles from anything and build a recording studio. You'll build log cabins and a big kitchen and have the best food possible for all kinds of people who'll be coming there to stay. You visualize people like Elton John, Stephen Stills and Chicago coming there for weeks at a time and recording. You also visualize evenings sitting around the fireplace discussing everything from the business to life.

brainstorms that have turned into reality.

The "dream" of the ranch all started when Guercio tired of the unions, interruptions and "garage" like feeling of the New York-LA studio scene. Despite the fact that Fitzgerald and Kaufman thought the idea was crazy, and despite the fact that Columbia Records turned him down when he offered a partnership on the idea, Guercio spent months searching over the entire western United States. Finally he found Trans-America's Caribou ranch in Colorado. It took a year for the deal to go through and another year for the studio to become operational. That was early 1973, and since then the ranch and its studio have been the home of Elton John (with

2 albums; Rock of the Westies and Caribou), Chicago, Michael Murphey, America, LA Express (with help from Joni Mitchell), Stephen Stills, Ozark Mountain Daredevils, David Cassidy, Chick Corea, Dan Fogelberg, 3 Dog Night, Frank Zappa, War, and scores of others. The studio is solidly booked well in advance, and it does make money. The real estate investment alone has skyrocketed Guercio's worth.

Interestingly enough, the Caribou Ranch has been the Caribou Ranch since 1863. When Jim bought it, there was one building on the property. That was the lodge which has been remodeled of course; enough rooms there for 10 people (or 20 doubling up) all upstairs overlooking the main



Howard Kaufman

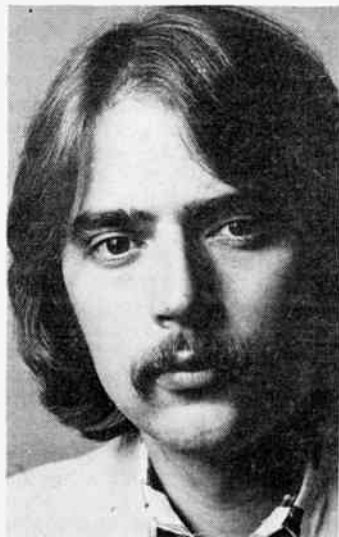
Jim Guercio

room. There's a kitchen, pool table, of course a stereo and a desk that has been used for writing a whole bunch of familiar songs. Just 20 feet away is the mess hall building, complete with wooden walkout connections, where over a half dozen young ladies keep artists and guests fed 24 hours a day. You can come in and ask for breakfast just about anytime and dinner is an event, complete with soft lights, stereo, wine and some of the west's finest food.

Guercio has built his home just behind the lodge overlooking the lake and "Running Bear," the house where Joni Mitchell had stayed in the 2 weeks prior to our visit. Word is that Running Bear is haunted but nobody's proven it yet.

There are several other private homes on the ranch where the largest of the stars stay; all with the same log cabin, but luxurious effect. We were led into one to view Grover Cleveland's bed and dresser. Everywhere you go there is evidence of incredible decorative taste. Guercio was the designer.

An artist will book the studio on a weekly basis and for this he sets his own hours. The studio and the kitchen are his whenever he wants, 24 hours a day. He can work all night or all day or both. On the third floor of the studio building is the game room, where artists "de-concentrate" on pong, pool, or whatever. There are movies, stereos everywhere and skiing just a short distance away.



Mark Hartley



Larry Fitzgerald



Generally side men will fly in to help in the session but strings are generally added back in LA or New York. Overall the expense is competitive with any studio anywhere. Room and board is about 45 dollars a day.

Guercio slowly but surely has endeared himself to the surrounding community. When there was a forest fire close by, ranch employees were there to help and the Caribou kitchen fed the whole bunch. On an adjoining ranch (Forest Lakes) which Guercio also owns they have set up a summer "Youth Conservation Camp" which the forest service maintains (at Guercio's expense) with about 50 kids each summer. The ranch also sponsored a bike race a few weeks ago with about 10,000 area residents present for the all-day event.

Back in Los Angeles the business part of the ranch (from "food to phone calls") is carried on by Howard, Larry and Mark

Hartley. The new Caribou label has just recently been started with LA Express, Chicago, James Vincent and Gerarde. There's also a management company there, as well as the business end of Pig Nose amplifiers, another Guercio business venture. There are about 25 employees at Caribou, including ranch hands and studio help and another dozen people maintaining the LA office.

For James Guercio the dream still continues to become reality. Not only does he spend his time in the studio but he is very interested in continuing the motion picture development. He was preparing to leave for Europe as we visited with him; purpose being to buy rights to a film for the U.S.

That's Caribou and Guercio. All we can say in closing is that when you see it, you're going to blink your eyes and pinch yourself a bit. I'm still not sure it's real.

BY CHUCK THAGARD **Adult Contemporary**



Chuck Thagard with Snuff Garrett, Roy Rogers and wife, Shirley

When a record promotion man's priorities are laid out, the bottom of the list is usually reserved for the Adult Pop Music radio stations.

There are several reasons for this:

1. They don't sell records. One-stops, rack jobbers and retail stores are not going to buy singles in any quantity off an adult station playlist. (An occasional exception comes along, like Jimmy Dean's *I.O.U.*, but the Top 40 and country stations were on that almost simultaneously.)

Most adult broadcasters admit they aren't interested

in selling single records. They just want good music that doesn't offend their listeners, but keeps them coming back. Besides, it seems these listeners call often to ask if a song they have heard is available on an album.

2. Calling on some adult stations is comparable to visiting the local public library. The P.D.s and jocks one finds

here are not interested in having a rapport with promotion men. They've long since burned themselves out...on hassling over adding some record, trying to make every concert, and accepting breakfast, lunch and dinner invites from a different promo man every day.

3. Then there are those who play only the hits...maybe 20 or so...and surround them with familiar oldies. This format always does well, when combined with established personality jocks and a strong news and sports staff. There's no arguing with a success like this, but the promotion man who tends to neglect this type of operation should not be criticized, either. The further exposure of already proven hits to a wider audience is greatly appreciated, but there is no need for promotion here, only a delivery boy to make sure they have the records.

So much for the negatives. Those are the most commonly mentioned reasons for the lack of attention shown to Adult Radio. But there are a great many positives to consider.

Every periodical you

pick up these days has an article on the growth of the adult consumer in this country. The 25-plus age group will increase dramatically in the next decade. Incomes in this group will be higher than ever before, even allowing for inflation. More money will be spent on recreation, which certainly includes recorded music. These consumers, for the most part, will be tuning in to some form of radio that is geared to their taste.

To put Adult Radio into one overall classification is a mistake. There are several sub-formats, ranging from "closet rock" to "beautiful music." They differ from market to market, even within the same chain. In Minneapolis, both WCCO-AM and WCCO-FM are seeking adult listeners, but in completely separate and autonomous ways. WNEW and WKTU are both after adults in New York, but their formats differ greatly. In L.A., there's a list of adult stations a mile long, from KMPC to KFI to KPOL to KNX-FM. None of them sound anything like the other, yet all chase the same demographic.

By the way, in case you missed it, "MOR" went away. Adult radio became stream-

In case you missed it,
"MOR" went away.

lined and contemporary. The wild, reckless youth of the 50s who helped usher in rock and roll, are now adults who still enjoy rock music in some form. They're not interested in a lot of chatter from the deejay...that's now available on talk or news radio.

A new form of Adult Radio is exploding on the scene. It is usually FM, automated, the music is presented in clusters of two or three, and its base is a "mellow rock" sound. After some years of experimenting, the CBS FM chain of stations have become most successful with this sound, most notably at KNX-FM in L.A. Another version has recently made its debut in Philadelphia, under Julian Breen and Dave Klahr. They came up with a name for it, which has since been adopted by the industry to describe this phenomenon..."The Magic Format." It is even incorporated into their call letters, which are WMGK. WIXY in Cleveland, for so many years one of *the* Top 40 legends, has just switched to a soft rock format. Burkhart and

Abrams have had immediate success with a similar concept at WKTU in New York. You can look for this idea to begin popping up throughout the country, as it has yet to miss, when programmed properly.

The question is: Do they sell records? Some say they are the background music of tomorrow. They are replacing beautiful music at a great many shops, offices and salons. They are pleasant, never offensive, but the music is still "hip," and by recognizable artists. If one were to re-search the listening habits of the audience at a Neil Diamond or John Denver concert, chances are a station of this type would be a standout.

Now, getting back to those promotion priorities: No one in his right mind can dispute the power of airplay on Top 40, AOR or Progressive Rock Radio. The awesome record sales and concert drawing power of McCartney, Kiss, Elton, Z.Z. Top, Aerosmith, etc., prove that.

Black radio, especially FM, is probably the most ex-

citing thing to happen in broadcasting so far this decade. It has been the vehicle to launch Earth, Wind & Fire, The Ohio Players, Parliament and the O'Jays into superstar status.

Country music has truly gone to town, most recently in New York and Chicago with amazing success. The ever-increasing number of country stations are presenting Waylon, Willie and the Silver Fox to a fiercely local record buying public.

So what about Pop Music Radio? What can it mean to the record biz? Well, take a look at these song titles, chosen at random:

Afternoon Delight
Love Will Keep Us Together
My Eyes Adored You
Feelings
Get Closer
I'm Easy
Laughter in the Rain
Mandy
Moonlight Feels Right
At Seventeen
The Last Farewell
Baby Don't Get Hooked
On Me

All are bona fide smash hits. They were not automatic Top 40 records. They had

to start somewhere, and that was at Adult Radio. Results, in most cases, were not immediate. Many of them took months to break. But thanks to some well-respected programmers with trained ears, and some dedicated promotion men who believed in their product, they all came through. Without either of these, the songs listed above would have ended up as recycled vinyl.

No predictions ... I'm not a broadcaster. But it seems only logical that Adult Radio will become more important as time goes by. The competition is gearing up ... there seems to be a more mature approach to Top 40, and FM Rock appears to be dayparting the less frantic music during traditionally heavy adult hours.

At any rate, to the professionals who have maintained a dominant and influential position in your markets, while managing to break new records, congratulations! May you have continued success, and may the relationship between you and those of us in the record industry grow even stronger in the challenging years to come!



Radio Techs

Tug of War or Twenty Mule Team
by Rob Clayton

Most engineers, just like their programmers and managers, want their stations to sound the very best that they possibly can. After all, the air sound is our basic football play folks! But not all do sound great. Is it limitations of personnel or equipment? Or can other factors enter in and keep the station from sounding its best? In addition to the obvious need to be technically qualified and conscientious, our professional requirements are many. Any lacking in the other directions of our energies can adversely affect the overall sound of the station and, consequently, our pride in our facilities and ourselves. I would like to touch on just two that have come up in conversations with both engineers and programmers. Consider communication and attitude. Too often these important facets are

often these important facets are overlooked in the day-to-day work routine, and like unused muscles of the body, atrophy, and become a burden on the rest of the system.

It is easy to get so involved in the engineering back room that one begins to feel like a separate entity from the rest of the organization. We may not interact sufficiently with programming and management and the air staff on a one-to-one basis and perhaps become psychological strangers passing in the hallways. We may begin to feel like stepchildren in the station family and act accordingly. Tom Giglio, Chief Engineer of WQXI AM and FM, feels that "If the engineering department as a whole is being treated like a stepchild, it's the engineering department's fault." The old saw has the cobbler's children without shoes. How ironic that broadcasting can suffer the same contradiction; an industry dealing in communication but lacking in communication within.

When peoples grow apart, separate languages develop. Since words are the roads to understanding, common meeting grounds become more and more scarce. The same holds true with individuals. Engineers talk decibels, watts, impedances, and signal to noise ratios. Programmers talk cumes, quarter-hour maintenance, rotation and demographics. Programmers ask for a louder signal and engineers talk FCC restrictions. Observes consulting engineer Willard Shimski, "What they're really looking for is a very listenable signal with a lot of audio impact and a minimum of distortion." But, "I frequently find that programming

and engineering cannot speak the same language. Generally, engineering doesn't understand what programming is trying to do. And the same applies to programming. They have very little concept of the engineering problems involved." And as a result, each can think the other doesn't know what he's doing. Programming consultant Kent Burkhardt relates, "We've had those occasions where an engineer would get very angry and say 'These guys don't know what they're talking about.' And we don't — in an engineering sense. All we can try to do is relay our thoughts as best as we can to the engineer and ask for his cooperation. I would like to see engineers converse more in a layman's language, because most of us programmers don't understand their words. And we think that we are being baloneyed mostly."

A communications gap can be the result of more than just a language barrier. Attitude will widen the schism. We need to try as much as possible to understand where the other guy is coming from. We work in a very high pressure business. Tom Giglio feels "A lot of announcers don't understand the pressures, the mental pressures that good engineers go through. And a lot of engineers don't understand the tremendous amount of pressure that good announcers go through. This pressure will create situations, and we need to constantly be aware of this. Tom gives as an example the instance when the all-night D.J. who is also the transmitter engineer called an engineer at home at four in the morning and said, 'I

think we are off the air but I am not sure." The engineer blew up. The engineer was not really angry at the jock, but rather was angry at having been awakened. By the same token, a jock can be about to go into what he considers to be the heaviest set he's ever come up with; he has the funniest lines and he has it all timed and paced out and yet when he pushes the button for the cart machine to start; five seconds of dead air. Now *he* goes to the door and yells for an engineer and *he's* angry. But he's not really angry at the engineer, he's angry because the set was blown. We must understand the cause of the anger and not take it personally. We are all really striving for the same thing; the best possible sound.

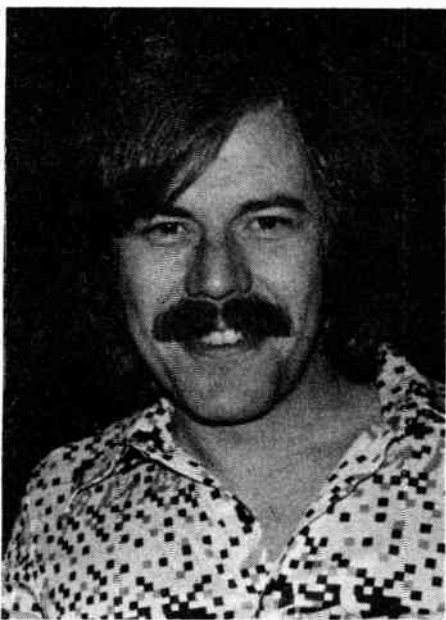
One of the realities of broadcasting is that engineering certainly has more job security than programming or production. Whett Walker, WQXI personality, verbalized that "Disc jockeys are insecure. We're paid to go on the air and be as effective as possible and we are finicky. I don't like people in the control room working when I am on the air."

Performing is a whole different bag and engineering should be sensitive to the needs of the performers and programming in their constant striving to satisfy the demands of the fickle listener. An engineering staff that pampers the air staff is surely not going to be treated like a stepchild. They will be heroes. And the air sound will improve additionally with the intangible but real benefits of improved morale, *i.e.*, attitude.

Management and programming

too can improve the air sound by being responsive to the needs of engineering. Often they are willing to pour money into programming aids, giveaways, contests, advertising and everything else a station could conceivably use except engineering. In today's rapidly changing electronics world, it is difficult enough to keep current with the "state of the art" without having some help! I cheered when Kent Burkhardt told me, "I think in every major market station, let's say the top fifty markets, that it should be a requirement for the engineer to go to the NAB convention yearly, and to look at the equipment and to give the manager a report back on all the new innovations of the last year; and to report on those things which would help the radio station in its audio approach. And, of course, the station should pay for the trip!" And management must be willing to spend reasonable amounts of money to purchase some of these "goodies."

We take for granted all personnel must excel in their fields for the station to sound its best. In our case of engineering, we must be on top of the technical operation. But we can better the sound if we do our part to improve internal communications as well as that all-important attitude. And the improvement may be just that little extra needed to gain the competitive edge over the guys down the street. When we invest effort in these areas of our profession, we will make our lives more rewarding and will have helped to create a "twenty mule team" kind of experience instead of a chaotic tug o' war.



Radio Buzz words

Copyright 1976,
Eric Chase

In every business there are "inside" words. These buzzwords, as they are called, are the specialized vocabulary or jargon of particular occupations, often meaningless to outsiders.

Radio is no different, and many of our coined words have been adopted into common usage by the outside world (disc jockey, top 40, payola).

New words are created or converted to radio use all the time, however, and some are mysterious even to those working within the industry. This mystery is often not accidental. Some language is invented and used more to camouflage thought (or the absence of it) than to clarify. Then there is elite "high talk," used to impress others with one's superior knowledge. Instead of being valuable tools, these words actually inhibit normal communication.

Happily, there is another purpose in using buzzwords: That of more effectively expressing new thoughts and of communi-

ating new, perhaps difficult, concepts. Buzzwords can be a kind of verbal shorthand for more efficient and productive discussions.

I have collected some radio buzzwords for this short study, but I leave it to you to decide in which category they belong, valuable, interesting, ridiculous:

ANODIPLOSIS

The repetition of a word in a promo or commercial, normally the last word in one phrase used to begin the next: "KUSA is giving away \$1000! \$1000 absolutely free! Free, from KUSA!"

AOR

Stands for album-oriented rock. The latest attempt to hang a label on those stations which feature rock music not strictly limited to the hits. Displacing the term "progressive rock," which had already replaced "underground" and "freeform."

BOYFRIEND THEORY

Refers to a teenage boy's ability to control his girlfriend's listening habits. She may not really like his choice of stations, but will, at least while in his presence, listen.

BURNOUT FACTOR

The point when a record, however popular, becomes a "tune-out" because the audience has heard it too often for too long a time. Some programmers carefully chart the top hits, using various inputs, to avoid overplay as a record approaches this point.

CLUTTER

Originally a TV term; refers to all non-music program material; spots, PSAs, deejay talk, news, etc.

CORE MUSIC

Records by artists that usually

represent the "sound" a station is trying to achieve. On beautiful music stations the usual core artist mentioned is Mantovani—on a rocker perhaps the Stones or Rod Stewart

DEPTH

A quality in music programming achieved by installing categories of older music which are heard infrequently, so as to never become tiresome to the listener.

DIRTY TRICKS

In markets where two top 40 stations battle head-on for the ratings, these are attempts at sabotage. For example, the programming personnel of one station will discover which local record stores are surveyed by the other. The persons in those stores responsible for giving the reports are then bribed or otherwise induced to give false information to the enemy station.

Another scheme, since competitors often watch each other's charts closely, is the listing of records that are never played. The victim station may decide to add the record to its own playlist because it appears to be hot at the other station. In reality, the dummy record is usually one the listing station feels is a loser, hoping it will drive listeners away from the station that actually plays it. See Nervenkrieg.

HARASSMENT

A questionable practice which includes organizing teams of young people who will tie up the opposing station's telephone lines with fake requests and comments, frequent inspection of the station's public file (access required by FCC), and other attempts to enervate the competition.

INTENSITY

The energy of sound. In some systems of music categorization, records are classified as high, medium or low intensity. Not the same as tempo—slow songs can be of high intensity because of a "thickness" of sound (which see).

NERVENKRIEG

A German word meaning psychological warfare. In radio this consists of not actually practicing dirty tricks, but of spreading rumors that the sabotage is taking place. This can be as damaging to the competition as the real thing! If a programmer suspects that he is being fed false information, he won't trust his own research.

PSYCHOGRAPHICS

Determining the attitudes and styles of the audience. More difficult than the study of demographics, which is mainly concerned with age, income, race, etc.

SEQUENCE PROGRAMMING

A series of several letters or numbers which determine the order of play, each representing a category of music. Some consider this superior to the fixed position clock method, because the categories "float" during any given hour.

SKEWED SAMPLE

Distorted from true value. A

skewed sample is research based on the opinions of friends, relatives, etc., which are not representative of a cross section of the audience.

Developed in one way more than another. Thus, a station with skewed news places heavy emphasis on its news service.

Also, oblique, out of line. In recording, the word is used to describe a tape that is out of alignment with the tape heads, usually due to a mechanical problem in the tape transport.

TEXTURE

Describes the effect of the music overall on a station, as achieved by the ratio of one type of music to the others played.

THICKNESS

A term used to describe the fullness of sound of a record, another aspect of music categorization. Thick records are normally the attention-grabbers, often utilizing brass instruments, heavy percussion. The less instrumentation, the thinner a record sounds.

I selected these few from conversations with fellow programmers and the trade press; there are hundreds more. The definitions are my own, so you may be familiar with other meanings—and of course, other radio buzzwords. If you have some buzzwords of your own, send them to:

Eric Chase

6430 Sunset Blvd.

Suite 1102

Hollywood, Calif. 90028

We'll add to them for the next issue.

The Star Goes Out...

The Don Burden Story

Burden's Faith Plummets With Star Stations

Michael Kelly
 on to the airwaves
 ing star in the 1950s,
 1960 Star Stations,
 into a \$20 million re-
 under hard-driving
 rden.
 se classic self-made
 ing with almost noth-
 ; described by those
 him well as the dy-
 er salesman, the con-
 promoter
 eta to being a tea-
 Many call him ruth-
 ted. He is liked. He is
 as well as dis-
 Some community
 y has had been gener-
 donations, and some-
 his profession speak
 scores
 s the star is falling
 of its five radio licens-
 ing KOIL in Omaha,
 -city Star chain is
 ng like a burned-out

meteor on the empire of a bitter
 man.
 "I have lost all faith in the
 system. And I mean all faith,"
 Burden said.
 In denying the renewal of his
 license, the Federal Commu-
 nications Commission found
 "serious misconduct" in his op-
 erations. He vehemently dis-
 putes that.
 Some share his outrage at the
 FCC. Others are gleeful.
 The day it was announced the
 Supreme Court would not hear
 his appeal of the FCC ruling,
 might be ten present and former
 KOIL employes met for drinks
 at Arthur's Lounge, a few
 blocks from the station.
 It was a merry "Don Burden
 Going Away Party," except
 Burden, wasn't invited. The
 celebration in the lounge was
 turned up for the news.
 "There was a big cheer for
 the story about Burden," one
 partygoer said.



—WORLD RADIO ILLUSTRATION BY DEW LAYTON.

Former
 on to re-
 den was
 by the F
 He's top
 The re-
 sion is th
 dental in
 KEFPA in
 head. On
 Fild in in
 The is
 Some \$1
 estimate
 Their's
 million l
 he has a
 for sever
 "This
 by govt
 that I h
 47, Star
 chief ow
 The rt
 with the
 music. |

Burden's Faith Plummets With KOIL

Continued from Page 1
 faltering KOIL for the song of
 1963, then rode the wings of
 rock into top ratings and a fat
 bankroll.
 A large share of Omaha
 natives under 40, and some who
 are older, at one time or other
 listened regularly to Burden's
 product.
 The naughty twelve-sixty on
 the radio dial was mighty in-
 vited. Until recent years, it had
 a strong hold on the ratings of
 young adult and teen listeners,
 local broadcasters say. The

it would be anything less than a
 success."
 Money was saved by cutting
 staff and network affiliation.
 And then came the innovation
 that made it a big winner.
 Todd Storz, an executive at
 KOWR, would listen to songs
 played in juke boxes. Why
 couldn't a radio station, he won-

**Burden Recalls
 Stockholm Fuss**
 Don Burden made international news in 1967. With

June 1. Burden sold the physical
 assets to them for \$2 million.
 He loses the Omaha and Por-
 tland licenses Sept. 2 unless the
 FCC grants an extension. Other
 groups are preparing license
 applications.
 Daray and program director
 O'Neill said some employes
 have begun to put out feelers
 for new jobs, but that none has
 jumped ship yet.
 Many who have worked for
 KOIL say they dislike Burden.
 But it's far from unanimous.
 "I've heard all the stories about
 him, but I don't see it. Not one

suble, not where bureaucracy
 has the power to kill," he said.
 He'll retain his present office in
 Omaha.
 An independent appraisal
 valued his licensed broadcast
 properties at \$20 million, he
 said. He hopes to get \$4 million
 for the physical assets, leaving
 a loss of \$16 million. He said he
 has disposed of all other busi-
 ness interests.

Portland and Indianapolis sta-
 tions, near carbon copies of
 KOIL, enjoyed similar success.
 Burden was the driving force
 behind the disc jockeys he pro-
 moted as The Good Guys. But
 the FCC, despite Burden's pro-
 tests, decided he wasn't a good
 guy himself.
 "Even if he were guilty of ev-
 erything he's accused of," said
 KOIL's best-known disc jockey,
 Jimmy O'Neill, "his penalty is
 too harsh for the crime. They
 could have levied a big fine."
 "But this is capital punish-
 ment. They have executed this

Political Pressure
 He said he hates politics and

The tubes are now cool. The
 turntables remain out of gear.
 There is no one in the control
 room. On September 2, 1976 at
 12:01 a.m. two of the industry's
 most important radio stations,
 KOIL in Omaha and KISN in Port-
 land were turned off, as per orders
 by the FCC. Its owner, Don Burden,
 was found unfit to hold the
 licenses by a 6-1-Commission vote.
 Only Robert E. Lee dissented,
 voting in his statement it was an
 'unprecedented example of an
 overdose of justice.' A third sta-
 tion, WIFE in Indianapolis, was
 swept from a similar fate by the

longstanding application of Indian-
 apolis Broadcasters. They now
 own the station. Interestingly en-
 ough, Burden lost his license but
 was able to sell equipment and
 billing records and worked out a
 50 year lease on the station prop-
 erty.

KOIL was especially import-
 ant in the history of broadcasting.
 When Todd Storz went on the air
 with his original "top forty" con-
 cept, Burden did not hesitate to
 go up against him with KOIL.
 Burden and Gordon McLendon
 are long time friends and it's pretty
 go up against him with KOIL.

Burden and Gordon McLendon are long time friends and it's pretty certain that one had influence on the other during those pioneering pop music days.

The Commission hit Burden with 29 different violations. They included everything from fraudu-

hands of the employees. Another problem was the Vance Hartke for Senator campaign. Hartke bought time on the station but campaign headquarters went broke and Hartke never paid. Burden was faced with either filing suit against a U.S. Senator or writing it off. He did the latter.

A similar charge dealt with the Mark Hatfield campaign in Oregon in 1966. A disc jockey charged that he had been ordered to slant the news in Hatfield's favor, but the defense noted that there were more stories during the campaign for Hatfield's opponent. Burden was also charged with hyping ratings and using partial survey information for sales. Another charge against WIFE had to do with an employee (who was fired) fixing a contest and the station was also cited for billing spots that ran in a different time area.

Interestingly enough, the hearing examiner recommended only that WIFE go to Indianapolis Broadcasters. He gave Burden renewals on the other licenses but the Commissioners themselves decided the other way. Burden fought 12 years for his licenses and only gave up the struggle when the U.S. Supreme Court refused to hear the case.

An interview in an Omaha newspaper quoted Burden as saying "I have lost all faith in the system. And I mean all faith."

Several people have applied for the licenses so there is a good chance that the stations will be turned back on. In the meantime a skeleton staff keeps the doors open, if not the transmitter turned on.



1928 for about \$25,000. Three years later, Burden said, he sold it for \$375,000.

In 1950, Burden acquired a Portland station for \$300,000. He changed its call letters to KISN, pronounced "kissin." He staged an elaborate promotion, advertising the "Fus with KISN."

Fast Climb to Top

It worked. The station, he said, jumped from 10th to first in the ratings in 60 days.

At about the same time, he bought out Crabtree and the other stockholders, and renamed his company Star Stations.

In 1961, Burden bought WIFE for \$1,250,000. Another success story. From eighth to first in a

As far as tests, Burden had argued that he covered all galleries, were disci-

Supervision inadequate. There was for the WIFE station ruled that and Omaha renewed, came into new applic-

The case commission viewed the and heard testimony.

The case commission viewed the and heard testimony. The case commission viewed the and heard testimony.

Supervisor Burden saying the very best.

Appellate were unique testimony said "quite unique mission to serve the judge."

He said if itself, that rate. Was the that Judge viewed Burden into believe "I'm say

based or plainly deceitful."

As for charges of phony contests, Massachusetts said only two had irregularities, out of hundreds conducted. In both cases, he said, the licensee had discovered and reported the irregularities, and those involved were disciplined by the station.

Nevertheless, the judge ruled that Burden's supervision was inadequate. Some offenses did occur, the judge said, even if Burden had no knowledge.

There was another applicant for the WIFE license in Indianapolis. And Nazomier ruled that while the Portland

Star Case Proved Long, Torturous

Started newscasts, free political ads in a preferred candidate, phony contests. These are among the FCC findings against Don Burden.

He denies them all. And at one stage in the long proceedings, he appeared mostly vindicated.

Burden's problems with the FCC started in the 1960s. His Indianapolis station was placed on probation for allegedly using misleading audience survey ratings in selling ads.

The ultimate denial of his five licenses stemmed in large part from alleged activities in 1964 and 1965.

lent contests to giving free spots to political candidates to fraudulent billing. Burden's assistant, Steve Brown, went over each of the violations and explained in detail what occurred. He asked not to be quoted, but was quite adamant about his belief that the FCC had wronged the stations. The understandably paranoid-about-the-press Burden refused to make any comment to the Report.

Highlighting the charges was the situation at WIFE where inexpensive water filters were the prize in a contest that no one entered. The filters wound up in the

800 NUMBERS

I. HOTELS

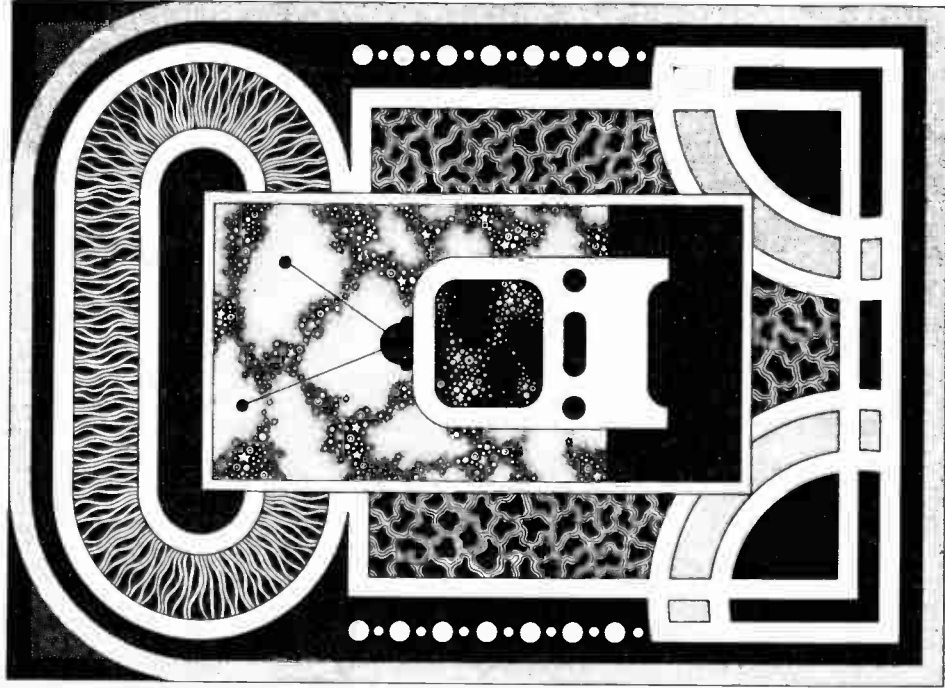
A.	Sheraton	800-325-3535
B.	Holiday Inn	800-453-5555
C.	Howard Johnson	800-654-2000
D.	Marriott	800-228-9290
E.	Americana	800-652-1735
F.	Associated Inns & Restaurants Co. of America	800-228-2211
G.	Barclay Hotel of New York City . . .	800-221-2690
H.	Biltmore Hotel of New York City . .	800-221-2690
I.	Commodore Hotel of N.Y. City . . .	800-221-2690
J.	Western Int'l Hotels	800-228-3000
K.	Downtowner-Rowntowner Motor Inns	800-228-9600
L.	Dunes Hotel of Las Vegas	800-634-6971
M.	Elm Inn Highway, So. Lake Tahoe . .	800-822-5955
N.	Fremont Hotel, Las Vegas	800-634-6982
O.	Frontier Hotel, Las Vegas	800-634-6966
P.	Hyatt Hotels	800-228-9000
Q.	Int'l Reservations, Inc., Las Vegas . .	800-634-6441
R.	Knott-Westbury Hotels	800-327-3384
S.	Landmark Hotel, Las Vegas	800-634-6819
T.	Las Brisas Hotel, Acapulco	800-527-6168
U.	Las Vegas Hacienda Hotel	800-634-6111

V.	MGM Grand, Las Vegas	800-634-6363
W.	Omni Int'l Hotels, Inc.	800-241-5500
X.	Ormsby House, Carson City, Nev.	800-648-4990
Y.	Pick Hotels & Motor Inns	800-621-4404
Z.	Playboy Club Hotels	800-621-1116
1A.	Princess Hotels Int'l	800-327-1313
1B.	Quality Inns	800-323-5151
1C.	Ramada Inns	800-228-2828
1D.	Rodeway Inns	800-228-2000
1E.	Roosevelt Hotel, N.Y. City	800-221-2690
1F.	Sahara Hotel, Las Vegas	800-634-6666
1G.	Sahara Tahoe Hotel	800-648-3322
1H.	St. Francis, San Francisco	800-228-3000
1I.	Sands Hotel, Las Vegas	800-634-6901
1J.	Stardust Hotel, Las Vegas	800-634-6757
1K.	Stauffer Hotels	800-323-4455
1L.	TMS International Hotels	800-421-6662
1M.	Thunderbird Hotel & Casino	800-634-6894
1N.	Timoa Inns	800-447-4470
1O.	Tropicana Hotel, Las Vegas	800-634-6637
1P.	Trust Houses Forte Hotels, Inc.	800-223-5672
1Q.	Vagabond Motor Hotels	800-522-1555
1R.	Western Int'l Hotels	800-228-3000
1S.	Yosemite Park & Curry Co	800-692-5811

II. AUTOMOBILE RENTAL

1.	American International.	800-527-6346
2.	Thrifty	800-331-4200
3.	Avis	800-331-2112
4.	Budget	800-228-9650
5.	Hertz	800-654-3131
6.	National	800-328-4567
7.	Sears	800-228-2800

HOW TO PUT TOGETHER YOUR OWN TELEVISION SHOW



By Bob Hamilton

Steve Binder and Mike Post Do The Mac Davis Show



"I live like a dog. I'll tell you one thing about Mike, he works like a dog." "Mike" is TV's Mac Davis Show producer, Mike Post. At 31, he is a phenomenon in television production, not only because of his age, but because he has come from the music business, where he was a Grammy-award winning producer for "Classical Gas." In addition, he has written music for many movies and just a few months ago, had a hit with "Rockford Files."

Our first visit with Mike and co-producer Steve Binder, who also has been a successful music biz executive, (which we will talk about later), was just a friendly one. Through business cohort Bruce Hinton, we met for lunch on the patio of the NBC Commis-

I like making records better.

sary. Mike had previously been music director of the Andy Williams Show and several Mac Davis shows. His shot as a producer came in the last Mac Davis Christmas Special. It was a show so musical that the total production rested on his shoulders. When Mac Davis was given another weekly show, Mike and Steve were chosen producers. "Isn't that funny? I mean the question was that I wasn't a television producer. Can you think of anything more ridiculous?" Mike said cynically. "Getting a music person to do a music show?"

Both Mike and Steve have been very active in the music business and the rest of the lunch was filled with funny stories from radio conventions and road trips they had taken. An older-looking fellow interrupted with a question and walked away.

"See that fellow there," Mike leaned over. "He's been contracting musicians for NBC since the 30s. He just loves music people. His wife used to bring food over for the musicians and it was so good that she started her own restaurant. The family built it into a chain and it's now the International House of Pancakes. He owns the land that NBC studios sit on, but he continues to contract work, as always. You ought to see his house."

I began to realize that it might be interesting for radio people to get an insight into exactly what it is that makes a television show happen.

One hour on the average radio show takes a disc jockey, that makes whatever salary (break it down to an hourly rate), maybe an engineer and a newsman, the cost of the production for jingles, commercials, much equipment, electricity, copywriters, traffic folks and salesmen. Even on the most expensive radio show the cost of production could not be over a few thousand dollars. Preparation time for a radio show, if broken down into an hourly standard, again could not be over a few minutes preparation for each hour. Contrast it, then, with the three or four weeks and \$225,000 average cost for each individual show. Add

to that, the literally hundreds of people who are involved with each week's preparation. And it's all for only 53 minutes and 33 seconds of show.

It was 11 Monday morning when I arrived at NBC. I had been cleared for the drive-in gate and a guard issued me a visitor's pass. I sat inside the offices of the production company. I had not been cleared as yet for production meetings. The first order of business and actual show production was going on just a few feet away. I heard glimpses of conversation, as I scanned the various pictures of Mac Davis on the wall. Dancers, actors and other help were being "ordered" on the phone. "This is the Mac Davis Show calling. Yes, can you be here at 2 pm tomorrow? I don't know. They'd like for you to be here."

The meeting broke up and Mike rushed out. "Let's go to lunch." We were again at the Commissary. "Any change now that the show has been cancelled?" I asked.

"Only one change," Mike talked between bites of what turned into a whole 15-minute break. "We're trying to save money. Re-use old sets and all. That's for the production company. But if anything we're working harder on the show than ever before. We're trying even harder to make it a good show."

That's when he gave me the "I live like a dog" line. "I like making records better," he told me. "I haven't been home. It's 16-

17 hours a day here." We threw our plates on the conveyor belt and ran to Rehearsal Hall 3.

Actress Liz Torres was there. She, Rufus and Donna Fargo were to be the guest stars for the week. The music director, choreographer, special music man, head writer and Mike joked, chewed gum, and rehearsed. Liz moved to the piano and sang "Everything's Coming Up Roses." I heard it over 50 times before it finally was pieced together for final taping. It was the same with a version of "The Railroad Song." I hummed both songs for weeks afterwards.

Tom Baylor told us that when the show began he had taken Joel Whitburn's book of oldies and read it from cover to cover, selecting things he thought Mac could do. He came up with 1750 songs and then continued to narrow it down and brought in a list and sat with Mike Post, picked the openers, mood songs and closers all in about 30 minutes. There were changes but the list has been the backbone of songs selected for the show. Publishers continue to hit the show, trying to get their songs on, but they have little or no influence. People on the staff from all different areas will come in with an idea for a bit for the show and it will be added to a particular song. Some guest artists, however, already know exactly what they want to do on the show, and generally there is no controversy over that.

I sat at a table piled with impressive hardbound scripts, each with a gold embossed name label. The books' finery was to be rav-

aged over the next few days as the production assistants scratched bits, changed lines and marked notes in the margins over the long evolving formation of the show. Head writer Danny Simon was present. "Let me tell you about this guy," Mike yelled at me over the piano and Liz in the background.

"Danny Simon got a divorce about 15 years ago and has since moved in with a friend. Danny is meticulous. 'He was the guy who baked brownies,' Mike told me. Danny's roommate on the other hand was the opposite. He was a slob. Danny's younger brother, Neil, visited several times and just to make a long story short, the idea of the successful movie and TV show, "The Odd Couple," was born. Neil Simon became a well-known name."

Danny explained to me what he did. Some two months before the beginning of the show, meetings were held between executive producers and the production company, which had been formed by Mac Davis and his manager, Sancy Galen. NBC had agreed to a line cost of almost a quarter of a million dollars per show and people were being hired and the concept planning began. Danny, hired as head writer, had been at the meetings.

"In the beginning the flavor of the show was what we talked about," Danny explained. "Part of what they had come up with, for example, was a refusal to do sketches in the show, other than an opening "interrupt." The script on Show 8 was complete and

Danny prepared to rehearse Shields and Yarnell, a regular panomime act on the show. Show 9 was being polished by his writers at the same time, and they had a basic outline and were thinking about Show 10.

I was introduced to special music effects man Tom Baylor who had written "Julie Do You Love Me" and "A House Divided by Love." We were to have many conversations over the week. I followed Danny to a rehearsal hall down the long corridors downstairs, and sat in a huge empty room and watched him rehearse Shields and Yarnell. They were playing the parts of two robots who had their own barber shop. Mac was to be the recipient of a haircut and manicure that would go amiss with the "just lightly out-of-kilter" robots. Each movement, each step was being rehearsed.

Danny ended the rehearsal and we moved back upstairs to the main rehearsal hall for the "read-through."

It was the first time Mac Davis had seen the script. Donna Fargo, Mike, Danny, Carol, the Production Assistant, along with several other show participants, gathered around the table and read their parts from beginning to end.

Mac starts the show and Ron Silver interrupts him as he does on all shows. (This is the "Interrupt" which was part of the jargon throughout the show.) Ron Silver reads in a non-feeling way.... "Now how about a good Hawaiian joke. Why do Hawaiians eat with their

fingers? 'Cause they don't get their feet dirty."

Mac looks over at Danny Simon. "You know I've got to go straight to Hawaii to do a golf tournament. I don't want to make no comments putting them down."

"Oh, don't worry about it," Danny Simon replies.

"I mean it. They are very sensitive people. This I know. This I know," Mac insists.

"Unlike the Jewish people," Ron Silver cuts in. There is laughter.

"C'mon Danny." Mac continues to insist.

"Which one?" Danny knows he's lost.

"The one about getting their feet dirty." I love the joke, personally, but I gotta live with those people."

"Okay, this is the first time you've done that to me this year." Danny raised the white flag.

They continued to read. It was friendly. Mac Davis was definitely the star. Donna Fargo was the guest star. There would be immediate changes. Carol, the production assistant, wrote them down. All head staff members would get their scripts changed within hours.

There would be continuous change over the next several days. From what I heard at that table, to the final show on my television set at home, you wouldn't have recognized it without a script, that is, a *revised* one.

Donna and Mac then re-

heard "Rocky Top," a song they'd do together. I left. Rehearsals continued through Tuesday and Wednesday. Sets were built. Arrangements changed. The writers met continuously and revised. Mike supervised, instructed, and kept things together. Steve Binder arrived from a New York business trip.

Steve grew up in L.A. His father was a service station manager all his life. Steve had whetted his entertainment appetite in college radio and later in AFRTS. An amazing break came when he became friends with Steve Allen while on a summer job at ABC. He directed a show called "Stars of Jazz" with Bobby Troup, and it won an Emmy. At age 20 he got his first TV directing job. It was the Soupy Sales Show. Two years later, he was made the director on the successful Steve Allen Show. He spent several years there, by far the youngest director

in network television. He, Steve, and Oscar Brown, Jr. put together a show, Jazz Street, which drew attention. This led to direction of a full-length feature on music and while his interest continued to be music and music people, he also took a heavy interest in video direction. He moved to New York and started a music show with Gary Smith, Hullabaloo. He stayed and directed for the first 13 weeks but wanted to go back to L.A., and it was at this time that a new kind of music was being born at places like the Whiskey-a-Go-Go. He and Bones Howe formed a partnership and they created a production company which featured the Fifth Dimension.

While together they produced the first Elvis Presley TV special and other television stuff as well. David Geffen was Steve's agent at the time. From this came Steve's association with Talent Associates and he began TA's record com-



pany, which included hit records like Coven's "One Tin Soldier" and the early Seals and Crofts music. "Everybody made it," Steve told me. He still continues management of such artists as Tim Weisberg.

It was Thursday afternoon and everyone but the two ladies answering the phone in the office had gathered for the run-through. Each and every bit of the show was presented before the 50 or 60 staff member audience. They laughed and applauded as Steve explained each act as it came on.

I was cleared for the production meeting that followed. Steve, Mike, the choreographer, Mac's manager, Sandy, Nancy, the associate producer, Danny, the set director, costume designer, music director, and special material writer met. This would be the last formal meeting before the beginning of taping. "We're called 'line producers' because we're the guys with their ass on the line," Mike had told me.

Steve began by killing two bits out of the show. Both had been rehearsed extensively during the week but despite the work, they would go by the wayside. The show still wound up 15 minutes too long so taped bits would also have to be killed. Special effects were checked. Problems with costume and set were discussed. Danny still received more lines to change. Surprisingly, the group got along well together, with no flaring-up tempers. Sandy, Mike and Steve controlled the meeting but the teamwork was

evident.

Shows 9 and 10 were quickly discussed. A general set plan was firmed for both shows and questions of how the show would end were being talked about. It was the first time I had sensed the bit of sadness that continued to grow throughout the days there. No one said it but they were feeling real pangs of "being cancelled."

Taping began the next morning at 10 with "Mr. Doodles" by Donna Fargo. Rufus came in for their first taping at 11:15. Over the next few days I was to spend some 18 hours in the control room with 11 other people. The first day's taping lasted till 9 o'clock. I left to meet Mike Post at United Recorders for the pre-record. All the tracks being used in the show were being recorded live with Mike conducting some 24 pieces. The same people had been gathering at that time since the beginning of the show. There was plenty of joking but steady work. During the 10-minute breaks, Mike listens back and talks with the music directors and choreographers. It all has to fit. The session goes late into the night and it will not be done until 8 the next morning. The tapes are then delivered, fully mixed, to NBC. Saturday morning taping begins at 10.

"Five, four, three, two, one, ... applause, applause, applause," Steve yells to the floor. "Hey, Binder, we're burning," Post yells from the sound portion of the huge control room. The red and green lights and countless color monitors in the darkened room

give it a Christmasy feeling. It is the exciting part of the evening. Binder was as obviously at home in the TV director's chair as Mike Post. Both men's faces changed when they did the part they loved most.

There wasn't as much joking as there had been. There was no time for anything but a race against the clock.

With only a few bits left in the show the audience, which had waited in line for almost two hours, was let in. Everyone's tiredness was apparent but the audience's excitement helped.

Just prior to letting the audience in, Mike and Steve had delivered pies to the face of one of the writers who was spending his last week with the show.

The audience reaction was less than what had been expected and Binder commented over the intercom to Post, "We may do this show without an audience." Post yelled back, "Yeah, we were having more fun this afternoon."

Mac chastised the audience for yelling, telling them that, "We don't need any comedians here," and Mike watched him and said, "Boy, he really pissed 'em off." The audience warmed though, and there was little attention directed toward them again.

They watched Liz Torres go through her bit, something like seven times, until it was completed. Binder would do the bit from one camera angle, then change the cameras again for the next shot. One afternoon bit,

"The Railroad Song," had been done in little bits and pieces about 20 different times. Interestingly enough, there was a NABET strike and management people wearing MABET T-shirts were manning the cameras and other technical aspects of the show. One of the two sound men was an NBC censor, Mike told me, "The censor is sitting there with a script and he'll burst into the control room and scream, 'You can't shoot that, you can see her tits'." No such incident occurred during the night.

"Four, you should be as tight as you can right on his face." Steve was blocking a shot during a rehearsal. "Okay stand by." The instructions came one after another. There were mistakes. Laughter in the control room. Take it again. "Quiet please," the floor manager yells. At 10 that night I'm on my way home. The show isn't over.

Monday night I visit the editing room. It is a building across the street from NBC. The excitement, the yelling, the music, the laughter, has now faded into a place that resembles a morgue. It is totally quiet. Lights blink and wheels roll behind the glass door as the computer buttons are pressed and the show is finalized. One of Rufus' numbers is cut for time. A search goes on to lose another 9 minutes. The production assistant sits in the back and gives take numbers to Steve. The associate director feeds Steve information. There is plenty of food in the refrigerator and coffee on the stove. It is 5 am as Steve gets out

of his chair and heads out the door. The tape is now ready for sweetening. There will be more applause and laughter added to make the show work as they see it. One month later it was the eighth Mac Davis Show on NBC this season.

Finally, Mike, Steve and I found ourselves back in the Commissary over steaks and there was the welcome tone of relaxation.

"When Mike and I showed up on the set it was like two gun-fighters," Steve told me. "But we soon found out that we respected each other and it's been a good marriage."

"What lies ahead for you now that the show is ending?" I asked.

"Something good comes out of everything. My track record, for good or bad, is once I become very secure I feel it's time to move on. I think keeping active and young mentally has a lot to do with new challenges and new goals so I'm always looking for new people, new goals. People always find out that they can do things they never dreamed they could do before," he answered.

"Isn't television changing, becoming more creative?" (I was finally getting something to eat and keeping my questions short between bites.)

"No," Steve said, "it's getting worse. There are few programming people in places of power, especially in the networks. There's no one there saying we want quality programming. The maypole in the business, in the business sense,

is to make money. The trick is to come up with something creative and make money at the same time."

"It's just like the record business," Mike later commented.

"The worst offenders in television are rock and rollers," Steve explained. They approach the media because their managers, publicists, whatever, convince them they're going to sell a few more records by going on. They don't approach it in any other personal respect from themselves on the same level they would demand of themselves if they were in the studio cutting a record. As a result, it is a two way street. They walk on shows where the guys doing the shows have no concept of what the act is all about. Secondly, they come on saying what they're doing is not important or they're going to give the people they are working with a bad time."

"We had one rock act on," Mike added, "She came on so fucked up. She was good but it could have been great."

"They were only here for the taping. I never had a shot to get to know the animal. It was their request. They came for two hours and left. That's the end of the relationship."

The clock took Steve away. Mike and I continued to talk.

"Doing a television show is a little like working out. Like you're 20 pounds overweight. You know going into the gym it's going to be painful. It's going to hurt. So you just give yourself to that. Now

There's no fear about what it's going to be. You know it's going to be terrible. So on a TV show, when you start one of these things, you sit down with yourself and then your wife, and the members of your family, that you're going to piss off for the rest of your life, and then with business people in your other areas, and you say, 'It's going to be terrible.' You give yourself to it. Not just the hours you're here. I woke up at 6 this morning and said, 'I forgot to tell Tom to be sure to put mics on in the chorus of You Make Me Feel Brand New. I hope to God he did it.' All I'm doing is walking around spaced thinking about this show. I'm talking to

you right now but I'm actually thinking about the way 'Rocky Top' is going to look, and if I take 3db bottom out of the boom will it filter enough of the A-seventh. I'm in the studio with Herb Peterson over-dubbing Emmy Lou Harris, thinking about what I'm going to do with Mac Davis. How I'm going to hang together the Paul Williams medley and can I get this guy to that place at that time and Sandy's on me about this script and they're on me about that, and Programming and Practices doesn't like something else. You just gotta totally give yourself to it. Then it doesn't hurt you. It's a pile of shit, but you knew it was going to be out front so it doesn't hurt you."



Getting camera angles; Donna Fargo and a stand-in for Mac.

PEOPLE WHO MAKE UP THE PRODUCTION STAFF OF A TV MUSICAL/VARIETY SHOW

Executive Producer & Star:	Usually own the production company together.
Line Producers:	In charge of the actual goings on of the show, earn somewhere between 10-15,000 per show.
Associate Producer:	In the case of the Davis show, she is a liaison between the show and Mac's office. Generally, job pays about 1,000 per week.
Production Assistant:	Make somewhere between 3-400 per week, responsible for all staff calls, timing of the show during taping, keeping scripts current during the week. Show usually has two, one working ahead on script rewrites for next week's show.

THEN THE DEPARTMENTS.

	MUSIC
Music Director:	Makes about 2500 a show. He, along with other staff members, is responsible for the arrangement of the shows.
Special Material Writer and Choir Director:	
Associate Music Director:	Pulls in about 1500 a show.
Music Co-ordinator:	Rehearsal pianist of sorts, also does arranging. Gets paid by the hour and arrangement.
Copyist:	Gets paid by the page. Makes about \$1750 a show.
Contractor:	Hires the musicians. Gets paid double scale.

Orchestra: 18 members. Get about \$350 for one night's work.

Music Clearance: Makes sure songs can be used on the air.

SETS

Set Designer: Responsible for building of sets.

Associate Designer: Aids designer. Make between 2-2500 per show.

Props Manager & Assistant: Take care of special effects. Pull in about 3-400 each.

Stage Crew: Members of IBEW; get paid scale, includes tons of people.

COSTUMES

Designer: Makes between 1000-1500 per show. Must see that everyone has the proper costume. Designs what will be worn in conjunction with the will of the producers, managers, etc. We found it to be one of the more hectic jobs.

Dressers: Earn scale.

Make-Up and Hair: Earn scale.

WRITERS

Head Writer: Makes about 4-6000 per show.

Special Material Writer: 2500 per show.

Writers (Staff of 6 at the Davis Show): Pull in anywhere from 700 a week to 2-3000 per show depending on the deal.

TECHNICAL STAFF

Technical Staff: All are paid by the hour, according to labor contract. Includes director, assistant director, technical director, lighting director, stage managers, camera men, sound people.

Post-Production: Same as above; paid union scale, by the hour. Editors (2), sound sweetener, mixer and special effects man.

By Jerry Rubinstein

THE COMPLETE RECORD MAN



In the last 20 months of reorganization at ABC Records, I have come to the conclusion that a promotion man and a salesman have an undefined crossover ability.

"Promotion" and "sales" are terms that have long been subject to rather strict definitions within the confines of the record business — a promotion executive promoted records to radio and a sales executive sold records to racks and retail. This rigid structuring of rules is changing. It is a welcome change, but more importantly, it is a necessary change caused by the changing nature of the record and music industry. No major record manufacturer can expect to move forward in today's highly competitive and diversified market without a team of what we might call "Complete Record Men."

"The Complete Record Man," who, or what, is he? Reduced to the most basic definition, he is that executive with a solid base in promotion, sales and whatever other areas are necessary for him

to do his job. He is a businessman, a marketing specialist, an executive who consistently crosses "title-defined boundaries" to expose and sell his product — records. Exposure, be it through the media, retail outlets, live performances and/or appearances, print or countless other means, is exposure. The Complete Record Man must know the means at his disposal, be able to recognize these means and exploit them.

Let's take several examples. A successful promotion executive's primary function is obviously to gain airplay for his label's product. Yet he is selling product as well as promoting. He is "selling" a record to radio, hoping that radio will pass the best of the product he receives along to the consumer via the airwaves. He is a sales as well as a promotion executive. But today's promotion executive must do far more than sing the praises

of his wares to radio. He must be thoroughly versed in all areas of the record and music business, including and particularly sales, if he is to be able to make intelligent points and answer intelligent questions from those in radio. He must know when product will be available in a given market before he can honestly call upon radio to expose such product. He must know key retail outlets, know the personnel, what types of product each handles best, which ones are open to in-store appearances, contests and promotions, which outlets the trades call in compiling their charts.

Today's promotion executive must involve himself in even more areas. He must be versed in advertising and merchandising, knowing which markets are key markets for ads, what rates are in the various media in various markets, which are the leading radio and television stations and which are the essential print avenues. He must work directly with sales in stocking key retail outlets with sufficient product when ads are run on artists who are performing in a particular area.

The complete promotion executive must also involve himself with artist relations and publicity, and be ready to be called upon from time to time to help set up concerts and club dates. He often works directly with artists, be it the night of the performance or seeing that a given artist meets with radio and/or the press or appears in a store for an autograph session.

Promotion executives must work hand in hand with sales, and the two roles are often interchan-

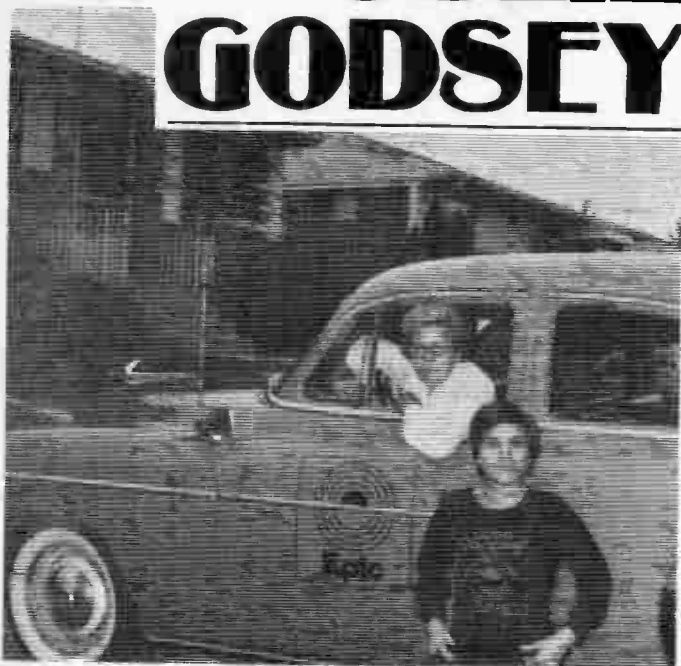
geable. Just as a promotion executive is selling as well as promoting records to radio and the trades, so a sales executive is promoting his product as well as selling it to racks and retailers. He must convince his customers that product is good before he can sell it. And he cannot convince through flowery praise and promises of a "smash." As the promotion executive uses the tools of the sales force, so sales uses tools provided by promotion. By intelligently referring to prior track records, current radio play and promotional and marketing plans, the sales executive sells records. Sales, like promotion, must be aware of the activities of advertising, know the impact upon certain retail accounts of advertising on certain stations. He must know how to properly report sales in order to generate optimum impact upon the trade charts. He must know where to channel product in order for such product to generate maximum excitement. He must know his catalog, be aware that when promotion is running with a new product from a major artist that the time is right to stock accounts with catalog and launch advertising and merchandising programs spotlighting that product.

Today's promotion and sales executives must both be "Complete Record Men." They must constantly interact with one another and with other departments within the label. They must be part of a team, kind of co-captains. Occupational boundary lines are breaking down, must break down, if today's record labels are to move forward.

While on a trip to New York and a visit to Epic Records head, Ron Alexenburg, we were made aware of the name Julie Godsey. "If you want to talk about record promotion today, talk about Julie Godsey," Ron told us. "She is what record promotion is all about. A grandmother for God's sake!" While Julie won't admit nothin' of the kind she did say, "Well, face it. I am old, at least," she told us on the phone. "Who are you, Julie? What do you do that makes you so heavy in eyes like Ron Alexenburg?"

Here's what she told us....

JULIE GODSEY



I started out in this business programming the music at the old WCPO radio station years ago.... it's now WUBE.

The era of Top 40 arrived and Rolly Davis at Ohio Appliances asked me to promote records for his distributorship, RCA Vic-

tor. I promoted records for RCA for a while then I went to Mainline, Cleveland, and worked for Joe Simone promoting a variety of labels. I then went "independent" and all this time in this market (Indianapolis, Louisville, Columbus, Dayton and Cincinnati).

In 1972 there was a need for an Epic Local Promotion Manager in the Cincinnati branch of Columbia Records. I went down to be interviewed for the job along with about 15 guys (all much younger than I). I presume Jim Scully and Don Van Grop (Midwestern Regional Manager) and Ron Alexenburg liked me because here I am!

In 1973 I won the Midwestern Region Local Promotion Manager of the year award. In 1974 I won the National Local Promotion Manager of the year award. In 1975 I won the Midwestern Region Local Promotion Manager of the year award.

In 1973 I bought an old Hearse, fixed it up, had it painted blue and had our logos and "The Music People" painted on it. It was equipped with a tape deck and a bar. It was just another crazy gimmick to promote Epic Records and always have Epic in their minds.

In 1974 I fixed up an old 1950 Chevy that everyone calls the Heavy "Epic" Chevy. It's painted orange and the Epic logos are on both sides. I still use this car...it's in beautiful shape and is equipped with an 8-track tape deck, cassette, AM-FM radio and last but not least, I have a CB

radio in it.

Right now I am working on another promotion car. I bought it at an auction two weeks ago. It will be painted gold and I'll be using it right away for a special promotion involving L.A. Express and Gerard. These artists are on the Caribou label, one of our Epic/Custom labels.

CBS has made great inroads for women and I was the first female in the country to be hired as a local promotion manager back in 1972. Now there are three females doing promotion work for CBS. Two are R&B Promotion Managers and one is Pop Promotion Manager (that's me!). By the way, we receive no special favors because we are women...we just have to work harder.

I have a 21-year-old (she digs music, thank God) living with me. Her name is Mary Godsey. Many people think she is my granddaughter or daughter...and...I ain't talkin'!! We enjoy music for relaxation and for more relaxation we listen to more music. We both love to fish (there's some nice lakes around these parts).

Anytime I go on a trip I always stop and take the time to drop my friends in radio a card or note and oft' times I bring them a small, maybe silly or nice gift.

I've helped start a few records here at CBS with the help of my friends in radio. For instance... "Behind Closed Doors" by Charlie Rich, "I Can Help" by Billy Swan, "Frankenstein" by Edgar Winter, just to name a few.

CBS is indeed a "Family of Music" and I love working with

everyone in the company. I try to work very closely with my boss, Bob Ewald, Branch Manager, the salesmen and of course our Columbia LPM. This is Bob Feineigle, and now he has been promoted to Epic Regional Promotion Manager. He will work out of the Chicago Branch. I have worked very closely with him and of course will continue to do so.

Am I married!!! Yes—to my

job. I love the life I live and I live the life I love.

Bob, thanks so much! Hope you can put all this together. By the by, if you want to use the picture, fine, if not, throw it out. I'm behind the wheel and Mary Godsey is stooping!

Sincerely yours,
JULIE GODSEY,
 LPM, Cincinnati Branch

**MEMO TO SOME SALES FOLKS
 DATED AUGUST 31, 1974, FROM JULIE**

Last week you all received a copy of my Epic/Custom current airplay list, single sales and album sales sheets. On the single sales sheet I had an arrow by the record, "Titanic" and a special note to you, "A big box record, try it."

Also, by the Larry Gatlin, single there was a big arrow and another note to you. "We must put out a helluva lot more than this." Take note—you are not, I said *not reading* the info I feed you or you would have done something about it, or you just don't give a goddamn???

Week before last, you collectively put out 75 pieces of the Gatlin single. Well, shit! You knew he was coming into this market, you knew it was on the C&W stations (if) you had read my memos. And dig this—collectively you put out 25 more pieces!! "Ain't" that grand? We now have a total of 100 singles on Larry Gatlin.

You think I'm bitching? You bet your sweet ass I am. I have not only Bob Ewald on my ass about getting records on the radio but I have Al Gurewitz and Don Van Gorp too! You see, not like Avis, "I have to try harder," balls, I have to be better than anyone else and better than myself last year, you dig? The award I won puts me right up there on top so I'm either gonna get shot down or stay on top, and with your help *I will* stay on top!

I can't sit on my ass and hope by luck my records hop on the radio stations and I absolutely can't sit on my ass and hope the good fairy is going to put our product in the stores and one-stops, right?

Now let me tell you another piece of info. Monument is on the verge of becoming one of our hottest custom labels. There is a record out on Monument by Bill Swan, called "I Can Help" ZS8 8621. O.K. I called ABC in Indianapolis last week and asked Mike Verloop to put 360 pieces in the Columbus market. He said he would. (With no airplay) so it's really not that difficult, is it? It may or may not go on WCOL, but I feel that we are close to this record, so I called Bryan McIntyre and told him, should he go with the record, we do have some product in there!

I just gave you the paragraph above as an example (of putting product out). I am not bugging you to put it out in your specific market yet. All I'm doing is, asking you to *please* read my memos and sales figures.

We all came away from the convention in Los Angeles this year feeling sorry for ourselves that we didn't win the "Branch of the Year" award. Well! To win an award like that, we *all* have to get out asses in gear, get our acts together, get into music, get records on the radio stations, get the records in the stores and one-stops, merchandising and whatever it takes to be "No. 1" to win that award and we can and we will, won't we???

Last but not least, I think I would just shit, if you guys would ask me or Bob Feineigle for a ticket for yourselves to go and hear one of our rock artists. I don't care if you like it or not, I think it would do you good to get out once in a while and hear one of the rock groups that you represent and see the guys and gals dig our music. It might even help you sell the product better!

One more thing. Will you guys sell the Titanic single to your accounts and also, please put more of the Gatlin single out?

Let's don't play like we're a "Family of Music," let's be a "Family of Music."


I think Don Van Gorp once said, "When the going gets tough, the tough get going."

Am enclosing a copy of "Macumba," for you to play for your accounts, ok?

I will do everything to help you and I appreciate your help.

Love you,

JULIE GODSEY



Associate Director,
Secondary Markets-
Trades Relations for
Columbia Records

Sheila Ann Chlanda

If you know just the slightest bit about Columbia Records, you know Sheila Chlanda. Now celebrating her 16th year in the biz, Sheila for years has been the lady who "took care of the details." "Check will Sheila" has become a cliché at the CBS New York promotion department from the years of Tommy Noonan to Stan Monteiro.

A native New Yorker she notes that she was born "during a slashing hailstorm in the month of Pisces 3/12." She grew up in the Yorkville section of Manhattan, living in

cold water railroad flats with tubs in the kitchen. She adds, "Social life was outside the house, with Saturday and Sunday afternoons at the local Suds Gardens Back Room. Sheila's life has always been music. Her dad was a gig musician (sax, clarinet and local crooner) and played weddings, parades and Saturday night dances. She commented, "I grew up with a lot of Irish ballads, Czech Polkas, and Marches."

In 1960 Sheila entered the "biz," joining Tommy Noonan at Billboard, helping

to develop "chart methodology and monthly research Industry and Labels progress reports." In 1966, when the Arbers and Peaches & Herb were happening she moved over to Date Records and shortly thereafter became part of the parent Columbia label.

Of her years in the promotion department she says, "Tommy [Noonan] taught me thorough research, all the facets thereof, and communication. Ron Alexenburg and I kind of grew together and he made me acutely aware of the importance of "common sense," instant decisions and direct action. Steve [Popovich] exposed me to spontaneity, total excitement and even a more expanded and deeper type of musicality than I was aware of. And the delight of working with Stan [Monteiro] is expansion of my own expertise. His marvelous talent of making all of us one beautiful team truly advocating all parts equal the whole."

Today Sheila deals with two main aspects of the business: The secondary markets, (which she prefers to call "initiator" stations) and trades and tip sheets, as an extension of her work with the "starter" stations.

About her concentrator stations Sheila says, "Here you find the young, bright, creative radio talent who is

willing to test and expand his audience's musical awareness and taste. In the year 1976, everyone's lifestyle is sound-oriented. We use it to soothe our babies, educate in schools, teach our young and help every age group find its most total area of entertainment and recreation via radio, concerts, TV and most importantly, that 7- or 12-inch piece of vinyl. Personally and professionally, one of the most devastating nightmares I can think of would be to be in a room totally silent with an absence of music."

Sheila Chlanda today must be considered a record executive. She has worked as a secretary, assistant, girl Friday...all the way through the ranks that a woman of our day and age has had to take. Yet she has done more than was expected and from it all, has enhanced the image of the woman in the business. Those who give up and resign themselves to typing and shorthand when they would rather spend their hours in more creative (although typing and shorthand is a creative profession for some) areas, can look to Sheila as a lady who has become "the great and narrow path there for the woman wayfarer who comes behind." This is Sheila and this is why these pages were chosen to expose her and her work.



..by lee abrams

DISC JOCKEY ANALYSIS

PART I (Of a Series)

A frequent topic of discussion is the question of the present role of the disc jockey in contemporary radio. For every seemingly valid theory, there is an also seemingly valid anti-theory. The one point that stands out almost uncontested is the fact that most air talents are followers of patterns set up by revolutionary formats and their creators. This appears to be not really much of a problem since formats and styles are regional and local in the ears of the listeners. What is disturbing is that pattern following is an agent that slows down the formative evolutionary process. In other words, every positive result, but most jocks see only the "leaves" and not the "roots" of the thinking behind the idea. This breeds stagnation because growth will stem from the execution rather than from the idea *behind* the execution. The net result is generally far too many disc jockeys who only

have a 50% perception of what they are involved with.

Partial perception of a concept leads to many industry-wide programming problems. Among these problems are a locking-in to notions that may be translated incorrectly. For example, one-to-one communication is stressed at many stations. I'm not stating whether this is right or wrong, but recently I've seen research that indicated one-to-one is ineffective in that most people perceive themselves as a part of a huge universe of listeners, and listen to the radio to "be part of the listening group" which remedies loneliness. Even in the socially active 16-21 age group, listeners feel the need to be a part of the "crowd" ... or so the study indicates.

Another similar study showed there to be three types of inter-relationships: 1) Direct Personal: Where it's one-on-one in person, such as two people talking together in a room; 2) Direct-volume: Where one person is talking in person to a large group, such as a teacher to his class, or a politician at a rally; and 3) Electronic: TV, radio, recordings, etc. I'm afraid,



due to the loose usage of "one-to-one" that type 1 is confused with 2, 3 and vice versa.

This is only one example of the problems in following the leader, which leads into the fact that there is a shortage of genuine leaders. I think this is due to the fact that ill-trained jocks are put into important management positions without a full and deep understanding of the medium and how to attain goals they set down. I firmly believe that too few jocks are genuinely into the art and science of broadcasting to listeners for entertainment. A lot of it is laziness, and more importantly a lack of contact with the "real" world — the one that extends beyond Billboard, The Aerosmith concert, and station employees. There is a tremendous amount that can be learned from the lines at McDonalds, and a tremendous amount that *must* be learned insofar as translating that information.

It's hard work that is stimulating, but sometimes taxing when put into comparison with the more luxurious opportunities that many jocks are faced with. But it all leads to *understanding*, which is the first step towards success. If a jock in Miami is modeled after a jock in Chicago, it seems critical that that Miami jock understands why Miamians may like that Chicago jock's mold. That way the Miami jock can build from that mold, and eventually work into his own style.

The initial question of a jock's

"role" is one that varies from station to station. In a format situation it seems imperative that a jock has or is carefully taught the art of delivering a formula in a "personalized way" — WABC and WLS have struck me as stations that have jocks that pull this off very well. In markets where the talent is less developed, the jocks should be careful not to pull off more than they can handle (another fragile area in copying). I would think that the ideal formatted jock should run the format and NOT the format running him, as is the frequent case. An announcer working against a format usually works very negatively. Proper formatic-personality interplay is a key point. Again, *understanding* is the forerunner of proper interplay.

A fact that should be realized is that there are over 50,000 jocks in the country, and the listeners' perception of the disc jockey has not really changed. The disc jockeys and stations have. Certainly many of the old ideas about personality are now invalid, but where are the new ones. Playing follow the leader may work on a local basis, but the real steps forward will be accomplished when jocks begin to look at the depth behind the methods they're executing, and how they can be validly updated to further satisfy their thousands of companions.



By Dan O'Day

RADIO COMEDY:

PACE YOURSELF OR KEEP 'EM COMING?

*There are very few good
judges of humor, and they
don't agree!*

*—Josh Billings
(1818-1885),
American Humorist.*

As we all know, radio comedy is a serious business. Some of the top air personalities in the nation reached their lofty positions by wielding a big chuckle. Occasionally two humor-oriented jocks will get into a heated discussion over how a DJ should "pace" his delivery. One says the best way is to hit the audience with a constant barrage of jokes, one-liners, asides, ad libs, etc. The other says

you should place your material deliberately and sparingly; he warns of a possible "over-kill" effect.

Let's take a look at the styles of two of the most successful funny DJs in the business today: Dr. Don Rose (KFRC San Francisco) and Gary Owens (KMPC Los Angeles). We should note at the beginning that we are not attempting to analyze their

"An excerpt of course is a former cerpt."

complete radio styles; we're just looking at how each of them handles this question of pacing.

Those of you on the east coast who may never have heard Dr. Don can't imagine what you've missed. Each morning thousands of Bay Area commuters laugh themselves silly on their ways to work, school, or whatever. Don goes through more material in a week than most jocks go through in 6 months. Everytime he opens his mike, you *know* he's going to say something wild, outrageous, hysterical, or just plain corny.

Dr. Don's basic style involves hitting the listener with not just one funny line per break, but THREE! He surrounds his gags with all kinds of crazy sound effects that serve to accentuate the overall atmosphere of zaniness that is his show's trademark.

For example, Dr. Don might do a few lines about his wife: "Before I met her I travelled all over the world looking for the right person....and I still haven't given up!"

[Whistle blows.] "I just don't understand her; sometimes she seems so distant, yet other times she's so remote!" [Voice drop-in: WHAAA?]" "She says she knows she's no good for me...but that I don't deserve any better!" [Raucus male laughter]...

An interesting facet of Dr. Don's style & delivery is the lines don't always have to be all that funny. In fact, many of the lines he gives are so corny that very few jocks could get away with giving them. Dr. Don not only gets away with it; he piles up big numbers doing so! In other words, the key to Dr. Don's success with humor lies, to a large degree, in his preparation (sfx, material), his timing, and his delivery. Dr. Don doesn't come across as "the guy next door" who happens to throw out a few funny adlibs per show; he comes across as an off-the-wall, crazy, wild person!

Dr. Don's style contrasts sharply with that of Gary Owens. Gary, of course, has that incredibly smooth voice, and he uses it to its full ad-

vantage. Even when Gary is reading a spot "straight," there's a subtle inflection in his voice that makes the listener think he's about to say something crazy any second. Conversely, Gary is a master at suckering in the listener by doing a very straight, sincere lead-in to a joke or a pun. Whereas part of Dr. Don's success with humor lies in the fact that his audience knows they're going to hear something funny, Gary profits from just the opposite; his listeners never know for sure what's coming—hence, their attentiveness is increased.

Gary, too, is known to offer some corny comedy—often in the form of an apparently offhanded pun: "I was just reading an excerpt here—an excerpt, of course, is a former cerpt—and it says..." Like Dr. Don, he also uses sound effects to add color and variety to his show, but they're generally of a lower key than the Mad Doctor's. A particularly "bad" (*i.e.*, good) pun might be followed by a chorus of voices chastising him: "Ohhhhh, Gary!!"

It should be noted, of course, that the two personalities work within vastly dif-

ferent formats; KFRC is a vibrant, pulsating Top 40 station while KMPC is a bright, adult MOR. Obviously, Dr. Don would probably sound different on KMPC; Gary would no doubt alter *his* style for KFRC.

Nonetheless, they *do* differ in their approaches. Dr. Don keeps his bits constant and non-stop; Gary spreads them out a bit. So which method is better?

Here's the official, expert answer: Neither! But they *do* have different effects. In the terms of a behavioral scientist, they utilize two different methods of conditioning: Constant Reward and Intermittent Reward. Dr. Don offers his listeners constant reward. They know if they punch up his show, they'll be rewarded with his wild humor when the record or spot cluster ends. Gary, on the other hand, offers an intermittent reward; they know the funny stuff is coming, but they don't know exactly when.

In laboratory studies, it's been demonstrated that intermittent reward produces the strongest effect of conditioning. If an experimental rat is given a piece of food each

time he pushes a lever, he will be conditioned to push the lever whenever he wants food. But if you suddenly stop giving him the food as a reward, he will quickly lose his conditioned response.

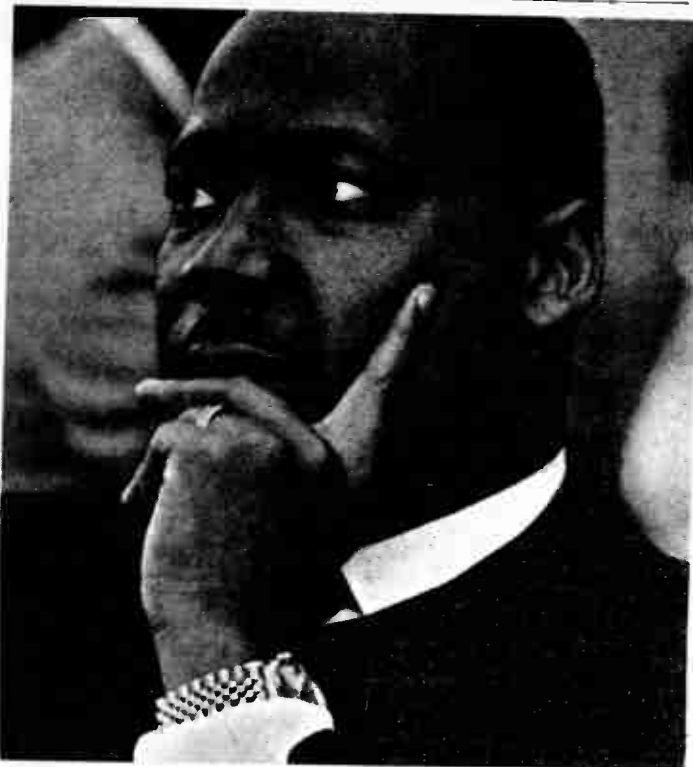
If you reward the rat intermittently, however, — *e.g.*, give him a piece of food after it pushes the lever 5 times, then give him good after pushing it 12 times, then after pushing it 7 times, etc. — he will retain that response for a longer period of time. Even after you stop rewarding his behavior, it takes him quite a while to realize it. All along he hasn't been rewarded according to any fixed, repeating schedule, so he keeps trying in the hopes that the reward will come at any moment.

Translated into terms of radio & humor, this tends to suggest that offering an audience an intermittent —that is, spacing & pacing your joke jokes—might lend added strength to your ¼-hour totals; a laugh-hungry listener will wait for you to hit him with something funny. The longer he's waited, the more he's invested. He feels he *can't* turn you off just yet be-

cause he *knows* you're about to say something hysterically funny any moment!

If you constantly hit your listener with funny stuff, though, he knows he can afford to check out another station for a moment because he knows whenever he gets back to you, you'll be waiting with some more funny stuff. Thus, your *cumes* are apt to be very strong; many people will switch you on—even if for only brief periods of time—because they know you'll make them laugh right away.

I should stress that I am NOT therefore arriving at the conclusion that if Dr. Don Rose and Gary Owens were to face each other in the same market that Dr. Don would have the better *cumes* and Gary would have the better ¼-hours. Obviously there's a lot more to a radio show—and an air personality—than what we've discussed. Either man would do great in ANY market with ANY competition; they're both at the top of their field. But if *you* use humor on the air, perhaps you'd find it interesting to analyze your style of pacing and the way in which it's reflected in your ratings.



AUGUST 11, 1967

MARTIN LUTHER KING'S ADDRESS TO THE NATRA CONVENTION (Excerpts)

I value the special opportunity
to address you this evening. For
in our years of struggle, both

north and south, I have come to
appreciate the role in which the
radio announcer plays in the life

of our people. For better or for worse you are opinion-makers in the community. And it is important that you remember the power that is potential, in your vocation. The masses of the Americans who have been deprived of educational and economic opportunity are almost totally dependent on radio as their means of radio in relating to the society at large. They do not read newspapers though they may occasionally thumb through *Jet*, television speaks not to their needs, but to an upper middle class of America. One only need recall the Watts tragedy and the adoption of the "Burn Baby Burn" slogan to illustrate the pervasive influence of the radio announcer on the community.

But while the establishment was quick to blame the Watts tragedy on the slogan of Magnificent Montague, it has not been ready to acknowledge all of the positive features, which grow out of your contribution to the community. No one knows the importance of Paul White and the massive non-violent demonstrations in Birmingham in 1963; or the funds raised by Pervis Spann for the Mississippi summer project of 1964; or the consistent fund raising and voter education done for the Southern Leadership Conference and the southern rights movement by our good friend Georgie Woods in Philadelphia in 1963. Tonight I want to say thank you not only to these few but to all of you who have given leadership to our people in thousands of unknown and unsung ways. We would certainly not have come so far without your support. In a real sense you have paved the way for social and political change by creating a powerful cultural bridge between

black and white. School integration is now much easier, now that they share a common music, a common language and enjoy the same dances. You introduced youth to that music, created the language of soul and promoted the dance that now sweeps across race, class and nation. It is quite amazing to me to hear the joyful rhythm which I have found time to enjoy as a youth here in Atlanta years ago, coming back across the Atlantic with English accent or to see the Senator Javitts's or the Senator Kennedys lost in the dances which we created. You have taken the power that Old Sam had buried deep in his soul, and through our amazing technology that formed a cultural conquest which surpasses even Alexander the Great and the culture of classical race. When my brothers and sisters, we're only beginning. We still have a long, long, way to go, and I would like to share with you the burden weighing heavy on my soul which still confronts us. If I were to title the speech tonight, I would call it "Transforming a Neighborhood into a Brotherhood." . . . [*Here he talked about Vietnam and racial equality.*]

CLOSING

We're going to win our freedom and therefore, my friends, I can still sing, "We Shall Overcome." We shall overcome because the mark of the universe is long bent toward justice. We shall overcome because Carlisle is right, "No lie can live forever." Let us keep moving. Let us keep climbing. Let us not allow anything to stop us, as we move toward the goal of peace, the goal of brotherhood.

RADIO SALES



Why sell...Why sell Radio...

by Dwight Case, Pres , RKO Radio

"How to" seems to be an "in house" or "in station" kind of exercise. Each station being *somewhat* different in approach and need.

But . . . why sell is a great thing to analyze, so let's try it.

1. It's the *sure* course to upward career curves. (Yes, sort of, but, it appears to me that more program type people are endowed with business minds than some ten years ago. This would seem to me to portend a new burgeoning of program-oriented managers.)

But, Sales . . . the daily interference with money acquisition and disposal is an important exercise that will really help when you are the final decision maker.)

I guess what I am saying is, an alert business-oriented program director would surely make a fine manager. However, the opportunity to go out on "the street" to sell to the client of your choice is superb training for the ultimate job management control.

Selling radio is not just relieving the client of his money.

It is the conversation with and the understanding of the client's position, method of operation and need for radio advertising.

Only then can you produce a solution for him.

This work with your client will teach you excellent objective management . . . for what is management except sales?

Selling people on doing things that relate positively to the growth of your station.

Few people have succeeded giving orders . . .

Most do well "selling" their staff on the company . . . on the plan . . . and on the future.

2. I'm money oriented — *that's* what makes *me* go!

(It has been my observation that after a monetary comfort

zone is reached, most people are quite well satisfied and it is hard to motivate them to do more.)

This comfort zone is different with each person. But, I have always been fascinated at how *low* it really is.

Try to make your comfort zone high . . .

3. Fun!

Now we've fallen on it!

It is *really* fun to sell radio time!

It is one of the *very few* businesses where you can call on and learn about every possible kind of business in the U.S.A.

If you sell tires or shoes or neckties to the everyday customer . . . you are reduced to waiting for the elusive impersonal customer to *come in* to see and buy.

In radio you get "out" and you will find the people you call on are better educated, bright enough to be in charge of their stores or businesses — actually concerned about the world and their lives in it, socially apt, well informed, and in general, a lot of Fun.

They want to tell you about their businesses . . . and best of all (unlike other sales jobs), if you don't like your customer you don't have to call on him anymore.

Go out (don't wait around) and meet some neat folks and dazzle the ones you like with your:

Upward mobility!
 Money orientation!
 and . . .
 Desire for Fun!



with
a second
look.....

DON RICHMAN

Sports broadcasting, in its purest form, began with the coverage of the first eating of an apple, featuring Adam and Eve, one-on-one. At first blush, this might appear to be a rather lackluster event until you compare it with Billie Jean King's coverage of wrist-wrestling.

If you question whether the Adam-Eve match was actually broadcast, consider how else we would know about it since there were no writers in those days, possibly due to the fact that neither the First Amendment nor Evelyn Wood were yet available.

The apple eating which, by the way, was rights-free was also noteworthy in that it ranged from play-by-play to editorial commentary, much the same pattern we follow today.

It seems that God started a new league and granted Adam and Eve the first franchises, but they violated the league's only rule in staging their apple affair. In their defense, they may have had no choice in going ahead with it due to network commitments, or the fact that the snake refused to accept a raincheck. In any case, with the score tied at one bite apiece, God, serving as the league commis-

sioner, stepped in, called it off, and banned Adam and Eve from their home field, the Garden of Eden. This was quite a blow despite the fact that the field had uneven dimensions and no lights, reminding one of Chicago's Wrigley Field.

Disconsolate, Adam and Eve moved to the desert, bought a condominium, raised a family, and pretty much stayed to themselves except for occasional appearances at oldtimers' games. The only significance of all this background information is that it gives us some insight into how we ended up with Howard Cosell.

This is the first and final episode of my series on Cosell, a self-made deity who has given new meaning to his profession, not to mention what he's done for the name "Howard."

Cosell is a superstar sportscaster. He achieved this position through his realiza-

tion that spectator sports are basically part of the entertainment business. So, exercising an intelligence which shocked the broadcasters who deal in dull, Howard introduced a new technique — the interviewing of athletes by asking provocative, real questions having nothing to do with “What was your favorite ice cream as a child?”.

The public responded favorably, and somewhere along the way *Monday Night Football* happened and the controversial Cosell became a household word, very often one which could not be used on the air. Thus, elevated to superstardom, Howard started seeing and hearing impressionists doing Howard Cosell. Caught up in this, Howard also started doing impressions of Howard Cosell, but unfortunately, his weren't very humorous or very good.

We helped Howard build a monster. He became an expert on virtually every subject and began to express this expertise in a manner which became tired. Television had made Howard Cosell and then it ate him. This is the problem inherent in the magnification of any highly-stylized character.

The man's popularity, even his controversiality, is waning, a trend which became evident a couple of years ago when, bloated with his own loftiness, Howard felt it necessary to inform the public that NBC-TV had paid a phenomenal price for the movie *The Godfather* so it could be programmed against *Monday Night Football* on ABC-TV. His remarks made me wonder if NBC should have checked with him prior to setting its schedule.

That particular ratings battle was a classic confrontation, mainly in the Eastern time zone where *The Godfather* went against *Monday Night Football* head-to-head. It was the violence of the Mafia, starring Marlon Brando versus the violence of the NFL, featuring the wit and wisdom of Cosell. Well, it was a ratings rout. *Monday Night*, which usually got a 40 share in New York, got a 10 that evening while *The Godfather* scored a 70, much to the chagrin of Cosell.

Actually, a bright man like Howard could have rationalized that defeat easily if only he understood that most people prefer seeing a horse's head.

I AM
M·U·S·I·C

I am Music, most ancient of the arts. I am more than ancient, I am eternal, even before life commenced upon this earth, I was here — in the winds and the waves. When the first trees and flowers and grasses appeared, I was among them, and when Man came, I at once became the most delicate, most subtle, and most powerful medium for the expression of Man's emotions. When men were little better than beasts, I influenced them for their good. In all ages I have inspired men with hope, kindled their love, given a voice to their joys, cheered them on to various deeds, and soothed them in times of despair. I have played a great part in the drama of Life, whose end and purpose is the complete perfection of Man's nature. Through my influence human nature has been uplifted, sweetened and refined. With the aid of men, I have become a Fine Art. From Tubalcaine to Thomas Edison a long line of the brightest minds have devoted themselves to the perfection of instruments through which men may utilize my powers and enjoy my charms. I have myriads of voices and instruments. I am in the hearts of all men and on their tongues, in all lands and among all peoples; the ignorant and the unlettered know me, not less than the rich and learned. For I speak to all men, in a language that all understand. Even the deaf hear me, if they but listen to the voices of their own souls. I am the good of love. I have taught men gentleness and peace; and I have led them onward to heroic deeds. I comfort the lonely, and I harmonize the discord of crowds. I am a necessary luxury to all men

I am Music.

NOTES FROM HEAD☆☆ QUARTERS



General Peabody Nobody

MISS COMMUNICATION THRU MESS MEDIA

While radio had long given up the attempt to reach a mass audience by programming a non-format potpourri of music, news, weather, sports, and inane human interest, television, on the other hand, continued its attempt to reach the widest audience possible by directing its appeal to the lowest common denominator, that of the borderline cretin mentality.

6:00 to 7:00 a.m.

The Embryo Hour

Aimed at that audience in the semiconscious state between sleep and awareness. The first show being developed in this time slot is called "Boy or Girl." This light drama deals with the anxieties of an average embryo awaiting the growth of that particular appendage which will determine its gender. David Bowie will be making a rare television appearance in his first TV dramatic role as the embryo anxiously awaiting its gender classification.

7:00 to 8:00 a.m.

The Children's Hour

Aimed specifically at preschoolers, this new show, entitled "Bye-Bye" is of great educational value as it teaches young children the necessities of waving bye-bye, waving hewwo, and kissing. Although a permanent host has not been pacted, talks are still underway with late night talkster, Tom Snyder. Since discovering that Snyder's vocabulary amounts to

less than the reported 27 words, the network is trying to lure him into the Children's time slot by waving big dollars in front of his blank face.

8:00 to 9:00 a.m.

The Only Child's Hour

"Look in the Mirror," another new show for small children with no brothers, sisters or friends, it is designed to ease the tension of lonely children by demonstrating that, if you have a wall mirror in your room, you never need be lonely. Hosting this series will be the network's obvious choice, Mickey Dolenz, an actual example of result of a lonely childhood.

9:00 to 10:00 a.m.

The Unemployed Hour

Geared to those people who are still dressed and groomed by 9:00 a.m. just out of habit, but are presently unemployed, this show deals with the practical methods employed in acting and looking like you are not unemployed. Series host confirmed just

before press time was Troy Donahue, but as of this writing, there is talk that Troy might have to pull out if his proposed employment with a telephone answering service pans out. The show will be called "Standing in Line Proudly," and will feature candid interviews with well known personalities who are currently unemployed.

10:00 to 11:00 a.m.

The Poverty Hour

Geared toward those viewers who have been unemployed for so long that they don't even get up until 10:00 a.m. This new informative show called "Things To Do Without Money" zeroes in on all the fun that people can have who are poverty stricken. Various guests who have adjusted to being poor will come on and share with the viewing audience some of the ways they can have fun without money. Scheduled topics include tearing paper, staring, counting airplanes in the sky, and thinking of colors.

11:00 to 12:00 p.m.

The Fat Hour

Overweight housewives are normally taking their second diet pill around this time as lunch hour approaches. This fast-paced hour of fun shows overweight women tips on wearing apparel for the obese. Kate Smith will host "Obesity Boutique," featuring fashion shows for the obese with shapeless designer styles by such luminaries as Burlington Mills, Pittsburgh Paints, and Armstrong Wall Tiles. Joining Kate will be anyone who can also fit into camera frame.

12:00 to 1:00 p.m.

The Thin Hour

During this time, when most people are eating lunch, here is a half hour of TV entertainment devoted to those people who are underweight due to various reasons, whether it be voluntary, the result of drug abuse, famine, or merely a tapeworm, this new show, "Sticks and Stones," hosted by TV's favorite thin man, Fred Astair, will expound on the virtues of converting watch bands into belts and feature such potent film shorts as "May the Wind Be At Your Back."

1:00 to 2:00 p.m.

The Rich Hour

"Money Talks" will surely capture the hearts of those who are so wealthy they don't have to work at all. This series will have a different host each week beginning with Hugh Hefner expounding on the virtues of watching an empire crumble while reaping the benefit of the losses. This show will be of particular interest to those in government, medicine, finance and pornographic publishing.

2:00 to 3:00 p.m.

The Geriatric Hour

A half-hour drama designed specifically for elderly viewers, "Not Long To Go" is an off-beat look into the lives of three women sharing a room at the End of the Road Nursing Home. The role of Margaret will be portrayed by Ethel Merman with help from the beloved Zsa Zsa Gabor as Matilda, the silent screen actress who craved pain. Also in the series, the late great Peggy Lee, as Tanva.

3:00 to 4:00 p.m.

The Short Hour

An exciting melodrama, "Look Up and Live," deals blatantly with the everyday problems of the short. Starring Paul Williams as Squirt, the small person who never forgets a belt buckle, this gripping drama depicts the trauma of a family cursed with hereditary dwarfism. Paul shares the lead with Tatum O'Neal, Chastity Bono and Rodney Allen Rippey as his mixed marriage family, with the role of Squirt's widowed mother, Mom, being played by Olga Korbit. The first episode is an emotional roller coaster as Squirt meets Tony Orlando, who tries to teach him to walk on platform shoes without a balance bar.

4:00 to 5:00 p.m.

The Gay Hour

One hour of variety song and dance. This time slot will feature a different show each week. Already scheduled and into production are "The Jim Nabors Show," "The Kraft Homosexual Hour," starring Raymond Burr as "Krafty," and "Queen for a Day," starring such noted celebs as Rock Hudson, Paul Lynde, Charles Nelson Reilly, Monty Rock, and Tom Snyder's father, Duke.

5:00 to 6:00 p.m.

The Black Hour

From 5:00 to 5:30, a broadcast of black viewpoint news will be shown, with a newcomer to news commentary hosting as anchorman, H. Rap Brown. From 5:30 to 6:00, a new entry in the arena of black situation comedy entitled "Coupe de Ville," depicts

the embittered existence of Leroy Millhouse Fillmore, played by Sammy Davis in his first dramatic role in some time. Leroy lives a cluttered life with his three brothers, two sisters, and rotating guest star mother in a custom-painted Cadillac Coupe de Ville. In the first episode, Leroy spends the weekend in the trunk just to be alone.

6:00 to 7:00 p.m.

The Singles Hour

As yet unannounced at press time, a number of various shows are in the development stages for this time slot geared toward widows, widowers, divorcees, unwed mothers, swinging singles and Masons.

7:00 to 8:00 p.m.

The Family Hour

One hour of clean, wholesome fun for the entire family. Many new shows will be seen this coming season in this time slot including the long awaited comeback of Pat Boone, and his entire family as they host their own show taped entirely in Pat's master bedroom with the children, Pat and Shirley saying their prayers after their traditional milk and cookies session. Other shows being considered for replacement viewing in January include "The Miss Karen Valentine Pageant," in which contestants from all over the world compete in the Karen Valentine look-alike contest. In a special movie of the week, Martin Milner stars as the father of a midwestern family caught in the doldrums of

boredom. Co-starring with Marty as his wife will be Betty Ford in her first professional role.

8:00 to 9:00 p.m.

The Family Hour, Part Two

With all the pre-teen kiddies off to bed, the family hour continues with varied specials and films geared to families of teenage and up. John Davidson will be seen often on many of these shows either acting in a dramatic role or merely singing his way into the hearts of dermatologists the world over. Many police dramas are scheduled for this time period as well. Some new entries on the horizon include "The Blue Nuisance," starring Neil Sedaka as the tormented old-school cop who loses his driver's license and is forced to ride his beat in a taxi. Colombo will continue, but replacing the unaffordable Peter Falk in the title role will be Morey Amsterdam.

9:00 to 10:00 p.m.

The Family Hour, Part Three

The keynote in this slot will be slick, fast-paced variety. With more surprises still to come from the Osmond Breeding Farm, a new show in production at this time features literally hundreds of new Osmonds singing and dancing, doing comedy schtick, and all are reportedly very pretty. Along with the Osmonds we can see a coming trend of "couple shows" such as Donnie & Marie, Sonny & Cher, Captain & Tennille and Johnny Cash & June Carter. Some new couples sharing the spotlight will be "The Louise Lasser & Jeth-

ro Tull Show," "The Betty & Slappy White Show," and "The Peggy & London Lee Show."

10:00 to 11:00 p.m.

The Radical Hour

Again broken up into two parts, this hour is geared to the mature audience. In the 10 to 10:30 slot, a new adult sitcom features Orson Welles as Pop in "That's My Pop." In the first episode, Pop refuses to give Buster and Sherry, his 29-year-old twins, a raise in their allowance until they agree to give back his respirator. The second half-hour will be devoted to a documented hard look at current controversial issues. Such subjects to be covered in documentary style will be "Television - Art or Furniture?", "Freedom and its Drawbacks," a frank discussion with random people who have never been to prison, and "Death, Yes or No," which takes a jarring look at new evidence which indicates the possibility that death not be necessary.

11:00 to 12:00 p.m.

The Junkie Hour

An hour of fun and entertainment brought to you by The Hershey Chocolate Company offers both information regarding the active day's trading of imported drugs, together with an array of various types of performers all on various artificial stimuli. Hosts Cheech & Chong are aided by the Cylocibin Dancers, and comedy team Clean & Rollit.

The West is covered INDEPENDENTLY



JERRY MORRIS
(206) 284-2410

AUGIE BLUME
(415) 457-0215

LARRY HAYES
(805) 49508150

CREATIVE RADIO



This section of the Radio Quarterly will deal specifically with various unique and creative stations each quarter. There is much discussion about radio's lack of creativity but lately signs of new attitudes and kinds of programming are beginning to blossom. For example, in New York, WBLS has now gone all "Caribbean" programming. With a large population of Jamaicans and people from other islands south of Florida in New York, the Calypso, Reggae type music is being programmed for the first time on a full-time basis in a station.

Another glance in the east and middle states points to Fairbanks broadcasting now being run by George Johns and Jim Hilliard. In Boston (WVBF), Dallas (KVIL) and Indianapolis (WIBC), the company is already showing great

rating and billing success. A discussion with Chuck Knapp, newly appointed PD at WIBG, the Fairbanks station in Philadelphia shows some of the reasons why. That station for example, has two full-time employees who do nothing but production. The station pays well and there are incentive plans for the programming staff. It is our hope to spotlight that company in coming issues.

CARL PRINCI NEWEST STAFF MEMBER ONLY
23 YEARS



KfAC
1330 AM/
92.3 FM

One of the more unusual radio stations we have come upon is KFAC in Los Angeles. KFAC is a classical music station headed by operations manager Carl Princi, who told us he had to be careful about what he did at the station as he was the newest programming member. We queried him about his longevity, and he said he'd only been there 23 years. Tom Cassiday, the 1-2 pm and 8-10 pm man, has been at the station 33 years. Tom Dixon, doing 12-8 pm has pulled 30 years at the station, as has jock Dick Crawford. The 2 morning men, Fred Crane on AM



and Bill Carlson on FM have pulled 28 and 23 years respectively.

The station interestingly enough has to deal with all the basic problems of any station. "We play 15-20 minute cuts and have

to gang our commercials," Princi told the Report, indicating that they too get listener complaints on the commercials and certain kinds of music.

The station has the largest classical library west of the Mississippi, and works just as hard on its production as any station.

What is most impressive about KFAC is its preoccupation with creativity and art. A different artist is displayed in the halls of the station each month and for that KFAC gets one of the artist's paintings for the station. Hence the walls are covered with beautiful paintings from artist after artist.

The Report visited with Princi on 3 different occasions. The most interesting we felt was a discussion on a final picture-taking excursion of the station. It had to do with "art," a subject which seemed to most touch the very hip, but opera-loving programming head. The following is that conversation:

*An Argument With Carl Princi
About Art*

BOB: When I was in college I was asked to write a paper on "What is art." I remember standing outside with my professor in Maui, Hawaii, looking at the mountains and sunset over the ocean past the hills and the clouds coming over across the whole scene, and we both commented upon how beautiful it was. And we talked about the why's of the statement. Is it because it's socially acceptable to believe it beautiful? Is it because I have been con-

ditioned to believe that it's beautiful? It must be impossible to answer the question "what is beautiful" or "what is art?"

You've mentioned beauty and art as part of the KFAC concept. So, what is art?

CARL: Well, the only way I can answer that — because art is different things to different people — everything is different things to different people. Tastes dictate your thinking. How you develop these tastes is a process from birth all the way up to your adult years. The old saying that "beauty is in the eyes of the beholder" is one of the greatest truisms ever spoken. For example, certain women are considered exotically beautiful; others not so beautiful; others ugly. It's the same with men. On the other hand I have seen cases where a handsome man was married to a not-so-beautiful woman. That's as we see it. On the other hand, to that man, that woman is absolutely beautiful. It's all a matter of what is up here — what is in your own mind.

BOB: First of all it's what you inherited through your genes.

CARL: Of course your education has a great deal to do with it. I don't mean your formal education but your growing up process, your educational process at home, how your tastes have developed, your training.

BOB: But everybody believes the sunset is beautiful...

CARL: I don't think that statement is true. I don't think everybody believes the sunset is beautiful. There has to be people some-

where who because of something in their background, something that has happened to them that they don't think the sunset is beautiful.

BOB: Well, then there's the listener of KFAC who thinks that music is art, while the listener of KHJ might also think that music is art.

CARL: You take that same listener of KFAC who listens to Brahms or Beethoven and enjoys it thoroughly because it's great romantic music, but he'll hear modern music and he'll be up in arms. I have letters here that are driving me out of my mind because people are accusing us of spending most of our time playing modern classical music, which isn't true but that's the way they see it. So it's ugly. To them it's ugly; to us it's beautiful. People who enjoy this modern music, they've advanced

their education in music; it's all a process of education. The people who don't like modern music — if it's good modern music — now we go overboard with some of this stuff. Some charlatans get in there and write music who have no business writing it. They don't use any form. They don't use anything. There's a certain educational process that has to go into this. I'm not talking about people like Charles Ives. He writes music; most



THE LARGEST RECORD LIBRARY WEST OF THE MISSISSIPPI.

of which I don't care for, but we program it on the air.

BOB: But you just made the statement "good" modern music. When you say "good," we're talking about art again, right?

CARL: Right, exactly. I can only give you my opinion. But if I thought my opinion was gospel, I would not program that music on

the air. But it's not gospel and there are a lot of people out there who want it. That's all.

BOB: It is a matter of taste.

CARL: Sure it is. If it were not a matter of taste, it would be a very dull, very stupid world.

BOB: Yeah; a non-advancing world.

WQXI



Speaking of creativity, because they were the first station to buy an ad (surprise!) in the Quarterly, WQXI came to our attention. On listening to their FM station (WQXI-FM) we heard a station

that for the first time in a while we could only describe as zany. They tied the newsmen up because he had gone crazy, had their traffic helicopter strafed (complete with sound effects) by the WSE helicopter, turn children's song

into station promos and have a newsman who has a delivery like Moms Mabley.

We found the best description of the station was written by Creative Services Director, Kim Bene. So here he is:

Dear Bob,

First of all, congratulations on your latest publication. It went over very well with everyone here at the station and I personally enjoyed every page (pages 88 and 134 were particularly outstanding probably due to high rag content of the pulp used to make the paper).

Anyway, I'm Kim Bene, Creative Services Director for WQXI. At this very moment as I write this letter, our leader, Jack FitzGerald, is in L.A. probably attempting to seduce every naive starlet in town.

Before he left, though, he mentioned that you were considering doing a feature on The FM QXI, and asked me to provide you with some background info, and to assure you that next week when he gets back to town he'll call you and talk about the station at length (including the lowdown on the recent outbreak of "spatula sex" that has been sweeping the station's staff into spasmodic ecstasy).

The Line-Up

5:30 - 10:00 a.m. — Gary McKee

Gary's show is simulcast on our AM and FM stations and it's not easy appealing to both audiences, but Gary somehow manages to pull it off perfectly. His ratings in the Spring book were tremendous,

actually beating WSB in several areas despite their signal and news staff size (AM/FM/TV and both newspapers in town). Having worked at WGAR with Imus I should be able to give you a pretty accurate description of what it is that Gary does that makes him so popular, but I can't. Most of his stuff is spontaneous and semi-unprepared, and he works a lot with listener phone calls (when our fussy phone system is working) merrily ad-libbing his way through 5½ hours of mirth each morning. I guess you could say his specialty is the outright lie. He'll play a Christmas song in the middle of a July morning and when his listeners call in to ask what's going on, he'll deny he played it and suggest the befuddled listener visit a shrink as soon as possible! A few weeks ago he did a whole hour of his program in Spanish (a real feat as McKee does not speak or understand the word "taco," let alone the rest of the language) and denied doing it — even to our station manager, Jerry Blum! A few months ago, he had the entire city going crazy searching for millions of dollars of buried gold bullion hidden by Confederate troops before fleeing the advancing Union army. It even made front page in the Cox-owned morning paper, "The Atlanta Constitution" and several other radio stations covered it, too.

Gary gets a lot of help from David Collin, AM news director, and I think the finest radio newsman I've ever heard. David's got a wild sense of humor and can do a joke or read a poem then go into a serious news story without losing a

shred of credibility, and he's got a ballsy voice, too! Bob Carr, a production person, plays Willis the Guard, supposed guard for the building and literal "dumb red-neck" who drops by once or twice an hour to screw things up. Gary Corry, also on our staff and one of the funniest, best comedy writers I've ever worked with, does Nixon, Colombo, and dozens of other voices and bits.

Mostly, though, the show is just Old Gar — who incidentally is one of the nicest and most cooperative co-workers I've ever worked with. He's always having staff get-togethers at his place and hangs around the station until at least noon everyday to cut spot tags, commercials, and gab with the rest of the staff. I find him a refreshing change from most of the egomaniac "One minute after 10 I'm going home" morning men.

10:00 - 2:00 — Jeff McCartney

Jeff was a confirmed deep-voiced AM rock 'n roller who talked fast and said nothing up until last Spring when he moved to afternoons and worked so hard he did a complete turnaround. Now he does a laid-back, very concise, very professional show with the emphasis on music. Jeff puts more effort into his music than probably anyone else on the staff, and he just recently started his "Lunch Set" (45 minutes of uninterrupted music starting at noon), an idea that has proved very popular with his listeners. McCartney can usually be heard wandering the station muttering to himself "I'm *not* gonna lose that huge McKee audience, I *want* those numbers." He's also a veri-

table production whiz specializing in concert spots and self-generated excitement.



2:00 - 6:00 p.m. — Geoff (Captain) Nimmo

The Captain can best be described as "the man with the smile in his voice." Everyone likes to listen to him; he's friendly, he's a walking repository of rock 'n roll and music trivia which he dispenses at the drop of a needle, and he's funny as hell *without* resorting to joke sheets, character voices or planned bits. Mostly he's

the master of the pun and the sly off-hand comment that you laugh out loud at two minutes after you've heard it and thought it over. Nimmo's first gig was at WEBN, Cincinnati, and he stayed there 5 years. Then he moved on to WPLJ-FM in New York. When Jack told me he needed a killer FM afternoon man I told him Nimmo was the absolute best FM personality I'd ever heard anywhere (I listened to him and worked with him in Cincinnati) and we dragged him down south from the Big Apple. Geoff's also FM music director (he's really an expert on the subject), and is rumored to wear rubber underwear on certain suspicious occasions.

6:00 - 10:00 p.m. — Sean Kelly

Sean is also a former AM-er that Jack brought with him from KSTT, Davenport. It took Sean a few months to get into the swing of FM but he worked hard and now sounds like he was made for the medium. When I think of his style, the words "bright, cheerful, friendly" come to mind first. He makes you feel like you're his best friend and he's playing you a few of his favorite songs. He's very very listenable and his voice has a lot of warmth. Not an outstandingly funny DJ, he's an outstandingly personable one, who also makes a great straight man.

10:00 - 2:00 a.m. — Jim Morrison

Jim's a local boy who made good. He figures around 10 p.m. people are ready to do some serious listening so Jim provides the music and lets the listeners do the rest. He doesn't say much, but then he doesn't have to. Quite often he gets into the longer cuts

and more obscure cuts that we pass up earlier in the day.

2:00 - 5:30 a.m. — Adrienne Edwards

The newest member of our air staff, everyone who hears her seems to think she's just about the best female jock they've ever heard. Her trademark is enthusiasm. She really enjoys being on the air and listeners can really tell the difference. She does some nice conversational bits with both Morrison and McKee, and handles her own Night Club News Service.

12:52, 2:52, 3:52, 4:52, 5:52, 6:52, 11:07 p.m. — The W.D.

Sandaferd Report: W.D. Sandaferd is our FM news director and before joining our staff, was living in his parents' basement in Milwaukee and fixing CB units. He has the distinction of being fired from KIMN Denver, WGCL Cleveland, WDFH Chicago, and several other smaller stations. He's also the only newsman I've ever known that could pull standing-room-only crowds at nightclubs during personal appearances, and he was the subject of a personal profile in the Chicago Tribune. Basically no program director ever really took the time to understand W.D. and work with him — to tap the man's tremendous talent. Well Jack Fitzgerald has, and W.D. is doing some really interesting newscasts that have the whole town talking about him. He does some funny stuff, some serious stuff, some tear-jerker stories, and some off the wall "bizarro" bits — all carefully written in one of the most distinctive styles I (or you) have ever heard anywhere. I won't even get into the uniqueness

of his delivery!

Zeppelin Reports: Between 4 and 6 o'clock every afternoon I climb into the "WQXI Traffic Zeppelin" and do traffic reports for our rush-hour in-car listeners. While they do contain actual traffic information, I also try to make them humorous although I realize rush-hour traffic is no laughing matter, at least in Atlanta. Because Nimmo and I are old friends (and roommates) the interplay seems to work and I enjoy doing them. Most listeners seem to really believe I go up in the air in a real Zeppelin, and I don't discourage this concept at all. I also write most of the station-produced commercials and handle the advertising and anything else Jack shuffles my way.

Fleetwood Gruver III is our FM production director and wizard of the four-track, and incidentally, that's his real name. Fleetwood also does a Sunday afternoon air shift and has a real nifty sense of humor, as well. Production is something we take very seriously here, and we try to make everything we do as entertaining as possible. Fleetwood, along with our AM production director who helps out with FM work occasionally and has the more normal name of Kevin O'Connel, are among the very best in their field.

Credit should also be given to assistant PD Don (Ensign) Benson, and station manager Jerry Blum, who has backed Jack up 100% in everything he's wanted to do — and that's a pretty broad but very true statement!

THE MUSIC

It all has one thing in common — it's all very familiar. We play a lot of album cuts and we have a carefully selected dozen or so hit singles that sprinkle into the airwaves every hour. The air personalities program the music themselves within the accepted limits for the station, and try to build cohesive three-record sets that complement each other in thought or tempo. We don't play bubblegum and we don't play modern jazz or acid rock — we're somewhere in the middle with big smiles on our faces. Even Dain Schuit, our very capable weekend man is a music expert.

THE CONCEPT

We want to play as much good music as possible and tie it all up in a very entertaining package. We have a sense of humor. We have a great deal of personal pride in our station and our city. We pass by the easy, and we think tacky, typical record promotions in favor of our more creative home-grown concepts that we can relate to our city or our station personalities.

The morale here is fantastic, and I can say that because I'm one of the employees and not involved in upper management. I'm having the best time of my professional career because I, and everyone else on the staff, get the freedom and encouragement to be as creative as possible. My only regret is that every town doesn't have a WQXI and a Jack FitzGerald programming it!



...exclusively through the facilities of Hawkeye Cablevision

And if you don't have a regular radio station to do your stuff with, take a look at Ron Sorenson's cable station in Des Moines. KBLE is a 24 hour progressive music station distributed by Hawkeye Cablevision to 22,000 homes in Des Moines, Iowa. It began broadcasting in 1975 from the back bedroom at Ron's house. Ron does the sales, writes the copy and programs automated tapes for 15 hours of daily programming. Ron tells his story:

Credit for the concept of cable radio as KBLE is doing it should be given to Bill Synhorst (son of our Secretary of State here in Iowa). Bill won 2nd prize *nation-ly* in the physics division of the Science Fair while in high school for building a working robot from some old sheet metal and a bunch of relays from dead pinball machines. He is a sharp person. Bill is the developer of the CLEM 9000 automation control center which runs KBLE during the 16 automated hours of our cablecast daily. KBLE generates its own automation tapes. We now have 115 hours of tape programming and are generating about 4½ hours a week of new tape.

Subscriber numbers are substantially the same as on the mini sheet, although the number of FM hookups continues to grow.

I want to emphasize that KBLE is in it for the music. I guess if we have a corporate policy, that is the single overriding element. I still feel more like a programmer than an "owner."

If I had to describe our "format," I would call it "progressive AOR." We play mostly rock, probably 60% or so, with the emphasis on musical and lyrical quality. We stay away from loud rock & roll a la Aerosmith, Kiss, etc., and more toward the Hall & Oates, Al Stewart, Jackson Browne, Ben Sidran, Boz Scaggs, Rhinestones school. Another 25% or so is progressive R&B and jazz, drawing mostly from CTI style slick jazz and R&B like Earth Wind & Fire, Minnie Riperton, Smokey Robinson, crossover R&B. We are the only station in the central Iowa area programming any LP cuts.

We do interviews whenever we can. To date we've done Ian Anderson of Jethro Tull, Toots Hibbert of Toots & the Maytals, Firefall, Fenton Robinson (who wrote *Loan Me a Dime*), Ben Sidran, and the Rhinestones.

RON SORRENSEN



Specialized programming includes The Millard Fillmore Memorial Record Hours, a 6-hour show on Sunday noon to 6 pm which exposes the best 8 albums received during that week. (This week it was Hard Rain, Dylan; Roaring Silence, Manfred Mann; Men from Earth, Ozark Mtn. Daredevils; Live at Last, Tim Weisberg; Free-For-All, Ted Nugent; School Days, Stanley Clarke; Private Eye, Tommy Bolin; Troubador, J.J. Cale.)

Also, Adventures in Jazz from 9 - 11 pm Sunday hosted by Dartanyon Brown (ex-bass player with Chase, now leader of the Midwest Express about whom you *will* be hearing). And The John J. Crittendon Memorial Record Hour — one hour of music by a single performing entity. (Crittendon was Millard Fillmore's attorney general — it all ties in).

Saturday night from 7 pm to midnight is listener requests by phone. We always fill up the avail-

able time by 10:00 or so.

Equipment includes 4 Crown 772 transports for music tapes, an old Viking for automation announcing (which is on a separate tape from music), 2 McCarta carousels, 4 single-play McCarta cart decks, a custom built CLEM 900C programmer (by Bill Synhorst) which controls all of the above, and a pair of Collins 26U-3 limiters to prevent overmodulation (no AGC or any of that crap to distort the normal dynamics of the music). This is all fed to Hawkeye through a Catel stereo generator and modulator direct on co-ax to Hawkeye for distribution throughout their system.

Studio equipment is a McMartin B-502 stereo console, 1 micro-track and one Collins turntable, both with Micro-trak arms. Stanton 500s for air use and Stanton 681 for music dubbing. Electrovoc 664 mic, Ampex 440B recorder for music tapes and production, and two more McCarta cart machines, one of which is also a recorder.

EVERY THREE MONTHS!



RADIO
QUARTERLY REPORT

THE INDUSTRY'S ONLY OVERVIEW

SUBSCRIBE NOW!

- Enclosed is \$7.50 for the Fall Issue
- Enclosed is \$25 for one year
(four books)

Name _____

Position _____

Company _____

Address _____

City _____ State _____ Zip _____



Country Power

The Ways and Means of Top 40 Country Radio

By Larry Baunach
ABC/Dot Records

In this age of political games and infighting among radio stations for the increasingly tight market shares of the splintered listening audience, it is nice to note that country radio in the 70s has grown up and is now anxious to fight for its rights. No longer is country radio satisfied with the marginal, specialized, second-class citizenship it held for so many years. In simple words, the dynamics and excitement of pop radio with its "ways and means" to grab young listeners and broader demographics is being paralleled and even surpassed by country radio stations everywhere. Amen!

How so? Well, a general line on this growing success picture seems in order — a panorama of country formats and key radio stations. But first let me say that

this writer trembles to start! In fact, let it be known that I apologize in front to any stations who are not mentioned herein. Any affront will not be intended, it will simply be due to my lack of skill in writing about them and a wish to mention at least a couple of stations from every geographical area in limited space. Plus, any statement lumping stations into a general category of format is not meant to be all-inclusive. The uniqueness, complexity and variety of each station's programming approach is fully realized. I just can't go into it here. My point is strictly that modern country radio, mostly on the AM band Top 40 country radio, if you will, is here to stay and it's aiming right at the heart of pop radio in its growth.

Where do we start? Do we say that a Tom Allen programs quite differently at KBOX-Dallas from

what he did at WIL-St. Louis several years before? Do we point out that the built-in artist in *artist familiarity* he so avidly sought with his music at WIL has changed into *hit record familiarity*? Yes, it used to be that Tom's hour clock required at least 4 selections per hour from a list of 20 top artists. Now, Tom's rotation pattern keys more heavily on a formatted repetition of the station's top current *hits* and most popular oldies, as it does at most modern country this hit music with key cuts from the most popular current albums and listener requests, and is heavy into personality, such as for his Penny & Peck morning show. Bill Robinson at WIRE in Indianapolis, with a somewhat longer list and real heavily into a relaxed MOR-country, humorous personality approach by their DJs, can be categorized just the same as KBOX; their aims are the same but they don't sound anything alike! Why?

Well, some strong country stations still aren't into album-cut play; some don't take requests and don't program nearly at all like Tom Allen or a Bill Robinson. Some don't believe in formatted rotation of current singles and some don't believe in jocks talking about the basics! My intent is not to make a value judgment of who's right/who's wrong but to outline some key guidelines for current country radio success. So back to Tom and Bill. They, much like Bob Pittman at WMAQ in Chicago, whose listener targets are WGN and WLS (an MOR and a rocker), Ron Jones at WHK in Cleveland, Bob Young in New York (who aims at WABC), to name just a few, are programmers who actively aim at drawing new listeners from pop radio. A KENR, KIKK and KNUZ in Houston with their outstanding staffs do

likewise, and country radio in Houston certainly must be the most dynamic and exciting of any city overall. The sizes of current singles lists at these stations isn't the point; it's their aims, presentation and rotation pattern of the hits that matter. A station playing 30 to 45 singles can oftentimes be a lot looser than a station playing 50 to 65 singles. Thus, the *key* to Top 40 country radio discussed here is in providing the *overall contemporary* sound needed to bring in new listeners while making sure you *don't lose* your faithful *country listeners*.

Evidence of success with this approach can be seen by the steady *increase in cumes* at most major market, modernized country stations. It's also an answer for those who criticize the tighter lists, formatted rotation and the more frequent repetition policies at major stations. To repeat, instead of being satisfied with a set and somewhat small amount of full-time country listeners and the high quarter-hour shares these devotees bring, modern country stations attract the non-country listeners tuning into country radio because these listeners come to know that they can normally hear familiar music (big country hits, big country goldies, crossover records and big country/pop artists) whenever they chance to tune in — so they do more often. Radio critics of these tighter music policies — usually in secondary markets or entrenched country areas — fail to realize that most major market country stations are forced to seek a large *cume* to go with their traditionally strong quarter hours, *i.e.*, a solid balance. If they didn't go after larger *cumes*, tighten their format and "play the hits," their national buys would be next to nothing! Stations like the aforementioned,

and to name a few more: Craig Scott with Plough and WJJD-Chicago, Les Acree at WKDA-Nashville, Terry Wood at WONE-Dayton, Walt Turner at WIL-St. Louis, Tom Collins at WDEE-Detroit, Mike Burger at WHOO-Orlando, Ben Peyton at KAYO-Seattle and many others know that the balance of their music and DJ presentation must appeal to the so-called pop listeners out there who they need to add to their audience. They also know that familiarity of hit music and consistency of modern presentation is the key to keeping new listeners.

Does this mean that country music radio is gradually losing its "countryness" because the quote "modern pop/country sound" and more frequent "repetition of the hits" seems to be what country stations have to do to grow and gain new listeners? Does tightening your lists down to 40-50 current singles drive your country listeners away? No, I don't think so, if the balance with oldies, important album play, features, news, etc. is there. Country stations aren't losing their identity — they are adding to their identity!

Modern country music and modern country radio are constantly pulling at new listeners from pop radio, and succeeding. An appropriate sounding, country-flavored pop hit (or record by a pop act) whether it be Dr. Hook, the Amazing Rhythm Aces or John Denver brings in those new listeners and spot listeners. And playing those hits, plus the regular country hits once a show rather than once or twice every 24 hours helps! Stations then tie this in with up-to-date competitive promotions and station merchandising efforts intended to broaden the base of their audience and country radio has to grow! Cumes

increase while traditionally strong quarter-hours maintain their strength. The pop stations get scared, retrench and lose their listeners to country. The final irony is that pop-to-country crossovers like the Eagles "Lying Eyes" are now happening much more frequently than country crossovers to pop like "Before the Next Teardrop Falls." The pop stations are scared to play the big country hits because they're afraid they may lose some listeners to country radio. Meanwhile, the smart country programmer does just the opposite. He will avidly seek out, if any, the biggest current pop hits that sound right on his station, or an appropriate cover record of a pop hit like Johnny Carver's "Afternoon Delight," or an old pop cover done country like Narvel Felts' "Lonely Teardrops" and go after those pop listeners! That's one reason why, to my mind, country radio is growing faster

than pop radio. Pop stations in most markets should be playing the biggest country hits that fit in with their overall sound. They're fools not to. Hit records that cross formats have the widest possible acceptance — and rock and MOR stations that ignore appropriate country hits for their audience are losing good shots at getting new audience without weakening their target audience. rockers in the nation, the overall no.1 station in Louisville, John Randolph at WAKY, avidly searches for appropriate crossovers. Any top 10 country hits, or R&B hits for that matter, if they're selling strong and fit in sound-wise, get good play on WAKY. And WAKY is one of the top three rockers in the nation in quarter hour shares — evidencing strong adult listeners — and shows similar strength with its black audience ratios. So sum-

ming up, country radio doesn't need to label the hits. It can be the Pointer Sisters or B.J. Thomas. If it sounds right for country radio, is proving to be a national hit, and has broad based appeal--it's music that might turn those pop listeners to country

Nevertheless, not every country station these days is avidly after pop listeners. They feel that happily satisfying their target country audience is primarily all they want. This normally means refraining from playing anything "too rock" or by an artist that's not identifiably country. This thinking usually goes hand-in-hand with a longer list of current singles, jocks more into talk and personality, and a quasi-free form, jocks choice music selection system in the control room (within basic guidelines for proper mix re tempo, current hits/oldies alternation, etc.). Quite frequently this succeeds, but only when the country target audience is sufficiently large and faithful. A number of major stations implement these more traditional formats successfully (and remember I said, "format". Every country station will play the same big national hits, no matter whether the station is loosely labeled modern or traditional.) These stations are usually in heavy country areas geographically, they're big power stations, or both. They include KLAC-Los Angeles, KVOO-Tulsa, KKYX-San Antonio, KRAK-Sacramento, WBAP-Ft. Worth, KWJJ-Portland, WSLC-Roanoke, the 50,000 water all-nite shows, etc. All very successful stations, relaxing and enjoyable. They have it made in the shade; as we say. They play the same big national country hits as everyone else, but they concentrate more heavily on sat-

isfying their target audience and seemingly are less concerned about pulling listeners from pop radio. Yet, one word of caution. Many of these stations do not sound at all alike, and even though they cherish their "countryness" more than some of the more "Top 40" country stations, they too feel modern and have market situations proving their power.

Special Situations. Many other country stations (usually in secondary markets but not always) try to meld the best of the "up" sounding, tightlisted formatted country stations with the approach of the looser, more traditional country stations, and they especially try to program to their particular market. A KCKC - San Bernardino, Ft. Dodge, Iowa, WPLO-Atlanta, WINN - Louisville, KRMD-Shreveport, WIVK-Knoxville, WITL-Lansing, KHAK-Cedar Rapids, KSO-Des Moines, WYDE-Birmingham, KDJW-Amarillo, KCKN-Kansas City, WIRK-FM-W. Palm Beach, WCMS-Norfolk, WXCL-Peoria, KFOX-Long Beach, KHEY-El Paso, WBAM-Montgomery and many, many others vary in their approach but have several points in common. One of these points being that there are very special programmers/music directors at stations like these - quite involved and interested in their work. Localized, yet into radio and records on a national basis, so that they are always on top of what might be best to try for their station as concerns their format and the records they play.

So there you have it; country radio may take different forms, but with growing success for all. The future looks great!

More Excitement From Mercury Records



Thin Lizzy
Johnny The Fox
SRM 1-1119
MC8-1-1119
MCR4-1-1119



Rush
"ALL THE WORLD'S A STAGE"
RECORDED LIVE!
SPECIALY PRICED 2 RECORD SET

Rush
All The World's
A Stage
SRM 2-75C8
MCT8-2-7508
MCT4-2-7508



**Bachman-Turner
Overdrive**
Best of B.T.O. (So Far)
SRM 1-1101
MC8-1-1101
MCR4-1-1101



Ohio Players
Contradiction
SRM 1-1088
MC8-1-1088
MCR4-1-1088



MIKE GREENE
Midnight Mirage

Mike Greene
Midnight Mirage
SRM 1-1100
MC8-1-1100
MCR4-1-1100



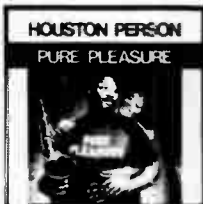
GABOR SZABO
Nightflight

Gabor Szabo
Nightflight
SRM 1-1091
MC8-1-1091
MCR4-1-1091



CHARLES EARLAND
The Great Pyramid

Charles Earland
The Great Pyramid
SRM 1-1113
MC8-1-1113
MCR4-1-1113



HOUSTON PERSON
Pure Pleasure

Houston Person
Pure Pleasure
SRM 1-1104
MC8-1-1104
MCR4-1-1104



BEYOND THE SUN
The Planets

Patrick Gleason
Beyond The Sun:
The Planets
SRM 80000
MR8-80000
MR18-80000

A Product Of Phonogram, Inc.

ATLANTIC

ADAMS, Gaylen RCA/C&W 404-455-2636	[R]	EVANS, Ray De-Lite 404-349-7429	[L]	MARLIN, Mike Mo-Run South Prod	
ALOU, Bob 20th Century 404-448-3100	[R]	FERRER, John A&M 404-449-7900	[L]	MARTIN, Mike Independent 404-422-8007	[I]
ALTER, Linda Band/Pop 404-225-9810	[N]	FRANCIS, Jim ABC 404-458-8721	[L]	MATTHEWS, Charles Curtom 312-769-4676	[R]
BEE, Johnny Heilicher Bros Inc 901-454-1286	[R]	FRYE, Keith Bang/R&B 404-325-9810	[N]	McCANN, Philip ABC/R&B 404-458-8721	[L]
BEGOR, Steve Janus 404-634-7092	[R]	FRYE, Dennis Chelsea Records R/B 404-325-8792		McCOLLUM, Doyal Phonogram/C&W 404-634-3951	[R]
BISCO, Eilene Bang 404-325-9810	[N]	GEER, Charles Atlantic 404-344-4933	[L]	MILLER, Don Epic 404-321-4553	[R]
BLACK, Paul Columbia 404-321-4553	[R]	HORT, Bobby RSO 404-433-1121	[R]	MILLER, Jamie Tara Dist 404-875-2555	[L]
BURLESON, Gene Arista/R&B 404-344-1633	[R]	JACKSON, Wayne Chelsea 404-325-8792	[R]	MOBLEY, Curtis R&B 404-321-4553	[L]
CIFARELLI, Georgeann RCA 213-461-9171	[L]	JOHNSON, Derry A&M 404-449-7900	[R]	MOINET, Al A&M 404-449-7900	[R]
CONGER, Den Buddah 404-546-7481	[R]	JONES, Curtis Lifesong 404-377-8854	[R]	MORGAN, Chris 20th Century 404-921-7318	[R]
CONLEY, Lionnell RCA&R&B 404-455-3636	[R]	KIDD, Michael Atlantic 301-474-3636	[L]	MOSS, Al WB 404-344-4933	[L]
DAVENPORT, Danny WB 404-344-4933	[R]	KRAFT, Mike RCA 404-455-3636	[L]	ORRMAN, Allen Columbia/Epic 404-321-4553	[L]
DAVIS, Bill Capricorn 404-434-2488	[R]	LEE, Ken Curtom 312-769-4676	[N]	PEPPER, Wade Independent 404-233-5167	[I]
DEAN, Jackie Independent 404-768-5378	[I]	LEMMONS, Bill Arista 404-875-2555	[R]	PHELPS, Ron RCA 404-455-3636	[L]
DUCK, Harvey Heilicher Bros Inc 901-454-1286	[L]	LENAHAN, Bob Independent 404-266-0970	[I]	PHILPOT, Andy Heilicher Bros Inc 901-454-1286	[L]
ESSERMAN, Eddie Columbia 404-321-4553	[L]	LYMAN, Jeff MCA 404-448-5584	[L]	RANDELL, Mike Electra-Asylum 404-344-4933	[L]
				REUS, Dick Atlantic 404-344-4933	[R]

RIVERS, Ron
Mo-Run South Prod

ROCKHILL, Rick
MCA [L]
404-448-5584

RON, Mu
Independent [I]
404-422-8007

RUMPLE, Gene
Capitol [L]
404-321-5441

SANDERS, Richard
Motown/R&B [R]
404-349-2268

SAYLES, Roger
Phonogram [L]
404-433-1121

SILVER, Long John
Polydor-MGM [L]
404-433-1121

SIMMONS, Chester
Phonogram [R]
404-344-1633

SCHOENBERGER, John
ABC [L]
404-455-1831

SIMPKINS, Lamont
London/R&B [L]
404-875-2555

TANNER, Geary
Atlantic/Pop [L]
404-344-4933

THRASHER, Norman
Independent [I]
404-790-1622

THOMPSON, Sandy
ABC [L]
404-455-1831

WADE, Bill
Heilicher Bros Inc [L]
901-454-1286

WAGGONER, Mike
Epic [L]
404-321-4553

WARE, Fred
Columbia/R&B [R]
404-321-4553

WATKINS, Maurice
Atlantic/R&B [R]
404-344-4933

WALKER, Charlie
Janus [R]
404-432-9721

WILLIAMS, Bruce
Island [R]
404-974-6959

WOODS, Sonny
Buddah/R&B [R]
404-892-4760

BALTIMORE

BILELLO, Joe
Polydor-MGM [L]
301-946-7242

BRADY, Bob
ABC [L]
301-937-5733

BUPP, Dave
RCA [L]
301-585-5575

CASH, Jonas
Independent [I]
301-585-5755

DAVIS, Danny
Phonogram [L]
301-946-7242

FALISE, Frank
MCA [L]
301-448-9300

GREGORY, Ron
WB [L]
301-474-3636

SCHOBERG, Tom
Jos. Zamoiski Dist [L]
301-644-2900

TOMPKINS, Larry
RCA/R&B [R]
301-585-5575

VanDRUFF, Larry
Jos. Zamoiski Dist [L]
301-644-2900

WEISS, Mark
20th Century [R]
301-946-2985

BOSTON

BERNARD, Joe
Malverne Dist [L]
617-423-3820

BRANNEN, Mike
ABC [L]
617-935-7450

BRENNER, Jerry
Independent [I]
617-935-7500

CHALMERS, Tony
Hitsville Dist [R]
617-327-1234

COLLINS, Lennie
Epic [L]
617-890-3814

DAMALT, Willis
London [L]
617-444-9310

DeLACY, Don
RCA [L]
617-444-7204

GAUTIER, Gilles [Frenchy]
RSO [R]
617-933-8155

HEATHFIELD, James
Malverne Dist [L]
617-423-3820

HILL, Ben
Independent [I]
617-440-8328

HORN, Ms. Billie Lee
20th Century [R]
617-261-2579

HOROWITZ, Frank
MCA [L]
617-244-7294

INGEME, Sal
Columbia [L]
617-890-3814

INTERLAND, Brian
Casablanca [R]
617-834-9338

JANIS, Andy
Bearsville [N]
617-526-7101

KENNEDY, Lois
Private Stock [L]
617-877-8643

<i>KEOGH, Kevin</i> Chelsea [R] 603-882-7407	<i>TARDANICO, Richie</i> Arista [R] 617-238-4106	<i>ANDERSON, David</i> Capitol [L] 404-321-5441	
<i>KIMMELMAN, Greg</i> Independent [I] 603-472-5070	<i>THURKINS, Cindi</i> Carl Strube Promo 617-944-0423	<i>BROOKS, Billy</i> De-Lite [L] 919-784-5204	
<i>KING, Linda</i> A&M [L] 617-247-3570	<hr/> BUFFALO <hr/>		
<i>KORKIN, Barry</i> A&M [L] 617-247-3570	<i>BLOOM, Maury</i> Amherst [N] 716-826-9560	<i>FOGLE, Wayne</i> Motown/Pop [R] 704-394-9695	
<i>LEWIS, Fred</i> Atlantic/R&B-Pop [L] 617-935-5170	<i>BRADY, Jerry</i> Best Dist [L] 716-826-9560	<i>FOLEY, John</i> MCA [L] 704-596-1380	
<i>MAGID, Paul Alpha</i> Independent [I] 617-266-0354	<i>CAHN, David</i> WB [L] 716-886-0133	<i>GOODMAN, Jerry M.</i> Elektra-Asylum [R] 704-364-7239	
<i>MASTERS, Don</i> Polydor-MGM [L] 617-933-8155	<i>NESTRO, Frankie</i> Independent [I] 212-586-5200	<i>POINDEXTER, Bill</i> ABC [L] 704-365-3012	
<i>MERCURIO, Sam</i> MCA [L] 617-244-7294	<i>PACHTER, Richard</i> A&M [L] 716-826-9560	<i>SENN, Robert</i> Atlantic [L] 704-568-0482	
<i>NERLINGER, Kurt</i> Elektra-Asylum [L] 617-935-5170	<i>HARDY, Carol</i> Atlantic [L] 716-941-5648	<i>THOMPSON, Bob</i> BIB Dist [L] 704-527-0440	
<i>PAUL, Frank</i> Casa Grande [N] 617-933-1474	<i>LLOYD, John</i> Amherst [N] 716-826-9560	<hr/> CHERRY HILL <hr/>	
<i>POWER, Paul</i> Phonogram [L] 617-933-8155	<i>DUMBROWSKI, Doug</i> Amherst [N] 716-826-9560	<i>DESSIPO, Fred</i> Independent [I] 609-424-3633	
<i>SCAVEDRA, Nancy</i> MCA [L] 617-244-7294	<i>MOSSIER, Bruce</i> Amherst [L] 716-826-9560	<i>RUDMAN, Kal</i> Independent [I] 609-428-8640	
<i>SHANNON, Scot</i> Casablanca [R] 617-834-9338	<i>SARGANT, Rick</i> Amherst [N] 716-826-9560	<hr/> CHICAGO <hr/>	
<i>SILVI, Dom</i> Capitol [L] 617-329-5570	<hr/> CANADA <hr/>		
<i>STRUBE, Carl</i> Independent [I] 617-944-0423	<i>RICHARDS, Scott</i> MCA [N] 416-491-3000	<i>ATKINS, Deke</i> Independent [I] 312-947-0566	
<i>SYMONDS, Mike</i> WB [L] 617-935-5170	<hr/> CHARLOTTE <hr/>		
		<i>BARG, Erwin</i> London [L] 312-647-0410	
		<i>BEDNO, Howard</i> Bedno-Wright Promo 312-664-6054	
		<i>BENNETT, Ron</i> Columbia [R] 312-463-0900	

<i>BLY, Stan</i> Phonogram-Merc 312-645-6300 [N]	<i>GREEN, Jim</i> Independent 312-486-3100 [I]	<i>LEMKE, Dick</i> Elektra-Asylum 312-298-3100 [R]
<i>BONE, Mike</i> Phonogram-Merc 312-645-6300 [N]	<i>GUILIANO, Frank</i> Columbia 312-463-0900 [L]	<i>LEWIS, Don</i> MS Dist 312-478-1133 [R]
<i>BURKE, Kirkland</i> Atlantic/R&B 312-298-3100 [L]	<i>HACK, Randy</i> Atlantic/Pop 312-298-3100 [L]	<i>LITTLE, Leroy Jr.</i> Atlantic/R&B 312-298-3100 [R]
<i>CERAMI, Sam</i> Columbia 312-463-0900 [L]	<i>HAWKINS, William</i> MCA 312-692-3366 [L]	<i>MAGNESS, Bill</i> De-Lite 312-548-7833 [R]
<i>CERVIC, Bill</i> Capitol 312-647-8338 [L]	<i>HAYWOOD, Bill</i> Mercury/R&B 312-645-6300 [N]	<i>MANN, Lou</i> Epic 312-463-0900 [L]
<i>CHAPLIN, Frank</i> ABC/R&B 312-643-4185 [L]	<i>IGLAUER, Bruce</i> Alligator 312-973-7736 [N]	<i>MATTHEWS, Charles</i> Gemigo 312-769-4676 [N]
<i>CHIOVARI, Roy</i> WB 312-298-3100 [L]	<i>JOHNSON, Bill</i> A&M 312-478-1133 [L]	<i>McLEESE, Richard</i> Alligator 312-973-7736 [N]
<i>CUNNIFF, Jay</i> Lifesong 312-945-4921 [R]	<i>JONES, Odis</i> London/R&B 312-647-0411 [L]	<i>MAZZETTA, Pete</i> Capricorn 312-751-1422 [R]
<i>DIAMOND, Paul</i> London 312-647-0410 [L]	<i>KING, Alonzo</i> Motown/R&B [R]	<i>PAAS, Walter</i> UA 312-467-0878 [L]
<i>DODD, Greg</i> MCA 312-692-3366 [L]	<i>KAPP, Frank</i> MS Dist 312-478-1133 [L]	<i>PETRIE, John</i> Phonogram-Merc 312-671-5380 [L]
<i>ELLISON, Ron</i> Spring Records 312-731-9343 [R]	<i>KING, Alonzo</i> Motown/R&B 312-375-8510 [R]	<i>PHILIPS, Leroy</i> RCA/R&B 312-782-0700 [R]
<i>FISHER, Earlean</i> RCA 312-782-0700 [L]	<i>KNOX, Charles</i> R&B 312-463-0900 [L]	<i>PLOCIDO, Sam</i> Atlantic 312-298-3100 [R]
<i>FLOYD, Jan</i> Polydor-MGM/R&B [L] 312-671-0003	<i>KOPSHEVER, Ed</i> MCA 618-357-2167 [R]	<i>POPE, Skip</i> MS Dist 312-478-1133 [R]
<i>FEINEIGLE, Robert</i> Epic 312-463-0900 [R]	<i>La FORGIA, Ron</i> ABC 312-439-2730 [L]	<i>PRICE, Tony</i> Gemigo 312-769-4676 [N]
<i>GIROD, Rich</i> MS Dist 312-478-1133 [R]	<i>LAZLEY, Bill</i> Spring Records 312-721-3551 [R]	<i>RAVID, Bruce</i> Capitol 312-647-8338 [R]
<i>GORALSKI, Steve</i> Elektra-Asylum 312-298-3100 [L]	<i>LEBEN, Vicki</i> RCA 312-782-0700 [L]	<i>REMEDY, Dave</i> Columbia 312-463-0900 [L]

SEINEIGLE, Bob Epic 312-463-0900 [R]	BETHEL, Dick Capitol 313-583-9600 [L]	CLEVELAND
SMALLWOOD, Jerry Arista 312-478-1133 [R]	BIRD, Bruce Independent 216-531-0858 [I]	BIRD, Gary Buddah 216-321-6065 [R]
SMITH, Richard Arista/R&B 312-248-2417 [R]	De CIOCCIO, Mary RCA 513-821-8100 [L]	BROOKS, Jay RCA 216-861-4215 [L]
SCULLY, Jim Columbia 312-463-0900	ELLIS, Paul Capricorn 513-621-4926 [R]	BYRD, Bruce Independent 216-381-0519 [I]
STEIN, Burt Elektra-Asylum 312-298-3100 [N]	GODSEY, Julie Epic 513-241-4088 [L]	CALABRESE, Ray Progress Rec Dist 216-461-7880 [L]
TAYLOR, Jim Phonogram-Merc 312-645-6300 [N]	GRIERSON, Ross Elektra-Asylum 513-721-5800 [L]	CAPLAND, Hal Atlantic 216-271-3900 [R]
THOMAS, Alvin A&M 312-787-6805 [R]	LIPKE, Bob Atlantic 513-721-5800 [L]	CATINO, Bill RCA/C&W 216-861-4215 [R]
WHITE, Granville Columbia/R&B 312-463-0900 [N]	MEIS, Allen Independent 513-631-5999 [I]	CROSBY, Galyn Fantasy 216-681-1848 [R]
WRIGHT, Don RCA 312-782-0700 [R]	MONNIG, Tim Columbia 513-241-4088 [L]	EZONOFF, Steve Phonodisc 216-226-8282 [L]
WRIGHT, Pete Bedno-Wright Promo 312-664-6054	RISK, Mike Atlantic/Pop-R&B 513-721-5800 [L]	FARMER, Larry RCA/R&B 216-861-4215 [R]
WUBKER, Tom RSO 312-671-0003 [R]	SCULL, Bill Arista 513-752-4575 [R]	FRONTERA, Al WB 216-271-3900 [R]
WAXTER, Clay Phonodisc 312-671-0003 [L]	SEARS, Kitty Columbia/R&B 513-241-4088 [L]	GEORGE, Don Phonogram-Merc 216-228-6412 [L]
WUSSELL, Carter Buddah/R&B 312-375-3152 [R]	STANN, Al WB 513-631-2847 [L]	HART, Jay Janus 216-228-7742 [R]
WYNN, Tom Progress Rec Dist 313-381-0190 [L]	Van ORSDALE, Mike Polydor 513-729-2153 [L]	HAUGHIN, Barry Capitol 216-888-8575 [L]
WYNDERSON, Les Independent 6-432-2993 6-391-2307 [I]	BROWN, Eugene "Speedy" R&B 513-241-4088	HUMPHREY, Fred Columbia 216-439-5544 [L]
	EWALD, Bob Columbia 513-241-4088	IAFORNARO, Ron Progress Rec Dist 216-461-7880 [L]
		JACKSON, J.J. Chelsea 216-273-4922 [R]

JAMIESON, Bob Columbia 216-439-5544	[L]	ZAREMBSKI, Hank RCA 216-861-4215	[L]	HAYES, Alta Big State Dist 214-631-1100	[L]
KOSTICK, John Columbia 216-439-5544	[R]	<hr/> DALLAS <hr/>		HEARD, Bill Epic 214-634-1700	[R]
Le BEAU, Mike Atlantic 216-271-3900	[L]	ALLEE, John Capitol 404-344-1633	[L]	JENSEN, Jay Columbia 214-634-1700	[L]
LIPPE, Gary A&M 216-461-4476	[L]	ANDERSON, Frank WB 214-638-1690	[R]	KEITH, Raymond Capitol 214-637-1890	[L]
LITTLE, Leroy Jr. Atlantic/R&B 216-271-3900	[R]	ARBUCKLE, Lee RSO 214-387-2797	[R]	KIRKSEY, John Epic 214-634-1700	[L]
LONCAO, Dave MCA 216-621-9770	[L]	BETANCOURT, John RCA 214-638-6200	[L]	LEWIS, James WB 214-233-1249	[L]
LUCAS, David WB 216-271-3900	[L]	BLAND, Roger Elektra-Asylum 214-638-1690	[R]	MARS, Ken Big State Dist 214-631-1100	
MANOCCHIO, Mike ABC 216-252-2700	[L]	BYRD, Stan Columbia 214-634-1700		MORRISS, Patt ABC 214-634-9717	[L]
MILLER, Tom Progress Dist 614-890-5584	[L]	CLIMIE, Ed Columbia 214-634-1700	[L]	NAGEL, Murray WB 214-233-1249	[R]
MIMS, Laura ABC/R&B 216-621-5579	[L]	DODDS, Randy Heilicher Bros 214-631-1530	[L]	PATTERSON, Bob Independent 214-275-9449	[I]
MOONEY, Marty Progress Rec Dist 216-461-7880	[L]	DUGAN, Jay Capitol 214-637-1890	[L]	PEACOCK, Michelle Heilicher Bros 214-631-1530	[L]
NELSON, Willy Atlantic/R&B 216-271-3900	[L]	EDWARDS, Wayne RCA/C&W 214-638-6200	[R]	PHILLIPS, Ernie Independent 214-661-3461	[I]
PRESCOTT, Dave Piks Dist 216-696-3155	[L]	FLETCHER, Terry Arista 214-221-2160	[L]	PRICE, Tony Curton 404-768-8243	[R]
SCHWARTZ, Chuck Epic 216-439-5544	[L]	GARNER, Bob De-Lite 713-747-2219	[L]	RAPHAEL, Ronnie Phonogram-Merc 214-661-0769	[L]
TOEDTMAN, Fred Asylum 216-271-3900	[L]	GUSLER, Mike Columbia 214-634-1700	[R]	SAMUELS, David Atlantic/R&B 214-638-1690	[R]
WRIGHT, Glen Columbia/R&B 216-439-5544	[L]	HACKETT, Jeff Motown/Pop 214-358-5905	[R]	SATTER, Jack Heilicher Bros 214-631-1530	[L]
WRIGHT, J.L. Independent 216-381-1514	[I]	HALL, Jerry London 214-631-1100	[L]		

SEIBERT, Michael Capitol 214-637-1890	[R]	McCOMMAS, Chuck MCA 303-534-4104	[L]	CURDY, Dan AMI Dist 313-255-7600	[L]
SMITH, Danny WEA 214-638-1690	[L]	MERKLE, Dick WB 303-750-4850	[L]	BLATT, Bryan UA 313-642-2033	[L]
ST. ROMAIN, Nevin Atlantic 214-638-1690	[R]	OSTIN, Randy Elektra-Asylum 303-758-6171	[L]	DOUGLAS, Ron Epic 313-354-0470	[L]
SPACEK, Ed MCA 214-241-8646	[L]	PRINCE, Mike Arista 303-320-4660	[L]	DUNN, Steve A&M 313-474-0300	[R]
SPENDLOVE, Bob RCA 214-638-6200	[L]	PYNE, Spencer Record Sales 303-320-4660	[L]	DURHAM, Ernie Casablanca/R&B 313-393-0199	[R]
SUENDSEN, Peter Hittsville 817-641-6801	[R]	REYMAN, Larry Columbia 303-837-8333	[L]	FANT, Vivian Capitol 313-583-9600	[L]
THOMPSON, Gracia ABC/R&B 214-634-9770	[L]	ROTHSTEIN, Dave Capitol 303-433-9257	[L]	GELARDI, Tom Independent 313-779-1380	[I]
TIMMONS, Russell Columbia/R&B 214-634-1700	[R]	SCHULTZ, Rick Epic 303-837-8333	[L]	GROGAN, James ABC 313-645-1713	[L]
TOLLE, Don A&M 214-423-6653	[L]	SMITH, Jimmy A&M 303-320-4660	[L]	HALL, Willis Atlantic/R&B 313-567-4822	[L]
WITT, Eddie Heilicher Bros 214-631-1530	[L]	TOPE, John Atlantic 303-758-6171	[L]	HANNON, Dennis Columbia 313-354-0470	[L]
WOMBLE, Noble Polydor-MGM 214-387-3980	[L]	WREN, Robin RCA 303-321-4258	[L]	HUDSON, John AMI Dist 313-255-7600	[L]
YOUNG, John RCA/R&B 214-638-6200	[R]			JOSEPHS, Ted Independent 313-835-4170	[I]
<hr/>		<hr/>			
DENVER		DETROIT			
BATEMAN, Gil Independent 303-753-9980	[I]	BOSTICK, Millie Polydor-MGM 313-645-9884	[L]	KELLEY, Ernest Independent 313-862-1879	[I]
BLUE, Christi ABC		BROWN, Speedy Columbia/R&B 313-354-0470	[L]	KNIGHT, Bruce Buddah 313-491-7900	
GREEN, Larry A&M 303-320-4660	[R]	CHEERS, Jemy Arc-Jay-Kay 313-491-7900		LAMBERT, Craig WB 313-354-2020	[L]
KAMPF, Mitch Record Sales 303-320-4660	[L]	COUNTS, Ron Atlantic 313-569-4822	[L]	LEEMON, Arnold Motown/Pop 312-352-1136	[R]
		CRAFT, Leona ABC/R&B 313-357-3133	[L]		

MORGAN, Andre Motown/R&B [R] 313-846-7578	AMOLS, Merv Capitol [L] 201-247-3573	CUMMINGS, Steve Independent [I] 713-771-3787
OSBORNE, Norm Elektra-Asylum [L] 313-569-4822	BERGER, Ron Janus [R] 203-635-2205	DODDS, Randy Heilicher Bros [L] 713-621-2661
OSOWSKI, Dennis Merit Dist [L] 313-272-8390	BERMAN, Frank Hittsville Dist [L] 203-872-8411	ELEY, Paris Columbia [L] 713-688-3761
SCHWARTZ, Bob AMI Dist [L] 313-255-7600	BERNARD, Joe Malverne Dist [L] 203-528-4576	GALLI, Todd Atlantic/Pop-R&B [L] 713-789-5920
SICILIANO, Jim Music Trend [L] 313-474-0300	DEMERS, Dave Columbia [L] 203-522-7151	GREEN, Norris WB [L] 713-789-5920
STEARNS, Nick A&M [L] 313-474-0300	GREENE, Herb Atlantic [L] 617-935-5170	HANCOCK, Ceasar Independent/R&B 713-832-1158
STONE, Mika WB [L] 313-354-2020	PERRY, Jack Epic [L] 716-647-1400	HARRELL, Sam Epic [L] 713-688-3761
STRITMATTER, Jim Phonogram-Merc [L] 313-644-5102	PIKE, Dave Epic [L] 203-522-7151	HICKS, Mike HW Daily Dist [L] 713-861-9251
STRITMATTER, Julie Arista [L] 313-644-5012	POLLACK, Barry MCA [L] 713-659-7840	MATHIAS, Al RCA [L] 214-638-6200
THOMPSON, Lawis De-Lite [L] 313-526-6192	RUSTICI, Pat Elektra-Asylum [L] 203-938-2059	MATTHEWS, Jan Capitol [L] Home phone, Houston
VENTOUR, Kalvyn Independent [I] 313-493-0210	<hr/> HONOLULU <hr/>	
WALLINGFORD, Larry RCA [L] 313-569-5980	FUJII, Paul Microphone Music [L] 808-946-1488	METTING, Roger Columbia [L] 713-688-3761
WALTER, Tim MCA [L] 313-588-6943	ROESLER, Harry Eric of Hawaii [L] 808-946-6522	PEALE, Bob Columbia [L] 713-688-3761
WELCH, Ray Columbia [L] 313-354-0470	SMITH, Carl Columbia/Epic [L] 808-955-0774	PILLOT, Fred Columbia/Epic 4845 Watash, No 13 Metairie, LA
WILLIAMS, Dick Casablanca [R] 313-469-7864	<hr/> HOUSTON <hr/>	
<hr/> HARTFORD <hr/>		
ALLEN, John MCA [L] 413-732-6219	CARTER, Don CARTER, Don [R] Motown/R&B 713-777-9476	PRIVETT, Al Phonogram-Merc [L] 713-495-6785
	COOK, Bill Independent [I] 713-498-2384	RYMKUS, Mike Independent [I] 713-498-4977

<i>SHULER, Wayne</i> A&M [L] 713-777-1600	<i>ASHION, Jack</i> ABC [L] 213-849-6033	<i>BRONSTEIN, Lenny</i> A&M [N]
<i>SIDES, Rob</i> WB [L] 713-789-5920	<i>ATKINSON, Mike</i> Columbia [R] 213-466-2481	<i>BROWN, John</i> MCA/C&W [N] 213-984-4321
<i>TERRY, Carol</i> Polydor-MGM [L] 713-789-8659	<i>BARBER, Dick</i> Discreet [N] 213-461-3267	<i>BROWN, Lygia</i> Chelsea/R&B [L] 213-273-4922
<i>WARNER, Ed</i> Island [R] 713-780-7650 713-782-7167	<i>BARNES, Reggie</i> Buddah/R&B [R] 213-582-6900	<i>BURGARD, Sunny</i> Casablanca/R&B [L] 213-650-8300
<i>WINERITER, Terry</i> ABC [L] 713-497-1577	<i>BARNET, Leonard</i> Amherst [R] 213-986-0473	<i>BUTLER, Jay</i> Atlantic/R&B [R] 213-278-9230
<i>YOUNG, Tommy</i> Phonogram-Merc [R] 713-688-4716	<i>BASHAM, Jan</i> A&M [L] 213-469-2411	<i>BUTTICE, Gary</i> Bearsville [N] 213-846-9090
<hr/> JACKSONVILLE <hr/>		
<i>LAMBERT, Paul</i> Artists of America [R] 800-874-8821	<i>BASS, Billy</i> Rocket [N] 213-550-0144	<i>BUTTICE, Kenny</i> Elektra-Asylum [N] 213-655-8280
<hr/> KANSAS CITY <hr/>		
<i>LACKNER, Chuck</i> Atlantic/Pop-R&B [L] 312-298-3100 816-753-7338	<i>BENCI, Jim</i> De-Lite [N] 213-273-3565	<i>CASTLE, Beth</i> Independent [I] 213-461-8488
<i>WARE, Dick</i> Columbia [L] 913-432-0582	<i>BENSON, Ken</i> Capitol AOR [R] 213-257-8224	<i>CERVANTES, A.J.</i> Chelsea [R] 213-273-4922
<hr/> LOS ANGELES <hr/>		
<i>ADAM, Lynn</i> Rocket Records [N] 213-550-0144	<i>BIRDFEATHER, Barbara</i> Independent [I] 213-271-6265	<i>CHAPPELL, Bill</i> Eric Mainland Dist [L] 213-464-8358
<i>ANDERSON, Ray</i> UA [N] 213-461-9141	<i>BIX, Bill</i> Famous Mus Wstcst [R] 213-461-3091	<i>CHECCIA, Phil</i> Farr [N] 213-550-8007
<i>ANDERSON, Darren</i> Farr/R&B [N] 213-550-8007	<i>BLONSTEIN, Marshall</i> Ode [N] 213-462-0738	<i>CHEMEL, Richard</i> Anti-Muscola [N] 213-651-2383
<i>ANTHONY, Polly</i> Windsong [N] 213-277-1682	<i>BOLASKO, Bodine</i> Prelude Prod [L] 213-342-9094	<i>CHILDS, Harold</i> A&M [N] 213-469-2411
<i>ANTI, Don</i> Anty-Muscola [N] 213-651-2383	<i>BORCHETTA, Mike</i> Independent [I] 213-461-8488	<i>CLAY, Chris</i> Farr/R&B [N] 213-550-8007
	<i>BRANSIG, Bruce</i> Chelsea/R&B [L] 213-273-4922	<i>COOPER, Paul</i> Little David [N] 213-659-3870
	<i>BRIGGS, Barbara</i> Casablanca [N] 213-650-8300	<i>COSGRAVE, Vince</i> MCA [N] 213-985-4321
	<i>BRILL, Dill</i> Polydor [L] 213-456-4571	<i>CRAMER, Brad</i> Record Merch [L] 213-385-9161

CRAWFORD, Kent WB [R] 213-849-3941	FINEMAN, Howard Shadybrook [N] 213-652-4782	HAKIM, Jack 20th Century [N] 213-657-8210
CRIST, Chris WB [L] 213-849-3941	FITZGERALD, Rich RSO [N] 213-278-1680	HALL, Joy Farr [N] 213-657-6150
CURB, John Hitville [N] 213-462-3111	FRANK, Howard Ode [N] 213-462-0738	HAMBY, Larry Windsong [N] 213-277-1682
DAVIS, John Farr [N] 213-550-8007	FREEMAN, Barry Atlantic [L] 213-849-3941	HARRINGTON, Susan Rocket [N] 213-650-0144
DEANE, Marvin ABC [N] 213-651-5530	FURNESS, George Atlantic [R] 213-278-9230	HARRIS, Larry Casablanca [N] 213-650-8300
DeMANN, Fred Elektra-Asylum [N] 213-655-8280	GAITERS, Bob Arista/R&B [R] 213-550-0381	HARTLEY, Mark Caribou [N] 213-659-1301
DENGROVE, Jeff Island [N] 213-874-7760	GARLAND, Bob Arista [L] 213-480-0808	HIGER, Donna Farr [N] 213-550-8007
DOHERTY, Marcy Chelsea [N] 213-273-4922	GIDEON, Pete MCA [N] 213-985-4321	HAILL, Sandra Capitol [N] 213-462-6252
DOUGHMAN, Jerry Windsong [N] 213-277-1682	GOETZ, Lindy Phonogram-Merc [L] 213-851-6100	HINTON, Bruce Independent [I] 213-881-0037
DOUGLAS, Larry Windsong [N] 213-277-1682	GOLDBERG, Barry 20th Century [N] 800-421-0543	HOLMES, Cecil Casablanca [N] 213-650-8300
DOYLE, Cathey Casablanca [N] 213-650-8300	GOLDROD, Marty Arista [R] 213-550-0381	HOPPERS, Shelly MCA [N] 213-985-4321
EASON, Don ABC [N] 213-651-5530	GRAHAM, Don Cream [N] 213-461-3288	HORN, Sandy Epic [L] 213-466-2481
EZZELL, David A&M [N] 213-469-2411	GREENBURG, Sal Farr [N] 213-550-8007	JACKSON, Scot ABC [N] 213-651-5530
FARRELL, Ernie In Tune [L] 213-782-6420	GRIFFITH, Gerald Columbia/R&B [R] 213-466-2481	JEFFERSON, Barbara UA [N] 213-461-9141
FEDER, Larry Casablanca [N] 213-650-8300	GRIMES, Angie In Tune [L] 213-782-6420	JOHNSON, Paul Motown [N] 213-462-3111
FIELDS, Lou Independent [I] 213-469-7101	GROSS, Barry Lifesong [N] 213-550-8886	KAMPF, Harvey Independent [I] 213-650-8500

KNIGHT, David Shadybrook 213-652-4782	[R]	McMANNERS, Wayne MCA 213-768-3200	[L]	OSBORH, Bob MCA 213-768-3200	[L]
KONGER, Dan Casablanca 213-650-8300	[R]	MERCER, Bob Fantasy 415-649-2500	[N]	PAIVA, Bob Independent 213-876-2480	[I]
KUDOLLA, Rick Columbia 213-466-2481	[L]	MEYER, Chuck MCA 213-985-4321	[N]	PALADINO, Rich Independent 213-851-7833	[I]
KUPPS, Marty Lifesong 213-550-8886	[N]	MEYER, Steve Capitol 213-462-6252	[N]	PAPALE, Michael Independent 213-348-1956	[I]
LANHAM, Ron Elektra-Asylum 213-849-3941	[L]	MIDDAG, Ron Independent 213-469-7101	[I]	PAPOLE, Pat Independent 213-348-1956	[I]
LAWSON, Frances Casablanca/R&B 213-650-8300	[L]	MILLER, David Shadybrook 213-652-4782	[R]	PAROTTE, Vic Independent 213-942-5229	[I]
LEWERKE, Stan		MILLER, Skip Motown/R&B 213-642-3111	[R]	PENDLETON, Mary Fantasy 213-461-9171	[N]
LOUIS, Gary Prelude Prod 213-342-9094	[L]	MINOR, Charlie ABC 213-651-6530	[N]	PHILLIPS, Tommy Capitol 213-257-8224	[L]
LUNDY, Janice RSO 213-278-1680	[N]	MONTE, Dave Buddah 213-582-6900	[N]	PHIRDRESSER, Bill TK Records 213-782-6886	[R]
MACK, Marty RCA/R&B 213-461-9171	[R]	MONTGOMERY, John WB 213-846-9090	[N]	PIPPOLO, Pat Island 213-874-7760	[N]
MANCUSO, Fred Chrysalis 213-550-0171	[N]	MORGAN, Dennis Rocket 213-550-0144	[N]	PLANET, Janet Dark Horse 213-469-2411	[N]
MARTINE, Pat RCA 213-461-9171	[L]	MORRELC, Dave RCA 213-461-9171	[L]	PLUMMER, Mike Janus 213-659-6444	[R]
MAYER, Eric Independent 213-461-8488	[I]	MUSCOLA, Tony Anti-Muscola 213-651-2383		RAPPAPORT, Paul Columbia 213-466-2481	[R]
McCOY, Pat Lifesong 213-550-8886	[R]	MYERS, LeAnn Independent 213-656-2028	[I]	RATNER, Marc Island 213-874-7760	[N]
McCREARY, Gentry Chelsea-Bee Gee 213-273-4922	[N]	NEIHER, Rick Shadybrook 213-652-4782	[R]	RAY, Tom Independent 213-985-3560	[I]
McGREGOR, Don MCA 213-768-3200	[L]	NEWMAN, Louie Janus 213-659-6444	[N]	REICHENBACH, Chuck Janus 213-659-6444	[L]
McGREGOR, Don WB 213-846-9090	[N]	O'HAIR, Thom Capricorn 213-849-1317	[R]	REINGOLD, Buck Chelsea 213-273-4922	[N]

REINGOLD, Nancy Chelsea [N] 213-273-4922	SCOTT, Jan MCA [N] 213-985-4321	THOMPSON, Matt Capitol [L] 213-257-8224
RESNIK, Steve ABC [N] 213-651-5530	SCOTTI, Ben Ben Scotti Promo 213-273-7071	THYRET, Russ WB [N] 213-846-9090
REYNOLDS, Evan Tom Cat [N] 213-274-0756	SHANNON, Scott Casablanca [N] 213-650-8300	TORRES, Bernie Farr [N] 213-550-8007
RICHARDSON, Ron Record Merch [L] 213-385-9161	SHEPPARD, Bunky Motown/R&B [N] 213-462-3111	TRACY, Doreen Independent [I]- 213-843-7428
RICHLAND, Tony Independent [I] 213-467-2151	SHERLOCK, George Artists of America [N] 213-999-1170	TUROFF, Mell Independent [I] 213-469-8149
ROKER, Renny Casablanca [N] 213-650-8300	SIMS, Eddie Columbia/R&B [L] 213-466-2481	TUSKEN, Ray Capitol AOR [N] 213-462-6252
ROWLAND, Steve RCA [L] 213-461-9171	SMITH, Arnie Chelsea-Disco [N] 213-273-4922	URSO, Dave WB [N] 213-846-9090
ROY, Del Granite [N] 213-462-6933	SMITH, John UA/R&B [N] 213-461-9141	WALKER, Robert Farr/R&B [N] 213-550-8007
SAIN, Nancy UA [N] 213-461-9141	STEARNS, Judy 20th Century [N] 800-421-0543	WALTON, Michael AN/PYE [R] 213-463-2359
SALINO, Tom Capitol [L] 213-257-8224	STEIN, Bert Elektra-Asylum [N] 213-655-8280	WAX, Steve Elektra-Asylum [N] 213-655-8280
SANK, Stuart UA [N] 213-461-9141	STOLARSKI, Bob Island [R] 213-545-5659	WELLMAN, Jan Playboy Records
SAUL, Ron Independent [I] 213-461-9141	STOWNE, Don Lifesong [R] 213-550-8886	WENDELL, Bruce Capitol [N] 213-462-6252
SAUL, Larry Independent [I] 213-461-9141	SWINK, Kenna WB [L] 213-849-3940	WILLIAMS, Donna ABC [N] 213-651-5530
SCHARF, Susan Capitol [N] 213-462-6252	TALLEY, Jim Bea Gee [R] 213-731-1460	WILLIAMS, Warren Columbia [L] 213-466-2481
SCHREIBER, Carson Farr/C&W [N] 213-550-8007	T.A.R. Productions Curtom [R] 213-985-3560	WILSON, Belinda ABC/R&B [L] 213-651-5530
SCHWARTZ, Peter London [L] 213-248-0354	THACKER, Tom Chelsea [N] 213-273-4922	WOOD, Barbara Shadybrook [N] 213-652-4782
SCHWARTZ, Red Farr [N] 213-550-8007	THAGARD, Chuck Columbia [R] 213-466-2481	WRIGHT, Don RCA [N] 213-461-9171

ZEITLER, Denny Private Stock [R] 213-782-6910	KING, John Independent [I] 901-458-1421	GIBSON, Jack Spring Records [R] 305-423-4931
<hr/>		
MACON	LUNA, Doris So. Rec Promo [I] 901-458-1421	HARGRAVE, Larry Independence [L] 305-485-0291 305-462-7671
MAZZETE, Pete Capricorn [R] 912-745-8511	MATTHEWS, Gideon Independent [I] 901-458-1421	JOHNSON, Gary Capitol [L] 305-592-3810
RUSH, Phil Capricorn [N] 912-745-8511	McLEMORE, Lee Hot Line [L] 901-525-0756	LAMBERT, Eddie Polydor-MGM [L] 305-592-6839
<hr/>		
MEMPHIS	MELVIN, Sid Heilicher Bros [R] 901-454-1286	LESTER, Wayne A&M [L] 305-685-7601
BEAN, William London/R&B [L] 901-774-4125	PEARCE, Bill Independent [I] 901-452-8594	LUTHIN, George Capitol [L] 305-592-3810
BLARDO, Joshua HI [N] 901-526-5951	RILEY, Tim So. Rec Promo [I] 901-458-1421	MAZZETA, Tom Phonogram-Merc [L] 305-592-6839
BROTHERTON, Janet Independent [I] 901-458-1421	SHULER, Johnny A&M [L] 901-372-1951	MINKLER, Jason WB [L] 305-891-4511
BRYAN, Jim Elektra-Asylum [L] 901-332-1140	TERRY, J. Stanley Fantasy [R] 901-454-1286	MOORE, Tom Independent [I] 305-431-8472
BURT, Don Independent [I] 901-726-4167	TURNER, Frank 20th Century [R] 901-725-6830	PERRY, Bob Heilicher Bros [L] 305-685-7601
COLBERT, June Arista [R] 901-767-8783	YOUNG, Joseph ABC/R&B [L] 901-947-1492	PRESKELL, Moe TK Records 305-888-1685
CORDELL, Butch Hendleman [L] 901-332-3650	MIAMI	SCHAVOUS, George TK Records 305-888-1685
DANIELS, Stan Independent [I] 901-743-5503	BENNETT, Bill Epic [L] 305-893-7030	SGRO, Tom Columbia [L] 305-893-7030
DAVIS, Richard WB [L] 901-332-7568	BROWNING, Chuck WB [L] 305-891-4511	SHAEFFER, Gary TK Records [N] 305-888-1685
FLESHMAN, David Atlantic/Pop-R&B [L] 901-274-3749	CATALDO, Bill WEA [L] 305-891-4511	SMILEY, Howard TK Records 305-888-1685
FLOYD, Jerry Polydor 901-358-6450	CLARK, John ABC/R&B [L] 305-557-1758	SMITH, Milton TK Records 305-888-1685
KAUFMAN, Courtney Southern Rec Promo 901-458-1421	GARRETT, Emmitt Motown/R&B [R] 305-693-1226	VAN DURAND, Ken RCA [L] 305-871-2287

Report Radio Quarterly Report Radio Quarterly Report R

WITSELL, Ralph MCA 305-592-5140 [L]	McDEVITT, Steve Epic 612-831-8626 [L]	COLBERT, June Arista 901-767-8783 [R]
ZIMMERMAN, Train Heilicher Bros 305-685-7601 [L]	ROONEY, Brian WB 612-835-7255 [L]	CONCLIN, Wade-Zo Buddah 615-242-1843 [R]
<hr/>		
MILWAUKEE	SHULTZ, Cliff Capitol 612-927-4522 [L]	DAVIS, Tex Monument/C&W 615-244-6565 [N]
JACOBS, Alan A&M 312-227-5646 [L]	SIEGEL, Cliff WB 612-835-7255 [R]	ERIC, Dane Capitol 615-244-1842
<hr/>		
MINNEAPOLIS	WALKER, Bob Independent 612-537-9475 [I]	FISHER, John Hittsville 615-356-9201 [R]
BENSON, Pamela Atlantic 612-835-7253 [L]	WESTCOTT, Mark Columbia 612-831-8626 [L]	FLEISCHMAN, David Atlantic 404-344-4933 [L]
BOYLAN, Brian MCA 612-332-742B [L]	WOLK, Nate Private Stock 612-374-9494 [L]	FLOOD, Chuck Capitol/C&W 615-244-1842 [N]
DIAMOND, Gary Heilicher Bros 612-544-4201 [L]	YASTIC, Ken Columbia 612-831-8626	HAND, Pam Polydor-MGM 615-244-8484 [L]
GESLIN, Ron RCA 612-831-5404 [L]	<hr/>	
	NASHVILLE	HUNTER, Nick Independent 615-242-0511 [I]
GOLDEN, Alan Elektra-Asylum 612-835-7225 [L]	ADAMS, Ted Music City 615-255-7315 [L]	KEELEY, Ed Capitol/C&W 615-244-1842 [R]
GOREMAN, Thom A&M 612-544-4201 [L]	BENSON JR., Robert Heart Wrng. Impact Rec 615-254-1051 [N]	LAWRENCE, Joanie Phonogram-Merc 615-292-4583 [L]
HANECA, Gloria Heilicher Bros 612-544-4201 [R]	BLACKBURN, Rick Monument 615-244-6565 [N]	LEFFEL, Frank Phonogram-Merc 615-244-3938 [N]
KEHR, Timothy 20th Century 612-929-5145 [R]	BOWLES, Bruce Polydor-MGM 901-767-5659 [L]	LOVELACE, Paul Monument 615-244-6565 [N]
KNODLE, Kerry ABC 612-920-1143 [L]	BUNDY, Ray Music City Dist 615-255-7315 [L]	MASCOLA, Eddie RCA 615-244-9880 [R]
LEE, Doug Independent 612-544-4487 [I]	BYRD, Stan WB/C&W 404-344-4933 [L]	McENTEE, Tom GRT 615-383-0800 [N]
MASSIE, Steve Phonogram 612-560-3753 [L]	CASEY, Joe Columbia 615-259-4321 [N]	MIMS, Chuck Spring Records 615-385-2731 [R]
MATTHEWS, John Capitol 612-927-4522 [L]	CHELLMAN, Chuck Independent 615-329-9256 [I]	ORNAGE, Allen Ashire 615-256-7162 [N]

Report Radio Quarterly Report Radio Quarterly Report Radio

<i>PATTEN, Bob</i> Independent 615-833-8909	[I]	<i>BEAMISH, Bill</i> ABC 203-865-3021	[L]	<i>ALIBERTE, Ric</i> Elektra-Asylum 212-484-8030	[R]
<i>POINDEXTER, Bill</i> ABC/Dot Records 615-385-0840		<hr/> NEW ORLEANS <hr/>		<i>ARMOND, Gene</i> UA 212-575-3000	[R]
<i>PRIDE, Jack</i> Polydor-MGM 615-244-8484	[N]	<i>BARRETT, Jerry</i> WB 504-523-0684	[L]	<i>AXLER, Judy</i> Capitol 212-757-7470	[N]
<i>SEABOLT, Jerry</i> UA 615-329-9356	[L]	<i>CHAISSON, Stan</i> Independent 504-282-2056	[I]	<i>BALL, Tina</i> London 212-675-6060	[N]
<i>SHARP, Jim</i> Columbia 615-244-6565	[L]	<i>COX, Pat</i> Argus Records 608-939-0034		<i>BARNES, Reggie</i> De-Lite 212-757-6770	[R]
<i>SHULTS, Lynn</i> RCA/C&W 615-244-9880	[N]	<i>DELATTE, Mel</i> ABC 504-455-6750	[L]	<i>BASS, Harry</i> MCA 212-759-7500	[L]
<i>STEINHAEUER, Matt</i> Heart Wrng. Impact Rec 615-254-1051	[N]	<i>MOOREHEAD, Walter</i> Atlantic 504-523-0684	[L]	<i>BECCE, Michael</i> RCA 212-598-5900	[N]
<i>SUTTLE, Mike</i> Elektra-Asylum 615-383-6461	[L]	<i>PEPPER, Peter</i> Argus Records 608-939-0034		<i>BERGER, Ronnie</i> Janus 203-635-2205	[R]
<i>THEIS, Arnold</i> Alshire 615-256-7162	[N]	<i>PILLOTT, Fred</i> Columbia 504-524-4546	[L]	<i>BERMINGHAM, Roy</i> Roulette-Pyramid 212-757-9880	[N]
<i>TSILIS, Leon</i> MCA 615-256-7017	[L]	<i>PROVENZANO, John</i> Elektra-Asylum 713-789-5920	[L]	<i>BERNARDO, Ms. Mike</i> Columbia/R&B 212-898-1900	[L]
<i>TURNER, Frank</i> 20th Century 901-725-6830	[R]	<i>ROBBINS, Bob</i> Independent 504-643-3391	[I]	<i>BERNSTEIN, Joel</i> Biograph 518-392-3400	[N]
<i>VAIL, Fred</i> GRT 515-383-0800	[N]	<i>ROBIN, Bob</i> Independent 504-837-4180	[I]	<i>BROWN, John</i> ABC/R&B 212-581-7777	[L]
<i>WILLIAMS, Bill</i> Capitol/C&W 515-244-1842	[N]	<i>WOODWARD, David</i> Intl Rec Dist 615-244-7783	[N]	<i>BROWN, Paul</i> Independent 212-687-3071	[I]
<i>WOOD, Curtis</i> Country Intl 515-255-8076	[N]	<i>ZDANOWICZ, Lenny</i> All South Dist 504-522-1157	[L]	<i>BULLARD, Clarence</i> Atlantic/R&B 212-484-8580	[L]
<i>WUNSCH, Roy</i> Epic/C&W 515-259-4321	[N]	<i>ZEE, Lenny</i> All South Dist 504-522-1157	[L]	<i>CARRICO, David J.</i> Arista 212-751-6081	[N]
<hr/> NEW HAVEN <hr/>		<hr/> NEW YORK <hr/>		<i>CAVIANO, Ray</i> TK Records-Disco 212-752-0160	[N]
		<i>ABLE, Bill</i> Independent 212-875-4573	[I]		

CHAMBERS, Robert MCA [L] 212-759-7500	FARBER, Ron A&M [R] 212-826-0477	HYNES, Ed Columbia [R] 212-898-1900
CHAVOUS, George Columbia/R&B [R] 212-898-1900	FREE, Ray Epic [L] 212-898-1900	IRIZARRY, Iris De-Lite [N] 212-757-6770
CHLANDA, Sheila Columbia [N] 212-975-5275	FRIEDMAN, Larry ABC [L] 212-581-7777	JEFFRIES, Jim Epic [N] 212-975-5281
COLBERT, Phil London/R&B [N] 212-675-6060	G., Rocky Rocky G. Promo [I] 212-582-2748	JOHNSON, Hilary Atlantic/R&B [N] 212-484-6000
COLGUIT, Gil Columbia [N] 212-898-1900	GABRIEL, Howard Yazoo-Blue Goose [N] 212-255-3698	GARDNER, Ann Famous Music N.Y.C. 212-333-3410
COLQUITT, Gil Columbia [N] 212-898-1900	GARDNER, Norm Polydor-R&B 312-645-6300	KANE, Peter WB [L] 212-832-0950
COOPER, Parry Arista [N] 212-757-6081	GAYLES, Juggie Independent [I] 212-454-6593	KARAMANOS, Ms. S Arista [N]
COSSI, Tom Buddah [N] 212-582-6900	GELLER, Arnie Polydor-MGM [N] 212-977-7000	KARAMANOS, Ms. Sam Arista [N] 212-757-6081
CRIAKSHANK, Carol Arista/R&B [N] 212-751-6081	GILREATH, Eddy WB [R] 212-832-0950	KATZMAN, Gartie Capitol [N] 212-757-7470
DANN, Laurel Vanguard [N] 212-255-7732	GLITHERO, R.F. MCA [R] 518-725-0604	KIJE, Thomas Independent [I] 212-247-2159
D'ARIANO, Ray MCA [L] 212-759-7500	GOODMAN, Barry MCA [L] 212-759-7500	KING, Larry Atlantic [N] 212-484-6000
DEMPSEY, Don Columbia 212-975-5261 212-975-5262	GRADY, Jerry Best Rec Dist [L] 716-826-9560	JEROME, Bill TK Records [N] 212-484-8580
DONELSON, Chip Polydor-MGM/R&B [N] 212-977-7000	HALL, Jarry London [N] 212-675-6060	KLENFER, Michael Arista [N] 212-757-6081
DU BOIS, Duke RCA/R&B [R] 212-598-5391	HARRIS, Ray RCA/R&B [N] 212-598-5900	KLINE, Dick Atlantic [N] 212-484-6000
ERIM, Tunc Atlantic [N] 212-484-6000	HENKE, Kathy London [N] 212-657-6060	KNESZ, Mergo Atlantic [N] 212-484-6000
FARACI, Vince Atlantic [N] 212-484-8161	HURLEY, Ed Vanguard [R] 212-255-7732	

Radio Quarterly Report Radio Quarterly Report Radio Quarterly Report Radio Quarterly Report

KRELL, Stan Brut 212-675-6060	[N]	MONTEIRO, Stan Columbia 212-975-5275	[N]	PERLS, Nick Yazoo-Blue Goose 212-255-3698	
Le PATIN, Nat Vanguard 212-255-7732	[N]	MONTGOMERY, Jean Buddah 212-582-6900	[N]	PERRY, Jack Columbia 716-325-1736	[L]
LAWTON, Clarence 201-833-8038 201-833-8088		MOORE, Norm Apex Martin 201-923-7474	[L]	PHILLIPS, Mel Epic 212-975-5281	[N]
LEADS, Steve Atlantic 212-484-8580	[L]	MORE, Malvin ATV/ ARV/Pye-R&B;[N]		PILLOT, Mike Columbia 212-975-5275	[N]
LEEDS, Harvey Columbia 212-898-1900	[R]	MORE, Melvin ATV/Pye-R&B 212-826-9636	[N]	POWELL, Tim Fantasy 212-757-2134	[R]
LEON, Mike Arista 212-757-6081	[R]	MORRELL, Dave RCA 212-598-8837	[L]	PRICE, Stan De-Lite 212-757-6770	[N]
LESLIE, Ira Roulette-Pyramid 212-757-9880	[N]	MOSER, Bruce Best Dist 716-826-9560	[L]	PUVOGEL, Kenny WB 212-832-0950	[L]
LEVENTON, Mike ATV-Pye 212-826-9636	[N]	NAKANO, Carolyn London 212-675-6060	[N]	RESNICK, Barry ATV/Pya/Pop 212-826-9636	[N]
LEWOW, Louis Private Stock 212-397-1600	[N]	NESTRO, Frank Alpha Dist 212-586-6200	[R]	ROBERTS, Randy Polydor-MGM 212-977-7000	[L]
LOTT, Alan Buddah 212-582-6900	[N]	O'BRIEN, Walter ATV-Pye-FM 212-826-9636	[N]	ROBINSON, Primus Atlantic 212-484-6000	[N]
LOVE, Noel Private Stock 212-397-1600	[N]	OLIVIERI, Mike WB 212-832-0950	[R]	RODRIGUEZ, Ruben Motown/Black 212-345-5841	[R]
MacDonald, Gerry Choice Records 516-671-7299		O'SHEA, Bud Epic 212-975-5281	[N]	ROGAN, Tom Independent 800-221-7289	[I]
MARIA, Nick Atlantic 212-484-8580	[R]	PALMESE, Richard Arista 212-751-6081	[N]	ROSEN, Herb Independent 212-799-5220	[I]
MATTHEWS, Matty Columbia 212-898-1900	[L]	PARSONS, Matt Capitol/R&B 212-757-7470	[N]	ROSEN, Howard Private Stock 212-397-1600	[N]
MELLILLO, Dom Country Intl 212-581-5516	[N]	PATTERSON, Worthy RCA 212-598-5900	[N]	ROSENBERG, Roy Audio Fidelity 212-757-7111	[N]
MEYERS, Jerry Independent 716-632-7229	[I]	PAYNE, Jake Country Intl 212-581-5516	[N]	ROSENGARDNER, Vince Atlantic 212-484-6000	[N]

ROSICA, John RCA 212-598-5900	[N]	SIEGEL, Niles Polydor-MGM 212-977-7000	[N]	WALLACH, Mickay ABC 212-581-7777 516-883-8772	[L]
ROSNER, Ben Independent 212-765-2342	[I]	SIMON, Arty Beta Dist 212-239-0440	[R]	<hr/>	
ROSS, Jerry Walverne Dist 212-392-5700	[L]	SIROTTA, Irwin Capitol AOR 212-757-7470		OKLAHOMA CITY <hr/>	
ROSSI, George WEA 212-484-4850	[L]	SLAUGHTER, Vernon Columbia 212-898-1900	[N]	TYLER, Pete Independent 405-427-7266	[I]
RUBIN, Norman TK Records 212-752-0160		SPERLING, Bruce Capitol 212-757-7470	[L]	<hr/>	
RUPPERT, Fred Polydor-MGM 212-977-7000	[N]	SPITALSKY, Bill Spring 212-581-6100	[N]	PHILADELPHIA <hr/>	
RUSSO, Bob Lifesong 212-752-3033	[R]	STEIN, Daniel Biograph 518-392-3400	[N]	ABRAMS, Barry Arista 215-232-6950	[L]
RYAN, Kathy De-Lite 212-757-6770	[N]	SWIG, Rick Epic 212-898-1900	[R]	ALDEN, Rick RCA 609-779-0920	[L]
SARGENT, Rich Amherst 716-826-9560	[N]	FALBERT, Hank Arista 212-751-6081	[N]	ARMOUR, Jerry Phonogram-Merc 609-667-1516	[L]
SCHULMAN, Moe Alpha Dist 212-586-6200	[L]	TESSMAN, Bruce WEA 212-484-4850	[L]	BALTZELL, Joe Elektra-Asylum 609-234-5600	[L]
SCHULTZ, Lynn RCA/C&W 212-598-5900	[N]	THOMAS, George Country Intl 212-581-5516		BROOKS, Alonzo Pearl Harbor 215-747-0613	[N]
SENKIEWICZ, Joe Columbia 212-898-1900	[L]	TODD, David RCA/Disco 212-598-5900	[N]	CAMELLONE, Joe Chips Dist/Pop 215-226-4600	[L]
SHERWOOD, Bob Columbia 212-975-5275	[N]	TOTOIAN, Rich A&M 212-826-0477		COHEN, Larry Universal Dist 215-232-6950	[L]
SHINDLER, Bruce Elektra-Asylum 212-484-8580	[L]	TURO, Kathi Big Tree 212-489-0955	[N]	COLBERG, Don Columbia 215-839-0246	[L]
SHRIFRAN, Jerry Independent/R&B East Coast	[I]	VANDERBILT, Dick Big Tree 212-489-0955	[N]	COLLIER, George Atlantic 609-234-5600	[R]
SHULMAN, Mo Alpha Dist 212-586-6200	[L]	VARGAS, Sammy Phonogram-Merc 212-233-6062	[L]	COMBS, Harry Phila Intl 215-985-0900	[N]
				COX, Pat Argus 609-939-0034	[N]
				DAVIS, Jim Universal Dist 215-232-3333	[L]

Quarterly Report Radio Quarterly Radio Quarterly Report

DESIPIO, Fred Independent 215-260-9429	[I]	PATTERSON, Gabby Casablanca/Black	[R]	TURNER, Leo Independent 412-441-7440	[I]
EDMONDSON, Al Universal Dist 215-CE-26950	[L]	PITTS, Greg Atlantic/Black 609-234-5600	[L]	ZURICH, Bob Island 412-835-8030	
FIELD, Arthur Capitol 215-835-2450	[L]	SCIARRA, Frankie 215-839-7950	[I]	<hr/> RALEIGH <hr/>	
GILREATH, Olivieri WB 609-234-5600	[R]	SILBER, Gil Polydor-MGM 609-667-3190	[L]	SENN, Rob Epic 919-781-4359	[L]
HENDRICKS, Billy R&B 215-365-2751	[I]	SILVER, Bobbi Island 215-922-6774	[R]	<hr/> RICHMOND <hr/>	
ISGRO, Joe Motown/Pop 609-461-7749	[R]	SINGER, Matty ABC 609-428-6764	[L]	KIMMEL, David WEA 804-272-1175	[L]
JOHNSON, Chappy Motown/R&B 215-848-3683	[R]	SPRATLEY, Leonard Pearl Harbor Rec 215-747-0613	[N]	<hr/> SAN FRANCISCO <hr/>	
KANOFSKY, Len MCA 609-854-5810	[L]	TAMBORRO, Rich ABC 609-428-6764	[L]	BARBIS, John London 415-441-6333	[L]
KELLY, Dan WB 412-562-0909	[L]	UNCANGCO, Chris Atlantic 609-234-5600	[L]	BETTENCOURT, John ABC 415-824-5433	[L]
KENNEDY, Biff Epic 215-839-0246	[L]	VOGEL, Sam Universal Rec Dist 215-232-3333	[L]	BLUME, Augie Independent 415-457-0215	[I]
KENNEDY, Tom Universal Rec Dist 215-232-3333	[L]	<hr/> PHOENIX <hr/>			
LAVONE, Reggie Island 215-242-0828 215-242-4353	[R]	DIXON, John Capitol Phoenix home phone	[L]	BROWN, Mick Independent 415-282-5798	[I]
MARTIN, Marcus Chips Dist/R&B 215-226-4600	[L]	RIVERS, Fres Assoc Dist 602-278-5584	[R]	CALLOWY, Walt Atlantic/R&B 415-441-6111	[L]
McKISSICK, Armand Columbia/R&B 215-839-0246	[L]	SOUVALL, Patty Alta Dist 602-269-1411	[L]	CAMPBELL, Jeck Winterland 415-922-2529	[L]
MILANESI, Ray WB 609-234-5600	[L]	TURNER, Bruce Alta Dist 602-269-1411	[L]	CHALTAS, George Columbia 415-495-6910	
PAPPER, Peter Argus 609-939-0034	[R]	<hr/> PITTSBURGH <hr/>			
		KELLEY, Dan WB 412-562-0909	[L]	CHASE, Jack Columbia 415-495-6910	[L]
				FORMAN, David Phonogram-Merc 415-383-6300	[L]
				FORSTER, Dick Independent 415-388-3071	[I]

GALLIANI, Lou
Elektra-Asylum [R]
415-441-6111

HEIDRICK, Joanne
Eric Mainland Dist [L]
415-658-9285

HIX, Bruce
Rec Merch [I]
415-285-0959

JONES, J.J.
KMI Prod
Oakland, 415-562-5505

KARP, Larry
Rec Merch [L]
415-285-0959

KEANE, Bert
WB [L]
415-441-6111

KILBERT, Tony
Elektra-Asylum [L]
415-441-6111

KILMARTIN, Mike
Eric Mainland [L]
415-658-9285

MANGRUM, Geroge
MCA [L]
415-543-6880

MARSHALL, Dave
Fantasy [N]
415-549-2500

MERCER, Bob
Fantasy [N]
415-549-2500

NEWMAN, Joel
Epic [L]
415-495-6910

NEWMARK, David
RCA [L]
415-864-7900

OSBORNE, Bob
MCA [L]
415-788-6880

O'SHEA, Bud
Epic [R]
415-495-6910

SHIELDS, Jack
Eric Mainland Dist [L]
415-658-9285

SHREVEPORT

LEWIS, Lenny
Stan's Records [L]
318-222-7182

SILVER SPRINGS

BIGELOW, Jackson B.
Adelphi [N]
301-270-9440

CHAMBERLAIN, Karen
Columbia [L]
301-587-5000

ROLLISON, Earl
Columbia [L]
301-587-5000

ROSENTHAL, Howard
Adelphi [N]
301-270-9440

THOMPSON, Gerald
Epic [L]
301-587-5000

ZEMAREL, Jim
Columbia [R]
301-587-5000

ST. LOUIS

BENCE, Carl
Hittsville Dist [L]
314-997-1800

BINSLAGER, Randy
Polydor [L]
314-878-4695

BRUNER, Glen
Roberts Rec Dist [L]
314-621-7171

BURD, David
Capitol [L]
612-927-4522

BURMAN, Jean
MCA [L]
314-291-7744

COUZART, Mel
Independent [I]
314-533-7957

DENONOVICH, Gene
Columbia [L]
314-878-4004

ELZ, Ron
Columbia [R]
314-878-4004

KRAGSKOW, David
WB [L]
314-968-4777

KRANZBERG, Scott
Hittsville Dist [L]
314-997-1800

LEMOINS, Mike
Roberts Rec Dist [L]
314-621-7171

MARTINOVICH, Mike
Epic [L]
314-878-4004

MURPHY, Bud
Atlantic [L]
314-862-1030

PALMESE, Richard
Arista [R]
314-576-5744

ROLLISON, Earl
c/o Columbia Rec

SALAH, Jim
Independent [I]
314-652-8183

SCHWAN, Richard
Epic [R]
314-878-4004

SWENGROS, Dave
Columbia
314-878-4004

WILLIAMS, Dick
Casablanca [R]
313-469-7864

WILLIAMS, Mike
RCA/Black [R]
314-567-5081

TAMPA

SCHOENBERGER, John
ABC [L]
813-985-1793

WASHINGTON

BLOCK, Bernie
De-Lite [R]
202-757-6770

BOWIE, Gerald
Schwartz Bros [L]
202-529-5700

HOFFNER, Harvey
ABC [L]
206-271-2430

CASH, Jonas
Independent [I]
301-585-5755

HOLIDAY, Dan
20th Century [R]
206-763-8600

TASHJMAN, Ralph
Independent [I]
415-282-5798

MORRIS, Jerry
Independent [I]
206-284-2410

THOMPSON, Sandy
Capitol [L]
415-771-3210

MURRAY, Chris
Chelsea [R]
206-745-0196

TRAGER, Jeff
Polydor-MGM [L]
415-383-6300

NESBITT, Robert
ABC [L]
206-763-8600

WALTERS, Carl
WB [L]
415-441-6111

REUTHER, Ken
London [L]
415-441-6333

WILLIAMS, Keren
Arista [L]
415-658-9285

RICHTER, Nancy
RCA [L]
206-242-5710

ZELLER, Michael
27th Music Promo
415-457-0215

ROBERTSON, Ray
ABC Rec & Tape [L]

SEATTLE

BERGAMO, Al
Craig Corp
206-575-0294

ROWLEY, Michael
RCA Dist [R]
206-763-8600

BRETT, Sue
WB [L]
206-575-0190

SILER, Sandy
Atlantic [L]
206-575-0190

CHANCE, Dave
Elektra-Asylum [L]
206-575-0190

SMITH, Bob
Columbia [L]
206-575-0296

FELDMAN, Greg
MCA [L]
206-322-3100

VAUGHAN, Diana
ABC Dist [R]
206-763-8600

FLYNN, Dan
ABC/Dist [L]
206-763-8600

YAZZOLINO, Gwen
ABC Dist [L]
206-763-8600

FOREMAN, Stan
Capitol [L]
303-433-9257

ZAFHLER, Fred
Epic [L]
206-575-0295

CORDRAY, Wayne
Polydor [L]
206-353-7441

We Have a Style of Our Own



**HEART
CHILLIWACK
PAUL HORN
NEW WORLD ELECTRONIC
CHAMBER ENSEMBLE
SONGBIRD
DIXON HOUSE**

MUSHROOM RECORDS
1231 WEST 6TH AVENUE
VANCOUVER, B.C.
V6H 1A7
TEL. (604) 736-7207



MUSHROOM RECORDS, INC.
8789 SUNSET BOULEVARD
LOS ANGELES, CALIF.
90069
TEL. 213 659-9255



The Record Companies





ABC RECORDS
8255 BEVERLY BOULEVARD
LOS ANGELES, CALIFORNIA 90048
(213) 651-5530

1330 AVENUE OF THE AMERICAS
NEW YORK, NEW YORK 10019

LABELS: ABC, Impulse, Westminster, Dot, Sire/Passport,
Anchor, Blue Thumb, Shelter, ABE Classics

ALBUMS RELEASED: 52 SINGLES: 85
BIGGEST SUCCESSES: Steeley Dan; Terry Reid; John Handy;
Crosby & Nash; Mark Almond; Bobby Bland; B.B. King; The
Crusaders; John Klemmer; Amazing Rhythmn Aces
EMPLOYEES: 480 PROMO MEN: 35
NATL. LP PROMO DIR: Scot Jackson
NATL. SINGLES PROMO DIR: Steve Resnik
VP POP PROMO: Charlie Minor
VP CREATIVE SERVICES: Herb Belkin
VP DISTRIBUTION AND SALES: Don England
VP SPECIAL PROJECTS: Otis Smith
A&R: Vince Marchiolo
HEAD OF MARKETING: Don English
ADVERTISING DIR: Pete Senoff
PRESIDENT: Jerold Rubenstein
DISTRIBUTION: Independent
HISTORY: ABC stands for American Broadcasting Company.
Charlie Minor just joined as VP in charge of promotion.



A & M RECORDS
1416 NORTH LA BREA BOULEVARD
LOS ANGELES, CALIFORNIA 90028
(213) 469-2411

595 MADISON AVENUE
NEW YORK, NEW YORK 10022
(212) 826-0477

LABELS: A & M, Ode; Dark Horse, Horizon

ALBUMS RELEASED: 26 SINGLES: 53
BIGGEST SUCCESSES: Peter Frampton; Captain & Tennile;

Brothers Johnson; L.T.D.; Carpenters; Perry Botkin, Jr.; Barry De Borge for Nadia's Theme
EMPLOYEES: 300 PROMO MEN: 31
NATL. PROMO DIR: Al Moinet
NATL. FM PROMO COORDINATOR: Lenny Bronstein
NATL. FM PROMO DIR: Rich Totoican
NATL. R&B PROMO COORDINATOR: Boo Frazier
NATL. COLLEGE PROMO: Bob Frymire
VP PROMO: Harold Childs
A&R: Gil Friesen
HEAD OF MARKETING: Bob Fead; Arnie Orleans
ADVERTISING DIR: Corb Donahue
PRESIDENT: Herb Alpert & Jerry Moss
DISTRIBUTION: Independent
HISTORY: Founded by Herb Alpert and Jerry Moss. A&M stands for Alpert and Moss.



ARISTA RECORDS
ARISTA RECORD BUILDING
6 WEST 57th STREET
NEW YORK, NEW YORK 10019
(212) 489-7400

LABELS: Haven, Morning Sky Records, Savory

ALBUMS RELEASED: 15 SINGLES: 23
BIGGEST SUCCESSES: Barry Manilow; Bay City Rollers; Eric Carman; Silver; Movies
EMPLOYEES: 160 PROMO MEN: 18
NATL. PROMO DIR: Richard Palmese
ASSOC. LP PROMO DIR: Perry Cooper
ASSOC. SINGLES PROMO DIR: Ms. Sam Karamanos
VP R&B PROMO: Hank Talbert
A&R: Rich Dobbis
HEAD OF MARKETING: Gordon Bossin
ADVERTISING DIR & ART DEVELOPMENT: Rich Dobbis
PRESIDENT: Clive Davis
DISTRIBUTION: Independent
HISTORY: After leaving Columbia, writing a book, Clive Davis went into a joint venture with Columbia Pictures to do the music for a film. Columbia offered Davis Bell Records which was a record company that was not doing well. Clive changed the direction of the company and changed the name to Arista — just announced big expansion. Arista is a Greek word meaning Highest Quality.



ARIOLA AMERICA RECORDS
8671 WILSHIRE BOULEVARD
BEVERLY HILLS, CALIF 90211
(213) 659-6530

ALBUMS RELEASED: 3 SINGLES: 8
BIGGEST SUCCESSES: Sons of Champlain; Billy Oceans;
John Valenti
EMPLOYEES: 15 PROMO MEN: 20
NATL. PROMO DIR: Sammy Alfano
A&R: Dale White
HEAD OF MARKETING: Howard Stark
ADVERTISING DIR: Chris Van Ness
PRESIDENT: Jay Lasker
DISTRIBUTION: Capitol
HISTORY: Ariola America is a subsidiary of the German
Company of the same name. A good many of the people here
were with Jay Lasker at ABC.



ATLANTIC RECORDS
75 ROCKEFELLER PLAZA
NEW YORK, NEW YORK 10019
(212) 484-6000

**LABELS: Nempperor, Little David, Wing and A Prayer, Rolling
Stone, Big Tree, Swan Song, Cotillion, WMOT**

ALBUMS RELEASED: 20 SINGLES 18
BIGGEST SUCCESSES: Fire Fall; Aretha Franklin; Sparkle;
The Spinners; AWB; John Anderson; Ringo, Melanie, ELP,
Led Zepplin
EMPLOYEES: 200 PROMO MEN: 30
NATL. PROMO DIR: Vince Feraci
ASST. NATL PROMO DIR: Margo Kensy
NATL FM PROMO DIR: Tunc Erins
NATL R&B DIR: Bill Staton
VP PROMO: Dick Kline
A&R: Jerry Delehant
HEAD OF MARKETING: Dave Glew
ADVERTISING DIR: Mark Schulman
PRESIDENT: Jerry Greenburg
DISTRIBUTION: WEA



**ATV/PYE RECORDS
3 WEST 57th STREET
NEW YORK, NEW YORK 10019
(212) 826-9636**

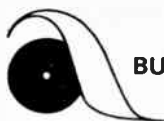
LABELS: ATV/PYE, Calla, Rite Track, Granite

ALBUMS RELEASED: 12
BIGGEST SUCCESSES: The Brotherhood of Man
EMPLOYEES: 12 PROMO MEN: 9
NATL POP PROMO DIR: Barry Resnick
NATL R&B PROMO DIR: Melvin Moore
NATL FM & SECONDARY PROMO DIR: Walter O'Brian
A&R: Marvin Schlachter
HEAD OF MARKETING: Stan Hoffman
ADVERTISING DIR: Stan Hoffman
PRESIDENT: Marvin Schlachter
DISTRIBUTION: Independent
HISTORY: ATV/PYE Records was formed as an American outlet for PYE Records in England. The company name originated in England.

**AUDIO-FIDELITY RECORDS
221 WEST 57th STREET
NEW YORK, NEW YORK 10019
(212) 757-7111**

**LABELS: BASF, Black Lion, Chiaroscuro, Enja, Thimble
World Jazz**

ALBUMS RELEASED: 26
BIGGEST SUCCESSES: George Duke; Liberated Fantasies
NATL. PROMO DIR: Roy Rosenberg
WEST COAST PROMO & MKTG. DIR: Gene Bloch
VP REGIONAL SALES & PROMO: Jeff Edwards
A&R: Jeff Edwards
HEAD OF MARKETING: Gene Bloch
ADVERTISING DIR: Gene Bloch
PRESIDENT: William Gallagher
DISTRIBUTION: Independent
HISTORY: Note: Audio-Fidelity was the first company to put out a setero record commercially.



AMHERST
355 HARLEM ROAD
BUFFALO, NEW YORK 14224
(716) 826-9560

LABELS: DJM, Gold Plate

ALBUMS RELEASED: 8 SINGLES: 7 Amherst; 5 DJM
BIGGEST SUCCESSES: Johnny Guitar Watson; Chubby
Checker, Listen To The Buddah
EMPLOYEES: 15 PROMO MEN: 1
NATL PROMO DIR: Rich Sargeant
NATL PROMO: Maury Bloom
BLACK & SPECIAL: Johnny Lloyd
A&R: Lenny Silver
HEAD OF MARKETING: Barry Lyons
ADVERTISING VP DIR: Dave Colson
PRESIDENT: Lenny Silver
DISTRIBUTION: Independent
HISTORY: Lenny Silver who is the owner of Trans Can,
started in 1973, was only a local label until 1975. Had 1 LP in
'74 with Evil Kneeville. Distributes DJM (English label), Dick
James Music. Owns 8 one-stops in Ohio, NY, NJ. 25 record
stores total.



BANG RECORDS
2107 FAULKNER ROAD, N.E.
ATLANTA, GEORGIA 30324
(404) 325-9810

LABELS: Bang, Bullet, Solid Gold, Shout

ALBUMS RELEASED: 3 SINGLES: 6
BIGGEST SUCCESSES: Paul Davis; Peabō; Brick
EMPLOYEES: 11 PROMO MEN: 7
NATL POP PROMO DIR: Linda Alter
R&B PROMO DIR: Keith Frye
VP PROMO: Ilene Biscoe
A&R: Ilene & Eddie Biscoe
HEAD OF MARKETING: Buddy Brown
ADVERTISING DIR: Jay Harvey
PRESIDENT: Eddie Biscoe
DISTRIBUTION: Independent

HISTORY: Since buying Chips Momen Studios, this company has had more available talent than anywhere in the South. It is the only label in Atlanta.



**BEARVILLE RECORDS
75 EAST 55th STREET
NEW YORK, NEW YORK 10022
(212) 751-7030**

ALBUMS RELEASED: 2 SINGLES: 2
BIGGEST SUCCESSES: Todd Rundgren; Foghat
EMPLOYEES: 8 PROMO MEN: 6
NATL PROMO DIR: Garry Buttice
NATL AOR PROMO DIR: Andy Janis
NATL SECONDARY PROMO DIR: Lisa Franklin
A&R: Alison Wickwire
HEAD OF MARKETING: Alison Wickwire
ADVERTISING DIR: Alison Wickwire
PRESIDENT: Paul Fishkin
DISTRIBUTION: WEA per WB
HISTORY: Note: Todd, Foghat, Winchestr... new LP's coming this quarter.

**BIG TREE
75 ROCKEFELLER PLAZA
NEW YORK, NEW YORK 10019
(212) 489-0955**

LABELS: Spector

ALBUMS RELEASED: 6 SINGLES: 15
BIGGEST SUCCESSES: England Dan & John Coley; Hot Chocolate
EMPLOYEES: 7 PROMO MEN: 15
NATL PROMO COORDINATORS: Suzanne Emil, Reen Nalli
A&R: Doug Morris, Dick Vanderbilt
ADVERTISING DIR: Doug Morris, Dick Vanderbilt
PRESIDENT: Doug Morris
DISTRIBUTION: Atlantic
HISTORY: Doug Morris' son's nickname is "Big Tree."



BUDDAH RECORDS
8107 7th AVENUE
NEW YORK, NEW YORK 10019
(212) 582-6900

ALBUMS RELEASED: 10 SINGLES: 15
BIGGEST SUCCESSES: Norman Conners; Melba Moore
EMPLOYEES: 40
NATL SINGLES PROMO DIR: Dave Mani
VP PROMO: Tom Cossie
A&R: Leu Merenstein
HEAD OF MARKETING: Bernie Sparago
ADVERTISING DIR: Leu Merenstein
PRESIDENT: Art Kass
DISTRIBUTION: Independent
HISTORY: Note: After tough spell, have been coming on well
this quarter.



BLUE NOTE
6920 SUNSET BOULEVARD
LOS ANGELES, CALIFORNIA 90028
(213) 461-9141

ALBUMS RELEASED: 16 SINGLES: 3
BIGGEST SUCCESSES: Bobby Hutcherson; Earl Klugh; Gene
Harris; Ronnie Laws
NATL PROMO DIR: Ed Levine
HEAD OF MARKETING: George Butler
PRESIDENT: Artie Mozel
DISTRIBUTION: Independent
HISTORY: Blue Note is the oldest Jazz label in the world.



CAPITOL RECORDS
1750 NORTH VINE STREET
HOLLYWOOD, CALIFORNIA 90028
(213) 462-6250

LABELS: Capitol, Ariola-America, EMI, Angel, Seraphim

**BIGGEST SUCCESSES: Dr. Hook; Wings; Steve Miller;
Tavares; Natalie Cole; Bob Seger; The Beatles Rock n' Roll**

Album; Helen Reddy; Beach Boys; The Band
EMPLOYEES: 3,089
NATL PROMO SINGLES MGR: Steve Myer
NATL AOR PROMO MGR: Ray Tusken
NATL SECONDARY PROMO: Sondra Hill
VP NATL PROMO: Bruce Wendall
A&R: Rupert Perry
HEAD OF MARKETING: Jim Mazza
ADVERTISING DIR: Don Grierson
PRESIDENT: Bhaskar Menon
DISTRIBUTION: Independent



CAPRICORN
535 COTTON AVENUE
MACON, GEORGIA 31208
L.A. (213) 849-1371
GA. (912) 745-8511

ALBUMS RELEASED: 5 SINGLES: 6
BIGGEST SUCCESSES: Marshall Tucker Band; Grinderswitch,
Elvin Bishop; Doby Gray; Bonnie Bramlett
EMPLOYEES: 40 PROMO MEN: 4
NATL PROMO DIR: Phil Rush, Diana Kaylan, Lynne Richardson
A&R: Mark Pucci
HEAD OF MARKETING: David Young
ADVERTISING DIR: Diane Kaylan
PRESIDENT: Phil Walden
DISTRIBUTION: WEA per WB



CARIBOU
8600 MELROSE
LOS ANGELES, CALIF 90069
(213) 659-1301

ALBUMS RELEASED: 2 SINGLES: 5
BIGGEST SUCCESSES: Gerrard; L.A. Express
EMPLOYEES: 6
VP: Mark Hartley
SECONDARY PROMO DIR: Cynthia Slamar
A&R: Larry Fitzgerald, Mark Hartley
HEAD OF MARKETING: Mark Hartley
ADVERTISING DIR: Larry Fitzgerald, Mark Hartley
PRESIDENT: James William Guercio
DISTRIBUTION: Epic/CBS

HISTORY: Artists Management Company representing Chicago — Michael Murphy, Tom Jones — Caribou also promotes concerts — the last being 1976.



CASABLANCA
8255 SUNSET
LOS ANGELES, CALIFORNIA 90046
(213) 650-8300

ALBUMS RELEASED: 5 SINGLES: 10
BIGGEST SUCCESSES: Kiss; A Love Trilogy by Donna Summer; Mellava Band by Angel; Mothership Connection by Parliament
EMPLOYEES: 52
NATL SINGLES PROMO DIR: Al DiNoble
NATL LP PROMO DIR: Larry Feder
NATL R&B PROMO DIR: Kenny Roker
SR. VP HEAD OF R&B PROMO: Cecil Holmes
VP DIR OF PROMO: Scott Shannon
A&R: Neil Bogart
HEAD OF MARKETING: Dick Shermer, Natl Sales
ADVERTISING DIR: Phyllis Chotin
PRESIDENT: Neil Bogart
DISTRIBUTION: Independent
HISTORY: Had several financial setbacks until 33-yr-old Neil Bogart put a good chunk of his personal funds into company. Found Donna Summer and then Kiss finally exploded on rock scene. Then Neil acquired Parliament. They have 3 gold LP's and 1 platinum. In May 1976 they had 5 LP's by Kiss on charts at one time. Name is from the film Casablanca and his last name is the same as the star in the movie.



Chrysalis

CHRYSALIS RECORDS
9255 SUNSET BOULEVARD
LOS ANGELES, CALIFORNIA 90069
N.Y. (212) 535-1292
L.A. (213) 550-0171

ALBUMS RELEASED: 6 SINGLES: 3
BIGGEST SUCCESSES: Jethro Tull; U.F.O.; David Dundas; Nick Gildes; Robin Trower; Ian Thomas
EMPLOYEES: 30 PROMO MEN: 7

NATL PROMO DIR: Billy Bass
NATL ALBUM PROMO COORDINATOR: Jack Ashton
NATL SINGLES PROMO COORDINATOR: Susan Harrington
HEAD OF MARKETING: Sal Licata, VP Sales & Promotion
ADVERTISING DIR: Marv Helfer, Natl Sales
PRESIDENT: Terry Ellis
CO-CHAIRMAN: Chris Wright
DISTRIBUTION: Independent (as of 9-1-76)
HISTORY: Chris Wright — ysalis — Terry Ellis — phonetically pronounced Chris-Ellis.

CHELSEA RECORDS
9200 SUNSET BOULEVARD, SUITE 620
WEST HOLLYWOOD, CALIFORNIA 90069
(213) 273-4922



LABELS:
Roxbury

ALBUMS RELEASED: 5 SINGLES: 10
BIGGEST SUCCESSES: Rick Springfield; Jigsaw; Discotex
EMPLOYEES: 27 PROMO MEN: 4
PRES OF PROMO: Buck Reingold
NATL PROMO DIR: Steve McCormick
NATL ALBUM PROMO DIR: Tom Thacker
NATL PROMO COORDINATOR: Koko Manabe
NATL MOR PROMO: Marcy Doherty
NATL R&B PROMO: Bruce Brantseg
NATL DISCO PROMO DIR: Arnie Smith
A&R: Steve Bedell
HEAD OF MARKETING: Ed Walker
ADVERTISING DIR: Rogers & Cowan Agency
PRESIDENT: Wes Ferrell
DISTRIBUTION: Independent
HISTORY: Wes Ferrell, who was with RCA, decided to go independent.



COLUMBIA RECORDS
51 WEST 52nd STREET
NEW YORK, NEW YORK 10019
(212) 975-5275

LABELS: Monument, Sound Stage 7, Epic Division of CBS: Philadelphia International, Blue Sky, Caribou, T-Neck, Virgin

ALBUMS RELEASED: 91 SINGLES: 129
BIGGEST SUCCESSES: Aerosmith; Chicago; Boz Scaggs
EMPLOYEES: 1,000 PROMO MEN: 30
VP NATL PROMO: Stan Monteiro
NATL PROMO DIR: Bob Sherwood
ASSOC ALBUM PROMO DIR: Mike Pilot
ASSOC SECONDARY PROMO DIR: Sheila Chlanda
A&R: Mickey Eichner
HEAD OF MARKETING: Jack Craigo
ADVERTISING DIR: Arnold Levine, VP
PRESIDENT: Bruce Lundvall, Walter Yetnikoff
DISTRIBUTION: 25 Branches
HISTORY: Note: Company continues to be hot quarter after quarter.



CREAM
6269 SELMA AVENUE
HOLLYWOOD, CALIFORNIA 90028
(213) 461-3288

ALBUMS RELEASED: 1 SINGLES: 7
BIGGEST SUCCESSES: Don Nix
EMPLOYEES: 8 PROMO MEN: 8
NATL PROMO DIR: Don Graham
A&R: Hal Winn
HEAD OF MARKETING: William Bennet
ADVERTISING DIR: Don Graham
PRESIDENT: Al Bennett
DISTRIBUTION: Independent
HISTORY: In February 1976 — new company. Alvin Bennett owned Liberty Records. All the people involved were with other labels and decided to get together to form 'Cream' with Al Bennett.

CURTOM/GEMIGO RECORDS
5915 NORTH LINCOLN AVENUE
CHICAGO, ILLINOIS 60659
(312) 769-4676

ALBUMS RELEASED: 1 SINGLES: 2
BIGGEST SUCCESSES: Curtis Mayfield; Billy Butler
EMPLOYEES: 10 PROMO MEN: 4

SOUTHWEST: Tony Price
SOUTHEAST/SOUTH: Charles Mathews
WEST: Tom Ray
EAST COAST: Rocky G.
A&R: Rich Tufo
ADVERTISING DIR: Marv Stuart and W.B.
PRESIDENT: Curtis Mayfield, Marv Stuart
DISTRIBUTION: W.B.

HISTORY: Curtom/Gemigo Records was started in the early 70's by Curtis Mayfield. It was organized to give young Black artists a break in the industry.



CTI
ONE ROCKEFELLER PLAZA
NEW YORK, NEW YORK 10020
(212) 489-6120

ALBUMS RELEASED: 4 **SINGLES:** 5
BIGGEST SUCCESSES: George Benson; G. Rover Washington; Ester Phillips; Patti Austin
EMPLOYEES: 30 **PROMO MEN:** 5
PROMO DIR: Chip Donelson
A&R: Creed Taylor
HEAD OF MARKETING: Jerry Wagner
ADVERTISING DIR: Jerry Wagner, Chip Donelson
PRESIDENT: Creed Taylor
DISTRIBUTION: Independent
HISTORY: CTI started in 1967 as a small independent company dedicated to jazz. Now they are more adult contemporary music company with emphasis on quality, not so much on quantity.



DARK HORSE RECORDS
1416 NORTH LA BREA BOULEVARD
HOLLYWOOD, CALIFORNIA 90028
(213) 469-2411

ALBUMS RELEASED: 4 **SINGLES:** 4
BIGGEST SUCCESSES: George Harrison; Attitudes; Stairsteps
EMPLOYEES: 7 **PROMO MEN:** 30
NATL PROMO DIR: Dennis Morgan

A&R: Patti Wright

HEAD OF MARKETING: Bob Cato, Dennis Morgan

ADVERTISING DIR: Patti Wright

PRESIDENT: George Harrison

DISTRIBUTION: A&M Records

HISTORY: Dark Horse was formed as a result of a film George Harrison was the executive producer of "Little Malcolm and His Struggle Against the Eunuchs." There was a scene where it was necessary to have a band performing on stage. They brought in Bob Purvis and Bill Elliott (Splinters). George liked the songs they played so much that he wanted to produce an album for them. As time would have it, George wanted to get a record company going, so he did, calling it Dark Horse.

De-Lite

DE-LITE

200 WEST 57th STREET

NEW YORK, NEW YORK 10019

(212) 757-6740

ALBUMS RELEASED: 6 **SINGLES:** 12

BIGGEST SUCCESSES: Kool & The Gang

EMPLOYEES: 20 **PROMO MEN:** 11

NATL PROMO DIR: Stan Price

ASST NATL PROMO DIR: Don Drusell

WEST COAST: Jim Benci

A&R: Freddy Vee

HEAD OF MARKETING: Gabe Vigorito

ADVERTISING DIR: Gabe Vigorito

PRESIDENT: Fred Fioto

DISTRIBUTION: Pickwick International

HISTORY: Company started in 1967. Celebrating 10th Anniv. Jan. 16, 1977. Ted "Eddy" Simonetti and Fred Fioto started company. Ted was bandleader and manager for Louie Prima. In 1969 Kool & The Gang on label and has since had many successful singles and albums on the label. Ted "Eddy" Simonetti made a chance remark to Fred Fioto, "Wouldn't it be a 'de-lite' to get a hit record?"

ELEKTRA/ASYLUM

962 NORTH LA CIENEGA BOULEVARD

LOS ANGELES, CALIFORNIA 90069

L.A. (213) 655-8280

N.Y. (212) 484-8030



ALBUMS RELEASED: 17 SINGLES: 24
BIGGEST SUCCESSES: Linda Ronstadt; Orleans; Warren Zevon; Rich Furray; Chris Hillman; John David Souther; Keith Carradine; Carly Simon; Jay Ferguson; Eddie Rabbitt; Judy Collins; Cate Brothers; Queen
EMPLOYEES: 24 PROMO MEN: 41
VP NATL PROMO: Kenny Buttice
NATL PROMO DIR: Fred DeMann
NATL ALBUM PROMO MGR: Burt Stein
A&R: Chuck Pootkin
HEAD OF MARKETING: George Steele
ADVERTISING VP: Jerry Sharell (Also Artist Relations)
PRESIDENT: Mel Posner
DISTRIBUTION: WEA



EPIC RECORDS
6430 SUNSET BOULEVARD
LOS ANGELES, CALIFORNIA
(213) 466-2481

51 WEST 52nd STREET, THIRTEENTH FLOOR
NEW YORK, NEW YORK 10019
(212) 975-5281

LABELS: Kirshner, Invictus, Hot Wax, T-Neck, Philadelphia

ALBUMS RELEASED: 21 SINGLES: 44
BIGGEST SUCCESSES: Boston; Jeff Beck; Wild Cherry; Lou Rauls; Ted Nugent; Southside Johnny and The Asbury Jukes
NATL PROMO MGR: Jim Jeffries
NATL FM PROMO: Mike Shavelson
ASST NATL PROMO MGR: Rick Swig, Bud O'Shea
A&R: Steve Popovich
HEAD OF MARKETING: Jim Tyrrell
ADVERTISING DIR: Bruce Harris (Also Product Mgr)
PRESIDENT: Walter Yetnikoff
SR VP: Ron Alexenburg
DISTRIBUTION: CBS
HISTORY: Note: Just started Portrait Records.



FANTASY/PRESTIGE/MILESTONE RECORDS
10th and PARKER
BERKELEY, CALIFORNIA 94710
(415) 549-2500

LABELS: Independent

ALBUMS RELEASED: 25 **SINGLES:** 15
BIGGEST SUCCESSES: Country Joe; Michael Dinner; David Bromberg; Pleasure; Side Effect
NATL PROMO DIR: Dave Marshall
A&R: Ralph Kaffel
HEAD OF MARKETING: Bob Ursery
ADVERTISING DIR: David Lucchesi
PRESIDENT: Ralph Kaffel
DISTRIBUTION: Independent



GRT RECORDS
1226 16th AVENUE SOUTH
NASHVILLE, TENNESSEE 37212
(615) 383-0800

LABELS: Casino Records, Gar-Pax Records, Catfish, Starcrest
L.S.

ALBUMS RELEASED: 4 **SINGLES:** 24
BIGGEST SUCCESSES: Mel Street; Shirley & Squirrley; Johnny Lee; Billy Larkin
EMPLOYEES: 11
NATL PROMO DIR: Tom McEntee
NATL POP PROMO DIR: Fred Vail
NATL COUNTRY PROMO DIR: Bob Fry
A&R: Nelson Larkin
ADVERTISING DIR: Dick Heard
VICE PRESIDENT: Dick Heard
DISTRIBUTION: Independent
HISTORY: Originally a country label. GRT developed into Top 40, MOR and progressive rock. They develop contemporary artist roster while continuing to keep a solid foothold in country market.

**HI RECORDS
308 POPLAR AVENUE
MEMPHIS, TENNESSEE 38103
(901) 526-5951**

LABELS: Hi, Mach, Pawn, Hi Country

**ALBUMS RELEASED: 4 SINGLES: 11
BIGGEST SUCCESSES: Al Green; Jerry Jaye
EMPLOYEES: 18 PROMO MEN: 2
NATL COUNTRY PROMO DIR: Joe Sun
NATL R&B PROMO DIR: Willie Bean
A&R: Louis Willis
HEAD OF MARKETING: Nick Pease
ADVERTISING DIR: Ginnie Cannon
PRESIDENT: Nick Pesce
DISTRIBUTION: London**

HISTORY: Hi Records is 20 years old; one of the only companies that has maintained; originally started by Joe Cuoghi from garage to new studio; at first was a family operation until Bill Black (the bass player for Elvis Presley) formed the Bill Black Combo which toured with the Beatles on their first U.S. tour; then Hi signed Al Green and the rest is all history...



ISLAND

**ISLAND
7720 SUNSET BOULEVARD
HOLLYWOOD, CALIFORNIA 91364
(213) 874-7760**

LABELS: Antilles

**ALBUMS RELEASED: 12 SINGLES: 10
BIGGEST SUCCESSES: Bob Marley; Go; Automatic Man
EMPLOYEES: 24 PROMO MEN: 8
NATL PROMO DIR: Fred Mancuso
HEAD OF MARKETING: Bill Valenziano
ADVERTISING DIR: Susan Markheim
PRESIDENT: Charleo Nuccio
DISTRIBUTION: Independent
HISTORY: Fred Mancuso just joined the company and they have expanded field promotion staff...**



JANUS RECORDS
8776 SUNSET BOULEVARD
LOS ANGELES, CALIFORNIA 90069
(213) 659-6444

LABELS: Happy Fox, Shock, Barnaby

ALBUMS RELEASED: 3 **SINGLES:** 4
BIGGEST SUCCESSES: Judas Priest; Camel; C.B. Victoria
EMPLOYEES: 14 **PROMO MEN:** 5
NATL PROMO DIR: Louie Newman
A&R: Alan Mason
HEAD OF MARKETING: Howard Silvers
PUBLICITY DIR: Rana Meickleberg
PRESIDENT: Eddie DeJoy
DISTRIBUTION: Independent



LIFESONG
9229 SUNSET BOULEVARD, SUITE 818
LOS ANGELES, CALIFORNIA 90069
(213) 752-3033

ALBUMS RELEASED: 3 **SINGLES:** 12
BIGGEST SUCCESS: Henry Gross
EMPLOYEES: 35 **PROMO MEN:** 12
VP NATL SALES & PROMO: Barry Gross
NATL FM PROMO: Mark Shields
DIV OF REG PROMO: Pat McCoy, Jay Cunniff
VP NATL SALES & PROMO: Marty Kupps
NATL PROMO: Don Stone, Bob Russo, Rommy West, Phil Kurait, Curtis T. Jones
A&R: Mel Furhman, George Brown, Tommy West, Phil Kurait
HEAD OF MARKETING: Mark Shields
ADVERTISING DIR: Mark Shields
PRESIDENT: Terry Cashman
DISTRIBUTION: Independent
HISTORY: Terry Cashman and Tommy West were in business together; they decided to create a new label - Lifesong; they had released an LP on ABC/Dunhill entitled "Lifesong."

**LITTLE DAVID
8921 SUNSET BOULEVARD
LOS ANGELES, CALIFORNIA 90069
(213) 659-3870**

LABELS: Dee Dee Bridgewater on Dee Dee Bridgewater Label

ALBUMS RELEASED: 3

BIGGEST SUCCESSES: Watergate Comedy Album; Franklin Ajaye

EMPLOYEES: 11 **PROMO MEN:** 1

NATL PROMO DIR: Paul Cooper

A&R: Jack Lewis

HEAD OF MARKETING: Ben Hurwitz

ADVERTISING DIR: Paul Cooper

PRESIDENT: Monte Kaye

DISTRIBUTION: WEA per Atlantic

HISTORY: The company was formed to release "Devil Made Me Do It" by Flip Wilson which sold 1,200,000 copies; company is seven years old and has over a dozen albums and several gold albums - named after Flip's son, David.



**LONDON RECORDS
539 WEST 25th STREET
NEW YORK, NEW YORK 10001
(212) 675-6060**

BIGGEST SUCCESSES: ZZ Top; John Miles

PROMO MEN: 20

NATL PROMO MGR: Carolyn Nakano

NATL PROMO COORDINATOR: Tina Ball

NATL R&B PROMO DIR: Phil Colbert

A&R: Walter Maguire

NATL SALES: Sy Warner

ADVERTISING DIR: Don Wardell

PRESIDENT: D.M. Toller-Bond

DISTRIBUTION: Independent



MOMUMENT RECORDS
21 MUSIC SQUARE EAST
NASHVILLE, TENNESSEE 37203
(615) 244-6565

LABELS: Soundstage 7

ALBUMS RELEASED: 3 SINGLES: 6
BIGGEST SUCCESSES: Kris Kristofferson; Billy Swan; Boots
Randoff; Charlie McCoy; Brush Arbor; Barefoot Jerry
EMPLOYEES: 20 PROMO MEN: 24
NATL POP PROMO DIR: Paul Lovelace
NATL COUNTRY PROMO DIR: Tex Davis
A&R: Fred Foster
HEAD OF MARKETING: Tom Rodden
ADVERTISING DIR: Fred Foster
PRESIDENT: Fred Foster
DISTRIBUTION: Independent
HISTORY: In 1956 Fred Foster (then a local promo man for
ABC) asked Tex Davis (then the natl country promo man)
what a picture he had looked like. Tex replied, "The Lincoln
Monument." Fred Foster then said, "One day I'm going to
own a record company and name it Monument." The com-
pany was formed in 1959.



MOTOWN
6255 SUNSET BOULEVARD
HOLLYWOOD, CALIFORNIA 90028
(213) 468-3500

LABELS: Black Bull, Hitsville, Tamla, Rare Earth, Gordy
Prodigal, Manticore, Soul

ALBUMS RELEASED: 23
BIGGEST SUCCESSES: Diana Ross, Greatest Hits; Stevie
Wonder; Commodors; Marvin Gaye; Jermaine Jackson; Temp-
tations; Smokey Robinson; Eddie Kendricks; David Ruffin;
Jerry Butler
EMPLOYEES: 285
NATL POP PROMO DIR: Joe Isgro

VP PROMO: Paul Johnson
NATL R&B PROMO: Skip Miller
A&R: Suzanne Depasse
HEAD OF MARKETING: Mike Lushka (Natl Sales)
ADVERTISING DIR: Derek Church
PRESIDENT: Berry Gordy
DISTRIBUTION: Independent
HISTORY: Motor Town -- Detroit
(Note: New Stevie just released...)

.MCA RECORDS

MCA RECORDS

**100 UNIVERSAL CITY PLAZA
UNIVERSAL CITY, CALIFORNIA 91608
(213) 985-4321**

LABELS: Rocket, State Records, Gold Hawke

ALBUMS RELEASED: 47 SINGLES: 67
BIGGEST SUCCESSES: Lynyrd Skynyrd; Sherbert; Trooper
EMPLOYEES: 1000 PROMO MEN: 26
VP NATL PROMO: Vince Cosgrove
NATL SINGLES PROMO DIR: Pete Gidion
NATL LP PROMO DIR: Jon Scott
NATL SECONDARY PROMO DIR: Shelley Hopper
NATL ADULT CONTEMPORARY PROMO: Chuck Meyer
NATL COUNTRY PROMO DIR: John Brown
A&R: J.K. (Mike) Maitland
HEAD OF MARKETING: Rich Frio, VP
ADVERTISING DIR: Bob Siner
PRESIDENT: J.K. (Mike) Maitland
DISTRIBUTION: Branch-owned
HISTORY: In 1971 Decca/Kapp/Uni consolidated to create
MCA Records Inc.

MUSHROOM RECORDS

**8749 SUNSET BOULEVARD
LOS ANGELES, CALIFORNIA 90069
(213) 659-9255**

ALBUMS RELEASED: 1 SINGLES: 2
BIGGEST SUCCESS: Heart
EMPLOYEES: 3 PROMO MEN: 15
VP NATL PROMO: Shelly Siegel
A&R: Mike Flicker

HEAD OF MARKETING: Shelly Siegel
ADVERTISING DIR: Shelly Siegel
PRESIDENT: Mike Flicker, Shelly Siegel
DISTRIBUTION: Independent
HISTORY: Mushroom Records was originally based in Vancouver, B.C., for four years; then they branched out and opened an office here in Los Angeles last March.

ODE
1416 NORTH LA BREA BOULEVARD
HOLLYWOOD, CALIFORNIA 90028
(213) 462-0738

ALBUMS RELEASED: 1 **SINGLES:** 1
BIGGEST SUCCESSES: Cheech & Chong; Carol King; Tom Scott
EMPLOYEES: 6 **PROMO MEN:** 25
VP NATL PROMO & GEN MGR: Marshall Blonstein
A&R: Lou Adler
HEAD OF MARKETING: Marshall Blonstein
ADVERTISING DIR: Marshall Blonstein
PRESIDENT: Lou Adler
DISTRIBUTION: A&M
HISTORY: Started in 1967 by Lou Adler and distributed by Columbia Records at that time. Then in 1970, distributed by A&M and name changed to Ode instead of Ode 1 - French word meaning lyric or poem.



PLAYBOY
8560 SUNSET BOULEVARD
LOS ANGELES, CALIFORNIA 90069
(213) 659-4080

LABELS: Beserkley, Playboy

BIGGEST SUCCESSES: Barbie Benton; Al Wilson; Weapons of Peace; Hamilton Joe Franks & Reynolds; Mickey Gilley
EMPLOYEES: 15 **PROMO MEN:** 40
NATL PROMO MEN: Marc Nathan, Jay Butler, John Willman, Nick Hunter, Eddie Kilroy
A&R: Tom Takayoshi
HEAD OF MARKETING: Eli Bird
ADVERTISING DIR: Eli Bird
PRESIDENT: Tom Takayoshi
DISTRIBUTION: Own

HISTORY: Three and a half years ago Tom Takayoshi took over and turned company around by being more selective, so, company changed directions.

PHONOGRAM/MERCURY RECORDS



**ONE IBM PLAZA
CHICAGO, ILLINOIS 60611
(313) 645-6300
800-621-8052**

LABELS: Phonodisc

ALBUMS RELEASED: 65 **SINGLES:** 45
BIGGEST SUCCESSES: Best of BTO; Mike Green; Thin Lizzy;
Ohio Players; Rush; Johnny Rodriguez; Statler Brothers;
Bar/Kays; Runaways; Gabor Szabo; Chi-lites; Twiggy; Best of
Rod Stewart
EMPLOYEES: 120
VP NATL PROMO: Stan Bly
ASST NATL PROMO: Jim Taylor
NATL R&B PROMO: Bill Haywood
NATL ALBUM PROMO: Mike Bone
NATL COUNTRY PROMO: Frank Leffel
A&R: Robin McBride
HEAD OF MARKETING: Jules Abramson
ADVERTISING DIR: Jules Abramson
PRESIDENT: Erwin Steinberg
DISTRIBUTION: Phonodisc



**POLYDOR
810 SEVENTH AVENUE
NEW YORK, NEW YORK 10019
(212) 977-7000**

LABELS: RSO, Mercury, Verne, Kolob, ECM, Oyster

ALBUMS RELEASED: 26 **SINGLES:** 39
BIGGEST SUCCESSES: Atlanta Rhythm Section; James
Brown; Donny & Marie Osmond; Roy Ayers; Bee Gees; RSO
EMPLOYEES: 105 **PROMO MEN:** 22
NATL ALBUM PROMO: Niles Seigal
NATL SINGELS PROMO: Fred Ruppert
HEAD OF PROMO: Arnie Geller

A&R: Rick Stevens
HEAD OF MARKETING: Harry Anger
ADVERTISING DIR: Harry Anger
PRESIDENT: Irwin Steinberg
DISTRIBUTION: Phonodisc
HISTORY: European company and branched out to U.S.

PORTRAIT RECORDS
8831 SUNSET BOULEVARD
LOS ANGELES, CALIFORNIA 90069
(213) 659-7000

ALBUMS RELEASED: 1 **SINGLES:** 1
LARGEST SUCCESSES: Burton Cumming, Joan Baez
EMPLOYEES: 8 **PROMO MEN:** Use Epic promo people
NATL PROMO DIR: Randy Brown
VP A&R: Lorne Saifer
HEAD OF MARKETING: Jim Tyrrell
PUBLICITY DIR: Jack Brishard
VP GEN MGR: Larry Harris
DISTRIBUTION: CBS
HISTORY: CBS wanted to start another O&O label — the last one was Epic in 1953. They wanted a label on the west coast where the industry was centrally located. Therefore, they formed Portrait.



PRIVATE STOCK
40 WEST 57th STREET
NEW YORK, NEW YORK 10019
(212) 397-1600

LABELS: Splash

ALBUMS RELEASED: 10 **SINGLES:** 30
LARGEST SUCCESSES: Natural Gas; Walter Murphy & The Big Apple Band; Flash Cadillac & The Continental .Kids; Starbuck
EMPLOYEES: 60 **PROMO MEN:** 10
VP PROMO: Noel Love
NATL FM PROMO: Luis Lewow
A&R: Larry and Irv Biegel
HEAD OF MARKETING: Harold Sulman
ADVERTISING DIR: Harold Sulman
PRESIDENT: Larry Vittal

DISTRIBUTION: Independent

HISTORY: Have recently added a good number of promo men and have increased number of chart listings.

RCA

RCA RECORDS
1133 AVENUE OF THE AMERICAS
NEW YORK, NEW YORK 10036
(212) 598-5900

LABELS: RCA, Windsong, Flying Dutchmans, Gryphon Productions, Midland International, Pablo, Phantom, Utopia Tattoo, 6th Avenue, Soul Train, Grunt

BIGGEST SUCCESSES: Jefferson Starship; Savannah Band; Hall & Oates; Nilsson; John Denver; David Bowie

EMPLOYEES: Many

/P PROMO: John Rosica

NATL PROMO DIR: Worthy Patterson

NATL DISCO COORDINATOR: David Todd

NATL FIELD PROMO DIR: Michael Becce

NATL R&B PROMO MGR: Ray Harris

HEAD OF MARKETING: Jack Kiernan

ADVERTISING DIR: Jack Chudnoff

PRESIDENT: Kenneth Glancey

DISTRIBUTION: Own

R.S.O.

9200 SUNSET BOULEVARD, SUITE 505
LOS ANGELES, CALIFORNIA 90069
(213) 278-1680



ALBUMS RELEASED: 2 **SINGLES:** 9

BIGGEST SUCCESSES: Bee Gees; Rick Dees; Lady Flash

EMPLOYEES: 15 **PROMO MEN:** 7

NATL PROMO DIR: Rich Fitzgerald

A&R: Al Coury

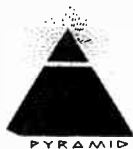
PRESIDENT: Al Coury

DISTRIBUTION: Phonodisc

HISTORY: Al Coury has recently joined the company. Expansion is underway.

**ROCKET RECORDS
211 SOUTH BEVERLY DRIVE
BEVERLY HILLS, CALIFORNIA 90212
(213) 550-0144**

ALBUMS RELEASED: 14 SINGLES: 30
BIGGEST SUCCESSES: KiKi Dee; Elton John; Clif Richlands; Neil Sedaka
EMPLOYEES: 11 PROMO MEN: MCA
NATL PROMO DIR: Lynn Adam
PRESIDENT: John Reid
EXEC VP: Tony King
DISTRIBUTION: MCA
HISTORY: In 1972 Elton John and Bernie Taupin decided they wanted to start their own label....hence, ROCKET. Lynn Adam just joined company.



**ROULETTE/PYRAMID
17 WEST 60th STREET
NEW YORK, NEW YORK 10023
(212) 757-9880**

LABELS: Virgo, Birdland

ALBUMS RELEASED: 8 SINGLES: 15 (plus 7 12" disc)
BIGGEST SUCCESSES: D.C. Larue; E.P.&P.; Phil Medley; Pat Lundy; Jay Black; Mr. Ganim was the pioneer of the 12" disc which is the hottest Disco operation.
EMPLOYEES: 22 PROMO MEN: 25
NATL PROMO MGR: Ira Leslie
NATL R&B PROMO: Cal Stiles, Ron Mesnick, Bobby Ganim
A&R: Fred Balin
HEAD OF MARKETING: Ira Leslie
ADVERTISING DIR: Ira Leslie, Dennis Ganim
PRESIDENT: Morris Levy-Roulette, Dennis Ganim-Pyramid
DISTRIBUTION: Independent
HISTORY: Dennis Ganim and Morris Levy needed a label. They joined forces making Roulette, Morris Levy's label, and Dennis Ganim whose label is Pyramid — thus, Roulette/Pyramid.



SHADYBROOK
8913 SUNSET BOULEVARD
LOS ANGELES, CALIFORNIA 90069
(213) 652-4782

LABELS: Sound Bird

ALBUMS RELEASED: 3 **SINGLES:** 8
BIGGEST SUCCESSES: El Chicano; Mystic Mood
EMPLOYEES: 10 **PROMO MEN:** 1
NATL SECONDARY PROMO: Rick Neigher
GEN MGR & PROMO DIR: David Miller
NATL R&B PROMO: Cliff Frazier
A&R: Joe Sutton
HEAD OF MARKETING: David Knight
ADVERTISING DIR: David Knight
PRESIDENT: Joe Sutton
DISTRIBUTION: Independent
HISTORY: Partnership Joe Sutton and Brad Miller, Brad —
Mystic Moods Album; Joe was Exec VP of MCA; then they
came together to form their own label.

SHELTER **SHELTER RECORDS**
5112 HOLLYWOOD BOULEVARD
HOLLYWOOD, CALIFORNIA 90069
(213) 652-4782

ALBUMS RELEASED: 4 **SINGLES:** 3
BIGGEST SUCCESSES: The Dwight Twilley Band; J.J. Kale
EMPLOYEES: 15 **PROMO MEN:** 10
PROMO: Company is in process of reorganization.
A&R: Ted Williams
HEAD OF MARKETING: Ron Henry
ADVERTISING DIR: Ron Henry
PRESIDENT: Denny Cordell
DISTRIBUTION: ABC
HISTORY: Denny Cordell and Leon Russell formed a partner-
ship in 1969. Leon left in May of 1976.



SIRE/PASSPORT
165 WEST 74th STREET
NEW YORK, NEW YORK 10023
(212) 595-5500



ALBUMS RELEASED: 18 SINGLES: 10
BIGGEST SUCCESSES: Flaming Groovies; Nekxtar; Martha
Valez; Christine McVie; Ramones; Renaissance; Climax Blues
Band
EMPLOYEES: 15 PROMO MEN: ABC
NATL PROMO DIR: Len Scaffidi
A&R: Seymour Stein and Committee
HEAD OF MARKETING: Len Scaffidi
ADVERTISING DIR: Len Scaffidi
PRESIDENT: Seymour Stein-Sire, Marty Scott-Passport
DISTRIBUTION: ABC



SPRING RECORDS
161 WEST 54th STREET
NEW YORK, NEW YORK 10019
(212) 581-5398

LABELS: Event – Spring

ALBUMS RELEASED: 6 SINGLES: 15
BIGGEST SUCCESSES: Millie Jackson; Joe Simon; Tutback
EMPLOYEES: 10 PROMO MEN: 7
EXEC VP PROMO DIR: Bill Spitalsky
A&R: Raeford Gerard
HEAD OF MARKETING: Jules Ritkind
PRESIDENT: Jules Ritkind
DISTRIBUTION: Phonodisc
HISTORY: SP, Spitalsky; RI, Ritkind; N, 'n (meaning and); G-
3od – SPRING.

SPRINGBOARD INTERNATIONAL RECORDS
947 U.S. HIGHWAY 1
RAHWAY, NEW JERSEY 07065
(201) 574-1400

13005 SATICOY STREET
NORTH HOLLYWOOD, CALIFORNIA
(213) 765-5120

LABELS: Catalyst, Morningstar, Springboard, Mip

ALBUMS RELEASED: 60 SINGLES: 20
BIGGEST SUCCESSES: Ron Jefferson; George Muribus; Flip Numez; Hadley Caliman; Frank Strazzeri; Kimiba Kasai
EMPLOYEES: 400
NATL PROMO DIR: John Antoon
A&R: Dick Broderick
HEAD OF MARKETING: Bob DeMain
ADVERTISING DIR: Dick Broderick
PRESIDENT: Danny Pugliese
DISTRIBUTION: Own
HISTORY: Dan Pugliese — principal person who started company.



SWAN SONG RECORDS
444 MADISON AVENUE
NEW YORK, NEW YORK 10022
(212) 752-1330

ALBUMS RELEASED: 1 SINGLES: 4
BIGGEST SUCCESSES: Led Zeppelin; Bad Company
EMPLOYEES: 6
NATL PROMO DIR: Janine Safer
A&R: Sam Aizer
HEAD OF MARKETING: Janine Safer, Samuel Aizer
ADVERTISING DIR: Janine Safer, Samuel Aizer
PRESIDENT: Peter Grant
DISTRIBUTION: WEA per Atlantic
HISTORY: The company was founded by Led Zeppelin to forward the careers of young artists. Jimmy Page named the company. He was trying to get a riff down right — he tried and tried. When he finally got it right he threw up his guitar and said, "This is not going to be my Swan Song."



T.K.
495 S.E. 10th COURT
HIALEAH, FLORIDA
(305) 888-1685

LABELS: Malico, Chimneyville, Kayette, Juana, Silverblue

ALBUMS RELEASED: 7 SINGLES: 12
BIGGEST SUCCESSES: K.C. & Sunshine Band; The Richie Family
EMPLOYEES: 12 PROMO MEN: 6

NATL PROMO MEN: Bill Phordoesser, Moe Proescell, Howard Smiley, George Chavous, Milton Smith
A&R: Steve Alamo, Henry Stone, Howard Smiley
HEAD OF MARKETING: Howard Smiley
ADVERTISING DIR: Howard Smiley
PRESIDENT: Henry Stone
DISTRIBUTION: Independent
HISTORY: Old production company and couldn't afford new corporate name, so they kept T.K.
HISTORY: Old production company and couldn't afford new corporate name, so they kept T.K.



20th CENTURY
8544 SUNSET BOULEVARD
LOS ANGELES, CALIFORNIA 90069
(213) 657-8210

LABELS: Westbound, Unlimited Gold

ALBUMS RELEASED: 6 **SINGLES:** 9
BIGGEST SUCCESSES: Ambrosia; Alan Parsons; Barry White; Funkadelics
EMPLOYEES: 58 **PROMO MEN:** 10
NATL PROMO MEN: Jack Hakim, Barry Goldberg, Judy Stern
A&R: Tom Hayden
HEAD OF MARKETING: Harvey Cooper
ADVERTISING DIR: Norm Winter
PRESIDENT: Russ Regan
DISTRIBUTION: Own
HISTORY: Beginning to resurge after some reorganization.



UNITED ARTIST OF AMERICA
6920 SUNSET BOULEVARD
LOS ANGELES, CALIFORNIA 90028
(213) 461-9141

LABELS: Greatful Dead, Jet (ELO), Chi-Sound, Blue Note, Round

ALBUMS RELEASED: 46 **SINGLES:** 56
BIGGEST SUCCESSES: Best of ELO; American Flyer; War

EMPLOYEES: 200 PROMO MEN: 15
VP PROMO: Pat Pipilo
NATL R&B PROMO: John Smith
NATL SECONDARY PROMO: Russell Palmer
A&R: Denny Diante
HEAD OF MARKETING: Joe Carbone
ADVERTISING DIR: Iris Zurawin
PRESIDENT: Artie Mogull
DISTRIBUTION: Independent



WARNER BROTHERS
3300 BURBANK BOULEVARD
BURBANK, CALIFORNIA 91505
(213) 846-9090

LABELS: Capricorn, Bearsville, Curtom/Gemigo, Reprise,
Philly, Groove, Warner/Glenhard Records

ALBUMS RELEASED: 104 SINGLES: 157
BIGGEST SUCCESSES: George Benson; Fleetwood Mac
Beach Boys; Gary Wright; Gordon Lightfoot; Michael Franks
Bootsey's Rubber Band; Alice Cooper; Bellamy Brothers
America; Bonnie Raitt; Leon Redbone; Neil Young; Maria
Muldair; Larry Gross; Emmylou Harris; John Sebastian
EMPLOYEES: 245 PROMO MEN: 43
NATL PROMO MGR: Dave Urso
NATL AOR PROMO MGR: Don McGregor
NATL SECONDARY PROMO MGR: John Montgomery
A&R: Lenny Warnaker
HEAD OF MARKETING: Adam Somers
ADVERTISING DIR: Shelley Cooper
PRESIDENT: Mo Ostin
DISTRIBUTION: WEA



WINDSONG RECORDS
400 SOUTH BEVERLY DRIVE
BEVERLY HILLS, CALIFORNIA 90212
(213) 277-1682

SINGLES RELEASED: 1
BIGGEST SUCCESSES: Starland Vocal Band — has gone gold

and Afternoon Delight is gold and on it's way to platinum
EMPLOYEES: 6 PROMO MEN: RCA
VP NATL PROMO: Larry Douglas
NATL PROMO DIR: Jerry Doughman
NATL PROMO COORDINATOR: Larry Hamby
NATL PROMO ASSOC: Polly Anthony
ADVERTISING DIR: RCA
PRESIDENT: Harold Thau
DISTRIBUTION: RCA
HISTORY: John Denver and Milt Okun, who is Denver's producer, and Jerry Weintraub, who is the personal manager of John Denver, Starland Vocal Band, Carpenters, Sanatra, Dorothy Hamell, Neil Diamond, Kenny Rogers, Moody Blues, Harry Chapin, Phoebe Snow and others started the new label.

**WORD RECORDS
4800 WEST WACO DRIVE
WACO, TEXAS 76710
(817) 772-7650**

LABELS: Light, Canaan, Myrrh, Word & other religious labels

ALBUMS RELEASED: 30 SINGLES: 5
BIGGEST SUCCESSES: Andrae Crouche and the Deciples;
Black Gospall Group
EMPLOYEES: 175
NATL PROMO MGR: Dan Johnson
A&R: Kurt Kaiser
HEAD OF MARKETING: Stan Moser
ADVERTISING DIR: Piers Bateman
PRESIDENT: Jerrell McCracken
DISTRIBUTION: Independent
HISTORY: Jerrell McCracken produced a record that simulated a football broadcast with the Forces of Evil vs. the Froces of Good; the record was a play-by-play simulation and was broadcast on radio station WORD — request began coming in. Therefore, a company label was needed, thus WORD.



Sharing Ideas A to Z

Sharing Ideas A to Z

APRIL FOOL'S DAY— Everybody in L.A. business knows about it but thought we'd pass along what KNAC does each April Fools Day. They give 24 record promotion men 1 hour each to play whatever records they want to and operate as the disc jockey. Only stipulation is that they can't play any of their own product. Prizes are given away for the best show. KNAC also just gave away 2,000 old albums in their Vintage Vinyl promotion. Records had nicks and scratches but folks still went for them. They were promoted as Turntable Tested Tough and some were even said to have historic finger-prints in them.

BIZARRE PROMOTIONS — Didn't think we could tell it any better than WFTL PD Michael O'Shea, so here he is . . .

"One of the most exciting promotions we've done this year was WFTL's "Radio

Remotes".

Since so many of our South Florida residents move here from "Up North"...we thought we would get a favorable reaction from them by giving them "a taste of hometown".

We decided to broadcast LIVE and direct... dozens of remote broadcasts from some of the great stations in the great cities in the midwest and east. Almost all of these were "talk shows," since talk sounds much better than music piped down land lines from thousands of miles away.

Each night we'd feature a different show from a different city... broadcasting the entire show, including commercials, promos, news, etc... everything but the legal ID of the hour. Of course we ran a number of "disclaimer statements" during the actual shows letting people know that they were REALLY list-

ening to WFTL ... and to-night's show from city was being simulcast LIVE from station.

Here are just a few of the shows and stations that cooperated with us by feeding us their programming line:

Jerry Williams show from WBZ Boston; Warren Pierce Show from WJR, Detroit; Long John Nebel Show from WMCA, New York; Ed Schwartz show from WIND, Chicago; Perry Marshall show from KDKA, Pittsburgh; Pete Franklin Show from 3WE, Cleveland; Bill Corsair Show from WFIL, Philadelphia; Allen Christian Show from WBAL, Baltimore and many others.

In all we did a different show almost every night (either late night or all night) for four weeks. Comments from listeners were sensational. As far as I know this is the first time such a massive effort involving the cooperation of so many different stations in different cities has been attempted. My sincere thanks to all the program directors of the different stations for their cooperation.

One of the highlights of the series was the dozens of times WFTL listeners would phone long distance the show moderator to participate in the night's discussion. Some very

interesting exchanges."

BIZZARE PROMOTIONS – Just before WJDX Bob Burton went on vacation he told the listeners he had gotten so excited he ate 100 prunes. When he didn't show up the next day the other jocks told the listeners he wasn't there because of an overdose of prunes. That started a challenge to the listeners who would up in the WJDX Prune Eating Contest. Eight listeners qualified by phone and they ate prunes for a solid hour. PD Burton said, "We're still cleaning up

the carpet." Wonder what that means???

CALL LETTER ORIENTATION – WSDM in Chicago took the call letters and tied it into a simple contest. They say "We're WSDM and if your first name begins with any of the letters WSDM and you're the 3rd caller I'll send you (prize). Variations on this include, last name, city or suburb and street. PD makes note that "It's a great way to get the calls out again and again.

CALL LETTER ORIENTATION – WAUG in Augusta, Georgia asked their listeners "Why buy-centineal when you can get it free from AUG." Station is running a contest where they are asking listeners to define what doing the WAUG is??

CASH CALL TWISTS – *WIRK* in Palm Beach does a trip with a personality they call "Doctor Bills." "Doctor Bills cures your ills only on IRK." The Doctor drives around equipped with a two way unit and he announces that he's on the road making house calls. He comes up to the house equipped with his doctor bag which contains a tape recorder. Person who answers the door has to answer with the phrase that pays, which in this case is "I R-K in my house." That answer gets them \$1,290.

CASH CALL TYPE – The *KX* (of *KXXKX*) Call Girl is at it again. She's running around Denver asking people how they spell music? Correct answer for a cash prize is "KX". If they also have it written somewhere on their persone they get an extra prize. Station is also giving away "bull shirts."

CODE-A-PHONE TRIPS

Lots of different ways to use the telephone recording device. One is what *KSTT* in Davenport is doing. They program all the local concert and music news pulled from *Earth News* and other publications. Station says that they get about 1,000 calls a week.

CHRISTMAS— Bill Sherard of *WGST* (as well as *WFIL*

in Philadelphia) has done this before. On the tallest building in town they set up two laser beams; one red and one green. The beams shoot straight up in the air and modulate to the signal of the station. Secret to its success is to promote it super heavily on the air. When you're on a tall enough building you can see it all over the city. Lots of folks in laser business; not hard to find.

CHRISTMAS – Sorry, lost the calls on the station that did this one but thought it might spur some help for Christmas and gave away 3 minute person to person phone calls to anyplace in the world. Station chose the most deserving; recorded the call and edited for broadcast. They did one each day. Finally one of the winners got a round trip ticket to anyplace in the world. Last Christmas trip winner went to England. Hopefully we'll give credit for this promotion in

CHRISTMAS – With the holiday coming up we thought you might be interested in some of the older contests that stations have run in the past. Back in 1970 when Clark Weber was morning man at *WCFL* he did a bit for thirsty Christmas trees. He asked his listeners to send him a stamped, self addressed

envelope so that he could forward them his recipe for the trees ... 4 teaspoons of household bleach, 2 cups of simple syrup, 4 tablespoons of micronized iron (available at most florists under the name Green Guard.

The solution should be placed in the tree holder. Recut the tree at its base and then set the tree at once. It's better to add it over a period of several days. After the initial perserver, allow the tree to stand for 12 hours before decorating. By the way, the solution is not good for people, so keep it away from the kids.

CHRISTMAS — Another oldie. Back in 1972 KFMB in San Diego sponsored the "World's Largest Christmas Card" contest. Listeners were asked to send in postcards and the card drawn won a Billboard with a message like "Season's Greetings and Happy New Year to (winner's name from KFMB."

CHRISTMAS — WAKY did this one in 1970. Aware that Santa Claus Indiana isn't far away from Louisville they urged all the kids in the area to send in their names and phone numbers. Station salesmen took turns calling the children and asking them what they wanted for Christmas. The card drawn

got a full day in Santa Claus, Indiana which is a far out place with all kinds of Christmas attraction; toy factory etc. The next 100 people drawn won a deed for one square inch ownership in Santa Claus, Indiana.

CLASSICAL — Classical stations don't have to be dull as evidenced by KING-FM in Seattle. PD Jim Wilke writes, "we are currently using a forilla (costume) who plays Chopin beautifully, attends concerts, plays, shows up in unexpected places." Station them is "Expect the un-expected.. and while it is a classical station they'll occasionally throw in a cut from the Modern Jazz Quartet playing Bach or the New England Conservatory Ensemble playing ragtime. Wilke is calling his station, progressive classical."

COMMERCIAL FREE RADIO — KOME IN San Jose does something unusual. The first 7 days of each month they program 98.5 hours of commercial free radio. They of course are 98.5 on the dial.

COMMERCIALS — KAYO in Seattle does a once a week sponsor tie in type contest, which has not only entertained the audience but been a spur for new accounts

as well. For example, they had a "Woofin Weekend" where they asked listeners to call, tell what kind of a dog they were, and then to Woof on the air. Jock made the decision regarding the prize... good woof got 100 lbs of dog food and a bad woof got 5 or numbers in between. Sponsors love it and pay for it.

COMMERCIALS - Being a small market, KAOK has the usual problem with a high load limit (16 minutes an hour) so they've turned it into as much a positive as they could by making the commercial the spot for T shirt rip-off. At sound of shirt tearing first listener calling gets the shirt. It interrupts commercials a bit but PD Bill Conway feels it helps the entire station overall.

COMMUNITY INVOLVEMENT - Charlie Jones of the NAB came up with this one. He noted that a lot of children (with clubs or class groups) visit radio stations so he designed a Coloring book called "Welcome to our Radio Station." Charlie says that it's "an educational coloring book to give to your station's young visitors to help them understand how a radio station operates, what the staff does, and the part advertising plays in radio broadcasting and the free

enterprise system." ...cost is \$20 per hundred, available in lots of 100 only. NAB, 1771 N Street N.W., Washington, D.C. 20036.

COMMUNITY INVOLVEMENT - Super successful (as well as patented) promotion going on at KHOW. It's the "I Love You Denver" promotion which began with Hal Moore signing off his show with those words. Billboards around the city tie in the theme with station calls but T-shirts given away do not include call letters; just the word "I lo e you Denver." Station does various kinds of tie-in bits such as giving away free drinks at a local bar etc. Whole idea is image improvement.

COMMUNITY INVOLVEMENT - KPAM in Portland realizes the importance of skiing in the area because of Mt. Hood. So they run the KPAM ski bus every Sunday from the central part of the city to the resort. Listeners call in and reserve one of the 46 seats and get cheaper skiing rates as well, as guests of KPAM.

COMMUNITY INVOLVEMENT - WNAP in Indianapolis holds their Free Fair every year. They have a package deal with their clients for a booth at the fair

and a spot package to promote it. Merchants who buy get all Sunday to sell incredible (50% or better) bargains to the folks. Last year 50,000 plus people went through the turnstiles. Of course WNAP is playing all over the place and there are plenty of free interesting activities for the crowd. Not a bad way to get a sponsor.

**COMMUNITY INVOLVE-
MENT** - KNBR in San Francisco has for the last three years staged "The Good Time" parade, which has become a popular event in the small community of Pleasonton. It has attracted over 100,000 people to see nearly 300 different parade entries. Point being, it's a parade for anybody who wants to be in a parade.

COMMERCIAL TIE-INS - KAKC in Tulsa celebrated Kentucky Fried Chicken King Col. Harland Sander's 86th birthday by giving away buckets and snack boxes of chicken. Callers had to guess which finger Col. Sanders would lick first after eating some chicken. Station got Col. Sanders himself to record the contest cuts.

COMMERCIAL TIE-IN'S - KEED in Eugene did some thing that has been done in

various forms before. They tied in with Ranier beer on a promotion that saw a 6 foot high mountain of ice with Ranier beer frozen inside. Listeners had to guess how long it would take for the ice to melt.

**COMMUNITY INVOLVE-
MENT** - Michael Spears, PD of KFRC believes that top forty has a greater responsibility because of the type of listeners it attracts, than any other kind of radio. He notes that "We can now show that public affairs programming can be done someplace besides Sunday night." Station runs shortly trips through the day such as "Consciousness raising minutes", "Community Action Reports", "Dialogue and other such events throughout the stop sets. One feature is called "Crime Stoppers" which has the SF Chief of Police talking about the various clues in a real crime and asking listeners to call a certain number and help solve the crime.

**COMMUNITY INVOLVE-
MENT** - KEXL in San Antonio is running "KEXL Good-will Sundays." They run concerts with local talent and price of admissions is an article of clothing or a repairable item for the Goodwill Industries.

CREATING TALK — WUBE in Cincinnati found a couple that didn't listen to country music and put them in a motor home on a specially built platform on top of a WUBE billboard. Station had to listen to WUBE 24 hours a day. They talked to the station by phone and to other people via their CB unit. Couple was interviewed prior to their ascension to the motor home, and the interview was made into television spots. Likewise another interview after 28 days the couple stayed in the home, was also made into TV spots. One of the two had changed their mind about country music.

DAY PARTING TO WOMEN — Each morning from 9-12 noon WFMJ gives ingredients one at a time from a different recipe each day. They call the bit the "What's cooking" from the ingredient clues wins \$20 worth of groceries.

DRUGS — KRE in Berkeley is one of the more unique promoting stations. One of the features they are running now is called The Drug Report. Station gives a weekly 5 minute analysis of drugs being sold in the Bay area. Wonder who does the research?

ELECTION — KDIA in Oakland calls it the Music Selection Election. Listeners are asked to send in their favorite songs, station compiling the top 130 all time favorites. Station then plays back the 130 in random order, mentioning what number the record is on the list. First person to send in a list of all 130 records and their order wins 130 seconds in a local record shop grabbing all the records they can and to top it they get a new Dodge van to carry the records home in.

FAIRS — Something to do at the fair. WHBQ promoted heavily that the "Q Crew" would be walking around the fair carrying 50 and 100 dollar bills, If you go up to one of the Q Crew and say "Q" is my favorite radio station" you get the cash and various other prizes.

FAIRS — KTAC In Tacoma did something unique at this fall's Washington State Fair. They first of all set up a "disco-tent" with jocks playing the records and running dance contests. Outside the tent a thirty foot tower of music...listeners estimated how many records make up the tower...closest wins a matched his and hers set of seven up "un" machines.

FORMAT – This comes from WAAM in Ann Arbor. "When the spot load permits, we do a 'Super 16 Minute Power Play' which is 16 minutes of uninterrupted rock; no commercials, no jingles no talk. Since we have gotten LP cuts, however, we sometimes play only 'live' versions of songs in our power play, using the applause to mix the cuts together giving the effect of a 'mini-concert-over the radio.'"

FROM DAY-TIME TO FULL – KVAN in Portland, Oregon is going from day time only to 24 hours. To help promote this they gave away miners' hats complete with light on top right under the call letters.

HALLOWEEN – WGST in Atlanta is giving away tickets to see the movie, "The Omen." They use the basic rip-off system. On Halloween night at the movie all qualifiers will have their name in the hopper for the drawing. Dig this prize; an all expense vacation to Dracula's Castle in Transylvania. In case you didn't know, the castle is just outside Bucharest, Rumania. It's a real place.

HALLOWEEN – an old one but worth talking about again. Just before Halloween,

WFIL in Philly gave away "black bats," on the air. They weren't the flying kind but winners didn't know that until they received their black baseball bat complete with station call letters.

HALLOWEEN – Can be done at any time but fits good with Halloween. WGCL in Cleveland advised listeners not to "fear the Reaper." The old grim Reaper drove around town in the WGCL hearse announcing where he would be pulling up. Then he'd come out of the back of the hearse with his Tarot Cards, specially made with WGCL and a code number on them. A couple of days later the numbers would be announced and listeners pulled in all kinds of magic prizes, such as fortune necklaces, and a grand prize of a 1400 magic set.

IMAGE – WKLS in Atlanta has reinstated naming shows. They call 6-12 noon, "Sunlight" and 7 pm-1 am "Twilight."

IMAGE – WDBS in Durham, NC shoots at the "progressive" audience (whatever that really is) and they have a theme of getting "back to the land." A year ago the station gave away a dozen 10 speed bicycles. In the spring they gave away several 2 day guided canoe trips down a local river. Station

is also the only we've heard of with their own garden. They've planted it around the transmitter and last summer gave away bags full of the "radio-active" vegetables.

IMAGE - If you live in Austin, Texas, it's a pretty good chance that you're into the University of Texas Longhorns. The theme of this southwestern (fanatical) team is "Hook 'em Horns." **KOKE** has been taking advantage of that by making up "Hook 'em Horns" buttons complete with call letters. Buttons are used for different trips, like occasionally they'll get you into a

special concert, movie, etc., if you are wearing it. Taking advantage of the theme by tying in with it is the secret.

IMAGE - **KJAK** in Oklahoma City has just gone on the air with rock and roll, live specials, jazz shows etc. and is calling itself **KJAK the Cat**. Some of the sell lines they've been using include "The Cat is stalking Oklahoma City, ready to roar", "KJAK the Cat is making tracks"... "Ready to rip and roar in your ears"...etc....That's **KJAK the Cat**.

JOB-GETTING

Buddy Baron took a unique approach to getting a job with this brochure . . . thanks to **RMR** for supplying.

TODAY'S WEATHER
 Dallas area and sports
 from 6:30 thru lunch to
 radio music!

The Tight Playlist

MORNING
 drive

BUDDY BARON
LOOKS FOR GIG

BARON
OFFER
address
 address and phone
 The Tight Playlist
 list today

Following up a
 successful 1st 1/2
 hour, the
 morning
 show
 will be
 back
 on the
 air
 at
 10
 o'clock
 with
 a
 new
 format
 and
 a
 new
 host
 who
 will
 be
 the
 first
 to
 host
 the
 show
 on
 the
 station.
 The
 show
 will
 be
 a
 mix
 of
 rock
 and
 roll
 with
 some
 jazz
 and
 soul
 music.
 The
 show
 will
 be
 a
 mix
 of
 rock
 and
 roll
 with
 some
 jazz
 and
 soul
 music.
 The
 show
 will
 be
 a
 mix
 of
 rock
 and
 roll
 with
 some
 jazz
 and
 soul
 music.

PHO

Reports recent
 growth of
 the
 station
 and
 the
 success
 of
 the
 new
 format
 and
 the
 new
 host.
 The
 station
 has
 seen
 a
 20%
 increase
 in
 listenership
 since
 the
 new
 format
 was
 introduced.
 The
 new
 host
 has
 been
 very
 popular
 with
 the
 audience.
 The
 station
 is
 looking
 for
 more
 talent
 to
 join
 the
 team.

HOPES TO GET MOVING EXPENSES

John K. Sullivan, or as he is known to at least a half-dozen aspiring young piano technicians, **WZZM** radio in some specific (and/or) equipment in or near a radio station.

Though **Baron** was visibly pleased at the time, he has since wished the all-time programming staff the best of luck and they, in turn, have dropped the nameless assistant altogether. **Baron** also has heavily listed the **WZZM** general manager, **Don Mitchell** as a personal reference.

Since the surprising turn of events last month, **Baron** has been spending most of his time with a local California chapter of **Sea-View**, a nationwide unit studying sound engineering and recording, audio techniques, and trying to find out where his professional radio talents should be next. One of **Baron's** old friends commented that questions for him, and in one surprising writing conference at St. Bonaventura College.

Baron begins his



HIS REFERENCES SPEAK OUT

As to all those by now, the **WZZM** John K. Sullivan (aka **WZZM** radio) was one-night-a-week teaching at **WZZM's** **WZZM** radio station. **Baron**, due to his unusual and to undertake his wife and dog, and his life-long love affair with music, **Baron** once again has called upon his list of references to assist in his search for a job or two.

This paper contacted some of the names on **Baron's** reference sheet (previously titled: **The Tight Playlist Host**) and solicited their comments.

First comment came from **John Mitchell**, former **WZZM** programming chief and since 1973 PD of **WZZM** (formerly **WZZM** radio) who has been coming to California. He said:

"**Baron** was first of the class" he was those **WZZM** radio he got during their Christmas party."

He also talked to **John K. Sullivan**, **WZZM's** PD.

"He should have gone into sales when he had his chance."

"But he hasn't from his short stint at **WZZM** of **WZZM**, **WZZM**, D.C., his location."

"All the jobs I met at **WZZM** radio."

Then someone came from former **WZZM** PD - **Bill Howard**.

"But Oh, yeah...uh...uh?"

But the radio man another one-night-of **WZZM's** radio show...**WZZM** radio show... "I never liked the **WZZM** radio...**WZZM**!"

LABOR DAY – On Labor Day this year KAKC went around to the maternity wards of Tulsa area hospitals and presented each lady who was in labor with a floral arrangement.

MARATHONS – Jim Davenport in RMR this quarter made note of the huge amount of money radio had raised for muscular dystrophy. He especially noted that Steve Murphy of WMAZ was put in jail made of Coca Cola. All cokes had to be sold before he could be released. Person who guessed how long he would stay in jail won a \$200 shopping spree. He stayed in 32 hours and 7 minutes.

MOVIES – You've heard of concert TV-stereo fm simulcasts but, KIIS did something we hadn't heard of. They tied in with NBC and simulcast in stereo the showing of the movie Earthquake. Station ran the entire program, including the sound of the same commercial flashes on the screen inviting listeners to tune into the stereo station.

MUSIC PROMOTION – KJR has been tying most of their promotions into music in some way. Recently when the Eagles and Linda Rondstadt came to town for a concert the station gave away 50 t-shirts

that said "Concerts West and KJR present Eagle and Rondstadt." Winners also got a complete catalogue and shirts allowed them to get in. Twenty five winners in all; a pair at a time. Also prior to an Aero-smith concert they rented a cruise boat and took 50 people on the boat then to the concert. Artists joined the cruise.

MUSIC PROMOTIONS – KUZZ in Bakersfield took eight (800 AM-108FM) songs with a snatch here and there that wond up saying "K-U-Z-Z is my favorite radio station". Jingle type montage was played during the day. First listener to identify all eight songs involved by title and artist won \$1,000. Contest can continue as long as you can keep coming up with new slogans and pieces of songs to edit together.

MUSIC PROMOTIONS – WCBS-FM gave their listeners a "snow job" with oldies trivia. Jock got somebody on the line and gave them a choice of 3 statements about radio trivia. Statements were harder as they went from 50 to 100 to 500 prize money. Listener had to restate the trivia in a truthful form.

MUSIC PROMOTION —
PAM in Portland is sponsoring "Music To Eat Your Lunch y." They have put together an elaborate sound system and each day a jock goes to a local high school and sets it up in the lunch room, and plays music while the kids have lunch. Good image-builder.

MUSIC PROMOTIONS —
IQB in Ann Arbor does a lot with various music promotions. They heavily sell their 7 clock special which features different artist for one hour, each night. The best of that artist is the only thing played the hour. At the same time every Sunday night at 9 PM they feature a brand new album, playing both sides all the way through.

MUSIC PROMOTIONS —
 People all over are doing documentaries of one kind or another but, thought this might have some interest since it is available to stations. **YOU** in Tampa ran a one hour documentary on Elvis Presley with emphasis on the early days. Show contained an exclusive Presley interview by Ed Ripley taped in 1956. Call Ripley for more information.

MYSTERY CITY-MYSTERY VOICE — type contests are music but there's a bit of an off-

shoot. **WLEE** in Richmond ran a "Star Trek" promotion. Listeners had to guess the star and the city where that star was speaking from. Actually it was John Denver calling from Atlanta and station speeded him up to disguise his voice and what he was saying. Clues of course were given and the winner got flown to Atlanta for John's concert.

MYSTERY LOCATION TWIST — **WUBE** in Cincinnati was running silver by stage coach (which cost \$4,000 dollars to build) from Kentucky to Ohio, when the James Gang came back to life and held up the stage coach right on the L&N Bridge between the 2 states. The silver was coming from the **WU-BE** silver mine. First thing you know Frank James started calling in and giving clues as to his whereabouts and the station offered a 1,000 dollar reward. Once Frank was found, Jesse began calling in and giving clues and then Belle Star did the same. Finally all three of them began giving clues as to the whereabouts of the silver. All in all there were 4 one thousand dollar rewards.

PEOPLE — A couple of interesting little side lights about Waylon Jennings. He of course is a lover of Hank

Williams and one seat on his band bus has a seat reserved for Hank. Waylon by the way was a picker for Buddy Holly and was to travel with them to a gig but the Big Bopper wanted to go and Waylon had to wait for the next one. The plane of course was the one that crashed killing Richie Valens, Buddy Holly and the Big Bopper.

MUSIC PROMOTIONS — WJPS in Evansville copped a bunch of copies of the old Motown Anthology series and announced to listeners that they were opening the WJPS Mellow Music Memories Vault. At the sound of the creaking door opening, listeners called and won 'em.

MUSIC PROMOTIONS — KFWD in Dallas recently ran the FM102 "photo-concert" where listeners were invited to send photos of recent concerts they attended and took. Winners were the best concert picture taken. Station tied in with a local camera chain and winners got new camera outfits. They displayed all the photos in large shopping mall for exposure to audience.

MUSIC PROMOTION — KHJ is one of several stations that aid this promotion. The prize

was a juke box full of Beatle records. Of the 64 tunes listed KHJ in one weekend played all of them but one. First listener naming the one song they didn't play won the box and the records.

PRIZES John McGhan of WGRQ has come up with a unique prize. He's giving away an autographed bedspread. What he does is grab each artist as they come to Buffalo for a concert. They sign the blanket and then the signatures are covered with embroidery. At the moment he's already gotten people like Peter Frampton, James Taylor, George Bensen, the guys from Aerosmith, Average White Band, etc. He has continuously displayed the blanket in windows of various record stores, commented on it, as it happens, on the air, and will eventually have a drawing at a WGRQ concert.

NEWS — Short note from Bill Sherard at WGST. He points out that adult contemporary listeners are apt to be more interested in the news than various other formats. He runs his on the hour and promotes it heavily.

NEW YEARS — Something for after Christmas is this suggestion from KGNC in arillo. It's the "Awful Tie.. contest with prizes for the

worst ties the folks got for Christmas.

OUTDOOR ADVERTISING — KPAM in Portland owns its own hot air balloon. Balloon goes up occasionally and flashes lighted messages about the station.

PEOPLE — Alex (Delta Dawn) Harvey has a new album coming out on Buddah very soon and one of the songs is Lonesome Cup Of Coffee which he wrote with non other than Texas University football coach Daryl Royal.

PEOPLE — In case you find any typos in this issue you can't blame it on the staff's inability to spell. Our designer, Kathy Clary, was the Ohio State spelling champion and Khristi Shultz, who does the typesetting, won the California spelling bee championship and came close to winning national.

PRIZES — KBFW in Bellingham ran the Great Uncontest as many stations have been doing. Twist on their contest was the way they gave away the prizes. Listeners sent in registration mail and first names drawn got a pair of used cowboy boots. 2nd prize-2 cases of 7-

Up, 3rd-4 cases of 7-Up and 4th name drawn got an all expense paid trip to Hawaii. Station reported something like 15,000 entries.

PRIZES — KOGO in San Diego is calling it "The Year Of The Great Vacation." Listeners qualify with phone call and once each month the station gives away two airplane tickets to the city of the winners choice. They also throw in \$600 cash. Station is of course \$600 on the dial.

**QUARTER HOUR MAIN-
AINANCE ONE MORE
TIME** — Super successful WMMS in Cleveland bought 40 seats on an airplane to Florida and asked listeners to send in as many post cards as they wanted with their name, & address, on them. Cards were drawn and listeners got 10 minutes to call in and claim two seats on the airplane. Promo head Dan Garfinkle said he went along and there wasn't an un-cool head in the place. All hotel reservations, food, etc., was provided on the beach for the listeners. Registration call-out contest was enhanced by the attractiveness of the prize.

QUIZ GAMES — KNBR in San Francisco ran the Stump the Stars contest, with various personalities appear-

ing on the station. Listeners make up any question on any subject and the personality has to provide the answer. Those who stump the star win a prize and become eligible for a mystery vacation. Final score; Listener's 266...stars 2.

RECORD PROMOTION — Larry Grief of A & M Records came up with this unique way to promote. He ran an ad in The LA Times inviting listeners to fill out a coupon and receive a free copy of the Chuck Mangione single, "Chase The Clouds away." Once participants got the single they were informed that they could take it into an LA area record shop and get a dollar off on one of two Mangione albums. Company got over 1000 returns on the coupon; word on how album sales are going as yet.

REGISTRATION TYPE — If you'd really like to get into a complicated contest call Dick Sklar at WABC. At ABC it was called the Big Ticket and at sister KULF it was titled Win A Lot. Station distributed tickets all over the city, each with two numbers. One is the lottery number and the other the control number. Lottery number is

given on the air and person with ticket calls in allotted time and gives not only his lottery number but the control number as well. That in turn is punched up on the computer to make certain it's correct. Winners get anything from two tickets to a thousand dollars, with prize announced in front. Sklar said it took 9 months to program the computer and was a super costly affair. ABC now has patents on the concept.

ROTATING CART — There is no older contest than "jock in the box" but just for the record KJET in Beaumont added one extra element. Listeners not only had to guess which jock was coming up next on the cart but each had a letter from K to J to E to T in the box with them. Listeners got an extra prize for guessing the letter as well.

SALES — If you're having trouble convincing advertisers of the power of radio WLYV in Ft. Wayne, Indiana has a solution. As do many stations they have a prize van that runs around the city. When the salesman finds that tough buy they send the van to his store and announce they'll be giving away "X" number of prizes. Of course

results are overwhelming and more than one account has bought as because of it.

SING IT AND WIN – This is one of the older and most done contests and WCAO in Baltimore was no exception. They did not however, stop there. They followed that up with a "Sing it and Swim" contest where listeners who called and sung the call letters were eligible for a swimming pool 1st prize. Runner up folks got free trips to an ocean resort. After that came "Stick It and Win" using the bumper sticker trip. Ron Riley states that "We have found that just the simple hourly LP and T-Shirt rip offs have been the most successful of all promotions."

SPORTS – KOGO in San Diego runs Padres Baseball and they have tied some of their promotions in with the team. Latest thing they ran has to do with Randy Hones, a pitcher who is up for the Cy Young award. They ran a 30 second segment from a play by play where Jones was pitching. First listener who calls in and gives the name of the opposing team wins a Padres autographed baseball.

STATION ANNIVERSARIES – WISE in Ashville just celebrated their 37th year on the air by inviting listeners to say "Happy day Big WISE" in any way they wanted to. PD Mark St. John told the Report the idea was to stimulate creativity and to get some free promotion." He added, "We had everything from a stained glass window to a carpet (with call letters sew in) to a banner behind an airplane and someone bought an ad in the LA Times saying "Happy Birthday Big Wise." Winner received a 700 dollar stereo system (which was the airplane banner.

THANKSGIVING – This was some time ago but thought you might be looking for something differet. KXOL stuffed a (plaster material) turkey with 10 dollar bills and prior to Thanksgiving displayed it in various stores. Along with their usual real turkey give-away they let listeners guess how much money was in the bird. Closest guess of course got the prize.

THANKSGIVING – Walt Turner remembers one way he gave away turkeys on Thanksgiving. He gave away jocks instead. Whoever won the jock got a complete gigantic

dinner brought to their house by the jock of their choice. Walt, now at WIL said that he has given them away in a simple registration drawing or by asking listeners to write why they wanted the jock to be there.

WEDDINGS —

Annette Shipley and Wilbur Broadus were married courtesy of Pittsburgh's Rocker in a \$10,000 wedding at the tip of Pittsburgh's famed Golden Triangle.

Featured prize in the contest is an all-expenses paid week's honeymoon to South America. The young couple also gets a color TV, a \$100 gift certificate from Sears, cooking utensils, a waterbed, wedding rings, wedding album, record player, records, and many small prizes and appliances.

Immediately following the ceremony the couple will be taken to a catered champagne reception at Pittsburgh's historic Heinz Hall.

FORMAT OPINION — "To the despair of many program directors, FM radio is fast becoming the music media, and leaving the rest to AM and many feel that "the rest" is either all talk or all news. Let me hasten to remind

these purveyors of doom, that the big guns in almost every major market neither rely wholly on music or on some form of talk, but on the strengths of their personalities! That is where it has always been and will remain in the radio broadcast business. Offer more than music...more than news...and more than talk...offer entertainment. People want to relate to people, and what is why a personality radio is still such a success and will remain so. And if it's good enough, the listener won't give a damn if its coming out of both speakers or one. Let's put the emphasis back on people in radio and take it off the music industry. Although we rely on them heavily, we do not depend on them for survival. They depend on us. Don't get me wrong it is a symbiosis I want to perpetuate, but point out exactly what it is. As more and more stations become automated and utilize what I call human accounting (ie card readers/ "Hi this is Fred and the last ten records you heard were..."etc) I think and hope that personality radio, or if you will, entertainment radio, will see a comeback. It is a simple and successful formula. And to new PD's who find it easier to oversee

cardreaders, I say you are a bit lazy. Although it takes more time and effort to direct, mold, and develop personalities on a low budget, the return and personal satisfaction is unequalled."

Russ Morley - WJNO Palm Beach, Fla

FORMAT OPINION — "We at KSAQ believe contests on radio are slowly but surely coming a thing of the past. Talking about contests that "buy the audience." You don't need them to become successful, as long as you give the people what they turned the radio on for in the first place. And what is good music, good entertainment & good information about their community. If a promotion or contest is good and is not "overly" promoted to where it sounds like garbage, then it will be successful. These days not only the best in beautiful music, but the best in public service and information. Contests we've run in the past as well as those we plan for the future help personalize our service. Since beautiful music oftentimes becomes a companion rather than a mere source of entertainment, our promotions and contests relate to our audience on a one-to-one basis. It is interesting to note how listeners love to

become involved with what we're doing ... and feel that what we're doing is also what they're doing.

Bob Allen KSAQ-San Antonio

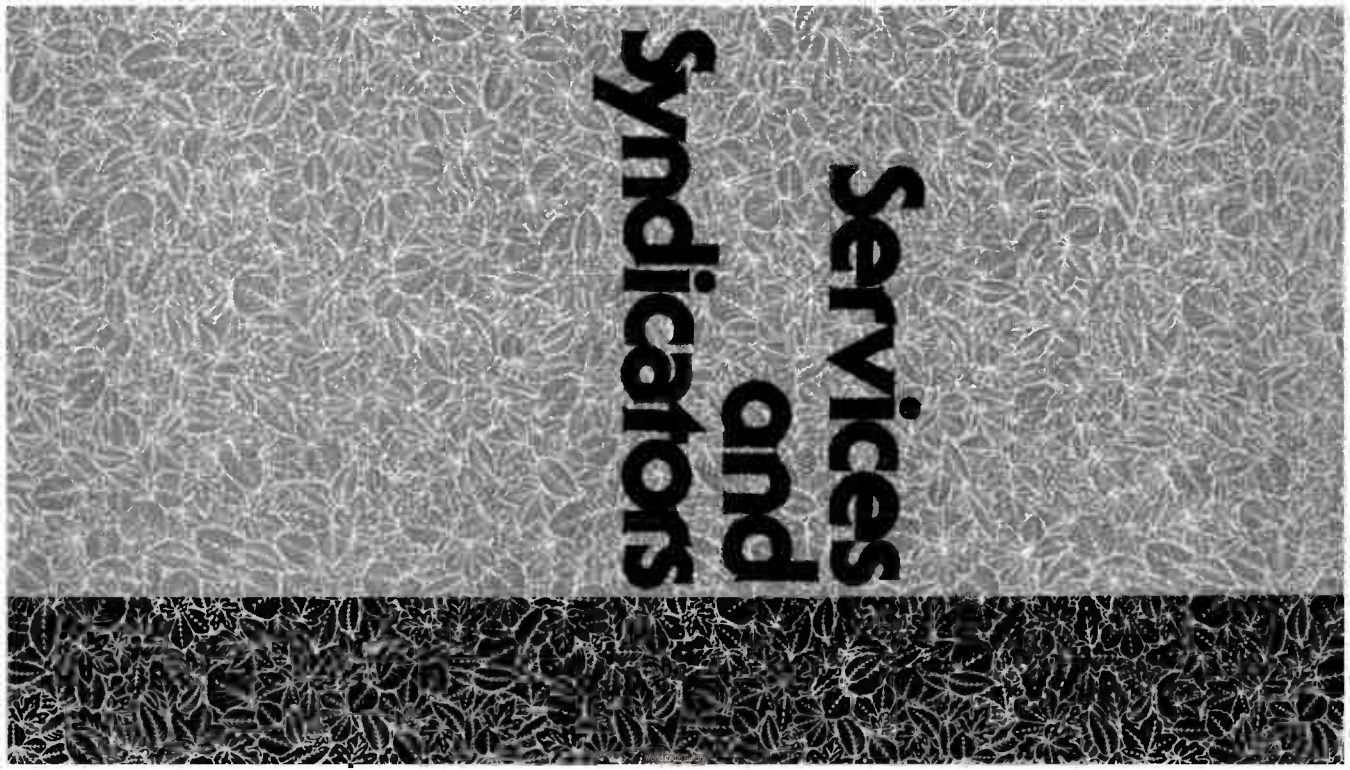
FORMAT OPINION — "Our basic music philosophy is based on several elements... local research, I'E' requests, records sales locally, and juke box programming. We also concentrate on the top thirty songs of billboard, radio & records. We are hesitant to add records to our survey until they have proven themselves chart wise, such as "Teddy Bear" by Red Sovine. We could end up playing such a record for two months and turning a lot of audience off. Our basic list is comprised about 60 records with approximately 4 LP cuts per hour. We also keep some of the progressive country image by playing 2 progressive cuts per hour. Our format is basically modern country. We're into the quarter hour sweep philosophy....we try not to play commercials over those quarters...Also, no more than two commercials in a spot set."

Mike Maloney
KSSS-Colorado Springs

FORMAT OPINION — “I would stress the idea of programming for your market individually. That means that you use the trades as tools, but not as bibles. Music on your station should be researched locally so that you can confirm a national hit’s appeal to your specific target audience in your specific market. Case in point: Lou Rawls-You’ll Never Find Another Love. It was a big national hit, but never received the level of acceptance in the Denver 12-24 top 40 listener to be an add on KX. Only by looking at our local research and weighing it

more heavily than the song’s track record in the national trades were we able to make that programming decision.. East coast sales alone can be big enough to launch a record toward the top, but that doesn’t necessarily mean the song will be a hit in the Mid-West, West or South. Each programmer must, therefore, decide how much influence national charts can have (or should have) in determining his local playlist.

Bobby Christian
KXXX-Denver



Services and Syndicators

Syndicators

ACC PRODUCTIONS / 415-864-3232 *and SERVICES*

50 Oak Street, San Francisco, CA 94102

CONTACT: Joan Tonyan. SERVICES: Religious films, religious tapes.

ACTION / 202-655-4000

806 Connecticut Ave., N.W., Washington, D.C. 20025

CONTACT: Marshall Pittman. SERVICES: Public information spots.

ADVENTURES INTERNATIONAL / 415-398-1472

222 Columbus Avenue, San Francisco, CA 94133.

CONTACT: Harvy Barlaug. SERVICES: Radio marketing program.

ADVERTISING COUNCIL / 212-758-0400

825 Third Avenue, New York, NY 10022

CONTACT: Nancy Napier or Media Department. SERVICES: Public service announcements.

THE AIRCHECK FACTORY

Box 38, Bensenville, ILL 60106

CONTACT: Tom Kanard. SERVICES: Aircheck library (60's and 70's), audition tapes (airchecks), radio features (reel or cassette).

AKG ACOUSTICS

91 McKee Drive, Mahwah, NJ 07430

CONTACT: Andrew Brakhan. SERVICES: Headphones, microphones (and accessories), phone cartridges, reverberation units.

ALCARE COMMUNICATIONS, INC. / 215-687-5767

137 W. Wayne Avenue, Wayne, PA 19087

CONTACT: Thomas Holland. SERVICES: Radio feature syndication.

ALSHIRE INTERNATIONAL / 213-849-4671

1015 Isabel Street, Burbank, CA 91502

CONTACT: Ricardo Ceja. SERVICES: Record pressing (complete facilities).

AMERICAN AIRCHEXX, INC. / 800-341-7588, 207-442-8744

Box 805, Bathport Plaza, Bath, MAINE 04530

CONTACT: Subscription department, above address. SERVICES: Audio magazine (on C-90 cassettes) includes: airchecks, classified advertising, general news of the industry, interviews, special features.

AMERICAN ELECTRONICS LABS / 215-822-2929

Box 552, Lansdale, PA 19446

CONTACT: C. J. Fowler. SERVICES: Transmitter-1M-25KE, transmitter-AM-5KD.

AMERICAN RADIO 76

c/o Gilmore Advertising, 200 Michigan Bldg, Kalamazoo, MICHIGAN 49006

CONTACT: James H. Duncan, Jr. SERVICES: Book - markets as rated by arbitron.

AMERICAN RADIO PROGRAMS / 213-244-2141

524 E. Glenoaks Blvd, No. D, Glendale, CA 91207

CONTACT: Craig B. Simmonds. SERVICES: Radio syndication.

AMERICAN RECORD SALES, INC. / 609-848-1900

1120 Crown Point Road, Westville, NJ 08093

CONTACT: Bill Buster. SERVICES: Oldies (45 rpm).

AMPEX CORPORATION / 415-367-4151

401 Broadway, Redwood City, CA 94063

CONTACT: For recorders, Paul Hansil. For blank tape, Richard Antonio. SERVICES: Audio magnetic blank tape, audio magnetic tape recorders.

AMPRO CORPORATION / 215-322-5100

850 Pennsylvania Blvd, Ste 1056, Feasterville, PA 19047

CONTACT: Alex Meyer. SERVICES: Recording facilities.

ARBITRON / 212-262-2600

1350 Avenue of the Americas, New York, NY 10019

CONTACT: 1) Pierre Megroz, Vice Pres., TV Sales and Marketing, 2) William Engel, Vice Pres., Radio Sales & Marketing, and 3) Richard Weinstein, Vice Pres., Agency/Advertiser Sales and Marketing.

TOBY ARNOLD & ASSOCIATES / 214-661-8201

4255 LBJ, Ste 156, Dallas, TEXAS 75234

CONTACT: Toby Arnold. SERVICES: Automated formats, commercial concepts, radio syndication, station ID's.

ASSOCIATED PRESS / 212-262-4000

50 Rockefeller Plaza, New York, NY 10020

CONTACT: Bob Benson. SERVICES: Associated Press radio, broadcast services, newswire.

AUDIO SELLERS, INC. / THE MONEY MACHINE / 800-633-3976

Box 23355, Nashville, TN 37202

CONTACT: Jerry K. Williams. SERVICES: Client concepts, jingle packages, sales production library, sales promotion, sales training course, station ID's.

AUDIO STIMULATION, INC. / 213-466-5201

6430 Sunset Blvd, No. 1221, Hollywood, CA 90028

CONTACT: Sales Department. SERVICES: Radio syndication, major artist specials.

AUDIO/VIDEO PROGRAMMING / 213-461-4766

6362 Hollywood Blvd, Los Angeles, CA 90028
CONTACT: Robert Syers. SERVICES: Radio syndication, national programs, music report, record report.

AUTOMATED PROCESS, INC. / 516-427-6024
789 Park Avenue, Huntington, NY 11743
CONTACT: H. Charles Ricker. SERVICES: Audio equipment.

BAPTIST RADIO-TV COMMISSION / 817-737-4011
6350 W. Freeway, Fort Worth, TEXAS 76116
CONTACT: Jerry Pillow. SERVICES: Newsletter ("Beam International"), radio syndication (religious), television syndication (religious).

BOB BARRY PRODUCTIONS / 414-347-1250
200 N. Jefferson Street, Milwaukee, WI 53202
CONTACT: Bob Barry Productions. SERVICES: Newsletter ("Bob Barry Calls The World").

BCS/KAMAN SCIENCES CORPORATION / 303-599-1601
1500 Garden of the Gods Rd, Colorado Springs, CO 80933
CONTACT: Jack Finlayson. SERVICES: Equipment--BCS systems.

BELAR ELECTRONICS LABORATORY / 215-687-5550
Lancaster Avenue at Dorset, Devon, PA 19333
CONTACT: Joe Novik. SERVICES: Equipment--monitoring (AM and FM).

BIG BACKS CREATIONS / 213-274-1244
9100 Sunset Blvd, No. 113, Los Angeles, CA 90069
CONTACT: Monte Gast. SERVICES: Audio productions--commercials, jingle packages, quad production, television voice overs and beds.

BLACKBURN & COMPANY / 202-331-9270
1725 K Street, N.W., Washington, D.C. 20006
CONTACT: Joseph M. Sitrick. SERVICES: Broadcast Co-op Guide, Radio sales presentation film, sales bulletins.

CHUCK BLORE CREATIVE SERVICES / 213-466-9221
1606 N. Argyle, Hollywood, CA 90028
CONTACT: Chuck Blore. SERVICES: Commercials (radio and TV), radio programming, radio syndication.

BONNEVILLE PRODUCTIONS / 801-524-2400
130 Social Hall Avenue, Salt Lake City, UTAH 84111
CONTACT: Dave Michelsen. SERVICES: Audio production, audio recording, format programming.

BRENEMAN RADIO SERVICE / 213-348-3162
23117 Collins Street, Woodland Hills, CA 91364
CONTACT: Tom Breneman. SERVICES: Record service.

BROADCAST ELECTRONICS, INC. / 301-588-4983
1810 Brookville Road, Silver Spring, MD 20910
CONTACT: Melton J. Black. **SERVICES:** Manufacture audio equipment.

BROADCASTING FOUNDATION OF AMERICA / 212-MU4-2505
12 Vanderbilt Ave, New York, NY 10017
CONTACT: Howard L. Kany. **SERVICES:** Audiotape duplication, program production for radio, recording of radio programs.

BROADCAST PRODUCTIONS AND SERVICES / 202-628-1024
135 National Press Bldg, Washington, D.C. 20045
CONTACT: Robert M. Johnson. **SERVICES:** Film production, program production for radio/distribution.

BROADCAST PROGRAMMING INTERNATIONAL / 206-676-1400
Box 547, Bellingham, WA 98225
CONTACT: Sales representatives in your area. **SERVICES:** Format programming.

BUNCE RADIO PROMOTIONS, KLFM STEREO / 515-232-0104
126 Fifth Street, Ames IOWA 50010
CONTACT: Robert D. Bunce. **SERVICES:** Radio promotions.

GERT BUNCHEZ ASSOCIATES, INC. / 314-862-5250
1730 Carondelet, St. Louis, MISSOURI 63105
CONTACT: Gert Bunchez. **SERVICES:** Radio syndication (produce and sell), sales arm for producers, television syndication.

BURNS MEDIA CONSULTANTS, INC. / 213-654-6413
3054 Donta Marta Drive, Studio City, CA 91604
SERVICES: Audio magazine, automated format syndication, radio syndication.

B & W SALES / 609-667-6841
P. O. Box 37, Morestown, NJ 08057
CONTACT: R. Wessels. **SERVICES:** Audio systems, consulting services, distributor of broadcast equipment and studio audio equipment.

CAPITOL MAGNETIC PRODUCTS, DIV OF CAPITOL RECORDS, INC. / 213-255-5103 / 1750 N. Vine Street, Los Angeles, CA 90028
CONTACT: Sales office. **SERVICES:** Tape manufacturer and sales of broadcast cartridges, cassettes, and reels.

GORDON CASADY, INC. / 213-278-1440
221 S. Doheny Drive, Beverly Hills, CA 90211
CONTACT: Linda Turner. **SERVICES:** Radio syndication.

CASINO LOOT PRODUCTIONS / 212-768-1587
232 8th Street, Brooklyn, NY 11215
CONTACT: Tom Savino. **SERVICES:** Jingles, radio spots, syndicated series.

CASS BROADCASTING CO. / 212-365-4418
P. O. Box 531, New York, NY 10016
CONTACT: Gregg Cass. SERVICES: Radio syndication.

CA VOX STEREO PRODUCTIONS / 213-776-6933
502 S. Isis, Inglewood, CA 90301
CONTACT: Robert ("Bob") Mayfield. SERVICES: Format programming, jingle packages, produces music.

CCA ELECTRONICS CORPORATION / 609-456-1716
716 Jersey Avenue, Gloucester City, NJ 08030
CONTACT: Sheldon Perlman. SERVICES: Audio equipment.

CENTURY CUSTOM RECORDS / Sales Office 213-465-6282
6363 Sunset Blvd, Ste 718, Hollywood, CA 90028
Plant 213-365-3991 / 2600 Springbrook Rd, Saugus, CA 91350
CONTACT: Dick Maxwell. SERVICES: Art department (LP covers), record manufacturers, record pressings.

CENTURY 21 PRODUCTIONS & PROGRAMMING, INC. /
800-527-3262 / 2825 Valley View, No. 221, Dallas TEXAS 75234
CONTACT: Dick Starr. SERVICES: Automation programming, format programming, jingles, production, specials.

CETEC BROADCAST GROUP / 805-968-1561
75 Castilian Drive, Goleta, CA 93017
CONTACT: Call for the salesman in your area. SERVICES: Audio equipment, automation equipment.

CHASE MEDIA, INC. / 801-363-5858
Hotel Newhouse, 4th St & Main, Ste 1204, Salt Lake City, UTAH 84101
CONTACT: Randal S. Chase. SERVICES: Publication, radio syndication, record service (new releases).

CHICAGO RADIO SYNDICATE / 312-944-7724
Two East Oak Street, Chicago, ILL 60611
CONTACT: Ursula Wosik. SERVICES: Radio syndications, comedy jingles.

CLEVELAND ORCHESTRA BROADCAST SERVICE /
216-241-0900 / c/o WCLV Terminal Tower, Cleveland, OHIO 44113
CONTACT: Robert Conrad. SERVICES: Radio syndication.

CLW BROADCASTERS, INC. / 615-698-3429
2004 S. Orchard Knob Avenue, Chattanooga, TN 37404
CONTACT: Mr. William J. Kitchen. SERVICES: Audio equipment, visual products.

THE CNB STUDIOS / 415-592-6149
3415 Beresford Avenue, Belmont, CA 94002
CONTACT: Carole Thompsen. SERVICES: Automation program-

ming.

CO-AD ASSOCIATES, INC. / 303-867-2573
7500 W. Mississippi Avenue, Fort Moragn, CO 80226
SERVICES: Seminars for advertisers and broadcasters.

**COLLINS BROADCASTING SYSTEMS-ROCKWELL INTERNA-
TIONAL / 214-690-5000 / 1200 North Alma Road, Richardson,
TEXAS 75080**
CONTACT: Al Senter. SERVICES: Audio and broadcasting equip-
ment.

THE COMEDY CENTER / 302-656-2209
801 Wilmington Trust Bldg, Wilmington, DELAWARE 19801
CONTACT: Ruth Mahoffy. SERVICES: Comedy service.

COMMAND PRODUCTIONS / 415-332-3161
Box 26348, San Francisco, CA 94126
CONTACT: Warren Weagant. SERVICES: Radio production, radio
syndication.

COMPU/NET / 212-262-5293 (NY), 213-642-2211 (CA)
1350 Avenue of the Americas, New York, NY 10019 / 8616 La Tijera
Blvd, Los Angeles, CA 90045
CONTACT: A. J. Aurichio, President (NY); Marilyn Gerson, Eastern
Sales Manager; Bruce Massie, Western Sales Manager; Howard Hoskins,
Director, Radio Operations (CA); Joseph Chaplinski, Director, TV
Operations (NY). SERVICES: Ratings service.

CONCEPT PRODUCTIONS / 916-331-7407
5831 Rosebud Lane, Sacramento, CA 95841
CONTACT: Dick Wagner. SERVICES: Format programming.

BUD CONNELL ASSOCIATES / 213-823-0363
4600 Via Marina, Suite 209, Marina del Rey, CA 90291
CONTACT: Bud Connell. SERVICES: Automated programming, ra-
dio production - jingles and voicers, syndicated programming, syndi-
cated promotions.

CONTINENTAL RECORDINGS, INC. / 617-426-3131
210 South Street, Boston, MA 02111
CONTACT: L. Daniel Flynn. SERVICES: Commercial production,
music logos, recording services, station ID's, tape and suppliers.

COY DATA SERVICE / 404-256-5200
5600 Rowell Road NE, Atlanta, GA 30342
CONTACT: Jim Landon. SERVICES: Research services.

CREATIVE MEDIA CONSULTANTS, INC. / 415-938-4444
211 Santa Fe Drive, Walnut Creek, CA 94598
CONTACT: John Hawkins. SERVICES: Broadcasting consultants,
format consultants, oldies, recording services.

CREATIVE RADIO SHOWS / 213-276-5022
9121 Sunset Boulevard, Suite 206, Los Angeles, CA 90069
CONTACT: Darwin Lamm. SERVICES: Radio syndication.

"CREE YADIO" SERVICES / 916-961-5362
Box 382, Fair Oaks, CA 95628
CONTACT: Jay Trachman. SERVICES: Comedy publication, radio publication, radio syndication, television syndication.

CRITERION PROD., INC. / 214-651-0029
3103 Routh Avenue, Dallas, TEXAS 75201
CONTACT: Mike Eisler, president. SERVICES: Format programming, jingles, radio commercial production, radio IDs, radio programming formats.

CROSS-TRK TAPES / 213-655-6146
6399 Wilshire Blvd., Suite 619, Los Angeles, CA 90048
CONTACT: Tom Cross. SERVICES: Radio commercials, radio syndications.

CSI ELECTRONICS, INC. / 609-786-1060
2607 River Road, Cinnaminson, N.J. 08077
CONTACT: Bernie Gelman. SERVICES: Equipment — transmitters, AM & FM.

DBX, INC. / 617-899-8090
296 Newton St., Waltham, MASS 02154
CONTACTS: Larry Blakely, Cass Vanini. SERVICES: Manufacture of tape noise reduction systems.

DATA COMMUNICATIONS CORP. (BIAS) / 901-332-3544
3000 Directors Row, Memphis, TENN 38131
CONTACT: Skip Sawyer. SERVICES: Automate broadcast systems.

DELTA ELECTRONICS, INC. 703-321-9845
5534 Port Royal Rd., Springfield, VA 22151
CONTACT: Joe Novak. SERVICES: Broadcasting equipment.

DIMENSIONS UNLIMITED RESEARCH, INC. / 213-666-1406
2816 Rowena Ave, Los Angeles, CA 90039
CONTACT: Ed Poole, Rae Brooks. SERVICES: Market research; ratings.

D.I.R. BROADCASTING / 212-371-6850
445 Park Ave, New York, NY 10022
CONTACT: Bob Meyrowitz. SERVICES: Radio syndication.

DISC-LOCATION
P.O. Box 8260, Van Nuys, CA 91409
CONTACT: Jim Schlichting. SERVICES: Amplifiers, library service (albums), phono reamp, record care products.

DO IT NOW FOUNDATION / 602-257-0797
P.O. Box 5115, Phoenix, ARIZ 85010
CONTACT: Nancy Gray, Victor Pawlak. SERVICE: Public service.

DOLBY LABORATORIES / 415-392-0300
731 Sansome St., San Francisco, CA 94111
CONTACT: John Gitt. SERVICES: Broadcasting equipment.

JOHN DOREMUS INC. / 312-664-8944
875 No. Michigan, Chicago, ILL 60611
CONTACT: John Doremus. SERVICES: Audio-video production, commercials, radio syndications.

DRAKE-CHENAULT / 213-883-7400
8399 Topanga Canyon Blvd., Canoga Park, CA 91304
CONTACT: Art Astor. SERVICES: Automated programming, format programming, special programs.

EARTH NEWS / 213-457-2547
32234 Pacific Coast Highway, Malibu, CA 90265
CONTACT: Jim Brown. SERVICES: Syndicates features & news for radio.

THE ELECTRIC WEENIE / 808-377-6509
128 Opihikao Way, Honolulu, Hawaii 96825
CONTACT: Tom Adams. SERVICE: Comedy service.

ELECTRO IMPULSE, INC. / 201-741-0404
P.O. Box 870, 116 Chestnut St., Red Bank, NJ 07701
CONTACT: Mark Rubin. SERVICES: Broadcasting equipment, dummy loads.

ELECTRO SOUND INC. / 408-245-6600
160 San Gabriel Dr., Sunnyvale, CA 94086
CONTACT: R.H. Burkett. SERVICES: Equipment; tape recorder re-producer.

DON ELLIOT CREATIVE SERVICE / 213-851-7768
Box 662, Hollywood, CA 90028
CONTACT: Don Elliott. SERVICES: Commercials, contests, jingles, radio specials, radio syndication.

EMISON / 01-229-0104
25, Redan Place, Queensway, London W2, ENGLAND
CONTACT: David Mackenzie, Hugh Macdonald. SERVICES: Audio production, radio programmes, radio station IDs.

ERA PRODUCTIONS / 313-694-3743
5019 Middleboro, Grand Blanc, MICH 48439
CONTACT: Jack Hood. SERVICES: Scripted material (D.J.s & personality).

ESE / 213-674-3021

505½ Centinela, Inglewood, CA 90302

CONTACT: L. Stroud. MANUFACTURERS: Digital clocks, timers.

EXECUTIVE RADIO RESEARCH / 801-322-2999 or 487-0194

2605 East 3300 S., Salt Lake City, UTAH 84109

CONTACT: Dennis Drake. SERVICES: Educational specials, production, public affairs, syndications.

FAX NET, INC. / 201-635-1140

67 Mountain Avenue, Chatham, N.J. 07928

CONTACT: John Porterfield. EQUIPMENT: Radio newspaper system.

FIDELIPAC / 609-235-3511

109 Gaither Dr., Mt. Laurel, N.J. 08057

CONTACT: Gene Bidun. SERVICES: Cartridge storage racks, erasers, tape, on-air light, test tapes, audio tape cartridge machine.

THE FM-100 PLAN /

175 E. Delaware Pl., Chicago, ILL 60611

SERVICES: Beautiful music service.

FOOTPRINT PRODUCTIVE LTD. / 416-961-5661

11 Yorkville Ave, Toronto, Ontario, CANADA M4W 1L2

CONTACT: Dan Plouffe. SERVICE: Radio syndication.

BILL GLEASON TWIN MASTER SERVICE / 212-265-1316

200 W. 54th, New York, NY 10019

CONTACT: Bill Gleason. SERVICES: Comedy service.

BILL GLEASON TWIN MASTER SERVICE / 212-265-1316

200 W. 54th, New York, NY 10019

CONTACT: Bill Gleason. SERVICES: Comedy service.

THE GOOD MUSIC COMPANY / 213-851-7777

3518 Cahuenga W., Hollywood, CA 90068

CONTACT: Tom Fenno. SERVICES: Instrumental beautiful music.

THE GREAT NORTHWEST MUSIC CO / 206-622-0470

300 Vine Street, No. 12, Seattle, WA 98121

CONTACT: Jerry Dennon. SERVICES: Radio specials, jingles.

HABILE ENTERPRISES, INC. / 213-660-8742

9348 Santa Monica Blvd, Beverly Hills, CA 90210

CONTACT: Dave Steele. SERVICES: Rock documentaries.

HARLAN PRODUCTIONS / 212-TE2-2375

5 East 51st Street, New York, NY 10022

CONTACT: Ray Harlan. SERVICES: Radio production, radio syndication.

HARRIS CORPORATION / 217-222-8200

123 Hampshire, Quincy, ILL 62301

CONTACT: Walt Rice. SERVICES: Manufacture audio consoles, cartridge equipment, monitors, AM, FM, and TV transmitters.

H. G. PRODUCTIONS / 602-946-2093

P. O. Box 2049, Scottsdale, AR 85252

CONTACT: Howard Greenlee, Jr. SERVICES: Automated programming.

HOUSE OF OLDIES / 212-243-0500

267 Bleeker Street, New York, NY 10014

CONTACT: Bob Abramson. SERVICES: Rare 45 rpm oldies.

IGM/NORTHWESTERN TECHNOLOGY, INC. / 206-733-4567

P. O. Box 943, 4041 Home Rd, Bellingham, WA 98225

CONTACT: Pete Ruese. SERVICES: Automated equipment.

ILNEY RECORDS, INC. / 212-464-4035

90-58 201st Street, Hollis, NY 11423

CONTACT: M. James. SERVICES: Radio publication, radio production, promotion, recording services.

IN RECORDS AUDIO PRESENTATIONS / 714-687-6948

P. O. Box 7293, Riverside, CA 92503

CONTACT: Dorothy L. Muehlig. SERVICES: Commercials, motion picture sound tracks, music consultants, program consultants.

INSTANT PIOTROWSKI / 513-921-7945

3199 Considine Lane, Cincinnati, OHIO 45205

CONTACT: Casey Piotrowski, President and Chairman of the Board of Directors. SERVICES: Joke service.

INSTITUTE OF BROADCAST ARTS / 312-236-8105

75 East Wacker Drive, Chicago, ILL 60601 / 6620 West Diversey, Chicago, ILL 60634

CONTACT: Arthur J. Mansavage, Director. SERVICES: Audition, recording and training studios.

INTERCOLLEGIATE BROADCASTING SYSTEM / 914-565-6710

Box 592, Vails Gate, NY 12584

CONTACT: Rick Askoff. SERVICES: Trade association of college radio stations.

INTERNATIONAL TAPETRONICS CORP. / 309-828-1381

2425 South Main Street, Bloomington, ILL 61701

CONTACT: Andy Rector. SERVICES: Broadcasting equipment.

INTER-VIEW COMMUNICATIONS, INC. / 201-758-4651

30 East 60th Street, New York, NY 10022

CONTACT: Radio stations and national advertisers. SERVICES: Radio production, recording service, tape duplications.

JAM CREATIVE PROD., INC. / 214-630-5260

7319-C Hines Place, Dallas, TEXAS 75235

CONTACT: Fred Hardy, Jr. SERVICES: Commercials, radio promotions, station ID's.

ROY JAY ENTERPRISES / 503-225-0509

314 S.W. 9th Avenue, Portland, OREGON 97205

SERVICES: Production, R & B syndicated programs (radio).

JOHNSON ELECTRONICS, INC. / 305-339-2111

P. O. Box 7, Casselberry, FLA 32707

CONTACT: Joseph Lutz. **SERVICES:** Audio equipment.

JOKES UN-LTD

1357 Miller Drive, Hollywood, CA 90069

CONTACT: Don Wolf. **SERVICES:** Comedy service.

JOY BOYS PRODUCTIONS / 301-881-8168, 301-881-7148

13014 Atlantic Avenue, Rockville, MD 20851

CONTACT: John Hickman. **SERVICES:** Comedy syndication.

KALA MUSIC

334 ISB Bldg, Kalamazoo, MI 94006

CONTACT: Bill Wertz. **SERVICES:** Beautiful music programming, radio syndication.

KALEIDOSCOPE NEWS SERVICE / 415-937-2579

P. O. Box 4819, Walnut Creek, CA 94596

CONTACT: Mark McKay. **SERVICES:** Artist biographical information, background information on current hits, calendar of birthdays, anniversaries and events, human interest news stories, trivia.

KRISHANE ENTERPRISES, INC. / 213-981-8255

4601 Willis Avenue, Sherman Oaks, CA 91403

CONTACT: Ronald G. Ress, National Sales Rep. **SERVICES:** Commercials, jingle packages, studio rentals, radio syndication.

DEAN LANDSMAN RADIO SERVICES

135 East 54th Street, New York, NY 10022

CONTACT: Dean Landsman. **SERVICES:** Market research, promotion, sales assistance, talent coordination.

LAUGHING STOCK COMPANY

200 West 79th Street, New York, NY 10024

CONTACT: Megan Stine. **SERVICES:** Production and promotion in comedy features.

LOGOS UNLIMITED / 313-434-2712

P. O. Box 219, Ypsilanti, MICHIGAN 48197

CONTACT: Art Vuolo, Jr. **SERVICES:** Radio publication.

LPB, INC

520 Lincoln Highway, Frazer, PA 19355

CONTACT: Harry N. Larkin. **SERVICES:** Audio equipment.

TED MATERS PRODUCTIONS / 616-454-6288

1101 Ionia, N.W., Grand Rapids, MI

CONTACT: Ted Maters. **SERVICES:** Radio commercials, television commercials.

McCURDY RADIO INDUSTRIES, INC. / 716-854-6700

1051 Clinton Street, Buffalo, NY 14206

SERVICES: Broadcasting and audio equipment.

McGAVRIN-GUILD, INC. / 213-658-7072
6420 Wilshire Blvd., Los Angeles, CA 90048
CONTACT: Ralph Guild.

McMARTIN INDUSTRIES, INC. / 402-331-2000
CONTACT: Ray McMartin. SERVICES: Audio and broadcasting equipment.

THOMAS McMURRAY IDEAS / 704-364-4798
610 Shelton Street, Charlotte, NC 28211
CONTACT: Tom McMurray. SERVICES: Creators and managers of pension funds, format programming, jingles, promotion, radio programming.

MEDIA SERVICE CONCEPTS / 312-327-1010
441 West Belmont, Chicago, ILL 60657
CONTACT: Dr. Roger Skolnik. SERVICES: Radio programming, consulting and research. Rating research and shared audience reports.

MHL PRODUCTIONS, INC. / 815-758-2183
1135 Loren Drive, Dekalb, ILL 60115
CONTACT: Michael Lazar. SERVICES: Commercials, jingles.

CHARLES MICHELSON, INC. / 213-278-4546
9350 Wilshire Blvd, Beverly Hills, CA 90212
CONTACT: Charles Michelson. SERVICES: Old radio dramas (distributes).

ROBERT MICHELSON, INC. / 212-580-0254
135 West 87th Street, New York, NY 10024
CONTACT: Robert Michelson. SERVICES: Radio production, radio syndication.

MICRO-TRAK CORPORATION / 413-536-3551
620 Race Street, Holyoke, MA 01040
CONTACT: W. Stacey. SERVICES: Audio equipment.

MODULAR AUDIO PRODUCTION / 516-567-9620
50 Orville Drive, Airport Int. Plaza, Bohemia, NY 11716
CONTACT: Rick Bilmont. SERVICES: Audio equipment.

MORE MUSIC ENTERPRISES, INC. / 213-985-3300
5315 Laurel Canyon Blvd, N. Hollywood, CA 91607
CONTACT: Ron Lewis. SERVICES: Radio commercials, sells broadcast equipment and tape products, and supplies automated broadcast programming television commercials.

MOSELEY ASSOCIATES / 805-968-9621
111 Castilian Drive, Goleta, CA 93017
CONTACT: John A. Moseley. SERVICES: Broadcasting equipment.

TERRY MOSS PRODUCTIONS/LA AIR FORCE / 213-433-5020
2445 E. Third Street, Long Beach, CA 90814
CONTACT: Terry Moss. SERVICES: Jingles.

MUSIC BOX PRODUCTIONS / 212-677-6868

175 Fifth Avenue, New York, NY 10010

CONTACT: Arthur Cuff. SERVICES: Radio syndication.

THE MUSIC DIRECTOR PROGRAMMING SERVICE / 413-783-4626

Box 103, Indian Orchard, MASS 01151

CONTACT: Herb Jackson. SERVICES: Music supply service.

MUTUAL BROADCASTING SYSTEM / 703-685-2000

1755 South Jefferson Davis Highway, Arlington, VA 22202

CONTACT: Gary Worth. SERVICES: Mutual news service, programming formats, news spots, talk and music.

NATIONAL ALBUM COUNTDOWN / 213-769-6455

8321 Beverly Blvd, Los Angeles, CA 90048

CONTACT: Tim Robinson. SERVICES: Album countdown (record world magazines, top 30 albums and pick LP's), artist interviews.

NUCLEAR PRODUCTS COMPANY / 213-283-2603

P. O. Box 5178, El Monte, CA 91734

CONTACT: Chuck Evleth. SERVICES: Manufactures static elimination devices.

OBITS / 209-431-1502

366 West Bullard Avenue, Fresno, CA 93704

CONTACT: Dan O'Day. SERVICES: Comedy service.

O'CONNOR CREATIVE SERVICES / 213-769-7600

10850 Riverside, No. 402, N. Hollywood, CA 91602

CONTACT: Steve Brown. SERVICES: Radio producers, radio syndications.

OLDIES UNLIMITED

P. O. Box 389, Flushing, NY 11352

CONTACT: Shelly Wiltman. SERVICES: Oldies.

O'LINERS / 209-431-1502

366 West Bullard Avenue, Fresno, CA 93704

CONTACT: Dan O'Day. SERVICES: Comedy service and publication.

ORANGE COUNTY ELECTRONICS CORP., LTD. / 204-775-8151

1125 Empress Street, Winnipeg, Manitoba R3E 3H1

CONTACT: Michael A. Gillespie. SERVICES: Audio and control equipment.

EDMUND ORRIN / 209-431-3431

2786 W. Roberts, Fresno, CA 93711

CONTACT: Edmund Orrin. SERVICES: Radio comedy informatives, show business act material.

OVATION INCORPORATED / 312-729-7300

1249 Waukegan Road, Glenview, ILL 60025

CONTACT: Dick Schory. SERVICES: Commercials (radio and television), producers of multimedia presentations, publications, radio producer, record manufacturer, supplies audio/visual software and

hardware.

PAMS PRODUCTIONS / 800-228-2771, 214-827-0901

4141 Office Parkway, Dallas, TEXAS 75204

CONTACT: Bruce Collier. **SERVICES:** Commercials, jingles, production library (sound effects, production music and commercial concepts), radio contests, radio ID's, radio syndication, television syndication.

PAPERWORK SYSTEMS, INC. / 800-426-8872

Box 2000 A Street, Bellingham, WA 98225

CONTACT: Joseph D. Coons. **SERVICES:** Computer systems - radio and television.

PARASOUND, INC. / 415-673-4544

680 Beach Street, San Francisco, CA 94109

CONTACT: Sid Goldstein. **SERVICES:** Music compositions, station ID's.

PETERS PRODUCTIONS, INC. / 714-565-8511

8228 Mercury Ct., San Diego, CA 92111

CONTACT: Ed Peters. **SERVICES:** Commercials, jingle packages, radio syndication.

PIPPIN PLACE PRODUCTIONS / 918-682-2200

Box 1921, Muskegee, OKLAHOMA 74401

CONTACT: Leon Seifried. **SERVICES:** Country syndications.

PONEK FISHER ASSOC. / 415-383-1636

414 Pine Street, Mill Valley, CA 94941

CONTACT: Stefon Ponek or Stephen Fisher. **SERVICES:** Artist specials, special programming, automation voice tracking, commercial production consultation, holiday shows.

THE PROFIT CENTER / 214-638-6231

5415 Maple Avenue, Dallas, TEXAS 75235

CONTACT: Ralph Stachon. **SERVICES:** Audio and video productions (radio and TV), custom film strips, multimedia slide presentations, promotions (radio and TV), sales campaigns (radio and TV).

PROGRAM DATA SALES, INC. / 312-664-9119

233 E. Erie, Chicago, ILL 60611

CONTACT: Peter H. Wright. **SERVICES:** Audio and visual testings.

PROGRESSIVE RADIO NETWORK / 212-585-2717

Box 172, Bronx, NY 10451

CONTACT: Eric Riback. **SERVICES:** Radio production, radio syndication (nc:w blimp and sound advice).

PROVOCATIVE PROMOTIONS / 215-469-1109

6606 Sunset Blvd, Ste 202, Los Angeles, CA 90028

CONTACT: Chuck Simon. **SERVICES:** Disco promotions, disco tapes, public relations.

PUBLIC AFFAIRS BROADCAST GROUP / 213-550-7151
Box 48911, Los Angeles, CA 90048
CONTACT: Martin Bragg.

PULSE PACIFIC, INC. / 213-653-7733
6404 Wilshire Blvd, Los Angeles, CA 90048
CONTACT: Kenneth Gross. SERVICES: Rating service.

PULSE / 212-575-7966
1212 Avenue of the Americas, New York, NY 10036
CONTACT: Iris Pagan. SERVICES: Rating service.

PUNCHLINE
Box 48584, Los Angeles, CA 90048
CONTACT: Editor. SERVICES: Joke service.

RADIO ARTS, INC. / 213-841-0225
210 North Pass Avenue, Burbank, CA 91505
CONTACT: Philip B. Koener. SERVICES: Format service - automat-
ed and non-automated, and specials.

RADIO MUSICO / 213-855-0419
1011 N. Palm, No. 412, Los Angeles, CA 90069
CONTACT: Steven J. Gasper. SERVICES: Music research and record
market testing.

RADIO PROGRAMMING/MANAGEMENT / 313-358-1040
25140 Lahser Road, Southfield, MICH 48075
CONTACT: Thomas M. Krikorian. SERVICES: Format programming.

RADIO AND TV ROUNDUP PRODUCTIONS / 212-986-5707 (NY)
201-762-2755, / 18 W. 45th Street, New York, NY 10036
CONTACT: Bill Bertenshaw. SERVICES: Public service and affairs
programs.

RATW RADIO AND TV RATW PUBLISHING / 617-536-7625
110B Boylston Street, Boston, MASS 02215
CONTACT: Danny Lipman. SERVICES: Radio syndication and pro-
duction, TV syndication and production, publish "Rock Around The
World."

RCA BROADCAST SYSTEMS / 609-963-8000
Building 2-5, Front and Cooper Streets, Camden, NJ 08102
CONTACT: David Newborg. SERVICES: Broadcasting equipment.

RECORD RESEARCH, INC. / 414-251-5408
P. O. Box 200, Menomonee Falls, WISCONSIN 53051
CONTACT: William Hathaway. SERVICES: Billboard charts.

RECORD SOURCE INTERNATIONAL (A DIV OF BILLBOARD) /
212-764-7311 / 1515 Broadway, New York, NY 10036
CONTACT: Nancy Erlich. SERVICES: Record library.

RELEVANT PRODUCTIONS / 212-799-4455
1564 Broadway, 5th Floor, New York, NY 10036

CONTACT: Sam Chase. **SERVICES:** Radio program producer for public affairs and public service.

RICHMAN PRODUCTIONS / 213-985-4040

Box 442 S., N. Hollywood, CA 91606

CONTACT: Carry Mansfield. **SERVICES:** Oldies (bios and trivial).

ROCK BIO'S UNLIMITED/THE COUNTRY ALMANAC /

608-365-9884 / P. O. Box 978, Beloit, WISC 53511

CONTACT: Marc Kaplan. **SERVICES:** Publish programming aids for disc jockeys.

ROSS-GAFFNEY, INC. / 212-582-3744

21 West 46th Street, New York, NY 10036

CONTACT: Paul Burggraf. **SERVICES:** Audio services - duplication, mixing, music libraries, production, recording, sound effects and complete motion picture production and post-production services.

SCOTT ROSS SHOW / 607-347-4411

R.D. No. 2, Freeville, NY 13068

CONTACT: Jackie Brown. **SERVICES:** Religious syndication, public service programming.

RPM-RADIO PROGRAMMING AND MANAGEMENT, INC. /

313-358-1040 / 25140 Lahser Rd., Ste 232, Southfield, MICH 48075

CONTACT: Thomas Krikorian. **SERVICES:** Provides music for automated radio stations.

SANSUI ELECTRONICS / 212-779-5300

55-11 Queens Blvd, Woodside, NY 11377

CONTACT: Mr. LeBow. **SERVICES:** 4 channel broadcast encoders, installation and technical assistance.

SCHULKE RADIO PRODUCTIONS LTD. / 201-753-0444

3001 Hadley Road, South Plainfield, NJ 07080

CONTACT: Jim Schulke. **SERVICES:** Beautiful music syndicated format.

SEAWAY PRODUCTIONS / 216-241-0900

c/o Terminal Tower, Cleveland, OHIO 44113

SERVICES: Provides radio broadcast series.

SESAC, INC. / 212-586-3450

10 Columbus Circle, New York, NY 10019

CONTACT: Sidney H. Guber. **SERVICES:** Copyright organization.

SHOE PRODUCTION, INC. / 901-458-4496

485 N. Hollywood, Memphis, TN 38112

CONTACT: Charles Thomason. **SERVICES:** Musical and narrative spot production, sound track production, tape duplication.

SINTRONIC CORPORATION / 215-LA5-3700

705 Haverford Road, Bryn Mawr, PA 19010

CONTACT: Mr. Tyrrell. **SERVICES:** Equipment - transmitters.

THE SIU RADIO NETWORK / 618-453-4343

Southern Illinois University, Carbondale, ILL 62901

CONTACT: Richard B. Hildreth. **SERVICES:** Distribute public affairs programs.**ERIC SMALL AND ASSOCIATES / 415-441-0666**

680 Beach Street, Ste 315, San Francisco, CA 94109

CONTACT: Eric Small. **SERVICES:** Specialized audio (radio) equipment.**SOLTERS & ROSKIN PUBLIC RELATIONS / 212-867-8500 (NY)**

213-278-5692 (LA) / 62 W. 45th Street, New York, NY 10036 /

9255 Sunset, Los Angeles, CA 90069

SERVICES: Public relations.**SOUND COMMUNICATIONS, INC. / 213-652-3984**

8913 W. Olympic Blvd, Beverly Hills, CA 90211

CONTACT: Martin Lassman. **SERVICES:** National radio syndications.**THE SOURCE / 213-666-1406**

2816 Rowena Avenue, Los Angeles, CA 90039

CONTACT: Ed Poole. **SERVICES:** Rating service.**DAVE SPECTOR COMEDY / 312-751-0803**

48th Floor, John Hancock Center, 175 E. Delaware, Chicago, ILL 60611

CONTACT: Dave Spector. **SERVICES:** Comedy sheet.**SPECTRA SONICS / 801-392-7531**

770 Wall Avenue, Ogden, UTAH 84404

CONTACT: Gregory Dilley. **SERVICES:** Audio equipment (designs and manufactures).**ST. CLAIR PRODUCTIONS, LTD. / 416-922-4441**

24 St. Clair Ave West, Toronto, Ontario, CANADA M4V 1L6

CONTACT: Richard Loth. **SERVICES:** Commercial production, program syndication, production library and ID syndication.**STEREO RADIO PRODUCTIONS, LTD. / 201-753-0444**

3001 Hadley Rd, South Plainfield, N.J. 07080

SUMMIT PRODUCTIONS / 213-762-5544

6605 Ampere Avenue, N Hollywood, CA 91606

CONTACT: Mike LaRocque. **SERVICES:** Advertising, commercials, marketing, public relations, syndicated programming.**SUSQUEHANNA PRODUCTIONS / 717-843-9951**

140 E Market St, New York, NY 17401

CONTACT: Dick Drury. **SERVICES:** Feature syndications, jingles.**SYSTEMS MARKETING CORP. / 309-829-6373**

1005 W Washington St, Bloomington, ILL 61701

CONTACT: Pete Charlton. **SERVICES:** Audio equipment, broadcast equipment.

TAB BOOKS / 717-794-2191
P.O. Box 40, Blue Ridge Summit, PA 17214
SERVICES: Broadcast books on radio & TV.

TABER MFG. & ENG. CO. / 415-635-3831
2081 Edison Ave, San Leandro, CA 94577
CONTACT: Robert H. Kearns. **SERVICES:** Audio equipment.

WILLIAM B. TANNER CO, INC. / 901-320-4212
2714 Union Ave Extd, Memphis, TENN 38112
CONTACT: Jack Hernandez. **SERVICES:** Station IDs, Sales & production services.

BILL TAYLOR - COUNTRY CONSULTANTS / 714-629-4588, 623-3434 / 1636 S Reservoir, Pomona, CA 91766
CONTACT: Bill Taylor. **SERVICES:** Consults country formats.

THOMSON CSF / 203-327-7700
37 Brownhouse Rd, Stamford, CONN 06902
CONTACT: Bob Estony. **EQUIPMENT:** Manufacture of amplifiers and limiters.

TIME & FREQUENCY TECHNOLOGY INC. / 408-246-6365
3000 Olcott St, Santa Clara, CA 95051
CONTACT: C. Eckels. **EQUIPMENT:** Remote control equipment.

TM PRODUCTIONS / 214-634-8511
1349 Regal Row, Dallas, TEXAS 75247
CONTACT: Jerry Atchley. **SERVICES:** Advertising campaigns, commercials, custom music, film scoring, market research, radio IDs, sales consulting, TV IDs.

TM PROGRAMMING, INC. / 214-634-8511
1349 Regal Row, Dallas, TEXAS 75247
CONTACT: Ernie Winn. **SERVICES:** Production for automated radio ("beautiful rock").

TOTAL SERVICES INC. / 213-461-8168
6362 Hollywood Blvd, Hollywood, CA 90028
CONTACT: D. Alan Clark. **SERVICES:** Production syndicators, record service (singles).

TRAV / 404-873-1531
341 Ponce de Leon Ave NE, Atlanta, GEORGIA 30308
CONTACT: Bill Huie. **SERVICES:** Radio & TV spot, program and special productions, record production and promotion, syndicated radio programs.

RICK TROW PRODUCTIONS / 215-635-6200
7320 York Rd, Philadelphia, PA 19126
CONTACT: Betsy Sieracki, Rick Trow. **SERVICES:** Educational programs, film production, media services, promotions.

UMC ELECTRONICS CO / 203-288-7731

460 Sackett Point Rd, No Haven, CONN 06473

CONTACT: Allen J. Shaftel. **EQUIPMENT:** Broadcast equipment.

UNDERWOOD-McCLAIN & ASSOCIATES / 503-232-2216

516 SE Morrison, Weatherly Bldg, 10th Flr, Portland, OR 97214

CONTACT: Joseph A. Weber. **SERVICES:** Commercial production, jingle packages, radio syndication (R&B).

UNITED PRESS INTERNATIONAL / 212-MU2-0400

220 E 42nd St, New York, NY 10017

CONTACT: William B. Ketter. **SERVICES:** Audio service, broadcast wire.

UNITED TAPES OF AMERICA / 303-242-0405

Box 1193, Grand Junction, CO 81501

CONTACT: Steve Schmidt. **SERVICES:** Automation music service, commercial production, jingle production.

U.S. PIONEER ELECTRONICS CORP / 201-935-4300

75 Oxford Dr, Moonachie, N.J. 07074

CONTACT: John Brozda. **EQUIPMENT:** Broadcasting equipment.

JAMES WALSH & ASSOCIATES / 317-638-1939

1463 Shannon Ave, Indianapolis, IND 46201

CONTACT: James Walsh. **SERVICE:** Format taping.

WATERMARK, INC. / 213-980-9490

10700 Ventura Blvd, N Hollywood, CA 91604

CONTACT: Steve Aitken. **SERVICE:** Radio production and distribution (series).

MARTIN WOLF /

9830 Willow Creek Rd, San Diego, CA 92131

CONTACT: Richard Oliver. **SERVICES:** Automation system.

WORONER PRODUCTIONS / 305-945-5465

1995 NE 150th St, N Miami, FLA 33181

CONTACT: Murray Woroner. **SERVICES:** Commercial production, radio specials.

ED YELIN ENTERPRISES / 213-851-6377

3518 Cahuenga West No. 305, Hollywood, CA 90068

CONTACT: Ed Yelin. **SERVICES:** Jingles, radio commercials, station IDs for all media.

ZBS MEDIA / 518-695-6406 and 695-3960

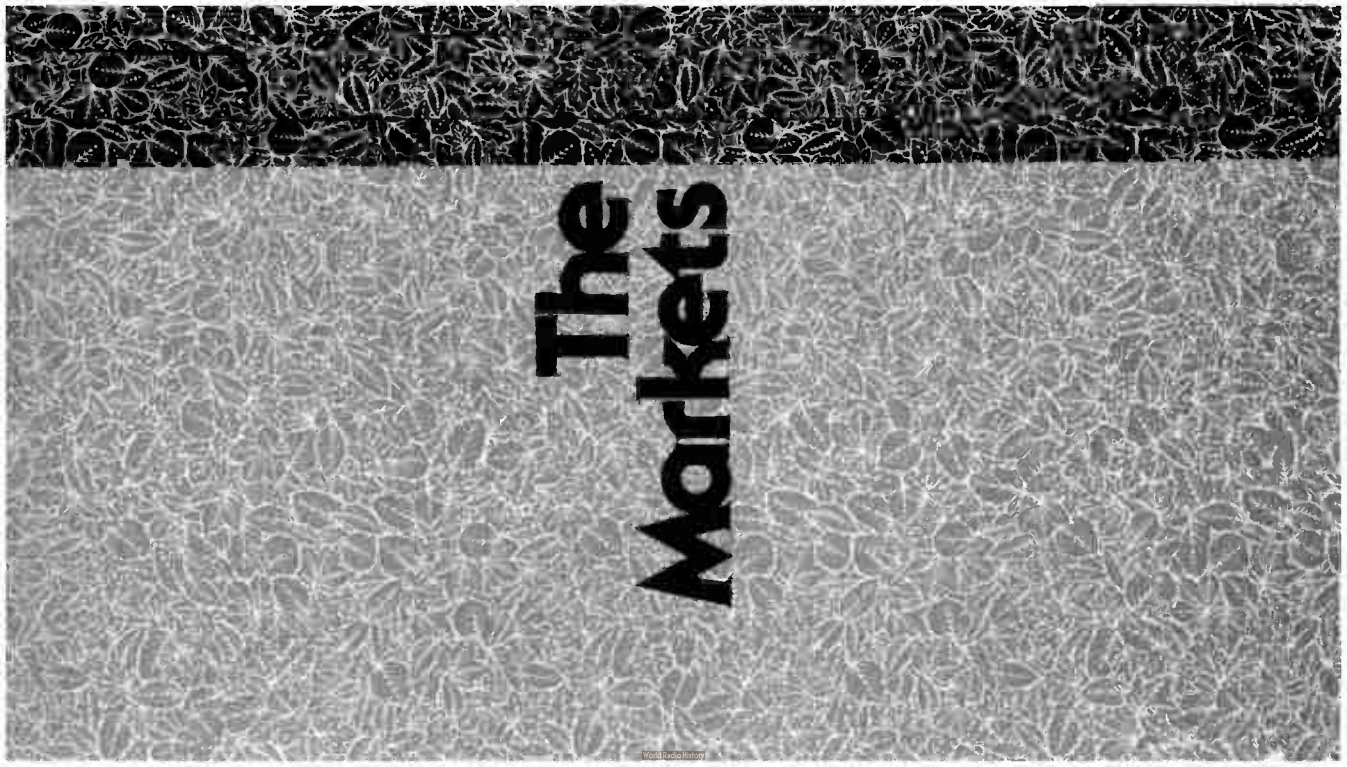
Rd 1, Fort Edward, NY 12828

CONTACT: Ken Zoan, Tom Lopez. **SERVICES:** Tape programs.

ZOUNDS / 609-429-4482

24 Bellevue Ave, Haddonfield, N.J. 08033

CONTACT: Frank Knight. **SERVICES:** Commercials (radio & TV), radio production.



The Markets

AKRON, OHIO

RANK - 54. POPULATION: Metro 553,900/Total 2,477,500 [Black 8%] **ECONOMY:** The home of the rubber industry. Diversified mix of industries including research and service, chemicals, metals. Also a trucking center. **HOME OF:** Eleven colleges within a 30-mile radius, including Kent State. **RECOMMENDED ACCOMMODATIONS:** Cascade Holiday Inn (downtown), Imperial House (near airport). **SPECIAL PLACES OF INTEREST:** E. J. Thomas Performing Arts Hall, World Series of Golf Championship, All American Soap Box Derby. **COST OF LIVING:** Regular gasoline 56c; two bedroom apartment (unfurnished) \$205; state sales tax 4%; city income tax 1.5%; state income tax 1½ to 3½ %. **GRASS:** Pretty lax attitude overall. **SUMMARY:** Akron could definitely be called a hot bed of sports. Professional teams include baseball, basketball, football, hockey, tennis and bowling. In fact, a Bowling Hall of Fame has just recently been completed here and the World Series of Bowling is held here. The universities are also very competitive in sports amongst themselves. At least 35% of the people who attend professional functions in nearby Cleveland are from the Akron-Canton area. The median age is 18-40. Good clubs for Akron are Ramon's and Red's. For restaurants the Wine Merchant (very small, elaborate, expensive) and The Tangier (business exec hangout) are recommended. Also, after hours (2AM on) the favorite place for breakfast is called Around The Clock. For a more down-to-earth atmosphere and "great food" there is a little dive called The Diamond Grill (steaks). The Coliseum (between Akron and Cleveland) seats up to 23,000 people and the Blossum Music Center (18,000 seats) is the summer concert spot. Akron is divided in musical tastes....West-Rock n' Roll; Southmore Country; North Akron-MOR and Blues; East-almost all Soul. Interesting that two of the highest rated radio stations in this market are located in Cleveland.

AM

WAKR	1590	MOR
WCUE	1150	Top 40
WHLO	640	News
WKNT	1520	MOR/Black
WSLR	1350	Modern Country

FM

WAEZ	97.5	Beautiful
WKDD	96.5	AOR
WKNT	100.1	MOR/Black
WDBN		Beautiful



ALBANY, SCHENECTADY, TROY, N.Y.

RANK - 44. POPULATION: Metro 748,000/Total 1,262,400 [Black 23,010]. **ECONOMY:** Some of the largest industries are General Electric, Ford Motor Co., Industrial Fabrics, Communications Equipment. **HOME OF:** 17 colleges and universities which cover such specialties as Medical, Law, Pharmacy and Technological Research. **RECOMMENDED ACCOMMODATIONS:** Holiday Inn (near airport), Sheraton Hotel (downtown). **SPECIAL PLACES OF INTEREST:** (to name only a few) Saratoga Spa, Albany Institute of History and Art. **COST OF LIVING:** Regular gasoline 55.9c; one bedroom apt (furnished) \$300 (unfurnished) \$225; state sales tax 8% (Schenectady, Troy 4%). **GRASS:** Use with caution. **SALARIES:** Disc Jockeys average from approximately \$165 to \$350 per week. **SUMMARY:** Albany is the capitol of the Empire State. The whole state government complex is here (Rockefeller built it....."It's like a palace."). Port of Albany is a world port. The people are conservative and that includes the colleges too. Saratoga, about 40 miles up the road, provides most of the entertainment with the horse racing season and concerts in the summer. The two favorite restaurants are Gideon Puttnam (also a hotel) and The Country Gentleman. Near all three cities is the perverbial hotel strip with the Turf Inn (also has a club which is a favorite of the locals) and the usual chains. There is a relatively new place called The Fountains that brings in groups like the Platters, etc. But otherwise there is no real hot spot for live entertainment. It seats about 600 people. People in radio don't spend much time together because it's such a competitive market within itself.

AM

WABY	1400	News
WGy	810	Adult Contemp
WHAZ	1330	Religious
WOKO	1460	Country
WPTR	1540	Top 40
WQBK	1300	Talk
WROW	590	Beautiful
WTRY	980	Top 40
WWWD	1240	Top 40

FM

WFLY	92.3	Top 40
WGFM	99.5	Adult Contemp
WGNA	107.7	Modern Country
WHRL	103.1	Beautiful
WHSB	106	Beautiful
WQBK	103.9	AOR
WROW	95.5	Beautiful
WWOM	100.9	Beautiful



ALBUQUERQUE, N.M.

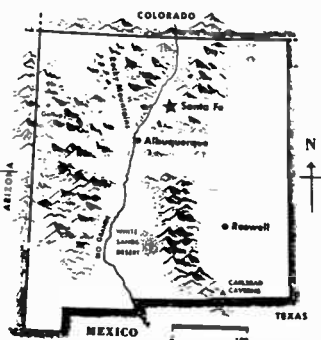
RANK - 91. POPULATION: Metro 306,100/Total 506,700 [Black 4%, Spanish/American 35%, Other 15%]. **ECONOMY:** Sandia Corp (nuclear study), electronics industry and Levi-Strauss are the major industries, Tourism. **HOME OF:** University of New Mexico, University of Albuquerque, Kirtland Air Force Base. **RECOMMENDED ACCOMMODATIONS:** Hilton, Albuquerque Inn (downtown), Marino Hotel (airport), Holiday Inn, Sheraton Old Town. **SPECIAL PLACES OF INTEREST:** Sandia Peak Tramway (longest aerial tramway in North America), Old Town, Sandia Mountains (skiing). **COST OF LIVING:** Regular gasoline 57c; one bedroom apt (unfurn) \$180 (furn) \$210; state sales tax 4%. **GRASS:** Because of college influence there it's sort of okay. **SALARIES:** Disc jockeys average from approximately \$125 to \$500 per **SUMMARY:** Albuquerque is one of the oldest metropolitan cities in the nation. The Spanish and Indian cultural heritage of the city is evident everywhere. The people are conservative although median age is relatively young due to the colleges and Air Force Base. It is fairly regular stop-off for Tours (groups) and facilities for concerts are Johnson Gym and University Stadium. A couple of suggested places to wine and/or dine are Al Monti's (French), La Hacienda and High Noon in Old Town, and Elliot's Nest is the disco for the area.

AM

KABQ	1350	Spanish
KAMX	1520	Spanish
KDAZ	730	Country [SPan]
KNWZ	1150	News
KKIM	1000	Religious
KOB	770	MOR
KPAR	1190	Beautiful
KQEO	920	Top 40
KRKE	610	Top 40
KRZY	1450	Country
KZIA	1580	Talk

FM

KHFM	96.3	Classical
KMYR	99.6	AOR
KOB	93.3	Beautiful
KPAR	100.3	Beautiful
KRKE	94.1	Modern Country
KRST	92.3	AOR



ALLENTOWN-BETHLEHEM-EASTON, PA

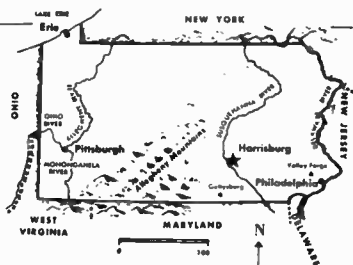
RANK - 60. POPULATION: Metro 510,000/Total 614,400 [Ethnic 8%]. **ECONOMY:** Major industries are Mack Truck, Bell Labs, Martin Guitars, Bethlehem Steel, Dixie Cups, Schaeffer Breweries, Kraft Foods. **HOME OF:** Lafayette University, Lehigh University, Muhlenberg College, Penn State, Lehigh & Northampton College. **RECOMMENDED ACCOMMODATIONS:** Holiday Inn East & West (airport), Sheraton Motor Inn (downtown). **SPECIAL PLACES OF INTEREST:** Historic Bethlehem (founded 50 yrs before the revolution), Liberty Bell Shrine, Rose Gardens. **COST OF LIVING:** Regular gasoline 55.9c; one bedroom apt (furn) \$210 (unfurn) \$175; state sales tax 6%. **GRASS:** Relatively loose. **SALARIES:** Disc jockeys average from approximately \$120 to \$195 per week. **SUMMARY:** This is the third largest population area in Pennsylvania. There is a higher-than-average median age made evident by the radio stations that dominate the market. Radio here is greatly influenced by New York City and Philly, both being about 100 miles away. Lehigh is the major concert college. A couple of the most attended clubs are Phase 5, The Mirage, The Library and R.A.'s Place. In the last ten years there has been an influx of people that has balanced the once obvious "Pennsylvania Dutch" background attitude.

AM

WAEB	790	Adult Contemp
WCRV	1580	Modern Country
WEEX	1230	Adult Contemp
WEST	1400	Talk
WGPA	1100	Solid Gold
WHOL	1600	Country
WKAP	1320	Adult Contemp
WSAN	1470	AOR

FM

WEZV	95.1	Disco
WFMZ	100.7	Varied/Talk
WLEV	96.1	Hit Parade
WQQQ	99.9	Beautiful
WXKW	104.1	Beautiful



AMARILLO, TX.

RANK - 190. POPULATION: Metro 124,400/Total 347,800 [Black 6,784, Spanish/American 8,205(Metro)]. **ECONOMY:** Iowa Beef Processing, American Smelting & Refinery, Bell Helicopters, Levi-Strauss, Cattle Feeding Industry. **HOME OF:** West Texas State, Amarillo Jr. College, Texas State Tech., West Texas State University. **RECOMMENDED ACCOMMODATIONS:** Hilton Inn, Villa Inn, Howard Johnson's (all between airport and city). **SPECIAL PLACES OF INTEREST:** Helium Monument, Art Center, New Discovery Center (just opened), State Park. **COST OF LIVING:** Regular gasoline 50c; one bedroom apt (furn) \$180-\$200 (unfurn) \$150; tax 5%. **GRASS:** Up-tight (1 oz misdemeanor). **SALARIES:** Disc jockeys average from approximately \$600 to \$1600 per month. **SUMMARY:** The people are conservative with an average median age. The market is getting more competitive for radio as the city is growing consistently. Some of the recommended places to hit if you have reason to be there are Rhett Butler's Restaurant (expensive), a club called Fuzzies (some live music), and Cross Timbers Restaurant. Sports are not a major interest here although they do have a minor baseball team. There is some good fishing in the area and the weather lends itself to being outdoors comfortably.

AM

KCAN	1510	Country
KDJW	1010	Modern Country
KGNC	710	MOR
KIXZ	940	Top 40
KPUR	1440	Top 40
KQIZ	1360	Adult Contemp
KZIP	1310	Country

FM

KBUY	94.1	Country
KGNC	97.9	Beautiful
KQIZ	93.1	
KWAS	101.9	Religious



ALTOONA, PA.

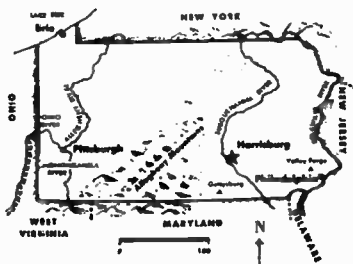
RANK - 208. POPULATION: Metro 135,356/Total 485,300. **ECONOMY:** Conrail (handles the entire rail system), Sports Wear Factory and agriculture. **HOME OF:** Penn State University. **RECOMMENDED ACCOMMODATIONS:** With the airport about 21 miles away the closest to all is Sheraton Motor Inn. **PLACES OF INTEREST:** Horseshoe Curve, Baker Mansion. **COST OF LIVING:** Regular gasoline 52.9c; one bedroom apt (unfurn) \$125; state sales tax 6%; state income tax 2%. **SALARIES:** Disc jockeys average from approximately \$150 to \$200 per week. **SUMMARY:** Altoona is situated in a valley which makes the entire area scenically beautiful with clean air. The people are conservative, generally. The market is getting more competitive in radio causing an upswing in interest here. A couple of places to go when you're there are Club Fuzzies (live music & seats about 350), The Playmore (seats 300), Rhett Butler's (expensive), and Cross Timbers. The only problem the people are concerned with now is housing. Old projects are not re-building fast enough.

AM

WFBG	1290
WJSM	390
WKMC	1370
WRTA	1240
WVAM	1430

FM

WFBG	98.1
WHGM	103.9
WJSM	99.7
WVAM	100.1



ANCHORAGE, ALASKA

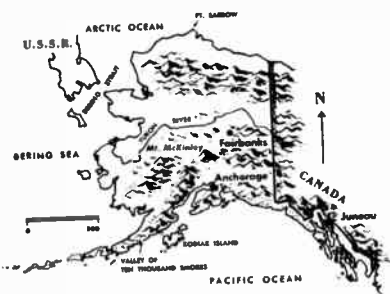
RANK - 198. POPULATION: Metro 132,900/Total 161,000. **ECONOMY:** Shifting from dependence on government and military funding to private industry. Oil is the biggest factor in area development. **HOME OF:** Alaskan Air Command's Elmendorf Air Force Base, Fort Richardson. **RECOMMENDED ACCOMMODATIONS:** The Convention Center of the North. Many could be recommended. **SPECIAL PLACES OF INTEREST:** Everything from ice fishing to skiing. Winter is the social season. **COST OF LIVING:** One bedroom apt (furn) \$350 (unfurn) \$300. **SUMMARY:** With the economy shifting to private industry the growth of the city is intense. The people are very straight ahead in attitude, in general, and the whole feeling makes evident a definite direction. Rental units are scarce and it is anticipated that they will eventually be non-existent.

AM

KBYR	700	Adult Contemp
KENI	550	Top 40
KFQD	750	MOR
KHAR	590	Top 40
KYAK	650	Country

FM

KNIK	105.5	Adult Contemp
KGOT	101.3	Top 40
KHAR	103.9	Beautiful



ANN ARBOR, MICH.

RANK - 139. **POPULATION**: Metro 234,103/Total 109,000 [Black 7%, Other 2%]. **ECONOMY**: Aerospace research centers, private non-manufacturing, Ford & Chrysler plants. **HOME OF**: University of Michigan and at least 4 other colleges or jr colleges. **RECOMMENDED ACCOMMODATIONS**: Briarwood Hilton (airport), Campus Inn, Holiday Inn (downtown). **COST OF LIVING**: Regular gasoline 56c; one bedroom apt (furn) \$250 (unfurn) \$200; state sales tax 4%; state income tax 4.6%. **GRASS**: Five dollar law/fairly loose/they have a hash bash once a year. **SALARIES**: Disc jockeys average from approximately \$125 to \$225 per week. **SUMMARY**: A defined college town the people are sophisticated due to such a high percentage being employed by the universities. The stations here have to be concerned with Detroit as some of the stations come in to Ann Arbor loud and clear. There are many discos but a few of the most popular are Zelda's Green House and The Blue Frogge. There are also several good restaurants here (many ethnic) and recommended are The Old Heidelberg, Bimbo's (pizza), The Victors (at the Campus Inn), Webbers Inn (prime rib). The median age here is 25 with such a large percentage of the population made up of students.

AM

WAAM	1600	Top 40
WNRS	1290	Country
WPAG	1050	Talk (MOR)
WSDS	1480	Modern Country
WYFC	1520	Religious

FM

WPAG	107.1	Same as AM
		Country at night
WIQB	102.9	AOR



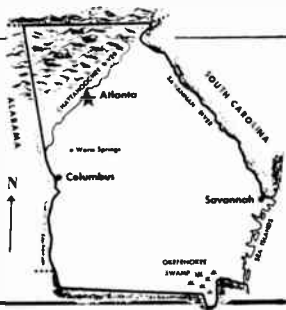
ATLANTA, GA.

RANK - 18. POPULATION: Metro 1,383,000/Total 2,028,400 [Ethnic 22.3%]. **ECONOMY:** Retail and wholesale trades are the major industries. Manufacturing is next including textiles, apparel, furniture, paper products, machinery and food products. There is also Lockheed of Georgia. **HOME OF:** Over 70 private schools and 30 degree-granting colleges, Jr colleges and universities as well as 3 vocational-technical schools. Also Dobbins Air Force Base. **RECOMMENDED ACCOMMODATIONS:** Peachtree Plaza, Atlanta Hilton (downtown), Holiday Inn, Hyatt Regency (near airport), Omni International Hotel. **SPECIAL PLACES OF INTEREST:** Six Flags, Stone Mountain, The World of Sid & Marty Croft, High Museum of Art, Theatre of the Stars, Chattahoochee River for rafting or canoeing. **COST OF LIVING:** Regular gasoline 59c; one bedroom apt (unfurn) \$170; state sales tax 3%; state income tax 1% to 6%. **GRASS:** Pretty up-tight. **SALARIES:** Disc jockeys average from approximately \$18,000 to \$30,000 per year. **SUMMARY:** Atlanta is the state capitol and one of the fastest growing cities in the U.S. The median age is about average. The main clubs (discos have taken over here) are Xandua, Cisco's, Reflections, Bristols (live bands) and Coolies Electric Ball Room (live music). The main concert halls are The Omni (17,000), The Civic Center (5,500), and The Fabulous Fox (4,500). Some of the restaurants recommended are Mimi's, The Sandpiper and Gregories.

AM

WAOK	1380	R&B
WAVO	1420	Religious
WCHK	1290	Country
WCOB	1080	Beautiful
WFOM	1230	Top 40
WGKA	1190	Classical
WGST	920	Adult Contemp
WGUN	1010	Religious
WHN	970	MOR
WQAK	1310	Jazz
WQXI	790	Adult Contemp
WRNG	680	Talk
WSB	750	News
WSSA	1570	Modern Country

WXAP	860	Jazz
WYNX	1550	Religious
WYZE	1480	Solid Gold
WPLO	590	Country
FM		
WBIE	101.5	Country
WCHK	105.5	Same as AM
WKLS	96.1	AOR
WLTA	99.7	Beautiful
WPCH	94.9	Beautiful
WPLO	103.3	Country
WQXI	94.1	Adult Contemp
WSB	98.5	Beautiful
WZGC	92.9	Top 40



AUSTIN, TEXAS

RANK - 92. **POPULATION:** Metro 303,600/Total 402,200 [Latin 14.9%, Other 11.9%]. **ECONOMY:** Financier thriving - land development. **HOME OF:** University of Texas, St. Edwards University, Huston-Tillotson, and several colleges and business schools. **SPECIAL PLACES OF INTEREST:** Moonlight Tower (installed 1885). **GRASS:** Extremely liberal. **SALARIES:** Disc jockeys average from approximately \$550 to \$1500 per month. **SUMMARY:** Austin has been like a little San Francisco (musically) for the last five years at least. A lot of groups hang out there and comfortably. Most of the people there are in land development and financiers for numerous projects. The music business has contributed a lot to the growth of Austin. A place you just can't miss is the Hotel Driscoll (also Restaurant). It's been kept in tact since the early 1800's. There are several places where you can catch live bands. A couple of the most popular are the Armadilla Club, Castle Creek (nice small club), just to name a couple. The area is beautiful, sort of nestled in the Texas Hill Country. A fun place to be.

AM

KIXL	970	Solid Gold
KLBJ	590	MOR
KNOW	1490	Top 40
KOKE	1370	Modern Country
KVET	1300	Country

FM

KASE	100.7	Beautiful [TM]
KHFI	98.3	Top 40
KLBJ	93.7	AOR
KOKE	95.5	Progressive Country
KRMH	103.7	Top 40



BAKERSFIELD, CA.

RANK - 105. **POPULATION:** Metro 277,300/Total 436,300 [Spanish 15%, Black 8%]. **ECONOMY:** Oil, agriculture (No. 2 in national farm income). **HOME OF:** Cal State Bakersfield, Bakersfield College. **RECOMMENDED ACCOMMODATIONS:** Bakersfield Inn, Hilton Inn, Roadway. **SPECIAL PLACES OF INTEREST:** Lake Isabella, Kern River, Wine Tasting Rooms. **COST OF LIVING:** Regular gasoline 53.9c; one bedroom apt (furn) \$190 (unfurn) \$165; state sales tax 6%. **GRASS:** Up-tight. **SALARIES:** Disc jockeys average from approximately \$500 to \$900 per month. **SUMMARY:** The people are very conservative and once settled in here they never seem to want to leave. When the stock market crash in '29 happened and the recent recession hit, neither really affected Bakersfield because it's so self-contained. La Mucchi's Tam O' Shanter (bar & food) is a regular stop-off for record and radio people. A couple of other places are The Mexicali, Bakersfield Inn and Maison Jausaud. Otherwise, it's a pretty straight atmosphere.

AM

KAFY	550	Top 40
KBIS	970	Country
KERN	1410	Top 40
KGEE	1230	Talk
KLYD	1350	MOR
KMPC	1560	News
KUZZ	800	Mod Country
KWAC	1490	Spanish

FM

KHIS		Religious
KGFM	101.5	Adult Contemp
KLYD	94.1	MOR
KUZZ	107.9	Mod Country



BALTIMORE, MD.

RANK - 14. POPULATION: Metro 1,725,200/Total 2,851,300 [Black 22.2%]. **ECONOMY:** Steel is the major industry here. Other important industries include shipbuilding, sugar refining, apparel, meat-packing, missiles, etc. **HOME OF:** University of Maryland, John Hopkins University and several colleges. **RECOMMENDED ACCOMMODATIONS:** Many major chains. **SPECIAL PLACES OF INTEREST:** Fort McHenry (where Francis Scott Key wrote the words to the national anthem), Baltimore and Ohio Railroad was chartered here in 1827 and still running, the Preakness Festival in the spring. **COST OF LIVING:** Regular gasoline 52.9c; one bedroom apt (furn) \$200 (unfurn) \$225; state sales tax 4%; state income tax varies. **GRASS:** Cool it! **SALARIES:** Disc jockeys average from approximately minimum wage to \$20,000 per year. **SUMMARY:** The city is one of mixed atmospheres. The people are very conservative and you can forget the night life. There is one section called "The Block," the home of the best known burlesque houses and bars in the country and once you've seen it, that's it. There are a couple of places you can hit while there like The Palace and The Venus. For clubs and restaurants try Housners, The Chesapeak (sea-food) but the main interest of the population seems to be The Orials (pro team) and beer. Most of the real action is in Washington, D.C. just about 40 miles away.

AM

WAVE	860	AOR
WBAL	1090	MOR
WBMD	750	AOR
WCAO	600	Adult Contemp
WEBB	1360	Black
WFBR	1300	Adult Contemp
WISZ	1590	Mod Country
WITH	1230	Soft AOR
WSID	1010	R&B Oldies
WTOW	1570	Religious
WWIN	1400	Black

FM

WBAL	97.9	News
WCAO	102.7	Adult Contemp
WDJQ	104.3	Top 40
WISZ	95.9	Mod Country
WKTK	105.7	AOR
WLIF	101.9	Beautiful
WLPL	92.3	Top 40
WMAR	106.5	MOR
WPDC	93.1	Country
WRBS	95.1	Religious



BEAUMONT-PORT ARTHUR-ORANGE, TX.

RANK - 99. POPULATION: Metro 286,900/Total 375,900 (Black 21%). **ECONOMY:** The Texas Oil Empire controls the economy and insurance. **HOME OF:** Lamar State University, Port Arthur College. **SPECIAL PLACES OF INTEREST:** The Southeast Texas State Fair. **COST OF LIVING:** Regular gasoline 55c; one bedroom apt (unfurn) \$190, very few furnished available; state sales tax 5%. **GRASS:** Take care! **SALARIES:** Disc jockeys average from approximately minimum to \$1200 per month. **SUMMARY:** The people are extremely conservative with a major influence coming from the Baptists in this part of the "Bible Belt." The real claim to fame is that this is where Janis Joplin was raised (Beaumont). There's really not a whole lot of action in these particular cities but Houston is just about 80 miles east and across the line in Louisiana there are many clubs and activity is abundant. The Steak n' Ale is just about the only place that radio and record people hang out here.

AM

KAYC	1450	Top 40
KJET	1380	Black
KLVI	560	Adult Contemp
KOGT	1600	Country
KOLE	1340	Top 40
KPAC	1250	Block/Progressive
KTRM	990	Country
KYKR	1510	Progressive Country

FM

KAYD	97.5	Prog AOR
KBPO	94.1	Beautiful
KOBS	104.5	Adult Contemp
KPAC	98.5	Beautiful
KTRM	95.1	Religious
KWIC	108.0	Top 40
KYKR	93.3	Progressive Country



BILOXI-GULFPORT, MISS.

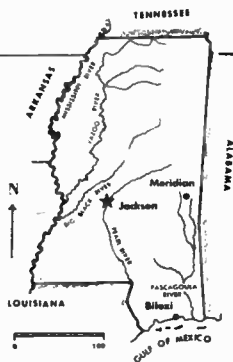
RANK - 179. **POPULATION:** Metro 46,497/Total [Ethnic 17%]. **ECONOMY:** Tourism, Keesler AFB, Seafood Industry, Shipbuilding, Steel Works, Government 70% of income. **HOME OF:** Keesler AFB (over 20,000 personnel). **RECOMMENDED ACCOMMODATIONS:** Magnolia Hotel (built in 1847), Hilton, Sheraton. **SPECIAL PLACES OF INTEREST:** Old French House, Beauvoir (last home of Jefferson Davis), Biloxi Lighthouse, Seafood Industry Trail, Magnolia Hotel Museum, and many others. **COST OF LIVING:** Regular gasoline 56c-63c; one bedroom apt (furn) \$175 (unfurn) \$146; state sales tax 5%; state income tax 3% on first \$5,000, 4% on rest; no industrial tax. **GRASS:** Strict. **SALARIES:** Disc jockeys average from approximately \$125 to \$190 per week. **SUMMARY:** Biloxi is one of the oldest cities in the U.S., predating Mobile and New Orleans. The people are very traditionalized and take pride in keeping it that way. There are numerous places to see since so much of the city has been kept in tact from it's beginning. The Gulf Coast Colosium (seats 10,000) is due to open next summer and will be an excellent facility. The Sanger Theatre (seats 1245) and The Buena Vista Hotel (1500) are good existing facilities. If you want to take a friend to dinner try The Old French House (tons of atmosphere) and for clubs try Club 21, The River Queen (in the Sheridan), The Gringos Room, to name a few.

AM

WGCM	1240	MOR
WGUF	1130	Country
WIGG	1420	Block
WLOX	1490	Adult Contemp
WROA	1390	Top 40
WVMI	570	Modern Country

FM

WQID	93.7	Top 40
WROA	107.1	Beautiful
WTAM	102.3	Black



BIRMINGHAM, ALA.

RANK - 45. **POPULATION:** Metro 630,700/Total 1,375,400 [Black 42%, Other 20%]. **ECONOMY:** Distribution center of cotton. Steel industry, considered the industrial city of the south. **HOME OF:** University of Alabama, Sanford University, and 11 colleges. **RECOMMENDED ACCOMMODATIONS:** Kahler Plaza, Hyatt House, Sheraton. **SPECIAL PLACES OF INTEREST:** Vulcan (world's largest iron statue), Botanical Gardens. **COST OF LIVING:** Regular gasoline 52c; one bedroom apt (furn) \$220 (unfurn) \$180; state sales tax 6%; state income tax 5%; occupational tax 1%. **SALARIES:** Disc jockeys average from approximately \$120 to \$250 per week. **SUMMARY:** The people are southern conservative with a strong undercurrent of liberal young. The arts are emphasized. The climate is moderate and it's three hours to the Gulf. The city is about 156 miles from Atlanta.

AM

WAPI	1070	Adult Contemp
WATV	900	Talk
WBUL	1220	Black
WCRT	1260	MOR
WENN	1320	R&B
WERC	960	Top 40
WJLD	1400	Black
WLPH	1480	Religious
WSGN	610	Top 40
WVOK	690	Adult Contemp
WYAM	1450	Country
WYDE	850	Modern Country

FM

WAPI	94.5	Hit Parade
WDJC	93.7	Religious
WENN	107.7	R&B
WERC	106.9	AOR
WQEZ	96.5	Beautiful
WZZK	104.7	Modern Country



BOSTON, MASS.

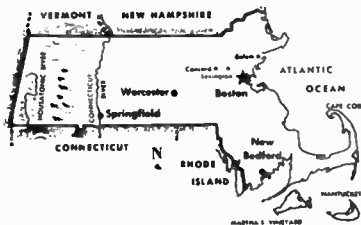
RANK - 6. POPULATION: Metro 2,972,800/Total 5,646,400. **ECONOMY:** Chief U.S. wool market and fishing port, textile, meat-packing, electrical equipment, iron and steel products, chemicals and beverages. **HOME OF:** Harvard, M.I.T., Tufts, Boston University and many more. **RECOMMENDED ACCOMMODATIONS:** There are over 49 hotels equipped to handle conventions. Hyatt Regency, Colonnade, Sheraton. **SPECIAL PLACES OF INTEREST:** Tea Party Ship and Museum, 8 other museums (at least), New England and Boston Zoo. **COST OF LIVING:** Regular gasoline 60c; one bedroom apt (unfurn) \$275; state sales tax 8%; state income tax 5%. **GRASS:** Loose. **SALARIES:** Disc jockeys average approximately \$275 to \$400 per week. **SUMMARY:** Boston, "The Birthplace of American Industry," is the state capitol. It is the nearest leading Atlantic Port to Europe and Cape Cod is just an hour away for summer resorting. The seasons change drastically so beware if you go through during the winter. Being a big concert town the two largest facilities are The Boston Garden and The Music Hall. Some of the clubs to hit are The Kenmore (disco), Whimseis (disco), and The Daisy (bar). Recommended restaurants, Anthony's Pier 4, Lochober's and Joseph's (French). The cost of living here is third highest in the country excluding Hawaii and Alaska.

AM

WBZ	1030	Adult Contemp
WCAP	980	MOR
WCAS	740	AOR
WCCM	800	MOR
WCOP	1150	Modern Country
WEEI	590	News
WEZE	1260	Beautiful
WHDH	850	Contemp
WILD	1090	Black
WHET	1330	Gold
WKOX	1190	MOR
WLLH	1400	Top 40
WMEX	1510	Talk/Sports
WRKO	680	Top 40
WRYT	950	Religious
WUNR	1600	Ethnic

FM

WBCN	104.1	AOR
WBZ	106.7	Top 40
WCGY	93.7	Top 40
WCOP	100.7	Country
WCOZ	94.5	AOR
WCRB	102.5	Classical
WEEI	103.3	MOR
WJIB	96.6	Beautiful
WROR	98.5	Solid Gold
WVBF	105.7	Top 40
WWEL	107.9	Beautiful



AGUSTA, GA.

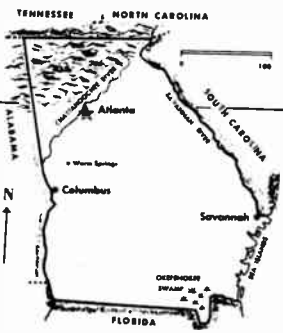
RANK - 125. **POPULATION:** Metro 220,600/Total 341,300. **ECONOMY:** Medical Centre, Continental Can (paper products), textiles, Kendall (hospital supplies) and many diversified industries coming in. **HOME OF:** Medical College of Georgia, Augusta College, Paine College. **RECOMMENDED ACCOMMODATIONS:** Continental Masters Host Inn (airport), Executive House of Augusta (downtown). **SPECIAL PLACES OF INTEREST:** Confederate Powder Works, National Tournament Golf Course. **COST OF LIVING:** Regular gasoline 55.9c; one bedroom apt (furn) \$145 (unfurn) \$125; state sales tax 3%; county tax 1%. **GRASS:** Relatively lax (over 1 oz felony). **SALARIES:** Disc jockeys average from approximately \$90 to \$300 per week. **SUMMARY:** The people of Augusta are conservative and the influence of the colleges and medical schools gives the city an academic atmosphere. The city is industrially wealthy growing in leaps and bounds. It's a very competitive market mostly with Top 40 stations. Some of the favorite places to go are The Thunderbird Inn Restaurant and The Executive House Restaurants. Also, The Town Tavern and The Man of War Lounge is the place with live music.

AM

WAKN	990	Top 40
WAUG	1050	Gospel
WBBQ	1340	Top 40
WBIA	1230	Adult Contemp
WFNL	1600	Modern Country
WGAC	580	MOR
WGUS	1380	Country
WLOW	500	MOR
WRDW	1480	R&B
WTHB	1550	R&B
WVAP	1520	Country

FM

WAUG	105.7	Top 40
ABBQ	104.3	Top 40
WGUS	102.3	Easy Listening
WLOW	95.9	MOR
WNEZ	99.1	Easy Listening
QZZQ	103.1	Hit Parade



THE ALBUM THAT EVERYONE IS
TALKING ABOUT



(B 7000)



THE ALBUM THAT EVERYONE IS PLAYING

THE ALBUM TITLED PEABO INCLUDES THE HIT SINGLE UNDERGROUND MUSIC (B 701)

BulletTM

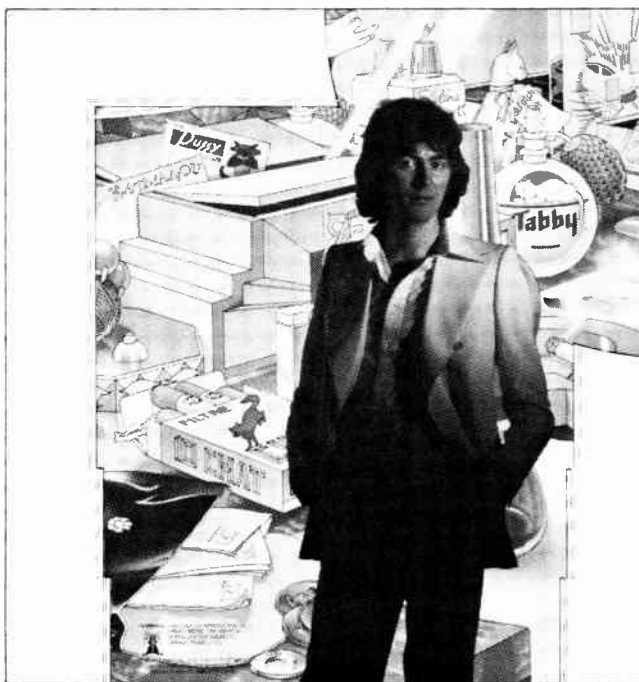
2197 FAULKNER BLVD. N.E. ATLANTA, GEORGIA 30324 (404) 325-9810

RECORDED

The Long Awaited New Album by Al Stewart

on **Janus Records** and **GRT Music Tapes**

JXS 7022



Stock up on these other Al Stewart albums Be prepared



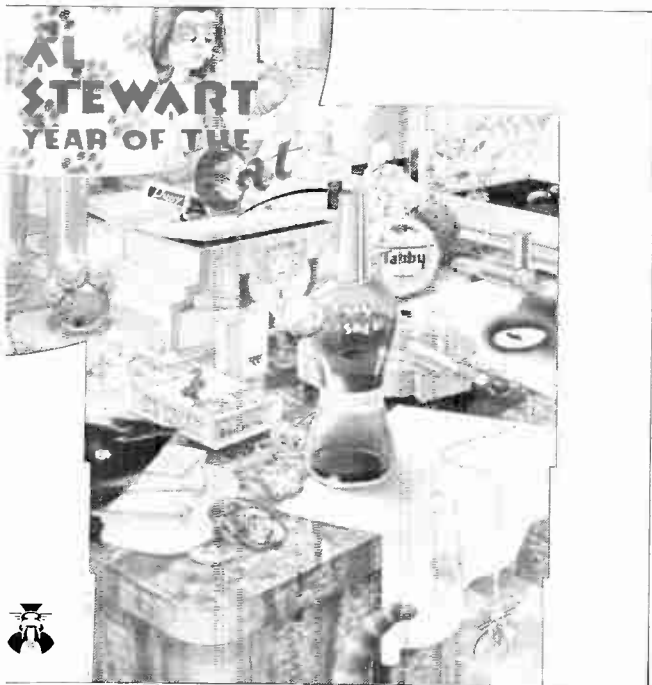
JXS 311



JXS 712



Janus Records.



America's new
HIGH
SOCIETY BAND
Music for the
Sassy new
Sophistication



APR 1954

DR. BUZZARD'S
ORIGINAL

SAVANNAH BAND

RCA Records

APPLETON-OSHKOSH, WISC.

RANK - 121. **POPULATION:** Metro 231,000/Total 506,500 [Black 1%]. **ECONOMY:** A wide variety of industries (over 100) include paper products, speciality trucks (Fire trucks), sailboat hardware and the home office of several national insurance companies. **HOME OF:** Lawrence University, Institute of Paper Chemistry, University of Wisconsin, Oshkosh, Fox Tech Institute. **RECOMMENDED ACCOMMODATIONS:** Pioneer Inn Resort, Holiday Inn, Howard Johnson (airport only a mile or so away from town). **SPECIAL PLACES OF INTEREST:** War Sister Art Centers, Green Owl Home (1836). **COST OF LIVING:** Regular gasoline 52.9c; one bedroom apt (furn) \$190 (unfurn) \$170; state sales tax 4%; state income tax 2.3% to 7.9%. **GRASS:** Beginning to loosen up. **SALARIES:** Disc jockeys average from approximately \$110 to \$190 per week. **SUMMARY:** The cities are about 80 miles north of Milwaukee on Lake Winnebago and the Fox River. Basically a resort area the atmosphere is relaxed and family oriented. There's some great fishing and hunting around the area. Some of the clubs to know about are The Left Guard, Mr. Roberts, The Night Hawk and Bobby McGees. For restaurants there's Alex's Crown, George's, and The Captains Steak Joint. The median age is over 27.

AM

WAGO	690	Adult Contemp
WAPL	1570	Modern Country
WHBY	1230	Adult Contemp
WKAU	1050	Top 40
WNAM	1280	Top 40
WYNE	1150	Top 40
WYTL	1490	Modern Country

FM

WAPL	105.7	Modern Country
WKAU	104.9	Top 40
WMKC	96.7	Adult Contemp
WOSH	103.9	Top 40
WROE	94.3	Beautiful



BUFFALO, N.Y.

RANK - 27. POPULATION: Metro 1,073,600/Total 1,539,200 [Black 8%]. **ECONOMY:** Automobile manufacturing, Steel, Petroleum refining, Tourism. **HOME OF:** University of Buffalo, Buffalo State, Canisius, St. Bonaventure. **RECOMMENDED ACCOMMODATIONS:** The Executive, Sheraton East, Statler Hilton. **SPECIAL PLACES OF INTEREST:** Niagra Falls, Albright-Knox Gallery, Rich Stadium, Fort Erie, Artpark. **COST OF LIVING:** Regular gasoline 57.9c; one bedroom apt (un-furn) \$125 (furn) \$350; state sales tax 7%. **GRASS:** Lieniant on 1st offense (can be bad news though). **SALARIES:** Disc jockeys average from approximately \$10,000 to \$60,000 per year. **SUMMARY:** Buffalo has quite a variety of nationalities, mostly blue collar because of the extensive industry here. Living outside the city is preferable, and good highways make it easy. If you're going to spend some time in Buffalo there are some places you might want to be aware of. Frank & Teresa's Anchor Bar has the best chicken wings you can imagine and a few more are The Cloyster (fancy), Mory Bloome (dress-jacket), Mulligan's Cafe and Gepitues Tail of The Wail (need reservations but casual). The Club 747 draws radio and record people pretty regularly. By the way, hockey is the major sport here and they also have football and basketball.

AM

WBEN	930	MOR
WEBR	970	News
WGR	550	Top 40
WJL	1440	Adult Contemp
WKBW	1520	Top 40
WLVL	1340	MOR
WUFO	1080	Black
WWOL	1120	Modern Country
WXRL	1300	Country
WYSL	1400	Top 40

FM

WADV	106.5	Jazz/Big Bands
WBEN	102	Top 40
WBLK	93.7	Black
WBNY	96.1	Beautiful
WBUF	92.9	AOR
WDCX	99.5	Religious
WGRQ	96.9	AOR
WREZ	94.5	Classical
WWOL	104.1	Modern Country
WYSL	103.5	Top 40



BRIDGEPORT, CONN.

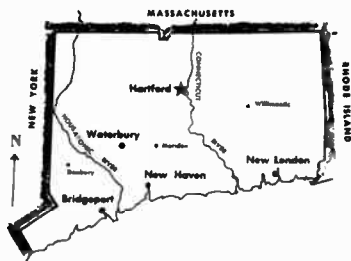
RANK - 45. POPULATION: Metro 342,000/Total 708,800 [Black & Puerto Rican combined 60%]. **ECONOMY:** One of the chief industrial cities in New England, G.E. headquarters, Shick Razor. **HOME OF:** Bridgeport University, Fairfield University. **RECOMMENDED ACCOMMODATIONS:** Holiday Inn. **SPECIAL PLACES OF INTEREST:** Barnum Museum, city home of P.T. Barnum, Beardsley Zoo, Barnum Festival. **COST OF LIVING:** Regular gasoline 59c; one bedroom apt (furn) \$190 (unfurn) \$150; state sales tax 7%. **GRASS:** Conservative. **SALARIES:** Disc jockeys average from approximately \$100 to \$250 per week. **SUMMARY:** The people here are very conservative with most of the action happening in the suburbs. Also, its close proximity to New York takes people outside the city. There is very little night life and the concerts are all in New Haven, just a short distance away. A restaurant to make is The Ships Wheel (in Milfred - a suburb).

AM

WFIF	1500	Top 40
WICC	600	Adult Contemp
WMMM	1260	MOR
WNAB	1450	Adult Contemp
WNLK	1350	MOR
WSTC	1400	MOR

FM

WDJF	107.9	MOR
WNLK	95.9	MOR
WYRS	96.7	MOR
WEZN	99.9	Beautiful



CANTON, OHIO

RANK - 88. POPULATION: Metro 323,600/Total 402,100 [Black]. **ECONOMY:** Diversified with some of the major industries being Timken Company (steel), Republic Steel Company, safe equipment and other devices used in banks, diesel motors, paving and building brick, meat processing, Hoover Plant. **HOME OF:** Malone College, Walsh College. **RECOMMENDED ACCOMMODATIONS:** Holiday Inns, Imperial House. **SPECIAL PLACES OF INTEREST:** Football Hall of Fame, McKindley Monument. **COST OF LIVING:** Regular gasoline 53c; two bedroom apt (unfurn) \$170; state sales tax 4%; state income tax 1¼%; city income tax 1¼%. **GRASS:** Caution. **SALARIES:** Disc jockeys average from approximately \$150 to \$225 per week. **SUMMARY:** The people are definitely conservative with a heavy business attitude, and very politically conscientious. The median age is somewhere between 25 and 45 evident by the formats of the majority of stations in the market. Radio people don't really hang out together here much because of the competition amongst themselves. Since Cleveland is only 60 miles away that seems to be the first step out of this smaller market, for ambitious jocks. Some of the places to hit while in Canton are Harry O's Disco (1700 people), The Boars Head (steaks), Mergus (downtown), Topps Chalet, and The Four Winds Restaurant, and The Brown Derby Love Pubs (tiny places). Sports are very heavy here and Canton homes the pro football Hall of Fame.

AM

WHBC	1480	Adult Contemp
WINW	1520	Top 40
WNYN	900	Modern Country
WOIO	1060	Top 40
WTIG	990	MOR/Adult Contemp

FM

WHBC	94.1	Beautiful
WHLQ	106.9	MOR/John Bayle's owned
WTOF	98.1	Religious



CEDAR RAPIDS, IOWA

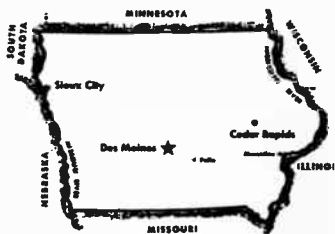
RANK - 183. POPULATION: Metro 134,600/Total 480,500 [Ethnic 2%]. **ECONOMY:** Industrial, General Mills, Quaker Oats, meat packing, airborne communications, Cedar Rapids Engineering, etc. **HOME OF:** Trampolines, Mt. Mercy College, Kirkwood Community College, OE College. **RECOMMENDED ACCOMMODATIONS:** New Sheraton, Holiday Inn. **SPECIAL PLACES OF INTEREST:** Duane Arnold Nuclear Power Plant, Art Center. **COST OF LIVING:** Regular gasoline 61c; one bedroom apt (furn) \$220 (unfurn) \$190; state sales tax 3%. **GRASS:** Strict. **SALARIES:** Disc jockeys average \$9,100 and up per year. **SUMMARY:** Cedar Rapids is a very progressive city. Even with the industry the air is clean and seasonal changes are obvious. There are three new discos in town boosting the night life up in the last three months. They are The Gin Mill, Oskars and Bugsey's. A couple of restaurants recommended are The Boars Head and The Sheraton Inn. The two main concert halls are The Paramount Theatre (1,900) and The Veterans Memorial Coliseum (4,000), but the town would like to see more concerts come in.

AM

KCRG	1600	Top 40
KHAK	1360	Country
KLWW	1450	Top 40
WMT	600	MOR

FM

KHAK	98.1	Country
KQCR	102.9	Top 40
WMT	96.5	Beautiful



CHARLESTON, S.C.

RANK - 97. POPULATION: Metro 276,900/Total 406,200 [Black 32.8%] **ECONOMY:** Dupont, General Dynamics, Detyens Shipyard, Inc., United Price Dye Works, West Vaco Corp. Renken Boat Mfg. **HOME OF:** Citadel Military School, College of Charleston (Trident Tech Center), Charles Air Force Base, Charleston Naval Base, Baptist Collegé. **RECOMMENDED ACCOMMODATIONS:** Mills Hyatt House (downtown), Sheraton Inn. **SPECIAL PLACES OF INTEREST:** Boone Hall Plantation, Heyward-Washington House, The Provost Dungeon, Gibbes Art Gallery, Confederate Museum, Middleton Place, Magnolia Gardens, Charlestowne Landing, WCSC Broadcast Museum. **COST OF LIVING:** Regular gasoline 58.5c; one bedroom apt. (furn. \$180, unfurn. \$156); State sales tax 4%. **SALARIES:** Disc jockeys average from approximately \$135 to \$285. **GRASS:** Pretty loose; misdemeanor for less than 1 oz. **SUMMARY:** The people are conservative, mostly young working people, very ecologically minded and independent but with an easy going attitude at the same time. There are good beaches and excellent deep sea fishing for sporting folks. Some of the clubs to make if you're there are the Terry Tunes Disco, Mister Sam's and Planters Tavern. Recommended restaurants are Perdidas, The Lob' Steer, and the Traylor (seafood). The only facility for concerns is the Gaillard Municipal Auditorium (2,700).

AM

WCSC	1390	Top 40
WNCG	910	MOR
WOKE	1340	Block/News
WPAL	730	R&B
WQSN	1450	Mod. Country
WTMA	1250	Top 40

FM

WEZL	103.5	Mod Country
WKTM	102.5	Top 40
WPXI	95.1	R&B [24 auto]
WWWZ	93.5	AOR
WXTC	96.9	Beautiful



CHARLESTON, W. VA.

RANK - 136. POPULATION: Metro 211,100/Total 470,300. **ECONOMY:** Chemical industry (major FMC, DuPont, Union Carbide plants), coal mining, AMC engine plant. **HOME OF:** West Virginia University, Morris Harvey College (private school), Marshall University. **RECOMMENDED ACCOMMODATIONS:** Holiday Inn, Daniel Boone Hotel (downtown). **SPECIAL PLACES OF INTEREST:** Track and Field Hall of Fame, Art & Culture Centre at Capitol, Coonskin State Park, Glass Factories. **COST OF LIVING:** Regular gasoline 67.9c; one bedroom apt (furn) \$180 (unfurn) \$150; state sales tax 4%; yearly personal property tax on car, etc., about 1% book value; title tax 5% of car's book value to bring car into state. **GRASS:** Misdemeanor for possession, a bit conservative. **SALARIES:** Disc jockeys average from approximately \$100 to \$300 per week. **SUMMARY:** Most of the socially and financially influential class came here from out-of-state as industrial management, etc. The state capitol city has a healthy economy. Outdoor sports are good because of the surrounding mountains and rivers. Clubs to go to are Ernie's Esquire, Top of the End and The Captains Lounge, and all three are also good restaurants. Places for concerts are The Municipal Auditorium (2,000) and Charleston Civic Center (8,600). The median age is 18 to 34.

AM

WCAW	580	Mod Country
WCHS	580	Adult Contemp
WKAZ	950	Top 40
WKLC	1300	Religious
WSCW	1410	Religious
WTIP	1240	Beautiful
WXIT	1490	Top 40 [Auto]
WZTQ	1080	Disco

FM

WKLC	105.1	Country
WQBE	97.5	Top 40
WTIO	102.7	Beautiful
WVAF	99.9	AOR



CHATTANOOGA, TENN.

RANK - 89. POPULATION: Metro 312,300/Total 621,500 [Black 5%, Other 2%]. **ECONOMY:** No one industry can be considered "major" because the city is completely diversified industrially. There are over 590 manufacturers in the vicinity. **HOME OF:** University of Tennessee, Covenant College, Chattanooga State Technical Institute, and others. **RECOMMENDED ACCOMMODATIONS:** Many of the major chains, numerous others.....Holiday Inn, Sheraton, Chattanooga Choo-Choo. **SPECIAL PLACES OF INTEREST:** Chattanooga Choo-Choo, Chickamauga Battlefield, Crystal Caverns, Lookout Mountain Museum, Mountain Aetha Skyride, Ruby Falls, Rock City, etc. **COST OF LIVING:** Regular gasoline 52.9c; one bedroom apt (furn) \$165 (unfurn) \$125; state sales tax 4½%; state income tax - none. **GRASS:** Inside the city not too strict; suburbs not too cool. **SALARIES:** Disc jockeys average from approximately \$125 to \$200 per week. **SUMMARY:** The city is beautifully located and the people are relatively progressive thinking with the median age being about 29. There are numerous boating and fishing clubs, the major sport, obviously. Some clubs to hit are The Choo-Choo, The Station House and The Brass Register. For restaurants, recommended are The Loft, The Town & Country and Timothy's Staircase. The best concert facility is The Memorial Auditorium.

AM

WDEF	1370	MOR
WDOD	1310	Mod Country
WDXB	1490	MOR
WFLI	1070	Top 40
WGOW	1150	Top 50 [Auto]
WMOC	1450	Gospel
WNOO	1260	Black
WRIP	980	Religious

FM

WDEF	92.3	MOR
WDOD	96.5	Mod Country
WOWE	105.	Religious
WSIM	94.3	Progressive
WYNQ	106.5	Beautiful [Auto]



CHICAGO, ILL.

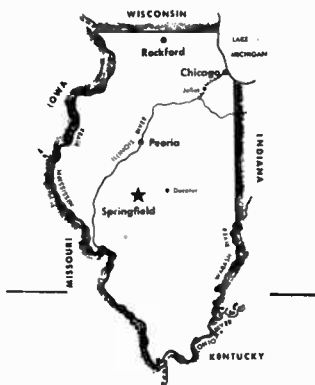
RANK - 2. POPULATION: Metro 6,182,400/Total 12,487,900.
ECONOMY: This is the midwest's major industrial, business, banking, government, transportation, educational communications and cultural center. **HOME OF:** Loyala University, Roosevelt University, Northwestern University, De Paul University, Great Lakes Naval Base, Fort Sheridan Army Post. **RECOMMENDED ACCOMMODATIONS:** Marriott (airport), Hyatt Regency, Sheraton Chicago (downtown). **SPECIAL PLACES OF INTEREST:** Art Institute of Chicago, Lincoln Park Navy Pier, John Hancock Bldg, Shedd Aquarium, Museum of Science & Industry, Lincoln Park Zoo, Wendella Boat Rides. **COST OF LIVING:** Regular gasoline 58c; one bedroom apt (furn) \$350 (unfurn) \$250; state sales tax 5%. **GRASS:** Not too much of a hassle. **SALARIES:** Disc jockeys average from approximately \$200 to \$1500 per week. **SUMMARY:** The people here are relatively progressive yet conservative at the same time. It's right in the middle of the American Continent and known for extreme weather changes with only one stable condition and that is it's always windy. Just about every tour booked comes through here and a lot of groups come from this area. Some of the concert facilities are The Stadium (20,000), Ari Crown Theatre (4,500), Ivanhoe Theatre and The Aragon Ballroom. Some clubs of import to our business are Ratso's, Butch McGuires, Tango, The BBC, Faces, etc. There are numerous restaurants but a few of the recommended are Arnie's, Abacus, Cape Cod Room, Waterfront, Barone's, Sucasa, Lawrey's, etc.

AM

WAIT	820	Beautiful	WIND	560	Adult Contemp
WBBM	780	All News	WJJD	1160	Country
WBEE	1570	Black/Jazz	WJPC	950	Black
WCFL	1000	Beautiful	WLS	890	Top 40
WGN	720	MOR/Talk	WMAQ	670	Country
			WVON	1390	Black

FM

WGCI	107.5	Prog Black
WBBM	96.3	Mellow Rock
WBMX	102.7	Black
WCLR	101.9	MOR
WDAI	94.7	AOR
WDHF	95.5	Top 40
WEFM	99.5	Classical
WFYR	103.5	Oldies
WFMT	98.7	Classical
WJJD	104.3	Country
WLAK	93.9	Beautiful
WLOO	100.3	Beautiful
WNIB	97.1	Classical
WSDM	97.9	Mellow Rock
WXRT	93.1	AOR
WYEN	106.7	MOR
WJKL	94.3	AOR
WNIS	101.1	News
WXFM	105.9	Ethnic/Progressive



CORPUS CHRISTI, TX.

RANK - 112. **POPULATION:** Metro 235,800/Total 346,000 [Black 8%, Spanish 48%]. **ECONOMY:** Tourism is the number one industry and it is one of the top 10 largest ports in the country shipping grain, cotton and petroleum. **HOME OF:** U.S. Naval Air Station (nation's largest training base of this kind), University of Corpus Christi, Del Mar Junior College. **RECOMMENDED ACCOMMODATIONS:** Most major chains. **SPECIAL PLACES OF INTEREST:** Padre National Seashore and Mustang Islands, Lake Corpus Christi. **COST OF LIVING:** Regular gasoline 55c; one bedroom apt (furn) \$175 (unfurn) \$165; state sales tax 5%. **GRASS:** Fairly liberal. **SALARIES:** Disc jockeys average from approximately \$150 to \$200 per week. **SUMMARY:** The median age is affected a great deal by the military population here. Somewhere around 35 is pretty close. The club scene is not exactly thriving but there are a few. The Port O' Call is just about the best restaurant here. They have a coliseum that seats 4,000 and not really any other facilities to speak of. The downtown business district fronts on a marina and the major sport is fishing.

AM

KCCT	1150	Spanish
KCTA	1030	Religious
KEYS	1400	Top 40
KIKN	1590	Country
KRYS	1360	Adult Contemp
KSIX	1230	Beautiful
KUND	1400	Spanish

FM

KIOU	95.5	Beautiful
KOUL	103.3	Prog Country
KZFM	95.5	Adult Contemp



DALLAS-FT. WORTH, TX.

RANK - 10. POPULATION: Metro 2,000,300/Total 3,646,100 [Black 15%, Other 5%]. **ECONOMY:** Electronics, airplane manufacturing, grain, livestock and banking industries. **HOME OF:** Southern Methodist University, Texas Christian University, University of Texas at Arlington, University of Dallas, Texas Wesleyan, Carswell Air Force Base. **RECOMMENDED ACCOMMODATIONS:** Fairmont (downtown), Holiday Inn (everywhere), and many more. **SPECIAL PLACES OF INTEREST:** Amon Carter Museum of Western Art, Six Flags Over Texas, Seven Seas Aquarium, etc. **COST OF LIVING:** Regular gasoline 48c; one bedroom apt (furn or unfurn) \$200; no state income tax; sales tax 5%. **GRASS:** Conservative, **BEWARE!** **SALARIES:** Disc jockeys average from approximately minimum wage to \$24,000 per year. **SUMMARY:** Dallas is a forward thinking city whereas Ft. Worth is a little more conservative. The cities are clean with low crime rates and a pretty relaxed attitude in general. Some clubs to know about are The Whisky River, Number Three Lift, Fannie Anne's, Faces and Oz. Being a major concert area there are some good facilities available such as The Dallas Memorial Auditorium, McFarland Auditorium, State Fair Music Hall, etc. A couple of the restaurants you should know about are Marios, Chateaubiande and The Celebration.

AM

KBOX	1480	Mod Country	KRLD	1030	Block
KRXV	1540	All News	KSKY	660	Country
KFJZ	1270	Top 40	KVII	1150	Top 40
KPBC	1040	Religious	KXOL	1360	Country
KKDA	730	Black	WRR	1310	All News
KLIF	1190	Top 40	WBAP	820	Block
KNOK	970	Black	WFAA	570	Adult Contemp
KPBC	1040	Religious			

FM

KAFM	92.5	Prog Country
KAMC	94.9	AOR
KBOX	100.3	Country
KESS	93.9	Spanish
KDTX	102.9	Religious
KKDA	104.5	Black
KFWD	102.1	Soft AOR
KNOK	107.5	Black
KNUS	98.7	Top 40
KOAZ	105.3	Beautiful
KUIL	103.7	Top 40
KWXI	97.1	Solid Gold
KZEW	97.9	AOR
KPLX	99.5	MOR
KSCS	96.3	Country
WRR	101.1	Classical



DAVENPORT, IOWA

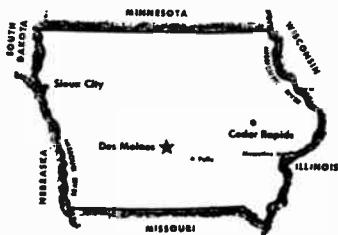
RANK - 95. POPULATION: Metro 291,300/Total 545,400. **ECONOMY:** Farm equipment manufacturing, the world's largest manufacturing arsenal, etc. **HOME OF:** The Quad cities support seven colleges, the largest school of Chiropractory in the world. **RECOMMENDED ACCOMMODATIONS:** Sheraton Inn, Clayton House. **SPECIAL PLACES OF INTEREST:** Museums, numerous places for live entertainment at night. **COST OF LIVING:** Regular gasoline 56c; one bedroom apt (furn) \$220 (unfurn) \$190; states sales tax 3%. **GRASS:** Serious if caught. **SALARIES:** Minimum wage to \$350 per week. **SUMMARY:** The people are conservative and very stablized. Because of some unforeseen growth there is a housing shortage. The night life isn't exactly overwhelming but some of the clubs are Uncle Sams, Poison Apple, Whisky Jacks and Balboas. Recommended restaurants are The Dock, Drawbridge and Ben's Gormet House. The RKO Oretheum Theatre (4,000) is the only concert facility here.

AM

KSTT	1170	Top 40
KWNT	1580	Country
WHBF	1270	Country
WOC	1420	Big Bands
WQUA	1230	MOR

FM

KIKK	103.7	Top 40
KRVR	106.5	Beautiful
WEMO		Talk/MOR/Sports
WHBF		Tight AOR
WHTT	96.9	Adult Contemp



DAYTON, OHIO

RANK - 42. POPULATION: Metro 691,700/Total 2,345,900. **ECONOMY:** Automotive industry is most important in addition to the manufacturing of heating and air conditioning equipment, plus precision manufacturing associated with the aerospace industry, agricultural production. **HOME OF:** Writer Patterson AFB, University of Dayton, Writer State University, Whittenburn University, etc. **RECOMMENDED ACCOMMODATIONS:** Many of the larger chains. **SPECIAL PLACES OF INTEREST:** Air Force Museum, Kings Island, Lion Country Safari, etc. **COST OF LIVING:** Regular gasoline 55c; one bedroom apt (furn) \$200 (unfurn) \$170; state sales tax 4½%; state income tax - yes. **GRASS:** Conservative and laws are enforced. **SUMMARY:** There's a pretty good balance of conservatives and liberals here with a median age of about 28. Being one of the major stop-offs for just about every tour happening it has a couple of excellent facilities like the University of Dayton Arena (17,000) and The Hara Arena (10,000). Some clubs happening are Suttmillers, The Colony, The Tropics and Annarinos. For restaurants the Steak n' Ale (once again), Stoffers Top of the Inn and King Cole.

AM

WAVI	1210	Talk
WHIO	1290	MOR
WING	1410	Top 40
WONE	980	Country

FM

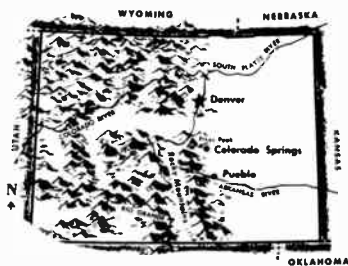
WDAO	107.7	Black
WHIO	99.1	Classical
WTVE	104.7	MOR
WVUD	99.9	Prog/Educ



DENVER-BOULDER, COLORADO

RANK - 22. POPULATION: Metro 1,131,000/Total 1,827,400 [Black 4.1%, Other 11.3%]. **ECONOMY:** Varied industries such as service (such as health care), government (federal, state and local), retail trade, manufacturing, etc. **HOME OF:** University of Denver, University of Colorado, CU Medical Center, and many more colleges. **RECOMMENDED ACCOMMODATIONS:** Major chains plus many more. **SPECIAL PLACES OF INTEREST:** Numerous and some examples are Boettcher Conservatory at Denver Botanical Gardens, many old Forts, Denver Mountain Parks. **COST OF LIVING:** Regular gasoline 55c; one bedroom apt (furn) \$250 (unfurn) \$200; state sales tax 3%; city tax 2½%. **GRASS:** Fairly relaxed (under 1 oz a misdemeanor). **SALARIES:** Disc jockeys average from approximately \$500 to \$1500 per month. **SUMMARY:** The people are generally conservative and a heavy influx of people in the last few years has created an environmental problem. Outdoor sports are good here because of the weather and geography. Night life is pretty active (many clubs) and one place to go for sure is Toligas. A couple of restaurants recommended are The Flagstaff House, The Catacombs and Sebastian's. Being a major concert area there are excellent facilities here, a couple of the best concert places are Folsom Stadium (60,000) and Ebbets Field.

AM			FM		
KAAT	1090	Religious	KADX	105.1	Jazz
KADE	1190	Tight AOR	KBPI	105.9	AOR
KBOL	1490	MOR	KBVL	94.7	MOR
KDEN	1340	News	KIMN	98.5	AOR
KDKO	1510	Black Disco	KLAK	107.5	Country
KERE	710	Mod Country	KLIR	100.3	Beautiful
KFML	1390	AOR	KLZ	106.7	AOR
KHOW	630	Adult Contemp	KOAQ	103.5	Adult Contemp
KIMN	950	Adult Contemp	KOSI	101.1	Beautiful
KLAK	1600	Country	KVOD	99.5	Classical
KLZ	560	Adult Contemp	KXXK	95.7	Top 40
KOA	850	News/MOR			
KPOF	910	Relig/Classical			
KOSI	1430	Beautiful			
KRKS	990	Religious			
KTLK	1280	Top 40			
KWBZ	1150	Talk			



DES MOINES, IOWA

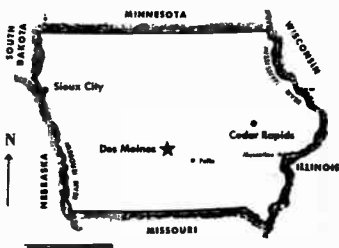
RANK - 108. POPULATION: Metro 270,600/Total 1,267,200 [Black 3%]. **ECONOMY:** Insurance agencies and companies, second only to Hartford, Conn., Firestone, Armstrong, agriculture. **HOME OF:** Drake University, Iowa State, Fort Des Moines. **RECOMMENDED ACCOMODATIONS:** Holiday Inn, Hyatt House, Hilton, Sheraton. **SPECIAL PLACES OF INTEREST:** Adventure Land. **COST OF LIVING:** Regular gasoline 57c; one bedroom apt (furn) \$250 (unfurn) \$230; state sales tax 3%. **GRASS:** Tolerated. **SALARIES:** Disc jockeys average \$140 to \$350 per week. **SUMMARY:** The people are conservative and stabilized. They aren't in to much change. Heavy sports interest (arm-chair oriented) here. A recommended club is Dos Mothers and some restaurants are The Colorado Feed & Grain, Soup Kitchen, Babes and Eddie Webster's. The concert hall is The Vets Auditorium (14,000).

AM

KCBC	390	Adult Contemp/Oldies
KIOA	940	Top 40
KWKY	1150	Country
KRNT	1350	MOR
WHO	1040	Talk
KSO	1460	Country

FM

KGGO	95	Top 40
KRNQ	102.5	Top 40 [Auto]
KLYF	100.3	Beautiful
KRNQ	102.5	MOR
WHO	100.3	Talk
KMGK	93.3	Top 40



DETROIT, MI.

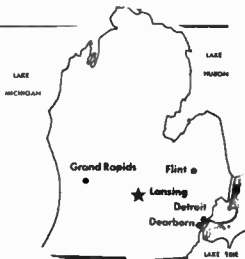
RANK - 5. POPULATION: Metro 3,551,100/Total 8,269,900 [Black 50%]. **ECONOMY:** Automobile production is still the major industry here. One-third of the country's cars and trucks are manufactured in Detroit (Ford, GM, Chrysler and American Motors), along with other related products, steel (Great Lakes and National), tires (Uniroyal, Firestone), spark plugs (Champion), oil (Universal), etc. The city is also known for pharmaceutical products (Parke Davis), garden seeds, plane parts, military equipment, brass and copper, office equipment, chemicals and electronic computers. **HOME OF:** Wayne State University, University of Detroit, Detroit Institute of Technology. **RECOMMENDED ACCOMMODATIONS:** Most major chains. **COST OF LIVING:** Regular gasoline 58c; one bedroom apt (furn) \$210 (unfurn) \$175; state sales tax 5%. **GRASS:** Very liberal. **SALARIES:** Disc jockeys average between \$10,000 and \$150,000 per year. **SUMMARY:** Due to the auto cutback the unemployment rate is higher than usual. The pollution problem we mentioned last book is getting better. Clubs to know about are Bakers Keyboard Lounge, The Hyatt Regency and The Raleigh House. A couple of restaurants that media folks like are Carl's Chop House and The Greektown District. With so many concerts coming through here there are a couple of facilities that would be good to know about - Cobo Hall (13,000) and Pontiac Station (86,000).

AM

CKLW	800	Top 40
WBRB	1430	MOR
WCAR	1130	All News
WCHB	1440	Black
WDEE	1500	Mod Country
WEXL	1340	Religious
WHNE	560	Oldies
WILD	1090	Block/Ethnic
WJLB	1400	Black
WJR	760	News/MOR
WNIC	1310	Beautiful
WWJ	950	News/Talk/MOR
WXYZ	1270	Adult Contemp

FM

CKLW	93.9	Country
WABX	99.5	AOR
WCAR	92.3	All News
WDRQ	93.1	Top 40
WGPR	107.5	Black/Jazz
WMJC	94.7	Soft Rock
WJR	96.3	Beautiful
WJZZ	105.9	Jazz
WLDM	95.5	MOR
WMUZ	103.5	Religious
WMZK	97.9	Ethnic Rock
WNIC	100.3	Adult Contemp
WQRS	105.1	Classical
WRIF	101.1	Tight AOR
WWJ	97.1	MOR
WWWW	106.7	AOR

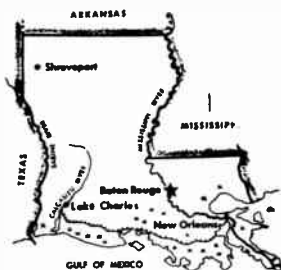


ATON ROUGE, LA.

ANK - 86. **POPULATION:** Metro 314,700/Total 525,800 [Black 3%]. **ECONOMY:** Petro-chemical hub of the South, refinery reps for 1 majors with the Esso Humble the largest in the country. **HOME OF:** Louisiana State University, Southern University, A&M College. **SPECIAL PLACES OF INTEREST:** Many historical sites. **COST OF LIVING:** Regular gasoline 56c; one bedroom apt (furn) \$190 (unfurn) 150. **GRASS:** Conservative attitudes but laws loosely enforced. **SALARIES:** Disc jockeys average from approximately \$8,000 to \$15,000 per year. **SUMMARY:** Baton Rouge is a true southern college town with heavy French influence. The people would be considered very conservative if not for the balance of the college population. It's also one of the stop-offs on the majority of the tour circuits. The Assembly Center is an absolutely beautiful facility and attendance records are excellent. Some of the clubs recommended are The Zwhen, The Embers, Sugar Patch and The Club Riviera. Some restaurants to hit are Don's seafood, Giannancos and The Place.

M		
WLIBR	1300	Top 40
WJBO	1150	MOR
WKNR	1400	
WLBI	1220	Country/Gospel
WLCS	910	Top 40
WLUX	1550	Religious
WVSLG	1090	Mod Country
WXOK	1460	R&B
WVYNK	1380	Mod Country
WVAIL		Up Tempo/MOR

M		
WVFMJ	102.5	AOR
WVAFB		Rock
WVQXY	100.7	Beautiful
WVYNK	101.5	Mod Country



CHARLOTTE, N.C. [Gastonia].

RANK - 62. POPULATION: Metro 470,000/Total 1,179,600 [Ethnic 24.1%]. **ECONOMY:** Textiles, Trucking, Distribution, Financial. **HOME OF:** University of North Carolina at Charlotte, Winthrop, Central Piedmont Community College, Queens, Davidson, JC. Smith, etc. **RECOMMENDED ACCOMMODATIONS:** Sheraton, Downtown, Red Carpet. **SPECIAL PLACES OF INTEREST:** Mint Museum, Children's Theatre, Festival in the Park, Carowinds, Kings Mountain Battleground. **COST OF LIVING:** Regular gasoline 55c; one bedroom apt (furn) \$175 (unfurn) \$155; state sales tax 3%; city sales tax 1%. **GRASS:** No big deal. **SALARIES:** Disc jockeys average from approximately \$150 to \$500 per week. **SUMMARY:** Being a popular resort area the attitude is pretty relaxed. There's plenty of activity though. A couple of the clubs you might want to hit if you're in town are The Uptown Connection and Laura's (also restaurant). Some restaurants recommended are The Stonehenge and The Cafe Eugene. A couple of facilities are The Colliseum (13,000) and Park Center (4,000). The median age here is about 25.

AM

WAME	1480	Mod Country
WAYS	610	Top 40
WBT	1110	Adult Contemp
WGAS	1420	MOR
WGIV	1600	Black
WGNC	1450	MOR
WHVN	1310	Religious
WIST	1240	Block
WRPL	1540	Soft AOR
WSOC	930	Adult Contemp

FM

WBT	107.9	Beautiful
WGNC	95.1	AOR
WSOC	103.7	Country
WROQ	95.3	AOR



CINCINNATI, OHIO

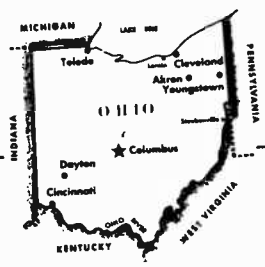
RANK . 25. **POPULATION:** Metro 1,116,200/Total 2,621,900.
ECONOMY: Diversified industries such as Proctor & Gamble, Cincinnati Machine Tool, Chemicals, clothing, steel mill products, Schoenling Breweries, Avon Plant, meat packing, etc. **HOME OF:** University of Cincinnati, Xavier University, Thomas Moore College. **SPECIAL PLACES OF INTEREST:** Outside the standard zoos, parks, museums, is King's Island Amusement Park. **COST OF LIVING:** Regular gasoline 57c; one bedroom apt (unfurn) \$170; state sales tax 4.5%. **GRASS:** Extremely conservative/strict. **SALARIES:** Disc jockeys average approximately \$10,000 to \$100,000 per year. **SUMMARY:** Cincinnati is a comfortable city to live in due to several reasons. The Ethnic sections are defined neighborhoods geographically separated from each other. The city is financially independent and politically conservative (Republican mainly). It's very cosmopolitan with the median age being between 25 and 34. A lot of action in Clifton which is the university district another active area is Mount Adams. A couple of clubs are Buster T. Brown's and The Trumps. There are three Five Star restaurants here (only 13 in the States) so there will be no trouble finding a good place to wine and dine. Some of the recommended places are The Maisonette, Tigalls, Chesters Road House, The Gormet Room and a definite must is Walt's Hitching Post (ribs). Concerts are held at the colleges plus The Riverfront Coliseum, The Emery Auditorium and a few others.

AM

WCIN	1480	Black
WCKY	1530	Beautiful
WCLU	1320	Mod Country
WKRC	550	Adult Contemp
WZIP	1050	Religious
WLW	700	MOR
WNOP	740	JAZZ
WSAI	1360	Top 40
WUBE	1230	Country

FM

WEBN	102.7	AOR
WKRQ	101.9	Top 40
WLQA	98.5	MOR
WLYK	107.1	Good Music
WLVV	92.	Beautiful
WSAI	94.1	Adult Rock
WUBE	105.1	Mod Country
WWEZ	92.5	Beautiful



CLEVELAND, OHIO

RANK - 17. POPULATION: Metro 1,635,800/Total 3,044,500 [Ethnic 13.5%]. **ECONOMY:** Heavily industrial with iron and steel production the biggest. **HOME OF:** Case-Western University, Cleveland-Marshall Law School, Baldwin-Wallace College, Cleveland State, etc. **RECOMMENDED ACCOMMODATIONS:** The Keg & Quarter, most major chains available. **SPECIAL PLACES OF INTEREST:** Cedar Point, Cleveland Zoo, University Circle. **COST OF LIVING:** Regular gasoline 61c; one bedroom apt (furn) \$225 (unfurn) \$200; state sales tax 4%. **GRASS:** Pretty cool. **SALARIES:** Disc jockeys average from approximately \$150 to \$450 per week. **SUMMARY:** The industry is on an up-swing here. There is a new VW plant coming in, several airlines are opening home offices in Cleveland. The action seems to be growing out of the city going towards the suburbs. Another good change is that Lake Erie is in the midst of a clean-up plan. In fact, you can even catch some good various kinds of fish in it now. It has several pro sports teams and a new pro hockey team now. Being a big concert town (365 concerts last year from one promoter alone) there are good facilities available. The major hangout for record and radio people is The Keg & Quarter and a few more are The Agora Club and Farraghers is the new up and coming place (seats 100). It's become an FM station market with the FM's having a larger total share than the AM stations.

AM

WABQ	1540	Black
WERE	1300	News
WGAR	1220	Adult Contemp
WHK	1420	Mod Country
WIXY	1260	Top 40
WJMO	1490	R&B
WJW	850	MOR
WWWE	1100	MOR/Talk

FM

WCLV	95.5	Classical
WDOK	102.1	Beautiful
WGCL	98.5	Top 40
WLYT	92.3	Disco
WMMS	100.7	Prog AOR
WQAL	104.1	Beautiful
WWWM	105.7	AOR
WZAK	93.1	Ethnic



COLORADO SPRINGS, COLORADO

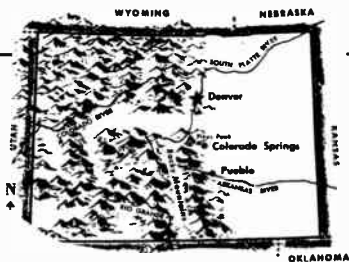
RANK - 119. POPULATION: Metro 235,600/Total 264,500 [Black 3%, Spanish 7%]. **ECONOMY:** Electronics, military, tourism, Ampex, aircraft mechanics, technical, The Broadmore, Ice Skating. **HOME OF:** Colorado College, University of Colorado, Air Force Academy, Fort Carson. **RECOMMENDED ACCOMMODATIONS:** Broadmore (downtown, expensive), Antler's Plaza, Four Seasons, Ramada, Holiday Inn. **SPECIAL PLACES OF INTEREST:** National Carvers Museum, auto racing, Rainbow Falls Park, Garden of the Gods, Cave of the Winds, etc. **COST OF LIVING:** Regular gasoline 51c; one bedroom apt (furn) \$150 (unfurn) \$135; state sales tax 3% - 5.4%; state income tax 8% on net over \$10,000; city tax 2%. **GRASS:** Liberal attitude (over 1 oz fine). **SALARIES:** Disc jockeys average from approximately \$140 to \$180 per week. **SUMMARY:** The people are pretty conservative, coming mainly from the south and the midwest. A true median age is difficult to pinpoint as so much of the audience is transient due to Fort Carson and the Air Force Academy here. Some good places to wine and dine are The Hungry Farmer, the Three Thieves (steaks), and the Sunbird. Sir Sid's is a disco-restaurant type of place also recommended to us, along with Weston Elektric. The city is located at the base of the Rocky Mountains making skiing THE sport for the area.

AM

KIIQ	1490	Adult Contemp
KPIK	1580	Country
KRDO	1240	News
KRYT	1530	Adult Contemp [Auto]
KSSS	740	Mod Country
KVOR	1300	MOR
KYSN	1460	Top 40

FM

KIIQ	102.7	Adult Contemp
KKFM	96.5	AOR
KPIK	93.3	Country
KRDO	95.1	Beautiful
KRYT	101.9	Adult Contemp



COLUMBUS, GA.

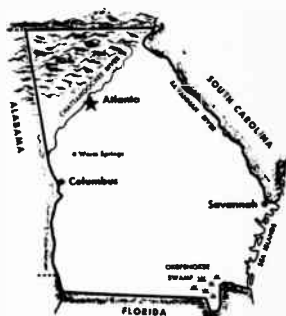
RANK - 149. **POPULATION:** Metro 175,800/Total 332,200 [Black 40%, Other less than 1%]. **ECONOMY:** RC Cola, Field Crest Mills, American Family and Life Insurance, Coca Cola was founded here, Ft. Benning. **HOME OF:** Auburn University, Columbus College, Tuskegee Institute. **RECOMMENDED ACCOMMODATIONS:** Martinique Hotel Airport Holiday Inn. **SPECIAL PLACES OF INTEREST:** The Chatahoochie River, Victory Drive near Ft. Benning. **COST OF LIVING:** Regular gasoline 54c; one bedroom apt (furn) \$175 (unfurn) \$145; state sales tax 3%; state income tax - yes. **GRASS:** Fine for less than 1 oz., loosely enforced. **SALARIES:** Disc jockeys average from approximately \$135 to \$150 per week. **SUMMARY:** The market here now is highly competitive. A lot of radio people from larger markets have been imported and makes a lot of difference. People are still conservative but changing slowly but surely. A few clubs to know about are The Brier Rabbit, The Final Approach and Chick-A-Saw. Restaurants to take your favorite person to are Pirtchets of Columbus, The Hungry Hunter and Hoetches House. The largest concert hall is the public auditorium (7,000).

AM

WCLS	1580	Top 40
WDAK	540	Top 40
WHYD	1270	Religious
WOKS	1340	Black
WPNX	1460	Country
WRBL	1420	MOR

FM

WCGQ	107.3	Top 40
WEIZ	100.1	Beautiful
WRBL	102.9	Beautiful
WWRH	104.9	Adult Contemp



COLUMBUS, OHIO

RANK - 35. POPULATION: Metro 861,200/Total 2,373,800 [Black 14%]. **ECONOMY:** Insurance companies, State Government. Industry is diversified with the most important being aircraft machinery, paper, glass, food, chemicals, and telephone equipment, North American Aviation, Western Electric, Westinghouse and Bordon Industries. **HOME OF:** Ohio State University, Capital University, Ohio Dominican, Ohio Wesleyan, Franklin, Otterbein, Lockbourne AFB, Defense Construction Center. **RECOMMENDED ACCOMMODATIONS:** Sheraton-Downtown, Christopher Inn, Hilton Inn. **SPECIAL PLACES OF INTEREST:** State Capitol Bldg, Center of Science and Industry. **COST OF LIVING:** Regular gasoline 58c; one bedroom apt (furn) \$200 (unfurn) \$160; state sales tax 4%; state income tax 1½%. **GRASS:** Lienient especially around the campus. **SALARIES:** Disc jockeys average from approximately \$550 to \$1,500 per month. **SUMMARY:** Columbus is still growing in leaps and bounds. Even though the colleges influence the population the median age is around 27. Some of the favorite clubs are The Agora, The Red Eye Saloon and Dixie Electric (disco). Some great restaurants are The Engine House No. 5, Garden Gallery, The Place Upstairs, Kahiki, and The Wine Cellar.

AM

WBNS	1460	MOR
WCOL	1230	Top 40
WHOK	1320	MOR
WMNI	920	Mod Country
WFRD	880	Solid Gold
WTVN	610	Adult Contemp
WVKO	1580	Black

FM

WBBY	103.9	Top 40
WBNS	97.1	Beautiful
WCOL	92.3	AOR
WHOK	95.5	Country
WMNI	99.7	MOR/Talk
WNCI	97.9	Top 40
WSYX	106.1	Beautiful
WTVN	96.3	Beautiful
WVKO	94.7	Black/Beautiful



COLUMBIA, S.C.

RANK - 101. POPULATION: Metro 282,000/Total 568,800 [Black 24%]. **ECONOMY:** Fort Jackson, 3 major universities, General Electric Plant, Westinghouse Plant, various others. **HOME OF:** University of South Carolina. **RECOMMENDED ACCOMMODATIONS:** Carolina Inn, Sheraton-Columbia Inn. **SPECIAL PLACES OF INTEREST:** South Carolina Confederate Relic Room and Museum, Robert Mills Historic House and Garden, Columbia Zodoigical Garden. **COST OF LIVING:** Regular gasoline 55.9c; one bedroom apt (furn) \$200 (unfurn) \$175; state sales tax 4%; maximum state income tax 7%; property tax 1 to 2% of fair market value; **GRASS:** Widespread here, not really enforced. **SALARIES:** Disc jockeys average from approximately \$150 to \$250 per week. **SUMMARY:** The capitol city has all the geographical goodies for outdoor sports easily accessible, plus good weather to go with it. A few clubs you should know about are The Carolina Inn, Smugglers Inn and Jade East. For restaurants try The Four Flames, Steak n' Ale and, again, Smugglers Inn. The Carolina Colliseum (13,000) and the Columbia Townships Auditorium (5,000) are where the concerts are held.

AM

WCAY	620	Country
WCOS	1400	Adult Contemp
WIS	560	MOR
WNOK	1230	Adult Contemp
WOIC	1320	R&B
WQXL	1470	Religious

FM

WCOS	97.9	Country
WNOK	104.7	Top 40
WXRY	94.5	Beautiful
WZLD	96.7	Hit Parade



EL PASO, TX.

RANK - 87. **POPULATION:** Metro 290,800/Total 395,000 [Black 2.8%, Spanish 56.9%, Other 1.1%]. **ECONOMY:** Agriculture, cattle, copper, oil industry, military, clothing. **HOME OF:** University of Texas, Fort Bliss, Biggs AFB, El Paso Community College. **RECOMMENDED ACCOMMODATIONS:** Airport Hilton, Holiday Inn (downtown), Paso del Norte. **SPECIAL PLACES OF INTEREST:** Juarez, Mexico, Sunland Park Race Track, Tigua Indian Reservations, etc. **COST OF LIVING:** Regular gasoline 57c; one bedroom apt (furn) \$190 (unfurn) \$165; state sales tax 5%; no state income tax. **GRASS:** Fairly open-minded. **SALARIES:** \$600 to \$1200 per month. **SUMMARY:** El Paso, although near mountainous areas, is one of those places in the middle of nowhere (you can see for miles) and yet very cosmopolitan. Because of it's increasing growth rate it's becoming a more important market. Some restaurants the locals prefer and The Nantucket Lobster Trap, The Warf, and Cattleman's Steak House. For clubs try Waldo Peppers, Taffy Jones and Knights Club. With a median age of about 24 concert attendance is good. A couple of good facilities here are El Paso County Colliseum (12,000) and The Sun Bowl (30,000). Also, contrary to what a lot of people think, it's not a country oriented market.

AM

KAMA	1060	Spanish
KELP	920	Top 40
KHEY	690	Country
KINT	1590	Top 40
KISO	1150	Country
KROD	600	MOR
KSET	1340	MOR
KTSM	1380	News
ZROK	80	Top 40

FM

KAMA	93.1	Spanish
KEZB	96.3	Easy Music
KINT	97.5	Top 40
K102	102.1	C&W
KPAS	94	Gospel
KROD	95.5	Adult Contemp
KSET	94.7	MOR
KTSM	99.9	Top 40
KTEP	88.5	Jazz/Classical
ZHEM	103.5	AOR



ERIE, PA.

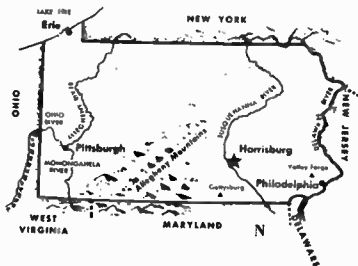
RANK - 126. POPULATION: Metro 216,800/Total 374,200. **ECONOMY:** General Electric, manufacturing such as steamshovels, iron and steel, Marx Toy Co., etc. **HOME OF:** Endinboro State, Mercyhurst College. **RECOMMENDED ACCOMMODATIONS:** Ramada Inn, Holiday Inn. **SPECIAL PLACES OF INTEREST:** Waldameer Amusement Park, Presqur Isle, Dixon's Tavern. **COST OF LIVING:** Regular gasoline 61c; one bedroom apt (furn) \$250 (unfurn) \$150; state sales tax 6%; state income tax 2%; city income tax 1%. **GRASS:** Conservative and the laws are strictly enforced. **SALARIES:** Disc jockeys average \$150 to \$250 per week. **SUMMARY:** Erie is the only lake port in Pennsylvania and being a heavy resort town gives it a laid-back feeling. A couple of clubs to know about are Ricardo's, Piro's and The Bouy. Ricardo's and Piro's are also favored restaurants here. The concert facility is Erie County House (5,000).

AM

WJET	1400	Top 40
WRIE	1330	MOR
WWGO	1450	Country
WWYN	1260	MOR/Block

FM

WCCK	103.7	Top 40
WLUV	99.9	Beautiful
WMDI	102.3	AOR



EUGENE, OREGON

RANK - 145. **POPULATION**; Metro 195,000/Total 400,500 [Black & Indian 5%]. **ECONOMY**: Eugene's major economical support lies in lumber and wood products. **HOME OF**: The University of Oregon at Eugene. **RECOMMENDED ACCOMMODATIONS**: The Valley River Inn, Eugene Hotel. **SPECIAL PLACES OF INTEREST**: Fall Creek, it is a beautiful recreation area. **COST OF LIVING**: Regular gasoline between 57c and 59.9c; one bedroom apt (furn) \$220 (unfurn) \$175; no state sales tax. **GRASS**: Liberal (under 1 oz citation). **SUMMARY**: Eugene is a small youth and college oriented town with a median age of about 27. Aside from the fact that it rains all the time the area is beautiful. Some clubs are Murphy & Me, Duffy's Tavern and The Backdoor. Restaurants recommended are Exelcior, Cobrig Inn and Mazzi's. Skiing is a major sport here.

AM

KASH	1600	News
KATR	1320	Talk/Country
KBDF	1280	Top 40
KEED	1450	Mod Country
KMED	1440	Adult Contemp
KORE	1050	Relig/Country
KPNW	1120	MOR
KUGN	590	Contem MOR

FM

KFMY	97.9	Prog Rock
KORE	93.1	Relig/Country
KPNW	99.1	Beautiful
KSND	93	Beautiful [Auto]
KZEL	96.1	AOR



EVANSVILLE, INDIANA

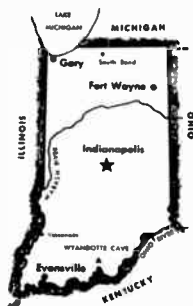
RANK - 120. POPULATION: Metro 288,600/Total 861,700 (Black 5.1%, SMSA area, 7.3% Black Evansville proper). **ECONOMY:** The economy is basically industrial. The Whirlpool Corporation has it's largest plant in Evansville and the Mead Johnson & Co. has it's national headquarters there. Other industries include Alcoa, Babcock Wilcox, Bucyrus Erie (excavating machinery). **HOME OF:** The University of Evansville, Indiana State University at Evansville, Indiana Vocational Training Center. **RECOMMENDED ACCOMMODATIONS:** Executive Inn, Jackson House, Ramada Inn. **SPECIAL PLACES OF INTEREST:** Mesko Zoo, Museum of Fine Arts. **COST OF LIVING:** Reg gas 56c; 1 bdrm apt (furn) \$200 (unfurn) \$175; st sales tax 4%; st incm tax 2%. **GRASS:** Strict and conservative, laws are enforced. **SALARIES:** \$200 to \$400/mo. **SUMMARY:** Being so conservative the night life here is pretty limited but there are a couple of places you can go. For clubs try Funky's Disco or The Stage Door and for restaurants recommended are F Steak House and Funky's Cork & Cleaner. Another bit is the median age is about 30.

AM

WGBF	1280	Top 40
WIKY	820	MOR
WJPS	1330	Top 40
WROZ	1400	Mod Country

FM

WIKY	104.1	Beautiful
WUHI	105.3	Gospel



FAYETTEVILLE, N.C.

RANK - 153. POPULATION: Metro 53,510/Total 241,000 [Black 38%, Other 1%]. **ECONOMY:** Fort Bragg, Popo Air Force Base, Kelly Springfield Tire Company, Black and Decker Power Tools, Rohm and Haas Chemical Prod. Firm, DuPont. **HOME OF:** Fayetteville State University, Methodist College, Fayetteville Technical Institute. **RECOMMENDED ACCOMMODATIONS:** St. James Inn, Bordeaux Motor Inn, Holiday, Sheraton. **SPECIAL PLACES OF INTEREST:** Fayetteville Little Theatre, Fayetteville Museum of Art, Fort Bragg. **COST OF LIVING:** Regular gasoline 53c; one bedroom apt (furn) \$150-200 (unfurn) \$130-180; state sales tax 3%. **GRASS:** Absolutely not; very strict laws. **SALARIES:** Disc jockeys average \$150 to \$200 per month. **SUMMARY:** The old line residents are conservative but because of the military base the area is really a melting pot of all kinds of people. The Cape River is nearby, supplying recreation and water sports. Some clubs are Lib's Place, Napoleons Retreat, The Skyline, The Tavern and recommended restaurants are La Chateau (steaks) and The St. James Inn. The median age is about 25 and the market is competitive within itself.

AM

WFAI	1230	Country
WFLB	1490	Top 40
WFNC	940	Mod Country
WIDU	1600	Soul
WFDS	1450	Top 40

FM

WQSM	98.1	Top 40
-------------	-------------	---------------



FLINT, MICHIGAN

RANK - 65. **POP:** Metro 406,900/Total 939,900. **ECONOMY:** General Motors, chemical manufacturing, paper products, food products, recreational vehicles, etc. **HOME OF:** Univ of Michigan-Flint branch, Genesee College, General Motors Institute. **RECOMMENDED ACCOMMODATIONS:** Sheraton Motor Inn, Holiday Inn (downtown). **SPECIAL PLACES OF INTEREST:** Cultural Center, Crossroads Village, etc. **COST OF LIVING:** Reg gas 55.9; 1 bdrm apt (furn) \$240 (unfurn) \$200; st sales tax 4%; st incm tax - yes; and there is also a city incm tax. **GRASS:** Laws are still strict but loosely enforced. **SALARIES:** \$150 to \$350/mo. **SUMMARY:** Flint has a southern flavor because a good part of the people migrated from the south for jobs here. Recommended clubs here are Contos, Plush Hobo, Mr. Gibbys and Mikatam and favorite restaurants are Wally's El Rancho, Plush Pony and Country Squire. The concert halls are IMA Auditorium (8,000) and The Pine Knob (18,000). Even though it's just a short distance from Detroit there is a low crime rate.

AM

WAMM	1420	Block
WCZW	1570	Country
WTRX	1330	Adult Contemp

FM

WWCK	105.5	Tight AOR
WGMZ	107.9	Beautiful



FT. LAUDERDALE-HOLLYWOOD, FLA.

RANK - 43. POP: Metro 647,400/Total 2,218,800 [Black 5%]. **ECONOMY:** Major economical supports are tourism, banking and light industry. **HOME OF:** Broward Comm College, Nova Univ, Ft. Lauderdale College. **RECOMMENDED ACCOMMODATIONS:** Pier 66 Hotel, Holiday Inn Oceanside. **SPECIAL PLACES OF INTEREST:** Ft. Lauderdale Beach, Oceanworld, Birch State Park, Port Everglades. **COST OF LIVING:** Reg gas 54c; 1 bdrm apt (furn) \$210 (unfurn) \$185; st sales tax 4%; no incm tax. **GRASS:** Very conservative, laws strictly enforced. **SALARIES:** \$175 to \$300/wk. **SUMMARY:** Like most resort areas it's pretty laid-back but there is a high crime rate. A few of the many clubs are J.W. West, Bubbas, The Castaways and Jack Orandas. Restaurants (also to name just a few) to know about are Tony Roma's and Jack Oranda's (once again).

AM

WAVS	1190	All News
WEXY	1520	MOR
WFTL	1400	MOR
WGMA	1320	Country
WLOD	980	MOR
WRBD	1470	Black
WSRF	1580	Disco

FM

WAXY	97.3	Oldies
WCKO	102.7	Black/Gospel
WGLO	106.7	Beautiful
WHYI	100.7	Top 40
WSHE	103.5	AOR



FORT WAYNE, INDIANA

RANK - 84. **POP:** Metro 294,600/Total 1,216,400 [Black 13%].
ECONOMY: Manufacturing is the major industry with some 50 home offices of companies here...International Harvester's Truck Division, General Electric. **HOME OF:** Nine colleges in the area including Indiana University (Purdue). **RECOMMENDED ACCOMMODATIONS:** Marriott Inn. **SPECIAL PLACES OF INTEREST:** Glenbrook Mill, Old Fort Wayne, etc. **COST OF LIVING:** Reg gas 54c; 1 bdrm apt (furn) \$200 (unfurn) \$170; st sales tax 4%; st incm tax 2%. **GRASS:** Very conservative, laws enforced. **SALARIES:** DJ's ave \$115 to \$250/wk. **SUMMARY:** The people here are conservative and the pace is relaxed, slow in change. The median age is about 27. A couple of recommended clubs are Davy's Locker, The Cats Meow. The favorite restaurants are The Moon Raker, The Warf and Cafe Janelle's. The only place for concerts is the Memorial Coliseum (seats 9,000).

AM

WFWR	1090	C&W/Religious
WGL	1250	MOR
WLYV	1450	Mod Country
WMEE	1380	Top 40
WOWO	1190	Adult Contemp

FM

WCMX	101.7	Soul
WMEF	97.3	Beautiful [Auto]
WPTH		Top 40



FRESNO, CALIFORNIA

RANK - 69. **POP:** Metro 354,200/Total 699,800 [Black 5%, Spanish 24%]. **ECONOMY:** Agriculture is the main support, also a major wine area. **HOME OF:** Cal State Univ Fresno, Pacific College, Lamoore Naval Base. **RECOMMENDED ACCOMMODATIONS:** Fresno Hilton, Airport Marina. **SPECIAL PLACES OF INTEREST:** Wine tasting rooms. **COST OF LIVING:** Reg gas 57c; 1 bdrm apt (furn) \$195 (unfurn) \$180; st sales tax 6%. **GRASS:** Liberal attitude. **SALARIES:** DJ's ave \$600 to \$1,500/mo. **SUMMARY:** Fresno is a pretty laid-back place sitting in the middle of miles of flatlands. Even though it's a pretty small market there are plenty of radio stations here. Some clubs to know about are The Smuggler's, The Sheraton and The Holiday Inn. For favorite restaurants try The Refractory and Breakers. Warners Theatre (3,000) and Sellend Arena (8,000) are the concert facilities.

AM

KARM	1430	News
KBIS	970	Religious
KEAP	980	Country
KFRE	940	MOR
KGST	1600	Spanish
KIRV	1510	Beautiful
KMAK	1340	Country
KMJ	580	Block/News
KXEX	1550	Spanish
KYNO	1300	Top 40

FM

KARM	101.9	Beautiful
KFIG	94.9	AOR
KFYE	93.7	Soft AOR
KKNU	102.7	Beautiful
KYNO	95.5	AOR



GRAND RAPIDS, MICHIGAN

RANK - 67. POP: Metro 438,500/Total 992,200 [Black 10%, Spanish 3%]. **ECONOMY:** The major economical support in Grand Rapids is heavy industry - Fisher Body, GM Plants, Lear-Siegler, heavy furniture manufacturing, metal working for the auto industry and the Amway Corporation. **HOME OF:** Aquinas, an independent liberal arts college, Calvin, a Christian reformed Church institution, Davenport Jr College of Business, Grand Rapids Jr College and the Grand Valley State College. **RECOMMENDED ACCOMMODATIONS:** Cascade Motor Inn, Midway Motor Inn. **SPECIAL PLACES OF INTEREST:** The New Music Hall, the Art Museum, and Lake Michigan is right there-lots of water sports. **COST OF LIVING:** Reg gas 57; 1 bdrm apt (furn) \$175 (unfurn) \$145; st sales tax 4%; st incm tax 4.67%. **GRASS:** Liberal. **SALARIES:** DJ's ave \$130 to \$500/mo. **SUMMARY:** Although Grand Rapids is considered a junior executive town there is a lot of night life and a youthful attitude. A couple of clubs recommended are The Point After and The Hoffman House. For restaurants try Hungry Lion and, once again, The Point After. The Civic Auditorium (6,000) is where they have concerts.

AM

WCUZ	1230	Country
WFUR	1570	Religious
WGRD	1410	Top 40
WLAV	1340	Top 40
WMAX	1480	All News
WOOD	1300	MOR
WY GK	1530	Gospel/MOR

FM

WFUR	102.9	Gospel
WGRD	97.9	Top 40
WJFM	93.7	Beautiful
WLAV	96.9	AOR
WOOD	105.7	Beautiful
WYON	101.3	MOR
WZZM	95.7	Top 40



GREENSBORO-HIGH POINT-WINSTON-SALEM, N. C.

RANK - 48. POP: Metro 312,000/Total 893,100 [Black 30%].
 ECONOMY: Diversified economic support from textiles, apparel, electrical and non-electrical machinery, metals and tobacco. HOME OF: Guilford Technical Institute, 6 four-year colleges and two state supported universities. RECOMMENDED ACCOMMODATIONS: Major chains. SPECIAL PLACES OF INTEREST: Natural Science Center, Greensboro Country Park & Zoo, Old Salem, Schlitz Brewery. COST OF LIVING: Reg gas 56c; 1 bdrm apt (unfurn) \$180; st sales tax 4%. GRASS: Pretty conservative but changing. SALARIES: DJ's ave \$140 to \$250/wk. SUMMARY: The economy is good and stable and the people are civic minded. Some of the clubs to be aware of are Mother Fletcher's, Ritten House Square and E.J.'s. Recommended restaurants are Staley's, Sam's Gourmet and The Carriage House. The concert halls are Groves Stadium and Benton Convention Center.

AM

WAAA	980	R&B
WAIR	1340	Top 40
WURL	1500	News
WPGD	1550	News
WSJS	600	Adult Contemp
WTOB	1380	Adult Contemp

FM

WKZL	107.5	Contemp
WGPL	93.1	Gospel
WTQR	104.1	Country [Auto]



GREENVILLE-SPARTANBURG, S.C.

RANK - 72. **POP:** Metro 412,900/Total 911,600 [Black 16.6%].
ECONOMY: The major economic support comes from textile manufacturing (Wunda Weave, Bond Textile, Cone Mill, and Allied Textile); however, Michelin Tire, Celanese and Union Carbide are also located there. **HOME OF:** Furman Univ, Bob Jones Univ, North Greenville Jr College, Greenville TEC. **RECOMMENDED ACCOMMODATIONS:** Cricket Inn, Orvin Inn and national chains. **SPECIAL PLACES OF INTEREST:** Greenville County Museum of Art, Paris Mountain State Park, Cleveland Park Zoo, Cherokee Foothills Scenic Highway. **COST OF LIVING:** Reg gas 60c; 1 bdrm apt (furn) \$170 (unfurn) \$165; st sales tax 4%. **GRASS:** Beware! **SALARIES:** DJ's ave \$150 to \$350/wk. **SUMMARY:** The people are very conservative with outdoor sports the main source of entertainment. A couple of clubs there are The Loading Dock and Midnight Sun. The Greenville Memorium Auditorium (8,000) is the concert hall.

AM

WASC	1510	Black Disco
WESC	660	Country
WFBC	1330	MOR
WHYZ	1070	Black
WKDY	1400	Country
WMRB	1490	Beautiful
WMMU	1260	Classical
WORD	910	Top 40
WQOK	1440	Top 40
WSPA	950	MOR

FM

WESC	92.5	Beaut/Country
WFBC	93.7	MOR
WMUU	94.5	Block/Rel/Class
WSPA	98.9	Beautiful



HARTFORD, CT.

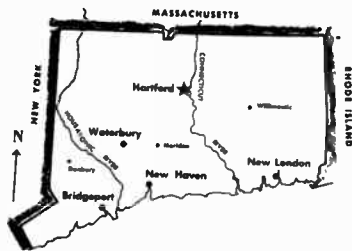
RANK - 52. **POP:** Metro 568,200/Total 2,377,200 [Black 6%].
ECONOMY: Aircraft products, firearms, Government and of course, insurance. **HOME OF:** Univ of Connecticut, Univ of Hartford College for Women, St. Joseph's College. Yale is closeby in New Haven. **RECOMMENDED ACCOMMODATIONS:** Downtown Sheraton, Ramada Inn. **COST OF LIVING:** Reg gas 60c; 1 bdrm apt (furn) \$200 (unfurn) \$170; st sales tax is a whopping 7%. **GRASS:** Not liberal and not really conservative. **SALARIES:** DJ's ave \$150 to \$250/wk. **SUMMARY:** The people are characteristic to New England. The area is beautiful and there are plenty of close places to get away to the country. Some of the most frequented clubs in town are David's, Fast Eddy's and Brandy's. For restaurants try The Last National Bank or Huke-Lau. Concert facilities are The Hartford Center (12,000) and Bushnell Auditorium (3,000).

AM

WCCC	1290	AOR
WDRC	1360	Top 40
WEXT	1550	Country
WKND	1480	Soul
WPOP	1410	All News
WRCH	910	Beautiful
WRYM	840	Foreign
WTIC	1080	MOR
WRCQ	910	Oldies

FM

WCCC	106.9	AOR
WDRC	102.9	Top 40
WHCN	105.9	AOR
WKSS	95.7	Beautiful
WL VH	93.7	Spanish
WRCH	100.5	Beautiful
WTIC	96.5	Sports/MOR



HONOLULU, HAWAII

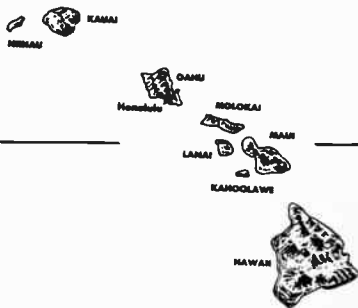
RANK - 53. **POP:** Metro 545,700/Total 669,400 [Japanese 28%, Hawaiian 12%, Filipino 12%, Chinese 7%]. **ECONOMY:** Tourism, military and agriculture (sugar and pineapple). **HOME OF:** Univ of Hawaii, Leeward Comm College, Kaneohe MCAS, Wheeler AFB, Schoefield Barracks, Ft. Deruusy. **RECOMMENDED ACCOMMODATIONS:** Outrigger, Kahala Hilton, Ilikai, Hyatt Regency. **SPECIAL PLACES OF INTEREST:** Too many to list! The most obvious is Waikiki Beach and the various neighbor islands. **COST OF LIVING:** Reg gas 68c; 1 bdrm apt (furn) \$280 (unfurn) \$250; st sales tax 4%; food very expensive. **GRASS:** Pretty loose. **SALARIES:** DJ's ave \$2.40/hr to \$1800/mo. **SUMMARY:** Although Honolulu is known to be called a cultural melting pot there is a high crime rate and the traffic is beginning to get out of hand. There are so many cars that smog is becoming a problem. Some clubs you might want to make when you're there are The Point After, Rex and Eric's, The Infinity, and The Sting. Some of the more well-known restaurants are The Bistro, Yaught Harbor Towers and Canliss. Concert facilities are the Blaisdell Memorial Center (8,000) and Waikiki Shell (1,200).

AM

KAHU	940	Country
KAIM	870	Religious
KCCN	1420	All Hawaiian
KGMB	590	MOR
KHAI	1080	Hawaiian/40's
KHVH	1040	News
KIKI	830	Prog/AOR
KKUA	690	Top 40
KMVI	550	Adult Contemp
KNDI	1270	Hawaiian
KOHO	1170	Japanese
KORL	650	Top 40
KPOI	1380	Beautiful
KUMU	1500	Beautiful
KZOO	1210	Japanese

FM

KAIM	95.5	Religious
KQMQ	93.1	AOR
KPOI	97.5	Beautiful
KUMU	95.7	Beautiful



HOUSTON, TEXAS

RANK -13. POP: Metro 1,752,800/Total 2,377,200 [Black 26%]. **ECONOMY:** Petroleum refining, chemicals and petrochemicals, fabricated metal products, major oil companies home base, finance, insurance, real estate. **HOME OF:** Rice Univ, Univ of Houston, TSU, St. Thomas Univ, Houston Baptist College. **RECOMMENDED ACCOMMODATIONS:** Hyatt Regency (downtown), Warwick, Sheraton Houston, The Plaza, Stoffers. **SPECIAL PLACES OF INTEREST:** Astrodome, Museum of Modern Art, The Summett. **COST OF LIVING:** Reg gas 55c; 1 bdrm apt (unfurn) \$280; st sales tax 5%. **GRASS:** Be careful! **SALARIES:** DJ's ave \$900/mo to \$50,000/yr. **SUMMARY:** The median age here is 27. The public transportation is excellent and also a good freeway system. Even though the city is fairly metropolitan the action is relatively light for night life, etc. Galveston isn't very far away and most of what's happening is in Galveston. Also, Austin is a short drive and many people consider the drive part of their routine. There are a few places you might want to be aware of though. Zorba the Greek Restaurant is one hangout plus Gilley's Club has live country bands and there are a few places that most of the concerts are held in such as The Summett (18,000), The Music Hall (3,500) and Liberty Hall (converted VFW hall - 900). Another restaurant hangout is Brenners. Also, a lot of people are not aware of the fact that there are two active airports in Houston. The big one most people come into and then there's Hobby Airport on the outskirts of the city where a lot of private planes (like for groups, etc.) come in because the traffic is not quite so heavy.

AM

KCOH	1430	Black
KENR	1070	Country
KIKK	650	Country
KILT	610	Top 40
KLVL	1430	Spanish
KNUZ	1230	Country
KODA	1010	MOR
KPRC	950	MOR
KTRH	740	Talk
KULF	790	Adult Contemp
KXYZ	1320	Adult Contemp
KYOK	1590	Black

FM

KAUM	96.5	Disco
KIKK	95.7	Country Simul
KILT	100.3	Progressive
KLEF	94.5	Classical
KLOL	101.1	AOR
KLYX	102.1	All News
KODA	99.1	Beautiful
KQUE	102.9	Adult Contemp
KRBE	104.1	Top 40
KYND	92.5	Beautiful
KRLY	93.1	Adult Contemp
KYND	92.5	Beautiful



INDIANAPOLIS, INDIANA

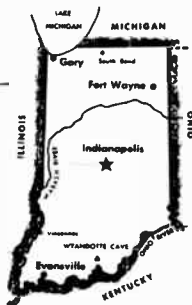
RANK - 32. **POP:** Metro 906,400/Total 1,820,300 [Black 20%].
ECONOMY: Based on manufacturing—cars, electronics, pharmaceuticals, chemicals, paper products, metals, rubber and plastics. Also, military equipment. **HOME OF:** Army Finance Center, Fort Benjamin Harrison, Butler Univ, Indiana Central College, Perdue Univ and I.U.P.U.I.
RECOMMENDED ACCOMMODATIONS: Downtown Hilton, Stouffers, Airport Hilton, Sheraton. **SPECIAL PLACES OF INTEREST:** Indianapolis Museum of Art, Indianapolis Motor Speedway, James Whitcomb Riley Home. Also, James Dean's home and birthplace. **COST OF LIVING:** Reg gas 53c; 1 bdrm apt (furn) \$210 (unfurn) \$165; st sales tax 4%. **GRASS:** No problem with smoking, typical marijuana laws. **SALARIES:** DJ's ave \$200 to \$1200/wk. **SUMMARY:** Besides the Indy 500 every year, the world's largest children's museum will be opening soon. Some of the clubs to hit are Friday's (disco and live), Lucifers (disco and live), Tellers Cage and the Grog Shop (Stouffer's chain). Being one of the major stops for the tour circuit, there is the Exposition Center (15,000) and The State Fair Grounds Coliseum (15,000). Great restaurants in the area are Key West, Stouffers, La Tour and Chauniclier. The median age is 38, makes for very interesting conventions (which there are a lot of here).

AM

WATI	810	Beautiful
WBRI	1500	Religious
WIBC	1070	Adult Contemp
WIFE	1310	Top 40
WIRE	1430	Country
WNDE	1260	Top 40
WNTS	1590	News/Talk
WXLW	950	MOR

FM

WFBO	94.7	Rock [Auto]
WFMS	95.5	Adult Contemp
WIFE	107.9	Country
WNAP	93.1	AOR
WTLC	105.7	Black
WXTZ	103.3	Beautiful



JACKSONVILLE, FLORIDA

RANK - 55. POP: Metro 547,600/Total 744,600. **ECONOMY:** Aside from being a port city, Jacksonville's major economical support lies in insurance, paper products and the Seaboard Railroad. **HOME OF:** Florida Jr College, Jacksonville Univ, Univ of Northern Florida, Edward Waters College, Jones College, May Port, The Gator Bowl. **RECOMMENDED ACCOMMODATIONS:** Fox Fire Inn, Sea Turtle. **SPECIAL PLACES OF INTEREST:** Amelia Allan Plantation, Ft. Caroline. **COST OF LIVING:** Reg gas 54c; 1 bdrm apt (unfurn) \$145; st sales tax 4%. **GRASS:** Attitudes are slightly conservative, with the laws enforced sporadically. **SALARIES:** DJ's ave \$5200 to \$27,000/yr. **SUMMARY:** Jacksonville has a busy night life, with nightclubs like The Other Place, The Driscolls, and Someplace Else. The city has a lot of concerts, and the Jacksonville Memorial Auditorium is an excellent facility (50,000). Jacksonville has several excellent restaurants and a few worth trying are The Firefire Inn, Sandy's Steer Room and The Seaturtle.

AM

WAPE	690	Top 40
WBIX	1010	Religious
WCGL	1360	Adult Contemp
WERD	1400	Gospel
WIVY	1290	Adult Contemp
WJAX	930	MOR/News
WKTZ	1220	Beautiful
WOZN	970	Gospel
WPDQ	1460	R&B
WCMG	1090	Country Gold
WVOJ	1320	Country
WMBR	600	MOR

FM

WAIV	96.9	AOR
WIVY	102.9	Adult Contemp
WJAX	95.1	Top 40
WKTZ	96.1	Beautiful
WCMG	99.1	Country



JACKSON, MISSISSIPPI

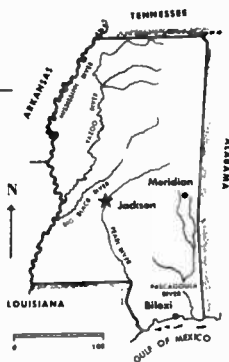
RANK - 129. POP: Metro 225,600/Total 573,300 [Black 40%].
ECONOMY: Electrical machinery is the largest manufacturing employment category. Food and kindred products rank second. Ranking third are stone, clay and glass products. Other economic support is derived from furniture, fixtures, apparel and other finished products. Jackson is also the headquarters for many oil and gas development concerns.
HOME OF: Jackson State Univ, Mississippi College, Belhaven College, Millsaps College, Tougaloo College, Westminster College.
RECOMMENDED ACCOMMODATIONS: Airways Inn, Downtowner Motor Hotel, Jackson Hilton.
SPECIAL PLACES OF INTEREST: Old Capital Museum, New Capital, Petrified Forest, Jackson Zoological Park, Governor's Mansion, Education and Research Center of Mississippi.
COST OF LIVING: Reg gas 58.9c; 1 bdrm apt (furn) \$185 (unfurn) \$130; st sales tax 5%; st incm tax 3%.
GRASS: Laws and attitudes are liberal.
SALARIES: DJ's ave \$125 to \$300/wk. **SUMMARY:** Jackson is a safe town, with a low crime rate, and a slow, easy pace. Some of the more popular nightclubs are The Lobster and The Maine Harbor. Jackson is the home of The Mississippi Coliseum (10,000), an excellent concert facility. A few recommended restaurants are Bernards, La Fleys and Olives.

AM

WJDX	620	Adult Contemp
WJQS	1400	Mod Country
WJXN	1450	Gospel
WOKJ	1550	Black
WRBC	1300	All News
WSLI	930	MOR
WWUN	1590	Top 40

FM

WZZQ	102.9	AOR
WJMI	99.7	Black
WKXI	94.7	Black
WSLI	96.3	MOR
WLIN		Easy Listening



KANSAS CITY, MISSOURI

RANK - 28. POP: Metro 1,066,400/Total 2,278,500 [Black 12.1%].
ECONOMY: Major economical support comes from manufacturing (automobiles, greeting cards, wheat flour, etc.), regional distribution (rail, truck, warehousing, air freight), agribusiness (production agriculture, livestock, farm machinery). **HOME OF:** Avila College, Central Missouri State College, William Jewell College, Univ of Kansas Medical Center, Rockhurst College, U.M.K.C. **RECOMMENDED ACCOMMODATIONS:** Crown Center, Alameda Plaza. **SPECIAL PLACES OF INTEREST:** Nelson Gallery-Atkins Museum, Conservatory of Music, Starlight Theatre, Kansas City Philharmonic Orchestra. **COST OF LIVING:** Reg gas 51.9c; 1 bdrm apt (furn) \$200 (unfurn) \$180; st sales tax 3%; st incm tax 5%. **GRASS:** Fairly conservative in the laws as well as personal smoking. **SALARIES:** DJ's ave \$7200 for non-union, \$14,310 for union. **SUMMRRY:** Getting into the South, Kansas City is basically the Southern-type city. It is clean and quite low key in the mellow sense of the word. Two of the better spots to hit while out clubbing it are Mothers (disco and live). Breckenridge Inn is one of the nicer hotel type spots. Kansas City is another one of those stop-offs for nicer hotel type spots. Kansas City is another one of those stop-offs for rock and roll bands. The major auditoriums are Kemper Arena (17-18,000), The Municipal Auditorium (12,000), Bartle Hall (22,000) and Arrowhead Stadium (82,000 sports; 100,000 concerts). You can end or begin an evening at the Golden Ox or Trader Vics, two fine restaurants.

AM

KAYQ	1190	Mod Country
KBEA	1480	Beautiful
KBIL	1140	Country
KCCV	1510	Religious
KCKN	1340	Country
KCMO	810	Adult Contemp
KMBZ	980	Adult Contemp
KPRT	1590	Black
WDAF	610	Adult Contemp
WHB	710	Top 40
KUDL	1380	News

FM

KBEQ	104.3	Top 40
KCKN	94.1	Country
KMBR	99.7	Beautiful
KPRS	103.3	Black
KUDL	98.1	Disco
KWKI	93.3	AOR
KXRT	96.5	Classical
KYYS	102.1	AOR
KCEZ	94.9	Beautiful



KNOXVILLE, TENNESSEE

RANK - 78. POP: Metro 354,700/Total 720,000 [Black 8%]. **ECONOMY:** Union Carbide, Aluminum Co. of America, wholesale and retail trade, and manufacturing. **HOME OF:** Univ of Tennessee, Knoxville College, Marysville College, Associated Universities of Oakridge. **RECOMMENDED ACCOMMODATIONS:** Hyatt Regency Knoxville. **SPECIAL PLACES OF INTEREST:** Smokey Mountain Natl Park, Tenn Valley Authority Lakes, American Museum of Atomic Energy, Zoo. **COST OF LIVING:** Reg gas 51.9c; 1 bdrm apt (furn) \$185 (unfurn) \$160; st sales tax 4½%; city sales tax 2%; no st incm tax. **GRASS:** Just don't be obvious. **SALARIES:** DJ's ave \$125 to \$225/wk. **SUMMARY:** Knoxville is the third largest city in the state. It is a rather competitive market. There are some great places to hit for entertainment like The Jazz Room, Gringo's (live), Uncle Sams (disco) and Flanagans (disco). Some of the restaurants to try are Regas, Oranerie (French), and Ivan Hoes. Two great concert facilities are Maxwell Civic Auditorium (75,000) and Stockly Athletic Center (13,500). The median age is around 30 years old. In sports the people really go for football and baseball.

AM

WBIR	1240	All News
WETE	620	MOR
WIVK	850	Country
WJBE	1430	Black
WKGN	1340	AOR
WKXV	900	Religious
WNOX	990	Adult Contemp
WKVQ	1490	AOR
WSKT	1580	Religious

FM

WBIR	103.5	Country [Auto]
WEZK	97.5	Beautiful Music
WIVK	107.7	Country
WOKI	101	Contemp



LANSING-E. LANSING, MICHIGAN

RANK - 76. **POP:** Metro 351,600/Total 521,700 [Black 7.7%].
ECONOMY: Michigan State Univ is the basis of the economy, as well as the automobile industry, as three Oldsmobile plants are located here. Lansing is the capitol of Michigan, thus there are several employees working in the Government offices. **HOME OF:** Michigan State Univ, Lansing Comm College. **RECOMMENDED ACCOMMODATIONS:** Lansing Hilton, Hospitality Inn. **SPECIAL PLACES OF INTEREST:** Michigan State Univ Campus, numerous nightclubs, state capitol bldg. **COST OF LIVING:** Reg gas 55c; 1 bdrm apt (furn) \$200 (unfurn) \$150; **GRASS:** Somewhat conservative, but not that great of a worry. First offense penalty is a drug abuse class. **SALARIES:** DJ's ave \$150 to \$250/wk. **SUMMARY:** Being the conservative town it is, the people of Lansing are fairly sports minded, supporting football and basketball. A few places to stray into are The Silver Dollar and The Rainbow Ranch, local bars. Casa Nova's is a recommended restaurant.

AM

WILS	1320	Top 40
WITL	1010	Country
WVIC	730	Top 40
WJIM	1240	MOR

FM

WFMK	99.1	Auto/AOR
WILS	101.7	AOR
WITL	100.7	Country
WJIM	97.5	Beautiful
WVIC	94.9	Top 40



LAS VEGAS, NEVADA

RANK - 109. **POP:** Metro 248,000/Total 248,000 [Minority 16%]. **ECONOMY:** Gambling, Entertainment, Tourism. **HOME OF:** Nellis AFB, Univ of Nevada, Clark County Comm College. **RECOMMENDED ACCOMMODATIONS:** Caesar's Palace, Grand Hotel, The Dunes, The Plaza. **SPECIAL PLACES OF INTEREST:** Hoover Dam, MGM and Hilton Hotels, Lake Mead, Mt. Charleston with skiing about 40 minutes away. Also, Aladan Hotel. **COST OF LIVING:** Reg gas 58c; 1 bdrm apt (furn) \$210 (unfurn) \$185; st sales tax 3%; no st incm tax. **GRASS:** Conservative and strictly enforced. **SALARIES:** DJ'S ave \$650 to \$1200/mo. **SUMMARY:** What can you say about this city that everyone doesn't already know? There's gambling, entertainment of any kind you might want to see, numerous hotels, motels, etc. A couple of places considered hangouts are The Biavenito Restaurant and Dirty Sally's Club. The Aladan Theatre has a room that seats 7,500 that is being promoted for more rock oriented type of entertainment.

AM

KMBI	1400	All News
KDWN	720	Adult Contemp
KENO	1460	Top 40
KLAV	1230	Beautiful
KLUC	1140	Top 40/AOR
KORK	920	MOR
KRAM	1340	Country
KVEG	970	Prog Country

FM

KLUC	98.5	Top 40/AOR
KILA		Religious
KORK	97.1	Beautiful
KFMS	101.9	Stereo Rock
KTRI	92.3	Country
KXTZ	94.0	Beautiful



LEXINGTON, KENTUCKY

RANK - 122. POP: Metro 227,400/Total 475,200 [Black 12.3%]. **ECONOMY:** Economy is strong, due to a widely diversified economic base. Important industries are construction, manufacturing, government, wholesale and retail, services, especially medical and agriculture. Lexington has the largest burley tobacco market in the world, and is a large producer of crushed limestone. It is an important livestock market, and its horse sales are the largest in America. **HOME OF:** Univ of Kentucky, Transylvania Univ, Lexington Theological Seminary. **RECOMMENDED ACCOMMODATIONS:** Campbell House, Ramada Inn, Hilton Inn, Hyatt Regency (open in March). **SPECIAL PLACES OF INTEREST:** Thoroughbred horse farms, beautiful countryside, mansions dating from the Civil War. **COST OF LIVING:** Reg gas 61.9c; 1 bdrm apt (furn) \$285 (unfurn) \$175; st sales tax 5%; st incm tax 2-6%; city tax 2%. **GRASS:** Ultra conservative. **SALARIES:** DJ's ave \$7500 to \$120,000/yr. **SUMMARY:** Lexington is one of the fastest growing cities in the country with about 200 people a month coming in. The median age is about 29 and the income is above average. A couple of club hangouts are The Library Disco, Green Strats and The Upstart Crow. Favorite restaurants for media people are The Coach House, Postelwaiters Hotel and Allman's on The River. Being a major stop-off for concerts there are some good facilities such as The Arena (26,000 & new) and The Opera which is small (2,000), but considered an excellent and beautiful facility.

AM

WAXU	1580	Country
WBLG	1300	Adult Contemp
WLAP	630	Adult Contemp
WVKL	590	Adult Contemp

FM

WAXU	103.1	Country
WKQQ	98.1	AOR
WLAP	94.5	Top 40
WVKL	92.9	Beautiful



LINCOLN, NEBRASKA

RANK - 168. **POPULATION:** Metro 153,000/Total 248,700 [Black 35%, Mexican-American 12%]. **ECONOMY:** Government, Union Pacific Industrial tract, 27 home office insurance companies, Goodyear, Kawasaki, Norton Labs. **HOME OF:** University of Nebraska, Nebraska Wesleyan University, Nebraska School of Religion, Union College. **RECOMMENDED ACCOMMODATIONS:** The Villager, Clayton House, Hilton, Cornhusker Hotel. **SPECIAL PLACES OF INTEREST:** Sheldon Art Museum, Nebraska Historical Society Museum, State Capitol Building. **COST OF LIVING:** Regular gasoline 56c - 57c; one bedroom apt. (Furn. \$175, Unfurn \$150); State sales tax 3%. **GRASS:** Fairly conservative towards open smoking but is considered a felony for first offense. Penalty is attending a drug abuse class. **SUMMARY:** Lincoln, although not a major metropolis is, however, a stopping-off place for bands. Facilities for such are Pershing University Field House (15,000). Citizens support football heavily because of the University of Nebraska status. Some clubs and restaurants to be seen at are Little Bo's, Uncle Sam's and the Boars Head (beef restaurant).

AM

KECK/1530
KFOR/1420
KLIN/1400
KLMS/1480

Country
MOR
MOR
Top 40

FM

KBHL/98.3
KFMQ/102
KFOR/102.7
KHAT/106.3
KLIN/107.3

Gospel
AOR
MOR
Country
Beautiful



LITTLE ROCK, NO. LITTLE ROCK, ARK.

RANK - 98. **POPULATION:** Metro 284,200/Total 763,000 [Black 30%]. **ECONOMY:** Manufacturing, agriculture, industrial, mining. **HOME OF:** Little Rock AFB, 6 major colleges. **RECOMMENDED ACCOMMODATIONS:** Camelot Inn, Holiday Inn Downtown. **COST OF LIVING:** Regular gasoline 46-58c; one bedroom apt. (Furn \$175, Unfurn \$160); State sales tax 3%. **SALARIES:** Disc jockeys average \$115 - \$400/wk. **GRASS:** Lenient. **SUMMARY:** Located in central Arkansas, Little Rock is as close to a one-market state as possible. Because of this, the radio people work pretty closely together. In order to open a club here you have to serve food so the clubs recommended are also recommended restaurants. A few places are John Barleycorn's Vision, Cajon's Wharf (also live bands), Stage One, and the State Room (also live bands). Some of the concert halls are Barton Coliseum (10,000), Robinson Auditorium (2,600) and Pine Bluff Convention Center (7,800, new).

AM

KAAZ	1090	Top 40
KALO	1250	Black/Disco
KARN	920	News/Block
KLRA		Country
KSOH	1050	Religious
KOKY	1440	Black
KXLR	1150	Country
KARN		

FM

KARN	103.7	Adult Contemp.
KEZQ	94.1	Beautiful/Auto
KLAZ	98.5	Top 40



**LOS ANGELES—LONG BEACH—ANAHEIM,
CALIFORNIA**

RANK: 3. **POP:** Metro 6,907,400/Total 9,981,600 [Black 20%, Spanish American 20%]. **ECONOMY:** Los Angeles is a leading manufacturing city (aircraft and related components, textiles and apparel, chemicals, motor vehicles, electrical machinery, clay and glass products, fabricated metal goods, furniture and fixtures. Economic support is also derived from construction and building, wholesale and retail, banking and insurance business and agriculture. **HOME OF:** USC, UCLA, Pepperdine, Loyola — more than 35 colleges and universities in the area. **RECOMMENDED ACCOMMODATIONS:** Beverly Wilshire, Century Plaza, Beverly Hills Hotel, Chateau Marmont, Sheraton Universal. **PLACES OF INTEREST:** Disneyland, Magic Mountain, Chinatown, Olvera Street, Angeles National Forest, nearby desert areas. **COST OF LIVING:** Regular gasoline 60c. One bedroom apt. \$250 furn, \$200-250 and up unfurn. Sales tax 6%. **SALARIES:** Disc jockeys average \$250/wk - \$150,000/yr. **GRASS:** Very, very loose like most of California. Mainly concerned with selling rather than an occasional smoke. **SUMMARY:** The city of stars, although you can't see the sky much of the time. There is just about everything you would ever want in a city in Los Angeles. The night life doesn't compare with New York City, but you will find places like the Troubadour, The Roxy, the Starwood and the Rainbow are basically the kinky spots for rock 'n rollers. The eating spots most recommended would be the Cock and Bull (typical British copy), Martoni's (Italian food as well as industry hang-out), Nick's Fishmarket, Carlo's and Charlie's, to name but a minimum of what one can go out and find. The median age is around 25 and the city is quite trendy when it comes to the young. Definitely the place to see if not for the [quote] "STARS" then for the aura of the music capital of the world.

AM		
KABC	790	Talk
KALT	1430	Spanish
KBRT	740	MOR
KDAY	1580	Black
KEZY	1190	Top 40
KFAC	1330	Classical
KFI	640	MOR
KFOX	1280	Mod. Country
KFWB	980	News
KGBS	1020	Mod. Country
KGFJ	1230	Black
KGII	1260	MOR
KHJ	930	Top 40
KIEV	87	All Talk
KIIS	1150	Adult Contemp.

KLAC	570	Country
KMPC	710	MOR
KNX	1070	All News
KPOL	1540	Beautiful
KRLA	1110	Oldies
KWIZ	1480	Adult Contemp.
KWKW	1300	Spanish
KKAR	1220	Spanish

FM		
KBCA	105.1	Jazz
KFAC	92.3	Classical
KIQQ	100.3	Tight AOR
KHOF	99.5	Religious
KJOI	98.7	Beautiful
KKDJ[KIIS]	102.7	Adult Contemp.
KLOS	95.1	AOR
KMET	94.7	AOR
KNAC	105.5	AOR
KNX	93.1	Soft AOR
KOST	103.5	Beautiful
KPOL	93.9	Beautiful
KPPC	106.7	Gospel/Ethnic
KRTH	101.1	Auto/Oldies
KUTE	101.9	Jazz/Black
KWST	105.9	AOR
KXTZ	104.9	Beautiful
KUFM	94.3	Religious
KYMS	106.3	
KEZY	95.9	AOR
KJH	102.3	Black
KBIG	104.3	Beautiful



LONG ISLAND—NAUSSAU—SUFFOLK, N.Y.

RANK: 9. **POP:** Metro 2,132,200/Total 2,132,200. **ECONOMY:** Aircraft, electronic companies, plastic products, radio, TV & communication equipment, printing and tourism. **HOME OF:** C.W. Rost College, Nassau Community College. **RECOMMENDED ACCOMMODATIONS:** Major chains. **PLACES OF INTEREST:** Arboretums, planetarium in Suffolk. **COST OF LIVING:** Regular gasoline 60c. One bedroom apt. \$350 furn, \$300 unfurn. Sales tax 8%. **SALARIES:** Disc jockeys average \$150-350/wk. **GRASS:** Rough laws; users aren't hassled. **SUMMARY:** The median age is 28. The island is really self-contained. In fact, 80% of the residents also work on the island. It rates third in personal income. An organization, Long Island Radio Broadcasters Association, was formed about a year ago with goals to approach and explain the difference and import of Long Island as opposed to New York City. Even the weather varies from 10 to 20 degrees from New York City. In addition it is much less formal than New York City. Concerts are held at The Nassau Coliseum (17,000), The Calderon Music Hall (3,000) and The Commac Arena (5-6,000) My Father's Place (Roseland) seats 1,000, and is more club-like. Sports are very important. It's the home of the New York Nets tennis team.

AM

WGBB	1240	Easy List.
WHLI	1100	Top 40
WALK	1370	MOR
WTHE	1500	Gold
WLIX	540	Gold
WLNG	1600	Ad Contemp.
WYNG	1440	Gospel

FM

WALK	97.	MOR
WBLI	106.1	Top 40
WIOK	98.5	Beautiful
WRCN	103.9	Top 40
WWRJ	95.3	Beautiful
WLIR	92.7	AOR
WBAB	102.3	AOR
WCTO	104.3	Beautiful



LOUISVILLE, KENTUCKY

RANK - 39. POPULATION: Metro 723,100/Total 1,602,700 [Black - 13%]. **ECONOMY:** Major economical support comes from General Electric, Ford, Brown-Forman, American Air Filter, Brown-Williamson. There is a lot of tourism around Kentucky Derby time. **HOME OF:** University of Louisville, Bellermine, Spalding, Jefferson Community College, Ft. Knox. **RECOMMENDED ACCOMMODATIONS:** Executive Inn, Executive West, Galt House, Marriott. **SPECIAL PLACES OF INTEREST:** Churchill Downs, Ohio River, Bernheim Forest, Kentucky Fair and Exposition Center. **COST OF LIVING:** Regular gasoline 55c; one bedroom apt. (furn \$170, unfurn. \$140); State sales tax 5%. State income tax 6%. **SALARIES:** Disc jockeys average \$150 - \$500/wk. **GRASS:** Mixed feelings because it is a college town, but definitely the conservative law vibrations. **SUMMARY:** Besides seeing some of the most attractive race horses in the world, and being able to attend the Kentucky Derby, you'll be able to attend some of the finest restaurants in the area. Such as the Embassy Supper Club, The Cornwall Lady and Joe's Palm Room. Clubbers can hit Babe's and Harlows, Concerts are held at Freedom Hall and Louisville Gardens.

AM		FM	
WAKY	790	Top 40	WNNS 97.5 All News
WAVE	970	Adult Contemp.	WCSN 99.7 Beautiful
WFIA	900	Religious	WVEZ 106.9 Beautiful
WHAS	840	MOR	WLRS 102.3 AOR
WHEL	1570	Religious/Block	WSTM 103.1 Disco
WINN	1240	Country	WQHI 95.7 Auto/
WKLO	1080	Top 40	Top 40
WLOV	1350	Black	
WREY	1290	Block	
WTMT	620	Country	
WXVW	1450	Adult Contemp.	



MACON, GEORGIA

RANK - 146. **POPULATION:** Metro 192,100/Total 414,500 [Black 30%]. **ECONOMY:** Major economical support derived from manufacturing of food, tobacco, textiles, electrical machinery, stone, clay and glass, and the growing music industry. **HOME OF:** Warter Robins AFB, largest employer in GA. **RECOMMENDED ACCOMMODATIONS:** Macon Hilton, Sheraton Motor Inn. **SPECIAL PLACES OF INTEREST:** Ocmulgee National Park, The Hay House. **COST OF LIVING:** Regular gasoline 60c; one bedroom apt (furn\$225, unfurn \$160); sales tax 3%. **SALARIES:** Disc jockeys average \$125 - \$300/wk. **GRASS:**Nobody really cares. **SUMMARY:** Macon has a lot of young people living here because of the college, university, air force and music influence. The people are extremely friendly, and no one is out to give an outsider a hard time. They've tried a lot of different sports here, but the only one that goes over is wrestling. A couple of clubs you might check out there are Diablo's Den and Grants Lounge. The larger acts in Macon are held at the Coliseum (about 13,000). Capricorn Records holds a giant picnic here every summer at Lakeside that the whole town gets into.

AM

WAVC	1350	Religious
WBML	1240	Adult Contemp.
WCRY	900	Talk/MOR
WDEN	1500	Country
WIBB	1280	Black
WMAZ	940	Adult Contemp.
WNEX	1400	Top 40
WQCK	1600	Modern Country

FM

WCRY	107.9	Beautiful
WDEN	105.3	Country
WMAZ	99.1	Auto Solid Gold
WRBN	101.7	Top 40



MADISON, WISCONSIN

RANK - 111. POPULATION: Metro 251,500/Total 458,300 [Black 1.5%]. **ECONOMY:** The economy is supported by two main things: The University of Wisconsin (nearly 40,000 students) is located in Madison; and also the state capital and numerous government offices and employees are located here. Wisconsin itself is a heavy dairy farming state, which also influences the city's economy. **HOME OF:** University of Wisconsin and numerous insurance companies. **PLACES OF INTEREST:** Capitol Building, University of Wisconsin, three large lakes within the immediate area of the city. **COST OF LIVING:** Gasoline 54.9c; one bedroom apt (furn \$200, unfurn \$180); sales tax 4%; graduated state income tax. **RECOMMENDED ACCOMMODATIONS:** Sheraton Inn, The Concourse, Howard Johnsons. **SALARIES:** Disc jockeys average \$110 - \$200/week. **GRASS:** A cautiously liberal outlook; laws still enforced. **SUMMARY:** There are three large lakes within the immediate area of the city, and it is found in a nice green part of the country. For clubs try El Tejon (live), Fogcutter (disco) and The Stone Hearth. A couple of great restaurants to try are Tio Pepe's and Namio's. Madison holds their large concerts at Dane County Coliseum. The seasons bring many sports like football, basketball, hockey, boating, water-skiing, fishing, snow skiing and hunting. It's considered a real college town. Another important piece of information that you might not be aware of is that is this is where the Great Otis Redding was killed.

AM

WGEZ/1490
WIBA/1310
WISM/1480
WMAD/1550
WTSO/1070

AOR
Beautiful
AOR
Country
Country

FM

WIBA/101.5
WISM/98.1
WLVE/94.9
WMAD/106.3
WYXE/92.1
WZEE/104.1

AOR
Auto/Oldies
Beautiful
Country
AOR
Top 40



MELBOURNE-TITUSVILLE-COCOA, FLA.

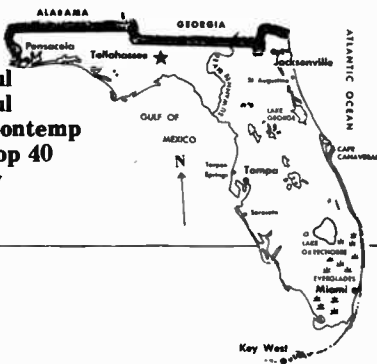
RANK - 144. POPULATION: Metro 205,300/Total 243,200 [Black 3%]. **ECONOMY:** Kennedy Space Center-NASA, Patrick AFB, Tourism (Disney World, Sea World, and various light industries like Harris Communications, Collins Radio, Cadillac Gage and a number of subcontractors for the Space program. Also, Port Canaveral is the only deep water port in east central Florida. **HOME OF:** Brevard Community College, Florida Institute of Technology, Florida Technological University. **RECOMMENDED ACCOMMODATIONS:** Any of the major chains. **SPECIAL PLACES OF INTEREST:** Kennedy Space Center, Disneyworld. **COST OF LIVING:** Regular gasoline 60c; one bedroom apt (furn \$195 unfurn \$175), State sales tax 4%. No state income tax. No-fault auto insurance. **SALARIES:** Disc jockeys average \$100 - \$400/wk. **GRASS:** Quite the liberal spot for pot. Laws are not strictly enforced. **SUMMARY:** Basically no concerts in the area. Too bad. But the restaurants make up for it. They include The Plaza, Rusty Steamer, Caravel and Anchor Club.

AM

WEZY	1350	Top 40
WKKO	860	Top 40
WMEL	920	Top 40
WMMB	1240	MOR
WRKT	1300	Adult Contemp.
WRMF	1060	Adult Contemp.
WTAI	1560	Modern Country
WWBC	1510	Country

FM

WCKS	101.1	Top 40
WEZY	99.1	Beautiful
WRKT	104.1	Beautiful
WRMF	98.0	Adult Contemp
WTAI	107.0	Auto/Top 40
WYRL	102.3	Country



MEMPHIS, TENNESSEE

RANK - 41. **POPULATION:** Metro 693,000/Total 1,795,800 [Ethnic 38.9%]. **ECONOMY:** Hardwood lumber and cotton are the principal products of this distribution center of the Mid-South. Memphis is home of Holiday Inns, Plough, Inc. and Cook Industries, a major grain exporter. **HOME OF** eight colleges (Memphis State University is the largest), 5 vocational training schools and Millington Air Station. **RECOMMENDED ACCOMMODATIONS:** Hyatt Regency-Airport, Holiday Inn-Rivermont, Hilton Airport Inn. **PLACES OF INTEREST:** Libertyland Theme Park, Overton Square entertainment center, Delta Queen Steamboat, Elvis Presley Home. **COST OF LIVING:** Regular gasoline 55c, one bedroom apt (furn \$220, unfurn. \$160; sales tax 4½%, no income tax, local sales tax 1½%. **SALARIES:** Disc jockeys average \$200/wk - \$30,000/year. **GRASS:** Up tight. Laws enforced. **SUMMARY:** Relatively conservative. The median age here is 28-29. The city has a slow pace and night life is not exactly abundant. The Mid South Coliseum is used most for concerts (11,000), and a couple of restaurants recommended are Pyrennees and Four Flames.

AM

KSUD/730 Religious

KWAM/990 Religious

WDIA/1070 Black

WHBQ/560 Top 40

WLOK/1340 Black

WHRK/97.1 Disco

WMC/790 Country

WMPS/680 Top 40

WMQM/1480 Gospel

WREC/600 Adult Contemp.

WWEE/1430 Talk

FM

KWAM/101.1 Country

WEZI/105.9 Beautiful

WMC/99.7 Progressive

WQAD/104.5 Adult Contemp.

WZXR/102.7 Country



MIAMI, FLORIDA

RANK - 24. POPULATION: Metro 1,222,700/Total 2,436,800 [Black 15%]. **ECONOMY:** The mainstay of the economy is travel and tourism, followed closely by the aviation industry and light manufacturing. Miami is a center for Pan-American finance and insurance with 76 banks, 15 savings and loan associations and a branch of the Federal Reserve Bank. **HOME OF:** The Miami-Dade Community College and the Florida International University. **RECOMMENDED ACCOMMODATIONS:** All major chains available, along with the more exclusive hotels on Miami Beach. **PLACES OF INTEREST:** Ring Theatre, Miami Philharmonic, Miami Ballet Company, Miami Beach Symphony, The Bass Museum, and the Lowe Museum. **COST OF LIVING:** Regular gasoline is 55c. There are very few one bedroom furnished apartments; unfurnished cost about \$215, but because it is a seasonal town, rents change considerably. State sales tax is 4%. **SALARIES:** Disc jockeys average \$300/wk - \$35,000/yr. **SUMMARY:** Miami is a melting pot of people with every size, shape, form, etc. you could imagine. It's big on sports, mainly football, water sports and tennis. A couple of the clubs frequented are the Honey for the Bears (disco) and Widow McCoy (disco). Recommended restaurants are The Forge and Joe's Stone Crabs. The two main concert facilities are Gusman Hall (2,000) and The Hollywood Sport Auditorium (10,000).

AM

WCMQ	1220	Spanish
WFAB	990	Spanish
WFUN	790	Beautiful
WGBS	710	MOR
WINZ	940	All News
WIOD	610	MOR
WKAT	1360	News/Talk
WMBM	1490	Black
WOCM	1450	Beautiful
WQAM	560	Top 40
WQBA	1140	Spanish
WRHC	1550	Spanish
WVCG	1080	Beautiful
WWOK	1260	Mod. Country

FM

WAIA	97.3	Adult Contemp.
WBUS	93.9	AOR/Jazz
WCMQ	92.1	Spanish
WEDR	99.1	Black
WIGL	107.5	Adult Contemp.
WINZ	94.9	Progressive
WLYF	101.5	Beautiful
WMJX	96.3	Top 40
WTMI	93.1	Classical
WYOR	105.1	Beautiful



MILWAUKEE, WISCONSIN

RANK - 21. **POP:** Metro 1,163,500/Total 1,757,500. **ECONOMY:** Manufacturing — diesel and gasoline engines, outboard engines, motorcycle parts, tractors, and automotive parts — and let us not forget the breweries. **HOME OF:** Wisconsin-Milwaukee University, Marquette, Milwaukee School of Engineering, Alverno, Cardinal Stritch, Concordia, Mt. Mary College. **RECOMMENDED ACCOMMODATIONS:** Pfister or Marc Plaza Hotels. **PLACES OF INTEREST:** Lake Michigan for summer sports, Museum of Natural History, Milwaukee Zoo, Mitchell Park Conservatory. **COST OF LIVING:** Regular gasoline 53c; one bedroom apt. (furn \$200-\$275, unfurn. \$175-250); Sales tax 4%. **SALARIES:** Disc jockeys average \$125-\$300/wk. **GRASS:** Liberal. A fine and prohibition for one oz. or less. **SUMMARY:** Milwaukee has a small town atmosphere with conservatism prevailing. A few clubs to go to while in town are Fritz's (disco), The Melody Top Theatre (summer), and Teddy's (disco). Restaurants to try for some excellent meals are Kark Ratzsch's, Jake's, and Pieces of Eight on Lake Michigan. Many concerts are held in Milwaukee at the Performing Arts Center (great acoustics), Milwaukee Auditorium, and The Milwaukee Arena. They have many sports events and the people support the Milwaukee Brewers.

MILWAUKEE

AM

WAWA 1590	Black
WBKC 1470	MOR
WEMP 1250	Country
WISN 1130	Ad. Contemp.
WNOV 860	Black
WOKY 920	Top 40
WRIT 1340	News
WTMJ 620	Ad. Contemp.
WYLO 540	Ethnic
WZUU 1290	Top 40

FM

WAWA 102.1	Black
WBCS 102.9	Country
WBKU 92.5	MOR
WBON 107.7	Religious
WEZW 103.7	Beautiful
WFMR 98.3	Classical
WISN 97.3	Beautiful
WNUW 99.1	Beautiful
WKTI 94.5	Top 40
WQFM 93.3	AOR
WZMF 98.3	AOR
WZUU 95.7	Top 40



MINNEAPOLIS—ST. PAUL, MINNESOTA

RANK-16. POP: Metro 1,588,500/Total 2,770,700 [Black 3%]; **ECONOMY:** Major economical support lies in electronics, food processing, machinery, fabricated metals, garments, graphic arts, finance, insurance. **HOME OF:** University of Minnesota, Augsburg College, Minneapolis College of Art and Design. **RECOMMENDED ACCOMMODATIONS:** Hotel Sofitel, Marquette Inn. **PLACES OF INTEREST:** Minnehaha Falls, IDS Center, Institute of Arts, Guthrie Theatre, Nicollet Mall. **COST OF LIVING:** Regular gasoline is 59.4c; one-bedroom apt. (furn. \$225, unfurn. \$200); sales tax 4%. **GRASS:** Real liberal laws concerning smoking. **SUMMARY:** Being a winter-minded state, hockey and football are quite fashionable. Musicwise, there are very few bands who do not include Minneapolis and St. Paul in their itinerary. Gigs are held at the Met Center (18,000), Orchestra Hall (4,000) and St. Paul Civic Center (20,000). There are quite a few excellent eating places such as Charlie's, The Blue Horse and Lidy's.

AM

KDAN	1370	Country
KDWB	630	Top 40
KEYE	1400	Beautiful
KQRS	1440	AOR
KRSI	950	Auto-Country
KSTP	1500	Top 40
KTCR	690	Mod. Country
KUXL	1570	Talk/Black
WDGY	1130	Top 40
WCCO	830	MOR/News
WWTC	1280	News
WJSW	1010	Ethnic/For. Lang.
WLOL	1330	Mod Country

FM

KDWB	101.3	Top 40
KEYE	102.1	Beautiful
WCCO	102.9	MOR
KTCR	97.1	Country
KSTP	94.5	Adult Contemp.
KRSI	104.1	Country
KQRS	92.5	AOR
WAYL	93.7	Beautiful
WLOL	99.5	Religious



MOBILE, ALABAMA

RANK - 90. POP: Metro 309,700/Total 632,100 [Black 30%]. **ECONOMY:** Based on shipbuilding, chemicals, paper products, forest products, cement, roofing, paints, aluminum, oil, aircraft engines and metal. **HOME OF:** University of South Alabama, Spring Hill College, Mobile College, S.D. Bishop State Jr. College, U.S. Coast Guard, USA Medical School. **RECOMMENDED ACCOMMODATIONS:** Sheraton, Malaga Inn. **PLACES OF INTEREST:** Bellingrath Gardens, USS Alabama, Historic Homes. Home of the Jr. Miss Pageant. **COST OF LIVING:** Regular gasoline 65c; one bedroom apt. (furn \$175, unfurn \$160); sales tax 6%. **SALARIES:** Disc jockeys average about \$175. **GRASS:** Being a port city has an effect, widespread use and the big push to stop distribution. **SUMMARY:** Discos are the thing here, considering there are seven to start with like One Nostalgia Place and Adams. The beaches are quite beautiful and many are into deep-sea fishing and boating. There is quite an influx of people moving into the area because of oil boosting the industry a bit. Two restaurants that are recommended are Constantine's and Malaga. The median age is 29.

AM
WABB/1480
WGOK/900
WKRK/710
WLIQ/1360
WMOB/840
WMOO/1550
WUNI/1410
WKSJ/1270

Top 40
Black
 Hitparade
Country
Adult Contemp.
Gospel
Country
Auto/Top 40

FM
WABB/97.5
WGOK/92.1
WKRK/99.9
WKSJ/94.9
WLPR/96.1

AOR
Black
Block
Country
Beautiful



MONTGOMERY, ALABAMA

RANK - 142. **POP:** Metro 188,800/Total 466,100 [Black 34%].
ECONOMY: Montgomery's economic base is agriculture and military, and state government. **HOME OF:** Maxwell AFB, Auburn University at Montgomery, Troy State at Montgomery, Alabama State University, Huntington College, Gunter AF Station. **RECOMMENDED ACCOMMODATIONS:** Governor's House Motel, Downtowner, Holiday Inns. **PLACES OF INTEREST:** State Capitol Complex, First White House of Confederacy, Union Station. **COST OF LIVING:** Regular gasoline 54c. One bedroom apt (furn \$200, unfurn. \$150); sales tax 7%. **SALARIES:** Disc jockeys average \$125 - \$200/wk. **GRASS:** You can get away with it if you're careful. **SUMMARY:** A person can really take a breather in Montgomery. It is a very clean town and free of air pollution. For clubs try Dr. Sags, Kegler Kobe, and The Ember. If you get hungry try The Governor House, the Shara, or check out Le Chateau. A couple of good facilities here are Garrett Coliseum (13,000) and the Civic Center (8-15,000). Football season creates complete chaos. The people love it.

AM AM

WBAM 740	Mod Country
WCOV 1170	MOR
WETU 1250	Country
WHHY 1440	Top 40
WMGY 800	Religious
WPXC 950	Top 40
WQTY 1000	MOR
WXVI 1600	Black

FM

WHHY 101.9	AOR
WFMI 98.9	Beautiful
WKLH 92.3	AOR
WMGZ 103.0	Beautiful



NASHVILLE-DAVIDSON, TENN.

RANK - 51. **POP:** Metro 603,600/Total 1,280,900 [Black 5%]; **ECONOMY:** The printing industry is first, followed closely by the music industry and tourism. **HOME OF:** Vanderbilt University, Peabody College, Scarritt College, McHarry Medical College, Fisk University, Belmont College, David Lipscomb College and 35 other colleges. **RECOMMENDED ACCOMMODATIONS:** Major chains, Spencer Manor Hotel. **PLACES OF INTEREST:** Opryland, Grand Ol' Opry, State Capital, Hermitage (home of Andrew Jackson), The Parthenon. **COST OF LIVING:** Regular gasoline is 64c; one bedroom apt. (furn \$200, unfurn \$165), sales tax 6%, no state income tax. **SALARIES:** Disc jockeys average \$150 - \$300. **GRASS:** Liberal, although the laws are strict. **SUMMARY:** The capital of Tennessee is one of the music business hot spots in the country. Everybody from Perry Como to Grand Funk has recorded here. Most major record companies have branch offices here too. There are so many clubs for bands to play in that the ones mentioned aren't a representative of the total available. A few of the favorites are Exit Inn, and The Country Godfather. A couple of restaurants recommended are Mario's and The Peddler Steak House. By the way, massage parlors are getting totally out of hand.

AM

WAMB 1190	Big Band
WENO 1430	Country
WHIN 1010	Top 40
WKDA 1230	Country
WLAC 1510	Top 40
WMAK 1300	Top 40
WMTS 810	Country
WNAH 1360	Gospel
WSIX 980	MOR
WSM 650	Ad. Contemp.
WVOL 1470	Black

FM

WCOR 107.3	Talk/MOR
WHIN 104.5	Solid Gold
WKDA 103.3	AOR
WLAC 105.9	MOR
WSIX 97.9	Country
WSM 95.5	Soft AOR
WMTS 96.3	Ad. Contemp.
WYBQ 92.0	Ad. Contemp.
WEZE 101	Beautiful



NEW HAVEN—WATERBURY, CONN.

RANK - 49. **POP:** Metro 344,200/Total 924,100 [Ethnic 45%]. **ECONOMY:** Major economic support from: Olin, Sargent, Armstrong Tires, Sero & Gant, Pratt-Whitney, Southern New England Telephone, Penn Central, Schick. **HOME OF:** Yale, Southern Connecticut State College, University of New Haven, Albertus Magnus College, Quinnipac College. **RECOMMENDED ACCOMMODATIONS:** 2 Holiday Inns, Sheraton Park Plaza, Ramada Inn. **PLACES OF INTEREST:** Peabody Museum of Natural History, Shubert Theatre, East Haven Trolley Museum, Yale Repertory and Long Wharf Theatres, Historic New Haven Green. **COST OF LIVING:** Regular gasoline 57.9c; one bedroom apt (unfurn \$195-\$235); sales tax 7%, no income tax. **SALARIES:** Disc jockeys average \$100-\$400/wk. **GRASS:** Conservative. **SUMMARY:** Being so close to Boston and New York, even though this is a college area, there is not a whole lot of clubbing-type nightlife here. It leans toward the more sophisticated cultural amusements. One place that's been recommended is Arnold's Barn. Any concerts that come through here are usually held at one of the colleges.

AM

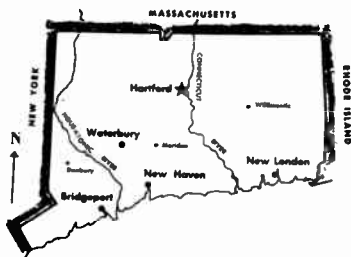
WADS/690
WATR/1320
WAVZ/1300
WCDQ/1220
WELI/960
WFIF/1500
WNHC/1340
WOWW/1380
WWCO/1240

MOR
MOR
Top 40
Country
MOR
Top 40
Adult Contemp.
Solid Gold
Top 40

FM

WIOF/104.1
WKCI/101.2
WPLR/99.1

Country
Beautiful
AOR



NEW ORLEANS, LOUISIANA

RANK - 33. **POP:** Metro 863,100/Total 1,644,900 [Black 45%]. **ECONOMY:** Industries include shipbuilding, food processing, petroleum refining, primary metals production. The commercial sector is composed of almost 15,000 firms with employment leaders being services, retailing and water transportation. Over 15% of the total employment in the eight-parish region is in the public school sector — local, state and federal government. Tourism also plays a part of the economy. **HOME OF:** Almost 600 educational institutions including The University of New Orleans, Tulane University, Loyola University, Southern University of New Orleans, and Louisiana State Medical Centre. **RECOMMENDED ACCOMMODATIONS:** The Marie Antoinette, Howard Johnsons (airport). **PLACES OF INTEREST:** The French Quarter, Louisiana Superdome (seats 100,000), the Marina. **COST OF LIVING:** Regular gasoline 58c; one bedroom apt (furn \$200, unfurn \$175); sales tax 3% - 6%, income tax 2-6%, property taxes among the lowest in the nation. **SALARIES:** Disc jockeys average from \$175/wk to \$50,000/yr. **GRASS:** Pretty up tight. **SUMMARY:** There is quite a variety of people in New Orleans, although tradition seeps out of every corner of the city. There are so many excellent places to eat and fun places to catch good music that it would be impossible to turn you on to all of them. Most of the club action is in "Fat City" just outside the city limits. The Court Jester is a good one there, and in New Orleans Tony Angelo's (reservations) is a must. By the way, the median age is above average here.

AM		FM	
WBOK/1230	Black	WBYU/95.7	Beautiful
WGSO/1280	MOR	WEZB/97	Beautiful
WNNR/990	Black	WNOE/101.1	AOR
WNOE/1060	Top 40	WQUE/93.3	Auto/Top 40
WNPS/1450	Mod. Country	WRNO/99.5	AOR/Top 40
WSHO/800	Mod. Country	WWL/101.9	Beautiful
WSMB/1350	Talk/MOR	WXEL/105.3	Black
WTIX/690	Top 40	WYLD/98.5	Black
WVOG/600	Religious		
WWL/870	MOR/Country		
WYLD/940	Black		



NEW YORK, NEW YORK

RANK - 1. **POP:** Metro 13,292,800/Total 16,798,700 [Black 30%]. **ECONOMY:** Apparel, printing and publishing, jewelry, silverware, notions, retail and tourism are New York's major economical supports. The Port of New York is the most active in the US. **HOME OF:** CU of New York (10 colleges), Brooklyn Law, Mt. St. Vincent, Columbia, Cornell Medical, Albert Einstein Medicine, Fordham, Julliard, Long Island, Manhattan College, New York College, Pace, Pratt. **RECOMMENDED ACCOMMODATIONS:** Too many to mention. Most are great. **SPECIAL PLACES OF INTEREST:** Metropolitan Museum, American Museum of Natural History, The World Trade Center, many more. **COST OF LIVING:** Very high. Regular gasoline 65c; one bedroom apt. \$550; sales tax 8%. **SALARIES:** Disc jockeys average \$20-\$100,000. **GRASS:** The attitude is very loose, but the laws are strict, especially concerning sales. **SUMMARY:** The city of cities. The restaurants there are virtually endless. A few of the better are Mama Leones, Lower Suite, Sardis, and the Louna (homemade wine). The clubs are totally left to the imagination. The most-frequented by the music industry are The Bottom Line, Max's Kansas City (infamously known as raunch and roll) and The Improvisation. There is always Madison Square Garden (20,000), Nassau Coliseum (15,000), the Statue of Liberty, the UN Building, and probably the biggest conglomeration of poets, actors and dancers in the world. Definitely a treat to visit but leave the charge cards at home or you will remember it for 20 years.

AM		FM			
WABC	770	Top 40	WBLB	107.5	Black
WADO	1280	Spanish	WCBS	101.1	Oldies
WCBS	880	All News	WKTV	92.3	Soft Rock
WEVD	1330	Ethnic	WNWS	97.1	All News
WHN	1050	Country	WNCN	104.3	Classical
WJIT	1480	Spanish	WNEW	102.7	AOR
WINS	1010	All News	WXLO	98.7	Top 40
WLIB	1190	Ethnic	WPAT	93.1	Beautiful
WMCA	570	Talk	WPIX	101.9	Top 40
WNBC	660	Adult	WPLJ	95.5	Tight AOR
WNEW	1130	Adult	WQXR	96.3	Classical
WOR	710	Block/MOR	WRFM	105.1	Beautiful
WPAT	930	Beautiful	WTFM	103.5	Beautiful
WQXR	1560	Classical	WVNJ	100.3	Beautiful
WVNJ	620	Beautiful	WRVR	106.7	Jazz
WWDJ	970	Religious			
WWRL	1600	Black			

NORFOLK—PORTSMOUTH—NEWPORT NEWS—HAMPTON, VIRGINIA

RANK - 50. **POP:** Metro 864,600/Total 1,071,800 [Other 28%]. **ECONOMY:** Major economic support comes from Military installations (Norfolk Naval Bases, Naval Air Station, Portsmouth Naval Shipyard), shipbuilding and drydock, Ford Motor Co. and tourism. **HOME OF:** Old Dominion University, Norfolk State College, Va. Wesleyan College, Tidewater Community College, Army Staff College, Christopher Newport College, Hampton Institute. **RECOMMENDED ACCOMMODATIONS:** Holiday Inn, Scope, Omni International. **PLACES OF INTEREST:** Williamsburg, Jamestown and Yorktown, McArthur Memorial. **COST OF LIVING:** Regular gasoline 56c; one bedroom apt (furn \$210, unfurn \$180); sales tax 4%. **SALARIES:** Disc jockeys average \$150/wk to \$25,000/yr. **GRASS:** Liberal laws towards smoking. **SUMMARY:** Because there are five summer months, the tourist season here is outrageous. Many people from Washington D.C. come to vacation and retire. Sometimes the population rises to 5 to 6 million during the summer months. Restaurants are everywhere, as well as clubs. Hockey is the big sport, and concerts are held at Scope (Norfolk) and Hampton Rhodes Coliseum.

AM
WCMS 1050 Mod. Country
WGH 1310 Top 40
WKLX 1350 News
WNOR 1230 Top 40
WPCE 1400 Black
WPMH 1010 Religious
WRAP 850 Black
WTAR 790 Adult Contemp.
WTID 1270 Auto/Country
WVEC 1490 MOR

FM
WCMS 100.5 Mod. Country
WFOG 92.9 Beautiful
WGH 97.3 Top 40
WNOR 98.7 AOR
WQRK 104.5 Top 40/Auto
WKEZ 95.7 Beautiful
WOWI 102.9 AOR
WXRI 105.0 Religious



OKLAHOMA CITY, OKLAHOMA

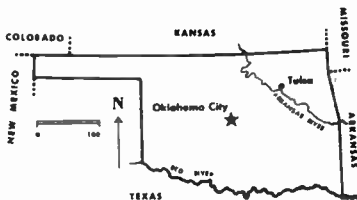
RANK - 49. **POP:** Metro 611,400/Total 1,315,800 [Black 3%]. **ECONOMY:** Based on oil, agriculture and aerospace. A lot of oil processing machinery and oilfield equipment are manufactured here. There are also flour mills, meat packing plants, iron foundries, steel mills, printing and publishing plants. Cattle is also a major factor. **HOME OF:** Oklahoma City University, University of Oklahoma at Norman (32 mi away), Oklahoma State University (60 miles), Tinker AFB. **RECOMMENDED ACCOMMODATIONS:** Major chains, Sheraton and Hilton. **PLACES OF INTEREST:** Cowboy Hall of Fame, Oklahoma City Zoo and many parks. **COST OF LIVING:** Regular gasoline 55c, one bedroom apt (furn \$165, unfurn \$145), sales tax 4%. **SALARIES:** Disc jockeys maximum is \$700/wk. **GRASS:** Beginning to be socially acceptable. **SUMMARY:** The people are conservative and most of them come from a farm background. There are constant developments in the works partially due to the wealth here, and the people are serious and conservative about what goes on in their city. The main places to hang out are the Butterfield (disco, dinner), The Pistaccios (same), and The Hungry Peddler (restaurant). The median age is about 26 and with 9 rock stations here, it's a pretty competitive market.

AM

KBYE 890 Religious
KJEM 800 Black
KLPR 1140 Country
KNDR 1400 Top 40
KOCY 1340 MOR
KOMA 1520 Top 40
KTOK 1000 MOR
WKY 930 Contemp.
WNAD 640 Country

FM

KAFG 102.7 Oldies/Top 40
KEBC 94.7 Country
KFJL 98.9 Black
KFNB 101.9 Beautiful
KKNG 92.5 Beautiful
KJAK 100.5 Country
KXXY 96.1 Top 40
KOFM 104.1 Adult Contemp.
KWHP 97.7 Adult Contemp.
KGOU 106.3 AOR



OMAHA, NEBRASKA

RANK - 63. **POP:** Metro 457,500/Total 1,346,600 [Black 12%]. **ECONOMY:** Based on Insurance (Mutual of Omaha), railroad (Union Pacific), Western Electric. **HOME OF:** SAC Headquarters, University of Nebraska, Creighton. **RECOMMENDED ACCOMMODATIONS:** Major chains, Hilton. **PLACES OF INTEREST:** Joslyn Museum, Aerospace Museum in nearby Belview. **COST OF LIVING:** Regular gasoline 58c, one bedroom apt. (furn \$175, unfurn \$160), 3½% sales tax. **SALARIES:** Disc jockeys average \$120-\$350/wk. **GRASS:** Somewhat conservative state. **SUMMARY:** For those of you in the vicinity of Iowa, Nebraska and Missouri, Omaha holds the best race track for horses. Ak-Sar-Ben has been one of the main draws in the sports world for years. A few of the clubs to hit are Joker (disco), Pogos, The Heet and Smugglers (restaurant-disco). It is definitely the place to have a great steak. Some of the nicer restaurants are Anthony's and French Cafe. It is also another stop-off for bands and they are usually held at Civic Auditorium (300), the Music Hall (2,600) and Old Orpheum (3000).

AM

KFAB 1110	MOR
KLNG 1490	News
KOIL 1290	Top 40
KOOO 1420	Country
KOWH 660	Relig/Black
KRCB 1560	Ad. Contemp.

FM

KGOR 99.9	Top 40
KEZO 92.3	Beautiful
KEFM 96.1	Top 40
KOOO 104.5	Country
KOWH 94.1	Black
KQKQ 98.5	AOR



ORLANDO, FLORIDA

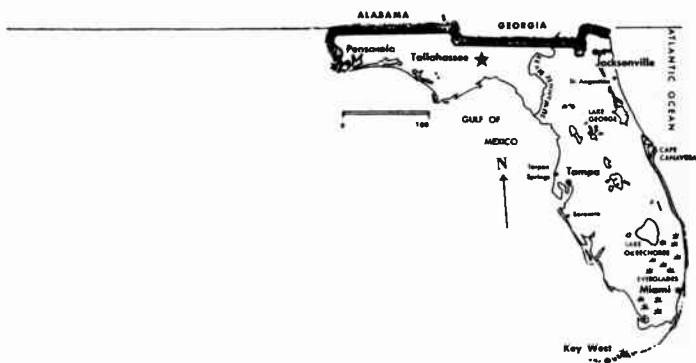
RANK - 64. POP: Metro 485,400/Total 1,170,300 [Black 13%].
ECONOMY: Economic support derived from tourism, citrus, construction, finance, insurance, industry. **HOME OF:** McCoy AFB, Florida Technological University, Rollins College, Seminole Community College, Valencia Community College. **RECOMMENDED ACCOMMODATIONS:** Langford Hotel, Hyatt House, The Gold Key Inn. **PLACES OF INTEREST:** Disneyworld, Sea World, Circus Hall of Fame. **COST OF LIVING:** Regular gasoline 55c; one bedroom apt. (furn \$160, unfurn \$140); sales tax 4%, no income tax. **SALARIES:** Disc jockeys average \$150-\$350/wk. **GRASS:** Fairly liberal laws. **SUMMARY:** The weather is great and Orlando offers everything good about Florida except the traffic problems and the industry. Discos are hot there, to mention a few - Why Not Lounge, PJ's and Rosy O'Grady's. Some restaurants to take in are Beef and Bottle, Picadilly Hearth and Limey Jim's. The major facility for concerts is the Orlando Sports Stadium (8,500).

AM

- WNBE 1440 MOR**
- WDBO 580 MOR**
- WHOO 990 Mod. Country**
- WKIS 740 MOR**
- WLOF 950 Top 40**
- WOKB 1600 Black**

FM

- WDBO 92.3 Beautiful**
- WDIZ 100.3 AOR**
- WHOO 96.5 Beautiful**
- WLOQ 103.1 Classical**
- WORJ 107.7 AOR**
- WBJW 105.1 Top 40**



OXNARD-VENTURA, CALIF.

ECONOMY: Hospitals, agriculture, military, food processing plants and electronics research. **HOME OF:** Moorpark College, Point Magu, Construction Battalion of Port Hueneme, Ventura Jr. College. **RECOMMENDED ACCOMMODATIONS:** Oxnard Hilton, Holiday, Pierpont. **PLACES OF INTEREST:** Lake Casitas, Channel Islands and Harbor, Pacific Ocean. **COST OF LIVING:** Regular gasoline 58-65c. One bedroom apt. \$180 unfurn, \$200 unfurn & up. Sales tax 6%. **SALARIES:** Disc jockeys average \$500-\$1000/mo. **GRASS:** Pretty lax. **SUMMARY:** Because of this area's proximity to the beach, the atmosphere is casual. There is a diverse attitude within the population because of the ethnic breakdown. The median age is a bit above average here. A couple of Ventura clubs are the Scotch & Sirloin, The Red Onion and Pierpont. In Oxnard is the Lobster Trap, the Whale's Tail and the Colonial House.

AM

KACY	1520	Ad Contemp.
KBBQ	1590	Country
KOXR	910	Spanish
KAAP	1400	All News
KVEN	1450	MOR
KGOE	850	Tight AOR

FM

KBB	95.1	Ad Contemp.
KHAY	100.7	Mod. Country
KTMJ	104.7	Beautiful
KOVA	105.5	MOR
KGAB	95.9	AOR



PENSACOLA, FLORIDA

RANK - 131. POP: Metro 226,900/Total 400,800 [Black 50%]. **ECONOMY:** Major economic support comes from state, county, local & federal government (military), Monsanto Textile Co., St. Regis Paper Co., Armstrong Cork Co., American Cyanimid Co., Canity Fair, Inc. & Westinghouse. **HOME OF:** NAS Naval Base, Whiting Field, Corry Field, University of West Florida, Pensacola Jr. College, Saufley Field, Blue Angels. **RECOMMENDED ACCOMMODATIONS:** Major chains, Galatea Inn. **PLACES OF INTEREST:** Seville Square Historical District, Quayside Thieves Market, Rosie O'Grady's Entertainment Complex, Naval Museum. **COST OF LIVING:** Regular gasoline 55c. One bedroom apt. furn \$165, unfurn \$150. No income tax, no city or county taxes on income or sales. **SALARIES:** Disc jockeys average \$150-\$300/wk. **GRASS:** Be careful. **SUMMARY:** The two groups of people that make up the major part of the population here are the old line conservatives and the young college and military. There is plenty of night life here. In fact, the surrounding areas like Mobile, Ala., etc., come into Pensacola for entertainment. The one thing lacking is concert facilities with the closest being in Mobile. Some of the more popular clubs are Big Daddy's, Spinnaker, and The Cabaret. For restaurants the recommended few are Seville Quarter, Trader John's and Seafood Junction.

AM

- WBOP 980 Black**
- WBSR 1450 Top 40**
- WCOA 1370 MOR**
- WNVY 1230 Country**
- WPFA 790 Country**
- WHYM 610 Gospel**

FM

- WBOP 101.5 Black**
- WJLQ 100.7 Auto/Top 40**
- WMEZ 94.1 Beautiful**



PEORIA, ILLINOIS

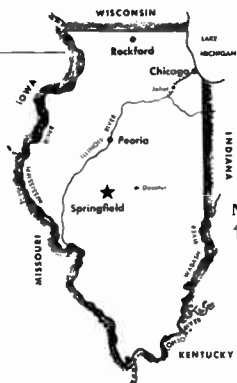
RANK - 100. **POP:** Metro 280,600/Total 478,600 [Black 7½%] **ECONOMY:** Major economic support derived from manufacturing — Caterpillar Tractor Co. **HOME OF:** Bradley University, Illinois Central College, Peoria School of Medicine and University of Illinois. **RECOMMENDED ACCOMMODATIONS:** Peoria Hilton, Continental Regency. **PLACES OF INTEREST:** Observation Tower, Lakeview Center for the Arts and Sciences. **COST OF LIVING:** Regular gasoline 57.9c. One bedroom apt furn \$210, unfurn \$195. State sales tax 5%. **SALARIES:** Disc jockeys average \$155-\$250/wk. **GRASS:** Be careful. **SUMMARY:** The people here are very conservative and there is an above-average median age. Presently there is a massive civic center being developed with the only relatively good facility for concerts, etc. is at Bradley University. Also there are two more major airlines that are servicing Peoria instead of just the one they've had for so many years. Some clubs in the area are the Poison Apple (disco), Second Chance (new) and the Imporium (live bands). The recommended restaurant is Jumers, which is also a good hotel.

AM

WIRL	1290	Top 40
WMBD	1470	MOR
WPEO	1020	Religious
WSIV	1140	Beautiful
WXCL	1350	Country

FM

WMBD	93.3	Auto Rock
WSIV	95.3	Beautiful
WSWT	106.9	Beautiful
WWCT	105.7	AOR
WZRO	104.9	Country



PHILADELPHIA, PA.

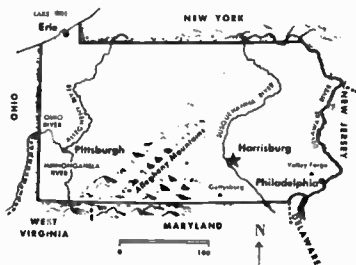
RANK - 4. POP: Metro 3,926,100/Total 6,620,900 [Black 36%].
ECONOMY: The Port of Philadelphia is the largest fresh water harbor in the world, and the nation's foremost foreign trade center, serving 300 ports in 10 countries. Major economic support also comes from manufacturing machinery, chemical food products, and apparel. **HOME OF:** 76 colleges, including the University of Pennsylvania. **RECOMMENDED ACCOMMODATIONS:** Major chains. **SPECIAL PLACES OF INTEREST:** Independence Hall, Liberty Bell, Liberty Trail, Benjamin Franklin Memorial. **COST OF LIVING:** Regular gasoline 55c, one bedroom apt furn \$260, unfurn \$200. Sales tax 1%. **SALARIES:** Disc jockeys average \$150-500/wk. **GRASS:** Fairly lax. **SUMMARY:** Philly is one of the No. 1 breakout markets for acts in the music business. Practically every tour happening makes it through here. Because of this there are several good facilities for concerts. The Spectrum seats 20,000 and the Tower Theatre seats 3,800. There is just about anything in between those. The Library (disco) is a favorite hangout and there are a few more that should be mentioned. The Marriott and Holiday Inn are both very close to radio stations. The Frog (French), Le Bec Fin (French), San Marco (Italian) and Bookbinders (seafood) are good restaurants.

AM

KYW	1060	News
WCAU	1210	News
WFIL	560	Top 40
WFLN	900	Classical
WHAT	1340	Black
WIBG	990	MOR
WIP	610	Ad. Contemp
WPEN	950	Oldies
WRCP	1540	Country
WTMR	800	MOR
WTEL	860	Ethnic/Relig.

FM

WCAU	98.1	Disco
WDAS	105.3	Black AOR
WDVR	101.1	Beautiful
WFLN	95.7	Classical
WIFI	92.5	Top 40
WIOQ	102.1	AOR
WMMR	93.3	AOR
WPBS	98.9	Beautiful
WMGK	102.0	Soft AOR
WRCP	104.5	Country
WWDB	96.5	Talk
WWSH	106.1	Beautiful
WYSP	94.1	AOR
WMGK	103	AOR



PHOENIX, ARIZONA

RANK - 31. POP: Metro 949,200/total 1,137,400 [Black 3%, Spanish American 9%]. ECONOMY: Value-added manufacturing, semiconductor production, electronics, cattle, cotton, citrus, tourism. HOME OF: Arizona State University, Luke and Williams AFB. RECOMMENDED ACCOMMODATIONS: Hyatt Regency, Fiesta Inn. PLACES OF INTEREST: Desert Botanical Gardens, Phoenix Zoo, Pueblo Grande, Heard Museum, Wax Museum. COST OF LIVING: Regular gasoline 55c. One bedroom apt furn \$200, unfurn \$250. Sales tax 4%. Income tax in state is 8%. GRASS: Definitely a conservative state, watch it. SUMMARY: Phoenix is a fairly sports-minded city. Basketball, hockey, soccer, baseball and football are great spectator sports. Some of the favorite restaurants to hit are Maximillians, John's Green Gables and Avanti's. Follow dinner with a few clubs like Monk's Garden, the Giraffe, and Sun Devil Lounge. Phoenix is also a definite when it comes to concerts. The Coliseum holds 12,000, the ASU Activity Center holds 14,000 and the Celebrity Theatre holds 2,500.

AM

KASA	1540	Religious
KBUZ	1310	Beautiful
KDKB	1510	AOR
KDOT	1440	Oldies
KPHX	1480	Spanish
KHCS	1010	Religious
KHEP	1280	Classical/Relig.
KIFN	860	Spanish
KMEO	740	Beautiful
KOOL	960	MOR
KOY	550	Adult Contemp.
KJJJ	910	Country
KRDS	1190	Talk/Spanish
KRIZ	1230	Top 40
KRUX	1360	Top 40
KTAR	620	All News
KNIX	1580	Country
KUPD	1060	Top 40
KXIV	1400	MOR

FM

KBBC	98.7	Top 40
KBUZ	104.7	Beautiful
KDKB	93.3	AOR
KHEP	101.5	Classical/Relig.
KMEO	96.9	Beautiful
KOOL	94.5	Solid Gold
KNIX	102.5	Country
KUPD	97.9	Top 40
KXTC	92.3	Sports/Jazz
KDOT	100.7	Beautiful
KRFM	95.5	Beautiful



PITTSBURGH, PENNSYLVANIA

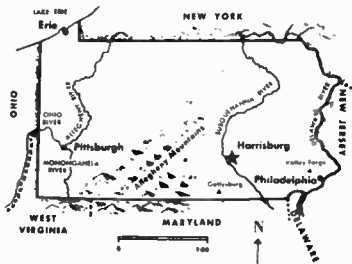
RANK - 12. POP: Metro 1,966,100/Total 3,378,200 [Black 205].
ECONOMY: Pittsburgh is the third largest corporate city in the US, and is also a major inland port. Major economical support comes from the steel industry. It is Alcoa's world headquarters, and is soon to be the home of Volkswagen's only American plant. **HOME OF:** University of Pittsburgh, Duquesne, Robert M. Morris University, Carnegie-Mellon.
RECOMMENDED ACCOMMODATIONS: Pittsburgh Hilton, Marriott Inn in Greentree. **PLACES OF INTEREST:** Buhl Planetarium, View from Mt. Washington, Point Park. **COST OF LIVING:** Regular gasoline is 56c. One bedroom apt. furn \$250, unfurn \$200. 6% state sales tax. **SALARIES:** Disc jockeys average \$22,000. **GRASS:** Somewhat liberal, strict law enforcement for sales. **SUMMARY:** Pittsburgh is very sports-minded ; they are the home of the Pittsburgh Steelers. The Civic Arena (15,000), Syria Mosque, and Stadium are places where concerts are held. It is quite the place for gigs. There aren't too many clubs but many, many restaurants.

AM

KDKA 1020 Block
KQV 1410 All News
WAMO 860 Black/Gospel
WEDO 810 Oldies
WEEP 1080 Country
WIXZ 1360 Country
WKTD 1320 Top 40
WLOA 1550 MOR
WPIT 730 Religious
WTAE 1250 Contemp.
WWSW 970 MOR

FM

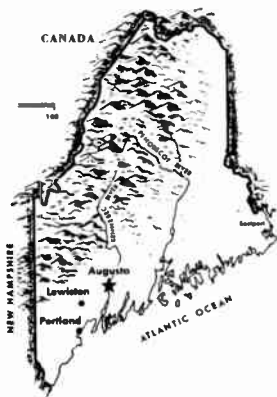
WAMO 105.9 Black/Jazz
WDVE 102.5 Tight AOR
WEEP 107.9 All Talk
WJOI 96.9 Beautiful
WLOA 96.9 MOR
WPEZ 94.5 Top 40
WNUF 100.7 Big Band
WPIT 101.5 Religious
WSHH 99.7 Beautiful
WTAE 96.1 Contemp.
WYDD 104.7 AOR



PORTLAND, MAINE

RANK - 171. POP: Metro 162,100/Total 533,400 [Black 1%]. **ECONOMY:** The major economic support is from the fishing industry, paper mills and tourism. **HOME OF:** Westbrook College and University of Maine. **RECOMMENDED ACCOMMODATIONS:** Holiday Inns, Howard Johnsons, Sheratons. **PLACES OF INTEREST:** Longfellow's House and winter sports. **COST OF LIVING:** Regular gasoline 57c. One bedroom apt. unfurn. \$190, furn. \$225. Sales tax 5%, income tax 3%. **SALARIES:** Disc jockeys average \$130-300/wk. **GRASS:** Liberal laws and so-so attitudes. **SUMMARY:** The economy is no longer depressed here and the unemployment rate is now normal compared to last quarter. Some hangouts are The Steakout (club), Old Orchard Beach (club) Di-Millo's (restaurant) and Jeff's Seafood. The Cumberland County Civic Center is the concert hall here.

AM		FM	
WCHS/970	All News	WDCS/97.9	Gospel/Classical
WGAN/560	Contemp.	WGAN/102.9	Beautiful
WJBQ/1440	Top 40	WJBQ/94.9	Beautiful
WLOB/1310	Top 40	WPOR/101.9	Country
WPOR/1490	Country		



PORTLAND, OREGON

Rank - 34. POP: Metro 885,600/Total 1,495,500 [Black 3.5%].
ECONOMY: Construction, manufacturing (oscilloscopes and electronic equipment, paper, pulp, lumber, sportswear, heavy duty trucks and trailers, alloy steel, aluminum ingots, photographic projection equipment, tourism and conventions. **HOME OF:** Columbia Christian College, Lews & Clark College, Northwestern School of Law, Portland State University, Reed College, University of Oregon Health Sciences Center, Concordia College, Judson Baptist College. **PLACES OF INTEREST:** Oregon Museum of Science and Industry. Willamette River, Portland Meadows, Portland Museum of Art, Fairview Track for greyhound racing, Portland Civic Stadium and Glass Palace. **RECOMMENDED ACCOMMODATIONS:** Benson Hotel or Portland Hilton. **COST OF LIVING:** Regular gasoline 62c. One bedroom apt furn \$250, unfurn \$180. No sales tax. State income tax 12-18%. **SALARIES:** Disc jockeys average \$150-170/wk. **GRASS:** No real hassle. **SUMMARY:** When you want to get away from it all, move up to Portland. There's plenty of land available and you can be left to do what you want if in the right area. The town is going through a transition now, but it doesn't seem to bother the locals at whatever level they may be existing. As you can see by the number of stations, it's a pretty booked-up market and is certainly competitive. A couple of clubs to go to are Euphoria and Slap-town. For restaurants there's Jake's Crawfish, The Wood Stove, The London Grill and Mexico City. Some of the concert halls (many come through here) are The Paramount Theatre (3,000), Civic Auditorium (3,000) and Memorial Coliseum (10,000).

AM

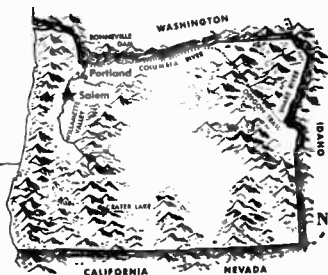
KEX/1190
KGW/620
KISN/910
KKEY/1150
KLIQ/1290
KOIN/970
KPAM/1410
KPDQ/800
KPOK/1330
KRDR/1230
KVAN/1480
KWJJ/1080
KXL/750
KYXI/1520
KQIV/107

Adult Contemp.
Top 40
Top 40
Talk
Religious
Adult Contemp.
Top 40
Religious
Country
Country
AOR
Mod. Country
News
Adult Contemp.
R & B

FM

KINK/101.9
KJIB/99.5
KOIN/101.1
KPAM/97.1
KPDQ/93.7
KPOK/98.5
KQFM/100.3
KXL/95.5
KGON/92.3

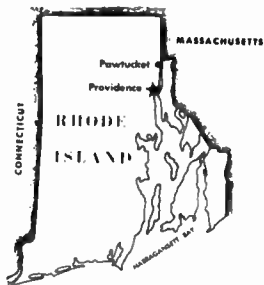
AOR
Beautiful
Top 40
Top 40
Religious
Country
MOR
Beautiful
AOR



**PROVIDENCE—WARWICK—PAWTUCKET,
RHODE ISLAND**

RANK - 38. POP: Metro 787,800/Total 1,433,900 [Black 7%].
 ECONOMY: Based on jewelry manufacturing, textiles and automotive.
 HOME OF: Providence College, Brown University, Pembroke, Bryant
 College, Rhode Island College, Univ. of Rhode Island. RECOMMEND-
 ED ACCOMMODATIONS: Major chains. PLACES OF INTEREST:
 State Capitol Building, Historic homes. COST OF LIVING: Regular gaso-
 line 56c. One bedroom apt. furn \$250, unfurn \$225. Sales tax 5%.
 SALARIES: Disc jockeys average \$110-1200/wk. GRASS: Be careful.
 SUMMARY: The people are mostly blue collar workers and there's a
 very independent attitude overall. You can cover the entire state within
 45 minutes. The area is conservative and laid back. Try the Marriott for
 a club, the Brook Manor for a restaurant and concerts are held most fre-
 quently at the Providence Civic Centre.

AM		FM	
WEAN	790	All News	WBRU 95.5 AOR
WGNG	550	Top 40	WPJB 105.5 Top 40
WHIM	1110	Country	WHIM 94.1 Country
WICE	1290	Talk/Jazz	WLKW 101.5 Beautiful
WJAR	920	Adult Contemp.	WPRO 92.3 Top 40
WLKW	990	Beautiful	
WPRO	630	Adult Contemp.	
WRIB	1220	Religious	



RALEIGH—DURHAM, NORTH CAROLINA

RANK - 75. **POP:** Metro 375,700/Total 1,142,100 [Black 29.8%]. **ECONOMY:** State government dominates the economy since Raleigh is the state capital. Overall employment reached an all-time high this past year. Tourism and conventions have been economy boosters in recent years. **HOME OF:** North Carolina State Univ., Meredith College, Shaw University and Holding Technical Institute, University of North Carolina. **RECOMMENDED ACCOMMODATIONS:** Governor's Inn, Velvet Cloak Inn and Plantation Inn. **PLACES OF INTEREST:** Dorton Arena, Rose Gardens, Raleigh Little Theatre and Pullen Park. **COST OF LIVING:** Regular gasoline 60c. One bedroom apt. unfurn \$200, furn \$225. Sales tax 3%. **SALARIES:** Disc jockeys average \$200/wk - \$25,000/yr. **GRASS:** Pretty loose because of college area. **SUMMARY:** While not one of the major concert spots Greensborough, which is not far away, is always on the list when bands are gigging. Concerts, however, are held at the Dorttan Arena, when held. Not quite the clubber's paradise, but the Skyline is a must. Three very nice restaurants to hit are Kanki's, Velvet Cloak, and the Plantation Inn.

AM

WDNC 620	Adult Contemp.
WKBQ 1000	Country
WKIX 850	Top 40
WLLE 570	Black
WPTF 680	MOR
WRNC 1240	Religious
WSRC 1410	Block
WSSB 1490	Top 40
WTIK 1310	Country
WYNA 1550	Country

FM

WDBS 107.1	AOR
WDCG 104.9	Country
WQDR 94.7	AOR
WRAL 101.5	Hit Parade
WYYD 96.1	Beautiful



RICHMOND, VIRGINIA

RANK - 66. POP: Metro 473,300/Total 788,100 [Black 42%]. ECONOMY: Based mainly on the tobacco and chemical industries. Richmond is also a major financial center, and houses the 12,000 seat Richmond Coliseum. **HOME OF:** University of Richmond, Virginia Commonwealth University, Virginia Union University, Union Theological Seminary, and J. Sargeant Reynolds Community College. **RECOMMENDED ACCOMMODATIONS:** Richmond Hyatt, Howard Johnsons, John Marshall Hotel. **PLACES OF INTEREST:** Kings Dominion-Lion Country Safari, Colonial Williamsburg, Busch Gardens, Old Country, Civil War Battlefields, Edgar Allen Poe Museum. **COST OF LIVING:** Regular gasoline 60c. One bedroom apt. furn \$230, unfurn \$185. Sales tax 4%. Income tax 2-4%. **SALARIES:** Disc jockeys average \$140-500/wk. **GRASS:** Super conservative and definitely not the spot to get picked up for possession. **SUMMARY:** While not the hottest spot in the country for the disco market, Fanny's is supposed to be one of the finer clubs in Richmond. It is however a great place for concerts and many are held at the Mosque (6,000) and the Arena (5,000). One point to stress about the city is that 80% of the volume sold in restaurants has to be food before they can carry a club license.

AM

WANT	990	Black
WEET	1320	Mod. Country
WENZ	1450	Disco
WGOE	1590	AOR
WLEE	1480	Ad. Contemp.
WRGM	1540	MOR/Block
WRNL	910	News
WRVA	1140	MOR/Talk
WTVR	1380	Country
WXGI	950	Country

FM

WEZS	103.7	Beautiful
WRVQ	94.5	Hard AOR
WRXL	102.1	AOR
WTVR	98.1	Beautiful



ROANOKE, VIRGINIA

POP: Metro 173,500/Total 337,200 [Black 12.5%]. **ECONOMY:** Major economical support lies in manufacturing and retail & wholesale trade. **HOME OF:** Roanoke College, Hollins College, Va. Western Community College. **PLACES OF INTEREST:** Civic Center, City parks, Blue Ridge Parkway. **COST OF LIVING:** Regular gasoline 55¢. One bedroom apt. furn \$150, unfurn \$115. Sales tax 4%. **SALARIES:** Disc jockeys average \$100-300/wk. **GRASS:** Another of those ultra-conservative places we seldom see anymore. **SUMMARY:** Not one of the club areas to visit, but it seems to be on the up-and-up. However, there is one place to be found to have a decent dinner, and that is the La Chataoua.

AM

WBLU/1480
WFIR/960
WKBA/1550
WRIS/1410
WROV/1240
WSLC/610
WTOY/910

Black
Contemp.
Country
Religious
Top 40
Country
Black

FM

WJLM/93.5
WLRG/92.3
WPVR/94.9
WSLQ/99.1

Country
Auto/MOR
MOR
Top 40



ROCHESTER, NEW YORK

RANK - 36. POP: Metro 772,700/Total 1,010,300 [Ethnic 52,000].
 ECONOMY: Kodak, Xerox, Garlock, Sybrom, Gerber, Bond Clothes,
 Hart Schaffner & Marx, Mobil Oil, Bausch & Lomb, GM, Borden,
 Quaker Oats, etc. HOME OF: Univ. of Rochester, Eastman School of
 Music, Rochester Inst. of Technology, Wesleyan, Nazareth, Hobart &
 William Smith. RECOMMENDED ACCOMMODATIONS: Americana
 Hotel, major chains. PLACES OF INTEREST: Eastman House, Stras-
 burgh Planetarium, parks, Ironquoit Bay. COST OF LIVING: Regular
 gasoline 60c. One bedroom apt. \$250 furn, \$200 unfurn. Sales tax 7%.
 SALARIES: Disc jockeys minimum to \$25,000/yr. GRASS: Very con-
 servative. SUMMARY: A very affluent area to live in. Highly competi-
 tive in the radio market area, and very good for test markets. Clubs to
 take in are Green Streets (disco), Park Ave. Pub (pub and restaurant),
 and the Schoolhouse (disco). For an excellent meat and potatoes din-
 ner, try Eddie's Chop House. Rochester happens to be on the tour cir-
 cuit and most gigs are held at the Auditorium Theatre and the War
 Memorial.

AM

WAXC	1460	Top 40
WBBF	950	Top 40
WHAM	1180	MOR
WNYR	680	Country
WROC	1280	MOR
WSAY	1370	AOR

FM

WNWZ	92.5	News
WCMF	96.5	AOR
WDKX	103.9	Black
WEZO	101.3	Beautiful
WHFM	98.9	Auto/Top 40
WPXY	97.9	Beautiful
WVOR	100.5	Adult Contemp.



ROCKFORD, ILLINOIS

RANK - 128. **POP:** Metro 211,200/Total 389,200 [Black 6.8%].
ECONOMY: Rockford is the largest thread fastener center and second largest machine tool center in the US. **HOME OF:** Rockford College, Rock Valley College, National Guard Armory. **PLACES OF INTEREST:** Fine Arts Guild, Children's Farm, Civic Symphony Orchestra and 102 municipal parks. **COST OF LIVING:** Regular gasoline 59c. One bedroom apt. unfurn \$175, furn \$200. Sales tax 5%. **GRASS:** Don't let anybody see you participate. **SUMMARY:** Known as a Mafia retirement area, it's one of the richest small towns around. There are a lot of ethnic restaurants. A couple are the Mayflower (Italian) and the Pink Flamingo—both are very good. If you want to see a concert, you have to take a short trip to Chicago.

AM

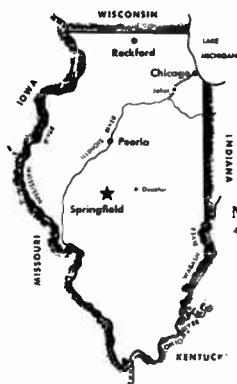
WLUV/1520
WROK/1440
WRRR/1330
WYFE/1150

Country
Top 40
MOR/Talk
AOR

FM

WLUV/96.7
WQFL/100.9
WRWC/103.1
WYFE/95.3
WZOK/97.5
WYBR/104.9

Country
Religious
MOR
Country
Beautiful
MOR



SACRAMENTO, CALIFORNIA

RANK - 40. POP: Metro 716,700/Total 1,400,300 [Black 5%, Spanish 10%]. **ECONOMY:** Based on state government and military and agriculture. **HOME OF:** University of California Davis, Cal State Univ. Sacramento, Mather AFB, McClellan AFB, McGeorge Law School. **RECOMMENDED ACCOMMODATIONS:** Red Lion Hotel, Mansion Inn. **PLACES OF INTEREST:** State Capitol, Gold rush areas, Old Sacramento, Sutter's Fort, Folsom Lake, American River. **COST OF LIVING:** Regular gasoline 58c. One bedroom apt. \$230 furn, \$190 unfurn. Sales tax 6%. **SALARIES:** Disc jockeys average \$150-250/wk. **GRASS:** The laws and attitudes are changing rapidly and becoming more liberal. **SUMMARY:** Sacramento is a large town with a small-town atmosphere. There are a lot of concerts, and Sacramento has several great concert facilities, such as the Memorial Auditorium (5000). There are quite a lot of good nightclubs and restaurants, many centered in the most charming part of town, what is known as Old Sacramento. A couple of recommended nightclubs are D.O. Mills, Fanny Anne's and the Underground Shingle, all located in Old Sacramento. Granny's Attic, The Rainforest and D.O. Mills are all fines restaurants.

AM
KCRA/1320 News
KFBK/1530 News
KGMS/1380 MOR
KNDE/1470 Top 40
KOBO/1450 AOR
KPOP/1110 Country

KRAK/1140 Country
KROY/1240 AOR
KVON/1440 MOR

FM
KCTC/96.1
KEBR/100.5 MOR
KEWT/105.1 Religious
KFBK/92.5 Beautiful
KPIP/93.5 News
KSFM/102 Spanish
KXOA/107.9 AOR
KZAP/98.5 AOR

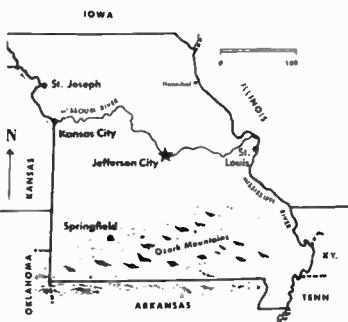


ST. LOUIS, MISSOURI

RANK - 11. **POP:** Metro 1,873,100/Total 2,756,100 [Black 40.9%]. **ECONOMY:** Based on the aerospace industry, as well as the manufacture of automobiles, shoes, beer, wool and lumber. The city is one of the largest trucking and railway centers in the world. **HOME OF:** St. Louis University, Washington University and University of Missouri. **RECOMMENDED ACCOMMODATIONS:** Chesire, Clayton Inn. **PLACES OF INTEREST:** Gateway Arch, Forest Park Zoo and Civil War historical sites. **COST OF LIVING:** Regular gasoline 60.9c, one bedroom apt. furn \$175, unfurn \$150. **Sales tax 4%.** **SALARIES:** Disc jockeys average \$900/mo. **GRASS:** Open-minded. **SUMMARY:** St. Louis is a highly radio-oriented town. Three of the hot clubs to check out are 4th and Pine, Rusty Springs (rock) and Stonehenge (concert club). Some restaurants recommended are Sam Wilson's Meat Market, Garavelli's at Westport, and O'Connell's. It's a regular on the concert circuit with exceptionally good facilities such as the St. Louis Arena (18,000) Keil Auditorium (10,500), Fox Theatre (5,000) and Busch Memorial Stadium (50,000). Some important sports here are baseball, football, hockey and soccer.

AM		
KATZ	1600	Black
KFUO	850	Relig/News/Talk
KIRL	1460	Top 40
KMOX	1120	Sports/News
KSD	550	Ad. Contemp.
KSTL	690	Religious
KXEN	1010	Religious
KXOK	630	Top 40
WIL	1430	Mod. Country
WRTH	590	Beautiful

FM		
FM		
KADI	96.3	AOR
KCFM	93.7	Beautiful
KFUO	99.1	Classical
KKSS	107.5	Black
KMOX	103.3	Beautiful
KSHE	94.7	AOR
KSLO	98.1	Top 40
WGNU	106.5	Country
WIL	92.3	Country
WMRY	101.1	Ad. Contemp.
KEZK	102.5	Beautiful



SALT LAKE CITY, UTAH

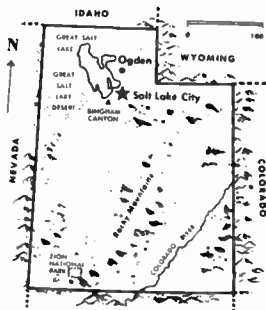
RANK - 47. **POP:** Metro 591,300/Total 892,000 [Black 12%]. **ECONOMY:** Economic support derived from copper mining, steel and iron production, salt production, defense and tourism. **HOME OF:** University of Utah, Utah State, Weber State and Westminster Hill AFB' **RECOMMENDED ACCOMMODATIONS:** Salt Lake-Hilton, Tri Arc Travel-Lodge, Little America, Hotel Utah. **PLACES OF INTEREST:** Temple Square, Trolley Square, Great Salt Lake, **COST OF LIVING:** Regular gasoline 59c. One bedroom apt. furn \$200, unfurn \$170. Sales tax 5%. State income tax 3-8%. **SALARIES:** Disc jockeys average \$700-1000/mo. **GRASS:** Frowned upon. **SUMMARY:** The people are primarily Mormon and conservative and are beginning to welcome the growth and progress the city is experiencing. Because the city is so isolated (nearest major city is 500 miles away) it is not as influenced by larger markets. In fact, it is becoming a good test market for this reason. The number of stations in a market this size is unusual, and because of the heavy competition, several are applying for power increase (particularly day-timers). Nightlife is limited and clubs are private (membership only). The most popular among radio and record people is The Watergate. For restaurants try La Quaille (French), La Fleur de Lys (French) or the Log Haven. There's great fishing here and one of the best skiing areas around. Also the airport is expanding to twice its present size.

AM

KALL	910	MOR
KCPX	1320	Top 40
KLUB	570	Beautiful
KMOR	1230	MOR
KWMS	1280	News
KRGO	1550	Country
KRSP	1060	Top 40
KSL	1160	MOR
KSOP	1370	Country
KSXX	630	Conversation
KWHO	860	Classical
KANN	1090	MOR
KLO	1430	MOR
KSVN	730	Country
KVOG	1490	MOR

FM

KALL	94.1	Beautiful
KCPX	98.7	AOR
KRSP	103.5	Top 40
KSL	100.3	Beautiful
KSOP	104.3	Country
KWHO	93.3	AOR
KLUB	97.1	Beautiful
KAYK	96.0	Ad. Contemp.
KDAB	101.1	Ad. Contemp.
KQPD	101.9	Beautiful



SAN ANTONIO, TEXAS

RANK - 37. **POP:** Metro 751,400/Total 1,856,300 [Black 7.6%]; **ECONOMY:** Based primarily on the military and tourism. There are several air force bases, resulting in a large amount of civil service employees. The Alamo attracts thousands of tourists each year. **RECOMMENDED ACCOMMODATIONS:** Major chains. **PLACES OF INTEREST:** The Alamo, San Antonio River, San Antonio Zoo. **COST OF LIVING:** Regular gasoline 49.9c. One bedroom apt. furn \$180, unfurn \$160. **SALARIES:** Disc jockeys average \$600-1400/mo. **SUMMARY:** Although San Antonio is considered a cosmopolitan city, it maintains a mingling of the past original charm. The median age here is a bit above average with a large part of the population being retired military people, although somewhat countered by the younger population partially due to colleges. Most of the concerts that come into the city are held at the colleges also. The club scene is not really strong but there are a few. There are many good Mexican food restaurants that are a must, if and when you get there. One is The Bean Pot (Bar-B-Que) and some others are Miteira (open 24 hrs) and Mario's.

AM

KAPE	1480	Black
KKYX	680	Country
KQAM	1150	Top 40
KBUC	1310	Country
KCOR	1350	Spanish
KDRY	1110	Religious
KEDA	1540	Spanish
KITE	930	MOR
KMAC	630	Hard AOR
KONO	860	Ad. Contemp.
KTSA	550	Top 40
KUKA	1250	Spanish

FM

KBUC	106.3	Country
KEXL	104.5	AOR
KITY	92.9	Contemp.
KMFM	96.1	Classical
KQXT	101.9	Beautiful
KTFM	102.7	AOR
KEEZ	97.3	Ad. Contemp.
KISS	99.5	Hard AOR
KSAQ	100.3	Contemp.



SAN BERNARDINO—RIVERSIDE—ONTARIO, CALIF.

RANK - 29. **POP:** Total 1,000,000 [Black 7.4%]. **ECONOMY:** Kaiser Steel, Bourns Electronics, Santa Fe, etc. **HOME OF:** San Bernardino Valley College, UC Riverside, University of Redlands, Loma Linda University, Norton AFB, George AFB, Marine Corps Supply Center. **RECOMMENDED ACCOMMODATIONS:** Hilton Inn (airport), Roadrunner Motor Hotel (downtown), Holiday Inn. **PLACES OF INTEREST:** San Bernardino Mountain resorts such as Big Bear (snow skiing), Lake Arrowhead (boating) and Palm Springs (50 minutes away). **COST OF LIVING:** Regular gasoline 65c. One bedroom apt, furn \$165, unfurn \$130. State sales tax 6%. **SALARIES:** Disc jockeys average \$500-1000/mo. **GRASS:** No big deal (unless blatant). **SUMMARY:** The people here are basically conservative and come from all kinds of backgrounds. It's a pretty competitive market in radio as are most places this close to a major market (L.A.). The No. 1 place to find each other there is Edward's Mansion (restaurant). For clubs, The Smugglers (disco), Ashgrove (disco) and Tony's Store (live bands) are recommended. Concerts are usually held at The Swing or the Raincross Square.

AM

KBON	240	Beautiful
KCKC	1350	Country
KFXM	590	Top 40
KHNY	1570	Adult Contemp.
KMEN	1290	Adult Contemp.
KPRO	1440	Beautiful
KSOM	1510	Top 40

FM

KBBL	99.1	Religious
KHNY	92.1	Adult Contemp.
KOLA	99.9	Top 40
KSOM	93.5	Gold
KQLH	95.1	Religious



SAN DIEGO, CALIFORNIA

RANK - 20; POP: Metro 1,255,200/Total 1,255,200 [Black - 7.6%].
ECONOMY: Aerospace and the electronics industry have a strong foothold in the local economy. Other local supports include the tourism trade and oceanography. **HOME OF:** Camp Pendleton, Miramar Naval Air Station, San Diego State University and UC San Diego. **RECOMMENDED ACCOMMODATIONS:** Islandia, Bahia, Hotel Coronado. **PLACES OF INTEREST:** San Diego Zoo, Sea World, Whale Watching, La Holla Cove, Sunrise Drive, Balboa Park. **COST OF LIVING:** Regular gasoline 59c. One bedroom apt. unfurn \$190, furn \$225. Sales tax 6%. **SALARIES:** Disc jockeys average \$200-500/wk. **GRASS:** The pot laws and attitudes are very liberal. **SUMMARY:** There is a strong military influence here. However, due to the universities and colleges there is a very large young population. It is one of the major concert cities in California, and has been known to pull the best rock & roll acts in the State. The gigs are usually held at the Sports Arena and Golden Hall. Some of the clubs to hang out in are Spanky's, Public House, Dirty Dan's and Tom Hamm's Lighthouse. It is also right on the ocean so there are quite a lot of water sports to participate in.

AM

KCBQ 1170	Top 40
KDEO 910	AOR
KGB 1360	Soft AOR
KOGO 600	MOR
KSDO 1130	All News
KSON 1240	Mod. Country

FM

KEZL 102.9	Beautiful
KFMB 100.7	Top 40
KFSD 94.1	Classical
KGB 101.5	AOR
KITT 105.3	Beautiful
KLRO 94.9	Religious
KOZN 103.7	Country
KPRI 106.5	AOR
KSON 97.3	Mod. Country
KYXY 96.5	Beautiful



SAN FRANCISCO, CALIF.

RANK - 6. **POP:** Metro 3,970,400/Total 5,895,600 [Oriental 13%, Black 13%, Spanish-American 14%]. **ECONOMY:** Economic support comes from manufacturing (computer equipment, paper, chemicals, pharmaceuticals, apparel and cosmetics). There are a lot of utility corporations, shipping companies, heavy engineering and construction corporations, banking, financial institutions and tourism. **HOME OF:** San Francisco State Univ., University of San Francisco, Golden Gate College, Stanford and UC Berkeley. **RECOMMENDED ACCOMMODATIONS:** Stanford Court, Fairmont, Hyatt Regency Embarcadero, St. Francis, Sir. Francis Drake, Miyako. **PLACES OF INTEREST:** Fisherman's Wharf, Ghirardelli Square, Golden Gate Park, Sausalito, North Beach, Chinatown. **COST OF LIVING:** Regular gasoline 65c. One bedroom apt. unfurn \$300, furn \$325. Sales tax 6%. **SALARIES:** Disc jockeys average \$175-800/wk. **GRASS:** Real loose. **SUMMARY:** San Francisco is not the music business "hangout" it used to be, although it has been and still is, to a certain extent, the home base of many rock groups. It's on the circuit of practically every tour that's booked and has numerous facilities to accommodate such. One of the oldest and most well-known hangouts for record and radio people is Enrico's. The Boardinghouse is another place (with live bands), Keystone Corner (jazz at Berkeley) and the Savoy (bands). The median age is average. There's a lack of interest in sports even though there are two pro football teams and a pro baseball team here. It gets really cold in the winter with winds blowing off the Bay and the summers are beautiful with clean air and clear skies.

AM		FM			
KABL	960	Beautiful	KWAI	99.7	All News
KCBS	740	News	KABL	98.1	Beautiful
KDIA	1310	Black	KBRG	105.3	Ethnic
KEST	14350	Talk	KCBS	98.9	Soft AOR
KFAX	1100	Religious	KFRC	106.1	Top 20
KFRC	610	Top 40	KFOG	104.5	Beautiful
KGO	810	Talk/News	KDFC	102.1	Classical
KIBE	1220	Classical	KIOI	101.3	Adult
KIOI	1010	Adult	KJAZ	92.7	Jazz
KKHI	1550	Classical	KKHI	95.5	Classical
KKIS	990	Religious	KMPX	107.1	Big Old Bands
KNBR	680	MOR	KYA	93.3	Tight AOR
KNEW	910	Country	KSAN	94.9	AOR
KSFO	560	Adult	KSFX	103.7	Black Disco
KYA	1260	Top 40	KSOL	107.7	Black
KRE	1400	Black/Jazz	KRE	102.9	Black/Jazz
KTIM	1510	AOR	KTIM	100.9	AOR

SAN JOSE, CALIFORNIA

RANK - 30. POP: Metro 575,000/Total 932,600 (Mexican-American 18%). **ECONOMY:** Based primarily on aerospace, electronics and machinery. **HOME OF:** San Jose State, University of Santa Clara, Stanford and 5 community colleges. **RECOMMENDED ACCOMMODATIONS:** Major chains. **PLACES OF INTEREST:** Winchester Mystery House, Frontier Village Amusement Park, Egyptian Museum. **COST OF LIVING:** Regular gasoline 59.9c. One bedroom apt. furn \$225, unfurn \$200-250. Sales tax 6½%. **SALARIES:** Disc jockeys average \$150-300/wk. **GRASS:** General acceptance. **SUMMARY:** The median age is 25-27. The people are sophisticated with high incomes and high educational levels due to the technology employment base. The atmosphere is socially liberal even though the businesses are highly competitive and serious. Some of the clubs to meet in are Sophy's (club & restaurant), Bodega (live music), Joshua's (live ent. & food), The Brewery (live ent. & booze). A couple of restaurants media folks hang out at are the Laundry Works, Tung Lum and The Swiss Family Affair. The main halls for concerts are Spartan Stadium (23,000) and Deavy Center (5,200).

AM

KAZA/1290
KEEN/1370
KLIV/1590
KLOK/1170
KNTA/1430
KXRX/1500

Top 40
Mod. Country
Top 40
MOR
Spanish
MOR

FM

KBAY/100.3
KOME/98.5
KEZR/106.5
KARA/105.7
KRVE/95.3
KSJO/92.3

Beautiful
AOR
Top 40
MOR
MOR
Tight AOR



**SANTA BARBARA—SANTA MARIA—LOMPOC,
CALIFORNIA**

RANK - 124. ECONOMY: Tourism, manufacturing, agriculture, trade and public service, including education. **HOME OF:** UC Santa Barbara, Westmont College, Brooks Institute of Technology. **RECOMMENDED ACCOMMODATIONS:** The Biltmore, The Peppertree. **PLACES OF INTEREST:** Santa Barbara Mission, Harbor area, Botanical Gardens, Santa Barbara Art Museum, Santa Barbara Courthouse. **COST OF LIVING:** Regular gasoline 66c. One bedroom apt. furn \$200, unfurn \$180. Sales tax 6%. **GRASS:** Very loose unless blatantly used in public. **SUMMARY:** This city is undoubtedly one of the most refreshing spots in Southern California. The people are very intuned to what's going on with music and life (taking it easy) in general. Because of the colleges in Santa Barbara most of the population is young, which leads to mellow clubs and beautiful restaurants with atmosphere. To name a few of the clubs, there are Hobey Baker's, Maggie McFly's, and the Bluebird. Restaurants include Maggie McFly's (brunch), The Head of the Wolf, John's at the Beach, The Ranch House in Ojai, and Chuck's Steak House. Sports are a greater part of the pastime for many. Surfing, tennis and volleyball are definite winners. Plus it is but a hop and a skip to the ocean as well as some of the prettiest mountain ranges you will see in Southern California.

AM		
KKIO	1290	Country
KDB	1490	Beautiful
KIST	1340	Top 40
KKOK	1410	Country
KSEE	1480	MOR
KTMS	1250	Adult Contemp.
KTYD	99	AOR
KUHL	1440	Adult Contemp.

FM		
KDB	93.7	Beautiful
KRUZ	103.3	Beautiful
KTMS	97.5	AOR
KTYD	99.9	AOR



SAVANNAH, GEORGIA

RANK - 154. **POP:** Metro 170,000/Total 320,100 [Black 44.9%].
ECONOMY: Port and harbor facilities, retail trade center of coastal Georgia and a good portion of South Carolina industrial and manufacturing. **HOME OF:** Armstrong State College, Savannah State College, Ft. Stewart and Hunter Army Air Field. **RECOMMENDED ACCOMMODATIONS:** DeSoto Hilton, Ramada Downtown. **PLACES OF INTEREST:** Harbor Queen, Ships of the Sea Maritime Museum, Coastal Fair (last week in October). **COST OF LIVING:** Regular gasoline 52.9. One bedroom apt. furn \$190, unfurn \$155. Sales tax 4%. **SALARIES:** Disc jockeys average \$120-200/wk. **GRASS:** Beware. **SUMMARY:** The people are conservative and the median age is between 25 & 34. There is a mixture of cliques, some of them being radio people. Some hang out together and some don't. The night life is light but some of the places to know about are the Stone Hedge (new disco), The Pirates House (sort of expensive) and the real barhopping area is called River Street, which has several nifty little places. The only place for concerts is the Civic Center Arena (8,000).

AM

WEAS	900	Black
WNMT	1520	Country
WQQT	1450	Mod. Country
WSAV	630	MOR
WSGA	1400	Top 40
WSOK	1230	Black
WTOC	1290	Top 40

FM

WEAS	93.1	Black
WJCL	96.5	Beautiful
WSGF	95.5	Ad. Contemp.
WTOC	94.1	Country
WXLM	97.3	Beautiful
WZAT	102.1	Gold



SEATTLE—EVERETT, WASHINGTON

RANK - 23. **POP:** Metro 1,462,500/Total 1,946,400 [6.5% Black]. **ECONOMY:** Manufacture of transportation equipment, lumber and wood products provide the major economical support in the area. Boeing currently employs approximately 48,000 local residents. **HOME OF:** Sand Point Naval Base, University of Washington, Seattle-Pacific College and Seattle University. **RECOMMENDED ACCOMMODATIONS:** The Admiralty, Mayflower Park Inn, Olympic Hotel, Washington Plaza, Edgewater Inn. **PLACES OF INTEREST:** Seattle Center (site of '62 World's Fair), Pike Place Market, Pioneer Square, the waterfront and numerous parks. **COST OF LIVING:** Regular gasoline is 54c. One bedroom apt. \$140 unfurn, \$180 furn. Sales tax 5%. No state income tax. **GRASS:** Real liberal; misdemeanor for less than an ounce. **SUMMARY:** The people are pretty openminded and tolerant of minor changes. The median age is 25-30, which is relatively evident if you take a look at the radio station formats. The competition in radio is practically a matter of life and death attitude-wise. Even so, there are some clubs and restaurants that you might see a radio/record person in frequently. El Gocho is one, The Butcher (prime rib) and Trader Vic's. Some of the clubs include The Butcher (next to ABC Dist.), The North West Passage (live music), and the Salad Gallery (restaurant-bar).

AM			FM		
KAYO	1150	Country	KBIG	105.3	Beautiful
KBLE	1050	Religion	KBLE	93.3	Religion
KDKN	630	Religion	KETO	101.5	Country
KING	1090	Top 40	KVET	94.1	Beautiful
KIRO	710	News/MOR	KEZX	98.8	Beautiful
KIXI	910	Beautiful/News	KING	98.1	Classical
KJR	950	Top 40	KSEA	100.5	News/MOR
KMO	1360	Country	KISW	99.9	AOR
KMPS	1300	Mod. Country	KIXI	95.7	News/Beautiful
KOMO	1000	MOR/Inform.	KLAY	106.1	AOR
KQIN	800	Country	KBRD	103.9	Beautiful
KRKO	1380	Top 40	KYAC	96.5	Jazz
KTAC	850	Top 40	KZAM	92.5	AOR
KTNT	1400	Top 40	KZOK	102.5	AOR
KUUU	1590	Solid Gold			
KVI	570	Adult Contemp.			
KWYZ	1230	Mod. Country			
KXA	770	Classical			
KZAM	1540	AOR			
KYAC	1260	Black			
KILO	1460	AOR			

SHREVEPORT, LOUISIANA

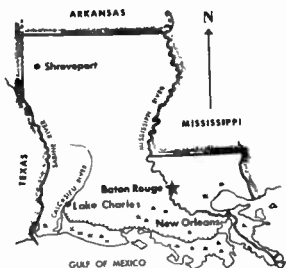
RANK - 103. **POP:** Metro 274,300/Total 757,700 [Black 34.1%].
ECONOMY: Cotton, oil and natural gas are mainstays in the local economy. Everything from raising cotton to the manufacture of clothing and fabrics is done here. **HOME OF:** Barksdale AFB, LSU Shreveport.
RECOMMENDED ACCOMMODATIONS: Hilton, Chateau. **PLACES OF INTEREST:** River Front Square, Red River cricket chirping and Bossier City. **COST OF LIVING:** Regular gasoline 56c. One bedroom apt. \$200 furn, \$150 unfurn. Sales tax 5%. **SALARIES:** Disc jockeys average \$150-400/wk. **GRASS:** Split pros and cons, but less than an ounce is a misdemeanor. **SUMMARY:** A definite stop for rock & roll; gigs usually held at the Memorial Auditorium (15,000). A few of the clubs are Sportspage (disco), Saks and Kims. Some of the restaurants in the city are Ernest's and Sansones. The median age is around 35.

AM

KBCL	1220	MOR
KCIJ	980	Religious
KEEL	710	Top 40
KJOE	1480	News
KOKA	1550	Black
KRMD	1340	Country
KWKH	1130	MOR

FM

KEPT	96.5	Religious
KMBQ	93.7	Beautiful
KROK	94.5	AOR
KTAL	98.1	Country
KRMD	101.1	Country



SPOKANE, WASHINGTON

RANK - 112. **POP:** Metro 244,000/Total 477,200. **Minority** 3%. **ECONOMY:** Wholesale and retail center for 36 counties within the states of Washington, Idaho & Montana. Agriculture, lumber, mining, Kaiser Aluminum. **HOME OF:** Eastern Washington State College, Gonzaga University, Spokane Falls Community College, Whitworth College. **RECOMMENDED ACCOMMODATIONS:** Davenport, Ridpath, Sheraton. **PLACES OF INTEREST:** Riverfront Park and recreation areas for hunting, fishing, camping and skiing. **COST OF LIVING:** Gasoline 55c. One bedroom apt. \$175 furn, \$150 unfurn. **Sales tax** 5%. **GRASS:** Just know who you're with as participating can be dangerous. **SUMMARY:** People on the whole are ultra-conservative here. Clubs to go to are The Spokane House and a place called JJ's in the Sheraton. For restaurants there's Stroebl's and Clinkerdaggers. The two places for concerts are the Spokane Coliseum (7-8,000) and the Spokane Opera House (3-4,000).

AM

KEZE/1380

KGA/1510

KHQ/590

KJRB/790

KREM/970

KSPO/1230

KUDY/1280

KXLY/920

KXXR/1440

KZUN/630

MOR/Auto

Mod. Country

Top 40

Top 40

Top 40

News

Religious

Adult Contemp.

Beautiful

Adult Contemp.

FM

KEZE/105.7

KHQ/98.1

KREM/92.9

KXLY/99.9

KXXR/93.7

KZUN/96.1

MOR/Auto

AOR

AOR

Adult Contemp.

Beautiful

Adult Contemp.



SPRINGFIELD—CHICOPEE—HOLYOKE, MASS.

Rank - 69. POP: Metro 501,100/Total 644,600. ECONOMY: Springfield is at the intersection of two main interstate highways and is supported mainly by small industry. HOME OF: University of Mass., Mt. Holyoke, Smith College. RECOMMENDED ACCOMMODATIONS: Major chains. PLACES OF INTEREST: Summit House, Basketball Hall of Fame, Springfield Civic Center. COST OF LIVING: Regular gasoline 58c. One bedroom apt. \$260 furn, \$250 unfurn. Sales tax 8%. SALARIES: Disc jockeys average \$200-400/wk. GRASS: Attitudes are slightly conservative, but the laws are lax. SUMMARY: These areas do not have very busy night lives. A few good places in town are the Rusty Nail West, Casa Conti, and the Rusty Nail Sunderland. Springfield has two large concert halls, the Springfield Civic Center (10,000) and the Springfield Symphony Hall (10,000). The Storrowtown Tavern and the Oak Inn are two good restaurants to try.

AM

WACE	730	Gold
WARE	1250	Top 40
WDEW	1570	Adult Contemp.
WHMP	1400	MOR
WHYN	560	Top 40
WMAS	1450	MOR
WTTT	1430	MOR/Block
WTYM	1600	MOR

FM

WAQY	102.1	AOR
WHMP	99.3	MOR
WHYN	93.1	Top 40
WMAS	94.7	MOR



SYRACUSE, NEW YORK

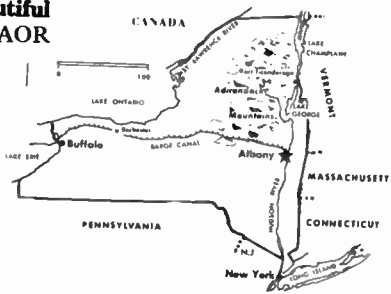
RANK - 57. POP: Metro 512,400/Total 888,800 [Ethnic 12%]. **ECONOMY:** Electrical and machinery manufacturing. **HOME OF:** Syracuse University, National Guard. **RECOMMENDED ACCOMMODATIONS:** Major chains. **PLACES OF INTEREST:** Everson Museum of Art, Canal Museum, French Fort. **COST OF LIVING:** Regular gasoline 60c. One bedroom apt. \$190 furn, \$170 unfurn. Sales tax 7%, 3% county sales tax. **SALARIES:** Disc jockeys average \$175-350/wk. **GRASS:** Watch it because the laws are very strict and the attitude is totally negative. **SUMMARY:** Syracuse is very close to resort areas and is a must for East Coast skiing. It is also a stop-off for bands and the Syracuse War Memorial is the major facility. The Library, Machine Shop, The Happiness Inn and the Boardwalk are a few of the clubs to take in. For dining, take in Walter White's Steak and Ale and Frimaldi's. The city is basically youth-oriented so the night life is good.

AM
WFBL/1390
WHEN/620
WNDR/1260
WOLF/1490
WSEN/1050
WSOQ/1220
WSYR/570
WYRD/1540

Gold Top 40
Adult Contemp.
Top 40
Top 40
Country
Beautiful
MOR
Black/Gospel

FM
WEZG/100.9
WKFM/104.1
WMHR/102.9
WNTE/93.1
WONO/107.9
WSEN/92.1
WSYR/94.5
WOUR/96.9

Beautiful
Auto/Top 40
Religious
Beautiful
Classical/jazz
Country
Beautiful
AOR



TACOMA, WASHINGTON

RANK - 84. POP: Metro 411,000/Total 412,334 [Mixed 10%]. ECONOMY: Paper production is the mainstay of the economy. RECOMMENDED ACCOMMODATIONS: Major chains. PLACES OF INTEREST: Washington State Historical Museum, Point Defiance Park (aquarium and zoo). COST OF LIVING: Regular gasoline 64c. One bedroom apt \$160 unfurn, \$175 furn. Sales tax 5%. No state income tax. SALARIES: Disc jockeys average \$150-305/wk. GRASS: Attitudes are liberal and laws are loosely enforced. SUMMARY: There's a young median age of 22 here. Water sports are big and snow skiing is only an hour away. Clubs to hit are The Top of the Ocean, The New Yorkers and the Back 40 Tavern. Favorite restaurants are Johnny's Dock, The Cliffhouse, The Butcher, Baker & Candlestick and Brothers Antone. The facility for concerts is the Bicentennial Pavillion (2700).

AM

KMO/1360

Mod. Country

KTAC/850

Top 40

KTNT/1400

Ad. Contemp.

FM

KLAY/106.1

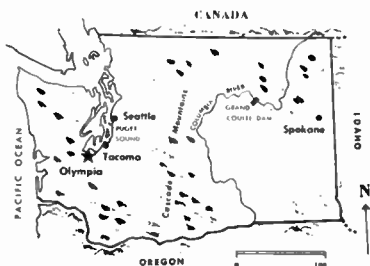
Soft AOR

KNBQ/97.3

Adult Contemp.

KBRD/103.9

Beautiful



TAMPA-ST. PETERSBURG, FLORIDA

RANK - 26. POP: Metro 1,164,000/Total 1,726,900 [Black 17.5%].
ECONOMY: Tourism is the largest economic factor. There are also 29 cigar factories, aerospace and appliance industries. Shipping is 8th in the nation. **HOME OF:** University of South Florida, Tampa University.
RECOMMENDED ACCOMMODATIONS: Riverside Hilton-Tampa, Princess Martan-St. Pete. **PLACES OF INTEREST:** Busch Gardens, several natural wild jungles. St. Pete has 65 parks and miles of beach.
COST OF LIVING: Regular gasoline 53.9c. One bedroom apt. \$175 furn, \$150 unfurn. Sales tax 4%. No state income tax. **SALARIES:** Disc jockeys average \$150-275/wk. **GRASS:** It's coming along. **SUMMARY:** Being so close to Miami, there's no trouble with catching most of the concerts happening. A couple of clubs are the Performing Arts Center and the Cheyenne Social Club. Their facilities for concerts are the Bay-front Center and Curtis Hixon Hall. For restaurants, try Charlie Magruder's and the Steak 'N Ale.

AM
WDAE/1250
WFLA/970
WFSO/570
WHBO/1050
WINQ/1010
WLCY/1380
WRXB/1590
WSOL/1300
WSUN/620

MOR
MOR
AOR
Country
Religious
Top 40
Black
Spanish
Mod. Country

FM
WAVV/100.7
WLCY/94.9
WQSR/102.5
WQXM/97.9
WQYK/99.5
WRBQ/104.7
WTAN/95.7
WWBA/107.3

Beautiful
Top 40
AOR
Beautiful
Country
Top 40
Beautiful
Beautiful

WTAN/1340
WTIS/1110
WTMP/1150
WWBA/680
WYOU/1550

MOR
Religious
Black
Beautiful
MOR



TOLEDO, OHIO

RANK - 46. POP: Metro 629,700/Total 864,300 [Black 11%]. **ECONOMY:** AMC Jeep, auto manufacturing, Owens-Corning, Fiberglas. **HOME OF:** University of Toledo, Bowling Green State University. **RECOMMENDED ACCOMMODATIONS:** Major chains. **PLACES OF INTEREST:** City Zoo and Museum. **COST OF LIVING:** Regular gasoline 55.9c. One bedroom apt. \$175 furn, \$165 unfurn. Sales tax 4%, county tax 3½%. **SALARIES:** Disc jockeys average \$500-1200/mo. **GRASS:** Conservative; don't get caught. **SUMMARY:** Toledo is continuing to grow. The people are very conservative and the median age is around 27. Some recommended clubs are 2001, Onion 1 and Onion 2, and Dixie Electric Co. The favorite restaurants are Nancy's, Paco's and Frank Uncles. Concerts are held at the Masonic Shrine Temple (11,000) and Sports Arena (5,000).

AM

WCWA	1230	Adult Contemp.
WOHO	1470	Top 40
WSPD	1370	MOR
WTOD	1560	Country

FM

WIOT	104.7	AOR
WKLR	99.9	Black
WLQR	101.5	Beautiful
WMHE	92.5	AOR
WXEZ	105.5	Beautiful



TOPEKA, KANSAS

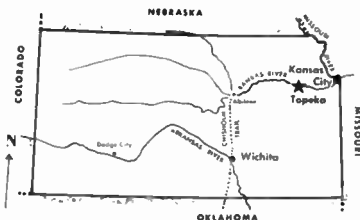
RANK - 164. POP: Metro 158,800/Total 486,700 [Black 6%]. ECONOMY: Agriculture, government, manufacturing, medical services and transportation. HOME OF: Washburn University. RECOMMENDED ACCOMMODATIONS: Major chains. PLACES OF INTEREST: Kansas Historical Society, Rain Forest, State Capitol, The Menninger Foundation Museum and grounds. COST OF LIVING: Regular gasoline 57c. One bedroom apr. \$160 furn, \$145 unfurn. Sales tax 3%. State income tax 2-6.5%. SALARIES: Disc jockeys average \$100-200/wk. GRASS: A definite no-no. SUMMARY: An area for the average farm-loving individual. You can get great steaks here and a few of the places to go are Poor Richard's, Tommy's and Robby's. What nightlife there is is centered around the Showcase Dinner and Jean Laffette's,

AM

KEWI	1440	Top 40
KTOP	1490	Top 40
WIBW	580	News/MOR
WREN	1250	MOR

FM

KSWT	107.7	Beautiful
KTOP	100.3	Country
KTPK	106.9	Country
WIBW	97.3	Top 40



TUCSON, ARIZONA

RANK - 79. POP: Metro 355,500/Total 491,100 [Black 3.5%]. **ECONOMY:** The tourist trade is import, as is construction, due to the city's rapid growth. Copper mining is the largest industry. **HOME OF:** The University of Arizona, Pima JC. **RECOMMENDED ACCOMMODATIONS:** The Doubletree, Sheraton Pueblo. Marriott Hotel. **PLACES OF INTEREST:** Old Tucson, where several motion pictures have been filmed; dude ranches, ski resorts, Spanish missions. **COST OF LIVING:** Regular gasoline 53c. One bedroom apt. \$175 furn, \$150 unfurn. Sales tax 4%. **GRASS:** Plenty here because of local Mexican border. **SUMMARY:** Tucson happens to have one of the nicer 16-track recording studios in the area (Lee Furr). People in the city tend to be very sports-minded with the University of Arizona basketball team, football, Southwest Hockey League, Volleyball Professional League, and the Zoni Western Davis Cup Tourney is here. The median age is between 30 and 40. Some of the hot spots include F.C. La Mar's (live music) and the Doubletree. Recommended restaurants are the Lolarium, F.C. La Mar's and Ye Old Lantern.

AM

KAIR/1490
KCEE/790
KCUB/1290
KEVT/690
KHOS/940
KHYT/1330
KIKX/580
KOPO/1450
KTKT/990
KTUC/1400

Beautiful
MOR
Country
Spanish
Country
MOR
Top 40
MOR
Top 40
All News

FM

KAIR/94.9
KCEE/96.1
KFMM/99.5
KWFM/92.9
KXEW/93.7

Beautiful
Beautiful
Religious
AOR
Spanish



TULSA, OKLAHOMA

RANK: 65. **POPULATION:** Metro 460,000/Total 897,800 [Black 10.6%]. **ECONOMY:** The major industry is oil, and aviation and water navigation are also primary sources of income. **HOME OF:** University of Tulsa, Oral Roberts University, and Tulsa Junior College. **RECOMMENDED ACCOMMODATIONS:** Hilton or Camelot Hotel. **SPECIAL PLACES OF INTEREST:** Philbrook Art Center, Will Rogers Memorial Center (in Claremore, 30 miles N.E. of Tulsa), Arnie's Bar which features the world's tallest beer for only 35c, Arnie's been in the same location for 20 yrs. **COST OF LIVING:** Regular gasoline 56.0; One-bedroom apt (Furn \$175, Unfurn \$160), State sales tax 4%. **GRASS:** In the Bible belt, so take it from there. **SALARIES:** Disc jockeys average \$500 - \$1200 per mo. **SUMMARY:** Besides being a stop for Rock & Roll, Tulsa has quite the night life for Oklahoma. Some of the clubs there are Tennessee Gin and Cotton, 20th Century (disco— and the Casino (disco). High school sports seem to be quite hot, many kids get into football and the same goes for the older set, participating in hockey and basketball, as well as football. It is always great to start out the evening with a great dinner, try Jamils and Argentina Steak House.

AM		
KAKC	970	Ad. Contemp.
KXXO	1300	Tight AOR
KELI	1430	Top 40
KFMJ	1050	Religious
KRMG	740	Adult Contemp
KTOW	1340	Country
KVOO	1170	Country
FM		
KAKC	92.9	Adult Contemp
KRAV	96.5	Adult Contemp
KWEN	95.5	Beautiful
KMOD	97.5	Tight AOR



UTICA-ROME, NEW YORK

RANK - 106. POPULATION: Metro 270,300/Total 386,900. **ECONOMY:** General Electric, IBM, Univac, Griffith AFB. **HOME OF:** State University of NY. **RECOMMENDED ACCOMMODATIONS:** Major chains. **SPECIAL PLACES OF INTEREST:** Fort Stanwix, Utica Club Brewery. **GRASS:** Laws are strict, so watch it. **SUMMARY:** There is an emphasis on agriculture and people are very serious about their work. Some clubs to go to are Lucifer's, The Devaraux, The Sting, and Four Aces. For restaurants it's Grimaldi's, Hart's, Hill Inn and Alfredo's. The concert hall is Utica Memorial Auditorium (7,000).

AM

WADR	1480	Country
WALY	1420	Block
WBRV	900	Country
WBVM	1550	Solid Gold
WIBX	950	News/Talk
WKAL	1450	Adult Contemp
WLFH	1230	MOR
WRNY	1350	MOR
WRUN	1150	Top 40
WTLB	1310	Top 40

FM

WKAL	95.9	Adult Contemp
WKGW	104.3	Hit Parade
WOUR	96.9	AOR
WTLB	107.3	Mod Country



WASHINGTON, D.C

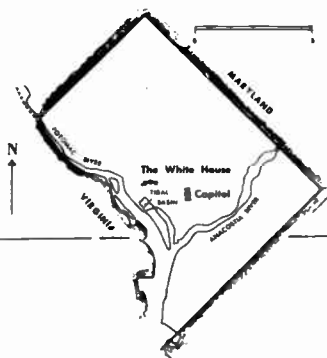
RANK - 7. POPULATION: Metro 2,475,600/Total 3,151,300 [Black 73%]. **ECONOMY:** The major economic support lies in the federal government. **HOME OF:** Ft Mead, Ft Belvoire, Andrews AFB, Maryland University, George Washington University, Catholic University, American University, Georgetown University. **RECOMMENDED ACCOMMODATIONS:** Stouffer's Inn, Americana, Statler Hilton. **SPECIAL PLACES OF INTEREST:** White House, Potomac. **COST OF LIVING:** Regular gasoline 64c; one bedroom apt. (Unfurn \$250; State sales tax 4%. **GRASS:** Conservative. **SUMMARY:** Washington is very into sports like football, basketball and hockey. Some clubs to know about are Tramps, The Stardust, and The Cellar Door. Blacky's House of Beer, The 1789, Jean-Pierre's and Thinea's are the recommended restaurants. The main concert facility is the Capital Centre (25,000).

AM

WAVA	780	News
WDON	1540	Country
WEAM	1310	AOR
WEEL	1390	Contemp
WFAZ	1220	Religious
WGAY	1050	Beautiful
WGMS	570	Classical
WINX	1600	Top 40
WMAL	630	MOR
WOL	1450	Black
WOOK	1340	Black
WPIK	730	Country
WRC	980	All News
WTOP	1500	News/Sports
WUST	1120	Religious
WWDC	1260	Contemp

FM

WASH	97.1	Contemp
WAVA	105.1	All News
WEZR	106.7	Beautiful
WGAY	99.5	Beautiful
WGMS	103.5	Classical
WHFS	102.3	AOR
WHUR	96.3	Black
WJMD	94.7	Beautiful
WMAL	107.3	MOR
WMOD	98.7	Top 40
WKYS	93.9	Disco
WWDC	101.1	AOR
WXRA	105.9	Country
WPGC		Top 40



WEST PALM BEACH – BOCA ROTON, FLA.

RANK-82. POPULATION: Metro 348,700/Total 393,500. **ECONOMY:** Tourism, RCA computers, Pratt-Whitney, sugar. **HOME OF:** Florida Atlantic University, Palm Beach Comm. College. **RECOMMENDED.ACCOMMODATIONS:** The Breakers, Jupiter Hotel. **SPECIAL PLACES OF INTEREST:** Lion Country Safari, Worth Ave. (an elite shopping district) and beaches. Henry Flagler Museum. **COST OF LIVING:** Regular gasoline 60c; one bedroom apt (Furn \$250, Unfurn \$190); State sales tax 4%. **GRASS:**Go on ahead. **SALARIES:** Disc jockeys average \$150 - \$200. **SUMMARY:**The economy is good here and incomes are high. Sort of a retirement area which boosts up the median age. Some clubs here are O'Hares, Hot Nites in the South and Alby Road. Good restaurants are Taboo, Fredrecks, Chez Guido and Ivy Barn. The concert facility here is The West Palm Beach Auditorium.

AM

- WEAT/850** Country
- WDBF/1420** Adult Contemp.
- WIRU/1290** Top 40
- WJNO/1230** Adult Contemp.
- WKAO/1510** Beautiful
- WLIZ/1380** Religious
- WPBR/1340** Talk
- WPOM/1600** News

FM

- WEAT/104.5** Beautiful
- WGMW/94.3** Beautiful
- WIRK/107.9** Country
- WJNO/97.9** Top 40
- WRYZ/96.7** Adult Contemp.



**WORCESTER—FITCHBURG—LEOMINSTER,
MASSACHUSETTS**

RANK - . POP: 294,600/Total 523,600 [Black 1.9%]. ECONOMY: Home office of State Mutual and Paul Revere Insurance companies. Heavy electronics industry. Worcester Center — large shopping mall. HOME OF: Worcester Poly Tech, Clark University, Holy Cross, Assump-College, Worcester State. RECOMMENDED ACCOMMODATIONS: Major chains. PLACES OF INTEREST: Worcester Science Center, Art Museum, Historical Society. COST OF LIVING: Regular gasoline 59c. One bedroom apt \$300 furn, \$250 unfurn. Sales tax 5%. Food tax 8%. SALARIES: Disc jockeys average \$120-300/wk. GRASS: Beware. SUMMARY: The city is slow growing, and the people are very conservative. Some clubs to check out are Steepo Bumstead, The Sheraton Lincoln and BJ's Disco. Restaurants recommended are Putman & Thurston and The Club Car. They hold concerts at the Worcester Memorial Auditorium (3000).

AM

WAAB/1440

WNEB/1230

WORC/1310

WTAG/580

News/Talk

Country

Top 40

MOR

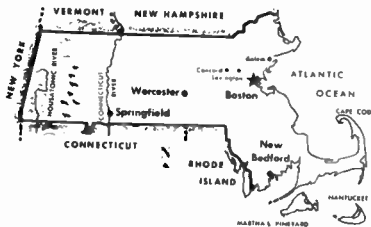
FM

WAAF/107.3

WSRS/96.1

Tight AOR

Beautiful



YOUNGSTOWN—WARREN, OHIO

RANK - 68. POP: Metro 444,000/Total 727,600 [Black 21.7%]. **ECONOMY:** A great steel center, there is a wide diversity of manufacturing such as mechanical and molded rubber goods, electric lamps, rolling mill equipment, automotive parts, plastics, paper products. **HOME OF:** Youngstown State University, Penn-Ohio Jr. College. **RECOMMENDED ACCOMMODATIONS:** Voyager Motor Inn (downtown), Ramada Inn (airport). **PLACES OF INTEREST:** Butler Institute of American Art, Lake Milton, Old Mill Museum in Mill Creek Park, Canfield Fairgrounds. **COST OF LIVING:** Regular gasoline 58.9c. One bedroom apt. \$190 furn, \$165 unfurn. 4% sales tax. **GRASS:** Very conservative. **SUMMARY:** A heavy mining area. Progress continues in pollution control. Some clubs here are Tomorrow Night, The Penthouse, and The Playground. Restaurants to know about are The Mansion and Chevy's Top of the Mall. Concert facilities are Stanbaugh Auditorium (2000) and the Coliseum (20,000).

AM

WBBW	1240	Talk
WFMJ	1390	Top 40
WGFT	1500	Black
WHHH	1440	Block/MOR
WHOT	1330	Top 40
WKBN	570	Adult Contemp.
WPIC	790	Adult Contemp.
WTCL	1570	MOR

FM

WHOT	101.1	Top 40
WKBN	98.9	Beautiful
WQOD	93.3	Beautiful
WYFM	102.9	Top 40





Spotlight Radio

KAUM/100,000 Watts/713-795-4770**1201 Fannin Bank Bldg, Houston, TX 77030**

Owner - ABC / No. Emps - 25 / PD - Bruce Johnson (2 yrs) / MD - Michael Jones (3 yrs) / Staff-0 / Playlist - 20-25 / LP Cuts - Yes / Oldies - 25% / Approach - Tight / Jingles - None / Synd - None / Automate - No / Interviews - Talk shows on Sunday at 10:00 p.m. / Reports to: RW / Format - Adult Contemp / C Load - 10 min/hr / Promo Calls - By appts

KBFW/1000 Watts/206-734-8555**P.O.Bx D, Bellingham, WA 98225**

Owner - Fred Danz/SRO Bdcstg / No. Emps - 15 / PD - Al Sande (1 yr) / MD - Dale Hansen (2 yrs) / News Dir - Pete Kremen (2½ yrs); Staff-3 / GM - Jack Chunn (6 mos) / Playlist - 49 / LP Cuts - Yes / Oldies - 30% / Approach - Personality / Jingles - Tanner / Synd - None / Automate - No / Interviews - Occasionally / Reports to: RR, Gavin / Format - Country / C Load - 18 min/hr 1½ min units / Promo Calls - M-F, Noon to 2:00 p.m. PST
2:00 p.m. PST

KBIS/1000 Watts/805-872-1776**4107 Crescent Dr, Bakersfield, CA 93306**

Owner - Westco Media, Inc. / PD - Greg Edwards / MD - Greg Edwards (4 mos) / GM - Al Crocker / Playlist - 40 / LP Cuts - Occasionally / Oldies - 40% / Approach - Tight except mornings / Jingles - Gwainsound / Synd - None / Automate - No / Interviews - None / Format - C&W / C Load - 24 units (15 min/hr)

KBLE(FM) [Cable] / Cable Cast/515-266-0091**1332 Martin Ave, Des Moines, IA 50316**

Owner - Ronald E. Sorenson / No. Emps - 5 / PD - Ron Sorenson (1 yr) / MD - Ron Sorenson (1 yr) / News Dir - Ron Sorenson / GM - Ron Sorenson / Playlist - Infinite / LP Cuts - Yes / Approach - Personality / Jingles - None / Synd - Rock Around the World / Automate - Yes / Interviews - Yes, whenever they can / Reports to: Walrus / Format - Progressive AOR / C Load - 6 min/hr / Promo Calls - Anytime

KBOL/1000 Watts/303-444-1490**Bx 146, Boulder, CO 80302**

Owner - Boulder Radio KBOL, Inc. / No. Emps - 22 / PD - Rusty Shaffer (6 yrs) / MD - Dave Grimm (2 yrs) / News Dir - Adrian Hise (2 yrs); Staff-3 / GM - Russel W. Shaffer (29 yrs) / Playlist - 26-32 / LP Cuts - Yes / Oldies - 20% / Approach - Personality / Jingles - TM / Synd - On This Day / Automate - No / Interviews - Occasionally / Format - Contemp MOR / C Load - 18 min/hr / Promo Calls - Anytime, ask for Dave Grimm

KBPI/1000,000 Watts/303-936-2313**4460 Morrison Rd, Denver, CO 80219**

Owner - Progressive Bdcstrs / No. Emps - 22 / PD, MD, News Dir, GM - Frank Felix (5 yrs); Staff-1 / Playlist - LP's / Jingles - None / Synd - Inner View, King Biscuit / Automate - No / Interviews - At times / Format - AOR / C Load - 8 units / Promo Calls - Anytime

KCAD/500 Watts/915-692-1188**No. 4 Westgate, Abilene, TX 79605**

Format - Country / Owner - Dell Morton / No. Emps - 11 / PD - Johnny Thurman (5 yrs) / MD - Johnny Thurman / News Dir - Bob Long (2 yrs); Staff-2 / GM - Paul Hull (New) / Playlist - 60 / LP Cuts - Yes / Oldies - 1 per hr / Approach - Personality / Jingles - None / Synd - Man & Molecules / Automate - No / Interviews - Whenever / C load - 18 min / Promo calls - Anytime

KCBC/1000 Watts/515-277-4483**6967 University Ave, Des Moines, Iowa 50305**

Format - Adult Contemp / Owner - Blackhawk Bdcstg / No. Emps - 16 / PD & MD - Jim Stewart (7 mos) / News Dir - Dale Cerbin (8 mos); Staff-7 / GM - Don Weir (10 mos) / Playlist - 18-20 / LP Cuts - Yes / Oldies - 60% / Approach - Personality / Jingles - TM / Synd - Chuck Cecil, Theatre of the Mind / Automate - No / Interviews - Anytime / C load - 15 units / Promo calls - 9-11

KCBQ/50,000 Watts/714-286-1170**9416 Mission Gorge Rd., San Diego, CA 92071**

Format - Top 40 / Owner - Downe Comm / No. Emps - 56 / PD - Gerry Peterson (8 mos) / MD - Susan Dixon (7 mos) / News Dir - Bob Publicover (2 mos); Staff-6 / GM - Russ Wittberger (4 yrs) / Playlist - 30-35 / LP Cuts - Occasionally / Oldies - 25% / Approach - Tight / Jingles - TM / Synd - None / Automate - No / Interviews - Occasionally; on air / Reports to: KR, RR

KCBS-AM/50,000 Watts/415-982-7000**One Embarcadero Center, San Francisco, CA 94111**

Format - All News / Owner - CBS Inc / No. Emps - 85 / News Dir - Ted Feurey; Staff-38 / GM - Peter M. McCoy (4 1/2 yrs) / Playlist - None / Approach - Tight / Jingles - Prod by Imagination Inc of SF / Synd - None / Automate - No

KCEE AM-FM/5000 & 25,000 Watts/602-622-7788**P.O. Box 5886, Tucson, AZ 85703**

Format - Conservative MOR, FM - Beautiful / Owner - Strauss Bdcstg / No. Emps - 21 / PD & MD - David C. Graham (10 yrs) / News Dir - Mr. Clare Coffman (18 yrs); Staff-1 / GM - Robert A. Strauss (10 yrs) / Playlist - Several hundred / LP Cuts - AM-Almost exclusively, GM-tapes / Oldies - AM-90%, FM-100% / Approach - Tight / Jingles - None / Synd - None / Automate - No / Interviews - Public affairs or news programs / C load - 18 min / Promo calls - Anytime

KCKC/5000 Watts/882-2575**3225 E St., San Bernardino, CA 92406**

Format - Mod Country / Owner - Doug Trenner / PD & MD - Bob Mitchell (10 yrs) / News Dir - Bob Harvey (2 yrs); Staff-1 / GM - Bob Mitchell / Playlist - 35 / LP Cuts - Yes / Oldies - 33% / Approach - Personality / Jingles - TM / Synd - Drake-Chenault Golden Yrs of Country / Automate - No / Interviews - Phone; weekly / Reports to: RR, BG / C load - 16 min / Promo calls - M-F after 2 pm

KCKN/1000 Watts/816-321-3200**Box 1165, Kansas City, KA**

Format - Country / Owner - Smith-Kaye Radio / No. Emps - 23 / PD - Gary Brazeal (3 yrs) / MD - Don Rhea (11 yrs) / News Dir - Mike Shanin (4 yrs); Staff-4 / GM - Glen George (14 yrs) / Playlist - 90-110 / LP Cuts - Yes / Oldies - 2 per hr / Approach - Personality / Jingles - Pams / Synd - None / Automate - Midnite to 6 am 6 nights / Interviews - Prerecorded / Reports to: RR, BG / C Load - 18 min / Promo calls - Th after 10 am

KCMO/50,000 Watts/816-531-6789**125 E. 31st St., Kansas City, MO 64108**

Format - Rock / Owner - Merredith Bdcstg / No. Emps - 35 / PD - Al Casey (1 yr) / MD - Joan Kelley (6 mos) / News Dir - Mike McGee (1 yr); / GM - Steve Shannon (2 yrs) / Playlist - 30 / LP Cuts - Yes / Oldies - 60% / Approach - Personality / Jingles - TM / Synd - Special of the Week / Automate - No / Interviews - Sometimes / Promo calls - W,Th,F

KCPX-FM/27,000 Watts/801-972-3030**1760 Freemount Dr, Salt Lake City, UT**

Owner - Columbia Pictures / No. Emps - 20 / PD & MD - Gary Waldron (7 yrs) / News Dir - Joe Lee (11 yrs); Staff-15-20 / GM - William E. Wright (11 yrs) / Playlist - 60 albums / Oldies - 50% / Approach - Tight / Jingles - None / Synd - News Blimp, Progressive Network / Automate - Midnight - 8pm

KCPX-AM/5000 Watts/801-972-3030**1760 Freemount Dr., Salt Lake City, UT**

Format - Top 30 / Owner - Columbia Pictures / No. Emps - 20 / PD & MD - Gary Waldron (7 yrs) / News Dir - Joe Lee (11 yrs); Staff-15-20 / GM - William E. Wright (11 yrs) / Playlist - 30 / LP Cuts - No / Oldies - 25% / Approach - Tight-Personality / Jingles - Priority One Prod / Synd - A T 40 / Automate - No / Reports to: BB, GR / C load - 16 min / Promo calls - Before 2 pm

KCRG/5000 Watts/319-398-8422**2nd Ave at 5th St S.E., Cedar Rapids, IOWA 52401**

Format - Adult Contemp / Owner - Cedar Rapids Television Co / No. Emps - 30 / PD & MD - Rick Sellers (1 yr) / News Dir - Sid Hayman; Staff-5 / GM - Ed Lasko (10 yrs) / Playlist - 50 / LP Cuts - Yes / Oldies - Approx 33% / Approach - Personality / Jingles - None / Synd - None / Automate - No / Interviews - Taped / Reports to: BG / C load - Approx 30 / Promo Calls - Weds 2:30 pm

<CSW/100,000 Watts/512-477-6375**Box 2197, Austin, TEX**

Format - MOR / Owner - Pioneer Bdcstg / No. Emps - 12 / PD & MD - Bob Joseph (new) / News Dir - Bob Shrader (1½ yrs) / GM - Bob Botik (4 mos) / Playlist - 40 / LP Cuts - Yes / Oldies - 50% / Approach - Personality (low key) / Jingles - None / Synd - None / Automate - No / Interviews - None / Reports to: BB, RR, GR- / C load - 12 min / Promo calls - M-Th 9-5

KDAL/5000 Watts/218-727-8911**425 W. Superior St., Duluth, MINN 55802**

Format - MOR / Owner - WGN Contl Chicago / No. Emps - 19 / PD & MD - John R. Snee (15 yrs) / News Dir - Bill Cortes (11 yrs); Staff-11 / GM - John LaForge (22 yrs) / Playlist - 50 / LP Cuts - Yes / Oldies - 33% / Approach - Personality / Jingles - None / Synd - None / Automate - No / Interviews - Anytime / C load - 18 min / Promo calls - Anytime after 10:30 am

KDEO/1000 Watts/714-583-9100**Box 2908, San Diego, CA 92112**

Format - AOR / Owner - Metromedia / No. Emps - 20 / PD - Jeff Salgo & Assoc Consult / MD & Asst PD - Meme Kinsella / News Dir - Judy Friedel (new); Staff-2 / GM - Tom Sidley (2 yrs) / Playlist - 15 / LP Cuts - Yes / Oldies - 60% / Approach - Tight AOR, loose Top 40 / Jingles - None / Synd - None / Automate - No / Interviews - Public affairs only, taped

KDIA/5000 Watts/415-834-4262**Bay Bridge Toll Plaza Rd., Oakland, CA 94662**

Format - Black / Owner - Sonderling / No. Emps - 35 / PD - Keith Adams (1 yr) / MD - Jay Sweet (2½ yrs) / News Dir - Wes Moore (3 mos); Staff-3 / GM - J. Walter Carroll (10 yrs) / Playlist - 50 / LP Cuts - Yes / Oldies - 25% / Approach - Tight / Jingles - TM Synergy / Synd - None / Automate - No / Interviews - Public affairs, taped / Reports to: BB, RW, CB, BG / C load - 16 min

KDJW-AM/54,000 Watts/806-372-6543**Box 5844, Amarillo, TEX 79107**

Format - C&W / Owner - John B. Walton, Jr / No Emps - 20 / PD - Dugg Collins (8 yrs) / MD - Dugg Collins / News Dir - Bruce Freeman; Staff-3 / GM - George Schmidt (5 yrs) / Playlist - 70 / LP Cuts - Yes / Oldies - 2 per hr / Approach - Tight / Jingles - Tanner / Synd - No / Automate - No / Interviews - Depends / Reports to: BG, RR / C load - 18

KBUY-FM/54,000 Watts/806-372-6543**Box 5844, Amarillo, TEX 79107**

Format - Great Am Country / Owner - John B. Walton Jr / No Emps - 20 / PD & MD - Dugg Collins (8 yrs) / News Dir - Bruce Freeman / GM - George Schmidt (5 yrs) / Automate - Yes (Drake-Chenault) / Reports to: BG / C load - 18

KDKA/50,000 Watts/412-391-3000**One Gateway Center, Pitts, PA 15222**

Format - Music, News, Talk / Owner - Westinghouse Bdcstg / No Emps - 70 / PD - Dave Graves (10 mos) / MD - Harry O'Toole (3 mos) / News Dir - Bill Brady; Staff-10 / GM - Bill Hartman (8 yrs) / Playlist - 30 / LP Cuts - No / Oldies - 50% / Approach - Personality / Jingles - TM / Synd - None / Automate - No / Interviews - On talk shows / C load - 21 units / Promo calls - To MD

KDKB AM-FM/10,000 / 100,000 Watts/602-833-4261**146 S Country Club Dr, Phoenix, AZ 85201**

Format - Prog AOR / Owner - Dwight Karma Bdcstg / No Emps - 30 / PD - Wm. E. Compton (4½ yrs) / MD - Linda Thompson (3 yrs) / News Dir - Bob Dunn (4 yrs); Staff-7 / GM - Eric Hauen (4½ yrs) / Playlist - Varies / LP Cuts - Yes / Oldies - 60-70% / Approach - Personality / Jingles - None / Synd - King Biscuit / Automate - No / Interviews - Public affairs wkdays 6-7 pm and at random / Reports to RR, RW, CB, BB, Walrus / C Load - 8½ min / Promo calls - T-W-Th

KDKO/5000 Watts/303-794-4211**Box 418, Littleton, CO 80120**

Format - Disco / Owner - KDKO Inc. / No. Emps - 14 / MD - Bob Moore (6 yrs) / News Dir - Don Miller (7 yrs); Staff-2 / GM - David M. Segal (12 yrs) / Playlist - 40 / LP Cuts - Yes / Oldies - 5% / Approach - Tight / Jingles - None / Synd - None / Automate - No / Interviews - Short, pretaped / Reports to CB, RW, BC / C Load - 12 units / Promo calls - M,T,Th,F 12 - 4 pm

KDWN/50,000 Watts/702-385-7212**Union Plaza Hotel, One Main St, Las Vegas, NV 89114**

Format - Pop adult / Owner - Radio Nevada / No Emps - 20 / PD & MD - Charley Scott (2 yrs) / News Dir - Mal Harris (1 yr); Staff-1 / GM - A.J. William (1 yr) / Playlist - 40-45 / LP Cuts - 6-10 / Oldies - 30-40% / Approach - Personality / Jingles - Terry Moss / Synd - Chuck Blore / Automate - No / Interviews - Normally discouraged except 2 min features / Reports to RR, BG / C Load - 16 min (20-25 units) / Promo calls - Before 3 pm

KDZA/1000 Watts/303-544-5646**P.O. Box 93, Pueblo, CO 81002**

Format - Top 40 / Owner - Gayberry Bdcstg / No Emps - 30 / PD - Frank Provenza (2 yrs) / MD - Rip "Van Winkle" Avina (9 mos) / News Dir - Gary Wayne (6 mos) / GM - Mike Galer (1 yr) / Playlist - 42 / LP Cuts - No / Oldies - 25% / Approach - Tight / Jingles - Tanner Super "O" / Synd - None / Automate - Program own / Reports to: RR, GR, RR / C load - 12 min / Promo calls - Tues after 1 pm

KEBC/50,000 Watts/405-631-7501**P.O.Box 94580, Okla City, OKLA 73109**

Format - Country / Owner - Electronic Bdcstg / No Emps - 24 / PD & MD - Dennis Rainwater (5 yrs) / News Dir - Mike Kouri (3 yrs); Staff-5 / President - Ralph Tyler / Playlist - 90 / LP Cuts - Yes / Oldies - 4 per hr / Approach - Personality / Jingles - None / Synd - Ralph Emory / Automate - No / Interviews - Of interest to listeners / Reports to BB, RR / C load - 16 min / Promo calls - Th 10 - 1 pm

KEED/1000 Watts/503-344-1457**1245 Charnelton, Eugene, OR 97401**

Format - Country / Owner - Monroe Bdcstg / PD - Tom Edwards / MD -

Bob Wise / News Dir - Bob Anderson; Staff-6 / Operations - Ron Norwood / GM - Bill Moller (9 mos) / Playlist - 50 / LP Cuts - 1 per hr / Oldies - 6 per hr / Approach - Tight / Jingles - TM / Synd - Ralph Emery / Automate - No / Interviews - As available / Reports to RR, GR / C load - 18 min / Promo calls - 10 am - 1 pm

KEEL/50,000 Watts/318-425-8692**710 Spring St, Shreveport, LA 71102**

Format - Contemp / Owner - Multi-Media / No Emps - 33 / PD - Steve Kelly / MD - Charlie Ross / News Dir - Ken Booth (6 yrs); Staff-4 / GM - Marie Gifford (18 yrs) / Playlist - 35 / LP Cuts - Rarely / Oldies - 35% / Approach - Personality / Jingles - TM Synergy / Synd - None / Automate - No / Interviews - With major artists / Reports to RR, KR, BG, RW, BB, CB / C load - 22 units / Promo calls - M,W,Th 1:30 - 3 pm

KEEN/5000 Watts/408-249-5336**1245 S Winchester Blvd, San Jose, CA 95128**

Format - Country / Owner - United Bdcstg Co / PD & MD - Steve Snell (5 yrs) / News Staff-1 / GM - George Snell (27 yrs) / Playlist - 65-70 / LP Cuts - Yes / Oldies - 50% / Approach - Tight / Jingles - Tanner Soph / Synd - None / Automate - No / Interviews - Country artists when in area / Reports to BG / Promo calls - After 2 pm

KEEZ/100,000 Watts/512-223-3004**2800 Tower Life Bldg, San Antonio, TX 78205**

Format - Adult Contemp / Owner - Clear Channel Comm / No Emps - 13 / PD, MD & News Dir - John Shannon (1 yr); News Staff-5 / GM - Henry Roberts (1 3/4 yrs) / Playlist - 20 / LP Cuts - Seldom / Oldies - 50% / Approach - Tight / Jingles - TM / Synd - Am Idea / Automate - Semi-automated TM Stereo Rock / Interviews - Entertainment News, Mid-night - 6 am / C load - 8 units / Promo calls - Anytime

KELI/5000 Watts/918-622-1430**Box 52185, Tulsa, OK 74152**

Format - Top 40 / Owner - Bdcstg Assoc / No Emps - 20 / PD - John Michaels / MD - Joe Henderson / News - Randy Kindy / GM - Joe Henderson / Playlist - 40 / LP Cuts - Some / Oldies - 25% / Approach - Tight / Jingles - Custom / Synd - A T 40 / Automate - No / Interviews - Occasionally / Reports to RR, CB, BB / C load - 14 min / Promo calls - T pm

KENR/10,000 Watts/713-621-1550**2 Greenway Plaza East, Ste 900, Houston, TX 77046**

Format - Country / Owner - Lake Huron Bdcstg / No Emps - 36 / PD - Ric Libby (5 yrs) / MD - Bruce Nelson (4 yrs) / News Dir - Frank Boardman (5 yrs); Staff-5 / GM - Robert M. Chandler (4 yrs) / Playlist - 60 / LP Cuts - Limited / Oldies - 20-40% / Approach - Personality / Jingles - TM / Synd - None / Automate - No / Interviews - On DJ shows / Reports to RR, BG, BB, CB, RW / C load - 14 min

KERE/5000 Watts/303-759-0071**Box 22703, Denver, CO 80222**

Format - Country / Owner - Mission Bdcstg / No Emps - 30 / PD & MD - R.T. Simpson (1 yr) / News Dir - Jack Duane (1 yr); Staff-4 / GM - Ed

Hardy (2 yrs) / Playlist - 50+ / LP Cuts - Yes / Oldies - Varies / Approach - Tight / Jingles - Tanner, Pams / Synd - None / Automate - No / Interviews - Occasionally / Reports to RR, BG, BB / C load - 14 min / Promo calls - M,W,Th,F 9 am - 12 noon

KERN/1000 Watts/805-832-1410
P.O. Box 2700, Bakersfield, CA 93303

Format - Top 30 / Owner - Brandon-Robison / No Emps - 15 / PD - John Mitchell (6 yrs) / MD - Bob Harlow (1 yr) / News Dir - John Q. Lawrence (1 yr) / Staff-1 / GM - Terry Dorsey (4 yrs) / Playlist - 27-33 / LP Cuts - Very selective / Oldies - 40% / Approach - Tight / Jingles - TM / Synd - A T 40 / Automate - No / Reports to RR / C load - 15 min / Promo calls - Anytime

KEUT/100,000 Watts/206-622-2312
P.O. Box 24888, Seattle, WASH 98124

Format - Beautiful / Owner - Hercules Bdcstg / No Emps - 7 / Op - Richard Connell / MD - Jim Shulke / News Dir - George Garrett / GM - Jim McGovern / LP Cuts - No / Oldies - Few / Approach - Loose / Jingles - None / Synd - None / Automate - Yes / Interviews - During public service program on Sun / Reports to RAB, HR / C load - 6 units / Promo calls - None

KEWI/5000 Watts/913-272-2122
5315 W 7th St, Topeka, KS

Format - Top 40 / Owner - Midland Bdcstrs / No Emps - 25 / PD - Bob Finot (5 yrs) / MD - Bruce Wayne (4 yrs) / News Dir - Mike Manns (5 yrs) / GM - Bob Russell (14 yrs) / Playlist - 45 / LP Cuts - Yes / Oldies - 40% / Approach - Personality / Jingles - Toby Arnold / Synd - A T 40, Gr Am Spirit, RW Morgan / Automate - No / Interviews - Record Report / Reports to RR, BG, RW, CB, GR / C load - 18 min / Promo calls - M,T,F 1 - 4 pm, W 3 - 4 pm

KEYS/1000 Watts/512-882-7411
P.O. Box 1460, Corpus Christi, TX 78403

Format - Top 40 / Owner - Radio Corpus Christi / PD - J.J. Stone (7 mos) / MD - Rusty Garrett / News Dir - E.D. Day (1 yr) / Staff-3 / GM - E.C. Stern, Jr. / Playlist - 39 / LP Cuts - Yes / Oldies - 50% / Approach - Tight / Jingles - Pams / Synd - Earth News / Automate - No / Interviews - Anytime / Reports to BG / C load - 18 min / Promo calls - Th & F

KEX/50,000 Watts/503-225-1190, 206-256-1190
2130 SW 5th Ave, Portland, OR 97201

Format - Adult Contemp / Owner - Golden West Bdcstg / No Emps - 35 / PD - Eric G. Norberg (1 yr) / MD - Bob Swanson (1 yr) / News Dir - Jim Howe (16 yrs) / Staff-4½ / GM - Richard P. Kale (7 yrs) / Playlist - 42 singles, 6 LPs / Oldies - 50% / Approach - Tight / Jingles - Cent 21 / Synd - None / Automate - No / Interviews - Occasional, brief, live, major artists, Bob Swanson show / Reports to RR, BB, BG / OSU Football

KEXL/100,000 Watts/512-696-9940
8400 Data Point, San Antonio, TX 78229

Format - AOR / Owner - Doubleday Bdcstg / No Emps - 13 / PD - Tony Dale (11 mos) / MD - Ken Cowley (3 mos) / News Dir - Sam Kendrick

(1 yr); Staff-2 / GM - Rex Iackett (1½ yrs) / Playlist - Varies / LP Cuts - Almost exclusively / Oldies - 30% / Approach - Personality / Jingles - None / Synd - King Biscuit, Rock Around the World, Earth News, etc. / Automate - No / Interviews - At all opportunities / Reports to RR, CB / C load - 8 / Promo calls - Friday

KEZR-FM/50,000 Watts/408-287-5775**Box 167, San Jose, CA 95103**

Format - Easy Rock / Owner - Alta Bdcstg / No Emps - 10 / PD & MD - Don Welsh (1 mo) / News Dir - Ken Blase; Staff-6 / GM - Jim Levitt / LP Cuts - Yes / Oldies - Yes / Approach - Personality / Jingles - None / Synd - None / Automate - Yes / Interviews - No policy / C load - 8 units / Promo calls - Anytime

KEYZ/5000 Watts/714-776-1191**1190 East Ball Road, Anaheim, CA 92805**

Format - Prog Top 40 / Owner - KEYZ Inc / No Emps - 31 / PD - Rick Carroll (6 mos) / MD - Larry Groves (6 mos) / News Dir - Adam J. De Marais (8 yrs); Staff-3 / GM - Dan Mitchell (13 yrs) / Playlist - 32 / LP Cuts - 15 / Oldies - 40% / Approach - Tight / Jingles - WLS Pams 76 / Synd - Religious programs / Automate - No / Interviews - Nothing regularly / Reports to KR, RR, BG, BB, RW, CB, Brenaman / C load - 10 min / Promo calls - W thru F

KFAC AM-FM/5000 & 50,000 Watts/213-938-0161**5773 Wilshire Blvd, Los Angeles, CA**

Format - Classical / Owner - ASI Comm / No Emps - 30 / PD - Carl Princi (23 yrs) / MD - Clyde Allen (4 yrs) / News Dir - Tom Franklin (5 yrs); Staff-1 / GM - George Fritzingler (3 yrs) / Playlist - 1500 / LP Cuts - Yes / Oldies - 98% ("The Original Top 40") / Approach - Tight-personality / Jingles - None / Synd - Boston Pops, Phil. Orch., Utah Symph. Concerts, Chicago Symph, Library of Congress / Automate - 1 am - 4 pm on FM and 1 am - 6 am on AM / Interviews - Of classical artists and/or authorities; some exceptions / C load - 12 min / Promo calls - Anytime

KFDI/10,000 Watts/316-838-9141**4200 No Old Lawrence Rd, Wichita, KS**

Format - Country / Owner - Wichita Great Empire Bdcstg Inc / No Emps - 43 / PD - Larry Scott (8 mos) / MD - Don Walton (11 yrs) / News Dir - Chuck Hogan (3 yrs); Staff-8 / GM - Mike Oatman (12 yrs) / Playlist - 80-100 / LP Cuts - Yes / Oldies - 25-30% / Approach - Personality / Jingles - TM / Synd - Ralph Emery / Automate - No / Interviews - Anytime / Reports to: BG, BB, RW / C load - 18 min / Promo calls - M

KFI/50,000 Watts/385-0101**610 So Ardmore, Los Angeles, CA**

Format - Personality MOR / Owner - Cox Bdcstg / No Emps - 60 / PD - Biggie Nevins (3 yrs) / MD - Rudy Magueri (5 yrs) / News Dir - Mike Parker (5 yrs); Staff-12 / GM - Jim Wesley (3 yrs) / Playlist - 50 / LP Cuts - 1-2 per hr / Oldies - 30% / Approach - Tight-Personality / Jingles - Custom / Synd - Mpmc / Automate - No / Interviews - Top artists or guest personalities on occasion / Reports to RR, GR, RB, BC, HR, RQR / C Load - 19 units / Promo calls - M

KFIG/50,000 Watts/209-485-7762

222 Tulare St, Suite 625, Fresno, CA 93721

Format - Rock/Jazz / Owner - Kadota Wireless Inc / No Emps - 16 / PD - Joe Collins (6 mos) / MD - John McCorkie (3 yrs) / News Dir - Joe Reiling (2 yrs); Staff-1 / GM - Steve Courtney (6 mos) / Playlist - 75-90 LPs / Oldies - 40% / Approach - Personality album station / Jingles - None / Synd - Dr. Demento, King Biscuit, Miles High Jazz Network / Automate - No / Interviews - Open door policy

KFJZ/5000 Watts/817-737-6631

4801 West Freeway, Ft Worth, TX 76101

Format - Personality MOR / Owner - CPI Inc / No Emps - 60 / PD - Larry James (1 yr) / MD - Danny Owen / George Erwin / News Dir - Bob Barry (1 yr); Staff-17 / GM - Floyd Shelton / Playlist - 30 / LP Cuts - No / Oldies - 50% / Approach - Personality / Jingles - Pams / Synd - Record Report, 90 Minutes with ... / Automate - No / Reports to RR, BG / C load - 14 min

KFMB-FM (B-100)/30,000 Watts/714-232-2114

1405 5th Ave, San Diego, CA 92112

Format - Top 40 / Owner - Midwest Television / No Emps - 20 / PD & MD - Bobby Rich (1 1/4 yrs) / News Staff-1 / GM - Paul Palmer (1 1/2 yrs) / Playlist - 37 / LP Cuts - Yes / Oldies - 40% / Approach - Personality / Jingles - None / Synd - None / Automate - No / Interviews - Occasionally / Reports to: RR, GR, CB, RLO / C load - 8 min / Promo calls - Anytime on 464-2132

KFML/5000 Watts/303-399-1390

6675 E Tennessee, Denver, CO

Format - Music / Owner - Bruce Lien / No Emps - 15 / PD - Craig Applequist (3 yrs) / MD - Rolf Gunnar (2 yrs) / News Dir - Kathy Miller (1 1/2 yrs); Staff-3 / GM - Don Zucker (2 yrs) / Playlist - 40-50 / LP Cuts - Yes / Oldies - Varies / Approach - Tight / Jingles - None / Synd - None / Automate - No / Interviews - 5 min, 1 per day / Reports to RR, Walrus / C load - 9 per hr / Promo calls - Anytime

KEFC/3,500 Watts/817-776-3900

4700 Bosque Blvd, Waco, TX 76710

Format - Inspirational / Owner - Jay Bdcstg Inc / No Emps - 7 / PD & MD - Randy Woodhall (8 mos) / News Dir - Gary Struth (4 mos) / GM - Joe Willis (5 mos) / LP Cuts - Yes / Approach - Personality / Jingles - TM / Synd - Yes / Automate - No / Interviews - During "Point of View" / Promo calls - Anytime

KFMN/100,000 Watts/915-677-3632

102 Pine St, Abilene, TX 79601

Format - AOR / Owner - Dave L. Boyll / No Emps - 15 / PD & MD - David R. Perry (1 yr) / GM - Dave L. Boyll (8 yrs) / Playlist - 50 / LP Cuts - Yes / Oldies - 20% / Approach - Personality / Jingles - None / Synd - Earth & Hot News / Automate - No / C load - 8 min hr / Promo calls - M am

KFMY/3500 Watts/503-343-4511

4555 Blanton Rd

Format - AOR / Owner - Lyttle (Duke) Young / PD - Jim Beard (3 mos) / MD - Barry Corkery (3 mos) / GM - Duke Young (16 yrs) / Playlist - 100 / LP Cuts - Yes / Oldies - None / Approach - Music / Jingles - None / Synd - ABC News / Automate - No / Interviews - Whenever / Reports to BB, RS / C load - 8-10 min hr / Promo calls - Anytime

KFOX/1000 Watts/213-436-7281
666 E Ocean Blvd, Long Beach, CA

Format - Country / Owner - John Walton / No Emps - 30 / PD & MD - Jim Christopherson (1 yr) / News Dir - Daren Lane / GM - Dave Sweeney / Playlist - 50 / LP Cuts - 1 per hr in drive / Oldies - 62% / Approach - Tight / Jingles - TM / Synd - None / Automate - No / Interviews - Mid-day show / Reports to RR, BG, BB, RW, CB / C load - 18 drives / Promo calls - 9 - 11 am W & Th

KFRC/5000 Watts/415-982-9200
415 Bush St, San Francisco, CA

Format - Top 40 / Owner - RKO Radio / No Emps - 70 / PD - Michael Spears (3 yrs) / MD - Dave Sholin (2 yrs) / News Dir - Jo Interrante (2½ yrs); Staff-6 / GM - Patrick W. Norman (3¾ yrs) / Playlist - 32 / LP Cuts - few / Oldies - 25% / Approach - Personality / Jingles - TM You / Synd - None / Automate - No / Interviews - Focus '76, newscasts, etc / Reports to RR, BG / C load - 12 min / Promo calls - Anytime

KFWD-FM/100,000 Watts/214-528-5500
3626 N Hall St, Dallas, TX 75219

Format - AOR / Owner - Southern Bdcstg / No Emps - 18 / PD - Dave Van Dyke (6 mos) / MD - Tim Spencer (1¼ yrs) / GM - E.C. Stiker (4 mos) / Playlist - 50-60 / LP Cuts - Yes / Oldies - 60% / Approach - Tight / Jingles - None / Synd - Rock Around the World / Automate - No / Interviews - Sunday nights / Reports to Walrus, RR, CB / C load - 10 min / Promo calls - W pm

KFXM/1000 Watts/714-825-5555
666 Airway Dr, San Bernardino, CA 92408

Format - Top 40 / Owner - John Hearne & Howard Tullis / No Emps - 30 / PD - Billy Martin (1 mo) / MD - Mike Matthews - 1½ yrs) / News Dir - Larry Shield (6 yrs) / GM - Bob Bunnell (18 yrs) / Exec VP - Al Anthony (20 yrs) / Playlist - 27-32 / LP Cuts - Yes / Oldies - 33% / Approach - Tight / Jingles - TM / Synd - None / Automate - No

KFYE-FM/68,000 Watts/209-486-5294
Fresno Townehouse, Ste 535, Fresno, CA 93721

Format - Adult rock / Owner - Stereo Bdcstg Corp / No Emps - 21 / PD - Dan L. Spears (9 mos) / MD - Greg Elliot (9 mos) / News - Phil Veiner (8 mos); Staff-1 / GM - Bob Treadway (1¼ yrs) / Playlist - 120-150 / LP Cuts - Yes / Oldies - 25-45% / Approach - Tight-personality / Jingles - None / Synd - BBC / Automate - No / Interviews - Availability / Reports to RR, BG, KR, FMQ / C load - 10 min / Promo calls - M-F 10-3

KGA/50,000 Watts/509-448-2311
Box 8348, South 6228 Regal, Spokane, WA 99203

Format - Country / Owner - Monroe Bdcstg Co / No Emps - 20 / PD &

MD - Ron Norwood (2 yrs) / News Dir - Ron Hardin (2½ yrs); Staff-2 / GM - Steve Dean (6 yrs) / Playlist - 60-65 / LP Cuts - Yes / Oldies - 20-25% / Approach - Tight-personality / Jingles - TM Country / Synd - Ralph Emery / Automate - No / Interviews - Popular artists only, live or taped / Reports to RR, BB

KGB/5000 Watts/714-297-2201

4141 Pacific Highway, San Diego, CA 92138

Format - Mellow music / Owner - KGB Inc. / No Emps - 40 / PD - Rick Leibert (4½ yrs) / MD - Steve Capan (2 mos) / News Dir - Lew Rogers (10 mos); Staff-4 / GM - James Price (2½ yrs) / Playlist - 40 / LP Cuts - Yes / Oldies - 60% / Approach - Tight / Jingles - None / Synd - Dr. Demento, A T 40, Earth News / Automate - No / Interviews - "Joyful Wisdom Program" / C load - varies

KGB-FM/50,000 Watts/714-297-2201

4141 Pacific Highway, San Diego, CA 92138

Format - Rock / Owner - KGB, Inc / No Emps - 40 / PD - Rick Leibert (4½ yrs) / MD - Steve Vapan (2 mos) / GM - James Price (2½ yrs) / Playlist - 60-70 / LP Cuts - Yes / Oldies - 60% / Approach - Tight / Jingles - None / Synd - BBC, Earth News, Dr. Demento / Automate - No / Interviews - Usually none / Reports to RR / C load - varies

KGGO/100,000 Watts/515-265-6182

3900 NE Broadway, Des Moines, IOWA 50317

Format - Rock / Owner - Stoner / No Emps - 15 / PD & MD - Jefferson Kaye (5 mos) / News Dir - Doug McLeod (2 yrs); Staff-3 / GM - Glen Bell / Playlist - 29-35 / LP Cuts - Yes / Oldies - 30% / Approach - Tight / Jingles - Cent 21 / Synd - None / Automate - No / Interviews - Occasionally / Reports to BG / C load - 8 min / Promo calls - Open

KGMB/5000 Watts/808-949-6131

1599 Kapiolani Blvd, Honolulu, HI

Format - MOR / Owner - Pacific Bdcstg / PD - George Kennedy (2½ yrs) / MD - Kim Chee (1¼ yrs) / News Dir - Bill Edwards (7 yrs); Staff-5 / GM - Earl McDaniel (6 yrs) / Playlist - 1000 / LP Cuts - Yes / Oldies - 90% / Approach - Personality / Jingles Peter Prod / Synd - Yankee Doodles, Chicken Man, Story Lady / Automate - No / Interviews - Mornings / Promo calls - None

KGNC AM-FM/10,000 & 45,000 Watts/806-355-9801

P.O. Box 710, Amarillo, TX 79105

Format - FM - Beautiful; AM - Personality MOR / Owner - Stauffer Publications Inc / PD & MD - John Dawson (2 yrs) / News Dir - Lee Wilcox (4 yrs); Staff-6 / GM - George Logan (1 yr) / Playlist - 45 / LP Cuts - Few / Oldies - 5% / Approach - Personality / Jingles - Am 200 (TM) / Synd - Tandem / Automate - FM 22 hrs, AM simulcast 11 pm - 5 am / Interviews - Drop-in, anytime in daytime / C load - 18 min / Promo calls - 9 - 11 am

KGON-FM/100,000 Watts/503-655-9181

P.O. Box 22125, Portland, OR 97222

Format - AOR / Owner - McCoy Bdcstg / No Emps - 11 / PD - Bob Brooks (2 yrs) / MD - Mike Johnson (2 yrs) / News Dir - Paul Hansen (2

Yrs); Staff-2 / GM - Craig McCoy (2 yrs) / Playlist - Varies / LP Cuts - Yes / Oldies - 40% / Approach - Tight-personality / Jingles - None / Synd - Story Lady, Alan Watts, etc / Automate - No / Interviews - Taped for special production or concert live / Reports to KR / C load - 9 min / Promo calls - M,W,Th,F

KGW/5000 Watts/503-226-5000**1501 SW Jefferson St, Portland, OR 97201**

Format - Top 40 / Owner - King Bdcstg / No Emps - 33 / PD - Mike Phillips (1 yr) / MD - Sydney Coker (1 yr) / News Dir - John Erickson (New); Staff-3 / GM - Keith Lollis (2 yrs) / Playlist - 30 / LP Cuts - Occasionally / Oldies - 33-50% / Approach - Personality / Jingles - Drake Motown / Synd - A T 40 / Automate - No / Interviews - Conducted regularly for yearly top hits countdown show / Reports to KR, BG, RR, RW, BB / C load - 12 units / Promo calls - Anytime ex. T & W

KHAD/1000 Watts/314-586-8577**Box 585, DeSoto, MO 63020**

Format - Mod Country / Owner - DeSoto Bdcstg Co Inc / No Emps - 6 / PD - Judy Cole (7 yrs) / MD - Judy Cole & Kenny Miller (7 yrs) / News Dir - Dave Taylor (4 yrs); Staff-3 / GM - Pinkney B. Cole (9 yrs) / Playlist - 40 / LP Cuts - Yes / Oldies - 33% / Approach - Personality / Jingles - Pepper-Tanner / Synd - None / Automate - No / Interviews - Occasionally / C load - 18 min / Promo calls - 11 - 11:45 am & 1 - 3:30 pm

KHJ/5000 Watts/213-462-2133**555 Melrose Avenue, Los Angeles, CA**

Format - Pop / Owner - RKO General / No Emps - 70 / PD - Charlie Van Dyke (1 yr) / MD - Rosie Guavara (11 mos) / News Dir - Lyle Kilgore (6 yrs); Staff - 11 / GM - Tim Sullivan (3 yrs) / Playlist - 30 / LP Cuts - Occasionally / Oldies - varies / Approach - Tight / Jingles - TM / Synd - RKO's Special of the Month, Top 100 of Year / Automate - No / Interviews - Special of the Month, Public Affairs and use within regular newscasts / Reports to KR, RR, BG, CB / C load 0 / Promo calls - W

KHOS/1000 Watts/602-624-2431**P.O. Box 5946, Tucson, AZ 85703**

Format - Country / Owner - Grabet Bdcstg, Inc / No Emps - 20 / PD - Tommy Wright (1 yr) / MD - Bill West / News Dir - Lee Allen (1 yr) / GM - Bill Phalen (3 yrs) / Playlist - 38 / LP Cuts - No / Oldies - 50% / Approach - Tight / Jingles - TM Country Music Radio Pkg / Synd - None / Automate - No / Reports to RR, BB / Promo calls - M, F

KHOW/5000 Watts/303-573-6300**Petroleum Club Bldg, Denver, CO 80202**

Format - Ad Com - MOR / Owner - Doubleday Bdcstg Co Inc / No Emps - 45 / PD - Hal Moore (6½ yrs) / MD - Scott Fischer (3½ yrs) / News Dir - Bud Elliott (5½ yrs); Staff - 9 / GM - Joe Ryan (6 mos) / Playlist - 25-28 / LP Cuts - Yes / Oldies - 4 per hr / Approach - Personality / Jingles - Wm Tanner / Synd - RW Morgan, Elvis, RR VN Countdown / Automate - No / Interviews - 12-3 pm / Reports to RR, BG, BB / C load - 18 min / Promo calls - 10-4 am

KIHK-FM/100,000 Watts/319-324-9151

805 Brady, Davenport, Iowa 52808

Format - Rock / Owner - Palmer Bdcstg / No Emps - 20 / PD & MD - Charles King (9½ yrs) / News Dir - Jack Thomsen (15 yrs); Staff-8 / RSM - Don Hanley (9 yrs) / GM - Lee Marts / Playlist - 35 / LP Cuts - No / Oldies - Varies / Approach - Tight / Jingles - None / Synd - None Automate - 1-6 am / C load - 10 units / Promo calls - anytime

KIIQ AM-FM/500 & 250 Watts/303-685-5678

P.O. Box 111, Manitou Springs, CO 80829

Format - Pop adult / Owner - Mtn States Bdcstg / No Emps - 20 / PD - Jack Bullet (2 yrs) / MD - Steve Kennedy (2 yr) / News Dir - Dave Hewitt (6 mos); Staff - 3 / GM - Charles Oliver (2 yrs) / Playlist - 30-40 LP Cuts - No / Oldies - 66% / Approach - Tight / Jingles - Gwainsound / Synd - RW Morgan / Automate - No / Interviews - When possible / Reports to BG, RR / C load - 18 min / Promo calls - 3-5 pm

KIIS AM-FM/5000 & 8000 Watts/213-466-8381

6255 Sunset Boulevard, Los Angeles, CA

Format - Top 40 / Owner - Combined Communications Corp / No Emps - 52 / PD - Charlie Tuna (2½ yrs) / MD - Sharon Nelson (1½ yrs) News Dir - Bill Browning (1 yr); Staff - 3 / GM - Edward R Boyd (3 yrs) / Playlist - 40 / LP Cuts - Sometimes / Approach - Personality / Jingles - Pams / Synd - AM Top 40 / Automated - No / Interviews - Can be scheduled / Reports to RR, BG / C load - 10 min / Promo calls - not T

KIKX/5000 Watts/602-299-9711

4701 N Swan, Tucson, AZ 85703

Format - Contem / Owner - Wakon Bdcstg / No Emps - 19 / PD - Doc Holliday (1 yr) / MD - Mike Hester (1 yr) / News Dir - Dave Ulmer (2 yrs); Staff - 3 / GM - Bob Mitchell (1 yr) / Playlist 30 / LP Cuts - Few / Oldies - 33% / Approach - Tight / Jingles - Jam prod / Synd - Innerview, Earth News, Scott Ross Show / Automate - No / Interviews - Talk shows on Sun / Reports to GR, RR, RW, CB, BB, BBrenemen / C load not available / Promo calls - W 9-5 pm

KILE/1000 Watts/713-762-8434

P.O. Box 1441, Galveston, TX 77550

Format - Top 40 / Owner - Tom Wisenheart / No Emps - 18 / PD & MD - Ken Rush (2 yrs) / News Dir - Scott Michaels (1½ yrs); Staff - 2 / GM - Lou Muller (10 yrs) / Playlist - 40 / LP Cuts - Few / Oldies - 50% / Approach - Tight-personality / Jingles - TM Pacific & Southern / Synd - Interview / Automate - No / Interviews - Taped and run as stop sets during regular air shift / Reports to RR / C load - 18 units / Promo calls - 12n-2 pm, M-F

KILT (AM)/5000 Watts/713-526-346†

500 Lovett, Houston, TX 77006

Format - Top 40 / Owner - Lin Bdcstg / PD & MD - Bill Young (11 yrs) / News Dir - Jim Corolla (12 yrs); Staff - 7 / GM - Dickey Rosenfelt (15 yrs) / Playlist - 40 / LP Cuts - Occasionally / Oldies - 30-60% / Approach Personality / Jingles - PM / Synd - None / Automate - No / Interviews - Occasionally / Reports to KR / C load - X / Promo calls - M 12n-2 pm

KIKN/1000 Watts/512-884-9354**P.O. Box 2827, Corpus Christi, TX 78403**

Format - Country / Owner - AE Schepper / No Emps - 15 / PD - Ed Sharpe (2 yrs) / MD - Larry Byers (9 mos) / News Dir - John K Hale (6 mos); Staff - 1 / GM - Al Schepper (1 yr) / -Playlist 65 / LP Cuts - Yes / Oldies - 25% / Approach - Personality / Jingles - California Country / Synd - Ralph Emery / Automate - No / Interviews - As available / C load - 14 min / Promo calls - before noon

KIMN (AM)/5000 Watts/303-234-9500**5350 W. 20th Avenue, Denver, CO**

Format - Top 40 / Owner - Jefferson Pilot / No Emps - 47 / PD - Hal Widsten / MD - Linda Hauth (2 yrs) / News Dir - John McCabe (2 yrs); Staff - 8 / GM - John McGuinness (2 yrs) / Playlist - 35 / LP Cuts - No / Oldies - 40 - 80% / Approach - Personality / Jingles - Music K / Synd None / Automate - No / Interviews - Occasionally / Reports to BG, RR / C load - X / Promo calls - M 9 am - 1 pm

KING/50,000 Watts/206-223-5000**320 Aurora Avenue N., Seattle, WA 98109**

Format - Progress-classical / Owner - King Bdcstg / No Emps - 34 / PD Alan Mason (1 yr) / MD - Rob Conrad (10 mos) / News Dir - Alan Mason; Staff - 3 / GM - Jim D Kime (4 yrs) / Playlist - 28 / LP Cuts - Yes / Oldies - 50% / Approach - Tight / Jingles - TM / Synd - None / Automate - No / Interviews - Specials / Reports to KR, RR / C load - B / Promo calls - 10 am - 2 pm

KINK-FM/1000,000 Watts/503-226-5080**1501 SW Jefferson, Portland, OR 97201**

Format - AOR / Owner - Kind Bdcstg / No Emps - 9 / PD - Marquis L Marsh (4 yrs) / News Dir - Jeff Douglas (8 yrs), Ed Godfruy; Staff - 1 / GM - Jeff Douglas (8 yrs) / Playlist - Varies / LP Cuts - Yes / Oldies - 50% / Approach - Personality / Jingles - None / Synd - BBC Rock Hour / Automate - 9 am - 3 pm, 12m - 6 am / Interviews - whenever possible / C load 10 units / Promo calls - not after 3 pm

KIOA/10,000 Watts/515-247-4533**215 Keo Wy, Des Moines, Iowa 50309**

Format - Top 40 / Owner - Mid America Media / No Emps - 35 / PD & MD - Peter McLane (12 yrs) / News Dir - Jim Vogelaar (2 yrs); Staff - 5 / GM - Ed Wodka (2 yrs) / Playlist - 25 / Lp Cuts - Occasionally / Oldies - 40-50% / Approach - Tight / Jingles - Shotguns / Synd - None / Automate - No / Interviews - Artists with local appeal / Reports to RR, RW, BB, CB / C load 12 min / Promo calls - No National calls

KIQI AM-FM/10,000 & 125,000 Watts/415-956-5101**700 Montgomery, SF, CA 94111**

Format - Cont adult / Owner - Jim Gabbert / No Emps - 25 / RSM - Michael Lincoln / MD - Laverne Drake (1 yr) / GM - Jim Gabbert / Playlist - 60 / LP Cuts - No / Oldies - 15% / Approach - Tight-personality / Jingles - Local Custom / Synd - None / Automate - No / Interviews Sometimes / Reports to RR, RG, RR / C load 10 min / Promo calls - anytime

KIQQ (K-100)/58,000 Watts/213-469-1631**6430 Sunset Boulevard, Los Angeles, CA**

Format - Top 40 / Owner - Cosmic Communications / No Emps - 30 / PD - Eric Chase (1 yr) / MD - Denise Gorman (1 yr) / GM - Pat Shaughnessy (2½ yrs) / News Dir - Ken Beck (4 mos) / Playlist 50 / LP Cuts - Yes / Oldies - 40% / Approach - Tight / Jingles - None / Synd - Earth News; occasional specials / Automate - No / Interviews - Only the most important go live; otherwise late Sun nite / C load 10 min / Promo calls - anytime, prefer M

KITY/1000,000 Watts/512-225-5111**P.O. Box 2338, San Antonio, TX 78298**

Owner - Mission Bdcstg / No Emps - 15 / PD & MD - Charlie Olson / News Dir - Frank Mortonson (1 yr); Staff - 6 / GM - Dee Collins (9 mos) / Playlist - 36 / LP Cuts - Yes / Oldies - 50% / Approach - Tight / Jingles - None / Synd - None / Automate - No

KIXZ65000 Watts/806-355-4477**1703 Avondale, Amarillo, TX 79106**

Format - Adult - Top 40 / Owner - Raymond Ruff / No Emps - 21 / PD - Dayton Todd (3 yrs) / MD - Larry Anthony (2 yrs) / News Dir - Jay Daniels (1 yr); Staff - 3 / GM - Tom York (2 yrs) / Playlist - 49 / LP Cuts - At night / Oldies - 25% / Approach - Personality / Jingles - Pams / Synd - None / Automate - No / Interviews - Yes / Reports to - Behind the scenes / C load - 18 min/hr / Promo calls - M-F 12n - 3 pm

KJAK-FM/1000,000 Watts/405-631-8881**Box 94970, Oklahoma City, OK 73194**

Format - AOR / Owner - Ed Sossen / No Emps - 14 / PD - Barbara Maullo / MD - John Scott (Michael) / News Dir - Stan Tacker; Staff - 1 / GM - Bill Lacey / Playlist - 125 / LP Cuts - Only album / Oldies - 60% / Approach - Personality / Automate - No / Interviews - Yes / Reports to Walrus, RR, BB / C load - 8 units / Promo calls - after 2 pm

KJET/1000 Watts/713-842-2210**4945 Fannett Rd, Beaumont, TX**

Format - Black / Owner - Tom Gibson / PD & MD - Lloyd Jones (1 yr) / News Dir - Dee Scott; Staff - 3 / GM - Terrell Metheney / Playlist 40 / LP Cuts - Yes / Oldies - 24 per day / Approach - Tight / Jingles - Pepper-Tanner / Synd - None / Automate - No / Interviews - None / C load - 18 min / Promo calls - after 10 am

KJLH/3000 Watts/213-299-2992**3847 So Crenshaw Boulevard, Los Angeles, CA**

Format - Black / Owner - John Lamar Hill / No Emps - 21 / PD - Rod McGrew (4 yrs) / MD - Ollie Harris (7 yrs) / News Dir - Earl Johnson (1 yr) / GM - Rod McGrew (3½ yrs) / Playlist - 70 / LP Cuts - Yes / Oldies - 5% / Approach - Tight-personality / Jingles - None / Synd - None / Automate - No / Interviews - Public affairs once weekly on four different shows / C load - 15 per min / Promo calls - open

KJR/5000 Watts/206-937-5100

Box 3726, Seattle, WA 98124

Format - Top 40 / Owner - Kaye Smith Radio / No Emps - 29 / PD & MD - Steve West (1½ yrs) / News Dir - Les Parsons (10 yrs); Staff - 2 / GM - J Shannon Sweatte (1½ yrs) / Playlist - 27 / LP Cuts - Yes / Oldies - 60% / Approach - Personality / Jingles - Pams / Synd - AM T 40 / Automate - No / Interviews - 8-9 am Sun / Reports to KR, RR, BG, RW, CB / C load 14 units / Promo calls - M only - restricted

KJRB/5000 Watts/509-448-1000**P.O. Box 8007, Spokane, WA 99203**

Format - Top 40 / Owner - Kaye-Smith Enterprises / No Emps - 24 / PD - John Sherman (1½ yrs) / MD - Michael Christian (1½ yrs) / News Dir - Ross Woodward (18 yrs); Staff - 3 / GM - Rod Krebs (7 mos) / Playlist - 27 / LP Cuts - Yes / Oldies - 50% / Approach - Tight / Jingles TM You Pkg / Synd - Casey Casem AM Top 40 / Automate - No / Interviews - Top artists only / Reports to KR, RR, BG, BB / C load - 18 units / Promo calls - M 1-3

KKDA/500 Watts/214-647-1831**P.O. Box 707, Grand Prairie, TX 75051**

Format - Soul / Owner - Service Bdcstg Corp / No Emps - 25 / PD & MD - Chuck Smith (6 yrs) / News Dir - Lisa Himbry; Staff - 8 / GM - Hyman Childs (6 yrs) / Playlist - 45 / LP Cuts - Yes / Oldies - 5% / Approach - Tight / Jingles - TM / Synd - None / Automate - No / Interviews - Regular basis on news / Reports to BG, CB, RW / C load - 12 min / Promo calls - W aft

KKFM/23,000 Watts/303-576-9292**225 So. Academy, Colo Springs, CO 80906**

Format - AOR / Owner - Richard Socker / No Emps - 23 / PD & MD - Steven Scott (1 yr) / News Dir - John Bartholomew (2 yrs); Staff - 3 / GM - John Leehy (6 yrs) / Playlist - 100 LP's / Oldies - 28% / Approach - Personality / Jingles - None / Synd - Innerview; Dr. Demento / Automate - No / Interviews - Occasionally / C load 12 min / Promo calls - T Th 11 am - 3 pm

KKLS/10,000 Watts/605-343-6161**P.O. Box 460, Rapid City, SD 57701**

Format - Adult contem / Owner - Ingstad Bdcstg / No Emps - 20 / PD Tom Franklin (1 yr) / MD - Dave Hahn (6 mos) / News Dir - Abner Hunter George (17 yrs); Staff - 1 / GM - Bill Spitzer (4 yrs) / Playlist - 33 / LP Cuts - Yes / Oldies - 40% / Approach - Tight / Jingles - None / Synd - Earth News, King Biscuit Flower Hour / Automate - No / Interviews - No / C load - 17 min / Promo calls - M Th 12n - 5 pm

KKUA/10,000 Watts/808-946-2869**765 Amana Street, Honolulu, HI 96814**

Format - Top 40-Personality / Owner - Kokua Radio 1 Corp / No Emps - 25 / PD - Dave Shaw / MD - Ed Kanoi / News Dir - Dick Barr / GM - Bob Wilson (6 yrs) / Playlist - 33 / Lp Cuts - Occasionally / Oldies - 20% / Approach - Personality / Jingles - TM / Synd - AM T 40 Interviews - Top personalities; exclusives only / Reports to BB, RR / C load 12 min/hr / Promo calls - open

KKYX-AM/10,000 Watts-Night, 50,000 Watts-Day/512-684-0068

8022 Bandera Rd, San Antonio TX 78228

Format - Country / Owner - Swanco Bdcstg, Inc / No Emps - 28 / PD - Paul Morgan / MD - Max Gardner (4 yrs) / News Dir - Joe Simpson (15 yrs); Staff - 6 / GM - Bill Rohde / Playlist - 106 / LP Cuts - Yes / Oldies - 1 out of 3 / Approach - Personality / Jingles - Custom Pkg / Synd - Sounds of Texas by Tumble Weed Smith / Automate - No / Interviews - Max Gardner Show, Afternoons; Jerry King Show, 7-12m; other times when time allows or when necessary / Report to BB, RW, BR / C load 16 / Promo calls - 2 - 3 pm weekdays

KLAC/5000 Watts/213-937-0110

5828 Wilshire Boulevard, Los Angeles, CA

Format - Country / Owner - Metromedia / PD - Don Langford (5 mos) News Dir - Dean Sander (11 yrs); Staff - 7 / GM - Bill Ward (4 yrs) / Playlist - 57 / LP Cuts - Yes / Oldies - 30% / Approach - Personality / Jingles - Custom / Synd - None / Automate - No / Interviews - Limited during music shows / Reports to RR, BG, GR, BB, CB / C load 16 min / Promo calls - M 9 - 12n W 9 - 5 pm

KLAK AM-FM/5000 & 100,000 Watts/303-985-8771

7075 W Hampson, Boulder, CO 80227

Format - C&W / Owner - Arthur McCoy / No Emps - 23 / PD, MD & News Dir - Jonathan Fricke (3 mos); Staff-4 / GM - Bob Prangley (3 mos) / Playlist - 50 / LP Cuts - Yes / Oldies - 20% / Approach - Personality / Jingles - Jams / Synd - Am Country Countdown, Gunsmoke, Lone Ranger / Automate - No / Interviews, Regularly, am / Reports to BB, CB, GR, RR, RW / C load - 28 units / Promo calls - Anytime

KLBJ/5000 Watts/512-474-6543

Box 1209, Austin, TX 78767

Format - Contemp / Owner - LBJ Co / PD - Ron Munn (7 yrs) / MD - David Lane (3½ yrs) / News Dir - Sandy Dochen (4 yrs); Staff-6 / GM - J.C. Killam (25 yrs) / Playlist - Albums / Jingles - None / Synd - Sun am / Automate - No / Interviews - None / Reports to BB, RW / C load - 18 min / Promo calls - M & F

KLBK/1000 Watts/806-745-2345

7400 S University, Lubbock, TX 79408

Format - Top 40 / Owner - Dal-Tex Optical / No Emps - 21 / PD - Kevin Stone (3 yrs) / MD - Jerry Browning (2½ yrs) / GM - Chuck Spaugh (2 yrs) / Playlist 35-45 / LP Cuts - No / Oldies - 30% / Approach - Personality / Jingles - None / Synd - None / Automate - 2 - 6 am on FM / Interviews - Occasionally / Reports to BG / C load - 18 min / Promo calls - 3 - 6 pm M-F

KLEO/5000 Watts/316-685-0261

5610 E 29th St, Wichita, KS 67220

Format - Top 40 / Owner - Swanco Bdcstg / No Emps - 22 / PD - Ken Clifford (New) / MD - Marc Elliot / GM - Sam Bakke (2½ yrs) / Playlist - 26 / LP Cuts - Seldom / Oldies - 40-60% / Approach - Tight / Jingles - TM / Synd - Earth News, RW Morgan / Automate - No / Interviews -

Lifestyle / Reports to RR, BG, BRS, BP / C load - 14 min / Promo calls
3-6 pm M-F

KLIF/50,000 Watts/214-749-9311**2120 Commerce, Dallas, TX 75080**

Format - Top 40 / Owner - Fairchild Ind / No Emps - 34 / Op - Dave
MacName (1 3/4 yrs) / MD - Arthur Crofton / News Staff - 6 / GM - Edd
Routt / Playlist - 30 / LP Cuts - No / Oldies - 40% / Approach - Personal-
ality / Jingles - TM YOU / Synd - A T 40 / Automate - No / Interviews -
Occasionally / Reports to KR, RR / C load - 14 min / Promo calls -
Anytime

KLIN/1000 Watts/402-475-4567**P.O. Box 30181, Lincoln, NE 68503**

Format - Adult Cont / Owner - Norton Warner / No Emps - 28 / PD -
Ron Dean (3 yrs) / MD - Rich Ray (4 yrs) / News Dir - Bill Oltman (2
yrs); Staff-5 / GM - Norton Warner (5 yrs) / Playlist - 25 + 16 LPs / Old-
ies - 2 per hr / Approach - Personality / Jingles - Voice IDs by Brad
Crandall / Synd - None / Automate - No / Interviews - Live, occasional-
ly / Reports to GR / C load - 16 min / Promo calls - W before 1 pm

KLIV/5000 Watts/408-293-8030**P.O. Box 995, San Jose, CA 95108**

Format - Top 40 / Owner - Empire Bdcstg / No Emps - 35 / PD - John
McCloud (9 yrs) / MD - Ralph Koal (2 yrs) / News Dir - Alan Wald (4
yrs); Staff-3 / GM - Bob Kieve (9 yrs) / Playlist - 35 / LP Cuts - No /
Oldies - Varies with time of day / Approach - Personality / Jingles -
None / Synd - None / Automate - No / Reports to BG / C load - 12 1/2
min / Promo calls - F

KLOK/50,000 Watts/408-274-1170**P.O. Box 21248, San Jose, CA 95151**

Format - MOR / Owner - Davis-Fowler-Weaver Bdcstg / No Emps - 30 /
PD - Bill Weaver (2 mos) / MD - Steve Martinez - 1 1/2 yrs) / News Dir -
Ray Hasha (1 yr); Staff-4 / GM - Bill Weaver (10 yrs) / Playlist - 35 / LP
Cuts - Few / Oldies - 90% / Approach - MOR / Jingles - Custom / Synd -
None / Automate - No / Interviews - Taped, Dave Ware Show / Reports
to GR, RR / C load - 18 units / Promo calls - Anytime

KLOL/100,000 Watts/713-526-2621**P.O. Box 1520, Houston, TX 77001**

Format - AOR / Owner - Rusk Corp / No Emps - 17 / PD - Jim Hilty (1
yr) / Asst. PD & MD - Jackie McCauley (1 yr) / News Dir - Bob Wright
(2 yrs); Staff-3 / GM - Jerry Lee (4 yrs) / LP Cuts - Yes / Approach -
Tight / Jingles - None / Synd - King Biscuit / Automate - No / Inter-
views - Early afternoon / C load - 9 units / Promo calls - Open

KLOS-FM/68,000 Watts/213-663-3111**3321 So La Cienega, Los Angeles, CA**

Format - AOR / Owner - ABC / No Emps - 45 / PD - Tom Yates (5 yrs)
Asst PD - Rith Pinedo (3 yrs) / MD - Dabar Hoorelbeke (2 yrs) / News
Dir - David Heller (4 yrs); Staff-3 / GM - John Winnaman (7 yrs) / Play-
list - 1500-2000 / LP Cuts - Yes / Oldies - 25% / Approach - Low per-
sonality / Jingles - None / Synd - None / Automate - No / Interviews -

Marshall Phillips Show, M 2 am / Reports to RR, BB, CB / C load - 11 /
Promo calls - W,Th,F

KLPR (KJAK-FM)/1000 & 5000 Watts/405-634-1411

P.O. Box 94970, Okla City, Okla 73101

Format - Country / Owner - Ed Sossen / No Emps - 19 / PD & MD - Bill
Corey (8 mos) / News Dir - Bob Cherry (3 mos); Staff-1 / GM - Ed Sos-
sen (10 yrs) / Playlist - 30-35 / LP Cuts - Yes / Oldies - 25-30% / Ap-
proach - Personality / Jingles - Pepper Tanner / Synd - None / Auto-
mate - No / Interviews - On 48 hr notice / C load - 16 min / Promo calls
- 2 - 4 pm

KLUB AM-FM/5000 & 15,000 Watts/801-259-7794

P.O. Box 389, Salt Lake City, UT

Format - Cons MOR / Owner - Frank Carman / No Emps - 35 / PD &
MD - Paul Coburn (10 yrs) / News Dir - Clate Holm (7 yrs); Staff-5 /
GM - Frank Carman (38 yrs) / Playlist - 4000 / LP Cuts - Mostly / Old-
ies - 66% / Approach - Tight / Jingles - Cent 21 / Synd - None / Auto-
mate - 24 hrs / Reports to BB, CB / C load - 12 per hr

KLUC AM-FM/10,000 Watts/702-739-9833

3510 W Hacienda, Las Vegas, NV

Format - Rock / Owner - Peterson, Phalen & Phalen / No Emps - 20 /
PD & MD - Ray McDonald / News Dir - Murray Westgate (3 mos);
Staff-4 / GM - Rick Phalen (6 yrs) / Playlist - 26 / LP Cuts - No / Old-
ies - 50% / Approach - Tight / Jingles - TM / Synd - None / Automate -
No / Promo calls - 3 - 5 pm M & F

KLVI/5000 Watts/713-838-6191

P.O. Box 5463, Beaumont, TX 77702

Format - Top 40 / Owner - John Hicks / No Emps - 28 / PD & MD -
Butch Brady / News Dir - David Anderson; Staff-3 / GM - Steve Hicks
(1 yr) / Playlist - 35-40 / LP Cuts - Nights / Approach - Personality /
Jingles - Guinnsound / Synd - None / Automate - No / Interviews - 6-10
am / Reports to Brannon, RR / C load - 14 min / Promo calls - Open

KLWW/1000 Watts/319-363-8265

Box 876, 1110 26th Ave SW, Cedar Rapids, IOWA 52406

Format - Top 40 / Owner - Blackhawk Bdcstg / No Emps - 25 / PD -
Sam Lee / MD - Gary Hart (2 yrs) / News Dir - Rick Sampson (2 yrs) /
GM - David Schneider (13 yrs) / Playlist - 35 / LP Cuts - Occasionally /
Oldies - 33% / Approach - Personality / Jingles - TM Inter-Key / Synd -
A T 40 / Automate - No / Reports to BG, BB, KR / C load - 14 / Promo
calls - Anytime

KLZ-FM/5000 Watts/303-759-5600

2149 So Holly, Denver, CO 80222

Format - MOR / Owner - Grp 1 Bdcstg / No Emps - 45 / News Staff-10
/ GM - Dino Lanni (1 yr) / Playlist - 30 / LP Cuts - Yes / Oldies - 50%
Approach - Personality / Jingles - TM / Synd - None / Automate - No
Interviews - Anytime

KMAC (KISS-FM) 5000 & 12,900 Watts/512-223-6211**1100 No Main Ave, San Antonio, TX**

Format - Prog Rock & CW / Owner - Howard W. Davis / No Emps - 19 / PD - Shirley Browning (4 yrs) / MD & News Dir - Lou Roney (10 yrs); Staff-3 / GM - Howard W. Davis (43 yrs) / Playlist - Varies / LP Cuts - Yes / Oldies - 30% / Approach - Personality / Jingles - None / Synd - None / Automate - No / Interviews - When available / C load - 18 min / Promo calls - M-F 2 - 6 pm

KMAK/1000 Watts/209-266-9448**2020 E McKinley, Fresno, CA 93703**

Format - Mod Country / Owner - John F. McCarthy / No Emps - 18 / PD - Bobby Martin (8 yrs) / MD - Dave Young / GM - Jerry Holt / Playlist - 30-40 / LP Cuts - Rarely / Oldies - 30-50% / Approach - Tight / Jingles - Thunder Traxx / Synd - None / Automate - No / Interviews - Occasionally / Reports to BB, RR, CB / C load - 14 units / Promo calls - Anytime

KMBZ/5000 Watts/913-236-9800**Box 98, Kansas City, MO 64141**

Format - Pop MOR / Owner - Bonneville / No Emps - 56 / PD - Steve Bell (3½ yrs) / MD - Bill Morse (6 yrs) / News Dir - Noel Heckerson (2½ yrs); Staff-4 / GM - Walt Lochman (10 yrs) / Playlist - 50 / LP Cuts - Yes / Oldies - 30% / Approach - Personality / Jingles - Own / Synd - Am Legacy / Automate - 11 pm - 6 am / Interviews - Yes / Reports to BG, RW, RR / C load - 18 min / Promo calls - Th & F

KMEN/5000 Watts/714-889-2651**Box 1290, San Bernardino, CA 92402**

Format - Pop adult / Owner - Lincoln Dellar Bdcstg / No Emps - 35 / PD - Doug Collins (1 yr) / MD - Gary Roberts / Oper Dir - Bill Wade / News Staff-2 / GM - Ron Thompson (3 yrs) / Playlist - 40 / Oldies - 50% / Approach - Personality / Jingles - Tanner / Synd - RW Morgan / Automate - No / Reports to RR / C load - 12 min / Promo calls - Th

KMET/58,000 Watts/213-937-0117**5828 Wilshire Blvd, Los Angeles, CA**

Format - Prog rock / Owner - Metromedia / No Emps - 29 / PD - Sam Bellamy (1 yr) / MD - Michael Brown (3 mos) / News Dir - Brad Messer (9 mos); Staff-3 / GM - David Moorhead (4 yrs) / Playlist - 60 / LP Cuts - Yes / Approach - Personality / Jingles - None / Synd - None / Automate - No / Reports to RR, KR, Walrus, CB, RW, BB / C load - 9 min / Promo calls - Anytime

KMGK-FM/100,000 Watts/515-247-4500**215 Keo, Suite 312, Des Moines, Iowa 50309**

Format - Rock / Owner - Mid America Bdcstg / No Emps - 20 / PD - Jim Michaels (1 yr) / MD - Mike Sherman (1 yr) / News Dir - Jim Vogelaar (4 yrs); Staff-5 / GM - Edwin Wodka (2 yrs) / Playlist - 30-35 / LP Cuts - Midnite to 1 am / Oldies - 42% / Approach - Tight-personality / Jingles - Jams / Synd - None / Automate - No / Interviews - Prerecorded / C load - 8 min / Promo calls - Anytime

KMOD/50,000 Watts/918-664-2810**5350 E 31st St, Tulsa, OK 74135**

Format - AOR / Owner - Lowrey Mays / No Emps - 30 / PD - Bill Bruun (6 mos) / MD - Leisa Johnson / Op Dir - Rick Knight / News Dir - Kitty Roberts (2 yrs); Staff-3 / GM - Travis Reeves (2 yrs) / Playlist - 100 / LP Cuts - Yes / Oldies - 20% / Approach - Tight / Jingles - None / Synd - King Biscuit / Automate - No / Interviews - Impromptu / Reports to RR / C load - 14 min / Promo calls - Anytime

KMPC/50,000 Watts/213-469-5341**5858 Sunset Blvd, Los Angeles, CA 90028**

Format - Contemp MOR / Owner Golden West Bdcstrs / No Emps - 123 / PD - Mark Blinoff (9 yrs) / Assoc PD - Bill Watson / MD - Alene McKinney (11 yrs) / News Dir - Tom Wayman (2 yrs); Staff-17 / GM - Stan Spero (8 yrs) / Playlist - 120 / LP Cuts - No / Oldies - 8% / Approach - Personality / Jingles - Custom / Synd - None / Automate - No / Interviews - Sports stars, comedy artists, musical artists / Reports to RR, GR / C load - 18 min / Promo calls - M

KMVI/5000 Watts/808-244-3981**P.O. Box 550, Wailuku, Maui, HI**

Format - Adult contemp / Owner - Maui Publsgh Co Ltd / No Emps - 15 / PD - Jim Collins (3 mos) / MD - L.D. Reynolds (7 yrs) / News Dir - Jim Collins; Staff-2 / GM - Nora Cooper / Playlist - 35-40 / LP Cuts - Yes / Oldies - 70% / Approach - Personality / Jingles - None / Synd - Mini Dramas (Blore-Hamilton) and Masked Minuteman (Chi Radio Synd) / Interviews - As arranged - C load 14 min / Promo calls - Open

KMYR-FM/20,000 Watts/505-265-7661**4011 Menaul Blvd NE, Albuquerque, NM 87110**

Format - Prog / Owner - Fontana Media Corp / No Emps - 16 / PD & MD - Steve Suplin / News Dir - Zane Blaney (1½ yrs) / Staff-1 / GM - David Arnold (1½ yrs) / Playlist - 60 / LP Cuts - Yes / Oldies - 8% / Approach - Personality / Jingles - None / Synd - BBC, King Biscuit, Rolling Stone News / Automate - No / Interviews - Yes / Reports to RR, CB, Walrus / C load - 9 units / Promo calls - afternoons

KNAC/1600 Watts/213-437-0366**320 Pine, Long Beach, CA**

Format - AOR / Owner - Harden Bdcstg / No Emps - 20 / PD - Paul Sullivan (1 yr) / MD - Bob B. Blue (3 yrs) / News Dir - Jody Hammond / GM - James Harden (7 yrs) / Playlist - 45 / LP Cuts - Yes / Oldies - 40% / Approach - A "clean" personality station / Jingles - None / Synd - None / Automate - No / Interviews - Taped rock star interviews, public affairs live on Sun am / Reports to RR, CB, Walrus / C load - 8 min / Promo calls - Anytime

WNAM/5000 Watts/414-722-6471**Box 707, Neenah, WISC**

Format - Contemp / Owner - Cumming Comm / No Emps - 15 / PD - Ron Ross (2¾ yrs) / News Dir - Phil Snyder (6 mos); Staff-3 / GM - Dave Moore (2½ yrs) / Playlist - 30 / LP Cuts - Rarely / Oldies - 40% / Approach - Personality / Jingles - Pams / Synd - Am M Pipeline, RW

Morgan, Earth News / Automate - No / Interviews - Earth News and AM Music Pipeline / Reports to BG, GR, RR, Brandon / C load - 21 min / Promo calls - 3-5 pm daily

KNBR/50,000 Watts/415-626-6700

Fox Plaza, San Francisco, CA 94102

Format - Adult pers / Owner - NBC / No Emps - 65 / PD - Allan Hotlen (1½ yrs) / MD - Ron Reynolds (1½ yrs) / News Dir - Gene D'Accardo (10 yrs); Staff-15 / GM - William Dwyer (1 yr) / Playlist - 45-55 / LP Cuts - Yes / Oldies - 40% / Approach - Personality / Jingles - KNBR Custom from TM / Synd - None / Automate - No / Interviews - Occasionally on Mike Cleary Show / Reports to RR, BB, EL / C load - 22 units / Promo calls - M-Th 10 am - 5 pm

KNDE/5000 Watts/916-922-8851

355 Commerce, Sacramento, CA 95815

Format - Top 40 / Owner - Mediacast Inc / No Emps - 22 / PD - Steve Moore (5 mos) / MD - Diane Cartwright / News Dir - Jim Beilby (4 mos); Staff-2 / GM - Scott Elrod (2 yrs) / Playlist - 20-30 / LP Cuts - Few, pm / Oldies - 40% / Approach - Personality / Jingles - None / Synd - None / Automate - No / Interviews - Taped mini interviews / Reports to BG, BB / C load - 14 units / Promo calls - Anytime 2-5 pm

KNEW/5000 Watts/415-836-0910

P.O. Box 910, Oakland, CA 94604

Format - Country / Owner - Metromedia / PD - Cliff Haynes (8 mos) / MD - Steve Leader (2 yrs) / News Dir - Knowles Robertson (10 yrs); Staff-6 / GM - Hal Smith / Playlist - 52 / LP Cuts / Yes / Oldies - 22% / Approach - Tight-personality / Jingles - Toby Arnold / Synd - None / Automate - Semi-auto at all times / Interviews - Selected artists / Reports to RR, BG, BB / C load - 15 min

KNIT/500 Watts/915-677-1404

P.O. Box 3098, Abilene, TX 79604

Format - AM auto contemp / Owner - West Tex Media / PD & MD - Josh Ammons (4 yrs) / News Dir - John Turner (18 yrs); Staff-2 / GM - Ralph Fry (7 yrs) / Playlist - 65 / LP Cuts - Yes / Oldies - 40% / Approach - Varies / Jingles - Cent 21 / Synd - Search, Encounter with Science / Automate - Yes / Interviews - 11 5-min interviews per wk / C load - 8 min / Promo calls - End of week

KNOK AM-FM/100 & 100,000 Watts/817-831-1278

3601 Kimbord, Ft. Worth, TX 76111

Format - R&B / Owner - Stuart J. Helpburn / No Emps - 26 / News Dir - Joe Austin (2 yrs) / GM - Dean McClain (29 yrs) / Playlist - 40 / LP Cuts - Yes / Approach - Tight / Jingles - None / Synd - None / Automate - No / Interviews - Occasionally / Reports to BG / C load - 16 min / Promo calls - W, Th

KNOW/1000 Watts/512-477-9841

1907 N Lamar, Austin, TX 78767

Format - Top 40 / Owner - Wendell Mayes, Jr. / No Emps - 30 / PD & MD - Bill Mayne (1¾ yrs) / News Dir - Bob Shrader (3 yrs); Staff-7 /

Report Radio Quarterly Report Radio Quarterly Report Radi

GM - Harry Smith, Jr. / Playlist - 36 / LP Cuts - No / Oldies - 30-35% / Approach - Tight / Jingles - Jams / Synd - None / Automate - No / Interviews - None / Reports to BG / C load - 24 units / Promo calls - M,T, W am

KNUS-FM/100,000 Watts/214-651-1010 1917 Elm St, Dallas, TX 75201

Format - Contemp / Owner - McLendon Co / No Emps - 25 / PD - Christopher Haze (1 yr) / Op Dir - Kevin McCarthy (1½ yrs) / MD - Randy Hames / News Dir - Jack Hines; Staff-5 / GM - Bart McLendon (4 yrs) / Playlist - 23 / LP Cuts - Few / Oldies - 40% / Approach - Personality / Jingles - Own / Synd - None / Automate - No / Interviews - AM drive / Reports to RR / C load - 10 min

KNX-FM/54,000 Watts/213-469-1212 6121 Sunset Blvd, Los Angeles, CA

Format - Soft AOR / Owner - CBS / No Emps - 18 / PD - Steve Marshall (5 yrs) / MD - Michael Sheehy / News Dir - Christopher Ames (2 yrs); Staff-3 / GM - Robert Nelson (4 yrs) / LP Cuts - Primarily / Oldies - 40% / Approach - Tight / Jingles - EYE Custom / Synd - Occasional special / Interviews - After Midnight (Sun), Insight Out / C load - 8 min / Promo calls - M,T

KOB/50,000 Watts/505-243-4411 Box 1351, Albuquerque, NM 87103

Owner - Hubbard Bdcstg / No Emps - 21 / PD & MD - Larry Sherman (2½ yrs) / News Staff-6 / GM - Ron Sack (7 mos) / Playlist - 42 / LP Cuts - Yes / Oldies - 50% / Approach - Personality / Jingles - Toby Arnold / Synd - None / Automate - No / Interviews - No

KOBO/500 Watts/916-673-7677 P.O. Box 1056, Yuba City, CA 95991

Format - Contemp / Owner - Concerned Comm / No Emps - 12 / PD & MD - Ross Forbes / News Dir - Liz Fulton (1 yr); Staff-2 / GM - Todd Baker (1¾ yrs) / Playlist - 45-60 / LP Cuts - Yes / Oldies - 50-65% / Approach - Personality / Jingles - Toby Arnold / Synd - Earth News / Automate - No / Interviews - Yes / Reports to KR, BG, Bobby Poe / C load - 18 min / Promo calls - Open

KOCY/1000 Watts/405-528-5543 101 NE 28th, Okla City, OK

Format - Ad Contemp / Owner - Bonebrake & Co / No Emps - 26 / PD & MD - Sammy Moon (9 mos) / News Dir - Johnny Allen (2 yrs) / GM - Ron Bonebrake (5 yrs) / Playlist - 20 / LP Cuts - 5-6 / Oldies - 70% / Approach - Tight-personality / Jingles - TM / Synd - None / Automate - No / Reports to GR / C load - 12 units / Promo calls - Open

KOGO/5000 Watts/714-263-6191 Box 545, San Diego, CA 92112

Format - MOR / Owner - Retlaw Ent Inc / No Emps - 36 / PD - Scotty Day (5 yrs) / MD - Rowena Paley (10 yrs) / News Dir - Ken Graue (4 yrs); Staff-5 / GM - Jerry Jackson (1 yr) / Playlist - Varies / LP Cuts - Yes / Oldies - Varies / Approach - Personality / Jingles - None / Synd - Chuck Cecil / Automate - No / Interviews - None / Reports to RR / C load - 16 min / Promo calls - Open

**KOIN/5000 Watts/503-228-3333
140 SW Columbia St, Portland, OR 97201**

Format - Adult Contemp / Owner - Hood Radio & TV Corp / No Emps
- 160 / PD - Mike Davis / News Dir - Sherm Meyer (7 mos); Staff-5 plus
30 in TV / GM - Bob McGill (21 yrs) / Playlist - 44 / LP Cuts - Yes /
Oldies - 20% / Approach - Tight-personality / Jingles - Thunder / Synd -
RW Morgan, CRS, Masked Minuteman / Automate - No / Reports to
BG

**KOKE-AM/1000 Watts/512-454-2562
3108 N Lamar, Austin, TX 78767**

Owner - KOKE Inc / No Emps - 28 / PD & MD (acting) - Ken Moyer /
News Dir - Mike Wolverton (1 yr) / GM - Ken Moyer (13 yrs) / Playlist -
60 / LP Cuts - Yes / Oldies - 33% / Approach - Tight / Jingles - Pepper-
Tanner / Synd - None / Automate - No / C load - 18 min / Promo calls -
After 10 am

**KOKE-FM/10,000 Watts/512-454-2561
P.O. Box 1208, Austin, TX 78767**

Format - Prog Country / Owner - KOKE Inc / No Emps - 30 / PD - Joe
Gracey / MD - Steve Gary (2 yrs) / News Dir - Mike Wolverton (1 yr);
Staff-4 / GM - Ken Moyer (13 yrs) / Playlist - 50 / LP Cuts - Yes / Old-
ies - 4-5 per hr / Approach - Personality / Jingles - None / Synd - None /
Automate - No / Interviews - Open / C load - 10 min / Promo - 10-5

**KOLE/1000 Watts/713-982-9436
Box 336, Port Arthur, TX 77640**

Format - Top 40 / Owner - Gulf States Bdcstg / No Emps - 19 / PD -
Rex Russell (2½ yrs) / MD - Marc Franklin (2 yrs) / News Dir - Art
Jackson (6 mos); Staff-3 / GM - Bill Prikryl (3 yrs) / Playlist - 25-28 /
LP Cuts - Yes / Oldies - 45% / Approach - Tight / Jingles - TM / Synd -
RW Morgan, Am Music Pipeline / Automate - No / Interviews - Occa-
sionally / C load - 13 units / Promo calls - Before noon

**KOMA-AM/50,000 Watts/405-794-1573
P.O. Box 1520, Okla City, OK 73101**

Format - Contemp / Owner - Storz Bdcstg / No Emps - 25 / PD - Tom
Birch (5 mos) / News Dir - Mark Startzell (3 yrs); Staff-4 / GM - Tom
Reddell (5 yrs) / Playlist - 20 / LP Cuts - No / Oldies - 32% / Approach -
Personality / Jingles - None / Synd - None / Automate - No / Interviews
- Whenever possible / C load - varies / Promo calls - Th & F

**KOME-FM/12,500 Watts/408-246-6811
1245 S Winchester Blvd, San Jose, CA 95128**

Format - AOR / Owner - Audio House Inc / No Emps - 24 / PD - Ed
Romig (2 yrs) / MD - Dana Jang (2 yrs) / Promo Dir - Pam Cleveland /
News Dir - Lynn Rider (1 yr); Staff-2 / GM - Dan Tapson (3 yrs) / Play-
list - 50 / LP Cuts - Almost exclusively / Oldies - 60% / Approach - Per-
sonality / Jingles - None / Synd - King Biscuit, Daily Planet, News
Blimps / Automate - No / Interviews - Taped except for major artists /
Reports to RR, KR, BB, Walrus, GR, RW / C load - 10 units / Promo
calls - Th & F

KOLA/31,000 Watts/714-684-9992 & 825-9952**3616 Main St, Suite 200, Riverside, CA 92501**

Owner - Frederick R. Cote / No Emps - 12 / PD - Kirt Freitag (2 yrs) / MD - Dennis Martin (6 yrs) / News Dir - Bill Lorin (5 yrs); Staff-2 / GM - Frederick R. Cote (10 yrs) / Playlist - 40 / LP Cuts - Yes / Oldies - 40% / Approach - Tight / Jingles - None / Synd - Natl LP Countdown, HB, King Biscuit, Rock Around the World, Inner-View / Automate - M-Sat / Interviews - Synd shows / C load - 12 min / Promo calls - Afternoons

KONO/5000 Watts/512-225-5111**P.O. Box 2338, San Antonio, TX 78298**

Format - Ad contemp / Owner - Mission Bdcstg / No Emps - 30 / PD & MD - Bill Dante (New) / News Dir - Frank Mortenson (6 mos); Staff-6 / GM - R.D. Collins (2 mos) / Playlist - 40 / LP Cuts - Yes / Oldies - 45% / Approach - Personality / Jingles - Pams / Synd - Record Report / Automate - No / Interviews - Open / Reports to BG / C load - 12 min / Promo calls - M,Th,F

KOOL-FM/100,000 Watts/602-257-1234**511 W Adams, Phoenix, AZ 85003**

Format - Golden / Owner - KOOL Radio-TV, Inc / PD - Guy King / MD - Skip Conway / News Dir - Frank K. Warlick / Station Mgr - E Morgan Skinner, Jr / Playlist - None / LP Cuts - Yes / Oldies - 70% / Approach - Personality / Jingles - None / Synd - None / Automate - No / Reports to BG / C load - 8 min / Promo calls - Noon - 5 pm

KOUL/100,000 Watts/512-643-6504**Box 898, Corpus Christi, TX**

Format - Mod Country / Owner - Bdcst Corp of Southwest / No Emps - 12 / PD - Albert Cox (3 mos) / MD - Jon Dennis (3 mos) / GM - Robert Trask (9 mos) / Playlist - 45 / LP Cuts - 25% / Oldies - 25% / Approach - Tight / Jingles - Peters & Tanner / Synd - None / Automate - Yes / C load - 8 min / Promo - 7 am - 3 pm

KOWH-FM/100,000 Watts/402-422-1600**3910 Harney, Omaha, NE 68131**

Format - R&B Jazz / Owner - Reconciliation, Inc / No Emps - 10 / Op Dir - Richard Baker (1½ yrs) / MD - Tony Sledge (6 mos) / News Dir - John Brooks (2 yrs); Staff-2 / GM - Keith Donald (1½ yrs) / Playlist - 45 / LP Cuts / Yes / Oldies - 30% / Approach - Tight / Jingles - None / Synd - None / Automate - No / C load - 14 min / Promo - Open

KOYY/500 Watts/316-321-1360**Box 550, El Dorado, KS 67042**

Format - Easy / Owner - Gary Russell & Mike Horn / No Emps - 15 / PD - Ken Dane (2¾ yrs) / MD - Jim Gibb / News Dir - Bill Riss; Staff-6 / GM - Guy Russell / Playlist - 30-40 / LP Cuts - Yes / Oldies - 40% / Approach - Personality / Jingles - None / Synd - None / Automate - No / C load - 18 min / Promo - Open

KOZN/36,000 Watts/714-238-1037**630 Ash, San Diego, CA 92101**

Format - Mod Country / Owner - Burt Wahlen / No Emps - 19 / PD & MD - Bob Darnel (new) / News Dir - Steve Stone (14 mos); Staff-2 / GM - Burt Wahlen (14 mos) / Playlist - 34 / LP Cuts - None / Oldies - 30% / Approach - Tight / Jingles - None / Synd - Golden Yrs of Country / Automate - No / Report to RR / C load - 12 min / Promo 9-10 am

KPAM AM-FM / 5000 & 100,000 Watts/503-226-7676**4700 SW Council Crest Dr, Portland, OR**

Format - Top 40 / Owner - Walter P. Rossmann / No Emps - 23 / PD & MD - Michael O'Brien (3½ yrs) / News Dir - Robert Baren (1 yr); Staff-3 / GM - Walter P. Rossmann (11 yrs) / Playlist - 34-38 / LP Cuts - Old only / Oldies - 50% / Approach - Personality / Jingles - None / Synd - Inner-View / Automate - No / Reports to BG / C load - 12 units / Promo calls - Anytime

KPIK AM-FM/5000 & 83,000 Watts/303-634-1503**Box 7729, Colo Springs, CO 80922**

Format - Mod Country / Owner - DP Pinkston / No Emps - 16 / PD - Charlie Brown (7 mos) / MD - Dave Stone (8 yrs) / News Dir - Tom Nineman (6 mos); Staff-1 / GM - George James / Playlist - 60 / LP Cuts - Yes / Oldies - 25% / Approach - Personality / Jingles - None / Synd - Ralph Emery / C load - 18 min / Promo - 9-11 am W & F

KPIP/3000 Watts/916-791-4111**8842 Quail Lane, Roseville, CA 95678**

Format - Sp music & News / Owner - Partnership / PD - Dave Jiminez (2 yrs) / MD - Armando Botello (2 yrs) / News Dir - David Jiminez (2 yrs); Staff-1 / GM - Gene N Ragle (8 yrs) / Playlist - 50 / LP Cuts - Yes / Oldies - 25% / Approach - Personality / Jingles - None / Synd - None / Automate - No / Interviews - Anytime / C load - 18 min / Promo - Open

KPOP/500 Watts/916-791-4111**8842 Quail Lane, Roseville, CA 95678**

Format - C&W, R&B / Owner - Partnership / No Emps - 15 / PD & MD - Wes Meyers (8 yrs) / News Dir - Larry Elliott (1 yr); Staff-1 / GM - Gene Ragle (8 yrs) / Playlist - 50 / LP Cuts - Few / Oldies - 24% / Approach - Tight / Jingles - De-Munck-Simelink / Synd - The Am Woman / Automate - No / Interviews - Soul artists / C load - 18 min / Promo - 7 pm to midnight

KUPL AM-FM/5000 & 100,000 Watts/503-221-0760**1019 SW 10th St, Portland, OR 47205**

Format - Beautiful / Owner - Tracy Bdcstg / No Emps - 21 / Op - Joe Ferguson (2¼ yrs) / MD - Bob Taylor (2¼ yrs) / News Dir - Neal Penland (5 yrs); Staff-2 / GM - Bob Oxarar (1 yr) / SM - Larry Anderson / Playlist - 75 / LP Cuts - Varies / Oldies - Varies / Approach - Tight-personality / Jingles - Tanner / Synd - None / Automate - Yes / Reports to RR, BG / C load - 10 units, 7 units / Promo calls - None

KPRC/5000 Watts/713-771-4631

Box 2222, Houston, TX 77001

Format - News, MOR, sports / Owner - KPRC Radio Co / No Emps - 35 / PD - Jack London (5 yrs) / MD - Marie Lantrip (3 yrs) / News Dir - Don Watson (3 yrs); Staff-15 / GM - Cleve Griffin (5 yrs) / Playlist - 1500 / LP Cuts - Yes / Oldies None / Approach - Personality / Jingles - None / Synd - None / Automate - No / C load - 18 min

KPRI-FM/50,000 Watts/714-452-8181

11585 Sorrento Valley Rd, San Diego, CA

Format - AOR / Owner - Southwest Bdcstrs / No Emps - 16 / PD & MD - Keith Allen (9 mos) / News Dir - Scott Free (1 mo); Staff-1 / GM - Dex Allen (3 mos) / Playlist - 30 LPs, 15 singles / Oldies - 50% / Approach - Personality / Jingles - None / Synd - Rock Around the World, Inner-View, King Biscuit / Interviews - Inner-View / Automate - No / Reports to RR, BB / C load - 8 min / Promo - M & Th

KQEO/1000 Watts/505-243-6791

P.O. Box 26071, Albuquerque, NM 87112

Format - Contemp / Owner - Swanco Bdcstg / No Emps - 25 / PD - Gary Diamond / MD - Frank Ragan / News Dir - Bob McKay; Staff-1 / GM - Ken Baugh (13 yrs) / Playlist - 20 / LP Cuts - No / Oldies - 40% / Approach - Tight / Jingles - Sundance / Synd - AT 40, Wolfman, Earth News / Automate - No / Interviews - No / Reports to BB, RR, GR / C load 12-18 min / Promo - 9-noon M & T

KQIZ-AM/500 Watts/806-353-6663

P.O. Box 7488, Amarillo, TX 79101

Format - Adult Contemp / Owner - Jim Shelton / No Emps - 10 / PD - Scott Mitchell (1½ yrs) / MD - Ron Harper / News Dir - Keith Adams (1½ yrs); Staff-2 / GM - Keith Adams / Playlist - 35 / LP Cuts - Yes / Oldies - 15% / Approach - Personality / Jingles - Cent 21 / Synd - None / Automate - No / Interviews - Occasionally / Reports to RR, CS / C load 16 min / Promo 1-3 pm M-F

KQMQ-FM/808-536-2326

770 Kapiolani Blvd, Honolulu, HI 96813

Format - AOR / Owner - Aloha Bdcstg / PD, MD & News Dir - Gene Davis (9 mos) / GM - Chloe Carson / News Staff-3 / Playlist - LPs / Oldies - 60% / Approach - Personality / Jingles - None / Synd BBC, Inner-View / Automate - Midnite - 6 am & Sun / Interviews - Prerecorded & featured / Promo - Open

KRCB/1000 Watts/712-322-4041

P.O. Box 586, Council Bluffs, Iowa 51501

Format - Top 40 / Owner - John Mitchell / No Emps - 10 / PD - Jimmy O'Neil (new) / MD - Kevin Kassera (new) / News Dir - Betty Gross (6 mos); Staff-3 / GM - John Howard (2 yrs) / Playlist - 42 / LP Cuts - Yes / Oldies - 50% / Approach - Tight / Jingles - Pepper-Tanner / Synd - None / Automate - No / Interviews - Artists played / C load - 14 min / Promo - Open

KRE AM-FM/1000 & 50,000 Watts/415-848-7713**601 Ashby, Berkeley, CA**

Format - Jazz & prog R&B / Owner - Horizons Comm Corp of CA / No Emps - 23 / PD - Rob Singleton (1½ yrs) / MD - Jal Smith (7 mos) / News Dir - Ric Vaill (1 yr); Staff-1 / GM - Alice Potter (2 yrs) / Playlist - 45 / LP Cuts - Yes / Approach - "Natural" / Jingles - None / Synd - None / Automate - Midnite - 6 am on AM / Interviews - Major artists / Reports to BG, BB / C load - 12 min / Promo calls - 9:30 - 1:30

KREM/5000 Watts/509-534-0423**4103 S Regal, Spokane, WA 99203**

Format - Top 40 / Owner - King Bdcstg / No Emps - 20 / PD - "Citizen" Bill Carpenter (1 yr) / MD - Craig Lutz ("Charlie Busch") (8 mos) / News Dir - Dave Smith (1 yr); Staff-2 / GM - Larry Campbell (2½ yrs) / Playlist - 40-45 / LP Cuts - Yes / Oldies - 40-50% / Approach - Tight / Jingles - Johnny Mann custom / Synd - None / Automate - No / Reports to BG / C load - 12 min / Promo - Noon - 5

KREM-FM/4800 Watts/509-543-0423**4103 S Regal St, Spokane, WA 99203**

Format - AOR / Owner - King Bdcstg / No Emps - 3 / PD - Jeffrey Peel, Don Adair (1yr) / News Dir - Dave Smith (1 yr); Staff-1 / GM - Larry Campbell (2 yrs) / Playlist - 80-100 / LP Cuts - Almost exclusively / Oldies - 30-40% / Approach - Personality / Jingles - None / Synd - None / Automate - M-F 5 am - 7 pm, Sat 5-10 am, Sun 3-7 pm / Interviews - Carefully screened live interviews / Reports to RR, CB, Walrus / C load - 10 min / Promo - M-Th after 2 pm

KRIZ/1000 Watts/602-258-6717**2345 Buckeye Rd, Phoenix, AZ 85009**

Format - Top 40 / Owner - Doubleday Bdcstg / No Emps - 25 / PD - Alan McLaughlin (1½ yrs) / MD - Charley Foxx / News Dir - Burt Goodman (6 mos); Staff-2 / GM - Alan Goodman / Playlist - 20-25 / LP Cuts - Rarely / Oldies - 50% / Approach - Tight / Jingles - None / Synd - None / Automate - No / Interviews - Various wknd programs / Reports to RR, BG / C load - 8 min / Promo - Anytime

KRKE/5000 Watts/505-765-5600**Box 737, Albuquerque, N.M.**

Format - Top 40 / Owner - Gaylord Bdcstg / No Emps - 30 / PD - Bill Burkett / MD - Waylon Walker / News Dir - Ray Herne (2 yrs); Staff - 5 GM - Dell Wood (2 yrs) / Playlist - 23 / LP Cuts - Yes / Oldies - 50% / Approach - Tight / Jingles - None / Synd - None / Automate - No / Interviews - Yes / Reports to KR, BG, RR / C load - 13 min / Promo calls 9-3 pm

KRKO/5000 Watts/206-355-1144**Box 1227, Everett, WA 98206**

Format - Top 30 contem / Owner - First Pacific Bdcstg / No Emps - 15 PD - Dave Corbin (1 yr) / MD - Robert O'Brian / News Dir - Shirley Bartholomew (33 yrs); Staff - 2 / GM - Jon Marple (New) / Playlist - 30 LP Cuts - Yes / Oldies - 40% / Approach - Personality / Jingles - None / Synd - National Album Countdown / Automate - No / Reports to BG, RW, CB, RR / Promo calls - M Th F 12n - 3 pm

KRMD AM-FM/1000 & 25,000 Watts**318-221-6171 / Box 1739, Shreveport, LA 71166**

Format - Count AM & FM / Owner - KRMD, Inc / No Emps - 19 / PD & MD - Marty Sullivan (4 yrs) / News Dir - Maury Wayne (3 yrs); Staff - 3
GM - Smokey Hyde (4 yrs) / Playlist - 44 / LP Cuts - Occasionally / Oldies - 33%+ / Approach - Personality / Jingles - Toby Arnold / Synd - None / Automate - No / Interviews - Visit on air / Reports to RR, BG, RW, BB, CB / C load - 18 min / Promo calls - Th 3-5

KRMG/50,000 Watts/918-583-7400**1502 S Boulder, Tulsa, OK**

Format - Adult contem / Owner - Swanco Bdcstg / No Emps - 28 / PD - Jerry Vaughn (4 yrs) / MD - Don Bishop (1½ yrs) / News Dir - Ed Brocksmith (5 yrs); Staff - 7 / GM Ron Blue (10 yrs) / Playlist - 30 / Lp Cuts - Yes / Oldies 20% / Approach - Personality / Jingles - TM / Automate - No / Interviews - Anytime; usually AM drive / Reports to RR, BG / C load - 16 units / Promo calls - after 2 pm

KRNA/100,000 Watts**1027 Hollywood Blvd, Iowa Cita, IOWA 52240**

Format - Top 40 / Owner - Communicators Ink / No Emps - 22 / PD - Robert Norton, Jr (2 yrs) / MD - Bart Goynshore (1½ yrs) / News Dir - Leslie Miller (8 mos); Staff - 3 / GM - Eliot A. Kellar (3 yrs) / Playlist - 30 / LP Cuts - Yes / Oldies - 43% / Approach - Tight / Jingles - None / Synd - Innerview, Jim Ladd / Automate - No / Interviews - Open policy / C load - 10 min/hr / Promo calls - M-F 9-5

KRNT/5000 Watts/515-280-1350**611 5th Avenue, Des Moines, Iowa 50305**

Format - MOR / Owner - Stauffer Publ, Inc / No Emps - 38 / PD & MD Del Hull (5 yrs) / News Dir - Chuck Steel (2 yrs); Staff - 6 / GM - Al Lobeck (2 yrs) / Playlist - 48 / LP Cuts - 2 per hour / Oldies - 40% / Approach - Personality / Jingles - None / Synd - Can You Feel the Spirit / Automate - No / Reports to BG, RR / C load 18 units / Promo calls - anytime

KROQ /10,000 Watts AM, 25,500 Watts FM/213-476-6571**11461 Sunset Blvd, No. 213, 215, Bel Air Sands Hotel, Los Angeles, CA 90049**

Format - AOR / Owner - Burbank Bdcstg - AM George E Jr, Cameron Communications, Inc / PD - Mike J Schweineburg / Asst PD - Dustie Rhodes / News Dir - Don West / GM - Gary Bookasta / LP Cuts - Yes

KROY/1000 Watts/916-441-4950**1019 2nd Street, Scaramento, CA**

Format - Top 40 / Owner - ASI Communications / No Emps - 34 / PD - Steve Rivers (8 mos) / MD - Jo Krause (8 mos) / News Dir - TN Tanaka (2 yrs) / GM - John Ogden (8 mos) / Playlist - 30 / LP Cuts - Few / Oldies - 46% / Approach - Tight / Jingles - None / Synd - None / Automate No / Reports to GR, RR, BB, RW / C load 12 min/hr / Promo calls - W Th F

**KRSP AM-FM/10,000 Watts AM & 13,000 Watts FM/801-262-5541
1130 W 5200 S, Salt Lake City, UT 84107**

Format - Top 40 / Owner - Holiday Bdcstg Co / No Emps 20 / PD - Alan Hague (8 yrs) / MD - Lorraine Winegar (3 yrs) / News Dir Bob Moon (2 yrs); Staff - 2 / GM - Ralph Carlson (7 yrs) / Playlist - 33 / LP Cuts - Occasionally / Oldies - 33% / Approach - Tight / Jingles - None / Synd - None / Automate - No / Interviews - Very few except for public affairs programs on Sunday mornings / Reports to RR, BG, BB, CB, RW / C load - 16 / Promo calls - M Th F

**KRST/9000 Watts/505-266-7946
Box 3280, Albuquerque, N.M. 87110**

Format - Contem - rock / Owner - Burrows Bdcstg / No Emps - 15 / PD Bill Stambaugh / MD - Bill Evans / News Dir - Dave Jackson; Staff - 2 / GM - Ric Thom (1 yr) / Playlist - 200 / LP Cuts - Yes / Oldies - 50% / Approach - Tight / Jingles - None / Synd - None / Automate - No / Interviews - Yes / Reports to RR, Walrus / C load - 8 min / Promo calls - 9 am - 1 pm

KRUX-AM/5000 Watts/602-247-7447

Camelback Towers, 4776 N Central Avenue, Phoenix, AZ 85012

Format - Top 40 / Owner - Lotus Comm / No Emps - 25 / PD - Richard Ruiz / News Dir - Gerald Ackley; Staff - 19 / GM - Larry Mazursky (5 mos) / Playlist - Varies / LP Cuts - No / Approach - Tight / Jingles - None / Synd - None / Automate - No / Interviews - Local rock artists F, 8:40 am & 4:40 pm, also at random in features & newscasts / C load - 12 min

**KRYS/1000 Watts/512-882-8481
P.O. Box 9698, Corpus Christi 78408**

Format - Adult contem / Owner - Sigmor / No Emps - 21 / PD - Dan Daniels (16 yrs) / MD - Robert Welsch / News Dir - Ken Sullivan (8 yrs); Staff - 2 / GM - Joel Yallow (16 yrs) / Playlist - 30 / LP Cuts - Rarely / Oldies - 25% / Approach - Personality / Jingles - Century 21 / Synd - None / Automate - No / Interviews - Anytime / Reports to BG / C load - 12 min / Promo calls - anytime

**KRZY/1000 Watts/505-266-5833
2401 Quincy NE, Albuquerque, N.M. 87110**

Format - Country / Owner - Ray Moran - John Burroughs / No Emps - 24 / PD - Alan Boyd / MD - Tom Lang / News Dir - Rex Munger; Staff - 2 / GM - Ray Moran / Playlist - 43 / LP Cuts - Yes / Oldies - 40% / Approach - Tight / Jingles - Super Kicker / Synd - None / Automate - No / Interviews - 1-3 pm / Reports to BG, RR / C load - 18 min / Promo calls anytime

**KSAN/35,000 Watts/415-986-2825
345 Sansome St, San Francisco, CA 94104**

Format - Progress / Owner - Metromedia / No Emps - 28 / PD - Bonnie Simmons (5½ yrs) / News Dir - Danice Bordett (1½ yrs); Staff - 3 / GM Jerry Graham (9 mos) / Playlist - Varies / LP Cuts - Yes / Approach - Personality / Jingles - None / Synd - London Wavelength, King Biscuit / Automate - No / Interviews - Occasionally / Reports to RR, CB, RW / C load - 9 min AA, 8 min all other / Promo calls - anytime

KSAQ/100,000 Watts/512-648-3511**5500 Alma, San Antonio, TX**

Format - Top 30 / Owner - Pacific Western / No Emps - 27 / PD - Bob Allen (2 yrs) / MD - Rob Allen (2 yrs) / News Dir - Howie Roberts (1 yr); Staff - 3 / GM - Jerry Bright (3 mos) / Playlist - 30 / LP Cuts - Yes / Oldies - 40% / Approach - Tight / Jingles - Toby Arnold (Dallas) / Synd None / Automate - No / Interviews - None / Reports to RR / C load 12
Promo calls - M-F 10 am - 2 pm

KSEE/1000 Watts/805-922-1777**P.O. Box 442, Santa Maria, CA 93454**

Format - Contem / Owner - Buddy Black / No Emps 10 / PD - Larry R. Watts (2 yrs) / MD - Tim Scott (1½ yrs) / News Dir - Mike Bradley and Larry Watts; Staff - 1 / GM - James C. Mouyeos (4 yrs) / Playlist - 40 / LP Cuts - Yes / Oldies - 20% / Approach - Tight / Jingles - Gwynn Sound-Accelerators / Synd - TM Producers, Astroscope / Automate - No / Reports to BG, QS, MD, RR, BB, RW / C load - 17 min / Promo calls - anytime

KSEL AM-FM/100,000 Watts/806-747-2555**Box 2369, Lubbock TX 79408**

Format - Am - Top 40, FM - C & W / Owner - KSEL Corp / PD - Bill Demor (4 yrs) / MD - Brian Hawkins (1 yr) / News Dir - Skip Watson (4 yrs) / GM - John R Krieger (1½ yrs) / Playlist - 30 / LP Cuts - Yes / Oldies - 60% day & 40% night / Approach - Personality / Jingles - AM - Pams & FM - Drake Chenault / Synd - None / Automate - No / Interviews - AM only 7-10 am / Reports to BB, GR, RR / C load - AM - 12 min, FM - 10 min / Promo calls - M-W 2-6 pm

KSFM/50,000 Watts/916-422-1025**P.O. Box 526, Woodland, CA 95695**

Format - Rock, contem, R & B / No Emps - 18 / PD & MD - Patrick Moore / News Dir - Paul Vincent; Staff - 1 / GM - Glenn Johnson / LP Cuts - Yes / Oldies - 20-25% / Approach - Adult rock / Jingles - None / Synd - Daily Planit / Automate - No / Interviews - Taped - 8 am - 11 Sundays / Reports to RR, Walrus / C load - 12 units / Promo calls - M-F

KSFO/5000 Watts/415-398-5600**950 California Street, San Francisco, CA 94108**

Format - Adult contem / Owner - Golden West Bdcstg / No Emps - 70 / PD - Victor M. Ives (1 yr) / MD - Elma Greer (16 yrs) / News Dir - Jeff Skov (13 yrs); Staff - 9 / GM - William D. Shaw (1 yr) / Playlist - 40-60 / LP Cuts - Yes / Oldies - 40% / Approach - Tight/Personality / Jingles - Hugh Heller / Synd - Library, Old Time Radio Shows / Automate - No / Interviews - any show at option of KSFO entertainer / Reports to BG / C load - 17 min / Promo calls - anytime

KSFX-FM/7000 Watts/415-928-0104**1177 Polk Street, San Francisco, CA 94109**

Format - Saul Crossover / Owner - American Bdcstg Co / No Emps - 35 / PD - Sean Conrad (1½ yr) / Assistant - Deidre Gentry (9 mos) / News Dir - Michelle Rath (3 mos); Staff - 2 / GM - Don Platt (1 yr) / Playlist - 18 / LP Cuts - Yes / Oldies - 50% / Approach - Tight / Jingles - None / Synd - None / Automate - 10 am - 3 pm and 12m - 6 am / Interviews - Taped for Music Education program Sat 6-8:30 am / Reports to RW / C load - 12 units / Promo calls - No calls

KSHE/1000,000 Watts/314-842-1111**9434 Watson Rd, St Louis, MO 63126**

Owner - Century Bdcstg / No Emps - 20 / PD - Rick Lee / MD - Ron Stevens (5 yrs) / News Dir - Ed Goodman (2 yrs); Staff - 2 / GM - Rick Lee (5 yrs) / Playlist - 2000 / LP Cuts - Yes / Approach - Tight / Jingles - None / Synd - King Biscuit, Rock Around the World / Automate - No / Interviews - Live / Reports to RR, KR

KSLI/318-443-2543**P.O. Box 471, Alexandria, VA 71301**

Format - MOR / News Dir - Steve Hill (3 mos); Staff - 1 / GM - Bruce Rainey / Playlist - 100 / LP Cuts - Yes / Oldies - 25% / Approach - Personality / Synd - Wolfman Jack, American Top 40 / Interviews - Yes, anytime / C load - 18 min / Promo calls - anytime

KSLQ/1000,000 Watts/314-725-9814**111 S Bemiston, St Louis, MO 63105**

Format - Top 40 / Owner - Bartell / No Emps - 25 / PD - Chuck Roberts (1 yr) / MD - Janet Cohen (6 mos) / News Dir - Art Riley (1 yr); Staff - 3 / GM - Ted Smith (1 yr) / Playlist - 40 / LP Cuts - Yes / Oldies - 50% / Approach - Personality / Jingles - None / Synd - None / Automate - No / Interviews - Occasionally / Reports to KR, RR, BG, CB / C load - 12 min / Promo calls - M Th F

KSLY/1000 Watts/805-543-9400**P.O. Box 1400, San Luis Obispo, CA 93406**

Format - Rock / Owner - K Siy Inc / No Emps - 20 / PD - Guy Paul (4 yrs) / MD - John Tobin (3 yrs) / News Dir - Fred Peterson (6 yrs) / GM - Terry Robinson (1 yr) / Playlist - 35-40 / LP Cuts - Yes / Oldies - 35% / Approach - Tight / Jingles - Johnny Mann / Synd - Power Line / Interviews - broken down and produced with the artists music / Reports to GR, BB, CB, RW, RR

KSO/5000 Watts/515-265-6181**39000 Broadway, Des Moines, IOWA 50317**

Format - Country / Owner - Stoner Co / No Emps - 23 / PM - Perry St John (7 yrs) / MD - Curtis King (2½ yrs) / News Dir - Ed Anderson; Staff - 4 / GM - Glen Bell (8 yrs) / Playlist - 60-80 / LP Cuts - Yes / Oldies - 3 per hr / Approach - Personality / Jingles - TM / Synd - AM Country Countdown; Inside Nashville / Automate - No / Interviews - Occasionally / Reports to RR, BG, RW, BB, BC / C load - 14 min / Promo calls - no calls on Th

**KSOJ/20,000 Watts/408-246-6060
3003 Moorpark, San Jose, CA 95150**

Format - AOR / Owner - Sterling Recreation Org / No Emps - 22 / PD - Don Wright (1 yr) / MD - Paul Wills / News Dir - Dale Harvison; Staff - 1 / GM - Steve Rosetta (1 yr) / Playlist - 20 Singles, 80 LP's / Oldies - 60% / Approach - Tight / Jingles - None / Synd - Dr. Demento, High Wire, Radio Choir, Lou Irvin's Earth News / Automate - No / Interviews - Once per week / Reports to RR, BG, CB / C load 8 min / Promo calls - M T - in morning

**KSOM/10,000 Watts/714-981-2876
Box 1510, Ontario, CA 91762**

Format - Adult contem / Owner - Media Mgmt Co / No Emps - 25 / PD - Bob West (8 mos) / MD - Craig Mitchell (3 mos) / News Dir - Gail Allen; Staff - 6 / GM - Bill Knudson (3 mos) / Playlist - 35 / LP Cuts - Yes / Oldies - 60% / Approach - Personality / Jingles - Bill Tanner / Synd - Drake-Chenault Hitparade (FM) / Automate - FM 24 hrs / C load - 12 min / Promo calls - anytime

**KSON/1000 Watts/714-286-1240
College Grove Center, San Diego, CA 92115**

Format - Country / Owner - McKinnon Entr / No Emps - 22 / PD - Ed Chandler (5 yrs) / MD - Frank Lee (3 yrs) / News Dir - Wade Douglas (1 yr); Staff - 3 / OP MAN - Ed Chandler / Playlist - 40 / LP Cuts - No / Oldies - 50% / Approach - Tight / Jingles - Local / Synd - Ralph Emery / Automate - No / Reports to RR, BG / C load - 16 / Promo calls - 10:30-12 each day

**KSOP AM-FM/1000 Watts/801-972-1043
P.O. Box 25548, Salt Lake City, UT 84125**

Format - Country / Owner - KSOP, Inc / No Emps - 20 / PD & MD - Larry Hunter (8 yrs) / News Dir - Dale Lake (1 yr); Staff - 3 / GM - Greg Hilton (3 yrs) / Playlist - 30-40 / LP Cuts - No / Oldies - 50% / Approach - Tight / Jingles - Tanner, American Style and OK Country, Bicent-We Believe in America Series / Synd - Don Bowman's AM Country Countdown, Biff Collie's Inside Nashville, Drake Chenault, Golden Years of Country / Automate - No / Interviews - Larry Hunter Show 2-6 pm, phones open anytime artists' available / Reports to RR, RW, CB / C load - 12 min / Promo calls - M F 10-2 pm

**KZAP-FM/50,000 Watts/916-444-2806
P.O. Box 511, Sacramento, CA 95803**

Format - Prog Rock / Owner - New Day Bdcstg Co Inc / No Emps - 26 / PD - Robert Williams (1½ yrs) / MD - Bruce Myers / News Dir - Jok Church (1½ yrs); Staff-2 / GM - Ed Beimfohr (3 yrs) / Playlist - 100 / LP Cuts - Yes / Oldies - 18% / Approach - Personality / Jingles - None / Synd - King Biscuit / Automate - No / Interviews - Live for promo of album or concert / Reports to RR / C load - 8 min / Promo calls - M,W, Th,F

KZEL-FM/100,000 Watts/503-747-1221**P.O. Box 1122, Eugene, OR 97401**

Format - AOR / Owner - Jay A West / No Emps - 23 / PD & MD - Stan Garrett (2 yrs) / GM - Jay West (6 yrs) / Playlist - 30 / LP Cuts - Yes / Oldies - Varies / Approach - Personality / Jingles - None / Synd - King Biscuit, Rock around the World, Earth News, News Blimps, Daily Planet / Automate - No / Interviews - As arranged / C load - 10 units / Promo - Open / Reports to CB, BB, RW, Walrus, RR

KZEW/100,000 Watts/214-748-9898**Communications Center, Dallas, TX 75202**

Format - AOR / Owner - Belo Bdcstg / PD - Ira Lipson (3 yrs) / MD - Loretta Angeline (1 yr) / GM - Jim Stansell (2 yrs) / News Staff-3 / Playlist - 200 / LP Cuts - Almost exclusively / Oldies - 50% / Approach - Personality / Jingles - TM / Synd - King Biscuit, BBC / Automate - No / Interviews - Top Nat'l & Local artists / Reports to BB, Walrus, CB, RW, RR / C load - 9 units / Promo - M 10 am - 2 pm

KZFM/41,000 Watts/512-883-3516**600 Bldg, Corpus Christi, TX 78401**

Format - Prog Top 40 / Owner - Texas Media Grp / No Emps - 22 / PD - Jim Allen (3 yrs) / News Dir - Bud Lockhart (1½ yrs) / GM - Roger Stoner (3 yrs) / Playlist - 55 + 40 LPs / Oldies - 40-50% / Approach - Personality / Jingles - TM / Synd - AT 40, Inner-View / C load - 12 min / Promo - 10:30-3:30

KZIP/1000 Watts/806-374-3796**808 Charlotte, Amarillo, TX 79107**

Format - Country / Owner - Dave Stone / No Emps - 9 / PD & MD - Mike Fox (3 yrs) / News Dir - Janie Kirkland (6 yrs); Staff-1 / GM - Charlie Phillips (1 yr) / Playlist - 60 / LP Cuts - Yes / Oldies - 25% / Approach - Personality / Jingles - Tanner / Synd - Ralph Emery, Viewpoint, Country Crossroads / C load - 18 min / Promo calls - 8-4 pm

KZOK/100,000 Watts/206-223-3900**1426 5th Ave, Seattle, WA 98101**

Format - AOR / Owner - SRO / PD - Norm Gregory (6 mos) / MD - Laurie Holder (6 mos) / News Staff-3 / GM - Bob Hensky (1 yr) / Playlist - 60 LPs / Oldies - 50% / Jingles - None / Approach - Personality / Synd - None / C load - 8 units / Promo - W 12 - 2

KZUN AM-FM/10,000 Watts/509-924-2400**P.O. Box 14029, Spokane, WA 99214**

Format - Ad Contemp / PD - Jim Swartz (2 yrs) / News Dir - Jerry Anderson (6 yrs); Staff-1 / GM - Robert L Swartz (20 yrs) / Playlist - 25 / LP Cuts - Yes / Oldies - 50% / Approach - Personality / Jingles - Tanner / Synd - Dick Clark, Album Countdown / Automate - No / Interviews - Usually Midday / Reports to BG / C load - 14 min / Promo 9-2

KXYZ/5000 Watts/713-795-4820**1602 Fannin Bank Blvd, Houston, TX 77030**

Format - Ad Contemp / Owner - ABC / No Emps - 47 / PD - Jack Daniels (14 mos) / MD - Ted Carson (7 mos) / News Dir - Mike Anthony (8 mos); Staff-6 / GM - Nick Trigony (8 mos) / Playlist - 31 / LP Cuts -

mos); Staff-6 / GM - Nick Trigony (8 mos) / Playlist - 31 / LP Cuts - No / Oldies - 60% / Approach - Personality / Jingles - TM / Synd - None / Automate - No / Reports to GR, RR / C load - 10 min / Promo - Open

WAAF/50,000 Watts/617-752-5611**34 Mechanic St, Worcester, MASS 01608**

Format - AOR / Owner - George Bdcstg / No Emps - 25 / PD & MD - Tom Daniels (New) / News Dir - Pattie Geier (1½ yrs); Staff-2 / GM - Steve Marks / Playlist - 50-70 LPs / Approach - Tight / Jingles - None / Synd - King Biscuit, BBC Rock Hour, Innerview / Automate - No / Interviews - Taped only / Reports to RR / C load - 8 min / Promo - M-F 2:30-3:30

WAAL/50,000 Watts/607-772-8850**117 Hawley St, Binghamton, NY 13901**

Format - AOR / Owner - Butternut Bdcstg / No Emps - 20 / PD - Robert Lindquist (2 yrs) / MD - Steve Becker (1 yr) / News Dir - Tony Russell (1 yr) / Staff-1 / GM - Al Ruscito (1 yr) / Playlist - 30+50 LPs / Oldies - 35% / Approach - Tight / Jingles - None / Synd - King Biscuit, Earth News, ABC-FM / Automate - No / Interviews - Live / Reports to BG, RR, CB, Walrus / C load - 24 min / Promo - M-F 2-5 pm

WAAM/5000 Watts/313-971-1600**4230 Packard Rd, Ann Arbor, MI 48104**

Format - Top 40 / Owner - WAAM Inc / No Emps - 20 / PD - Jerry Riley (1 yr) / MD - Jim Michaels (1 yr) / News Dir - Doug Boynton (4 yrs); Staff-3 / GM - Robert Sinclair (4 yrs) / Playlist - 40 / LP Cuts - Yes / Oldies - 30-50% / Approach - Personality / Jingles - TM / Synd - BBC / Automate - No / C load - 18 min / Promo calls - M-F 11-5

WAAY/5000 Watts/205-534-8471**P.O. Box 551, Huntsville, AL 35084**

Format - Contemp / Owner - MD Smith / No Emps - 18 / MD - Lenny Bruce (14 mos) / News Dir - Bill Watts / News Staff-3 / GM - Wayne Johnson (3 yrs) / Playlist - 30-35 / LP Cuts - Few / Oldies - 35-40% / Approach - Personality / Jingles - Pams / Synd - Earth News, RW Morgan, AT 40 / Automate - No / Interviews - Occasionally / Reports to: RR, BG, KR, RB, RW / C load 14 min / Promo - Monday

WABB/5000 Watts/205-432-5572**1551 Spring Hill Ave, Mobile, AL 36601**

Owner - Bernard Dittman / No Emps - 30 / PD - Gary Mitchell (6 yrs) / MD - Scott Griffith (1 yr) / News Dir - Mike Sloan (3 yrs); Staff-3 / GM - Bernie Dittman (15 yrs) / Playlist - 36 / LP Cuts - No / Oldies - 50% / Approach - Personality / Jingles - TM / Synd - AT 40 / Automate - No / Interviews - Occasionally

WABC/50,000 Watts/212-LT1-7777**1330 Ave of the Americas, New York, NY 10019**

Format - Contemp / Owner - ABC / No Emps - 100+ / Op - Rik Sklar (15 yrs) / PD - Glenn Morgan (5 yrs) / MD - Sonia Jones (5 yrs) / News Dir - Paul Ehrlich (8 yrs); Staff-15 / GM - Al Racco (1 yr) / Playlist - Varies / LP Cuts - Sometimes / Oldies - Varies / Approach - Tight / Jingles - Jam / Synd - None / Automate - No / Interviews - None / Reports to KR / C load - Varies / Promo - Fri am

WABX/36,000 Watts/313-398-1100**10760 Coolidge, Oak Park, MI 48237**

Format - AOR / Owner - Cent Bdcstg / No Emps - 25 / MD - Ken Calvert (6 mos) / SM - Allan Wilson (3 yrs) / Playlist - LPs / Approach - Tight / Jingles - None / Synd - King Biscuit, Rock Around the World, Alan Watts / Automate - No / Interviews - Frequently / Reports to RR, KR, RW, Walrus, BB / C load - 12 min / Promo - Anytime

WALK AM-FM/5000 & 10,000 Watts/516-475-5200**P.O. Box 230, Patchogue, NY 11772**

Format - MOR / Owner - Horizon Comm / No Emps - 20 / PD & MD - Steve May (1 yr) / News Dir - Frank Brinka (1 yr); Staff-2 / GM - Jack Elsworth (1 yr) / Playlist - Unltd / LP Cuts - Yes / Oldies - 50% / Approach - Personality / Jingles - Weather report / Synd - Earl Nightingale, Money Report / Automate - No / Interviews - On personality show

WLNG/500 & 3000 Watts/516-725-2300**Box 2000, Long Island, NY**

Format - Contemp / Owner - E.Coast Bdcst Corp / No Emps - 10-15 / PD & MD - Paul Sidney (12½ yrs) / News Dir - Joe Ricker (11 yrs); Staff-4 / GM - Paul Sidney (7 yrs) / Playlist - Varies / LP Cuts - Occasionally / Oldies - 50% / Approach - Personality / Jingles - Pams / Synd - None / Automate - No / Interviews - In afternoons

WTHE/1000 Watts / 516-742-1520**2666 Maple Pl, Miniola, NY 11501**

Format - Religious / Owner - Bursam Comm / No. Emps - 15 / PD - Mike Pular (6 yrs) / MD - Hella Neuell / News Dir - Paul Beckelman (4 mos); Staff-3 / GM Richard Winslow (7 yrs) / Playlist - None / LP Cuts - Yes / Oldies - None / Approach - Personality / Synd - Nationwide Relig Bdcstg / Automate - No / Interviews - Public affairs

WRIV/500 Watts/516-727-1200**Main St. Riverhead, Long Island, NY 11901**

Format - MOR / Owner - Horizon Comm / No Emps - 10 / PD & MD - Steve May (1 yr) / News Dir - Ted Marvell (13 yrs); Staff-2 / GM - Jack Elsworth / SM - George Drake / Playlist - 10-15,000 / LP Cuts - Primarily / Oldies - 50% / Approach - Personality / Jingles - Weather / Interviews - On personality show

WLIX/250 Watts/516-277-1100**2960 Sunrise Hwy E. Islip NY 11730**

Format - Memory Maker / Owner - Malcolm E. Smith, Jr. / PD & MD - Warren Greene (9 yrs) / News Dir - David Hunter (6 mos); Staff-4 / GM - Warren Greene (9 mos) / Playlist - 3000 / LP Cuts - Yes / Oldies - 100% / Approach - Tight / Jingles - None / Synd - None / Automate - No / Interviews - On weekends (special formats)

WRCN AM-FM / 516-727-1570**Box 666, Riverhead, NY 11901**

Format - Top 40 / Owner - East Shore Bdcstg, Richard Adrin / No Emps - 18 / PD - Mike Fischutti (2½ yrs) / MD - Bob Ciasca (2 yrs) / News Dir - Jeff Fisher (1 yr); Staff-2 / GM - Jim Putbrese (5 yrs) / Playlist - 40 / LP Cuts - After 7 pm / Oldies - 30% / Approach - Tight / Jingles - Tanner Memphis / Synd - A T 40 / Automate - No / Interviews - Drop-ins

WWRJ/2400 Watts/516-283-5200**South Hampton Inn, Hill St, So Hampton, NY 11968**

Format - Beautiful / Owner - Sandpiper Bdcstg Inc / No Emps - 14 / MD - Joe Pellegrino (4 yrs) / GM - James E. Kleid (3 yrs) / Approach - Tight / Jingles - None / Synd - None / Automate - Yes / Interviews - No policy

WGLI/1000 Watts/516-669-1290**1290 Peconic Ave, Babylon, NY 11704**

Format - Adult Contemp / Owner - Beck-Ross Comm / PD - Chris Michaels (2½ yrs) / MD - Dick Warren (4 yrs) / News Dir - John Allen (7 yrs); Staff-4 / GM - Herb Usenheimer / SM - Len Rothberg / Playlist - 35 / LP Cuts - Yes / Oldies - 50% / Approach - Personality / Jingles - Tanner / Synd - None / Automate - No / Interviews - No policy

WBLI/10,000 Watts/516-475-1061**31 W. Main St, Patchoqui, NY 11772**

Format - Top 40 Oldies / Owner - Beck-Ross Comm / No Emps - 22 / PD - Mike Scalzin (3 yrs) / MD - Chuck Mackin (5 yrs) / News Dir - John Allen (6 yrs); Staff-3 / GM - Herb Usenheimer (3 yrs) / Playlist - 30 / LP Cuts - Yes / Oldies - 49% / Approach - Tight / Jingles - Tanner / Synd - Simple & Free / Automate - No / Interviews - None on-air

WHLI-AM/10,000 Watts/516-481-8000**384 Clinton St, Hampstead, NY 11550**

Format - Top 40 / Owner - FM Bdcst Inc, Paul Godofsky / No Emps - 20 / PD - Jerome Carr (25 yrs) / MD - Steven Godofsky (8 yrs) / News Dir - Howard Loeb (2 yrs); Staff-10 / GM - Paul Godofsky / Playlist - 25 -29 / LP Cuts - Yes / Oldies - 50-60% / Approach - Tight / Jingles - Tanner Super O / Synd - None / Automate - No / Interviews - In-town artists

WIOK-FM/3000 Watts/516-481-8000**384 Clinton St, Hampstead, NY 11550**

Format - Beautiful / Owner - FM Bdcst Inc, Paul Godofsky / No Emps - 20 / PD - Jerome Carr (25 yrs) / MD - Steven Godofsky (8 yrs) / News Dir - Howard Loeb (2 yrs); Staff-10 / GM - Paul Godofsky / Playlist - None / LP Cuts - Yes / Jingles - None / Synd - None / Automate - 24 hrs

**KQWB/5000 Watts/218-236-7900
Box 2983, Fargo, N. Dakota 58102**

Format - Top 40 / Owner - Midwest Radio, Inc / No Emps - 20 / PD & MD - Charlie Foxx (4 yrs) / News Dir - Larry James; Staff - 2 / GM - Larry Lakoduk (10 yrs) / Playlist - 30 / LP Cuts - No / Oldies - 50% / Approach - Personality / Jingles - Jam, Shotgun / Synd - Record Report, News Blimps / Automate - FM / Interviews - Whenever possible / Reports to BG, RR, BB, CB / C load - 12 min / Promo calls - M T morn

**KSSS/1000 Watts/303-596-5000
P.O. Box 740, Colorado Springs, CO 80901**

Format - Country / Owner - Peoria Star Journal / No Emps - 20 / PD - Mike Maloney (2 yrs) / MD - Rick Stockdell (2 yrs) / News Dir - Dan Griffin (8 mos); Staff - 1½ / GM - Wes Bradley / Playlist - 45 / LP Cuts - Yes / Oldies - 20% / Approach - Personality / Jingles - Century 21 / Synd - Masked Minuteman, Elvis Story / Automate - No / Interviews - Thursday Night Special / Reports to RR, GR / C load 18 min / Promo calls - Th F 10-11 am

**KSTN/5000 Watts/209-948-5786
2172 Ralph Avenue, Stockton, CA**

Format - Contem Top 40 / Owner - Knox LaRue / No Emps - 13 / PD & MD - Dave Morgan (6½ yrs) / News Dir - Bob Minor (3 yrs); Staff - 1 / GM - Knox LaRue (25 yrs) / Playlist - 60 / LP Cuts - Yes / Oldies - 30% / Approach - Tight / Jingles - Own / Synd - None / Automate - No / Interviews - Seldom / Reports to BG / C load - 18 min / Promo calls - anytime

**KSTP/50,000 Watts
3415 University, St. Paul, MINN 55114**

Format - Rock contem / Owner - Hubbard Bdcstg, Inc / No Emps - 50 / PD & MD - Rob Sherwood (new) / News Dir - Charlie Bush (8 yrs); Staff - 4 / GM - Jack Nugent / Playlist - 25 / LP's - Depends / Oldies - 40% / Approach - Personality / Jingles - None / Synd - Wolfman Jack / Automate - No / Interviews - Look at it case to case / Reports to RR, KR, BB, RW

**KSTT/1000 Watts/319-326-2541
2172 Ralph Avenue, Stockton, CA**

Format - Top 40 / Owner - Fred Epstein / No Emps - 30 / PD - Steve McFarland / MD - Don Michaels (1 yr) / News Dir - Jerry Reid (5 yrs); Staff - 6 / GM - Mel Laforce (3 yrs) / Playlist - 30 / LP Cuts - Yes / Oldies - 45% / Approach - Personality / Jingles - TM / Synd - AM Top 40, Dr. Demento, BBC / Automate - No / Interviews - Occasionally / Reports to KR, BG / C load - 12 min / Promo calls - anytime

**KSYL/1000 Watts/318-442-6611
3412 England Drive, Alexandria, VA 71301**

Owner - Sylvan Fox / No Emps - 13 / PD & GM - Jim Richards (1½ yrs) / MD - programmed by Peters Productions / Staff - 1 / Playlist - 35 / LP Cuts - No / Oldies - 3% / Approach - Personality / Jingles - None / Synd - Peters Productions, "The Great Ones" / Automate - No / Interviews - anytime / C load - 18 min / Promo calls - anytime

KTAC/10,000 Watts/206-473-0085**2000 Tacoma Mall, Tacoma, WA 98411**

Format - Top 40 / Owner - Entertainment Comm / No Emps - 26 / PD - Rick Hansen (2 mos) / MD - Bruce Cannon (5 yrs) / News Dir - Chuck Boland (7 mos); Staff - 2 / GM - Harold Greenberg (2 yrs) / Playlist - 30 / LP Cuts - Yes / Oldies - 40% / Approach - Personality / Jingles - TM / Synd - Nat'l LP Countdown / Automate - No / Interviews - Occasionally / Reports to BG, RR, BB / C load 14 min - 16 units / Promo calls - T mornings

KTFM/100,000 Watts/512-655-5500**4050 Eisenhower Rd, San Antonio, TX 73218**

Format - AOR / Owner - Waterman Bdcstg / No Emps - 31 / PD - Trigger Black (1 yr) / MD - David Munoz (1 yr) / News Dir - Ann Schiller (5 yrs); Staff - 4 / GM - Ken Dowe (1½ yrs) / Playlist - 10 current LP's, 10 new LP's, 8-12 Singles / Oldies - 50-60% / Approach - Tight/Personality / Jingles - None / Synd - None / Automate - No / Interviews - Appt only / Reports to RR / C load - 8 min / Promo calls - anytime

KTFM/100,000 Watts/512-655-5500**4050 Eisenhower Rd, San Antonio, TX 78218**

Format - AOR / Owner - Waterman Bdcstg / No Emps - 31 / PD - Trigger Black (1 yr) / MD - David Munoz (1 yr) / News Dir - Ann Schiller (5 yrs); Staff - 4 / GM - Ken Dowe (1½ yrs) / Playlist - 10 current LP's, 10 new LP's, 8-12 Singles / Oldies - 50-60% / Approach - Tight/Personality / Jingles - None / Synd - None / Automate - No / Interviews - Appt only / Reports to RR / C load - 8 min / Promo calls - anytime

KTIM AM-FM/1000 & 1900 Watts/415-456-1510**1040 B Street, San Rafael, CA 94901**

Format - Rock / Owner - Marin Bdcstg / No Emps - 21 / PD - Clint Weyrauch (5 yrs) / MD - Tony Beradini (2 yrs) / News Dir - Vicky Cunningham (9 mos); Staff - 1 / GM - Ollie Hayden (2 yrs) / Playlist - Varies / LP Cuts - Yes / Approach - Tight / Jingles - None / Synd - D.I.R. / Automate - No / Interviews - Open / Reports to RR, CB, Walrus / C load - 8 min / Promo calls - M-F afternoons

KTKT/10,000 Watts/602-622-6711**P.O. Box 5585, Tucson, AZ 85703**

Format - Top 40 / Owner - Lotus Comm / No Emps - 21 / PD - Roger Collins (4 yrs) / MD - Ed Alexander (3 yrs) / News Dir - Toni Stanton (2 yrs) / GM - Mark Schwartz (1 yr) / Playlist - 25-35 / LP Cuts - Yes / Oldies - 25% / Approach - Tight/Personality / Jingles - Toby Arnold of Dallas and own / Synd - None / Automate - No / Reports to RR, BG, BRS / C load - 12 min / Promo calls - T-F 10-2 pm

KTMS-FM/17,800 Watts/805-963-1975**Drawer NN, Santa Barbara, CA 93102**

Format - AOR / Owner - Newspress Publishing Co / No Emps - 18 / PD - Bob Senn (4½ yrs) / MD - Mark Giles (7 mos) / Yvonne Van Duyn (7 mos) / News Dir - Gary Clark (4 yrs); Staff - 2 / GM - Malcolm G. Morehouse (13 yrs) / Playlist - 80 / LP Cuts - Basically all / Approach - Tight

/ Jingles - None / Synd - None / Automate - Yes / Interviews - Welcome
it / Reports to RR, Walrus / C load - 14 units / Promo calls - M Th 9-4 pm

KTNQ/50,000 Watts/213-388-2345**338 S Western Avenue, Los Angeles, CA 90020**

Format - Top 40 / Owner - Storen Bdcstg / No Emps - 15 / PD - Jim
Fox (3 mos) / News Dir - Boyd R Britton (1 mo); Staff - 5 / GM - Paul
Cassidy (1½ yr) / Playlist - 30 / LP Cuts - Yes / Approach - Tight/Person-
ality / Jingles - Cosmic Fox-Moore Productions / Synd - "Gods Squads"
(religious) / Automate - No / Interviews - Yes, anytime / Reports to RR,
CB, RW, KR / C load - 8 min / Promo calls - open

KTOK-AM-/1000 Watts/405-235-1671**1800 W Main St, Okla City, OK 73101**

Format - Easy listening / Owner - Covenant Bdcstg / No Emps - 30 / PD
& MD - Bob Rigginn (10 yrs) / News Dir - Bob Durgin (5 yrs); Staff - 10
/ GM - Ken Gaines (2 yrs) / Playlist - Varies / LP Cuts - Yes / Oldies -
25% / Approach - Personality / Jingles - TM / Synd - The World Tomor-
row / Automate - No / C load - 18 min / Promo calls - T after 10 am

KTOP/1000 Watts/913-234-3444**Topeka, KS**

Owner - Harris Ent, Inc / No Emps - 17 / PD - Joe Monteith (9 yrs) /
MD & News Dir - Bob Potter (12 yrs) / GM - Merle Blair / Playlist - 30 /
LP Cuts - Yes / Approach - Tight / Jingles - TM / Synd - Great AM Bday
Party / Automate - No / Interviews - Sundays 8-12 AM & PM / Reports
to BG / C load 18½ min / Promo calls - Th

KTSA/5000 Watts/512-655-5500**4050 Eisenhower Rd, San Antonio, TX 78218**

Format - AOR / Owner - Waterman Bdcstg / PD - Lee Randall (3 yrs) /
MD - John Wagner (2 yrs) / News Dir - Anne Schiller (5 yrs); Staff - 5 /
GM - Lee X Taylor (7 yrs) / VP - Ken Dowe / News Ed Emeritus -
Logon Stewart / Playlist - 15-20 / LP Cuts - Yes / Oldies - 30% / Ap-
proach - Tight/Personality / Jingles - TM / Synd - AM Top 40 / Auto-
mate - No / Interviews - Sometimes on News Program / Reports to BG /
C load - 11 units / Promo calls - by appointment

KTYD AM-FM/1000 & 34,000 Watts/805-963-1601**1216 State St, Ste 810, Santa Barbara, CA 93101**

Format - AOR / Owner - Greg Gentling / No Emps - 25 / PD - Larry
Johnson (2½ yrs) / MD - Laurie Cobb (2½ yrs) / News Dir - Gerry
Dewitt (1 yr); Staff - 1½ / GM - Greg Gentling / Playlist - 50-80 / LP
Cuts - Yes / Oldies - 33-35% / Approach - Personality / Jingles - None /
Synd - King Biscuit / Automate - No / Interviews - Drop-in basis only,
seldom / Reports to RR, Walrus / C load - 10 units / Promo calls - any-
time

KUDL-FM/100,000 Watts/913-722-2866**6230 Eby Street, Shawnee Mission, KS 66202**

Format - Disco/Rock / Owner - Starr Bdcstg / No Emps - 33 / PD & MD - Jeff Christie (14 mos) / News Dir - Lynn Higbee (1 yr); Staff - 11 / GM - Robert A. Manning (4 mos) / Playlist - Excess of 100 / LP Cuts - Yes / Oldies - 30% / Approach - personality / Jingles - None / Synd - "Scott Ross" / Automate - No / Interviews - Open / C load - 10 min / Promo calls - anytime

KUGN/5000 Watts/503-344-6215**P.O. Box 590, Eugene, OR 97401**

Format - Person/Contem / Owner - Obie Comm Corp / No Emps - 28 / PD - Bill Ford (3 yrs) / MD - Vicky Larson (1 yr) / News Dir - Fred Webb (8 yrs); Staff - 7 / GM - Ralph Petti (3 yrs) / Playlist - 40 / LP Cuts - Yes / Oldies - 50% / Approach - Personality / Jingles - TM / Synd - None / Automate - No / Interviews - Conversation 9-12 weekdays / Reports to BG / C load - 16

KUPD AM-FM/500 & 100,000 Watts/602-838-3062**2085 E. Camelback, Phoenix, AZ 85061**

Format - Top 20 / Owner - Tri-State Bdcstg / No Emps - 25 / PD - Jay Stone / MD - Cleveland Wheeler (5 mos) / News Dir - J Paul Emerson (6 mos); Staff - 2½ / GM - Barry Leverant / Playlist - 25-30 / LP Cuts - Yes / Oldies - 40% / Approach - Tight/Personality / Jingles - None / Synd - None / Automate - No / Interviews - Seldom / Reports to KR, BG / C load - 10½ min / Promo calls - anytime to Debbie Stone

KUZZ/4000 Watts/805-393-1500**1209 No Chester Ave, Bakersfield, CA 93308**

Format - Contem Country / Owner - Buck Owens Ent / No Emps - 15 / PD - Jay Albright (1 yr) / MD - Kristi Clark Matlock / News Dir - Gary McKenzie (1½ yrs) / GM - Mike Owens (3 yrs) / Playlist - 50 / LP Cuts - Occasionally / Oldies - 40% / Approach - Tight / Jingles - TM / Synd - None / Automate - No / Interviews - Off the Record, Sun, 7 pm / Reports to RR, RW, BB / C load - 18 units - 16 min / Promo calls - anytime

KVAN/1000 Watts-Day, 500 Watts-Night/503-286-5938**1197 N Portland Rd, Portland, OR 97203**

Format - Prog Rock/Soul Folk / Owner - Howard Slobodin / No Emps - 8 / PD - Bob Ancheta (2 yrs) / MD - Gloria Baton (1½ yrs) / News Dir - David McNamee (4 mos); Staff - 1 / GM - Howard Slobodin (2 yrs) / Playlist - Thousands / LP Cuts - Yes / Oldies - Occasionally with discretion / Approach - Personality / Jingles - None / Synd - News Blimps / Automate - No / Interviews - Pre-arranged only / Reports to Walrus / C load - 10 spots / Promo calls - Th 9:30-11:30 am

KVET-AM/5000 Watts/512-474-1300**705 N Lamar, Austin, TX 78703**

Format - Country / Owner - KVET Bdcstg Corp / PD - Jerry Green / News Dir - Paul Prior; Staff - 4 / GM - Ron Rogers (1½ yrs) / Playlist - 70 / LP Cuts - Few / Oldies - 30% / Approach - Personality / Jingles - None / Synd - None / Automate - No / Interviews - anytime / C load - 18 min / Promo calls - anytime before 3

KVI/5000 Watts/206-223-5700**800 Tower Bldg, Seattle, WA 98101**

Format - Personality/MOR / Owner - Golden West Bdcstg / No Emps - 45 / PD & MD - Don Hoffman (3½ yrs) / News Dir - Jack Spencer (10 yrs); Staff - 6 / GM - Jack Bankson (16 yrs) / Playlist - 28 / LP Cuts - Seldom / Oldies - 50% / Approach - Personality / Jingles - Cent 21 / Synd - None / Automate - No / Interviews - Occasionally / Reports to RR, BG

KVOO/50,000 Watts/918-743-7814**Box 1349, Tulsa, OK 74101**

Format - C & W / Owner - Southwestern Sales Corp / No Emps - 34 / PD - Jay Jones (14 yrs) / MD - Billy Parker (5 yrs) / News Dir - Alan Lambert (11 yrs); Staff - 8 / GM - Jack Cresse (7 yrs) / Playlist - 96 / LP Cuts - Yes / Oldies - 25% / Approach - Personality / Jingles - None / Synd - None / Automate - No / Reports to RR, BG

KVOX/100 Watts/218-233-1522**P.O. Box 97, Moorhead, MINN 56561**

Format - Rock / Owner - Dick Herbst / No Emps - 24 / PD & MD - Bob Denver (1½ yrs) / News Dir - Dave Barker (1 yr); Staff - 2 / GM - Dick Herbst (2 yrs) / Playlist - 35 / LP Cuts - Yes / Oldies - 30% / Approach - Tight / Jingles - Tanner Music People / Synd - AM Top 40 / Automate - No / Reports to KR GR, RW, RR, CB / C oad - 3 units / Promo calls - M-W 9:30-2 pm

KWFM/28,500 Watts/602-624-5588**199 N Stone, Tucson, AZ 85702**

Format - AOR / Owner - Korm Gold Bdcstg, Inc / No Emps - 15 / PD - Allan Browning (2½ yrs) / MD - Dave Gordon (1½ yrs) / GM - Lee Donbrowski (1 yr) / Playlist - 100 LP's / Oldies - 40-50% / Approach - Personality / Jingles - None / Synd - None / Automate - No / Interviews - All artists anytime, live, taped, whatever / Reports to Walrus / C load - 8 min / Promo calls - 3-5 pm

KWHO-FM/37,000 Watts/801-322-5819**512 E 2nd Street, Salt Lake City, UT 84102**

Format - AOR/Contem / Owner - Reese C Anderson / No Emps - 21 / PD - King Zbornik (9 mos) / MD - Gregory Smith (6 mos) / News Dir - Janice Sansom; Staff - 4 / GM - Reese C Anderson (10 yrs) / Playlist - 80 / LP Cuts - Yes / Oldies - 20% / Approach - Personality / Jingles - Own / Synd / None / Automate - No / Interviews - Top artists only / C load - 12 min / Promo calls - anytime except 10 am - 2 pm

KWIC-FM/100,000 Watts/713-842-2210**P. O. Box 6067, Beaumont, TX 77702**

Format - Top 40 / Owner - Tom Gibson / No Emps - 6 / PD - Chuck White / MD - Charlie Brannon (6 mos); Staff - 3 / GM - Terrell Metheny, Jr (4 mos) / Playlist - 35 / LP Cuts - Yes / Oldies - 30% / Approach - Personality / Jingles - Jam-Priority One / Synd - Powerline, Master Control / Automate - No

WAEB/100W/504-434-4424**Box 2727, Lehigh Valley, PA 18001**

Format - AOR - Owner - Rust Williams / PD & MD - Jeff Frank / News - Jim Hertzler, Staff-4 / GM - Bob Ackley / Playlist - 38 / LP Cuts - No / Oldies - 5% / Approach - Pers / Jingles - Tanner / Synd - None / Auto - No / Interviews - Occas / C load - 18 min / Promo - Open

WAIL/1000 W/504-926-7600**Box 66497, Baton Rouge, LA 70806**

Format - Ad Cont / Owner - Angie Burge / No Empls - 10 / PD & MD - Jeff Hedgeman / News - Jay Betucci / GM - Ronson Bach / Playlist - 40-50 / LP Cuts - Yes / Oldies - 33% / Approach - Pers / Jingles - None / Synd - Powerline, Hometalk / Auto - No / Interviews - None / Reports to BG / C load - 15 min / Promo - T 11 - 2:30

WAIR-AM/1000W/919-722-1347**Box 2099, Winston-Salem, NC 27102**

Format - Top 40 / Owner - Nick Patella / No Empls - 21 / PD & MD - Bruce McGregor / News - Harvey Goldberg / GM - Nick Patella / Playlist - 31-35 / LP Cuts - Yes / Oldies - 30% / Approach - Tight-pers / Jingles - Pams / Synd - AT 40 / Auto - No / Interviews - Yes / Reports to BG KR RR CB / C load - 18 min / Promo - open

WAKR/5000W/216-535-7831**853 Copley Rd, Akron, OH 44320**

Format - Ad cont / Owner - Grp 1 / PD & MD - Russ Knight / News - Fred Anthony, staff-8 / GM - Sam Yacavazzi / LP Cuts - Occas / Approach - Pers / Jingles - TM / Synd - None / Auto - No / Reports to GR / C load - 18 un / Promo - T

WAKX-FM/100,000W/218-727-7271**410 W Superior St, Duluth, MN 55802**

Format - Cont / Owner - Stereo Bdcstg / No Empls - 15 / PD & MD - Bruce McGregor / News - Harvey Goldberg, staff-4 / GM - Lewis Latto / Playlist - 30 / LP Cuts - No / Oldies - 50% / Approach - Tight / Jingles - None / Synd - King Bisc, BBC / Reports to RR / C load - 14½ m / Promo - 2-5 pm

WAKY/5000 W/502-583-8803**558 River City Mall, Louisville, KY 40202**

Owner - Multi-Media / No Empls - 33 / PD & MD - John Randolph / News - Reed Yadon, Staff-6 / GM - Don Meyers / Playlist - 33 / LP Cuts - Few / Oldies - 40% / Approach - Tight / Jingles - Jam / Synd - Inner View / Auto - No / Interviews - Many / Reports to KR RR

WAME/5000 W/704-377-5916**Box 1008, Charlotte, NC 28231**

Format - Mod Country / Owner - Mission Bdcstg / No Empls - 30 / PD - Edd Robinson / MD - Jack Melvin / News - Cloyd Bookout, Staff-4 / GM - John Jacobs / Playlist - 45-50 / LP Cuts - Non-drive / Oldies - 40-50% / Approach - Tight-pers / Jingles - Tanner / Synd - None / Auto - No / Interviews - Country artists live / Reports to BB RW RR BC / C load - 18 / Promo - M & F 4-5:30

WAMO/1000 W/412-471-2181**1811 Blvd of Allies, Pitts, PA 15219**

Format - R&B / Owner - Sheridan Bdcstg / No Emps - 27 / PD & MD - Matt Ledbetter / News - Derek Hill, staff-2 / GM - Skip Finley / Playlist - varies / LP Cuts - Yes / Approach - Tight-pers / Jingles - TM / Sync - None / Auto - No / Interviews - 5-min only / C load - 18 min / Promo - T 1-3

WAMS/5000W/302-654-8881**Box 3677, Wilmington, DE 19807**

Format - Top 4- / Owner - Rollins Inc / No Emps - 30 / PD - Ray Quinr / MD - Bobby Dark / News - Matt Likovich, staff-4 / GM - Phil Schwinfurth / Playlist - 25 / LP Cuts - Some / Oldies - 70% / Approach - Tight / Jingles - None / Synd - None / Auto - No / Interviews - Open / Reports to KR BG / C load - 18 m / Promo - open

WANT/1000W/804-321-5662**1101 Front St, Richmond, VA 23222**

Format - BI disco / Owner - Old Dominion Bdcstg / No Emps - 16 / PD - Ben Miles / MD - Kirby Carmichael / News - Calvin King, Staff-2 / GM - Howard Parkus / Playlist - 42 / LP Cuts - Yes / Oldies - 2 per hr / Approach - Pers / Jingles - Pams / Synd - Music Report / Auto - No / Interviews - Occas / C load - 16 m / Promo - F 11 am

WAOK/5000W/404-659-1380**75 Piedmont Ave, Atlanta GA 30303**

Format - R&B, jazz, gospel / Owner - Bdcst Ent Net / No Emps - 33 / PD & MD - Frank Barrow / News - Myrian Richmond, staff-6 / GM - Stan Raymond / Playlist - 50 / LP Cuts - yes / Oldies - 10% / Approach - Pers / Jingles - Pepper Tanner / Synd - None / Auto - No / Interviews - Open / Reports to KR RR CB BB / C load - 18 m / Promo - M 1-4 pm

WAPE/10,000W/904-264-4523**Box 486, Orange Park, FL 32073**

Owner - Sis Radio Inc / No Emps - 30 / Grp PD - Jay Thomas / PD - John Long / News - Allen Moore, staff-1 / GM - Joe McCluskey / Playlist - 30-33 / LP Cuts - Occas / Oldies - 50% / Approach - Tight / Jingles - None / Synd - AT 40 / Auto - No / Interviews - Occas, on-air / Reports to KR RR BG / Promo - open

WAQY/27,000W/413-525-4141**45 Fisher Ave E, Longmeadow MA**

Format - Top 40 / Owner - Spfd FM / No Emps - 14 / PD - Rob Westaley / MD - Jim Kaye / News - Fred Stevens, staff-2 / GM - Donald Wilks / Playlist - 50+20 LPs / Oldies - 25% / Approach - Tight / Jingles - Own / Synd - King Bisc, LP Cntdn / Auto - 24 hrs / C load - 10 m / Promo - W,Th

WASH/22,500W/202-244-9700**5151 Wisconsin Ave NW, Washington DC**

Format - Ad Cont / Owner - Metromedia Inc / No Emps - 32 / PD - Bob Hughes / MD - Bob Duckman / News - Ed Tobias, staff-5 / GM - Bill Dalton / Playlist - 35-40 / LP Cuts - Yes / Oldies - 40% / Approach - Tight-pers / Jingles - Johnny Mann cust / Synd - specials / Auto - No / Interviews - varies / Reports to BG RR / C load - 15 u / Promo - M,T 2-4

WAUG/5000W/404-722-1302**Box 669, Augusta, GA 30903**

Format - Top 40 / Owner - Hunter Grps Inc / No Emps - 14 / PD - Gary Hamilton / MD - Steve York / News - ABC netwk / GM - Jack Carpenter / Playlist - 40 / LP Cuts - at night / Approach - pers / Jingles - TM / Synd - King Bisc AT 40, Wolfman / Auto - No / Interviews - open / Reports to KR BG CB RW HQ / C load - 16 m / Promo - open

WAVZ/1000W/203-777-4761**152 Temple St, New Haven CT 06510**

Format - Top 40 / Owner - Kops Monahan Comm Inc / No Emps - 20 / PD - Chuck Martin / MD - Mike West / News - Steve Palmer, staff-5 / GM - Richard Monahan / Playlist - 30 / LP Cuts - up to 15 / Oldies - 20% / Approach - Tight / Jingles - TM / Synd - None / Auto - No / Interviews - AM drive / Reports to RR KR BG CB RW / C load - 3 u / Promo - M,W,Th,F

WAXC/5000W/716-546-2325**50 Chestnut St, Rochester, NY 14602**

Owner - Sande Bdcstg Co Inc / No Emps - 24 / PD & MD - Merrill Gray / News - Ray Levato, staff-3 / GM - John Sayre / Playlist -25 / LP Cuts - Occas / Oldies - 45% / Approach - Pers / Jinges - Sundance cust / Synd - None / Auto - No

WAYE/1000W/301-547-8666**1111 Park Ave, Baltimore, MD 21201**

Format - AOR / Owner - Coastal Telecomm Corp / PD - Marty McLean / MD - Chris Emry / GM - Stuart Frankel / Playlist - 20 LPs / Oldies - 50% / Approach - pers / Jingles - None / Synd - Crowdaddt / Interviews - artists appearing / C load - 13 u / Promo - after 10

WAYS/5000W/704-392-6191**400 Radio Rd, Charlotte, NC 28216**

Format - Cont / Owner - SIS Radio Inc / No Emps - 25 / PD - Beau Matthews / News - John Kilgo, staff-6 / GM - Sis Kaplan / Playlist - 25 / LP Cuts - Yes / Oldies - 50% / Approach - Tight / Jingles - None / Synd - None / Auto - No / Reports to KR RR BG / C load - 14 m / Promo - T pm

WAZL/1000W/717-454-3533**708 Hazleton Natl Bank Bldg, Hazleton, PA 18201**

Format - Top 40 / Owner - VC Diehm / No Emps - 25 / PD & MD - Joe Cepin / News - Jim Boyle, staff-3 / GM - Vic (Bud) Diehm / Playlist - 50 / LP Cuts - No / Oldies - 40% / Approach - Tight-pers / Jingles - TM / Synd - Hitbound / Auto - No / C load - 17 m / Promo - F

WBAL/50,000W/301-467-3000**3800 Hooper Ave, Baltimore, MD 21211**

Format - MOR talk / Owner - Hearts Corp / No Emps - 55 / MD - Jack Lacy / News - Joe Walsh / GM - A E Burk / Playlist - 55 / LP Cuts - Yes / Oldies - 50% / Approach - pers / Jingles - TM / Synd - None / Auto - No / Interviews - Occas / Reports to BG RR RHJ / C load - 18 m / Promo - open

WBAM/50,000W/205-288-0150**4740 Radio Rd, Montgomery, AL**

Format - Cont Country / Owner - Deep South Bdcstg / No Emps - 20 / PD - C G Brennan / MD - Diane West / News - Lewis Fryer, staff-5 / GM - C G Brennan / Playlist - 70 / LP Cuts - Yes / Oldies - 15% / Approach - pers / Jingles - Toby Arnold / Synd - None / Auto - No / Interviews - 9-9-11 am / Reports to BG / C load - 18 m / Promo - open

WBAP/50,000W/817-429-2330**3900 Barnett, Ft Worth, TX 76103**

Format - Country / Owner - Capital Cities / No Emps - 45 / PD - Don Thompson / MD - Art Davis / News - Carl Cramer, staff-8 / GM - Warren Potash / Playlist - 59 / LP cuts - no / Approach - pers / Jingles - Total Sound / Synd - None / Auto - No / Interviews - Not regularly / Reports to BG KR / C load - 14 u / Promo - W,Th

WBAX/1000W/717-288-7575**One Broadcast Plaza, Wilkes-Barre, PA 18703**

Format - Oldies - Owner - January Ent / No Emps - 23 / PD - Jeff Gerber / MD - Bob Wilensik / News Dave Kush; staff-3 / GM - Dave Donun / Playlist - 42 / LP Cuts - Yes / Oldies - 50% / Approach - Tight / Jingles - None / Synd - Scott Ross / Auto - No / Interviews - spontaneous / C load - 12 u / Promo - M-F after 2

WBBF/1000W/716-232-7550**850 Midtown Tower, Rochester, NY 14604**

Format - Cont / Owner - Lin Bdcstg / No Emps - 35 / PD - Bob Savage / MD - Tom Nast / News - Dick Tobias, staff-7 / GM - Dan Clayton / Playlist - 30-35 / LP Cuts - Nights / Oldies - 30-40% / Approach - Tight / Jingles - None / Synd - AT 40, Wolfman / Auto - No / Interviews - Sat Nite Special / Reports to KR RR BG BB CB RW POE / C load - 12 m / Promo - T 12-2

WBBN-FM/6200W/312-944-6000**630 N McClurg Court, Chicago, ILL 60611**

Format - Mellow / Owner - CBS / PD - Tony Phillips / MD - Dick Bartley / News - Pam Wilsey, staff-1 / GM - Lois Gredell / Playlist - 50 / LP Cuts - Yes / Oldies - 30% / Approach - Tight / Jingles - Pams / Synd - None / Auto - Yes / Interviews - Profile / Reports to BG / C load - 9 hr / Promo - W 12-4

WBBQ-AM-FM/1000 & 100,000W/803-279-6610**Box 2066, Augusta, GA 30903**

Format - Contemp / Owner - Savannah Valley Bdcstg Co & Musicast of the South Inc / No Emps - 25 / PD - Harley Drew / MD - John Jenkins & Bruce Stevens / News - Henry Holmes, staff-6 / GM - Ed Dunbar / Playlist - 35 / LP Cuts - Yes / Oldies - 20-25% / Approach - Pers / Jingles - TM / Synd - None / Auto - No / Interviews - By invit / Reports to RR KR BG CB BB / C load - 18 m / Promo - 10-12, 2-4 W,F

WBCN/50,000W/617-266-1111**5005 Prudential Tower, Boston, MA 02199**

Owner - Concert Netwk / PD - Norm Winer / MD - Ellen Darst / Promo - Susie Van Pelt / News Danny Schechter, staff-6 / GM - Al Perry / Playlist - Unltd / LP Cuts - Yes / Oldies - Yes / Approach - Pers / Jingles - None / Synd - King Bisc, Rock around World, Renaiss. / Auto - No / Interviews - Discourage non-mus. ints / Reports to RR KR CB RW Walrus / C load - 12 hr / Promo - M,F

WBGN/1000W/502-842-1638**Box 900, Bowling Green, KY 42101**

Format - Top 40 / Owner - Rob Proctor, JP Brown / No Emps - 15 / PD Tim England / MD - Steve Denton / News - John Gentry, staff-2 / GM - Bud Tyler / Playlist - 45 / LP Cuts - Yes / Oldies - 20% / Approach - Pers / Jingles - Pams, WLS / Synd - Earth News, Hot News, Shadow, Green Hornet / Auto - No / Interviews - Major artists / Reports to GR CB BB RW BP QB / C load - 18 m / Promo - 3:30 - 5:30 M-F

WBIA/1000W/404-724-2421**1534 Walton Wy, Augusta, GA 30903**

Format - MOR / Owner - WBIA Inc / No Emps - 16 / PD & MD & GM - Hans Petersen / News - Eric Cramer, staff-2 / Playlist - 45 / LP Cuts - Yes / Oldies - 50% / Approach - Pers / Jingles - TM / Synd - None / Auto - No / Interviews - Yes / C load - 14 m / Promo - M 10-12

WBIE/100,000W/404-424-1015**Box 491, Marietta, GA 30061**

Format - Country / Owner - Marietta Bdcstg Co Inc / No Emps - 14 / PD & MD - James Wilder / News - Robert Roundtree, staff-3 / GM - James Wilder / Playlist - 150 / LP Cuts - Yes / Oldies - 15% / Approach - Pers / Jingles - None / Synd - None / Auto - 21 hrs / Interviews - AMs / C load - 12 m / Promo - open

WBJW/100,000W/305-425-6631**Box 7475, Orlando, FL 32804**

Format - Top 40 / Owner - Rounsaville Radio / No Emps - 20 / PD - Tom West / MD - Terry Long / News - Jay Frank, staff-3 / GM - Jerry Peterson / Playlist - 40 / LP Cuts / Yes / Oldies - 50% / Approach - Tight / Jingles - Cent 21, Shotgun / Synd - None / Auto - No / Interviews - Sun special / Reports to KR RR BB RW / C load 10 m / Promo - M-F after 2

VBLS/3000W/212-725-4500**101 2nd Ave, NY, NY 10017**

Format - R&B / Owner - Inner City Bdcstg / No Emps - 25 / PD - Fran-
cie Crocker / MD - Wanda Ramos / News - David Lampel, staff-4 / GM -
Dorothy Brunson / Playlist - 50 / LP Cuts - 40-50 / Oldies - 10% / Ap-
proach - Tight / Jingles - None / Synd - None / Auto - No / Interviews -
No / Reports to RW / C load - 12 m / Promo - Open

WBMD/1000W/301-485-2400**200 Moravia Rd, Baltimore, MD 21206**

Format - C&W / Owner - Keye Bdcstg / No Emps - 15 / PD & MD -
Clark West / GM - Carl Brenner / Playlist - 75 / LP Cuts - Yes / Oldies -
0% / Approach - Pers / Jingles - Tanner / Synd - None / Auto - No / In-
terviews - Focus / C load - 18 min / Promo - Before 1

WBML/1000W/803-743-5454

847 Riverside Dr, Macon, GA 31201

Format - Ad Cont / Owner - Prairieland Bdcstg / PD & MD - Kevin Scott / News - Jess Branson, staff-6 / GM - Bill Hannah / Playlist - 45-50 / LP Cuts - Yes / Oldies - 20% / Approach - Pers / Jingles - Yes / Synd - Earth News / Auto - No / Interviews - AMs / Reports to RW MT / C load - 14 u / Promo - After 10

WBMX/6000W/312-626-1030

408 S Oak Park Ave, Chicago 60302

Owner - Sonderling / No Emps - 26 / PD & MD - Ernest James / News - Elijah Mitchell, staff-3 / GM - Ronald Craven / Playlist - Var / LP Cuts - Yes / Oldies - 10% / Approach - Tight / Jingles - Cust / Synd - None / Auto - 24 hrs / Interviews - Yes / Reports to BG MT CB BB RW RR GR / Format - BI Cont

WBQK (FM)/3000W/518-462-5555

Box 1300, Albany, NY 12201

Format - Prog rock / Owner - People Comm Corp / PD & MD - Jack Hopke / GM - Laurence Barnet / Playlist - Albums / Approach - Pers / Jingles - None / Synd - King Bisc, Rock around World / Auto - No / Interviews - Occas / Reports to Walrus BB New World of Jazz / C load - 8 u / Promo - open

WBRU-FM/50,000W/401-272-9550

75 Waterman St, Providence RI 02912

Format - Prog / Owner - Brown Bdcstg Svc Inc / No Emps - 30 / PD - Bill Lichtenstein / MD - Llyse Gottlieb / News - Mark Rasati, staff-3 / GM - Kurt Salsburg / Playlist 13,000 / LP Cuts - Yes / Oldies - 30-60% / Approach - Tight / Jingles - None / Synd - None / Auto - No / Interviews - Local concert artists / Reports to RR BB Walrus / C load - 6 m / Promo - T

WBSR/1000W/904-432-6172

Box 17049, Pensacola, FLA 32522

Format - Top 40 / Owner - Mooney Bdcstg / No Emps - 25 / PD - Chris Hampton / MD - Dan Ingram / News - Russ Martin, staff-3 / GM - Sam Trent / Playlist - 40 / LP Cuts - No / Oldies - 20% / Approach - Tightpers / Jingles - Tanner / Synd - None / Auto - No / Interviews - Local concert artists / Reports to KR BG RW CB POE, Brandon / C load - 16 m / Promo - Open

WBT/50,000W/704-374-3500

One Julian Price Place, Charlotte, NC 28208

Format - Ad Cont / Owner - Jefferson Pilot Bdcstg / No Emps - 40 / PD & MD - Andy Bickel / News - Russ Ford, staff-7 / GM - Cullie Tarleton / Playlist - currents & oldies / Approach - Pers / Jingles - Pams / Synd - AT 40 / Auto - No / Interviews - Occas / Reports to KR RR CB GR / C load - 16 / Promo - T 10-12

NBUL/1000W/205-786-4303**30x 3800, East Birmingham, ALA**

Format - Blk cont / Owner - Radio Bdcstg Corp of B'ham Inc / PD - Ron Allen / MD - Vic Bogkin / News - John Tidwell, staff-2 / GM - Hal Hodgens / Playlist - 40 / LP Cuts - Yes / Oldies - 10% / Approach - Tight / Jingles - Tanner / Synd - None / Auto - No / Interviews - No policy / Reports to BG / C load - 18 m

NBUS/38,000W/305-672-3694**343 First St, Miami Beach, FL 33104**

Format - MOR / Owner - Community Svc Bdcstg / No Emps - 15 / PD - China Valles / MD - Dean Goodman / News & GM - Pete Berlin / Playlist - LPs / Approach - Pers / Jingles - Cust / Synd - None / Auto - No / Interviews - Prerec & live / C load - 8 m / Promo - open

WBZ/50,000W/617-787-7000**1170 Soldiers Field Rd, Boston, MASS 02134**

Format - Ad Cont / Owner - Westinghouse / No Emps - 70 / PD - Ira Apple / MD - Vincent Petruzzi / News - Ed Bell, staff-11 / GM - Bill Cusack / Playlist - 30 / LP Cuts - No / Oldies - 50% / Approach - Pers / Jingles - None / Synd - None / Auto - No / Interviews - talk shows / C load - 12 min / Promo - open

WBZ-FM/18,000W/617-787-7235**1170 Soldiers Field Rd, Boston, MASS 02134**

Format - Top 40 / Owner - Westinghouse / PD & MD - Vinnie Petruzzi / News - Ed Bell, staff-simulcast AM / GM - Bill Cusack / Playlist - 35 / LP Cuts - 2 per hr / Oldies - 7 per hr / Approach - Tight / Jingles - Own / Synd - Pub affairs / Auto - 24 hrs / Interviews - Sat nights / Reports to BB / C load - None / Promo - M

WCAO/5000W/301-685-0600**40 W Chase St, Baltimore, MD 21201**

Format - Contemp / Owner - Plough Inc / No Emps - 42 / PD - Ron Riley / News - Ted Jaffe, staff-4 / GM - Joseph M Cahill / Playlist - 35 / LP Cuts - Occas / Oldies - 33% / Approach - Tight / Jingles - James / Synd - AT 40, LP Cntdn / Auto - No / Interviews - Not usually / Reports to KR RR CB BB RW BP RB / C load - 18 u / Promo - M 10-12

WCAS/250W/617-492-7679**620 Mass Ave, Cambridge, MASS 02139**

Format - AOR / Owner - Wickus Island Bdcstg / No Emps - 12 / PD - Moe Shore / MD - Don Cohen / News Dir - Judith Brackley, staff-3 / GM - Merrill Smith / Playlist - 100 LPs / Oldies - None / Approach - Pers / Jingles - None / Synd - None / Auto - No / Interviews - Yes / Reports to Walrus / C load - 8 u / Promo - 10-2

WCAW/50,000W/304-925-4986**Box 4318, Charleston, W. VA 25304**

Format - Country / Owner - Capital Bdcstg Corp / No Emps - 36 / PD & MD - Rick Johnson / News Dir - Bob Casto, staff-2 / GM - Paul Miles / Playlist - 40 / LP Cuts - Nights / Approach - Pers / Jingles - Gwinn / Synd - None / Auto - Yes / Reports to RR / Promo - Before 10

WCBM/10,000W/301-363-2000**68 Radio Plaza, Owings Mills, MD 21117**

Format - Cont MOR / Owner - Metromedia Inc / No Emps - 35 / PD - Dave Arlington / MD - Dexter Beene / News - Robert Shilling, staff-5 / GM - Harold Deutsch / Playlist 25-27 / LP Cuts - No / Oldies - 67% / Approach - Tight / Jingles - Jam cust / Synd - Specials / Auto - No / Interviews - Prerec / Reports to BG RR / C load - 18 u / Promo - W

WCCC AM-FM/50,000W/203-549-3456**11 Asylum St, Hartford, CONN 06103**

Format - AOR / Owner - Sy Dresner / No Emps - 14 / PD & MD - Bill Nosal / News - Milt Anninger, staff-1 / GM - Sy Dresner / Playlist - Var / LP Cuts - Yes / Approach - Tight-pers / Jingles - None / Synd - None / Auto - No / Reports to RR Walrus / C load - 12 / Promo - M-Th 2-4

WCKK/50,000W/814-456-7078**Box 1184, Erie, PA 16501**

Format - Cont / No Emps - 15 / PD - Bill Shannon / Op - Ron Rondo / Playlist - 40 / LP Cuts - Occas / Oldies - 40-50% / Approach - Pers / Jingles - TM / Synd - None / Auto - No / C load - 7½ m / Promo - 6-11 am

WCCO (AM)/50,000W/612-332-1201**625 2nd Ave S, Minneapolis, MN**

Format - Cont / Owner - Midwest Radio TV / No Emps - 90 / PD - By Napier / MD - Denny Long / News - Curtis Beckman / GM - Phil Lewis / Playlist - None / Jingles - Twin Cities studios / Approach - Pers / Auto - No / Interviews - When possible

WCCO (FM)/100,000W/612-339-1029**215 S 11th St, Minneapolis, MN 55403**

Format - Ad Cont / Owner - Midwest Radio TV / PD - Paul Stagg / MD - Curt Lundgren / GM - Paul Jacobsen / Playlist - 75 / LP Cuts - Yes / Oldies - 10% / Approach - Pers / Jing - Yes / Synd - None / Auto - No / No Emps - 32 / C load - 18 m / Promo - T,W

WCDQ/1000W/203-288-3561**473 Denslow Hill Rd, Hamden, CT 06514**

Format - Top 40 / Owner - Southern New Engl Bdcstg Corp / No Emps - 18 / PD - Ken Devoe / MD - Jay McCormick / News - Ken Devoe, staff-1 / GM - H T Quale / Playlist - 40 / LP Cuts - Rarely / Oldies - 20% / Approach - Tight / Jingles - None / Synd - None / Auto - No / Interview: - Local appearances / Reports to BCM / C load - 15 / Promo - 9-10 & after 2 pm

WCGQ/100,000W/404-327-1217**1414 Wynton Rd, Columbus, GA 31902**

Format - Top 40 / Owner - McClure Bdcstg / No Emps - 15 / PD - Randy Reeves / MD - Scott Miller / GM - Charles Giddens / Playlist - 30 / LP Cuts - No / Oldies - 45% / Approach - Tight / Jingles - Jams / Synd - Earth News / Interviews - Specials / Reports to RR GR KR R&R / C load - 14 / Promo - 10-2:30

WCHB/1000W/313-278-1440**32790 Henry Ruff Rd, Inkster, MI 48141**

Owner - Mary L. Bell & Wendell Cox / No Emps - 30 / Op & MD / Wade Briggs / News - Marvin Moss, staff-2 / GM - Wendell Cox / Playlist - 32 / LP Cuts - Yes / Oldies - 20% / Approach - Tight / Jingles - TM & local / Synd - None / Auto - No / Interviews - Noon Tues

WCHK AM-FM/1000 & 3000 Watts/404-479-2101**Box 1290, Canton, GA 30114**

Format - C&W / Owner - Charokee Bdcstg / No Emps - 11 / PD - Byron Dobbs / MD - Larry Cavendar / GM - Byron Dobbs / Playlist - 90 / LP Cuts - Seldom / Oldies - 25% / Approach - Tight / Jingles - None / Synd - None / Auto - No / Interviews - Yes / C load - 18 m / Promo - 10-4

WCIN/5000W/513-281-7180**106 Glenwood Ave, Cincinnati, OH 45217**

Format - Soul / Owner - Rounsaville of Cinn Inc / No Emps - 22 / PD & MD - Bob Long / News - Bill Webb / GM - HE Burns / Playlist - 35 / LP Cuts - 2 per hr / Oldies - 20% / Approach - Tight / Interviews - middays / Reports to BG CB RW / C load - 18 m / Promo - M,T

WCKS (CK-101)/100,000W/305-783-9257**Box 520, Cocoa Beach, FL**

Format - Top 40 / Owner - Southland Bdcstg / No Emps - 25 / PD - Benjamin Hill / MD - Michael Stone / News - Bill Baker, staff-2 / GM - Les Roberson / Playlist - 40 / LP Cuts - Yes / Oldies - None / Approach - Tight / Jingles - Pams cust / Synd - AT 40 / Auto - No / Interviews - AM drive news / Reports to KR BG RR RW / C load - 8 u / Promo - T, W 10-1

WCLS/1000W/404-327-3648**1214 1st Ave, Columbus, GA**

Format - Contemp / Owner - Muscogee Bdcstg / No Emps - 12 / PD - Bill Kenkey / MD - O'Henry Allen / News - Miles Cannon, staff-2 / GM - Doyle Palmer / Playlist - 25 / LP Cuts - Yes / Oldies - 30% / Approach - Tight / Jingles - Looking / Synd - None / Auto - No / Interviews - Pre-rec, Sun / Reports to BB R&R BC / C load - 18 m / Promo - 10-1 pm

NCLU/500 Watts/606-581-4950**Box 1320, Cincinnati, OH 45201**

Format - Country / Owner - Irving Schwartz / PD - Roy Wakely / MD - R. Galin / News - Wayne Clark / GM - Irving Schwartz / Playlist - Var / LP Cuts - Yes / Approach - Tight-pers / Jingles - None / Synd - None / Auto - No / Reports to GR / C load - 18 / Promo - 12-2 M-F

NCLV/27,000W/216-241-0900**Terminal Tower, Cleveland, OH 44113**

Format - Classical / Owner - Radio Seaway Inc / No Emps - 17 / PD - Robert Conrad / MD - Albert Petrak / News - Tony Bianchi, staff-1 / GM - CK Patrick / Playlist - Var / LP Cuts - Yes / Approach - Tight / Jingles - None / Synd - Cleveland Orch, NY Philharm, Boston Symph, etc / Auto - No / Interviews - Classical artists, others / C load - 12 m / Promo - Open

WCMF/20,000W/716-288-3200

129 Leighton Ave, Rochester NY 14609

Format - AOR / Owner - Community Music Inc / No Emps - 25 / PD & MD - Bernie Kimble / News - Blaine Schwartz, Staff-2 / GM - Jim Trayhean / Playlist - 60 / LP Cuts - Only / Oldies - 60% / Approach - Tight / Jingles - None / Synd - King Bisc, Rock around World, BBC / Auto - No / Interviews - Occas / C load - 9 hr / Promo - Before 3

WCMS/5000W/804-420-1050

5600 Curlew Dr, Norfolk, VA

Format - Country / Owner - George Crump / No Emps - 20 / PD - Joe Hoppel / MD - Earle Faulk / News - Joe Lowenthal, staff-5 / GM - Irvine B Hill / Playlist - 70 / LP Cuts - Yes / Oldies - 10% / Approach - Per / Jingles - Pams / Synd - None / Auto - No / Interviews - Yes / Reports to RR BG BB RW / C load - 15 m / Promo - 4-6 pm

WCOL/1000W/614-221-7811

195 E Broad St, Columbus, OH 43215

Format - Top 40 / Owner - Great Trails / No Emps - 65 / PD - Jerry Dean / MD - Dave Bishop / Op - Bryan McIntyre / News - Jay Solomon, staff-12 / GM - Dan Morris / Playlist - 40 / LP Cuts - 10 / Oldies - 35% / Approach - Pers / Jingles - Cent 21 / Synd - 90 Minutes / Auto - No / Interviews - No / Reports to RR GR RW CB / C load - 18 / Promo M,W,F

WCOL-FM/50,000W/614-221-7811

195 E Broad St, Columbus OH 43215

Format - AOR / Owner - Great Trails / No Emps - 15 / PD - Bob Gooding / MD - Guy Evans / News - Jay Solomon, Staff-10 / GM - Dan Morris / Playlist - Var / LP Cuts - 95% / Oldies - 50% / Approach - Pers / Jingles - None / Synd - King Bisc, Rolling Stone News, Live from the Agora / Auto - No / Interviews - mid-AM or late night / Reports to RR KR BB CB / C load - 12 / Promo - M-F 2-6

WCOS-AM/1000W/803-252-2177

Box 748, Columbia, SC 29210

Owner - Geo. H Buck Jr / No Emps - 25 / PD - Hunter Herring / MD - Jim Kelly / News - Ken Willmott, staff-2 / GM - Jess Plummer / Playlist - 40 / LP Cuts - Nights / Oldies - 20% / Approach - Tight-pers / Jingles - Tanner / Synd - AT 40 / Auto - No / Interviews - artists / Reports to BG / C load - 18 / Promo - M-W 11-12

WCOS-FM/10,000W/803-252-2177

Box 748, Columbia SC 29202

Format - Country / Owner - Geo H Buck Jr / No Emps - 25 / Op - Woody Windhan / PD & MD - Ken Martin / News - Ken Willmott, staff-2 / GM - E G White / Playlist - Var / LP Cuts - Var / Approach - Pers / Jingles - None / Synd - None / Auto - No / C load - 14 m / Promo - 9-2

WCOZ-FM/50,000W/617-247-2000

441 Stuart St, Boston, MASS

Owner - WHDH Corp / PD - Clark Schmidt / MD - Ken Shelton / News - G T Morris, staff-2 / GM - David C Croninger / Playlist - 75 LPs / Oldies - 18-30% / Approach - Pers / Jingles - Own / Synd - None

WCRO/1000W/814-536-5158

605 Main St, Carnegie Bldg, Johnstown PA 15901

Owner - Cent Bdcstg Corp / Format - Ad Rock / PD - Sandy Neri / MD - Jack Michaels / News - Scott McCloud, staff-4 / GM - Sandy Neri / Playlist - 30-35 / LP Cuts - Yes / Oldies - 3 per hr / Approach - Tight / Jingles - TM / Synd - 90 Min, Rec Rep / Auto - No / Interviews - 1 hr daily / Reports to KR BG CB BP / C load - 12 m / Promo - Mornings

WCSC-AM/5000W/803-722-7611

485 E Bay St, Box 186, Charleston, SC 29402

Format - Top 40 / Owner - WCSC Inc / No Emps - 25 / PD - Mike Hiott / MD - Dave Derek / News - Debbie Chard, Staff-5 / GM - Gloria Wilson / Okatrust - 30 / LP Cuts - Yes / Oldies - 57% / Approach - Tight / Jingles - MD Dave Derek / News - Debbie Chard, Staff-5 / GM - Gloria Wilson / MD - Dave Derek / News - Debbie Chard, Staff-5 / GM - Gloria Wilson / Playlist - 30 / LP Cuts - Yes / Oldies - 57% / Approach - Tight / Jingles - Pams / Synd - Wolfman / Auto - No / Interviews - Yes / C load - 12 m / Promo - After 4

WCSC-AM/5000W/803-722-7611

485 E Bay St, Box 186, Charleston, SC 29402

Format - Top 40 / Owner - WCSC Inc / No Emps - 25 / PD - Mike Hiott / MD - Dave Derek / News - Debbie Chard, Staff-5 / GM - Gloria Wilson / Playlist - 30 / LP Cuts - Yes / Oldies - 57% / Approach - Tight / Jingles - Pams / Synd - Wolfman / Auto - No / Interviews - Yes / C load - 12 m / Promo - After 4

WCUE/1000W/216-923-9761

424 Sackett Ave, Akron OH

Format - Top 40 / Owner - WCUE Radio Inc / No Emps - 40 / PD & MD - Bobby Knight / News - Eric Thomas, Staff-2 / GM - John Demeter / Playlist - 45 / LP Cuts - Some / Oldies - 40% / Approach - Pers / Jingles - TM / Synd - LP Cntdn / Auto - No / Interviews - Occas / Reports to GR RW CB BB RR Walrus / C load - 8 m / Promo - 2-5

WCUZ/1000W/616-451-2551

No. 1 McKay Tower, Grand Rapids, MI 49502

Format - Mod Country / Owner - Pathfinder Comm / No Emps - 25 / PD & MD - John Howard / News - Ric London / GM - Al Schneider / Playlist - 30 / LP Cuts - Yes / Oldies - 25% / Approach - Tight / Jingles - TM / Synd - None / Auto - No / C load - 14½ m / Promo - Open

WCWA-AM/1000 W/419-248-2627

604 Jackson, Toledo, OH 43604

Format - Ad Cont / Owner - Frazier Reams Jr / No Emps - 25 / PD - Mike Morin / MD - Bruce Wild / News - Lou Hebert, Staff-3 / GM - Terry Shaw / Playlist - 25-30 / LP Cuts - No / Oldies - 60% / Approach - Pers / Jingles - None / Synd - None / Auto - nights / C load - 14 m / Promo - 9-10 weekdays

WCUE-FM/50,000W/216-923-9761**424 Sackett Ave, Akron, OH**

Format - AOR / Owner - WCUE Radio Inc / No Emps - 40 / PD - Bobby Knight / MD - Vince Radilovic / News - Eric Thomas, Staff-2 / GM - John Demeter / Playlist - 70 LPs + 15 singles / Oldies - 30% / Approach - Pers / Jingles - None / Synd - Inner-View / Auto - No / Interviews - Anytime / Reports to Walrus, RW BB CB / C load 8 m / Promo - After 2

WDAI/6200W/312-782-6811**360 Michigan, Chicago, ILL 60601**

Format - AOR / Owner - ABC / No Emps - 52 / PD - Bill Todd / MD - Mary Klug / News Dir - Jeff Finch / GM - Roger Ruinbeaugh / Playlist - 75 / LP Cuts - Yes / Oldies - Var / Approach - Pers / Jingles - None / Synd - None / Auto / No / Interviews - Talk show / Reports to RR / C load - 13 u / Promo - T 9-12

WDAK/5000W/404-322-5447**Box 1640, Columbus, GA 31902**

Format - Ad Cont / Owner - Alan Woodall / No Emps - 28 / PD & MD - Harry Myers / News - Ed Wilson, Staff-2 / GM - Bernie Barker / Playlist 38-46 / LP Cuts - Yes / Oldies - 30% / Approach - Tight / Jingles - Pams / Synd - Wolfman, Inner-View, Ralph Emery / Auto - No / Interviews - Yes / Reports to KR BB QB RR RB RW

WDAO/100,000W/513-224-1137**1400 Cincinnati St, Dayton OH 45408**

Format - R&B / Owner - WAVI Corp / No Emps - 22 / PD - Tuck Logan / MD - Keith Willis / News - Art Barrett, Staff-5 / GM - Joe Whalon / Playlist - 40 / LP Cuts - Yes / Oldies - 15% / Approach - Tight / Jingles - TM / Synd - Frank O'Harris, Blacks in Sports / Auto - No / Interviews - When appearances locally / Reports to CB BB / C load - 18 m / Promo - W-F, 1-5

WDAS/5000W/215-878-2000**Belmont & Edgely Dr, Phil, PA 19131**

Owner - Max M Leon Inc / No Emps - 70 / PD & MD - Joe Tamburro / News - Bob Perkins, Staff-6 / GM - Bob Klein / Playlist - 40 / LP Cuts - Some / Oldies - 22% / Approach - Personality / Jingles - TM / Synd - None / Auto - No

WDBS/3000W/919-684-3686**Box 4742, Durham, NC 27706**

Format - Prog / Owner - WDBS, Inc / No Emps - 19 / PD & MD - Steve Tulskey / News - Barbara Hedman, Staff-2 / GM - Bob Conroy / Playlist - 75 / LP Cuts 50% / Approach - Pers / Jingles - None / Synd - Rock around World, King Bisc / Auto - No / Interviews - Yes / Reports to Walrus / C load - 12 / Promo - Th 11-4

WDEE/50,000W/313-557-1500**21700 Northwestern, Southfield, MI**

Format - Mod Country / Owner - Globetrotter Comm Inc / No Emps - 40 / Op - Tom Collins / MD - Dave Williams / GM - John Risher / Playlist - 60 / LP Cuts - Yes / Oldies - 13% / Approach - Pers / Jingles - Cust / Synd - None / Auto - No / Interviews - Wknd promos / Reports to RR BG / C load 21 u / Promo - T,Th 3-5

WDEF AM-FM/5000 & 100,000W/615-267-3392**3300 Broad St, Chattanooga, TN 37408**

Format - MOR / Owner - Roy H Park Bdcstg Inc / PD - Jim King / MD - Luther Masingill / News - Ray White, Staff-23 / GM - Donald Olson / Playlist - 60 / LP Cuts - Yes / Oldies - 10% / Approach - Pers / Jingles - None / Synd - Burns Media / Auto - Yes / Interviews - Yes / C load - None / Promo - Open

WDEL/5000W/302-478-2700**2727 Shipley Rd, Wilmington, DE 19899**

Format - Contemp / Owner - Steinman Bdcstg / No Emps - 30 / PD - Alan Parker / News Staff-8 / GM - Harvey C Smith / Playlist - 35-45 / LP Cuts - Yes / Oldies - 30-40% / Approach - Pers / Jingles - TM, Tanner / Synd - RPM / Auto FM 24 hrs, simulcast on Sun / Interviews - Occas / C load - 18 min / Promo - Open

WDEN/1000W/912-745-3383**Box 46, Macon, GA**

Format - Mod Country / Owner - Elliott Bdcstg / No Emps - 15 / PD & MD - Aaron Bowers / GM - W B Sawyer / Playlist - 100 / LP Cuts - Yes / Oldies - 10% / Approach - Pers / Jingles - Cent 21 / Synd - None / Auto - No / Interviews - Live / C load - 6 / Promo - After 10

WDRC AM-FM/17,000 & 5000W/203-278-1115**750 Main St, Hartford, CONN 06103**

Format - AM Contemp, FM AOR / PD - Charlie Parker / MD - James English / News - Walter Dibble / GM - Richard Korsen / Playlist - Var / LP Cuts - Var / Approach - Tight-pers / Jingles - None / Synd - None / Auto - No / Reports to RR KR / C load AM 16, FM 8 / Promo - M,T

WDRQ/20,000W/313-272-8000**15933 W Eight-Mile Rd, Detroit, MI 48235**

Format - Top 40 / Owner - Bartell Bdcstg / No Emps - 40 / PD - Jim Harper / News - Jim Hawke, Staff-4 / GM - Thomas Mosher / Playlist - 25 / LP Cuts - Yes / Oldies - 50% / Approach - Pers / Jingles - None / Synd - None / Auto - No / Interviews - Yes / Reports to KR

WDUZ/1000W/414-435-5331**225 N Adams, Green Bay, WISC 54305**

Format - Top 40 / Owner - Green Bay Bdcstg Co / No Emps - 30 / PD - Bill Laird / MD - Gregg Albert / News - John Dussling, Staff-2 / GM - Ken Peterson / Playlist - 28-32 / LP Cuts - Yes / Oldies - 30% / Approach - Tight-pers / Jingles - Priority 1 / Synd - None / Auto - No / Interviews - Yes / Reports to BG / C load - 18 m / Promo - Open

WGOW/5000W/615-756-6141**Box 4707 Chattanooga, TN 37405**

Format - Top 40 / Owner - Turner Comm / No Emps - 22 / PD - Bob Riley / MD - Ron Shy / News - Bob O'Day, Staff-2 / GM - Jerry Lingerfelt / Playlist - 30 / LP Cuts - No / Oldies - 45% / Approach - Pers / Jingles - None / Synd - None / Auto - 24 hrs / Interviews - Yes / Reports to BG RR BB / C load 12 m / Promo - afternoons

WDHF/6000W/312-346-5411**108 N State, Chicago, ILL 60602**

Format - Top 40 / Owner - Metromedia / No Emps - 25 / PD - Gary Price / MD - Dave Morgan / News Staff-2 / GM - Harbey Peachman / Playlist - 23-30 / LP Cuts - No / Oldies - 30% / Approach - Tight / Jingles - TM / Synd - AT 40 / Auto - No / Interviews - Yes / Reports to KR RR / C load - 9 min / Promo - W after 12

WDJQ/20,000W/301-539-1043**7 E Lexington St, Baltimore, MD 21202**

Format - Top 40 / Owner - Reeves Telecom / No Emps - 18 / PD & MD - Dave Harrison / News - Fred Snyder - GM - Edw Hawkins / Playlist - 25 / LP Cuts - No / Oldies - 75% / Approach - Tight / Jingles - Imagin-eers / Synd - None / Auto - Yes / Interviews - Limited / C load - 9 / Promo - M,T

WDVE/55,000W/412-562-5900**411 7th Ave, Pitts, PA**

Format - AOR / Owner - Taft Bdcstg / No Emps - 26 / PD - Jim Roach / MD - Marcy Posner / News - Carl Eckels, Staff-1 / GM - Gil Rozzo / Playlist - 25-40 / LP Cuts - Yes / Oldies - 40% / Approach - Tight-pers / Jingles - None / Synd - Earth News - Auto - No / Interviews - Seldom / Reports to RR CB BB RW QB / C load - 10 u

WDDO AM-FM / 615-266-5177**Box 4232, Chatanooga, TN 37405**

Format-Country / Owner- WDDO Inc. / MD -Jerry Pond / News- Earl Frenenberg / GM- William R. Nsh / Playlist-8 / LP Cuts- VAR / A-approach- Tigh-Per / Jingles-Pams / Synd-None / Auto- None / Reports to BB / C load 18 m-Am, 12m-FM / Promo-After 3

WEAM / 5000 W / 703-534-1390**2131 Crimmins Lane, Falls Church VA 22034**

Format-Black / Owner Thomas Radio &TV Ent. / PD-Calvin Booder / Staff-1 / GM -Terry Watts / Playlist -45 / LP Cuts- Yes / Oldies-19% / Approach-Tight / Jingles-None / Synd-90M Earth News Crawdaddy / Auto- None / Interviews- Yes / Reports to RW' CB BB' PP / C load 9m /

JB105 / 50,000 W / 401-277-7401**10 Dorrance St, Providence, RI 02903**

Format - T40 / Owner- Providence Journal Corp. / PD Toddchase / MD- Robb Stewart / News- Mike Waite / Staff- 5 / GM Lincoln Pratt / Playlist 50 LP Cuts- Yes / Approach- T-Per / Jingles- Pams / Synd- Earth News / Auto- No / Reports to R&R / C load 7½ m / Promo- 12-3 pm.

WEBC / 5000W / 218-728-4484**1001 E 9th, Duluth, MN 55805**

Format -T40 / Owner- Park Bdcstg / PD -Pat McKey / MD- Pat McKey / Staff-2 / GM-Jack Belle / Playlist-27 / LPCuts-No / Oldies-40% / A-approach-Tight / Jingles-Jam / Synd-Yes / Interviews-Afternoon / Reports to BG' KR / C load 14m / Promo- 9-12n.

WEBN-FM / 30,000 W / 513-871-8500**2724 Erie Ave, Cincinnati, OH 45208**

Format-T40 / Owner- Frank Wood Jr. / PD- Denton Marr / news- Mark Scherer / Staff-1 / GM-Frank E. Wood / Playlist-35-40 / LP Cuts-yes / Oldies-10-15 % / Approach-T-per/ Jingles- None / Synd- K. Gis, Interview / Auto-No / Interviews- Yes / Reports to RR' RW BB CB WALRUS / C load 12m / Promo- M'T'W 2pm

WEET / 5000 W / 804-276-8830**Box 8885 Richmond VA, 23225**

Format-Country / Owner- WEET Brctng Inc / PD-Mike Allen / MD Same as PD / News-Gary Shannon / Staff-2 / GM- Ray Bentley / -30 / LP Cuts- Yes / Oldies - 40% / Approach-Tight / Jingles-Tanner / Synd-None / Auto-No / Interviews -Pretaped / Reports to RW' BB / C load 25 unit / Promo- TH & F After 3pm

WEEX / 1000 W / 215-258-6155**Box 190, Easton, PA 18042**

Format- T40 / Owner- WEEX INC / PD Bill Robins / MD- Mick Hagerty / News- Walt Mitchell / Staff-6 / GM-Tom Wolfe / Playlist-30 / LP Cuts- None / Oldies-15% / Approach-Tight / Jingles- Cent.21 / Synd-21 Non-stop / Auto-None / Interviews- Yes / Reports to None / C load 18m / Promo-9-2pm

WEMP / 5000 W / 414-347-1250**200 N. Jefferson, Milwaukee, Wis 53202**

Format-Mod. Country / Owner- Consolidated Bdcstg / PD Bob Mike / MD- Bob Moke / News- Doug Kiel / Staff 4 / GM-Jack Lee / Playlist- 40 6 LP Cuts-yes / Oldies- 40% / Approach-Per / Jingles- Pams / Auto-Yes / Reports to BG' R&R' BB / C load 18m / Rromo-W+TH.

WENE / 5000 W / 606-785-3551**909 E. Main St. Binghamton, NY. 13750**

Format-AOR / Owner-Julann / PD-Fred Merrin / MD- Fred Merrin / News none / Staff-4 / GM-none / Playlist-30 / LP Cuts-50% / Oldies-50% / Approach-Per / Jingles-Tm / Synd- Woldman, AM T40, Mini Drama / Auto-no / Interviews-yes / Reports to BB' R&R' RW / C load 16m / Promo- M-F 3-5pm.

WENO / 5000 W / 615-868-9366**Box 5236, Nashville, TN 37206**

Format-Mod. Country / Owner- Cal Young / PD-Johnny K / MD- Johnny K / News- Chuck Young / GM- Casey Jenkins / Playlist- 125 / LP Cuts-2per hr. / Oldies 2 pr. hr. / Approach-Tight / Jingles-super sound / Synd-Mini View / Auto-no / Interviews Miniview Hourly / Reports to BB' CB' RW / C load 18m / Promo-W-F after 2 pm.

WERC / 5000 W / 205-252-3171**729 2nd Ave. N Birmingham, ALA.**

Format-Contemp / Owner-Mooney Bdcstg / PD- Frank Lewis / News-Bob Rowe / Staff-7 / GM-John Bomer / Playlist-30 / LP Cuts-No / Oldies- Var / Approach-Per / Jingles- Tm / Synd-None / Auto-no / Reports to BG' KR' RR / C load 12m / Promo TH, F.

WEXT / 10,000 W / 203-527-1878**630 Oakwood Ave. W. Hartford, CONN 06110**

Format-Mod. Country / Owner- WEXT Inc. / PD- John Q Parks / Same / Staff-1½ / GM-Marcey Blumberg / Playlist-60 to 70 / LP Cuts- 3 Pr. Hr. / Oldies- 25 % / Approach-Per / Jingles-yes / Synd-none / none / Interviews- Reg. Show / C load 18 units / Promo-M-F 12-5pm.

WJXY / 1000 W / 305-565-1841**39 E. Oakland Pk Blvd. Ft. Laud, FLA 33308****Format-T40 / Owner- James S. Beattie / PD- Doug De Wos / News-Steve
Tody / Staff-3 / GM-James Beattie / Playlist-40 / LP Cuts-yes /
10% / Approach-Per / Jingles-Pep. Tanner / Synd-Bargain Show /
one / Interviews-yes / Promo-4-6pm.****WEZV / 50,000 W / 215-694-0506****28 Brodhead Ave. Bethlehem PA.****Format- Disco / Owner- Holt Corp of PA / PD- Gordo Arthur / MD-
James / News- Harrison Knerr / Staff-2 / GM- Arthur White / Playlist- 54
LP Cuts-yes / Oldies- 15-20% / Approach-Tight / Jingles Toby Arnold /
Synd- Music Pipeline / Auto- 24 Hrs. / C load 12 units / Promo- Mid-
morn & midafter noon.****WFAA / 5000 W / 214-748-9631****Communications Center, Dallas TX 75202****Format- News-Talk / Owner- Belo Bdcstg / PD- Jim Simon GM- Mike
Low.****WFBF / 5000 W / 313-232-7157****Farland at 1st Ave, Flint MICH. 48502****Format- Contemp / Owner- WFDF CORP / PD- Dan Hunter / News-
Les Root / Staff-4 / GM- Elmer Knore / Playlist -50 / LP Cuts- Few /
Oldies-yes / Approach-Per / Jingles-TM / Synd- Dick Clark / Auto- No /
; Load 6m / Promo- Open.****WFBG / 5000 W / 314-943-1136 ;****Milltop, Logan Blvd Altoona PA 16603 ;****Format- Contemp / Owner- Ed Giller / PD &MD- Don Paul / News- Don
Gross / Staff-7 / GM- EdGiller / Playlist-44 / LP Cuts-yes / Oldies-4pr.hr.
Interviews- Weekends / C load 14m / Promo 10-noon****WFBR / 1300 W / 301-685-1300****1 E. 20th St. Baltimore, MD 21218****Format- T40 / Owner- Balt. Radio Inc / PD- Norman Brooks / MD- Any
Andy Salinski / News- Tom Marr / Staff-4 / GM- Harry Shriver /
10 / LP Cuts-no / Oldies-33% / Approach-Per / Jingles-Tm / Synd-
anto, Chicken Man / Auto-none / Interviews-yes / Reports to CB, / C
oad 18m / Promo-m.****WFSB / 1000 W / 919-497-3176****Box 707 Springlake, NC. 28390****Format-T.40 / Owner- Jerry Oakley / PD- Ken Sweet / MD- Leslie
Hallard / Staff-1 / GM- Jerry Oakley / Playlist-30 / LP Cuts-No / Ap-
roach-Per / Jingles- Tanner / Synd- None / Auto- No / Interviews-
whenever / C load 18, / Promo- 4-6pm.**

WFEC / 1000 W / 717-238-5122**112 Market St, Harrisburg, PA 17101**

Format- T40 / Owner- Scott Bdcstg / PD-Max Humphrey / MD- Max Humphrey / News- Mike Scott / Staff-3 / GM- Robert Maley / Playlist- 30 + 2 / LP Cuts- yes/ Oldies- 20% / Approach -T-per / Jingles-Jams / Synd- none / Auto-none / Interviews=yes / Reports to CB' RW R&R' KR' GR / C load 11m / Promo- Th Before 1:30

WFIF / 5000 W / 203-878-5915**90 Kay Ave, Milford CONN 06460**

Format- T40 / Owner- Colonial Bdcstg C. / PD- Randy West / Md- Randy West / News - Dennis Murphy, Bill Shane / Staff-5 / GM- Thomas Ahovan / Playlist -45 / LP Cuts=yes / Oldies -35 % / Approach-Per / Jingles- Custon / Synd-None / Auto- none / Interviews- Arranged / Reports to BP' KR' BB / C load 16m / Promo- 9-noon.

WFIL / 5000 W / 215- 879-1600**4100 City Lane Ave, Phil. PA 19131**

Format- Contemp. / Owner- Lin Bdcstg / PD- Jay Cook / MD- Joel Denver / News- Jack Hyland / GM- Jim Decaro / Playlist- 25to 28 / LP Cuts- none / Oldies- 40-60% / Approach- per / Jingles- Tm / Synd- Wolfman, LP Countdown / Auto- none / Interviews=yes / Reports to KR' BG' PR' BB' CB / VC load 16m / Promo M 2-6

WFLB / 1000 W / 919-323-0925**Box 530, Fayetteville, NC 28302**

Format- T40 / Owner- Gardner Reverand Altman Sr. / PD- Larry Cannon / MD- Stanley B. Stewart / News- Johnny Joyce / Staff-1 / GM- Gardner Altman / Playlist-25 / LP Cuts yes / Oldies-50% / Approach-Per / Jingles- Pams / Synd- Paul Harvey / Auto- none / Interviews- yes / Reports to RR' KR' BG' CB / C load 16m / Promo-open.

WFLI/50,000W/615-821-3555**621 O'Grady Dr, Chattanooga, TN 37049**

Format - Top 40 / Owner - WFLI Inc / PD & MD - Merv Pilgrim / News - David Carrol, Staff-3 / GM - Dale Anthony / Playlist - 35 / LP Cuts - Yes / Oldies - 40% / Approach - Tight / Jingles - Shotgun / Synd - RW Morgan / Auto - no / Interviews - yes / Reports to KR BG RR / C load - 11 m / Promo - M-W 10-2

WFLY/10,000W/518-456-1144**4243 Albany St, Albany, NY 12205**

Format - Ad Cont / Owner - Wm Rust / PD - JW Wagner / News - Bruce Wayne, Staff-5 / GM : George Geib / Playlist - Auto / LP Cuts - No / Oldies - 25% / Auto - yes / C load - 7 m / Promo - open

WFMJ/5000W/216-744-8611**101 W Boardman St, Youngstown, OH 44503**

Format - Top 40 / Owner - Vindicator Prtng Co / PD & MD - Jerry Allen / News - Ed Baron, staff-3 / GM - Mitch Stanley / Playlist - 55 / LP Cuts - At night / Oldies - 2 pr hr / Approach - pers / Jingles - TM / Synd - No / C load - 12 m / Promo - 1-4 pm

WFMF-FM/100,000W/504-383-5271**4444 Florida Blvd, Baton Rouge, LA 70821**

Format - AOR / Owner - Bat Rouge Bdcstg / PD - John Hart / MD - Michael Thoreson / News - Gene Perry / GM - Don Grady / Playlist - 30 / LP Cuts - Yes / Oldies - 33% / Approach - Tight / Jingles - none / Synd - yes / Auto - no / Interviews - yes / C load - 10 m / Promo - 12-3 pm

WFMR/50,000W/414-372-8000**Box 1635, Milwaukee, WI 53201**

Format - Classical & Jazz / Owner - Koss Bdcstg / PD & MD - Mark Kramer / GM - John Koss / Playlist - 15-20,000 / LP Cuts - Yes / Oldies - None / Jingles - Yes / Synd - Symphonies / Auto - no / Interviews - Yes / C load - 8 m / Promo - 9-5

WFNC/50,000W/919-867-3131**Box 5297, Fayetteville, NC 28303**

Format - Mod Country / Owner - Cape Fear Bdcstg Co / PD - Paul Gold / MD - Mike Davis / News - Jeff Thompson, staff-3 / GM - Paul Michaels / Playlist - 35-40 / LP Cuts - Yes / Oldies - 25-30% / Approach - Tight / Jingles - Tanner / Synd - no / Auto - no / Reports to RR / Promo - M,T 3-5

WFNL/500W/404-738-4581**Box 1454, Augusta GA**

Format - Contemp / Owner - Warner Grp / PD & MD - Shirley Everett / GM - Shirley Everett / Playlist - 50 / LP Cuts - Yes / Oldies - 10% / Approach - pers / Jingles - Gwinn / Synd - None / Interviews - Yes / C load - 18 / Promo - after 10 am

WFOM/1000W/404-428-3396**835 S Cobb Dr, Marietta, GA**

Format - Top 40 / Owner - J A Davenport / PD - Paul Sebastian / MD - Peter Price / GM - Jerry Crowe / Playlist - 25 / LP Cuts - None / Oldies - 40% / Reports to BB RW CB RR / C load - 12 m / Promo - open

WFSO/500W/813-392-2215**Box 570, Pinellas Park, FLA 33565**

Format - AOR / Owner - Pinellas Radio / PD - Art Williams / MD - Brock Whaley / News - Charlie Farley, staff-2 / GM - Dan Johnson / Playlist - Var / LP cuts - Exclusively / Approach - Pers / Jingles - Tanner / Synd - Earth News, Inner-View / Auto - no / Interviews - Yes / Reports to RW RR BB / C load - 12 m / Promo - 11-2

WFTL/1000W/305-566-9621**Box 5333, Ft Laud, FLA**

Format - MOR / Owner - JC Amaturro / PD - Michael O'Shea / MD - Terry Gross / News - David Reynolds, staff-8 / GM - Bill Sherry / Playlist - 35-45 / Synd - None / Interviews - Yes / Reports to BB GR RR

WGAR/50,000W/216-526-6700**9446 Broadview Rd, Cleveland OH 44147**

Format - MOR / Owner - Nationwide Comm / PD - Chick Watkins / MD - Al Reisler / News - John O'Day, staff-6 / GM - Art Caruso / Play-

list 35-40 / LP Cuts - None / Oldies - 60% / Approach - Pers / Jingles - Pams / Synd - none / Interviews - taped / Reports to BG RR CC / C load 16 m / Promo - open

WGBF/5000W/812-477-8811

Box 3486, Evansville, IND 47734

Format - Rock / Owner - Metro Radio Co Inc / PD - Jim Wood / MD - Ruddy Scott / News - Randy Wheeler, staff-4 / GM - Don Newberg / Playlist - 20 / LP Cuts - none / Oldies - 50% / Approach - tight / Jingles - Jams / Synd - none / Auto - no / Interviews - yes / Reports to BG / C load - 14 / Promo - Open

WGBS/50,000W/305-377-8811

710 Brickell Ave, Miami, FLA 33131

Format - MOR / Owner - Storer Bdcstg / PD - Lee Rodgers / MD - Vasilios Liappas / News - Ken Taylor, staff-6 / GM - Don Hamlin / Playlist - 20-24 / LP Cuts - no / Oldies - 70% / Approach - pers / Jingles - Pams, Tanner / Synd - AT 40 / Auto - no / Interviews - none / C load - 15 m / Promo - open

WGCL/50,000W/216-861-0100

1715 Euclid Ave, Cleveland OH

Format - Top 40 / Owner O Oliva Nivoff / PD - TJ Lambert / MD - Dude Walker / News - Greg Anthony, staff-2 / GM - Paul Nefoff / Playlist - 29 / LP Cuts - Yes / Oldies - 38% / Approach - Tight / Jingles - Tanner / Synd - none / Auto - none / Interviews - none / Reports to KR RR / C load - 9 m / Promo - Before 2

WGEZ/1000W/608-365-8865

622 Public Ave, Beloit WI

Format - Contemp / Owner - Seehafer & Johnson Bdcstg / PD - Tim Grant / MD - Dave Stevens / News - Larry Davis, staff-1 / GM - Jack Ludescher / Playlist - 35-40 / LP Cuts - No / Oldies - 50% / Approach - pers / Jingles - Gwin / Synd - none / Aut- no / Interviews - Occas / C load - 18 m / Promo - 11:30-2

WGGG/1000W/904-376-1230

1230 Waldord, Gainesville, FLA

Format - Top 40 / Owner - Quality Bdcstg / PD - Boomer Huff / MD - Johnny Galvingay / News - Don Reid / GM - Elsie Mercer / Playlist - 50 / LP Cuts - Some / Oldies - 16% / Approach - Tight / Jingles - Cent 21 / Synd - AT40 / Auto - no / Interviews - Yes / C load - 18 m / Promo - 10-3 pm

WGH/5000W/804-826-1310 or 340-1310

Box 98, Newport News, VA

Format - Top 40 / Owner - Hamp Rds Bdcstg Corp / PD - Bob Canada, MD - George Crawford Jr / News - Jim Moore, staff-5 / GM - Amber Dail / Playlist - 40 / LP Cuts - yes / Oldies - 33% / Approach - Pers / Jingles - yes / Synd - AT40 / Auto - no / Interviews - Yes / Reports to RR BG / C load - 14 m / Promo - Th

WGIV/1000W/704-333-0131**Box 3856, Charlotte, NC 28203**

Format - Black - Owner - Bdcstg Ent / PD & MD - Manny Clark / News - Bill Ward, staff-3 / GM - Ken Goldblatt / Playlist - 40 / LP Cuts - Yes / Oldies - 2% / Approach - Tight / Jingles - None / Synd - None / Auto - No / Reports to BB CB RW / C load 16 m / Promo M,T 10-12:30

WGL/1000W/219-747-1511**2000 Lower Huntington Rd, Ft Wayne, IND 46819**

Format - Contemp / Owner - NES Sentinel / PD - Jon Patrick / News - Suzanne Katt, staff-3 / GM - Len Davis / Playlist - var / LP Cuts - Yes / Oldies - 100% / Approach - pers / Jingles - own / Synd - yes / Auto - no / Interviews - yes / C load - 18 m / Promo - 11-1 pm

WGLI/5000/516-669-1290**1290 Peconic Ave, Babylon, NY 11704**

Format - Ad Cont / Owner - Beck-Ross Comm / PD - Chris Michaels / MD - Dick Warren / News - John Allen, staff-4 / GM - Herb Usenheimer / Playlist - 35 / LP Cuts - Yes / Oldies - 50% / Approach - pers / Jingles - Tanner / Synd - None / Auto - no / Interviews - open / Reports to GR BB CB RW / C load - 18 m / Promo - M-F after 2

WGMA/5000W/305-431-6200**9881 Sheridan St, Hollywood, FLA 33024**

Format - mod country / Owner - Tichenor Media / PD - Don Evans / MD - Joe Conway / News - Chris Shows, staff-4 / GM - Robert Eicholz / Playlist - 40 / LP Cuts - yes / Oldies - 100% / Approach - Pers / Jingles - None / Synd - None / Auto - No / Interviews - Yes / C load - 12 m / Promo - 10-2

WGN/50,000W/312-528-2311**2501 Bradley Place, Chicago, ILL 60610**

Format - MOR / Owner - Tribune Co of Delaware / PD - Richard Jones / MD - Charles Allen / News - Charles Harrison, staff-45 / GM - Robert Henley / Playlist - var / LP Cuts - yes / Oldies - Yes / Approach - pers / Jingles - None / Synd - None / Auto - No / Reports to RR / C load - 18 m / Promo - Open

WGNA/9400W/518-273-6500**Box 1069, Albany, NY 12201**

Format - Country / Owner - J M Camp Inc / MD - Rex Gregory / News - Paul Conti, staff-3 / GM - Gordon Hall / Playlist - 45 / LP Cuts - 1 per hr / Oldies - 20% / Approach - pers / Jingles - Cent 21 / Synd - None / Auto - No / Interviews - Sat special / C load - 12 m / Promo - 1-7

WGNG/1000W/401-725-9000**100 John St, Cumberland RI 02864**

Format - Top 40 / Owner - R Wms Bdcstg / PD - Neal Nelsen / MD - Burt Brown / News - Beverly Horne, staff-2 / GM - Don Hysko / Playlist - 35 / LP Cuts - Rarely / Oldies - 50% / Approach - T-pers / Jingles - Pams / Synd - None / Auto - No / Reports to RR KR BG CB / C load - 10 m / Promo - T, 2-6

WGOE/5000/804-649-9196**104 W Franklin, Richmond, VA 23220****Format - AOR / Owner - WGOE / PD - John Stevens / MD - John Stevens / News - Pat O'Neill, staff-1 / GM - Barry Coffman / Playlist - LPs / Oldies - None / Approach - Pers / Jingles - None / Synd - Yes / Auto - No / Interviews - Occas / Reports to Walrus, KR / C load - 10 m / Promo - M-F 10-1****WGOK/1000W/205-432-8661****800 Gum St, Mobile, ALA 36603****Format - Blk / Owner - Paglin & Assoc / PD & MD - BJ Johnson / GM - Dickie Roberds / Playlist - 52 / LP Cuts - Yes / Oldies - 10% / Approach - Pers / Jingles - Own / Synd - None / Auto - No / Interviews - Occas / C load - 15 m / Promo - after 10 am****WGOW****Box 4704, Chattanooga, TN 37405****Format - T 40 / Owner - Turner Com / PD - Bob Riley / MD - Larry Martin / News - Bob O'Day / Staff-2 / MG - Jerry Lingerfild / Playlist - 30 / LP Cuts - No / Oldies - 45% / Approach - Pers / Jingles - None / Synd - None / Auto - 24 hrs / Interviews - taped / Reports to RR GR CB / C load - 8 m / Promo - Open****WGR/5000/716-881-4555****464 Franklin St, Buffalo, NY 14202****Format - MOR / Owner - Taft / PD - Larry Anderson / MD - Jerry Reo / News - Bean Casey, staff-9 / GM - Bill Irwin / Playlist - 25 / LP Cuts - ltd / Oldies - 50% / Approach - pers / Jingles - TM / Synd - None / Auto - no / Interviews - no / C load - 16 m / Promo - open****WGRQ/12,600/716-881-4555****59 Virginia Pl, Buffalo, NY****Format - AOR / Owner - Taft / PD - John McGahan / MD - Tom Tuber / News - Mary Van Vorst, staff-1 / GM - John Hayes / Playlist - 50 / Approach - Tight / Jingles - none / Synd - yes / Reports to RR BB Walrus / C load - 8 m / Promo - W after 11****WGST/5000/404-231-0920****Box 11920, 550 Pharr Rd, Atlanta GA 30355****Format - Ad Cont / Owner - Meredith Corp / PD - Bill Sherard / MD - Robert Owen / News - Peter Maer / GM - Dick Carr / Playlist - 20 / LP Cuts - No / Oldies - 50% / Approach - pers / Jingles - Pams / Synd - none / Interviews - regularly / Reports to BG RR KR / C load - 14 m / Promo - open****WGUY/5000/207-947-7354****7 Main St, Bangor ME 04401****Format - T 40 / Owner - Bangor Bdcstg / PD - Mark Laurene / MD - Mike O'Hara / News J Chas Foster, staff-2 / GM - Robert Mooney / Playlist - 30-33 / LP Cuts - No / Oldies - 45% / Approach - tight / Jingles - Tanner / Synd - none / Auto - no / Reports to BG RR / C load - 15 m / Promo - W,Th pm**

WGY & WGFM/50,000/518-385-1385

1400 Balltown, Schenectady, NY 12309

Format - Ad cont / Owner - GE / PD - Lee Fowler / MD - Linda Grey /
News - Don Decker, staff-16 / GM - Jim Delmonico / Playlist - 45 / LP
Cuts - Sel / Oldies - 25% / Approach - tight / Jingles - TM / Synd - none
/ Auto - FM 24 hr / Interviews - yes / Reports to BG KR BB RR / C
load 16 m / Promo - open

WHAS/50,000/502-582-7840

Box 1084, Louisville, KY 40201

Format - Ad cont / Owner - WHAS Inc / PD - Hugh Barr / MD - Jerry
Melloy / News - Glen Bastin, staff-12 / GM - Hugh Barr / Playlist - 200 /
LP Cuts - yes / Oldies - 50% / Approach - pers / Jingles - TM / Synd -
Mort Crim / Auto - no / Interviews - sometimes / Reports to BG / C
load - 13-16 m / Promo - afternoons

WHBC/5000/216-456-7166

550 Market So, Canton OH

Format - Ad cont / Owner - Beaner Kettle Corp / PD - Bob Krahling /
MD - Todd Taylor / News - Jim Burnett, staff-8 / GM - Paul Gilmor /
Playlist - 55 / LP Cuts - seldom / Oldies - 35% / Reports to GR RR BB /
C load - 15 u / Promo - T 10-3

WHBQ/5000/901-323-7661

485 S Highland Ave NW, Memphis TN 38111

Format - T 40 / Owner - RKO Gen / PD - John Long / MD - Judy
Smithart / News - Sid Leek, staff-3 / GM - Dick French / Playlist - 40 /
LP Cuts - Occas / Auto - no / Interviews - occas / Reports to KR RR BG
/ C load - 12 m / Promo - M,W,Th,F

WHBY/1000W/414-733-6639

Appleton, WISC 54911

Format - MOR / Owner - Tele Harold Inc / PD & MD - J A Choudoit /
News - Ray Waiter, staff-3 / GM - Lewis Process / Playlist - 30-50 / LP
Cuts - Yes / Oldies - 20% / Approach - pers / Jingles - Criterion / Synd -
None / Auto - no / C load - 18 m / Promo - open

WHDH/50,000/617-247-0850

441 Stuart St, Boston, MA 02116

Format - MOR / Owner - John Blair Co / PD - Al Brady / MD - Barbara
Dempsey / News - Nick Mills, staff-9 / GM - David Croninger / Playlist -
20-25 / LP Cuts - some / Oldies - 50-65% / Approach - pers / Jingles -
Jam / Synd - Cent 21 / Auto - no / Interviews - yes / Reports to BP / C
load - 18 m / Promo - 12-3 daily

WHFS-FM/3000/202-656-0600

4853 Cordell Ave, Bethesda, MD 20014

Format - AOR / Owner - Bernard Margolius / PD & MD - Dave Einstein
/ News - Susan Gordon, staff-1 / GM - Jacob Einstein / Playlist - none /
LP Cuts - Yes / Oldies - no / Approach - pers / Jingles - none / Synd -
Yes / Auto - no / Interviews - yes / Reports to RR BB CR Walrus / C
load - 10 u / Promo - anytime

WHIN/1000/615-452-4741**109 No, Gallatin, TN 37066****Format - T 40 / Owner - Summer Bdcstg / PD - Roger O'Brien / MD - Chris Collins / News - Pat Julien / GM - Wm Buntin / Playlist - 42 / LP Cuts - no / Oldies - 30% / Approach - pers / Jingles - Tanner / Synd - none / Auto - no / Interviews - occas / C load - 4 u / Promo - Th,F 2-4****WHIO AM / 500 / 254-5311****414 Wilmington, Dayton, OH 45401****Format - MOR / Owner - Cox Bdcstg / PD - Paul Kehl / MD - Kris Rankin / News - Winston Hoehner, staff-12 / GM - Ron Kempff / Playlist - 60 LP Cuts - yes / Oldies - 40% / Approach - pers / Jingles - Jam / Synd - none / Auto - no / Interviews - am / C load - 18 m / Promo - Before 12****WHK/5000/216-391-5000****1000 Euclid Ave, Cleveland OH 44103****Format - Mod Cntry / Owner - Milt Maltz / PD - Ron Jones / MD - Jim Brady / News - Marv Boone, staff-4 / GM - Gil Rosenwald / Playlist - 45 LP Cuts - PM / Oldies - var / Approach T-pers / Jingles - none / Synd - none / Auto - no / Interviews - yes / Reports to RR BG RW CB / C load - 16 m / Promo - open****WHLI-AM/10,000/516-481-8000****84 Clinton St, Hempstead, NY 11550****Format - T 40 / Owner - Paul Godofsky / PD - Jerome Carr / MD - Steven Godofsky / News - Howard Loeb, staff-10 / GM - Paul Godofsky / Playlist - 25-29 / LP Cuts - yes / Oldies - 50-60% / Approach - AM per, M tight / Jingles - Tanner / Synd - none / Auto - no / Interviews - yes / Reports to KR / C load - 14 m / Promo - open****WHLQ/1000/216-867-1650****650 W Market, Akron OH 44313****Format - news, music / Owner - Susquehannah / PD - George Joachim / MD - Bob Simpson / News - Dave Lieberth / Staff-8 / GM - Allen Saunders / Playlist - 40 / LP Cuts - no / Oldies - 30% / Approach - pers / Jingles - Susque / Synd - Am Idea / Auto - no / Interviews - 1-5 pm / C load - 18 m / Promo - open****WHN/50,000/212-688-1000****100 Park Ave, NY NY 10022****Format - Country / Owner - Storer Radio Inc / PD - Ed Salamon / MD - Sam Green / News - Charles Kaye / GM - Neil Rockoff / Playlist - 35 / LP Cuts - yes / Oldies - 50% / Approach - pers / Jingles - none / Synd - none / Auto - no / Interviews - none / Reports to RR BG RW BC / C load - 15 m / Promo - open****WHOL/1600/215-434-4801****Box 358, Allentown PA 18105****Format - CW / Owner - Carl Stewart, J Herbert / PD - Bob Woodling / News - Phil May / GM - Carl Stewart / Playlist - 75 / LP Cuts - yes / Oldies - 1 hr / Approach - pers / Jingles - none / Synd - none / Auto - no / C load - 18 m / Promo - 10-12**

WHOO-AM/5000/305-295-3990

Box 15310, Orlando FLA 15310

Format - Cntry / Owner - Gluegrass Inc / PD & MD - Mike Burger / News - Adrian Charles, staff-4 / GM - Bill Stakelin / Playlist - 60 / LP Cuts - Yes / Oldies - 10% / Approach - tight / Jingles - TM / Synd - Ralph Emery / Auto - no / Interviews - Starling 99 / Reports to RR BG / C load - 36 u / Promo - open

WHOT/1000/216-746-8464

401 No Blaine, Youngstown, OH 44505

Format - T 40 / Owner - WHOT Inc / PD - Dick Thmpson / News - Bill Clark / Staff-4 / GM - Wm Fleckstein / Playlist - 35 / LP Cuts - yes / Oldies - 30% / Approach - tight / Jingles - none / Synd - none / Auto - 12-6am / C load 15½ m / Promo - M-F 11-3

WHTT/50,000W/319-326-2541

Box 3788, Davenport, IA 52808

Format - MOR / Owner - Fred Epstein Ltd / PD - Bill Longman / News - Jerry Reid, staff-5 / GM - Mel La Force / Playlist - DC Hitparade / Oldies - 60% / Jingles - Drake-Chenault / Auto - 24 hr / C load - 6 m / Promo - None

WHYL/100,000W/305-931-1107

2741 N 29th Ave, Hollywood, FLA 33020

Format - T 40 / Owner - Heftel Bdcstg / MD - Quincy McCoy / News - Jim Reihle, staff-2 / GM - Bill Cunningham / Playlist - 45 / LP Cuts - yes / Oldies - 30% / Approach - pers / Jingles - none / Synd - none / Auto - no / Interviews - occas / Reports to KR RR BG / C load - 8 m / Promo - M,T

WHYN/5000W/413-785-1911

1300 Liberty St, Springfield, MA

Format - T 40 / Owner - G Barnett Bdcstg / PD - Bob Charest / MD - Ken Capurso / News - Durham Caldwell, staff-10 / GM - Jim Kontoleon / Playlist - 34 / LP Cuts - no / Oldies - 30% / Approach - tight / Jingles - Pams / Synd - none / Auto - no / Interviews - no / C load - 12 m / Promo - open

WHYZ/50,000W/803-246-1441

Box 4308, Greenville, SC 29608

Format - Blk / Owner - WHYZ Inc / PD - Mike Williams / News - Stan Montgomery / GM - Raymond Somers / Playlist - var / LP Cuts - yes / Oldies - 1 hr / Approach - pers / Jingles - none / Synd - none / Auto - no / C load - 9 m / Promo - 10-12

WIBC/50,000W/317-924-5211

2835 N Illinois, Indianapolis IND 46208

Format - Ad Cont / Owner - Fairbanks Bdcstg / PD - Geo Jones / News - Fred Heckman, staff-12 / GM - Jim Hilliard / Playlist - 40 / LP Cuts - yes / Oldies - 33% / Approach - pers / Jingles - yes / Synd - none / Auto - no / Interviews - yes / C load - 19 u / Promo - open

/IBG/5000W/215-242-6300**17 Ridge Pk, Lafayette Hill, PA 19444****Format - Ad cont / Owner - Fairbanks / PD - Chuck Knapp / MD - Bill
Gardener / News - Ken Matz, staff-8 / Playlist - 35 / LP Cuts - yes / Old-
ies - 50% / Approach - pers / Jingles - cust / Synd - none / Auto - no /
Interviews - none / Reports to KR BG / C load - 14 u / Promo - open****/IBR-FM/5000W/913-272-3456****Box 119, Topeka, KS 66601****Format - T 40 / Owner - Stauffer Pub / PD - Darrel Witham / MD - John
Matz / News - Tom Parmley / GM - Darrel Witham / Approach - Tight /
Synd - TM / Auto - 24 hrs / C load - 8 m / Promo - 8-5****/IFE/5000W/317-637-1375****440 N Meridian, Indianapolis, IND 46202****Format - T 40 / Owner - Ind Bdcstg / PD - Robin Mitchell / MD - Jack
Armstrong / News - Greg Tanum, staff-5 / GM - Jerry Kunkle / Playlist -
5 / LP Cuts - some / Oldies - 40% / Approach - tight / Jingles - Pams /
Synd - AT 40, Wolfman / Auto - no / Interviews - some / Reports to KR
IR / C load - 14 m / Promo - open****/IFI/50,000W/215-839-0900****One Bala Cynwood Plaza, Bala Cynwyd, PA 19004****Format - T 40 / Owner - GCC Comm / PD - Bob Hamilton / News - Su-
san Ahern, staff-4 / GM - William Parke - Playlist - 33 / LP Cuts - no /
Oldies - 40% / Approach - tight / Jingles - Pams / Synd - none / Auto -
no / Interviews - none / Reports to RR BG / C load - 8 m / Promo -
open****/IGL FM/ 100,000W /305-856-1260****699 Coral Wy, Miami, FLA****Format - Ad cont / Owner - Mission Bdcstg / PD - Joel Kaplan / Op-
ed Cramer / News - Jack McCoy, staff-6 / GM - Cy Russell / Playlist -
0 / LP Cuts - yes / Oldies - 20% / Approach - tight / Jingles - none /
Synd - none / Auto - no****/IIN/5000W/404-231-1777****340 Peachtree Rd NE, Atlanta, GA****Format - MOR / Owner - Sudbrink Bdcstg / PD - Jim Hutto / MD - Rod
Daum / News staff-2 / GM - John Lauer / Playlist - var / LP cuts - yes /
Oldies - var / Approach - tight / Jingles - none / Synd - none / Auto -
no / Interviews - on Metro / C load - 8 m / Promo - M,W 9-12****/IL/5000W/314-436-1600****600 N 12th Blvd, St Louis, MO 63101****Format - Mod Cntry / Owner - Lin Bdcstg / PD - Walt Turner / News -
Gene Hirsch, staff-5 / GM - Wally Clark / Playlist - 35-40 / LP Cuts - Oc-
cas / Oldies - 40% / Approach - pers / Jingles - none / Synd - none /
Auto - no / Interviews - Sat / Reports to RR BG BB RW / C load - 16 m
Promo - open**

WILD/1000W/617-267-1900**390 Commonwealth Ave, Rosta, MA 02215****Format - R&B / Owner - Sheridan Bdcstg / PD - Charlene Watts / News - Dan Diggs, staff-2 / GM - Gretchen Wortham / Playlist - 40 / LP Cuts - yes / Oldies - 2 hr / Approach - pers / Jingles - none / Synd - none / Auto - no / Interviews - PM shows / Reports to CB RW BB / C load - 18 m / Promo - M****WILK/5000W/717-824-4666****98 N Franklin St, Wilkes-Barre PA****Format - Cont / Owner - Roy E Mokgan / PE & MD - Don Bruce / News - John Bugbe, staff-4 / GM - Roy E Morgan / Playlist - 40 / LP cuts - yes / Oldies - 15% / Approach - tight / Jingles - Tanner / Synd - AT 40 / Auto - no / Interviews - live & short / Reports to RW / C load - 18 m / Promo - after 2****WILS AM-FM/3000&5000W/517-393-1320****600 W Cavandish, Lansing, MI 48910****Format - AM cont, FM AOR / Owner - Lansing Bdcstg / PD - Eric Furseth / MD - Rick Steele / News - Keith Cummings, staff-7 / GM - E L "Red" Byrd / Playlist - 35 / LP Cuts - ltd / Oldies - 35% / Approach - pers / Jingles - Pams / Synd - yes / Auto - no / Interviews - 9 am show / Reports to BG / C load - 18 m / Promo - 11-12****WIND/5000W/312-527-2170****625 N Michigan, Chicago ILL 60611****Format - Ad cont / Owner - Westinghouse / PD - Alan Mitchell / MD - Gale Meyers / News - Ed Dorsey, staff-8 / GM - Phil Nolan / Playlist - 30-40 / LP cuts - yes / Oldies - 50% / Approach - pers / Jingles - TM / Synd - none / Auto - no / Interviews - open / Reports to RR BB RW / C load - 16 m / Promo - T****WINE/29,000W203-775-1212****Box 95, Danbury, CONN 06810****Format - T 40 / Owner - Housatonic Valley Bdcstg / PD - Kevin Burland / MD - Jay Fink / News - Ron Tarsi, staff-3 / GM - Chris Caggiano / Playlist - 45 / LP Cuts - yes / Oldies - 50% / Approach - tight / Jingles - Gwin / Synd - Rec Rep AT 40 / Auto - no / Interviews - talk show / Reports to GR / C load - 14 u / Promo - 12-4 T,W,Th****WING/5000W/513-222-3773****717 E David Rd, Dayton OH 45429****Format - T 40 / Owner - Gr Trails Bdcstg / PD - Ken Warren / News - Geo Wymer, staff-11 / GM - Jim Bennett / Playlist - 45 / LP Cuts - Yes / Oldies - 20% / Approach - tight / Jingles - Pams / Synd - none / Auto - no / Interviews - wkdays / C load - 18 m / Promo - before 3****WINW/1000W/216-492-5630****4111 Martindale Rd NE Canton OH 44705****Format - T 40 / Owner - Rad N Am Inc / PD - Max Wulf / MD B S Quinn / News - Jeremy Slade, staff-3 / GM - Jack Steenbarger / Playlist - 30 / LP cuts - no / Oldies - 50% / Approach - tight / Jingles - Cent 21 / Synd - none / Auto - no / Reports to RR / C load - 24 m / Promo -**

WINR/1000W/607-775-4240

Box 27, Binghamton NY 13904

Format - Gold / Owner - Command Bdcstg / PD - John Scott / MD - Mike McCoy / News staff-2 / GM - Gary McNulty / Playlist - 30 / LP cuts - no / Oldies - 40% / Approach - tight / Jingles - Gwin / Synd - LP Cntdn / Auto - no / Interviews - yes / Reports to RW BB BC / C load 2 n / Promo - open

WINX/1000W/301-424-9292

Box 1726, Rockville, Wash DC 20850

Format - T 40 / Owner - Mont Cntdn Bdcstg / PD & GM - Pierre Eaton / MD - Bill Palmer / News - Bob Adams / Playlist - 30 / LP cuts - yes / Oldies - 50% / Approach - tight / Jingles - none / Synd - none / Auto - no / Interviews - yes / Reports to RR BB RW CR / C load - 14 m / Promo - open

WINZ-FM/100,000W/305-371-6641

100 Biscayne Blvd, Miami FLA 33138

Format - AOR / Owner - Guy Garnett Bdcstg / PD & MD - Bill Stedman / News - Bishop Cheen, staff-3 / GM - Richard Casper / Playlist - 20-30 LPs / Oldies - 50% / Approach - tight / Jingles - none / Synd - yes / Auto - no / Interviews - taped / C load - 8 u / Promo - open

WIOD-AM/5000W/305-759-4311

Box 1177, Miami FLA 33138

Format - MOR / Owner - Cox Bdcstg / PD - Alan Anderson / News - Chuck Dent, staff-9 / GM - Joe Abernathy / Playlist - 42 / LP cuts - yes / Oldies - 50% / Approach - pers / Jingles - TM / Synd - Am Idea / Auto - no / Interviews - feature shows / Reports to BG / C load - 18 m / Promo - open

WIOK-FM/3000/516-481-8000

384 Clinton St, Hampstead NY 11550

Format - B music / Owner - FM Bdcstg Inc / PD - Jerome Carr / MD - Steven Godofsky / News - Howard Loeb, staff-10 / GM - Paul Godofsky / Playlist - none / LP cuts - yes / Jingles - none / Synd - none / Auto - yes / Interviews - none / C load - 8 m / Promo - W

WIOO/1000W/717-243-1200

Box 399, Carlisle, PA 17013

Format - T 40 / Owner - H Swidler / PD - Ray Thomas / News - Jerry Edling, staff-2 / GM - Harold Swidler / Playlist - 20 / LP Cuts - none / Oldies - 70% / Approach - pers / Jingles - Pams / Synd - none / Auto - no / Interviews - yes / Reports to KR BC / C load - 18 m / Promo - 10-12

WIOQ/27,000W/215-835-6102

2 Bala Cynwyd Plaza, Bala Cynwyd PA 19004

Format - AOR / Owner - Richer Comm / PD - Alex Demers / News - Jim Harlan / GM - Bill Staats / Playlist - albums / Oldies - 30% / Approach - tight / Jingles - own / Synd - none / Auto - no / Interviews - yes / Reports to RW Walrus / C load - 9 m / Promo - M-F 11-3

WIOT/100,000W/419-248-3377

604 Jackson, Toledo OH 43604

Format - AOR / Owner - Reams Bdcstg / PD - Bill Neiderman / MD - Greg Gillespie / News - Craig Kopp, staff-2 / GM - Dan Dudley / Playlist - 50-70 / Oldies - 50-70% / Approach - tight / Jingles - none / Synd - RAW, K Bis, R St / Auto - no / Interviews - specials / Reports to RR Walrus / C load - 8 m / Promo - before 1

WIP/5000W/215-568-2900

19th & Walnut St, Phil, PA 19103

Format - Ad cont / Owner - Metromedia / PD - Dean Tyler / News - Paul Rust / GM - Don Kelley / Playlist - 16-35 / LP cuts - yes / Oldies - 45-55% / Approach - tight / Jingles - yes / Synd - yes / Auto - no / Interviews - yes / Reports to KR RR BG / C load - 18 m / Promo - open

WIOB/10,000W/313-663-0569

Box 5, Ann Arbor MI 48107

Format - AOR / Owner - Comm music / PD - Neil Lasher / MD - John Giese / News - Greg Rowman / GM - John Casciani / Playlist - 3500 / LP cuts - yes / Oldies - 60% / Approach - Pers / Jingles - none / Synd - Earth news / Auto - no / Interviews - yes / Reports to RR Walrus / C load - 9 m / Promo - open

WIRE/5000W/317-925-9201

4560 Knollton Rd, Indianapolis IND 46208

Format - Cntry / Owner - Mid Am Rad / Op - Bill Robinson / MD - Lee Shannon / News staff-6 / GM - Don Nelson / Playlist - 60 / LP Cuts - yes / Oldies - 20% / Approach - pers / Jingles - J Cuff / Synd - Ralph Emery / Auto - no / Rep to RR BG

WIRK/5000W/305-965-9211

Box 3828, W Palm Beach, FLA 33402

Format - T 40 / Owner - Ken-Sel / PD - Terry Lee / MD - Randy Marsh / News - Joe Picano, staff-2 / GM - Rome Hartman / Playlist - 38 / LP cuts - yes / Oldies - 25% / Approach - pers / Jingles = none / Synd - yes / Auto - no / Rep to BG / C load - 12 m / Promo - W 10-5

WIRL/5000W/309-694-6262

Box 3335, Peoria ILL 61614

Format - Cont / Owner - Md Am Media / PD - Bill McClugage / MD - Wayne Miller / News - Ira Bitner, staff-4 / GM - Howard Frederick / Playlist - 25 / LP Cuts - some / Oldies - 20% / Approach - T pers / Jingles - Jams / Synd - none / Auto - no / Rep to CB BB RW BP / C load - 14 m / promo - W,Th 12-2

WISE/5000W/704-253-5381

90 Lookout Rd, Asheville NC 28804

Format - T 40 / Owner - N Eric Jorgensen / PD - Mark St John / News - Sherrill Barber, staff-2 / GM - N Eric Jorgensen / Playlist - 33 / LP cuts - no / Oldies - 30% / Approach - tight / Jingles - Jam / Synd - yes / Auto - no / Interviews - In am / Rep to BG RR RW GR / C load - 24 m / Promo - open

WISN/50,000W/414-342-1111

759 N 19th St, Milwaukee WI 53201

Format - contemp / Owner - Hearst Corp / PD - John Lund / MD - Tom Spartel / News - Don Froehlich, staff-6 / GM - John E Hinkle / Playlist - 30 / LP cuts - no / Oldies - 60% / A]]rpacj - pers / Jingles - TM / Synd - none / Auto - no / Interviews - none / C load - 16 m / Promo - T,Th 10-12

WISZ/1000W/301-761-1590

Box 2849, Baltimore MD 21225

Format - Cntry / Owner - WISZ Inc / PD - Bill Barde / News - Dave Levin / GM - H C Goldman / Playlist - 45-50 / LP cuts - no / Oldies - 45% / Approach - tight / Jingles - TM / Synd - none / Auto - no / Interviews - yes / Rep to RR / C load - 16 m / Promo - before 3

WIVY/100,000W/904-396-2505

Gulfline Ctr, Hilton Hotel, Jacksonville FLA

Format - Ad cont / Owner - Torrid Bdcstg / PD - Doug Carter / MD - Ed Russ / News - Jay Soloman, staff-4 / GM - Don Waterman / Playlist - 33 / LP cuts - yes / Oldies - 40% / Approach - tight / Jingles - none / Synd - none / Auto - no / Interviews - yes / Rep to KR / C load - 24 u /

WIXZ/5000W/412-566-1360

Box 37, Pittsburgh, PA

Format - Cntry / Owner - Renda Bdcstg / PD - John Polster / MD - Mary Ann Kelly / News - John Grand, staff-2 / GM - Anthony Renda / Playlist - 44 / LP cuts - no / Oldies - 33% / Approach - tight / Jingles - none / Synd - yes / Auto - 10pm-6am / Interviews - yes / Rep to RR / C load - 12 u / Promo - W,Th,F

WJAR-AM/1000W/814-455-2741

176 Waybosset St, Providence RI 02903

Format - MOR / Owner - Outlet Co / PD - Ron Dennington / News - Arthur Alpert, staff-5 / GM - Donald Kae / Playlist - 29 / LP cuts - no / Oldies - 50% / Approach - T-pers / Jingles - Pams / Synd - none / Auto - no / C load - 14 m / Promo - M,T 10-5

WJBQ AM-FM/5000 & 3000W/207-854-8409

Box 46, Canal Plaza, Portland ME 04111

Format - T 40 / Owner - Bride Bdcstg Gr / PD - Jeff Ryder / GM - Rick Snyder / Playlist - 25 / LP cuts - rarely / Oldies - 45% / Approach - tight / Jingles - Pams / Synd - none / Interviews - occas / Rep to RR RW / C load - 15 u / Promo - M,W,Th,F 10-2

NJJD AM-FM/50,000 & 14,000W/312-782-5466

112 Union Ave, Chicago ILL 38103

Format - Cntry / Owner - Plough / PD - Craig Scott / MD - Bill Hart / News - Reese Rickards, staff-4 / GM - Geo Dubinetz / Playlist - 50 / LP cuts - yes / Oldies - 5% / Approach - pers / Jingles - Jam / Synd - Ralph Emory / Auto - no / Interviews - yes / C load - 18 m / Promo - W,Th

NJDX/5000W6601-982-1062

Box 2171, Jackson MO 39205

Format - Cont / Owner - WJDX Inc / PD - Bob Burton / MD - Bill Crews

/ News - Cindy Brunson, staff-6 / GM - Marshall Magee / Playlist - 28 / LP cuts - no / Oldies - 25-40% / Approach - pers / Jingles - none / Auto - no / Interviews - AM & Sun pm / Rep to RR KR BB CB BP / C load - 12 m

WJET/1000W/814-455-2741

1635 Ash St, Erie PA 16503

Format - T 40 / Owner - Myron Jongs / PD - Sandy Beach / MD - Kay Jones / News - Matt Locke, staff-5 / GM - Rick Hanna / Playlist - 25-40 / LP cuts - no / Oldies - 25% / Approach - pers / Jingles - Thunder Prod / Synd - none / Auto - no / Interviews - none / Rep to BG / C load - 12 m / Promo - After 10

WJLJ/1000W/716-285-5795

1224 Main St, Niagara Falls, NY

Format - MOR / Owner - Niag Frntr Bdcstg / PD - Bob Rodgers / MD - Joe Chille / News - Tom Darro, staff-2 / GM - Thos Talbot / Playlist - 40 / LP cuts - occas / Oldies - 10% / Approach - tight / Jingles - TM / Synd - Olympic Mem / Auto - no / Interviews - talk show / C load - 18 m

WJKL/3000W/312-741-7700

18½ Douglas, Elgin ILL 60120

Format - AOR / Owner - Elgin Bdcstg / PD - Armand Chianti / MD - Tom Marker, Trudy Fisher / News - 1 / GM - Richard Jakle / Playlist - None / LP cuts - yes / Approach - pers / Jingles - none / Synd - none / Auto - no / Interviews - contin / Rep to RR Walrus

WJLB/1000W/313-965-2000

3100 Broderick Tower, Detroit MI 48226

Format - R&B / Owner - John L Booth / PD - Norman Miller / MD - Al Perkins / News - James Reese / GM - Norman Miller / Playlist - 40 / LP cuts- yes / Oldies - 10% / Approach - T-pers / Jingles - TM / Synd - none / Auto - no / Ints - occas / C load - 18 m / Promo - 4 pm

WJLD/1000W/205-324-3462

Box 58065, Birmingham ALA 35209

Format - Soul / Owner - G Johnston / PD - Tony Saetta / GM - Dave Davis / Playlist - 20 / LP cuts- yes / Oldies - 30% / Approach - tight / Jingles - Tanner / Synd - none / Auto - 21 hrs / Ints - occas / C load - 15 m / Promo - 3-5

WJMO/1000W/216-795-1212

11821 Euclid Ave, Cleveland OH 44106

Format - R&B / Owner - Friendly Bdcstg / PD - Lynn Tolliver / News - Wm Harrison, staff-3 / GM - Curtis Shaw / Playlist - 35 / LP cuts - yes / Oldies - 2 hr / Approach - tight / Jingles - Jams / Synd - none / Auto - no / Rep to CB BG RW BB / C load - 18 m / Promo - open

WJNO AM-FM/1000 & 100,000W/305-659-1230

1500 N Flagler Dr, Palm Beach FLA

Format - Ad cont / Owner - Walter-Weeks Bdcstg / PD - Russ Morley / News - Steve Armstrong, staff-3 / GM - Doug Shull / Playlist - AM 45, FM 40 / LP cuts - yes / Oldies - AM 45%, FM 30% / Approach - T-pers / Jingles - AM TM, FM Cent 21 / Synd - yes / Auto - FM / Ints - yes / Rep to RR BG KR / C load - AM 16m, FM 12m / Promo - T,Th

VJPC/1000W/312-726-1932

21 N LaSalle, Chicago, ILL 60601

Format - Blk / Owner - Johnson Pub / PD - Richard Steele / News staff-
3 / GM - Wm Manney / Playlist - 30 / LP Cuts - yes / Oldies - 5% / Approach - T-pers / Jingles - TM / Synd - none / Auto - no / Rep to BG / C load - 18 m / Promo - By appt**NJPS/5000W/812-425-2221**

29 NW 4th, Evansville, IND 47735

Format - T 40 / Owner - Wayne Geyer / PD - Scotty Drake / News -
Stan Clark, staff-1 / GM - Jerry Smith / Playlist - 40 / LP cuts - yes / Oldies - 20% / Approach - tight / Jingles - Pams / Synd - none / Auto - no / Int - Sun / C load - 21 m / Promo - after 10**NJQS/1000W/601-696-1400**

1020 Terry Rd, Jackson MS 39205

Format - Mod Cntry / Owner - Twn & Cntry Bdcstg Inc / PD - John Fri-
skillo / News staff-2 / GM - Lee Hodges / Playlist - 60 / LP cuts - yes / Oldies - 33% / Approach - pers / Jingles - None / Synd - none / Auto - no / Ints - yes / Rep to RW BB RR / Promo - open**NKAL AM-FM/1000 & 3000W/315-336-7700**

5 Jay St, Rome NY 13440

Format - Ad cont-T 40 / Owner - Maurer Bdcstg Corp / PD - David Per-
oni / News - Bob Lewis, staff-6 / GM - JB Maurer / Playlist - 50-75 / LP cuts - yes / Oldies - 25% / Approach - T-pers / Jingles - Gwin / Synd - Wolfman / Auto - no / Ints - yes / C load - 18 m / Promo - open**VKAP/5000W/215-435-9572**

Box 246, Whitehall PA 18052

Format - Ad cont / Owner - Rahall Comm / PD - Chris B Baily / News -
Al Raber, staff-3 / GM - Jerry Duckett / Playlist - 25 / LP cuts - no / Oldies - 25% / Approach - T-pers / Jingles - TM / Synd - AT 40 / Auto - no / Ints - talk show / C load - 18 m / Promo - open**NAGQ/50,000W/404-546-7350**

Ste 205, Executive Pk, Athens, GA 30601

Format - T 40 / Owner - 8dcst Prpties Inc / PD - Ric Sebastian / News -
Paul Williams, staff-2 / GM - Chas Giddens / Playlist - 30 / LP cuts - yes / Oldies - 25% / Jingles - Jams / Synd - none / Auto - no / Ints - none / Rep to KR BR GR / C load - 14 m / Promo - M,W 9-2**NKAU/1000W/414-766-4663**

Box 1050, Kaukauna WI

Owner - Forward Comm / PD - B J Crocker / MD - Mike Robbins /
News - Ken Richards, staff-2 / GM - Jim Esler / Playlist - 30 / LP cuts - rarely / Oldies - 35-45% / Approach - pers / Jingles - Tanner / Synd - none / Auto - no / Promo - T,Th**NKAZ/5000W/304-344-9691**

Box 871, Charleston W VA 25323

Format - T 40 / Owner - Bristol Bdcstg / PD - Charlie Cooper / News -
Jarrel Daniels, staff-2 / GM - Fred B Winton / Playlist - 50-55 / LP cuts - no / Oldies - 15% / Approach - pers / Jingles - TM / Synd - none / Auto - no / Ints - seldom / C load - 18 m

WBN/5000W/216-782-1144**30 Sunset Blvd, Youngstown OH 44501**

Format - Ad cont / Owner - W P Williamson Jr / PD - Don Guthrie /
 News - John Nagy / Staff-5 / GM - W P Williamson III / Playlist - 45 /
 LP cuts - seldom / Oldies - 20% / Approach - pers / Jingles - TM / Synd -
 none / Auto - 11pm-5am / Ints - none / Rep to BG / Promo - open

WBO/411-561-0710**1 S 40th, Harrisburg PA 17111**

Format - T 40 / Owner - Harrea Bdcstg / PD - Dan Steele / PD - Jim
 McKawaw / News - Fred Honsbegger / GM - J Albert Dame / Playlist -
 / LP cuts - yes / Oldies - 30% / Jingles - Sundance / Synd - AT 40 /
 Ints - no / Rep to KR RR / C load - 12 m / Promo - Open

WBW/50,000W/716-884-5101**30 Main, Buffalo NY 14209**

Format - Cont / Owner - Capital Cities Comm / PD - Bob Harper / MD -
 Ann Quinn / News - Jim McLaughlin, staff-5 / GM - R Thos Cronk /
 Playlist - 30 / LP cuts - yes / Oldies - 33% / Approach - pers / Jingles -
 MS / Synd - yes / Auto - no / Ints - yes / Rep to RR BB CB KR / C
 load - 12 m / Promo - open (675-9057)

WKDA/1000W/615-254-0511**102 Stahlman Bldg, Nashville TN 37201**

Format - Cntry / Owner - Dick Bdcstg / PD - Les Acree / News - Mike
 Hammond / GM - Jim Ragan / Playlist - 50-55 / LP cuts - 1 hr / Oldies -
 10% & Approach - pers / Jingles - none / Synd - yes / Auto - no / Ints -
 none / Rep to RR BG Walrus / C load - 11½ m / Promo - open

WKDY/1000W/803-583-2727**Box 5035, Spartanburg SC 29301**

Format - Cntry / Owner - Capital Bdcstg / PD - Don Mobley / MD -
 Annie Dolan / News - Bill Elliott, staff-1 / GM - Paul Howard / Playlist
 - 32 / LP cuts - yes / Oldies - 60% / Approach - tight / Jingles - Gwin /
 Synd - Ralph Emory / Auto - no / Ints - yes / C load - 18 m / Promo -
 Open, Th 11-12

WTKN/1000W/615-573-2931**Box 1870, Knoxville TN 37901**

Format - T 40 / Owner - Creative Bdcstg / PD - Alan Sneed / News - Joe
 Anderson, staff-3 / GM - Vic Rumeke / Playlist - 39 / LP cuts - yes /
 Oldies - 25% / Approach tight / Jingles - TM / Synd - none / Auto - no /
 Interviews - none / Rep to BG RW BP / C load - 16 m / Promo - T,Th
 0-3

WKIX/10,000W/919-851-2711**Box 12526, Raleigh NC 27605**

Format - T 40 / Owner - South Bdcstg / PD - Bob Bolton / MD - Ron
 McKay / News - Scott White, staff-5 / GM - Frank Maruca / Playlist -
 8-35 / LP cuts - occas / Oldies - 27% / Approach - pers / Jingles - Tan-
 ner / Synd - AT 40 / Auto - no / Rep to RR KR BB CB / C load - 12 m
 Promo - open

WKKE-AM/5000W/704-252-6703

Box 2156, Asheville NC 28802

Format - Ad cont / Owner - Grtr Ashvl Bdcstg Corp / PD - Steve Sandman / MD - Ed Fisher / News - Jack Hill, staff-1 / GM - Robert McDermott / Playlist - 45 / LP cuts - no / Oldies - 50% / Approach - tight / Jingles - Pams / Synd - DC Solid Gold / Auto - no / Ints - Sun / Rep to RG / C load - 18 m / Promo 12-2

WKKE-AM/5000W/704-252-6703

Box 2156, Asheville, NC 28802

Format - Ad cont / Owner - Grtr Ashvl Bdcstg Corp / PD - Steve Sandman / MD - Ed Fisher / News - Jack Hill, staff-1 / GM - Robt McDermott / Playlist - 45 / LP cuts - no / Oldies - 50% / Jingles - Pams / Synd - Solid Gold / Auto - no / Interviews - Sun / Rep to BG / C load - 18 m / Promo - 12-2 pm

WKKO/1000W/305-636-2411

Box 3188, Cocoa, FLA 32922

Format - Ad cont / Owner - Emcom Assoc / PD - Tom Collins / MD - Chip Taylor / GM - Bill Maschmeier / Playlist - 35 / LP cuts - no / Oldies - 35-50% / Approach - pers / Jingles - Pams / Synd - RR / Auto - no / Interv - Occas / Promo - M,F 12-1:30

WKKY/1000W/601-762-1821

Box 1789, Pascagoula MI 39567

Format - T 40 / Owner - Standard Bdcstg Co / PD - Nick Bazoo / GM - Mel Cueavis / Playlist - 25 / LP cuts - yes / Oldies - 25% / Approach - pers / Jingles - Jams / Synd - none / Auto - no / Interviews - yes / Rep to GR / C load - 7 m / Promo - Th,F

WKLO/50,000W/205-264-7392

Box 1466, Montgomery AL 36102

Format - AOR / Owner - Griffin Bdcstg / MD - Jeff Tilden / News - Mike Jones / GM - Gary Tidwell / Playlist - 50 / LP cuts - 50 / Oldies - 35-40% / Approach - tight / Jingles - none / Synd - Concept, K Bisc / Auto - 11 am-7pm / Rep to RR / C load - 12 u / Promo - 11am-1pm

WKLO/10,000/502-589-4800

307 W Walnut, Louisville KY 40202

Format - Cont / Owner - Gr Trails / PD - Bo Brady / MD - Gary Major / News - Dave White / GM - Bernie Thompson / Playlist - 25 / LP cuts - yes / Approach - pers / Jingles - none / Synd - LP Cntdn / Auto - yes / Interv - some / Rep to KR / C load - 20 m / Promo - open

WKLS-FM/100,000W/404-892-WKLS

Atlanta Twnehse Motor Inn, Atlanta GA 30309

Format - AOR / Owner - SJR Comm / PD - Drew Murlay / GM - Dick Weeder / Playlist - 30-40 / LP cuts - yes / Oldies - 60% / Approach - tight / Jingles - none / Synd - BBC K Bisc, Inner-View / Auto - no / Rep to RR CB / C load - 10 m / Promo - open

NKQQ/50,000W/606-252-6694

Box 100, Lexington KY 40501

Format - AOR / Owner - Village Comm / PD - Dick Hungate / News -

Tom Christopher, staff-2 / GM - Roger Jennings / Playlist - 10 / LP cuts - yes / Oldies - 40% / Approach - tight / Jingles - none / Synd - yes / Auto - 24 hrs / Ints - pre-rec / C load - 11 m / Promo - open

WKRC/5000W/513-381-5500

1906 Highland Ave, Cincinnati OH 45219

Format - MOR / Owner - Taft Bdcstg / PD - Jim Lohse / MD - Vance Dillard / News - Allen Edwards, staff-5 / GM - Harold Calvin / Playlist - 36-40 / LP cuts - occas / Oldies - 40% / Approach - pers / Jingles - TM / Synd - yes / Auto - no / Rep to CB / C load - 18 m / Promo - 1-4 pm

WKRC/50,000W/513-381-5500

1906 Highland Ave, Cincinnati OH 45219

Format - Ad cont / Owner - Taft Bdcstg Co / PD - Randy Michaels / MD - Jim Fox / News - Allan Edwards, staff-4 / GM - John Soller / Playlist - 30 / LP cuts - few / Oldies - 30% / Approach - pers / Jingles - none / Synd - Wolfman / Auto - no / Interv - yes / Rep to RR BB RW CR / C load - 10 m / Promo - W-F 1-4

WKTK/50,000W/301-485-2400

5200 Moravia Rd, Baltimore MD 21206

Format - AOR / Owner - Key Bdcstg / PD - Steve Cochran / GM - Carl Brenner / Playlist - 65 / LP cuts - only / Oldies - 40% / Approach - tight / Jingles - none / Synd - none / Rep to CB RW BB RR / C load - 14 m / Promo - open

WKTM-FM/50,000W/803-554-7154

O'Hear & Aragon Sts, Charleston SC

Format - Ad cont / Owner - Ansley D. Cohen Jr / PD - J J Scott / MD - Bobby Nash / News - John Patterson, staff-2 / GM - Wm G Dudley / Playlist - 40 / LP cuts - yes / Oldies - 25% / Approach - tight / Jingles - Cent 21 / Synd - yes / Auto - no / Interv - S Nite Spec / C load - 12 m / Promo - after 10 am

WKTQ/5000W/412-531-9500

Broadcast Plaza, Crane Ave, Pittsburgh, PA 15220

Format - T 40 / Owner - Heftel Bdcstg / PD - Dennis Waters / MD - Jack Forsyth / News - Andrea Bray, staff-2 / GM - Doyle Peterson / Playlist - 20 / LP cuts - yes / Approach - tight / Jingles - none / Synd - none / Auto - no / Interv - yes / C load - 10 m / Promo - after 3 pm

WKTU/50,000W/212-246-3900

136 W 52nd St, NY, NY

Format - Cont / Owner - SJR Comm / PD - Larry Miller / News - Janet Rose, staff-1 / GM - David Rappaport / Playlist - none / LP cuts - yes / Approach - tight / Jingles - none / Synd - none / Auto - no

WCBS-FM/4,600W/212-975-6043

51 W 52nd St, NY, NY 10019

Format - Solid Gold / Owner - CBS / PD - Bill Brown / MD - Jack Miller / News - Tom Franklin, staff-10 / GM - James McQuade / Playlist - 16 / LP cuts - no / Oldies - 80% / Approach - tight / Jingles - Pams / Synd - none / Auto - no / Interv - ltd / Rep to BG / C load - 8 m / Promo - after 10

WKVQ/1000W/615-637-1490

1830 White Ave, Knoxville TN 37916

Format - AOR / Owner - Robt Blow / PD - Ron Baptist / MD - Bob Kelly / News - Michael Ambrosia, staff-3 / GM - Bob Blow Jr / Playlist - 30 / LP cuts - yes / Approach - tight / Jingles - none / Synd - none / Auto - no / Interviews - yes / C load - 10 m / Promo - open

WKWK-AM/1000W/304-232-2250

1201 Main St, Wheeling W VA 26003

Format - T 40 / Owner - Comm Svc Bdcstg / PD - Gary Persons / MD - Jim Roberts / News - Bill Murdock, staff-6 / GM - Tom Schlosser / Playlist - 30 / LP cuts - yes / Oldies - 40% / Approach - pers / Jingles - Tanner / Synd - none / Auto - no / Interv - yes / Rep to KR BG / C load - 14 m / Promo - T,W

WKWK-FM/50,000W/304-232-2250

1201 Main St, Wheeling W VA 26003

Format - B music / Owner - Community Svc Bdcstg / OM - Gary Parsons / GM - Tom Schlosser / Jingles - TM / Synd - TM 1000C / Auto - yes / C load - 8 u

WKY/5000W/405-478-1212

Box 14068, Okla City, OK 73114

Format - Cont / Owner - Gaylord Bdcstg / PD - Mike Mundy, Dan Williams / MD - Sandy Jones / News - Jim Palmer / Staff-8 / GM - Lee Allen Smith / Playlist - 24 / LP cuts - yes / Oldies - 5% / Approach - T-pers / Jingles - none / Synd - none / Auto - no / Ints - yes / Rep to RR BG / C load - 12 m / Promo - open

WKYS/50,000W/202-686-4320

400 Nebraska Ave NW, Wash DC

Format - Blk / Owner - NBC / PD - Gordon Peil / MD - Candy Wessling / News - Frank Barnako, staff-21 / GM - Frank Scott / Playlist - 30 / LP cuts - yes / Oldies - 50% / Approach - tight / Jingles - none / Synd - none / Auto - yes / C load - 12 m / Promo - T

WLAC/50,000W/615-256-0161

159 4th Ave No, Nashville TN 37219

Format - T 40 / Owner - Life & Casualty / PD - Dick Kent / MD - Wilma Carwell / News - David Tower, staff-5 / GM - James M Ward / Playlist - 30-40 / LP cuts - yes / Oldies - 30% / Approach - pers / Jingles - yes / Synd - no / Auto - no / Interv - occas / Rep to KR RR BG RW CB / C load - 12 m / Promo - open

WLAP/5000W/606-293-0563

Box 11670, Lexington KY 40511

Format - Cont / Owner - Ill Bdcstg Co / PD - Dan Reynolds / News staff - 4 / GM - James C. Allison II / Playlist - 40 / LP cuts - rarely / Oldies - 25-30% / Approach - pers / Jingles - TM / Synd - AT 40 / Auto - no / Interv - yes / Rep to RR / C load - 18 m / Promo - mornings

WLCS/1000W/504-383-4411

1 America Pl, Ste 2420, Baton Rouge LA 70825

Format - Contemp / Owner - Air Waves Inc / PD - Gene Nelson / News - Jeff Lawson / GM - Lamar Simmons / Playlist - 30 / LP cuts - Nights / / Oldies - 30% / Approach - tight / Jingles - none / Synd - Wolfman / Auto - no / Interv - yes / C load - 14 m / Promo - open

WLCY-AM/5000W/813-577-1111

Box 10,000, St Petersburg FLA 33733

Format - T 40 / Owner - Rahall Comm / PD - Bob Tracey / MD - Ron Parker / News - Terrence, staff-5 / GM - Thos B Watson / Playlist - 18 / LP cuts - yes / Oldies - 50% / Approach - T-pers / Jingles - TM / Synd - AT 40 / Auto - no / Interv - yes / Rep to RR GS HR BB / C load - 14 m / Promo - open

WLCY-FM/100,000W/813-577-1111

Box 10,000, St Petersburg, FLA 33733

Format - T 40 / Owner - Rahall Comm / PD - Chuck Morgan / MD - Ben Christopher / News - J Paul MacGregor, staff-5 / GM - Ray Yorke / Playlist - 20 / LP cuts - yes / Oldies - 50% / Approach - tight / Jingles - TM / Synd - AT 40 / Auto - no / Rep to RR KR BG / C load - 8 m / Promo - open

WLEE/5000W/804-288-2835

Box 8477, Richmond VA 23226

Format - Ad Cont / Owner - Nationwide Comm / PD - Dave Parks / News - Mike Kavanaugh, staff-3 / GM - John Piccirillo / Playlist - 30 / LP cuts - yes / Oldies - 40% / Approach - pers / Jingles - TM / Synd - none / Auto - no / Interviews - yes / Rep to KR RR / C load - 12 m / Promo - Th

WLIB/10,000W/212-725-4500

801 2nd Ave, NY, NY 10017

Format - Blk / Owner - Inner City Bdcstg / PD - Al Gee / News - David Lamdell, staff-6 / GM - Dorothy Brunson / Playlist - 64 / LP cuts - yes / Oldies - 1 hr / Approach - T-pers / Jingles - yes / Synd - Rap & Rhythm / Auto - No / Interv - yes / Rep to RW BB CB

WLIR/36,000W516-485-9200

175 Fulton Ave, Hempstead, LI 11550

Format - AOR / Owner - Stereo Bdcstg / PD - Joel Moss / MD - Dennis McNamara / News - Ed Zeidner, staff-3 / GM - Elton Spitzer / Playlist - none / LP cuts - yes / Oldies - none / Jingles - none / Synd - yes / Auto - no / Interv - Sat 9 / Rep to RW BB RR CB / C load - 9 m / Promo - open

WLIX/250W/516-277-1100

2960 Sunrise Hwy E. Islip NY 11730

Format - Oldies - Owner - Malcolm E Smith / PD - Warren Greene / News - David Hunter, staff-4 / GM - Warren Greene / Playlist - 3000 / LP cuts - yes / Oldies - 100% / Approach - tight / Jingles - none / Synd - none / Auto - no / Interv - yes / C load - 16 m / Promo - open

WLLE/500W/617-458-8486

Box 1400, 4 Broadway, Lowell MASS 01852

Format - Ad cont / Owner - WLLE Inc / PD - Paul Engram / News staff
2 / GM - Robert Hankin / Playlist - 40 / LP cuts - yes / Oldies - 15% /
Approach - tight / Jingles - Tanner / Synd - none / Auto - no / Interv -
yes / Rep to BB / C load - 18 m / Promo - Th**WLLH/1000W/617-458-8486**

Box 1400, 4 Broadway, Lowell MASS 01852

Format - Ad Cont / Owner - Arnold Lerner / PD - Jack Peterson / News
Ron Gamache, staff-7 / GM - Arnold Lerner / Playlist - 39 / LP cuts -
no / Oldies - 40% / Approach - pers / Jingles - Pams / Synd - none /
Auto - no / Interviews - yes / Reports to KR GR / C load - 18 m**VLNG AM-FM/5000 & 3000/516-725-2300**

Box 2000, Fag Harbor MI

Format - MOR / Owner - E. Cst Bdcstg / PD - Paul Sidney / News - Joe
Ricker, staff-4 / GM - Paul Sidney / Playlist - var / LP cuts - occas / Old-
ies - 50% / Approach - T-pers / Jingles - Pams / Synd - no / Interv - yes /
Rep to BB BC / C load - 16 m / Promo - open**VLOB/5000W/207-775-2336**

179 Warren Ave, Portland ME 04101

Format - Ad Cont / Owner - Japat Corp / PD - Bob Anderson / News
staff-2 / GM - Barry Potter / Playlist - 35 / LP cuts - yes / Oldies - 50% /
Approach - pers / Jing - none / Synd - Inner-view / Auto - no / Rep to
3R BB RR / C load - 18 m / Promo - 10-2**WLOV/5000W/502-636-3535**

2549 S 3d, Louisville KY 40208

Format - Blk / Owner - Summers Bdcstg / OM - Seretha Tinsley / MD --
Neil / News - Carl Edwards, staff-2 / GM - Wm E Summers / Playlist - 40
/ LP cuts - yes / Approach - tight / Jingles - cust / Synd - none / Auto -
no / Interviews - prearranged / C load - 18 m / Promo - 2-4**WLPL/20,000W/301-358-4600**

6623 Reistertown Rd, Baltimore MD 21215

Format - T 40 / Owner - United Bdcstg Corp / PD - Lou Krieger / GM -
Maynard Grossman / Playlist - 38 / LP cuts - yes / Oldies - 20% / Ap-
proach - tight / Jingles - none / Synd - Earth News / Auto - no / Interv -
occas / C load - 12 m / Promo - open**WLRS/3000W/502-585-5178**

800 S 4th St, Louisville KY 40203

Format - AOR / Owner - Kentucky Tech Inc / PD - Lee Masters / MD -
Aust Vali / GM - Lou Henson / Playlist - 40 LPs / Approach - tight /
Jingles - none / Synd - K Bisc, RA World / Auto - no / Reports to RR
BG Walrus / C load - 8 m / Promo - open**WLS/50,000W/312-782-2002**

360 N Michigan, Chicago ILL 60601

Format - T 40 / Owner - ABC / PD - John Gehron / MD - Jim Smith /
News - Bud Miller, staff-10 / GM - Martin Greenberg / Playlist - 18 / LP

cuts - no / Oldies - 50% / Approach - tight / Jingles - Pams / Synd - none / Auto - no / Interviews - yes / Rap to RR BG BB CB / C load - 12½ m / Promo - W

WLW/50,000W/513-241-9597

901 Elm St, Cincinnati OH 45202

Format - MOR / Owner - Queen City Comm / PD - Jack Lawyer / MD - same / News - Bill Ridinour, staff-4 / GM - Chas K Murdock / Playlist - 50 / LP cuts - no / Oldies - 3 hr / Approach - pers / Jingles - TM / Synd - none / Auto - 3-7pm / Rep to BG RR / C load - 18 m / Promo - W

WLYV/1000W/219-743-3443

925 Anthony Wayne Bank, Ft Wayne IND 46808

Format - Mod cntry / Owner - Golden Bear Comm / PD - Jonathan Rhodes / News - Scott Michaels, staff-3 / GM - Herb Weber / Playlist - 55 / LP cuts - no / Oldies - 30% / Approach - T-pers / Jingles - Pams / Synd - none / Auto - no / Interv - yes / C load - 15 m / Promo - open

WMAL-AM/5000W/202-686-3000

4400 Jennifer St NW Wash DC 20015

Format - MOR / Owner - Eve Star Bdcstg Co / PD - Marc Kuhn / MD - Bonnie Smith / News - Ted Landphair, staff-25 / GM - Chas Macatee / Playlist - 40-50 / LP cuts - yes / Oldies - some / Approach - pers / Jingles - Heller / Synd - none / Auto - no / Interv - some / Rept to BR BG

WMAK/5000W/615-256-6556

810 Division St, Nashville TN 37219

Format - T 40 / Owner - Mooney Bdcstg / PD - Stu Bowers / MD - Phil Stanly / News - Paul Randall, staff-8 / GM - John Patton / Playlist - 35 / LP cuts - occas / Oldies - 4-5 hr / Approach - pers / Jingles - TM / Synd - none / Auto - no / Rep to KR RR BG / C load - 12 m / Promo - after 3

WMAQ/50,000W/312-861-5555

Merchandise Mart, Chicago, ILL 60654

Format - Country / Owner - NBC / PD - Bob Pittman / MD - Colleen Cassidy / News - Lou Prato / Staff-30 / GM - Chas Warner / Playlist - 24-36 / LP cuts - no / Oldies - 60% / Approach - T-pers / Jingles - TM / Synd - none / Auto - no / Interv - live / Rep to BB RR GR CB / Promo - open

WMAS/1000W/413-737-1414

101 West St, Springfield MA 01104

Format - MOR / Owner - Valley Bdcstrs Inc / PD - Budd Clain / MD - same / News - Bob Farrell, staff-2 / GM - Zack Land / Playlist - 50 / LP cuts / Oldies - 40% / Approach - pers / Jingles - none / Synd - none / Auto - no / Interv - occas / C load - 18 m / Promo - open

WMAZ/50,000W/912-746-7311

Box 5008, Macon GA 31208

Format - Ad cont / Owner - Multimedia Inc / PD - Bill Powell / MD - Steve Murphy / News - Bill Tribble, staff-9 / GM - Albert Sanders / Playlist - 75-80 / LP cuts - yes / Oldies - 15% / Approach - pers / Jingles - Chroma Key II / Synd - none / Auto - no / Interv - none / Rep to GR BB / C load - 18 m / Promo - M-F 9-12

WMBM/1000W/305-672-1100**B14 First St, Miami Beach FLA 33139****Format - Blk / Owner - Alla Mas / PD - Fred Hanna / News - Al Mozell, staff-2 / GM - Pete Berlin / Playlist - 40 / LP cuts - yes / Oldies - none / Approach - tight / Jingles - none / Synd - none / Auto - no / Interv - yes / C load - 12 u / Promo - M****WMBR/5000W/904-786-1131****Box 6877, Jacksonville FLA 32205****Format - MOR / Owner - Rounsaville / MD - Jeff King / News - John Matthews, staff-5 / GM - Arnold Kaufman / Playlist - 43 / LP cuts - no / Approach - pers / Jingles - TM / Synd - none / Auto - no / Interv - yes / Rep to KR / C load - 14 m / Promo - open****WMDI/3000W/814-796-2085****Box 365, McKeane PA 16426****Format - AOR / Owner - Micro Dawn Inc / PD - Garrett Hart / MD - Randy Schemes / GM - Keith Shidermanth / Playlist - albums / Jingles - yes / Auto - no / Interviews - often****WMEE/5000W/219-447-5511****2915 Maples Rd, Ft Wayne IND 46806****Format - T 40 / Owner - Pathfinder Comm / PD - Rick Hughes / News - Jack Maurer, staff-4 / GM - Bob Elliott / Playlist - 24-30 / LP cuts - yes / Oldies - 40% / Approach - tight / Jingles - none / Synd - none / Auto - no / Interv - yes / C load - 12 m / Promo - M****WMEL/1000W/305-254-2282****Box 1318, Melbourne, FLA 32935****Format - Ad cont / Owner - Elyria Lorain Bdcstg / PD - Bill Humphreys / MD - Gabriel Burton / News - Frank Lasko, staff-2 / GM - Bill Humphreys / Playlist - 30-50 / LP cuts - yes / Oldies - 15% / Approach - pers / Jingles - Tanner / Synd - none / Auto - no / Interv - arranged / Rep to BG / C load - 14 m / Promo - T 11-2 pm****WMFT/1000W/904-255-1456****5606 Daytona Beach, Daytona Beach FLA 32018****Format - T 40 / Owner - Walter Weeks Bdcstg / PD - Jay McDaniel / MD - Tim Edwards / News - Charlie Shuttig / Staff-2 / GM - Bill Kirk / Playlist - 30-34 / LP cuts - yes / Oldies - 4% / Approach - T pers / Jingles - TM / Synd - AT 40 / Auto - no / Rep to KR BG CB CP RW / C load - 20 u / Promo - 10-2 M,W,Th,F****WMGC/5000W/216-391-1260****3940 Euclid Ave, Cleveland OH 44115****Format - T 40 / Owner - Globetrotter Comm / News - Dave Wahl, staff-3 / GM - Nick Anthony / Playlist - 40 / LP cuts - yes / Oldies - 75% / Approach - pers / Synd - AT 40 / Auto - no / Interv - yes / Rep to KR RR BG / C load - 8 m / Promo - M,T****NMGK/50,000W/215-564-6000****2212 Walnut St, Phil PA 19103****Format - Ad Contemp / Owner - GRT Media Inc / PD - Klahr / Op - Julian Breen / News - Bruce Smallwood, staff-3 / GM - Larry Wexler /**

Playlist - var / LP cuts - yes / Oldies - var / Approach - tight / Jingles - Jam / Synd - none / Auto - no / Rep to BG JW / C load 8 m / Promo - open

WMJX/100,000W/305-538-5321

825 41st, Miami Beach FLA

Format - T 40 / Owner - Bartel Media / PD - Jerry Clifton / MD - Eric Rhodes / News - Steve Hamill, staff-4 / GM - Carl Como / Playlist - 40-50 / LP cuts - yes / Oldies - 20% / Approach - pers / Jingles - own / Synd - none / Auto - no / Interv - yes / Rep to BB CB RW / Promo - T,F

WMMR/25,000W/215-561-0933

19th & Walnut Sts, Phil, PA 19103

Format - AOR / Owner - Metromedia / PD - Paul Fuhr / News - Bill Vitka, staff-3 / GM - Don Fiorauanti / Playlist - 65 / LP cuts - yes / Oldies - 40-60% / Approach - pers / Jingles - own / Synd - none / Auto - no / Interv - var / Rep to RW CB BB Walrus / C load - 9 m / Promo - open

WMMS-FM/32,000W/216-431-8000

5000 Euclid Ave, Cleveland OH 44103

Format - AOR / Owner - Maltrite of Ohio / PD - John Gorman / MD - Shelley Stile / News - Ed Ferenc / GM - Gil Rosenwald / Playlist - var / LP cuts - yes / Oldies - var / Approach - pers / Jingles - none / Synd - yes / Auto - no / Interv - continuously / C load - 8 m / Promo - open

WMNI/1000W/614-221-1354

Southern Hotel, Columbus OH 43215

Format - CW / Owner - No Am Bdcstg / PD - Ron Barlow / MD - Ott More / News - Martin Petree, staff-4 / GM - William Mnica / Playlist - 50 / LP cuts - yes / Oldies - 1 hr / Approach - pers / Jingles - Tanner / Synd - none / Auto - no / Interv - yes / C load - 18 m / Promo - open

WMOB/1000W/205-478-6345

1020 First Southern Tower, Mobile ALA 36606

Format - Ad cont / Owner - Bay Bdcstg Corp / Op - Skip Broussard / MD - Dick Hylton / News - Jim Sands, staff-2 / GM - John Starr / Playlist - 35 / LP cuts - yes / Oldies - 40% / Approach - pers / Jingles - TM / Synd - Dick Clark / Auto - no / Interv - 11 am M-F / Rep to BG / C load - 12 m / Promo - 12-2 pm

WMOH/1000W/513-863-6800

220 High St, Hamilton OH 45011

Format - Cont / Owner - Raymar Comm Inc / PD - Joe London / News - Bob Long, staff-2 / GM - Bill McRae / Playlist - 33 / LP cuts - some / Oldies - 25-40% / Approach - pers / Jingles - Tanner / Synd - yes / Auto - no / Interv - yes / Rep to GR / C load - 14 m / Promo - 205 F

WMQM/5000W/901-523-1604

Hotel Chisca, 272 S Main St, Memphis TN 38113

Format - C&W / Owner - Kurt Meer Sr / PD - Sam Felts / News - T Ashburn, staff-2 / GM - Kurt Meer / Playlist - 45 / LP cuts - yes / Oldies - 25% / Approach - tight / Jingles - Hot Country / Synd - none / Auto - no / Interv - live / C load - 14 m / Promo - Sat

VMT AM-FM/5000 & 50,000W/319-393-8200

Box 2147, Cedar Rapids, IA

Format - Beaut FM / Owner - Orion Bdcstg / PD - Joe Martell / MD - Frank Harold / News - Bruce Northcott, staff-24 / GM - Jerry Bretley, Lew Van Nostrand / Playlist - var / LP cuts- yes / Oldies - 5% / Approach - tight / Jingles - Heller / Synd - none / Auto - no / Rep to RR / C load - 15 m / Promo - before 2

VNBC/50,000W/212-247-8300

30 Rockefeller Plaza, NY, NY

Format - Ad cont / Owner - NBC Radio / PD - Mel Phillips / MD - Jeff Mazzei / News - Reg Laite, staff-16 / GM - Perry Bascom / Playlist - 30 / LP cuts - no / Oldies - 60% / Approach - pers / Jingles - TM / Synd - none / Auto - no / Interv - seldom / C load - 17 m / Promo - open

VNCG-AM/500W/803-554-7154

Box 5788, N Charleston SC 29402

Format - MOR / Owner - Ansley D. Cohen / PD - Steve Russell / MD - Wm Dudley / News - John Patterson, staff-2 / GM - Wm G Dudley / Playlist - 30 / LP cuts - no / Approach - tight / Jingles - Pams / Synd - none / Auto - 24 hrs / C load - 15 m

VNCI/185,000W/614-846-3698

1900 Sinclair Rd, Columbus OH 43229

Format - T 40 / Owner - Nationwide Comm / PD - E Karle / MD - Chris Edmonds / News - Chuck Denson, staff-2 / GM - Harold Hinson / Playlist - 24 / LP cuts - yes / Oldies - 50% / Approach - tight / Jingles - Pams / Synd - AT 40 / Auto - no / Rep to RR BG / C load - 16 m / Promo - F,W

VNDE/5000W/317-257-7565

3161 Fall Creek Rd, Indianapolis IND 46220

Format - T 40 / Owner - Rahall Comm / PD - Bill Hennes / MD - Kevin Murphy / News - Julian Mouton, staff-5 / GM - Murray Green / Playlist - 30 / LP cuts - no / Oldies - 50% / Approach - tight / Jingles - TM / Synd - yes / Auto - no / Rep to KR RR BG / C load - 12 m / Promo - M-F 2-5

VNDR/5000W/315-446-1515

Box 1212, Syracuse NY 13201

Format - T 40 / Owner - Tower Bdcstg / PD - Steve Andrews / News - Dick Mastriano, staff-5 / GM - Frank Small / Playlist - 35 / LP cuts - no / Oldies - 4 hr / Approach - pers / Jingles - TM / Synd - no / Auto - no / Interviews - yes / Rep to KR CB / C load - 24 m / Promo - open

VNEW/50,000W/212-986-7000

565 5th Ave, NY, NY 10017

Owner - Metromedia / PD - Bob Bruno / PD - Bob Schwesker / News - Jim Gordon / GM - Varner Paulson / Playlist - 30 / LP cuts - yes / Oldies - 60% / Approach - pers / Jingles - Dick Lavsky / Synd - none / Auto - no / Interv - eves / Rep to BB RW / C load - 18 u / Promo - appt

WNEW-FM/212-986-8844

565 5th Ave, NY NY 10017

Format - AOR / Owner - Metro / PD - Scott Muni / MD - Vin Scelson / News - Jim Gordon, staff-15 / GM - Mel Karmazin / Playlist - LPs / Jingles - none / Synd - K Bis, BBC, E News / Auto - no / Rep to BG BB CB RW / C load - 10 u

WNIC-FM/50,000W/313-846-8500

15001 Michigan Ave, Dearborn MI 48126

Format - Ad cont / Owner - St Mutual Life Assur / PD - Paul Christy / News - Jim Booker, staff-2 / GM - Ed Christian / Playlist - 40 / LP cuts - yes / Oldies - 25% / Approach - tight / Jingles - T Arnold / Synd - none / Auto - no / Interv - none / Rep to RR / C load - 12 u / Promo - open

WNOE/100,000W/504-529-1212

529 Beinville St, New Orleans LA 70138

Format - AOR / Owner - James A Noe / PD - Bob Reno / PD - Scott Seagraves / News - Dave Krisler, staff-3 / GM - Eric Anderson / Playlist - 30 LPs / LP cuts - yes / Oldies - 50% / Approach - pers / Jingles - none / Synd - Dr D / Auto - no / Ints - open / Rep to CB RW RR Wal / C load - 10 m / Promo - M,T

WNOK-AM / 1000W/803-776-1230

P.O. Drawer M, Columbia SC 29210

Format - T 40 / Owner - Palmetto Radio Corp / PD - Doug Englow / News - John Cook, staff-4 / GM - Kenneth Watts / Playlist - 40 / LP cuts - yes / Oldies - 25% / Approach - tight / Jingles - Jam / Synd - yes / Auto - no / Interviews - seldom / Promo - 10-2

WNOR-AM/1000W/804-623-9667

700 Monticello Ave, Ste 555, Norfolk VA 23510

Format - Ad Cont / Owner - Commonwealth Bdcstg / PD - Mike Deeson / MD - Phil Beckman / News - Joel Rubin, staff-6 / GM - Fred Gage / Playlist - 27 / LP cuts - no / Approach - T-pers / Jingles - Sundance / Synd - HB / Auto - no / Inter - seldom / Rep to RR KR / C load - 20 u / Promo - 10-4 F

WNOX/10,000W/615-523-3171

4400 Whittle Springs Rd, Knoxville TN 37917

Owner - Scripts Howard Bdcstg / PD - Eddie Roy / MD - Robbin Huff / News - Paul Anderson / Staff-3 / GM - Peter R Dryer / Playlist - 20 / LP cuts - no / Oldies - 30-65% / Approach - tight / Jingles - Pams / Synd - AT 40, Wolfman / Auto - no / Interv - yes / C load - 16 m / Promo - Afternoons

WNYN/500W/216-456-8396

1515 Cleveland Ave, N Canton OH 44703

Format - Country / Owner - Keyes Corp / PD - Lee Philips / News - George Miller, staff-2 / GM - Don Keyes / Playlist - 50 / LP cuts - yes / Oldies - 33% / Approach - pers / Jingles - Tanner / Synd - Hotline / Auto - no / Interviews - occas / Rep to RR RW / C load - 18 m / Promo - after 3

WOAI/50,000W/512-226-9331**1021 Navarro St, San Antonio TX****Format - MOR / Owner - Clear Channell Comm / PD - Carl Wiglesworth / News - Bob Guthrie / GM - John Barger / Playlist - 30 / LP cuts - yes / Oldies - 60% / Approach - pers / Jingles - Pams / Synd - none / Auto - no / Interv - yes / C load - 22 m****WOHO/1000W/419-255-1470****2965 Pickle Rd, Toledo OH****Format - T 40 / Owner - Lewis Dickey PD - Bunkie Anderson / MD - Ron Sobezak / News - Bob Kitley, staff-4 / GM - Ron Sobezak / Playlist - 50 / LP cuts - yes / Oldies - 20% / Approach - tight / Jingles - none / Synd - none / Auto - no / Interv - yes / C load - 15 m / Promo - open****WOIO/5000W/216-477-8585****4601 Hills & Dales Rd NW Canton OH****Format - T 40 / Owner - Douglas Props / PD - Ron Foster / MD - Steve Brodie / News - Bob Jeffries, staff-2 / GM - Doug Collins / Playlist - 30 / LP cuts - yes / Oldies - 50% / Approach - tight / Jingles - Pams / Synd - none / Auto - no / Rep to BG / C load - 12 m / Promo - after 2****WOKJ/50,000W/601-948-1515****Box 3320, Jackson, MS 39204****Format - Blk / Onwer - Tri Cities Bdcstg / PD - Bob Collins / MD - Dick Dawkins / News - Bruce Payne, staff-4 / GM - Zane Roden / Playlist - 40 / LP cuts - yes / Oldies - 2 hr / Approach - pers / Jingles - Audio-Sellers / Synd - none / Auto - no / Inter - occas /****WOKO/5000W/518-449-1460****41 State, Albany NY 12201****Format - Country / Owner - Area Radio Inc / PD - C Pitts / News - V Murphy, staff-3 / GM - W Musser / Playlist - 50 / LP cuts - no / Oldies - 45% / Approach - pers / Jingles - Gwainsound / Synd - none / Auto - no / Rep to RR / C load - 18 m / Promo - 12-2 pm****WOKS/1000W/404-324-0261****1115 14th St, Columbus GA 31906****Format - Blk / Owner - Ken Woodfin / PD - Warren Palmer / MD - Al Smith / News - Ed Habison, staff-1 / GM - Ken Woodfin / Playlist - 53 / LP cuts - yes / Approach - pers / Jingles - none / Synd - none / Auto - no / Interv - live / C load - 18 m / Promo - open****WOKY/5000W/414-442-0150****3500 N Sherman, Milwaukee WI****Format - Oldies - Owner - Bartell / PD - Jim Brown / MD - Mary Kay Anthony / News - Dan Abernathy, staff-5 / GM - Bill Yeager / Playlist - 30 / LP cuts - no / Oldies - 50% / Approach - pers / Jingles - TM / Synd - none / Auto - no / Promo - open / Rep to KR BG BB CB RW****WOLF/1000W/315-422-7211****Box 1490, Syracuse NY**

Format - Ad cont / Owner - Regional Bdcstg / PD - Don Bombard / MD - John Gabriel / News - Ron Bee, staff-2 / GM - Thos Shine / Playlist - 21 / LP cuts - no / Oldies - 50% / Approach - T-pers / Jingles - none / Synd - Rec Rep / Auto - no / Interv - yes / Rep to RR / C load - 12 m / Promo - 12 - 3

WOL/1000W/202-338-5600

1680 Wisconsin Ave NW Wash DC 20007

Format - Blk / Owner - E Sonderling / PD - Cortezo Thompson / News - Ben Frazier / GM - Jim Kelsey / Playlist - 45 / LP cuts - yes / Approach - pers / Jingles - Synergy / Synd - no / Auto - no / Interviews - none / Reports to CB BB RW GR / C load - 16 m / Promo - T,W

WOMC/195,000W/313-546-9600

2201 Woodward Hts Blvd, Detroit MI 48220

Format - MOR / Owner - Metromedia / PD - Joe Taylor / MD - Bob Chenault / GM - Carl Brazell Jr / Playlist - 30 / LP cuts - no / Oldies - 25% / Approach - pers / Jingles - Artie Fields / Synd - none / Auto - no / Interv - none / C load - 8 u / Promo - open except 12-3

WOMP-FM/13,500W/614-676-5661

Box 448, Bellaire OH 43906

Format - T 40 / Owner - TR Inc / PD - Roy Stuewe / News - Howard Munroe, staff-3 / GM - Robert Andre / Playlist - 30-40 / LP cuts - yes / Synd - yes / Auto - no / C load - 18 u / Promo - open

WONE/5000W/513-224-1501

11 So Wilkinson St, Dayton OH

Format - Cntry / Owner - Grp Bdcstg / PD - Terry Wood / MNews - Kent Scott, staff-8 / GM - Donald Kidwell / Playlist - 65 / LP cuts - sel / Oldies - 20% / Approach - pers / Jingles - Cent 21 / Synd - none / Auto - no / Int - yes / Rep to RR BB RW / C load - 18 m / Promo - Th,F

NORC/5000W/617-799-0581

3 Portland St, Worcester MA 01608

Owner - Roger Knowles / PD - Dick Smith / News - Phil Lagios, staff-2 / GM - Edward Deedy / Playlist - 30 / LP cuts - yes / Oldies - 20% / Approach - pers / Jingles - Pams / Synd - LP Cntdn / Auto - no / Ints - yes / Reports to RR KR GR BB RW CB / C load - 18 m / Promo - 2pm

WORD/5000W/803-583-2711

Box 3257, Spartanburg SC 29301

Format - T 40 / Owner - Brooks Bdcstg / PD - Ron Brandon / News - Aussie Geer, staff-2 / GM - Tony Brooks / Playlist - 40-44 / LP cuts - yes / Oldies - 15% / Approach - pers / Jingles - Pams / Synd - LP Cntdn / Auto - no / Int - 6-10 am / C load - 18 u / Promo - open

WORG/1000W/803-536-1580

Box 1386, Orangeburg SC 29115

Format - Contemp / Owner - Ed Grapps / PD - Ted Bell / GM - Ted Bell / Playlist - 35 / LP cuts - yes / Oldies - 40% / Approach - tight / Jingles - TM / Synd - AT 40 / Auto - no / Rep to RR / C load - 3 m / Promo - M 2pm, F 4-5 pm

WORJ/1000,000W/305-298-5510

200 Merci Dr, Orlando FLA 32808

Format - AOR / Owner - Orlando Radio TV / PD - Bill McGaphy / News - Steve Mack / Staff-1 / GM - Emil Corona / Playlist - 75 / LP cuts - yes / Oldies - 50% / Approach - T-pers / Jingles - none / Synd - D Plan, N Blimps / Auto - no / Intér - open / Rep to RR RW CB KR BB

WOSH/3000W/414-235-3150

2333 Bowen, Oshkosh WI 54901

Format - Cont / Owner - Value Radio Corp / PD - Dan Davis / News - Bud McBain, staff-3 / GM - Phillip Robbins / Playlist - 33 / LP cuts - 12 / Oldies - 40% / Approach - tight / Jingles - TM / Synd - yes / Auto - semi / Int - afternoons / Rep to BG RR RW / C load - 18 m / Promo - T 10-1

WOUR/16,000W/315-797-0803

288 Genesee St, Utica NY 13502

Format - AOR / Owner - Bunkfeldt Bdcstg Corp / PD - Jeff Chard / MD - Tom Starr / News - Marjorie Marble, staff-2 / GM - Robert Putnam / Playlist - var / LP cuts - yes / Oldies - var / Approach - pers / Jingles - none / Synd - yes / Auto - no / Rep to BB CB RW KR Wal / C load - 12 u

WOW /5000W/402-346-3400

3501 Warnam St, Omaha NE 68131

Format - Contep / Owner - Meredith Corp / PD - Tom Barsanti / MD - Erik Foxx / News - Pat Kelly, staff-7 / GM - Jim Eddens / Playlist - 23 / LP cuts - no / Oldies - 50% / Approach - T-pers / Jingles - TM / Synd - yes / Auto - no / Ints - yes / Rep to RR / Promo - open

NOWD-AM/50,000W/219-742-8373

128 W Washington Blvd, Ft Wayne IND 46802

PD - Bob Kay / MD - Sam DeVincent / News - Dugan Fry, staff-7 / GM - Warren Maurer / Playlist - 30-60 / LP cuts - no / Oldies - 50% / Approach - pers / Jingles - none / Synd - none / Auto - no / Int - yes / Rep RR / Promo - open

NOWI/50,000W/804-622-4600

1010 Park Ave, Norfolk VA 23504

Format - Blk / Owner - Levi Willis Sr / PD - Prince Wooten / MD - Arthur Young / SM - Oliver Allen / Playlist - 50 / LP cuts - 50 / Approach - tight / Jingles - yes / Synd - none / Auto - yes / Rep to CB RR / C load - 2 m / Promo - open

NOXR/3000W/513-523-FM97

118 E High, Oxford OH

Format - AOR / Owner - BGS Bdcstg / GM - Shawn Smith, Irene Pierce, Fina Buhler / Playlist - 80 / Oldies - 33% / Approach - pers / Jingles - none / Synd - yes / Auto - yes / Int - yes / Rep to RR / C load - 8 u / Promo - appt

WPCE/1000W/804-393-4755

1010 Park Ave, Norfolk VA 23507

Format - T 40 / Owner - Tidwater Radio Shows / PD - Leonard Ware / MD - Wm Moore / News - Steve Crump, staff-2 / GM - L E Willis / Playlist - 40 / LP cuts - yes / Oldies - 10% / Approach - tight / Jingles - Cent 21 / Synd - none / Auto - no

WPEZ/50,000W/412-322-5500

One Allegheny Sq, Pitts PA 15212

Format - Ad cont / Owner - WWSW Radio / PD - Charley Lake / News - Jane Clark, staff-1 / GM - Steve Berger / Playlist - 29 / LP cuts - yes / Oldies - 50% / Approach - pers / Jingles - none / Synd - none / Auto - no / Int - tele / Rep KR-RR BG CB RW BB / C Id - 12 m / Promo - M-S after 12

WPFA/1000W/904-433-1141

Box 8127, Pensacola FLA 32505

Format - CW / PD - Charlie Dillard / News - Jim West, Don Griffith, staff-14 / GM - Don Griffith / Playlist - 100 / LP cuts - yes / Oldies - 33% / Approach - pers / Jingles - Country Wide / Synd - Am C cntdown, Elvis / Auto - no / Rep BB / C load - 18 m / Promo - 8:30-12

WPLR/50,000W/203-777-6617

1244 Chapel St, New Haven CT 06510

Format - AOR / Owner - Metro Conn Media / PD - Barry Grant / MD - Gordon Weingrath / News - Peter Kelly, staff-4 / GM - Bob Herpe / Playlist - LP cuts / Approach - pers / Jingles - none / Synd - Inner-view BBC / Auto - no / Interv - occas / Rep BB RW CB RR Wal / C Id - 9 m / Promo - open

WPOC/50,000W/301-366-FM93

711 W 40th, Baltimore MD

Format - Cntry / Owner - Nationwide Comm / PD - Pete Porter / MD - Bob Walker / News - Tom Cheche, staff-4 / GM - David Fuelhart / Playlist - 48 / LP cuts - yes / Oldies - 35% / Approach - tight / Jingles - none / Synd - Ralph Emery / Auto - no / Interv - seldom / Rep BG RR / C Id - 15 m / Promo - M,W,Th 9-1 pm

WPRO-AM/5000W/401-433-4200

1502 Wampanoag Trail, E Providence RI 02915

Format - Cont / Owner - Capital Cities Comm Inc / PD - Jay La Plante / MD - Holland Cooke / News - Mark Haines, staff-7 / GM - Richard Rakovan / Playlist - 30 / LP cuts - no / Oldies - 45% / Approach - pers / Jingles - Pams / Synd - none / Auto - no / Interv - yes / C load - 12 u / Promo - open

WPRO-FM/50,000W/401-433-4200

1502 Wampanoag Trail, E Providence RI 02915

Format - T 40 / Owner - Cap Cities Comm / PD - Gary Berkowitz / MC - Mike Osbourne / News - Mark Haines, staff-5 / GM - Richard Rakovan / Playlist - 30 / LP cuts - no / Oldies - 33% / Approach - tight / Jingles - Pams / Synd RW Morgan / Auto - M-F 2-6 pm / Rep BG KR / C Id 6 m / Promo - open

ly Report Radio Quarterly Report Radio Quarterly Report**WPTH-FM/44,000/219-482-4596**

Box 2671 St D, Ft Wayne IND

Format - T 40 / Owner - Sarkes Tarzian / PD - Don Ray / MD - Alan North / News - John Szink, staff-4 / GM - Ken McQuin / Playlist - 65-70 / LP cuts - pm only / Oldies - 30% / Approach - tight / Jingles - TM / Synd - K Bisc / Auto - no / Int - yes / Rep to BC / C Id - 8 u / Promo - open

WPTR/50,000/518-456-1144

4243 Albany St, Albany NY 12205

Format - Ad cont / Owner - Wm Rust / PD - J W Wagner / MD - Johnny Williams / News - Bruce Wayne, staff-5 / GM - Geo Geib / Playlist - 45 / LP cuts - yes / Oldies - 10% / Appr - pers / Jing - Pams / Synd - none / Auto - no / Inter - yes / Rep BG / C load - 18 m /

WQAM/500W6305-531-6651

767 41st St, Miami Bch FLA

Format - Top 40 / Owner - Storz / PD - Jim Dunlap / News - same / GM - Ron Ruth / Playlist - 30 / LP cuts - yes / Oldies - 33% / Approach - pers / Jingles - no / Synd - no / Auto - no / Rep RR BB CB

WQCK/2500W/912-922-4488

Box 2968, Warner Robins GA 31093

Format - Mod Cntry / Owner - WRBN / PD - Gary O' Neil / News - Alan Landis / GM 0 Dave Rhodenbiker / Playlist - 40 / LP cuts - yes / Oldies - 30% / Approach - tight / Jingles - Tanner / Auto - no / Inter - yes / Rep RR HB BB GR / Promo - open

WQEM/50,000W/414-276-2040

606 W Wisconsin Ave, Milwaukee WI 53203

Format - AOR / Owner - Shamrock / PD - Bobbin Bean / News - Susan Wirth, staff-5 / GM - Tony Smith / Approach - pers / Jing - no / Synd - King B / Auto - no / Inter - yes / Rep RR / C Id - 12 u / Promo -T-Th after 1

WQID/100,000W/601-388-2323

Box 4606, Biloxi MISS 39533

Format - T 40 / Owner - New South / PD - Bob Lima / News - Dave Vincent / GM - Wayne Vowell / Playlist - 34 / LP cuts - yes / Oldies - 40% / Approach - tight / Playlist - 34 / LP cuts- yes / Approach - tight / Jingles - no / Synd - AT 40 / Auto - no / Int - yes / Rep GR RR BB KR

WQOK/5000W/803-246-2112

Drawer T, Greenville SC 29608

Format - AOR / Owner - TC Hooper / PD - Steve Chris / MD - Gary Jackson / News - Alan Mason, staff-2 / GM - TC Hooper / Playlist - 36 / LP cuts - yes / Oldies - 37% & Approach - pers / Jingles - TM / Synd - No / Auto - no / Int - yes / Rep BG / C Id - 12 u / Promo - T-Th 1-4

WQPD/5000W/813-682-3142

Box 827, Lakeland FLA 33802

Format - Ad Cont / Owner - Hugh Holder / PD - George McGovern / News - Dave Wright, staff-6 / GM - Hugh Holder / Playlist - 50 / LP cuts - yes / Oldies - 30% / Approach - pers / Jingles - Pams / Auto - no / Inter - yes / Rep KR BB CB / C Id - 11 m / Promo - M-W 12-3

WQQT/1000W/912-232-4182

110 E Congress St, Savannah GA

Format - Mod Cntry / Owner - Robert Powers / PD - Dennis Everson / News - Tim Graham, staff-3 / GM - Robt Powers / Playlist - 70 / LP cuts - yes / Oldies - 33% / Inter - yes / Rep BG / C Id - 10 m / Promo - 9-3 M-

WQQW/5000W/203-753-2121

499 Bryan St, Waterbury CONN 06704

Format - T 40 / Owner - Waterbury Radio / PD - Tom Coffey / MD - Steve Skipp / News - Ken Main / GM - Marshall Pite / Playlist - 45 / LP cuts - yes / Oldies - 8% / Approach - pers / Synd - Cent 21 / Auto - no / Inter - yes / Rep KR / C Id - 15 m / Promo - 10-2

WQRS-FM/21,000W/612-545-5601

917 No Lilac Dr, Golden Valley MINN 55422

Format - AOR / Owner - Hudson Bdcstg / PD - Jack Hammer / MD - Jim Larkin / News - Kevin St John / GM - Dick Poe / LP cuts - yes / Approach - tight / Jingles - no / Synd - K Bisc / Auto - no / Inter - yes / Rep RW Wal / C Id - 8 m / Promo - open

WQSM-FM/100,000W/919-867-0121

Box 35297, Fayetteville NC 28303

Format - T 40 / Owner - Cape Fear Bdcst / PD - Robt Anderson / News - Jeff Thompson, staff-2 / GM - Paul Michaels / Playlist - 35 / LP cuts - yes / Oldies - 20% / Approach - tight / Jingles - Tanner / Synd AT 40 / Auto - yes / C Id - 12 m

WQXA/50,000W/717-755-1049

Box 1747, York PA 17405

Format - T 40 / Owner - Rust Comm Grp / PD - Dave Moreno / MD - Richard Irwan / News - Lee Gardener, staff-3 / GM - Gary Burns / Playlist - 60 / Oldies - 20% / Approach - tight / Jingles - none / Synd - none / Auto - 24 hrs / Int - none / Rep to RR / C Id - 8 m / Promo - open

WQYK-FM/100,000W/813-576-6055

Box 1274, Tampa FLA

Format - Cntry / Owner - Suncast / PD - Jim Maloy / GM - Robert Poland / Playlist - 40 / LP cuts - occas / Oldies - 25% / Approach - tight / Synd - none / Auto - no / Rep to GR CB BC / C Id - 23 m / Promo - open

WQXI/AM-FM/5000 & 100,000W/404-261-2970

3340 Peachtree Rd NW, Atlanta GA

Format - T 40 / Owner - Jefferson Pilot / PD - Jack FitzGerald / MD - Rhett Walker / News - David Collin, staff- 8 / GM - Jerry Blum / Playlist - 20 / LP cuts - yes / Oldies - 50% / Approach - tight / Jingles - TM / Synd - Dr Demento / Auto - no / Int - At random / Rep to KR RR CB BB / Promo - T,F 104

WRWA/1000W/215-376-7173

19 N 5th St, Reading PA 19601

Format - Cntry / Owner - Rust Comm / PD - Doug Weldon / News - Don Greth, staff-3 / GM - Ben Varishone / Playlist - 47 / LP cuts - occ / Oldies - 40% / Approach - pers / Jingles - Pams / Synd - none / Auto - no / Inter - occ / C Id - 15 m / Promo - T,Th 10-2

WRBD/5000W/305-731-4800

4431 Rock Island Rd, Ft, Lauderdale FLA 33319

Format - Blk / Owner - Donald J. Owlder / OM - Joe Fisher / MD - McKinley Williams / GM - Michael Korman / Playlist - 40 / LP cuts - yes / Oldies - 10% / Approach - pers / Jingles - Tanner / Synd - none / Auto - none / Int - occ / Rep to RR CB BB BG / C Id - 18 m / Promo - W-F 11-5 pm

WRBN-FM/3000W/912-922-2222

Drawer AB, Warner Robins GA 31093

Format - Cont / Owner - WRBN / PD - Steve Norris / MD - Chuck Preston / GM - John Lynn / Playlist - 35 / LP cuts - yes / Oldies - 25% / Approach - pers / Jingles - Tanner / Synd - yes / Auto - no / Inter - yes / Rep to BG / Promo - M-F 1-3

WRBQ/100,000W/813-879-1420

5510 Gray St, Tampa FLA 33609

Format - T 40 / Owner - Southern Bdcstg / PD - Bill Garcia / News - Jon Powers, staff-3 / GM - Peter Schulte / Playlist - 28 / LP cuts - rarely / Oldies - 33% / Approach - tight / Jingles - Tanner / Synd - LP Cntdn / Auto - no / Inter - yes / Rep BB / C Id - 8 m / Promo - M-F before 12

WRCN AM-FM/3000W/516-727-1570

Box 666, Riverside NY 11901

Format - T 40 / Owner - E Shore Bdcstg / PD - Mike Fischetti / MD - Bob Ciasca / News - Jeff Fisher, staff-2 / GM - Jim Putbrese / Playlist - 40 / LP cuts - yes / Oldies - 30% / Approach - tight / Jingles - Tanner / Synd - AT 40 / Auto - no / Inter - yes / Rep to BB BC RT

WREN/5000W/913-232-0505

Box 1280, Topeka KS 66601

Format - MOR / Owner - Alf M Landon / PD - Steve Southerland / MD - Frank Edwards / News - Tom Taylor, staff-4 / GM - Russ Gibson / Playlist - 60 / LP cuts - yes / Auto - no / Interv - anytime / C Id - 18 m

WRHY FM/1130/717-266-6606

Rd. No. 1, Mt. Wolf, PA 17347

Format - AOR / Owner - Harrae Bdcstg / PD - Hal Germain / MD - Jeff Kaufman / News - Chuck Meyer, staff-3 / GM - John Dame / Playlist - 100 / LP cuts - yes / Oldies - no / Approach - pers / Jingles - none / Synd - yes / Auto - no / Inter - live / Rep Wal / C Id - 10½ m / Promo - 11-3 M-F

WRIF/27,000W/313-444-1010

20777 W. 10-Mile Rd, Detroit MI

Format - AOR / Owner - ABC / PD - Tom Bender / MD - Gloria Johnson / News - Carol Coughlin, staff-2 / GM - Jack Minkow / Playlist - LP / Approach - tight / Jingles - none / Synd - none / Auto - no / Inter occas / C Id - 15 m / Promo - open

WRIV/500W/516-727-1200

Main St, Riverhead NY 11901

Format - MOR / Owner - Horizon Comm / PD - Steve May / News - Ted Marvell, staff-2 / GM - Jack Elsworth / Playlist - 10-1500 / LP cuts - yes / Oldies - 50% / Approach - pers / Jingles - Weather / Synd - none / Auto 0 no / Int - yes / Rep to BC BB Var / C Id - 18 m / Promo - before 1 pm

WRKO/50,000W/617-725-2700

Government Center, Boston MASS 02114

Format - Contemp / Owner - RKO / PD - JJ Jordon / MD - Carol Singer / News - Roger Allen, staff-4 / GM - Jack Hobbs / Playlist - 30 / LP cuts - rarely / Oldies - 15% / Approach - tight / Jingles - TM / Synd - RKO / Auto - no / Inter - occ / Rep to BG KR RR / C Id - 15 m / Promo - M,Th,F

WRKT/5000W/305-632-1300

Box 3845, Cocoa FLA 32922

Format - T 40 / Owner - Chester E Pike Jr / PD - Gary Henderson / MD - Michael W Cowe / News - Gary Henderson, staff-2 / GM - Chester E Pike Jr / Playlist - 45 / LP cuts - occas / Oldies - 25% / Approach - tight / Jing - yes / Synd - HB / Int - occ / Rep BG KR RW / C Id - 25 m / Promo - 2-5 pm

WRMA/1000W/205-264-6449

Box 8147, Montgomery ALA 36110

Format - T 40 / Owner - Gemini Comm / PD - Joe Cook / MD - Reich Spann / News - Mike O'Neil, staff-4 / GM - Carl Rengolds / Playlist - 35 / LP cuts - yes / Oldies - 40% / Approach - pers / Jingles - Jam / Synd - Wolfman / Auto - no / C Id - 8 m / Promo - after 12

WRMF/10,000W/305-267-1060

Box 1060, Titusville FLA 32780

Format - MOR / Owner - Fairbanks Bdcstg / PD - Larry Knight / MD - Lou Josephs / News - Allen Moore, staff-3 / GM - R L Bright / Playlist - 50 / LP cuts - yes / Oldies - 45% / Approach - pers / Jingles - cust / Synd - none / Auto - no / Ints - 7-8 am / C Id - 19 u

WRNO-FM/100,000W/504-837-2424

3400 N Causeway, Metairie LA 70002

Format - AOR / Owner - Joseph Costello / PD - Tom Owens / GM - Jos Costello / Playlist - 60 / LP cuts - yes / Oldies - few / Approach - tight / Jingles - none / Synd - yes / Auto - no / Rep to BB CB Wal / C Id - 10 m / Promo - Th

VRNW/3000W/914-762-1071

35 Woodside Ave, Briar Cliff Manor NY 10510

Format - AOR / Owner - Lake Champlain Bdcstg / PD - Donald J Barnett / MD - Bob Marone / News - Ted Bonnitt, staff-1 / GM - Donald Barnett / Playlist - none / LP cuts - yes / Approach - pers / Jingles - none / Synd - none / Auto -no / Inter - yes / Rep CW CB Wal / C Id - 9 u / Promo - open

NROA/5000W/601-832-5111

Box 2639, Gulfport MI 39503

Format - T 40 / Owner - Chas W Dowdy / PD - Steve Scott / MD - Ken Knight / News - Ben Suddeth, staff-2 / GM - Morgan Dowdy / Playlist - 29 / LP cuts - no / Oldies - 25% / Approach - tight / Jingles - Tanner / Synd - yes / Auto - no / Inter - open / Rep BG KR / C Id 18 m / Promo - M-F 2-4

NR0K/5000W/815-399-2233

1100 Tamarack Lane, Rockford ILL 61125

Format - Cont / Owner - Vernon Nolte / PD - G David Hamilton / News - Bill Phillips, staff-6 / GM - Dave Salisbury / Playlist - 35-45 / LP cuts - few / Oldies - 30% / Approach - pers / Jingles - Pams / Synd - yes / Auto - no / Inter - yes / Rep RR BG / C Id 18 m

WROQ-FM/100,000W/704-392-6191

400 Radio Rd, Charlotte NC 28216

Format - AOR / Owner - Sis Radio / PD - Jim Ballard / News - John Kilgo / News Staff-6 / GM - Geo Francis / Playlist - 25 / LP cuts - yes / Approach - tight / Jingles - none / Synd - none / Auto - yes / Inter - David Blue / C Id - 6 m / Promo T 12-4

WROV/1000W/703-343-4477

15th & Cleveland Ave, Roanoke VA 24015

Format - AOR / Owner - WROV Bdcstg / PD - Bart Prater / MD - Bill Jordan / News - Mark Gayburg, staff-3 / GM - Don Foutz / Playlist - 38 / LP cuts - yes / Oldies - 40% / Approach - pers / Jingles - Pams / Synd - yes / Auto - no / Int - yes / Rep to RR KR / C Id 24 u / Promo - open

WROZ/1000W/812-422-4171

Box 139, Evansville IND 45501

Format - Cntry / Owner - Fuqua Comm / PD - Tiny Hughes / News - John Travis, staff-2 / GM - Wilbur J. Walker / Playlist - 60 / LP cuts - yes / Oldies - 20% / Approach - pers / Jingles - mod cntry / Synd - Ralph Emery / Auto - no / Inter - yes / C Id 18 m / Promo - 9-12

WRPL AM /1000W/704-372-1540

1402 E Moorhead St, Charlotte NC 28204

Format - AOR / Owner - Risdon Lyons / PD - Daniel Brunty / staff-2 / GM - Albert Cafaro / Playlist - 57 / LP cuts - only / Oldies - 40% / Interoccas / Rep BB KR RR BC / C Id - 12 u / Promo - Th 10-4

WRTA/1000W/814-943-6112

Box 272, Altoona PA 16603

Format - Solid Gold / Owner - Altoona Trans-Audio Corp / PD - Tom Casey / MD - Don Girard / News - Karl King / Staff-2 / GM - Rod Wolf / Playlist - 40 / LP cuts - yes / Oldies - 50% / Approach - pers / Jingles - Pepper Tanner / Synd - none / Auto - no / Inter - no policy / C Id 18 m

WRVQ/200,000W/804-649-9151

Box 1394, Richmond VA

Format - Cont / Owner - Southern Bdcstg / PD - Bob McNeil / MD - Ralph Wimmer / News - Bob Walker, staff-3 / GM - Phil Goldman / Playlist - 29-31 / LP cuts - yes / Oldies - 30-50% / Approach - pers / Jingles - Sundance / Synd - yes / Auto - no / Inter - Sat am / Rep CB RR KR / C Id 12 u / Promo - open

WRXL/140,000W/804-282-9731

1700 Bethlehem Rd, Richmond VA 23228

Format - T 40 / Owner - Wm Rust / PD - Lee Rust / MD - Liz Underwood / News - Rod Segram / SM - Hal Payne / Playlist - 20 / LP cuts - yes / Approach - tight / Jingles - none / Synd - E News, Rad Blimps / Auto - 24 hrs / Int - yes / C Id - 8 m / Promo - open

WSAI/5000W/513-251-5700

W 8th & Matson Pl, Cincinnati OH 45204

Format - T 40 / Owner - Combined Comm / PD - E Alvin Davis / MD - Bob Goode / News - Joe Gillespie, staff-5 / GM - John Bayliss / Playlist - 20-30 / LP cuts - occas / Oldies - 30-50% / Approach - pers / Jingles - TM / Synd - yes / Auto - no / Rep to KR RR BG / C Id - 14 m / Promo - after 2

WSAN/5000W/215-434-9511

Box 568, Allentown PA 18105

Format - AOR / Owner - Ally Bdcstg / PD - Rick Harvy / News - Barbara Tellender, staff-2 / GM - Bud Muffelman / Playlist - 100 / LP cuts - occ / Oldies - 30-50% / Appr - pers / Jingles - TM / Synd - yes / Auto - no / Rep KR RR BG / C Id 14 m / Promo - after 2

WSAR/5000W/617-677-9477

Box 927, Fall River MA 02722

Format - T 40 / Owner - Norman Knight / PD - Jack Michaels / MD - Curt Hanson / News - Paul Douglas, staff-3 / GM - Gordon Reid / Playlist - 35 / LP cuts - yes / Oldies - 35% / Approach - T-pers / Jingles - yes / Synd - AT 40 / Auto - no / Int - yes / Rep RR

WSAV/5000W/912-236-0303

Box 2429, Savannah GA 31404

Format - MOR / Owner - WSAV Inc / PD - Ed Burchfield / MD - Jerry Katz / News - Stan Bowman / GM - Harbin Daniels / Playlist - 40 / LP cuts - 1 hr / Oldies - 25% / Approach - pers / Jing - Cent 21 / Synd - none / Auto - no / Inter - open / Rep KR RR BG BB / C Id 13 m /

VISB AM650,000W/404-897-7500

601 W Peachtree, Atlanta GA

Format - MOR / Owner - Cox Bdcstg / PD - Geo Fischer / MD - Gene Christie / News - Bob Kitchersid, staff-12 / GM - Elmo Ellis / Playlist - 10% curr. / LP cuts - yes / Oldies - yes / Approach - tight / Jing - own / Synd - none / Auto - no / Rep RR BB RW / Promo - appt

VSCR/1000W/717-347-3388

520 N Kuper Ave, Scranton PA 18508

Format - T 40 / Owner - Rice Comm / PD - Vince Alberts / News - Tom Rice / GM - Tom Rice / Playlist - 40 / LP cuts - yes / Oldies - 20% / Approach - tight / Jing - cust / Synd - yes / Auto - no / Inter - yes / Rep BP C Id 10 m / Promo - after 3

NSDM/6000W/312-266-9600

375 N Michigan Ave, Chicago ILL 60601

Format - Cont / Owner - Phil Chess / PD - Burt Burdeen / GM - Terry Chess / Playlist - 70-80 / LP cuts - yes / Oldies - 50% / Approach - Pers / Jing - none / Synd - none / Auto - after 2 am / Rep CB Wal / C Id 10 m / Promo - T,W

NSDS/500W/313-484-1480

580 Clark Rd, Ann Arbor MI

Format - Cntry / Owner - Robert Koch / PD - Dan Kelly / MD - Jack Wilkerson / News - Mike Lawrence / GM - Robert Koch / Playlist - 50 / LP cuts - yes / Oldies - 2 hr / Approach - pers / Jing - Gwin / Synd - C Crossrds / Auto - no / Rep CB BB RW / C Id 26 m / Promo 10-1, M-F

MSGA/1000W/912-233-8807

Box 8247, Savannah, GA 31402

Format - T 40 / Owner - Albert Weis / PD - Jerry Rogers / MD - Mac King / News - Dave Brannen / GM - Jerry Rogers / Playlist - 30 / LP cuts - yes / Oldies - 40% / Approach - pers / Jing - Tanner / Synd - yes / Auto - no / Inter - open / Rep KR RR BG / C Id 15 m / Promo - M 10-3

MSGN/5000W/205-322-3434

City Federal Bldg, PH, Birmingham ALA

Format - T 40 / Owner - Southern Bdcstg / PD - Jan Jeffries / MD - Bill Thomas / News staff-5 / GM - Ben K McKimmon / Playlist - 30 / LP cuts - no / Oldies - 40% / Approach - pers / Jingles - LS / Synd - AT 40 / Auto - no / Int - PM drive / Rep KR RR / C Id 14 m / Promo - 12-5

WSHE/1000W/305-581-1580

3000 SW 60th Ave, Ft Lauderdale FLA 33314

Format - AOR / Owner - Van Patrick Bdc Inc / PD - Gary Granger / News - Buzz Killman, staff-2 / GM - Gene Milner / Playlist - var / LP cuts - yes / Approach - tight / Jing - none / Synd - none / Auto - yes / Inter - some / C Id - 8 m / Promo - W

WSIX/5000W/615-259-2200

441 Murfresboro Rd, Nashville TN 37210

Format - MOR / Owner - GE / PD - Don Sullivan / News - Bill Ryan, staff-12 / GM - Doug Dickens / Playlist - 25 / LP cuts - no / Oldies - 50-60% / Approach - pers / Jingles - TM / Synd - yes / Auto - no / Int - yes / Rep to RR BG / C Id 14 m / Promo - Not bet 10-12

WSKY/1000W/704-253-4451

Box 2956, NW Bank Bldg, Asheville NC 28002

Format - Ad Cont / MD - Warren Jones / News - Ken Blackwell, staff-2 / GM - Zeb Lee / Playlist - 50 / LP cuts - yes / Oldies - yes / Approach - tight / Jing - Tanner / Synd - no / Auto - no / Promo - anytime

WSLR/5000W/216-535-6165

369 S Portage Path, Akron OH 44320

Format - Mod Cntry / Owner - Welcome Radio Inc / PD - Jim Huitt / MD - Bob Fuller / News - Tom Locicero, staff-4 / GM - Richard Lumineello / Playlist - 41 / LP cuts - yes / Oldies - yes / Approach - tight / LP cuts- yes / Oldies - yes / Approach - tight / Jingles - P. Tanner / Synd - Nashville / Auto - no / Int - yes / Rep BG CB / C Id 16 m / Promo W-F

WSLQ/200,000W/703-387-0234

Box 6002, Roanoke VA 24017

Format - T 40 / Owner - Bass Bros Telecstrs / PD - Rick Singer / News - John Witt, staff-2 / GM - John Willett / LP cuts - yes / Oldies - 40% / Jingles - no / Synd - E News / Auto - some / Ints - yes / C Id 14 m / Promo M-F

WSM-FM/100,000W/615-749-2244

5700 Knor Rd, Nashville TN 37202

Format - Ad cont / Owner - Nat'l Life / Acc Ins / PD - John Young / MD - same / News - Al Voecks, staff-7 / GM - Len Hensel / Playlist - 50 / LP cuts - yes / Oldies - 25% / Approach - pers / Jingles - TM / Synd - no / Auto - nights / Int - no / Rep to KR / C Id - 14 u / Promo - M-T

WSSB/1000W/919-682-8109

Box 2169, Durham NC 27702

Format - T 40 / Owner - Woods Comm Corp / PD - J J Ste ens / MD - Ernie Cee / News - Bob Armstrong, staff-2 / GM - John Woods / Playlist - 42 / LP cuts - yes / Oldies - 40% / Approach - pers / Jingles - Fwin / Synd - E News / Auto - no / Int - yes / Rep KR / C Id 12 m / Promo M-M-F, 10-3

WTAC/1000W/313-694-4146

Box 600, Flint MI 48501

Format - T 40 / Owner - Eugua Comm / PD - Peter Cavanaugh / News - Joe Franks, staff-8 / GM - Bryce Cooke / Playlist - 35 / LP cuts - yes / Oldies - 33% / Approach - tight / Jingles - TM / Synd - E News / Auto - no / Rep BB / C Id 18 m / Promo - Not Tues, 10-1

WTAE AM-FM/5000 & 50,000W/412-242-4300

400 Ardmore Blvd, Pitts PA 15230

Format - Ad cont / Owner - Hearst Corp / PD - Mark Roberts / MD - Chuck Beinkman / News - Bob Kopler, staff-7 / GM - Ted Atkins / Playlist - 35 / LP cuts - no / Oldies - 60% / Approach - pers / Jingles - Johnny Mann / Synd - Mini Dramas / Auto - some / Rep KR RR BG / C Id - 13 m / Promo - M-T, 3-5pm

WTAM/3000W/601-864-7171

2222 15th Ave, Gulfport MISS 39501

Format - Blk / Owner - E O Roden & Assoc / PD - Al Love / GM - Zane
 Roden / Playlist - 35 / LP cuts - yes / Oldies - 15% / Approach - pers /
 Jing - no / Synd - yes / Oldies - 15% / Approach - pers / Jing - no / Synd
 yes / Auto - no / Inter - yes / Rep BB RW CB BC / C Id - 18 m / Promo
 Tues

VTAR/5000W/804-446-2600
 120 Bush St, Norfolk VA 23510

Format - MOR / Owner - Landmark Comm / PD - Dick Lamb / MD -
 Tom Looney / GM - Larry Saunders / Playlist - 45 / LP cuts - yes / Old-
 ies - 33% / Approach -pers / Jing - Tanner / Synd - yes / Auto - no / Int -
 yes / C Id 18 m / Promo - open

VTLB/1000W/315-797-1330
 Box 781, Utica NY 13503

Format - T 40 / Owner - WTLB Inc / PD - Art Levy / MD - Jim Reitz /
 News - Brian Whittemore / Staff-4 / GM - Paul Dunn / Playlist - 30+ /
 LP cuts - yes / Oldies - 20% / Approach - tight / Jing - yes / Synd - Wa-
 rmark / Auto - no / Inter - yes / Rep to BG / C Id 18 m / Promo - 12-3

WTMP/5000W/813-626-4108
 Box 1101, Tampa FLA 33601

Format - Blk / Owner - Gulf South Comm / PD - Jerry Walker / News -
 Booker Jeray / GM - Pierre Behano / Playlist - 50 / LP cuts - yes / Ap-
 proach - tight / Jingles - TM / Synd - Carl Rowan Rept / Auto - no /
 Rep CB / C Id 18 m / Promo - W,Th,F 11-1

WTOB/5000W/919-723-4353
 Box 5129, Winston-Salem NC 27106

Format - Ad cont / Owner - Woods Comm Corp / PD - Jimmy Dean /
 MD - Robt Page / News - Keith Young, staff-4 / GM - John Woods /
 Playlist - 40 / LP cuts - yes / Oldies - 30% / Approach - pers / Jingles -
 no / Synd - Wolfman, etc. / Auto - no / Inter - yes / Rep BG RW BB KR
 BR BP QS / C Id 18 m / Promo - M-F - 9-10 & 3-5

WTOC/5000W/912-232-0127
 Box 8086, Savannah GA 31402

Format - T 40 / Owner - Savannah Bdcstg Co / PD - Dick Harris / MD -
 J J Hemingway / News - John Bry / staff-2 / GM - Millard Ganey / Play-
 list - 40 / LP cuts - yes / Oldies - 40% / Approach - tight / LP cuts - yes /
 Oldies - 40% / Approach - tight / Jing - no / Synd - no / Auto - no / Int -
 yes / Rep RR BG BB KR BC /

WTRU/5000W/616-733-2126
 Box 4305, Muskegon Hts, MICH 49442

Format - T 40 / Owner - Regional Bdcstg / PD - Jon London / News
 Bill Trap, staff-3 / GM - Fred Tascone / Playlist - 35 / LP cuts - some,
 Oldies - 35% / Approach - pers / Jingles - no / Synd - no / Auto - no,
 Rep to RR BG / C Id - 18 m / Promo - M,W,Th,F

WTRX/5000W/313-743-1150
 P.O. Box 1330, Flint MICH 48501

Format - Ad cont / Owner - Mid Am Media / PD - Mike Anderson

News - Art Reid, staff-2 / GM - Hal Fisher / Playlist - 45 / LP cuts - yes / Oldies - 40% / Approach - pers / Jingles - Gwin / Synd - no / Auto - no / Inter - yes / Rep RR 8G / C Id - 12 m / Promo - Th,F, 10-1

WTVN/5000W/614-224-1271

42 E Gay St, Columbus OH 43215

Format - Ad Cont / Owner - Taft Bdcstg / PD - John Potter / MD - John Roundtree / News - Bill Patterson, staff-5 / GM - Jim Pidcock / Playlist - 50 / LP cuts - yes / Oldies - var / Approach - per / Jingles - TM / Synd - yes / Auto - no / Inter - some / C Id 8 m / Promo - Open

WUBE/11,000W/513-621-6960

Box 1232, Cinn. OH 45201

Format - Mod Cntry / Owner - Kaye-Smith Bdcstg / PD - Johnny Bridges / MD - Larry "B" / News - Doug Anthony, staff-2 / GM - Verl Wheelleur / Playlist - 40 / LP cuts - no / Oldies - yes / Approach - pers / Jingles - Pams / Synd - yes / Auto - some / Inter - yes / Rep to RR 8G / C Id 6 m / Promo - after 10 am

WUNI/5000W/205-438-4514

1257 Springhill Ave, Mobile ALA 36604

Format - Cntry / Owner - Kirk Bdcstg / PD - Mike Malone / MD - Johnny Barr / News - Mike Sloan, staff-3 / GM - Don Reich / Playlist - 50 / LP cuts - yes / Oldies - yes / Approach - pers / Jing - Tanner / Synd - no / Auto - No / Inter - no / Rep RR BB RW BC / C Id - 15 m / Promo - Th 2-5

WVAF/50,000W/304-925-7829

Box 4318, Charleston W VA 25304

Format - AOR / Owner - Capitol Bdcstg / PD - Tom Owens / News - Bob Castro, staff-2 / GM - George Assaley / Playlist - 35 / LP cuts - all / Oldies - 40% / Approach - tight / Jing - no / Synd - K Bisc / Auto - no / Inter - some / Rep RR Wal / Promo - not bet 10-2

WVAN/5000W/814-944-9456

2727 W Albert Dr, Altoona PA 16602

Format - T 40 / Owner - Blair Bdcstg Co / PD - Roger Corey / MD - Geo Malfair / News - Tom Riley, staff-4 / GM - Bob Abernathy / Playlist - 45 / LP cuts - yes / Oldies - 20% / Approach - tight / Jing - Tanner / Synd - Watermark / Auto - no / Int - yes / Rep RW / C Id 18 m / Promo - 9-1

WVIC/1000W/517-487-5986

2517 E Mt Hope, Lansing MI 48910

Format - T 40 / Owner - James Morse / PD - Jim St John / MD - Steve Schram / News - Chris McClure, staff-5 / GM - Joe D Buys / Playlist - 40 / LP cuts - yes / Oldies - 25% / Approach - tight / Jing - no / Synd - no / Inter - yes / Rep RR GR CB / C Id 13 m / Promo M-W 2-4:30

WVKO/20,000W/614-451-2191

4401 Carriage Hill Ln, Col OH 43220

Format - Blk / Owner - Skywy Bdcstg / MD - Bill Moon / GM - Bertram Charles / Playlist - 35 / LP cuts - yes / Oldies - yes / Approach - tight / Jing - own / Synd - no / Auto - FM 24 hrs / C Id 18 m / Promo - T,Th 10-2

WYLK/5000W/606-254-1151
Box 1559, Lexington KY 40507
Format - Ad Cont / Owner - Bluegrass Bdcstg / PD - Jim Gordon / News
- Tom McCarthy, staff-6 / GM - Ralph Hacker / Playlist - 30 / LP cuts -
yes / Oldies - 30% / Approach - pers / Jing - Tanner / Synd - yes / Auto -
no / Inter - yes / Rep to RR KR BG / C Id 18 m / Promo - after 1

NVON/5000W/312-847-2600
3350 S Kedzie Ave, Chicago ILL 60623
Format - Blk / Owner - Globetrotter / PD - Walt Love / MD - E Rodney
Jones / GM - Bernadine C Washington / Playlist - 28 / LP cuts - yes /
Approach - tight / Jing - no / Synd - no / Auto - no / C Id 16 m / Pro-
no - M,T

VVOV/10,000W/205-859-2441
Box 5188, Huntsville, ALA 35805
Format - Ad cont / Owner - Powerll Bdcstg / PD - Doug Shane / MD -
Lilly Holiday / GM - Holly Rogers / Playlist - 25 / LP cuts - yes / Oldies
- 35% / App - Tight / Jing - TM / Synd - no / Auto - no / Rep BG RR
iR / C Id 20 u / Promo - M,T 12-3

VVUD/50,000W/515-229-4246
100 College Pk, Dayton OH 45469
Format - T 40 / Owner - U of Dayton / PD - Jeffrey Vargo / MD - Bob
Bailey / News - Pam Besch / GM - Geo Bursack / Playlist - 70 / LP cuts -
yes / Oldies - 15% / Approach - tight / Jing - no / Synd - no / Auto - no
/ Int - yes / Rep Wal, MM / C Id 8 m / Promo - open

WABC/1000W/305-632-1510
Box 493, Cocoa FLA 32922
Format - Cntry-Rel / Owner - Astro Ent Inc / PD - Stan Anderson / MD
Tom Shaw / News - John Fox, staff-1 / GM - Ray Kassis / Playlist - 45
LP cuts - yes / Oldies - 25% / Approach - pers / Jingles - yes / Synd -
no / Auto - no / Int - yes / C Id - 18 m / Promo - Not bet 10-1

WCK/3000W/313-744-1570
217 Lapeer St, Flint MI 48503
Format - AOR / Owner - Gencom Corp / PD - Steven Alexsy / MD -
Earl Coffey / News - Dave Leyton / GM - Lyn Martin / Playlist - 45 / LP
cuts - yes / Oldies - 45% / Approach - pers / Jing - P Tanner / Synd - yes
Auto - no / Rep KR BP / C Id 13 m / Promo - open

WDC AM-FM/5000 & 50,000W/301-589-7100
150 Connecticut Ave, Wash DC
Format - Ad Cont-AOR / Owner - Capitol Bdcstg / PD - Dwight Douglas
News - Ross Simson, staff-2 / GM - Mort Bender / Playlist - 25 (FM
r) / Oldies - 50-30% / Approach - pers / Jing - no / Synd - no / Auto -
no / Inter - yes / Rep RR / C Id 18/8 m / Promo - open

NOK/5000W/305-856-1260
99 Coral Wy, Miami FLA 33145
Format - Mod Cntry / Owner - Mission Bdcstg / PD - Ted Cramer / MD -

Quarterly Report Radio Quarterly Radio Quarterly Report Ra

Ron Tatar / News - Jack McCoy, staff4 / GM - Cy Russell / Playlist - 30 / LP cuts - yes / Oldies - 50% / Approach - pers / Jing - Tanner / Synd - no / Auto - no / Int - yes / Rep BB RW CB / C Id 18 m / Promo - 1-5

WWOL AM-FM/1000 & 50,000W/716-854-1120

Hotel Lafayette, Buffalo NY

Format - Mod Cntry / Owner - Rustcraft Bdcstg / PD - David R Snow / News - Tom Hill, staff-1 / GM - Michael Plumstead / Playlist - 50 / LP cuts - yes / Oldies - 30% / Approach - tight / Jing - Tanner / Synd - no / Auto - no / Inter - no / C Id 18 m / Promo - W-F 2-5

WWRL/5000W/212-335-1600

41-30 58th St, Woodside NY 11377

Format - Blk / Owner - Sonderling Bdcstg / PD - Sonny Taylor / MD - Gerry Shannon / News - Dick London, staff-4 / GM - Mark Olds / Playlist - 24 / LP cuts - 10 / Oldies - yes / Approach - pers / Jing - Cent 21 / Synd - no / Auto - no / Ints - some / Rep KR BG BB CB / C Id 16 m / Promo - Tues

WWUN/5000W/601-555-0373

Box E, Delta Station, Jackson MISS 39213

Format - T 40 / Owner - New South / PD - Paul King / News - Gene Dammoth, staff-2 / GM - Bob O'Brian / Playlist - 30 / LP cuts - yes / Oldies - 55% / Approach - tight / Jing - yes / Synd - no / Auto - no / Int - yes / C Id 19 m / Promo - M,T 10-1, W,Th,F 2-6

WWVA/50,000W/304-232-1170

Capitol City Hall, Wheeling W VA

Format - Cntry / PD - Charlie Cook / News - Bob Coin / GM - Ross Felton / Playlist - 40 / LP cuts - no / Oldies - 25% / Approach - pers / Int - yes

WWWM/27,000W/216-781-1100

Park Center, Cleveland OH 44114

Format - AOR / Owner - Ohio Comm / PD - Eric Stevens / GM - Jim Ambrosia / Playlist - 42 / LP cuts - yes / Oldies - 40% / Approach - pers / Jing - no / Synd - no / Auto - no / Reports to RR / C Id 8 u / Promo - open

WXCL/1000W/309-685-5975

3641 Meadow Brook Rd, Peoria ILL 61604

Format - Country / Owner - Peoria Val Bdcstg / PD - Lee Ranson / News - Bill Marlowe, staff-5 / GM - Syl Binkin / Playlist - 65 / LP cuts - yes / Oldies - 33% / Approach - pers / Jing - Tanner / Synd - R Emery / Auto - Mid - 5am / Rep CB RR RW BB / C Id 18 m / Promo - 1-3

WXLO (99-X)/5400W/2120764-7000

1440 Broadway, NY NY

Format - T 40 / Owner - RKO Gen / PD - Lee Douglas / MD - Joe Persek / News - Rich Patrick / GM - Erica Farbar / Playlist - 30 / LP cuts - yes / Approach - tight / Jing - car / Synd - yes / Inter - yes / Rep KR RR / C Id 10 m / Promo - Th

Report Radio Quarterly Report Radio Quarterly Report Radio**WXRT-FM/50,000W/312-777-1700**

4949 W Belmont, Chicago ILL

Format - AOR / Owner - WSBC Inc / PD - John Platt / MD - Bob Shulman / News - Linda Brill / GM - Daniel Lee / Playlist - 100 / LP cuts - yes / App - pers / Jing - no / Synd - K Bisc / Auto - no / Int - yes / Rep RR KR BB CB Wal / C Id 8 m / Promo - afternoons

WXYZ/5000W/313-444-1111

2077 W 10-Mile Rd, Southfield MI 48065

Format - Ad cont / Owner - ABC / MD - Joe Carcarella / GM - Chas D Fritz / Playlist - 16 / LP cuts - no / Oldies - 50% / Approach - pers / Jing - TM / Synd - no / Auto - no / Int - yes / Rep RR / C Id 16 m / Promo - open

WYDD/50,000W/412-362-2144

810 5th Ave, New Kensington PA 15068

Format - AOR / Owner - Nelson L Goldberg / PD - Steve Downs / GM - Nelson L Goldberg / Playlist - 100 / LP cuts - yes / Oldies - 40% / Approach - pers / Jing - no / Synd - K Bisc / Auto - no / Int - yes / Rep BB RW RR CB Wal / C Id 8 m / Promo - 12-4

WYDE/50,000W/205-322-4511

2112 11th Ave So, Birmingham ALA 35205

Format - Mod Cntry / Owner - Columbia Pic Ind / PD - Johnny Groy / News - Robert Harper, staff-3 / GM - Wynn Alby / Playlist - 50 / LP cuts - yes / Oldies - 15% / Approach - pers / Jing - Audio Sellers / Synd - no / Auto - no / Int - yes / Rep BB CB RW / C Id 18 m / Promo - pm's

WYFE/815-877-6064

190 Show Rd, Rockford ILL 61111

Format - AOR / Owner - Midwest Fam / PD - Nick Owen / GM - Duane Daniels / LP cuts - all / Approach - tight / Jing - no / Synd - E News / Auto - no / Int - yes / Rep RR Wal / C Id 12 m / Promo - 12-2

WYFM/26,000W/216-534-2316

Box 211, Sharon PA 16146

Format - T 40 / Owner - Sharon Bdcstg / PD - Jack Taylor / News - Tom McCarthy, staff-3 / GM - Joseph Dobosh / Playlist - 25 / LP cuts - no / Oldies - 50% / Approach - tight / Jing - no / Synd - Wolfman / Auto - no / Int - no / Rep to BG / Promo - M,T

WYNE/1000W/414-739-1158

Box 92, Appleton WIS

Format - Ad Cont / Owner - Total Radio / PD - Scott Walker / MD - Alex Stone / News - Tom Andrews, staff-2 / GM - Terry Strobe / Playlist - 25 / LP cuts - no / Oldies - 50% / Approach - tight / Jing - Sundance / Synd - yes / Auto - no / Int - yes / Rep RR BB CB / C Id 14 m / Promo - pm's

WYOU/10,000W/313-253-6071

1333 W Cass St, Tampa FLA 33606

Format - MOR / Owner - WYOU Inc / PD - Ed Ripley / GM - Art Reu-

ben / Playlist - 30 / LP cuts - yes / Oldies - 33% / Approach - tight / Jing - no / Synd - no / Auto - no / Rep BB CB / C Id 12 m / Promo - M-F 10-2

WYRE/250W/301-263-9211

Box 1551, Annapolis MD 21404

Format - Ad Cont / Owner - Syd Abel / PD - Joe Pachino / News - Alan Schlosburg, staff-4 / GM - Sydney Abel / Playlist - 30 / LP cuts - no / Oldies - 30% / Approach - tight / Jing - none / Synd - none / Auto - no / Rep RR BG BB RW CB KR Poe CS RB / C Id 18 m / Promo - open

WYSL AM-FM/1000 & 50,000W/716-885-1400

425 Franklin St, Buffalo NY

Format - Ad cont / Owner - Howard Comm / PD - Harry Moore / GM - Robt Howard / Playlist - 22 / LP cuts - yes / Oldies - 45% / Approach - pers / Jing - Gwin / Synd - AT 40 / Auto - no / Int - no / Rep BG / C Id 12 m / Promo - after 10

WYSP-FM/50,000W/215-TE9-ROCK

One Bala Cynwyd Plaza, Ste 424, Bala Cynwyd PA 19004

Format - AOR / Owner SRJ Comm / PD - Sonny Fox / GM - Frank X Feller / Playlist - 50 / LP cuts - yes / Oldies - 65% / Approach - pers / Synd - Dr D / Auto - no / Int - yes / Rep BB CB RW KR Wal / C Id 12 m / Promo - open

WYXE/3000W/608-837-8591

Box 3470, Madison WI

Format - AOR / Owner - Sun Bdcstg / PD - Jim McBean / MD - Steve Cooper / News - Jim McBean, staff-2 / GM - Melvin Ondre / Playlist - 35 / LP cuts - yes / Oldies - 20% / Approach - tight / Jing - none / Synd - E News / Auto - no / Int - yes / Rep RR / C Id 12 u / Promo - 10-2

WYZE/5000W/404-351-7664

1900 Emery, Atlanta, GA 30318

Format - Gold / Owner - WYZE Inc / PD - Dan Dunnigan / News - Buzz Weiss / GM - Steve Wyman / Approach - tight / Jing - Gwin / Synd - no / Auto - no / Int - yes / Rep RW RR / C Id 12 m / Promo - 2-4

WZZQ-FM/100,000W/601-982-1062

1375 Basley Rd, Jackson MISS 39206

Format - AOR / Owner - WJDX / PD - John Sommer / MD - Wayne Harrison / News - Cindy Brunson, staff-5 / GM - Marshall McGee / Playlist - none / LP cuts - yes / Approach - pers / Jing - none / Synd - K Bisc / Auto - no / Int - yes / Rep RR / C Id 8 m / Promo - open

THE MUSIC

The following is a list of all records placing in the Top 20 in the industries most important music trade periodicals. The number listed beside each record is **THE HIGHEST NUMBER** that record reached in the period. You'll note we have included Billboard (BB), Cashbox (CB), Record World (RW), Radio & Records (RR), Bill Gavin Report (BG), Kal Rudman's Friday Morning Quarterback (KR) and Replay (RP). Each of these publications figures their charts in various areas, including sales, radio play and requests, etc. Replay Magazine reflects juke box play.

ALBUMS

TOP LP's

(June '76 to September 15th)

* Gold Record Awards

	BB	CB	RW		BB	CB	RW
A-B-C				JETHRO TULL (Chrysalis)			
AEROSMITH (CBS)				Too Old to Rock & Roll; Too Young to Die	14	19	19
Rocks *	3	3	4	JOHN, ELTON (MCA)			
AMERICA (WB)				Here and There *	4	5	5
Hideaway *	11	13	11	KISS (Casablanca)			
History/Gr. Hits	-	-	13	Kiss Alive	-	-	15
AVERAGE WHITE BAND (At.)				Destroyer *	-	18	19
Soul Searching *	9	15	11	LED ZEPPELIN (Swan Song)			
THE BEACH BOYS (Broth./Reprise)				Presence *	3	7	4
15 Big Ones *	8	12	9	M-N-O-P-Q-R			
BEATLES (Capitol)				MANILOW, BARRY (Arista)			
Rock 'N Roll Music *	2	4	2	This One's For You *	14	9	17
BECK, JEFF (Epic)				Tryin' to Get the Feeling	-	-	17
Wired *	16	12	17	THE MANHATTANS (CBS)			
BENSON, GEORGE (WB)				The Manhattans	16	-	-
Breezin' *	1	5	5	OHIO PLAYERS (Mercury)			
BOB MARLEY & WAILERS (Island)				Contradiction *	12	18	16
Rastaman Vibration	8	11	19	PARLIAMENT (Casablanca)			
BOWIE, DAVID (RCA)				Mothership Connection *	13	-	-
Changesonebowie *	10	12	15	QUEEN (Elektra)			
BROTHERS JOHNSON (A&M)				A Night at the Opera *	18	10	9
Look Out For No. 1 *	9	13	14	RAWLS, LOU (Phil. Int'l)			
CAPTAIN & TENNILLE (A&M)				All Things in Time *	7	17	18
Song of Joy *	-	-	18	REDDY, HELEN (Capitol)			
CHICAGO (CBS)				Music, Music *	16	-	-
Chicago X *	3	3	7	ROLLING STONES (Rolling Stone)			
COLE, NATALIE (Capitol)				Black and Blue *	1	2	3
Natalie *	13	19	13	RONSTADT, LINDA (Asylum)			
COMMODORES (Motown)				Hesten Down the Wind *	6	3	5
Hot on the Tracks	18	19	15	ROSS, DIANA (Motown)			
D-E-F-G				Diana Ross	5	9	11
DENVER, JOHN (RCA)				Gr. Hits	19	-	11
Spirit *	10	7	3	S-T-U-V			
DIAMOND, NEIL (CBS)				SANTANA (CBS)			
Beautiful Noise *	4	3	3	Amigos *	10	13	19
DOOBIE BROTHERS (WB)				SCAGGS, BOZ (CBS)			
Takin' it to the Streets *	12	12	9	Silk Degrees	5	8	12
EAGLES (Asylum)				SILVER CONVENTION (Midland Int'l)			
Gr. Hits ('71-'75) *	20	4	4	Silver Convention	13	-	-
FLEETWOOD MAC (WB)				STARLANO VOCAL BAND (Windsong)			
Fleetwood Mac	1	2	1	Starland Vocal Band	20	-	-
FRAMPTON, PETER (A&M)				STEELY DAN (ABC)			
Frampton Comes Alive *	1	1	1	The Royal Scam	15	19	-
FRANKLIN, ARETHA (Atlantic)				STEVE MILLER BANO (Capitol)			
Music from Sparkle *	18	20	17	Fly Like An Eagle *	9	10	13
GAYE, MARVIN (Tamla)				TAYLOR, JAMES (WB)			
I Want You	4	9	11	In the Pocket	16	16	-
H-I-J-K-L				TAYLOR, JOHNNIE (CBS)			
HALL & OATES (RCA)				Eargasm *	-	17	-
Daryl Hall & John Oates	17	-	-	THIN LIZZY (Mercury)			
HEART (Mushroom)				Jailbreak	18	-	-
Dreamboat Annie *	-	-	20	W-X-Y-Z			
ISLEY BROTHERS (T-Neck)				WALSH, JOE (ABC)			
Harvest for the World *	9	9	10				
JEFFERSON STARSHIP (Grunt)							
Spitfire *	3	1	2				

	BB	CB	RW
u Can't Argue With a Sick Mind	20	-	-
IR (UA)			
. Hits *	11	18	-
LD CHERRY (Sweet City)			
ld Cherry *	8	11	7

	BB	CB	RW
WINGS (Capitol)			
Wings at the Speed of Sound *	1	1	1
WRIGHT, GARY (WB)			
The Dream Weaver *	10	14	5

COUNTRY

COUNTRY SINGLES

(June '76 to September 15th)

* Gold Record Awards

	BB	CB	RW	RR	RP	BG
-B-C						
ELLEN, REX JR. (WB)						
In You Hear Those	17	12	16	-	-	16
Pioneers						
MAZING RHYTHM ACES (ABC)						
ve End Is Not in Sight	20	-	20	-	-	-
ARNOLD, EDDY (RCA)						
xyboy	13	6	10	11	-	11
KTON, HOYT (A&M)						
ash of Fire	18	-	-	18	-	-
NDY, MOE (CBS)						
re I Am Drunk Again	11	12	12	13	5	12
re Biggest Airport in the	-	18	-	-	-	-
World						
RE, BOBBY (RCA)						
ve Winner	19	-	-	-	14	-
re a Little Lovin' On Me	-	19	-	-	11	-
LL ANDERSON & MARY LOU TURNER						
(MCA)						
et's What Made Me Love	-	5	-	19	6	20
'ou						
RESH, TOM (Farr)						
me Made Love	6	5	11	8	8	7
MPBELL, GLEN (Capitol)						
on't Pull Your Love/Then	4	6	5	10	-	9
'ou Can Tell Me Goodbye						
e You On Sunday	18	15	15	15	-	19
RRADINE, KEITH (ABC)						
n Easy	-	-	-	-	11	-
RRVER, JOHNNY (ABC/Dot)						
ernoon Delight	9	10	8	10	-	8
SH, JOHNNY (CBS)						
re Piece at a Time	1	1	1	1	1	4
ld Out of Flagpoles	-	20	-	-	-	-
ARLIE DANIELS BAND (Epic)						
chita Jail	-	20	-	19	-	-
ARK, ROY (ABC/Dot)						
ink Summer	-	18	-	-	-	-
IADDOCK, BILLY "CRASH" (ABC/Dot)						
ilk Softly	7	3	6	8	-	5
u Rubbed It In All Wrong	4	7	6	9	3	7
-E-F-G-H-						
IVE & SUGAR (RCA)						
e Door Is Always Open	1	1	1	2	7	2
VIS, MAC (CBS)						

	BB	CB	RW	RR	RP	BG
Forever Lovers	-	17	-	-	-	-
DEAN, JIMMY (Casino/GRT)						
I.O.U. *	17	-	15	-	7	-
DUNCAN, JOHNNY (CBS)						
Stranger	4	1	1	3	2	5
FARGO, DONNA (WB)						
I've Loved You All the Way	15	13	16	16	18	15
FELTS, NARVEL (ABC/Dot)						
Lonely Teardrops	5	4	8	12	5	8
My Prayer	17	-	18	-	19	17
FENDER, FREDDY (ABC/Dot)						
Vaya Con Dios	7	6	6	4	1	8
GAYLE, CRYSTAL (UA)						
I'll Get Over You	1	1	1	1	1	1
One More Time	-	-	-	-	14	-
GILLEY, MICKEY (Playboy)						
Bring It On Home To Me	1	1	1	1	3	1
GEORGE JONES & TAMMY WYNETTE (Epic)						
Golden Ring	1	1	1	1	1	1
GOLDSBORO, BOBBY (UA)						
A Butterfly For Bucky	-	19	18	18	-	19
HAGGARD, MERLE (Capitol)						
Here Comes the Freedom	10	3	7	9	9	4
Train						
HALL, TOM T. (Mercury)						
Negatory Romance	-	13	16	17	10	-
HARRIS, EMMY LOU (WB/Reprise)						
One of These Days	3	1	1	4	4	3
HART, FREDDIE (Capitol)						
She'll Throw Stones at You	12	5	10	8	14	7
J-K-L-M-N-O						
JAKE, JERRY (Hi)						
Honky Tonk Women Love	-	-	20	-	-	-
Redneck Men						
JAMES, SONNY (CBS)						
When Something Is Wrong	6	4	9	11	-	4
With My Baby						
JENNINGS, WAYLON (RCA)						
Can't You See	8	14	9	7	4	5
JIM ED BROWN & HELEN CORNELIUS (RCA)						
I Don't Want to Have to	1	6	3	3	10	1
Marry You						

	BB	CB	RW	RR	RP	BG
LACOSTA (Capitol)						
Lovin' Somebody on a Rainy Night	14	-	-	-	-	-
LEWIS, JERRY LEE (Mercury)						
Let's Put it Back Together	12	-	13	10	-	10
LORETTA LYNN & CONWAY TWITTY (MCA)						
The Letter	3	1	1	4	5	4
MANDRELL, BARBARA (ABC/Dot)						
That's What Friends Are For	16	11	20	18	-	-
MILSAP, RONNIE (RCA)						
What Goes On When The Sun Goes Down	18	13	1	16	5	17
MILSAP, RONNIE (RCA)						
I'm a Stand-By-My-Women Man	1	2	1	1	1	1
NELSON, WILLIE (CBS)						
I'd Have to Be Crazy	11	5	9	12	10	11
If You've Got the Money, I've Got the Time	3	5	5	1	1	4
NEWTON-JOHN, OLIVIA (MCA)						
Don't Stop Believin'	-	-	-	17	11	16
OVERSTREET, TOMMY (ABC/Dot)						
Here Comes That Girl Again	15	9	18	15	-	15
OXFORD, VERNON (RCA)						
Redneck (The Redneck National Anthem)	17	13	12	19	-	17
P-O-R						
PARTON, DOLLY (RCA)						
All I Can Do	7	9	10	6	13	6
PORTER WAGONER & DOLLY PARTON (RCA)						
Is Forever Longer Than Always	8	9	7	7	8	9
PRESLEY, ELVIS (RCA)						
Hurt / For the Heart	6	9	5	3	11	12
PRIDE, CHARLEY (RCA)						
My Eyes Can Only See As Far As You	-	-	12	-	-	-
RABBIT, EDDIE (Elektra)						
Rocky Mountain Music/Do You Right Tonight	5	1	5	5	3	5
RICH, CHARLIE (Epic)						
America the Beautiful	-	19	-	20	10	-
ROBBINS, MARTY (CBS)						
El Paso City	1	1	1	1	1	1
RODRIGUEZ, JOHNNY (Mercury)						
I Wonder If I Said Goodbye	2	3	2	4	8	2
SHEPARD, T.G. (Hitville)						
Solitary Man	14	11	13	13	17	11
SHIRLEY & SQUIRRELY (GRT)						
Hey Shirley (This is Squirrely)	-	-	18	-	7	19
SMITH, CONNIE (CBS)						
So Sad (To Watch Good Love Go Bad)	-	19	-	-	-	-

	BB	CB	RW	RR	RP	BG
SMITH, MARGO (WB)						
Save Your Kisses For Me	10	7	9	7	12	9
SOVINE, RED (Starday)						
Teddy Bear	1	1	1	1	1	1
SPEARS, BILLIE JO (UA)						
Misty Blue	5	4	3	2	6	5
What I've Got In Mind	-	12	20	-	3	-
STAMPLEY, JOE (ABC/Dot)						
All These Things	1	1	1	1	2	1
The Night Time and My Baby	18	17	17	-	16	-
Whiskey Talkin' (Epic)	-	-	-	-	15	-
STARLAND VOCAL BAND (Windsong)						
Afternoon Delight *	-	-	-	-	15	-
STATLER BROTHERS (Mercury)						
Your Picture in the Paper	13	7	13	15	18	15
STEAGALL, RED (ABC/Dot)						
Truck Drivin' Man	-	17	-	-	-	-
STEVENS, RAY (WB)						
You Are So Beautiful	16	15	18	14	18	16
STEWART, GARY (RCA)						
In Some Room Above the Street	15	12	13	10	18	16
STEWART, WYNN (Playboy)						
After the Storm	14	-	14	13	-	13
STREET, MEL (GRT)						
I Met a Friend of Yours Today	10	11	11	13	12	14
T-U-V						
T-U-V						
TAYLOR, CARMOL (Elektra)						
I Really Had a Ball Last Night	-	17	-	-	-	-
TILLIS, MEL (MCA)						
Love Revival	11	5	12	6	10	8
TUCKER, TANYA (MCA)						
You've Got Me to Hold on To	3	1	7	4	16	3
Here's Some Love	5	11	12	5	9	2
TURNER, MARY LOU (MCA)						
It's Different With You	-	20	-	-	-	-
TWITTY, CONWAY (MCA)						
After All The Good Is Gone	5	8	4	7	19	14
The Game That Daddies Play	10	-	19	8	12	7
W-X-Y-Z						
WATSON, GENE (Capitol)						
Because You Believed in Me	20	12	15	-	-	-
WAYLON & JESSI (RCA)						
Suspicious Minds	2	1	5	5	1	4
WILLIAMS, DON (ABC/Dot)						
Say It Again	1	1	1	1	6	1
WYNETTE, TAMMY (Epic)						
You and Me	16	-	-	18	20	14

BLACK

(June '76 to September 15th)

* Gold Record Awards

	BB	CB	RW	RR	RP	BG
A-B-C						
ANDREA TRUE CONNECTION (Buddah)						
More, More, More	-	-	-	6	-	-
B.B. KING & BOBBY BLAND (ABC/Impulse)						
Let the Good Times Roll	20	-	-	13	12	-
BEE GEES (RSO)						
You Should Be Dancing *	5	11	6	6	3	-
BENSON, GEORGE (WB)						

Report Radio Quarterly Report Radio Quarterly Report Ra

	BB	CB	RW	RP	BC
is Masquerade	3	3	3	1	2
HOP, ELVIN (Capricorn)					
oled Around and Fell	20	-	-	-	-
i Love *					
AND, BOBBY (ABC)					
Ain't the Real Thing	12	14	19	-	12
ASS CONSTRUCTION (UA)					
win'	-	9	14	13	-
OTHERS JOHNSON (A&M)					
Be Good to You	1	5	10	1	1
t the Funk Out Ma	9	9	18	4	13
ace					
TOWN, JAMES (Polydor)					
t Up Offs That Thing	4	5	4	10	6
R. EXPRESS (CBS)					
n't Stop Groovin' Now,	6	11	12	15	8
anna Do it Some More					
ILE, NATALIE (Capitol)					
phisticated Lady (She's	1	2	3	9	1
Different Lady)					
LINS, WILLIAM BOOTSY (WB)					
retchin' Out (In a Rub-	18	-	-	-	8
er Band)					
MMODORES (Motown)					
st to be Close to You	-	-	-	-	11
ANNORS, NORMAN (Buddah)					
s Both Need Each Other	-	-	-	-	12
SBY, BILL (Capitol)					
s, Yes, Yes	11	14	20	15	6
TOWN HEIGHTS AFFAIR (De-Lite)					
xy Lady	17	18	15	17	20
-E-F-G					
AVIS, TYRONE (Dakar)					
s Good (To Be Home	9	-	-	18	17
Vith You)					
ive It Up	-	-	-	13	8
DUBLE EXPOSURE (Salsoul)					
%	-	-	-	-	17
YSON, RONNIE (CBS)					
ne More You Do it the	6	-	12	11	6
More I Like It Done to Me					
ARTH, WIND & FIRE (CBS)					
etaway	1	1	2	5	1
HE EMOTIONS (CBS)					
owers	19	15	-	-	9
ACTS OF LIFE (Kayvette)					
ought in the Act (Of	13	10	-	15	5
Gettin' it On)					
RANKLIN, ARETHA (Atlantic)					
omething He Can Feel	1	1	1	1	1
AYE, MARVIN (Tamla)					
Want You	3	1	6	9	4
fter the Dance	14	-	19	10	19
RAHAM CENTRAL STATION (WB)					
.ove	14	-	20	-	7
.ntrow	-	-	-	-	20
REEN, AL (HI)					
.et It Shine	16	-	-	-	-
I-I-J-K-L					
LALL & OATES (Atlantic)					
ara Smile *	-	-	-	7	5
he's Gone	-	-	-	17	-
HARDY, JOHN (ABC/Impulse)					
land Work	13	11	19	7	14
HAYWOOD, LEON (20th Cent.)					
strokin' (Pt. II)	13	-	16	-	12
SLEY BROTHERS (T-Neck)					
Who Loves You Better	3	7	15	12	4
(Pt. I)					
-harvest for the World	-	-	-	20	-
JACKSON, MILLIE (Polydor/Spring)					

	BB	CB	RW	RP	BC
There You Are	-	20	-	-	13
JOSEPH, MARGIE (Cotillion)					
Hear the Words, Feel the	18	17	13	-	19
Feeling					
K.C. & THE SUNSHINE BAND (TK)					
(Shake, Shake Shake)	1	1	2	1	1
Shake Your Booty					
KENDRICKS, EDDIE (Tamla)					
Get It While It's Hot	-	-	-	-	19
LaSALLE, DENISE (20th Cent./Westbound)					
Married But Not to Each	16	10	11	-	-
Other					
M-N-O-P-Q					
MANHATTANS (CBS)					
Kiss & Say Goodbye *	3	2	1	1	5
MAYFIELD, CURTIS (Curton)					
Only You Babe	13	-	-	-	17
MCCOY, VAN (H&L)					
Party	20	-	-	-	15
MILTON, LITTLE (Glades)					
Friend of Mine	15	12	12	-	-
MOORE, DOROTHY (TK)					
Funny How Time Slips	7	-	11	8	13
Away					
Misty Blue	-	18	8	2	19
MOORE, MELBA (Buddah)					
This Is It	18	14	18	-	-
MUSCLE SHOALS HORNS (Bang)					
Born to Get Down (Born	11	19	19	-	-
to Mess Around)					
OHIO PLAYERS (Mercury)					
Who'd She Coo	1	3	3	4	2
O'JAYS (Phil. Intl.)					
Livin' for the Weekend	-	20	-	-	-
Message In Our Music	-	-	-	-	18
OSKAR, LEE (UA)					
BLT	-	-	-	-	20
PARLIAMENT (Casablanca)					
Tear the Roof Off the	5	1	1	1	5
Sucker					
R-S					
RAWLS, LOU (Phil. Intl.)					
You'll Never Find Ano-	1	1	1	1	1
ther Love Like Mine					
THE REAL THING (UA)					
You To Me Are Every-	-	-	-	-	20
thing					
RIM SHOTS (Stang)					
Super Disco	-	-	-	-	19
ROBINSON, SMOKEY (Tamla)					
Open	10	10	8	-	-
ROBINSON, VICKI SUE (RCA)					
Turn the Beat Around	-	-	-	-	10
RHYTHM HERITAGE (ABC)					
Baretta's Theme (Keep	19	-	5	17	-
Your Eye on Sparrow)					
ROSS, DIANA (Motown)					
Love Hangover	7	4	2	3	13
One Love In My Lifetime	11	-	11	12	11
RUFFIN, DAVID (Motown)					
Everything's Coming Up	8	14	-	16	13
Love					
RUFUS (ABC)					
Jive Talking	-	-	-	20	14
RUFUS featuring CHAKA KHAN (ABC)					
Dance Wit Me	9	7	6	-	-
SCAGGS, BOZ (CBS)					
Lowdown	12	5	15	9	5
SILVER CONVENTION (Midland Intl.)					
Get Up & Boogie *	13	8	3	1	-

	BB	CB	RW	RP	BG
No Joe	-	-	-	11	-
SPECIAL DELIVERY featuring TERRY HUFF					
Mainstream)					
e Lonely One	11	15	9	-	11
INNERS (Atlantic)					
ke Up Susan	11	18	-	15	14
ATON, CANDI (WB)					
ung Hearts Run Free	1	1	2	2	1
MMER, DONNA (Oasis)					
uld It Be Magic	-	-	18	11	-
y Me	-	-	-	18	-
IE SUPREMES (Motown)					
1 Gonna Let My Heart	-	16	18	-	-
o The Walking					
LVERS (Capitol)					
ttion Candy	19	-	-	16	16
ogie Fever *	-	-	-	6	-
-U-V-W-X-Y-Z					
AVARES (Capitol)					
aven Must Be Missing	3	3	3	1	4
n Angel (Pt. I)					
YLOR, JOHNNIE (CBS)					

	BB	CB	RW	RP	BG
Somebody's Gettin' It	5	6	9	5	8
Disco Lady *	16	17	-	14	-
TEMPTATIONS (Gordy)					
Up the Creek Without a Paddle	-	-	13	-	-
TRAMPS (Atlantic)					
That's Where the Happy People Go	12	10	8	19	16
THE TYMES (RCA)					
It's Cool	-	-	20	-	-
WALTER MURPHY & the BIG APPLE BAND					
(Private Stock)					
A 5th of Beethoven *	-	19	-	-	7
WAR (UA)					
Summer *	4	7	10	6	8
WHISPERS (Soultrain)					
One for the Money (Pt. I)	10	15	7	-	-
WILD CHERRY (Sweet City)					
Play That Funky Music *	1	1	1	1	1
WRIGHT, BETTY (Alston-TK)					
If I Ever Do Wrong	-	-	-	-	16

TOP FORTY

(June '76 to September 15th)

* Gold Record Awards

	BB	CB	RW	RP	BG	XR
-B-C						
MERCA (WB)						
oday's the Day	-	-	-	16	14	15 14
NDREA TRUE CONNECTION (Buddah)						
ore, More, More (Pt. I)	4	3	1	4	5	8 4
AY CITY ROLLERS (Arista)						
Only Want To Be	-	-	-	-	-	18
EACH BOYS (WB/Reprise/Brother)						
ock and Roll Music	5	11	7	10	6	9 8
HE BEATLES (Capitol)						
ot to Get You Into My Life	7	3	9	7	2	2 4
EE GEES (RSO)						
ou Should Be Dancing *	1	1	4	2	2	3 2
ELLAMY BROTHERS (WB)						
et Your Love Flow	-	-	16	-	15	-
ENSON, GEORGE (WB)						
his Masquerade	10	12	8	12	4	15 8
ISHOP, ELVIN (WB)						
ooled Around and Fell In Love *	12	13	9	16	8	-
RASS CONSTRUCTION (UA)						
ovin'	14	14	16	-	-	-
ROTHERS JOHNSON (A&M)						
'll Be Good To You	3	7	8	13	5	7 6
CAPTAIN & TENNILLE (A&M)						
ishop Around *	4	6	4	2	2	4 5
CARMEN, ERIC (Arista)						
Never Gonna Fall In Love Again	11	9	9	5	12	7 -
CARPENTERS (A&M)						

	BB	CB	RW	RP	BG	XR
D-E-F-G						
DEES, RICK (RSO/Polydor)						
Disco Duck	-	18	-	18	-	8 8
DIAMOND, NEIL (CBS)						
If You Know What I Mean	11	16	-	19	10	-
DOOBIE BROTHERS (UA)						
Takin' It to the Streets	13	15	-	15	13	11 1
DR. HOOK (Capitol)						
A Little Bit More	17	11	17	9	-	9 1
EARTH, WIND & FIRE (CBS)						
Getaway	19	19	-	14	18	11
ELTON JOHN & KIKI DEE (Rocket)						
Don't Go Breaking My Heart *	1	1	1	1	1	1 1
ENGLAND OAN & JOHN FORD COLEY						
(Big Tree)						
I'd Really Love To See You Tonight	4	4	5	2	8	2 3
FLEETWOOD MAC (WB/Reprise)						
Rhannon (Will You Ever Win)	11	11	10	18	18	-
Say You Love Me	12	12	15	8	8	11 1
THE FOUR SEASONS (WB/Curb)						
December 1963 (Oh What	-	-	19	-	-	-

	BB	CB	RW	RR	RP	BG	KR
A Night *							
RAMPTON, PETER (A&M)							
lady I Love Your Way	12	16	16	19	12	7	10
How Me the Way	-	-	17	-	-	-	-
RANKLIN, ARETHA (Atlantic)							
Something He Can Feel	-	-	-	8	-	-	-
LAYE, MARVIN (Motown)							
Want You	15	20	-	-	-	-	-
IRECO, CYNDI (Priv. Stock)							
taking Our Dreams Come	-	-	20	-	-	-	-
True							
ROSS, HENRY (Lifesong)							
annon *	6	7	4	4	7	9	-
-I-J-K-L-M-N							
ALL & OATES (RCA)							
ra Smile *	4	6	10	7	5	18	-
le's Gone	-	-	-	16	19	15	10
EART (Mushroom)							
egic Man	-	-	-	17	-	10	11
FERSON STARSHIP (Grunt)							
ith Your Love	14	15	14	13	8	12	12
C & THE SUNSHINE BAND (TK)							
hake, Shake, Shake)	1	3	3	2	1	4	2
hake Your Booty	-	-	-	-	-	-	-
GHTFOOT, GORDON (WB)							
mund Fitzgerald	-	-	-	-	-	-	-
ASHATTANS (CBS)							
ss & Say Goodbye *	1	1	1	1	1	1	1
ANILOW, BARRY (Arista)							
in' to Get the Feelin'	17	15	14	-	-	-	-
gain							
JORE, DOROTHY (TK)							
sty Blue	3	3	6	4	4	4	5
WTON JOHN, OLIVIA (MCA)							
in't Stop Believing	-	-	-	16	-	-	-
GHTINGALE, MAXINE (UA)							
ght Back Where We	15	-	15	-	-	-	-
tarted From *	-	-	-	-	-	-	-
-P-Q-R							
LEAN, BILLY (Arista America)							
ve Really Hurts	-	-	-	13	-	-	-
IO PLAYERS (Mercury)							
o'd She Coo	20	-	-	19	-	-	-
ILEANS (Asylum)							
ll The One	18	13	20	8	7	5	7
RLIAMENT (Casablanca)							
ir the Roof Off the	15	20	8	16	10	16	8
cker	-	-	-	-	-	-	-
ATT & McCLAIN (WB/Reprise)							
opy Days (From the	5	6	6	11	2	-	-
ramount TV series)	-	-	-	-	-	-	-
EEN (Elektra)							
u're My Best Friend	16	9	15	7	7	4	5
emian Rhapsody *	-	-	20	-	-	-	-
WLS, LOU (Phil. Intl.)							
u'll Never Find Ano-	2	4	2	5	2	10	4
er Love Like Mine *	-	-	-	-	-	-	-
DDY, HELEN (Capitol)							
in't Hear You No	-	-	-	20	-	-	-
pre	-	-	-	-	-	-	-
YTHM HERITAGE (ABC)							
etta's Theme (Keep	20	16	-	-	-	-	-
our Eye on the Sparrow	-	-	-	-	-	-	-
HARD, CLIFF (Rocket)							
ril Woman	13	9	10	6	6	2	4

	BB	CB	RW	RR	RP	BG	KR
ROBINSON, VICKI SUE (RCA)							
Turn the Beat Around	10	15	18	19	-	-	16
ROLLING STONES (Rolling Stone)							
Fool to Cry	10	9	-	-	20	-	-
RONSTADT, LINDA (Asylum)							
That'll Be the Day	-	-	-	-	-	17	20
ROSS, DIANA (Motown)							
Love Hangover	1	1	1	2	3	2	2
S-T							
SCAGGS, BOZ (CBS)							
Lowdown	7	5	9	10	5	6	3
SEALS & CROFTS (WB)							
Get Closer	6	7	4	4	7	3	2
SEBASTIAN, JOHN (WB/Reprise)							
Welcome Back *	7	4	7	12	9	17	14
SEDAKA, NEIL (MCA)							
Love in the Shadows	16	18	-	-	-	-	-
Steppin' Out	-	-	-	20	-	-	-
SILVER (Arista)							
Wham Bam	-	20	-	15	17	16	17
SILVER CONVENTION (Midland Intl.)							
Get Up & Boogie *	2	1	1	2	1	7	6
SOVINE, RED (Starday)							
Teddy Bear	-	-	-	11	-	-	-
STARBUCK (Priv. Stock)							
Moonlight Feels Right	3	3	4	7	4	5	7
STARLAND VOCAL BAND (Windong)							
Afternoon Delight *	1	1	1	1	1	1	1
STATION, CANDI (WB)							
Young Hearts Run Free	20	-	16	-	19	-	-
STEVE MILLER BAND (Capitol)							
Take the Money and Run	11	9	16	8	14	5	10
Rock 'N Me	-	-	-	-	-	13	14
SYLVERS (Capitol)							
Boogie Fever *	14	14	4	8	6	13	-
TAVARES (Capitol)							
Heaven Must Be Missing	15	10	19	14	7	16	9
An Angel	-	-	-	-	-	-	-
TAYLOR, JOHNNIE (CBS)							
Disco Lady *	-	-	18	-	-	-	-
Somebody's Getting It	-	-	-	14	-	-	-
THIN LIZY (Mercury)							
The Boys are Back in	12	10	11	5	6	9	6
Town	-	-	-	-	-	-	-
TRAVOLTA, JOHN (Midland Intl.)							
Let Her In	10	5	12	6	9	6	9
U-V-W-X-Y-Z							
WALTER MURPHY & THE BIG APPLE BAND							
(Private Stock)							
A Fifth of Beethoven *	5	6	6	5	6	5	6
WAR (UA)							
Summer *	10	16	16	16	11	18	17
WILD CHERRY (Sweet City)							
Play That Funky Music	3	1	1	3	1	1	1
WINGS (Capitol)							
Silly Love Songs *	1	1	1	1	1	1	1
Let 'Em In	3	1	4	2	1	2	2
WINGS (Capitol)							
Silly Love Songs *	1	1	1	1	1	1	1
Let 'Em In	3	1	4	2	1	2	2
WRIGHT, GARY (WB)							
Love Is Alive	2	3	4	2	9	2	2

ADULT CONTEMP

(June '76 to September 15th)

• Gold Record Awards

	BB	RC	PA	BC
A-B				
ABBA (Atlantic)				
Amie Mia	12	17	-	18
Fernando	19	-	-	-
AMERICA (WB)				
Amber Cascades	17	-	-	-
Today's the Day	1	2	6	3
ANDREA TRUE CONNECTION (Buddah)				
More, More, More	-	11	3	12
BACHMAN-TURNER OVERDRIVE (Merc.)				
Lookin' Out for No. 1	15	-	-	-
BARRY DeVORZON & PERRY BOTKINS JR. (A&M)				
Nadia's Theme (The Young & The Restless)	18	-	-	-
BEACH BOYS (WB/Reprise)				
Rock 'N Roll Music	-	20	4	20
It's OK	-	-	14	-
THE BEATLES (Capitol)				
Got to Get You Into My Life	9	10	2	10
BEE GEES (RSO)				
You Should Be Dancing *	-	10	-	11
BELLAMY BROS. (WB)				
Let Your Love Flow	-	-	6	-
BENSON, GEORGE (WB)				
This Masquerade	6	4	3	7
BISHOP, ELVIN (Capricorn)				
Fooled Around & Fell in Love *	-	11	-	-
BLUE OYSTER CULT (CBS)				
The Reaper	-	-	16	-
BROTHERHOOD OF MAN (Pye)				
Save Your Kisses For Me	1	9	-	9
C-D-E				
CAMPBELL, GLEN (Capitol)				
See you on Sunday	15	-	-	18
Don't Pull Your Love/Then You Can Tell Me Goodbye	-	15	14	-
CAPTAIN & TENNILLE (A&M)				
Shop Around *	1	2	14	2
Lonely Night Angel Face *	-	-	20	-
CARMEN, ERIC (Arista)				
Never Gonna Fall In Love Again	1	5	5	6
CARPENTERS (A&M)				
I Need to be in Love	1	6	8	6
Goofus	11	-	-	-
CARRADINE, KEITH (ABC)				
I'm Easy	1	9	9	7
CASH, JOHNNY (CBS)				

	BB	RC	PA	BC
One Piece at a Time	6	-	-	-
CHICAGO (CBS)				
Another Rainy Day in NY	2	10	14	11
If You Leave Me Now	4	3	5	3
CLARK, RAY (ABC/Dot)				
Think Summer	20	-	-	-
DAVIDSON, JOHN (20th Cent.)				
Everytime I Sing a Love Song	7	-	-	16
DENVER, JOHN (RCA)				
It Makes Me Giggle	9	-	10	-
DIAMOND, NEIL (CBS)				
If You Know What I Mean	1	1	10	1
DR. HOOK (Capitol)				
A Little Bit More	15	15	-	7
ELTON JOHN & KIKI DEE (Rocket)				
Don't Go Breaking My Heart	1	1	1	1
ENGLAND DAN & JOHN FORD COLEY (Big Tree)				
I'd Really Love to See You Tonight	1	2	4	1
F-G-H-I-J				
FIREFALL (Atlantic)				
You Are The Women	-	-	-	20
FLEETWOOD MAC (Reprise)				
Say You Love Me	15	8	-	8
Rhiannon	-	12	-	-
FOUR SEASONS (WB/Curb)				
Silver Star	-	-	-	17
FRAMPTON, PETER (A&M)				
Baby I Love Your Way	-	17	-	15
GOLDSBORO, BOBBY (UA)				
A Butterfly for Bucky	7	-	-	11
GRECO, CYNDI (Priv. Stock)				
Making Our Dreams Come True	13	14	12	16
GROSS, HENRY (Lifesong)				
Shannon	-	20	4	-
HALL & OATES (Atlantic)				
She's Gone	12	13	9	10
Sara Smile	-	2	4	14
JEFFERSON STARSHIP (Grunt)				
With Your Love	6	9	-	9
JOHN, ELTON (MCA)				
Love Songs	18	-	-	-
JOHNS, SAMMY (WB/Curb)				
Peas in a Pod	11	-	-	-
L-M-N-O				
LIGHTFOOT, GORDON (WB)				
Edmund Fitzgerald	-	-	-	17

	BB	RR	RP	BG
MANCHESTER, MELISSA (Arista)				
Better Days	9	19	-	20
MANHATTANS (CBS)				
Kiss and Say Goodbye	12	1	1	8
MANILOW, BARRY (Arista)				
Tryin' to Get the Feeling	-	13	-	16
Back				
MOORE, DOROTHY (Malaco)				
Misty Blue	14	6	2	8
MULOAU, MARIA (WB/Reprise)				
Sad Eyes	14	-	-	-
MURPHY, WALTER (Priv. Stock)				
A Fifth of Beethoven	-	7	-	-
NEWLEY, ANTHONY (UA)				
Teach The Children	12	-	-	-
NEWTON-JOHN, OLIVIA (MCA)				
Don't Stop Believin'	3	11	10	5
Come On Over	-	-	17	-
NEWTON, WAYNE (Chelsea)				
The Hungry Years	11	18	-	20
NIGHTINGALE, MAXINE (UA)				
Gotta Be The One	-	-	-	20
ORLEANS (Asylum)				
Still The One	-	-	-	19
P-O-R				
PRATT & McCLAIN (WB/Reprise)				
Happy Days (From Pmt. TV series)	7	5	2	8
PRESLEY, ELVIS (RCA)				
Hurt	14	-	9	-
QUEEN (Elektra)				
You're My Best Friend	-	-	11	-
RAWLS, LOU (Phil. Intl.)				
You'll Never Find Another Love Like Mine *	1	3	1	4
REOXY, HELEN (Capitol)				
I Can't Hear You No More	5	10	-	18
RHYTHM HERITAGE (ABC)				
Baretta's Theme (Keep Your Eye On the Sparrow)	14	19	-	-
RICH, CHARLIE (Epic)				
America the Beautiful	-	-	18	-
RICHARD, CLIFF (Rocket)				
Devil Woman	-	14	3	13
ROSS, OIANA (Motown)				
Love Hangover	19	6	-	9

	BB	RR	RP	BC
S-T				
SCAGGS, BOZ (CBSI)				
Lowdown	13	6	4	1
SEBASTIAN, JOHN (WB/Reprise)				
Welcome Back *	8	7	3	4
SEALS & CROFTS (WB)				
Get Closer	2	4	5	4
SEOAKA, NEIL (Rocket)				
Love In the Shadows	13	9	15	11
SILVER (Arista)				
Wham Bam	-	20	-	-
SILVER CONVENTION (Midland Intl.)				
Get Up and Boogie *	-	12	-	-
SIMON, PAUL (CBS)				
Still Crazy After All These Years	6	-	15	1
STARBUCK (Priv. Stock)				
Moonlight Feels Right	2	2	5	2
STARK & McBRIEN (RCA)				
If You Like the Music (Suite and Vine)	17	-	-	-
STARLAND VOCAL BANO (WB)				
Afternoon Delight *	5	1	1	1
TAVARES (Capitol)				
Heaven Must Be Missing One Angel	-	17	-	11
TAYLOR, JAMES (WB)				
One Angel				
TAYLOR, JAMES (WB)				
Show the People	1	11	20	6
TONY ORLANDO & OAWN (Elektra)				
Midnight Love Affair	15	-	-	-
TRAVOLTA, JOHN (Midland Intl.)				
Let Her In	16	14	8	13
U-V-W-X-Y-Z				
WALTER MURPHY & THE BIG APPLE BANO (Private Stock)				
A Fifth of Beethoven *	13	-	-	13
WAR (UA)				
Summer *	1	5	5	4
WHITTAKER, ROGER (RCA)				
The First Hello, The Last Goodbye	16	-	-	-
WINGS (Capitol)				
Silly Love Songs *	2	1	1	1
Let Um In	1	1	1	3

GROUP PROGRAMMERS AND CONSULTANTS

The following is a list of programmers, consultants, and group executives for radio. As this information came inch-by-inch, we realize that there are probably missing consultants and groups. If you are one of those, or if you know of one, please contact the Radio Quarterly Report office so that we may make this even more complete in our next issue.

Associated Press
50 Rockefeller Plaza
New York, N.Y.
Att: Bob Benson

Nick Anthony, VP-Programming
Globe Trotter Comm.
1 IBM Plaza
Chicago, Ill. 60611
can usually be reached at:
3940 Euclid Ave.
Cleveland, Ohio 44115
216-391-1299
WIXY-Cleve.
WVON-Chic.
WDOK-Cleveland
WGCI-Chic.
WOEE-Detroit

Bud Armstrong-Exec. P.D.
Storz Broadcasting
Kiewit Plaza
Omaha, Neb. 68131
402-342-4700
WHB-K.C.
KOMA-Okla. City
WQAM-Miami
KXOK-St. Louis
WOGY-Minn.

Ca-Vox Stereo
502 S. Isis
Suite 356
Inglewood, CA 90301

Combine Comm.
1101 N. Central
Phoenix, Az. 85004
602-258-7333
KSOO-San Diego
WVOJ-Hackens
WSAI-AM/FM-Cincinnati
KIIS-AM/FM-L.A.
KEZL-San Diego
KTAR-Phoenix
KBBC-Phoenix

Julian Breen, Gen. Mgr. Prog.
Greater Media
96 Bayard St.
New Brunswick, N.J.
Can usually be reached at:
WMGC
2212 Walnut St.
Phila., Pa. 19103
WPEN-Phil.
WMGC-Phil.

WHNO-Detroit
WMJC-Detroit
W'GAY-AM/FM-Wash.
WCTC/WQMR-New Brunswick
WGSM-Huntington, L.I.
WCTO-Smithtown, L.I.
WESO-AM/FM-Southbridge, Ma.
WTCR-Ashland, Ky.
WHEZ-Huntington, W. Va.

Robert Burch
Century Broadcasting
875 N. Michigan Ave.
Chicago, Ill. 60611
KSHE-St. Louis
WABX-Detroit
KWST-L.A.

Dick Carr, VP Radio Operations
Meredith Broadcasting
558 Pharr Rd.
Box 11929
Atlanta, Ga. 30355
404-882-0082
WGST-Atlanta
KCMO/KCEG-K.C.
WOW-Omaha
KEZO-Omaha

Sylvia Clark, Op. Dir.
3054 Dona Marta Dr.
Studio City, CA 91604
213-654-6413 or 654-6426

Bob Cole-VP
CBS-FM Stations
51 W. 52nd St.
NY, NY
212-875-3558
WCBS-NY
WEEI-Boston
WCAV-Phil.
WBBM-Chic.
KNX-L.A.
KCBS-S.F.
KMOX-St. Louis

Paul Drew
RKO Broadcasting
6255 Sunset Blvd. Suite 724
L.A., Ca. 90028
213-462-2133
WAXY-Ft. Lauderdale
WGMS-Wash.
WRKO-Boston
WROR-Boston
KRTH-L.A.
KHJ-L.A.
WHBQ-Memphis
WXLO-NY
WOR-NY
KFRC-S.F.
WFYR-Chic.

Loring Fischer, VP., Gen. Mgr.
Bonneville Broadcasting
Consulting
P.O. Box 640
274 County Rd.
Tenafly, NJ 07670
201-567-8800

(Note: Company
consult a station in addition
to music service)

Jay Hoffer, VP Programming
Hercules Broadcasting
P.O. Box 8347
Sacramento, Ca. 95880
916-482-7100
KRAK-Sacramento
KEWT-Sacramento
KMPS-Seattle
KEVT-Seattle

Sam Holman
Star Stations
8901 Indian Hills Dr.
Omaha, Neb. 68114
402-391-7880
KISN-Portland
KOIL-Omaha
WIFE-Indianapolis
KEFM-Omaha

Art Holt, Pres., G.M.
Holt Corp.
Box 111

Bethlehem, Pa. 18016
215-885-3775
WGPA-Bethlehem
WEZV-Allentown

Kelch James
CKXL
Box 1140
Calgary, Alb., Canada
403-284-8000
CKLG-Vancouver
CKXL-Calgary
CHEO-Edmonton
CKY-Winnepeg
CHAB-Moose Jaw
CHFM-Calgary
CKLG-Vancouver
CKT-Winnipeg

Dick Jensen-GM Radio
Nationwide
240 High St.
Columbus, Ohio 43218
614-227-7111
WNCI-Columbus
WPOC-Baltimore
WGAR-Cleveland
WKSW-Cleveland
WLEE-Richmond

Wally Jorgenson, VP Radio
Jefferson Pilot Corp.
1 Julian Price Pl.
Charlotts, NC 28208
704-374-3500
WBIG-Greensboro
WQXI-Atlanta
WBT-Charlotte
KIMN-Denver

George Johns
Fairbanks Broadcasting
2825 N. Illinois
Indianapolis, Ind. 46208
317-824-8211

WIBC-Ind.
WNAP-Ind.
WIBG-Phil.
KVIL-Dallas
WRMF-Titusville
WVBF-Boston
WKOX-Framingham

Bruce Johnson, Pres.
s.r.o. Broadcasting
5900 Wilshire Blvd.
West Pavilion
L.A., Ca. 90035
213-837-9480

KZOK-Seattle
KUUU-Seattle
KBFW-Bellingham
KSJO-San Jose
KASH-Eugene
KSND-Eugene
KALE-Tri-Cities
KEDO-Longview
KLYK-Longview

Brent Larson, Pres.
Larson Group Stations
1387 2nd Ave.
Seattle, Wash. 98101
206-462-8633
KXA-Seattle
KODL-The Dalles
KWZ-Boise
KAIN-Nappa

Meadas, Kenneth R.
Box 71403
Los Angeles, CA 90071
213-656-9056
Financial programming, tech.

Ron Norwood
Monroe Bdcstg
S. 6228 Regal
Spokane, WASH 99203
509-448-2311
KGA-Spokane WA
KEE-Eugene OR

Richard Oppenheimer, Sr.
VP-Radio
375 Williams Blvd.
Kenner, La. 70062
504-443-6868

WBOK-New Orleans
KYOK-Houston
WLOK-Memphis
KXLR-Little Rock
KUDL-K.C.
WWWW-Detroit
KDTX-Dallas
KABL-S.F.

Wm. A. Roberts
Broadcast Consultant
1110 N. Oak Cliff Blvd.
Dallas, TX 75208
214-948-6760

John Rook & Assoc. Inc.
19031 Marille St.
Northridge CA 91324
213-885-7404
Total radio consulting in
Top 40, news, conversation,
country & MOR.

Craig Scott, Nat'l Oper. Mgr.
Plough Broadcasting
2385 Ballard
Des Plaines, IL 60018
312-782-6488

WCOP-Boston
WPOL-Atlanta
WCAO-Balt.
WJJD-Chic.
WMFS-Memphis
WFUN-St. Petersburg

Allen Shaw
VP of ABC FM Stations
ABC FM Radio 7th Fl.
1230 Ave. of Americas
NY, NY 10019

KLOS-L.A.
WPLJ-N.Y.
WRIF-Detroit
WDAI-Chic.
KSFX-S.F.
KAUM-Houston

Les Smith (Rebt. La Bonte)
Director
Kaye-Smith
P.O. Box 3916
Bellevue, Wash. 98008
206-466-8823

KJR-Seattle
KJRB-Spokane
KISW(F-100)-Seattle

KXL-AM/FM-Portland
KCKN-AM/FM-Kansas City
WUBE-AM/FM-Cincinnati

Macallen Sonderling, PD
KHK
P.O. Box 1192
Houston, Tx.
713-473-4633
KDIA-Oakland
WDIA-Memphis
WWRL-NY
WMOD-Wash.
WOL-Wash.
WQUD-Memphis
WBMX-Chic.
KIKK-Houston

Jack Thayer, Pres.
NBC Radio Div.
38 Rockefeller Plaza
NY, NY 10020
212-247-8380
WNBC-NY
WNWS-NY
WMAQ-Chic.
WNIS-Chic.
KNBR-S.F.
KNAI-S.F.
WRC-Wash.
WKYS-Wash.

Bill Vencil Group PD
Midwest Family
Box 2888
Madison, Wis. 53701
608-271-1488

WOSH-Oshkosh
WZM-La Crosse
WISM-FM - La Crosse
WISM - Madison
WISM-FM - Madison
WSJM - St. Joseph MO
WOSH - Oshkosh

Norm Wein, Pres.
Penton Broadcasting
1111 Chester Ave.
Cleveland, Oh. 44114

[Note: New company not yet on the air with KOAX-Dallas & others]

George Williams-Nat'l PD

Southern Broadcasting
P.O. Box 5176
Winston-Salem, NC 27103

WRVA-Richmond
WRVQ-Richmond
WKIK-Raleigh
WYYD-Raleigh
WEZI-Memphis
KFWB-Dallas
WRBQ-(Q-105)-Tampa
WSGN-Birmingham
KULF-Houston
KYND-Houston
KOY-Phoenix
KRFM-Phoenix

Radio Programs Inc.
2773 E Horshoe Dr.
Las Vegas, NA 89120
702-732-8670
Att: Wm. G. Mors, Pres.
Att: Wm. G. Mors, Pres.

George Wilson
Bartell Media
285 E. 42nd
NY, NY 10017
212-883-6888

KCBO-San Diego
WOKY-Milwaukee
KSLO-St. Louis
WDRQ-Detroit
WMJX-Miami

RADIO GROUPS AND CONSULTANTS OTHER THAN NORTH AMERICA

J.L. Andrew
Director Emison
23 Redan Place
London W2 4SA, England
81-229-8184

Luís Brenini
Mario Barbetta-Nat'l P.D.
Sistema Globo de Radio
Rua do Russell, 434 Gloria
2c-81
Rio de Janeiro, 28.888
Brazil

Hope, Bennett, Blackburn
18 La Rosa
Isleverde,
Puerto Rico 00913

Rod Muir, 25M Group Pres.
C/O 25m Radio
257 Clarence St.
Sydney, 2.000
N.S.W. Australia

Eugenio Fontan Perez, Dir. Gen.
Radio Madrid
Sociedad, Espanola
de Radio difusion
Avda. Jose Antonio
32 Madrid (13)
Spain

RADIO CONSULTANTS

Lee Abrams-Kent Burkhart
6500 River Chase Circle East
Atlanta, Ga. 30328
404-252-3188

Lee Abrams pioneered the
"Superstars" format.

[Note: Kent usually takes care of
the AM's and Lee the FM's, but
there is some crossover.]

KSTP-Minn.
KJR-Seattle
KJRB-Spokane
WAYS-Charlotte
WAPE-Jacksonville
WHOT-Youngstown
WLAC-Nashville
WKY-Okl. City
WJIT-N.Y.
WROQ-Charlotte
WQDR-Raleigh
WWDC-Washington
KFWD-Dallas
WKTU-N.Y.
KEXL-San Antonio
WJIT-N.Y.
WKQQ-Lexington
KISW-Seattle
KYYS-K.C.
WDVE-Pittsburgh
WGRQ-Buffalo
WWDC-Washington, D.C.
WYSP-Phila.
WKLS-Atlanta
WLRS-Louisville
KYA-FM-S.F.
KOMO-Honolulu

Chris Bailey & Assoc.
Box 2033, Cinn. OH 45201
606-261-0888
(Note: Specializes in competitive
marketing)
Att: Chris Bailey or Bill Bussiers

Concept Productions
Box 41406
Sacramento CA 95841
916-331-7407
(Note: Programming for automa-
ted stations)
Att: Dick Wagner

Bud Connell
4888 Via Marina Suite 280
Marina Del Rey, Ca. 90231
213-623-6383

WLHN-Anderson, Ind.
WBOQ-Terre Haute
WCIB-Falmouth, Ma.
WCVS-Springfield, Ill.
WFEC-Harrisburg, Pa.
[And others]

Frank Crocker Prod.
P.O. Box 985
Beverly Hills, Ca. 90213
213-656-8380
WBLS-N.Y.
WGCI-Chicago
KKSS-St. Louis

Gary Granger-Gene Miller
WSHE-FM
3800 S.W. 60th Ave.
Fort Lauderdale, Fla. 33314
305-581-1588

[Note: Nothing regular but do
short term consulting]

Bob Hanabery Assoc.
136 E. 55th
NY, NY 10022
212-753-8513
WKYS-Wash.
KMOD/KXXO-Tulsa
[And others]
[Note: Also Reprs. Nat'l Sales]

In Records Audio Presentations
Box 7293, Riverside CA 92503
714-687-6948
Att: Dorothy L. Muehly

Mike Joseph
11 Punch Bowl Dr.
Westport, Conn. 06880
203-227-8328
WTIC-AM/FM-Hartford
WEAN-Providence
WPJB-Providence
WKAQ-AM/FM-San Juan, P.R.
WCKS-FM-Coco Beach, Fla.
[And others]

John Rook and Assoc.
19831 Marilla St.
Northridge, Ca. 91324
213-885-7484
Client list available per individual
inquiry.

Media Service Concepts
441 W. Belmont
Chicago, ILL 60657
312-327-1010
(Note: Research & Program con-
sulting)
Att: Roger Skolnik

Bill Taylor
Country Consultants
1636 S. Reservoir
Pomona, Ca. 91768

714-629-4588
714-623-3434

[Note: Specializes in mass appeal]

Todd Wallace
P.O. Box 11347
Phoenix, Az. 85061
602-242-4868

[Note: Besides rating service anal-
ysis, will be consulting stations in
next few weeks with new service]

Regall Comm., Bill Hennes
Box 10,000
St. Petersburg, FLA 33733
WNDE
WFBQ
WLCY
WLCY-FM

Ledbetter, Matthew
Natl PD
Sheridan Bdcstg Corp.
1811 Boulevard of Allies
Pittsburgh, PA 15219
412-281-6747
WILD - Boston
WUFO - Amherst-Buffalo
WAMO-AM - Pittsburgh
WAMO-FM - Pittsburgh

My Story

The honest to God truth about a book this size is that you keep trying to hit 548 pages right on but until the day you go to print you don't know really how many pages you have. Last book we threw away 200 pages. This book we were fortunate. We only rejected 30—5 page stories and came up . . . a couple of pages short. We could do some juggling and print one more story which we're not really wild about or we could do something better. We could leave the pages blank and by doing that encourage you to submit that article we all have inside. Write it on these pages and with Jah's help we'll see its' truth and in the first issue of '77 it will be printed, in order to further communicate the something out of nothingness. This then is your story. Tell it. We're all waiting and wanting.

B. H.

EVERY THREE MONTHS!



RADIO
QUARTERLY REPORT

THE INDUSTRY'S ONLY OVERVIEW

SUBSCRIBE NOW!

- Enclosed is \$7.50 for the Fall Issue
- Enclosed is \$25 for one year
(four books)

Name _____

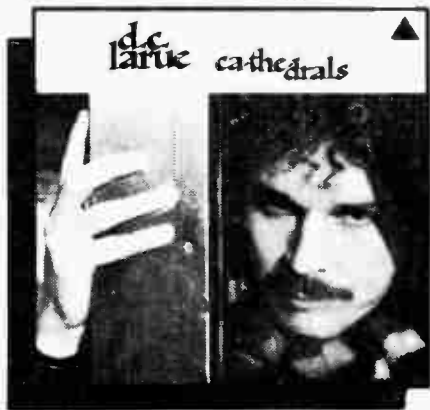
Position _____

Company _____

Address _____

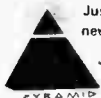
City _____ State _____ Zip _____

By
Demand



d.c. larue Cathedrals

Available on a 12" 45 RPM disco-disc. Full album version of the song "Cathedrals." (PD-1001.)



Just released ... a
new single (P-8007),
"Cathedrals" 3:27.

**"Radio people
demanded it
and now it's available!"**

Pyramid Recording Co. Inc. / 17 W. 60th St., New York 10023
(212) 757-9880



Radio Quarterly Report '76

Publisher – Bob Hamilton

Editor – Kaye Tipton

Associate Editor – Jeanne Mattiussi

Associate Editor – Helen Roberts

Design – Kathy Clarv

Production – Westside Graphics

Copyright 1976, Radio Quarterly Report

P6-10014S1

T6-347S1

TATA VEGA
Full Speed Ahead

M6-870S1

RONNIE McNEIR
Love is Comin' Down

M6-845S1

Rose
ROSE BANKS

G6-976S1

LEON WARE
MUSICAL MOMENTS

M6-867S1

Hot on the Tracks
HOT ON THE TRACKS

P6-10013S1

DUNN & RUBINI
"Diggin' It"

MOTOWN'S
NEW CROP

MOTOWN

WATCH 'EM

On Motown Records & Tapes

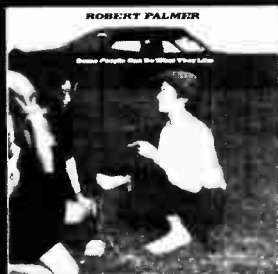
© 1976 Motown Record Corporation

DEDICATION

This book is dedicated to the thousands of people who wrote articles, filled out questionnaires, and took the time to aid the three months of work this book has taken. We are grateful for the support of subscribers and advertisers. We would especially like to mention the love and support of the people at Chuck Blore Creative Services, Neil Bogart, and the entire staff at Casablanca, Sal and the folks at our second home, Martoni's, the lovely people at Private Stock who aided us in New York, Vince Cosgrave and the folks at MCA, Pete Senoff and the people at ABC for their continuing faith, the beautiful people who made our staff at Caribou Ranch so pleasant, Stan Monteiro and Columbia for love, Paul Johnson and Derek Church at Motown, friends at A&M, Sid, Jer, and the folks at Black Radio Exclusive, Freddy, Bobby and friends at Island records, Eddie Reeves and his staff at Chappell, Lee & Johnnie, Janis, John, Billy, Eddie and the kind help from Janus, Pat & company at UA, Kenny, Kerry and Elektra Records, Carol, Don and Dave and the smiles from WB, and the people at other trade publications who so kindly treated us with aid and information.

Finally, this book is dedicated to those who search for deeper understanding of the world of communication.

Some People Can Do What They Like
ROBERT PALMER
Does
On His New Album



Album ILPS-9420



Produced by Steve Smith

INTRODUCTION

This is the second Radio Quarterly Report. We will reiterate. It is about radio. Its purpose is to provide a deeper communication and a wide overview of the radio and related industries.

We are most grateful to the people who took the time to write articles, answer phones, fill out questionnaires and back up their belief in the need for Radio Quarterly Report with their subscription checks.

On Christmas night at a party at my friend Chuck Blore's house, I came upon a copy of Irving Wallace's book called *The People's Almanac*. It hooked me in a second. I was up till well early in the morning perusing its pages. I have talked to countless numbers of friends who noted they had had the same experience.

What was the fascination? After careful analysis, in my humble opinion, it had to do with the myths that were ended. Information was deeper and it was accurate.

Hence the birth of the Radio Quarterly Report with that same type of attitude. We're here to talk about the things that haven't been talked about. Take the story on Rasta and Reggae in this issue. It's never been written. Take the explanation of Polydor. Take the Caribou Ranch or the Warner Brothers History story. Please understand that this is not meant to pat ourselves on the back; rather it is to explain the concept of this book.

In this industry of insecurity and heavy pressure, we need each other. None of us would have survived even an instant in the business without the help our friends have given each and every one of us. That's what this book is about. People holding each other together. Friends sharing information.

We hope this issue will mean more to you than the last. We hope the next issue does the same over this one. We've worked awfully hard to provide a book that will help. Without your kindness and support we could never have done it.

Here it is; issue number two.

James Vinc

"SPA



On Caribou Records and Tapes.

Table of Contents

- | | |
|--|--|
| 29. TOP 100 STATIONS | 118. WOMEN IN THE BIZ:
JULIE GODSEY
SHEILA CHLANDA |
| 37. WB STORY | |
| 47. RADIO ORGANIZATIONS | 124. LEE ABRAMS |
| 51. ON GETTING INTO THE BIZ | 126. RADIO COMEDY
by DAN O' DAY |
| 61. RECOGNIZING THE MONA LISA by STEW YAHM | 130. MARTIN LUTHER KING - NATRA CONVENTION |
| 63. THE ARTIST LOOKS AT RADIO: JANIS IAN JOHN DENVER | 132. RADIO SALES
by DWIGHT CASE |
| 69. TOP 40
by MARK DRISCOLL | 134. DON RICHMAN |
| 73. RASTA & RAGGAE | 137. I AM MUSIC |
| 79. PERHAPS SOME WINE
by TOM COSSI | 139. MISCOMMUNICATION THRU MESS-MEDIA |
| 80. POLYGRAM STORY | 143. CREATIVE RADIO |
| 83. CARIBOU RANCH | 156. COUNTRY POWER
by LARRY BAUNACH |
| 89. ADULT CONTEMP.
by CHUCK THAGARD | 160. THE PROMO PEOPLE |
| 93. RADIO TECH
by ROB CLAYTON | 182. THE RECORD COMPANIES |
| 97. RADIO BUZZWORDS
by ERIC CHASE | 215. SHARING IDEAS |
| 100. THE DON BURDEN STORY | 233. SYNDICATORS AND SERVICES |
| 102. 800 NUMBERS | 234. SYNDICATORS AND SERVICES |
| 104. HOW TO PUT TOGETHER YOUR OWN TV SHOW | 261 THE MARKETS |
| 116. THE COMPLETE RECORD MAN | 382 SPOTLIGHT RADIO STATIONS |
| | 485 THE MUSIC |
| | 494 GROUP PROGRAMMERS |

The Definitive Disco Album

Spring Affair

Summer Fever



The Definitive Love Album

Autumn Changes

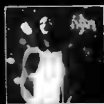
Winter Melody



Four Seasons Of Love

Donna Summer

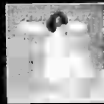
The First Lady Of Love



OCLP 5003
Certified Gold



NEBP 7038
Shipped Gold



OCLP 5004
Certified Gold

Management:
Joyce Bossert & Dick Broder
Summer Turns, Inc.
Dick Broder Personal Management, Inc.
4151 Sunset Blvd. Los Angeles CA
92131-278 4071

An Oasis Recording on Casablanca Records and Tapes

Booklet
Williams 1981
3000

Do You Believe In Funk After Death?

Funk upon a time ...

... in the days of the Funkapus, the concept of specially designed afronauts — capable of funkating galaxies — was first laid on man child, but later re-possessed and placed among the secrets of the pyramids until a more positive attitude could be obtained. There in these terrestrial projects, it, along with its co-inhabitants of Kings and Pharaohs, would wait like sleeping beauties for the kiss that would awaken them to multiply in the image of the chosen one...

DR. FUNKENSTEIN
A NEW EXPERIMENT

"THE CLONES OF DR. FUNKENSTEIN"



from the outrageous

PARLIAMENT

believe... and funk is its own reward...!!

Management:
ackstage

Booking: William Morris
1002

Keep that dial just where it is:



A Far Out production on United Artists Records and Tapes.

© 1974 UNITED ARTISTS INC. ALL RIGHTS RESERVED.





HEADS!

THE PAST 13 WEEKS IN REVIEW ...
THE STORIES THAT MADE HEADLINES

FCC DRAFTS A BILL TO BAN OBSCENITY AND INDECENCY FROM THE AIR ...

RALPH BEAUDIN EXITS CCC RADIO PRESIDENCY ...
JOHN BAYLESS LATER TAKES HIS PLACE ...

LARRY MANUEL NAMED VP, GM OF ARBITRON REPLACING BILL McLENAGHAN ... McLENAGHAN JOINS SHULKE ...

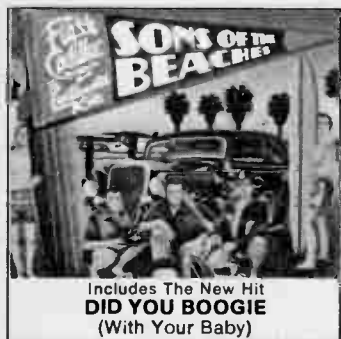
SPRING ARBITRON RATINGS HIT THE STREETS IN JUNE-JULY ... LITTLE SURPRISES ... RICH GET RICHER ... WMMS IN CLEVELAND COMES ON STRONG AS DOES WNCI-FM IN COLUMBUS ...

PROGRAMMING CHANGES OVER THE QUARTER - JOHN LUND MOVES TO PD-SHIP AT WISN IN MILWAUKEE ... BEAU MATHEWS BECOMES PD AT WAYS ... JAY THOMAS MOVES TO 99X IN NEW YORK ... TED FUER-

5 MAJOR ALBUMS NOW IN FOCUS!



PS 2013



PS 2012

**THE FOCUS
IS ON STARDOM!**



PRIVATE STOCK
RECORDS, LTD.



PS 2015



PS 2017



PS 2014

GESON SPLITS WDRQ ... CHUCK KNAPP TAKES OVER
WIBG WITH NEW OWNERS, FAIRBANKS BROADCASTING
... LARRY LUJACK COMES BACK TO MORNINGS AT
WLS ... KGBS BECOMES KTNQ, AND JIMMI FOXX AN-
NOUNCES UPCOMING BATTLE WITH KHJ ... MEL PHIL-
LIPS LEAVES EPIC TO TAKE OVER PD SPOT AT WNBC
... MARGE BUSH LEAVES WIXY MD JOB AFTER 25
YEARS WITH STATION ... LARRY RUAN RESIGNS PD
JOB AT KEEL ... MARK DRISCOLL LEAVES KSTP ...
BILL BAILEY LEAVES WIXY AND THEY BECOME WMGC
... E. ALVIN DAVIS TAKES OVER AT WSAI ... ROBIN
MITCHELL TO WIFE ... BUZZ BENNETT BECOMES PD
AT WONE ... GEORGE KLEIN EXITS WHBQ ... JOHN
LONG COMES IN FOR PD JOB THERE ... RON JACOBS
BACK IN RADIO AT KKUA, HONOLULU AS VP OF PRO-
GRAMMING ... ANNOUNCES SUIT AGAINST J. AKU
FOR ALLEGED SLANDEROUS REMARKS ON THE AIR.
RECORD COMPANY CHANGES CONTINUE ... HERB
GOLDFARB LEAVES LONDON RECORDS AFTER 25
YEARS ... LYNN ADAMS TAKES OVER PROMOTION AT
ROCKET ... BILLY BASS IN SAME JOB AT CHRYSALIS
... FRED MANCUSO FROM CHRYSALIS AND BOBBY
APPLEGATE FROM ARIOLA HEAD UP PROMOTION EX-
PANSION AT ISLAND ... CHARLIE MINOR LEAVES A&M
FOR VP-PROMOTION SLOT AT ABC ... PAT PIPILO RE-
SIGNS ISLAND FOR NATIONAL PROMO HEAD JOB AT
UA ... RAY ANDERSON OUT THERE ... WORKING IN-
DEPENDENT PROMO ...

SYNDICATION COMPANIES CONTINUE TO SPRING UP
... SURVIVAL, THE BIGGEST PROBLEM ...

DOUBLEDAY TAKES OVER WYOO-FM IN MINNEAPOLIS
... ALREADY OWN KDWB ...

WEEP IN PITTSBURGH SWITCHES BACK TO COUNTRY
FORMAT ...

CHARGES OF SALE OF ARBITRON DIARIES IN BALTI-

New!

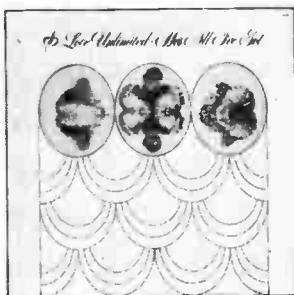
Releases From Barry White



IS THIS WHAT YOU WANT?
T-516



LOVE UNLIMITED
ORCHESTRA
My Sweet Summer Suite
T-517



LOVE UNLIMITED
He's All I've Got
U-101

20TH
CENTURY
RECORDS

MORE . . .

FRANKIE CROCKER PLEADS 'NOT GUILTY' TO CHARGES OF LYING TO A GRAND JURY . . .

AL BELL FOUND NOT GUILTY OF BANK FRAUD CHARGES . . .

GUS GOSSERT, FORMER N.Y. PROGRAMMER, FOUND MURDERED . . .

NRBA CONVENTION HELD . . . CLOSE TO 2,000 ATTEND . . . COMPETITION BETWEEN NRBA AND NAB GROWS KEENER . . .

NATRA CONVENTION HELD IN THE BAHAMAS WITH ABOUT 1,500 IN ATTENDANCE . . .

DISCO CONVENTION HELD AGAIN IN NEW YORK . . .

FM RADIO CONTINUES TO MAKE GIGANTIC STRIDES IN BROADCAST LISTENING . . .

572 AM-FM APPLICATIONS FLOOD FCC BEFORE SIX-MONTH "FREEZE" TAKES PLACE . . .

STAR STATIONS KISN AND KOIL GO DARK . . . BURDEN GIVES UP 12-YEAR FIGHT . . .

BIG CHALLENGES AGAINST TENNESSEE AND INDIANA STATIONS . . . HEAVY CHARGES OF BLACK DISCRIMINATION . . .

BATTLE GOES ON FOR KRLA LICENSE . . . ALMOST A DECADE NOW . . .

BIG PUSH ON TO EXTEND STATION LICENSE RENEWAL TIME FROM 3 TO 4 OR 5 YEARS . . .

MARGITA WHITE AND JOE FOGARTY . . . NEW COMMISSIONERS AT FCC . . .

CHUCK ROBERTS TAKES OVER PD JOB AT WDGY . . . JIM DAVIS BECOMES PD AT KLIF IN DALLAS . . .

'A WEEKLY TRADE MAGAZINE'

SIDNEY MILLER'S

BLACK RADIO!

Exclusive

AT LAST...

AN ALTERNATIVE!

3049 LAUREL CANYON BLVD. LOS ANGELES, CALIF. (656-3169)

BLACK RADIO!

Exclusive A Weekly Magazine!
At Last...

An Alternative!

Annual subscription \$75.00

Name _____
Address _____
City _____ State _____
Zip _____

BLACK RADIO!

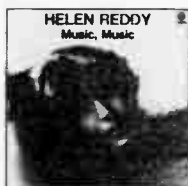
Exclusive A Weekly Magazine!
At Last...

An Alternative!

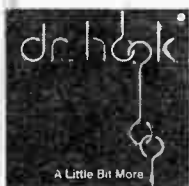
Annual subscription \$75.00

Name _____
Address _____
City _____ State _____
Zip _____

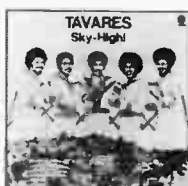
POWER FROM THE TOWER



HELEN REDDY
Music, Music
ST-11547



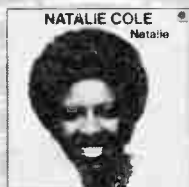
DR. HOOK
A Little Bit More
ST-11522



TAVARES
Sky-High!
ST-11533



LITTLE RIVER BAND
ST-11512



NATALIE COLE
Natale
ST-11517



STEVE MILLER
Fly Like An Eagle
ST-11497



STARZ
ST-11539



PARIS
Big Towne, 2061
ST-11560



THE BAND
The Best of
The Band ST-11553



COMING.....

(Calendar For Rest Of This Year)

- Oct. 24 - 27: National Association of Educational Broad-
casters — Annual Convention.
- Oct. 30 - 31: Bill Gavin Regional Radio Seminar for Nor-
thern California — Holiday Inn, Monterey,
California.
- Nov. 5 - 7: Loyola National College Radio Conference
— Loyola University, Chicago
- Nov. 7 - 8: National Convention — Society of Broadcast
Engineers, Holiday Inn, Hempstead, N.Y.
- Nov. 10 - 13: National Convention of Society of Profes-
sional Journalists, Sigma Delta Chi, Marriott
Hotel, Los Angeles
- Dec. 1 - 4: Billboard Programming Conference — Mar-
riott Hotel, New Orleans, Louisiana
- Dec. 13 - 15: Radio Television News Directors Association
Meeting — Americana Hotel, Bal Harbor,
Miami, Florida
- Jan. 23 - 26: National Religious Broadcasters — National
Convention, Washington Hilton Hotel

1976.

The Year of the Light.

Continuing their
incredible succession
of hit singles and
albums, the new
Electric Light Orchestra
album:

A
New World Record.

**On United Artists
Records and Tapes.**



© 1975 UNITED ARTISTS MUSIC AND RECORDS GROUP, INC.

KFML

1390 a.m.

6675 E TENNESSEE
DENVER, COLO. 80224
(303) 399-1390



KFML

1390 a.m.

6675 E TENNESSEE
DENVER, COLO. 80224
(303) 399-1390



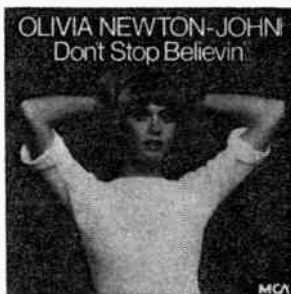
THE

BIG ONES

From MCA Records



MCA2-11004



MCA-2223



MCA2-6001



MCA-2228



PIG-2210



PIG-2195

From Rocket Records

©1978 MCA Records, Inc.

RECORDS

We're looking for record-holders of something in music or broadcasting. If you think you hold a record, please contact the RQR Office. We found these new records this time around:

- * Mike Joseph tells us he holds the record for number of stations consulted (56), number of first-place stations in the market (34) number of 50,000-watt stations consulted (now 10) and he has consulted in 8 of the top 10 markets and 12 out of the top 15.
- * Bob Reitman of WQFM in Milwaukee just broke the world record for continuous announcing on the air. He did 222 hours and 22 minutes without stopping.
- * In our KFAC (L.A.) investigation, we found that that station holds the record for average amount of years of its air staff. The average man has been at KFAC 26 years. Incredible!

TOP LINES OF THE QUARTER

The Pope has decided to name three PDs to be Cardinals. This way we (promotion men) will only have to kiss their rings.
— Ole Bear in RMR

Girl in bed to local promo man: "I suffer from asthma." "Thank goodness," he said, "I thought you were hissing me."
— Ole Bear in RMR

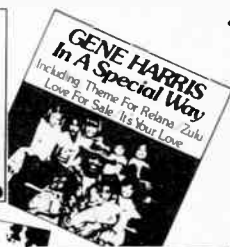
A coach of a local football team where they had a lot of racial problems said, "Look, there's no more black guys and no more white guys on this team. From now on everybody is one color — green." They got out on the football field and he gave this order: "All right, all the light green guys on this side, and all the dark green ones on that side."

It's not hard to understand why most southerners are supporting Carter for president. Just for once, they'd like to have somebody in the White House who doesn't speak with an accent.
— Fruitbowl.

An atheist is a teenager who doesn't believe in Peter Frampton.
— Ole Bear in RMR

Help! The Paranoids are after me!

For the Leaders, By the Leaders;



Blue Note.
The leaders.
Always have been. **b**

© 1976 UNITED ARTISTS MUSIC AND RECORDS GROUP INC

AMERICA'S TOP RADIO 100 STATIONS

What does the average American radio station do that makes it successful? We decided to investigate that question in several ways. We of course could have used any rating service, and from that service we could have pulled different kinds of measures. If you use share, you're really not being fair to the majors, who look at an 8.0 with great satisfaction. At the same time, if you use cume, you have to deal with the smaller stations whose potential market for tune-in is far less than the majors. So we've decided to do both. This time around it's by shares and in the next issue it will be by cumes.

What you will see in the next paragraphs is the analysis of the top 100 radio stations in the April/May Arbitron rating according to shares.

We sent questionnaires to all 100 stations and received back 69 of them. The following information is based on those questionnaires.

Before we give you the answers to each of the questions we will note the average successful radio station according to share. For example, the average share winner is a top forty station, its employees have been there about 2 years each. The

station has a commercial load limit of 18 minutes, runs heavy news, (more than once per hour average), promotes heavily, is not automated, has the PD screen the music, has a playlist around 30-40, does not play LP cuts, does about 25% oldies, does not have females on the air, and runs play-by-play sports. In addition it definitely believes in station jingles, and considers itself a tight radio station. Finally, it is affiliated with a network. ABC and CBS come out on top here.

Here are the questions asked and distribution of the answers. Again, we'll do it by cume next time around.

What is your format?		21 minutes	1.5%
Top 40	37%	How often do you run news?	
MOR	18%	More than hourly	52%
Country	18%	Hourly	28%
Adult Contemporary	9%	Less than hourly	20%
Beautiful	8%	How often do you run contests?	
Oldies	2%	Heavy (at least one per month).	80%
AOR	2%	Sometimes	17%
Block	2%	Never	3%
Black	2%	Are you automated at any time?	
What is the average time your air staff has been employed at the station?		100%	5%
2 years	24.5%	Some	7%
5 years	16%	None	87%
3 years	15%	Is your music screened by the program department before air play or do jocks decide?	
1 year	10%	Screened	98%
4 years	10%	Jocks	2%
6 years	10%	How many records generally are on your playlist?	
7 years	3.2%	50+	30%
8 years	3.2%	40-50	19%
9 years	3.2%	30-39	38%
Over 15 years	3.2%	20-29	13%
10 years	1.5%	10-20	8%
11 years	1.5%	Do you play LP Cuts?	
12 years	1.5%	Yes	70%
15 years	1.5%	No	30%
What is your Commercial load limit?		What is your percentage of oldies on the hour?	
10 minutes	3%	0-10	3%
12 minutes	5%	10-19	16%
14 minutes	11.5%	20-29	24%
15 minutes	7%		
16 minutes	5%		
17 minutes	3%		
18 minutes	62%		
19 minutes	1.5%		

30-39	19%	personality and 10 being tight, where do you place your station?	1	8%
40-49	22%		2	0%
50+	15%		3	7%
Are there any regular female an- nouncers on the air?			4	12%
Yes	40%		5	22%
No	60%		6	20%
Do you do sports play-by-play?			7	12%
Yes.	60%		8	20%
No	40%		9	7%
			10	12%
Do you use station ID jingles?		Are you affiliated with any net- work?		
Yes	86%	Yes		70%
No	14%	No		30%
On a scale of 1-10, with 1 being				

TOP 100 RADIO STATIONS

1.	WJBE	Bloomington, In.	39.1
2.	WWNC	Asheville, N.C.	35.5
3.	KLWW	Waterloo - Cedar Rapids	34.8
4.	KGBT	McAllen - Brownsville	33.0
5.	KEIN	Great Falls, Mont.	31.7
6.	KYJC	Medford, Or.	30.8
7.	KVOL	Lafayette, La.	27.7
8.	WCCO	Minneapolis - St. Paul	27.7
9.	KFAB	Omaha - Council Bluffs	27.6
10.	WTIC	Hartford - New Britain	26.6
11.	KMOX	St. Louis	26.4
12.	WROV	Roanoke, Va.	26.4
13.	KELO	Sioux Falls	26.1
14.	KOOK	Billings	26.0
15.	KDKA	Pittsburgh, Pa.	25.8
16.	KJRB	Spokane, Wash.	25.4
17.	WMT	Cedar Rapids	25.1
18.	KFGO	Fargo - Moorhead	24.9

19.	KOKA	Shreveport	24.6
20.	WROK	Rockford	24.5
21.	WGBE	Evansville, Ind.	24.1
22.	KMON	Great Falls, Mont.	24.0
23.	WHYN	Springfield, Mass.	23.0
24.	KUGN	Eugene, Or.	22.4
25.	WRTH	Altoona, Pa.	22.0
26.	WMEE	Ft. Wayne, Ind.	21.7
27.	WHBC	Canton, Oh.	21.6
28.	WPXI	Charleston, S.C.	21.6
29.	KSOO	Sioux Falls	21.6
30.	WVAM	Altoona, Pa.	21.5
31.	WWVA	Wheeling, W. Va.	21.0
32.	WBT	Charlotte - Gastonia, N.C.	20.6
33.	WGEE	Green Bay	20.4
34.	WKWK-FM	Wheeling, W.Va.	20.2
35.	KFYD	Nampa, Idaho	20.0
36.	WELT	New Haven - West Haven	19.8
37.	WKMI	Kalamazoo, Mo.	19.7
38.	KEEL	Shreveport	19.7
39.	KVOO	Tulsa	19.5
40.	WHAM	Rochester, N.Y.	19.4
41.	KTSA	San Antonio	19.4
42.	KRGV	McAllen - Brownsville, Tenn.	19.3
43.	KRIO	McAllen	19.2
44.	WJET	Erie	19.2
45.	KDAL	Duluth - Superior	19.2
46.	WSLC	Roanoke, Virg.	19.0
47.	KBMY	Billings	18.9
48.	KFFM	Yakima, Wash.	18.9
49.	WKTZ FM	Jacksonville	18.8

50.	WOOD	Grand Rapids	18.8
51.	WOKS	Columbus, Ga.	18.7
52.	WTHI	Terre Haute, Ind.	18.7
53.	WIVV	Erie	18.6
54.	KERN	Bakersfield	18.5
55.	KGNC	Amarillo	18.4
56.	WRVA	Richmond	18.4
57.	KMED	Medford, Or.	18.3
58.	KVOX	Fargo - Moorhead	18.3
59.	WDAY	Fargo - Moorhead	18.3
60.	WEZO	Rochester, N.Y.	18.2
61.	WHNN	Saginaw, Mich.	18.2
62.	WTMJ	Milwaukee	18.1
63.	WISE	Asheville, N.C.	18.0
64.	WHIO	Dayton	17.9
65.	WXOX	Bay City, Mich.	17.9
66.	WOW	Omaha - Council Bluffs	17.9
67.	WIBB	Macon	17.9
68.	KTAV	Wichita Falls	17.8
69.	WHHY	Montgomery	17.7
70.	KIT	Yakima, Wash.	17.7
71.	WMAZ	Macon	17.6
72.	WOIC	Columbia, S.C.	17.6
73.	WHP	Harrisburg, Pa.	17.6
74.	WCAW	Charleston, W. Va.	17.6
75.	WXAZ	Charleston, W. Va.	17.6
76.	WDUZ	Green Bay	17.5
77.	KRMG	Tulsa	17.5
78.	WIBX	Utica - Rome	17.5
79.	WARM	N.E. Pennsylvania	17.4
80.	WJDX	Jackson, Ms.	17.4

81.	KGNC FM	Amarillo	17.3
82.	KPUR	Amarillo	17.3
83.	WKBO	Harrisburg, Pa.	17.2
84.	WGNT	Huntington, W. Va.	17.2
85.	WDEF AM	Chattanooga, Tenn.	17.2
86.	KHAR	Anchorage	17.2
87.	WBEN	Buffalo	17.2
88.	WCGO	Columbus, Ga.	17.1
89.	WHYN FM	Springfield, Mass.	17.1
90.	WDIA	Memphis	17.1
91.	WXVI	Montgomery, Ala.	17.0
92.	WMAZ AM	Macon	16.8
93.	KASE	Austin, Tex.	16.8
94.	KLAZ	Little Rock	16.6
95.	WGLF FM	Tallahassee	16.6
96.	WBLX	Mobile	16.6
97.	WIRL	Peoria	16.6
98.	WTSO	Madison	16.4
99.	KTOK	Oklahoma City	16.4
100.	WIXY	Evansville, Ind.	16.3

O'CONNOR CREATIVE SERVICES

OFFERING "The History of Rock and Roll—77," "Golden Years of Pop," "Golden Years of Country," "Top 100 of the 60's," "Dick Clark's Solid Gold," "Country Parade of Stars," "Christmas With," "The Beach Boys," The Good Music Company, Mel Blanc Radio Features. (International Markets)

"Ronald Reagan," "Elliot Janeway," "Kids Say The Darndest Things" with Art Linkletter, "All My Problems," "You're The Judge" with Ralph Story, "Efrem Zimbalist, Jr. Presents," "Candid Comments" with Denny Bracken, "The Rip-Off" with Jack Webb. (Everywhere!)

P.O. BOX 8888, UNIVERSAL CITY, CA 91608

EVERY THREE MONTHS!



RADIO
QUARTERLY REPORT

THE INDUSTRY'S ONLY OVERVIEW

SUBSCRIBE NOW!

- Enclosed is \$7.50 for the Fall Issue
- Enclosed is \$25 for one year
(four books)

Name _____

Position _____

Company _____

Address _____

City _____ State _____ Zip _____

FROM BEARVILLE

NEW ALBUMS



Ra *Utopia*— Todd Rundgren



Night Shift
Foghat

Jesse Winchester

LET THE ROUGH SIDE DRAG

Includes Step by Step/Damned if You Do
How About You/Working in the Vineyard



Let the Rough Side Drag

Jesse Winchester





RECORD COMPANY OF THE QUARTER

Warner Brothers

(on a Friday)

Special By-line credit for this article should go to Warner Brothers employees Carol Hart and Ellen Pelessaro who took so much of their time with introductions and research. Also added credit to Dave Urso and Don McGregor who got me into the building by telling everybody I was looking for stars for my next movie.

This is the story of three Friday afternoons at Warner Brothers. The first Friday afternoon we will talk about is that afternoon when then treasurer Ed West and Jack Warner waited with two million dollars for the Imperial Records negotiator, for the purpose of buying the company out. The Imperial representative didn't show.

"If we were ready to commit to 2 million dollars for their company, why don't we take the same 2 mil and start our own record company," Warner stated. The year was 1958 and WB was born. Jim Conkling was formerly with Columbia and Capitol Records to head up the new label and he started with a bang, opening distributorships for the company all across the country. That move was later to be proven a huge mistake. As Sr. VP Stan Cornyn told us, "It

was something like Disneyland Records trying to start their own branch system across the country. There's hardly enough there. It takes an awful lot of product to sustain all that. But, coming from Columbia and Capitol, all he (Conkling) knew was the branch system."

To regress for a second, it was not the first time that the Warner Brothers had been in the record business. In fact "sound" and Warner's go together. Take



The Warner Brothers (L-R): Harry, Jack, Sam, Dave and Albert.

the first talking movie, *The Jazz Singer*. It was Sam Warner who had perfected the sound on film process used in that Al Jolson pioneering film. Interestingly enough Sam died the day before the movie opened. Harry took over the business.

In the 30s the Warners had bought Brunswick Records as a kind of offshoot of the sound on film. One year trial, and it failed, and they sold it.

We move to another *Friday afternoon*. In the analogues of WB it's called "Black Friday." That was February 12, 1960. Ed West, Jim Conkling and Joel Friedman were called to New York to meet with WB head Herman Starr. At



"Park in the Street"

that point Warner Brothers Records had had some success with people like Joanie Sommers and Ed "Kookie" Byrnes, and they had become the first company to record their entire catalogue in stereo, but it was far beyond the success needed for a company with its own very expensive branch system. Starr told the three to close the company down. But, West and the others argued and came away with a bit of a compromise. They had some product already signed and in the studio and Starr gave them 3 months and a limited budget to see what they could do with the already existing but not yet released records.

On "Black Friday" the men returned to the top floor of the WB machine shop where the record company offices were, and they fired 100 of the 125 employees.

Stan Cornyn was one of the people who was let go and he remembers that "it looked like a bowling alley. I was so insecure about going out and making a living that I told Joel Friedman that, 'Look, you've just fired all these people and there's nobody around. Let me stay in this office

here and provide you a continuity of service for which I will bill you and I'll freelance on the side'."

Fortunately for Stan, Friedman agreed and two weeks later they released a comedy album by a Chicago accountant (who had made the trip by bus, because he was afraid to fly or drive) named Bob Newhart and the *Button-Down Mind* album was an immediate sensation. That was quickly followed by a single called *Kathy's Clown* by a duo called the Everly Brothers, and talk of closing the company ceased and was never discussed again. Ed West, the treasurer and now VP recalls, "We made money in March of 1960 and we've made money every month since. We never heard another word from across the street (the studio) about closing down."

In 1961, Mike Maitland left Capitol to take over as president of Warner Brothers from Conkling. Shortly thereafter he persuaded former Boston disc jockey, Joe Smith, to take over promotion for the label. Smith hadn't been too crazy about WB since Ed Byrnes failed to show up at a gig in Boston but Maitland said he persuaded Joe to come to WB, "with my

Mo Austin

Mike Maitland



Jim Conkling

Joe Smith



Stan Cornyn remembers "like a bowling alley"

great charm and by overpaying him."

About the same time Sinatra was having problems with Capitol and he obtained a release from the label, with thoughts of buying out Verve Records. Moe Austin was a controller at Verve and through various developments, Sinatra began Reprise Records and asked Austin (who idolized Sinatra) to come and head the label. Reprise's first hit was Lou Monte's *Pepino the Italian Mouse*. But, the hits were few and far between, despite the fact that Rosemary Clooney, Dean Martin and Sammy Davis, Jr. were on the label. They had yet to break and Sinatra's attorney, Mickey Rudin, approached Warner Brothers to

help the ailing company. Rudin sold Reprise to WB in exchange for 2 million dollars and a third share in WB. In return, Sinatra agreed to make 3 movies for Warner Brothers pictures.

Peter, Paul & Mary, Allen Sherman and various others were already happening at Warner Brothers and Mo Austin and Joe Smith were rewarded for their efforts with vice presidencies. Dean Martin hit almost immediately after the merger with *Everybody Loves Somebody Sometime*. By late 1964 both labels were scoring consistently, with hits by the Kinks, Freddie Cannon and Pet Clark. Stan Cornyn recalls one of the most important weekends in the WB history was a visit he and Mo Austin made to San Francisco, discovering two important acts for the label, Jimmi Hendrix and the Grateful Dead. By 1967 the label was scoring consistently with groups like the Mojo Men, Harper's Bizarre, Joni Mitchell, Randy Newman, The Association, the Dead, and Arlo Guthrie.

On top of that, Sinatra, Martin and Davis were starting to hit.

The image of the company began to change when Stan Cornyn started to write the trade ads for the business; a new approach, low-key, tongue-in-cheek like "How we lost 38,450 dollars on the album of the year (speaking of Van Dyke Parks' first album) or on the Joni Mitchell album, the trade headline read, "Joni Mitchell is still 90% virgin." There was also the "Once in a Lifetime Van Dyke Parks one-cent sale" and the "Win a Fug Dream Date Contest."

In 1967 Jack Warner sold his

\$100 million Gross and a New Building.



It was crowded in the "machine shop."



interest in the record company to Elliott Hyman's Seven Arts Associated and in 1970 Kinny Corporation bought both Warner/Seven Arts, but purchased Atlantic as well. In that same year Mike Maitland resigned as WB president and the WEA distribution system was

begun. In 1972 Mo Austin became chairman of the board and Joe Smith was appointed president.

Last year WB grossed in excess of \$100 million and it had become time for the grownup company (WEA now grosses more



Ellen Pellesaro — Three Years of WB History . . . with Bob Hamilton

than the picture company) to move from the top floor of the machine shop into an ultra modern new building. It took a few months but the spirit of the machine shop is still evident with little use of intercoms, plenty of movement, yelling at each other and hello's that indicate a closeness between the people of the company.

It was *Friday afternoon*, August 13, when we pulled up to Warner Brothers' lot. "I'm here to see Dave Urso," I told the guard, "Where should I park?"

"If you're here to see Urso, park in the street," he joked.

Finally, despite the blight Urso had put on my appearance, I did get a parking space in the huge lot where the more than 200 WB employees park each day.

Back to Urso's office, a little rap and then Carol Hart began to lead us around the 3 floors, introducing A&R folks, publicity, accountants, promotion, sales, etc.

Chairman Mo Austin was just having lunch and we interrupted with a few questions, like "How does one stand the pressure of such a huge business?" He replied, "We're accustomed to dealing with big numbers. You deal with it as a matter of course. Here, sometimes, you deal with millions and you still make the same kind of evaluation and analysis of a situation. Dollars never scare you."

"What about working with Joe Smith?" I asked. "Our personalities complimented one another in the fact that Joe was a bit more outward, very, very, visible, a guy who didn't mind being in the public eye, and I was more of

a fellow who was more withdrawn, less available," he continued. "We didn't have an environmental conflict and that trickled on down throughout the entire organization. I don't care what department you go to in this company you're going to find a tremendously high level of competence; really classy, intelligent guys who have strong convictions about where they're going, what their objectives are and who have the guts to make decisions without having to clear everything."

"What then, is the best of all the years for you, Mo?" He replied, "This year. It's doing it on our own. I mean without Joe (Smith) which was really challenging, and certainly from the standpoint of restructuring some of the personnel to fill the void that Joe left was a large problem to over-

come. This is going to be the biggest year we've ever had. The one problem you have when you have a dual management situation is that there are subtle problems that develop under these circumstances. One final decision-making authority is much easier. (With Joe) it just worked out so well, because of the way we blended with one another. I certainly can say this year is going to be the most gratifying for me ever."

As Carol and I toured the building it became apparent that two things were unique and impressive. First of all, almost all the people we spoke with, Stan Cornyn, Ed West, Eddie Rosenblat, Russ Thyret and many others, all had been at WB for some time. The turnover at the company is minimal. The second thought that oc-



Mo Austin in his office.

**"We're accustomed
to dealing with big numbers."**

curred was the informality between the people in all areas, despite its bigness ("Mo, get out of the bathroom, you've got a call"). Both were attributed by all the folks to Mo Austin. "Give Mo the credit in your story," Ed West told me as I was led out of his office.

Too, while there is some politics, it is apparently minimal. For example, Stan Cornyn and Eddie Rosenblatt are kind of *co* executive vice presidents. I asked Stan how that worked out, "was there friction?"

He replied, "I think we saw it coming on about the same time and I walked into his office and said 'Eddie, I'm getting to be an old man. I've been in this company 14 years and I don't wanna do this. As far as I'm concerned you can have anything you want from my department. But no politics! I will not fight.' He said 'Right.' It's just that life's too short."

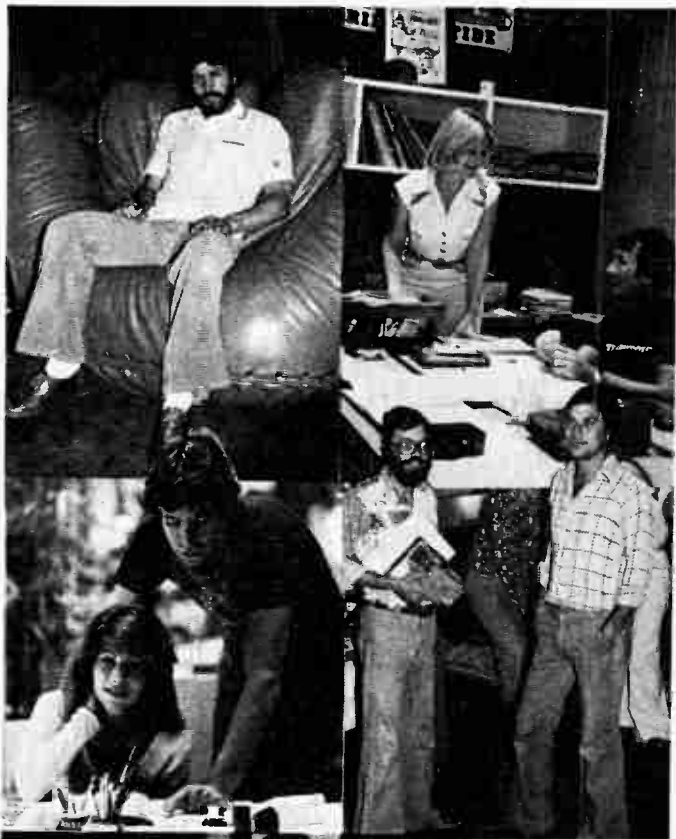
The pressure point of any company turns out to be the promotion department and just 6 months ago, Russ Thyret was moved from VP of sales to vice president of promotion. He has 3 national promotion directors working under him, Dave Urso, John McGregor, and Don McGregor. We chatted with Russ after Carol Hart's tour was over

"Once a week we have a singles meeting that is essentially worked by the promotion department. There are about 35-40 people at that meeting. They are various department heads and

other key people. What we do is tell them record by record what's going on. With a company this size this gives the people what of their music is making it or not making it. That may sound surprising to you but when you've got two to three hundred people in a company it's easy to lose touch. You discuss scheduling of singles in that meeting. We have four general managers in this company that are essentially liaison people between the artist and the company. In that meeting they ask questions, representing their artists, you know, we want a single from the album, what do you think? Or, we want to schedule this single, when do you think we should do it? It's no secret-service closed-door thing and it turns out to be very constructive. We also get computer print-outs of sales every day.

We have two hot-lines which the promotion people call every day and get the jumps on stations and how well a record is selling. We have one hot-line just for the regional men as well.

I usually talk to each of them over the weekend at home, not so much businesswise as personal wise. I like and respect each of the guys who work for us; moreover, I care about them. It sounds corny but it's true. I also talk to a lot of artists and a lot of managers. As you said, promotion is the pressure point and the managers and the artists want to and have the right to know what's going on with their music. It's the



**Warner
Brothers
on a Friday. . .**



toughest thing in the world to sit down with them and tell them their product isn't making it, but I do both. When we get the first couple of stations on the record I call them and tell them, "Hey Peter Asher, HBO just went on your record!." Guys like Peter know what that means. I want them to know exactly what's going on, both the adds and the drops.

As far as new albums are concerned, you generally know 3 or 4 months in advance that the album is going to come out. We have a scheduling book and that book shows in the production meetings the next month's release, because usually when it's a month away, everything is in, and you show either on schedule or indefinite schedule. Rarely do we suddenly get the word that an album is going to be released next month. This business is too big-time to re-

lease stuff like that. There's a lot of things you have to take into consideration when you're releasing an album. Is this the right time of the year? Is your artist going to be working? We have at least two release meetings prior to release. We generally release albums all together, once a month. Besides those meetings we have a twice a week, early morning department head meetings."

That's the Warner Brothers story.

In the past year's recap (August 1, 1975 - August 1, 1976) Warner Brothers has had 5 number one singles on at least one of the major trades (Billboard shows 3). They've had 2 number one albums on Billboard. Also at least 14 singles have been top ten in the past year. They've had an astounding 77 singles on the charts, not to mention 104 albums.

The WB Execs

Mo Austin - Chairman of the Board

Dave Berman - VP Bus. Affairs

Stan Cornyn - Sr. VP, Director of Creative Services

Tom Draper - VP of Black Media Marketing

Murray Gitlin - VP Treasurer

Bob Regear - VP of Artist Development

Ed Rosenblatt - VP Director of Sales & Promotion

Ted Templeman - VP Executive Prod.

Russ Thyret - VP National Promotion.

Lenny Waronker - VP Director A&R

Ed West - VP

RADIO ORGANIZATIONS



In the last issue of the Radio Quarterly we covered various radio organizations, the NAB, AWRT, RTNDA, etc. At this point we should round off all the major organizations. This column will deal with NAEB, RAB, NATRA and NRBA. We should at least mention one of the most important areas of organization is the various state broadcasters associations. Every code is 07960. This organization

state in the U.S. has its own organization, working closely with the National Association of Broadcasters. Each carries its own unique function depending on the state, so room will not permit us to deal with all of them.

The National Religious Broadcasters Association is located in Morristown, New Jersey, and can be contacted at Box 2254 R in Morristown. Zip

was founded in 1943 by such notables as Peter Marshall and today sports 700 member organizations and stations. Examples of members are Back to the Bible, Billy Graham and Rex Humbard. The organizations are varying conservative, protestant, Christian programs and organizations who must sign a pledge that they believe the Bible is the word of God and Jesus Christ is his only savior. The stated purpose of the organization is to "assure the right of individuals



NAEB

to use air time for religion." There are various regional chapters around the U.S. The organization published a bi-monthly magazine called "Religious Broadcasting." The president of the NRBA is Dr. Abe C. Van Der Puy. The phone number is 201-540-8500.

The Radio Advertising Bureau is located in New York at 555 Madison Avenue. Its purpose is to work convincing advertising agencies of the benefits of radio advertising. In addition, they spend a good deal of money helping the 2200 member stations sell advertising.

Miles David has been the president of the RAB for over 10 years now. We visited with him in New York a few weeks ago and he noted the major campaign of this year with RAB is the concentration on "co-op" advertising. Co-op advertising is where a major manufacturer will pay a percentage for advertising done by retailers stocking its product. Co-op advertising will make up 30% of the billing of stations over the coming years and the RAB is currently putting together a book explaining the various plans of manufacturers. The book will be released this fall.

In addition, the RAB is holding various seminars around the country for stations and potential advertisers on how to use radio.

David noted that this year radio will see 20-30% growth in billing. Last year overall billing was up 10%.

The RAB has 50+ employees and this year the non-profit organization will do about \$2 million in billing. There are regional offices in Chicago, L.A. and Detroit. Field men also contact ad agencies, selling radio to them. The main RAB phone number is 212-688-4020.

Another huge organization is the National Association of Educational Broadcasters. The NAEB has been in existence under one name or another since 1925. It has 3000 individual members along with another 450 institutions, stations and other commercial firms.

Its stated purpose is to "en-



A prayer for the President. Religious broadcasters and evangelicals pause to ask God to guide the Chief Executive. Among those at the head table were (l-r) Paul E. Toms, NAE president; singer Evie Tornquist; Mrs. and Representative John Conlon (R-Ariz.); Ben Armstrong, NRB executive secretary; President Ford.

hance and facilitate the growth of professionalism within the industry, and to foster ready and valuable communication among working professionals. The "industry" they speak of is of course educational broadcasters. The NAEB is located at 1346 Connecticut Avenue, N.W. in Washington.

As noted in the organization statement, the NAEB, "Through its professional Councils, through its Educational Broadcasting Institute, through its annual Convention, through its specialized Personnel Placement Service, and through numerous other special activities and projects ... the NAEB serves its members."

The NAEB publication office produces a monthly general news-

letter as well as the Public Telecommunications Review, which is a bi-monthly magazine. They can be contacted at 202-785-1100. James Fellows is the president. They will also have their annual convention October 24-27 in Chicago.

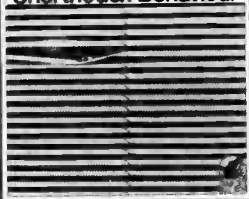
Finally, the National Association of Television Radio Announcers is an organization for black radio people. They sport about 1500 members. They are located at 3705 Liberty Heights Avenue, Suite C, in Baltimore. Its purpose is simply to promote an exchange of information and aid among black radio and record people. NATRA can be contacted at 301-542-1370. Kitty Brody runs the Baltimore office. Al G. of WLIB in New York is executive director of the organization.

MUSIC FOR THE NEXT 200 YEARS

CLIMAX BLUES BAND
Gold Plated



BRAND X
Unorthodox Behaviour



ERIC IDLE AND NEIL INNES
The Rutland Weekend Songbook



NEKTAR
A Tab In The Ocean



FIREBALLET
Tutu



THE LEGENDARY CHRISTINE
PERFECT ALBUM

CHRISTINE McVIE



From Sire-Passport Records

Marketed by ABC Records



© 1978 ABC Records, Inc.

ON GETTING INTO THE BUSINESS

«GARY TAYLOR»



By Dave Mari

The BILL GAVIN REPORT is owned and operated by BILL and JANET GAVIN. It belongs to them. Maintaining weekly information from over several subscribing radio stations, assimilating and evaluating that information, plus coordinating the publication of THE REPORT makes for an enormous 52-week-a-year job. JANET, BILL, and the rest of the industry rely heavily on the abilities and judgment of one man to get the job done: Associate Editor, GARY TAYLOR. Chronicling the national weekly progress of any competitively commercial record, the GAVIN REPORT is the No. 1 tip sheet so Gary's position is tremendously influential throughout the recording industry. Here's how Gary got to be where he is.

Raised on a tiny finger of land in the extreme Northwest known as the Olympic Peninsula, Gary Taylor's earliest remembrance of radio was *The Inner Sanctum*. Crawling under his bed-covers at night and pulling a small radio with him, the show's spooky intro plus the creaking all-wood Taylor home, was enough to trip the light fantastic for 9-year-old Gary. Alone in the darkness, reality succumbed to fantasy as mother turned out the lights. Yet within a few years, Gary recalls, radio switched them on again. Some 'new kind of music' began nightly penetrating the Seattle market from CJOR in Vancouver, B.C., soon to be eclipsed by Red Robinson of CKWX, wailing Elvis' *Heartbreak Hotel*, *Don't Be Cruel*, Johnny Cash on Sun Records, the Everly Brothers, Fats, et al., 24 hours a day. Red also introduced personality radio to the west via air conversation utilizing 'wild tracks,' sound effects, and so on. You did a good job, Red, leaving Gary Taylor and a whole lot of other people wondering how the heck you did all this on live broadcast. Then in 1957, KJR went full-time Top 40, Seattle's first, with *Honky Tonk Part 1* and morning drive PD Bob Salter catapulting

the youthful Gary and nearly every other Northwest teenager across a yawning generation gap, into the first rock generation of American Society.

By his freshman year of college, Gary was unconsciously radio-primed, but he was a macho jock on an athletic scholarship at Western Washington State, and *broad-casting* had something to do with girls, didn't it? ... until ... KPUG requested an interview with various candidates for the school's Athlete of the Year, among them Gary. "I was gonna be all-everything," recalls Gary. He appreciated Don Pinney's remark at the interview's end, "You're a natural," but remained adamant that the possibility of a radio career was out of the question. "Hey! I'm a jock!! Hail Jubbah!!" ... A jock? He'd no idea how close to the truth he really was. He plunged into assorted maulings, contusions, tramplings, fits, farts and freckles, but got his head straight with a brain concussion, winning him AthLUMP of the Year. He recovered, and at 19, needed a part-time job to replace the scholarship he'd enjoyed as a freshman. Meanwhile KPUG was planning a remote for a local

shopping center opening, and needed an M.C. to overview the ribbon cutting ceremonies with the Mayor, etc. Understaffed and underbudgeted, KPUG remembered that football player with poise, and asked Gary if he would please do it. "No!" As a favor? "No! ... I don't know how." But of course for money, anything is possible. The shopping center gig led GT to week-end announcing on KPUG, and a music column for the college newspaper. A year and a half later, 1962, and Chris Lane changed KPUG into total personality radio, playing formatted Top 40. Gary became a full-time jock, handling morning drive for \$350 a month. He added a weekend slot on neighboring KAYO, maintained the college pa-

per music column, and, completed school with a 3.5 grade point average. Get the picture? 21 years old, full-time work and full-time school 7 days a week! He graduated in 1963 and went directly to his first major market station, Portland's KISN, where he remained 2 years doing mid-days. But Gary became bored with KISN; dull format, uninspired direction, and a general failure to communicate. In short, KISN sucked. Gary left with no tapes, no airchecks, and no track record. However, innate ability, phenomenal luck, and a college degree did qualify Gary for bartel-painting. He took it, but eventually 1965 proved to be his year.

KJR's PD, Pat O'Day, desperately needed to fill a vacancy in



"Hey, I'm a Jock!" "Hail Jabalah!"

his air staff, and was actually down to asking for outside suggestions. The local MGM distributor promo man, Ron Saul, remembered 'this Taylor guy from KISN who was pretty good. Why don't you give him a call? ... Uh-huh ... Here it is. Union Carbide. Ask for Gary in the paint department!' And so it went, "Gary? Pat O'Day from KJR Seattle, here. Why don't you send me a tape? ... Well, in that case, I've got a better idea. Why don't you come up here and audition LIVE for 15 minutes or so? You've never done that before? Well hell, ol' buddy, neither have I. Oughta be fun, don't cha think? See ya."

Always the hard way, Gary tuned up by wrecking his car on the drive to the station, which reduced his briefing on board procedure to five minutes. He discovered he had to engineer himself, but plopped down anyway, turned up all the pots, and went LIVE on KJR, Seattle, at 12 o'clock noon! With Taylor, 15'll get you 30, and 3½ hours later, he was still cookin'! By 4 o'clock, O'Day had a new mid-day man for \$189.50 per week, almost \$60 more than the barrel factory. Nice goin', Gary, especially since you couldn't identify yourself once during the audition. You know, 4 hours of total anonymity! A couple of months later, he advanced to PD and morning drive on KJR's sister KJRB in Spokane, Washington, where he elevated the station's ratings from last to first. He stayed a long 4 years before returning as Program Director of KJR itself in 1969. After three *more* years of major market headaches at KJR, he'd had enough. He went stale by 1972 and switched to KOL as manager of the FM facility.

During January of '73, he dickered with offers from WMAQ,

WFAA, and so on, but nothing seemed right. A couple of 'blurbs' through the industry grapevine caught Bill Gavin's attention. He called Taylor and said, "Don't make any decisions on these offers until you and I have had a chance to talk. If I fly up, do you think you could have dinner with me?" It was actually at breakfast the next day that the offer to become Bill's personal assistant was made. Surprised and flattered, Gary hesitated ... he even mentioned a few individuals he thought better qualified for the job ... fellows like Ted Atkins, Eric Norberg, or maybe a Bill Young? "No," Bill said, "I would like to have you. Take your time and let me know." By the following weekend, Gary Taylor was the new Associate Editor of the BILL GAVIN REPORT.

In reflecting over the past, Gary is perfectly happy to stay where he is. "Radio was easier then. Your competition wasn't



Dave Sholin



Dave Darin

Steve Rivers



playing 15 records with super give-aways. You had some room, some creative latitude ... but it got out of hand ... too much talk, and time means money to radio stations. It took Bill Drake to clean radio up, to control the latitude, reduce talk to 15 seconds or so. There isn't room to do bits now; besides, I'm secure for the first time in my life."

Gary Taylor is a lucky man, in an often unlucky business. In some ways, he 'happened' in spite of himself. Reluctantly dragged into the business, he didn't pursue radio, it pursued him.

Next issue, we'll take a look at another story, a completely different approach, one that reaches back to the extreme poverty of an immigrant Portuguese family, Spanish radio, and San Diego in the 40s. His name is JIMI FOX, and his life is one of constant struggle, bitter disappointment, but inevitable success. Check it out.

My thanks to the following people who spent their time allowing me to pick their brains:

DAVE DARIN of Sacramento's KCRA: Spent a lot of time mimicking GARY OWENS, wanted to be a jock like him from the age of 15 years, and did so.

ALAN McLAUGHLIN of KRIZ, Phoenix: At 8 years of age, put together a cardtable, assorted boxes, paper tubes, etc., and became W-A-R-M (for Alan R. McLaughlin), broadcasting on the bedroom-to-living room frequency ... a real jock at 16.

DAVE SHOLIN of KFRC, San Francisco: A child actor on

local TV doing Jolson imitations, blackface and all, like McLaughlin a bedroom broadcaster by 9. He credits **KOBY**, **LAVERN DRAKE** and **ELVIS** as his biggest influences.

STEVE RIVERS, KROY, Sacramento: Inherited the business from his disc jockey father

GENE TAYLOR of **WHBQ**, Memphis, jocking at 13 years of age.

BOBBY RICH of **B100**, San Diego: Bedroom broadcasting at 9 years of age, jocking by the time he reached 14. Also bought a record cutter to cut himself (hope he didn't get hurt).

RALPH KOAL, KLIV, San Jose: An electronics freak, got into radio largely as a result of his neighbor's outrageous convertible and the girls it attracted, the car's radio blasting away in the midst of it all. "Real cool," Ralph says. He also managed to get fired one time for hitting his PD's wife in the head with a grape. Ralph's seen a few changes in his career.

LENNY BEER, Record World Magazine (Chart editor and Vice President): Who truly discovered the business as a business. Seems his college dorms were sexually segregated. So what girl doesn't buy records, right? Inventive Lenny borrowed 50 assorted singles from the local record shop (on consignment, naturally). Two weeks of 'pole vaulting' the various girls' dorms was enough to convince Mr. Beer there was more than met the eye to this business called Radio-Records.



Bobby Rich
Lenny Beer



ON ELEKTRA/ASYLUM RECORDS

CATE BROS. · IN ONE EYE & OUT THE OTHER

It gets into your head and stays there.

It get's into your feet, too... see if you can keep them from moving.

Produced by
Steve Cropper
for Midnight Hour
Productions
Their new album
on Asylum
Records & Tapes



Who'd have expected
two guys from
Arkansas to go into the
studio with Steve
Cropper and come out
with the soul album of
the year? And who'd
have expected a record
so full of feeling
in 1976?

Tom Waits · Small Change

"The album's called SMALL CHANGE. It's all about ambulance drivers, night watchmen, ticket takers, street sweepers, tattoo parlors, stage door jockeys, shoe string hotels from New York City to Chicago, Buffalo, Los Angeles, all the way from Tuxedo Junction to swing town. Did it in five nights on the corner of Selma and Cahuenga." Recorded complete and direct to 2-track stereo tape.

Tom Waits fourthcoming Album,
he's got three others,
on Asylum Records and Tapes.
Nighthawks At The Diner 7E-2008
The Heart Of A Saturday Night 7E-1015
Closing Time 8D-2061



Produced by Bones Howe for Mr. Bones Productions, Inc.



HARRY CHAPIN ON THE ROAD TO KINGDOM COME

On his new album Harry Chapin will take you places you've never been,
show you things you rarely see and sing of truths you've always
known. Harry Chapin looks at life with a perspective that makes
each of his songs a complete experience and on his exceptional
new album he sings what he sees

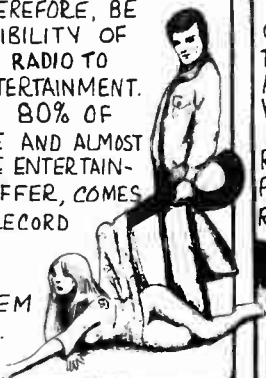
"On The Road To Kingdom Come" by Harry Chapin.
on Elektra Records and Tapes
Produced by Stephen Chapin





IT SHOULD, THEREFORE, BE THE RESPONSIBILITY OF THOSE WITHIN RADIO TO PROVIDE ENTERTAINMENT. THE FACT IS, 80% OF OUR AIR TIME AND ALMOST 100% OF THE ENTERTAINMENT WE OFFER, COMES FROM THE RECORD INDUSTRY.

BUT, IT DOESN'T SEEM TO MATTER.



RADIO PEOPLE NOT ONLY ACCEPT THIS, THEY DEMAND IT. AS A RESULT WE DO NOT PRESENT RADIO, WE PRESENT RECORDS



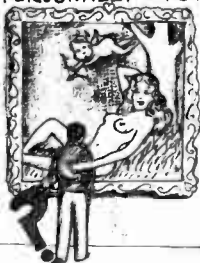
OBVIOUSLY, MUSIC IS ESSENTIAL TO A MUSIC ORIENTED AUDIENCE. BUT, THAT DOES NOT RELIEVE US OF THE OBLIGATION TO PRESENT RADIO AS AN ENTERTAINMENT MEDIUM



A VITAL, ALIVE, GROWING AND CHANGING ENTERTAINMENT MEDIUM.



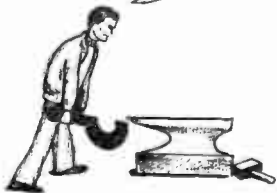
NOTHING TOUCHES PEOPLE MORE QUICKLY. NOTHING COMMUNICATES MORE PERSONALLY & POWERFULLY THAN RADIO... WHEN IT'S USED PROPERLY.



RIGHT?



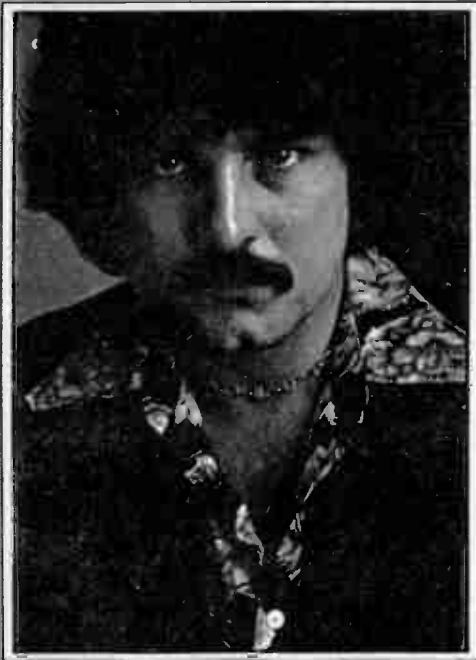
WHEN IT'S USED PROPERLY BY PEOPLE WHO KNOW HOW TO USE IT...



TRAINED, PROFESSIONAL ENTERTAINERS WHO KNOW WHAT THEY CAN DO WITH RADIO... AND, WHAT RADIO CAN DO FOR THEM.



Blare '76



Burton Cummings

The voice that led
the Guess Who.

Now solo on his
debut *Portrait*TM Album.

“Burton Cummings”
Produced by Richard Perry.

On

*Portrait*TM

Records and Tapes



ON RECOGNIZING THE MONA LISA

By Stu Yahm

You walk into a room. On the wall a painting catches your eye. You move closer to get a better look and you find yourself awe-struck. It's the work of a genius. Other people are passing it by — oblivious. You want to grab someone by the arm and make them look. "Hey! Over here!"

You're possessed by it. You must know who painted it. You decide to devote yourself to making people aware of it — and you do. You work tirelessly to bring it to the attention of critics, museums, galleries, patrons, and finally, the public. It's a great feeling; a job well done. People congratulate you and tell you how great you are because you recognized this great work and this great artist and through your efforts it was brought to the attention of a forever grateful world. And you deserve it. But, *recognizing the Mona Lisa does not make you greater than Da Vinci.*

See, it's all tied together. First, the artist; next this incredible sifting and filtering process we call records, radio and retail; and finally, the public. And the only thing separating the artist from his potential audience is that sifting and filtering process. It's necessary and, for the most part, it works pretty well.

There is an artist out of Nashville, Tennessee — his name is James Talley. He looked around at the human condition in this country and was deeply touched by what he saw. He decided to write and sing about it, hoping he could help make the world a little better through understanding. The record companies and publishing houses all turned him down, but he was determined. He didn't have any money, but he was a carpenter (hung every door in the

Roadway Inn) and he found an opportunity to exchange his carpentry work for studio time and he made the album himself. Many people helped. In time he acquired a record contract with Capitol Records. He acquired a manager. The critical acclaim poured in from music reviewers all over the country; *L.A. Times, N.Y. Times, Chicago Tribune, Rolling Stone, Village Voice, Washington Post*, etc. Radio has been a little slower, but he's determined, his record company is determined, his manager is determined, his agency is determined, and his audience, yet to be reached, is waiting. You see, the sifting and filtering is still going on.

If we peered into the future and found James Talley to be a great and important artist, we would all feel wonderful and tell each other how we "broke" him and pushed him and believed in him and we'd feel that singular emotional moment that comes only from great accomplishment. We would be entirely justified in those feelings. But *all that* still doesn't make *any of us* greater than Da Vinci.

What does it all mean? It means the artist is not merely another tool to sell vinyl or pimple cream or drinks or tickets. He's the very essence of all of our business; a full partner. It is from *his* creative efforts that the manager, the agent, the club owner, the concert promoter, the record company, the radio station, the trade papers, the distributors, the retail stores, the consultants, and all the people they employ make their living. It is the artist who brings people into the stores and the halls, makes them tune into your station and gives the 60-second spot its value. It would be nice if we thought about that on our way to work each day.



The Artist Looks at Radio

A Short Rap With Janis Ian

JANIS: I used to go have to do interviews all day and then do a sound track and then work at night which was really draining. I've just gone to the studio to cut all the demos for the next album.

BOB: Just to tell you where I'm coming from, there was a friend of mine inviting me to dinner one night, the purpose being to chastise me for leaving the recording artist out of the last Quarterly. He pointed out that the artist was the key to broadcast programming.

JANIS: Well, yes and no. You'd never know it.

BOB: What do you mean?

JANIS: Well I don't think a lot of old-time radio people don't consider the recording artist to be any part of it, really, which is unfortunate because working hand in hand it could benefit both. It's rare that you'll find a cat like a Rick Sklar at ABC who has any concept at all of the problems you have in recording.

BOB: Do you spend much time listening to radio?

JANIS: Yeah. I would say probably a good 50% of my input is just radio.

BOB: What stations do you listen to?

JANIS: Wherever I am. See when you're on the road this much you spend a lot of time in cars and in hotels. A lot of hotels today have radio, you know, hooked in with the television set. There's really nothing else to do late at night after a show that you're kind of forced into it. Also the guys in the band do so much record work and commercial work, we wind up listening just to hear each other's records. Most of the artists I know who perform a lot listen to a lot of radio.

BOB: Do you ever get pissed

off at what you're listening to?

JANIS: Oh, sure.

BOB: What irritates you about radio sometimes?

JANIS: Just from a listening standpoint?

BOB: Yes.

JANIS: It makes me a little crazy sometimes when they have a lot of commercials, interesting stuff but when there are a lot of like weird little commercials that are boring. Also bad DJs, dead air time. I love FM radio except that I wish FM people knew more how important it is to keep people interested. See, all you gotta do is switch the dial and then you've lost your listeners.

BOB: Do you usually have a preference for a certain kind of radio?

JANIS: I listen to everything. When I'm home I listen to everything from ABC in the morning to WNEW at night, and all the little progressive stations in between. I mean I really switch around a lot.



I've been listening to a lot of Latin nowadays too. But you know radio is pretty good in New York, in the major cities. It's only when

there's just been a change in ownership or in program directors and the new people are trying to prove something that it seems to get a little weird.

BOB: Suppose somebody knocked on your door and said, "Here's the license to your new radio station ... ?"

JANIS: I'd throw it away. I'd never do that, that's a rough job.

BOB: If you owned the station?

JANIS: Me personally? I wouldn't have to worry?

BOB: Yeah; you've got the programming.

JANIS: I would do what WOR-FM did in New York when it first started. I would play solid music for like 50 minutes and then I would just run down everybody I'd just played and then I'd lump all my commercials together right after the news every three hours.

BOB: And what kind of music would you play?

JANIS: Everything.

BOB: Everything; a little jazz, a little classical ...

JANIS: Provided that it was interesting. I mean the only thing that bothers me these days when I listen to a very progressive radio station is that somebody will play something just to play it.

BOB: What do you mean?

JANIS: Well, as the writer and the singer, you can do a 15 minute cut that's all the same verse.

BOB: Yeah.

JANIS: Actually, that's not right. There are 15 minute cuts that are good. Forget I said that because it's really not valid, now that I think about it.

BOB: Okay. You have in these years undoubtedly visited many radio stations.

JANIS: Oh, boy.

BOB: Do you dig that?

JANIS: It depends on the station. Some stations are terrific

from the artists' point of view because they know that you're doing a job. You go in and meet everybody and they're not weird or rude, and then some stations, too, are very weird and they want to know why you didn't bring them T-shirts.

BOB: As a jock myself I remember thinking on occasion that the artist I was playing might be listening to me introduce their music. There must be times when you feel weird hearing the way your record is introduced.

JANIS: Oh, it's weird. Sometimes, they have no idea who the fuck you are or what you're doing at the station when you come and visit.

BOB: You don't have that problem anymore.

JANIS: Not anymore; it happens to other people though.

BOB: What's different? I remember listening to you back in '65 with Society's Child but you were still underground and struggling. Then came Aftertones and Seventeen and the grammy thing. What changed?

JANIS: Oh, everything changed. You know radio's changed so much in the last ten years. It's incredible. When I started with Society's Child, FM was just underground — with no playlist at all, and now FM has a top thirty playlist. It's a whole different ballgame now and AM is so much more — more progressive than it was — in a weird way, but they are.

BOB: Do you think most artists are conscious of radio?

JANIS: You know I really don't know. I would think that most beginning artists are, and successful artists are. I know someone like Elton is super conscious of radio. All he does is listen to the Top 10 - AM radio. He has the Top 10 sent to him every

week. I really wish that in this article you could influence radio to go more hand in hand with artists and artists go more hand in hand with radio. It would be a little bit more simple if everybody was aware of everybody else's difficulties. Working together instead of working against each other.

BOB: *In what ways can they do that?*

JANIS: *Well, I've really had it with artists bitching about top 40 radio not playing them and top 40 radio bitching about the length of the songs or something. There's got to be a compromise someplace, you know. Hand in hand like artists understanding that the point of radio is to get people to listen to them and if you're bored, you don't listen. You can always switch a dial and radio, too, has to understand that they can build an audience by being innovative as opposed to doing Milman's Matinee for the rest of their life. You know there's really room for both. There doesn't have to be this tension.*

BOB: *Right. Promotion people have it very tough now.*

JANIS: *Poor guys. I feel terrible for them, and it's gotten so out of control. It's stupid because radio and artists really work together; and they should live together. I mean I know that sounds corny. I mean all you're doing in radio is doing the same thing. Radio is doing what we're doing in concert. I'm always amazed at the power radio has. Especially when you go out of the major cities where there are a lot of concerts. All the people know is what they hear on their local radio station.*

They wield life and death over artists sometimes. I think it's rare to find someone who can straddle both sides of the fence. Those kind of people are extremely necessary — as opposed to those

who demand political contributions.

JANIS: *You know I really don't know. I would think that most beginning artists are, and successful artists are. I know someone like Elton is super conscious of radio. All he does is listen to the Top 10 - AM radio. He has the Top 10 sent to him every week. I really wish that in this article you could influence radio to go more hand in hand with artists and artists go more hand in hand with radio. It would be a little bit more simple if everybody was aware of everybody else's difficulties. Working together instead of working against each other.*





AND A SHORT RAP WITH JOHN DENVER . . .

JOHN: Well, here in Aspen there's an FM station and an AM station and really the FM station here in Aspen, which is KSPN, is the epitome almost of what I like in a station. The disc jockeys are really not very intrusive. They play a wide range of music. They play good music and they have news a couple of times on the hour. Generally when I'm out on the road I don't get a chance to listen to too many radio stations. I'm at the hotel or a concert. In L.A. I'll listen to the radio driving back and forth to work, I just try to pick up what's good to me, that I enjoy. I enjoy the country and western station in L.A., and I enjoy KNX-FM. I guess they're my favorite station out there. Generally, in regard to radio, pretty much what my feelings are; is that pretty much AM radio, especially in top forty radio, has

gotten to be a disc jockey show and they play whatever the hits are. The disc jockeys to me get kind of intrusive in that, you know. It seems to be more of a format for that and the advertisements than the music. Limited exposure, you know; I have to be clear about that.

BOB: I remember the San Clemente and Philadelphia clinics when you played and you were hardly known. Now you're about as big as anyone is. How is your life different now?

JOHN: I appreciate your knowing about the difference — and there is a difference just in the numbers; the number of people perhaps listening to my music and the number of people it's reaching and the number of stations that are playing it now, because of that popularity. I feel though, other than what's been said that

there is very little difference. Some of the stuff has changed on the surface.

I notice that we still have trouble getting a single out there. There's a big audience for albums, I'm pleased about that, but beyond that I feel that I've grown personally as a human being, more mature now than I was 3 or 4 years ago. I feel that's reflected in my life and in my music, in what's happening in music today. I'm still trying to communicate out of my own experience. I'm not trying to write a hit record. I'm happy when that happens because it expands your immediate audience a hundredfold. If they're listening to something on the radio that they really like, they want to hear the rest of the album.

BOB: Janis was talking about how important it was for radio people and artists to go hand in hand. Do you agree with that?

JOHN: Well, I'm sure that that's true. Anytime there's an interrelationship among people to the extent that there's communication and participation in that relationship, it's going to work. I feel that just because of the immensity of what's involved — the number of artists there are, the number of stations, the different formats — it's difficult to have that thing going, you know. I would like to go by and visit the people I know in radio and I feel that because of where I am now and what we have done in a real sense together, that I can go anyplace and probably get on the radio. Especially if it's somebody I know.

At the same time, I don't need that to the extent that someone who's new who's really good who could make use of that. I remember it clearly, the first time going around to radio stations, nobody had time to talk to me. Nobody cared, you know. I would sit around for a half hour to an hour waiting and then the program director would see me for about 5 minutes and without even playing the record all the way through he'd say, "It doesn't hit me, kid," and take it off. Then you're ushered out. I didn't enjoy that and I really noticed how different it was when I had a hit record going for me. Then everybody's hot to talk to me.

Now in the situation that I'm in, I think the interest has kind of gotten that way because there are fans out there that would like to listen to me on the radio, or whatever. I don't know. It's just those kind of things that I've noticed. I think the new people should have a chance.

I'm really glad there's so much interest now in music, and I think that as rapidly as the times are changing, the music has to reflect that. If I'm over here still kind of pointing out my certain view of life and what's going on and what's working for me, well certainly there are younger people who are seeing it from a different point of view and the young people listening to the radio want to hear their contemporaries.

I hope that I'm still contemporary to the society in this country; I may not be to any radio station's particular audience.

TOP 40

radio

When Bob asked me to write about Top 40 radio, at first I thought it'd be a fairly simple thing to do. Then I sat down to begin writing. I firmly suggest that the readers of this report take a few minutes and try it. It will be a real test on your objective outlook.

By Mark Driscoll
K-100 FM, Los Angeles
September 9, 1976

In its present status, Top 40 radio varies from market to market. Even from coast to coast when compared with the midwest, Top 40 radio is a complex station-by-station personality. It is influenced by several factors. Some say that the heavy influence is from the management level. Naturally the program director will play a big part in establishing the image of the individual station but his direction must come from someplace. I have directed this presentation to you on the level of individuality because that's what radio, Top 40 or otherwise, is. It's a local business that survives on the community dollars and support at that level. Therefore the management and sales department will play a particularly important factor. The old prob-

lem according to most people acquainted with this industry is in coordinating the departments of programming and management. Logically, this should be a fairly easy thing to accomplish, but — people will be people, and in every situation there will be many different plains of communication, some work better than others, some don't work at all. From my point of view I can see the progress toward compatibility. It will always depend on the people involved on just how successful these departments work together. It's up to you no matter what you do for your station. *Work to make it work!*

Let's move now to some other areas, specifically, Top 40 issues.

The world of Top 40 radio is certainly going through some changes. Musically, this is the primary area of changes today. As research, no matter how academic, becomes more a part of the deci-

sion-making methodology, it is bound to produce more solid results in scoring points with the listener. The more people you talk to, the more questions you ask, the more often you exploit the question/answer method of research, the more likely you will tune in to the active as well as passive record buyer and radio listener.

A problem we have is that the radio listener is not the absolute factor when determining the popularity of music by the sales of records. Most radio listeners don't buy a lot of records, if they buy any. Sure, you'll always have the "cult" record buyers, but the majority radio listener finds a station that he or she finds comfortable and usually accepts that station's programming as "the favorite" on the dial as long as the station provides the content compatibility necessary to hold their attention. Top 40 radio can really no longer be classified as an exclusive AM radio programming technique. It has expanded to the FM band as well in recent years and done very well. In many ways Top 40 radio as it is known, usually a tightly-controlled music format mostly based on "hit" records that are readily recognizable to the listener, direct, hard-sell DJs with heavy accent on promotions and contests. Again, market by market each Top 40 station will have its own way of doing things. But nationwide the trend is toward elevating the demographics for time buy purposes and of course programming will change with that in mind. Competition in the marketplace will have its effect, the

more competition, the more stratification and cutting down to more narrow targeting to get the commercial dollars.

I have had several discussions with people over the past few years concerning radio programming, Top 40 radio programming. One thing for sure is that everyone is looking for the "magic formula." What is a 'teen," how can we get the 18-24s, 18-34s, the 25-35s? What are the compatibility factors "psychographically" at 18+ versus 12-17 or even 12+? Demographics have been a big question mark for a long time. And Top 40 radio is always bumping into that problem. Somehow, however, Top 40 radio still lives and depending on the market, very strong market positions are held by Top 40 stations. Here we go with the problem of ratings.

With ARBITRON's stronghold in the business at the moment we find ourselves locked into its findings one, two, three or four times a year. The larger the market, the more important that "book" becomes. Frantically, programmers, salesmen and managers try to interpret these pages of numbers rifled out by an emotionless computer somewhere, trying to turn "listening estimates" into dollars. Those pages are digested and interpreted in as many ways as there are people breaking them out. The popular way of looking at an ARB from a programmer's standpoint is simply the 12+ number. The salesmen, though, have a much different way of reading that book. They have to sell the radio station's ability to produce

people, by sex and age, by day parts and then by cost per thousand to a potential spending advertiser. So if Top 40 radio, AM or FM, is sounding different these days, a big factor is the advertiser. If your station can sell a big chunk of bodies aged 12+ successfully, you're in a good mass appeal programming position. Your Top 40 station will sound different than one who has to produce those 18-34s as well. This is one of the reasons that Top 40 radio has to be looked at on so many separate levels. Is "Top 40" a good name for the concept? Have we come to a point where re-definition is in order?

I throw that question out because of the competition factor. We're competing with the MORs, AORs, C&Ws, R&Bs, BMs and all the different variations of each. Each market has its own chemistry, therefore it'll take certain specific steps to get that specific audience sought. I think we have seen a change where instead of calling a station a Top 40 station or an AOR station or whatever, we have seen the orientation of special programming to appeal to certain available demographics. If music is the key to a station that programs music 90% of the time, then the problem is, what music to play, how often, what time and in what style will it be presented in? How do contests and promotions fit in? How do we attract a younger listener without offending any older listener? How do we attract an older listener without tuning out the younger listener? What gets through to a female

without turning off a male, or the other way around?

So, you see, Top 40 has had to grow up. It has to take a much deeper look into the marketplace than maybe it had to ten years ago. It's easy to see that if you take a look around, study the success stories of modern programming techniques being employed by hard working programmers that have again taken to the streets to find answers in kind of a way, updated, similar to the early McClendon/Storz conclusions made from jukebox "pay for plays." The listeners are there, everything is at our fingertips to reach them. Usually the only thing that stands in the way is ourselves. The good ol' positive energy, right music, interesting contests ideals are not dead. We must always address ourselves to the listener and if I may borrow a title of a book by Tony Shwartz, the responsive chord.

A programmer I have much respect for recently wrote in the *Radio Quarterly Report*, "Self-evaluation research can be by far, the most enlightening and in many cases the most valuable that can be accomplished." If we all took a little of that advice from Lee Abrams, we all may find a little more about the people we're trying to reach.

Radio in general has much to accomplish, whatever you call it. So I ask you, Top 40 *what?* Use your imagination, be realistic but don't be afraid to step out to make improvements. You can only be successful if you do the right thing and the listeners are the judge of that, not the ARB ...

EVERY THREE MONTHS!



RADIO
QUARTERLY REPORT

**THE INDUSTRY'S
ONLY OVERVIEW**

SUBSCRIBE NOW!

- Enclosed is \$7.50 for the Fall Issue
- Enclosed is \$25 for one year
(four books)

Name _____

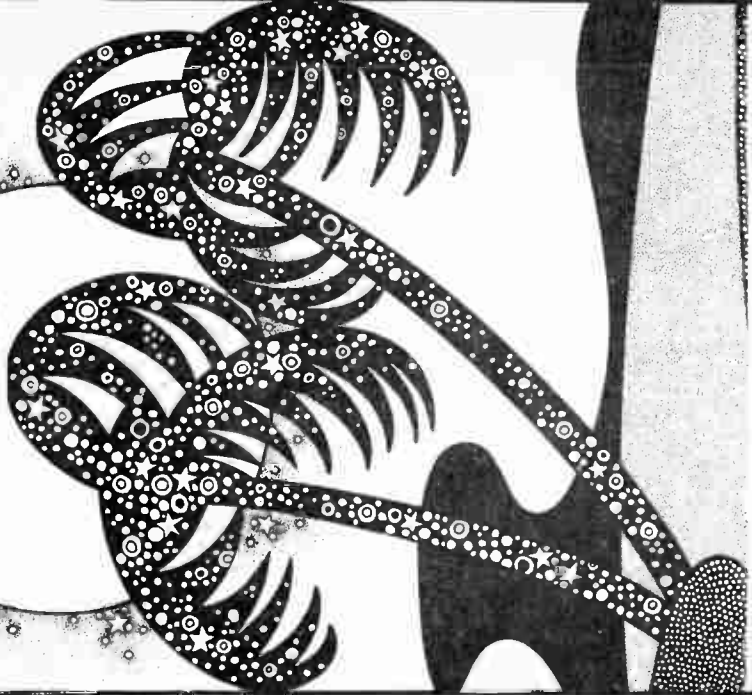
Position _____

Company _____

Address _____

City _____ State _____ Zip _____

Rasta and Reggae



THE NEW PHENOMENON?



*“Live if you want to live
Rastaman vibration yeah!
Positive I and I vibration yeah!”*

*Live if you want to live Rastaman vibration
yeah!
Positive I and I vibration yeah!
Positive I a-man I-ration yeah! I-rie ltes
Positive vibration yeah! Positive
If you get down and you quarrel every day
You're saying prayers to the devil I say
Why not help one another on the way
Make it much easier
Say you just can't live that negative way
You know what I mean
Make way for the positive day cause it's a new
day
New time, new feeling, yeah!
Say it's a new sign; oh what a new day
Picking up, are you picking up now
Jah Love, Jah Love protect us
Rastaman vibration yeah!*

Not since the Beatles and the influx of English music in the mid 60s has any one new kind of music been written about this much. Everything from Rolling Stone, to Time, to Playboy have announced the entrance of Bob Marley and other Reggae Island acts onto the American scene.

Part of the reason for the tons of articles can be attributed to Island publicist Jeff Walker who's not all that happy about what's been written.

"I'm still worried about the American press and media, in that whenever it cites anything unusual, it chews it up and spits it out. I have been trying very hard to make what happens with Marley press-wise something of a more than a flash-in-the-pan nature. But, there's no question that there's an unusual aspect about Bob and the music and the religion that is attracting the simple exploitative press as opposed to hard news or

real information or any truth, for God's sake. For the most part it's a lot of journalists writing their own impression about something they have no idea about. There is still a step to go in the media coverage of Bob and the religion, in terms of now it's time to start communicating some truisms."

We asked Walker to tell us exactly what had been missed by the press and he replied, "There is one basic-black misconception about Bob and Rastas in particular that has them cast as black racist nationalists who feel black superiority and want to return to Africa and that Rasta is a black religion. There is a white misconception that it's all politically motivated. There are elements of both in it but Rasta is not black and it's not political. Anybody can be a Rasta. You can be a Rasta without knowing you're a Rasta. You're a Rasta from creation."

The scene for the entertwi-



Martha Vallez and Bob Marley

ning of Reggae and Rasta is set on the island of Jamaica, now an independent country with about 2 million inhabitants. Back in the isolated mountains live most of the Rastas. During the 1920s Marcus Garvey took the idea of "Africa for the Africans — at home and abroad; one God, one aim, one destiny." Garvey came to the U.S. preaching that idea and was deported for his actions in 1927. Through scriptural study, Garvey and followers found reason to believe that one of the 12 tribes of Judea (Old Testament) was black, and he was quoted as saying, "Look to Africa, when a black king shall be crowned, for

the day of deliverance is near." That leader turned out to be Ras Tafari, crowned king of Ethiopia in 1930. "Ras" is a word similar to Mahatma or Swami. "Tafari" was the family name. At his crowning his name was changed to Heille Sellassie. A number of texts pointed to Sellassie as the savior of whom Garvey had spoken. From Ras Tafari came the term Rasta, signifying those who believed that Sellassie fulfilled the prophecy. While the new king never personally accepted this idea, he did set aside land in Ethiopia for the Rastas. While this is certainly a physical move, the Rasta religion advocates a return

There are 2 million people in Jamaica and 85% smoke marijuana

to Ethiopia spiritually, as the return to the roots of oneself in order to achieve "Zion" or heaven. The discussion of returning to Africa has been the source of confusion by most journalists. In truth Rastas advocate returning to one's roots, in order to achieve the ultimate.

Central to the Rasta idea is that of "I and I." Rastas never use the term you and me, because it shows too much difference. He will also use the term "I and I" when speaking of himself, in order to show he recognizes that he is not alone in the world. In addition, they won't use the term "last" because it is a backward look. Rastamen only go forward. An article in High Times magazine noted that "They will never say 'I got here last,' but rather 'I come here forward.'" Also, the term "Jah" means God.

Bob Marley, Toots Hibbert, Peter Tosh and Bunny Livingstone grew up learning the Rasta religion in the hills. Their music is almost entirely an expression of that idea.

Sometime in the early 60s it is reported that a Jamaican named Chris Blackwell found himself stranded from a car accident and was taken in by Rastas. He himself was a record producer and became hip to Marley and company. His first success as a producer was *My Boy Lollipop* by Millie Small. With the money he made from its success, Blackwell moved

to England and started Island Records. He was extremely successful with groups like Spencer Davis and Traffic. The beginning of his "Reggae" trip came with Jimmy Cliff's movie and soundtrack, called *The Harder They Come*, which featured not only Cliff but various other reggae artists. "Reggae" by the way is a term and music stemming first of all from "Calypso." As it became more and more progressive it changed to blue beat, then rock steady, and with a group called the "Ska-tellites" came "ska." While it's not entirely clear exactly where the word "reggae" came from, the most accepted explanation is that Toots Hibbert coined the phrase from the word "ragamuffin." In 1964 Toots and the Maytals recorded a song called "*Do the Reggae*." Shortly thereafter Blackwell released the first Wailers album which sold about 18,000 copies, mostly in Boston and San Francisco. Each album has continued to increase in sales.

Blackwell opened the Island office in the U.S. in 1974 with 3 main acts, Marley, Sparks and Jim Capaldi. That was also the same year that Eric Clapton recorded one of Marley's tunes, "*I Shot the Sheriff*." There are now some 20 albums on Island and the music has blossomed into a total of over 30 on varying labels. The current Marley album, "*Rasta Man*," has now sold over half a million units and Marley has sold over a total

of one million albums altogether. Other acts on Island include Bunny Livingstone, Toots and the Maytals, the Hep-tones, Burning Spear and others. Interestingly enough, the Hep-tones are not Rastas, showing that reggae and Rasta are not mutually exclusive terms. Marley produced an album with an American named Martha Vallez for Sire Records. She lives in New York and told the Report that she did not conform to the religion.

Today in Jamaica, the Rastas have grown in numbers and influence and the political picture in Jamaica is touchy as a result. Rastas do not consider themselves under the Jamaican government and this has caused tension between them and Prime Minister Manley.

One final central idea of the Rasta religion is that of marijuana.

Peter Tosh



"All Rastas smoke," said Jeff Walker. "There are 2 million people in Jamaica and 85% smoke marijuana." Marijuana or "Ganja" or "herb" as the Rastas call it, is most undoubtedly the number one Jamaican export. Rastas roll it up in big cone-shaped "spliffs," as they call it.

Walker told the Report that "You should mention that grass and the music is the keystone of the religion, aside from the scriptures." He continued, "Where American freaks get together and get stoned they could talk about dope and music. At one point in the late 60s they would talk about God. That's what the Rastas do. They sit around and get stoned and listen to music, or they get stoned and talk about God or talk about "herb." They point to references to it throughout the Bible, including when God came to Moses he came to him in a cloud of smoke. It is considered a sacred herb and used as such, but is smoked constantly in order to keep yourself to not lose sight of it, really, to keep yourself in that alternate reality. So it is used both in the morning when you get up to put yourself in that spot as inspiration to sit down and write a song."

The growth of reggae as music and Rasta as religion is evident. In two years the new kind of music has grown tremendously and adds converts every day. But there is still a long way to go for it to become part of the masses. Whether or not we are getting ready for the new Beatles and Presley undoubtedly is only up to "Jah."



By Tom Cossie

If you recall, in the last article we covered vintage, processing and type of grapes used for different Wines and Champagnes, plus revealed the hidden secret that Boones Farm actually owned the Rothschild vineyards. As you read on, we will discuss (or suggest) some favorites of mine that you undoubtedly *will* like, that won't cost you a fortune and your friends will say "that's a great wine, what a quinella to be frugal and deliver tasty wine." Anyway, I would strongly suggest, first, before dinner that you go light on the hard booze if you are going to order a fine vintage wine. Give your taste buds a break — order an aperitif such as a Dry Sherry or Dubonnet — straight Jack with Tequila chasers leave the palate in a semi comatose state.

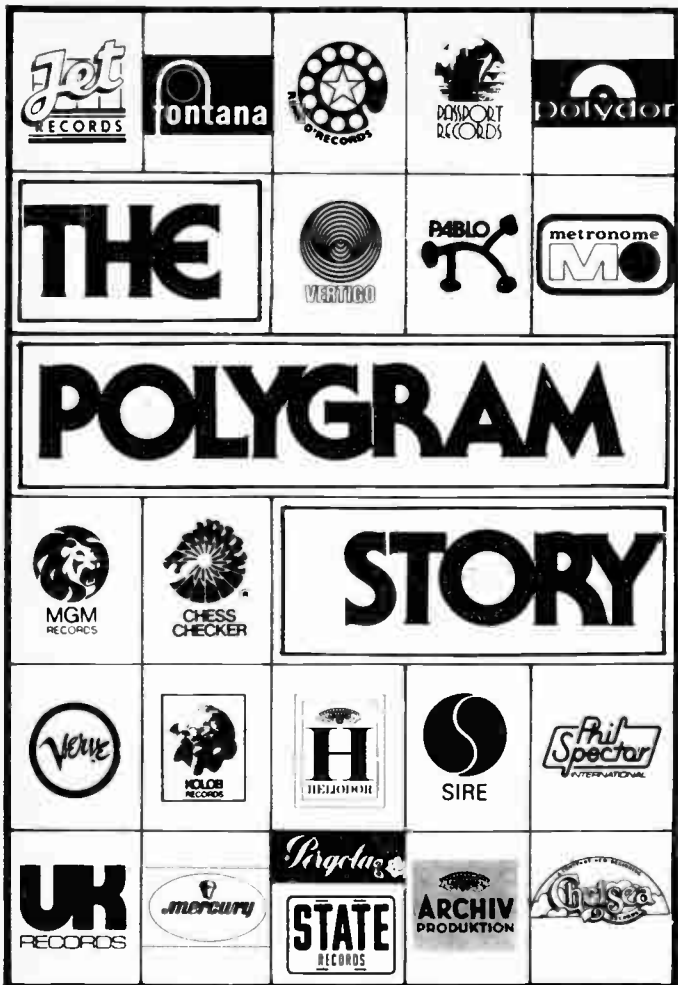
Now down to business... If it's White Wine your interests are in — two extremely tasty and very

PERHAPS SOME WINE

inexpensive wines are Chenin Blanc (light & crisp & tasty) or Verdicchio, equally crisp and tasty. The ticket to these wines tasting great and probably the deciding factor is to make sure they are chilled enough; not cold, but *really* chilled.

Tasting a great Red Wine is a treat and for only triple the price of the whites mentioned a moment ago, you will have a taste treat. The wine, one of my favorites, Gevrey-Chambertin. Now. What year to ask for? If they have it, look for '71 or '69. Both are great and will cost you about \$15.00 a bottle. You'll love it. An additional bit of information to remember that will help you alleviate confusion of years is when you order a French Wine, '71, '70 and '69 are or seem to be the best most consistent years. '72 on an average is pretty underwhelming and may be acid tasting. Good tasting Red Wines that go great with Italian food are the staples — Valpolicella, Lambrusco or Chianti. They're inexpensive and usually consistently good.

Remember, you don't have to spend a lot to get a lot of taste and quality. The best thing to do is experiment and, by all means, when you find a great one for your own taste, write it down. Buy a few bottles and get to know it, then experiment with others.



Mercury, Polydor, Phonogram, Phonodisc, RSO, MGM, . . . the list is endless and the relationship of all these record companies, distributors, publishers, etc., have made all but the heartiest of researchers save the explanation for another day. But, it's really not all that complicated.

It begins in Europe, Germany and Holland to be more specific. Philips Gloeilampenfabrieken N.V. or just Philips as they're usually known is a Dutch company, so large in fact that they employ somewhere around 10% of all the work force in Europe.

Then there's the German company; Siemens AG. The two companies are responsible for an incredible conglomerate of electronics type products such as Norelco, Sunbeam, Magnavox, A New 3-D X-Ray Machine, North American Philips, and it's various subsidiaries.

Anyway, the two companies, Philips and Siemens got together and each owns 50% interest in the Polygram Group, which operates on a worldwide basis. Their cooperation in the music business dates back to 1962, when they decided to exchange 50% of their respective shares in N.V. Philips Phonographische Industrie and Deutsche Grammophon Gesellschaft mbH.

Group headquarters are in Baarn, the Netherlands and Hamburg, West Germany. In 1972 a divisional organization structure was established and the two original music companies continue to operate under the blanket company Polygram using the names Phonogram International and Polydor International.

Polygram makes up about 15% of the total worldwide music bus-

ness dollar wise.

In the U.S. there is Polydor and Phonogram. Polydor has it's own label and owns interest in MGM and RSO and distributes them. Polydor also distributes Spring, Event, and ECM.

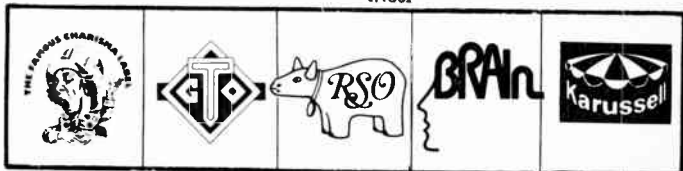
Phonogram, on the other hand, has Mercury and Philips (now relegated to mostly classical product.) Speaking of classical, Polydor also is responsible for the Deutsch Gramophone line as well.

Also in the U.S. (as well as around the world) there is the publishing division which is mainly Chappell and Intersong International. Then there is the TV-film division which is called Polytel International and Polymedia.

All Polygram product in the U.S. is distributed by Phonodisc which is still another branch of the Polygram organization. Coen Solleveld is president of the worldwide Polygram companies and Werner Vogel song is acting president of Polygram in the U.S.

Irwin Steinberg is in charge of the U.S. record companies and the distribution of that product and Lou Simon acts as the head of the Polydor portion while Charlie Fash is responsible for the Phonogram portion. Chappell operates independently of the U.S. record companies with Norm Weiser as president.

The worldwide Polygram group now operates in 31 countries.

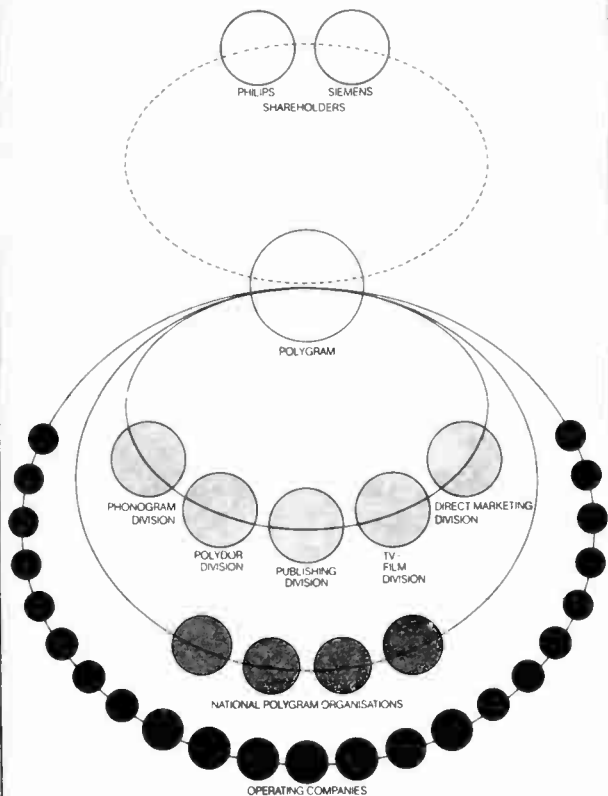


All Platinum

BABYLON



impact





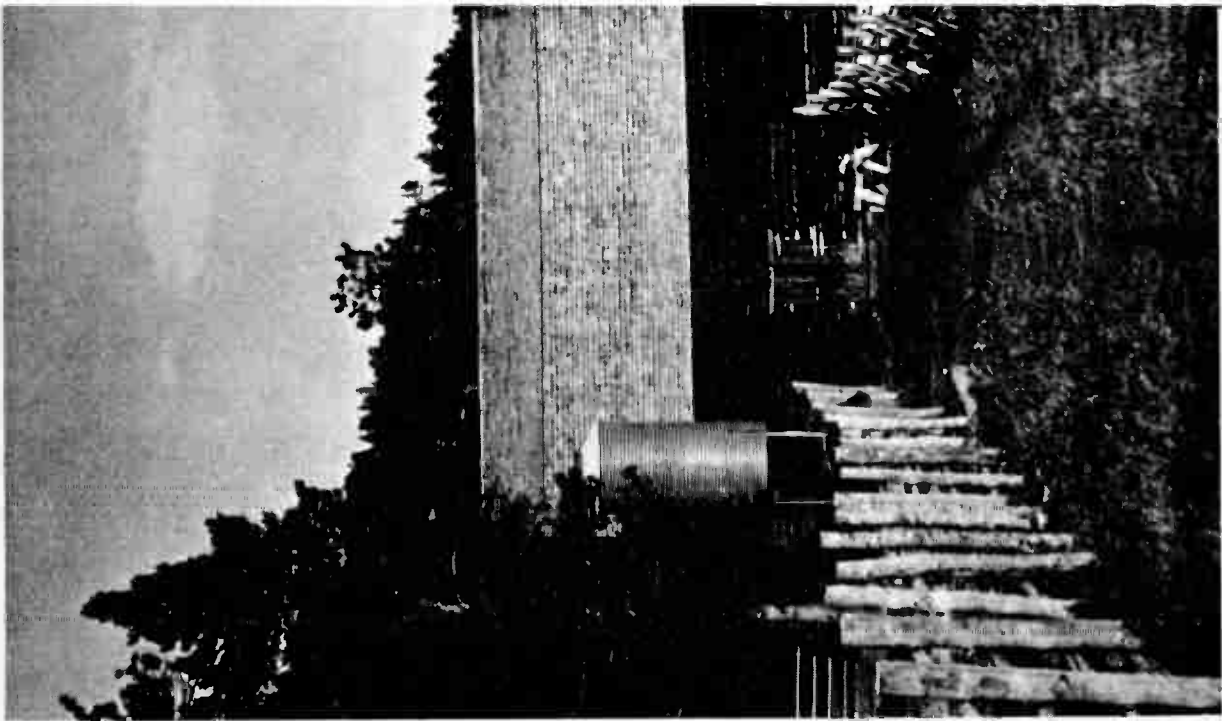
The original lodge . . . Over 100 years old.

But, it's only a dream; one that many of us have thought of but never realized. Jim Guercio made that dream reality. A visit there makes you wonder exactly what state you're really in — reality, or a dream. The little 31-year-old producer of Chicago and manufacturer of Robert Blake movie, Elektra Glide in Blue, is now herding 1200 cattle on three different ranches just 60 miles north of Denver. He owns the 3000 acre Caribou ranch, leases another 2700 low land acres, and has grazing rights on another 25,000 government owned land.

The Caribou ranch has over a dozen beautiful rustically designed buildings, that can house over 30 accustomed-to-luxury people.

One of the buildings, designed like an old fashioned barn from the outside contains what has to be one of the finest studios in the world, including 2 24-track machines and at least one fireplace in the control room, as shown on this issue's cover. The studio maintains the Caribou spirit throughout, with glowing gas lights any color your mood prefers. Four engineers maintain the studio and its sessions, although many groups bring their own engineer and get assistance from the locals.

"Howard and I thought he was crazy of course," Larry Fitzgerald told us. The "Howard" is Howard Kaufman and he and Larry oversee part of the ranch, a new record label called Caribou Records and various other Guercio





Caribou Ranch

So, this is your dream. You want to go off someplace in the woods, miles from anything and build a recording studio. You'll build log cabins and a big kitchen and have the best food possible for all kinds of people who'll be coming there to stay. You visualize people like Elton John, Stephen Stills and Chicago coming there for weeks at a time and recording. You also visualize evenings sitting around the fireplace discussing everything from the business to life.

brainstorms that have turned into reality.

The "dream" of the ranch all started when Guercio tired of the unions, interruptions and "garage" like feeling of the New York-LA studio scene. Despite the fact that Fitzgerald and Kaufman thought the idea was crazy, and despite the fact that Columbia Records turned him down when he offered a partnership on the idea, Guercio spent months searching over the entire western United States. Finally he found Trans-America's Caribou ranch in Colorado. It took a year for the deal to go through and another year for the studio to become operational. That was early 1973, and since then the ranch and its studio have been the home of Elton John (with

2 albums; Rock of the Westies and Caribou), Chicago, Michael Murphey, America, LA Express (with help from Joni Mitchell), Stephen Stills, Ozark Mountain Daredevils, David Cassidy, Chick Corea, Dan Fogelberg, 3 Dog Night, Frank Zappa, War, and scores of others. The studio is solidly booked well in advance, and it does make money. The real estate investment alone has skyrocketed Guercio's worth.

Interestingly enough, the Caribou Ranch has been the Caribou Ranch since 1863. When Jim bought it, there was one building on the property. That was the lodge which has been remodeled of course; enough rooms there for 10 people (or 20 doubling up) all upstairs overlooking the main



Howard Kaufman



Jim Guercio

room. There's a kitchen, pool table, of course a stereo and a desk that has been used for writing a whole bunch of familiar songs. Just 20 feet away is the mess hall building, complete with wooden walkout connections, where over a half dozen young ladies keep artists and guests fed 24 hours a day. You can come in and ask for breakfast just about anytime and dinner is an event, complete with soft lights, stereo, wine and some of the west's finest food.

Guercio has built his home just behind the lodge overlooking the lake and "Running Bear," the house where Joni Mitchell had stayed in the 2 weeks prior to our visit. Word is that Running Bear is haunted but nobody's proven it yet.

There are several other private homes on the ranch where the largest of the stars stay; all with the same log cabin, but luxurious effect. We were led into one to view Grover Cleveland's bed and dresser. Everywhere you go there is evidence of incredible decorative taste. Guercio was the designer.

An artist will book the studio on a weekly basis and for this he sets his own hours. The studio and the kitchen are his whenever he wants, 24 hours a day. He can work all night or all day or both. On the third floor of the studio building is the game room, where artists "de-concentrate" on pong, pool, or whatever. There are movies, stereos everywhere and skiing just a short distance away.



Mark Hartley



Larry Fitzgerald



Generally side men will fly in to help in the session but strings are generally added back in LA or New York. Overall the expense is competitive with any studio anywhere. Room and board is about 45 dollars a day.

Guercio slowly but surely has endeared himself to the surrounding community. When there was a forest fire close by, ranch employees were there to help and the Caribou kitchen fed the whole bunch. On an adjoining ranch (Forest Lakes) which Guercio also owns they have set up a summer "Youth Conservation Camp" which the forest service maintains (at Guercio's expense) with about 50 kids each summer. The ranch also sponsored a bike race a few weeks ago with about 10,000 area residents present for the all-day event.

Back in Los Angeles the business part of the ranch (from "food to phone calls") is carried on by Howard, Larry and Mark

Hartley. The new Caribou label has just recently been started with LA Express, Chicago, James Vincent and Gerarde. There's also a management company there, as well as the business end of Pig Nose amplifiers, another Guercio business venture. There are about 25 employees at Caribou, including ranch hands and studio help and another dozen people maintaining the LA office.

For James Guercio the dream still continues to become reality. Not only does he spend his time in the studio but he is very interested in continuing the motion picture development. He was preparing to leave for Europe as we visited with him; purpose being to buy rights to a film for the U.S.

That's Caribou and Guercio. All we can say in closing is that when you see it, you're going to blink your eyes and pinch yourself a bit. I'm still not sure it's real.

BY CHUCK THAGARD **Adult Contemporary**



Chuck Thagard with Snuff Garrett, Roy Rogers and wife, Shirley

When a record promotion man's priorities are laid out, the bottom of the list is usually reserved for the Adult Pop Music radio stations.

There are several reasons for this:

1. They don't sell records. One-stops, rack jobbers and retail stores are not going to buy singles in any quantity off an adult station playlist. (An occasional exception comes along, like Jimmy Dean's *I.O.U.*, but the Top 40 and country stations were on that almost simultaneously.)

Most adult broadcasters admit they aren't interested

in selling single records. They just want good music that doesn't offend their listeners, but keeps them coming back. Besides, it seems these listeners call often to ask if a song they have heard is available on an album.

2. Calling on some adult stations is comparable to visiting the local public library. The P.D.s and jocks one finds

here are not interested in having a rapport with promotion men. They've long since burned themselves out...on hassling over adding some record, trying to make every concert, and accepting breakfast, lunch and dinner invites from a different promo man every day.

3. Then there are those who play only the hits...maybe 20 or so...and surround them with familiar oldies. This format always does well, when combined with established personality jocks and a strong news and sports staff. There's no arguing with a success like this, but the promotion man who tends to neglect this type of operation should not be criticized, either. The further exposure of already proven hits to a wider audience is greatly appreciated, but there is no need for promotion here, only a delivery boy to make sure they have the records.

So much for the negatives. Those are the most commonly mentioned reasons for the lack of attention shown to Adult Radio. But there are a great many positives to consider.

Every periodical you

pick up these days has an article on the growth of the adult consumer in this country. The 25-plus age group will increase dramatically in the next decade. Incomes in this group will be higher than ever before, even allowing for inflation. More money will be spent on recreation, which certainly includes recorded music. These consumers, for the most part, will be tuning in to some form of radio that is geared to their taste.

To put Adult Radio into one overall classification is a mistake. There are several sub-formats, ranging from "closet rock" to "beautiful music." They differ from market to market, even within the same chain. In Minneapolis, both WCCO-AM and WCCO-FM are seeking adult listeners, but in completely separate and autonomous ways. WNEW and WKTU are both after adults in New York, but their formats differ greatly. In L.A., there's a list of adult stations a mile long, from KMPC to KFI to KPOL to KNX-FM. None of them sound anything like the other, yet all chase the same demographic.

By the way, in case you missed it, "MOR" went away. Adult radio became stream-

In case you missed it,
"MOR" went away.

lined and contemporary. The wild, reckless youth of the 50s who helped usher in rock and roll, are now adults who still enjoy rock music in some form. They're not interested in a lot of chatter from the deejay...that's now available on talk or news radio.

A new form of Adult Radio is exploding on the scene. It is usually FM, automated, the music is presented in clusters of two or three, and its base is a "mellow rock" sound. After some years of experimenting, the CBS FM chain of stations have become most successful with this sound, most notably at KNX-FM in L.A. Another version has recently made its debut in Philadelphia, under Julian Breen and Dave Klahr. They came up with a name for it, which has since been adopted by the industry to describe this phenomenon..."The Magic Format." It is even incorporated into their call letters, which are WMGK. WIXY in Cleveland, for so many years one of *the* Top 40 legends, has just switched to a soft rock format. Burkhart and

Abrams have had immediate success with a similar concept at WKTU in New York. You can look for this idea to begin popping up throughout the country, as it has yet to miss, when programmed properly.

The question is: Do they sell records? Some say they are the background music of tomorrow. They are replacing beautiful music at a great many shops, offices and salons. They are pleasant, never offensive, but the music is still "hip," and by recognizable artists. If one were to re-search the listening habits of the audience at a Neil Diamond or John Denver concert, chances are a station of this type would be a standout.

Now, getting back to those promotion priorities: No one in his right mind can dispute the power of airplay on Top 40, AOR or Progressive Rock Radio. The awesome record sales and concert drawing power of McCartney, Kiss, Elton, Z.Z. Top, Aerosmith, etc., prove that.

Black radio, especially FM, is probably the most ex-

citing thing to happen in broadcasting so far this decade. It has been the vehicle to launch Earth, Wind & Fire, The Ohio Players, Parliament and the O'Jays into superstar status.

Country music has truly gone to town, most recently in New York and Chicago with amazing success. The ever-increasing number of country stations are presenting Waylon, Willie and the Silver Fox to a fiercely local record buying public.

So what about Pop Music Radio? What can it mean to the record biz? Well, take a look at these song titles, chosen at random:

Afternoon Delight
Love Will Keep Us Together
My Eyes Adored You
Feelings
Get Closer
I'm Easy
Laughter in the Rain
Mandy
Moonlight Feels Right
At Seventeen
The Last Farewell
Baby Don't Get Hooked
On Me

All are bona fide smash hits. They were not automatic Top 40 records. They had

to start somewhere, and that was at Adult Radio. Results, in most cases, were not immediate. Many of them took months to break. But thanks to some well-respected programmers with trained ears, and some dedicated promotion men who believed in their product, they all came through. Without either of these, the songs listed above would have ended up as recycled vinyl.

No predictions ... I'm not a broadcaster. But it seems only logical that Adult Radio will become more important as time goes by. The competition is gearing up ... there seems to be a more mature approach to Top 40, and FM Rock appears to be departing the less frantic music during traditionally heavy adult hours.

At any rate, to the professionals who have maintained a dominant and influential position in your markets, while managing to break new records, congratulations! May you have continued success, and may the relationship between you and those of us in the record industry grow even stronger in the challenging years to come!



Radio Techs

Tug of War or Twenty Mule Team
by Rob Clayton

Most engineers, just like their programmers and managers, want their stations to sound the very best that they possibly can. After all, the air sound is our basic football play folks! But not all do sound great. Is it limitations of personnel or equipment? Or can other factors enter in and keep the station from sounding its best? In addition to the obvious need to be technically qualified and conscientious, our professional requirements are many. Any lacking in the other directions of our energies can adversely affect the overall sound of the station and, consequently, our pride in our facilities and ourselves. I would like to touch on just two that have come up in conversations with both engineers and programmers. Consider communication and attitude. Too often these important facets are

often these important facets are overlooked in the day-to-day work routine, and like unused muscles of the body, atrophy, and become a burden on the rest of the system.

It is easy to get so involved in the engineering back room that one begins to feel like a separate entity from the rest of the organization. We may not interact sufficiently with programming and management and the air staff on a one-to-one basis and perhaps become psychological strangers passing in the hallways. We may begin to feel like stepchildren in the station family and act accordingly. Tom Giglio, Chief Engineer of WQXI AM and FM, feels that "If the engineering department as a whole is being treated like a stepchild, it's the engineering department's fault." The old saw has the cobbler's children without shoes. How ironic that broadcasting can suffer the same contradiction; an industry dealing in communication but lacking in communication within.

When peoples grow apart, separate languages develop. Since words are the roads to understanding, common meeting grounds become more and more scarce. The same holds true with individuals. Engineers talk decibels, watts, impedances, and signal to noise ratios. Programmers talk cumes, quarter-hour maintenance, rotation and demographics. Programmers ask for a louder signal and engineers talk FCC restrictions. Observes consulting engineer Willard Shimski, "What they're really looking for is a very listenable signal with a lot of audio impact and a minimum of distortion." But, "I frequently find that programming

and engineering cannot speak the same language. Generally, engineering doesn't understand what programming is trying to do. And the same applies to programming. They have very little concept of the engineering problems involved." And as a result, each can think the other doesn't know what he is doing. Programming consultant Kent Burkhart relates, "We've had those occasions where an engineer would get very angry and say, 'These guys don't know what they're talking about.' And we don't — in an engineering sense. All we can try to do is relay our thoughts as best as we can to the engineer and ask for his cooperation. I would like to see engineers converse more in a layman's language, because most of us programmers don't understand their words. And we think that we are being baloneyed mostly."

A communications gap can be the result of more than just a language barrier. Attitude will widen the schism. We need to try as much as possible to understand where the other guy is coming from. We work in a very high pressure business. Tom Giglio feels, "A lot of announcers don't understand the pressures, the mental pressures that good engineers go through. And a lot of engineers don't understand the tremendous amount of pressure that good announcers go through. This pressure will create situations, and we need to constantly be aware of this. Tom gives as an example the instance when the all-night D.J. who is also the transmitter engineer called an engineer at home at four in the morning and said, "I

think we are off the air but I am not sure." The engineer blew up. The engineer was not really angry at the jock, but rather was angry at having been awakened. By the same token, a jock can be about to go into what he considers to be the heaviest set he's ever come up with; he has the funniest lines and he has it all timed and paced out and yet when he pushes the button for the cart machine to start; five seconds of dead air. Now *he* goes to the door and yells for an engineer and *he's* angry. But he's not really angry at the engineer, he's angry because the set was blown. We must understand the cause of the anger and not take it personally. We are all really striving for the same thing; the best possible sound.

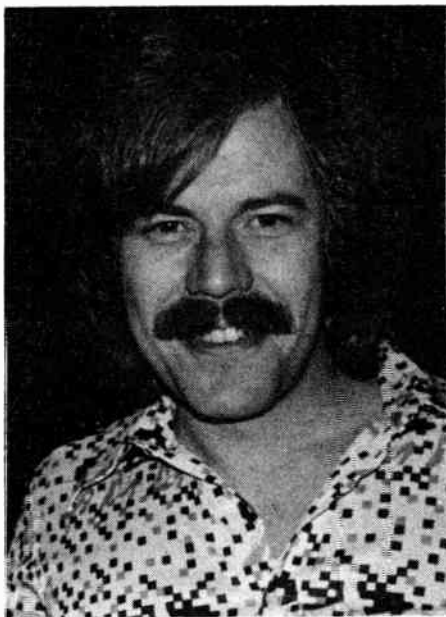
One of the realities of broadcasting is that engineering certainly has more job security than programming or production. Whett Walker, WQXI personality, verbalized that "Disc jockeys are insecure. We're paid to go on the air and be as effective as possible and we are finicky. I don't like people in the control room working when I am on the air."

Performing is a whole different bag and engineering should be sensitive to the needs of the performers and programming in their constant striving to satisfy the demands of the fickle listener. An engineering staff that pampers the air staff is surely not going to be treated like a stepchild. They will be heroes. And the air sound will improve additionally with the intangible but real benefits of improved morale, *i.e.*, attitude.

Management and programming

too can improve the air sound by being responsive to the needs of engineering. Often they are willing to pour money into programming aids, giveaways, contests, advertising and everything else a station could conceivably use except engineering. In today's rapidly changing electronics world, it is difficult enough to keep current with the "state of the art" without having some help! I cheered when Kent Burkhart told me, "I think in every major market station, let's say the top fifty markets, that it should be a requirement for the engineer to go to the NAB convention yearly, and to look at the equipment and to give the manager a report back on all the new innovations of the last year; and to report on those things which would help the radio station in its audio approach. And, of course, the station should pay for the trip!" And management must be willing to spend reasonable amounts of money to purchase some of these "goodies."

We take for granted all personnel must excel in their fields for the station to sound its best. In our case of engineering, we must be on top of the technical operation. But we can better the sound if we do our part to improve internal communications as well as that all-important attitude. And the improvement may be just that little extra needed to gain the competitive edge over the guys down the street. When we invest effort in these areas of our profession, we will make our lives more rewarding and will have helped to create a "twenty mule team" kind of experience instead of a chaotic tug o' war.



Radio Buzz words

Copyright 1976.
Eric Chase

In every business there are "inside" words. These buzzwords, as they are called, are the specialized vocabulary or jargon of particular occupations, often meaningless to outsiders.

Radio is no different, and many of our coined words have been adopted into common usage by the outside world (disc jockey, top 40, payola).

New words are created or converted to radio use all the time, however, and some are mysterious even to those working within the industry. This mystery is often not accidental. Some language is invented and used more to camouflage thought (or the absence of it) than to clarify. Then there is elite "high talk," used to impress others with one's superior knowledge. Instead of being valuable tools, these words actually inhibit normal communication.

Happily, there is another purpose in using buzzwords: That of more effectively expressing new thoughts and of communi-

cating new, perhaps difficult, concepts. Buzzwords can be a kind of verbal shorthand for more efficient and productive discussions.

I have collected some radio buzzwords for this short study, but I leave it to you to decide in which category they belong, valuable, interesting, ridiculous:

ANODIPLOISIS

The repetition of a word in a promo or commercial, normally the last word in one phrase used to begin the next: "KUSA is giving away \$1000! \$1000 absolutely free! Free, from KUSA!"

AOR

Stands for album-oriented rock. The latest attempt to hang a label on those stations which feature rock music not strictly limited to the hits. Displacing the term "progressive rock," which had already replaced "underground" and "freeform."

BOYFRIEND THEORY

Refers to a teenage boy's ability to control his girlfriend's listening habits. She may not really like his choice of stations, but will, at least while in his presence, listen.

BURNOUT FACTOR

The point when a record, however popular, becomes a "tune-out" because the audience has heard it too often for too long a time. Some programmers carefully chart the top hits, using various inputs, to avoid overplay as a record approaches this point.

CLUTTER

Originally a TV term; refers to all non-music program material; spots, PSAs, deejay talk, news, etc.

CORE MUSIC

Records by artists that usually

represent the "sound" a station is trying to achieve. On beautiful music stations the usual core artist mentioned is Mantovani—on a rocker perhaps the Stones or Rod Stewart

DEPTH

A quality in music programming achieved by installing categories of older music which are heard infrequently, so as to never become tiresome to the listener.

DIRTY TRICKS

In markets where two top 40 stations battle head-on for the ratings, these are attempts at sabotage. For example, the programming personnel of one station will discover which local record stores are surveyed by the other. The persons in those stores responsible for giving the reports are then bribed or otherwise induced to give false information to the enemy station.

Another scheme, since competitors often watch each other's charts closely, is the listing of records that are never played. The victim station may decide to add the record to its own playlist because it appears to be hot at the other station. In reality, the dummy record is usually one the listing station feels is a loser, hoping it will drive listeners away from the station that actually plays it. See Nervenkrieg.

HARASSMENT

A questionable practice which includes organizing teams of young people who will tie up the opposing station's telephone lines with fake requests and comments, frequent inspection of the station's public file (access required by FCC), and other attempts to enervate the competition.

INTENSITY

The energy of sound. In some systems of music categorization, records are classified as high, medium or low intensity. Not the same as tempo—slow songs can be of high intensity because of a "thickness" of sound (which see).

NERVENKRIEG

A German word meaning psychological warfare. In radio this consists of not actually practicing dirty tricks, but of spreading rumors that the sabotage is taking place. This can be as damaging to the competition as the real thing! If a programmer suspects that he is being fed false information, he won't trust his own research.

PSYCHOGRAPHICS

Determining the attitudes and styles of the audience. More difficult than the study of demographics, which is mainly concerned with age, income, race, etc.

SEQUENCE PROGRAMMING

A series of several letters or numbers which determine the order of play, each representing a category of music. Some consider this superior to the fixed position clock method, because the categories "float" during any given hour.

SKWEDED SAMPLE

Distorted from true value. A

skewed sample is research based on the opinions of friends, relatives, etc., which are not representative of a cross section of the audience.

Developed in one way more than another. Thus, a station with skewed news places heavy emphasis on its news service.

Also, oblique, out of line. In recording, the word is used to describe a tape that is out of alignment with the tape heads, usually due to a mechanical problem in the tape transport.

TEXTURE

Describes the effect of the music overall on a station, as achieved by the ratio of one type of music to the others played.

THICKNESS

A term used to describe the fullness of sound of a record, another aspect of music categorization. Thick records are normally the attention-grabbers, often utilizing brass instruments, heavy percussion. The less instrumentation, the thinner a record sounds.

I selected these few from conversations with fellow programmers and the trade press; there are hundreds more. The definitions are my own, so you may be familiar with other meanings—and of course, other radio buzzwords. If you have some buzzwords of your own, send them to:

Eric Chase

6430 Sunset Blvd.

Suite 1102

Hollywood, Calif. 90028

We'll add to them for the next issue.

The Star, The Don Burden Story Goes Out...

Burden's Faith Plummets With Star Stations

Michael Kelly
; on to the airwaves
ing star in the 1950s,
used Star Stations,
into a \$30 million re-
under hard-driving
rden
se classic self-made
ing with almost noth-
described by those
him well as the dy-
er salesperson, the co-
promoter.
to being a tes-
Many call him ruth-
ed He is liked. He is
d as well as dis-
Some community
y has been gener-
dations, and some
his profession speak
a scorn
e the star is falling
of sta five radio licens-
ing KOIL in Omaha,
y-city Star chain is
ng like a burned-out

meteor on the empire of a bitter
man.
"I have lost all faith in the
system And I mean all faith,"
Burden said.
In denying the renewal of his
license, the Federal Commu-
nications Commission found
"serious misconduct" in his op-
erations. He vehemently dis-
putes that.
Some share his outrage of the
FCC. Others are gleeful.
The day it was announced the
Supreme Court would not hear
his appeal of the FCC ruling,
eight to ten present and former
KOIL employees met for drinks
at Arthur's Lounge, a few
blocks from the station.
It was a merry "Don Burden
Going Away Party," except
Burden wasn't invited. The
television in the lounge was
turned up for the news.
"There was a big cheer for
the story about Burden," one
partygoer said.



—Don Burden illustration by David Kaufman.

Forme
ign is re-
den was
by the FI
He's top
The re-
also is th
dential in
KEFM in
land, On
FM in In
The fi
Some \$1
estimate
That's
million I
he has a
for sever
"This
by govt
that I h
G, Star
chief ow
The rt
with the
music. :

Please

Burden's Faith Plummets With KOIL

Continued from Page 1
laureating KOIL for a song in
1953, then rode the songs of
rock into top ratings and a fat
bankroll.
A large share of Omaha na-
tives under 40, and some who
are older, at one time or other
listened regularly to Burden's
product.
The mighty twelve-assembly
on the radio that was mighty re-
spected. Until recent years, it had
a strong hold on the ratings of
young adult and teen listeners,
local broadcasters say. The

it would be anything less than a
success."
Money was saved by cutting
staff and network affiliation.
And there came the innovation
that made it a big winner.
Todd Stars, an cow-stive at
KOWR, would listen to songs
played in juke boxes. Why
couldn't a radio station, he won-

Burden Recalls Stockholm Fuss

Don Burden made inter-
national news in 1957, with

June 1. Burden sold the phys-
ical assets to them for \$3 million.
He loses the Omaha and Por-
tland licenses Sept. 2 unless the
FCC grants an extension. Other
groups are preparing license
applications.
Deejay and program director
O'Neill said some employees
have begun to put out feelers
for new jobs, but that none has
jumped ship yet.
Many who have worked for
KOIL say they dislike Burden.
But it's far from unanimous.
"I've heard all the stories about

able, not where bureaucracy
has the power to kill," he said.
He'll retain his present office in
Omaha.
An independent appraisal
valued his licensed broadcast
properties at \$26 million, he
said. He hopes to get \$4 million
for the physical assets, leaving
a loss of \$18 million. He said he
has disposed of all other busi-
ness interests.

Political Pressure

He said he hates politics and

Portland and Indianapolis sta-
tions, near carbon copies of
KOIL, enjoyed similar success.
Burden was the driving force
behind the disc jockeys he pro-
moted as The Good Guys. But
the FCC, despite Burden's pro-
cess, decided he wasn't a good
boy himself.
"Even if he were guilty of ev-
erything he's accused of," said
KOIL's best-known disc jockey,
Jimmy O'Neill, "this penalty is
not harsh for the crime. They
could have levied a big fine."
"But this is capital punish-
ment. They have executed this

The tubes are now cool. The
turntables remain out of gear.
There is no one in the control
room. On September 2, 1976 at
12:01 a.m. two of the industry's
most important radio stations,
KOIL in Omaha and KISN in Por-
tland were turned off, as per orders
by the FCC. Its owner, Don Bur-
den, was found unfit to hold the
licenses by a 6-1 Commission vote.
Only Robert E. Lee dissented,
noting in his statement it was an
"unprecedented example of an
overdose of justice." A third sta-
tion, WIFE in Indianapolis, was
kept from a similar fate by the

longstanding application of Indian-
apolis Broadcasters. They now
own the station. Interestingly en-
ough, Burden lost his license but
was able to sell equipment and
billing records and worked out a
50 year lease on the station prop-
erty.

KOIL was especially import-
ant in the history of broadcasting.
When Todd Storz went on the air
with his original "top forty" con-
cept, Burden did not hesitate to
go up against him with KOIL.
Burden and Gordon McLendon
are long time friends and it's pretty
go up against him with KOIL.

Burden and Gordon McLendon are long time friends and it's pretty certain that one had influence on the other during those pioneering pop music days.

The Commission hit Burden with 29 different violations. They included everything from fraudu-



Star Case Proved Long, Torturous

Slanted newscasts, free political ads in a preferred candidate, phony contests. Those are among the FCC findings against Don Burden.

He denies them all. And at one stage in the long proceedings, he appeared mostly vindicated.

Burden's problems with the FCC started in the 1950s. His Indianapolis station was placed on probation for allegedly using misleading audience survey ratings in selling ads.

The ultimate denial of his five licenses stemmed in large part from alleged activities in 1964 and 1965.

1968 for about \$25,000. About three years later, Burden said, he sold it for \$375,000.

In 1958, Burden acquired a Portland station for \$500,000. He changed its call letters to KISN, pronounced "kissin." He staged an elaborate promotion increasing the "Fuz with KISN."

Fast Climb to Top

It worked. The station, he said, jumped from 13th to first in the ratings in 60 days.

At about the same time, he bought out Crabtree and the other stockholders, and renamed his company Star Stations.

In 1961, Burden bought WIFE for \$1 275,000. Another success story. From eighth to first in a

As for 'd tests, Burden had irregular records, he said, it covered as galleries, were disti)

Superv Neverthe that Burde inadequate occur, the Burden has There w for the W disappoi rised that and Omaha removed, come who new applic

The case commissio viewed the and heard torneys.

The decis ministrativ vone, the FI saw any Sta sioner Robe saying the vely hancis.

Appalls were unscr torney sai "quite unu mous in verse its judge

He said if tant, that rans.

Was Ge that Judg loved Burd sibly believe "I'd any

fused or plainly deceitful."

As for charges of phony contests, Neumanovics said only two had irregularities, out of hundreds conducted. In both cases, he said, the licensee had discovered and reported the irregularities, and those involved were disciplined by the station.

Supervision inadequate. Nevertheless, the judge ruled that Burden's supervision was inadequate. Some offenses did occur, the judge said, even if Burden had no knowledge.

There was another applicant for the WIFE license in Indianapolis. And Neumanovics ruled that while the Portland

hands of the employees. Another problem was the Vance Hartke for Senator campaign. Hartke bought time on the station but campaign headquarters went broke and Hartke never paid. Burden was faced with either filing suit against a U.S. Senator or writing it off. He did the latter.

A similar charge dealt with the Mark Hatfield campaign in Oregon in 1966. A disc jockey charged that he had been ordered to slant the news in Hatfield's favor, but the defense noted that there were more stories during the campaign for Hatfield's opponent. Burden was also charged with hyping ratings and using partial survey information for sales. Another charge against WIFE had to do with an employee (who was fired) fixing a contest and the station was also cited for billing spots that ran in a different time area.

Interestingly enough, the hearing examiner recommended only that WIFE go to Indianapolis Broadcasters. He gave Burden renewals on the other licenses but the Commissioners themselves decided the other way. Burden fought 12 years for his licenses and only gave up the struggle when the U.S. Supreme Court refused to hear the case.

An interview in an Omaha newspaper quoted Burden as saying "I have lost all faith in the system. And I mean all faith."

Several people have applied for the licenses so there is a good chance that the stations will be turned back on. In the meantime a skeleton staff keeps the doors open, if not the transmitter turned on.

lent contests to giving free spots to political candidates to fraudulent billing. Burden's assistant, Steve Brown, went over each of the violations and explained in detail what occurred. He asked not to be quoted, but was quite adamant about his belief that the FCC had wronged the stations. The understandably paranoid-about-the-press Burden refused to make any comment to the Report.

Highlighting the charges was the situation at WIFE where inexpensive water filters were the prize in a contest that no one entered. The filters wound up in the

800 NUMBERS

I. HOTELS

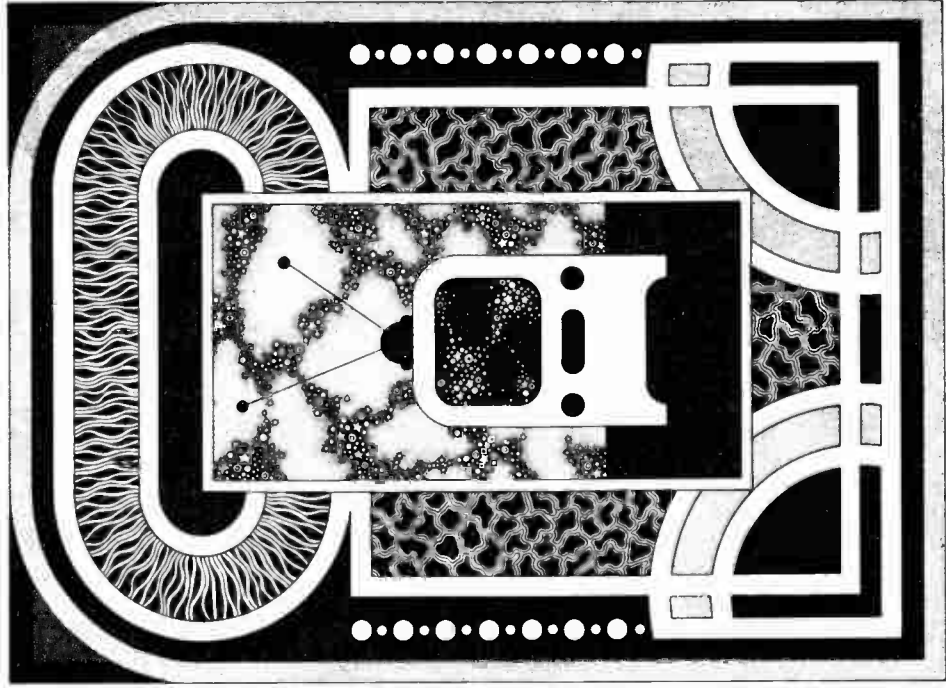
A.	Sheraton	800-325-3535
B.	Holiday Inn	800-453-5555
C.	Howard Johnson	800-654-2000
D.	Marriott	800-228-9290
E.	Americana	800-652-1735
F.	Associated Inns & Restaurants Co. of America	800-228-2211
G.	Barclay Hotel of New York City . . .	800-221-2690
H.	Biltmore Hotel of New York City . . .	800-221-2690
I.	Commodore Hotel of N.Y. City	800-221-2690
J.	Western Int'l Hotels	800-228-3000
K.	Downtowner-Rowntowner Motor Inns	800-228-9600
L.	Dunes Hotel of Las Vegas	800-634-6971
M.	Elm Inn Highway, So. Lake Tahoe . .	800-822-5955
N.	Fremont Hotel, Las Vegas	800-634-6982
O.	Frontier Hotel, Las Vegas	800-634-6966
P.	Hyatt Hotels	800-228-9000
Q.	Int'l Reservations, Inc., Las Vegas . .	800-634-6441
R.	Knott-Westbury Hotels	800-327-3384
S.	Landmark Hotel, Las Vegas	800-634-6819
T.	Las Brisas Hotel, Acapulco	800-527-6168
U.	Las Vegas Hacienda Hotel	800-634-6111

V.	MGM Grand, Las Vegas	800-634-6363
W.	Omni Int'l Hotels, Inc.	800-241-5500
X.	Ormsby House, Carson City, Nev.	800-648-4990
Y.	Pick Hotels & Motor Inns	800-621-4404
Z.	Playboy Club Hotels	800-621-1116
1A.	Princess Hotels Int'l.	800-327-1313
1B.	Quality Inns	800-323-5151
1C.	Ramada Inns	800-228-2828
1D.	Rodeway Inns.	800-228-2000
1E.	Roosevelt Hotel, N.Y. City	800-221-2690
1F.	Sahara Hotel, Las Vegas	800-634-6666
1G.	Sahara Tahoe Hotel	800-648-3322
1H.	St. Francis, San Francisco	800-228-3000
1I.	Sands Hotel, Las Vegas.	800-634-6901
1J.	Stardust Hotel, Las Vegas	800-634-6757
1K.	Stauffer Hotels	800-323-4455
1L.	TMS International Hotels	800-421-6662
1M.	Thunderbird Hotel & Casino	800-634-6894
1N.	Timoa Inns.	800-447-4470
1O.	Tropicana Hotel, Las Vegas	800-634-6637
1P.	Trust Houses Forte Hotels Inc.	800-223-5672
1Q.	Vagabond Motor Hotels	800-522-1555
1R.	Western Int'l Hotels.	800-228-3000
1S.	Yosemite Park & Curry Co.	800-692-5811

II. AUTOMOBILE RENTAL

1.	American International.	800-527-6346
2.	Thrifty	800-331-4200
3.	Avis	800-331-2112
4.	Budget	800-228-9650
5.	Hertz	800-654-3131
6.	National	800-328-4567
7.	Sears.	800-228-2800

HOW TO PUT TOGETHER YOUR OWN TELEVISION SHOW



By Bob Hamilton



Steve Binder and Mike Post Do The Mac Davis Show



"I live like a dog. I'll tell you one thing about Mike, he works like a dog." "Mike" is TV's Mac Davis Show producer, Mike Post. At 31, he is a phenomenon in television production, not only because of his age, but because he has come from the music business, where he was a Grammy-award winning producer for "Classical Gas." In addition, he has written music for many movies and just a few months ago, had a hit with "Rockford Files."

Our first visit with Mike and co-producer Steve Binder, who also has been a successful music biz executive, (which we will talk about later), was just a friendly one. Through business cohort Bruce Hinton, we met for lunch on the patio of the NBC Commis-

I like making records better.

sary. Mike had previously been music director of the Andy Williams Show and several Mac Davis shows. His shot as a producer came in the last Mac Davis Christmas Special. It was a show so musical that the total production rested on his shoulders. When Mac Davis was given another weekly show, Mike and Steve were chosen producers. "Isn't that funny? I mean the question was that I wasn't a television producer. Can you think of anything more ridiculous?" Mike said cynically. "Getting a music person to do a music show?"

Both Mike and Steve have been very active in the music business and the rest of the lunch was filled with funny stories from radio conventions and road trips they had taken. An older-looking fellow interrupted with a question and walked away.

"See that fellow there," Mike leaned over. "He's been contracting musicians for NBC since the 30s. He just loves music people. His wife used to bring food over for the musicians and it was so good that she started her own restaurant. The family built it into a chain and it's now the International House of Pancakes. He owns the land that NBC studios sit on, but he continues to contract work, as always. You ought to see his house."

I began to realize that it might be interesting for radio people to get an insight into exactly what it is that makes a television show happen.

One hour on the average radio show takes a disc jockey, that makes whatever salary (break it down to an hourly rate), maybe an engineer and a newsman, the cost of the production for jingles, commercials, much equipment, electricity, copywriters, traffic folks and salesmen. Even on the most expensive radio show the cost of production could not be over a few thousand dollars. Preparation time for a radio show, if broken down into an hourly standard, again could not be over a few minutes preparation for each hour. Contrast it, then, with the three or four weeks and \$225,000 average cost for each individual show. Add

to that, the literally hundreds of people who are involved with each week's preparation. And it's all for only 53 minutes and 33 seconds of show.

It was 11 Monday morning when I arrived at NBC. I had been cleared for the drive-in gate and a guard issued me a visitor's pass. I sat inside the offices of the production company. I had not been cleared as yet for production meetings. The first order of business and actual show production was going on just a few feet away. I heard glimpses of conversation, as I scanned the various pictures of Mac Davis on the wall. Dancers, actors and other help were being "ordered" on the phone. "This is the Mac Davis Show calling. Yes, can you be here at 2 pm tomorrow? I don't know. They'd like for you to be here."

The meeting broke up and Mike rushed out. "Let's go to lunch." We were again at the Commissary. "Any change now that the show has been cancelled?" I asked.

"Only one change," Mike talked between bites of what turned into a whole 15-minute break. "We're trying to save money. Re-use old sets and all. That's for the production company. But if anything we're working harder on the show than ever before. We're trying even harder to make it a good show."

That's when he gave me the "I live like a dog" line. "I like making records better," he told me. "I haven't been home. It's 16-

17 hours a day here." We threw our plates on the conveyor belt and ran to Rehearsal Hall 3.

Actress Liz Torres was there. She, Rufus and Donna Fargo were to be the guest stars for the week. The music director, choreographer, special music man, head writer and Mike joked, chewed gum, and rehearsed. Liz moved to the piano and sang "Everything's Coming Up Roses." I heard it over 50 times before it finally was pieced together for final taping. It was the same with a version of "The Railroad Song." I hummed both songs for weeks afterwards.

Tom Baylor told us that when the show began he had taken Joel Whitburn's book of oldies and read it from cover to cover, selecting things he thought Mac could do. He came up with 1750 songs and then continued to narrow it down and brought in a list and sat with Mike Post, picked the openers, mood songs and closers all in about 30 minutes. There were changes but the list has been the backbone of songs selected for the show. Publishers continue to hit the show, trying to get their songs on, but they have little or no influence. People on the staff from all different areas will come in with an idea for a bit for the show and it will be added to a particular song. Some guest artists, however, already know exactly what they want to do on the show, and generally there is no controversy over that.

I sat at a table piled with impressive hardbound scripts, each with a gold embossed name label. The books' finery was to be rav-

aged over the next few days as the production assistants scratched bits, changed lines and marked notes in the margins over the long evolving formation of the show. Head writer Danny Simon was present. "Let me tell you about this guy," Mike yelled at me over the piano and Liz in the background.

"Danny Simon got a divorce about 15 years ago and has since moved in with a friend. Danny is meticulous. 'He was the guy who baked brownies,' Mike told me. Danny's roommate on the other hand was the opposite. He was a slob. Danny's younger brother, Neil, visited several times and just to make a long story short, the idea of the successful movie and TV show, "The Odd Couple," was born. Neil Simon became a well-known name."

Danny explained to me what he did. Some two months before the beginning of the show, meetings were held between executive producers and the production company, which had been formed by Mac Davis and his manager, Sandy Galen. NBC had agreed to a line cost of almost a quarter of a million dollars per show and people were being hired and the concept planning began. Danny, hired as head writer, had been at the meetings.

"In the beginning the flavor of the show was what we talked about," Danny explained. "Part of what they had come up with, for example, was a refusal to do sketches in the show, other than an opening "interrupt." The script on Show 8 was complete and

Danny prepared to rehearse Shields and Yarnell, a regular pantomime act on the show. Show 9 was being polished by his writers at the same time, and they had a basic outline and were thinking about Show 10.

I was introduced to special music effects man Tom Baylor who had written "Julie Do You Love Me" and "A House Divided By Love." We were to have many conversations over the week. I followed Danny to a rehearsal hall down the long corridors downstairs, and sat in a huge empty room and watched him rehearse Shields and Yarnell. They were playing the parts of two robots who had their own barber shop. Mac was to be the recipient of a haircut and manicure that would go amiss with the "just slightly out-of-kilter" robots. Each movement, each step was being rehearsed.

Danny ended the rehearsal and we moved back upstairs to the main rehearsal hall for the "read-through."

It was the first time Mac Davis had seen the script. Donna Fargo, Mike, Danny, Carol, the Production Assistant, along with several other show participants, gathered around the table and read their parts from beginning to end.

Mac starts the show and Ron Silver interrupts him as he does on all shows. (This is the "Interrupt" which was part of the jargon throughout the show.) Ron Silver reads in a non-feeling way.... "Now how about a good Hawaiian joke. Why do Hawaiians eat with their

fingers? 'Cause they don't get their feet dirty."

Mac looks over at Danny Simon. "You know I've got to go straight to Hawaii to do a golf tournament. I don't want to make no comments putting them down."

"Oh, don't worry about it," Danny Simon replies.

"I mean it. They are very sensitive people. This I know. This I know," Mac insists.

"Unlike the Jewish people," Ron Silver cuts in. There is laughter.

"C'mon Danny." Mac continues to insist.

"Which one?" Danny knows he's lost.

"The one about getting their feet dirty." I love the joke, personally, but I gotta live with those people."

"Okay, this is the first time you've done that to me this year." Danny raised the white flag.

They continued to read. It was friendly. Mac Davis was definitely the star. Donna Fargo was the guest star. There would be immediate changes. Carol, the production assistant, wrote them down. All head staff members would get their scripts changed within hours.

There would be continuous change over the next several days. From what I heard at that table, to the final show on my television set at home, you wouldn't have recognized it without a script, that is, a *revised* one.

Donna and Mac then re-

heard "Rocky Top," a song they'd do together. I left. Rehearsals continued through Tuesday and Wednesday. Sets were built. Arrangements changed. The writers met continuously and revised. Mike supervised, instructed, and kept things together. Steve Binder arrived from a New York business trip.

Steve grew up in L.A. His father was a service station manager all his life. Steve had whetted his entertainment appetite in college radio and later in AFRTS. An amazing break came when he became friends with Steve Allen while on a summer job at ABC. He directed a show called "Stars of Jazz" with Bobby Troup, and it won an Emmy. At age 20 he got his first TV directing job. It was the Soupy Sales Show. Two years later, he was made the director on the successful Steve Allen Show. He spent several years there, by far the youngest director

in network television. He, Steve, and Oscar Brown, Jr. put together a show, Jazz Street, which drew attention. This led to direction of a full-length feature on music and while his interest continued to be music and music people, he also took a heavy interest in video direction. He moved to New York and started a music show with Gary Smith, Hullabaloo. He stayed and directed for the first 13 weeks but wanted to go back to L.A., and it was at this time that a new kind of music was being born at places like the Whiskey-a-Go-Go. He and Bones Howe formed a partnership and they created a production company which featured the Fifth Dimension.

While together they produced the first Elvis Presley TV special and other television stuff as well. David Geffen was Steve's agent at the time. From this came Steve's association with Talent Associates and he began TA's record com-



pany, which included hit records like Coven's "One Tin Soldier" and the early Seals and Crofts music. "Everybody made it," Steve told me. He still continues management of such artists as Tim Weisberg.

It was Thursday afternoon and everyone but the two ladies answering the phone in the office had gathered for the run-through. Each and every bit of the show was presented before the 50 or 60 staff member audience. They laughed and applauded as Steve explained each act as it came on.

I was cleared for the production meeting that followed. Steve, Mike, the choreographer, Mac's manager, Sandy, Nancy, the associate producer, Danny, the set director, costume designer, music director, and special material writer met. This would be the last formal meeting before the beginning of taping. "We're called 'line producers' because we're the guys with their ass on the line," Mike had told me.

Steve began by killing two bits out of the show. Both had been rehearsed extensively during the week but despite the work, they would go by the wayside. The show still wound up 15 minutes too long so taped bits would also have to be killed. Special effects were checked. Problems with costume and set were discussed. Danny still received more lines to change. Surprisingly, the group got along well together, with no flaring-up tempers. Sandy, Mike and Steve controlled the meeting but the teamwork was

evident.

Shows 9 and 10 were quickly discussed. A general set plan was firmed for both shows and questions of how the show would end were being talked about. It was the first time I had sensed the bit of sadness that continued to grow throughout the days there. No one said it but they were feeling real pangs of "being cancelled."

Taping began the next morning at 10 with "Mr. Doodles" by Donna Fargo. Rufus came in for their first taping at 11:15. Over the next few days I was to spend some 18 hours in the control room with 11 other people. The first day's taping lasted till 9 o'clock. I left to meet Mike Post at United Recorders for the pre-record. All the tracks being used in the show were being recorded live with Mike conducting some 24 pieces. The same people had been gathering at that time since the beginning of the show. There was plenty of joking but steady work. During the 10-minute breaks, Mike listens back and talks with the music directors and choreographers. It all has to fit. The session goes late into the night and it will not be done until 8 the next morning. The tapes are then delivered, fully mixed, to NBC. Saturday morning taping begins at 10.

"Five, four, three, two, one, ... applause, applause, applause," Steve yells to the floor. "Hey, Binder, we're burning," Post yells from the sound portion of the huge control room. The red and green lights and countless color monitors in the darkened room

give it a Christmasy feeling. It is the exciting part of the evening. Binder was as obviously at home in the TV director's chair as Mike Post. Both men's faces changed when they did the part they loved most.

There wasn't as much joking as there had been. There was no time for anything but a race against the clock.

With only a few bits left in the show the audience, which had waited in line for almost two hours, was let in. Everyone's tiredness was apparent but the audience's excitement helped.

Just prior to letting the audience in, Mike and Steve had delivered pies to the face of one of the writers who was spending his last week with the show.

The audience reaction was less than what had been expected and Binder commented over the intercom to Post, "We may do this show without an audience." Post yelled back, "Yeah, we were having more fun this afternoon."

Mac chastised the audience for yelling, telling them that, "We don't need any comedians here," and Mike watched him and said, "Boy, he really pissed 'em off." The audience warmed though, and there was little attention directed toward them again.

They watched Liz Torres go through her bit, something like seven times, until it was completed. Binder would do the bit from one camera angle, then change the cameras again for the next shot. One afternoon bit,

"The Railroad Song," had been done in little bits and pieces about 20 different times. Interestingly enough, there was a NABET strike and management people wearing MABET T-shirts were manning the cameras and other technical aspects of the show. One of the two sound men was an NBC censor, Mike told me, "The censor is sitting there with a script and he'll burst into the control room and scream, 'You can't shoot that, you can see her tits.'" No such incident occurred during the night.

"Four, you should be as tight as you can right on his face." Steve was blocking a shot during a rehearsal. "Okay stand by." The instructions came one after another. There were mistakes. Laughter in the control room. Take it again. "Quiet please," the floor manager yells. At 10 that night I'm on my way home. The show isn't over.

Monday night I visit the editing room. It is a building across the street from NBC. The excitement, the yelling, the music, the laughter, has now faded into a place that resembles a morgue. It is totally quiet. Lights blink and wheels roll behind the glass door as the computer buttons are pressed and the show is finalized. One of Rufus' numbers is cut for time. A search goes on to lose another 9 minutes. The production assistant sits in the back and gives take numbers to Steve. The associate director feeds Steve information. There is plenty of food in the refrigerator and coffee on the stove. It is 5 am as Steve gets out

of his chair and heads out the door. The tape is now ready for sweetening. There will be more applause and laughter added to make the show work as they see it. One month later it was the eighth Mac Davis Show on NBC this season.

Finally, Mike, Steve and I found ourselves back in the Commissary over steaks and there was the welcome tone of relaxation.

"When Mike and I showed up on the set it was like two gun-fighters," Steve told me. "But we soon found out that we respected each other and it's been a good marriage."

"What lies ahead for you now that the show is ending?" I asked.

"Something good comes out of everything. My track record, for good or bad, is once I become very secure I feel it's time to move on. I think keeping active and young mentally has a lot to do with new challenges and new goals so I'm always looking for new people, new goals. People always find out that they can do things they never dreamed they could do before," he answered.

"Isn't television changing, becoming more creative?" (I was finally getting something to eat and keeping my questions short between bites.)

"No," Steve said, "It's getting worse. There are few programming people in places of power, especially in the networks. There's no one there saying we want quality programming. The maypole in the business, in the business sense,

is to make money. The trick is to come up with something creative and make money at the same time."

"It's just like the record business," Mike later commented.

"The worst offenders in television are rock and rollers," Steve explained. They approach the media because their managers, publicists, whatever, convince them they're going to sell a few more records by going on. They don't approach it in any other personal respect from themselves on the same level they would demand of themselves if they were in the studio cutting a record. As a result, it is a two way street. They walk on shows where the guys doing the shows have no concept of what the act is all about. Secondly, they come on saying what they're doing is not important or they're going to give the people they are working with a bad time."

"We had one rock act on," Mike added, "She came on so fucked up. She was good but it could have been great."

"They were only here for the taping. I never had a shot to get to know the animal. It was their request. They came for two hours and left. That's the end of the relationship."

The clock took Steve away. Mike and I continued to talk.

"Doing a television show is a little like working out. Like you're 20 pounds overweight. You know going into the gym it's going to be painful. It's going to hurt. So you just give yourself to that. Now

there's no fear about what it's going to be. You know it's going to be terrible. So on a TV show, when you start one of these things, you sit down with yourself and then your wife, and the members of your family, that you're going to piss off for the rest of your life, and then with business people in your other areas, and you say, 'It's going to be terrible.' You give yourself to it. Not just the hours you're here. I woke up at 6 this morning and said, 'I forgot to tell Tom to be sure to put voices on in the chorus of You Make Me Feel Brand New. I hope to God he did it.' All I'm doing is walking around spaced thinking about this show. I'm talking to

you right now but I'm actually thinking about the way 'Rocky Top' is going to look, and if I take 3db bottom out of the boom will it filter enough of the A-seventh. I'm in the studio with Herb Peterson over-dubbing Emmy Lou Harris, thinking about what I'm going to do with Mac Davis. How I'm going to hang together the Paul Williams medley and can I get this guy to that place at that time and Sandy's on me about this script and they're on me about that, and Programming and Practices doesn't like something else. You just gotta totally give yourself to it. Then it doesn't hurt you. It's a pile of shit, but you knew it was going to be out front so it doesn't hurt you."



Getting camera angles; Donna Fargo and a stand-in for Mac.

PEOPLE WHO MAKE UP THE PRODUCTION STAFF OF A TV MUSICAL/VARIETY SHOW

Executive Producer & Star:	Usually own the production company together.
Line Producers:	In charge of the actual goings on of the show, earn somewhere between 10-15,000 per show.
Associate Producer:	In the case of the Davis show, she is a liaison between the show and Mac's office. Generally, job pays about 1,000 per week.
Production Assistant:	Make somewhere between 3-400 per week, responsible for all staff calls, timing of the show during taping, keeping scripts current during the week. Show usually has two, one working ahead on script rewrites for next week's show.

THEN THE DEPARTMENTS.

	MUSIC
Music Director:	Makes about 2500 a show. He, along with other staff members, is responsible for the arrangement of the shows.
Special Material Writer and Choir Director:	
Associate Music Director:	Pulls in about 1500 a show.
Music Co-ordinator:	Rehearsal pianist of sorts, also does arranging. Gets paid by the hour and arrangement.
Copyist:	Gets paid by the page. Makes about \$1750 a show.
Contractor:	Hires the musicians. Gets paid double scale.

Orchestra:	18 members. Get about \$350 for one night's work.
Music Clearance:	Makes sure songs can be used on the air.

SETS

Set Designer:	Responsible for building of sets.
Associate Designer:	Aids designer. Make between 2-2500 per show.
Props Manager & Assistant:	Take care of special effects. Pull in a-about 3-400 each.
Stage Crew:	Members of IBEW; get paid scale, includes tons of people.

COSTUMES

Designer:	Makes between 1000-1500 per show. Must see that everyone has the proper costume. Designs what will be worn in conjunction with the will of the producers, managers, etc. We found it to be one of the more hectic jobs.
Dressers:	Earn scale.
Make-Up and Hair:	Earn scale.

WRITERS

Head Writer:	Makes about 4-6000 per show.
Special Material Writer:	2500 per show.
Writers (Staff of 6 at the Davis Show):	Pull in anywhere from 700 a week to 2-3000 per show depending on the deal.

TECHNICAL STAFF

Technical Staff:	All are paid by the hour, according to labor contract. Includes director, assistant director, technical director, lighting director, stage managers, camera men, sound people.
Post-Production:	Same as above; paid union scale, by the hour. Editors (2), sound sweetener, mixer and special effects man.

By Jerry Rubinstein

THE COMPLETE RECORD MAN



In the last 20 months of reorganization at ABC Records, I have come to the conclusion that a promotion man and a salesman have an undefined crossover ability.

"Promotion" and "sales" are terms that have long been subject to rather strict definitions within the confines of the record business — a promotion executive promoted records to radio and a sales executive sold records to racks and retail. This rigid structuring of rules is changing. It is a welcome change, but more importantly, it is a necessary change caused by the changing nature of the record and music industry. No major record manufacturer can expect to move forward in today's highly competitive and diversified market without a team of what we might call "Complete Record Men."

"The Complete Record Man," who, or what, is he? Reduced to the most basic definition, he is that executive with a solid base in promotion, sales and whatever other areas are necessary for him

to do his job. He is a businessman, a marketing specialist, an executive who consistently crosses "title-defined boundaries" to expose and sell his product — records. Exposure, be it through the media, retail outlets, live performances and/or appearances, print or countless other means, is exposure. The Complete Record Man must know the means at his disposal, be able to recognize these means and exploit them.

Let's take several examples. A successful promotion executive's primary function is obviously to gain airplay for his label's product. Yet he is selling product as well as promoting. He is "selling" a record to radio, hoping that radio will pass the best of the product he receives along to the consumer via the airwaves. He is a sales as well as a promotion executive. But today's promotion executive must do far more than sing the praises

of his wares to radio. He must be thoroughly versed in all areas of the record and music business, including and particularly sales, if he is to be able to make intelligent points and answer intelligent questions from those in radio. He must know when product will be available in a given market before he can honestly call upon radio to expose such product. He must know key retail outlets, know the personnel, what types of product each handles best, which ones are open to in-store appearances, contests and promotions, which outlets the trades call in compiling their charts.

Today's promotion executive must involve himself in even more areas. He must be versed in advertising and merchandising, knowing which markets are key markets for ads, what rates are in the various media in various markets, which are the leading radio and television stations and which are the essential print avenues. He must work directly with sales in stocking key retail outlets with sufficient product when ads are run on artists who are performing in a particular area.

The complete promotion executive must also involve himself with artist relations and publicity, and be ready to be called upon from time to time to help set up concerts and club dates. He often works directly with artists, be it the night of the performance or seeing that a given artist meets with radio and/or the press or appears in a store for an autograph session.

Promotion executives must work hand in hand with sales, and the two roles are often interchan-

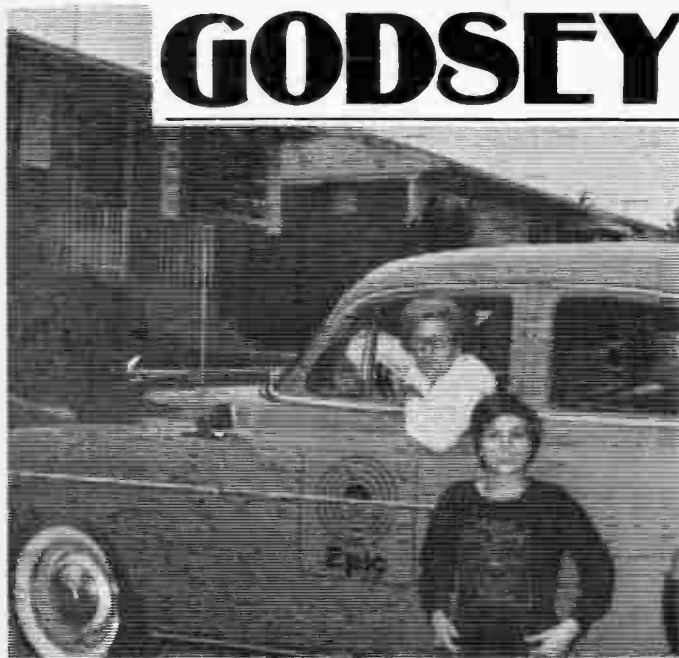
geable. Just as a promotion executive is selling as well as promoting records to radio and the trades, so a sales executive is promoting his product as well as selling it to racks and retailers. He must convince his customers that product is good before he can sell it. And he cannot convince through flowery praise and promises of a "smash." As the promotion executive uses the tools of the sales force, so sales uses tools provided by promotion. By intelligently referring to prior track records, current radio play and promotional and marketing plans, the sales executive sells records. Sales, like promotion, must be aware of the activities of advertising, know the impact upon certain retail accounts of advertising on certain stations. He must know how to properly report sales in order to generate optimum impact upon the trade charts. He must know where to channel product in order for such product to generate maximum excitement. He must know his catalog, be aware that when promotion is running with a new product from a major artist that the time is right to stock accounts with catalog and launch advertising and merchandising programs spotlighting that product.

Today's promotion and sales executives must both be "Complete Record Men." They must constantly interact with one another and with other departments within the label. They must be part of a team, kind of co-captains. Occupational boundary lines are breaking down, must break down, if today's record labels are to move forward.

While on a trip to New York and a visit to Epic Records head, Ron Alexenburg, we were made aware of the name Julie Godsey. "If you want to talk about record promotion today, talk about Julie Godsey," Ron told us. "She is what record promotion is all about. A grandmother for God's sake!" While Julie won't admit nothin' of the kind she did say, "Well, face it. I am old, at least," she told us on the phone. "Who are you, Julie? What do you do that makes you so heavy in eyes like Ron Alexenburg?"

Here's what she told us....

JULIE GODSEY



I started out in this business programming the music at the old WCPO radio station years ago..... it's now WUBE.

The era of Top 40 arrived and Rolly Davis at Ohio Appliances asked me to promote records for his distributorship, RCA Vic-

tor. I promoted records for RCA for a while then I went to Mainline, Cleveland, and worked for Joe Simone promoting a variety of labels. I then went "independent" and all this time in this market (Indianapolis, Louisville, Columbus, Dayton and Cincinnati).

In 1972 there was a need for an Epic Local Promotion Manager in the Cincinnati branch of Columbia Records. I went down to be interviewed for the job along with about 15 guys (all much younger than I). I presume Jim Scully and Don Van Grop (Midwestern Regional Manager) and Ron Alexenburg liked me because here I am!

In 1973 I won the Midwestern Region Local Promotion Manager of the year award. In 1974 I won the National Local Promotion Manager of the year award. In 1975 I won the Midwestern Region Local Promotion Manager of the year award.

In 1973 I bought an old Hearse, fixed it up, had it painted blue and had our logos and "The Music People" painted on it. It was equipped with a tape deck and a bar. It was just another crazy gimmick to promote Epic Records and always have Epic in their minds.

In 1974 I fixed up an old 1950 Chevy that everyone calls the Heavy "Epic" Chevy. It's painted orange and the Epic logos are on both sides. I still use this car...it's in beautiful shape and is equipped with an 8-track tape deck, cassette, AM-FM radio and last but not least, I have a CB

radio in it.

Right now I am working on another promotion car. I bought it at an auction two weeks ago. It will be painted gold and I'll be using it right away for a special promotion involving L.A. Express and Gerard. These artists are on the Caribou label, one of our Epic/Custom labels.

CBS has made great inroads for women and I was the first female in the country to be hired as a local promotion manager back in 1972. Now there are three females doing promotion work for CBS. Two are R&B Promotion Managers and one is Pop Promotion Manager (that's me!). By the way, we receive no special favors because we are women...we just have to work harder.

I have a 21-year-old (she digs music, thank God) living with me. Her name is Mary Godsey. Many people think she is my granddaughter or daughter...and...I ain't talkin'!! We enjoy music for relaxation and for more relaxation we listen to more music. We both love to fish (there's some nice lakes around these parts).

Anytime I go on a trip I always stop and take the time to drop my friends in radio a card or note and oft' times I bring them a small, maybe silly or nice gift.

I've helped start a few records here at CBS with the help of my friends in radio. For instance... "Behind Closed Doors" by Charlie Rich, "I Can Help" by Billy Swan, "Frankenstein" by Edgar Winter, just to name a few.

CBS is indeed a "Family of Music" and I love working with

everyone in the company. I try to work very closely with my boss, Bob Ewald, Branch Manager, the salesmen and of course our Columbia LPM. This is Bob Feineigle, and now he has been promoted to Epic Regional Promotion Manager. He will work out of the Chicago Branch. I have worked very closely with him and of course will continue to do so.

Am I married!!! Yes—to my

job. I love the life I live and I live the life I love.

Bob, thanks so much! Hope you can put all this together. By the by, if you want to use the picture, fine, if not, throw it out. I'm behind the wheel and Mary Godsey is stooping!

Sincerely yours,
JULIE GODSEY,
 LPM, Cincinnati Branch

**MEMO TO SOME SALES FOLKS
 DATED AUGUST 31, 1974, FROM JULIE**

Last week you all received a copy of my Epic/Custom current airplay list, single sales and album sales sheets. On the single sales sheet I had an arrow by the record, "Titanic" and a special note to you, "A big box record, try it."

Also, by the Larry Gatlin, single there was a big arrow and another note to you. "We must put out a helluva lot more than this." Take note—you are not, I said *not reading* the info I feed you or you would have done something about it, or you just don't give a goddamn???

Week before last, you collectively put out 75 pieces of the Gatlin single. Well, shit! You knew he was coming into this market, you knew it was on the C&W stations (if) you had read my memos. And dig this—collectively you put out 25 more pieces!! "Ain't" that grand? We now have a total of 100 singles on Larry Gatlin.

You think I'm bitching? You bet your sweet ass I am. I have not only Bob Ewald on my ass about getting records on the radio but I have Al Gurewitz and Don Van Gorp too! You see, not like Avis, "I have to try harder," balls, I have to be better than anyone else and better than myself last year, you dig? The award I won puts me right up there on top so I'm either gonna get shot down or stay on top, and with your help *I will* stay on top!

I can't sit on my ass and hope by luck my records hop on the radio stations and I absolutely can't sit on my ass and hope the good fairy is going to put our product in the stores and one-stops, right?

Now let me tell you another piece of info. Monument is on the verge of becoming one of our hottest custom labels. There is a record out on Monument by Bill Swan, called "I Can Help" ZS8 8621. O.K. I called ABC in Indianapolis last week and asked Mike Verloop to put 360 pieces in the Columbus market. He said he would. (With no airplay) so it's really not that difficult, is it? It may or may not go on WCOL, but I feel that we are close to this record, so I called Bryan McIntyre and told him, should he go with the record, we do have some product in there!

I just gave you the paragraph above as an example (of putting product out). I am not bugging you to put it out in your specific market yet. All I'm doing is, asking you to *please* read my memos and sales figures.

We all came away from the convention in Los Angeles this year feeling sorry for ourselves that we didn't win the "Branch of the Year" award. Well! To win an award like that, we *all* have to get out asses in gear, get our acts together, get into music, get records on the radio stations, get the records in the stores and one-stops, merchandising and whatever it takes to be "No. 1" to win that award and we can and we will, won't we???

Last but not least, I think I would just shit, if you guys would ask me or Bob Feineigle for a ticket for yourselves to go and hear one of our rock artists. I don't care if you like it or not, I think it would do you good to get out once in a while and hear one of the rock groups that you represent and see the guys and gals dig our music. It might even help you sell the product better!

One more thing. Will you guys sell the Titanic single to your accounts and also, please put more of the Gatlin single out?

Let's don't play like we're a "Family of Music," let's be a "Family of Music."

I think Don Van Gorp once said, "When the going gets tough, the tough get going."

Am enclosing a copy of "Macumba," for you to play for your accounts, ok?

I will do everything to help you and I appreciate your help.

Love you,
JULIE GODSEY



Associate Director,
Secondary Markets-
Trades Relations for
Columbia Records

Sheila Ann Chlanda

If you know just the slightest bit about Columbia Records, you know Sheila Chlanda. Now celebrating her 16th year in the biz, Sheila for years has been the lady who "took care of the details." "Check will Sheila" has become a cliché at the CBS New York promotion department from the years of Tommy Noonan to Stan Monteiro.

A native New Yorker she notes that she was born "during a slashing hailstorm in the month of Pisces 3/12." She grew up in the Yorkville section of Manhattan, living in

cold water railroad flats with tubs in the kitchen. She adds, "Social life was outside the house, with Saturday and Sunday afternoons at the local Suds Gardens Back Room. Sheila's life has always been music. Her dad was a gig musician (sax, clarinet and local crooner) and played weddings, parades and Saturday night dances. She commented, "I grew up with a lot of Irish ballads, Czech Polkas, and Marches."

In 1960 Sheila entered the "biz," joining Tommy Noonan at Billboard, helping

to develop "chart methodology and monthly research Industry and Labels progress reports." In 1966, when the Arbors and Peaches & Herb were happening she moved over to Date Records and shortly thereafter became part of the parent Columbia label.

Of her years in the promotion department she says, "Tommy [Noonan] taught me thorough research, all the facets thereof, and communication. Ron Alexenburg and I kind of grew together and he made me acutely aware of the importance of "common sense," instant decisions and direct action. Steve [Popovich] exposed me to spontaneity, total excitement and even a more expanded and deeper type of musicality than I was aware of. And the delight of working with Stan [Monteiro] is expansion of my own expertise. His marvelous talent of making all of us one beautiful team truly advocating all parts equal the whole."

Today Sheila deals with two main aspects of the business: The secondary markets, (which she prefers to call "initiator" stations) and trades and tip sheets, as an extension of her work with the "starter" stations.

About her concentrator stations Sheila says, "Here you find the young, bright, creative radio talent who is

willing to test and expand his audience's musical awareness and taste. In the year 1976, everyone's lifestyle is sound-oriented. We use it to soothe our babies, educate in schools, teach our young and help every age group find its most total area of entertainment and recreation via radio, concerts, TV and most importantly, that 7- or 12-inch piece of vinyl. Personally and professionally, one of the most devastating nightmares I can think of would be to be in a room totally silent with an absence of music."

Sheila Chlanda today must be considered a record executive. She has worked as a secretary, assistant, girl Friday...all the way through the ranks that a woman of our day and age has had to take. Yet she has done more than was expected and from it all, has enhanced the image of the woman in the business. Those who give up and resign themselves to typing and shorthand when they would rather spend their hours in more creative (although typing and shorthand is a creative profession for some) areas, can look to Sheila as a lady who has become "the great and narrow path there for the woman wayfarer who comes behind." This is Sheila and this is why these pages were chosen to expose her and her work.



..by lee abrams

DISC JOCKEY ANALYSIS

PART I (Of a Series)

A frequent topic of discussion is the question of the present role of the disc jockey in contemporary radio. For every seemingly valid theory, there is an also seemingly valid anti-theory. The one point that stands out almost uncontested is the fact that most air talents are followers of patterns set up by revolutionary formats and their creators. This appears to be not really much of a problem since formats and styles are regional and local in the ears of the listeners. What is disturbing is that pattern following is an agent that slows down the formatic evolutionary process. In other words, very positive results, but most jocks see only the "leaves" and not the "roots" of the thinking behind the idea. This breeds stagnation because growth will stem from the execution rather than from the idea *behind* the execution. The net result is generally far too many disc jockeys who only

have a 50% perception of what they are involved with.

Partial perception of a concept leads to many industry-wide programming problems. Among these problems are a locking-in to notions that may be translated incorrectly. For example, one-to-one communication is stressed at many stations. I'm not stating whether this is right or wrong, but recently I've seen research that indicated one-to-one is ineffective in that most people perceive themselves as a part of a huge universe of listeners, and listen to the radio to "be part of the listening group" which remedies loneliness. Even in the socially active 16-21 age group, listeners feel the need to be a part of the "crowd" ... or so the study indicates.

Another similar study showed there to be three types of inter-relationships: 1) Direct Personal: Where it's one-on-one in person, such as two people talking together in a room; 2) Direct-volume: Where one person is talking in person to a large group, such as a teacher to his class, or a politician at a rally; and 3) Electronic: TV, radio, recordings, etc. I'm afraid,



due to the loose usage of "one-to-one" that type 1 is confused with 2, 3 and vice versa.

This is only one example of the problems in following the leader, which leads into the fact that there is a shortage of genuine leaders. I think this is due to the fact that ill-trained jocks are put into important management positions without a full and deep understanding of the medium and how to attain goals they set down. I firmly believe that too few jocks are genuinely into the art and science of broadcasting to listeners for entertainment. A lot of it is laziness, and more importantly a lack of contact with the "real" world — the one that extends beyond Billboard, The Aerosmith concert, and station employees. There is a tremendous amount that can be learned from the lines at McDonalds, and a tremendous amount that *must* be learned insofar as translating that information.

It's hard work that is stimulating, but sometimes taxing when put into comparison with the more luxurious opportunities that many jocks are faced with. But it all leads to *understanding*, which is the first step towards success. If a jock in Miami is modeled after a jock in Chicago, it seems critical that that Miami jock understands why Miamians may like that Chicago jock's mold. That way the Miami jock can build from that mold, and eventually work into his own style.

The initial question of a jock's

"role" is one that varies from station to station. In a format situation it seems imperative that a jock has or is carefully taught the art of delivering a formula in a "personalized way" — WABC and WLS have struck me as stations that have jocks that pull this off very well. In markets where the talent is less developed, the jocks should be careful not to pull off more than they can handle (another fragile area in copying). I would think that the ideal formatted jock should run the format and NOT the format running him, as is the frequent case. An analogy might be that a great football player is better if he's working with the right plays. An announcer working against a format usually works very negatively. Proper formatic-personality interplay is a key point. Again, *understanding* is the forerunner of proper interplay.

A fact that should be realized is that there are over 50,000 jocks in the country, and the listeners' perception of the disc jockey has not really changed. The disc jockeys and stations have. Certainly many of the old ideas about personality are now invalid, but where are the new ones. Playing follow the leader may work on a local basis, but the real steps forward will be accomplished when jocks begin to look at the depth behind the methods they're executing, and how they can be validly updated to further satisfy their thousands of companions.



By Dan O'Day

RADIO COMEDY:

PACE YOURSELF OR KEEP 'EM COMING?

*There are very few good
judges of humor, and they
don't agree!*

*—Josh Billings
(1818-1885),*

American Humorist.

As we all know, radio comedy is a serious business. Some of the top air personalities in the nation reached their lofty positions by wielding a big chuckle. Occasionally two humor-oriented jocks will get into a heated discussion over how a DJ should "pace" his delivery. One says the best way is to hit the audience with a constant barrage of jokes, one-liners, asides, ad libs, etc. The other says

you should place your material deliberately and sparingly; he warns of a possible "over-kill" effect.

Let's take a look at the styles of two of the most successful funny DJs in the business today: Dr. Don Rose (KFRC San Francisco) and Gary Owens (KMPC Los Angeles). We should note at the beginning that we are not attempting to analyze their

"An excerpt of course is a former cerpt."

complete radio styles; we're just looking at how each of them handles this question of pacing.

Those of you on the east coast who may never have heard Dr. Don can't imagine what you've missed. Each morning thousands of Bay Area commuters laugh themselves silly on their ways to work, school, or whatever. Don goes through more material in a week than most jocks go through in 6 months. Everytime he opens his mike, you *know* he's going to say something wild, outrageous, hysterical, or just plain corny.

Dr. Don's basic style involves hitting the listener with not just one funny line per break, but THREE! He surrounds his gags with all kinds of crazy sound effects that serve to accentuate the overall atmosphere of zaniness that is his show's trademark.

For example, Dr. Don might do a few lines about his wife: "Before I met her I travelled all over the world looking for the right person....and I still haven't given up!"

[Whistle blows.] "I just don't understand her; sometimes she seems so distant, yet other times she's so remote!" [Voice drop-in: WHAAA?"] "She says she knows she's no good for me...but that I don't deserve any better!" [Raucus male laughter]...

An interesting facet of Dr. Don's style & delivery is the lines don't always have to be all that funny. In fact, many of the lines he gives are so corny that very few jocks could get away with giving them. Dr. Don not only gets away with it; he piles up big numbers doing so! In other words, the key to Dr. Don's success with humor lies, to a large degree, in his preparation (sfx, material), his timing, and his delivery. Dr. Don doesn't come across as "the guy next door" who happens to throw out a few funny adlibs per show; he comes across as an off-the-wall, crazy, wild person!

Dr. Don's style contrasts sharply with that of Gary Owens. Gary, of course, has that incredibly smooth voice, and he uses it to its full ad-

vantage. Even when Gary is reading a spot "straight," there's a subtle inflection in his voice that makes the listener think he's about to say something crazy any second. Conversely, Gary is a master at suckering in the listener by doing a very straight, sincere lead-in to a joke or a pun. Whereas part of Dr. Don's success with humor lies in the fact that his audience knows they're going to hear something funny, Gary profits from just the opposite; his listeners never know for sure what's coming—hence, their attentiveness is increased.

Gary, too, is known to offer some corny comedy—often in the form of an apparently offhanded pun: "I was just reading an excerpt here—an excerpt, of course, is a former cerpt—and it says..." Like Dr. Don, he also uses sound effects to add color and variety to his show, but they're generally of a lower key than the Mad Doctor's. A particularly "bad" (*i.e.*, good) pun might be followed by a chorus of voices chastising him: "Ohhhhh, Gary!!"

It should be noted, of course, that the two personalities work within vastly diff-

erent formats; KFRC is a vibrant, pulsating Top 40 station while KMPC is a bright, adult MOR. Obviously, Dr. Don would probably sound different on KMPC; Gary would no doubt alter *his* style for KFRC.

Nonetheless, they *do* differ in their approaches. Dr. Don keeps his bits constant and non-stop; Gary spreads them out a bit. So which method is better?

Here's the official, expert answer: Neither! But they *do* have different effects. In the terms of a behavioral scientist, they utilize two different methods of conditioning: Constant Reward and Intermittent Reward. Dr. Don offers his listeners constant reward. They know if they punch up his show, they'll be rewarded with his wild humor when the record or spot cluster ends. Gary, on the other hand, offers an intermittent reward; they know the funny stuff is coming, but they don't know exactly when.

In laboratory studies, it's been demonstrated that intermittent reward produces the strongest effect of conditioning. If an experimental rat is given a piece of food each

time he pushes a lever, he will be conditioned to push the lever whenever he wants food. But if you suddenly stop giving him the food as a reward, he will quickly lose his conditioned response.

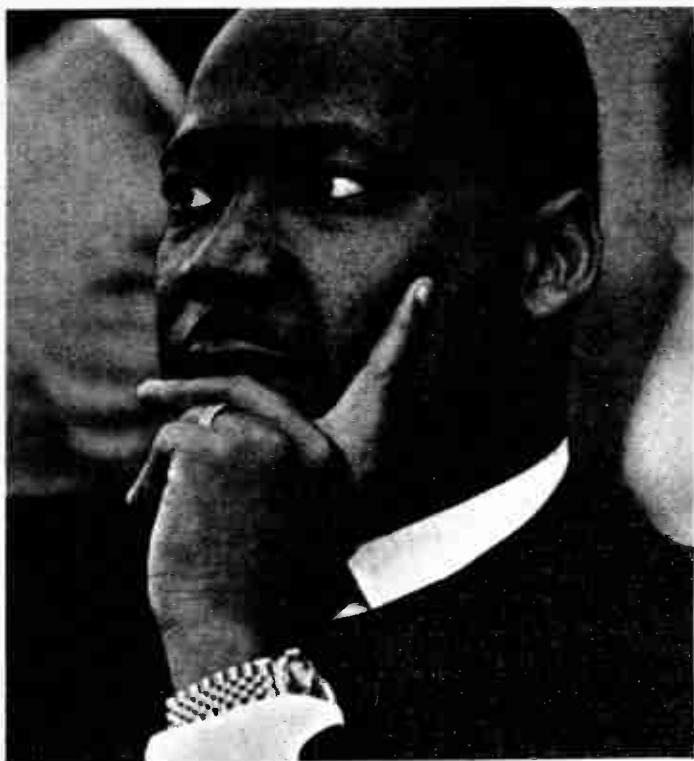
If you reward the rat intermittently, however, — *e.g.*, give him a piece of food after it pushes the lever 5 times, then give him good after pushing it 12 times, then after pushing it 7 times, etc. — he will retain that response for a longer period of time. Even after you stop rewarding his behavior, it takes him quite a while to realize it. All along he hasn't been rewarded according to any fixed, repeating schedule, so he keeps trying in the hopes that the reward will come at any moment.

Translated into terms of radio & humor, this tends to suggest that offering an audience an intermittent —that is, spacing & pacing your joke jokes—might lend added strength to your ¼-hour totals; a laugh-hungry listener will wait for you to hit him with something funny. The longer he's waited, the more he's invested. He feels he *can't* turn you off just yet be-

cause he *knows* you're about to say something hysterically funny any moment!

If you constantly hit your listener with funny stuff, though, he knows he can afford to check out another station for a moment because he knows whenever he gets back to you, you'll be waiting with some more funny stuff. Thus, your *cumes* are apt to be very strong; many people will switch you on—even if for only brief periods of time—because they know you'll make them laugh right away.

I should stress that I am NOT therefore arriving at the conclusion that if Dr. Don Rose and Gary Owens were to face each other in the same market that Dr. Don would have the better *cumes* and Gary would have the better ¼-hours. Obviously there's a lot more to a radio show—and an air personality—than what we've discussed. Either man would do great in ANY market with ANY competition; they're both at the top of their field. But if *you* use humor on the air, perhaps you'd find it interesting to analyze your style of pacing and the way in which it's reflected in your ratings.



AUGUST 11, 1967

MARTIN LUTHER KING'S ADDRESS TO THE NATRA CONVENTION (Excerpts)

I value the special opportunity to address you this evening. For in our years of struggle, both

north and south, I have come to appreciate the role in which the radio announcer plays in the life

of our people. For better or for worse you are opinion-makers in the community. And it is important that you remember the power that is potential, in your vocation. The masses of the Americans who have been deprived of educational and economic opportunity are almost totally dependent on radio as their means of radio in relating to the society at large. They do not read newspapers though they may occasionally thumb through *Jet*, television speaks not to their needs, but to an upper middle class of America. One only need recall the Watts tragedy and the adoption of the "Burn Baby Burn" slogan to illustrate the pervasive influence of the radio announcer on the community.

But while the establishment was quick to blame the Watts tragedy on the slogan of Magnificent Montague, it has not been ready to acknowledge all of the positive features, which grow out of your contribution to the community. No one knows the importance of Paul White and the massive non-violent demonstrations in Birmingham in 1963; or the funds raised by Pervis Spann for the Mississippi summer project of 1964; or the consistent fund raising and voter education done for the Southern Leadership Conference and the southern rights movement by our good friend Georgie Woods in Philadelphia in 1963. Tonight I want to say thank you not only to these few but to all of you who have given leadership to our people in thousands of unknown and unsung ways. We would certainly not have come so far without your support. In a real sense you have paved the way for social and political change by creating a powerful cultural bridge between

black and white. School integration is now much easier, now that they share a common music, a common language and enjoy the same dances. You introduced youth to that music, created the language of soul and promoted the dance that now sweeps across race, class and nation. It is quite amazing to me to hear the joyful rhythm which I have found time to enjoy as a youth here in Atlanta years ago, coming back across the Atlantic with English accent or to see the Senator Javitts's or the Senator Kennedys lost in the dances which we created. You have taken the power that Old Sam had buried deep in his soul, and through our amazing technology that formed a cultural conquest which surpasses even Alexander the Great and the culture of classical race. When my brothers and sisters, we're only beginning. We still have a long, long, way to go, and I would like to share with you the burden weighing heavy on my soul which still confronts us. If I were to title the speech tonight, I would call it "Transforming a Neighborhood into a Brotherhood." . . . [*Here he talked about Vietnam and racial equality.*]

CLOSING

We're going to win our freedom and therefore, my friends, I can still sing, "We Shall Overcome." We shall overcome because the mark of the universe is long bent toward justice. We shall overcome because Carlisle is right, "No lie can live forever." Let us keep moving. Let us keep climbing. Let us not allow anything to stop us, as we move toward the goal of peace, the goal of brotherhood.

RADIO SALES



Why sell...Why sell Radio...

by Dwight Case, Pres , RKO Radio

"How to" seems to be an "in house" or "in station" kind of exercise. Each station being *somewhat* different in approach and need.

But . . . why sell is a great thing to analyze, so let's try it.

1. It's the *sure* course to upward career curves. (Yes, sort of, but, it appears to me that more program type people are endowed with business minds than some ten years ago. This would seem to me to portend a new burgeoning of program-oriented managers.

But, Sales . . . the daily interference with money acquisition and disposal is an important exercise that will really help when you are the final decision maker.)

I guess what I am saying is, an alert business-oriented program director would surely make a fine manager. However, the opportunity to go out on "the street" to sell to the client of your choice is superb training for the ultimate job management control.

Selling radio is not just relieving the client of his money.

It is the conversation with and the understanding of the client's position, method of operation and need for radio advertising.

Only then can you produce a solution for him.

This work with your client will teach you excellent objective management . . . for what is management except sales?

Selling people on doing things that relate positively to the growth of your station.

Few people have succeeded giving orders . . .

Most do well "selling" their staff on the company . . . on the plan . . . and on the future.

2. I'm money oriented — *that's* what makes *me* go!

(It has been my observation that after a monetary comfort

zone is reached, most people are quite well satisfied and it is hard to motivate them to do more.)

This comfort zone is different with each person. But, I have always been fascinated at how *low* it really is.

Try to make your comfort zone high . . .

3. Fun!

Now we've fallen on it!

It is *really* fun to sell radio time!

It is one of the *very few* businesses where you can call on and learn about every possible kind of business in the U.S.A.

If you sell tires or shoes or neckties to the everyday customer . . . you are reduced to waiting for the elusive impersonal customer to *come in* to see and buy.

In radio you get "out" and you will find the people you call on are better educated, bright enough to be in charge of their stores or businesses — actually concerned about the world and their lives in it, socially ept, well informed, and in general, a lot of Fun.

They want to tell you about their businesses . . . and best of all (unlike other sales jobs), if you don't like your customer you don't have to call on him anymore.

Go out (don't wait around) and meet some neat folks and dazzle the ones you like with your:

Upward mobility!
Money orientation!
and . . .
Desire for Fun!



look...
a second
with

DON RICHMAN

Sports broadcasting, in its purest form, began with the coverage of the first eating of an apple, featuring Adam and Eve, one-on-one. At first blush, this might appear to be a rather lackluster event until you compare it with Billie Jean King's coverage of wrist-wrestling.

If you question whether the Adam-Eve match was actually broadcast, consider how else we would know about it since there were no writers in those days, possibly due to the fact that neither the First Amendment nor Evelyn Wood were yet available.

The apple eating which, by the way, was rights-free was also noteworthy in that it ranged from play-by-play to editorial commentary, much the same pattern we follow today.

It seems that God started a new league and granted Adam and Eve the first franchises, but they violated the league's only rule in staging their apple affair. In their defense, they may have had no choice in going ahead with it due to network commitments, or the fact that the snake refused to accept a raincheck. In any case, with the score tied at one bite apiece, God, serving as the league commis-

sioner, stepped in, called it off, and banned Adam and Eve from their home field, the Garden of Eden. This was quite a blow despite the fact that the field had uneven dimensions and no lights, reminding one of Chicago's Wrigley Field.

Disconsolate, Adam and Eve moved to the desert, bought a condominium, raised a family, and pretty much stayed to themselves except for occasional appearances at oldtimers' games. The only significance of all this background information is that it gives us some insight into how we ended up with Howard Cosell.

This is the first and final episode of my series on Cosell, a self-made deity who has given new meaning to his profession, not to mention what he's done for the name "Howard."

Cosell is a superstar sportscaster. He achieved this position through his realiza-

tion that spectator sports are basically part of the entertainment business. So, exercising an intelligence which shocked the broadcasters who deal in dull, Howard introduced a new technique — the interviewing of athletes by asking provocative, real questions having nothing to do with “What was your favorite ice cream as a child?”.

The public responded favorably, and somewhere along the way *Monday Night Football* happened and the controversial Cosell became a household word, very often one which could not be used on the air. Thus, elevated to superstardom, Howard started seeing and hearing impressionists doing Howard Cosell. Caught up in this, Howard also started doing impressions of Howard Cosell, but unfortunately, his weren't very humorous or very good.

We helped Howard build a monster. He became an expert on virtually every subject and began to express this expertise in a manner which became tired. Television had made Howard Cosell and then it ate him. This is the problem inherent in the magnification of any highly-stylized character.

The man's popularity, even his controversiality, is waning, a trend which became evident a couple of years ago when, bloated with his own loftiness, Howard felt it necessary to inform the public that NBC-TV had paid a phenomenal price for the movie *The Godfather* so it could be programmed against *Monday Night Football* on ABC-TV. His remarks made me wonder if NBC should have checked with him prior to setting its schedule.

That particular ratings battle was a classic confrontation, mainly in the Eastern time zone where *The Godfather* went against *Monday Night Football* head-to-head. It was the violence of the Mafia, starring Marlon Brando versus the violence of the NFL, featuring the wit and wisdom of Cosell. Well, it was a ratings rout. *Monday Night*, which usually got a 40 share in New York, got a 10 that evening while *The Godfather* scored a 70, much to the chagrin of Cosell.

Actually, a bright man like Howard could have rationalized that defeat easily if only he understood that most people prefer seeing a horse's head.

I AM
M·U·S·I·C

I am Music, most ancient of the arts. I am more than ancient, I am eternal, even before life commenced upon this earth, I was here — in the winds and the waves. When the first trees and flowers and grasses appeared, I was among them, and when Man came, I at once became the most delicate, most subtle, and most powerful medium for the expression of Man's emotions. When men were little better than beasts, I influenced them for their good. In all ages I have inspired men with hope, kindled their love, given a voice to their joys, cheered them on to various deeds, and soothed them in times of despair. I have played a great part in the drama of Life, whose end and purpose is the complete perfection of Man's nature. Through my influence human nature has been uplifted, sweetened and refined. With the aid of men, I have become a Fine Art. From Tubalcaine to Thomas Edison a long line of the brightest minds have devoted themselves to the perfection of instruments through which men may utilize my powers and enjoy my charms. I have myriads of voices and instruments. I am in the hearts of all men and on their tongues, in all lands and among all peoples; the ignorant and the unlettered know me, not less than the rich and learned. For I speak to all men, in a language that all understand. Even the deaf hear me, if they but listen to the voices of their own souls. I am the good of love. I have taught men gentleness and peace; and I have led them onward to heroic deeds. I comfort the lonely, and I harmonize the discord of crowds. I am a necessary luxury to all men.

I am Music.

NOTES FROM HEAD☆☆ QUARTERS



General Peabody Nobody

MISS COMMUNICATION THRU MESS MEDIA

While radio had long given up the attempt to reach a mass audience by programming a non-format potpourri of music, news, weather, sports, and inane human interest, television, on the other hand, continued its attempt to reach the widest audience possible by directing its appeal to the lowest common denominator, that of the borderline cretin mentality.

6:00 to 7:00 a.m.

The Embryo Hour

Aimed at that audience in the semiconscious state between sleep and awareness. The first show being developed in this time slot is called "Boy or Girl." This light drama deals with the anxieties of an average embryo awaiting the growth of that particular appendage which will determine its gender. David Bowie will be making a rare television appearance in his first TV dramatic role as the embryo anxiously awaiting its gender classification.

7:00 to 8:00 a.m.

The Children's Hour

Aimed specifically at preschoolers, this new show, entitled "Bye-Bye" is of great educational value as it teaches young children the necessities of waving bye-bye, waving hewwo, and kissing. Although a permanent host has not been pacted, talks are still underway with late night talkster, Tom Snyder. Since discovering that Snyder's vocabulary amounts to

less than the reported 27 words, the network is trying to lure him into the Children's time slot by waving big dollars in front of his blank face.

8:00 to 9:00 a.m.

The Only Child's Hour

"Look in the Mirror," another new show for small children with no brothers, sisters or friends, it is designed to ease the tension of lonely children by demonstrating that, if you have a wall mirror in your room, you never need be lonely. Hosting this series will be the network's obvious choice, Mickey Dolenz, an actual example of result of a lonely childhood.

9:00 to 10:00 a.m.

The Unemployed Hour

Geared to those people who are still dressed and groomed by 9:00 a.m. just out of habit, but are presently unemployed, this show deals with the practical methods employed in acting and looking like you are not unemployed. Series host confirmed just

before press time was Troy Donahue, but as of this writing, there is talk that Troy might have to pull out if his proposed employment with a telephone answering service pans out. The show will be called "Standing in Line Proudly," and will feature candid interviews with well known personalities who are currently unemployed.

10:00 to 11:00 a.m.

The Poverty Hour

Geared toward those viewers who have been unemployed for so long that they don't even get up until 10:00 a.m. This new informative show called "Things To Do Without Money" zeroes in on all the fun that people can have who are poverty stricken. Various guests who have adjusted to being poor will come on and share with the viewing audience some of the ways they can have fun without money. Scheduled topics include tearing paper, staring, counting airplanes in the sky, and thinking of colors.

11:00 to 12:00 p.m.

The Fat Hour

Overweight housewives are normally taking their second diet pill around this time as lunch hour approaches. This fast-paced hour of fun shows overweight women tips on wearing apparel for the obese. Kate Smith will host "Obesity Boutique," featuring fashion shows for the obese with shapeless designer styles by such luminaries as Burlington Mills, Pittsburgh Paints, and Armstrong Wall Tiles. Joining Kate will be anyone who can also fit into camera frame.

12:00 to 1:00 p.m.

The Thin Hour

During this time, when most people are eating lunch, here is a half hour of TV entertainment devoted to those people who are underweight due to various reasons, whether it be voluntary, the result of drug abuse, famine, or merely a tapeworm, this new show, "Sticks and Stones," hosted by TV's favorite thin man, Fred Astair, will expound on the virtues of converting watch bands into belts and feature such potent film shorts as "May the Wind Be At Your Back."

1:00 to 2:00 p.m.

The Rich Hour

"Money Talks" will surely capture the hearts of those who are so wealthy they don't have to work at all. This series will have a different host each week beginning with Hugh Hefner expounding on the virtues of watching an empire crumble while reaping the benefit of the losses. This show will be of particular interest to those in government, medicine, finance and pornographic publishing.

2:00 to 3:00 p.m.

The Geriatric Hour

A half-hour drama designed specifically for elderly viewers, "Not Long To Go" is an off-beat look into the lives of three women sharing a room at the End of the Road Nursing Home. The role of Margaret will be portrayed by Ethel Merman with help from the beloved Zsa Zsa Gabor as Matilda, the silent screen actress who craved pain. Also in the series, the late great Peggy Lee, as Tanya.

3:00 to 4:00 p.m.**The Short Hour**

An exciting melodrama, "Look Up and Live," deals blatantly with the everyday problems of the short. Starring Paul Williams as Squirt, the small person who never forgets a belt buckle, this gripping drama depicts the trauma of a family cursed with hereditary dwarfism. Paul shares the lead with Tatum O'Neal, Chastity Bono and Rodney Allen Rippey as his mixed marriage family, with the role of Squirt's widowed mother, Mom, being played by Olga Korbit. The first episode is an emotional roller coaster as Squirt meets Tony Orlando, who tries to teach him to walk on platform shoes without a balance bar.

4:00 to 5:00 p.m.**The Gay Hour**

One hour of variety song and dance. This time slot will feature a different show each week. Already scheduled and into production are "The Jim Nabors Show," "The Kraft Homosexual Hour," starring Raymond Burr as "Krafty," and "Queen for a Day," starring such noted celebs as Rock Hudson, Paul Lynde, Charles Nelson Reilly, Monty Rock, and Tom Snyder's father, Duke.

5:00 to 6:00 p.m.**The Black Hour**

From 5:00 to 5:30, a broadcast of black viewpoint news will be shown, with a newcomer to news commentary hosting as anchorman, H. Rap Brown. From 5:30 to 6:00, a new entry in the arena of black situation comedy entitled "Coupe de Ville," depicts

the embittered existence of Leroy Millhouse Fillmore, played by Sammy Davis in his first dramatic role in some time. Leroy lives a cluttered life with his three brothers, two sisters, and rotating guest star mother in a custom-painted Cadillac Coupe de Ville. In the first episode, Leroy spends the weekend in the trunk just to be alone.

6:00 to 7:00 p.m.**The Singles Hour**

As yet unannounced at press time, a number of various shows are in the development stages for this time slot geared toward widows, widowers, divorcees, unwed mothers, swinging singles and Masons.

7:00 to 8:00 p.m.**The Family Hour**

One hour of clean, wholesome fun for the entire family. Many new shows will be seen this coming season in this time slot including the long awaited comeback of Pat Boone, and his entire family as they host their own show taped entirely in Pat's master bedroom with the children, Pat and Shirley saying their prayers after their traditional milk and cookies session. Other shows being considered for replacement viewing in January include "The Miss Karen Valentine Pageant," in which contestants from all over the world compete in the Karen Valentine look-alike contest. In a special movie of the week, Martin Milner stars as the father of a midwestern family caught in the doldrums of

boredom. Co-starring with Marty as his wife will be Betty Ford in her first professional role.

8:00 to 9:00 p.m.

The Family Hour, Part Two

With all the pre-teen kiddies off to bed, the family hour continues with varied specials and films geared to families of teenage and up. John Davidson will be seen often on many of these shows either acting in a dramatic role or merely singing his way into the hearts of dermatologists the world over. Many police dramas are scheduled for this time period as well. Some new entries on the horizon include "The Blue Nuisance," starring Neil Sedaka as the tormented old-school cop who loses his driver's license and is forced to ride his beat in a taxi. Colombo will continue, but replacing the unaffordable Peter Falk in the title role will be Morey Amsterdam.

9:00 to 10:00 p.m.

The Family Hour, Part Three

The keynote in this slot will be slick, fast-paced variety. With more surprises still to come from the Osmond Breeding Farm, a new show in production at this time features literally hundreds of new Osmonds singing and dancing, doing comedy schtick, and all are reportedly very pretty. Along with the Osmonds we can see a coming trend of "couple shows" such as Onnie & Marie, Sonny & Cher, Captain & Tennille and Johnny Cash & June Carter. Some new couples sharing the spotlight will be "The Louise Lasser & Jeth-

ro Tull Show," "The Betty & Slappy White Show," and "The Peggy & London Lee Show."

10:00 to 11:00 p.m.

The Radical Hour

Again broken up into two parts, this hour is geared to the mature audience. In the 10 to 10:30 slot, a new adult sitcom features Orson Welles as Pop in "That's My Pop." In the first episode, Pop refuses to give Buster and Sherry, his 29-year-old twins, a raise in their allowance until they agree to give back his respirator. The second half-hour will be devoted to a documented hard look at current controversial issues. Such subjects to be covered in documentary style will be "Television — Art or Furniture?", "Freedom and its Drawbacks," a frank discussion with random people who have never been to prison, and "Death, Yes or No," which takes a jarring look at new evidence which indicates the possibility that death not be necessary.

11:00 to 12:00 p.m.

The Junkie Hour

An hour of fun and entertainment brought to you by The Hershey Chocolate Company offers both information regarding the active day's trading of imported drugs, together with an array of various types of performers all on various artificial stimuli. Hosts Cheech & Chong are aided by the Cylocibin Dancers, and comedy team Clean & Rollit.

The West is covered INDEPENDENTLY



JERRY MORRIS
(206) 284-2410

AUGIE BLUME
(415) 457-0215

LARRY HAYES
(805) 49508150

CREATIVE RADIO



This section of the Radio Quarterly will deal specifically with various unique and creative stations each quarter. There is much discussion about radio's lack of creativity but lately signs of new attitudes and kinds of programming are beginning to blossom. For example, in New York, WBSL has now gone all "Caribbean" programming. With a large population of Jamaicans and people from other islands south of Florida in New York, the Calypso, Reggae type music is being programmed for the first time on a full-time basis in a station.

Another glance in the east and middle states points to Fairbanks broadcasting now being run by George Johns and Jim Hilliard. In Boston (WVBF), Dallas (KVIL) and Indianapolis (WIBC), the company is already showing great

rating and billing success. A discussion with Chuck Knapp, newly appointed PD at WIBG, the Fairbanks station in Philadelphia shows some of the reasons why. That station for example, has two full-time employees who do nothing but production. The station pays well and there are incentive plans for the programming staff. It is our hope to spotlight that company in coming issues.

**CARL PRINCI, NEWEST STAFF MEMBER – ONLY
23 YEARS**



KfAC
1330 AM/
92.3 FM

One of the more unusual radio stations we have come upon is KFAC in Los Angeles. KFAC is a classical music station headed by operations manager Carl Princi, who told us he had to be careful about what he did at the station as he was the newest programming member. We queried him about his longevity, and he said he'd only been there 23 years. Tom Cassiday, the 1-2 pm and 8-10 pm man, has been at the station 33 years. Tom Dixon, doing 12-8 pm has pulled 30 years at the station, as has jock Dick Crawford. The 2 morning men, Fred Crane on AM



and Bill Carlson on FM have pulled 28 and 23 years respectively.

The station interestingly enough has to deal with all the basic problems of any station. "We play 15-20 minute cuts and have

to gang our commercials," Princi told the Report, indicating that they too get listener complaints on the commercials and certain kinds of music.

The station has the largest classical library west of the Mississippi, and works just as hard on its production as any station.

What is most impressive about KFAC is its preoccupation with creativity and art. A different artist is displayed in the halls of the station each month and for that KFAC gets one of the artist's paintings for the station. Hence the walls are covered with beautiful paintings from artist after artist.

The Report visited with Princi on 3 different occasions. The most interesting we felt was a discussion on a final picture-taking excursion of the station. It had to do with "art," a subject which seemed to most touch the very hip, but opera-loving programming head. The following is that conversation:

*An Argument With Carl Princi
About Art*

BOB: When I was in college I was asked to write a paper on "What is art." I remember standing outside with my professor in Maui, Hawaii, looking at the mountains and sunset over the ocean past the hills and the clouds coming over across the whole scene, and we both commented upon how beautiful it was. And we talked about the why's of the statement. Is it because it's socially acceptable to believe it beautiful? Is it because I have been con-

ditioned to believe that it's beautiful? It must be impossible to answer the question "what is beautiful" or "what is art?"

You've mentioned beauty and art as part of the KFAC concept. So, what is art?

CARL: Well, the only way I can answer that — because art is different things to different people — everything is different things to different people. Tastes dictate your thinking. How you develop these tastes is a process from birth all the way up to your adult years. The old saying that "beauty is in the eyes of the beholder" is one of the greatest truisms ever spoken. For example, certain women are considered exotically beautiful; others not so beautiful; others ugly. It's the same with men. On the other hand I have seen cases where a handsome man was married to a not-so-beautiful woman. That's as we see it. On the other hand, to that man, that woman is absolutely beautiful. It's all a matter of what is up here — what is in your own mind.

BOB: First of all it's what you inherited through your genes.

CARL: Of course your education has a great deal to do with it. I don't mean your formal education but your growing up process, your educational process at home, how your tastes have developed, your training.

BOB: But everybody believes the sunset is beautiful...

CARL: I don't think that statement is true. I don't think everybody believes the sunset is beautiful. There has to be people some-

where who because of something in their background, something that has happened to them that they don't think the sunset is beautiful.

BOB: Well, then there's the listener of KFAC who thinks that music is art, while the listener of KHJ might also think that music is art.

CARL: You take that same listener of KFAC who listens to Brahms or Beethoven and enjoys it thoroughly because it's great romantic music, but he'll hear modern music and he'll be up in arms. I have letters here that are driving me out of my mind because people are accusing us of spending most of our time playing modern classical music, which isn't true but that's the way they see it. So it's ugly. To them it's ugly; to us it's beautiful. People who enjoy this modern music, they've advanced

their education in music; it's all a process of education. The people who don't like modern music — if it's good modern music — now we go overboard with some of this stuff. Some charlatans get in there and write music who have no business writing it. They don't use any form. They don't use anything. There's a certain educational process that has to go into this. I'm not talking about people like Charles Ives. He writes music; most



THE LARGEST RECORD LIBRARY WEST OF THE MISSISSIPPI.

of which I don't care for, but we program it on the air.

BOB: But you just made the statement "good" modern music. When you say "good," we're talking about art again, right?

CARL: Right, exactly. I can only give you my opinion. But if I thought my opinion was gospel, I would not program that music on

the air. But it's not gospel and there are a lot of people out there who want it. That's all.

BOB: It is a matter of taste.

CARL: Sure it is. If it were not a matter of taste, it would be a very dull, very stupid world.

BOB: Yeah; a non-advancing world.

WQXI



Speaking of creativity, because they were the first station to buy an ad (surprise!) in the Quarterly, WQXI came to our attention. On listening to their FM station (WQXI-FM) we heard a station

that for the first time in a while we could only describe as zany. They tied the newsmen up because he had gone crazy, had their traffic helicopter strafed (complete with sound effects) by the WSB helicopter, turn children's songs

into station promos and have a newsman who has a delivery like Moms Mabley.

We found the best description of the station was written by Creative Services Director, Kim Bene. So here he is:

Dear Bob,

First of all, congratulations on your latest publication. It went over very well with everyone here at the station and I personally enjoyed every page (pages 88 and 134 were particularly outstanding probably due to high rag content of the pulp used to make the paper).

Anyway, I'm Kim Bene, Creative Services Director for WQXI. At this very moment as I write this letter, our leader, Jack FitzGerald, is in L.A. probably attempting to seduce every naive starlet in town.

Before he left, though, he mentioned that you were considering doing a feature on The FM QXI, and asked me to provide you with some background info, and to assure you that next week when he gets back to town he'll call you and talk about the station at length (including the lowdown on the recent outbreak of "spatula sex" that has been sweeping the station's staff into spasmodic ecstasy).

The Line-Up

5:30 - 10:00 a.m. — Gary McKee

Gary's show is simulcast on our AM and FM stations and it's not easy appealing to both audiences, but Gary somehow manages to pull it off perfectly. His ratings in the Spring book were tremendous,

actually beating WSB in several areas despite their signal and news staff size (AM/FM/TV and both newspapers in town). Having worked at WGAR with Imus I should be able to give you a pretty accurate description of what it is that Gary does that makes him so popular, but I can't. Most of his stuff is spontaneous and semi-unprepared, and he works a lot with listener phone calls (when our fussy phone system is working) merrily ad-libbing his way through 5½ hours of mirth each morning. I guess you could say his specialty is the outright lie. He'll play a Christmas song in the middle of a July morning and when his listeners call in to ask what's going on, he'll deny he played it and suggest the befuddled listener visit a shrink as soon as possible! A few weeks ago he did a whole hour of his program in Spanish (a real feat as McKee does not speak or understand the word "taco," let alone the rest of the language) and denied doing it — even to our station manager, Jerry Blum! A few months ago, he had the entire city going crazy searching for millions of dollars of buried gold bullion hidden by Confederate troops before fleeing the advancing Union army. It even made front page in the Cox-owned morning paper, "The Atlanta Constitution" and several other radio stations covered it, too.

Gary gets a lot of help from David Collin, AM news director, and I think the finest radio newsman I've ever heard. David's got a wild sense of humor and can do a joke or read a poem then go into a serious news story without losing a

shred of credibility, and he's got a ballsy voice, too! Bob Carr, a production person, plays Willis the Guard, supposed guard for the building and literal "dumb red-neck" who drops by once or twice an hour to screw things up. Gary Corry, also on our staff and one of the funniest, best comedy writers I've ever worked with, does Nixon, Colombo, and dozens of other voices and bits.

Mostly, though, the show is just Old Gar — who incidentally is one of the nicest and most cooperative co-workers I've ever worked with. He's always having staff get-togethers at his place and hangs around the station until at least noon everyday to cut spot tags, commercials, and gab with the rest of the staff. I find him a refreshing change from most of the egomaniac "One minute after 10 I'm going home" morning men.

10:00 - 2:00 — Jeff McCartney

Jeff was a confirmed deep-voiced AM rock 'n roller who talked fast and said nothing up until last Spring when he moved to afternoons and worked so hard he did a complete turnaround. Now he does a laid-back, very concise, very professional show with the emphasis on music. Jeff puts more effort into his music than probably anyone else on the staff, and he just recently started his "Lunch Set" (45 minutes of uninterrupted music starting at noon), an idea that has proved very popular with his listeners. McCartney can usually be heard wandering the station muttering to himself "I'm *not* gonna lose that huge McKee audience, I *want* those numbers." He's also a veri-

table production whiz specializing in concert spots and self-generated excitement.



2:00 - 6:00 p.m. — Geoff (Captain) Nimmo

The Captain can best be described as "the man with the smile in his voice." Everyone likes to listen to him; he's friendly, he's a walking repository of rock 'n roll and music trivia which he dispenses at the drop of a needle, and he's funny as hell *without* resorting to joke sheets, character voices or planned bits. Mostly he's

the master of the pun and the sly off-hand comment that you laugh out loud at two minutes after you've heard it and thought it over. Nimmo's first gig was at WEBN, Cincinnati, and he stayed there 5 years. Then he moved on to WPLJ-FM in New York. When Jack told me he needed a killer FM afternoon man I told him Nimmo was the absolute best FM personality I'd ever heard anywhere (I listened to him and worked with him in Cincinnati) and we dragged him down south from the Big Apple. Geoff's also FM music director (he's really an expert on the subject), and is rumored to wear rubber underwear on certain suspicious occasions.

6:00 - 10:00 p.m. — Sean Kelly

Sean is also a former AM-er that Jack brought with him from KSTT, Davenport. It took Sean a few months to get into the swing of FM but he worked hard and now sounds like he was made for the medium. When I think of his style, the words "bright, cheerful, friendly" come to mind first. He makes you feel like you're his best friend and he's playing you a few of his favorite songs. He's very very listenable and his voice has a lot of warmth. Not an outstandingly funny DJ, he's an outstandingly personable one, who also makes a great straight man.

10:00 - 2:00 a.m. — Jim Morrison

Jim's a local boy who made good. He figures around 10 p.m. people are ready to do some serious listening so Jim provides the music and lets the listeners do the rest. He doesn't say much, but then he doesn't have to. Quite often he gets into the longer cuts

and more obscure cuts that we pass up earlier in the day.

2:00 - 5:30 a.m. — Adrienne Edwards

The newest member of our air staff, everyone who hears her seems to think she's just about the best female jock they've ever heard. Her trademark is enthusiasm. She really enjoys being on the air and listeners can really tell the difference. She does some nice conversational bits with both Morrison and McKee, and handles her own Night Club News Service.

12:52, 2:52, 3:52, 4:52, 5:52, 6:52, 11:07 p.m. — The W.D.

Sandaferd Report: W.D. Sandaferd is our FM news director and before joining our staff, was living in his parents' basement in Milwaukee and fixing CB units. He has the distinction of being fired from KIMN Denver, WGCL Cleveland, WDHF Chicago, and several other smaller stations. He's also the only newsman I've ever known that could pull standing-room-only crowds at nightclubs during personal appearances, and he was the subject of a personal profile in the Chicago Tribune. Basically no program director ever really took the time to understand W.D. and work with him — to tap the man's tremendous talent. Well Jack FitzGerald has, and W.D. is doing some really interesting newscasts that have the whole town talking about him. He does some funny stuff, some serious stuff, some tear-jerker stories, and some off the wall "bizarro" bits — all carefully written in one of the most distinctive styles I (or you) have ever heard anywhere. I won't even get into the uniqueness

of his delivery!

Zeppelin Reports: Between 4 and 6 o'clock every afternoon I climb into the "WQXI Traffic Zeppelin" and do traffic reports for our rush-hour in-car listeners. While they do contain actual traffic information, I also try to make them humorous although I realize rush-hour traffic is no laughing matter, at least in Atlanta. Because Nimmo and I are old friends (and roommates) the interplay seems to work and I enjoy doing them. Most listeners seem to really believe I go up in the air in a real Zeppelin, and I don't discourage this concept at all. I also write most of the station-produced commercials and handle the advertising and anything else Jack shuffles my way.

Fleetwood Gruver III is our FM production director and wizard of the four-track, and incidentally, that's his real name. Fleetwood also does a Sunday afternoon air shift and has a real nifty sense of humor, as well. Production is something we take very seriously here, and we try to make everything we do as entertaining as possible. Fleetwood, along with our AM production director who helps out with FM work occasionally and has the more normal name of Kevin O'Connel, are among the very best in their field.

Credit should also be given to assistant PD Don (Ensign) Benson, and station manager Jerry Blum, who has backed Jack up 100% in everything he's wanted to do — and that's a pretty broad but very true statement!

THE MUSIC

It all has one thing in common — it's all very familiar. We play a lot of album cuts and we have a carefully selected dozen or so hit singles that sprinkle into the airwaves every hour. The air personalities program the music themselves within the accepted limits for the station, and try to build cohesive three-record sets that complement each other in thought or tempo. We don't play bubblegum and we don't play modern jazz or acid rock — we're somewhere in the middle with big smiles on our faces. Even Dain Schult, our very capable weekend man is a music expert.

THE CONCEPT

We want to play as much good music as possible and tie it all up in a very entertaining package. We have a sense of humor. We have a great deal of personal pride in our station and our city. We pass by the easy, and we think tacky, typical record promotions in favor of our more creative home-grown concepts that we can relate to our city or our station personalities.

The morale here is fantastic, and I can say that because I'm one of the employees and not involved in upper management. I'm having the best time of my professional career because I, and everyone else on the staff, get the freedom and encouragement to be as creative as possible. My only regret is that every town doesn't have a WQXI and a Jack FitzGerald programming it!



...exclusively through the facilities of Hawkeye Cablevision

And if you don't have a regular radio station to do your stuff with, take a look at Ron Sorenson's cable station in Des Moines. KBLE is a 24 hour progressive music station distributed by Hawkeye Cablevision to 22,000 homes in Des Moines, Iowa. It began broadcasting in 1975 from the back bedroom at Ron's house. Ron does the sales, writes the copy and programs automated tapes for 15 hours of daily programming. Ron tells his story:

Credit for the concept of cable radio as KBLE is doing it should be given to Bill Synhorst (son of our Secretary of State here in Iowa). Bill won 2nd prize *nationally* in the physics division of the Science Fair while in high school for building a working robot from some old sheet metal and a bunch of relays from dead pinball machines. He is a sharp person. Bill is the developer of the CLEM 9000 automation control center which runs KBLE during the 16 automated hours of our cablecast daily. KBLE generates its own automation tapes. We now have 115 hours of tape programming and are generating about 4½ hours a week of new tape.

Subscriber numbers are substantially the same as on the mini sheet, although the number of FM hookups continues to grow.

I want to emphasize that KBLE is in it for the music. I guess if we have a corporate policy, that is the single overriding element. I still feel more like a programmer than an "owner."

If I had to describe our "format," I would call it "progressive AOR." We play mostly rock, probably 60% or so, with the emphasis on musical and lyrical quality. We stay away from loud rock & roll a la Aerosmith, Kiss, etc., and more toward the Hall & Oates, Al Stewart, Jackson Browne, Ben Sidran, Boz Scaggs, Rhinestones school. Another 25% or so is progressive R&B and jazz, drawing mostly from CTI style slick jazz and R&B like Earth Wind & Fire, Minnie Riperton, Smokey Robinson, crossover R&B. We are the only station in the central Iowa area programming any LP cuts.

We do interviews whenever we can. To date we've done Ian Anderson of Jethro Tull, Toots Hibbert of Toots & the Maytals, Firefall, Fenton Robinson (who wrote *Loan Me a Dime*), Ben Sidran, and the Rhinestones.

RON SORRENSEN



Specialized programming includes The Millard Fillmore Memorial Record Hours, a 6-hour show on Sunday noon to 6 pm which exposes the best 8 albums received during that week. (This week it was Hard Rain, Dylan; Roaring Silence, Manfred Mann; Men from Earth, Ozark Mtn. Daredevils; Live at Last, Tim Weisberg; Free-For-All, Ted Nugent; School Days, Stanley Clarke; Private Eye, Tommy Bolin; Troubador, J.J. Cale.)

Also, Adventures in Jazz from 9 - 11 pm Sunday hosted by Dartanyon Brown (ex-bass player with Chase, now leader of the Midwest Express about whom you *will* be hearing). And The John J. Crittendon Memorial Record Hour — one hour of music by a single performing entity. (Crittendon was Millard Fillmore's attorney general — it all ties in).

Saturday night from 7 pm to midnight is listener requests by phone. We always fill up the avail-

able time by 10:00 or so.

Equipment includes 4 Crown 772 transports for music tapes, an old Viking for automation announcing (which is on a separate tape from music), 2 McCarta carousels, 4 single-play McCarta cart decks, a custom built CLEM 9000 programmer (by Bill Synhorst) which controls all of the above, and a pair of Collins 26U-3 limiters to prevent overmodulation (no AGC or any of that crap to distort the normal dynamics of the music). This is all fed to Hawkeye through a Catel stereo generator and modulator direct on co-axe to Hawkeye for distribution throughout their system.

Studio equipment is a McMartin B-502 stereo console, 1 micro-track and one Collins turntable, both with Micro-trak arms. Stanton 500s for air use and Stanton 681 for music dubbing. Electorvoice 664 mic, Ampex 440B recorder for music tapes and production, and two more McCarta cart machines, one of which is also a recorder.

EVERY THREE MONTHS!



RADIO

QUARTERLY REPORT

THE INDUSTRY'S ONLY OVERVIEW

SUBSCRIBE NOW!

- Enclosed is \$7.50 for the Fall Issue
- Enclosed is \$25 for one year
(four books)

Name _____

Position _____

Company _____

Address _____

City _____ **State** _____ **Zip** _____



Country Power

The Ways and Means of Top 40 Country Radio

By Larry Baunach
ABC/Dot Records

In this age of political games and infighting among radio stations for the increasingly tight market shares of the splintered listening audience, it is nice to note that country radio in the 70s has grown up and is now anxious to fight for its rights. No longer is country radio satisfied with the marginal, specialized, second-class citizenship it held for so many years. In simple words, the dynamics and excitement of pop radio with its "ways and means" to grab young listeners and broader demographics is being paralleled and even surpassed by country radio stations everywhere. Amen!

How so? Well, a general line on this growing success picture seems in order — a panorama of country formats and key radio stations. But first let me say that

this writer trembles to start! In fact, let it be known that I apologize in front to any stations who are not mentioned herein. Any affront will not be intended, it will simply be due to my lack of skill in writing about them and a wish to mention at least a couple of stations from every geographical area in limited space. Plus, any statement lumping stations into a general category of format is not meant to be all-inclusive. The uniqueness, complexity and variety of each station's programming approach is fully realized. I just can't go into it here. My point is strictly that modern country radio, mostly on the AM band Top 40 country radio, if you will, is here to stay and it's aiming right at the heart of pop radio in its growth.

Where do we start? Do we say that a Tom Allen programs quite differently at KBOX-Dallas from

what he did at WIL-St. Louis several years before? Do we point out that the built-in artist in *artist familiarity* he so avidly sought with his music at WIL has changed into *hit record familiarity*? Yes, it used to be that Tom's hour clock required at least 4 selections per hour from a list of 20 top artists. Now, Tom's rotation pattern keys more heavily on a formatted repetition of the station's top current *hits* and most popular oldies, as it does at most modern country this hit music with key cuts from the most popular current albums and listener requests, and is heavy into personality, such as for his Penny & Peck morning show. Bill Robinson at WIRE in Indianapolis, with a somewhat longer list and real heavily into a relaxed MOR-country, humorous personality approach by their DJs, can be categorized just the same as KBOX; their aims are the same but they don't sound anything alike! Why?

Well, some strong country stations still aren't into album-cut play; some don't take requests and don't program nearly at all like Tom Allen or a Bill Robinson. Some don't believe in formatted rotation of current singles and some don't believe in jocks talking about the basics! My intent is not to make a value judgment of who's right/who's wrong but to outline some key guidelines for current country radio success. So back to Tom and Bill. They, much like Bob Pittman at WMAQ in Chicago, whose listener targets are WGN and WLS (an MOR and a rocker), Ron Jones at WHK in Cleveland, Bob Young in New York (who aims at WABC), to name just a few, are programmers who actively aim at drawing new listeners from pop radio. A KENR, KIKK and KNUZ in Houston with their outstanding staffs do

likewise, and country radio in Houston certainly must be the most dynamic and exciting of any city overall. The sizes of current singles lists at these stations isn't the point; it's their aims, presentation and rotation pattern of the hits that matter. A station playing 30 to 45 singles can oftentimes be a lot looser than a station playing 50 to 65 singles. Thus, the *key* to Top 40 country radio discussed here is in providing the *overall contemporary* sound needed to bring in new listeners while making sure you *don't lose* your faithful *country listeners*.

Evidence of success with this approach can be seen by the steady *increase in cumes* at most major market, modernized country stations. It's also an answer for those who criticize the tighter lists, formatted rotation and the more frequent repetition policies at major stations. To repeat, instead of being satisfied with a set and somewhat small amount of full-time country listeners and the high quarter-hour shares these devotees bring, modern country stations attract the non-country listeners tuning into country radio because these listeners come to know that they can normally hear familiar music (big country hits, big country goldies, crossover records and big country/pop artists) whenever they chance to tune in — so they do more often. Radio critics of these tighter music policies — usually in secondary markets or entrenched country areas — fail to realize that most major market country stations are forced to seek a large *cume* to go with their traditionally strong quarter hours, *i.e.*, a solid balance. If they didn't go after larger *cumes*, tighten their format and "play the hits," their national buys would be next to nothing! Stations like the aforementioned,

and to name a few more: Craig Scott with Plough and WJJD-Chicago, Les Acree at WKDA-Nashville, Terry Wood at WONE-Dayton, Walt Turner at WIL-St. Louis, Tom Collins at WDEE-Detroit, Mike Burger at WHOO-Orlando, Ben Peyton at KAYO-Seattle and many others know that the balance of their music and DJ presentation must appeal to the so-called pop listeners out there who they need to add to their audience. They also know that familiarity of hit music and consistency of modern presentation is the key to keeping new listeners.

Does this mean that country music radio is gradually losing its "countryness" because the quote "modern pop/country sound" and more frequent "repetition of the hits" seems to be what country stations have to do to grow and gain new listeners? Does tightening your lists down to 40-50 current singles drive your country listeners away? No, I don't think so, if the balance with oldies, important album play, features, news, etc. is there. Country stations aren't losing their identity — they are adding to their identity!

Modern country music and modern country radio are constantly pulling at new listeners from pop radio, and succeeding. An appropriate sounding, country-flavored pop hit (or record by a pop act) whether it be Dr. Hook, the Amazing Rhythm Aces or John Denver brings in those new listeners and spot listeners. And playing those hits, plus the regular country hits once a show rather than once or twice every 24 hours helps! Stations then tie this in with up-to-date competitive promotions and station merchandising efforts intended to broaden the base of their audience and country radio has to grow! Cumes

increase while traditionally strong quarter-hours maintain their strength. The pop stations get scared, retrench and lose their listeners to country. The final irony is that pop-to-country crossovers like the Eagles "Lying Eyes" are now happening much more frequently than country crossovers to pop like "Before the Next Teardrop Falls." The pop stations are scared to play the big country hits because they're afraid they may lose some listeners to country radio. Meanwhile, the smart country programmer does just the opposite. He will avidly seek out, if any, the biggest current pop hits that sound right on his station, or an appropriate cover record of a pop hit like Johnny Carver's "Afternoon Delight," or an old pop cover done country like Narvel Felts' "Lonely Teardrops" and go after those pop listeners! That's one reason why, to my mind, country radio is growing faster

than pop radio. Pop stations in most markets should be playing the biggest country hits that fit in with their overall sound. They're fools not to. Hit records that cross formats have the widest possible acceptance — and rock and MOR stations that ignore appropriate country hits for their audience are losing good shots at getting new audience without weakening their target audience. rockers in the nation, the overall no.1 station in Louisville, John Randolph at WAKY, avidly searches for appropriate crossovers. Any top 10 country hits, or R&B hits for that matter, if they're selling strong and fit in sound-wise, get good play on WAKY. And WAKY is one of the top three rockers in the nation in quarter hour shares — evidencing strong adult listeners — and shows similar strength with its black audience ratios. So sum-

ming up, country radio doesn't need to label the hits. It can be the Pointer Sisters or B.J. Thomas. If it sounds right for country radio, is proving to be a national hit, and has broad based appeal--it's music that might turn those pop listeners to country

Nevertheless, not every country station these days is avidly after pop listeners. They feel that happily satisfying their target country audience is primarily all they want. This normally means refraining from playing anything "too rock" or by an artist that's not identifiably country. This thinking usually goes hand-in-hand with a longer list of current singles, jocks more into talk and personality, and a quasi-free form, jocks choice music selection system in the control room (within basic guidelines for proper mix re rempo, current hits/oldies alternation, etc.). Quite frequently this succeeds, but only when the country target audience is sufficiently large and faithful. A number of major stations implement these more traditional formats successfully (and remember I said, "format". Every country station will play the same big national hits, no matter whether the station is loosely labeled modern or traditional.) These stations are usually in heavy country areas geographically, they're big power stations, or both. They include KLAC-Los Angeles, KVOO-Tulsa, KKYX-San Antonio, KRAK-Sacramento, WBAP-Ft. Worth, KWJJ-Portland, WSLC-Roanoke, the 50,000 water all-nite shows, etc. All very successful stations, relaxing and enjoyable. They have it made in the shade; as we say. They play the same big national country hits as everyone else, but they concentrate more heavily on sat-

isfying their target audience and seemingly are less concerned about pulling listeners from pop radio. Yet, one word of caution. Many of these stations do not sound at all alike, and even though they cherish their "countryness" more than some of the more "Top 40" country stations, they too feel modern and have market situations proving their power.

Special Situations. Many other country stations (usually in secondary markets but not always) try to meld the best of the "up" sounding, tightlisted formatted country stations with the approach of the looser, more traditional country stations, and they especially try to program to their particular market. A KCKC - San Bernardino, Ft. Dodge, Iowa, WPLO-Atlanta, WINN - Louisville, KRMD-Shreveport, WIVK-Knoxville, WITL-Lansing, KHAK-Cedar Rapids, KSO-Des Moines, WYDE-Birmingham, KDJW-Amarillo, KCKN-Kansas City, WIRK-FM-W. Palm Beach, WCMS-Norfolk, WXCL-Peoria, KFOX-Long Beach, KHEY-El Paso, WBAM-Montgomery and many, many others vary in their approach but have several points in common. One of these points being that there are very special programmers/music directors at stations like these - quite involved and interested in their work. Localized, yet into radio and records on a national basis, so that they are always on top of what might be best to try for their station as concerns their format and the records they play.

So there you have it; country radio may take different forms, but with growing success for all. The future looks great!

More Excitement From Mercury Records



Thin Lizzy
Johnny The Fox
SRM 1-1119
MC8-1-1119
MCR4-1-1119



Rush
All The World's A Stage
RECORDED LIVE!
SPECIALLY PRICED 2 RECORD SET
SRM 2-7508
MCT8-2-7508
MCT4-2-7508



**Bachman-Turner
Overdrive**
Best Of BTC (So Far)
SRM 1-1101
MC8-1-1101
MCR4-1-1101



Ohio Players
Contradiction
SRM 1-1088
MC8-1-1088
MCR4-1-1088



Mike Greene
Midnight Mirage
SRM 1-1100
MC8-1-1100
MCR4-1-1100



Gabor Szabo
Nightflight
SRM 1-1091
MC8-1-1091
MCR4-1-1091



Charles Earland
The Great Pyramid
SRM 1-1113
MC8-1-1113
MCR4-1-1113



Houston Person
Pure Pleasure
SRM 1-1104
MC8-1-1104
MCR4-1-1104



Patrick Gleeson
Beyond The Sun:
The Planets
SRI 80000
MI8-80000
MRI8-80000

A Product Of Phonogram, Inc.

ATLANTIC

ADAMS, Gaylen RCA/C&W 404-455-2636	[R]	EVANS, Ray De-Lite 404-349-7429	[L]	MARLIN, Mike Mo-Run South Prod	
ALOU, Bob 20th Century 404-448-3100	[R]	FERRER, John A&M 404-449-7900	[L]	MARTIN, Mike Independent 404-422-8007	[I]
ALTER, Linda Band/Pop 404-225-9810	[N]	FRANCIS, Jim ABC 404-458-8721	[L]	MATTHEWS, Charles Curtom 312-769-4676	[R]
BEE, Johnny Heilicher Bros Inc 901-454-1286	[R]	FRYE, Kalth Bang/R&B 404-325-9810	[N]	McCANN, Philip ABC/R&B 404-458-8721	[L]
BEGOR, Steve Janus 404-634-7092	[R]	FRYE, Dennis Chelsea Records R/B 404-325-8792		McCOLLUM, Doyal Phonogram/C&W 404-634-3951	[R]
BISCO, Eilene Bang 404-325-9810	[N]	GEER, Charles Atlantic 404-344-4933	[L]	MILLER, Don Epic 404-321-4553	[R]
BLACK, Paul Columbia 404-321-4553	[R]	HORT, Bobby RSO 404-433-1121	[R]	MILLER, Jamie Tara Dist 404-875-2555	[L]
BURLESON, Gene Arista/R&B 404-344-1633	[R]	JACKSON, Wayne Chelsea 404-325-8792	[R]	MOBLEY, Curtis R&B 404-321-4553	[L]
CIFARELLI, Georgeann RCA 213-461-9171	[L]	JOHNSON, Derry A&M 404-449-7900	[R]	MOINET, Al A&M 404-449-7900	[R]
CONGER, Dan Buddah 404-546-7481	[R]	JONES, Curtis Lifesong 404-377-8854	[R]	MORGAN, Chris 20th Century 404-921-7318	[R]
CONLEY, Lionell RCA&R&B 404-455-3636	[R]	KIDD, Michael Atlantic 301-474-3636	[L]	MOSS, Al WB 404-344-4933	[L]
DAVENPORT, Danny WB 404-344-4933	[R]	KRAFT, Mike RCA 404-455-3636	[L]	ORRMAN, Allen Columbia/Epic 404-321-4553	[L]
DAVIS, Bill Capricorn 404-434-2488	[R]	LEE, Ken Curtom 312-769-4676	[N]	PEPPER, Wade Independent 404-233-5167	[I]
DEAN, Jackie Independent 404-768-5378	[I]	LEMMONS, Bill Arista 404-875-2555	[R]	PHELPS, Ron RCA 404-455-3636	[L]
DUCK, Harvey Heilicher Bros Inc 901-454-1286	[L]	LENAHAN, Bob Independent 404-266-0970	[I]	PHILPOT, Andy Heilicher Bros Inc 901-454-1286	[L]
ESSERMAN, Eddie Columbia 404-321-4553	[L]	LYMAN, Jeff MCA 404-448-5584	[L]	RANDELL, Mike Elektra-Asylum 404-344-4933	[L]
				REUS, Dick Atlantic 404-344-4933	[R]

RIVERS, Ron
Mo-Run South Prod

ROCKHILL, Rick
MCA [L]
404-448-5584

RON, Mu
Independent [I]
404-422-8007

RUMPLE, Gene
Capitol [L]
404-321-5441

SANDERS, Richard
Motown/R&B [R]
404-349-2268

SAYLES, Roger
Phonogram [L]
404-433-1121

SILVER, Long John
Polydor-MGM [L]
404-433-1121

SIMMONS, Chester
Phonogram [R]
404-344-1633

SCHOENBERGER, John
ABC [L]
404-455-1831

SIMPKINS, Lamont
London/R&B [L]
404-875-2555

TANNER, Geary
Atlantic/Pop [L]
404-344-4933

THRASHER, Norman
Independent [I]
404-790-1622

THOMPSON, Sandy
ABC [L]
404-455-1831

WADE, Bill
Heilicher Bros Inc [L]
901-454-1286

WAGGONER, Mika
Epic [L]
404-321-4553

WARE, Fred
Columbia/R&B [R]
404-321-4553

WATKINS, Maurice
Atlantic/R&B [R]
404-344-4933

WALKER, Charlie
Janus [R]
404-432-9721

WILLIAMS, Bruce
Island [R]
404-974-6959

WOODS, Sonny
Buddah/R&B [R]
404-892-4760

BALTIMORE

BILELLO, Joe
Polydor-MGM [L]
301-946-7242

BRADY, Bob
ABC [L]
301-937-5733

BUPP, Dave
RCA [L]
301-585-5575

CASH, Jonas
Independent [I]
301-585-5755

DAVIS, Denny
Phonogram [L]
301-946-7242

FALISE, Frank
MCA [L]
301-448-9300

GREGORY, Ron
WB [L]
301-474-3636

SCHOBERG, Tom
Jos. Zemoiski Dist [L]
301-644-2900

TOMPKINS, Larry
RCA/R&B [R]
301-585-5575

VanDRUFF, Larry
Jos. Zemoiski Dist [L]
301-644-2900

WEISS, Mark
20th Century [R]
301-946-2985

BOSTON

BERNARD, Joe
Malverne Dist [L]
617-423-3820

BRANNEN, Mike
ABC [L]
617-935-7450

BRENNER, Jerry
Independent [I]
617-935-7500

CHALMERS, Tony
Hitsville Dist [R]
617-327-1234

COLLINS, Lennie
Epic [L]
617-890-3814

DAMALT, Willis
London [L]
617-444-9310

DeLACY, Don
RCA [L]
617-444-7204

GAUTIER, Gilles [Frenchy]
RSO [R]
617-933-8155

HEATHFIELD, James
Malverne Dist [L]
617-423-3820

HILL, Ben
Independent [I]
617-440-8328

HORN, Ms. Billie Lee
20th Century [R]
617-261-2579

HOROWITZ, Frank
MCA [L]
617-244-7294

INGEME, Sal
Columbia [L]
617-890-3814

INTERLAND, Brian
Casablanca [R]
617-834-9338

JANIS, Andy
Bearsville [N]
617-526-7101

KENNEDY, Lois
Private Stock [L]
617-877-8643

KEOGH, Kevin [R]
Chelsea
603-882-7407

TARDANICO, Richie [R]
Arista
617-238-4106

ANDERSON, David [L]
Capitol
404-321-5441

KIMMELMAN, Greg [I]
Independent
603-472-5070

THURKINS, Cindi
Carl Strube Promo
617-944-0423

BROOKS, Billy [L]
De-Lita
919-784-5204

KING, Linda [L]
A&M
617-247-3570

DANNHEISER, Dave
Elektra-Asylum-WB [L]
704-568-0482

KORKIN, Barry [L]
A&M
617-247-3570

BLOOM, Maury [N]
Amherst
716-826-9560

FOGLE, Wayne [R]
Motown/Pop
704-394-9695

LEWIS, Fred [L]
Atlantic/R&B-Pop
617-935-5170

BRADY, Jerry [L]
Best Dist
716-826-9560

FOLEY, John [L]
MCA
704-596-1380

MAGID, Paul Alpha [I]
Independent
617-266-0354

CAHN, David [L]
WB
716-886-0133

GOODMAN, Jerry M. [R]
Elektra-Asylum
704-364-7239

MASTERS, Don [L]
Polydor-MGM
617-933-8155

NESTRO, Frankie [I]
Independent
212-586-5200

POINDEXTER, Bill [L]
ABC
704-365-3012

MERCURIO, Sam [L]
MCA
617-244-7294

PACHTER, Richard [L]
A&M
716-826-9560

SENN, Robert [L]
Atlantic
704-568-0482

NERLINGER, Kurt [L]
Elektra-Asylum
617-935-5170

HARDY, Carol [L]
Atlantic
716-941-5648

THOMPSON, Bob [L]
BIB Dist
704-527-0440

PAUL, Frank [N]
Casa Grande
617-933-1474

LLOYD, John [N]
Amherst
716-826-9560

POWER, Paul [L]
Phonogram
617-933-8155

DUMBROWSKI, Doug [N]
Amherst
716-826-9560

SCAVEDRA, Nancy [L]
MCA
617-244-7294

MOSSIER, Bruce [L]
Amherst
716-826-9560

SHANNON, Scot [R]
Casablanca
617-834-9338

SILVI, Dom [L]
Capitol
617-329-5570

STRUBE, Carl [I]
Independent
617-944-0423

SARGANT, Rick [N]
Amherst
716-826-9560

SYMONDS, Mike [L]
WB
617-935-5170

RICHARDS, Scott [N]
MCA
416-491-3000

BUFFALO

CHERRY HILL

CHICAGO

CANADA

CHARLOTTE

DESSIPO, Fred [I]
Independent
609-424-3633

RUDMAN, Kal [I]
Independent
609-428-8640

ATKINS, Dale [I]
Independent
312-947-0566

BARG, Erwin [L]
London
312-647-0410

BEDNO, Howard
Bedno-Wright Promo
312-664-6054

BENNETT, Ron [R]
Columbia
312-463-0900

BLY, Stan Phonogram-Merc 312-645-6300	[N]	GREEN, Jim Independent 312-486-3100	[I]	LEMKE, Dick Elektra-Asylum 312-298-3100	[R]
BONE, Mika Phonogram-Merc 312-645-6300	[N]	GUILIANO, Frank Columbia 312-463-0900	[L]	LEWIS, Don MS Dist 312-478-1133	[R]
BURKE, Kirkland Atlantic/R&B 312-298-3100	[L]	HACK, Randy Atlantic/Pop 312-298-3100	[L]	LITTLE, Leroy Jr. Atlantic/R&B 312-298-3100	[R]
CERAMI, Sam Columbia 312-463-0900	[L]	HAWKINS, William MCA 312-692-3366	[L]	MAGNESS, Bill De-Lite 312-548-7833	[R]
CERVIC, Bill Capitol 312-647-8338	[L]	HAYWOOD, Bill Mercury/R&B 312-645-6300	[N]	MANN, Lou Epic 312-463-0900	[L]
CHAPLIN, Frank ABC/R&B 312-643-4185	[L]	IGLAUER, Bruce Alligator 312-973-7736	[N]	MATTHEWS, Charles Gemigo 312-769-4676	[N]
CHIOVARI, Roy WB 312-298-3100	[L]	JOHNSON, Bill A&M 312-478-1133	[L]	McLEESE, Richard Alligator 312-973-7736	[N]
CUNNIFF, Jay Lifesong 312-945-4921	[R]	JONES, Odie London/R&B 312-647-0411	[L]	MAZZETTA, Pete Capricorn 312-751-1422	[R]
DIAMOND, Paul London 312-647-0410	[L]	KING, Alonzo Motown/R&B	[R]	PAAS, Walter UA 312-467-0878	[L]
DODD, Greg MCA 312-692-3366	[L]	KAPP, Frank MS Dist 312-478-1133	[L]	PETRIE, John Phonogram-Merc 312-671-5380	[L]
ELLISON, Ron Spring Records 312-731-9343	[R]	KING, Alonzo Motown/R&B 312-375-8510	[R]	PHILIPS, Leroy RCA/R&B 312-782-0700	[R]
FISHER, Earlean RCA 312-782-0700	[L]	KNOX, Charles R&B 312-463-0900	[L]	PLOCIDO, Sam Atlantic 312-298-3100	[R]
FLOYD, Jan Polydor-MGM/R&B 312-671-0003	[L]	KOPSHEVER, Ed MCA 618-357-2167	[R]	POPE, Skip MS Dist 312-478-1133	[R]
FEINEIGLE, Robert Epic 312-463-0900	[R]	La FORGIA, Ron ABC 312-439-2730	[L]	PRICE, Tony Gemigo 312-769-4676	[N]
GIROD, Rich MS Dist 312-478-1133	[R]	LAZLEY, Bill Spring Records 312-721-3551	[R]	RAVID, Bruce Capitol 312-647-8338	[R]
GORALSKI, Steve Elektra-Asylum 312-298-3100	[L]	LEBEN, Vicki RCA 312-782-0700	[L]	REMEDY, Dave Columbia 312-463-0900	[L]

SEINEIGLE, Bob Epic [R] 312-463-0900	BETHEL, Dick Capitol [L] 313-583-9600	CLEVELAND
SMALLWOOD, Jerry Arista [R] 312-478-1133	BIRD, Bruce Independent [I] 216-531-0858	BIRD, Gary Buddah [R] 216-321-6065
SMITH, Richard Arista/R&B [R] 312-248-2417	De CIOCCIO, Mary RCA [L] 513-821-8100	BROOKS, Jay RCA [L] 216-861-4215
SCULLY, Jim Columbia 312-463-0900	ELLIS, Paul Capricorn [R] 513-621-4926	BYRD, Bruce Independent [I] 216-381-0519
STEIN, Burt Elektra-Asylum [N] 312-298-3100	GODSEY, Julie Epic [L] 513-241-4088	CALABRESE, Ray Progress Rec Dist [L] 216-461-7880
TAYLOR, Jim Phonogram-Merc [N] 312-645-6300	GRIERSON, Ross Elektra-Asylum [L] 513-721-5800	CAPLAND, Hal Atlantic [R] 216-271-3900
THOMAS, Alvin A&M [R] 312-787-6805	LIPKE, Bob Atlantic [L] 513-721-5800	CATINO, Bill RCA/C&W [R] 216-861-4215
WHITE, Granville Columbia/R&B [N] 312-463-0900	MEIS, Allen Independent [I] 513-631-5999	CROSBY, Galyn Fantasy [R] 216-681-1848
WRIGHT, Don RCA [R] 312-782-0700	MONNIG, Tim Columbia [L] 513-241-4088	EZONOFF, Steve Phonodisc [L] 216-226-8282
WRIGHT, Pete Bedno-Wright Promo 312-664-6054	RISK, Mike Atlantic/Pop-R&B [L] 513-721-5800	FARMER, Larry RCA/R&B [R] 216-861-4215
WUBKER, Tom RSO [R] 312-671-0003	SCULL, Bill Arista [R] 513-752-4575	FRONTERA, Al WB [R] 216-271-3900
BAXTER, Clay Phonodisc [L] 312-671-0003	SEARS, Kitty Columbia/R&B [L] 513-241-4088	GEORGE, Don Phonogram-Merc [L] 216-228-6412
RUSSELL, Carter Buddah/R&B [R] 312-375-3152	STANN, Al WB [L] 513-631-2847	HART, Jay Janus [R] 216-228-7742
CINCINNATI	Van ORSDALE, Mike Polydor [L] 513-729-2153	HAUGHIN, Berry Capitol [L] 216-888-8575
AMANN, Tom Progress Rec Dist [L] 513-381-0190	BROWN, Eugene "Speedy" R&B 513-241-4088	HUMPHREY, Fred Columbia [L] 216-439-5544
ANDERSON, Les Independent [I] 216-432-2993 216-391-2307	EWALD, Bob Columbia 513-241-4088	IAFORNARO, Ron Progress Rec Dist [L] 216-461-7880
		JACKSON, J.J. Chelsea [R] 216-273-4922

JAMIESON, Bob Columbia 216-439-5544	[L]	ZAREMBSKI, Hank RCA 216-861-4215	[L]	HAYES, Alta Big State Dist 214-631-1100	[L]
KOSTICK, John Columbia 216-439-5544	[R]	<hr/> DALLAS <hr/>		HEARD, Bill Epic 214-634-1700	[R]
Le BEAU, Mike Atlantic 216-271-3900	[L]	ALLEE, John Capitol 404-344-1633	[L]	JENSEN, Jay Columbia 214-634-1700	[L]
LIPPE, Gary A&M 216-461-4476	[L]	ANDERSON, Frank WB 214-638-1690	[R]	KEITH, Raymond Capitol 214-637-1890	[L]
LITTLE, Leroy Jr. Atlantic/R&B 216-271-3900	[R]	ARBUCKLE, Lee RSO 214-387-2797	[R]	KIRKSEY, John Epic 214-634-1700	[L]
LONCAO, Dave MCA 216-621-9770	[L]	BETANCOURT, John RCA 214-638-6200	[L]	LEWIS, James WB 214-233-1249	[L]
LUCAS, David WB 216-271-3900	[L]	BLAND, Roger Elektra-Asylum 214-638-1690	[R]	MARS, Ken Big State Dist 214-631-1100	[L]
MANOCCHIO, Mike ABC 216-252-2700	[L]	BYRD, Stan Columbia 214-634-1700	[L]	MORRISS, Patt ABC 214-634-9717	[L]
MILLER, Tom Progress Dist 614-890-5584	[L]	CLIMIE, Ed Columbia 214-634-1700	[L]	NAGEL, Murray WB 214-233-1249	[R]
MIMS, Laura ABC/R&B 216-621-5579	[L]	DODDS, Randy Heilicher Bros 214-631-1530	[L]	PATTERSON, Bob Independent 214-275-9449	[I]
MOONEY, Marty Progress Rec Dist 216-461-7880	[L]	DUGAN, Jay Capitol 214-637-1890	[L]	PEACOCK, Michelle Heilicher Bros 214-631-1530	[L]
NELSON, Willy Atlantic/R&B 216-271-3900	[L]	EDWARDS, Wayne RCA/C&W 214-638-6200	[R]	PHILLIPS, Ernie Independent 214-661-3461	[I]
PRESCOTT, Dave Piks Dist 216-696-3155	[L]	FLETCHER, Terry Arista 214-221-2160	[L]	PRICE, Tony Curton 404-768-8243	[R]
SCHWARTZ, Chuck Epic 216-439-5544	[L]	GARNER, Bob De-Lite 713-747-2219	[L]	RAPHAEL, Ronnie Phonogram-Merc 214-661-0769	[L]
TOEDTMAN, Fred Asylum 216-271-3900	[L]	GUSLER, Mike Columbia 214-634-1700	[R]	SAMUELS, David Atlantic/R&B 214-638-1690	[R]
WRIGHT, Glen Columbia/R&B 216-439-5544	[L]	HACKETT, Jeff Motown/Pop 214-358-5905	[R]	SATTER, Jack Heilicher Bros 214-631-1530	[L]
WRIGHT, J.L. Independent 216-381-1514	[I]	HALL, Jerry London 214-631-1100	[L]		

SEIBERT, Michael Capitol [R] 214-637-1890	McCOMMAS, Chuck MCA [L] 303-534-4104	CURDY, Dan AMI Dist [L] 313-255-7600
SMITH, Danny WEA [L] 214-638-1690	MERKLE, Dick WB [L] 303-750-4850	BLATT, Bryan UA [L] 313-642-2033
ST. ROMAIN, Nevin Atlantic [R] 214-638-1690	OSTIN, Randy Elektra-Asylum [L] 303-758-6171	DOUGLAS, Ron Epic [L] 313-354-0470
SPACEK, Ed MCA [L] 214-241-8646	PRINCE, Mike Arista [L] 303-320-4660	DUNN, Steve A&M [R] 313-474-0300
SPENDLOVE, Bob RCA [L] 214-638-6200	PYNE, Spencer Record Sales [L] 303-320-4660	DURHAM, Ernie Casablanca/R&B [R] 313-393-0199
SUENDSEN, Peter Hitsville [R] 817-641-6801	REYMANN, Larry Columbia [L] 303-837-8333	FANT, Vivian Capitol [L] 313-583-9600
THOMPSON, Gracia ABC/R&B [L] 214-634-9770	ROTHSTEIN, Dave Capitol [L] 303-433-9257	GELARDI, Tom Independent [I] 313-779-1380
TIMMONS, Russell Columbia/R&B [R] 214-634-1700	SCHULTZ, Rick Epic [L] 303-837-8333	GROGAN, James ABC [L] 313-645-1713
TOLLE, Don A&M [L] 214-423-6653	SMITH, Jimmy A&M [L] 303-320-4660	HALL, Willis Atlantic/R&B [L] 313-567-4822
WITT, Eddie Heilicher Bros [L] 214-631-1530	TOPE, John Atlantic [L] 303-758-6171	HANNON, Dennis Columbia 313-354-0470
WOMBLE, Noble Polydor-MGM [L] 214-387-3980	WREN, Robin RCA [L] 303-321-4258	HUDSON, John AMI Dist [L] 313-255-7600
YOUNG, John RCA/R&B [R] 214-638-6200		
<hr/>		
DENVER	DETROIT	
BATEMAN, Gil Independent [I] 303-753-9980	BOSTICK, Millie Polydor-MGM [L] 313-645-9884	JOSEPHS, Ted Independent [I] 313-835-4170
BLUE, Christi ABC	BROWN, Speedy Columbia/R&B [L] 313-354-0470	KELLEY, Ernest Independent [I] 313-862-1879
GREEN, Larry A&M [R] 303-320-4660	CHEERS, Jemy Arc-Jay-Key 313-491-7900	KNIGHT, Bruce Buddah 313-491-7900
KAMPF, Mitch Record Sales [L] 303-320-4660	COUNTS, Ron Atlantic [L] 313-569-4822	LAMBERT, Craig WB [L] 313-354-2020
	CRAFT, Leona ABC/R&B [L] 313-357-3133	LEEMON, Arnold Motown/Pop [R] 312-352-1136

MORGAN, Andre Motown/R&B 313-846-7578	[R]	AMOLS, Merv Capitol 201-247-3573	[L]	CUMMINGS, Steve Independent 713-771-3787	[I]
OSBORNE, Norm Elektra-Asylum 313-569-4822	[L]	BERGER, Ron Janus 203-635-2205	[R]	DODDS, Randy Heilicher Bros 713-621-2661	[L]
OSOWSKI, Dennis Merit Dist 313-272-8390	[L]	BERMAN, Frank Hitsville Dist 203-872-8411	[L]	ELEY, Paris Columbia 713-688-3761	[L]
SCHWARTZ, Bob AMI Dist 313-255-7600	[L]	BERNARD, Joe Malverne Dist 203-528-4576	[L]	GALLI, Todd Atlantic/Pop-R&B 713-789-5920	[L]
SICILIANO, Jim Music Trend 313-474-0300	[L]	DEMERS, Dave Columbia 203-522-7151	[L]	GREEN, Norris WB 713-789-5920	[L]
STEARNS, Nick A&M 313-474-0300	[L]	GREENE, Herb Atlantic 617-935-5170	[L]	HANCOCK, Caesar Independent/R&B 713-832-1158	
STONE, Mike WB 313-354-2020	[L]	PERRY, Jack Epic 716-647-1400	[L]	HARRELL, Sam Epic 713-688-3761	[L]
STRITMATTER, Jim Phonogram-Merc 313-644-5102	[L]	PIKE, Dave Epic 203-522-7151	[L]	HICKS, Mike HW Daily Dist 713-861-9251	[L]
STRITMATTER, Julia Arista 313-644-5012	[L]	POLLACK, Barry MCA 713-659-7840	[L]	MATHIAS, Al RCA 214-638-6200	[L]
THOMPSON, Lewis De-Lite 313-526-6192	[L]	RUSTICI, Pat Elektra-Asylum 203-938-2059	[L]	MATTHEWS, Jan Capitol Home phone, Houston	[L]
VENTOUR, Kalvyn Independent 313-493-0210	[I]	<hr/> HONOLULU <hr/>		METTING, Roger Columbia 713-688-3761	[L]
WALLINGFORD, Larry RCA 313-569-5980	[L]	FUJII, Paul Microphone Music 808-946-1488	[L]	PEALE, Bob Columbia 713-688-3761	[L]
WALTER, Tim MCA 313-588-6943	[L]	ROESLER, Harry Eric of Hawaii 808-946-6522	[L]	PILLOT, Fred Columbia/Epic 4845 Watash, No 13 Metairie, LA	
WELCH, Ray Columbia 313-354-0470	[L]	SMITH, Carl Columbia/Epic 808-955-0774	[L]	POLLACK, Barry MCA 713-659-7840	[L]
WILLIAMS, Dick Casablanca 313-469-7864	[R]	<hr/> HOUSTON <hr/>		PRIVETT, Al Phonogram-Merc 713-495-6785	[L]
<hr/> HARTFORD <hr/>		CARTER, Don CARTER, Don Motown/R&B 713-777-9476	[R]	RYMKUS, Mike Independent 713-498-4977	[I]
ALLEN, John MCA 413-732-6219	[L]	COOK, Bill Independent 713-498-2384	[I]		

SHULER, Wayne A&M 713-777-1600	[L]	ASHION, Jack ABC 213-849-6033	[L]	BRONSTEIN, Lenny A&M	[N]
SIDES, Rob WB 713-789-6920	[L]	ATKINSON, Mike Columbia 213-466-2481	[R]	BROWN, John MCA/C&W 213-984-4321	[N]
TERRY, Carol Polydor-MGM 713-789-8659	[L]	BARBER, Dick Discreet 213-461-3267	[N]	BROWN, Lygia Chelsea/R&B 213-273-4922	[L]
WARNER, Ed Island 713-780-7650 713-782-7167	[R]	BARNES, Reggie Buddah/R&B 213-582-6900	[R]	BURGARD, Sunny Casablanca/R&B 213-650-8300	[L]
WINERITER, Terry ABC 713-497-1577	[L]	BARNET, Leonard Amharst 213-986-0473	[R]	BUTLER, Jay Atlantic/R&B 213-278-9230	[R]
YOUNG, Tommy Phonogram-Merc 713-688-4716	[R]	BASHAM, Jan A&M 213-469-2411	[L]	BUTTICE, Gary Bearsvilla 213-846-9090	[N]
<hr/> JACKSONVILLE <hr/>					
LAMBERT, Paul Artists of America 800-874-8821	[R]	BASS, Billy Rocket 213-550-0144	[N]	BUTTICE, Kenny Elektra-Asylum 213-655-8280	[N]
<hr/> KANSAS CITY <hr/>					
LACKNER, Chuck Atlantic/Pop-R&B 312-298-3100 B16-753-7338	[L]	BENCI, Jim De-Lite 213-273-3565	[N]	CASTLE, Beth Independent 213-461-8488	[I]
WARE, Dick Columbia 913-432-0582	[L]	BENSON, Ken Capitol AOR 213-257-8224	[R]	CERVANTES, A.J. Chelsea 213-273-4922	[R]
<hr/> LOS ANGELES <hr/>					
ADAM, Lynn Rocket Records 213-550-0144	[N]	BIRDFEATHER, Barbara Independent 213-271-6265	[I]	CHAPPELL, Bill Eric Mainland Dist 213-464-8358	[L]
ANDERSON, Rey UA 213-461-9141	[N]	BIX, Bill Famous Mus Wstcst [R] 213-461-3091	[R]	CHECCIA, Phil Ferr 213-550-8007	[N]
ANDERSON, Darren Ferr/R&B 213-550-8007	[N]	BLONSTEIN, Marshall Ode 213-462-0738	[N]	CHEMEL, Richard Anti-Muscola 213-651-2383	
ANTHONY, Polly Windsong 213-277-1682	[N]	BOLASKO, Bodine Prelude Prod 213-342-9094	[L]	CHILDS, Harold A&M 213-469-2411	[N]
ANTI, Don Anty-Muscola 213-651-2383		BORCHETTA, Mike Independent 213-461-8488	[I]	CLAY, Chris Ferr/R&B 213-550-8007	[N]
		BRANSIG, Bruce Chelsea/R&B 213-273-4922	[L]	COOPER, Paul Little David 213-659-3870	[N]
		BRIGGS, Barbara Casablanca 213-650-8300	[N]	COSGRAVE, Vince MCA 213-985-4321	[N]
		BRILL, Dill Polydor 213-456-4571	[L]	CRAMER, Brad Record Merch 213-385-9161	[L]

CRAWFORD, Kent WB 213-849-3941	[R]	FINEMAN, Howard Shadybrook 213-652-4782	[N]	HAKIM, Jack 20th Century 213-657-8210	[N]
CRIST, Chris WB 213-849-3941	[L]	FITZGERALD, Rich RSO 213-278-1680	[N]	HALL, Joy Farr 213-657-6150	[N]
CURB, John Hittoville 213-462-3111	[N]	FRANK, Howard Ode 213-462-0738	[N]	HAMBY, Larry Windsong 213-277-1682	[N]
DAVIS, John Farr 213-550-8007	[N]	FREEMAN, Barry Atlantic 213-849-3941	[L]	HARRINGTON, Susan Rocket 213-550-0144	[N]
DEANE, Marvin ABC 213-651-5530	[N]	FURNESS, George Atlantic 213-278-9230	[R]	HARRIS, Larry Casablanca 213-650-8300	[N]
DeMANN, Fred Elektra-Asylum 213-655-8280	[N]	GAITERS, Bob Arista/R&B 213-550-0381	[R]	HARTLEY, Mark Caribou 213-659-1301	[N]
DENGROVE, Jeff Island 213-874-7768	[N]	GARLAND, Bob Arista 213-480-0808	[L]	HIGER, Donna Farr 213-550-8007	[N]
DOHERTY, Marcy Chelsea 213-273-4922	[N]	GIDEON, Pete MCA 213-985-4321	[N]	HALL, Sandra Capitol 213-462-6252	[N]
DOUGHMAN, Jerry Windsong 213-277-1682	[N]	GOETZ, Lindy Phonogram-Merc 213-851-6100	[L]	HINTON, Bruce Independent 213-881-0037	[I]
DOUGLAS, Larry Windsong 213-277-1682	[N]	GOLDBERG, Barry 20th Century 800-421-0543	[N]	HOLMES, Cecil Casablanca 213-650-8300	[N]
DOYLE, Cathy Casablanca 213-650-8300	[N]	GOLDROD, Marty Arista 213-550-0381	[R]	HOPPERS, Shelly MCA 213-985-4321	[N]
EASON, Don ABC 213-651-5530	[N]	GRAHAM, Don Cream 213-461-3288	[N]	HORN, Sandy Epic 213-466-2481	[L]
EZZELL, David A&M 213-469-2411	[N]	GREENBURG, Sal Farr 213-550-8007	[N]	JACKSON, Scot ABC 213-651-5530	[N]
FARRELL, Ernie In Tune 213-782-6420	[L]	GRIFFITH, Gerald Columbia/R&B 213-466-2481	[R]	JEFFERSON, Barbara UA 213-461-9141	[N]
FEDER, Larry Casablanca 213-650-8300	[N]	GRIMES, Angie In Tune 213-782-6420	[L]	JOHNSON, Paul Motown 213-462-3111	[N]
FIELDS, Lou Independent 213-469-7101	[I]	GROSS, Barry Lifesong 213-550-8886	[N]	KAMPF, Harvey Independent 213-650-8500	[I]

<i>KNIGHT, David</i> <i>Shadybrook</i> 213-652-4782	(R)	<i>McMANNERS, Wayne</i> <i>MCA</i> 213-768-3200	(L)	<i>OSBORH, Bob</i> <i>MCA</i> 213-768-3200	(L)
<i>KONGER, Dan</i> <i>Casablanca</i> 213-650-8300	(R)	<i>MERCER, Bob</i> <i>Fantasy</i> 415-649-2500	(N)	<i>PAIVA, Bob</i> <i>Independent</i> 213-876-2480	(I)
<i>KUDOLLA, Rick</i> <i>Columbia</i> 213-466-2481	(L)	<i>MEYER, Chuck</i> <i>MCA</i> 213-985-4321	(N)	<i>PALADINO, Rich</i> <i>Independent</i> 213-851-7833	(I)
<i>KUPPS, Marty</i> <i>Lifesong</i> 213-550-8886	(N)	<i>MEYER, Steve</i> <i>Capitol</i> 213-462-6252	(N)	<i>PAPALE, Michael</i> <i>Independent</i> 213-348-1956	(I)
<i>LANHAM, Ron</i> <i>Elektra-Asylum</i> 213-849-3941	(L)	<i>MIDDAG, Ron</i> <i>Independent</i> 213-469-7101	(I)	<i>PAPOLE, Pat</i> <i>Independent</i> 213-348-1956	(I)
<i>LAWSON, Frances</i> <i>Casablanca/R&B</i> 213-650-8300	(L)	<i>MILLER, David</i> <i>Shadybrook</i> 213-652-4782	(R)	<i>PAROTTE, Vic</i> <i>Independent</i> 213-942-5229	(I)
<i>LEWERKE, Stan</i>		<i>MILLER, Skip</i> <i>Motown/R&B</i> 213-642-3111	(R)	<i>PENDLETON, Mary</i> <i>Fantasy</i> 213-461-9171	(N)
<i>LOUIS, Gary</i> <i>Prelude Prod</i> 213-342-9094	(L)	<i>MINOR, Charlie</i> <i>ABC</i> 213-651-5530	(N)	<i>PHILLIPS, Tommy</i> <i>Capitol</i> 213-257-8224	(L)
<i>LUNDY, Janice</i> <i>RSO</i> 213-278-1680	(N)	<i>MONTE, Dave</i> <i>Buddah</i> 213-582-6900	(N)	<i>PHIRDRESSER, Bill</i> <i>TK Records</i> 213-782-6886	(R)
<i>MACK, Marty,</i> <i>RCA/R&B</i> 213-461-9171	(R)	<i>MONTGOMERY, John</i> <i>WB</i> 213-846-9090	(N)	<i>PIPPOLO, Pat</i> <i>Island</i> 213-874-7760	(N)
<i>MANCUSO, Fred</i> <i>Chrysalis</i> 213-550-0171	(N)	<i>MORGAN, Dennis</i> <i>Rocket</i> 213-550-0144	(N)	<i>PLANET, Janet</i> <i>Dark Horse</i> 213-469-2411	(N)
<i>MARTINE, Pat</i> <i>RCA</i> 213-461-9171	(L)	<i>MORRELC, Dave</i> <i>RCA</i> 213-461-9171	(L)	<i>PLUMMER, Mike</i> <i>Janus</i> 213-659-6444	(R)
<i>MAYER, Eric</i> <i>Independent</i> 213-461-8488	(I)	<i>MUSCOLA, Tony</i> <i>Anti-Muscola</i> 213-651-2383		<i>RAPPAPORT, Paul</i> <i>Columbia</i> 213-466-2481	(R)
<i>McCOY, Pat</i> <i>Lifesong</i> 213-550-8886	(R)	<i>MYERS, LeAnn</i> <i>Independent</i> 213-656-2028	(I)	<i>RATNER, Marc</i> <i>Island</i> 213-874-7760	(N)
<i>McCREARY, Gentry</i> <i>Chelsea-Bee Gee</i> 213-273-4922	(N)	<i>NEIHER, Rick</i> <i>Shadybrook</i> 213-652-4782	(R)	<i>RAY, Tom</i> <i>Independent</i> 213-985-3560	(I)
<i>McGREGOR, Don</i> <i>MCA</i> 213-768-3200	(L)	<i>NEWMAN, Louise</i> <i>Janus</i> 213-659-6444	(N)	<i>REICHENBACH, Chuck</i> <i>Janus</i> 213-659-6444	(L)
<i>McGREGOR, Don</i> <i>WB</i> 213-846-9090	(N)	<i>O'HAIR, Thom</i> <i>Capricorn</i> 213-849-1317	(R)	<i>REINGOLD, Buck</i> <i>Chelsea</i> 213-273-4922	(N)

REINGOLD, Nancy Chelsea [N] 213-273-4922	SCOTT, Jan MCA [N] 213-985-4321	THOMPSON, Matt Capitol [L] 213-257-8224
RESNIK, Steve ABC [N] 213-651-5530	SCOTTI, Ben Ben Scotti Promo [N] 213-273-7071	THYRET, Russ WB [N] 213-846-9090
REYNOLDS, Evan Tom Cat [N] 213-274-0756	SHANNON, Scott Casablanca [N] 213-650-8300	TORRES, Bernie Farr [N] 213-550-8007
RICHARDSON, Ron Record Merch [L] 213-385-9161	SHEPPARD, Bunky Motown/R&B [N] 213-462-3111	TRACY, Doreen Independent [I]- 213-843-7428
RICHLAND, Tony Independent [I] 213-467-2151	SHERLOCK, George Artists of America [N] 213-999-1170	TUROFF, Mell Independent [I] 213-469-8149
ROKER, Renny Casablanca [N] 213-650-8300	SIMS, Eddie Columbia/R&B [L] 213-466-2481	TUSKEN, Ray Capitol AOR [N] 213-462-6252
ROWLAND, Steve RCA [L] 213-461-9171	SMITH, Arnie Chelsea-Disco [N] 213-273-4922	URSO, Dave WB [N] 213-846-9090
ROY, Del Granite [N] 213-462-6933	SMITH, John UA/R&B [N] 213-461-9141	WALKER, Robert Farr/R&B [N] 213-550-8007
SAIN, Nancy UA [N] 213-461-9141	STEARNS, Judy 20th Century [N] 800-421-0543	WALTON, Michael AN/PYE [R] 213-463-2359
SALINO, Tom Capitol [L] 213-257-8224	STEIN, Bert Elektra-Asylum [N] 213-655-8280	WAX, Steve Elektra-Asylum [N] 213-655-8280
SANK, Stuart UA [N] 213-461-9141	STOLARSKI, Bob Island [R] 213-545-5659	WELLMAN, Jan Playboy Records
SAUL, Ron Independent [I] 213-461-9141	STOWNE, Don Lifesong [R] 213-550-8886	WENDELL, Bruce Capitol [N] 213-462-6252
SAUL, Larry Independent [I] 213-461-9141	SWINK, Kenna WB [L] 213-849-3940	WILLIAMS, Donna ABC [N] 213-651-5530
SCHARF, Susan Capitol [N] 213-462-6252	TALLEY, Jim Bee Gee [R] 213-731-1460	WILLIAMS, Warren Columbia [L] 213-466-2481
SCHREIBER, Carson Farr/C&W [N] 213-550-8007	T.A.R. Productions Curton [R] 213-985-3560	WILSON, Belinda ABC/R&B [L] 213-651-5530
SCHWARTZ, Peter London [L] 213-248-0354	THACKER, Tom Chelsea [N] 213-273-4922	WOOD, Barbara Shadybrook [N] 213-652-4782
SCHWARTZ, Red Farr [N] 213-550-8007	THAGARD, Chuck Columbia [R] 213-466-2481	WRIGHT, Don RCA [N] 213-461-9171

ZEITLER, Denny Private Stock [R] 213-782-6910	KING, John Independent [I] 901-458-1421	GIBSON, Jack Spring Records [R] 305-423-4931
<hr/>		
MACON	LUNA, Doris So. Rec Promo [I] 901-458-1421	HARGRAVE, Larry Independence [L] 305-485-0291 305-462-7671
MAZZETE, Pete Capricorn [R] 912-745-8511	MATTHEWS, Gideon Independent [I] 901-458-1421	JOHNSON, Gary Capitol [L] 305-592-3810
RUSH, Phil Capricorn [N] 912-745-8511	McLEMORE, Lee Hot Line [L] 901-525-0756	LAMBERT, Eddie Polydor-MGM [L] 305-592-6839
<hr/>		
MEMPHIS	MELVIN, Sid Heilicher Bros [R] 901-454-1286	LESTER, Wayne A&M [L] 305-685-7601
BEAN, William London/R&B [L] 901-774-4125	PEARCE, Bill Independent [I] 901-452-8594	LUTHIN, George Capitol [L] 305-592-3810
BLARDO, Joshua HI [N] 901-526-5951	RILEY, Tim So. Rec Promo [I] 901-458-1421	MAZZETA, Tom Phonogram-Merc [L] 305-592-6839
BROTHERTON, Janet Independent [I] 901-458-1421	SHULER, Johnny A&M [L] 901-372-1951	MINKLER, Jason WB [L] 305-891-4511
BRYAN, Jim Elektra-Asylum [L] 901-332-1140	TERRY, J. Stanley Fantasy [R] 901-454-1286	MOORE, Tom Independent [I] 305-431-8472
BURT, Don Independent [I] 901-726-4167	TURNER, Frank 20th Century [R] 901-725-6830	PERRY, Bob Heilicher Bros [L] 305-685-7601
COLBERT, June Arista [R] 901-767-8783	YOUNG, Joseph ABC/R&B [L] 901-947-1492	PRESKELL, Moe TK Records [L] 305-888-1685
CORDELL, Butch Handleman [L] 901-332-3650	MIAMI	SCHAVOUS, George TK Records [L] 305-888-1685
DANIELS, Stan Independent [I] 901-743-5503	BENNETT, Bill Epic [L] 305-893-7030	SGRO, Tom Columbia [L] 305-893-7030
DAVIS, Richard WB [L] 901-332-7568	BROWNING, Chuck WB [L] 305-891-4511	SHAEFFER, Gary TK Records [N] 305-888-1685
FLESHMAN, David Atlantic/Pop-R&B [L] 901-274-3749	CATALDO, Bill WEA [L] 305-891-4511	SMILEY, Howard TK Records [L] 305-888-1685
FLOYD, Jerry Polydor [L] 901-358-6450	CLARK, John ABC/R&B [L] 305-557-1758	SMITH, Milton TK Records [L] 305-888-1685
KAUFMAN, Courtney Southern Rec Promo [L] 901-458-1421	GARRETT, Emmit Motown/R&B [R] 305-693-1226	VAN DURAND, Ken RCA [L] 305-871-2287

WITSELL, Ralph MCA [L] 305-592-5140	McDEVITT, Steve Epic [L] 612-831-8626	COLBERT, June Arista [R] 901-767-8783
ZIMMERMAN, Train Heilicher Bros [L] 305-685-7601	ROONEY, Brian WB [L] 612-835-7255	CONCLIN, Wade-Zo Buddah [R] 615-242-1843
<hr/>		
MILWAUKEE		
JACOBS, Alan A&M [L] 312-227-5646	SIEGEL, Cliff WB [R] 612-835-7255	DAVIS, Tex Monument/C&W [N] 615-244-6565
<hr/>		
MINNEAPOLIS		
BENSON, Pamela Atlantic [L] 612-835-7253	WESTCOTT, Mark Columbia [L] 612-831-8626	FLEISCHMAN, David Atlantic [L] 404-344-4933
BOYLAN, Brian MCA [L] 612-332-7428	WOLK, Nate Private Stock [L] 612-374-9494	FLOOD, Chuck Capitol/C&W [N] 615-244-1842
DIAMOND, Gary Heilicher Bros [L] 612-544-4201	YASTIC, Ken Columbia [L] 612-831-8626	HAND, Pam Polydor-MGM [L] 615-244-8484
GESLIN, Ron RCA [L] 612-831-5404	<hr/>	
GOLDEN, Alan Elektra-Asylum [L] 612-835-7225	NASHVILLE	
GOREMAN, Thom A&M [L] 612-544-4201	ADAMS, Ted Music City [L] 615-255-7315	KEELEY, Ed Capitol/C&W [R] 615-244-1842
HANECA, Gloria Heilicher Bros [R] 612-544-4201	BENSON JR., Robert Heart Wrng. Impact [N] Rec 615-254-1051	LAWRENCE, Joanis Phonogram-Merc [L] 615-292-4583
KEHR, Timothy 20th Century [R] 612-929-5146	BLACKBURN, Rick Monument [N] 615-244-6565	LEFFEL, Frank Phonogram-Merc [N] 615-244-3938
KNODLE, Kerry ABC [L] 612-920-1143	BOWLES, Bruce Polydor-MGM [L] 901-767-5659	LOVELACE, Paul Monument [N] 615-244-6565
LEE, Doug Independent [I] 612-544-4487	BUNDY, Ray Music City Dist [L] 615-255-7315	MASCOLA, Eddie RCA [R] 615-244-9880
MASSIE, Steve Phonogram [L] 612-560-3753	BYRD, Stan WB/C&W [L] 404-344-4933	McENTEE, Tom GRT [N] 615-383-0800
MATTHEWS, John Capitol [L] 612-927-4522	CASEY, Joe Columbia [N] 615-259-4321	MIMS, Chuck Spring Records [R] 615-385-2731
	CHELLMAN, Chuck Independent [I] 615-329-9256	ORNAGE, Allan Aishira [N] 615-256-7162

<i>PATTEN, Bob</i> Independent 615-833-8909	[I]	<i>BEAMISH, Bill</i> ABC 203-865-3021	[L]	<i>ALIBERTE, Ric</i> Elektra-Asylum 212-484-8030	[R]
<i>POINDEXTER, Bill</i> ABC/Dot Records 615-385-0840		<hr/> NEW ORLEANS <hr/>		<i>ARMOND, Gene</i> UA 212-575-3000	[R]
<i>PRIDE, Jack</i> Polydor-MGM 615-244-8484	[N]	<i>BARRETT, Jerry</i> WB 504-523-0684	[L]	<i>AXLER, Judy</i> Capitol 212-757-7470	[N]
<i>SEABOLT, Jerry</i> UA 615-329-9356	[L]	<i>CHAISSON, Stan</i> Independent 504-282-2056	[I]	<i>BALL, Tina</i> London 212-675-6060	[N]
<i>SHARP, Jim</i> Columbia 615-244-6565	[L]	<i>COX, Pat</i> Argus Records 608-939-0034		<i>BARNES, Reggie</i> De-Lite 212-757-6770	[R]
<i>SHULTS, Lynn</i> RCA/C&W 615-244-9880	[N]	<i>DELATTE, Mel</i> ABC 504-455-6750	[L]	<i>BASS, Harry</i> MCA 212-759-7500	[L]
<i>STEINHAUER, Matt</i> Heart Wrmg. Impact Rec 615-254-1051	[N]	<i>MOOREHEAD, Walter</i> Atlantic 504-523-0684	[L]	<i>BECCE, Michael</i> RCA 212-598-5900	[N]
<i>SUTTLE, Mike</i> Elektra-Asylum 615-383-6461	[L]	<i>PEPPER, Peter</i> Argus Records 608-939-0034		<i>BERGER, Ronnie</i> Janus 203-635-2205	[R]
<i>THEIS, Arnold</i> Alshire 615-256-7162	[N]	<i>PILLOTT, Fred</i> Columbia 504-524-4546	[L]	<i>BERMINGHAM, Roy</i> Roulette-Pyramid 212-757-9880	[N]
<i>TSILIS, Leon</i> MCA 615-256-7017	[L]	<i>PROVENZANO, John</i> Elektra-Asylum 713-789-5920	[L]	<i>BERNARDO, Ms. Mike</i> Columbia/R&B 212-898-1900	[L]
<i>TURNER, Frank</i> 20th Century 901-725-6830	[R]	<i>ROBBINS, Bob</i> Independent 504-643-3391	[I]	<i>BERNSTEIN, Joel</i> Biograph 518-392-3400	[N]
<i>VAIL, Fred</i> GRT 615-383-0800	[N]	<i>ROBIN, Bob</i> Independent 504-837-4180	[I]	<i>BROWN, John</i> ABC/R&B 212-581-7777	[L]
<i>WILLIAMS, Bill</i> Capitol/C&W 615-244-1842	[N]	<i>WOODWARD, David</i> Intl Rec Dist 615-244-7783	[N]	<i>BROWN, Paul</i> Independent 212-687-3071	[I]
<i>WOOD, Curtis</i> Country Intl 615-255-8076	[N]	<i>ZDANOWICZ, Lenny</i> All South Dist 504-522-1157	[L]	<i>BULLARD, Clarence</i> Atlantic/R&B 212-484-8580	[L]
<i>WUNSCH, Roy</i> Epic/C&W 615-259-4321	[N]	<i>ZEE, Lenny</i> All South Dist 504-522-1157	[L]	<i>CARRICO, David J.</i> Arista 212-751-6081	[N]
<hr/> NEW HAVEN <hr/>		<hr/> NEW YORK <hr/>		<i>CAVIANO, Rey</i> TK Records-Disco 212-752-0160	[N]
		<i>ABLE, Bill</i> Independent 212-875-4573	[I]		

CHAMBERS, Robert MCA [L] 212-759-7500	FARBER, Ron A&M [R] 212-826-0477	HYNES, Ed Columbia [R] 212-898-1900
CHAVOUS, George Columbia/R&B [R] 212-898-1900	FREE, Ray Epic [L] 212-898-1900	IRIZARRY, Iris De-Lite [N] 212-757-6770
CHLANDA, Sheila Columbia [N] 212-975-5275	FRIEDMAN, Larry ABC [L] 212-581-7777	JEFFRIES, Jim Epic [N] 212-975-5281
COLBERT, Phil London/R&B [N] 212-675-6060	G., Rocky Rocky G. Promo [I] 212-582-2748	JOHNSON, Hilary Atlantic/R&B [N] 212-484-6000
COLGUIT, Gil Columbia [N] 212-898-1900	GABRIEL, Howard Yezoo-Blue Goose [N] 212-255-3698	GARDNER, Ann Famous Music N.Y.C. 212-333-3410
COLQUITT, Gil Columbia 212-898-1900	GARDNER, Norm Polydor-R&B 312-645-6300	KANE, Peter WB [L] 212-832-0950
COOPER, Perry Arista [N] 212-757-6081	GAYLES, Juggie Independent [I] 212-454-6593	KARAMANOS, Ms. S Arista [N]
COSSI, Tom Buddah [N] 212-582-6900	GELLER, Arnie Polydor-MGM [N] 212-977-7000	KARAMANOS, Ms. Sam Arista [N] 212-757-6081
CRIAKSHANK, Carol Arista/R&B [N] 212-751-6081	GILREATH, Eddy WB [R] 212-832-0950	KATZMAN, Gertie Capitol [N] 212-757-7470
DANN, Laurel Vanguard [N] 212-255-7732	GLITHERO, R.F. MCA [R] 518-725-0604	KIJE, Thomas Independent [I] 212-247-2159
D'ARIANO, Ray MCA [L] 212-759-7500	GOODMAN, Barry MCA [L] 212-759-7500	KING, Larry Atlantic [N] 212-484-6000
DEMPSEY, Don Columbia 212-975-5261 212-975-5262	GRADY, Jerry Best Rec Dist [L] 716-826-9560	JEROME, Bill TK Records [N] 212-484-8580
DONELSON, Chip Polydor-MGM/R&B [N] 212-977-7000	HALL, Jerry London [N] 212-675-6060	KLENFER, Michael Arista [N] 212-757-6081
DU BOIS, Duke RCA/R&B [R] 212-598-5391	HARRIS, Ray RCA/R&B [N] 212-598-5900	KLINE, Dick Atlantic [N] 212-484-6000
ERIM, Tunc Atlantic [N] 212-484-6000	HENKE, Kathy London [N] 212-657-6060	KNESZ, Margo Atlantic [N] 212-484-6000
FARACI, Vince Atlantic [N] 212-484-8161	HURLEY, Ed Vanguard [R] 212-255-7732	

KRELL, Stan Brut 212-675-6060	[N]	MONTEIRO, Stan Columbia 212-975-5275	[N]	PERLS, Nick Yazoo-Blus Goose 212-255-3698	
La PATIN, Nat Vanguard 212-255-7732	[N]	MONTGOMERY, Jean Buddah 212-582-6900	[N]	PERRY, Jack Columbia 716-325-1736	[L]
LAWTON, Clarence 201-833-8038 201-833-8088		MOORE, Norm Apex Martin 201-923-7474	[L]	PHILLIPS, Mel Epic 212-975-5281	[N]
LEADS, Steve Atlantic 212-484-8580	[L]	MORE, Melvin ATV/ ARV/Pye-R&B;[N]		PILLOT, Mike Columbia 212-975-5275	[N]
LEEDS, Harvey Columbia 212-898-1900	[R]	MORE, Melvin ATV/Pye-R&B 212-826-9636	[N]	POWELL, Tim Fantasy 212-757-2134	[R]
LEON, Mike Arista 212-757-6081	[R]	MORRELL, Dave RCA 212-598-8837	[L]	PRICE, Stan De-Lite 212-757-6770	[N]
LESLIE, Ira Roulette-Pyramid 212-757-9880	[N]	MOSER, Bruce Best Dist 716-826-9560	[L]	PUVOGEL, Kenny WB 212-832-0950	[L]
LEVENTON, Mike ATV-Pye 212-826-9636	[N]	NAKANO, Carolynn London 212-675-6060	[N]	RESNICK, Barry ATV/Pye/Pop 212-826-9636	[N]
LEWOW, Louis Private Stock 212-397-1600	[N]	NESTRO, Frank Alpha Dist 212-586-6200	[R]	ROBERTS, Randy Polydor-MGM 212-977-7000	[L]
LOTT, Alan Buddah 212-582-6900	[N]	O'BRIEN, Walter ATV-Pye-FM 212-826-9636	[N]	ROBINSON, Primus Atlantic 212-484-6000	[N]
LOVE, Noel Private Stock 212-397-1600	[N]	OLIVIERI, Mike WB 212-832-0950	[R]	RODRIGUEZ, Ruben Motown/Black 212-345-5841	[R]
MacDonald, Gerry Choice Records 516-671-7299		O'SHEA, Bud Epic 212-975-5281	[N]	ROGAN, Tom Independent 800-221-7289	[I]
MARIA, Nick Atlantic 212-484-8580	[R]	PALMESE, Richard Arista 212-751-6081	[N]	ROSEN, Herb Independent 212-799-5220	[I]
MATTHEWS, Matty Columbia 212-898-1900	[L]	PARSONS, Matt Capitol/R&B 212-757-7470	[N]	ROSEN, Howard Private Stock 212-397-1600	[N]
MELLILLO, Dom Country Intl 212-581-5516	[N]	PATTERSON, Worthy RCA 212-598-5900	[N]	ROSENBERG, Roy Audio Fidelity 212-757-7111	[N]
MEYERS, Jerry Independent 716-632-7229	[I]	PAYNE, Jake Country Intl 212-581-5516	[N]	ROSENGARDNER, Vince Atlantic 212-484-6000	[N]

ROSICA, John RCA 212-598-5900	[N]	SIEGEL, Niles Polydor-MGM 212-977-7000	[N]	WALLACH, Mickey ABC 212-581-7777 516-883-8772	[L]
ROSNER, Ben Independent 212-765-2342	[I]	SIMON, Arty Beta Dist 212-239-0440	[R]	<hr/> OKLAHOMA CITY <hr/>	
ROSS, Jarry Malverne Dist 212-392-5700	[L]	SIROTTA, Irwin Capitol AOR 212-757-7470		TYLER, Pete Independent 405-427-7266	[I]
ROSSI, George WEA 212-484-4850	[L]	SLAUGHTER, Vernon Columbia 212-898-1900	[N]	<hr/> PHILADELPHIA <hr/>	
RUBIN, Norman TK Records 212-752-0160		SPERLING, Bruce Capitol 212-757-7470	[L]	ABRAMS, Barry Arista 215-232-6950	[L]
RUPPERT, Fred Polydor-MGM 212-977-7000	[N]	SPITALSKY, Bill Spring 212-581-6100	[N]	ALDEN, Rick RCA 609-779-0920	[L]
RUSSO, Bob Lifesong 212-752-3033	[R]	STEIN, Daniel Biograph 518-392-3400	[N]	ARMOUR, Jerry Phonogram-Marc 609-667-1516	[L]
RYAN, Kathy De-Lite 212-757-6770	[N]	SWIG, Rick Epic 212-898-1900	[R]	BALTZELL, Joe Elektra-Asylum 609-234-5600	[L]
SARGENT, Rich Amherst 716-826-9560	[N]	FALBERT, Hank Arista 212-751-6081	[N]	BROOKS, Alonzo Pearl Harbor 215-747-0613	[N]
SCHULMAN, Moe Alpha Dist 212-586-6200	[L]	TESSMAN, Bruce WEA 212-484-4850	[L]	CAMELLONE, Joe Chips Dist/Pop 215-226-4600	[L]
SCHULTZ, Lynn RCA/C&W 212-598-5900	[N]	THOMAS, George Country Intl 212-581-5516		COHEN, Larry Universal Dist 215-232-6950	[L]
SENKIEWICZ, Joe Columbia 212-898-1900	[L]	TODD, David RCA/Disco 212-598-5900	[N]	COLBERG, Don Columbia 215-839-0246	[L]
SHERWOOD, Bob Columbia 212-975-5275	[N]	TOTOIAN, Rich A&M 212-826-0477		COLLIER, George Atlantic 609-234-5600	[R]
SHINDLER, Bruce Elektra-Asylum 212-484-8580	[L]	TURO, Kathi Big Tree 212-489-0955	[N]	COMBS, Harry Phila Intl 215-985-0900	[N]
SHRIFRAN, Jerry Independent/R&B East Coast	[I]	VANDERBILT, Dick Big Tree 212-489-0955	[N]	COX, Pat Argus 609-939-0034	[N]
SHULMAN, Mo Alpha Dist 212-586-6200	[L]	VARGAS, Sammy Phonogram-Merc 212-233-6062	[L]	DAVIS, Jim Universal Dist 215-232-3333	[L]

<i>DESIPIO, Fred</i> Independent [I] 215-260-9429	<i>PATTERSON, Gabby</i> Casablanca/Black [R]	<i>TURNER, Leo</i> Independent [I] 412-441-7440
<i>EDMONDSON, Al</i> Universal Dist [L] 215-CE-26950	<i>PITTS, Greg</i> Atlantic/Black [L] 609-234-5600	<i>ZURICH, Bob</i> Island 412-835-8030
<i>FIELD, Arthur</i> Capitol [L] 215-835-2450	<i>SCIARRA, Frankie</i> 215-839-7950 [I]	<hr/> RALEIGH <hr/>
<i>GILREATH, Olivieri</i> WB [R] 609-234-5600	<i>SILBER, Gil</i> Polydor-MGM [L] 609-667-3190	<i>SENN, Rob</i> Epic [L] 919-781-4359
<i>HENDRICKS, Billy</i> R&B [I] 215-365-2751	<i>SILVER, Bobbi</i> Island [R] 215-922-6774	<hr/> RICHMOND <hr/>
<i>ISGRO, Joe</i> Motown/Pop [R] 609-461-7749	<i>SINGER, Matty</i> ABC [L] 609-428-6764	<i>KIMMEL, David</i> WEA [L] 804-272-1175
<i>JOHNSON, Chappy</i> Motown/R&B [R] 215-848-3683	<i>SPRATLEY, Leonard</i> Pearl Harbor Rec [N] 215-747-0613	<hr/> SAN FRANCISCO <hr/>
<i>KANOFSKY, Len</i> MCA [L] 609-854-5810	<i>TAMBORRO, Rich</i> ABC [L] 609-428-6764	<i>BARBIS, John</i> London [L] 415-441-6333
<i>KELLY, Dan</i> WB [L] 412-562-0909	<i>UNCANGCO, Chris</i> Atlantic [L] 609-234-5600	<i>BETTENCOURT, John</i> ABC [L] 415-824-5433
<i>KENNEDY, Biff</i> Epic [L] 215-839-0246	<i>VOGEL, Sam</i> Universal Rec Dist [L] 215-232-3333	<i>BLUME, Augie</i> Independent [I] 415-457-0215
<i>KENNEDY, Tom</i> Universal Rec Dist [L] 215-232-3333	<hr/> PHOENIX <hr/>	<i>BROWN, Mick</i> Independent [I] 415-282-5798
<i>LAVONE, Reggie</i> Island [R] 215-242-0828 215-242-4353	<i>DIXON, John</i> Capitol [L] Phoenix home phone	<i>CALLOWY, Walt</i> Atlantic/R&B [L] 415-441-6111
<i>MARTIN, Marcus</i> Chips Dist/R&B [L] 215-226-4600	<i>RIVERS, Fres</i> Assoc Dist [R] 602-278-5584	<i>CAMPBELL, Jack</i> Winterland [L] 415-922-2529
<i>McKISSICK, Armand</i> Columbia/R&B [L] 215-839-0246	<i>SOUVALL, Patty</i> Alta Dist [L] 602-269-1411	<i>CHALTAS, George</i> Columbia 415-495-6910
<i>MILANESI, Ray</i> WB [L] 609-234-5600	<i>TURNER, Bruce</i> Alta Dist [L] 602-269-1411	<i>CHASE, Jack</i> Columbia [L] 415-495-6910
<i>PAPPER, Peter</i> Argus [R] 609-939-0034	<hr/> PITTSBURGH <hr/>	<i>FORMAN, David</i> Phonogram-Merc [L] 415-383-6300
	<i>KELLEY, Dan</i> WB [L] 412-562-0909	<i>FORSTER, Dick</i> Independent [I] 415-388-3071

GALLIANI, Lou
Elektra-Asylum [R]
415-441-6111

HEIDRICK, Joanne
Eric Mainland Dist [L]
415-658-9285

HIX, Bruce
Rec Merch [I]
415-285-0959

JONES, J.J.
KMI Prod
Oakland, 415-562-5505

KARP, Larry
Rec Merch [L]
415-285-0959

KEANE, Bert
WB [L]
415-441-6111

KILBERT, Tony
Elektra-Asylum [L]
415-441-6111

KILMARTIN, Mike
Eric Mainland [L]
415-658-9285

MANGRUM, George
MCA [L]
415-543-6880

MARSHALL, Dave
Fantasy [N]
415-549-2500

MERCER, Bob
Fantasy [N]
415-549-2500

NEWMAN, Joel
Epic [L]
415-495-6910

NEWMARK, David
RCA [L]
415-864-7900

OSBORNE, Bob
MCA [L]
415-788-6880

O'SHEA, Bud
Epic [R]
415-495-6910

SHIELDS, Jack
Eric Mainland Dist [L]
415-658-9285

SHREVEPORT

LEWIS, Lenny
Stan's Records [L]
318-222-7182

SILVER SPRINGS

BIGELOW, Jackson B.
Adelphi [N]
301-270-9440

CHAMBERLAIN, Karen
Columbia [L]
301-587-5000

ROLLISON, Earl
Columbia [L]
301-587-5000

ROSENTHAL, Howard
Adelphi [N]
301-270-9440

THOMPSON, Gerald
Epic [L]
301-587-5000

ZEMAREL, Jim
Columbia [R]
301-587-5000

ST. LOUIS

BENCE, Carl
Hittville Dist [L]
314-997-1800

BINSLAGER, Randy
Polydor [L]
314-878-4695

BRUNER, Glen
Roberts Rec Dist [L]
314-621-7171

BURD, David
Capitol [L]
612-927-4522

BURMAN, Jean
MCA [L]
314-291-7744

COUZART, Mel
Independent [I]
314-533-7957

DENONOVICH, Gene
Columbia [L]
314-878-4004

ELZ, Ron
Columbia [R]
314-878-4004

KRAGSKOW, David
WB [L]
314-968-4777

KRANZBERG, Scott
Hittville Dist [L]
314-997-1800

LEMOINS, Mike
Roberts Rec Dist [L]
314-621-7171

MARTINOVICH, Mike
Epic [L]
314-878-4004

MURPHY, Bud
Atlantic [L]
314-862-1030

PALMESE, Richard
Arista [R]
314-576-5744

ROLLISON, Earl
c/o Columbia Rec

SALAH, Jim
Independent [I]
314-652-8183

SCHWAN, Richard
Epic [R]
314-878-4004

SWENGROS, Dave
Columbia
314-878-4004

WILLIAMS, Dick
Casablanca [R]
313-469-7864

WILLIAMS, Mike
RCA/Black [R]
314-567-5081

TAMPA

SCHOENBERGER, John
ABC [L]
813-985-1793

WASHINGTON

BLOCK, Bernie
De-Lite [R]
202-757-6770

BOWIE, Gerald [L] **HOFFNER, Harvey** [L]
 Schwartz Bros ABC
 202-529-5700 206-271-2430

CASH, Jonas [I] **HOLIDAY, Dan** [R]
 Independent 20th Century
 301-585-5755 206-763-8600

TASHJMAN, Ralph [I] **MORRIS, Jerry** [I]
 Independent
 415-282-5798 206-284-2410

THOMPSON, Sandy [L] **MURRAY, Chris** [R]
 Capitol Chelsea
 415-771-3210 206-745-0196

TRAGER, Jeff [L] **NESBITT, Robert** [L]
 Polydor-MGM ABC
 415-383-6300 206-763-8600

WALTERS, Carl [L] **REUTHER, Ken** [L]
 WB London
 415-441-6111 415-441-6333

WILLIAMS, Karen [L] **RICHTER, Nancy** [L]
 Arista RCA
 415-658-9285 206-242-5710

ZELLER, Michael [L] **ROBERTSON, Ray** [L]
 27th Music Promo ABC Rec & Tape
 415-457-0215

ROWLEY, Michael [R]
 RCA Dist
 206-763-8600

SEATTLE

BERGAMO, Al [L] **SILER, Sandy** [L]
 Craig Corp Atlantic
 206-575-0294 206-575-0190

BRETT, Sue [L] **SMITH, Bob** [L]
 WB Columbia
 206-575-0190 206-575-0296

CHANCE, Dave [L] **VAUGHAN, Diane** [R]
 Elektra-Asylum ABC Dist
 206-575-0190 206-763-8600

FELDMAN, Greg [L] **YAZZOLINO, Gwen** [L]
 MCA ABC Dist
 206-322-3100 206-763-8600

FLYNN, Dan [L] **ZAFHLER, Fred** [L]
 ABC/Dist Epic
 206-763-8600 206-575-0295

FOREMAN, Stan [L]
 Capitol
 303-433-9257

CORDRAY, Wayne [L]
 Polydor
 206-353-7441

We Have a Style of Our Own



**HEART
CHILLIWACK
PAUL HORN
NEW WORLD ELECTRONIC
CHAMBER ENSEMBLE
SONGBIRD
DIXON HOUSE**

MUSHROOM RECORDS
123 WEST 6TH AVENUE
VANCOUVER, B.C.
V6E1A5
TEL. (604) 736-7207

MUSHROOM RECORDS, INC.
879 S. SUNSET BOULEVARD
LOS ANGELES, CALIF.
90069
TEL. (213) 639-9255





The Record Companies



ABC RECORDS
8255 BEVERLY BOULEVARD
LOS ANGELES, CALIFORNIA 90048
(213) 651-5530

1330 AVENUE OF THE AMERICAS
NEW YORK, NEW YORK 10019

LABELS: ABC, Impulse, Westminster, Dot, Sire/Passport,
Anchor, Blue Thumb, Shelter, ABE Classics

ALBUMS RELEASED: 52 SINGLES: 85
BIGGEST SUCCESSES: Steeley Dan; Terry Reid; John Handy;
Crosby & Nash; Mark Almond; Bobby Bland; B.B. King; The
Crusaders; John Klemmer; Amazing Rhythm Aces
EMPLOYEES: 480 PROMO MEN: 35
NATL. LP PROMO DIR: Scot Jackson
NATL. SINGLES PROMO DIR: Steve Resnik
VP POP PROMO: Charlie Minor
VP CREATIVE SERVICES: Herb Belkin
VP DISTRIBUTION AND SALES: Don England
VP SPECIAL PROJECTS: Otis Smith
A&R: Vince Marchiolo
HEAD OF MARKETING: Don English
ADVERTISING DIR: Pete Senoff
PRESIDENT: Jerold Rubenstein
DISTRIBUTION: Independent
HISTORY: ABC stands for American Broadcasting Company.
Charlie Minor just joined as VP in charge of promotion.



A & M RECORDS
1416 NORTH LA BREA BOULEVARD
LOS ANGELES, CALIFORNIA 90028
(213) 469-2411

595 MADISON AVENUE
NEW YORK, NEW YORK 10022
(212) 826-0477

LABELS: A & M, Ode; Dark Horse, Horizon

ALBUMS RELEASED: 26 SINGLES: 53
BIGGEST SUCCESSES: Peter Frampton; Captain & Tennile;

Brothers Johnson; L.T.D.; Carpenters; Perry Botkin, Jr.; Barry De Borgor for Nadia's Theme
EMPLOYEES: 300 PROMO MEN: 31
NATL. PROMO DIR: Al Moinet
NATL. FM PROMO COORDINATOR: Lenny Bronstein
NATL. FM PROMO DIR: Rich Totoican
NATL. R&B PROMO COORDINATOR: Boo Frazier
NATL. COLLEGE PROMO: Bob Frymire
VP PROMO: Harold Childs
A&R: Gil Friesen
HEAD OF MARKETING: Bob Fead; Arnie Orleans
ADVERTISING DIR: Corb Donahue
PRESIDENT: Herb Alpert & Jerry Moss
DISTRIBUTION: Independent
HISTORY: Founded by Herb Alpert and Jerry Moss. A&M stands for Alpert and Moss.



**ARISTA RECORDS
ARISTA RECORD BUILDING
6 WEST 57th STREET
NEW YORK, NEW YORK 10019
(212) 489-7400**

LABELS: Haven, Morning Sky Records, Savory

ALBUMS RELEASED: 15 SINGLES: 23
BIGGEST SUCCESSES: Barry Manilo; Bay City Rollers; Eric Carman; Silver; Movies
EMPLOYEES: 160 PROMO MEN: 18
NATL. PROMO DIR: Richard Palmese
ASSOC. LP PROMO DIR: Perry Cooper
ASSOC. SINGLES PROMO DIR: Ms. Sam Karamanos
VP R&B PROMO: Hank Talbert
A&R: Rich Dobbis
HEAD OF MARKETING: Gordon Bossin
ADVERTISING DIR & ART DEVELOPMENT: Rich Dobbis
PRESIDENT: Clive Davis
DISTRIBUTION: Independent
HISTORY: After leaving Columbia, writing a book, Clive Davis went into a joint venture with Columbia Pictures to do the music for a film. Columbia offered Davis Bell Records which was a record company that was not doing well. Clive changed the direction of the company and changed the name to Arista — just announced big expansion. Arista is a Greek word meaning Highest Quality.



ARIOLA AMERICA RECORDS
8671 WILSHIRE BOULEVARD
BEVERLY HILLS, CALIF 90211
(213) 659-6530

ALBUMS RELEASED: 3 SINGLES: 8
BIGGEST SUCCESSES: Sons of Champlain; Billy Oceans;
John Valenti
EMPLOYEES: 15 PROMO MEN: 20
NATL. PROMO DIR: Sammy Alfano
A&R: Dale White
HEAD OF MARKETING: Howard Stark
ADVERTISING DIR: Chris Van Ness
PRESIDENT: Jay Lasker
DISTRIBUTION: Capitol
HISTORY: Ariola America is a subsidiary of the German Company of the same name. A good many of the people here were with Jay Lasker at ABC.



ATLANTIC RECORDS
75 ROCKEFELLER PLAZA
NEW YORK, NEW YORK 10019
(212) 484-6000

LABELS: Nemperor, Little David, Wing and A Prayer, Rolling Stone, Big Tree, Swan Song, Cotillion, WMOT

ALBUMS RELEASED: 20 SINGLES: 18
BIGGEST SUCCESSES: Fire Fall; Aretha Franklin; Sparkle; The Spinners; AWB; John Anderson; Ringo, Melanie, ELP, Led Zepplin
EMPLOYEES: 200 PROMO MEN: 30
NATL. PROMO DIR: Vince Feraci
ASST. NATL PROMO DIR: Margo Kensy
NATL FM PROMO DIR: Tunc Erins
NATL R&B DIR: Bill Staton
VP PROMO: Dick Kline
A&R: Jerry Delehant
HEAD OF MARKETING: Dave Glew
ADVERTISING DIR: Mark Schulman
PRESIDENT: Jerry Greenburg
DISTRIBUTION: WEA



**ATV/PYE RECORDS
3 WEST 57th STREET
NEW YORK, NEW YORK 10019
(212) 826-9636**

LABELS: ATV/PYE, Calla, Rite Track, Granite

ALBUMS RELEASED: 12

BIGGEST SUCCESSES: The Brotherhood of Man

EMPLOYEES: 12 PROMO MEN: 9

NATL POP PROMO DIR: Barry Resnick

NATL R&B PROMO DIR: Melvin Moore

NATL FM & SECONDARY PROMO DIR: Walter O'Brian

A&R: Marvin Schlachter

HEAD OF MARKETING: Stan Hoffman

ADVERTISING DIR: Stan Hoffman

PRESIDENT: Marvin Schlachter

DISTRIBUTION: Independent

HISTORY: ATV/PYE Records was formed as an American outlet for PYE Records in England. The company name originated in England.

**AUDIO-FIDELITY RECORDS
221 WEST 57th STREET
NEW YORK, NEW YORK 10019
(212) 757-7111**

**LABELS: BASF, Black Lion, Chiaroscuro, Enja, Thimble
World Jazz**

ALBUMS RELEASED: 26

BIGGEST SUCCESSES: George Duke; Liberated Fantasies

NATL. PROMO DIR: Roy Rosenberg

WEST COAST PROMO & MKTG. DIR: Gene Bloch

VP REGIONAL SALES & PROMO: Jeff Edwards

A&R: Jeff Edwards

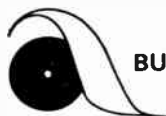
HEAD OF MARKETING: Gene Bloch

ADVERTISING DIR: Gene Bloch

PRESIDENT: William Gallagher

DISTRIBUTION: Independent

HISTORY: Note: Audio-Fidelity was the first company to put out a setero record commercially.



AMHERST
355 HARLEM ROAD
BUFFALO, NEW YORK 14224
(716) 826-9560

LABELS: DJM, Gold Plate

ALBUMS RELEASED: 8 SINGLES: 7 Amherst; 5 DJM
BIGGEST SUCCESSES: Johnny Guitar Watson; Chubby
Checker, Listen To The Buddah
EMPLOYEES: 15 PROMO MEN: 1
NATL PROMO DIR: Rich Sargeant
NATL PROMO: Maury Bloom
BLACK & SPECIAL: Johnny Lloyd
A&R: Lenny Silver
HEAD OF MARKETING: Barry Lyons
ADVERTISING VP DIR: Dave Colson
PRESIDENT: Lenny Silver
DISTRIBUTION: Independent
HISTORY: Lenny Silver who is the owner of Trans Can,
started in 1973, was only a local label until 1975. Had 1 LP in
'74 with Evil Kneeville. Distributes DJM (English label), Dick
James Music. Owns 8 one-stops in Ohio, NY, NJ. 25 record
stores total.



BANG RECORDS
2107 FAULKNER ROAD, N.E.
ATLANTA, GEORGIA 30324
(404) 325-9810

LABELS: Bang, Bullet, Solid Gold, Shout

ALBUMS RELEASED: 3 SINGLES: 6
BIGGEST SUCCESSES: Paul Davis; Peabó; Brick
EMPLOYEES: 11 PROMO MEN: 7
NATL POP PROMO DIR: Linda Alter
R&B PROMO DIR: Keith Frye
VP PROMO: Ilene Biscoe
A&R: Ilene & Eddie Biscoe
HEAD OF MARKETING: Buddy Brown
ADVERTISING DIR: Jay Harvey
PRESIDENT: Eddie Biscoe
DISTRIBUTION: Independent

HISTORY: Since buying Chips Momen Studios, this company has had more available talent than anywhere in the South. It is the only label in Atlanta.



**BEARSVILLE RECORDS
75 EAST 55th STREET
NEW YORK, NEW YORK 10022
(212) 751-7030**

ALBUMS RELEASED: 2 SINGLES: 2
BIGGEST SUCCESSES: Todd Rundgren; Foghat
EMPLOYEES: 8 PROMO MEN: 6
NATL PROMO DIR: Garry Buttice
NATL AOR PROMO DIR: Andy Janis
NATL SECONDARY PROMO DIR: Lisa Franklin
A&R: Alison Wickwire
HEAD OF MARKETING: Alison Wickwire
ADVERTISING DIR: Alison Wickwire
PRESIDENT: Paul Fishkin
DISTRIBUTION: WEA per WB
HISTORY: Note: Todd, Foghat, Winchestr...new LP's coming this quarter.

**BIG TREE
75 ROCKEFELLER PLAZA
NEW YORK, NEW YORK 10019
(212) 489-0955**

LABELS: Spector

ALBUMS RELEASED: 6 SINGLES: 15
BIGGEST SUCCESSES: England Dan & John Coley; Hot Chocolate
EMPLOYEES: 7 PROMO MEN: 15
NATL PROMO COORDINATORS: Suzanne Emil, Reen Nalli
A&R: Doug Morris, Dick Vanderbilt
ADVERTISING DIR: Doug Morris, Dick Vanderbilt
PRESIDENT: Doug Morris
DISTRIBUTION: Atlantic
HISTORY: Doug Morris' son's nickname is "Big Tree."



BUDDAH RECORDS
8107 7th AVENUE
NEW YORK, NEW YORK 10019
(212) 582-6900

ALBUMS RELEASED: 10 SINGLES: 15
BIGGEST SUCCESSES: Norman Conners; Melba Moore
EMPLOYEES: 40
NATL SINGLES PROMO DIR: Dave Mani
VP PROMO: Tom Cossie
A&R: Leu Merenstein
HEAD OF MARKETING: Bernie Sparago
ADVERTISING DIR: Leu Merenstein
PRESIDENT: Art Kass
DISTRIBUTION: Independent
HISTORY: Note: After tough spell, have been coming on well
this quarter.



BLUE NOTE
6920 SUNSET BOULEVARD
LOS ANGELES, CALIFORNIA 90028
(213) 461-9141

ALBUMS RELEASED: 16 SINGLES: 3
BIGGEST SUCCESSES: Bobby Hutcherson; Earl Klugh; Gene
Harris; Ronnie Laws
NATL PROMO DIR: Ed Levine
HEAD OF MARKETING: George Butler
PRESIDENT: Artie Mozel
DISTRIBUTION: Independent
HISTORY: Blue Note is the oldest Jazz label in the world.



CAPITOL RECORDS
1750 NORTH VINE STREET
HOLLYWOOD, CALIFORNIA 90028
(213) 462-6250

LABELS: Capitol, Ariola-America, EMI, Angel, Seraphim

**BIGGEST SUCCESSES: Dr. Hook; Wings; Steve Miller;
Tavares; Natalie Cole; Bob Seger; The Beatles Rock n' Roll**

Album; Helen Reddy; Beach Boys; The Band

EMPLOYEES: 3,089

NATL PROMO SINGLES MGR: Steve Myer

NATL AOR PROMO MGR: Ray Tusken

NATL SECONDARY PROMO: Sondra Hill

VP NATL PROMO: Bruce Wendall

A&R: Rupert Perry

HEAD OF MARKETING: Jim Mazza

ADVERTISING DIR: Don Grierson

PRESIDENT: Bhaskar Menon

DISTRIBUTION: Independent



CAPRICORN
535 COTTON AVENUE
MACON, GEORGIA 31208
L.A. (213) 849-1371
GA. (912) 745-8511

ALBUMS RELEASED: 5 SINGLES: 6

BIGGEST SUCCESSES: Marshall Tucker Band; Grinderswitch;

Elvin Bishop; Doby Gray; Bonnie Bramlett

EMPLOYEES: 40 PROMO MEN: 4

NATL PROMO DIR: Phil Rush, Diana Kaylan, Lynne Richardson

A&R: Mark Pucci

HEAD OF MARKETING: David Young

ADVERTISING DIR: Diane Kaylan

PRESIDENT: Phil Walden

DISTRIBUTION: WEA per WB



CARIBOU
8600 MELROSE
LOS ANGELES, CALIF 90069
(213) 659-1301

ALBUMS RELEASED: 2 SINGLES: 5

BIGGEST SUCCESSES: Gerrard; L.A. Express

EMPLOYEES: 6

VP: Mark Hartley

SECONDARY PROMO DIR: Cynthia Slamar

A&R: Larry Fitzgerald, Mark Hartley

HEAD OF MARKETING: Mark Hartley

ADVERTISING DIR: Larry Fitzgerald, Mark Hartley

PRESIDENT: James William Guercio

DISTRIBUTION: Epic/CBS

HISTORY: Artists Management Company representing Chicago — Michael Murphy, Tom Jones — Caribou also promotes concerts — the last being 1976.



CASABLANCA
8255 SUNSET
LOS ANGELES, CALIFORNIA 90046
(213) 650-8300

ALBUMS RELEASED: 5 **SINGLES:** 10
BIGGEST SUCCESSES: Kiss; A Love Trilogy by Donna Summer; Mellava Band by Angel; Mothership Connection by Parliament
EMPLOYEES: 52
NATL SINGLES PROMO DIR: Al DiNoble
NATL LP PROMO DIR: Larry Feder
NATL R&B PROMO DIR: Kenny Roker
SR. VP HEAD OF R&B PROMO: Cecil Holmes
VP DIR OF PROMO: Scott Shannon
A & R: Neil Bogart
HEAD OF MARKETING: Dick Shermar, Natl Sales
ADVERTISING DIR: Phyllis Chotin
PRESIDENT: Neil Bogart
DISTRIBUTION: Independent
HISTORY: Had several financial setbacks until 33-yr-old Neil Bogart put a good chunk of his personal funds into company. Found Donna Summer and then Kiss finally exploded on rock scene. Then Neil acquired Parliament. They have 3 gold LP's and 1 platinum. In May 1976 they had 5 LP's by Kiss on charts at one time. Name is from the film Casablanca and his last name is the same as the star in the movie.



CHRYsalis RECORDS
9255 SUNSET BOULEVARD
LOS ANGELES, CALIFORNIA 90069
N.Y. (212) 535-1292
L.A. (213) 550-0171

ALBUMS RELEASED: 6 **SINGLES:** 3
BIGGEST SUCCESSES: Jethro Tull; U.F.O.; David Dundas; Nick Gildes; Robin Trower; Ian Thomas
EMPLOYEES: 30 **PROMO MEN:** 7

NATL PROMO DIR: Billy Bass
NATL ALBUM PROMO COORDINATOR: Jack Ashton
NATL SINGLES PROMO COORDINATOR: Susan Harrington
HEAD OF MARKETING: Sal Licata, VP Sales & Promotion
ADVERTISING DIR: Marv Helfer, Natl Sales
PRESIDENT: Terry Ellis
CO-CHAIRMAN: Chris Wright
DISTRIBUTION: Independent (as of 9-1-76)
HISTORY: Chris Wright — ysalis — Terry Ellis — phonetically pronounced Chris-Ellis.

CHELSEA RECORDS

**9200 SUNSET BOULEVARD, SUITE 620
WEST HOLLYWOOD, CALIFORNIA 90069
(213) 273-4922**



LABELS:
Roxbury

ALBUMS RELEASED: 5 **SINGLES:** 10
BIGGEST SUCCESSES: Rick Springfield; Jigsaw; Discotex
EMPLOYEES: 27 **PROMO MEN:** 4
PRES OF PROMO: Buck Reingold
NATL PROMO DIR: Steve McCormick
NATL ALBUM PROMO DIR: Tom Thacker
NATL PROMO COORDINATOR: Koko Manabe
NATL MOR PROMO: Marcy Doherty
NATL R&B PROMO: Bruce Brantseg
NATL DISCO PROMO DIR: Arnie Smith
A&R: Steve Bedell
HEAD OF MARKETING: Ed Walker
ADVERTISING DIR: Rogers & Cowan Agency
PRESIDENT: Wes Ferrell
DISTRIBUTION: Independent
HISTORY: Wes Ferrell, who was with RCA, decided to go independent.



**COLUMBIA RECORDS
51 WEST 52nd STREET
NEW YORK, NEW YORK 10019
(212) 975-5275**

LABELS: Monument, Sound Stage 7, Epic Division of CBS:
Philadelphia International, Blue Sky, Caribou, T-Neck, Virgin

ALBUMS RELEASED: 91 SINGLES: 129
BIGGEST SUCCESSES: Aerosmith; Chicago; Boz Scaggs
EMPLOYEES: 1,000 PROMO MEN: 30
VP NATL PROMO: Stan Monteiro
NATL PROMO DIR: Bob Sherwood
ASSOC ALBUM PROMO DIR: Mike Pilot
ASSOC SECONDARY PROMO DIR: Sheila Chlanda
A&R: Mickey Eichner
HEAD OF MARKETING: Jack Craigo
ADVERTISING DIR: Arnold Levine, VP
PRESIDENT: Bruce Lundvall, Walter Yetnikoff
DISTRIBUTION: 25 Branches
HISTORY: Note: Company continues to be hot quarter after quarter.



CREAM
6269 SELMA AVENUE
HOLLYWOOD, CALIFORNIA 90028
(213) 461-3288

ALBUMS RELEASED: 1 SINGLES: 7
BIGGEST SUCCESSES: Don Nix
EMPLOYEES: 8 PROMO MEN: 8
NATL PROMO DIR: Don Graham
A&R: Hal Winn
HEAD OF MARKETING: William Bennet
ADVERTISING DIR: Don Graham
PRESIDENT: Al Bennett
DISTRIBUTION: Independent
HISTORY: In February 1976 — new company. Alvin Bennett owned Liberty Records. All the people involved were with other labels and decided to get together to form 'Cream' with Al Bennett.

CURTOM/GEMIGO RECORDS
5915 NORTH LINCOLN AVENUE
CHICAGO, ILLINOIS 60659
(312) 769-4676

ALBUMS RELEASED: 1 SINGLES: 2
BIGGEST SUCCESSES: Curtis Mayfield; Billy Butler
EMPLOYEES: 10 PROMO MEN: 4

SOUTHWEST: Tony Price
SOUTHEAST/SOUTH: Charles Mathews
WEST: Tom Ray
EAST COAST: Rocky G.
A&R: Rich Tufo
ADVERTISING DIR: Marv Stuart and W.B.
PRESIDENT: Curtis Mayfield, Marv Stuart
DISTRIBUTION: W.B.

HISTORY: Curtom/Gemigo Records was started in the early 70's by Curtis Mayfield. It was organized to give young Black artists a break in the industry.



CTI
ONE ROCKEFELLER PLAZA
NEW YORK, NEW YORK 10020
(212) 489-6120

ALBUMS RELEASED: 4 **SINGLES:** 5
BIGGEST SUCCESSES: George Benson; G. Rover Washington; Ester Phillips; Patti Austin
EMPLOYEES: 30 **PROMO MEN:** 5
PROMO DIR: Chip Donelson
A&R: Creed Taylor
HEAD OF MARKETING: Jerry Wagner
ADVERTISING DIR: Jerry Wagner, Chip Donelson
PRESIDENT: Creed Taylor
DISTRIBUTION: Independent
HISTORY: CTI started in 1967 as a small independent company dedicated to jazz. Now they are more adult contemporary music company with emphasis on quality, not so much on quantity.



DARK HORSE RECORDS
1416 NORTH LA BREA BOULEVARD
HOLLYWOOD, CALIFORNIA 90028
(213) 469-2411

ALBUMS RELEASED: 4 **SINGLES:** 4
BIGGEST SUCCESSES: George Harrison; Attitudes; Stairsteps
EMPLOYEES: 7 **PROMO MEN:** 30
NATL PROMO DIR: Dennis Morgan

A&R: Patti Wright

HEAD OF MARKETING: Bob Cato, Dennis Morgan

ADVERTISING DIR: Patti Wright

PRESIDENT: George Harrison

DISTRIBUTION: A&M Records

HISTORY: Dark Horse was formed as a result of a film. George Harrison was the executive producer of "Little Malcolm and His Struggle Against the Eunuchs." There was a scene where it was necessary to have a band performing on stage. They brought in Bob Purvis and Bill Elliott (Splinters). George liked the songs they played so much that he wanted to produce an album for them. As time would have it, George wanted to get a record company going, so he did, calling it Dark Horse.

De-lite

DE-LITE
200 WEST 57th STREET
NEW YORK, NEW YORK 10019
(212) 757-6740

ALBUMS RELEASED: 6 SINGLES: 12

BIGGEST SUCCESSES: Kool & The Gang

EMPLOYEES: 20 PROMO MEN: 11

NATL PROMO DIR: Stan Price

ASST NATL PROMO DIR: Don Drusell

WEST COAST: Jim Benci

A&R: Freddy Vee

HEAD OF MARKETING: Gabe Vigorito

ADVERTISING DIR: Gabe Vigorito

PRESIDENT: Fred Fioto

DISTRIBUTION: Pickwick International

HISTORY: Company started in 1967. Celebrating 10th Anniv. Jan. 16, 1977. Ted "Eddy" Simonetti and Fred Fioto started company. Ted was bandleader and manager for Louie Prima. In 1969 Kool & The Gang on label and has since had many successful singles and albums on the label. Ted "Eddy" Simonetti made a chance remark to Fred Fioto, "Wouldn't it be a 'de-lite' to get a hit record?"

ELEKTRA/ASYLUM

962 NORTH LA CIENEGA BOULEVARD

LOS ANGELES, CALIFORNIA 90069

L.A. (213) 655-8280

N.Y. (212) 484-8030



ALBUMS RELEASED: 17 SINGLES: 24
BIGGEST SUCCESSES: Linda Ronstadt; Orleans; Warren Zevon; Rich Furray; Chris Hillman; John David Souther; Keith Carradine; Carly Simon; Jay Ferguson; Eddie Rabbitt; Judy Collins; Cate Brothers; Queen
EMPLOYEES: 24 PROMO MEN: 41
VP NATL PROMO: Kenny Buttice
NATL PROMO DIR: Fred DeMann
NATL ALBUM PROMO MGR: Burt Stein
A&R: Chuck Pootkin
HEAD OF MARKETING: George Steele
ADVERTISING VP: Jerry Sharell (Also Artist Relations)
PRESIDENT: Mel Posner
DISTRIBUTION: WEA



EPIC RECORDS
6430 SUNSET BOULEVARD
LOS ANGELES, CALIFORNIA
(213) 466-2481

51 WEST 52nd STREET, THIRTEENTH FLOOR
NEW YORK, NEW YORK 10019
(212) 975-5281

LABELS: Kirshner, Invictus, Hot Wax, T-Neck, Philadelphia

ALBUMS RELEASED: 21 SINGLES: 44
BIGGEST SUCCESSES: Boston; Jeff Beck; Wild Cherry; Lou Rauls; Ted Nugent; Southside Johnny and The Asbury Jukes
NATL PROMO MGR: Jim Jeffries
NATL FM PROMO: Mike Shavelson
ASST NATL PROMO MGR: Rick Swig, Bud O'Shea
A&R: Steve Popovich
HEAD OF MARKETING: Jim Tyrrell
ADVERTISING DIR: Bruce Harris (Also Product Mgr)
PRESIDENT: Walter Yetnikoff
SR VP: Ron Alexenburg
DISTRIBUTION: CBS
HISTORY: Note: Just started Portrait Records.



FANTASY/PRESTIGE/MILESTONE RECORDS

**10th and PARKER
BERKELEY, CALIFORNIA 94710
(415) 549-2500**

LABELS: Independent

ALBUMS RELEASED: 25 SINGLES: 15
BIGGEST SUCCESSES: Country Joe; Michael Dinner; David Bromberg; Pleasure; Side Effect
NATL PROMO DIR: Dave Marshall
A&R: Ralph Kaffel
HEAD OF MARKETING: Bob Ursery
ADVERTISING DIR: David Lucchesi
PRESIDENT: Ralph Kaffel
DISTRIBUTION: Independent



GRT RECORDS
1226 16th AVENUE SOUTH
NASHVILLE, TENNESSEE 37212
(615) 383-0800

LABELS: Casino Records, Gar-Pax Records, Catfish, Starcrest L.S.

ALBUMS RELEASED: 4 SINGLES: 24
BIGGEST SUCCESSES: Mel Street; Shirley & Squirrley; Johnny Lee; Billy Larkin
EMPLOYEES: 11
NATL PROMO DIR: Tom McEntee
NATL POP PROMO DIR: Fred Vail
NATL COUNTRY PROMO DIR: Bob Fry
A&R: Nelson Larkin
ADVERTISING DIR: Dick Heard
VICE PRESIDENT: Dick Heard
DISTRIBUTION: Independent
HISTORY: Originally a country label. GRT developed into Top 40, MOR and progressive rock. They develop contemporary artist roster while continuing to keep a solid foothold in country market.

**HI RECORDS
308 POPLAR AVENUE
MEMPHIS, TENNESSEE 38103
(901) 526-5951**

LABELS: Hi, Mach, Pawn, Hi Country

**ALBUMS RELEASED: 4 SINGLES: 11
BIGGEST SUCCESSES: Al Green; Jerry Jaye
EMPLOYEES: 18 PROMO MEN: 2
NATL COUNTRY PROMO DIR: Joe Sun
NATL R&B PROMO DIR: Willie Bean
A&R: Louis Willis
HEAD OF MARKETING: Nick Pease
ADVERTISING DIR: Ginnie Cannon
PRESIDENT: Nick Pesce
DISTRIBUTION: London**

HISTORY: Hi Records is 20 years old; one of the only companies that has maintained; originally started by Joe Cuoghi from garage to new studio; at first was a family operation until Bill Black (the bass player for Elvis Presley) formed the Bill Black Combo which toured with the Beatles on their first U.S. tour; then Hi signed Al Green and the rest is all history...



ISLAND

**ISLAND
7720 SUNSET BOULEVARD
HOLLYWOOD, CALIFORNIA 91364
(213) 874-7760**

LABELS: Antilles

**ALBUMS RELEASED: 12 SINGLES: 10
BIGGEST SUCCESSES: Bob Marley; Go; Automatic Man
EMPLOYEES: 24 PROMO MEN: 8
NATL PROMO DIR: Fred Mancuso
HEAD OF MARKETING: Bill Valenziano
ADVERTISING DIR: Susan Markheim
PRESIDENT: Charleo Nuccio
DISTRIBUTION: Independent**

HISTORY: Fred Mancuso just joined the company and they have expanded field promotion staff...



JANUS RECORDS
8776 SUNSET BOULEVARD
LOS ANGELES, CALIFORNIA 90069
(213) 659-6444

LABELS: Happy Fox, Shock, Barnaby

ALBUMS RELEASED: 3 SINGLES: 4
BIGGEST SUCCESSES: Judas Priest; Camel; C.B. Victoria
EMPLOYEES: 14 PROMO MEN: 5
NATL PROMO DIR: Louie Newman
A&R: Alan Mason
HEAD OF MARKETING: Howard Silvers
PUBLICITY DIR: Rana Meickleberg
PRESIDENT: Eddie DeJoy
DISTRIBUTION: Independent



LIFESONG
9229 SUNSET BOULEVARD, SUITE 818
LOS ANGELES, CALIFORNIA 90069
(213) 752-3033

ALBUMS RELEASED: 3 SINGLES: 12
BIGGEST SUCCESS: Henry Gross
EMPLOYEES: 35 PROMO MEN: 12
VP NATL SALES & PROMO: Barry Gross
NATL FM PROMO: Mark Shields
DIV OF REG PROMO: Pat McCoy, Jay Cunniff
VP NATL SALES & PROMO: Marty Kupps
NATL PROMO: Don Stone, Bob Russo, Rommy West, Phil Kurait, Curtis T. Jones
A&R: Mel Fuhman, George Brown, Tommy West, Phil Kurait
HEAD OF MARKETING: Mark Shields
ADVERTISING DIR: Mark Shields
PRESIDENT: Terry Cashman
DISTRIBUTION: Independent
HISTORY: Terry Cashman and Tommy West were in business together; they decided to create a new label - Lifesong; they had released an LP on ABC/Dunhill entitled "Lifesong."

LITTLE DAVID
8921 SUNSET BOULEVARD
LOS ANGELES, CALIFORNIA 90069
(213) 659-3870

LABELS: Dee Dee Bridgewater on Dee Dee Bridgewater Label

ALBUMS RELEASED: 3

BIGGEST SUCCESSES: Watergate Comedy Album; Franklin Ajaye

EMPLOYEES: 11 **PROMO MEN:** 1

NATL PROMO DIR: Paul Cooper

A&R: Jack Lewis

HEAD OF MARKETING: Ben Hurwitz

ADVERTISING DIR: Paul Cooper

PRESIDENT: Monte Kaye

DISTRIBUTION: WEA per Atlantic

HISTORY: The company was formed to release "Devil Made Me Do It" by Flip Wilson which sold 1,200,000 copies; company is seven years old and has over a dozen albums and several gold albums - named after Flip's son, David.



LONDON RECORDS
539 WEST 25th STREET
NEW YORK, NEW YORK 10001
(212) 675-6060

BIGGEST SUCCESSES: ZZ Top; John Miles

PROMO MEN: 20

NATL PROMO MGR: Carolyn Nakano

NATL PROMO COORDINATOR: Tina Ball

NATL R&B PROMO DIR: Phil Colbert

A&R: Walter Maguire

NATL SALES: Sy Warner

ADVERTISING DIR: Don Wardell

PRESIDENT: D.M. Toller-Bond

DISTRIBUTION: Independent



MOMUMENT RECORDS
21 MUSIC SQUARE EAST
NASHVILLE, TENNESSEE 37203
(615) 244-6565

LABELS: Soundstage 7

ALBUMS RELEASED: 3 SINGLES: 6
BIGGEST SUCCESSES: Kris Kristofferson; Billy Swan; Boots
Randoff; Charlie McCoy; Brush Arbor; Barefoot Jerry
EMPLOYEES: 20 PROMO MEN: 24
NATL POP PROMO DIR: Paul Lovelace
NATL COUNTRY PROMO DIR: Tex Davis
A&R: Fred Foster
HEAD OF MARKETING: Tom Rodden
ADVERTISING DIR: Fred Foster
PRESIDENT: Fred Foster
DISTRIBUTION: Independent
HISTORY: In 1956 Fred Foster (then a local promo man for
ABC) asked Tex Davis (then the natl country promo man)
what a picture he had looked like. Tex replied, "The Lincoln
Monument." Fred Foster then said, "One day I'm going to
own a record company and name it Monument." The com-
pany was formed in 1959.



MOTOWN
6255 SUNSET BOULEVARD
HOLLYWOOD, CALIFORNIA 90028
(213) 468-3500

LABELS: Black Bull, Hitsville, Tamla, Rare Earth, Gordy
Prodigal, Manticore, Soul

ALBUMS RELEASED: 23
BIGGEST SUCCESSES: Diana Ross, Greatest Hits; Stevie
Wonder; Commodors; Marvin Gaye; Jermaine Jackson; Temp-
tations; Smokey Robinson; Eddie Kendricks; David Ruffin;
Jerry Butler
EMPLOYEES: 285
NATL POP PROMO DIR: Joe Isgro

VP PROMO: Paul Johnson
NATL R&B PROMO: Skip Miller
A&R: Suzanne Depasse
HEAD OF MARKETING: Mike Lushka (Natl Sales)
ADVERTISING DIR: Derek Church
PRESIDENT: Berry Gordy
DISTRIBUTION: Independent
HISTORY: Motor Town -- Detroit
(Note: New Stevie just released...)

.MCA RECORDS **MCA RECORDS**
100 UNIVERSAL CITY PLAZA
UNIVERSAL CITY, CALIFORNIA 91608
(213) 985-4321

LABELS: Rocket, State Records, Gold Hawke

ALBUMS RELEASED: 47 SINGLES: 67
BIGGEST SUCCESSES: Lynyrd Skynyrd; Sherbert; Trooper
EMPLOYEES: 1000 PROMO MEN: 26
VP NATL PROMO: Vince Cosgrove
NATL SINGLES PROMO DIR: Pete Gidion
NATL LP PROMO DIR: Jon Scott
NATL SECONDARY PROMO DIR: Shelley Hopper
NATL ADULT CONTEMPORARY PROMO: Chuck Meyer
NATL COUNTRY PROMO DIR: John Brown
A&R: J.K. (Mike) Maitland
HEAD OF MARKETING: Rich Frio, VP
ADVERTISING DIR: Bob Siner
PRESIDENT: J.K. (Mike) Maitland
DISTRIBUTION: Branch-owned
HISTORY: In 1971 Decca/Kapp/Uni consolidated to create
MCA Records Inc.

MUSHROOM RECORDS
8749 SUNSET BOULEVARD
LOS ANGELES, CALIFORNIA 90069
(213) 659-9255

ALBUMS RELEASED: 1 SINGLES: 2
BIGGEST SUCCESS: Heart
EMPLOYEES: 3 PROMO MEN: 15
VP NATL PROMO: Shelly Siegel
A&R: Mike Flicker

HEAD OF MARKETING: Shelly Siegel
ADVERTISING DIR: Shelly Siegel
PRESIDENT: Mike Flicker, Shelly Siegel
DISTRIBUTION: Independent
HISTORY: Mushroom Records was originally based in Vancouver, B.C., for four years; then they branched out and opened an office here in Los Angeles last March.

ODE
1416 NORTH LA BREA BOULEVARD
HOLLYWOOD, CALIFORNIA 90028
(213) 462-0738

ALBUMS RELEASED: 1 **SINGLES:** 1
BIGGEST SUCCESSES: Cheech & Chong; Carol King; Tom Scott
EMPLOYEES: 6 **PROMO MEN:** 25
VP NATL PROMO & GEN MGR: Marshall Blonstein
A&R: Lou Adler
HEAD OF MARKETING: Marshall Blonstein
ADVERTISING DIR: Marshall Blonstein
PRESIDENT: Lou Adler
DISTRIBUTION: A&M
HISTORY: Started in 1967 by Lou Adler and distributed by Columbia Records at that time. Then in 1970, distributed by A&M and name changed to Ode instead of Ode 1 - French word meaning lyric or poem.



PLAYBOY
8560 SUNSET BOULEVARD
LOS ANGELES, CALIFORNIA 90069
(213) 659-4080

LABELS. Beserkley, Playboy

BIGGEST SUCCESSES: Barbie Benton; Al Wilson; Weapons of Peace; Hamilton Joe Franks & Reynolds; Mickey Gilley
EMPLOYEES: 15 **PROMO MEN:** 40
NATL PROMO MEN: Marc Nathan, Jay Butler, John Willman, Nick Hunter, Eddie Kilroy
A&R: Tom Takayoshi
HEAD OF MARKETING: Eli Bird
ADVERTISING DIR: Eli Bird
PRESIDENT: Tom Takayoshi
DISTRIBUTION: Own

HISTORY: Three and a half years ago Tom Takayoshi took over and turned company around by being more selective, so, company changed directions.

PHONOGRAM/MERCURY RECORDS



**ONE IBM PLAZA
CHICAGO, ILLINOIS 60611
(313) 645-6300
800-621-8052**

LABELS: Phonodisc

ALBUMS RELEASED: 65 **SINGLES:** 45
BIGGEST SUCCESSES: Best of BTO; Mike Green; Thin Lizzy;
Ohio Players; Rush; Johnny Rodriguez; Statler Brothers;
Bar/Kays; Runaways; Gabor Szabo; Chi-lites; Twiggy; Best of
Rod Stewart
EMPLOYEES: 120
VP NATL PROMO: Stan Bly
ASST NATL PROMO: Jim Taylor
NATL R&B PROMO: Bill Haywood
NATL ALBUM PROMO: Mike Bone
NATL COUNTRY PROMO: Frank Leffel
A&R: Robin McBride
HEAD OF MARKETING: Jules Abramson
ADVERTISING DIR: Jules Abramson
PRESIDENT: Erwin Steinberg
DISTRIBUTION: Phonodisc



**POLYDOR
810 SEVENTH AVENUE
NEW YORK, NEW YORK 10019
(212) 977-7000**

LABELS: RSO, Mercury, Verne, Kolob, ECM, Oyster

ALBUMS RELEASED: 26 **SINGLES:** 39
BIGGEST SUCCESSES: Atlanta Rhythm Section; James
Brown; Donny & Marie Osmond; Roy Ayers; Bee Gees; RSO
EMPLOYEES: 105 **PROMO MEN:** 22
NATL ALBUM PROMO: Niles Seigal
NATL SINGELS PROMO: Fred Ruppert
HEAD OF PROMO: Arnie Geller

A&R: Rick Stevens
HEAD OF MARKETING: Harry Anger
ADVERTISING DIR: Harry Anger
PRESIDENT: Irwin Steinberg
DISTRIBUTION: Phonodisc
HISTORY: European company and branched out to U.S.

PORTRAIT RECORDS
8831 SUNSET BOULEVARD
LOS ANGELES, CALIFORNIA 90069
(213) 659-7000

ALBUMS RELEASED: 1 **SINGLES:** 1
BIGGEST SUCCESSES: Burton Cumming, Joan Baez
EMPLOYEES: 8 **PROMO MEN:** Use Epic promo people
NATL PROMO DIR: Randy Brown
VP A&R: Lorne Saifer
HEAD OF MARKETING: Jim Tyrrell
PUBLICITY DIR: Jack Brishard
VP GEN MGR: Larry Harris
DISTRIBUTION: CBS
HISTORY: CBS wanted to start another O&O label -- the last one was Epic in 1953. They wanted a label on the west coast where the industry was centrally located. Therefore, they formed Portrait.



PRIVATE STOCK
40 WEST 57th STREET
NEW YORK, NEW YORK 10019
(212) 397-1600

LABELS: Splash

ALBUMS RELEASED: 10 **SINGLES:** 30
BIGGEST SUCCESSES: Natural Gas; Walter Murphy & The Big Apple Band; Flash Cadillac & The Continental .Kids; Starbuck
EMPLOYEES: 60 **PROMO MEN:** 10
VP PROMO: Noel Love
NATL FM PROMO: Luis Lewow
A&R: Larry and Irv Biegel
HEAD OF MARKETING: Harold Sulman
ADVERTISING DIR: Harold Sulman
PRESIDENT: Larry Vittal

DISTRIBUTION: Independent

HISTORY: Have recently added a good number of promo men and have increased number of chart listings.

RCA

RCA RECORDS
1133 AVENUE OF THE AMERICAS
NEW YORK, NEW YORK 10036
(212) 598-5900

LABELS: RCA, Windsong, Flying Dutchmans, Gryphon Productions, Midland International, Pablo, Phantom, Utopia Tattoo, 6th Avenue, Soul Train, Grunt

BIGGEST SUCCESSES: Jefferson Starship; Savannah Band; Hall & Oates; Nilsson; John Denver; David Bowie

EMPLOYEES: Many

VP PROMO: John Rosica

NATL PROMO DIR: Worthy Patterson

NATL DISCO COORDINATOR: David Todd

NATL FIELD PROMO DIR: Michael Becce

NATL R&B PROMO MGR: Ray Harris

HEAD OF MARKETING: Jack Kiernan

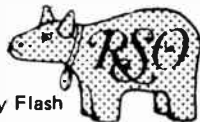
ADVERTISING DIR: Jack Chudnoff

PRESIDENT: Kenneth Glancey

DISTRIBUTION: Own

R.S.O.

9200 SUNSET BOULEVARD, SUITE 505
LOS ANGELES, CALIFORNIA 90069
(213) 278-1680



ALBUMS RELEASED: 2 **SINGLES:** 9

BIGGEST SUCCESSES: Bee Gees; Rick Dees; Lady Flash

EMPLOYEES: 15 **PROMO MEN:** 7

NATL PROMO DIR: Rich Fitzgerald

A&R: Al Coury

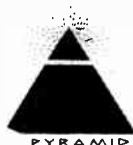
PRESIDENT: Al Coury

DISTRIBUTION: Phonodisc

HISTORY: Al Coury has recently joined the company. Expansion is underway.

**ROCKET RECORDS
211 SOUTH BEVERLY DRIVE
BEVERLY HILLS, CALIFORNIA 90212
(213) 550-0144**

ALBUMS RELEASED: 14 SINGLES: 30
BIGGEST SUCCESSES: KiKi Dee; Elton John; Clif Richlands;
Neil Sedaka
EMPLOYEES: 11 PROMO MEN: MCA
NATL PROMO DIR: Lynn Adam
PRESIDENT: John Reid
EXEC VP: Tony King
DISTRIBUTION: MCA
HISTORY: In 1972 Elton John and Bernie Taupin decided they wanted to start their own label....hence, ROCKET. Lynn Adam just joined company.



**ROULETTE/PYRAMID
17 WEST 60th STREET
NEW YORK, NEW YORK 10023
(212) 757-9680**

LABELS: Virgo, Birdland

ALBUMS RELEASED: 8 SINGLES: 15 (plus 7 12" disc)
BIGGEST SUCCESSES: D.C. Larue; E.P.&P.; Phil Medley; Pat Lundy; Jay Black; Mr. Ganim was the pioneer of the 12" disc which is the hottest Disco operation.
EMPLOYEES: 22 PROMO MEN: 25
NATL PROMO MGR: Ira Leslie
NATL R&B PROMO: Cal Stiles, Ron Mesnick, Bobby Ganim
A&R: Fred Balin
HEAD OF MARKETING: Ira Leslie
ADVERTISING DIR: Ira Leslie, Dennis Ganim
PRESIDENT: Morris Levy-Roulette, Dennis Ganim-Pyramid
DISTRIBUTION: Independent
HISTORY: Dennis Ganim and Morris Levy needed a label. They joined forces making Roulette, Morris Levy's label, and Dennis Ganim whose label is Pyramid – thus, Roulette/Pyramid.



SHADYBROOK
8913 SUNSET BOULEVARD
LOS ANGELES, CALIFORNIA 90069
(213) 652-4782

LABELS: Sound Bird

ALBUMS RELEASED: 3 SINGLES: 8
BIGGEST SUCCESSES: El Chicano; Mystic Mood
EMPLOYEES: 10 PROMO MEN: 1
NATL SECONDARY PROMO: Rick Neigher
GEN MGR & PROMO DIR: David Miller
NATL R&B PROMO: Cliff Frazier
A&R: Joe Sutton
HEAD OF MARKETING: David Knight
ADVERTISING DIR: David Knight
PRESIDENT: Joe Sutton
DISTRIBUTION: Independent
HISTORY: Partnership Joe Sutton and Brad Miller, Brad –
Mystic Moods Album; Joe was Exec VP of MCA; then they
came together to form their own label.

SHELTER SHELTER RECORDS
5112 HOLLYWOOD BOULEVARD
HOLLYWOOD, CALIFORNIA 90069
(213) 652-4782

ALBUMS RELEASED: 4 SINGLES: 3
BIGGEST SUCCESSES: The Dwight Twilley Band; J.J. Kale
EMPLOYEES: 15 PROMO MEN: 10
PROMO: Company is in process of reorganization.
A&R: Ted Williams
HEAD OF MARKETING: Ron Henry
ADVERTISING DIR: Ron Henry
PRESIDENT: Denny Cordell
DISTRIBUTION: ABC
HISTORY: Denny Cordell and Leon Russell formed a partner-
ship in 1969. Leon left in May of 1976.



SIRE/PASSPORT
165 WEST 74th STREET
NEW YORK, NEW YORK 10023
(212) 595-5500



ALBUMS RELEASED: 18 SINGLES: 10
BIGGEST SUCCESSES: Flaming Groovies; Nekxtar; Martha Valez; Christine McVie; Ramones; Renaissance; Climax Blues Band
EMPLOYEES: 15 PROMO MEN: ABC
NATL PROMO DIR: Len Scaffidi
A&R: Seymour Stein and Committee
HEAD OF MARKETING: Len Scaffidi
ADVERTISING DIR: Len Scaffidi
PRESIDENT: Seymour Stein-Sire, Marty Scott-Passport
DISTRIBUTION: ABC



SPRING RECORDS
161 WEST 54th STREET
NEW YORK, NEW YORK 10019
(212) 581-5398

LABELS: Event – Spring

ALBUMS RELEASED: 6 SINGLES: 15
BIGGEST SUCCESSES: Millie Jackson; Joe Simon; Tutback
EMPLOYEES: 10 PROMO MEN: 7
EXEC VP PROMO DIR: Bill Spitalsky
A&R: Raeford Gerard
HEAD OF MARKETING: Jules Ritkind
PRESIDENT: Jules Ritkind
DISTRIBUTION: Phonodisc
HISTORY: SP, Spitalsky; RI, Ritkind; N, 'n (meaning and); G-God – SPRING.

SPRINGBOARD INTERNATIONAL RECORDS
947 U.S. HIGHWAY 1
RAHWAY, NEW JERSEY 07065
(201) 574-1400

13005 SATICOY STREET
NORTH HOLLYWOOD, CALIFORNIA
(213) 765-5120

LABELS: Catalyst, Morningstar, Springboard, Mip

ALBUMS RELEASED: 60 SINGLES: 20
BIGGEST SUCCESSES: Ron Jefferson; George Muribus; Flip Numez; Hadley Caliman; Frank Strazzeri; Kimiba Kasai
EMPLOYEES: 400
NATL PROMO DIR: John Antoon
A&R: Dick Broderick
HEAD OF MARKETING: Bob DeMain
ADVERTISING DIR: Dick Broderick
PRESIDENT: Danny Pugliese
DISTRIBUTION: Own
HISTORY: Dan Pugliese — principal person who started company.



SWAN SONG RECORDS
444 MADISON AVENUE
NEW YORK, NEW YORK 10022
(212) 752-1330

ALBUMS RELEASED: 1 SINGLES: 4
BIGGEST SUCCESSES: Led Zeppelin; Bad Company
EMPLOYEES: 6
NATL PROMO DIR: Janine Safer
A&R: Sam Aizer
HEAD OF MARKETING: Janine Safer, Samuel Aizer
ADVERTISING DIR: Janine Safer, Samuel Aizer
PRESIDENT: Peter Grant
DISTRIBUTION: WEA per Atlantic
HISTORY: The company was founded by Led Zeppelin to forward the careers of young artists. Jimmy Page named the company. He was trying to get a riff down right — he tried and tried. When he finally got it right he threw up his guitar and said, "This is not going to be my Swan Song."



T.K.
495 S.E. 10th COURT
HIALEAH, FLORIDA
(305) 888-1685

LABELS: Malico, Chimneyville, Kayette, Juana, Silverblue

ALBUMS RELEASED: 7 SINGLES: 12
BIGGEST SUCCESSES: K.C. & Sunshine Band; The Richie Family
EMPLOYEES: 12 PROMO MEN: 6

NATL PROMO MEN: Bill Phordoesser, Moe Proescell, Howard Smiley, George Chavous, Milton Smith

A&R: Steve Alamo, Henry Stone, Howard Smiley

HEAD OF MARKETING: Howard Smiley

ADVERTISING DIR: Howard Smiley

PRESIDENT: Henry Stone

DISTRIBUTION: Independent

HISTORY: Old production company and couldn't afford new corporate name, so they kept T.K.

HISTORY: Old production company and couldn't afford new corporate name, so they kept T.K.



**20th CENTURY
8544 SUNSET BOULEVARD
LOS ANGELES, CALIFORNIA 90069
(213) 657-8210**

LABELS: Westbound, Unlimited Gold

ALBUMS RELEASED: 6 **SINGLES:** 9

BIGGEST SUCCESSES: Ambrosia; Alan Parsons; Barry White; Funkadelics

EMPLOYEES: 58 **PROMO MEN:** 10

NATL PROMOMEN: Jack Hakim, Barry Goldberg, Judy Stern

A&R: Tom Hayden

HEAD OF MARKETING: Harvey Cooper

ADVERTISING DIR: Norm Winter

PRESIDENT: Russ Regan

DISTRIBUTION: Own

HISTORY: Beginning to resurge after some reorganization.



**UNITED ARTIST OF AMERICA
6920 SUNSET BOULEVARD
LOS ANGELES, CALIFORNIA 90028
(213) 461-9141**

LABELS: Greatful Dead, Jet (ELO), Chi-Sound, Blue Note, Round

ALBUMS RELEASED: 46 **SINGLES:** 56

BIGGEST SUCCESSES: Best of ELO; American Flyer; War

EMPLOYEES: 200 PROMO MEN: 15
VP PROMO: Pat Pipilo
NATL R&B PROMO: John Smith
NATL SECONDARY PROMO: Russell Palmer
A&R: Denny Diante
HEAD OF MARKETING: Joe Carbone
ADVERTISING DIR: Iris Zurawin
PRESIDENT: Artie Mogull
DISTRIBUTION: Independent



WARNER BROTHERS
3300 BURBANK BOULEVARD
BURBANK, CALIFORNIA 91505
(213) 846-9090

**LABELS: Capricorn, Bearsville, Curtom/Gemigo, Reprise,
Philly, Groove, Warner/Glenhard Records**

ALBUMS RELEASED: 104 SINGLES: 157
BIGGEST SUCCESSES: George Benson; Fleetwood Mac;
Beach Boys; Gary Wright; Gordon Lightfoot; Michael Franks;
Bootsey's Rubber Band; Alice Cooper; Bellamy Brothers;
America; Bonnie Raitt; Leon Redbone; Neil Young; Maria
Muldaire; Larry Gross; Emmylou Harris; John Sebastian
EMPLOYEES: 245 PROMO MEN: 43
NATL PROMO MGR: Dave Urso
NATL AOR PROMO MGR: Don McGregor
NATL SECONDARY PROMO MGR: John Montgomery
A&R: Lenny Warnaker
HEAD OF MARKETING: Adam Somers
ADVERTISING DIR: Shelley Cooper
PRESIDENT: Mo Ostin
DISTRIBUTION: WEA



WINDSONG RECORDS
400 SOUTH BEVERLY DRIVE
BEVERLY HILLS, CALIFORNIA 90212
(213) 277-1682

SINGLES RELEASED: 1
BIGGEST SUCCESSES: Starland Vocal Band — has gone gold

and Afternoon Delight is gold and on it's way to platinum

EMPLOYEES: 6 PROMO MEN: RCA

VP NATL PROMO: Larry Douglas

NATL PROMO DIR: Jerry Doughman

NATL PROMO COORDINATOR: Larry Hamby

NATL PROMO ASSOC: Polly Anthony

ADVERTISING DIR: RCA

PRESIDENT: Harold Thau

DISTRIBUTION: RCA

HISTORY: John Denver and Milt Okun, who is Denver's producer, and Jerry Weintraub, who is the personal manager of John Denver, Starland Vocal Band, Carpenters, Sanatra, Dorothy Hamell, Neil Diamond, Kenny Rogers, Moody Blues, Harry Chapin, Phoebe Snow and others started the new label.

**WORD RECORDS
4800 WEST WACO DRIVE
WACO, TEXAS 76710
(817) 772-7650**

LABELS: Light, Canaan, Myrrh, Word & other religious labels

ALBUMS RELEASED: 30 SINGLES: 5

BIGGEST SUCCESSES: Andrae Crouche and the Deciples;
Black Gospall Group

EMPLOYEES: 175

NATL PROMO MGR: Dan Johnson

A&R: Kurt Kaiser

HEAD OF MARKETING: Stan Moser

ADVERTISING DIR: Piers Bateman

PRESIDENT: Jerrell McCracken

DISTRIBUTION: Independent

HISTORY: Jerrell McCracken produced a record that simulated a football broadcast with the Forces of Evil vs. the Froces of Good; the record was a play-by-play simulation and was broadcast on radio station WORD — request began coming in. Therefore, a company label was needed, thus WORD.

Sharing Ideas A to Z

Sharing Ideas A to Z

APRIL FOOL'S DAY— Everybody in L.A. business knows about it but thought we'd pass along what KNAC does each April Fools Day. They give 24 record promotion men 1 hour each to play whatever records they want to and operate as the disc jockey. Only stipulation is that they can't play any of their own product. Prizes are given away for the best show. KNAC also just gave away 2,000 old albums in their Vintage Vinyl promotion. Records had nicks and scratches but folks still went for them. They were promoted as Turntable Tested Tough and some were even said to have historic finger-prints in them.

BIZARRE PROMOTIONS — Didn't think we could tell it any better than WFTL PD Michael O'Shea, so here he is...

"One of the most exciting promotions we've done this year was WFTL's "Radio

Remotes".

Since so many of our South Florida residents move here from "Up North"...we thought we would get a favorable reaction from them by giving them "a taste of hometown".

We decided to broadcast LIVE and direct... dozens of remote broadcasts from some of the great stations in the great cities in the midwest and east. Almost all of these were "talk shows," since talk sounds much better than music piped down land lines from thousands of miles away.

Each night we'd feature a different show from a different city... broadcasting the entire show, including commercials, promos, news, etc... everything but the legal ID of the hour. Of course we ran a number of "disclaimer statements" during the actual shows letting people know that they were REALLY list-

ening to WFTL ... and to-night's show from city was being simulcast LIVE from station.

Here are just a few of the shows and stations that cooperated with us by feeding us their programming line:

Jerry Williams show from WBZ Boston; Warren Pierce Show from WJR, Detroit; Long John Nebel Show from WMCA, New York; Ed Schwartz show from WIND, Chicago; Perry Marshall show from KDKA, Pittsburgh; Pete Franklin Show from 3WE, Cleveland; Bill Corsair Show from WFIL, Philadelphia; Allen Christian Show from WBAL, Baltimore and many others.

In all we did a different show almost every night (either late night or all night) for four weeks. Comments from listeners were sensational. As far as I know this is the first time such a massive effort involving the cooperation of so many different stations in different cities has been attempted. My sincere thanks to all the program directors of the different stations for their cooperation.

One of the highlights of the series was the dozens of times WFTL listeners would phone long distance the show moderator to participate in the night's discussion. Some very

interesting exchanges."

BIZZARE PROMOTIONS - Just before WJDX Bob Burton went on vacation he told the listeners he had gotten so excited he ate 100 prunes. When he didn't show up the next day the other jocks told the listeners he wasn't there because of an overdose of prunes. That started a challenge to the listeners who would up in the WJDX Prune Eating Contest. Eight listeners qualified by phone and they ate prunes for a solid hour. PD Burton said, "We're still cleaning up

the carpet." Wonder what that means???

CALL LETTER ORIENTATION - WSDM in Chicago took the call letters and tied it into a simple contest. They say "We're WSDM and if your first name begins with any of the letters WSDM and you're the 3rd caller I'll send you (prize). Variations on this include, last name, city or suburb and street. PD makes note that "It's a great way to get the calls out again and again.

CALL LETTER ORIENTATION - WAUG in Augusta, Georgia asked their listeners "Why buy-centineal when you can get it free from AUG." Station is running a contest where they are asking listeners to define what doing the WAUG is??

CASH CALL TWISTS — *WIRK* in Palm Beach does a trip with a personality they call "Doctor Bills." "Doctor Bills cures your ills only on *IRK*." The Doctor drives around equipped with a two way unit and he announces that he's on the road making house calls. He comes up to the house equipped with his doctor bag which contains a tape recorder. Person who answers the door has to answer with the phrase that pays, which in this case is "I R-K in my house." That answer gets them \$1,290.

CASH CALL TYPE — The *KX* (of *KXXKX*) Call Girl is at it again. She's running around Denver asking people how they spell music? Correct answer for a cash prize is "KX". If they also have it written somewhere on their persone they get an extra prize. Station is also giving away "bull shirts."

CODE-A-PHONE TRIPS
Lots of different ways to use the telephone recording device. One is what *KSTT* in Davenport is doing. They program all the local concert and music news pulled from *Earth News* and other publications. Station says that they get about 1,000 calls a week.

CHRISTMAS— Bill Sherard of *WGST* (as well as *WFIL*

in Philadelphia) has done this before. On the tallest building in town they set up two laser beams; one red and one green. The beams shoot straight up in the air and modulate to the signal of the station. Secret to its success is to promote it super heavily on the air. When you're on a tall enough building you can see it all over the city. Lots of folks in laser business; not hard to find.

CHRISTMAS — Sorry, lost the calls on the station that did this one but thought it might spur some help for Christmas and gave away 3 minute person to person phone calls to anyplace in the world. Station chose the most deserving; recorded the call and edited for broadcast. They did one each day. Finally one of the winners got a round trip ticket to anyplace in the world. Last Christmas trip winner went to England. Hopefully we'll give credit for this promotion in

CHRISTMAS — With the holiday coming up we thought you might be interested in some of the older contests that stations have run in the past. Back in 1970 when Clark Weber was morning man at *WCFL* he did a bit for thirsty Christmas trees. He asked his listeners to send him a stamped, self addressed

envelope so that he could forward them his recipe for the trees ... 4 teaspoons of household bleach, 2 cups of simple syrup, 4 tablespoons of micronized iron (available at most florists under the name Green Guard.

The solution should be placed in the tree holder. Recut the tree at its base and then set the tree at once. It's better to add it over a period of several days. After the initial perserver, allow the tree to stand for 12 hours before decorating. By the way, the solution is not good for people, so keep it away from the kids.

CHRISTMAS — Another oldie. Back in 1972 KFMB in San Diego sponsored the "World's Largest Christmas Card" contest. Listeners were asked to send in postcards and the card drawn won a Billboard with a message like "Season's Greetins and Happy New Year to (winner's name from KFMB."

CHRISTMAS — WAKY did this one in 1970. Aware that Santa Claus Indiana isn't far away from Louisville they urged all the kids in the area to send in their names and phone numbers. Station salesmen took turns calling the children and asking them what they wanted for Christmas. The card drawn

got a full day in Santa Claus, Indiana whicis a far out place with all kinds of Christmas attraction; toy factory etc. The next 100 people drawn won a deed for one square inch ownership in Santa Claus, Indiana.

CLASSICAL — Classical stations don't have to be dull as evidenced by KING-FM in Seattle. PD Jim Wilke writes, "we are currently using a forilla (costume) who plays Chopin beautifully, attends concerts, plays, shows up in unexpected places." Station them is "Expect the un-expected.. and while it is a classical station they'll occasionally throw in a cut from the Modern Jazz Quartet playing Bach or the New England Conservatory Ensemble playing ragtime. Wilke is calling his station, progressive classical."

COMMERCIAL FREE RADIO — KOME IN San Jose does something unusual. The first 7 days of each month they program 98.5 hours of commercial free radio. They of course are 98.5 on the dial.

COMMERCIALS — KAYO in Seattle does a once a week sponsor tie in type contest, which has not only entertained the audience but been a spur for new accounts

as well. For example, they had a "Woofin Weekend" where they asked listeners to call, tell what kind of a dog they were, and then to Woof on the air. Jock made the decision regarding the prize... good woof got 100 lbs of dog food and a bad woof got 5 or numbers in between. Sponsors love it and pay for it.

COMMERCIALS — Being a small market, KAOK has the usual problem with a high load limit (16 minutes an hour) so they've turned it into as much a positive as they could by making the commercial the spot for T shirt rip-off. At sound of shirt tearing first listener calling gets the shirt. It interrupts commercials a bit but PD Bill Conway feels it helps the entire station overall.

**COMMUNITY INVOLVE-
MENT** — Charlie Jones of the NAB came up with this one. He noted that a lot of children (with clubs or class groups) visit radio stations so he designed a Coloring book called "Welcome to our Radio Station." Charlie says that it's "an educational coloring book to give to your station's young visitors to help them understand how a radio station operates, what the staff does, and the part advertising plays in radio broadcasting and the free

enterprise system."
...cost is \$20 per hundred, available in lots of 100 only. NAB, 1771 N Street N.W., Washington, D.C. 20036.

**COMMUNITY INVOLVE-
MENT** — Super successful (as well as patented) promotion going on at KHOW. It's the "I Love You Denver" promotion which began with Hal Moore signing off his show with those words. Billboards around the city tie in the theme with station calls but T-shirts given away do not include call letters; just the word "I lo e you Denver." Station does various kinds of tie-in bits such as giving away free drinks at a local bar etc. Whole idea is image improvement.

**COMMUNITY INVOLVE-
MENT** — KPAM in Portland realizes the importance of skiing in the area because of Mt. Hood. So they run the KPAM ski bus every Sunday from the central part of the city to the resort. Listeners call in and reserve one of the 46 seats and get cheaper skiing rates as well, as guests of KPAM.

**COMMUNITY INVOLVE-
MENT** — WNAP in Indianapolis holds their Free Fair every year. They have a package deal with their clients for a booth at the fair

and a spot package to promote it. Merchants who buy get all Sunday to sell incredible (50% or better) bargains to the folks. Last year 50,000 plus people went through the turnstiles. Of course WNAP is playing all over the place and there are plenty of free interesting activities for the crowd. Not a bad way to get a sponsor.

COMMUNITY INVOLVEMENT — KNBR in San Francisco has for the last three years staged "The Good Time" parade, which has become a popular event in the small community of Pleasonton. It has attracted over 100,000 people to see nearly 300 different parade entries. Point being, it's a parade for anybody who wants to be in a parade.

COMMERCIAL TIE-INS — KAKC in Tulsa celebrated Kentucky Fried Chicken King Col. Harland Sanders's 86th birthday by giving away buckets and snack boxes of chicken. Callers had to guess which finger Col. Sanders would lick first after eating some chicken. Station got Col. Sanders himself to record the contest cuts.

COMMERCIAL TIE-IN'S — KEED in Eugene did some thing that has been done in

various forms before. They tied in with Ranier beer on a promotion that saw a 6 foot high mountain of ice with Ranier beer frozen inside. Listeners had to guess how long it would take for the ice to melt.

COMMUNITY INVOLVEMENT — Michael Spears, PD of KFRC believes that top forty has a greater responsibility because of the type of listeners it attracts, than any other kind of radio. He notes that "We can now show that public affairs programming can be done someplace besides Sunday night." Station runs shortly trips through the day such as "Consciousness raising minutes", "Community Action Reports", "Dialogue and other such events throughout the stop sets. One feature is called "Crime Stoppers" which has the SF Chief of Police talking about the various clues in a real crime and asking listeners to call a certain number and help solve the crime.

COMMUNITY INVOLVEMENT — KEXL in San Antonio is running "KEXL Good-will Sundays." They run concerts with local talent and price of admissions is an article of clothing or a repairable item for the Goodwill Industries.

CREATING TALK — **WUBE** in Cincinnati found a couple that didn't listen to country music and put them in a motor home on a specially built platform on top of a WUBE billboard. Station had to listen to WUBE 24 hours a day. They talked to the station by phone and to other people via their CB unit. Couple was interviewed prior to their ascension to the motor home, and the interview was made into television spots. Likewise another interview after 28 days the couple stayed in the home, was also made into TV spots. One of the two had changed their mind about country music.

DAY PARTING TO WOMEN — Each morning from 9-12 noon **WFMJ** gives ingredients one at a time from a different recipe each day. They call the bit the "What's cooking" from the ingredient clues wins \$20 worth of groceries.

DRUGS — **KRE** in Berkeley is one of the more unique promoting stations. One of the features they are running now is called The Drug Report. Station gives a weekly 5 minute analysis of drugs being sold in the Bay area. Wonder who does the research?

ELECTION — **KDIA** in Oakland calls it the Music Selection Election. Listeners are asked to send in their favorite songs, station compiling the top 130 all time favorites. Station then plays back the 130 in random order, mentioning what number the record is on the list. First person to send in a list of all 130 records and their order wins 130 seconds in a local record shop grabbing all the records they can and to top it they get a new Dodge van to carry the records home in.

FAIRS — Something to do at the fair. **WHBQ** promoted heavily that the "Q Crew" would be walking around the fair carrying 50 and 100 dollar bills. If you go up to one of the Q Crew and say "Q" is my favorite radio station" you get the cash and various other prizes.

FAIRS — **KTAC** In Tacoma did something unique at this fall's Washington State Fair. They first of all set up a "disco-tent" with jocks playing the records and running dance contests. Outside the tent a thirty foot tower of music...listeners estimated how many records make up the tower...closest wins a matched his and hers set of seven up "un" machines.

FORMAT – This comes from WAAM in Ann Arbor. “When the spot load permits, we do a ‘Super 16 Minute Power Play’ which is 16 minutes of uninterrupted rock; no commercials, no jingles no talk. Since we have gotten LP cuts, however, we sometimes play only ‘live’ versions of songs in our power play, using the applause to mix the cuts together giving the effect of a ‘mini-concert-over the radio.’”

FROM DAY-TIME TO FULL – KVAN in Portland, Oregon is going from day time only to 24 hours. To help promote this they gave away miners’ hats complete with light on top right under the call letters.

HALLOWEEN – WGST in Atlanta is giving away tickets to see the movie, “The Omen.” They use the basic rip-off system. On Halloween night at the movie all qualifiers will have their name in the hopper for the drawing. Dig this prize; an all expense vacation to Dracula’s Castle in Transylvania. In case you didn’t know, the castle is just outside Bucharest, Rumania. It’s a real place.

HALLOWEEN – an old one but worth talking about again. Just before Halloween,

WFIL in Philly gave away “black bats,” on the air. They weren’t the flying kind but winners didn’t know that until they received their black baseball bat complete with station call letters.

HALLOWEEN – Can be done at any time but fits good with Halloween. WGCL in Cleveland advised listeners not to “fear the Reaper.” The old grim Reaper drove around town in the WGCL hearse announcing where he would be pulling up. Then he’d come out of the back of the hearse with his Tarot Cards, specially made with WGCL and a code number on them. A couple of days later the numbers would be announced and listeners pulled in all kinds of magic prizes, such as fortune necklaces, and a grand prize of a 1400 magic set.

IMAGE – WKLS in Atlanta has reinstated naming shows. They call 6-12 noon, “Sunlight” and 7 pm-1 am “Twilight.”

IMAGE – WDBS in Durham, NC shoots at the “progressive” audience (whatever that really is) and they have a theme of getting “back to the land.” A year ago the station gave away a dozen 10 speed bicycles. In the spring they gave away several 2 day guided canoe trips down a local river. Station

LABOR DAY — On Labor Day this year KAKC went around to the maternity wards of Tulsa area hospitals and presented each lady who was in labor with a floral arrangement.

MARATHONS — Jim Davenport in RMR this quarter made note of the huge amount of money radio had raised for muscular dystrophy. He especially noted that Steve Murphy of WMAZ was put in jail made of Coca Cola. All cokes had to be sold before he could be released. Person who guessed how long he would stay in jail won a \$200 shopping spree. He stayed in 32 hours and 7 minutes.

MOVIES — You've heard of concert TV-stereo fm simulcasts but, KIIS did something we hadn't heard of. They tied in with NBC and simulcast in stereo the showing of the movie Earthquake. Station ran the entire program, including the sound of the same commercial flashes on the screen inviting listeners to tune into the stereo station.

MUSIC PROMOTION — KJR has been tying most of their promotions into music in some way. Recently when the Eagles and Linda Rondstadt came to town for a concert the station gave away 50 t-shirts

that said "Concerts West and KJR present Eagle and Rondstadt." Winners also got a complete catalogue and shirts allowed them to get in. Twenty five winners in all; a pair at a time. Also prior to an Aero-smith concert they rented a cruise boat and took 50 people on the boat then to the concert. Artists joined the cruise.

MUSIC PROMOTIONS — KUZZ in Bakersfield took eight (800 AM-108FM) songs with a snatch here and there that wond up saying "K-U-Z-Z is my favorite radio station". Jingle type montage was played during the day. First listener to identify all eight songs involved by title and artist won \$1,000. Contest can continue as long as you can keep coming up with new slogans and pieces of songs to edit together.

MUSIC PROMOTIONS — WCBS-FM gave their listeners a "snow job" with oldies trivia. Jock got somebody on the line and gave them a choice of 3 statements about radio trivia. Statements were harder as they went from 50 to 100 to 500 prize money. Listener had to restate the trivia in a truthful form.

MUSIC PROMOTION —
KPAM in Portland is sponsoring "Music To Eat Your Lunch By." They have put together an elaborate sound system and each day a jock goes to a local high school and sets it up in the lunch room, and plays music while the kids have lunch. Good image-builder.

MUSIC PROMOTIONS —
WIQB in Ann Arbor does a lot with various music promotions. They heavily sell their 7 o'clock special which features a different artist for one hour, each night. The best of that artist is the only thing played in the hour. At the same time every Sunday night at 9 PM they feature a brand new album, playing both sides all the way through.

MUSIC PROMOTIONS —
 People all over are doing documentaries of one kind or another but, thought this might have some interest since it is available to stations. **WYOU** in Tampa ran a one hour documentary on Elvis Presley with emphasis on the early days. Show contained an exclusive Presley interview by Ed Ripley taped in 1956. Call Ripley for more information.

MYSTERY CITY-MYSTERY VOICE — type contests are basic but there's a bit of an off-

shoot. **WLEE** in Richmond ran a "Star Trek" promotion. Listeners had to guess the star and the city where that star was speaking from. Actually it was John Denver calling from Atlanta and station speeded him up to disguise his voice and what he was saying. Clues of course were given and the winner got flown to Atlanta for John's concert.

MYSTERY LOCATION TWIST — **WUBE** in Cincinnati was running silver by stage coach (which cost \$4,000 dollars to build) from Kentucky to Ohio, when the James Gang came back to life and held up the stage coach right on the L&N Bridge between the 2 states. The silver was coming from the **WU-BE** silver mine. First thing you know Frank James started calling in and giving clues as to his whereabouts and the station offered a 1,000 dollar reward. Once Frank was found, Jesse began calling in and giving clues and then Belle Star did the same. Finally all three of them began giving clues as to the whereabouts of the silver. All in all there were 4 one thousand dollar rewards.

PEOPLE — A couple of interesting little side lights about Waylon Jennings. He of course is a lover of Hank

Williams and one seat on his band bus has a seat reserved for Hank. Waylon by the way was a picker for Buddy Holly and was to travel with them to a gig but the Big Bopper wanted to go and Waylon had to wait for the next one. The plane of course was the one that crashed killing Richie Valens, Buddy Holly and the Big Bopper.

MUSIC PROMOTIONS — WJPS in Evansville copped a bunch of copies of the old Motown Anthology series and announced to listeners that they were opening the WJPS Mellow Music Memories Vault. At the sound of the creaking door opening, listeners called and won 'em.

MUSIC PROMOTIONS — KFWD in Dallas recetnly ran the FM102 "photo-concert" where listeners were invited to send photos of recent concerts they attended and took. Winners were the best concert picture taken. Station tied in with a local camera chain and winners got new camera outfits. They displayed all the photos in large shopping mall for exposure to audience.

MUSIC PROMOTION — KHJ is one of several stations that aid this promotion. The prize

was a juke box full of Beatle records. Of the 64 tunes listed KHJ in one weekend played all of them but one. First listener naming the one song they didn't play won the box and the records.

PRIZES John McGhan of WGRQ has come up with a unique prize. He's giving away an autographed bedspread. What he does is grab each artist as they come to Buffalo for a concert. They sign the blanket and then the signatures are covered with embroidery. At the moment he's already gotten people like Peter Frampton, James Taylor, George Bensen, the guys from Aerosmith, Average White Band, etc. He has continuously displayed the blanket in windows of various record stores, commented on it, as it happens, on the air, and will eventually have a drawing at a WGRQ concert.

NEWS — Short note from Bill Sherard at WGST. He points out that adult contemporary listeners are apt to be more interested in the news than various other formats. He runs his on the hour and promotes it heavily.

NEW YEARS — Something for after Christmas is this suggestion from KGNC in arillo. It's the "Awful Tie.. contest with prizes for the

worst ties the folks got for Christmas.

OUTDOOR ADVERTISING — KPAM in Portland owns its own hot air balloon. Balloon goes up occasionally and flashes lighted messages about the station.

PEOPLE — Alex (Delta Dawn) Harvey has a new album coming out on Buddah very soon and one of the songs is Lonesome Cup Of Coffee which he wrote with non other than Texas University football coach Daryl Royal.

PEOPLE — In case you find any typos in this issue you can't blame it on the staff's inability to spell. Our designer, Kathy Clary, was the Ohio State spelling champion and Khristi Shultz, who does the typesetting, won the California spelling bee championship and came close to winning national.

PRIZES — KBFW in Bellingham ran the Great Uncontest as many stations have been doing. Twist on their contest was the way they gave away the prizes. Listeners sent in registration mail and first names drawn got a pair of used cowboy boots. 2nd prize-2 cases of 7-

Up, 3rd-4 cases of 7-Up and 4th name drawn got an all expense paid trip to Hawaii. Station reported something like 15,000 entries.

PRIZES — KOGO in San Diego is calling it "The Year Of The Great Vacation." Listeners qualify with phone call and once each month the station gives away two airplane tickets to the city of the winners choice. They also throw in \$600 cash. Station is of course \$600 on the dial.

**QUARTER HOUR MAIN-
AINANCE ONE MORE
TIME** — Super successful WMMS in Cleveland bought 40 seats on an airplane to Florida and asked listeners to send in as many post cards as they wanted with their name, & address, on them. Cards were drawn and listeners got 10 minutes to call in and claim two seats on the airplane. Promo head Dan Garfinkle said he went along and there wasn't an un-cool head in the place. All hotel reservations, food, etc., was provided on the beach for the listeners. Registration call-out contest was enhanced by the attractiveness of the prize.

QUIZ GAMES — KNBR in San Francisco ran the Stump the Stars contest, with various personalities appear-

ing on the station. Listeners make up any question on any subject and the personality is to provide the answer. Those who stump the star win a prize and become eligible for a mystery vacation. Final score; listener's 266...stars 2.

RECORD PROMOTION - Barry Grief of A & M Records came up with this unique way to promote. He ran an ad in The LA Times inviting listeners to fill out a coupon and receive a free copy of the Chuck Mangione single, "Chase The Clouds Away." Once participants got the single they were informed that they could take it into an LA area record shop and get a dollar off on one of two Mangione albums. Company got over 5,000 returns on the coupon; no word on how album sales are going as yet.

REGISTRATION TYPE - If you'd really like to get into a complicated contest call Rick Sklar at WABC. At WABC it was called the Big Ticket and at sister KULF it was titled Win A Lot. Station distributed tickets all over the city, each with two numbers. One is the lottery number and the other the control number. Lottery number is

given on the air and person with ticket calls in allotted time and gives not only his lottery number but the control number as well. That in turn is punched up on the computer to make certain it's correct. Winners get anything from two tickets to a thousand dollars, with prize announced in front. Sklar said it took 9 months to program the computer and was a super costly affair. ABC now has patents on the concept.

ROTATING CART - There is no older contest than "jock in the box" but just for the record KJET in Beaumont added one extra element. Listeners not only had to guess which jock was coming up next on the cart but each had a letter from K to J to E to T in the box with them. Listeners got an extra prize for guessing the letter as well.

SALES - If you're having trouble convincing advertisers of the power of radio WLYV in Ft. Wayne, Indiana has a solution. As do many stations they have a prize van that runs around the city. When the salesman finds that tough buy they send the van to his store and announce they'll be giving away "X" number of prizes. Of course

results are overwhelming and more than one account has bought as because of it.

SING IT AND WIN – This is one of the older and most done contests and WCAO in Baltimore was no exception. They did not however, stop there. They followed that up with a "Sing it and Swim" contest where listeners who called and sung the call letters were eligible for a swimming pool 1st prize. Runner up folks got free trips to an ocean resort. After that came "Stick It and Win" using the bumper sticker trip. Ron Riley states that "We have found that just the simple hourly LP and T-Shirt rip offs have been the most successful of all promotions."

SPORTS – KOGO in San Diego runs Padres Baseball and they have tied some of their promotions in with the team. Latest thing they ran has to do with Randy Hones, a pitcher who is up for the Cy Young award. They ran a 30 second segment from a play by play where Jones was pitching. First listener who calls in and gives the name of the opposing team wins a Padres autographed baseball.

STATION ANNIVERSARIES – WISE in Ashville just celebrated their 37th year on the air by inviting listeners to say "Happy day Big WISE" in any way they wanted to. PD Mark St. John told the Report the idea was to stimulate creativity and to get some free promotion." He added, "We had everything from a stained glass window to a carpet (with call letters sew in) to a banner behind an airplane and someone bought an ad in the LA Times saying "Happy Birthday Big Wise." Winner received a 700 dollar stereo system (which was the airplane banner.

THANKSGIVING – This was some time ago but thought you might be looking for something different. KXOL stuffed a (plaster material) turkey with 10 dollar bills and prior to Thanksgiving displayed it in various stores. Along with their usual real turkey give-away they let listeners guess how much money was in the bird. Closest guess of course got the prize.

THANKSGIVING – Walt Turner remembers one way he gave away turkeys on Thanksgiving. He gave away jocks instead. Whoever won the jock got a complete gigantic

dinner brought to their house by the jock of their choice. Walt, now at WIL said that he has given them away in a simple registration drawing or by asking listeners to write why they wanted the jock to be there.

WEDDINGS —

Annette Shipley and Wilbur Broadus were married courtesy of Pittsburgh's Rocker in a \$10,000 wedding at the tip of Pittsburgh's famed Golden Triangle.

Featured prize in the contest is an all-expenses paid week's honeymoon to South America. The young couple also gets a color TV, a \$100 gift certificate from Sears, cooking utensils, a waterbed, wedding rings, wedding album, record player, records, and many small prizes and appliances.

Immediately following the ceremony the couple will be taken to a catered champagne reception at Pittsburgh's historic Heinz Hall.

FORMAT OPINION — "To the despair of many program directors, FM radio is fast becoming the music media, and leaving the rest to AM and many feel that "the rest" is either all talk or all news. Let me hasten to remind

these purveyors of doom, that the big guns in almost every major market neither rely wholly on music or on some form of talk, but on the strengths of their personalities! That is where it has always been and will remain in the radio broadcast business. Offer more than music...more than news...and more than talk...offer entertainment. People want to relate to people, and what is why a personality radio is still such a success and will remain so. And if it's good enough, the listener won't give a damn if its coming out of both speakers or one. Let's put the emphasis back on people in radio and take it off the music industry. Although we rely on them heavily, we do not depend on them for survival. They depend on us. Don't get me wrong it is a symbiosis I want to perpetuate, but point out exactly what it is. As more and more stations become automated and utilize what I call human accounting (ie card readers/ "Hi this is Fred and the last ten records you heard were..." /etc) I think and hope that personality radio, or if you will, entertainment radio, will see a comeback. It is a simple and successful formula. And to new PD's who find it easier to oversee

cardreaders, I say you are a bit lazy. Although it takes more time and effort to direct, mold, and develop personalities on a low budget, the return and personal satisfaction is unequalled."

Russ Morley - WJNO Palm Beach, Fla

FORMAT OPINION – "We at KSAQ believe contests on radio are slowly but surely coming a thing of the past. Talking about contests that "buy the audience." You don't need them to become successful, as long as you give the people what they turned the radio on for in the first place. And what is good music, good entertainment & good information about their community. If a promotion or contest is good and is not "overly" promoted to where it sounds like garbage, then it will be successful. These days not only the best in beautiful music, but the best in public service and information. Contests we've run in the past as well as those we plan for the future help personalize our service. Since beautiful music oftentimes becomes a companion rather than a mere source of entertainment, our promotions and contests relate to our audience on a one-to-one basis. It is interesting to note how listeners love to

become involved with what we're doing ... and feel that what we're doing is also what they're doing.

Bob Allen KSAQ-San Antonio

FORMAT OPINION – "Our basic music philosophy is based on several elements... local research, I'E' requests, records sales locally, and juke box programming. We also concentrate on the top thirty songs of billboard, radio & records. We are hesitant to add records to our survey until they have proven themselves chart wise, such as "Teddy Bear" by Red Sovine. We could end up playing such a record for two months and turning a lot of audience off. Our basic list is comprised about 60 records with approximately 4 LP cuts per hour. We also keep some of the progressive country image by playing 2 progressive cuts per hour. Our format is basically modern country. We're into the quarter hour sweep philosophy...we try not to play commercials over those quarters...Also, no more than two commercials in a spot set."

Mike Maloney
KSSS-Colorado Springs

FORMAT OPINION — “I would stress the idea of programming for your market individually. That means that you use the trades as tools, but not as bibles. Music on your station should be researched locally so that you can confirm a national hit's appeal to your specific target audience in your specific market. Case in point: Lou Rawls-You'll Never Find Another Love. It was a big national hit, but never received the level of acceptance in the Denver 12-24 top 40 listener to be an add on KX. Only by looking at our local research and weighing it

more heavily than the song's track record in the national trades were we able to make that programming decision.. East coast sales alone can be big enough to launch a record toward the top, but that doesn't necessarily mean the song will be a hit in the Midwest, West or South. Each programmer must, therefore, decide how much influence national charts can have (or should have) in determining his local playlist.

Bobby Christian
KXXX-Denver



Services and Syndicators

Syndicators

ACC PRODUCTIONS / 415-864-3232 *and SERVICES*
50 Oak Street, San Francisco, CA 94102

CONTACT: Joan Tonyan. SERVICES: Religious films, religious tapes.

ACTION / 202-655-4000

806 Connecticut Ave., N.W., Washington, D.C. 20025

CONTACT: Marshall Pittman. SERVICES: Public information spots.

ADVENTURES INTERNATIONAL / 415-398-1472

222 Columbus Avenue, San Francisco, CA 94133.

CONTACT: Harvy Barlaug. SERVICES: Radio marketing program.

ADVERTISING COUNCIL / 212-758-0400

825 Third Avenue, New York, NY 10022

CONTACT: Nancy Napier or Media Department. SERVICES: Public service announcements.

THE AIRCHECK FACTORY

Box 38, Bensenville, ILL 60106

CONTACT: Tom Kanard. SERVICES: Aircheck library (60's and 70's), audition tapes (airchecks), radio features (reel or cassette).

AKG ACOUSTICS

91 McKee Drive, Mahwah, NJ 07430

CONTACT: Andrew Brakhan. SERVICES: Headphones, microphones (and accessories), phone cartridges, reverberation units.

ALCARE COMMUNICATIONS, INC. / 215-687-5767

137 W. Wayne Avenue, Wayne, PA 19087

CONTACT: Thomas Holland. SERVICES: Radio feature syndication.

ALSHIRE INTERNATIONAL / 213-849-4671

1015 Isabel Street, Burbank, CA 91502

CONTACT: Ricardo Ceja. SERVICES: Record pressing (complete facilities).

AMERICAN AIRCHEXX, INC. / 800-341-7588, 207-442-8744

Box 805, Bathport Plaza, Bath, MAINE 04530

CONTACT: Subscription department, above address. SERVICES: Audio magazine (on C-90 cassettes) includes: airchecks, classified advertising, general news of the industry, interviews, special features.

AMERICAN ELECTRONICS LABS / 215-822-2929

Box 552, Lansdale, PA 19446

CONTACT: C. J. Fowler. SERVICES: Transmitter-1M-25KE, transmitter-AM-5KD.

AMERICAN RADIO 76

c/o Gilmore Advertising, 200 Michigan Bldg, Kalamazoo, MICHIGAN 49006

CONTACT: James H. Duncan, Jr. SERVICES: Book - markets as rated by arbitron.

AMERICAN RADIO PROGRAMS / 213-244-2141

524 E. Glenoaks Blvd, No. D, Glendale, CA 91207

CONTACT: Craig B. Simmonds. SERVICES: Radio syndication.

AMERICAN RECORD SALES, INC. / 609-848-1900

1120 Crown Point Road, Westville, NJ 08093

CONTACT: Bill Buster. SERVICES: Oldies (45 rpm).

AMPEX CORPORATION / 415-367-4151

401 Broadway, Redwood City, CA 94063

CONTACT: For recorders, Paul Hansi!. For blank tape, Richard Antonio. SERVICES: Audio magnetic blank tape, audio magnetic tape recorders.

AMPRO CORPORATION / 215-322-5100

850 Pennsylvania Blvd, Ste 1056, Feasterville, PA 19047

CONTACT: Alex Meyer. SERVICES: Recording facilities.

ARBITRON / 212-262-2600

1350 Avenue of the Americas, New York, NY 10019

CONTACT: 1) Pierre Megroz, Vice Pres., TV Sales and Marketing, 2) William Engel, Vice Pres., Radio Sales & Marketing, and 3) Richard Weinstein, Vice Pres., Agency/Advertiser Sales and Marketing.

TOBY ARNOLD & ASSOCIATES / 214-661-8201

4255 LBJ, Ste 156, Dallas, TEXAS 75234

CONTACT: Toby Arnold. SERVICES: Automated formats, commercial concepts, radio syndication, station ID's.

ASSOCIATED PRESS / 212-262-4000

50 Rockefeller Plaza, New York, NY 10020

CONTACT: Bob Benson. SERVICES: Associated Press radio, broadcast services, newswire.

AUDIO SELLERS, INC. / THE MONEY MACHINE / 800-633-3976

Box 23355, Nashville, TN 37202

CONTACT: Jerry K. Williams. SERVICES: Client concepts, jingle packages, sales production library, sales promotion, sales training course, station ID's.

AUDIO STIMULATION, INC. / 213-466-5201

6430 Sunset Blvd, No. 1221, Hollywood, CA 90028

CONTACT: Sales Department. SERVICES: Radio syndication, major artist specials.

AUDIO/VIDEO PROGRAMMING / 213-461-4766

6362 Hollywood Blvd, Los Angeles, CA 90028

CONTACT: Robert Syers. SERVICES: Radio syndication, national programs, music report, record report.

AUTOMATED PROCESS, INC. / 516-427-6024

789 Park Avenue, Huntington, NY 11743

CONTACT: H. Charles Ricker. SERVICES: Audio equipment.

BAPTIST RADIO-TV COMMISSION / 817-737-4011

6350 W. Freeway, Fort Worth, TEXAS 76116

CONTACT: Jerry Pillow. SERVICES: Newsletter ("Beam International"), radio syndication (religious), television syndication (religious).

BOB BARRY PRODUCTIONS / 414-347-1250

200 N. Jefferson Street, Milwaukee, WI 53202

CONTACT: Bob Barry Productions. SERVICES: Newsletter ("Bob Barry Calls The World").

BCS/KAMAN SCIENCES CORPORATION / 303-599-1601

1500 Garden of the Gods Rd, Colorado Springs, CO 80933

CONTACT: Jack Finlayson. SERVICES: Equipment--BCS systems.

BELAR ELECTRONICS LABORATORY / 215-687-5550

Lancaster Avenue at Dorset, Devon, PA 19333

CONTACT: Joe Novik. SERVICES: Equipment--monitoring (AM and FM).

BIG BACKS CREATIONS / 213-274-1244

9100 Sunset Blvd, No. 113, Los Angeles, CA 90069

CONTACT: Monte Gast. SERVICES: Audio productions--commercial, jingle packages, quad production, television voice overs and beds.

BLACKBURN & COMPANY / 202-331-9270

1725 K Street, N.W., Washington, D.C. 20006

CONTACT: Joseph M. Sitrick. SERVICES: Broadcast Co-op Guide, Radio sales presentation film, sales bulletins.

CHUCK BLORE CREATIVE SERVICES / 213-466-9221

1606 N. Argyle, Hollywood, CA 90028

CONTACT: Chuck Blore. SERVICES: Commercials (radio and TV), radio programming, radio syndication.

BONNEVILLE PRODUCTIONS / 801-524-2400

130 Social Hall Avenue, Salt Lake City, UTAH 84111

CONTACT: Dave Michelsen. SERVICES: Audio production, audio recording, format programming.

BRENEMAN RADIO SERVICE / 213-348-3162

23117 Collins Street, Woodland Hills, CA 91364

CONTACT: Tom Breneman. SERVICES: Record service.

BROADCAST ELECTRONICS, INC. / 301-588-4983

8810 Brookville Road, Silver Spring, MD 20910

CONTACT: Melton J. Black. **SERVICES:** Manufacture audio equipment.

BROADCASTING FOUNDATION OF AMERICA / 212-MU4-2505

52 Vanderbilt Ave, New York, NY 10017

CONTACT: Howard L. Kany. **SERVICES:** Audiotape duplication, program production for radio, recording of radio programs.

BROADCAST PRODUCTIONS AND SERVICES / 202-628-1024

635 National Press Bldg, Washington, D.C. 20045

CONTACT: Robert M. Johnson. **SERVICES:** Film production, program production for radio/distribution.

BROADCAST PROGRAMMING INTERNATIONAL / 206-676-1400

Box 547, Bellingham, WA 98225

CONTACT: Sales representatives in your area. **SERVICES:** Format programming.

BUNCE RADIO PROMOTIONS, KLFM STEREO / 515-232-0104

426 Fifth Street, Ames IOWA 50010

CONTACT: Robert D. Bunce. **SERVICES:** Radio promotions.

GERT BUNCHEZ ASSOCIATES, INC. / 314-862-5250

7730 Carondelet, St. Louis, MISSOURI 63105

CONTACT: Gert Bunchez. **SERVICES:** Radio syndication (produce and sell), sales arm for producers, television syndication.

BURNS MEDIA CONSULTANTS, INC. / 213-654-6413

3054 Donta Marta Drive, Studio City, CA 91604

SERVICES: Audio magazine, automated format syndication, radio syndication.

B & W SALES / 609-667-6841

P. O. Box 37, Morestown, NJ 08057

CONTACT: R. Wessels. **SERVICES:** Audio systems, consulting services, distributor of broadcast equipment and studio audio equipment.

CAPITOL MAGNETIC PRODUCTS, DIV OF CAPITOL RECORDS,

INC. / 213-255-5103 / 1750 N. Vine Street, Los Angeles, CA 90028

CONTACT: Sales office. **SERVICES:** Tape manufacturer and sales of broadcast cartridges, cassettes, and reels.

GORDON CASADY, INC. / 213-278-1440

221 S. Doheny Drive, Beverly Hills, CA 90211

CONTACT: Linda Turner. **SERVICES:** Radio syndication.

CASINO LOOT PRODUCTIONS / 212-768-1587

232 8th Street, Brooklyn, NY 11215

CONTACT: Tom Savino. **SERVICES:** Jingles, radio spots, syndicated series.

CASS BROADCASTING CO. / 212-365-4418
P. O. Box 531, New York, NY 10016
CONTACT: Gregg Cass. SERVICES: Radio syndication.

CA VOX STEREO PRODUCTIONS / 213-776-6933
502 S. Isis, Inglewood, CA 90301
CONTACT: Robert ("Bob") Mayfield. SERVICES: Format programming, jingle packages, produces music.

CCA ELECTRONICS CORPORATION / 609-456-1716
716 Jersey Avenue, Gloucester City, NJ 08030
CONTACT: Sheldon Perlman. SERVICES: Audio equipment.

CENTURY CUSTOM RECORDS / Sales Office 213-465-6282
6363 Sunset Blvd, Ste 718, Hollywood, CA 90028
Plant 213-365-3991 / 2600 Springbrook Rd, Saugus, CA 91350
CONTACT: Dick Maxwell. SERVICES: Art department (LP covers), record manufacturers, record pressings.

CENTURY 21 PRODUCTIONS & PROGRAMMING, INC. /
800-527-3262 / 2825 Valley View, No. 221, Dallas TEXAS 75234
CONTACT: Dick Starr. SERVICES: Automation programming, format programming, jingles, production, specials.

CETEC BROADCAST GROUP / 805-968-1561
75 Castilian Drive, Goleta, CA 93017
CONTACT: Call for the salesman in your area. SERVICES: Audio equipment, automation equipment.

CHASE MEDIA, INC. / 801-363-5858
Hotel Newhouse, 4th St & Main, Ste 1204, Salt Lake City, UTAH 84101
CONTACT: Randal S. Chase. SERVICES: Publication, radio syndication, record service (new releases).

CHICAGO RADIO SYNDICATE / 312-944-7724
Two East Oak Street, Chicago, ILL 60611
CONTACT: Ursula Wosik. SERVICES: Radio syndications, comedy jingles.

CLEVELAND ORCHESTRA BROADCAST SERVICE /
216-241-0900 / c/o WCLV Terminal Tower, Cleveland, OHIO 44113
CONTACT: Robert Conrad. SERVICES: Radio syndication.

CLW BROADCASTERS, INC. / 615-698-3429
2004 S. Orchard Knob Avenue, Chattanooga, TN 37404
CONTACT: Mr. William J. Kitchen. SERVICES: Audio equipment, visual products.

THE CNB STUDIOS / 415-592-6149
3415 Beresford Avenue, Belmont, CA 94002
CONTACT: Carole Thompsen. SERVICES: Automation program-

ming.

CO-AD ASSOCIATES, INC. / 303-867-2573
7500 W. Mississippi Avenue, Fort Moragn, CO 80226
SERVICES: Seminars for advertisers and broadcasters.

**COLLINS BROADCASTING SYSTEMS-ROCKWELL INTERNA-
TIONAL / 214-690-5000 / 1200 North Alma Road, Richardson,
TEXAS 75080**
CONTACT: Al Senter. SERVICES: Audio and broadcasting equip-
ment.

THE COMEDY CENTER / 302-656-2209
801 Wilmington Trust Bldg, Wilmington, DELAWARE 19801
CONTACT: Ruth Mahoffy. SERVICES: Comedy service.

COMMAND PRODUCTIONS / 415-332-3161
Box 26348, San Francisco, CA 94126
CONTACT: Warren Weagant. SERVICES: Radio production, radio
syndication.

COMPU/NET / 212-262-5293 (NY), 213-642-2211 (CA)
1350 Avenue of the Americas, New York, NY 10019 / 8616 La Tijera
Blvd, Los Angeles, CA 90045
CONTACT: A. J. Aurichio, President (NY); Marilyn Gerson, Eastern
Sales Manager; Bruce Massie, Western Sales Manager; Howard Hoskins,
Director, Radio Operations (CA); Joseph Chaplinski, Director, TV
Operations (NY). SERVICES: Ratings service.

CONCEPT PRODUCTIONS / 916-331-7407
5831 Rosebud Lane, Sacramento, CA 95841
CONTACT: Dick Wagner. SERVICES: Format programming.

BUD CONNELL ASSOCIATES / 213-823-0363
4600 Via Marina, Suite 209, Marina del Rey, CA 90291
CONTACT: Bud Connell. SERVICES: Automated programming, ra-
dio production - jingles and voicers, syndicated programming, syndi-
cated promotions.

CONTINENTAL RECORDINGS, INC. / 617-426-3131
210 South Street, Boston, MA 02111
CONTACT: L. Daniel Flynn. SERVICES: Commercial production,
music logos, recording services, station ID's, tape and suppliers.

COY DATA SERVICE / 404-256-5200
5600 Rowell Road NE, Atlanta, GA 30342
CONTACT: Jim Landon. SERVICES: Research services.

CREATIVE MEDIA CONSULTANTS, INC. / 415-938-4444
211 Santa Fe Drive, Walnut Creek, CA 94598
CONTACT: John Hawkins. SERVICES: Broadcasting consultants,
format consultants, oldies, recording services.

CREATIVE RADIO SHOWS / 213-276-5022
9121 Sunset Boulevard, Suite 206, Los Angeles, CA 90069
CONTACT: Darwin Lamm. SERVICES: Radio syndication.

"CREE YADIO" SERVICES / 916-961-5362
Box 382, Fair Oaks, CA 95628
CONTACT: Jay T rachman. SERVICES: Comedy publication, radio publication, radio syndication, television syndication.

CRITERION PROD., INC. / 214-651-0029
3103 Routh Avenue, Dallas, TEXAS 75201
CONTACT: Mike Eisler, president. SERVICES: Format programming, jingles, radio commercial production, radio IDs, radio programming formats.

CROSS-TRK TAPES / 213-655-6146
6399 Wilshire Blvd., Suite 619, Los Angeles, CA 90048
CONTACT: Tom Cross. SERVICES: Radio commercials, radio syndications.

CSI ELECTRONICS, INC. / 609-786-1060
2607 River Road, Cinnaminson, N.J. 08077
CONTACT: Bernie Gelman. SERVICES: Equipment – transmitters, AM & FM.

DBX, INC. / 617-899-8090
296 Newton St., Waltham, MASS 02154
CONTACTS: Larry Blakely, Cass Vanini. SERVICES: Manufacture of tape noise reduction systems.

DATA COMMUNICATIONS CORP. (BIAS) / 901-332-3544
3000 Directors Row, Memphis, TENN 38131
CONTACT: Skip Sawyer. SERVICES: Automate broadcast systems.

DELTA ELECTRONICS, INC. 703-321-9845
5534 Port Royal Rd., Springfield, VA 22151
CONTACT: Joe Novak. SERVICES: Broadcasting equipment.

DIMENSIONS UNLIMITED RESEARCH, INC. / 213-666-1406
2816 Rowena Ave, Los Angeles, CA 90039
CONTACT: Ed Poole, Rae Brooks. SERVICES: Market research; ratings.

D.I.R. BROADCASTING / 212-371-6850
445 Park Ave, New York, NY 10022
CONTACT: Bob Meyrowitz. SERVICES: Radio syndication.

DISC-LOCATION
P.O. Box 8260, Van Nuys, CA 91409
CONTACT: Jim Schlichting. SERVICES: Amplifiers, library service (albums), phono reamp, record care products.

DO IT NOW FOUNDATION / 602-257-0797

P.O. Box 5115, Phoenix, ARIZ 85010

CONTACT: Nancy Gray, Victor Pawlak. **SERVICE:** Public service.

DOLBY LABORATORIES / 415-392-0300

731 Sansome St., San Francisco, CA 94111

CONTACT: John Gitt. **SERVICES:** Broadcasting equipment.

JOHN DOREMUS INC. / 312-664-8944

875 No. Michigan, Chicago, ILL 60611

CONTACT: John Doremus. **SERVICES:** Audio-video production, commercials, radio syndications.

DRAKE-CHENAULT / 213-883-7400

8399 Topanga Canyon Blvd., Canoga Park, CA 91304

CONTACT: Art Astor. **SERVICES:** Automated programming, format programming, special programs.

EARTH NEWS / 213-457-2547

32234 Pacific Coast Highway, Malibu, CA 90265

CONTACT: Jim Brown. **SERVICES:** Syndicates features & news for radio.

THE ELECTRIC WEENIE / 808-377-6509

128 Opihikao Way, Honolulu, Hawaii 96825

CONTACT: Tom Adams. **SERVICE:** Comedy service.

ELECTRO IMPULSE, INC. / 201-741-0404

P.O. Box 870, 116 Chestnut St., Red Bank, NJ 07701

CONTACT: Mark Rubin. **SERVICES:** Broadcasting equipment, dummy loads.

ELECTRO SOUND INC. / 408-245-6600

160 San Gabriel Dr., Sunnyvale, CA 94086

CONTACT: R.H. Burkett. **SERVICES:** Equipment; tape recorder re-producer.

DON ELLIOT CREATIVE SERVICE / 213-851-7768

Box 662, Hollywood, CA 90028

CONTACT: Don Elliott. **SERVICES:** Commercials, contests, jingles, radio specials, radio syndication.

EMISON / 01-229-0104

25, Redan Place, Queensway, London W2, ENGLAND

CONTACT: David Mackenzie, Hugh Macdonald. **SERVICES:** Audio production, radio programmes, radio station IDs.

ERA PRODUCTIONS / 313-694-3743

5019 Middleboro, Grand Blanc, MICH 48439

CONTACT: Jack Hood. **SERVICES:** Scripted material (D.J.s & personality).

ESE / 213-674-3021

505½ Centinela, Inglewood, CA 90302

CONTACT: L. Stroud. **MANUFACTURERS:** Digital clocks, timers.

EXECUTIVE RADIO RESEARCH / 801-322-2999 or 487-0194

2605 East 3300 S., Salt Lake City, UTAH 84109

CONTACT: Dennis Drake. **SERVICES:** Educational specials, production, public affairs, syndications.

FAX NET, INC. / 201-635-1140

67 Mountain Avenue, Chatham, N.J. 07928

CONTACT: John Porterfield. **EQUIPMENT:** Radio newspaper system.

FIDELIPAC / 609-235-3511

109 Gaither Dr., Mt. Laurel, N.J. 08057

CONTACT: Gene Bidun. **SERVICES:** Cartridge storage racks, erasers, tape, on-air light, test tapes, audio tape cartridge machine.

THE FM-100 PLAN /

175 E. Delaware Pl., Chicago, ILL 60611

SERVICES: Beautiful music service.

FOOTPRINT PRODUCTIVE LTD. / 416-961-5661

11 Yorkville Ave, Toronto, Ontario, CANADA M4W 1L2

CONTACT: Dan Plouffe. **SERVICE:** Radio syndication.

BILL GLEASON TWIN MASTER SERVICE / 212-265-1316

200 W. 54th, New York, NY 10019

CONTACT: Bill Gleason. **SERVICES:** Comedy service.

BILL GLEASON TWIN MASTER SERVICE / 212-265-1316

200 W. 54th, New York, NY 10019

CONTACT: Bill Gleason. **SERVICES:** Comedy service.

THE GOOD MUSIC COMPANY / 213-851-7777

3518 Cahuenga W., Hollywood, CA 90068

CONTACT: Tom Fenno. **SERVICES:** Instrumental beautiful music.

THE GREAT NORTHWEST MUSIC CO / 206-622-0470

300 Vine Street, No. 12, Seattle, WA 98121

CONTACT: Jerry Dennon. **SERVICES:** Radio specials, jingles.

HABILE ENTERPRISES, INC. / 213-660-8742

9348 Santa Monica Blvd, Beverly Hills, CA 90210

CONTACT: Dave Steele. **SERVICES:** Rock documentaries.

HARLAN PRODUCTIONS / 212-TE2-2375

5 East 51st Street, New York, NY 10022

CONTACT: Ray Harlan. **SERVICES:** Radio production, radio syndication.

HARRIS CORPORATION / 217-222-8200

123 Hampshire, Quincy, ILL 62301

CONTACT: Walt Rice. **SERVICES:** Manufacture audio consoles, cartridge equipment, monitors, AM, FM, and TV transmitters.

H. G. PRODUCTIONS / 602-946-2093

P. O. Box 2049, Scottsdale, AR 85252

CONTACT: Howard Greenlee, Jr. SERVICES: Automated programming.

HOUSE OF OLDIES / 212-243-0500

267 Bleeker Street, New York, NY 10014

CONTACT: Bob Abramson. SERVICES: Rare 45 rpm oldies.

IGM/NORTHWESTERN TECHNOLOGY, INC. / 206-733-4567

P. O. Box 943, 4041 Home Rd, Bellingham, WA 98225

CONTACT: Pete Ruese. SERVICES: Automated equipment.

ILNEY RECORDS, INC. / 212-464-4035

90-58 201st Street, Hollis, NY 11423

CONTACT: M. James. SERVICES: Radio publication, radio production, promotion, recording services.

IN RECORDS AUDIO PRESENTATIONS / 714-687-6948

P. O. Box 7293, Riverside, CA 92503

CONTACT: Dorothy L. Muehlig. SERVICES: Commercials, motion picture sound tracks, music consultants, program consultants.

INSTANT PIOTROWSKI / 513-921-7945

3199 Considine Lane, Cincinnati, OHIO 45205

CONTACT: Casey Piotrowski, President and Chairman of the Board of Directors. SERVICES: Joke service.

INSTITUTE OF BROADCAST ARTS / 312-236-8105

75 East Wacker Drive, Chicago, ILL 60601 / 6620 West Diversey, Chicago, ILL 60634

CONTACT: Arthur J. Mansavage, Director. SERVICES: Audition, recording and training studios.

INTERCOLLEGIATE BROADCASTING SYSTEM / 914-565-6710

Box 592, Vails Gate, NY 12584

CONTACT: Rick Askoff. SERVICES: Trade association of college radio stations.

INTERNATIONAL TAPETRONICS CORP. / 309-828-1381

2425 South Main Street, Bloomington, ILL 61701

CONTACT: Andy Rector. SERVICES: Broadcasting equipment..

INTER-VIEW COMMUNICATIONS, INC. / 201-758-4651

30 East 60th Street, New York, NY 10022

CONTACT: Radio stations and national advertisers. SERVICES: Radio production, recording service, tape duplications.

JAM CREATIVE PROD., INC. / 214-630-5260

7319-C Hines Place, Dallas, TEXAS 75235

CONTACT: Fred Hardy, Jr. SERVICES: Commercials, radio promotions, station ID's.

ROY JAY ENTERPRISES / 503-225-0509

314 S.W. 9th Avenue, Portland, OREGON 97205

SERVICES: Production, R & B syndicated programs (radio).

JOHNSON ELECTRONICS, INC. / 305-339-2111

P. O. Box 7, Casselberry, FLA 32707

CONTACT: Joseph Lutz. **SERVICES:** Audio equipment.

JOKES UN-LTD

1357 Miller Drive, Hollywood, CA 90069

CONTACT: Don Wolf. **SERVICES:** Comedy service.

JOY BOYS PRODUCTIONS / 301-881-8168, 301-881-7148

13014 Atlantic Avenue, Rockville, MD 20851

CONTACT: John Hickman. **SERVICES:** Comedy syndication.

KALA MUSIC

334 ISB Bldg, Kalamazoo, MI 94006

CONTACT: Bill Wertz. **SERVICES:** Beautiful music programming, radio syndication.

KALEIDOSCOPE NEWS SERVICE / 415-937-2579

P. O. Box 4819, Walnut Creek, CA 94596

CONTACT: Mark McKay. **SERVICES:** Artist biographical information, background information on current hits, calendar of birthdays, anniversaries and events, human interest news stories, trivia.

KRISHANE ENTERPRISES, INC. / 213-981-8255

4601 Willis Avenue, Sherman Oaks, CA 91403

CONTACT: Ronald G. Ress, National Sales Rep. **SERVICES:** Commercials, jingle packages, studio rentals, radio syndication.

DEAN LANDSMAN RADIO SERVICES

135 East 54th Street, New York, NY 10022

CONTACT: Dean Landsman. **SERVICES:** Market research, promotion, sales assistance, talent coordination.

LAUGHING STOCK COMPANY

200 West 79th Street, New York, NY 10024

CONTACT: Megan Stine. **SERVICES:** Production and promotion in comedy features.

LOGOS UNLIMITED / 313-434-2712

P. O. Box 219, Ypsilanti, MICHIGAN 48197

CONTACT: Art Vuolo, Jr. **SERVICES:** Radio publication.

LPB, INC

520 Lincoln Highway, Frazer, PA 19355

CONTACT: Harry N. Larkin. **SERVICES:** Audio equipment.

TED MATERS PRODUCTIONS / 616-454-6288

1101 Ionia, N.W., Grand Rapids, MI

CONTACT: Ted Maters. **SERVICES:** Radio commercials, television commercials.

McCURDY RADIO INDUSTRIES, INC. / 716-854-6700

1051 Clinton Street, Buffalo, NY 14206

SERVICES: Broadcasting and audio equipment.

McGAVRIN-GUILD, INC. / 213-658-7072
6420 Wilshire Blvd., Los Angeles, CA 90048
CONTACT: Ralph Guild.

McMARTIN INDUSTRIES, INC. / 402-331-2000
CONTACT: Ray McMartin. SERVICES: Audio and broadcasting equipment.

THOMAS McMURRAY IDEAS / 704-364-4798
610 Shelton Street, Charlotte, NC 28211
CONTACT: Tom McMurray. SERVICES: Creators and managers of pension funds, format programming, jingles, promotion, radio programming.

MEDIA SERVICE CONCEPTS / 312-327-1010
441 West Belmont, Chicago, ILL 60657
CONTACT: Dr. Roger Skolnik. SERVICES: Radio programming, consulting and research. Rating research and shared audience reports.

MHL PRODUCTIONS, INC. / 815-758-2183
1135 Loren Drive, Dekalb, ILL 60115
CONTACT: Michael Lazar. SERVICES: Commercials, jingles.

CHARLES MICHELSON, INC. / 213-278-4546
9350 Wilshire Blvd, Beverly Hills, CA 90212
CONTACT: Charles Michelson. SERVICES: Old radio dramas (distributes).

ROBERT MICHELSON, INC. / 212-580-0254
135 West 87th Street, New York, NY 10024
CONTACT: Robert Michelson. SERVICES: Radio production, radio syndication.

MICRO-TRAK CORPORATION / 413-536-3551
620 Race Street, Holyoke, MA 01040
CONTACT: W. Stacey. SERVICES: Audio equipment.

MODULAR AUDIO PRODUCTION / 516-567-9620
50 Orville Drive, Airport Int. Plaza, Bohemia, NY 11716
CONTACT: Rick Bilmont. SERVICES: Audio equipment.

MORE MUSIC ENTERPRISES, INC. / 213-985-3300
5315 Laurel Canyon Blvd, N. Hollywood, CA 91607
CONTACT: Ron Lewis. SERVICES: Radio commercials, sells broadcast equipment and tape products, and supplies automated broadcast programming television commercials.

MOSELEY ASSOCIATES / 805-968-9621
111 Castilian Drive, Goleta, CA 93017
CONTACT: John A. Moseley. SERVICES: Broadcasting equipment.

TERRY MOSS PRODUCTIONS/LA AIR FORCE / 213-433-5020
2445 E. Third Street, Long Beach, CA 90814
CONTACT: Terry Moss. SERVICES: Jingles.

MUSIC BOX PRODUCTIONS / 212-677-6868

175 Fifth Avenue, New York, NY 10010

CONTACT: Arthur Cuff. SERVICES: Radio syndication.

THE MUSIC DIRECTOR PROGRAMMING SERVICE / 413-783-4626

Box 103, Indian Orchard, MASS 01151

CONTACT: Herb Jackson. SERVICES: Music supply service.

MUTUAL BROADCASTING SYSTEM / 703-685-2000

1755 South Jefferson Davis Highway, Arlington, VA 22202

CONTACT: Gary Worth. SERVICES: Mutual news service, programming formats, news spots, talk and music.

NATIONAL ALBUM COUNTDOWN / 213-769-6455

8321 Beverly Blvd, Los Angeles, CA 90048

CONTACT: Tim Robinson. SERVICES: Album countdown (record world magazines, top 30 albums and pick LP's), artist interviews.

NUCLEAR PRODUCTS COMPANY / 213-283-2603

P. O. Box 5178, El Monte, CA 91734

CONTACT: Chuck Evleth. SERVICES: Manufactures static elimination devices.

OBITS / 209-431-1502

366 West Bullard Avenue, Fresno, CA 93704

CONTACT: Dan O'Day. SERVICES: Comedy service.

O'CONNOR CREATIVE SERVICES / 213-769-7600

10850 Riverside, No. 402, N. Hollywood, CA 91602

CONTACT: Steve Brown. SERVICES: Radio producers, radio syndications.

OLDIES UNLIMITED

P. O. Box 389, Flushing, NY 11352

CONTACT: Shelly Wiltman. SERVICES: Oldies.

O'LINERS / 209-431-1502

366 West Bullard Avenue, Fresno, CA 93704

CONTACT: Dan O'Day. SERVICES: Comedy service and publication.

ORANGE COUNTY ELECTRONICS CORP., LTD. / 204-775-8151

1125 Empress Street, Winnipeg, Manitoba R3E 3H1

CONTACT: Michael A. Gillespie. SERVICES: Audio and control equipment.

EDMUND ORRIN / 209-431-3431

2786 W. Roberts, Fresno, CA 93711

CONTACT: Edmund Orrin. SERVICES: Radio comedy informatives, show business act material.

OVATION INCORPORATED / 312-729-7300

1249 Waukegan Road, Glenview, ILL 60025

CONTACT: Dick Schory. SERVICES: Commercials (radio and television), producers of multimedia presentations, publications, radio producer, record manufacturer, supplies audio/visual software and

hardware.

PAMS PRODUCTIONS / 800-228-2771, 214-827-0901

4141 Office Parkway, Dallas, TEXAS 75204

CONTACT: Bruce Collier. **SERVICES:** Commercials, jingles, production library (sound effects, production music and commercial concepts), radio contests, radio ID's, radio syndication, television syndication.

PAPERWORK SYSTEMS, INC. / 800-426-8872

Box 2000 A Street, Bellingham, WA 98225

CONTACT: Joseph D. Coons. **SERVICES:** Computer systems - radio and television.

PARASOUND, INC. / 415-673-4544

680 Beach Street, San Francisco, CA 94109

CONTACT: Sid Goldstein. **SERVICES:** Music compositions, station ID's.

PETERS PRODUCTIONS, INC. / 714-565-8511

8228 Mercury Ct., San Diego, CA 92111

CONTACT: Ed Peters. **SERVICES:** Commercials, jingle packages, radio syndication.

PIPPIN PLACE PRODUCTIONS / 918-682-2200

Box 1921, Muskegee, OKLAHOMA 74401

CONTACT: Leon Seifried. **SERVICES:** Country syndications.

PONEK FISHER ASSOC. / 415-383-1636

414 Pine Street, Mill Valley, CA 94941

CONTACT: Stefon Ponek or Stephen Fisher. **SERVICES:** Artist specials, special programming, automation voice tracking, commercial production consultation, holiday shows.

THE PROFIT CENTER / 214-638-6231

5415 Maple Avenue, Dallas, TEXAS 75235

CONTACT: Ralph Stachon. **SERVICES:** Audio and video productions (radio and TV), custom film strips, multimedia slide presentations, promotions (radio and TV), sales campaigns (radio and TV).

PROGRAM DATA SALES, INC. / 312-664-9119

233 E. Erie, Chicago, ILL 60611

CONTACT: Peter H. Wright. **SERVICES:** Audio and visual testings.

PROGRESSIVE RADIO NETWORK / 212-585-2717

Box 172, Bronx, NY 10451

CONTACT: Eric Riback. **SERVICES:** Radio production, radio syndication (nc:w blimp and sound advice).

PROVOCATIVE PROMOTIONS / 215-469-1109

6606 Sunset Blvd, Ste 202, Los Angeles, CA 90028

CONTACT: Chuck Simon. **SERVICES:** Disco promotions, disco tapes, public relations.

PUBLIC AFFAIRS BROADCAST GROUP / 213-550-7151
Box 48911, Los Angeles, CA 90048
CONTACT: Martin Bragg.

PULSE PACIFIC, INC. / 213-653-7733
6404 Wilshire Blvd, Los Angeles, CA 90048
CONTACT: Kenneth Gross. SERVICES: Rating service.

PULSE / 212-575-7966
1212 Avenue of the Americas, New York, NY 10036
CONTACT: Iris Pagan. SERVICES: Rating service.

PUNCHLINE
Box 48584, Los Angeles, CA 90048
CONTACT: Editor. SERVICES: Joke service.

RADIO ARTS, INC. / 213-841-0225
210 North Pass Avenue, Burbank, CA 91505
CONTACT: Philip B. Koener. SERVICES: Format service - automat-
ed and non-automated, and specials.

RADIO MUSICO / 213-855-0419
1011 N. Palm, No. 412, Los Angeles, CA 90069
CONTACT: Steven J. Gasper. SERVICES: Music research and record
market testing.

RADIO PROGRAMMING/MANAGEMENT / 313-358-1040
25140 Lahser Road, Southfield, MICH 48075
CONTACT: Thomas M. Krikorian. SERVICES: Format programming.

RADIO AND TV ROUNDUP PRODUCTIONS / 212-986-5707 (NY)
201-762-2755, / 18 W. 45th Street, New York, NY 10036
CONTACT: Bill Bertenshaw. SERVICES: Public service and affairs
programs.

RATW RADIO AND TV RATW PUBLISHING / 617-536-7625
1108 Boylston Street, Boston, MASS 02215
CONTACT: Danny Lipman. SERVICES: Radio syndication and pro-
duction, TV syndication and production, publish "Rock Around The
World."

RCA BROADCAST SYSTEMS / 609-963-8000
Building 2-5, Front and Cooper Streets, Camden, NJ 08102
CONTACT: David Newborg. SERVICES: Broadcasting equipment.

RECORD RESEARCH, INC. / 414-251-5408
P. O. Box 200, Menomonee Falls, WISCONSIN 53051
CONTACT: William Hathaway. SERVICES: Billboard charts.

RECORD SOURCE INTERNATIONAL (A DIV OF BILLBOARD) /
212-764-7311 / 1515 Broadway, New York, NY 10036
CONTACT: Nancy Erlich. SERVICES: Record library.

RELEVANT PRODUCTIONS / 212-799-4455
1564 Broadway, 5th Floor, New York, NY 10036

CONTACT: Sam Chase. **SERVICES:** Radio program producer for public affairs and public service.

RICHMAN PRODUCTIONS / 213-985-4040

Box 442 S., N. Hollywood, CA 91606

CONTACT: Carry Mansfield. **SERVICES:** Oldies (bios and trivial).

ROCK BIO'S UNLIMITED/THE COUNTRY ALMANAC /

608-365-9884 / P. O. Box 978, Beloit, WISC 53511

CONTACT: Marc Kaplan. **SERVICES:** Publish programming aids for disc jockeys.

ROSS-GAFFNEY, INC. / 212-582-3744

21 West 46th Street, New York, NY 10036

CONTACT: Paul Burggraf. **SERVICES:** Audio services - duplication, mixing, music libraries, production, recording, sound effects and complete motion picture production and post-production services.

SCOTT ROSS SHOW / 607-347-4411

R.D. No. 2, Freeville, NY 13068

CONTACT: Jackie Brown. **SERVICES:** Religious syndication, public service programming.

RPM-RADIO PROGRAMMING AND MANAGEMENT, INC. /

313-358-1040 / 25140 Lahser Rd., Ste 232, Southfield, MICH 48075

CONTACT: Thomas Krikorian. **SERVICES:** Provides music for automated radio stations.

SANSUI ELECTRONICS / 212-779-5300

55-11 Queens Blvd, Woodside, NY 11377

CONTACT: Mr. LeBow. **SERVICES:** 4 channel broadcast encoders, installation and technical assistance.

SCHULKE RADIO PRODUCTIONS LTD. / 201-753-0444

3001 Hadley Road, South Plainfield, NJ 07080

CONTACT: Jim Schulke. **SERVICES:** Beautiful music syndicated format.

SEAWAY PRODUCTIONS / 216-241-0900

c/o Terminal Tower, Cleveland, OHIO 44113

SERVICES: Provides radio broadcast series.

SESAC, INC. / 212-586-3450

10 Columbus Circle, New York, NY 10019

CONTACT: Sidney H. Guber. **SERVICES:** Copyright organization.

SHOE PRODUCTION, INC. / 901-458-4496

485 N. Hollywood, Memphis, TN 38112

CONTACT: Charles Thomason. **SERVICES:** Musical and narrative spot production, sound track production, tape duplication.

SINTRONIC CORPORATION / 215-LA5-3700

705 Haverford Road, Bryn Mawr, PA 19010

CONTACT: Mr. Tyrrell. **SERVICES:** Equipment - transmitters.

THE SIU RADIO NETWORK / 618-453-4343

Southern Illinois University, Carbondale, ILL 62901

CONTACT: Richard B. Hildreth. SERVICES: Distribute public affairs programs.

ERIC SMALL AND ASSOCIATES / 415-441-0666

680 Beach Street, Ste 315, San Francisco, CA 94109

CONTACT: Eric Small. SERVICES: Specialized audio (radio) equipment.

SOLTERS & ROSKIN PUBLIC RELATIONS / 212-867-8500 (NY)

213-278-5692 (LA) / 62 W. 45th Street, New York, NY 10036 /

9255 Sunset, Los Angeles, CA 90069

SERVICES: Public relations.

SOUND COMMUNICATIONS, INC. / 213-652-3984

8913 W. Olympic Blvd, Beverly Hills, CA 90211

CONTACT: Martin Lassman. SERVICES: National radio syndications.

THE SOURCE / 213-666-1406

2816 Rowena Avenue, Los Angeles, CA 90039

CONTACT: Ed Poole. SERVICES: Rating service.

DAVE SPECTOR COMEDY / 312-751-0803

48th Floor, John Hancock Center, 175 E. Delaware, Chicago, ILL 60611

CONTACT: Dave Spector. SERVICES: Comedy sheet.

SPECTRA SONICS / 801-392-7531

770 Wall Avenue, Ogden, UTAH 84404

CONTACT: Gregory Dilley. SERVICES: Audio equipment (designs and manufactures).

ST. CLAIR PRODUCTIONS, LTD. / 416-922-4441

24 St. Clair Ave West, Toronto, Ontario, CANADA M4V 1L6

CONTACT: Richard Loth. SERVICES: Commercial production, program syndication, production library and ID syndication.

STEREO RADIO PRODUCTIONS, LTD. / 201-753-0444

3001 Hadley Rd, South Plainfield, N.J. 07080

SUMMIT PRODUCTIONS / 213-762-5544

6605 Ampere Avenue, N Hollywood, CA 91606

CONTACT: Mike LaRocque. SERVICES: Advertising, commercials, marketing, public relations, syndicated programming.

SUSQUEHANNA PRODUCTIONS / 717-843-9951

140 E Market St, New York, NY 17401

CONTACT: Dick Drury. SERVICES: Feature syndications, jingles.

SYSTEMS MARKETING CORP. / 309-829-6373

1005 W Washington St, Bloomington, ILL 61701

CONTACT: Pete Charlton. **SERVICES:** Audio equipment, broadcast equipment.

TAB BOOKS / 717-794-2191
P.O. Box 40, Blue Ridge Summit, PA 17214
SERVICES: Broadcast books on radio & TV.

TABER MFG. & ENG. CO. / 415-635-3831
2081 Edison Ave, San Leandro, CA 94577
CONTACT: Robert H. Kearns. **SERVICES:** Audio equipment.

WILLIAM B. TANNER CO, INC. / 901-320-4212
2714 Union Ave Extd, Memphis, TENN 38112
CONTACT: Jack Hernandez. **SERVICES:** Station IDs, Sales & production services.

BILL TAYLOR – COUNTRY CONSULTANTS / 714-629-4588, 623-3434 / 1636 S Reservoir, Pomona, CA 91766
CONTACT: Bill Taylor. **SERVICES:** Consults country formats.

THOMSON CSF / 203-327-7700
37 Brownhouse Rd, Stamford, CONN 06902
CONTACT: Bob Estony. **EQUIPMENT:** Manufacture of amplifiers and limiters.

TIME & FREQUENCY TECHNOLOGY INC. / 408-246-6365
3000 Olcott St, Santa Clara, CA 95051
CONTACT: C. Eckels. **EQUIPMENT:** Remote control equipment.

TM PRODUCTIONS / 214-634-8511
1349 Regal Row, Dallas, TEXAS 75247
CONTACT: Jerry Atchley. **SERVICES:** Advertising campaigns, commercials, custom music, film scoring, market research, radio IDs, sales consulting, TV IDs.

TM PROGRAMMING, INC. / 214-634-8511
1349 Regal Row, Dallas, TEXAS 75247
CONTACT: Ernie Winn. **SERVICES:** Production for automated radio ("beautiful rock").

TOTAL SERVICES INC. / 213-461-8168
6362 Hollywood Blvd, Hollywood, CA 90028
CONTACT: D. Alan Clark. **SERVICES:** Production syndicators, record service (singles).

TRAV / 404-873-1531
341 Ponce de Leon Ave NE, Atlanta, GEORGIA 30308
CONTACT: Bill Huie. **SERVICES:** Radio & TV spot, program and special productions, record production and promotion, syndicated radio programs.

RICK TROW PRODUCTIONS / 215-635-6200
7320 York Rd, Philadelphia, PA 19126
CONTACT: Betsy Sieracki, Rick Trow. **SERVICES:** Educational programs, film production, media services, promotions.

UMC ELECTRONICS CO / 203-288-7731

460 Sackett Point Rd, No Haven, CONN 06473

CONTACT: Allen J. Shaftel. **EQUIPMENT:** Broadcast equipment.

UNDERWOOD-McCLAIN & ASSOCIATES / 503-232-2216

516 SE Morrison, Weatherly Bldg, 10th Flr, Portland, OR 97214

CONTACT: Joseph A. Weber. **SERVICES:** Commercial production, jingle packages, radio syndication (R&B).

UNITED PRESS INTERNATIONAL / 212-MU2-0400

220 E 42nd St, New York, NY 10017

CONTACT: William B. Ketter. **SERVICES:** Audio service, broadcast wire.

UNITED TAPES OF AMERICA / 303-242-0405

Box 1193, Grand Junction, CO 81501

CONTACT: Steve Schmidt. **SERVICES:** Automation music service, commercial production, jingle production.

U.S. PIONEER ELECTRONICS CORP / 201-935-4300

75 Oxford Dr, Moonachie, N.J. 07074

CONTACT: John Brozda. **EQUIPMENT:** Broadcasting equipment.

JAMES WALSH & ASSOCIATES / 317-638-1939

1463 Shannon Ave, Indianapolis, IND 46201

CONTACT: James Walsh. **SERVICE:** Format taping.

WATERMARK, INC. / 213-980-9490

10700 Ventura Blvd, N Hollywood, CA 91604

CONTACT: Steve Aitken. **SERVICE:** Radio production and distribution (series).

MARTIN WOLF /

9830 Willow Creek Rd, San Diego, CA 92131

CONTACT: Richard Oliver. **SERVICES:** Automation system.

WORONER PRODUCTIONS / 305-945-5465

1995 NE 150th St, N Miami, FLA 33181

CONTACT: Murray Woroner. **SERVICES:** Commercial production, radio specials.

ED YELIN ENTERPRISES / 213-851-6377

3518 Cahuenga West No. 305, Hollywood, CA 90068

CONTACT: Ed Yelin. **SERVICES:** Jingles, radio commercials, station IDs for all media.

ZBS MEDIA / 518-695-6406 and 695-3960

Rd 1, Fort Edward, NY 12828

CONTACT: Ken Zoan, Tom Lopez. **SERVICES:** Tape programs.

ZOUNDS / 609-429-4482

224 Bellevue Ave, Haddonfield, N.J. 08033

CONTACT: Frank Knight. **SERVICES:** Commercials (radio & TV), radio production.



The Markets

AKRON, OHIO

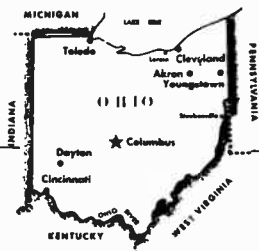
RANK - 54. POPULATION: Metro 553,900/Total 2,477,500 [Black 8%] **ECONOMY:** The home of the rubber industry. Diversified mix of industries including research and service, chemicals, metals. Also a trucking center. **HOME OF:** Eleven colleges within a 30-mile radius, including Kent State. **RECOMMENDED ACCOMMODATIONS:** Cascade Holiday Inn (downtown), Imperial House (near airport). **SPECIAL PLACES OF INTEREST:** E. J. Thomas Performing Arts Hall, World Series of Golf Championship, All American Soap Box Derby. **COST OF LIVING:** Regular gasoline 56c; two bedroom apartment (unfurnished) \$205; state sales tax 4%; city income tax 1.5%; state income tax 1½ to 3¼ %. **GRASS:** Pretty lax attitude overall. **SUMMARY:** Akron could definitely be called a hot bed of sports. Professional teams include baseball, basketball, football, hockey, tennis and bowling. In fact, a Bowling Hall of Fame has just recently been completed here and the World Series of Bowling is held here. The universities are also very competitive in sports amongst themselves. At least 35% of the people who attend professional functions in nearby Cleveland are from the Akron-Canton area. The median age is 18-40. Good clubs for Akron are Ramon's and Red's. For restaurants the Wine Merchant (very small, elaborate, expensive) and The Tangier (business exec hangout) are recommended. Also, after hours (2AM on) the favorite place for breakfast is called Around The Clock. For a more down-to-earth atmosphere and "great food" there is a little dive called The Diamond Grill (steaks). The Coliseum (between Akron and Cleveland) seats up to 23,000 people and the Blossum Music Center (18,000 seats) is the summer concert spot. Akron is divided in musical tastes.....West-Rock n' Roll; Southmore Country; North Akron-MOR and Blues; East-almost all Soul. Interesting that two of the highest rated radio stations in this market are located in Cleveland.

AM

WAKR	1590	MOR
WCUE	1150	Top 40
WHLO	640	News
WKNT	1520	MOR/Black
WSLR	1350	Modern Country

FM

WAEZ	97.5	Beautiful
WKDD	96.5	AOR
WKNT	100.1	MOR/Black
WDBN		Beautiful



ALBANY, SCHENECTADY, TROY, N.Y.

RANK - 44. POPULATION: Metro 748,000/Total 1,262,400 [Black 23,010]. **ECONOMY:** Some of the largest industries are General Electric, Ford Motor Co., Industrial Fabrics, Communications Equipment. **HOME OF:** 17 colleges and universities which cover such specialties as Medical, Law, Pharmacy and Technicological Research. **RECOMMENDED ACCOMMODATIONS:** Holiday Inn (near airport), Sheraton Hotel (downtown). **SPECIAL PLACES OF INTEREST:** (to name only a few) Saratoga Spa, Albany Institute of History and Art. **COST OF LIVING:** Regular gasoline 55.9c; one bedroom apt (furnished) \$300 (unfurnished) \$225; state sales tax 8% (Schenectady, Troy 4%). **GRASS:** Use with caution. **SALARIES:** Disc Jockeys average from approximately \$165 to \$350 per week. **SUMMARY:** Albany is the capitol of the Empire State. The whole state government complex is here (Rockefeller built it....."It's like a palace."). Port of Albany is a world port. The people are conservative and that includes the colleges too. Saratoga, about 40 miles up the road, provides most of the entertainment with the horse racing season and concerts in the summer. The two favorite restaurants are Gideon Puttnam (also a hotel) and The Country Gentleman. Near all three cities is the perverbial hotel strip with the Turf Inn (also has a club which is a favorite of the locals) and the usual chains. There is a relatively new place called The Fountains that brings in groups like the Platters, etc. But otherwise there is no real hot spot for live entertainment. It seats about 600 people. People in radio don't spend much time together because it's such a competitive market within itself.

AM

WABY	1400	News
WGy	810	Adult Contemp
WHAZ	1330	Religious
WOKO	1460	Country
WPTR	1540	Top 40
WQBK	1300	Talk
WROW	590	Beautiful
WTRY	980	Top 40
WWWD	1240	Top 40

FM

WFLY	92.3	Top 40
WGFM	99.5	Adult Contemp
WGNA	107.7	Modern Country
WHRL	103.1	Beautiful
WHSH	106	Beautiful
WQBK	103.9	AOR
WROW	95.5	Beautiful
WWOM	100.9	Beautiful



ALBUQUERQUE, N.M.

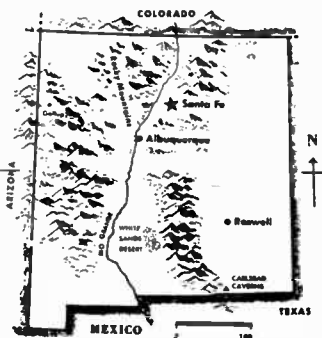
RANK - 91. **POPULATION**: Metro 306,100/Total 506,700 [Black 4%, Spanish/American 35%, Other 15%]. **ECONOMY**: Sandia Corp (nuclear study), electronics industry and Levi-Strauss are the major industries, Tourism. **HOME OF**: University of New Mexico, University of Albuquerque, Kirtland Air Force Base. **RECOMMENDED ACCOMMODATIONS**: Hilton, Albuquerque Inn (downtown), Marino Hotel (airport), Holiday Inn, Sheraton Old Town. **SPECIAL PLACES OF INTEREST**: Sandia Peak Tramway (longest aerial tramway in North America), Old Town, Sandia Mountains (skiing). **COST OF LIVING**: Regular gasoline 57c; one bedroom apt (unfurn) \$180 (furn) \$210; state sales tax 4%. **GRASS**: Because of college influence there it's sort of okay. **SALARIES**: Disc jockeys average from approximately \$125 to \$500 per **SUMMARY**: Albuquerque is one of the oldest metropolitan cities in the nation. The Spanish and Indian cultural heritage of the city is evident everywhere. The people are conservative although median age is relatively young due to the colleges and Air Force Base. It is fairly regular stop-off for Tours (groups) and facilities for concerts are Johnson Gym and University Stadium. A couple of suggested places to wine and/or dine are Al Monti's (French), La Hacienda and High Noon in Old Town, and Elliot's Nest is the disco for the area.

AM

KABQ	1350	Spanish
KAMX	1520	Spanish
KDAZ	730	Country[SPan]
KNWZ	1150	News
KKIM	1000	Religious
KOB	770	MOR
KPAR	1190	Beautiful
KQEO	920	Top 40
KRKE	610	Top 40
KRZY	1450	Country
KZIA	1580	Talk

FM

KHFM	96.3	Classical
KMYR	99.6	AOR
KOB	93.3	Beautiful
KPAR	100.3	Beautiful
KRKE	94.1	Modern Country
KRST	92.3	AOR



ALLENTOWN-BETHLEHEM-EASTON, PA

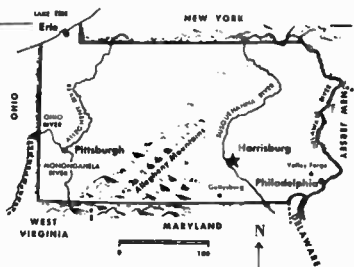
RANK - 60. POPULATION: Metro 510,000/Total 614,400 [Ethnic 8%]. **ECONOMY:** Major industries are Mack Truck, Bell Labs, Martin Guitars, Bethlehem Steel, Dixie Cups, Schaeffer Breweries, Kraft Foods. **HOME OF:** Lafayette University, Lehigh University, Muhlenberg College, Penn State, Lehigh & Northampton College. **RECOMMENDED ACCOMMODATIONS:** Holiday Inn East & West (airport), Sheraton Motor Inn (downtown). **SPECIAL PLACES OF INTEREST:** Historic Bethlehem (founded 50 yrs before the revolution), Liberty Bell Shrine, Rose Gardens. **COST OF LIVING:** Regular gasoline 55.9c; one bedroom apt (furn) \$210 (unfurn) \$175; state sales tax 6%. **GRASS:** Relatively loose. **SALARIES:** Disc jockeys average from approximately \$120 to \$195 per week. **SUMMARY:** This is the third largest population area in Pennsylvania. There is a higher-than-average median age made evident by the radio stations that dominate the market. Radio here is greatly influenced by New York City and Philly, both being about 100 miles away. Lehigh is the major concert college. A couple of the most attended clubs are Phase 5, The Mirage, The Library and R.A.'s Place. In the last ten years there has been an influx of people that has balanced the once obvious "Pennsylvania Dutch" background attitude.

AM

WAEB	790	Adult Contemp
WCRV	1580	Modern Country
WEEX	1230	Adult Contemp
WEST	1400	Talk
WGPA	1100	Solid Gold
WHOL	1600	Country
WKAP	1320	Adult Contemp
WSAN	1470	AOR

FM

WEZV	95.1	Disco
WFMZ	100.7	Varied/Talk
WLEV	96.1	Hit Parade
WQQQ	99.9	Beautiful
WXKW	104.1	Beautiful



AMARILLO, TX.

RANK - 190. POPULATION: Metro 124,400/Total 347,800 [Black 6,784, Spanish/American 8,205(Metro)]. **ECONOMY:** Iowa Beef Processing, American Smelting & Refinery, Bell Helicopters, Levi-Strauss, Cattle Feeding Industry. **HOME OF:** West Texas State, Amarillo Jr. College, Texas State Tech., West Texas State University. **RECOMMENDED ACCOMMODATIONS:** Hilton Inn, Villa Inn, Howard Johnson's (all between airport and city). **SPECIAL PLACES OF INTEREST:** Helium Monument, Art Center, New Discovery Center (just opened), State Park. **COST OF LIVING:** Regular gasoline 50c; one bedroom apt (furn) \$180-\$200 (unfurn) \$150; tax 5%. **GRASS:** Up-tight (1 oz misdemeanor). **SALARIES:** Disc jockeys average from approximately \$600 to \$1600 per month. **SUMMARY:** The people are conservative with an average median age. The market is getting more competitive for radio as the city is growing consistently. Some of the recommended places to hit if you have reason to be there are Rhett Butler's Restaurant (expensive), a club called Fuzzies (some live music), and Cross Timbers Restaurant. Sports are not a major interest here although they do have a minor baseball team. There is some good fishing in the area and the weather lends itself to being outdoors comfortably.

AM

KCAN	1510	Country
KDJW	1010	Modern Country
KGNC	710	MOR
KIXZ	940	Top 40
KPUR	1440	Top 40
KQIZ	1360	Adult Contemp
KZIP	1310	Country

FM

KBUY	94.1	Country
KGNC	97.9	Beautiful
KQIZ	93.1	
KWAS	101.9	Religious

