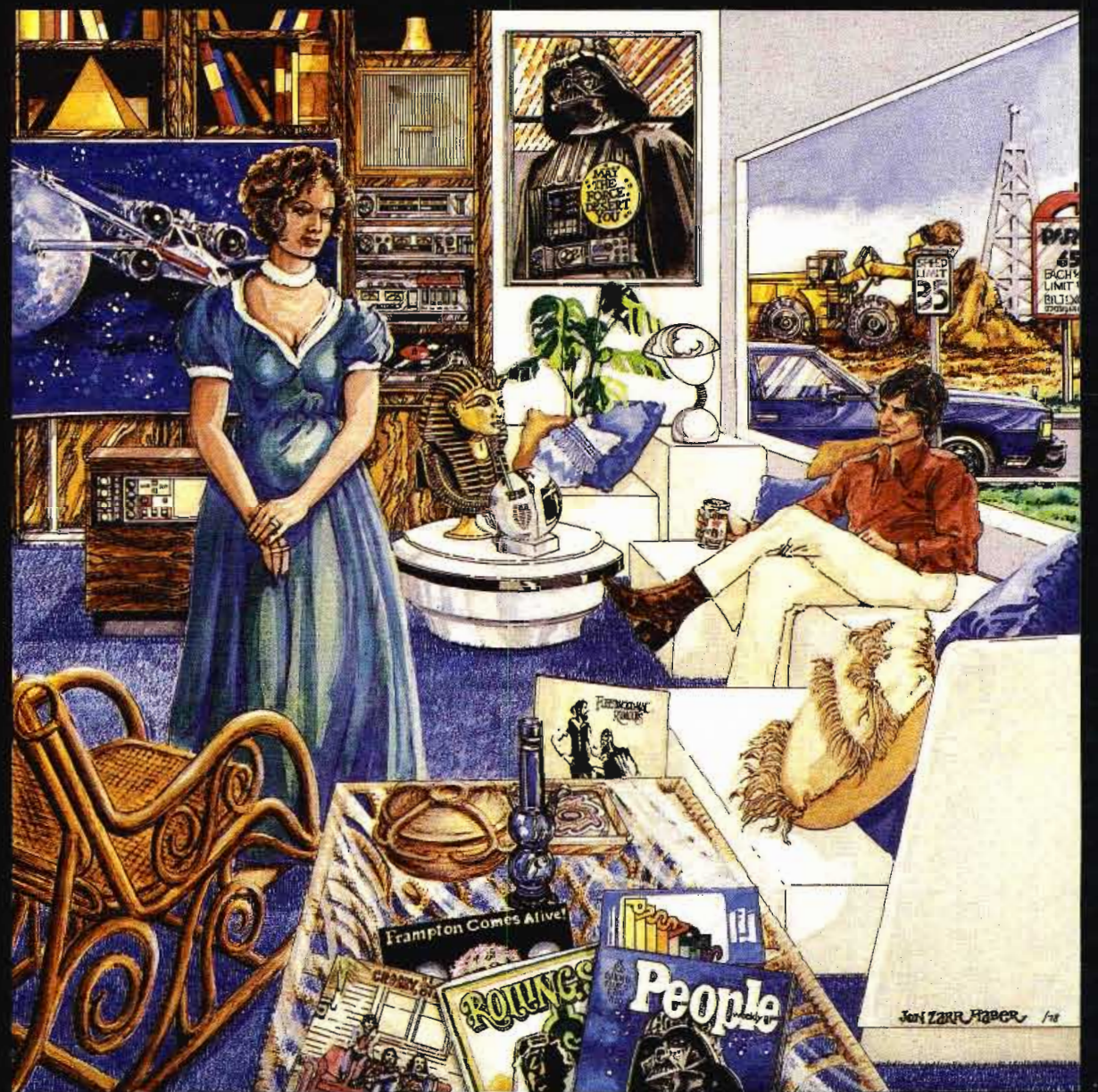


Radio & Records

THE AOR STORY



RSO... Coming on Strong in AOR

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A Message from the Editor:

Welcome to *The AOR Story*! After countless hours and many months of research and gathering, we are extremely proud to present this colorful, information-packed tribute to the people and ideas that compose that burgeoning form of commercial broadcasting collectively known as AOR (Album Oriented Rock).

The birth, growth, and ultimate explosive fragmentation of AOR radio is indicative of the fascinating manner in which new art forms tend to crystallize around the convergence of sociological stress and technological advancement. Let us say, in simple terms, AOR radio's emergence in the mid-late sixties was quite stereotypical.

In the course of one short but highly volatile decade, AOR radio has blossomed into a position of media/musical prominence from a mere handful of significantly scattered "underground" seeds.

Throughout history, the most successful underground movements, rooted in new realities, tend to emerge into the sunshine of fresh mass cultures long before many of their founders have time to shed their figurative revolutionary attire. This age-old syndrome, taking a new slant by the high velocity of an electric age environment, has provided the foundation for one of media's most philosophically controversial and culturally far-reaching manifestations, AOR Radio.

In addition to maintaining an undeniable posture of social relevance, AOR radio is rich in its own history, as well as the absorbed/reflected history of the turbulent times it paralleled.

There is, however, no "official" academic-type history of the form, per se, because AOR radio materialized multi-regionally in a simultaneous manner out of the very times themselves. It is not the invention of any particular individual or group singularly. It is more the result of the deep belief in the part of many creative and sensitive people in a new concept and dream, and their powerful commitment to it.

Thus, with the exception of a few historically obvious names, places, and dates, the only true "point A to point B" type histories that can be derived in a study of the form are the countless perspectives of each individual person and group involved.

Scott Muni refers to the original development of AOR radio as a "grand experiment". Perhaps we can add to that description by considering AOR to be a grand collaboration.

AOR radio is the collaboration of such diverse figures as Donahue, Abrams, Edison, Shaw, Armstrong, Jacobs, Goldmark, Gamache, Marshall, McKay, Meier, McLuhan, Duncan, Dylan, Powell, Yates, Winer, Wilson, Sacks, Franklin, Miller, Pittman, Rosko, Gelb, and countless hundreds others.

Therefore, *The AOR Story* is not really an attempt to portray any kind of formal "history" of the form. It is purely and simply the most extensive incomplete overview of AOR radio published to date.

In the words of Stephane Mallarme, "To define is to kill. To suggest is to create." To truly know this thing called AOR radio is to either work it or listen to it. AOR radio is neither a radio format nor a type of music. It is a wide spectrum of radio formats and music types grouped together by certain common attitudes for the sole purpose of professional categorization. It is as much a non-category as the early free-form progressives were a non-format.

Certainly most stations attaching themselves to the AOR banner utilize the album as their primary unit of musical measurement and parcelling. But it seems that they've subscribed to the concept behind albums more than the particular configuration. After all, it is no great revelation that music is music. However, at a time when the music media dealt with their product in tiny, limited space and time packages, judging artists and their concepts in 9-week, 3-minute cycles, the album showed that artists and their music are available in much more of a multi-dimensional and timeless space. Hence a multi-dimensional and timeless attitude toward radio programming was created.

Therefore, the obvious similarities between AOR stations, which further include the playing of more than one

song in a row, a "natural" style of jock delivery, and a positive preoccupation with credibility, are merely superficial academic guidelines. Looking deeper, the term "AOR" is an intangible bookmark in the pages of radio programming documentation that serves as a reminder of the countless potential approaches to the packaging of contemporary sounds on the virgin blackboard of free-form radio. It is a reminder that intelligent programmers intend to approach radio in their own distinctive changing ways without losing peer group recognition or their so-called industry classification.

Within these 92 pages, we'll travel through some of American history's most exciting years and explore some of the ideas, events, and music that provides the audio backdrop for the crucial development of the Western Hemisphere's largest and most influential generation.

We would like to take this opportunity to thank the

many fine communicators who contributed their memories, observations, old photos and graphics, and good will to the creation of this collection.

Furthermore, I would personally like to congratulate the incredible staff of Radio & Records, one of the world's greatest teams, for really showing their stuff on this one!

Perhaps the most exciting and uplifting aspect of AOR radio's story is the stockpile of evidence showing that it's a long way from reaching its final chapter (there's even an entire section of this publication devoted to prognostication).

It is, indeed, the hope of all of us that the form, AOR, will go on evolving and continue to burn as one of our industry's shining lights through its limitless incarnations.

Mike Harrison
Managing Editor
Radio & Records

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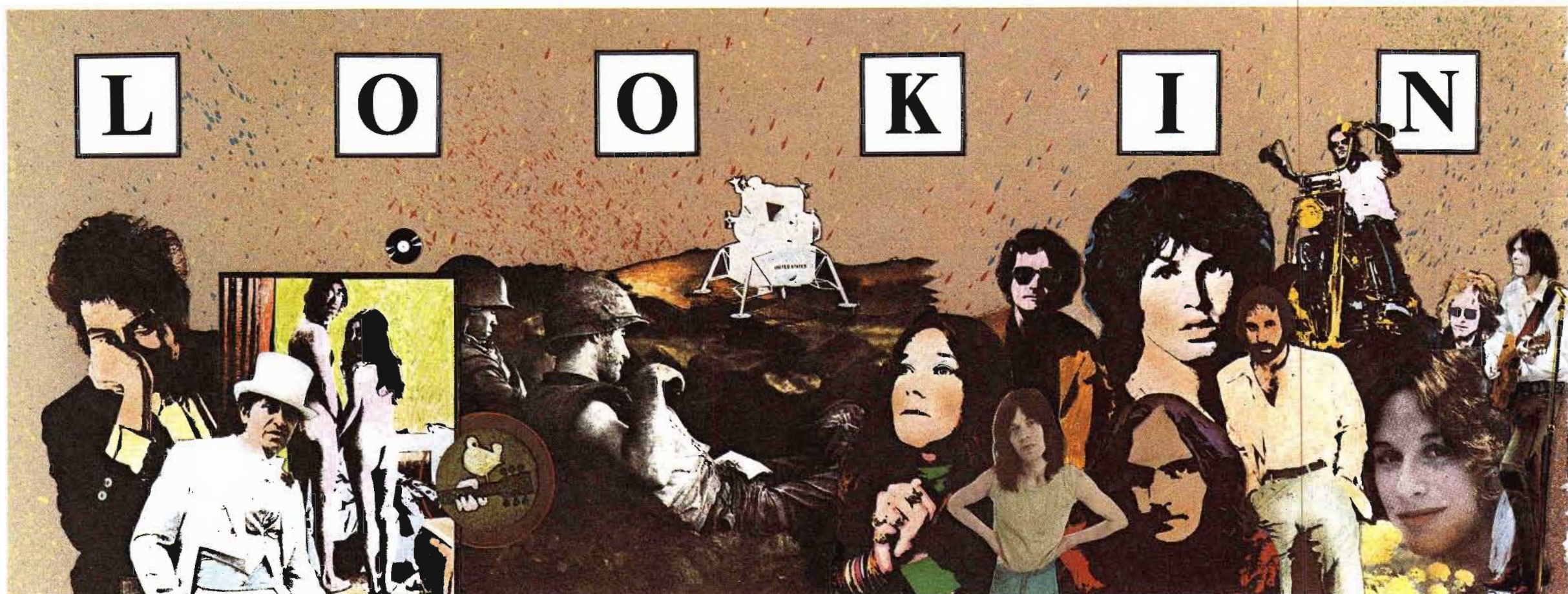




TO:

AOR
RADIO

FIRST CLASS



T h e F i r s t

T O M D O N A H U E

The late *Tom Donahue* was, perhaps, the most colorful figure to emerge in the early days of progressive radio. Most media historians affectionately refer to him as the “Father” of the form.

Like many of the more seasoned broadcasters of the day who first experimented with this new style of format-less radio (as opposed to the college broadcasters who entered the field in droves) Donahue was a major market Top 40 radio drop-out.

He was a man who crossed over many philosophical and sociological boundaries in a career that led him to the position of Vice President/General Manager of *KSAN/San Francisco* which he held until his untimely death in 1975. He was once described as “the only Vice President of a major American corporation who wears a ponytail.”

The subject of many a media discussion and numerous industry trade articles and interviews, Tom Donahue carved himself an indelible niche in the consciousness of contemporary communications.

Rachael Donahue was married to Tom during those historical years. A veteran AOR broadcaster herself (currently on the air at *KWST/Los Angeles*) she lived through some of the most exciting days of AOR radio, as both an observer and participant.

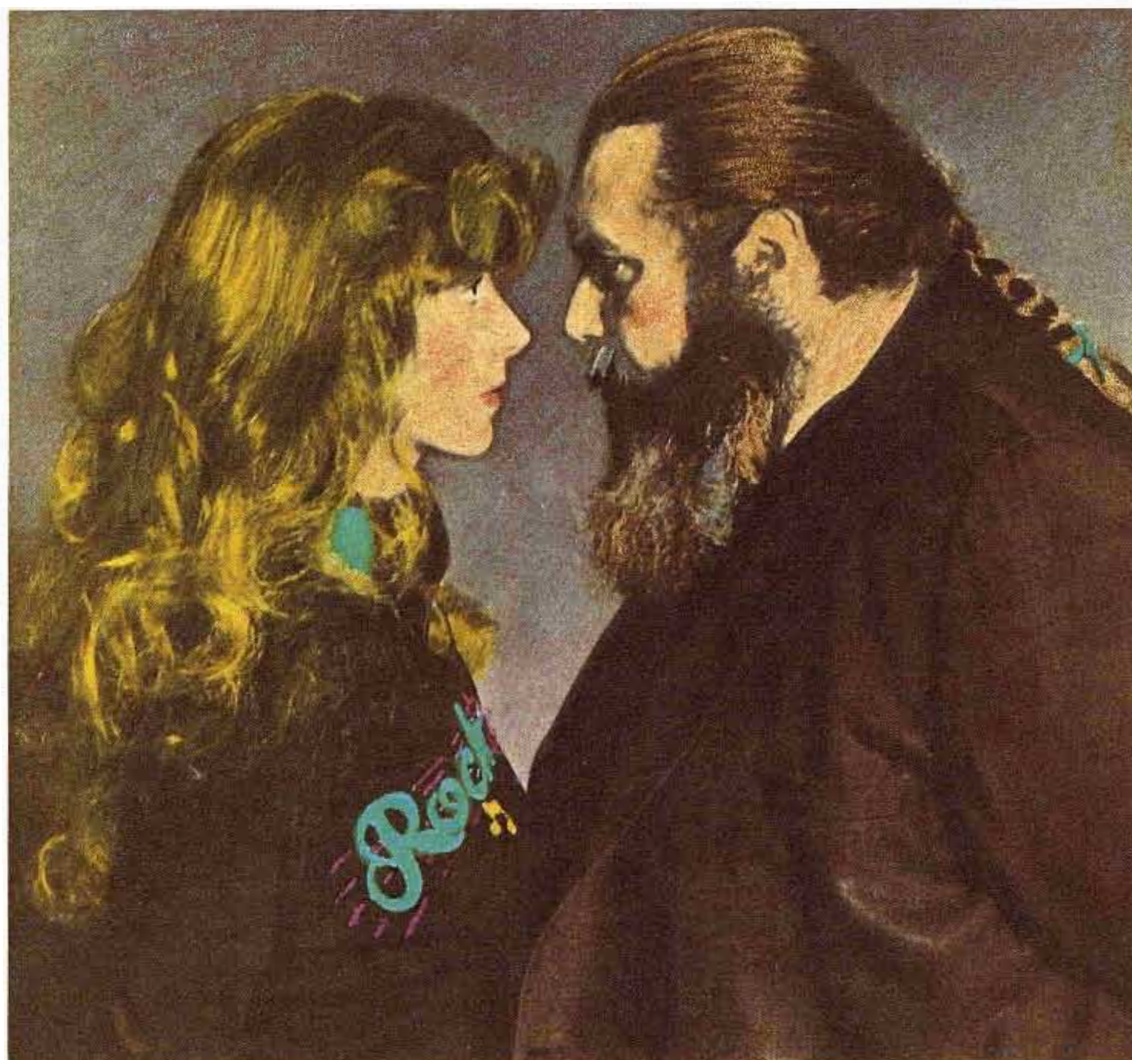
In the following exclusive article Rachael remembers...

In 1965, Tom Donahue quit his job at the leading Top 40 station in San Francisco, *KYA*, while broadcasting live from a glass booth at the Teenage Fair. He said what got him was the combination of the drum exhibit on his left, the guitar exhibit on his right, and the teenaged noses pressed against the glass. Tom always did things rather suddenly.

As the year of 1967 slipped into spring, Tom and I were sitting around getting loaded and playing cards with our neighbor, Voco, while listening to the new Doors record on Elektra. Tom said, “Do you realize we’ve been sitting around with various friends in various combinations over the last year and a half, playing records for each other that no one ever plays on the radio? I think we ought to do something about it.”

The next day, Tom got on the horn and started calling FM stations until he found one whose phone was disconnected. That was *KMPX*. Then he took a Preludin, put on a tie and went down to the waterfront warehouse that housed the station, and began to paint the sky blue for its owner, Leon Crosby. He didn’t need a lot of paint, as it turned out, because the station was in a lot of trouble. Its format was varied foreign languages. It was losing money and Leon was ready for just about anything. Even a 375 pound weirdo with a huge black beard.

Tom, Voco, Bob McClay and I all brought our records to the studio, each of us putting



a different color tape on our records, just in case it didn’t work out.

The first show was Friday night, April 7. We didn’t even own an FM radio. The first phone calls were rather unbelieving, half-whispered questions along the lines of “Is this really happening or have I fallen down some rabbit hole or am I dreaming or...?” Two people by the names of Swan and Juju came to the studio loaded down with bells, tapestries, pieces of lace and velvet, a Viet Cong banner, incense, candles, and a couple of joints. They just walked in quietly and went about the decoration of the control room. It was an altogether thrilling night.

We were full time by August 6 with all “chick” engineers and the only rules were to sound completely different from Top 40 radio—no jingles, no talkovers, no time and temp (Tom took the clock out of the studio), no pop singles. Tom said some of these things would change in time, but for the beginning we needed to make the difference really apparent. It was.

Tony Bigg and Russ (The Moose) Syracuse called from *KYA* and asked what the hell we were doing. Their listeners had told them about us.

In late November, Tom did his first show on *KPPC* in Pasadena and we got to have a second high. The same phone calls and massive support from the audience. Tom said the only other thing he could think of that would be

(Continued on page 14)



T e n Y e a r s

FOCUSING IN:

WQBK (Q104)/Albany, N.Y.

The heaviest commitment a professional Albany station had ever made to AOR occurred in 1974 when WQBK (Q104)/Albany, New York went to nine hours a day of AOR programming. The station would remain a simulcast of sister station WQBK-AM (Pop/Adult) for the rest of the hours until the summer of 1975.

The decision to separate the two stations completely was made and Albany had its first full-time professional AOR station, broadcasting 19 hours a day. The final expansion to full-time broadcasting came in late 1976.

Larry Barnet has been the station's General Manager since its inception. The Program Director, Jack Hopke whose duties also include those of Music Director, has also been at the station since its inception of AOR.

KRST/Albuquerque, N.M.

KRST/Albuquerque, New Mexico boasts the highest radio tower in the country. Another distinction that KRST claims is that of the first AOR station in Albuquerque, starting programming in late 1970.

Besides various special programs, the station is also very involved in local promotion. A past promotion has been two local artists' albums that have sold 5,000 copies each.

The staff includes five full time and three part time air personalities, a News Director, General Manager and three sales people.

WIQB (FM103)/Ann Arbor, Michigan

WIQB (FM103)/Ann Arbor, Michigan has gone through many changes in ownership as well as formats to reach their current AOR status. The present owners, Radio Ann Arbor Inc. also own an AM sister station. The stations were originally WOI-AM and WOIB-FM when such people as John "Records" Landecker and Arthur Penthalow were there. The stations were then sold and became WNRS-AM and WNRZ-FM and simulcast AOR/Blues/Jazz.

Even though reaction was positive to the previous format, the owners decided to split the stations'

programming to Country on the AM and free-form on the FM. A subsequent station employees lock-out on Easter Sunday of 1973 resulted in the FM jocks airtime being restricted to 9pm-6am Monday-Saturday, with no sales staff for support. The Country format on AM was on from 6am-sunset and 6am-9pm on the FM. However, the station was sold and the last free-form program was done in Nov. 1974 by Michael G. Nastos (now the station's MD) and the FM was taken off the air. FM call letters were changed to WIQB, and rebuilding took place. The FM then went back on the air in the spring of '75 with a strict hits format that turned out to be very unpopular (dubbed "Quad Rock," replete with a quad "Faker" that the FCC ordered removed). After much "trial & error" programming, and financial failure, Community Music Service (who also owns WCMF) sold the stations to the current owners.

When the takeover became complete in the summer of '76, Neil Lasher was hired as PD from WIOT/Toledo, and incorporated an AOR format that included a wide variety of music.

The latest personnel changes have resulted in the following air staff: John Christian, PD; Michael G. Nastos, MD; Tavi Fulkerson; Jerry Kelly and Mark Owens.

KKXX/Bakersfield, CA.

The staff of KKXX/Bakersfield are credited as true professionals in every aspect, and are the reason the station showed up number one in Adults 18-34, according to the April/May 1977 Arbitron. After only a little more than a year on the air, KKXX has proven that AOR is more than feasible in California's Kern County.

On air talent includes: Terry Gaiser, PD; Ron Garrett, MD; Chris Squires; Jon Russell, and Jay Weidenheimer. Weekenders include Don McCoy and Cathy Sloan.

The Buck Owens Thunderbird Broadcasting station is dedicated to maintaining the highest ideals of AOR.

WIYY/Baltimore, Maryland

WIYY (98Rock)/Baltimore points to their success in the Arbitron ratings after only a little more than a year of AOR programming, to prove their claim to be Baltimore's number one AOR station.

When the 50,000 watt Hearst facility originated in 1977, they hired Lee Abrams to consult and

Denis Oliver was brought in to program from DC101/Washington, D.C. Bob Slavin, formerly of WBCN/Boston, was named Music Director, with Ty Ford, Rick Fowler, Alan Courduff and Sarah Fleischer coming from other Baltimore/Washington stations to round out the airstaff.

98Rock has increased its promotional activity to the point where they have recently hired Rick Caplan as Promotions Director. This fledgling AOR station looks forward to growing success in Baltimore.

WVOK/Birmingham, Alabama

After overcoming initial technical problems that kept the station off the air, WVOK-FM (K99) joined the AOR world in December of 1976. Although the station is automated, with only two air personalities (PD Don Keith and Paul Woods) live bits are interspersed throughout the day, with almost all live programming in morning drive time.

K-99 is owned by Voice of Dixie, Inc., which also operates WVOK-AM, a 50,000 watt Country station. The station is also affiliated with K-94 (WMYK-FM)/Norfolk and work closely with them.

WEEI-FM/Boston, Mass.

The fine line between Pop/Adult and Soft AOR was crossed by WEEI-FM/Boston in mid 1977. It was at that time that Clark Smidt, formerly of WBZ-FM/Boston and WCOZ/Boston, was appointed Director of Programming and Promotion. The station changed its identity to "Softrock" and was one of the first stations in a major market to use this particular title for its AOR approach.

The staff increased in January 1977 to include: Dick Gunton; Bob Mitchell; Bill Smith; Hillary Stevens; and Linda Carson. David R. Austin is Director of News/Public Affairs and Jim Spellmeyer is Music Coordinator of the CBS-owned station.

WGRQ (QFM97)/Buffalo, N.Y.

WGRQ (QFM97)/Buffalo, New York was one of Lee Abrams first consulted stations. Utilizing his "Superstars" format, QFM97 went on the air February 10, 1975, with John McGhan becoming the station's first Program Director. McGhan came from a similar position at WPHD in the same city. Many of the station's staffers also came from WPHD, which was an AOR station until it was sold

in 1974. QFM97 air personalities Hank Ball, Jim Santella, and Skip Edmonds had all worked at WPHD at one time.

Of the original staff, only Jim Santella remains at QFM97. The new Program Director is Johnny Velchoff, formerly of WZZQ, who also does the afternoon shift. The rest of the current airstaff include Bob McRae, formerly of WKBQ; Pat Feldballe, formerly of WBUF; and Donna Dube. The Music Director is Irv Goldfarb, who also does weekends; with Matt Riedy serving as Production Director.

KAWY-FM/Casper, Wyoming

KAWY/Casper, Wyoming has been an AOR station for only a little more than a year. As the only AOR in its market, the station strives to entertain but also enrich their listeners' musical horizon and appreciation level. Under Program Director Phil "Strider" Robinson and Music Director Fred Moore the station plays a wide variety of contemporary rock-related albums (jazz, progressive Country, folk rock, blues rock and bluegrass) as well as placing emphasis on new music.

Besides various syndicated services, KAWY has varied feature programming. Included are the "Time Capsule," an AOR lifestyle-oriented news feature; "All That Jazz," 2 hours of old and new jazz; and "Just For The Record," KAWY's album audition hour, where a new album is played in its entirety.

The current airstaff includes: John Langan, Production Director; Fred Moore, MD; Phil "Strider" Robinson, PD; Dave Luce; John Fine; and Craig Martin.

WRPL/Charlotte, N.C.

WRPL/Charlotte has seen many changes, from an all woman staff to a black station to Top 40. It finally fell into its AOR niche in 1974, as it adopted a progressive format. WRPL regards itself as a musical leader in its community, maintaining a diversity of music, including a helping of jazz.

The station also prides itself as a launching pad, with many of its former personalities going on to other jobs in the radio or record industries. Some former WRPL staffers include Al Cafara, A&M Records; Chris Hensley Elektra/Asylum; and Daniel Brunty, WQDR/Raleigh. The station praises its listeners as being musically well-informed, intellectually rounded and willing to experiment with music, and has committed itself to meeting their needs.

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Uncle T And Boston AOR

In tracing the roots of AOR radio, no study would be complete without taking a look back at one of the form's first air personalities, the wild and zany "Uncle T."

"Uncle T," who now goes by his real name, **Tom Gamache**, is currently National Director of Special Projects for WEA, based out of Burbank. Describing himself as a "Mediatrician," Gamache performs a variety of audio and video related tasks for the record distribution firm.

His history takes us, however, to the very start of AOR radio, long before it was called AOR; even before it was called Progressive. "Uncle T" was a radio revolutionary in the truest sense.

He entered radio in Cambridge, Mass. on the MIT station WTBS back in 1966. He credits rock performer **Peter Wolf** of the group Geils (formerly the J. Geils Band) as being his greatest influence to enter broadcasting. According to Gamache, "Back between 1964 and 1966 I used to hang out with a group of people in Boston that included Peter. He was with a band called the Hallucinations. Peter was responsible for getting me to sit down in front of the microphone for the first time. He and I used to sit around listening to our collection of Little Walter records. We had the entire Chess catalogue; we'd go to each other's houses and just play old blues records endlessly. We'd all exchange tapes and rant and rave about the falsetto in the background of the old Nolan Strong & the Diablos records. Nobody was in the business at all; I was in a prep school prior to going to BU and Peter was going to the New England Conservatory of Art, I believe."

One day, Peter suggested to Tom that he play some of his records on the radio. He told him about a 30-watt FM station on the campus at MIT that had a signal capable of reaching most of the Boston student population, one of the largest in the nation. That station was WTBS.

Gamache joined the staff, and radio hasn't been the same since.

Uncle T's first show on WTBS was called "Tee Time." Gamache recalls, "I gathered up a whole bunch of my records, which included an advance import of the first Cream album and things like that. It was a non-commercial radio station and the idea of the show was to make as much of a travesty of commercial radio as possible. So we created phony commercials and dropped them into the show. They were totally wacky and humorous, and they all centered around drugs. The entire show was centered around marijuana. At that point in time, it was the underground drug, as opposed to the above-ground drug that it is today."

Hence the development of the "T" (for weed, as it was commonly referred to in the mid sixties) slogan. Gamache recalls, "That's the way the actual name got going. It was just audio craziness. I'd interview all sorts of crazy people. I would do two or three voices and play records by Cream, old Gene Chandler, the El Dorados, Roland Kirk, John Coltrane and lots, lots more."

"Tee Time" was more than just "crazy" in its content. Looking back, Gamache recounts, "We did a lot of technical experiments. For example, we'd have a bank of eight Ampex stereo tape recorders and we'd have eight people, one at each tape recorder. The tape would then be wound by hand to create an echo. Instead of a constant echo, it would be a wavy one. We had fuzz tones in my voice. I'd be doing a monologue, hit a button, and my voice would go into a discernable fuzz. Then we made a theremin and put my voice into it on the radio. You've got to remember, marijuana

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LOOKING BACK

(Continued from page 7)

WSIM/Chattanooga, TN.

WSIM/Chattanooga, Tennessee is a family business. Founded by **Roy and Roberta Davis** on November 27, 1972, the couple oversaw the building of the station and the technical details necessary to sign a station on the air.

The station has a 5000 volume record library and is spontaneously programmed by the air personalities. Roberta Davis, who also serves as the GM of the station, says, "We strive for a different sound from everyone else. We started with a soft rock/Top 40 approach and evolved...I've always insisted on a long playlist...from classical to the Sex Pistols." **Don Mathisen** and **Richard Winham**, all believe in sounding human on the air as well as maintaining an artistic/commercial balance that appeals to the audience.

TRIAD/Chicago

"Triad" was a progressive radio program that started in 1969, primarily by **Dan Bacin**. In the first few years it was broadcast over several different stations in the Chicago market. At one point Triad would air on one station from 8pm until 1pm and then guide its listeners to another station where it would broadcast for a few hours, then yet another. Eventually the program settled exclusively on WXXM broadcasting nightly from 8pm-1am.

In the latter part of 1969 **Saul Smaizys**, who had no previous radio experience, joined the company as Program Director and chief announcer. Included in the presentation was an original piece of music written and performed by **John McLaughlin** exclusively for Triad.

The Triad radio program was heavily and effectively promoted by its free program guide. At its peak in 1977 the magazine was full-sized, with glossy color covers 120 pages long, published monthly, and distributed free through retail outlets.

With competitor WXRT going 24 hours AOR, Triad suffered enough of an audience loss to cause them to redesign their format and presentation. In 1977, General Manager **Rob Gillis** instituted a format that aimed at different demographics and the then-emerging club scene. At the same time **Saul Smaizys** handed the Program Directorship to **Rick Brown** and concentrated on the magazine.

Also in 1977 **Dan Bacin** sold Triad Productions (both radio show and magazine) to **Rick and Perry Johnson**, owners of **Dharma Records** and the **Dog Ear Records** retail chain. Later that year the Johnsons took **Don Bridges**, one of the founders of rock programming at WXRT, on as a partner. Bridges instated himself as PD. GM **Rob Gillis** resigned and Bridges bought out the radio end of Triad two weeks later. He soon dropped the name "Triad" altogether.

The magazine missed a few issues during the change in ownership but returned briefly as a bi-weekly. It has since become a tabloid sponsored by **WKQX/Chicago**.

Negotiations are underway again for a change in ownership over the original Triad airtime. MD **Dave Freeman** is seeking to buy-out his employer, continuing the Triad tradition of change.

WXRT/Chicago, IL.

The birth of rock on WXRT/Chicago was in August of 1972. That's when General Manager **Dan Lee** figured that the station, which used a foreign language format during the day, had nothing to lose by allowing **Don Bridges** to experiment with the 12midnight-6am block.

In October, 1972, **John Platt**, who had worked at WGLD and WDAI in Chicago, joined the station. The following February (1973), as WXRT was beginning to expand the rock programming, **Seth Mason** and **Bob Shulman**, both formerly of WGLD, also came aboard. When Bridges left the station in March 1973, Platt, Mason and Shulman took over the rock operation, dubbing WXRT "Chicago's Fine Rock Station."

The growth of WXRT from a part-time to

a full-time AOR took over 4½ years. As of May 1973, the rock programming was on the air from 10pm to 5am seven nights a week. By May, 1974, the starting time had moved up to 8pm and in January 1975, to 6pm. The breakthrough to daytime programming occurred in October 1975, when the rock hours expanded to 3pm. Finally, in April 1976 the weekday foreign language programming was phased out, and WXRT was on as an AOR full-time.

When the station became full-time AOR, the triumvirate of **Mason, Platt and Shulman** added titles to their job descriptions, with **Mason** becoming Business Manager, **Platt** Program Director, and **Shulman** Music Director. In December, 1976, **Shulman** left Chicago to settle in New Mexico and was replaced by **Harvey Wells**. When **Wells** departed in the summer of 1977, **Bob Gelms**, who had been with the station since late 1976, took over as MD.

WLWQ (Q-FM-96)/ Columbus, Ohio

Q-FM-96 has the distinction of being the only AOR station in Columbus. With only a year of its AOR format under its belt, the **Burkhart/Abrams** consulted station believes the track-record of its people gives them the benefit of many years of experience. Program Director **Tom Teuber** was successful in establishing the station in that market. The experience of the rest of the staffers (MD **Steve Runner**, **WLRS/Louisville**; **Bill Dancer**, PD **WNCI/Columbus, Ohio**; **Frank Baum**, Y-95/Rockford, Illinois; **Tim Smith**, **WVUD/Dayton**; and **John Fisher**, PD **WMHE/Toledo**) gives the station the sound of a more matured station.

The station has also been involved with the local music scene through a series of "Salutes to Homegrown Talent." Tapes of local musicians are solicited, and a weekend is devoted to playing back the best songs on the air once an hour.

KQKQ/Council Bluffs, Iowa

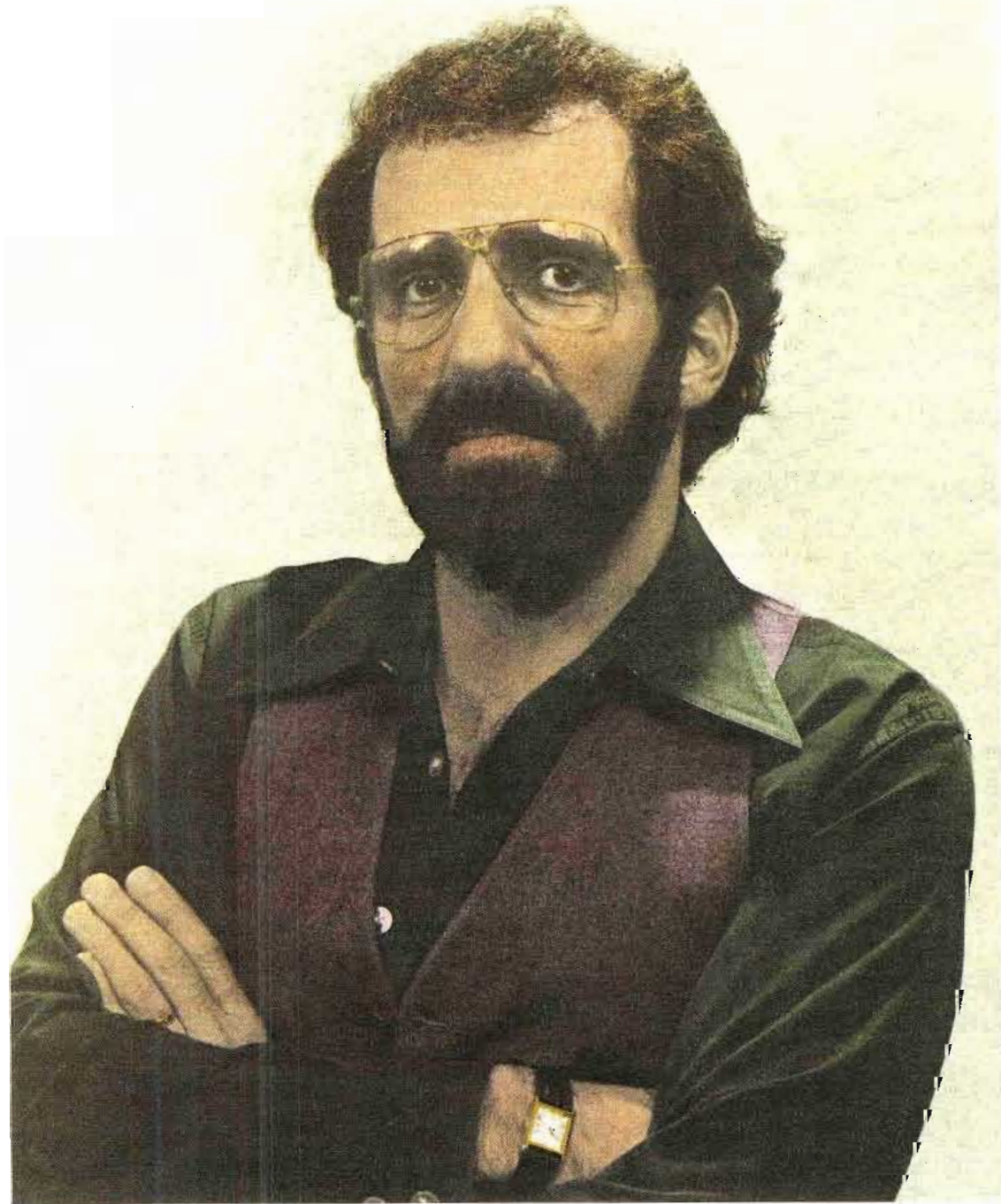
KQKQ/Council Bluffs, Iowa was the first station on the FM-dial in the state of Iowa. The station has had a variety of call letters since its inception in 1947, including: **KSWI**, **KFMX**, **KRCB** and finally **KQKQ**. It started as a regional Pop/Adult, had a very short stint as a Beautiful Music station, and has been some form of rock since 1969. The station has had progressive rock since 1973, changing call letters to **KQKQ** in September of 1974.

WRIF/Detroit, Michigan

Many of the most successful General Managers for the American Broadcasting Company have spent time at **WRIF/Detroit, Michigan**. With the institution of AOR in 1971, **ABC** appointed **Willard Lochridge** General Manager, who built the station's foundations before leaving for **WPLJ/New York** in 1971. Following **Lochridge**, **Jack Minkow** came in as the youngest Vice President in **ABC** as well as the youngest General Manager of all radio stations in Detroit. In his three years with **WRIF**, the station became a leading AOR station in Detroit. **Minkow** was recently promoted to Vice President and General Manager of **WDAI**, **WRIF's** sister station in Chicago. Currently, the General Manager is **Jay Hoker**.

WRIF has also had its share of successful Program Directors. Beginning with **Larry Berger**, the station has been under the direction of three Program Directors. After **Berger** left for **WPLJ** (where he is still PD), **Roger Skolnik** took over as PD at **WRIF** and continued building the success of the station before returning to the academic world early in 1976. He recently rejoined the **ABC-FM** group as PD of **WDAI**. The present Program Director **Tom Bender** has achieved even better ratings in his two years at the station.

Finally the air personalities are credited with "making it all happen", included among them are: **Mike Collins**, **Jay Brandow**, **Arthur Penhallow**, **Michael Stevens**, **Sheila Rushlow** and **Carl Coffey**.



L O O K I N G B A C K

Dallas / Ft. Worth AOR

by Tim Spencer, MD, KFWD/Dallas

AOR was introduced to *Dallas-Ft. Worth* in the summer of 1968 with the *McLendon* owned *KNUS (99FM)*. At the time, *KLIF* monopolized the market's audience. But since it was also *McLendon*-owned its power was used to the benefit of *KNUS*. There were regular reminders to *KLIF* listeners to try "KLIF's heavy little sister, *KNUS*." It began with engineers playing the music and carted announcements voiced by *Charlie Van Dyke*, who was Program Director of both stations. During almost all of *KNUS'* AOR years, various *KLIF* jocks were assigned the programming of the station, which amounted to "overseer" much of the time. Such notable people as *Jimmy Rabbitt* and *Michael Spears* also filled that position. Later, live announcers were hired. Single names such as *Strider*, *Christopher* and *Spencer* were used. There was even "Mother." A major boost for AOR occurred when the power was raised from 17.5 kilowatts to a full 100,000 watts.

KFAD (95FM) came along in August of '69 with a totally free-form and often bizarre approach to album radio. The station had been jazz for several years and Top 40 briefly. Program Director *Phil Cook* put together a family of jocks who were only required to do what felt good. *Chet Flippo* thought it felt good enough to offer to write a story on *KFAD* in "Rolling Stone." Unfortunately, the publishers rejected it. *KFAD's* weakness was a signal of 50,000 watts from a tower south of Ft. Worth. Dallas coverage was intermittent. Regardless, it was able to attract a loyal band of music lovers (most of the jocks were musicians) who patronized *KFAD* advertisers and kept it thriving. Of the original staff, *Dave Thomas*, *Glen Mitchell*, *Tim Spencer* and *Jon Dillon* are still in Dallas-Ft. Worth radio.

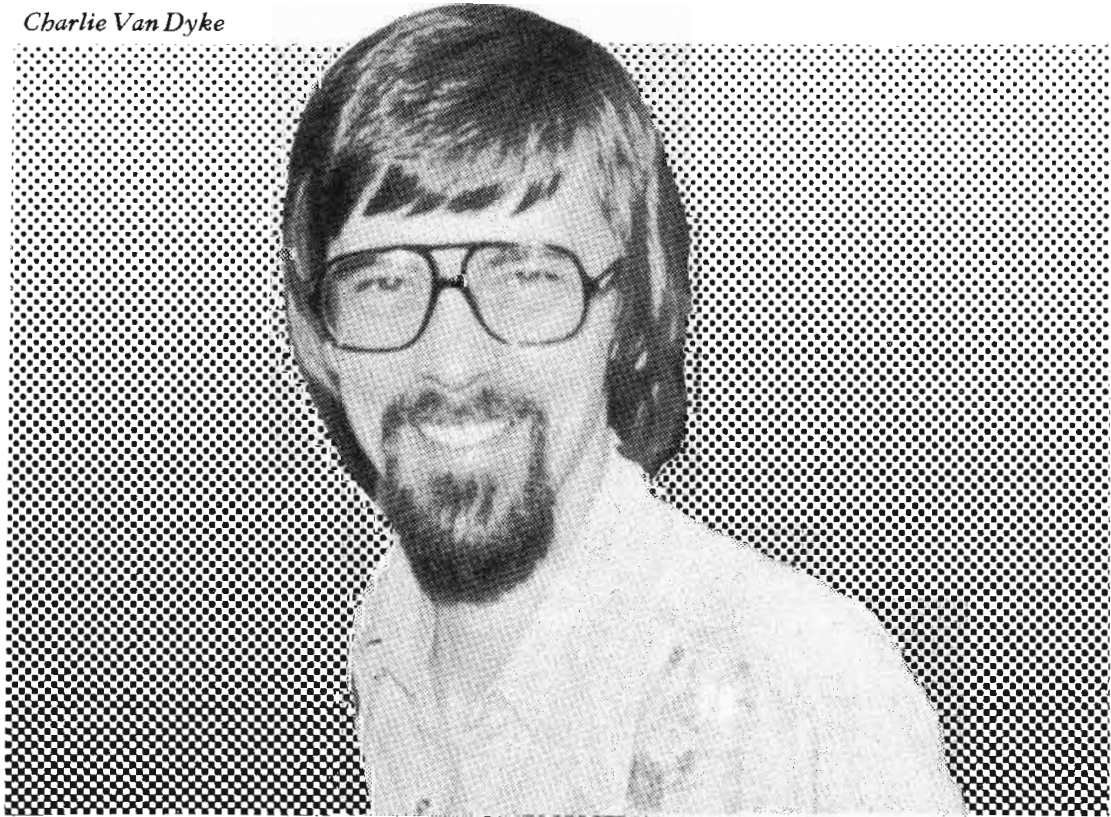
Jon Dillon was responsible for the next album rock entry. *Coca-Cola* had made an agreement with *KRLD-AM* to sponsor a two-hour block of album rock 7pm to 9pm, during the summer. *Dillon* began the program in May of '71 and called it "Montage." It should be noted that *KRLD-AM* is 50,000 watts day and night, and can be received over much of the nation. The album rock was eventually expanded to 5am when *Garner Ted Armstrong* would take over and return the station to its adult contemporary sound. In October of '71, *KRLD-FM* began simulcasting the album rock portion of the AM and automated the rest of the hours with tapes put together by *Dillon*. Then in December of that year *KRLD-AM* purchased the Rangers

baseball broadcasts and dropped the album rock. For a brief period, that made three AOR stations in Dallas-Ft. Worth: *KRLD-FM*, *KFAD*, and *KNUS*. That soon changed. In February of '72 *KFAD* was sold and went Country. Then, in May of the same year, *KNUS* changed to the "Q" presentation of Top 40. *Joe Reed*, *Lee Gibson* and *Tim Spencer* then joined *KRLD-FM* after being ousted at *KNUS*. That gave *KRLD-FM* a live staff for all but the graveyard shift which remained automated. The station remained free-form under *Dillon's* direction until January of '73 when he left to promote concerts. *Jack Robinson*, who was known as *Strider* in the early years of *KNUS*, left his AOR job in Buffalo to replace *Dillon*. About the same time a call letter change was granted and the station became *KAFM*. *Robinson* ended the free-form approach and installed a clock in an effort to make the station more palatable to the market's Top 40 listeners while still playing album cuts.

KAFM remained the lone album rocker until September of '73 when Detroit radio moved to Dallas. *Ira Lipson*, *Ken Rundel*, *Gary Shaw* and *Mark Addy* left *WWWW* in Detroit to form *KZEW-FM (98FM)*, a *Belo* station. *Belo* also owns *WFAA-FM & TV* and the *Dallas Morning News*. *Lipson* was Operations Manager, *Ken Rundel* the Program Director. To complete the staff, *Jon Dillon*, *Mark Christopher* of the *KNUS* AOR period, and *Mike Taylor* of *KRMH/Austin* joined *KZEW*. It was the first AOR

(Continued on page 17)

Charlie Van Dyke



WWCK/Flint, MI.

The first five years were shaky ones for *WWCK/Flint, Michigan*. It wasn't until 1976 when *Gencom Corporation* bought the station that the ratings started to improve. (*Gencom* also owns *WIOT* and *WCWA* in Toledo).

After a successful record as GM of the Toledo stations, *Lynn Martin* assumed the same position at *WWCK*, bringing with him technical changes, a new staff, and a tighter AOR playlist.

Two years after the station was bought, *WWCK* enjoys strong ratings. Aside from the talent and equipment changes, one reason for the station's success is a hybrid format, utilizing much day-parting. *WWCK* also concentrates on contest and promotions that are also day-parted.

The station's current Program Director is *Buddy Hollis*.

KFIG/Fresno, CA.

In 1970, "underground" radio came to Fresno in the form of *KFIG*. However, the station did not go full-time rock until they stopped splitting their format with MOR in 1971. From that date on the station has been involved with the various permutations of AOR. From free-form, jock controlled programming in 1976, to *Tom McKay's Windchime Communications "Mellow Music"* format, *KFIG* has tried to remain the most "progressive" station in the market.

KYNO/Fresno, California

Owned by *Gene Chenault*, *KYNO-FM/Fresno, California* signed on with its 50,000 watts in 1970. Over the next five years the station showcased a variety of contemporary formats. Finally in 1974, the station went "Great American Country" using the call letters *KPHD*.

On March 19, 1976 *KPHD-FM* became *KYNO-FM* once again. *Bert Kleinman* and *Mike Novak* devised the format, which was automated as well. The automation proved to have some problems, so in March of 1977 *Jeff Pollack* was brought in from Denver to instigate a "livening-up" process.

Pollack left the station to join *Drake/Chenault* as a consultant; *Larry Snider*, who had been involved with the station earlier, was appointed PD in his place. *KYNO-FM* has found its niche with AOR.

WAIV/Jacksonville, Florida

After many years of experimentation, all with less than successful results, *WAIV/Jacksonville* (then *WPDQ*) decided to adopt AOR in 1971. At first the station played a "free-form" format from 6pm to midnight daily. When sales increased the station expanded its hours to nearly all day, 3pm-6am, finally going live in the winter of 1975.

In the spring of that year the station was bought by the *Rounsaville Radio* chain resulting in the current call letters of *WAIV*.

By mid-summer 1978 *WAIV* will move into its new, multi-million dollar building being customized for the station's various departments. In addition to the new transmitter the station is also raising their antennae an additional 300 feet, giving them greater coverage of their Southeastern area.

KYYS (KY102)/ Kansas City, Missouri

At a time when AOR was rare in the Midwest, *KYYS (KY102)/Kansas City, Missouri* signed on the air in 1974. Program Director *Max Floyd*, along with Production Director *Dick Wilson* and Promotion Director *Jay Cooper* decided to quickly become

involved with their listeners. As a result the station is heavily involved in contests and concert presentations.

Two important changes occurred at the station in 1975. First, the station affiliated itself with *Lee Abrams*; second, it tried a new approach in its personality presentation. By borrowing the concept of a morning team, *KY102* was able to draw some of the audience traditionally held by AM stations.

The current staff consists of Station Manager *Bob Garrett*; Operations Director *Max Floyd*; Assistant to the Program Director *Dick Wilson*; Director of Promotion & Research *Jay Cooper*; and air personalities *Wilson*; *Cooper*; *Stan Andrews*, *Ray Sherman*, *Dave Munday*, and *Vaughn Mac*.

WILS-FM/Lansing, Michigan

WILS-FM/Lansing, Michigan adopted AOR hours at a time. Originally going on the air in 1967 as an automated Beautiful Music station, the station switched to automated Country. In 1974 the station decided to simulcast with *WILS-AM (Top 40)* from 6am to 6pm and used an AOR approach from 6pm-6am. The AOR approach showed better results than the simulcast daytime hours and the station went full-time AOR. In November 1976, using *Lee Abrams "Superstar"* format, the station became *Lansing's* sole AOR station.

WBLM/Portland, Maine

WBLM/Portland, Maine is a blend of the old underground progressive approach and today's more successful AOR approaches. The management of *WBLM* made the decision to go AOR in 1973 after experimenting with a split format. The station had some problems convincing advertisers to support the station mainly because the facilities are located in a house trailer in the middle of a rustic area of Maine. It is a site that includes deer and bear wandering among the guy wires. The location, though, turned out to be very advantageous; two thirds of the state's population could hear the station.

When the station was purchased in 1975 by *Bob Fuller* and *J.J. Jeffrey*, they decided to keep the basic approach, and the station won a degree of respectability a year later when *Arbitron* showed it very strong in young adults in Portland, Maine.

WBLM believes it reflects the split personality of Maine: slick and cosmopolitan to earthy and hick.

WKQQ/Lexington, Kentucky

WKQQ/Lexington, Kentucky has been successful as both an automated station and a live one. Signing on in 1975 as the first automated *Lee Abrams "Superstar"* formatted station. *WKQQ* met with community acceptance almost immediately.

When the equipment began to break down, instead of replacing it, station management opted to go live in January of 1977. Besides this major change the station has also recently received a permit from the FCC to increase their power to 100,000 watts, more than double its previous amount. This boost in power will allow *WKQQ* to cover the entire state of Kentucky with its signal. As a result of these changes PD *Dick Hungate* believes the station is well on its way to even greater success.

WLIR/Long Island

WLIR has an interesting and varied history. Started in 1959 by *John and Dore Reiger*, it was the first full-time stereo facility on Long Island. It programmed a potpourri of elements from Classical music to Beautiful music, opera's and talk shows. In 1970, *Mike Harrison* was appointed Program Director and changed it over to a progressive format dubbed "Avant-Garde Radio". The thrust of the

(Continued on page 12)

We've got hit albums behind our hit singles.



Including "We'll Never Have to Say Goodbye Again"
BT 16110



Including the single, "Midnight Light"
BT 16114



Including the single, "There Was Love"
BT 16115

ON BIG TREE RECORDS AND TAPES.



BIG TREE

Distributed by Atlantic Records

LOOKING BACK

(Continued from page 10)

format was geared to a new audience referred to by the station as the "Long Island Culture," which at the time marked Long Island's emergence as a major market separate from New York City. The original staff consisted of PD Harrison, Music Director Richard Neer, Don K. Reed, Chuck Mackin, Pete Larkin, Ken Kohl, and Joel Moss. The station was an immediate success under the new format. Elton Spitzer joined WLIR in 1973 as Station Manager. During the station's 8 year history it has had such names as Mike Harrison, Chuck Mackin, Ken Kohl, George Taylor Morris, Joel Moss, and Denis McNamara as Program Directors. Music Directors have included Richard Neer, Chris Feder, Gil Colquitt, Irwin Sirota, and Larry Kleinman. One of the station's major contributions to the development of AOR radio has been its extensive pioneering in the live Rock radio concert broadcast, a Tuesday night tradition for the past 6 years. The current air staff includes Denis McNamara, PD; Larry Kleinman, MD; Earle Bailey, Pam Merley, Ray White, and Ben Manilla.

KLOS/Los Angeles, CA.

When KLOS/Los Angeles came on the air in March 1971, it was searching for its own identity and position among the free-form stations in the city. Over the next six month period a format developed that was called "Rock 'N Stereo." Successfully developing the format under PD Tom Yates, KLOS now has a current cume of almost a million, showing a steady growth over the last few years.

The ABC owned and operated station has a music blend that is a scientifically designed combination of hit album rock and singles. KLOS believes it has a very disciplined approach to AOR, one which has enabled them to compete favorably with both FM and AM competition.

WLRS/Louisville, Kentucky

WLRS/Louisville, Kentucky, claims to be the highest rated AOR in the history of radio. From the fall of '72 (one year after its AOR debut) until the present, WLRS has continued to have strong ratings. The Arbitron trend from the fall of 1972 until the present (Oct/Nov. 1977) reads: 2.3, 2.6, 3.5, 4.6, 4.3, 4.6, 7.0, 8.8, 12.8, 11.0, and 11.8.

The station has been home to various radio people over the years. Although, the "turnover" rate has been limited, the programming influences have been various from such programmers as Gary Granger (WSHE); Keith Allen (WKLS); Lee Abrams (Burkhart/Abrams), Lee Masters (WNBC); Jerry Clifton (WEFM) to current PD Austin Vali, WLRS was approximately the fifth station to work with Abrams' "Superstar" format.

The mascot of the station, known affectionately as "the Walrus", is given credit as being the core or spirit of WLRS, one of AOR's more successful stations.

WIBA-FM/Madison, Wisconsin

WIBA-FM/Madison's beginnings can be traced back to Oct. 31, 1969. Five hours of "underground/progressive/alternative" programming were allowed to run from 7pm until midnight, replacing the automated easy listening programs which were on the air otherwise. The new format gained early acceptance in Madison's college community and local merchants were quick to capitalize on the station's low rates. The staff announcers and news people provided a low key presentation that gave Madison a new sound to listen to.

Success enabled steady but slow takeover of the remaining broadcast day. In Oct. of 1976 the station became AOR completely. The basic structure of early format policies have undergone many revisions and additions over the 8 years but the music policy remains as the basis for maintaining the individual flavor and musical identity of the station.

The current air staff consists of: PD David Benson; MD Peter Bolger; Steve Cooper, Jay Duncanson; Dave Ervin; Scott Watson; Mark Lazar; Carlos Pagan; and Cheryl Stallworth, Public Affairs Director.

KFMH/Muscatine, Iowa

Emerging from a history of simulcasting and a 4 year period of automated Beautiful Music, KFMH/Muscatine, Iowa signed on as an AOR station in 1974. Using live air personalities, PD Steve Bridges instituted a moderately free-form format, with jazz getting exposure as well. In 1975, with the addition of Dave Metz as Chief Engineer, the station increased power from 27,500 watts to 50,000 watts and became the only station in the area broadcasting in Dolby.

The station broadcasts 24 hours a day, and serves an area of 100 miles, including the markets of Davenport, Muscatine and Iowa City.

WKDF/Nashville, Tennessee

In a city that is traditionally considered a Country music stronghold, WKDF has proven that there is a place for AOR in Nashville. Originally signing on the air as WKDA-FM in 1970, the station, like many early AOR stations adopted a "free-form" approach.

The first Program Directors were Bob Cole and Ron Huntsman, with Jack Crawford in the PD position for the last 4½ years, until his recent departure. During these reigns, WKDF changed their call letters and went 100,000 watts.

Staff announcers include Steve Henderson; PD Crawford; MD Clark Rogers; Carl P. Mayfield; Moby; and Kris Bradley. Handling weekends are Sylvia Raymond, Bob Cole and Ed Carney.

WPLJ/New York, New York

WPLJ began as WABC-FM and for many years simulcast WABC-AM's programming. In the late 1960's, a show-tune format was on the air when Allen Shaw arrived in New York with the "Love" format. ABC Radio Division invested time, energy, and money into the new idea which was an automated progressive rock format hosted by Brother John. In 1971, the call letters were changed to WPLJ and the automation was gradually phased out in favor of live free-form rock programming. During these years, 1969-1971, many new ideas were given their first airings at WPLJ. For example, the first live FM rock concert was staged at A&M Recording Studios in New York and featured Elton John. That concert became the album "11/17/70" (which was the date of the concert).

In the fall of 1971, the station began a formatted album rock program, one of the first attempts to organize and systemize album rock. Bert Kleinman programmed the station through 1972, Jim Quinn was PD for most of 1973, Tim Powell in 1974. The current Program Director Larry Berger arrived in the fall of 1974. The staff of the station includes: Gloria Ehrenfeld, MD; Jimmy Fink; Zacherle; Pat St. John; Tony Pigg; Carol Miller; Viv Roundtree; and weekend personalities Bob Marone and Dave Charity.

KATT/Oklahoma City, OK.

KATT/Oklahoma, City, Oklahoma came on the air for the first time September 15, 1977, following a vacuum left in Oklahoma City by almost two years of no AOR in the city.

The original staff line-up was Ira Lipson, Spiritual Advisor; Jim Stafford; Stan Tacker; John Michael Scott, MD; Barbara Marullo, PD; and David Bell.

(Continued on page 14)

The Alternative Media Conference of 1970

by Larry Yurdin

Larry Yurdin was General Manager and creator of the Planet AOR feature syndication and was creator and executive producer of the Daily Planet. In addition to co-ordinating the Alternative Media Conference, he's been production co-ordinator for the ABC-owned FM stations and News Director of KMET/Los Angeles as well as programming or consulting stations in New Jersey, Vermont, Montreal, Lake Tahoe and Austin. Yurdin's also been General Manager of KPFT/Houston and KFAT/Gilroy-San Jose.

The so-called "First Gathering of the Alternative Media Project" was held on the thousand acre campus of Goddard College in Northern Vermont, June 17th thru 20th 1970. Altogether, about 2000 invited media people from all over the U.S. and Canada attended the conference. There were representatives and in some cases, entire staffs from about 300 radio stations. In addition there were key record company people, rock writers, underground paper editors, academics, media involved movement types, museum curators, video experimenters, magazine editors, cartoonists, comedians, social critics and wandering crazies. What exactly took place during those four days and the long term results of the meeting are still open to question.

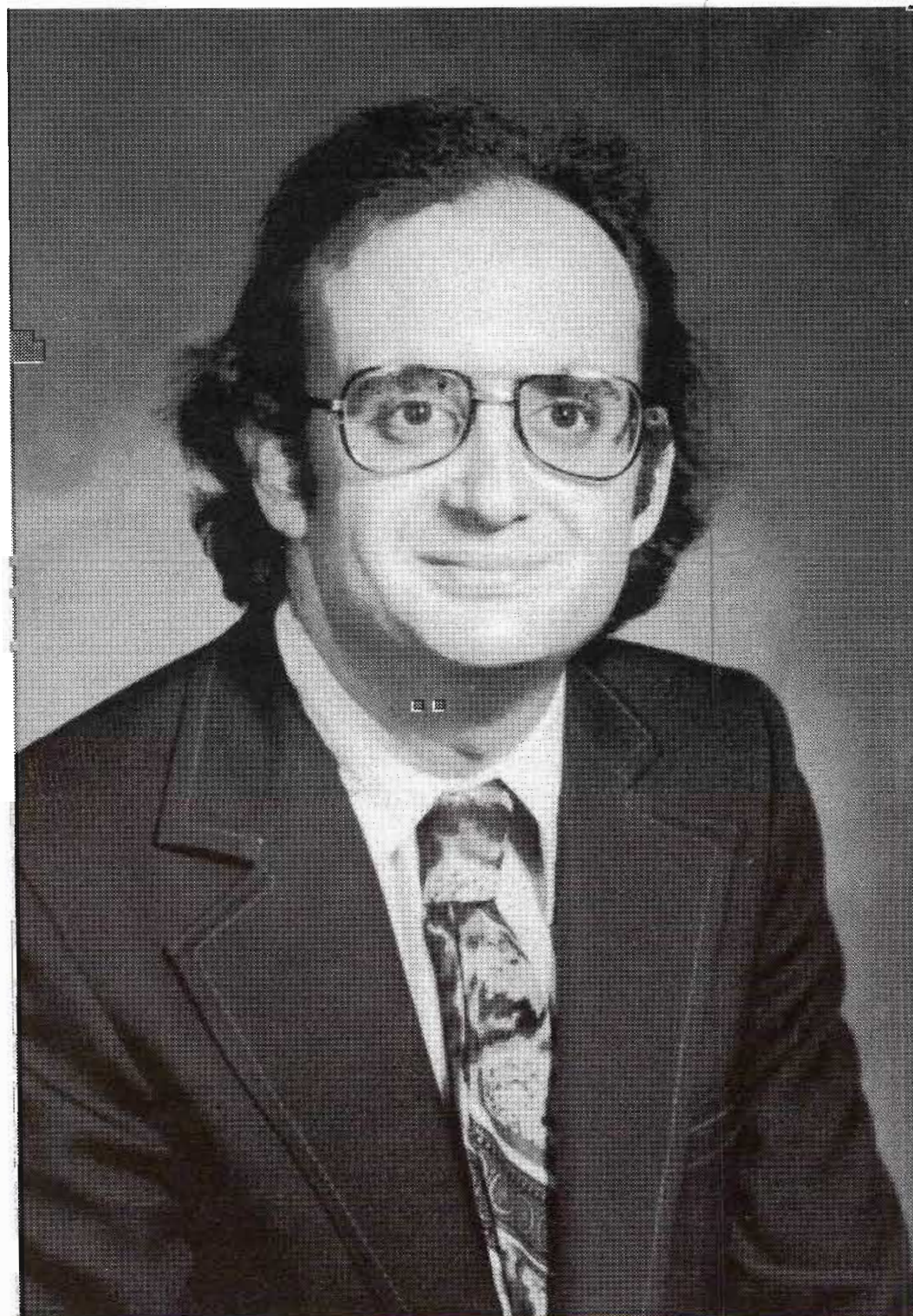
In January 1970, I needed to make a choice. I had been floating back and forth between teaching and radio. I had just received by Masters in sociology and had taught college courses. I'd also worked with Bob Fass on his early free form experiments on WBAI in New York and had been around Tom Donahue's KMPX and the start of KSAN. I'd introduced progressive radio to stations in New Jersey and Montreal. My family was after me to get serious and pursue an academic career but

radio and rock & roll were my first loves. Suddenly I had an idea.

I arranged a meeting with the new president of Goddard, the small experimental college arts college I had graduated from several years before. I made him a rather off-the-wall offer, that, much to my surprise he chose to accept. "Look", I said, "This school has always claimed that it wants to put students in touch with the real world. Here's a chance to do just that. Give me fifty bucks a week and room and board to teach a course about media, where instead of sitting in a classroom being lectured to, students can be put to work as my staff organizing a major national conference that can be held on this campus after the semester ends.

That's how it began. Radio was to be the nucleus, but we sought involvement from people working in any medium tangentially involved with it. I enlisted the help of friends in radio and in the record business in different markets to function as regional co-ordinators, working to insure that each area would be properly represented. Numerous record companies and one station owner contributed money to help defray the cost. Anyone who wanted to hold a workshop was invited to contact

(Continued on page 14)



T H E
M A R S H A L L T U C K E R
B A N D :



T O G E T H E R ,
F O R E V E R .
O N C A P R I C O R N R E C O R D S



Produced by Stewart Levine for Outside Productions, Inc.

The Alternative Media Conference of 1970

(Continued from page 12)

us and we'd schedule and publicize it. Any band or artist who wanted to perform was given the same courtesy. The event was to be both a conference and a festival. The point was to bring together all the people using radio and other media to raise consciousness. I didn't want to structure things any more than that. Just to have all these folks meet each other and have a good time was enough. It was a beautifully naive premise that worked.

The event came off better than anyone involved had expected. A low cost chartered flight from San Francisco insured West Coast participation. Spiritual teacher Baba Ram Dass (the former Richard Alpert) gave the keynote speech. The best attended meetings were those on radio programming, news, comedy, rock journalism, and the comic book panel, where cartoonists Harvey Kurtzman and Gilbert Shelton were interrupted by a "fuck-in" staged by members of the Hog Farm. There was mass skinny-dipping at a centrally located pond and lots of psychedelics. Continuous live music was provided by Dr. John, the J. Geils Band, Cactus, Rhinoceros and lots of acts you've never heard of.

Eight years later I still get calls from people asking help in staging another alternative media conference and my response is always the same. I don't see the same relevance to alternative media and alternative radio in 1978. Remember that our conference took place a month and a half after the murders at Kent State and less than a year after Woodstock.

The press treated the event as an elite Woodstock, which I suppose it was. As outrageous as the Alternative Media Conference might have been, for me its most important result was that it gave professionals involved in a new approach to radio a chance to meet and get to know their opposite numbers in other markets. After the dust cleared, I turned down a teaching contract at Goddard to go to work for ABC-FM.

Richard Nixon was President, anti-war activity was at its height and most college campuses had been closed down by their students. Radio had not changed fast enough to satisfy a new youth audience and most of those who moved it to fill the vacuum were very much affected by the temper of the times. We were passionate about radio as a means of communicating with a new constituency. It was first an aesthetic and social movement and only secondarily a business.

In 1978, mass oriented AOR radio may have more in common with other successful formats than it does with early free-form progressive, but if it weren't for early free form, AOR wouldn't exist. In the late sixties and early seventies, progressive radio was the barely profitable fringe of American commercial radio and those working within it were allowed the luxury of throwing the baby out with the Top 40 bath water and indulging their own naivete.

Tom Donahue once described the early KMPX as starting again at ground zero and allowing himself to forget everything he had ever known about radio. In 1978, AOR may mean a tight format and exhaustive research but those who have evolved from free-form progressive radio and those who've learned by our mistakes and successes should appreciate but not be limited by the visionary and experimental roots of AOR.

Tom Donahue

(Continued from page 6)

this thrilling over and over again would be to be a winning jockey. He called his old friend, B. Mitchel Reed and asked him if he wanted to try something new. He did.

The response to our first advertisers in both towns was phenomenal. People actually went into the stores, mentioned the name of the station, and bought something, however small. It was like a giant shared secret.

The bubble burst on March 18, 1968, when, after weeks of bouncing payroll checks, sudden and unexplained firings of the staff by the owners, attempts at interference in the music policy and control over personal habits and dress of the personnel, both KMPX and KPPC went on strike. We called our union the AFIFMWW, the Amalgamated Federation of International FM Workers of the World. B. Mitchel Reed wrote the owner and management a letter congratulating them on having "screwed up the greatest thing that has happened to date in radio." Most of the sponsors pulled off the air and many groups asked that their records not be played. Some went to the stations and personally retrieved their records and tapes. The Rolling Stones sent a cable of support from London. AFTRA supported us and the Longshoreman's Union offered to take us under its wing, but we remained independent. Bill Graham sent food to the San Francisco picket line every day.

I guess we lost the strike, because, as Bob McClay said, the point of the strike had been to go back. We didn't get to go back, but we did find a new home. On Tom's birthday (he liked to do things on his birthday), May 21, 1968, Tom opened his first show on KSAN with Blue Cheer. And, thanks to Metromedia, we soon had not only KSAN in San Francisco but KMET in Los Angeles.

And, well, as they say...the rest is history. So, come to think of it, was the first part. It sure was a lot of fun. Thanks, Tom, for a really good time.

Love, Rachael



L O O K I N G B A C K

(Continued from page 12)

Two months into its existence the original call letters of KJAK were changed to the present ones. The first Arbitron rating in which the station was included showed that it had a number one share of adults 18-34 (Mon.-Fri. 6am-12mid), and a strong share of teens.

Immediately after going through their second Arbitron rating period, KATT had their 1000 watt daytime AM station given to the FM. After FCC approval the station began to simulcast 100 percent.

The air staff consists of, PD John Michael Scott, MD Mike Bailey, Jim Stafford, News Director Gabby, Dave Bell, Ron Ryler and Ira Lipson. Only entering its fourth Arbitron rating period, KATT/Oklahoma anticipates further growth.

KGON/Portland, Oregon

1974 was the year that Portland, Oregon heard KGON as an AOR for the first time. The original sign-on team included General Manager Craig McCoy, Program Director Bob Brooks, and Music Director Mike Johnson. The Lee Abrams "Superstars" format was instituted in 1977, resulting in Mike Johnson going to Traffic Director and Jim Robinson promoted to Music Director. Late 1977 saw Jim Robinson promoted to PD with Bob Brooks assuming production responsibilities at KYTE/Portland.

WMJQ/Rochester, N.Y.

Before WMJQ/Rochester, N.Y. became an AOR, it had gone through many different format changes. Originally a classical music station, it became an all news station as an affiliate of the now-defunct NBC News & Information Service. With the demise of N.I.S., the owners of the station, Lin Broadcasting, decided that a music format was the most desirable alternative. General Manager Dan Clayton, along with PD Al Peterson and MD Doug James put together a mellow rock format. On February 1st, 1977 WMJQ came on the air as a "middle of the road" soft rocker. The station has evolved into a full fledged AOR station that includes an airstaff made up of James; Peterson; Bernie Kimble; Tony Mathews and Cheryl Miller.

WYDD/Pittsburgh, PA.

WYDD/Pittsburgh, Pa. has only recently changed from free-form AOR to a more calculated format, under the consultancy of Tom Yates of Nova Broadcast Services, and Program Director Steve Downes. Originally going on the air in 1972 under the direction of Dwight Douglas, formerly PD WDVE/Pittsburgh and Jay Davis, formerly MD KQV/Pittsburgh, the station brought in Kit Barron, one-time PD of AM AOR competitor WZUM, in 1974 to give the station continued success. After Barron left for Hawaii a year later, Steve Downes took over the helm. The station believes its recent changes have now made WYDD a viable AOR in Pittsburgh.



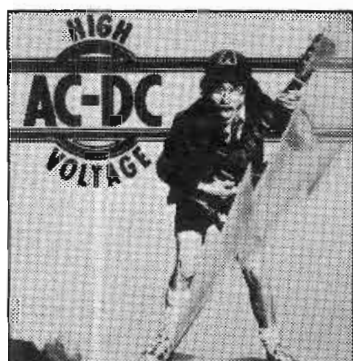
Introducing

"LIVE FROM THE ATLANTIC STUDIOS"

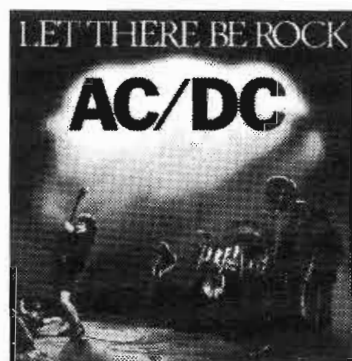
A series of specially recorded live performances exclusively for radio broadcast.

Continuing in the Atlantic tradition, we are proud to present a series of performances recorded live at the Atlantic Recording Studios especially for radio broadcast by future superstars of Atlantic Records. You have already received Detective; soon to be followed by The LeBlanc-Carr Band, and AC/DC.

NOT AVAILABLE FOR COMMERCIAL USE



SD 36-142
Produced by Vanda and Young



SD 36-151
Produced by Vanda and Young



SS 8417
Produced by Andy Johns and Detective



SS 8504
Produced by Steve Smith



BT 89521
Produced by Pete Carr

ON ATLANTIC RECORDS.



LOOKING BACK

Uncle T And Boston AOR

(Continued from page 9)

was just coming into vogue. People were sitting in Newton and Wellesley, just out of their noggins, and this whole thing was coming out of their radios at them. It was pretty strange."

"Tee Time" was an instant success and Uncle T became a New England underground legend in his own time. Articles about his college radio programs were published in numerous publications ranging from alternative media magazines to the *Boston Globe*. A new type of radio listener emerged as evidenced by the text of just one of many letters he received:

(un-edited)

Dear Uncle Tea:

Dug your show, man

like wow, something else,

you really Are,

My chick and me lay around stoned on acid for

five hours listening

man you really are

and you want to know

if anyone is out there?

we didnt call you

becas we didnt have

a dime

(Signed)

Listeners

It didn't take long for Uncle T to be offered a job at another station across town, or across the river to be precise. It was another college station, only this one was quite larger in signal strength. Boston University's WBUR, headed by General Manager Will Lewis (who in more recent times made headlines for refusing to turn over the Symbionese Liberation Army tapes dropped off at KPFFK to the courts and police) offered Gamache three hours and 20,000 watts. In asking Uncle T into their fold, WBUR was also making quite a move. His new program, "T and the Freedom Machine," was a long way from the baroque and classical music and serious talk shows that the station had been presenting exclusively to that point.

Gamache admits that the name "Freedom Machine" was taken from a newspaper advertisement which was trying to sell lawn mowers as machines giving weekend freedom to their owners. He says, "The name implied many things, all subjective; the listener could read into it whatever they wanted."

It was early 1967 and the "Freedom Machine" became a larger and more widely responded to version of the old "Tee Time" program. Some of rock's greatest legends would come and "hang out" or even perform live while Uncle T weaved his on-the-air madness. These included the Moody Blues, James Cotton, Frank Zappa & the Mothers of Invention, Janis Joplin, Jimi Hendrix, Cream, Procol Harum, and more. As Gamache puts it, "They all ended up on the air with me."

When he didn't have the stars of the day to play with he would resort to such creative

techniques as running his Harley Davidson motorcycle in the studio while screaming the introductions to songs over its roar into an overly padded microphone.

Then came the switch to commercial radio for Uncle T and a radio career that led to a brief stint at Boston's first commercial progressive rocker, WBCN. WBUR had become a Pacifica listener-sponsored outlet. WBCN was a classical station that had been broadcasting some live rock concerts from the back of a local club called the Tea Party, on the verge of making the switch completely. Interestingly, one of WBCN's earliest air personalities was Peter Wolf. Among the early WBCN talent were Gamache, Steve Siegel, and Al Perry, who went on to become the station's General Manager. That was 1968.

"I think I was at 'BCN for three or four months," states Gamache. "Then one day I just said, hey, I can't stay in this market anymore. There's nothing for me here in this whole city. I knew it was time to get out and move on."

That led to a long coast to coast tour of the new budding progressive radio scene. "I took about 6 months and sold everything I owned in Boston and bought some land in Vermont and a brand new vehicle. Nancy, my wife, and I drove for 6 months doing the entire country. We went to every possible market where I had heard there was a progressive station. We did places like New York, Detroit, Chicago, Montreal, Toronto, Denver, and, of course, Los Angeles—listening and looking for a job."

Upon arriving in Los Angeles, Gamache took a job at the new KPCC with his old station mate Steven Siegel (later to be known as Steven Clean). It was a Sunday night shift which was designed to be somewhat of a "trial" period for Uncle T, an unknown commodity in L.A. It didn't take long though, for his talents to be recognized and a full time position was offered. According to Gamache, "I would have taken it, but fortunately KMET was going on the air at the same time. At that point it had only been Tom Donahue and B. Mitchel Reed with some taped progressive programming. They decided to put some live people on the air. Steven Siegel and I both got jobs there joining B. Mitchel Reed who went live too. I did the 6-10pm shift. It was a lot looser than now, naturally."

Of course, the rest is history. Tom Gamache went on to an active and productive career in the communications industry which included record production, radio syndication (he was involved with the highly successful "Dr. Demento Show"), and management.

His contribution to AOR radio, however, is monumental, because he is one of the few participants of the form who can claim to be "first" with a reasonable amount of historical validity.

Y95/Rockford, IL.

Y95/Rockford, Illinois began its trend toward AOR with a three hour block of progressive music in June of 1975. When the response to that 9pm to midnight programming started, the station decided to go to a full-time AOR format. In March of 1976, Y95 hired Robin Walker as a consultant and Nick Owens as the Program Director to launch the format. The April/May 1977 Arbitron proved that Y95 was number one with Adults 18-34 and a solid number two with the 12 plus audience.

Since January of 1978 the station has been programmed by Armand Chianti, who came to Y95 with extensive AOR background in the Chicago area. The station continues to be number one with Adults 18-34 and is now in the middle of an extensive computer research program to maintain those ratings and to look for ways to expand the audience.

KZAP/Sacramento, California

In 1968, Sacramento did not quite know what to make of KZAP. A station that was run communally, with controversial newscasts and controversial promotions, like the "Ronald Reagan Look-Alike Contest," wasn't the easiest station to accept.

However, a new day came when New Day Broadcasting bought the station. With that purchase came modern studios (compared to their former antiquated facilities), a raise in power to 50,000 watts (from the previous 3500 watts), the addition of a Matrix Quadrophonic SQ Encoder, and a new symbol, the smiling KZAP cat sticker.

Also credited for the station's growing acceptance in its community, after ten years of AOR programming, are an innovative musical mix and extensive community involvement.

KPRI/San Diego, CA.

The evolution of KPRI/San Diego, California reflects the general patterns of change that AOR radio has gone through in the last decade.

Originally a Pop/Adult format, KPRI adopted AOR in 1968 with Ron Middag entering as PD. In 1970, Middag exited with Peter Frankland entering as PD. Changing PD's again in 1971, Jim LaFawn replaced Frankland.

The first major change in the station's AOR attitude came in 1973, with new PD Mike Harrison coming in from WNEW-FM. With the staff consisting of Harrison, Billy Juggs, Jeff Gelb, Adrian Bolt, and Linda Clark the station's ratings rose over a four book period from 1.3 to 5.5.

In 1975, with Harrison exiting to join R&R, the station upped Linda Clark to PD, which she exited shortly thereafter to enter the record industry. They then hired Keith Allen as PD, with Dex Allen joining the station a year later as GM. Dex Allen instituted another major change in the type of AOR heard on KPRI by hiring Lee Abrams as a consultant. Abrams instituted his Superstar format.

Allen exited the station as Program Director in 1977, with Jesse Bullett brought in to take over the Abrams format. In addition to Bullett, the current staff consists of: Cecely, MD; John Grivas and Mary Curran; Les Tracy; Ernesto Gladden and Raymond Bannister.

KSAN/San Francisco

Any station with a ten year AOR history has had far too many creative people pass through its doors to do justice to it by mentioning in a brief overview; KSAN/San Francisco is no exception. Many people once employed at KSAN have gone on to top positions elsewhere in radio, while others who left the station found it unique and returned, some several times.

KSAN was actually KSFR, playing classical music, until a group of striking KMPX employees asked KSFR's management if they could continue their experiment in progressive radio there. KSAN was born on May 21, 1968. On the air were: Tom Don-

ahue, Bob McClay, Tony Pigg, Edward Bear, Stephan Ponek, Bob Postle, Bob Prescott and Alan Stone.

Ponek was named the first KSAN PD in August of 1968. Later that same year Scoop Nisker was hired as newperson, a position he has held, excepting brief sojourns elsewhere, to this day. In December of 1969, Ponek left as PD and Paul Bouchet replaced him. Bobby Cole (now with KMEL) joined KSAN in February 1970 as a part-time air personality, the same month Bonnie Simmons joined the station as its librarian. Newperson Dave McQueen also joined the staff in 1970. Tom O'Hair was named PD in July of 1971. In 1972, Bobby Cole was appointed MD, while Tom Donahue became the station's VP and GM, a position he held til' his death on April 28, 1975. Simmons became Operations Director in April of 1973, and PD in October 1974. Denise Bordette became News Director that same month. Following Donahue's death in 1975, Jerry Graham was appointed VP and GM. In one of the station's most recent changes, Beverly Wilshire was named Music Coordinator in May 1977.

KSAN's current air staff includes Simmons, Glenn Lambert, Norm Winer, Richard Gossett, Tony Kilbert and Norman Davis.

KOME/San Jose, CA.

When KOME/San Jose came on the air in 1971 as an AOR station, the staff was entirely made up of Classical format jocks. The station had previously been KRPM, a classical station, when it was bought by Ron Cutler, former Philadelphia disc jockey "Ron Diamond". Cutler was General Manager, with Cese McGowan, Gary Torresani, Bob Rudnick, Michael Deal and Mark Williams as Program Director.

During an ownership change in 1972, the KOME radio tower was chopped down in an act of apparent sabotage. The station was off the air for 2 days. The station was bought by Audio House, Inc. with Dan Tapson as General Manager, Bob Simmons, PD, and Phil Charles as Music Director.

Various people who have worked at KOME over the years are: Donald Petoziak, Ed Romig, Cliff Feldman, Paul "Lobster" Wells, Victor Boc, Peter B. Collins and Larry Jacobs.

KSJO/San Jose, California

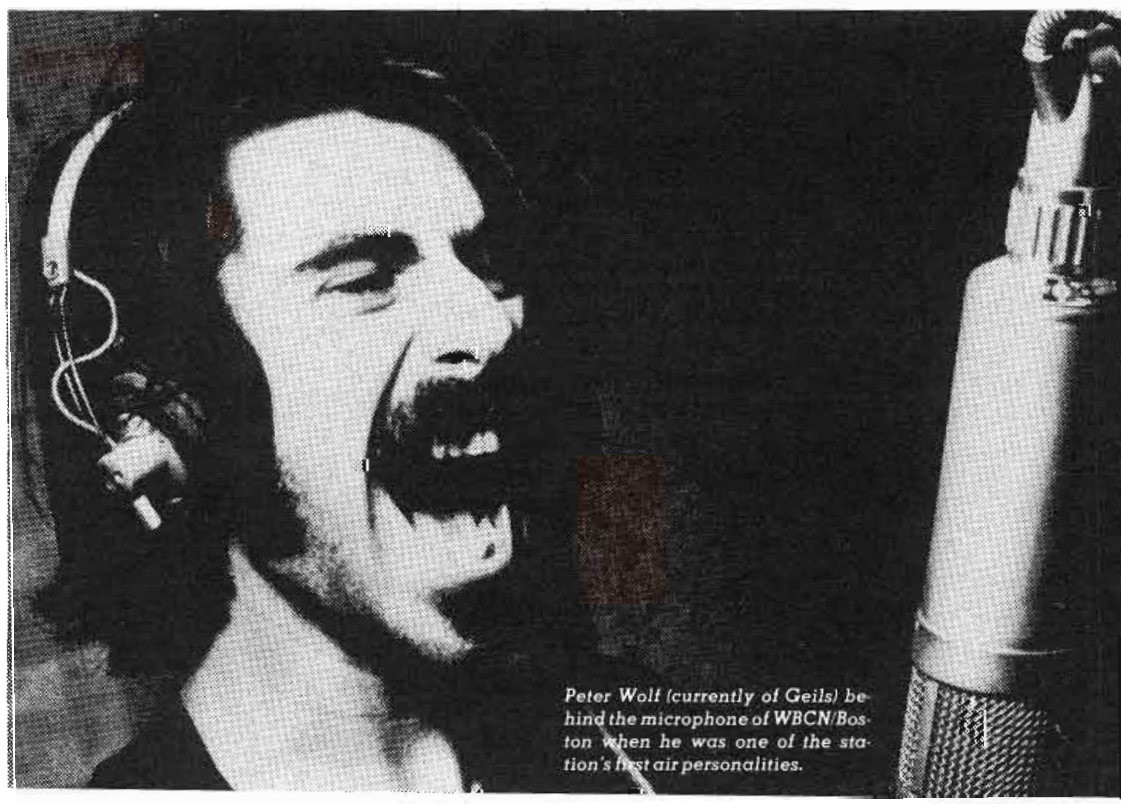
With the exception of a two-year Top 40 period, KSJO/San Jose, California has been an AOR station for 10 years. That two-year period, ending in 1975, resulted in the station hiring the current General Manager Steve Rosetta in order to regain their community identity as an AOR station. Coming with Rosetta were Program Director Don Wright, and current air personalities Tom Mix and Billy Vega. Rosetta also brought back two of the original KSJO jocks who were working at competing stations; Mother Deal and Music Director Paul "Lobster" Wells. Filling out the full-time airstaff are Sam Pence and Casey Stengl.

The result of the change back to AOR has been a regained AOR identity and a station that believes that it has an "ever-increasing energy level."

KZOZ-FM/ San Luis Obispo, CA.

Originally an automated AOR, KZOZ-FM/San Luis Obispo changed over to a live, free-form, 24 hour station in January, 1976. To accommodate this changeover, the owners of the station, Forrest Communications Corporation, hired a full air staff. The current staff includes: PD Don Fischer; MD Frank DeSantis; Curtis Kimball; Don "Doc Phillips" Smith; and Nancy Smeets.

The station broadcasts 7.5 hours of locally originated and predominately locally oriented news per week under the guidance of News Director Rudy Koerner and was a member of the now-defunct Newspace.



Peter Wolf (currently of Geils) behind the microphone of WBCN/Boston when he was one of the station's first air personalities.

KTIM AM-FM/San Rafael, CA.

In 1970, KTIM-AM-FM/San Rafael, California was suffering from a distinct lack of listeners. The AM was a daytimer with 1000 watts and the FM having 1900 watts. Both stations were simulcast with a Beautiful Music format, with the FM shutting down at 10pm. Motivated to do something about this state of affairs, Clint Weyrauch, who was employed as a salesman/announcer, convinced the management to start an AOR format by selling time before "the show" was to be on the air. Originally AOR was programmed only 8:00pm to midnight, four days a week on KTIM-FM. However, by 1973 the format was expanded to seven days a week, 24 hours a day on FM, with KTIM-AM maintaining a Pop/Adult approach.

The station's informal free-form approach met with much better audience acceptance, and in 1975 the AM was changed to a simulcast of the FM. The simulcast change took place under current General Manager Oliver W. Hayden who tightened up the free-form approach.

Considering the limited power-output of KTIM's AM-FM operation, the station has done well in the penetration of surrounding market San Francisco.

KTMS/Santa Barbara, CA.

Although Program Director Bob Senn sees the change in KTMS/Santa Barbara, California since its inception in 1972 as evolution, the station is not the same as it was six years ago. The original Music Director Mike Stallings left in 1974, with current MD Mark Giles joining the station in 1975. The music has also evolved. The station prescribes to the "softer" genre, with the result being an expanded sales staff and improved ratings.

**KTYD-AM & FM/
Santa Barbara, California**

Program Director Larry Johnson basically leaves the music programming of KTYD-AM & FM to the experienced announcers. In that way, he believes, spontaneous sets of album music are presented. The staff of this simulcast operation are, for the most part, experienced Northern California broadcasters who have worked at many different stations. Music Director Laurie Cobb was brought in from KSAN/San Francisco and KSJO/San Jose. Ray Briare came from KNDE/Sacramento; Edward Bear, KSAN/San Francisco, as well as 15 years at WNCN/New York; and Jim Trapp, KNDE/Sacramento. Local comedians Richard Proctor and Mark Ward also embellish the staff.

The station drew successful ratings from the beginning and has been number one in 18-34's since its entry into the market; since the fall of 1974 it has been either first or second in the overall market rating.

WOUR/Syracuse, N.Y.

WOUR/Syracuse, New York was in deep financial trouble, with the owners contemplating a hardship sale in 1973. Instead they approached two former Syracuse University graduates who had worked together at the S.U. college station. Bob Putnam left an AM-FM operation in Oswego to become General Manager of WOUR, and Jeff Chard left a S.U.N.Y. teaching post to become Program Manager. Both men are still at the station.

WOUR's current era started in June of 1973. The former staff was fired, as Chard and Putnam brought in their own complete staff, comprised primarily of S.U. graduates they had worked with in college. The new line-up included Tony Yoken, who left in 1974 to produce the Duane Allman Anthology, Vol. 2 for Capricorn Records. Yoken returned in 1975 after a year of work in Knoxville.

Originally, Yoken was co-Music Director with Steve Huntington (now MD at WQSR/Sarasota). That first year also brought Tom Starr (now MD) and John Cooper to WOUR. Almost five years later Yoken, Starr and Cooper are still the nucleus of WOUR's on-air operation.

WQSR/Tampa, FL.

Located in the country's 17th largest market, WQSR/Tampa, Florida recently celebrated its fourth anniversary as an AOR station. The station appreciates its geographical location, pointing out that their 100,000 watt facility serves a state that is almost flat, allowing for wide coverage.

Program Director Steve Huntington is also a member of the air staff that consists of Bob Stroud; Susan Berkley; Billy Hawkins; Bob Seymour; with Bill Mims serving as Production Director.

Some industry figures who have passed through WQSR include Mark Beltaire, Brock Whaley (now at KRKE) and Tom Morrera (WNEW-FM).

WMHE/Toledo, Ohio

1973 was a big year for WMHE/Toledo, Ohio. At that time the station changed its format to AOR and increased power to 50,000 watts. Along with the format change, the studios were completely renovated and installed with an automated system, with combined automation units and a good deal of custom built equipment. The system was completely computer-controlled, with the following advantages: A storage capability of 128,000 memory bits; crystal timing for precision; automatic network coupling; automatic trouble sensing that will not allow more than three seconds of dead air; a magnetic core memory with a memory maintenance of 10 years; instantaneous commercial inspection and 16 channel inputs.

The station's first Program Director was Bill Nederman, followed by Mike O'Mara, Jim Duncan and John Fisher. Keith James has assumed the programming duties, coming to Toledo from WZZP and WGCL, Cleveland and WPEZ/Pittsburgh.

WMHE expanded its automation in March of 1975 with the addition of two more carousel units. At that time, the station also changed its network affiliation from the Mutual Broadcasting System to ABC-FM.

Musically the station is in direct competition with WIOT-FM, the first AOR in Toledo. James plans to soften the musical image with an emphasis on familiar artists and over-all station image.

CHUM-FM/Toronto, Canada

When Canada's FCC brought forth a white paper in September of 1975 calling for certain commitments to be made by FM stations, CHUM-FM did not have to change to meet the requirements for more local information and that a certain percentage of the music played be domestic. Since its inception in 1968, CHUM-FM has been heavily committed to giving local talent exposure. In recent years, artists such as Dan Hill and Rush have been highlighted. The station is also heavily involved in live broadcasts, being the first English language station to do live broadcasts in Canada.

WAAF/Worcester, Mass.

WAAF/Worcester, Massachusetts initiated an AOR format in 1967 under the ownership of Ahmet Ertegun and Jerry Wexler of Atlantic Records. They sold the station in 1971 to George Gray, who increased the power sixteen-fold to make it 50,000 watts.

In 1976, following another change in ownership, the station took on the consulting services of Lee Abrams' "Superstars" format. WAAF also began promoting aggressively, with positive results showing up in the latest Arbitron rating.

Dallas/Ft. Worth AOR*(Continued from page 10)*

station in Dallas-Ft. Worth to promote heavily. A highly successful window sticker campaign coupled with image enhancing outdoor concerts, simulcasts of "In Concert," and live studio concerts from January Sound Studios made for a great first book. KAFM, with limited promotion, fared badly. So, in March of '74 KAFM dropped the album rock for the "Q" sound which by now was doing very well on KNUS. Again, Dallas-Ft. Worth had only one AOR station: KZEW. But, remember KFAD? The station bombed with Country and then Top 40, under new call letters of KAMC. Ken Bateman (former GM of AOR station KHFI/Austin) convinced KAMC management to return the station to album rock, blended with progressive country in April of '76. It was like *deja vu*. The basically free-form approach was often reminiscent of the station's early days. KAMC boosted to 100,000 watts, and Dallas coverage improved. But it barely phased KZEW, and was eventually sold to a religious outfit.

covering everything from birth control to buying the best stereosystem.

Meanwhile, Chuck Dunaway took over KAFM and yet another format change occurred there in August of '75. This time it was soft rock. But the station still had little effect on the AOR audience. At about the same time, 1975, the sale of KFWD to *Southern Broadcasting* was announced. Since that company was highly successful in other cities with "Q" and Schulke formats, but owned no AOR's, the market speculated a format change. But considering the gains KFWD had made in the first year of album rock, Southern kept it when they took over in January of '76. Southern brought in *Bud Stiker* (former East Coast Sales Manager for NBC radio) from *Meredith Broadcasting*, as President and General Manager, and *Dave Van Dyke* left *WDAI/Chicago* to become Program Director. Lee Abrams continued to consult and Tim Spencer stayed on as Music Director. With Southern's heavy financial backing, KFWD



Chuck Dunaway

Ira Lipson

Back at 92FM, the new "Q" KAFM was not doing well, so, in December of '74, management decided to try progressive country rock with *Jeffrey Dunbar* and *Dave Thomas*, a KFAD veteran. It only had nominal effect on KZEW.

In the meantime, KFWD (FM102) manager and owner *John Tyler* moved to drop that station's "Hits" format in favor of AOR. *Lee Abrams* began consulting the station in January of '75 with *Tim Spencer* as Program Director. With a penetrating signal, good dial position and promotion on billboards, TV and window stickers, KFWD became KZEW's first major competitor for the album rock listeners. In spite of the strong image of KZEW, the audience eventually split between the two stations. Both stations had some good promotions. KFWD had its own television show Saturday nights at 12:30. Produced by the station, it included videotaped concerts, artist interviews, skits by the staff and film shorts of W.C. Fields, Marx Brothers and the like. KZEW later followed suit with "Zootube." Then there was the Urban of Texas in Arlington. It featured live music and booths was able to double its promotion power (it was

during this period that Stiker conceived the billboard promotion "FM102 Gives Great Radio"). In response, KZEW did the same. The battle rages to this day. Adding to the fascinating competition, a number of KZEW people left there to join KFWD. Today, there are four: Gary Shaw, Ken Rundel, Bob White (News Director) and Steve Sutton. Sutton is now Program Director. Add to that the exodus of Ira Lipson from KZEW to expand his consulting agency and the appointment of Mark Christopher as Program Director. Also, KFWD dropped Lee Abrams in 1977.

The most recent addition to album radio in Dallas-Fort Worth is the soft rock *KMGC (102.9)*. It began in August of '77 using *TM's* "Mellow Sound." That makes four present day album stations in the market: KFWD, KZEW, KMGC and KAFM. KAFM has been sold to the Mormon-owned *Bonneville* corporation faces a change of format in the future. That covers the past of Dallas-Ft. Worth AOR. As far as the future of AOR in this market, things look great. Dallas has the second highest AM to FM conversion rate in the nation. Things couldn't be healthier.

Where Do We Go From Here?

"AOR radio, like all successful art forms and products that are reflective of man's taste, is due for a change."

—Dan Spears, PD, Y94/Fresno

SEE PAGE 75

The Big Groups

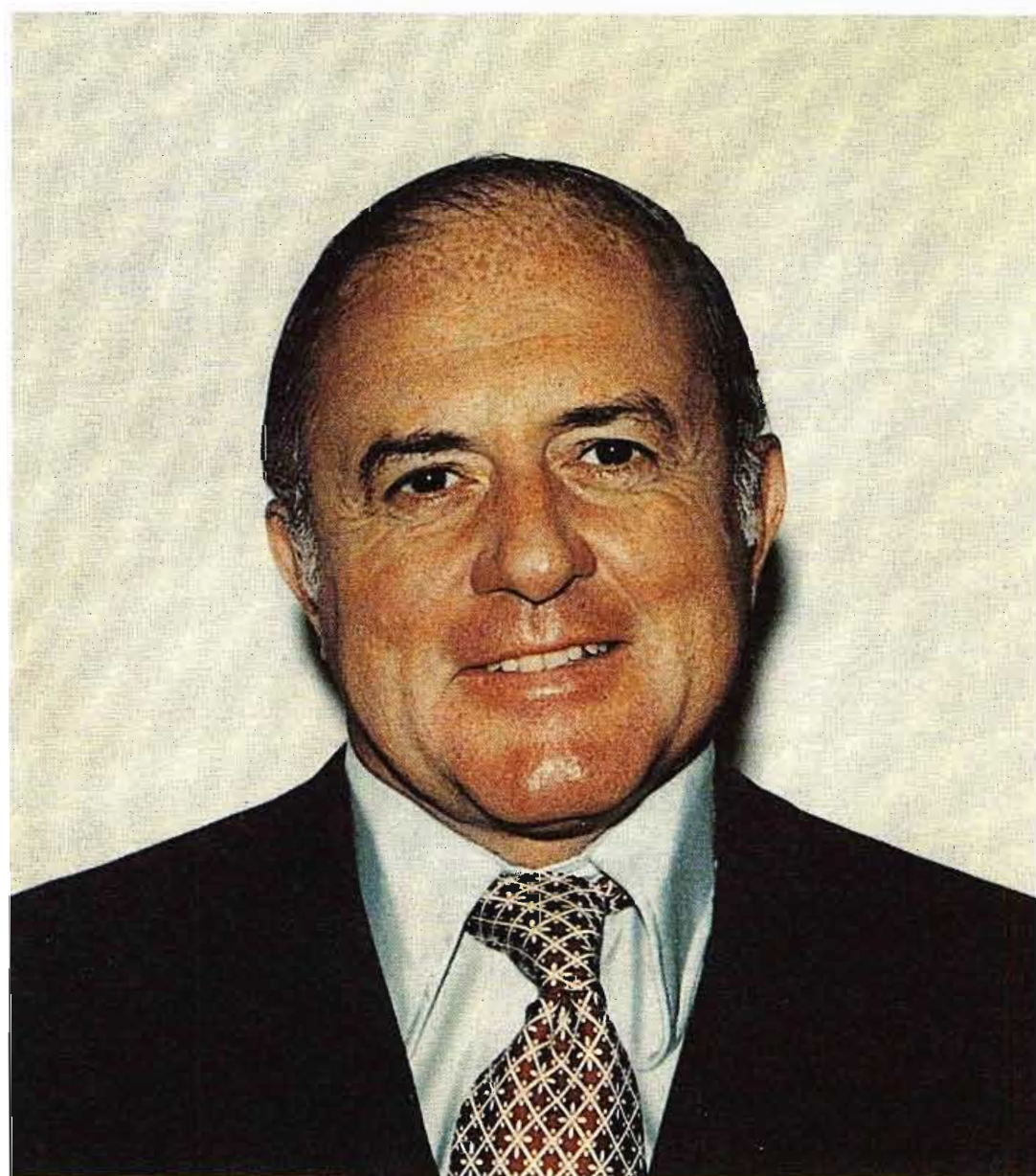
AOR radio is found throughout the nation on a variety of corporate levels. They range from small independently-owned operations to large national chains of facilities owned and operated by major media corporations.

The impact of the *ABC*, *CBS*, *Century*, and *Metromedia* groups of AOR stations upon radio, music, and culture have been particularly profound. Among them they cover (or have covered) just about every style found on the diverse AOR spectrum including free-form, underground, progressive, highly formatted, tight, loose, soft rock, hard rock, and automated.

At one time or another, most of AOR radio's major programming participants have been members of one or more of the big groups.

In preparing the following feature, the *R&R* editors held lengthy conversations with the corporate heads of the big groups, the men who have guided them from the outset of their AOR involvement.

These discussions have been edited into the following "stories," in which *George H. Duncan*, President of Metromedia Radio; *Allen B. Shaw*, President of ABC-FM Radio; *Shelley Grafman*, Vice President, National Director of Operations, Century Broadcasting; and *J. Robert Cole*, Vice President of CBS Owned FM stations in their own words, share a glimpse of their respective companies' colorful styles and histories.



Metromedia

AS TOLD BY GEORGE DUNCAN, PRESIDENT, METROMEDIA RADIO

I worked for Avery Knodel, a rep firm in 1956-1957 as a sales rep and in 1958 joined WNEW-AM/New York as a salesman, completely versed in the station's history. That station always represented progress and creativity because to a large degree they created the music format and news around the clock. Metromedia has always been a creative company that way.

I was a salesman from 1958 until October of 1966 when I met with Metromedia radio head Jack Sullivan and it was decided that I would run WNEW-FM, which at that time was running an all-girls format.

I became Manager of WNEW-FM in October of 1966 and by October of 1967 we were Progressive. I ran that until April of 1970 at which point I was put in charge of all the FM stations which included our facilities in New York, Philadelphia, Los Angeles and San Francisco.

In October of 1970, I became Executive Vice President and Chief Operating Officer of Metromedia Radio, which included all of the stations, AM and FM, except for WNEW-AM and WIP/Philadelphia which reported directly to John Kluge (Metromedia Chairman). I did that for two years.

In April of 1972 I became President of Metromedia Radio, which for all intents and purposes meant I was to run all the radio stations, in addition to becoming General Manager of WNEW-AM, which I did for awhile.

By October of 1972 I was President of the entire division, including the rep company.

In July of 1966 WNEW-FM split off from WNEW-AM and became an all-girl format, except for simulcasting Klaven and Finch in the morning and the WNEW-AM news (which it still does). That format was not very well received in terms of ratings or commerciality. Individual prejudices at the time led people to believe women couldn't sell women/female products, and women couldn't sell men/male products so no matter how pleasing the format was to listen to it wasn't successful commercially. Obviously in retrospect, it was prejudice because there are many women in radio today who do quite well.

Nevertheless, we had to keep our eye out for something else to do because the all-girl approach was unsuccessful. At the same time WOR-FM was successful with their progressive rock format which in the particular time I'm talking about, mid-1967, had been changed into the Drake format which was Top 40. But what we had seen at the time, in early '67 and into the summer of '67 was that WOR-FM's greatest acceptance and greatest success in the market came when the DJ's were on strike. The fill-ins were playing album cuts and what came to be known as the Progressive Rock approach, with its three or four cuts together developing a thematic set. This is what at least the consensus of WOR-FM's listeners seemed to enjoy more than the Drake format. Not to say that Drake wasn't successful, but this is where they made their biggest impact.

Also, when they went out of it there was still a groundswell of acceptance for "Love Music" down in the Village. You'd go downtown and see a line going around the block to listen to Jose Feliciano or Richie Havens for five dollars a pop which was a substantial amount of money in those days. There appeared to be a whole musical genre growing that was not being presented on radio and there seemed to be very good indications that if it were, the station doing so had a fairly reasonable opportunity to be successful.

No good ideas seem to come out of good situations,

"There appeared to be a whole musical genre growing that was not being presented on radio and there seemed to be very good indications that if it were, the station doing so had a fairly reasonable opportunity to be successful."

they all come out of trials and tribulations. Our trial and tribulation was that we had to do something with the radio station because what we had wasn't working and fragmentation was starting even then. So we thought that if we could take the music that was not being presented and present it a form that was acceptable we'd have a chance to be successful.

In October of 1967 Rosko quit on the air at WOR-FM. I immediately had a meeting with him at the Miramar Restaurant which is across the street from WNEW. I had the meeting with him on the Tuesday following his resignation on the air, and we kicked around a hell of a lot of things. I told him how I felt about the whole growing new musical scene and he agreed wholeheartedly that there was something to it. And I obviously pointed out to him that his behavior was very unprofessional and that I wasn't about to give him any credits for quitting on the air but that if he thought he could work with me I could work with him. So we agreed to agree on that Tuesday which was in October of '67. We agreed that perhaps we could put something together. I told him that the pay was about \$175 a week and that would be for a five day week, five hours a day, and that he would get paid time and a half for Saturday and Sunday and that he would have to come into work, as they all eventually did, seven days a week.

We sat down and put together a music list. I shouldn't say we; I didn't know anything about the music at the time, except that it was there. We got the albums together and on Halloween evening of 1967 we debuted Rosko from 7pm to 12midnight, seven days a week, and it was an immediate artistic and commercial success.

It sold out so fast that we had to expand it. In November there was this out of work jock from WRKO/Boston who had been doing the semi-jazz show up there, Jonathan Schwartz. Nat Ashe, the Program Director of WNEW-FM, had a tape of Jonathan and we listened to it. We saw that here's a guy who can learn this music because obviously he knows music and his style is intellectual enough to match the lyric style of much of the music we were playing. Most of the music for our station at that time had protest lyrics, not yet by the poets that came a couple of years later, but still having a great deal of depth to it. Jonathan's intellect seemed to match the demands of that. So we thought we would take a whack at this guy, again experimenting. We put him on the air from 2-7 and it too was an immediate success.

At that time (still around November of 1967) Scott Muni was unhappy at WOR-FM even though they were trying to keep him on the air because they thought he was a valuable piece of talent in this market. But Scott was unhappy with what they were doing and was interested in what we were doing and we got together and Scott agreed to resign from WOR-FM and join us.

By mid-December, we made another decision. Because Rosko and Jonathan were so similar in terms of energy level, both relatively laid back personalities, we decided to put Scott in between them. Scott's commercial approach, voice quality

(Continued on page 22)

THE ABC PRO TEAM MOTION



**ABC
PROMOTION STAFF**
Los Angeles Home Office

Dino Barbis
John Barbis
Jan Barnes
Suzy Blosser
Marsha Costa
Bill Craig
Gary Davis
Marvin Deane
Chuck Fassert
Pam Gross
Lee Hudspeth
Sharon McClenton
B. J. McElwee
Laura Mims
Donna Mitchell
Carol Russo
Jon Scott
Charles Stewart
Beverly Stevens
Vanessa Walker
Michael White

**NATIONAL
PROMOTION STAFF**

Mike Brannen
Denver, Colorado
Jim Brown
Skokie, Illinois
Willis Damalt
Woburn, Mass.
Ricki Gale
St. Louis, Missouri

San Francisco, Ca.

Lori Holder
San Diego, Ca.

Ed Kalicka
Baltimore, Md.

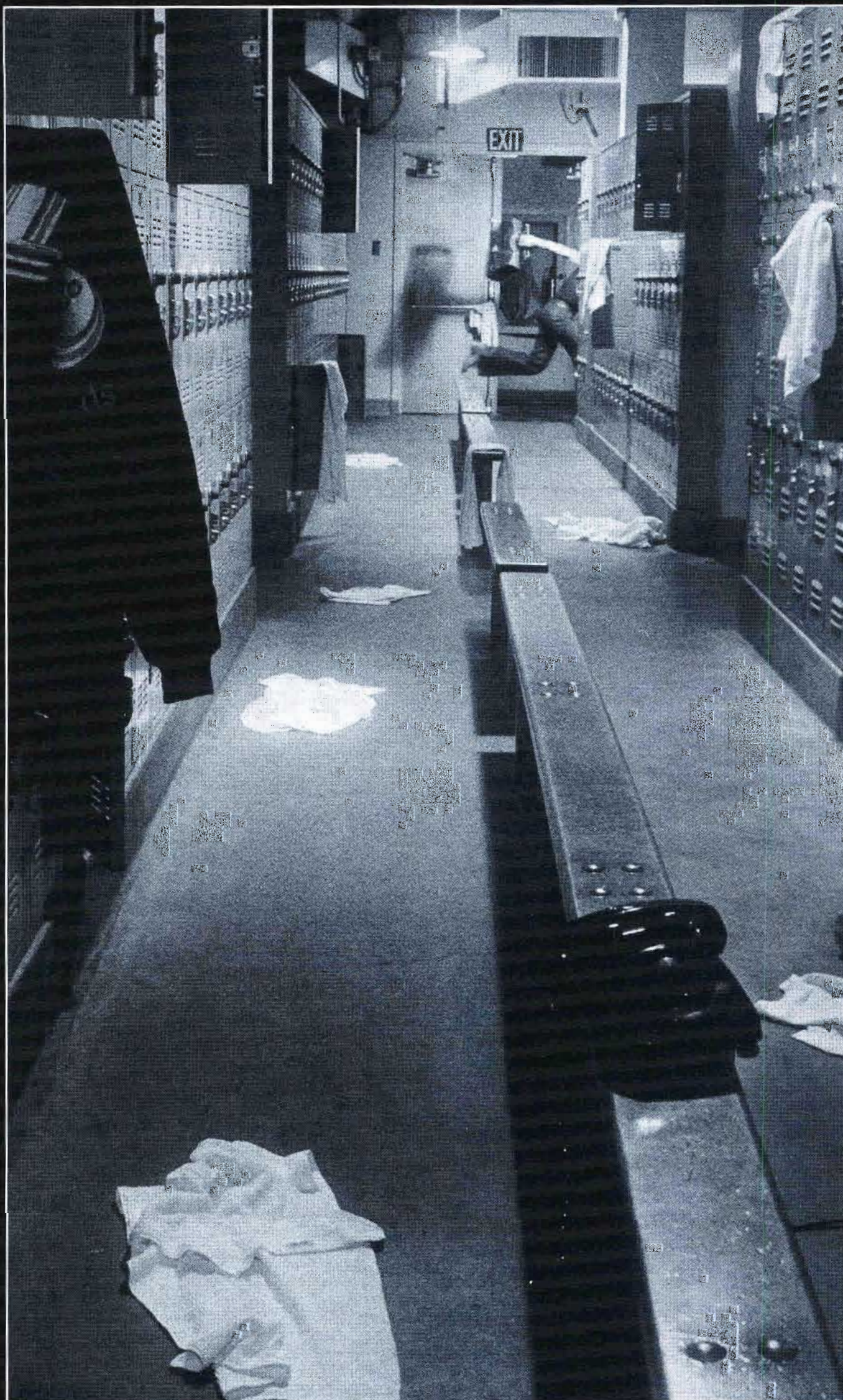
Jim Larkin
Minneapolis, Minn.

Tony Mollica
Hamden, Conn.

Dan Mooney
Dallas, Texas

Jeff Pearson
Cincinnati, Ohio

Bill Poindexter
Nashville, Tenn.



Steve Powell
Memphis, Tenn.

Budd Samuels
New Orleans, La.

Frank Shively
Farmington, Mich.

Matty Singer
Philadelphia, Pa.

Bill Smith
Atlanta, Ga.

Debbie Stine
Opa Locka, Fla.

Rich Tamburro
Philadelphia, Pa.

Mickey Wallach
Woodside, N.Y.

Terry Wineriter
Houston, Texas

Freddy Zaehler
Seattle, Wash.

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Dennis Fagan
Atlanta, Ga.

Henry Moyer
Collingswood, N.J.

Art Liberatore
Cleveland, Ohio

Bill Mack
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John Hudson
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Phil McCann
Atlanta, Ga.

James Smith
Silver Springs, Md.

Earlenee Jones
Chicago, Illinois

Kermit Payne
College Park, Ga.

Grace Spann
New York, N.Y.

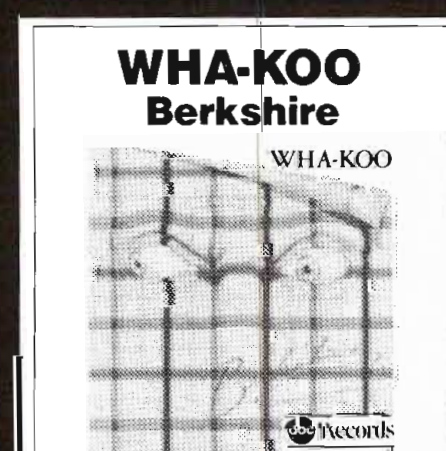
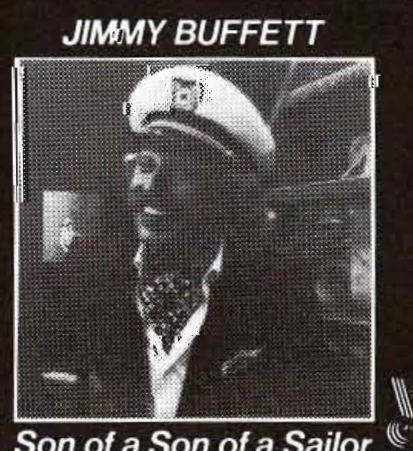
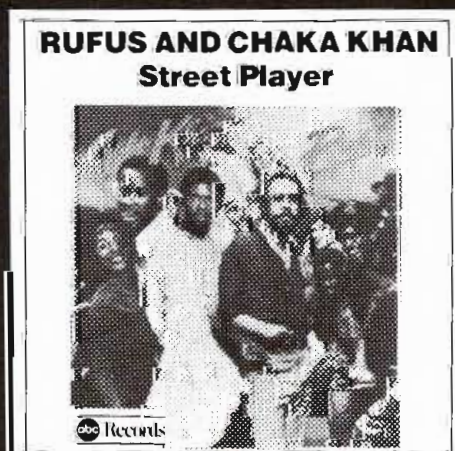
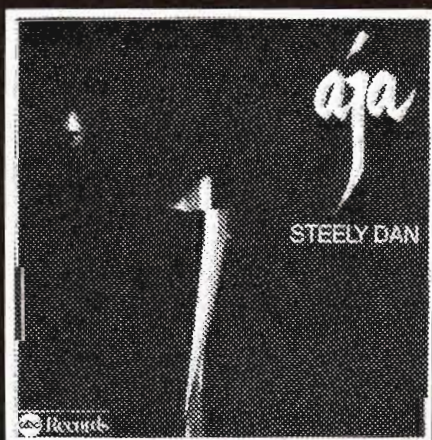
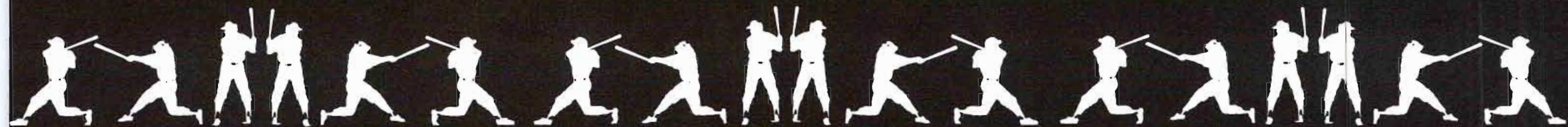
Bill Williams
Memphis, Tenn.

Stephanie McCoy
Charlotte, N.C.

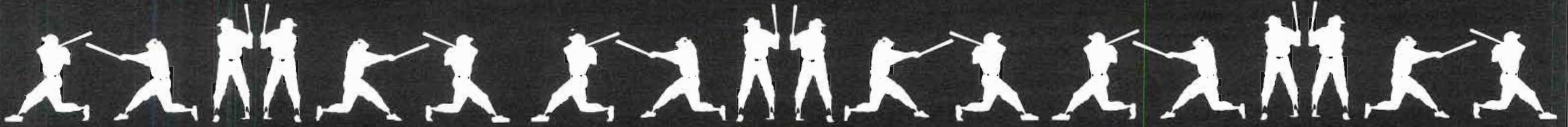
**If we're not on the phone,
we're on the field!!**



CATCH



OUR HITS!!!



**TOM PETTY
AND THE HEARTBREAKERS**
You're Gonna Get It

abc Records

THE AMAZING RHYTHM ACES

Burn The Ballroom Down

abc Records

JOE SAMPLE
Rainbow Seeker

abc Records

*We
Got The Bass
Covered!*

METROMEDIA

(Continued from page 18)

and everything else he had going for him added up to what we thought was a fantastically successful commercial announcer playing music between Rosko and Jonathan whose approaches to their shows were basically cerebral. Scott's predictability, professionalism and commerciality led us to put him in between the other two fellows.

By the end of the year the station was very successful commercially, and Alison (Steele) was the last remaining girl from the old format. We left her on the overnight and she just adjusted her style and pace. She worked "24 hours a day" and survived the cuts, if you will, and she's still there.

In developing the format over that 3 month period we were never an entire radio station. Many of the techniques that we used and implemented in terms of presenting the music were tried and true radio techniques just applied to a new musical form. The mini-concerts that we played together, 3 songs by the same artist, or putting together 3 songs that referred to the same topic, had been something that WPAT (Beautiful Music) had been doing for twenty-five years. It was not a new form by any means. We also found out in those early days, at least we thought we found out, that to present the flow of music in the way it should be presented, we had to go to block programming. By blocks, I mean we had to program the music in the segue form, 3, 4, 5 selections in a row to develop the thematic we were trying to convey. Similarly, this is something that had been done in good music stations for years. Progressing from one tempo to another in gradations and things of that nature is good music programming applied to album rock music.

When we started to play three, four songs in a row, obviously we had to schedule our commercials in clusters. So we went to clusters for that very simple reason. We went to three clusters an hour with one spot at the top. The reason for this was we thought we could sweep through 13 or 14 minutes of music uninterrupted and because at that time we were running about 8, 9, 10 spots an hour we confined our clusters to three spots, three minutes around the quarter hours, the 15 and the 45. We went to two minutes on the bottom because then it was a legal thing to give the ID there and one minute at the top in news. And that's where the 8 to 9 minute thing became almost a hardcore rule in this kind of radio, you never ran more than 8 or 9 minutes. That simple thing of trying to spread them in such a way that we could get them in without interrupting the music, and you only had 8 in the hour because you had three on the two quarter hours and two on the bottom. Then all of a sudden everybody came up with the idea that they invented 8 spots an hour. I don't think they did. I think it came from that. A lot of those things evolved just simply by employing radio techniques.

In January of the following year, 1968, we started to look for a morning man. We were now successful enough to do it 24 hours a day, the ratings were super, 8, 9, 10 shares, of course, there was less competition then. We stumbled along looking for a morning man...Incidentally, nobody went to work for the station for more than about \$175 a week. Scott had a job at WOR-FM which was paying him a considerable amount more but he came over. We all just took the position that we were starting something new; all of us had taken pay cuts to come in and do it, and nobody was going to come in and make any more money than anybody else while we were getting it off the ground. It was a commitment to the success of the format

(Continued on page 29)

Where Do We
Go From Here?

"I think the sky's the limit."

—John Gorman
PD, WMMS/Cleveland

SEE PAGE 75

ABC-FM

AS TOLD BY ALLEN SHAW, PRESIDENT, ABC-FM

I started out doing Top 40 type radio in my hometown in Florida as early as 1959 and then while studying radio and television at Northwestern University in Chicago, I worked in radio during the summers. Upon graduating from college in 1965, my first job was at WPTR in Albany, New York as an early evening contemporary screamer.

I had been trying to join Ken Draper at WCFL in Chicago as a disc jockey. Ken was the Program Director who came into WCFL in 1965 and



changed the whole station from a real old-line Chicago White Sox, Glenn Miller type thing into a full blown contemporary station going against WLS, which was king of the mountain then.

Draper actually telegraphed me in Albany and said if you want a job, give me a call. I was convinced he had heard about how great I was in Albany as a disc jockey and was planning to hire me to put me on the air. But when I called him he said, "No, I don't want you on the air. I want you to be my assistant, off the air. Do all the dirty work, the contests, booking the disc jockeys at record hops and all that kind of stuff that nobody wants to do, but has to be done." So, I thought about it for a couple of days and came to the decision to give up my air career and go into programming in Chicago.

It was around 1966 that I became personally interested in the new album product that was being released. Of course, the record promoters were starting to bring around Blood Sweat & Tears, Vanilla Fudge, Grateful Dead, and those kind of albums that were beginning to be produced. Nobody in Chicago and hardly anywhere else was playing them on the air. Ron Britton, who was the evening disc jockey on WCFL, had also become interested in it, so we convinced Ken Draper to give us Sunday nights from 7 to 10pm to play all of this so-called "psychedelic" album product that wouldn't fit in the rest of the day. We would also have interviews with some of those "far out" artists like Al Kooper, the Velvet Underground, and Lou Reed. We were playing all these "freaky" long album cuts on a 50,000 watt AM station in Chicago in 1967, which made it one of the first AM AOR programs, if not the first.

It became obvious to me that this AOR music was becoming very big with the audience. All you had to do was look at the existing record charts of the day. It was becoming about 25 percent of all the album product, yet hardly any stations were playing it, AM or FM.

My first thought was to get myself hired as a Program Director of an FM station in Chicago and do an AOR format. I talked to them but none were interested and I became very discouraged.

Then I went to the Gavin convention in Las Vegas in 1967 where I saw Tom Donahue in a panel discussion. He was talking about this new thing he had started at KMPX in San Francisco and was now going to happen at KPPC in Los Angeles. It was free-form, playing all those album cuts, where the disc jockeys were able to communicate in a non-hype way with no jingles. I said, "Wow, this is it, somebody else is thinking the same way, this is really going to be big, I've got to do it somewhere." Then someone suggested to me, "Instead of fooling around with a Chicago FM station, none of which are interested anyway, why don't you go to New York and talk to some of the big group owners and have all those FM stations that they don't know what to do with. They might just be interested in taking this concept and putting it on the air."

So, I got together with George Yahraes who was Promotions Director at WCFL and also into this whole thing, and we organized a really elaborate card presentation showing the amount of album product that was popular on the charts and the amount of interest there seemed to be in the concert crowd. The presentation showed that here was an opportunity for radio to reflect the musical phenomenon that was already growing among the listeners. It would create an audience for an FM station that didn't have anything else going for it, plus all the albums were in stereo and people were listening to stereo at home. Now FM radio could broadcast these albums in stereo, what a natural marriage!

George and I packed up and went to New York where we had set up appointments. NBC wasn't interested in it for FM because they were having so many problems with AM. Their question was, "Do you think it will work on AM?" We said, "Well, it might, but we're really more interested in doing this on FM because it's in stereo." Westinghouse wasn't sure how many FM stations they owned, they had to check it out. CBS was very happy with the "Young Sound" at that time and were going to stick with it for awhile. They had already put all their stations into a separate programming concept.

We then walked into ABC and talked to Ralph

Beaudine, who said we should also talk to Hal Neal, who was President of the station group at the time. He and Hal were very interested. They said they had already been thinking about doing something with the FM stations and that kind of Album Rock was something they had noticed public interest in.

They suggested we go down to Puerto Rico to their management meetings where the AM and FM managers (they were the same people, all stations had one manager for both at the time) would all be together. They invited us to explain to them what we had in mind.

This was February of 1968. George and I went down to Puerto Rico, explained it to them, and they all loved it.

I was hired on June 10, 1968 as Director of FM Special Projects at the ABC-owned radio stations. We then began to put together the concept of producing tapes in New York and playing them back on an automated basis on the seven stations. At that time, of course, all the FM stations had the same call letters as the AM's, it was WABC-FM in New York, KQV-FM in Pittsburgh, WXYZ-FM in Detroit, WLS-FM in Chicago, KXYZ-FM in Houston, KGO-FM in San Francisco, and KABC-FM in Los Angeles. The idea at that time was, instead of taking the free-form approach that Tom Donahue had been pioneering on the West Coast, and by that time Metromedia had begun to do on WNEW-FM in New York, to do a formatted version of album rock. This is where we were wrong at the time, or perhaps ahead of our time, in thinking that the audience was interested in such an approach. We also thought that all of the cultural revolution that the country had been experiencing could be very positive. So, we decided to take the "Flower Children/Make Love Not War" attitude and make it a very positive kind of philosophy, really a total departure from the politically critical kind of programming that Donahue had been doing on the West Coast. With formatted music, we played the best cuts out of the best selling albums. So, we hired Brother John, whose real name was John Rydgren, who I had been familiar with from his syndicated "Silhouette" program, a religious Rock music program produced through the American Lutheran Church in Minneapolis, and we thought that he had the right feel for this type of programming, understanding how to mix Rock music with the current interest in youth getting involved with their own feelings, including the problems of life and drugs and all that. We also hired Howard Smith from the Village Voice, who was a columnist doing interviews with rock artists and other people who were generally making the Pop culture scene in 1968. Between the music and the vignettes that Brother John read and the interviews that Howard Smith did, we came up with what we

The New York Times

NEW YORK, THURSDAY, AUGUST 6, 1970

FM ROCK DIVISION CREATED BY A.B.C.

Vice President Is Chosen to
Exploit Growing Market

The American Broadcasting Companies, Inc., created a separate division yesterday to develop frequency-modulation radio as a medium stressing progressive rock music and offering talk-in shows for those interested in today's modern life style.

Allen B. Shaw Jr. was named vice president of the new FM division, which has stations in New York, Chicago, Detroit, San Francisco, Los Angeles,

Houston and Pittsburgh.

A.B.C. FM stations have been broadcasting rock for many months but Harold L. Neal Jr., president of all the company's radio stations, said the time seemed ripe to take full advantage of the market. Martin H. Percival, a vice president, has been given the full-time job of soliciting advertising for the new division.

Progressive rock is spreading throughout the country on FM, and many broadcasters believe that in quantity there soon will be more rock than classical music on the band. A.B.C. noted that the expenses of radio are so low in comparison to television that the medium can enjoy the luxury of specialization. A.B.C. plans to ask for new call letters for its FM stations to enhance identification of the separate service.

An article appearing in the New York Times, Thursday, August 6, 1970.

called the "Love" program concept. This was then syndicated to our own stations for 25 hours a week of programming repeated on a rotating basis, so the hour you heard at 6am would be on the next day at 4pm, etc. The hours were actually continuous, each being recorded at once; it wasn't a matter of mixing music and voice tracks separately.

The initial reaction from some of the listeners was very good and the ratings began to go up rather substantially. The group went from a listenership of about 500,000 a week to a million and a half in the first six months. This actually began in March of 1969. It took us from June of '68 to get it all ready. But, the other thing that happened immediately was the underground press reviewed what we were doing in the most critical terms. They felt that we were being totally unrealistic, and very out of sync with the social and political problems that were facing the country, and that Brother John was very plastic and artificial. They also thought that the music was too tight and that Howard Smith was asking the wrong questions of the wrong artists. We were generally panned all over the country by the underground press. Yet, the ratings continued to be pretty good, so we stuck with that for a good year, from March 10, 1969 to around March of 1970. During that time we began phasing in live disc jockeys at each station in the evening hours. We had Bob Lewis on in New York at WABC-FM and we hired Jimmy Rabbitt in Los Angeles.

Then it became obvious that 25 hours of programming a week was not enough; there was too much repetition, listeners were complaining about it, so we expanded it to 50 hours a week. We added Jimmy Rabbitt to the national tapes, so he was now on several hours. Brother John was on several hours. Next, we hired Dave Herman from WMMR in Philadelphia to come in and work live at WABC-FM as well as also doing the national tapes. Then we hired Tony Pigg from KSAN to work live in San Francisco and do tapes for the national group. Eventually we ended up replacing Jimmy Rabbitt with underground comedian Murray Roman, who's now deceased. He was on the air and on the national tapes for awhile, too.

Still the ratings were not nearly good enough and the critical press and the audience were say-



An early "Love" format publicity shot shows air personalities (standing, l to r): Howard Smith, Dave Herman; (seated, l to r) Jimmy Rabbitt, and Brother John.

ing... "Hey, you guys, compared to Metro-media, are nowhere. You've got to go fully live, you've got to become far more free-form, quit playing just the hit records, you've got to get better disc jockeys who are relevant and in touch with the social concerns of the day and politically outspoken and musically knowledgeable. In effect, you should do what Metro-media's doing." That's what everyone thought. Metro-media's ratings were certainly far better than ours. So, the decision was made in the fall of September 1970 to do two things. First, separate the AM and the FM management and create a separate FM division with General Managers, Program Directors and sales departments for each FM station, and change the call letters of all seven stations so they'd have a separate identity. The second thing was to go fully free-form, controversial and completely outrageous.

We did that in one fell swoop in the fall of 1970. It was very exciting. Suddenly the press began giving us positive reviews and talking about how great we were. There was even some skepticism as to whether ABC was really doing this. People said, "I can't believe it. They're more outrageous than Metro-media. Their disc jockeys are apparently freer to say more things than ever before."

It was at that time that we picked up Zacherle from WNEW-FM when he came over to WPLJ. We began really generating so much interest from the underground press that a lot of very far out disc jockeys from KSAN, WABX, and others started filtering our way. They wanted to work for us. Also at the time, Larry Yurdin, who had just run the Alternative Media Conference and was now considered a real underground guru, joined our group. We went all the way.

The only problem was that the next two rating books for all of our stations, were worse than ever

before in the "Love" automated days. Needless to say, we were quite shocked. At first we rationalized it. We said, "Well, we dumped the old audience and the new audience hasn't built up enough, so we'll wait for another book." Well, the next book came out and it was worse than the last two.

Meanwhile the problems of trying to run free-form programming were becoming very evident. Despite the fact that we were getting a lot of good response and feedback from the press, the internal problems with the disc jockeys became totally unmanageable. It was a terribly upsetting thing, although it's hard to get as emotionally upset about it today as I was at the time we pulled the plug on it. But, in effect, it was a case in which the disc jockeys were total anarchists and unreasonable, wanting no infringement whatsoever on their freedom to say and play what they wanted. Whether it was legal or illegal didn't matter to them. It became increasingly impossible for me to justify supporting a difficult format that was not producing ratings, incurring nothing but heavy losses, and running the risk of getting us in big trouble with the FCC.

We had a famous meeting in Chicago, which was held August 11-13, 1971 at the Hilton in Chicago. Our Program Directors at the time were Dwight Douglas at WDVE in Pittsburgh, Dick Kernan at WRIF in Detroit, Frank Wood from WDAI in Chicago, Dan Erhart at KAUM in Houston, Denton Marr from KLOS, Eric Christenson from KSFX in San Francisco, and Mitch Weiss from WPLJ in New York. Basically, this is the meeting at which I announced to the group that we were going nowhere but down with this free-form and the problems were becoming untenable.

We had done formatted programming automated,

we had done free-form live, but we had never done formatted live. The thought was that if we could just extract the best of the free-form style, a very minimal kind of conversational delivery, not long raps on the music and not any political comments by the disc jockeys, but just a very friendly kind of delivery, playing the music for the people, playing the best cuts from the best albums and eliminating everything else and structuring it in such a way as to make it well-balanced, that, perhaps, that might in fact be what the audience wanted to hear.

We agreed to do that and by the October/November 1971 sweep all of the stations had been changed over to the format. Upon doing that, we lost about 50 percent of our disc jockeys in great emotional outbursts of protest. We also had tremendously bad press again because we had supposedly ruined the freedom of this great thing we had been doing for the past year and a half. However, as soon as the ratings came out, every single one of our stations had made major gains in audience for the first time in over two years.

We felt and knew at that point that we really had something. The next rating book, January/February '72, was even more dramatically up. For example, during the free-form year at KLOS, 1971, the station was running about 5000 a quarter hour. In the first book with the format they went to 17,000. In the next book after that, January/February, they went up to 32,000. Within a year, they were reaching 48,000 people on an average quarter hour. This was the same kind of story that was happening in all the cities, with the exception of San Francisco, which didn't really move after the first book. The reason for that was that what we were doing with a format was so abhorrent to the community, to the press, including *Rolling Stone*, that we were absolutely crucified from the very beginning. Our negative image there was too difficult to overcome. Nevertheless, we had so much going in New York, Detroit, Chicago, Houston, Pittsburgh, and Los Angeles that things began to look very promising after a couple of years of very bleak times.

After that, it was just a matter of honing down what we were doing, learning from all our Program Directors, meeting together very frequently and comparing notes on the way things should be done, the sequencing of formats, how disc jockeys should sound, and so forth.

Since 1972, it has basically been a continuous upgrading process that led to basically what you hear on the air today. But it all really started in the Fall of '71. The format was really designed collectively by Bob Henaberry, who was working for the AM stations at the time; Mitch Weiss, who was Program Director at WPLJ at the time, and me, sitting in rooms for hours at a time, trying to come up with the way to handle formatted album rock music live. Then we simply took it around, station by station, and got the input of the Program Directors there locally.

Some of early PD's like Dwight Douglas, Lee Abrams, Tom Yates, and others who have gone on to other things, were part of that original formatted team that really put the thing together. The rest is really history, the ratings have continued to grow, and people have already begun to copy what we did in the past two or three years, making it very competitive. But it's also gotten very acceptable and we no longer get bad press, except occasionally.

new
albums
WABC FM

STEREO 95 1/2

Bob Dylan	Nashville Skyline
James Taylor	James Taylor
Procol Harum	A Salty Dog
Flying Burrito Brothers	Flying Burrito Brothers
Jethro Tull	Jethro Tull
Sly & The Family Stone	Stand!
Sir Douglas Quintet	Mendocino
Led Zeppelin	Led Zeppelin



An early WABC-FM "Love" format flyer.

"It became obvious to me that this AOR music was becoming very big with the audience. All you had to do was look at the existing record charts of the day. It was becoming about 25 percent of all the album product, yet hardly any stations were playing it, AM or FM."

CENTURY

AS TOLD BY SHELLEY GRAFMAN, VICE PRESIDENT, NATIONAL DIRECTOR OF OPERATIONS, CENTURY BROADCASTING

Century started in the early sixties. It was formed by my brother and another gentleman, **George Colias**. My brother is **Howard Grafman**, President of Century.

The first acquisition was **KSHE/St. Louis** in 1964. It was a beautiful music station that was almost symphonic. They were broadcasting out of a gentleman's basement. It covered about a 15-mile radius. Although he was licensed

to go out extensively, he was using very little power and only covered several communities in the suburban part of the county. It was sort of a hobby with him and he enjoyed it. He was an engineer and a very nice fellow.

Over the next three years the station was changed, of course. We moved everything out of his basement (he even had a little tower in his backyard, and all that). A building was constructed along with a 500 foot tower.

During this three year period, Century acquired the Detroit property **WABX**; the Chicago property, **W100**; and a property out in Los Angeles that was eventually to become **KWST**. In those early days, it was a Beautiful Music station located in Pasadena.

Our most recent acquisition is **KMEL**, the old **KFRC-FM** sold off by **RKO**. We now have our own facilities, having moved out of their building. It's a very handsome facility down near Fisherman's Wharf, right on the Bay. **KMEL**'s been on the air with its AOR format since July 1977.

Except for our Chicago outlet, Century adopted the progressive rock approach for all its stations. The Chicago property was an established adult music station and to have changed its format made no sense. It has a huge audience that's improved threefold over the years, maybe more.

WABX was a potpourri of sound when Century collected it. There was foreign, ethnic programming in the mornings, and a Jazz show on Sundays. There was even a Top 40 element thrown in.

Around 1968, **WABX** went totally progressive as such. AOR is currently the reference term, but it went counter-culture or "alternative radio," whatever label was in vogue at the time. That's what **WABX** was.

KSHE, initially, wasn't that severe, in terms of its programming. In the early days of the format, **KSHE** played the Supremes, the Temptations, Tommy James & the Shondells, Vanilla Fudge, and Creedence Clearwater Revival. It was much more Pop-oriented. It wasn't really underground, progressive, or alternative radio, as such, during its first year and a half; maybe even all the way up to its second year. **KSHE** took on the heavy sound, per se, about 1970. At that time we got heavily into breaking artists, presenting imports and feature programming. We were introduced to the opportunity, in those early years, to feature sideshows or "album of the week." We got into the Doors, Cream, and Deep Purple, a much heavier sound. We abandoned the Top 40 pop sound, no disrespect intended, for an 18-34 "heavy" sound with longer tracks, album sides, concept music, import music, British music, German music, and it caught hold in St. Louis. It certainly was alternative radio for a city like St. Louis. There wasn't anywhere else in the city where you could hear this kind of music on the radio and it caught hold; it really grabbed. The college crowd grabbed it, the young adults, the demo that we were after, caught hold of it. It manifested itself in the ratings. It also brought good response to our advertisers.

I would like to point out that the Century AOR chain is very sensitive to its advertisers; what they say and how they say it. We're sensitive in the area of credibility. Fire sales, close-out sales, "this week only/while they last" sales and "this weekend only" sales are not run. We can't handle that. I don't think the young adult buys all that. They are



suspicious of the rip-off. This is an area that we pride ourselves in and something which the audience recognizes and has responded to.

I joined **KSHE** and Century Broadcasting in late October of 1967. It was about a week before the station was going to enter the Progressive Rock situation. I came in as Sales Manager in St. Louis after having previously been in the insurance industry in management with many years experience in that field.

My initial challenge was to bring in some salesmen and try to generate advertising, knowing from the outset that with the change of format we would have no advertisers. We were prepared to start from point one. On a 1 to 10, you start at zero. That was essentially November 1967.

We opened up some offices out of the station. They weren't in-house, they were out of the station. We worked out of an area in Clayton, which is a suburb of St. Louis. We had some offices which were leased. I hired four or five salesmen and was on the street with spec tapes. We had no audience to speak of, and we had no reputation at all. It was interesting.

A year later, I was appointed General Manager and I moved everything into the station. I became increasingly involved in programming for many reasons, but particularly I felt the closeness between sales and programming (knowing what you're doing) was vital. I got involved in programming for that reason. I felt that the sound of the station was relative to what we were trying to say on the street in front of advertisers, our target audience, and so on.

Little by little I became even more and more involved in programming and found myself enjoying it very much. By the way, it's a lot of fun to program a rock station. It's also quite challenging.

I continued to work with the salesmen and DJ's, and spent several years at that as the station turned the corner around 1970-71. We turned the corner in terms of our starting to gain recognition.

We started to have promotions, many in the form

of concerts and outdoor activities—kite-flies, motorcycle races, all those things that help get the station some visibility, recognition, and identity. We were very community-minded.

I will say at this point that we owe a debt of gratitude to the record industry who helped us out many times by providing, or helping to provide, talent. We've had concerts in which groups such as Foghat, Rush, BTO, and Kiss were provided. I remember Rush opening for Kiss in the park back in 1973 in front of about 60,000 people for free. They were provided by the record company. We housed them and fed them, but they were flown in by Casablanca and Mercury. Mercury provided BTO when they came into town. We jammed about 17,000 people into an outdoor theatre that normally held about 10,000 people. It was sensational. Nobody got hurt and it came off without incident. We even had ZZ Top.

This is where we got much of our impact. It sure helped during difficult days. They were difficult days from the standpoint that we didn't have any funds to be on TV. We didn't have billboards.

fluence, per se, at **KWST**. **KWST** has just started its fourth year as an AOR station.

KMEL was acquired, papers and all that, about a year ago and went on the air July 2, 1977. Rick Lee came out of St. Louis where he was our General Sales Manager at the time. He had worked at **KSHE** for six years and went out to San Francisco to become General Manager at **KMEL**. That rounded out the four-bagger, which Century now enjoys, four AOR stations. **KMEL** is experiencing a reasonable measure of success, the initial book was very gratifying. In the second book we went back some. We think that some of the internal things that happened to us affected our sound up there a little bit. The way we feel now is that they've been ironed out as evidenced by the third book, our strongest. We feel very confident with Bobby Cole as our Program Director, and with Rick and the staff. The atmosphere there is very stable now after some wrinkles which we experienced.

So we have the four stations of which **KSHE** in St. Louis is very handsomely successful, **WABX** has got longevity, the 10 years up there in the

"On a programming level, the four stations are not uniform. Each city is a little bit different. We have a lot of common music; music that is applicable in any major or minor city, but we do recognize that music is not uniform or blanket."

We weren't in print, unless we were associated with a concert and the promoter incorporated our call letters in that regard. We had absolutely no promotional funds, so we had to rely upon our own creativity and imaginations to get as much mileage as we could out of whatever it was we had to work with.

We got involved in the college element with promotions that were directed to the 18 to 24 and 18 to 34 demographic. We had teens, too. We moved along well in that area.

Two and a half years ago, I had the opportunity to become involved with **WABX** in Detroit in addition to my job at **KSHE** where I was General Manager. During this period I also received the appointment to the Vice Presidency. So I was General Manager of **KSHE** and Vice President of **KSHE** and Century. I got involved with Detroit in October of '75. I went up there because we experienced a change of format which hadn't proved to be too good for us. It was much less progressive. So we turned around and went back to progressive and happily, the bulk of **WABX**'s audience returned home. It took about 6 months. Our National Program Director Bob Burch was with me. He worked very hard up there in the programming department, while I was rebuilding the sales structure, administration and promotions.

In 1976 we had 9 concerts at Ford Auditorium, all of which were low ticket, promotional type concerts. We broadcast a couple of them. They were sell-outs. We had Status Quo, Heart, Thin Lizzy, some really nice concerts.

In the meantime I still was managing **KSHE** in St. Louis, so it was back-and-forth situation during the year of '76, and into '77.

I was appointed National Director of Operations about a year and a half ago when I became involved in **KWST**. So now it became a triple-header. A big chunk of my month's activity was directed at **KSHE**. **WABX** was solid and came along handsomely under the guidance of Al Wilson. I came out to Los Angeles and had input and in-

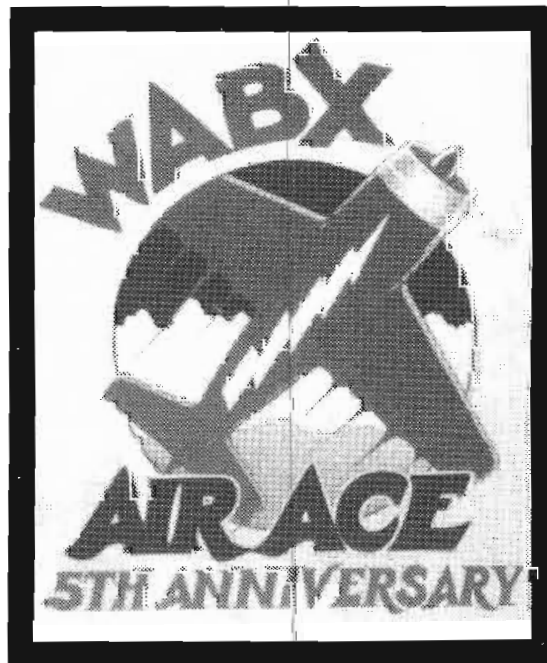
Detroit market, and of course we're hopeful that out in California these two properties, **KWST** and **KMEL**, will grow and prosper.

On a programming level, the four stations are not uniform. Each city is a little bit different. We have a lot of common music; music that is applicable in any major or minor city, but we do recognize that music is not uniform or blanket.

Our home office is in Chicago. Each station has its own General Manager, Sales Manager, and Program Director. I personally work primarily with the General Managers of each station. Bob Burch is the National Program Director and each of the PD's report to him. He reports to me. The Sales Managers report to the GM's. I, in turn, report to Chicago where Howard Grafman and the Board of Directors are located.

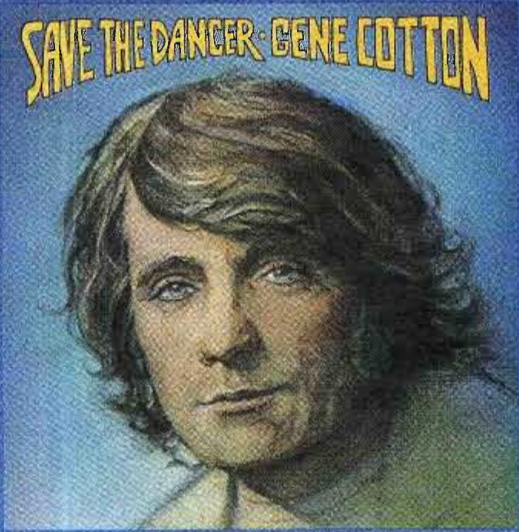
I think that broadcasting is stronger than it's ever been. FM and AOR's futures unquestionably are extremely bright and the record industry will continue to enjoy year after year of record breaking business.

As far as Century is concerned, I can't see anything but continued growth in the years ahead.

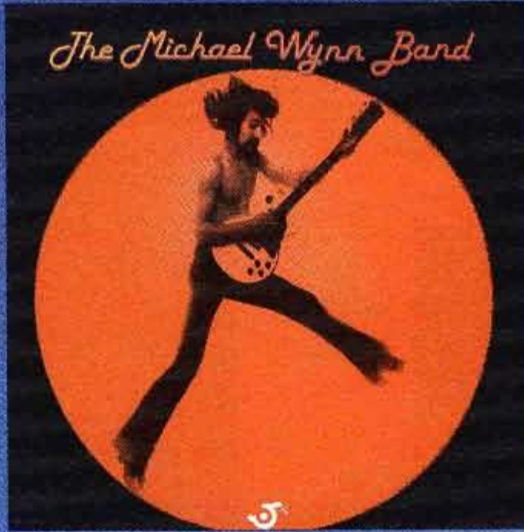


1973 flyer celebrating **WABX**'s 5th anniversary.

Ariola... On the air...



GENE COTTON
Save The Dancer



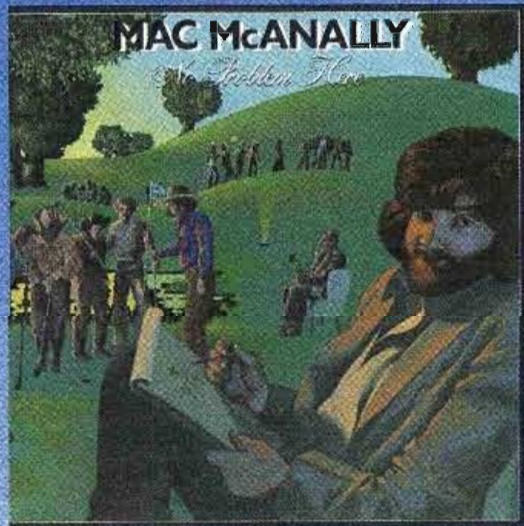
MICHAEL WYNN BAND
Queen Of The Night



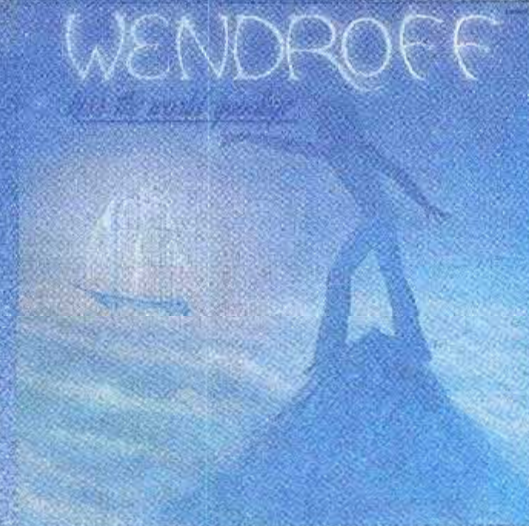
PRISM
Prism



BLUE JUG
Blue Jug



MAC McANALLY
No Problem Here



WENDROFF
Kiss The World Goodbye

...On the way...

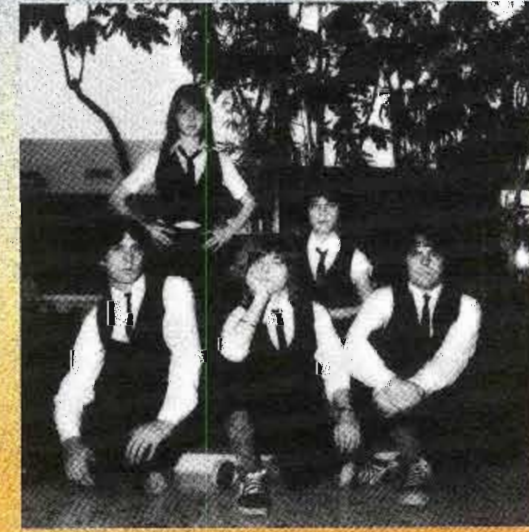
PRISM
See Forever Eyes



THE SUNSET BOMBERS
Sunset Bombers



HEATERS
Heaters



Available on Ariola Records & Tapes



CBS—FM

CBS·FM
MELLOW RADIO 99

AS TOLD BY BOB COLE, VICE PRESIDENT, CBS
OWNED FM STATIONS

In 1934 Major Edwin Armstrong put the final touches on a new form of audio transmission called Frequency Modulation. FM remained mostly an experimental medium fraught with controversy during those early years, but by 1939, the FCC had issued 150 construction permits on the 44 to 50 megacycle band. By 1941, there were 500 applications pending for stations and 25 set manufacturers licensed to produce receivers, and by 1942, there were over 40 FM stations broadcasting and about 500,000 sets in use. Enter World War II, everyone vamped. Then in 1945, to make room for television, the FCC ruled that all FM radio be transferred from its old 50 megacycle band to the current frequency of 88 to 108, where it unfortunately had neither transmitters nor receivers developed to meet the post-war market. Back to Square 1.

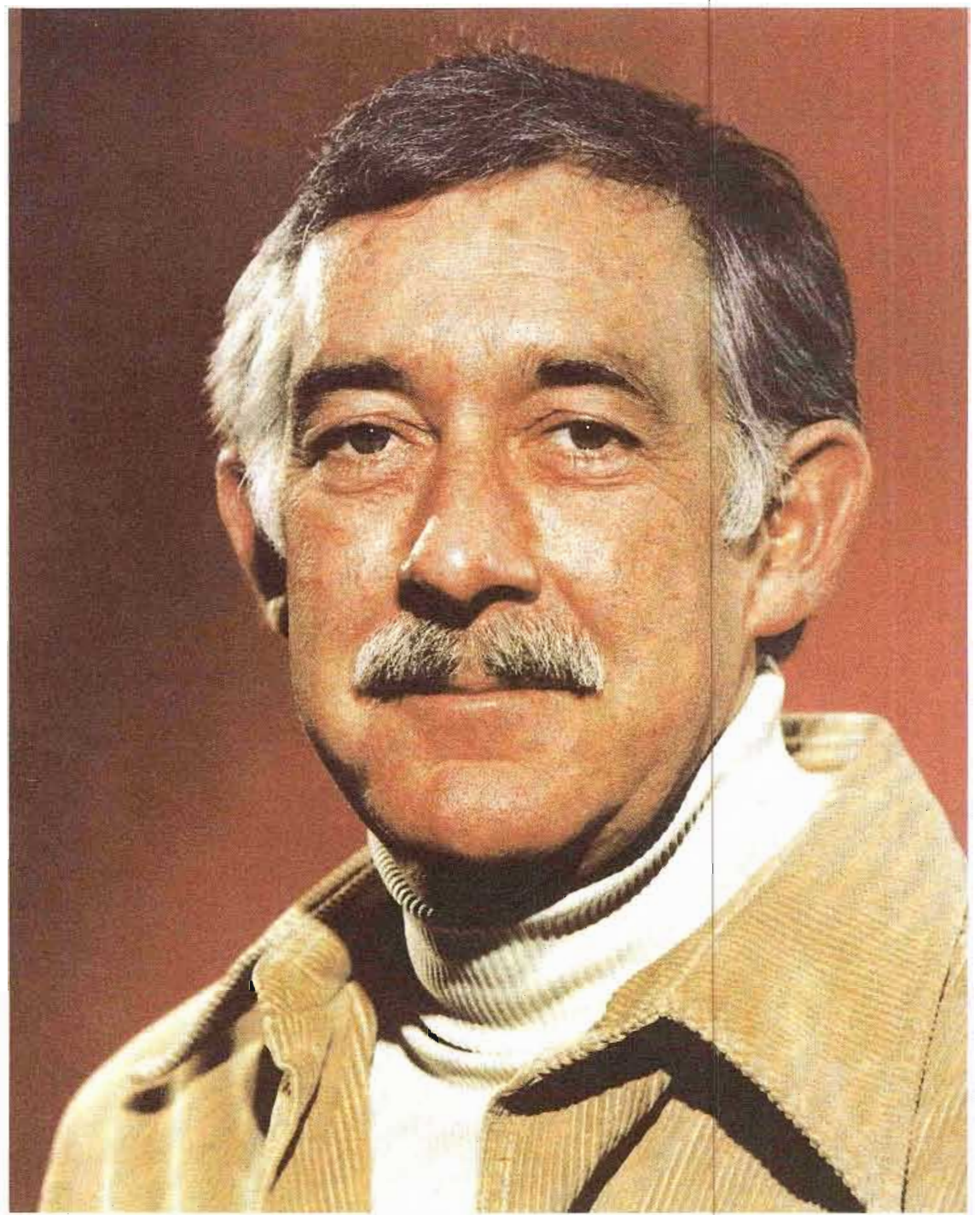
There were believers even then, CBS among them, for they applied for the first C.P. for WCAU/FM in 1935. Followed by Chicago in 1941, New York in 1943, then the big push with San Francisco, Los Angeles and Boston in 1948. We weren't alone, for by 1949, there were 700 FM C.P.'s outstanding. It then became apparent that FM was a winner, because by 1955, 181 operators turned the C.P.'s back. Progress remained slow until 1960 which showed an upward trend. CBS, by the way, acquired KMOX/FM in 1962, thereby owning the maximum of 7 stations as allowed by Commission rules. In 1960, with 1,270 stations on the air, the FCC felt it was time for FM to start to go it alone, since up until that time, most station owners added FM to their existing AM broadcast service and simulcast the AM programming totally.

The new rule: separate programming on your FM station, a minimum of 50 percent of the broadcast day. At that point, the FM Group was created to comply with this rule. The decision was made to offer separate music programming appealing to young adults. In other words, make a clean break from AM with only news and public affairs simulcast to comply with the FCC rules—then a very simple configuration consisting of two tape machines plus two cartridge carousels for P.S.A.'s and commercials, all controlled by a simple black box.

The service began on all 7 stations in February of 1967 and was called the "Young Sound." It consisted of reel-to-reel tapes produced in New York, duplicated and shipped to the other 7 stations changed hourly by the AM technician. In an attempt to self-liquidate program costs, this service was sold to 20-odd subscribers. This holding pattern continued until 1969 when the decision was made to take advantage of the only diversification opportunity available to the Broadcast Group which we already owned. The FM stations' staffing began in early 1969. On October 20, 1969, WCBS/FM went live with a contemporary format in the makeshift studio on the 17th floor while the permanent facility was being constructed down the hall; this consisting of an air studio, production/public affairs studio as also used as a backup, plus 2 control rooms and offices. WCBS/FM moved to its permanent facility in 1970. Meanwhile, plans were drawn and the ambitious timetable called for the construction and staffing of New York and Chicago in 1970, Los Angeles and San Francisco in 1971, Philadelphia and Boston during 1972 and St. Louis in 1973. Concurrently, signal improvement was underway at all locations. These goals were met. The requirements were quite demanding since the FM facility was to be located as closely adjacent to the AM operation as possible in order to take advantage of the automated stations

of the AM technical staff during those overnight hours when the FM operation was unmanned—also to take advantage of other commonly shared services such as the switchboard, financial, office services, director of technical operations, mail room, etc.

We were lucky on all fronts. KCBS-AM was moving to a new facility in Embarcadero Center; adjacency was easy. The 4th floor of Columbia Square was made available. In Boston, space on the same floor as WEEI-AM became available unexpectedly; we grabbed it. Room was found at McClurg Court in Chicago. Philadelphia posed a special problem since the existing FM facility had to be demolished before construction began. We borrowed a



today still the benchmark of the industry. As a consequence, we gained about a 3 year jump on the competition and continue to make modifications and improvements.

I started in 1952 as an usher at CBS Radio in Hollywood. They had the Amos and Andys and

musician I had long been into FM, ever since I walked by the engineering shack in 1953 at Television City and I heard this marvelous sound. I walked up and asked "What's that," and they said, "That's called Frequency Modulation." I immediately had a tuner specially built for my car. I did a frequency check every day at noon on KCBH-FM in

"All a format definition is is a salesman's term anyway and if you're selling a good music station you refer to the other guys as that dirty old rock and roll station. If you're selling a rock and roll station you refer to the competition as that "elevator music" station."

surplus house trailer for the CBS News installation at Cape Kennedy, shipped it to City Line & Monument Avenue and blocked it up parallel to the building, built a closed entry to it and broadcast from a Flex Flyer for 9 months until the permanent facility was completed. Space was found on the 7th floor at Gateway Tower for KMOX/FM.

The planning process also took into consideration the state of the then-current technology with an eye toward a standard of excellence that wouldn't become obsolete as the state of the art advanced. Enter the computer. Earlier on, IBM, among others, had made an attempt to use automation in station operations but had failed simply because, although they knew computer technology, unfortunately, they didn't know anything about broadcasting. We found someone who knew both, and working not only with station management, also a small hardware supplier in the Seattle area called IGM, oddly enough—working together for over a year, wrote the most sophisticated software programs that are

the Jack Benny's and the Lux Presents. Hollywood radio was really a wild scene at the time.

I tried to be a director and worked at Television City doing the backstage ushering and that whole number. Finally one day, a close friend, who was also a very good guy, said to me, "Look, there's no way in the world I'm going to make a director out of you because there are 15 guys out there with 112 years of experience and there's no way I can justify hiring you so you can get the hell out." It was the best favor he could ever do for me because I came over and got a job in sales-service at KNXT-TV and worked my way up into the sales ranks in television.

In 1969 when the company decided that it was time to make the move on FM, they created this Vice President for CBS-FM position. The President of CBS Radio at that time was once the General Manager of KNXT when I was a local salesman there, so I knew him. When I heard about the FM Vice President job, I went up to see him about it.

I told him I wanted the job. As a professional

Beverly Hills.

So, I made a presentation for him on what I would do, presented with the problems of the group and I said "It's my job, nobody else can have it."

Vice President of CBS-Owned FM stations is the way they laid it out. I had come to certain opinions at that point and one was that a reason people were turning more and more to FM, other than the superior sound, was because of the low commercial load or no commercials at all. So I immediately set the group rules that there would be no more than 8 commercial minutes an hour on the FM stations. Because if you can get more it could kill the goose that laid the golden egg. And someone said, "Well, what happens if you sell out at 8 minutes?" I said, "Well then, with superior salesmanship you convince the advertiser that isolation really is going to help them sell product." And that's how it's worked on that level.

On just about every level, developing the CBS-FM stations has been a smooth and pleasant process. I must say that this company has been magni-

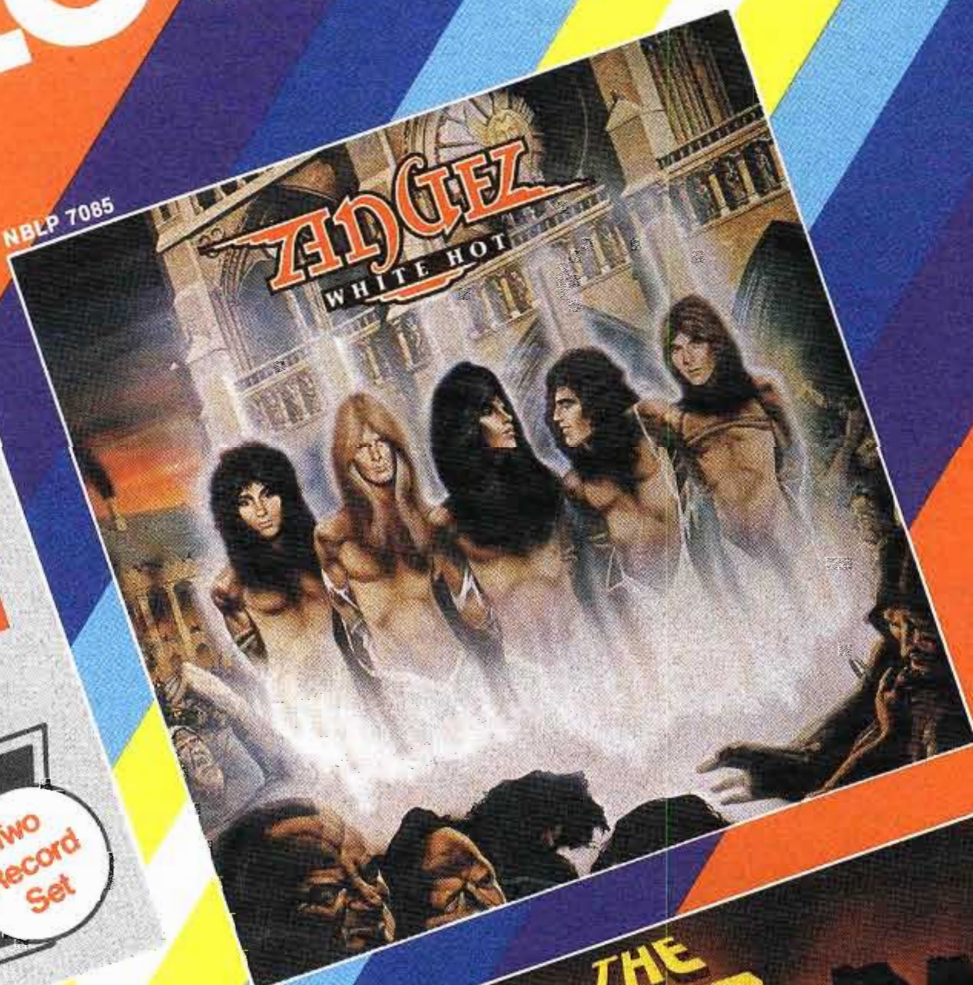
IT'S ONLY ROCK & ROLL AND WE LOVE IT...

NBLP 7100-2

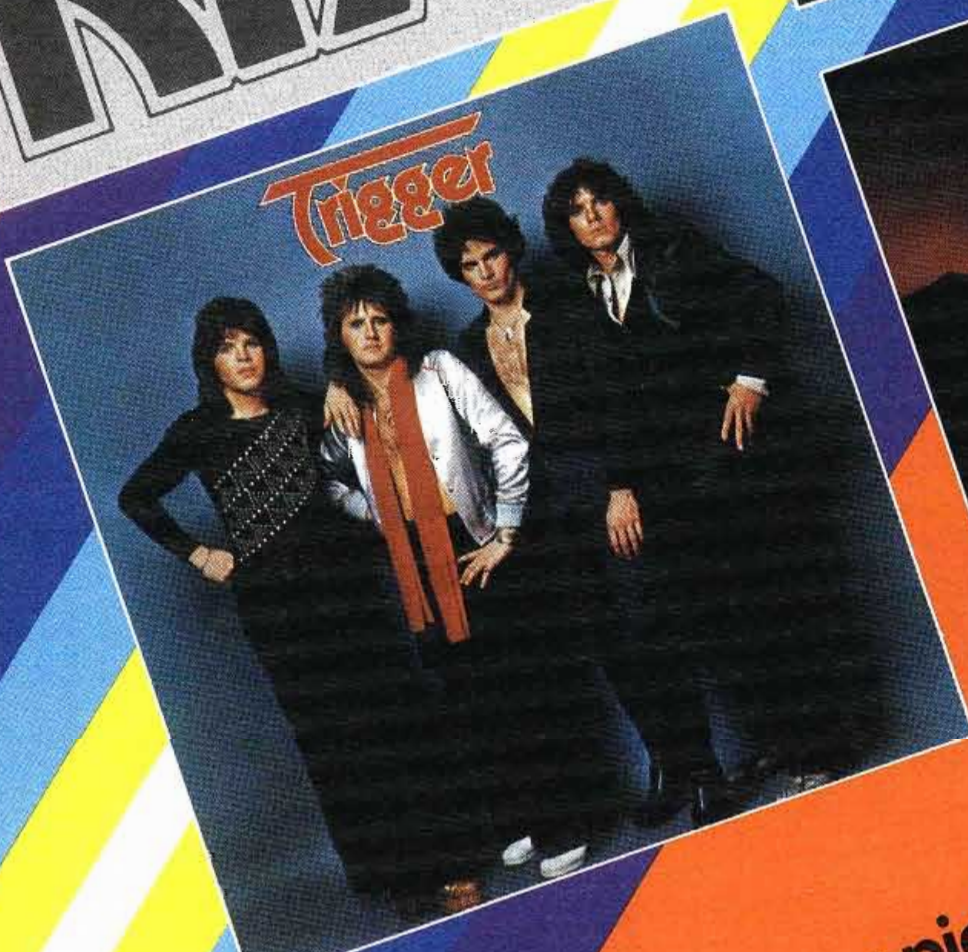
KISS DOUBLE PLATINUM KISS

Two
Record
Set

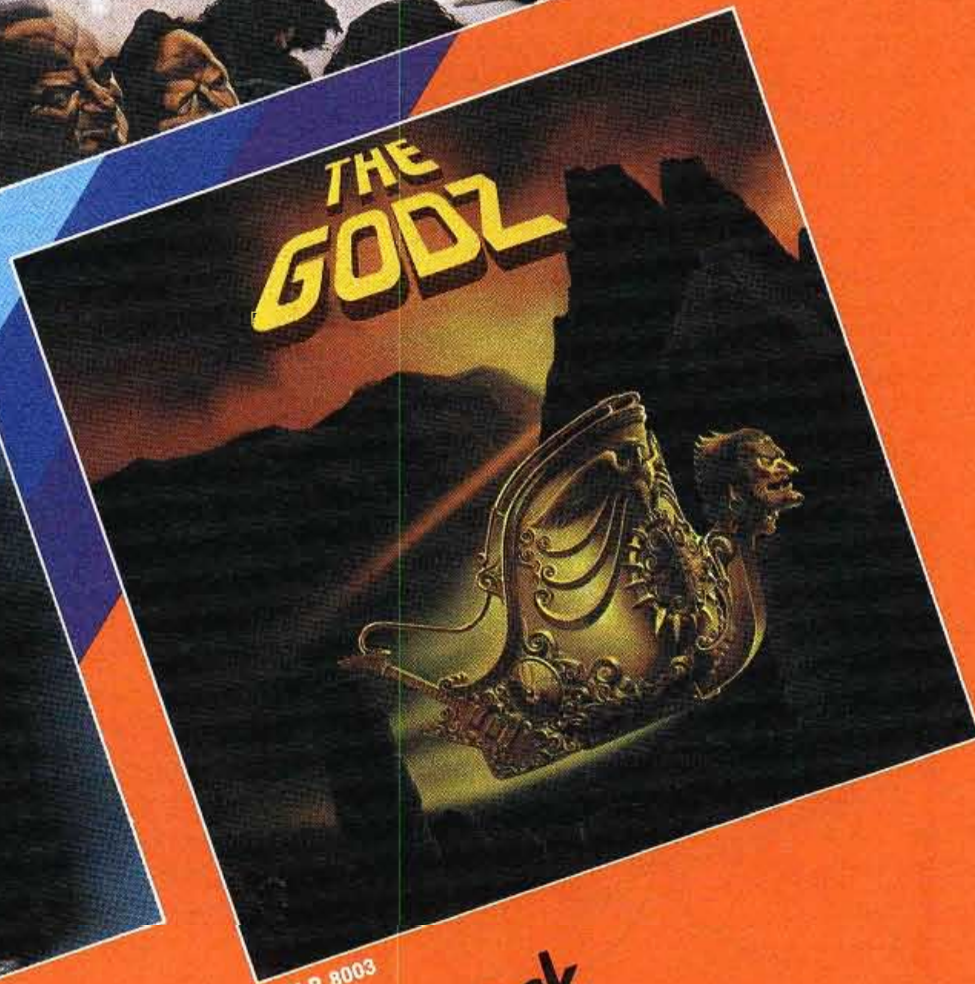
NBLP 7085



NBLP 7092



MNLP 8003



Get a piece of the rock
from

Casablanca Record and FilmWorks, Inc.



CBS-FM

ficent to me, both professionally and personally. It's a dynamite outfit. They've given me everything that I asked for to do the job. We had to build seven radio stations and everything that went along with that. Everything that we used was high-ticket. Our transmitters, turntables, tape machines, etc. all are quality items.

When I started in 1969 there were two reel-to-reel transports and a carousel at each one of the locations, and at KNX-FM it was in the closet. Before I arrived, when the Commission said you can no longer simulcast programming more than 50 percent of the time; the company had created a thing called the "Young Sound," which was the Chicken Rock, as it was called by our competitors. But there were no major programming attempts made at that time beyond just keeping everything in a holding pattern until the research that was done about the growth told when it was the right time to jump in and really start moving with FM.

The "Young Sound" had to be terminated because it was an inflexible formula. It was simply canned music. It was like a jukebox. All the stations playing the same tapes, like a syndicated format. There were no ratings on it to speak of. I perceived from very early out that you've got to have the right people to run a radio station differently than a syndication. Although there are many successful syndicated formats, I didn't feel that any could work for the kind of contemporary formats that I wanted to put on the stations. They are so stylized and so individualistic that it has to be done there.

Somebody once called me from Rolling Stone in 1970; a young guy who was really out to do me in. I don't remember his name. My secretary said "So and so from Rolling Stone in San Francisco is calling." I said, "Fine, put him on." He said, "Mr. Cole, I understand that you're going to build a new station in San Francisco, that you're going to do something at KCBS-FM." I said, "Sure, we're going to upgrade the transmitter, build studios, offices, and format the station in a contemporary manner. We don't know exactly what yet." And he said, "Well how do you intend to program the station?" I said, "I don't intend to do it because I don't live there." That sure cut him short. I still believe that. Even though 5 of the 7 CBS owned FM stations are the "Mellow" or the KNX-FM sound, there's a variation in each market because the lifestyle of each market is different. Only the very basics are the same. I feel that our audience doesn't want a lot of hype. They don't care what the guy had for breakfast or if he's fighting with his wife. They want the maximum of music, no hype to go with it, what it was and let's move on to the next. If there's something that needs to be said, we do that with the Public Affairs and News, and of course our news is also programmed to fit the lifestyle of our listeners. It's a total radio concept. Our other two stations are WCBS-FM/New York

which is an oldies stations and WCAU-FM/Philadelphia, which is now an upbeat contemporary station. On a programming level, the New York station is unique, because that's the only major market in the county that I know of that can support a solid gold station. The size of the market allows it. Just as WNEW-FM, through the years, has just gone right along because they've carved out that audience, and they're local; there's a loyal audience for solid gold in New York.

The fathers of the "Mellow Sound" are Steve Marshall and Roger Layng. I don't know which one, if one, should receive more credit than the other. They perceived that the mood of the country was changing and it was starting to lay back a little more. There was no alternative at that time between what they called "hard rock" or "progressive" and good music. Some people call "good music" synap, but I'll be kind to my competitors. All a format definition is is a salesman's term anyway and if you're selling a good music station you refer to the other guys as that dirty old rock and roll station. If you're selling a rock and roll station you refer to the competition as that "elevator music" station.

Steve and Roger perceived that there was no alternative between hard rock and good music. They decided to cluster the music, as a good music station does, and back-announce as a good music station does, and yet play something that's an alternative between screaming rock and beautiful music. That's how it was born. There's also another consideration here; it's two-fold. One, research told us that the largest segment of the population in the 80's was going to be the 25 to 34 year old group. That's one of the reasons we targeted that demographic. The other was not to go to good music because if we did, we would be reaching the same demographics as our AM News stations, and we'd be chasing the same dollars. So we decided to complement the two.

We believe that we must continue to keep an open mind to opportunities for the five mellow sound stations, as the music evolves. They must evolve with it. I feel that contemporary music is really a sign of the mood of the people in the country. In 1933 it was "Brother Can You Spare A Dime?" All the songs were written about the Depression, and then the World War II songs, the patriotic songs, and then in the 50's Rock hit the scene, the mood of the country dictated that. The spokesmen for the country, the poets of the country, are the composers. In the 60's there were the protest songs, because everybody was really upset about the rip-off that was going on in Viet Nam. Once that finally settled, the mood of the country today became more relaxed. Everything seems to be going right, they've got a pretty good amount of money in their jeans, and their lifestyle is good. As the mood of the country changes, our goal is to have our FM's change with that mood, so that they can hold their relative positions. Personally, I see the current trend going more and more towards jazz all the time, because the college kids are really into jazz.

My job function has slowly evolved through the building stage to one of the philosophy that I work for my managers. I'm there to help them if they need me. Because of my position as a Vice President I have the clout, when needed, to help move roadblocks, or work around them. I give them all the input they want but I can't recollect one time where I made a unilateral decision when it comes to sales policies, when it comes to programming, when it comes to what you play on the radio station, what you don't play on the radio station. That is the responsibility of the managers, and I say you guys run it. I advise the guys on legal matters and general corporate policies. I believe in manager's meetings very much, because they provide a nice exchange.

Looking back at my 9 years in this job, the simplistic logic that I used was as follows: They didn't have full power at some of their locations, so first of all, update and modernize the facilities. Staff them with the best people you can find; make a determination as to what they think the format should be. When the format succeeds, you get numbers in the rating book. When you get numbers in the rating book, that translates into sales. It really is that simple.

Somebody said well, they finally did a smart thing because they put a musician in charge of the music stations. But with the emergence of the mellow sound, I agree with Mike Sheehy, KNX-FM's Music Director, that those stations are indirectly responsible for improving the quality of music that the people hear. It's been an upgrading situation on an educational level. They've introduced them to artists that maybe would not have made it had the mellow sound not taken a chance on the "bearskin rug," as they say, by playing unknown artists. I'm not looking for self-gratification for that. I'm not going to Bruce Lundvall and say, "Hey, look what we did for so and so," that's not the intent. The mellow sound is responsible, I think, for artists being heard today that maybe wouldn't have been, because we were able to take a chance.

This may sound like a cornball statement, but there are two kinds of people in this business, there are businessmen who happen to be in broadcasting, and there are broadcasters who happen to be in the broadcast business. I'm a broadcaster. The FCC gave CBS seven FM licenses to serve the community interest, and that's what I'm trying to do.

After a decade of AOR service, WMMMS/Cleveland has developed into one of the nation's most influential and highest rated rockers.

TUBES

BY BOBBY OCEAN

Panel 1: One man says "AOR, BABY!!" and the other replies "RIGHT ON! EXPOSE MORE PRODUCT DON'T BOGART THE HITS!!"

Panel 2: One man says "ALBUM CUTS! NOT THE SAME MINDLESS TOP THIRTY OVER AND OVER AGAIN AND AGAIN!!" and the other replies "LET THE LISTENERS HAVE WHAT THEY WANT!"

Panel 3: One man says "I GOT IT!!" and the other replies "AOR STANDS FOR ANALYSIS, OBJECTIVITY, AND RESEARCH!"

Panel 4: One man says "I THOUGHT IT MEANT ANY-OLD-RECORD!!"

METROMEDIA

(Continued from page 22)

of the station, and if it worked then we could all go our own ways and make the best of our profession as we could. But at least at that time we were all going to start from scratch, so that there would be no stars and nobody coming and saying I'm better than the other guy so I should get more. So whoever it was that was going to join us as morning man had to come to work for the same \$175 a week that Rosko started with in October.

We hired a guy, who was actually an out of work actor. He was a friend of a friend of mine who called me up one day and said, can you give this guy work.

That guy was John Zacherle. He had been doing the horror film show over at Channel 13 and playing some music because the horror show was campy at that time. He was available because they cancelled the horror show. I said okay, if he knows anything about music after all, he certainly had a hell of a following among the young adults. We thought we'd take a chance and put him on as a swing man on the weekend. Nat Ashe always wanted to give him the morning and I resisted that for a long time, until one day Zack was on Sunday morning and a particularly grisly newscast came on. You know, the kind with the war starting and so many people killed in Viet Nam, a train crash here, etc. and Zack came out of the newscast and the first thing he said was, "Well I guess it's not all guitars and drums, folks." I came in on Monday morning and I said to Nat "You win, any guy who's as clever as that belongs on in the mornings." So we put Zack on in the morning. He's crazy as a bedbug, one of the nicest men I've ever met, but a completely off-the-wall character. He'd never get the time right. It would be 8:15, he'd say it was a quarter to. We tried to get him fitted for glasses and that didn't work. So we got him a digital clock instead of the sweep hand clock and even that didn't work. It was a great show at times, but we could never get the character to tell the time right.

Zack really was quite a morning man with all of the off-the-wall behavior. He just made it campy as hell, you could hardly wait to listen to his act to see what the hell else he was going to do. He's such a character. So that's what was evolving at WNEW-FM.

At the same time, Jack Sullivan, who was the President of the division, called me one day and said, "I want you to meet with Tom Donahue and Bob McClay. They're in town, they would like to get back in radio, they were on strike from KMPX in San Francisco." He said they had been doing out there pretty much what we had been doing in New York.

As Tom and I noted many times after that, our experiences were quite parallel and we agreed on about 95 percent of things. The 5 percent that we didn't agree on was that his perception was basically anti-establishment, anti-radio and ours was somewhat of a more positive viewpoint. We added things because they belonged, where Tom approached it by taking away things that he didn't think belonged.

for crying out loud, that tells you something. You're crazy not to do it. Maybe do it the way we did, hire Tom, get him started, and gradually expand so that over the period of the next 3, 4 or 5 months, if it does take hold as rapidly as ours did, you will be into it without having exasperated your sensitivities." So he said he would think it over. That was in March. In April, he hired the whole

committed to it. There were three stations that were committed. WNEW-FM, KSAN and KMET in that order. KMET became successful commercially, and then started to flounder around a bit.

In April of 1970 I was made the head of Metro-media Stereo, which included all of the FM stations, except WASH which was a Pop/Adult format. One of the first things I did was fly to Cleveland with David Moorhead. We listened to the market and there was no album oriented rock station there. David and I were in a hotel listening for a couple of days and I said to him, "Do you hear what I hear" meaning do you hear what I don't? He said, "Yep, there is a hole so big you could drive a truck through it." I said that cuts it, we are going to do it here. One thing led to another and I said to Moorhead would you like to do it? And he said, well let me think about it. I want to go back to talk to Nat and let me think about it. He called me back and said yes, he would do it.

It was late that year that we turned WMMS into an AOR Progressive Rock station and it was immediately successful. It was not as successful as it later became, because I think we made some mistakes, in putting it in a position there in which we tried to compromise by utilizing some high energy Top 40 techniques and jocks because we thought perhaps we could build a bigger base. But once we found that we couldn't compromise we did start to clean it out, as we were cleaning it out, we got better and better but the company wanted to sell WHK and WMMS had to be sold with it. I believe that if Moorhead had stayed there in that market, he would have been at least as successful as he's been with KMET, twice.

Meanwhile we had been working more closely with WMMR and Gerry Stevens at the time. And that became a success, so at one time we had the 4 or 5 dominant Progressive Rock stations in the country's large markets. The only other ones that I believe were successful at the time were WBCN and WABX. KSHE and some other people were successful in smaller markets, but that's really a different ball game.

Since that time, ABC came in and went into the format and I believe were not successful at first because they were pre-occupied with the fringe elements of the format rather than the format itself. They were more pre-occupied with their "Love" format and the preoccupations were with whether it should be acid rock or not acid rock and things of that nature. Subsequently they changed their approach and have been very successful in doing what they are doing which in one or two instances I wished we'd done ourselves because it makes so much sense. But we really didn't have any head-to-head competition for many years.

We made AOR commercially successful. I think the most significant thing which would probably sound like the tritest thing is that we gave it believability and we made it financially successful. Without the financial success of WNEW-FM, we could never have afforded the losses involved in developing the rest of the group.

In terms of our creativity, we can't say it was better to do it the way WNEW-FM did it, or better to do it the way KSAN did it, or better to do it the way KMET or WMMS did it, because the fellows in Detroit, Boston and indeed some of the college radio stations were probably being as creative if not more creative. But that creativity, like any other form of creativity, was not going to be available to the masses until somebody made it commercially successful. And I think aside from pioneering it in a creative sense and aside from having a total commitment to the genre which we had for many years, maybe the most important contribution that we made was staying in it long enough and investing enough effort in it to make it commercially successful. You wouldn't have an ABC format today, you wouldn't have the Century format today, you wouldn't have "Superstars" today, you wouldn't have many of the spinoffs of the basic format today if the original format had not been commercially successful. It would still be a little-known cult type of thing existing in some markets, existing in college radio stations. Maybe this is officious to suggest, but I don't believe many of the artists who are receiving exposure today and are successful would not have been without that format becoming a commercial success. I don't think that's a far fetched suggestion.

"Many of the techniques that we used and implemented in terms of presenting the music were tried and true radio techniques just applied to a new musical form."

But the net result was that we agreed on about 95 percent of what we were doing, why we were doing it, and how it should be done.

We met in February of 1968 and had lunch again at the Miramar, and talked about the possibilities of him going over to run KSAN which at that time was being operated by a fellow named Reid Leath. Reid was running what was called a "lively arts" format. It had some classical music, it had some readings, it had some two-way talk, and it did have a Saturday night block of what came to be called Progressive Rock or Album Oriented Rock.

I said to Donahue, "If you are that concerned, I'm committed to it, Jack Sullivan is committed to it. It would be a matter of talking to Reid Leath. "We had a meeting in March of 1968 at the Drake Hotel and went from there over to dinner in a private room at Gallagher's. I got Reid Leath aside and I said, "I talked to these fellows Donahue and McClay and they would like to come over to your station, why don't you consider hiring them?" I had no title at that time, I had no real standing, it was just a matter of trying to proselytize the format with Jack Sullivan's blessing. It was just an academic discussion about the virtues of the format, and what we thought the future was. And Reid said, "I don't know, I'm not familiar with it." And I said, "Well, wait a minute, you've got a show on now utilizing the exact same techniques we do. How's it doing?" He said it was sold out all the time. And I said, "Well

gang from KMPX who were on strike at that time. They all went over to KSAN en masse. Frankly I wouldn't have done it that way. I think it created some difficulties for everybody, because these folks had shared so many bad times together over at KMPX that when they came over to KSAN they came over as a group, to remain as a group and to do everything as a group. It sort of set up a good-guys vs. bad guys syndrome that didn't have to exist. I think, in retrospect obviously, I would not, perhaps, do it in the way it was done, so that the staff's loyalty would have been to the new element rather than to the adversaries that they shared. Just the human nature thing. At any rate that is pretty much how album oriented rock started on KSAN, and how Tom became such an important factor in the growth of that radio station. That was in April of '68.

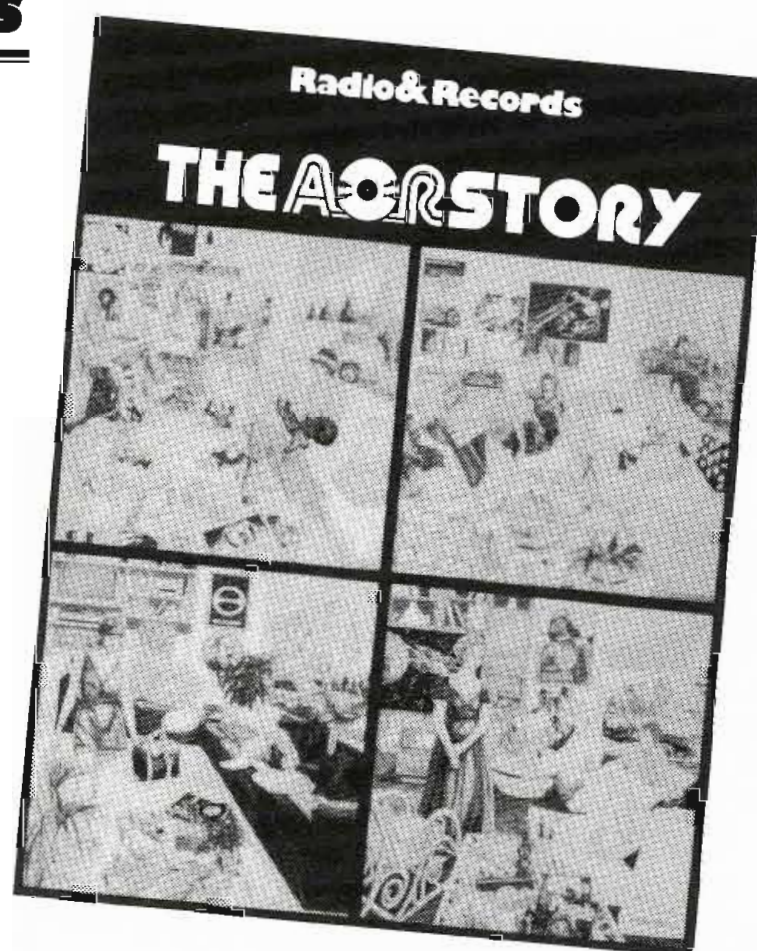
We put the format in at KMET in a very off-handed casual way. I believe it was later that year. B. Mitchel Reed was down there and we put Tom Donahue in acting as a consultant at KMET, later in 1968. But the station, even with Tom's involvement and Mitch's involvement, still didn't have the total commitment to the format until we brought David Moorhead in as Program Director and Nat Ashe as General Manager. That was really the first total commitment to the format that was made at KMET because WMMS and WMMR at this time were still toying and fiddling around playing a combination of what we called the "good life" format and some album rock, but they weren't

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**DEVELOPING ARTISTS IS OUR MOST IMPORTANT PRODUCT.
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The Young Doctors

As the demand for AOR radio, in its many styles, began to be felt around the nation, some of the participants of the form started to "go out on their own" as consultants to those with less input and experience.

Consultation is certainly nothing new to the broadcast industry, but the burgeoning AOR marketplace seems to have provided those practitioners of the art-of-advising with a booming field, indeed.

Just as AOR radio is made up of a wide variety of philosophies and methodologies, resulting in a potpourri of sounds, the people who lend themselves to the consultation of AOR radio subscribe to and represent most of these varied points of view.

In organizing this feature, the *R&R* editors invited five respected AOR radio consultants to share some of their backgrounds and attitudes for our readers.

Lee Abrams

Lee Abrams of the consulting firm *Burkhart/Abrams* is undoubtedly the most successful of the AOR consultants, in terms of both number of stations and relative rating improvements. He is the pioneer of the "Superstars" approach to AOR radio which is now heard on more than 40 stations coast to coast. We believe you'll find his article *The History Of Superstars* not only an illuminating historical reference piece, but an interesting look at one man's perception of the growing movement to commercialize AOR and bring it to the largest and widest possible audience.

In order to put the events of today and the future into historical context, it's necessary to go back to the very beginning. It all started with the fact that our family had a jukebox. It was an old Wurlitzer that played only 78's over and over. I loved the songs that were on the box...tunes like "Sixteen Tons" by Tennessee Ernie Ford and "Four Walls" by Jim Reeves. However, after about a year of that, I distinctly remember becoming burned out and then much to my amazement discovering that radios played the same kind of music.

At this time, I also discovered another element of radio...an element that might be called "Theater of the Mind"...the cinematic effect that radio could create. When a jingle would come on, nothing could convince me that there was not a full-sized orchestra and choir there in the studio that would repeat the jingle with stunning accuracy several times an hour.

This followed with the usual realizations that you could, indeed, hear signals that were thousands of miles away if you had a decent radio and were willing to stay up a little later at night.

Having grown up in Chicago, my conversion to radio didn't really happen until 1960 when WLS signed on the air with an incredibly fresh approach for 1960. This was also the time that I realized the fact that different records appealed to different people.

In 1962, I assembled, with help from friends, a demographic (though that term was unheard of at the time) breakdown of the top 40 records in Chicago. It would be based on playing tape recordings of songs to people randomly selected out of the telephone book. It crudely showed who was into "Go Away Little Girl" by Steve Lawrence, "My Coloring Book" by Kitty Kallen or "Hey Paula" by Paul and Paula. We then sent this around to radio stations throughout the midwest. We heard back from one radio station in Grand Rapids, Michigan, I believe, that suggested we pay more attention to our schoolwork and leave the music selection to trained ears of disc jockeys. Looking back, this was probably our first adventure in research, which later was to be of great benefit.

In 1964, I was able to learn my first lesson

in theatrics by studying the ways that different radio stations reacted to the Beatles' invasion. By this time, I had pretty much realized what stations were the heavies around the country. The value of promotion really came home at this time because I could somewhat accurately see what radio stations were doing and how it was perceived on the public level. Being right in the midst of the Beatles' explosion from a public level, I could somewhat accurately analyze the effectiveness in each station's drive for Beatle credibility. With the somewhat immediate change in the musical characteristics of 10-25 year old Americans, I figured it was time to start my own rock band and capitalize on the trend.

Three months into playing guitar with the Chicago Garage Band, I ended up managing the band. This was a great era for this around Chicago. The trend toward record hops was beginning to fade a little bit and all of a sudden, there was all of this fresh, new music that just wasn't being exposed in the local dance halls. The group became an instant sensation in the neighborhood. Within a year, we had picked up a few additional groups and had formed our own managing company. The success of the bands was directly relateable to the research information that we had now begun compiling on a weekly basis, finding out the ages of people that attended the dances, what their favorite songs were, calculated along with a very nebulous burnout factor and what we called an appreciation factor. Many songs had such a high appreciation factor that our groups wouldn't touch them. None of our groups, for example, would dare touch "I Want To Hold Your Hand" by the Beatles because of the instant comparisons that would be drawn.

We called our company *Gem Management*, which soon became *Gem Records* in that we formed our own record label by recording in garages and handling the pressings independently. Initially, our eyes were set on big million selling records. However, we shortly realized that there were things called distributors and rack jobbers that we knew absolutely nothing about. The purpose of the record company then evolved into a service to promote



the acts and to sell on a very, very limited neighborhood retail basis. Within two years, we had fully dominated the neighborhood group scene by handling the management and booking for every key act in the neighborhood. The profits were funneled into research projects we felt could quickly be turned into additional capital by applying the research properly. During the midst of all this, my hobby had been aircheck collecting from rockers around the country.

While playing some tapes to some friends, they noted, "Boy, I wish some of the local stations here would be doing things like that." Based on that comment, we then started an idea service for radio stations, which basically was ideas we'd hear off the tapes, ripped off, put in letter fashion and mailed out. We had a total of four clients and that quickly folded.

In 1966, it occurred to me that there was a real turning point as far as the musical perception characteristics of young people. Looking back, 1966 was the real beginning of what was later to be the "Superstars" format. For the first time, we casually noticed that hard-core Top 40 listeners were starting to get into groups like the Yardbirds and the Byrds. About 80 percent of the people who were heavily into these groups also made note that they were down on most of the mainstream Top 40 records at the time. This was a small cultish group at the time, but nonetheless indicated a change was about to come. The bands we worked with immediately shifted repertoire from Beach

Boys material to Yardbird material and we almost lost our ass. However, there were cultish followings for these local groups, consisting mainly of males, 15 to about 19. We also noticed for the very first time and on a very small scale, a souring of attitudes among certain 15-19 males toward the way the Top 40 radio stations sounded. There was no question that the overall majority was totally dedicated to their favorite station, but nonetheless, started seeing a very small trend.

At this, we decided to study this element from a radio standpoint in an attempt to see if this trend was going to grow any more. So, I started major research projects revolving around this.

About this time, I also discovered the *Bill Drake* concept. I had heard about this new station, *KHJ* in Los Angeles, and went out there on a brief holiday. After hearing the station and talking to people for their reactions to the station, I was absolutely amazed and fueled up. The station was tremendous, loaded with new energy. It sounded to me like the best moments in radio I had ever heard, condensed into one frequency, 24 hours a day. I was fortunate to discover the station from a listening standpoint and not from a radio programming standpoint at that stage and the observations were energy and feeling, rather than the mechanics as most radio people would perceive at the time.

I went back to Chicago with a fresh outlook and that's when we really started cooking. In 1967, I was turned on to the first FM station that I really



enjoyed. It was **WBBM-FM** at the time and they were programming something called the "Young Sound." It was a few original hits mixed in with a lot of cover versions. What really made this stand out was the fact that it was on FM and at this point, I was really excited and had made a full, all-out commitment to putting together an FM format.

I was fortunate enough to be surrounded by real radio listeners all the time. Therefore, I was able to study the social aspects of radio which later proved to be a tremendous advantage. Some of the early discoveries were the slowness of the general population relative to radio. Some of the keys that were discovered at the time was the necessity for a radio station to reach a selective psychographic. In other words, the one type of individual who will be a trendsetter. In social circles of that time, it was apparent that if one type of person would be into the hipness of a radio station, that it would spread quickly. An example was with **WCFL** in Chicago when they came on in 1966. That station reached the trendsetting individual, which carried a great deal of weight from the word of mouth department.

Another lesson learned was street talk vs. reality. Later in 1969, after progressive stations had begun to pop up in Chicago, I learned that the street talk of these stations was grossly inflated. It appeared that everyone was into these stations but the reality was that many people would talk about the station without even knowing where it existed on the dial or if it really did exist.

This was a period of developing social definition, getting a clear-cut idea of different social types and how they defined different things. During this whole period, there was a tremendous influx of new happenings...the San Francisco music explosion, the second British invasion with Cream, and a general introduction into the whole acid music era. In reading trades and going to the Billboard convention, I was quite appalled by the gap between the streets and radio programmers in general. There were a few individuals who really had it on the ball and in many cases, their numbers reflected this. But, in other cases, people were caught up in the industry and didn't have any feel for the streets. The entire early progressive era was, in my opinion, totally misunderstood. The middle ground wasn't perceived at all. It appeared to me that the general radio programming concepts for progressive programming were to either avoid it all together, to randomly choose album cuts and dilute the hit programming of a Top 40 station with these selections or to become a full-blown progressive rock station.

In 1969 after three years of pretty detailed research, I had pretty much put together a format. My next step was to fly around to some of the various progressive stations around the country to see how my ideas would fit in competitively. I still think that the early progressive stations, as artistically together as many of them were, slowed up the growth of album radio by many years.

In 1969 for example, what was happening on

the streets was Cream, the Beatles, the Rolling Stones, the Who, etc., etc. The radio stations I listened to played these artists, but very sparsely. Though a number of people were into this approach, there were hundreds of thousands, even millions of people, who were into the new progressive type music that was happening, but were alienated by the too progressive approach of most of these FM progressive stations. The stations seemed to be unwilling to borrow some of the valuable concepts from Top 40. Many of these concepts people have been conditioned to and were not willing to part with. Sure, other concepts of Top 40, people were burned out on. But, by eliminating the Top 40 conditioning people have been into all together, these stations that were progressive were robbing themselves of their greatest audience potential.

It was also a bit shocking to notice that so-called people's radio was so completely alienated from the streets. Tight-listed Top 40 stations did more street research than these radio stations did and from an industry standpoint, there appeared to be great confusion about the identity of the progressive disc jockey. Much of a station's creativity was left up to the disc jockey, rather than to the musicians themselves and especially in the post-Drake era of the late 60's, people were music oriented, not jock-creativity-oriented. Occasionally, a progressive jock would pull off a creative bit, but most of the time this creative attempt was perceived as too much rap. Nonetheless, I was into these stations to a certain degree, but ferociously excited about the possibility of bringing album radio to a wider number of people.

During this period of time, I was working with **Jim Dunlap** at **WQAM** in Miami who at that point in time was the only one I met who also felt that albums could be formatted and be commercially successful from a rating standpoint. This

A young Lee Abrams (l) giving direction to a group of musicians he managed.



was a confusing time because the format itself was somewhat together from a statistical standpoint, but there still had to be the definition of magic... an intangible element that is somewhat difficult to research.

I knew a station that I was to program had to have flair to it and excitement, but I also knew it couldn't be the kind of carry that was a trademark of Top 40 and yet it couldn't be the super hip trademark of progressive radio. That was 1969. Here in 1978, we're still struggling for the answer, having found it in some markets and coming closer to a universal solution every day.

WQAM was a station I had always deeply admired. Hearing the station throughout the 60's, either on tape or on an occasional Christmas holiday benefited my career immeasurably. It gave me great inspiration in that I realized that radio could be outrageous and if the outrage is properly channeled, it can be very effective as **WQAM**, indeed, was. My dealings with **WQAM** dealt mainly with doing research for that station and working on special projects. Ninety percent of my energy at the time, however, was geared toward getting this format together and together completely in ready-to-program form. I was then spending several hours every day, putting together a proposal. I then sent the proposal to about 200 stations and group owners around the country. I heard back from about five, mostly with thanks but no thanks type replies. Then, I noticed that there was a new FM station coming on in Miami called **WJHR** to be purchased by **Bartell**. I immediately approached these people and weeks went by with no answer. One day, however, I got home and I received a call from **Buzz Bennett**. Buzz said that he was going to be dealing with the new station in Miami and that he suggests I call **Al Casey** who was coming down to program the station. I thought to myself that this could be a golden opportunity and immediately talked to **Al Casey**. I joined the station from the very beginning and for the first few months, the station was actually not too far off from what I had hoped it would be...a best of the album cuts type approach. This, however, was not the intended direction of the station and it was quickly changed to what was the first FM "Q" formatted station. Nonetheless, the experience was incredible. I learned some valuable lessons about middle-class radio, promotion and the importance of good, strong positive internal relationships. Also gathered here was great knowledge about programming for the day. **WMYQ** was doing things that in the past you just weren't supposed to do. But, we did them nonetheless because it was responding to the social and leisure habits of those we were trying to reach. We also were deeply involved in theatrics and promotions, 1970-71 style...a very valuable learning experience all the way around and in the back of my mind, each one of these experiences, though classified as a Top 40 experience, was personally rethought with an attempt to alter many of these "Q" concepts to reach a different album oriented audience.

The most important programming lesson I gathered at this time was relating to different ele-

ments of the street population. It wasn't easy being an Emerson, Lake and Palmer fan relating to 13 year old David Cassidy fans, but nonetheless, it was a necessary lesson that proved incredibly valuable. Historically, too many Program Directors have, in my opinion, isolated themselves from reality, especially in the progressive side of things where internal prejudices override, in many cases, the true reality of the target audience.

After a year or so at **WMYQ**, I began noticing with great interest, the changes at the **ABC-FM** stations. I thought to myself that this could be the big break...**ABC-FM** looked like they were evolving out of the freeform era into formatted, logical album rock. I immediately put together presentations and sent them to every known executive at **ABC**. A few weeks went by and much to my surprise, **Allen Shaw** called me and we got together in Miami. I met again later with **Allen Shaw** and **Bob Hennaberry**, also with **ABC** at the time, and soon after that was hired to program **WRIF/Detroit**.

I was 18 or 19 at the time and ready to get into Detroit and plug in my format. I soon learned, however, that it was the **ABC-FM** format I was to execute and that many of my own concepts would be inappropriate. Initially this was quite a bit frustrating, but I banged my head a few times and realized that the opportunity of working with **ABC** in a market the size of Detroit outweighed the frustrations. The **ABC** experience was also extremely valuable.

Prior to working for **ABC**, I had always been either my own boss or worked in a significant looser environment. Looking back, I was too administratively immature for the position at the time and I learned the hard way some administrative techniques which later proved extremely important. The biggest frustration was administering to a staff ideas which were not your own and in many cases, you disagreed with. I couldn't achieve the type of psyche I wanted internally at the station because of this. That was a period which was one of great growth. Though many of the ideas we were instituting at **WRIF** were different from those of my own I learned a great deal about the **AOR** mentality from within the station and on the streets.

About a year into **WRIF** the opportunity for what I had hoped for all along somewhat came to being. A jock from sister station **WXYZ** had a friend who he used to work with in Raleigh, N.C. This person was **Carl Venters** who ran **WPTF** and **WPTF-FM** in Raleigh. I was put in touch with **Venters**. He flew into Detroit, we talked for a while, and signed up a consultation deal.

I wasn't very secretive about the whole thing and my bosses were made aware of this and apparently weren't too happy. About the time that this had all come along I was growing a bit so there was a friendly parting of the ways and I found myself in consultation full time.

WQDR was sort of the birth of "Superstars." In listening back to old tapes it points out the evolution that we've gone through with the format over the past several years. I think **ABC** had perceived this consultation as a ripoff of the **ABC** concepts and selling them commercially. In reality it was nothing like that and the principles I brought from **ABC** into the consulting business were administrative rather than artistic. After working with **Carl Venters** for a few weeks I reached back into my Top 40 history and re-hired **David Sousa** to work as Program Director. My idea of a Program Director at the time was an individual who was personally into album-type music (Yes, Eagles, etc.) but one who had a strong Top 40 background. This way, the Program Director understands the social context of the music but also fully understands and believes in the mechanical and promotional aspects of the format.

WQDR was an instant success. But my consulting arrangement with the station was a short-term one and I quickly found that in order to stay in business, I needed more stations. At this time, a long-time friend and associate, **Rob Walker** had joined me. We put some finishing touches on the format and began to talk to some people. Then, I noticed that **General Cinema** was purchasing **WEFM**, the classical station in Chicago. At the time, Chicago was on the top ten list of vulnerable markets from an FM standpoint, so I immediately went to talk to these people. The attitude of the station resembled the 1965 Green Bay Packers and we were ready to mow down Chicago. However,



it was a classical station and there was a bitter court battle that was just recently cleared up. To make a long story short, the classical music fans won an injunction prohibiting the format change. All of a sudden, with the stroke of one telegram, the entire dream was erased.

General Cinema offered us the opportunity to go to Cleveland and help with WGCL. Rob Walker decided he would rather go back to Miami so I went up there with a few of the jocks from the station. The WGCL experience was one where we all lived on the ground floor of a Travelodge motel for about four months, anxiously waiting to go back to Chicago. It never happened.

After a few months, I decided it was time to fire up the consulting thing. We signed WRNO in New Orleans. About this time, I met up with Sonny Fox. Sonny is a classic example of one who has vast Top 40 experience but an album rock mind. We worked very closely and very successfully together at WRNO in New Orleans.

The WRNO experience lasted almost a year and after that period, we were no longer involved with the station and Sonny went across the street and I hit the drawing board for six months for a further analysis of the format I was dealing with. By this time, it had been greatly refined. In addition to the refinement of the format itself was the introduction of new promotional concepts. I went through years of notes going back to the idea service from the early 1960's that we had and reconstructed many promotional concepts for album radio.

At this time, the social research also continued. I had made an all-out commitment to keep very close social contact with different social types in the United States. This proved, again, to be extremely beneficial. But, the most important concept that I developed at this time was concepts for dealing with people. I later found out that the biggest benefit our organization had was a mammoth brain trust. Initially, I had an obsession to get the format right, wherever it would go on the air and look at the Program Director's function as an executor rather than part of the team. Even after my ABC experience, I found myself thinking like this.

I was able to change my thinking when I discovered the powerful one/two punch that a Program Director and a consultant can establish. At this stage, I also realized that each station must be individual. Initially, it was my dream to have a group of similar-sounding radio stations that you could tell who consulted them the second you heard them. I fortunately got my ego under control and realized exactly how silly that is and made a concentrated effort to work with the station in developing the station, rather than enforcing the station.

The best media learning experience of my life has come from sharp programming people who are living the radio stations that we work with...the ones who are in there turning the wheels. Since this has been the case, the amount of ideas and the degree of station energy has been increased many, many times.

After the lull period following New Orleans, I felt more confident than ever, having gotten things pretty much under control from a formative standpoint, as well as a comfortable feeling about spreading the concept. Still, a problem was no clients... with the exception of Raleigh, which was renewed about six months after instituting the concept. I did notice, however, that there was this guy, Kent Burkhardt, who I had always heard about that was getting all of these new radio stations under his new consulting company. Knowing that I was undercapitalized to properly exploit my venture, I decided

to contact Kent and see if he was interested in at least talking about some sort of association.

Much to my surprise, he was thinking along the exact same lines and we immediately got together. After a few more months of negotiations, I joined Kent, moved to Atlanta, and things really started moving.

At about the same time I got together with Kent, a deal I had been working on for quite a while came to fruition. The manager of WQDR in Raleigh, Carl Venters, had told Gordon Hastings of Katz, the rep firm, about our services. Gordon, in turn, told Carl Wagner, the head of Taft Radio who in turn invited me to the manager's meetings that Taft held to discuss the format. I came out of the meetings with three Taft FM stations signed up. About the same time, Kent and I were very active in finding new clients.

The rating success of our first year was tremendous. This is also the time I noticed a necessity to build some kind of a group spirit among the stations that we dealt with. If a station felt that it was a hindrance to deal with a consultant, chances are the station would go nowhere, simply because it would be two forces battling each other. That kind of feeling is going to be inherent with just about any Program Director. After all, here is this company coming in and trying to run things. This is when we began to develop a positive, unique type of rapport with stations that stressed growing together. Program Directors became part of the organization, so to speak, in that their ideas were welcomed, frequently brought to the attention of other stations and they were fully credited.

I realized that our primary function in dealing with a station is to initially work in somewhat of a teaching capacity to get the programming people aware of the information we've accumulated over the past ten years. Once the concept is intact in a Program Director's head, we are pretty much on the same wavelength and our consulting, instead of being a form of dictatorship, becomes a sort of high level programming discussion. We feel that our backbone of years of research and study, combined with continuing research and study along with powerful input from numerous radio stations, that we are going to win for years to come. We've been able to maintain a 92 percent victory profile and looking back, I would have to believe that it's due to our way of execution as much as the actual execution itself.

After the first year with Kent Burkhardt, things again entered a new era of momentum. By this time, the findings were becoming monumental in number. The information we were going through was almost overwhelming. During this period, we also continued to pick up more and more radio stations.

There was then the point when it appeared that we may have signed up too many stations. At that point, two things happened. One, our programming execution methods were streamlined and we added Lee Michaels to our staff. Lee had been Program Director of KISW in Seattle for many years, one of our client stations. We were ready for Lee and Lee was ready for us. He joined us and added a depth to the company that allowed us to continue expansion and simultaneously increase our capacity to deal with the stations on a very personal basis.

At our original, now bi-annual Program Directors' Meetings, we had introduced a concept called the Superstars Radio Network, which is still in its infancy. Sonny Fox had rejoined us after a few years in New Orleans and is now Program Director of WYSP in Philadelphia. Sonny handles much of the load and is in charge of many aspects of this network.

The functions of the network are several. Firstly, to offer in-house production effects for the stations that need it. Secondly, to syndicate certain features such as concerts or the soon-to-happen Comedy Hour. What will usually happen is our researchers will discover an area that can be nationalized and the network handles the function. For example, with the rebirth of comedy, stations were adding Comedy Hours. Though some stations do a superb job at producing their own, most of them could not rival the job that WYSP was doing with the show. Therefore, the idea was brought about to the programming people at the stations who felt they

would love to subscribe to the Comedy Hour from WYSP. Therefore, it is nationalized, using the vehicle of the network.

We found it valuable to find the best Program Directors there are and to provide that Program Director with the best possible input from social, statistical, musical, theatrical and miscellaneous categories. With any concept we present to a station, we back it up with statistical information. The idea of combining emotion with science is one we are strongly trying to bring home. In other words, not cutting off the gut feeling of an individual, but taking the gut feeling about something and backing it up with some sort of evidence, combining science with emotion rather than programming

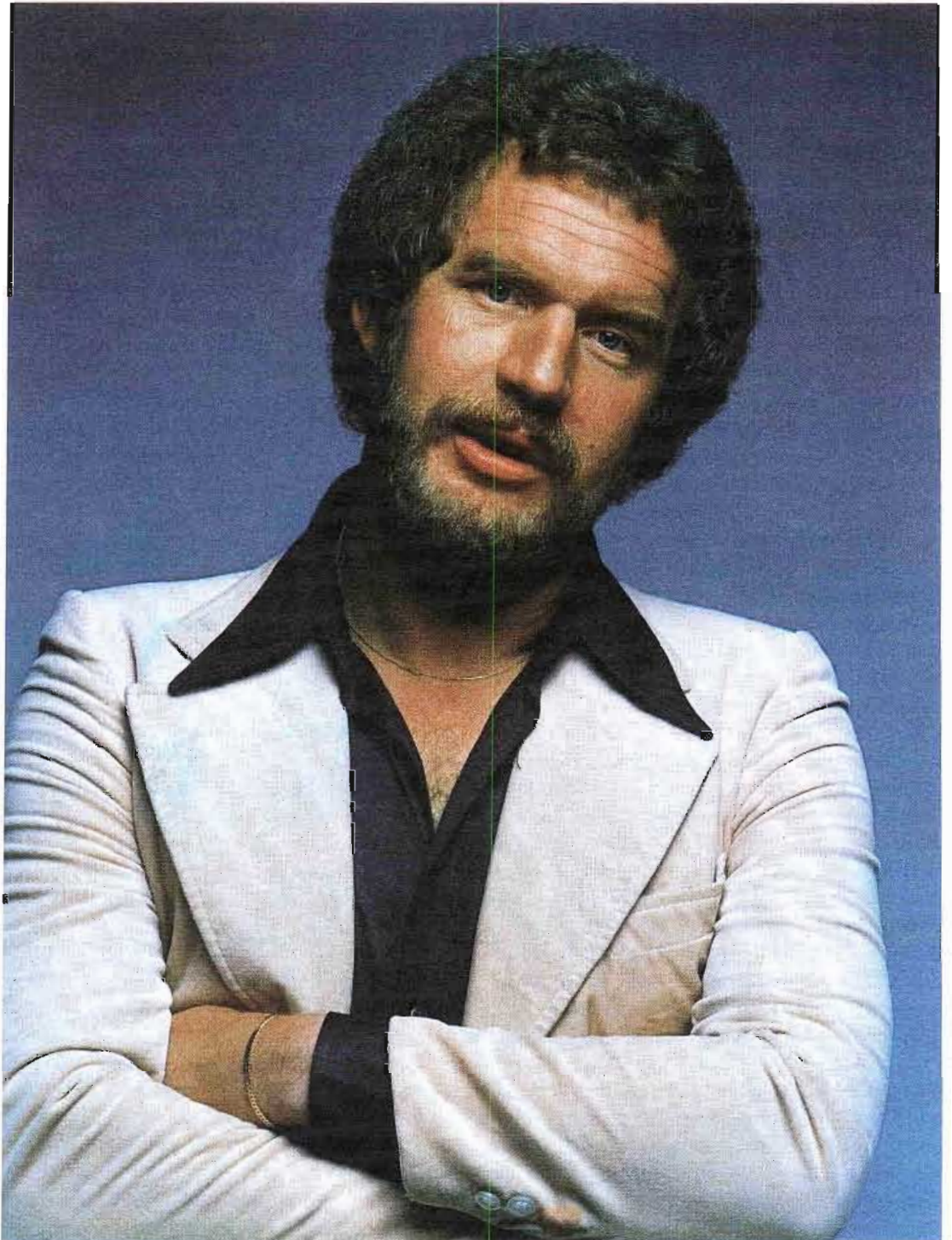
strictly scientifically or strictly emotionally.

One new form of research we're looking at is tonal research, which looks at music theory and how it can be applied to programming. For example, the fact that a certain key might appeal to a certain demographic.

Our future plans, at this point, are to continue working very hard on the outside and with the stations to develop outstanding radio stations for their individual markets. As mentioned earlier, uniformity is fine, but it doesn't always work. Of course, a major goal is to diversify into allied areas that could be beneficial to each other. By combining the humanity of emotion with the validity of science, the best years are yet to come.

Tom Yates

Tom Yates is one of the most recent major AOR programmers to enter the consultation business. His six years as Program Director of ABC-FM's Los Angeles giant, KLOS, make him the field's contender-to-watch. Since its inception, Yates' Nova Broadcasting Services has chalked up tremendous ratings improvements at WYDD/Pittsburgh, WORJ/Orlando, and KPAS/El Paso. In his contribution to *The AOR Story*, Tom Yates details his perceptions of the national AOR scene, its thrust, direction, and methods of conception and execution.



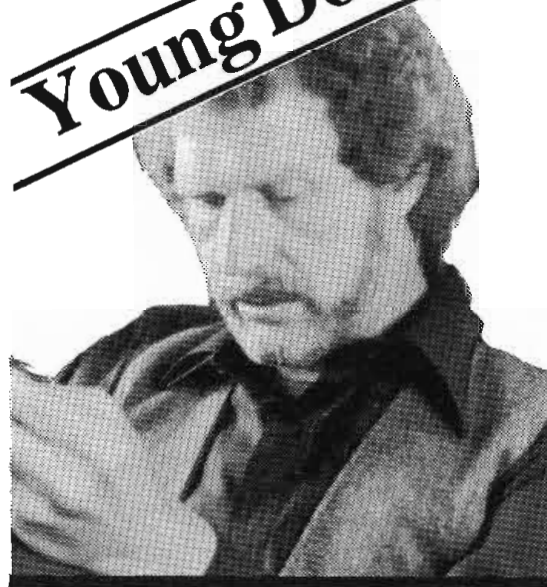
Nova's beginning in July of 1977 was a logical conclusion to a normal series of broadcasting events: AOR was going through more rapid changes than ever, but there were still far more copiers than innovators, many outlets and markets were beginning to stagnate, and ABC and I had just terminated a six-year marriage in divorce.

Frankly, my first impulse was to grab a job immediately as in-house PD at the nearest AOR outlet, but no one was meeting my expectations of change or compensation. Besides, I'd been feeling a

need to get out of the purely programming field and into an area of more complete involvement with overall station operation and present myself with more new challenges.

Also, during my six years as PD at KLOS (Los Angeles) when we were racking up more number one positions in more demos than any L.A. FM in history, I'd gotten a lot of calls for help and advice from struggling AOR's around the country, but elected to stay in the warm corporate womb. However, shortly after we put together the

Young Doctors



prototype "Rock 'N Stereo" package at KLOS, Lee Abrams had joined ABC, worked with the format and set out (successfully) on his own. The idea of entering the still uncrowded field of AOR consultation with a quality-oriented company based out of the music capital of the world appealed to me, so I returned a few phone calls, found a lot of interest, spent a lot of time talking to a lot of talented folks, dipped into the savings account and....Nova. Actually, it wasn't an instant situation, but a lot of nuts and bolts and a lot of personal changes. More travelling, a change in waiting for the mail for a check, instead of a comfortable weekly paycheck from the company, and an entirely different work style as far as hours, responsibilities, etc.. I never fully realized the benefits and penalties of being your own boss, but it began to work.

The basic concepts and premises of Nova are based on all the constant input over the years at KLOS and at KMPX before that, plus a constant need on my part to examine, evaluate, and re-examine and re-evaluate all the factors that make a station successful, both as far as the actual product a station puts out and all the behind the scenes work that makes a station totally click. Radio is a business based on what is actually a sociological phenomenon that requires constant re-evaluation of all factors: Most AOR's have placed themselves in one of two positions; either trying to make what didn't work terrifically well in 1967 work in 1978 (which is totally inappropriate, since there's been so much change in and out of the music business, especially in terms of volume and quality of product, as well as public attitudes, for more than a very few, very talented and very motivated persons to do real "free-form"—in most cases it becomes instead very formless and very dull)—or, most other stations are still trying to make the basic format of 1971 work today with only cosmetic changes—again potentially very inappropriate. The situations that allowed the massive growth of AOR in 1971-72 have radically changed and a station has to be flexible and keep at least one eye on the future. Depending on the market, the format may work now, but what about tomorrow? So, one of the goals and objectives of Nova is to provide a station with a high quality, mass-oriented AOR format that both appeals to Arbitron methodology and allows the station the flexibility to grow and maintain in the future using the Nova RAMS system, more of which later.

The other critical and most often overlooked area is in the non-programming area. It's amazing how many stations have management that insists on high-quality air personnel, sophisticated programming and a very up-to-date professional on-air sound, but don't know how to sell or promote the station. There are almost as many stations with competitive numbers losing money as there are inadequately programmed stations losing money and more often than not, programming gets the blame, yet the real problem is that there is a huge need for a more professional attitude in AOR in all areas of station management, not just in pure programming. Slowly but surely, we're seeing the emergence of the professional AOR Sales Manager and Promotion Manager; but still a lot of AOR's problems come from not treating the station as an homogeneous whole. We still have the old programming versus sales battles going on and the best programming and numbers in the world will have a hard time overcoming that attitude. That's why Nova treats the station as a gestalt, and tries to help

management put all the parts in place. If all the electives are properly positioned, then all the required or desired, traditionally dangerous, elements become much less dangerous. There's nothing terribly radical or innovative about blowing the budget on commercial-free whatever and tons of gifts or inducements to listen. It's much more challenging and more beneficial in the long run to produce a consistent good product day in and day out, because when the squeeze comes (and it will), the removal of those cosmetic changes may reveal an ugly station. Lack of basics in place more often results in bad books than too many commercials, too much news, too much new music, or whatever. The most difficult elements to handle are the easiest to blame, but how many folks check their basics?

Depending on the market, the old methodologies may still work, but for how long? In the very near future, we're going to see fragmentation as never before (yes-it can get worse) and much of this fragmentation may come as a result of diminishing shares of available audience as an effect of now non-existent formats. Remember, new media always starts with old forms. Look at the nibbles taken out of TV audiences by video games and VTR's. How many radio people are watching Qube in Ohio? What will TV do when faced with listener participation programming? Are you aware that part of the Qube package includes several channels of commercial free stereo music as an additional service. Who's programming that? What about the projected discovision that puts a show on your big screen TV and plays stereo music through your speakers? What about other technologies that don't even exist now. The possibilities are infinite and they will happen. Just as Armstrong nurtured FM and Goldmark radicalized the business with the LP, so will what is now and what isn't yet mutate into possibilities that most media people won't even consider (how many bought Polaroid stock?). Something new will happen, and radio will still be around, but the stations that pay attention to what can truly be viable will make the long-term (and short-term) gains. Simply stated, the station that sounds the most like what it says it is, programmed to listener expectations, with an appropriate promotional visibility, sold and merchandised properly, with a large enough audience base to support it, will be the most successful.

Here's one for you—polls show that more people state they've stopped seeing as many films since TV came of age, and yet they're home watching films on TV, either studio or cassette versions. Are they really watching movies more or less or have they just changed their place and mode of viewing? Or consider this, black and white movies didn't disappear because people wouldn't see them. Film companies stopped manufacturing black and white regularly when television executives said they wouldn't buy them. So what killed black and white films, color film or color TV (and which made which possible?).

Nova offers three basic formats as part of our service, logically enough called Nova I (a classic AOR 18-34 approach), Nova II (a more upper demo AOR, but not soft rock) and Nova III (a highly stylized, more simplified format for hopelessly fragmented markets), but all these formats tend to bleed into one another based on market needs and all come from the same base, the Nova RAMS System. RAMS simply stands for Research, Attitudes, Methodology and Sound.

Research: The fundamental theorem of informational theory is "The importance of information is directly proportionate to its improbability." Research is so often just a cosmetic name that programmers use to justify (or mystify) management that isn't totally attuned to the station's programming. It can become a means for justifying your very existence, a large waste of time and an excuse for success or failure. Too many people in radio are just waiting for a new term so they can add their name to the lists of persons using (or, more often, misusing) that brand of research. If call-out is in, they'll do call-out; if passive research is in, they'll do passive and do it with not much understanding of what it is they're looking for, doing or finding out. Something that programmers need to take into account is what passive means to their format, station and market.

Although we have more crossover listening format to format and AM to FM than ever before,

with exclusive cumes shrinking all over the place, still the base for AOR research is not as traditionally passive as other forms of contemporary radio. Also, consider, when you ask a "passive" a question and get a response, you're getting a totally subjective active response. A true passive wouldn't even answer the phone. He'd be too busy waiting for a more active, leader-type to tell him what to do. What you actually get from call-outs to listeners is an active-acceptable response from a passive-possible who may not even bother to fill out a diary, if Arbitron sent him one, and who would try to figure out the acceptable response to an in-person interviewer, with potentially different results. All a call-out is is a subjective opinion of one more person, and enough of them can be very valid. After all, all the Arbitron is is a collection of subjective opinions run through a computer. If we all research the same people with the same methods and lose view of the total picture, then it's no wonder we all start sounding alike. If you happen to use persons who cite non-AOR as their prime listening habits and use those results as a core to your programming, what then does your station become? Nova uses call-outs as part of our research activity, as well as in-person interviews, but we definitely target at the existing or potential mass AOR quality respondent—the ones who fill out the diaries. Labels are silly—identity in the marketplace isn't. Additionally, call-outs are only one research tool used in forming the Nova sound, basically just to determine the format core for that market. Generally speaking, the closer the station stays to that core, the higher the numbers, the less appropriate and the further from the core, the lower the ratings. All our research, not only call-out, but retail sales, trades, in-depth and casual on-street interviews and weekly review of station positioning vis a vis all total research input are all tools to be used in determining the absence of negatives. Looking for positives is easy, you'll always find them. Looking for the absence of negatives is entirely another matter. It's harder, but if there are no negatives, than everything must be positive or at least harmless.

Attitudes: This second part of our RAMS System comes with the research, but has totally to do with all the fluctuating changes that direct our lives and our listening habits. "Nothing exists in a vacuum" is especially true of entertainment. Economic situations, sociological trends, weather, politics, etc., all form the environment in which we exist that determines to a great extent what we listen to. Dwight Eisenhower made Top 40 as possible as Todd Storz or Gordon McLendon. In a time when trends seem to occur so fast that you can't tell them from fads, we need to constantly check the stimuli which directs us all and which are changing at such geometric rates that most radio either hasn't caught up yet or has totally passed the audience by. Attitudinal studies make your station "now." Example: Recent Arbitrons indicate another return to conservatism in many markets and we are told in article after article and poll after poll that the country is swinging to the right. Yet, in other markets, much "looser" stations are doing well and recently the revelation that a reporter was a member of the KGB was generally denounced as some kind of red baiting, while a similar revelation of CIA activities by another reporter was hailed as an act of intrepid journalistic investigative reporting. Something isn't in sync. Ten years ago, that kind of sociological discrepancy would have been explained away by saying that "the kids" were going one way and the older folks another, but then we find that in 1972 most of "the kids" voted for Nixon. The biggest debate and only highly visible dividing line between right and left seems to be whether more people die in Cambodia or Indonesia. The myth of an underground which influences mass culture lives on, but individual survival seems to have replaced any mass-movement crusading libertarianism. We seem to be, for the moment, a non-crusading, consumer-oriented, "look out for number one and don't make waves" society. That makes a big difference in what sounds will win mass acceptance. Knowing when that attitude will change will allow adjustments to be made to keep you in the race.

Methodology: Methodology is another often misused tool. If a programmer is adding records to win a popularity contest with promotion peo-

ple, the best methodology in the world falls flat. The idea of a format (when it's properly placed) is to provide intrinsic minimum values at a very high level in any hands and to allow optimum performance in the hands of a pro. Methodology is a very valid life support system that we install at Nova stations to keep things consistent, no matter what the day-to-day situations may bring, without compromising the human values that are so needed in communication and that should be such a large part of a station's overall sound. Methodology without valid research and knowledge of audience attitudes and expectations is like a bicycle with square wheels.

Sound: The really most important factor of the Nova formats. After all the objective data has been translated, a system set up, personnel in all their proper places with everyone understand what their function is, then—does it sound good? We constantly go back to that core. Does the song fit? That commercial? That newscast? What about that special feature? That's our final test. Appropriateness to the sound of the station. We don't get hung up on what's easiest to criticize in the evaluation of the last book. If every element that can be controlled is controlled, then we just listen with a listener's ear. The more perfect the station in terms of image and sound, the more stretching out can be attempted. Maximum image based on realistic data and a true knowledge of where the station is, has been and is always the final determining factor in how well the station should do.

Our basic approach to implementing our RAMS System and the Nova format is always the same. We study the available data at our home office. Is there a large enough population base in the demographic most susceptible to the type of format the station would like to do? Is the town over-rocked? Is there a really great station there that could only be fragmented a little with no long term gain to the owners? What's the local economic situation? Educational? Occupational? What's the market history in terms of media? If all this comes out to a potential positive so we're not wasting anyone's money, then we move in for in-depth market study. First, monitor the station itself. How's the signal? The announcers? The music itself? The non-musical elements? Then we do a competitive monitor, checking all the same elements on every even vaguely competitive station (it's interesting that in every market we've been in so far, you can usually spot the big Arbitron winner without looking at the book and know exactly why). Then comes street research, doing in-person interviews with at least as many persons as those filling out diaries for the top-rated station in the market, moving throughout the TSA, talking to everyone who visually appears to be within the demographics we're seeking. Once we've obtained our minimum sample of usable surveys, we assemble a presentation for station management and give them our observations. If research and attitudinal studies indicate that we can assist the station to achieve more competitive audience levels, then we begin the actual reworking of the station. A station can receive full consultancy from us, which includes reworking all elements of the station, personnel placement, advertising and promotional advice and services, sales seminars and anything else needed to put

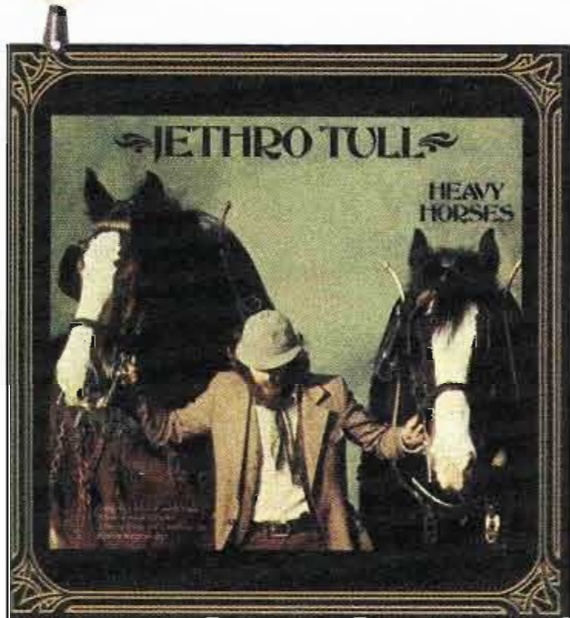
NOVA

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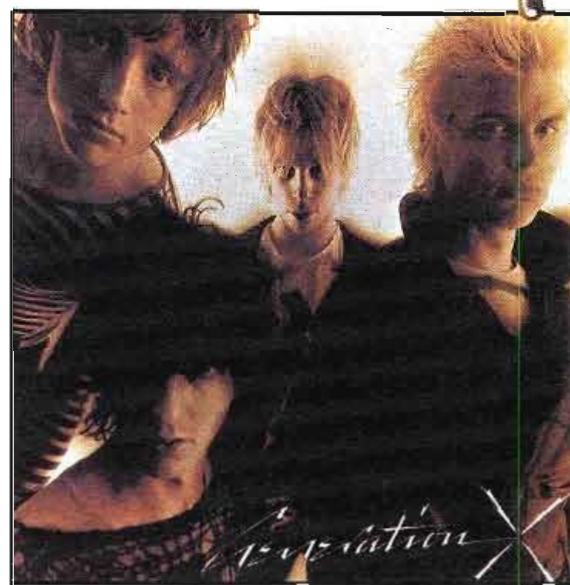
the station over the top. Sometimes just the market survey and attitudinal study are all that's needed, sometimes only a little help with the music or some encounter sessions with the staff may be called for, but we never try to sell something that the station doesn't need or wouldn't genuinely benefit by. The transition to our RAMS system and the Nova format has been very painless at all our stations so far, with very few personnel shake-ups and very little hassle with anyone. The goal of Nova is a small number of quality-minded, good-sounding, profitable AOR stations that we can continue to assist over the long haul, as opposed to just building a quick list of stations, ripping off the money and moving on. The Nova team literally



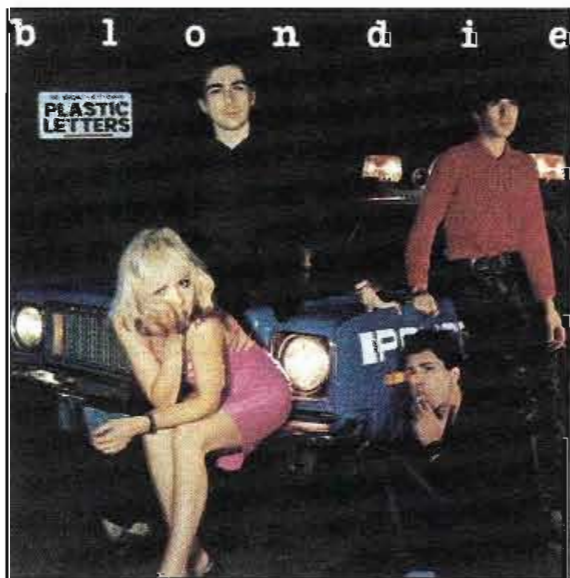
Chrysalis



Jethro Tull CHR 1175
 Following the great success of "Songs from the Wood," Ian Anderson has produced "Heavy Horses," an even bigger and better musical tour of the English countryside. The album contains everything that has endeared Tull to millions over the years. Produced by Ian Anderson.



Generation X CHR 1169
 This is not an import. For the first time, we're making Generation X available to everyone. This is rock 'n' roll at its fresh best. This is not for adult contemporary programming. This is not an import. Produced by Martin Rushent/Phil Wainman.



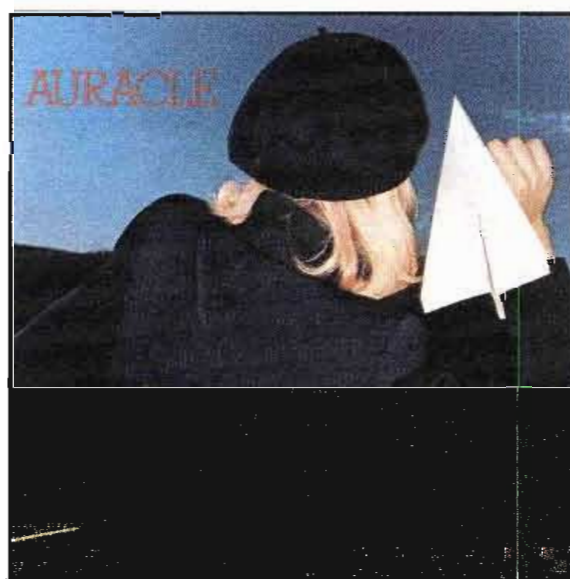
Blondie CHR 1166
 Blondie does it. All over the world, "Plastic Letters" is rocketing up the charts. And all over the world, people are loving every minute of it. There's no doubt about it. Lead singer Deborah Harry makes Blondie the group to watch in 1978. Produced by Richard Gottehrer, "An Instant Record!"



Steve Hackett CHR 1176
 After years as the writer and lead guitarist for Genesis, Steve Hackett is on his own. His ability to create unique sound textures contributed hugely to the success of Genesis. "Please Don't Touch" will clearly be a must for every Genesis fan and should introduce Steve to an even wider audience. Produced by John Acock/Steve Hackett.



Frankie Miller CHR 1174
 The legendary Frankie Miller meets Aerosmith's legendary producer, Jack Douglas. Working together for the first time, this unique partnership has produced "Double Trouble," a truly incredible album that Miller's fans will kill to get their hands on. Produced by Jack Douglas.



Auracle CHR 1172
 Auracle is six young men just graduated from the Eastman School of Music. Their youthful brand of progressive jazz is finding immediate acceptance in jazz circles and their album screams crossover. Just remember. Auracle is guaranteed to fly. Produced by Teo Macero/James Di Pasquale.

THE AOR STORY. WE'VE

Our AOR story began ten years ago when Jethro Tull and Chrysalis practically changed the listening habits of an entire nation. We nurtured a unique brand of star then that required a special kind of radio format and promised a unique, different



ALWAYS HAD IT COVERED.

kind of listening experience. We're still bringing a special kind of artist to the public's attention. In fact, our Spring release promises a new crop of exceptional superstars. Superstars that will make the listening brighter on AOR stations for the next ten years.



Chrysalis
 Records and Tapes

Young Doctors

becomes a part of the staff of every station we service.

In addition to all our regular programming and research services, Nova also offers some special aids for stations. We have Nova Graphics, headed by Creative Director Marjorie Gross, who will assist stations in reworking and producing logos, letterheads, T-shirts, jackets, print ads, etc. on a per job basis. Although it's a service provided to our

regular clients as part of the service, we also have formed an employment service with no charge to applicants and only a minimal charge to employers seeking qualified personnel, pre-screened for suitability by Nova. This not only includes jocks and programming personnel, but sales and management persons as well, as part of our goal of being a total broadcast service organization and in line with our feelings about the total professionalization and dedication of a station's staff.

That's a brief idea of what Nova's about at this point in time. We're still growing, still adding qualified people to our rosters and still developing more services as the needs become apparent.

Tom McKay



One of the major developers of the super-successful CBS-FM "Mellow" approach to AOR radio is KWST/Los Angeles morning personality Tom McKay. Tom served as KNX-FM's Music Director during that station's formative years. In addition to his morning air duties, Tom runs Windchime Communications, a consultation/syndication firm specializing in the softer approach to AOR.

One of the hottest new aspects of AOR radio is the so-called "mellow" format. It originated at KNX-FM/Los Angeles in the early 1970's.

I resigned my position as Music Director and Associate Program Director of KNX-FM in late 1976 to form Windchime Communications, a syndication and consulting firm based in Sherman Oaks, California.

Windchime's MellowMusic format debuted on KBBC/Phoenix in November, 1976, and is now heard on numerous AOR stations.

The format is a total listening environment, a texture, a feel and flow of contemporary albums and singles that is designed to appeal to affluent, better-educated adults. The primary target audience is 25-34 Adults, the largest, best educated and most affluent segment of the population, and the segment that is growing fastest. Latest statistics indicate that 25-34 Adults are multiplying at a rate of 30 percent, which is twice the rate of the population as a whole.

*Wind
Chime*

I am guarded when it comes to discussing the nuts and bolts of Windchime's MellowMusic format. Of course we play many of the current hit singles—but only those which fit the feel of the format. We also play a great many current hit LP tracks—if they fit the feel. MellowMusic is certainly a mass appeal-type format, but we shoot for the highest common denominator not the lowest. MellowMusic is more than a collection of songs and hot clocks. It's an attitude, a way of looking at the world and the audience. We always look upon the audience as equals. We never shout, never talk down to them. We take care of business in a conversational way, and we have found that the audience responds with the same respect and affection.

When considering music for the format, I consider not only the tempo and texture of the song but also its lyrics. I try to steer away from bummers.

There's plenty of that in the news. But I do look for bittersweet music, tunes that have a twist in them. The basic criterion for adding music is the music itself, not research. We use research as a tool, a means to an end, not the end itself. Obviously, sales and audience acceptance are important barometers but we'll take a chance on a new song if it seems to mesh and blend with everything else we're trying to do. So much research is oriented toward tearing people apart, pointing out how people are different from each other. We work on the flip side of that. We seek out the elements we all have in common, the unifying elements. For example, everyone on earth wants to be loved. Everybody wants to be happy. Everyone has certain fears, joys and emotions. We direct our programming to these common elements. We want to bring people together, not fragment them.

Acoustic-oriented sounds are the touchstone of the MellowMusic format. Melody, harmony, lyrics, tempo, texture and intensity are some of the musical aspects we study before we go with something. Harsh, acid, heavy-metal sounds are out. Jazz is coming in, as exemplified by the latest Steely Dan album.

Windchime's MellowMusic format is based on a carefully controlled feel and flow, so most of the music is programmed in matched-flow sweeps. I insist that every element on the air effects the acceptability of every other element surrounding it, so we're careful to build in a very definite flow to the music, as well as all other programming elements. We even have a flow chart for different types of commercials.

I'm 30 years old, and that is right in the middle of our target demographic. So it's not hard for me to relate to an audience my own age. I'm convinced that AOR MellowMusic is the Pop/Adult of the future, perhaps even the Beautiful Music of tomorrow. May I point out the critical lack of new musical product facing the Beautiful Music syndicators, and the Top 40 direction taken by leading Pop/Adult stations in recent years. They're both facing two urgent problems: dying demographics and lack of current product. Thanks to the phenomenal growth rate of Adults 25-34, we're solid there. And no one can say there isn't enough contemporary music available for this type of format.

Ira Lipson



During his stint as Operations Manager (Chief Zoologist) at Dallas AOR stronghold KZEW, which he has since departed, Ira Lipson developed a reputation as being an AOR programming leader. Stepping out into the world of consulting, his first client, KATT/Oklahoma City attained double-digit Arbitron ratings. He briefly reviews his individual approach in *My Kind Of Consulting*.

For me, consulting a station is a lot more than shipping in a format and music list.

I believe in totally customizing each station's operation because no two markets are alike. Variations in audience and competition necessitate individually tailored set-ups for each facility.

Musically, I like to teach the local Music Director how to research and compile a music list that works for his city. Even though 90 percent of the nationally charted albums may work well in any market, it's the 10 percent of local music tuning that really adds polish to the station. In this era of McDonaldized Top 40 and AOR programming, there's something special about a station that works to blend in regional preferences and local talent. Customizing your music does pay off.

I've heard some bizarre stories about AOR consultants who won't let their Texas stations play ZZ Top, for instance. Imagine what that must do to a station's credibility!

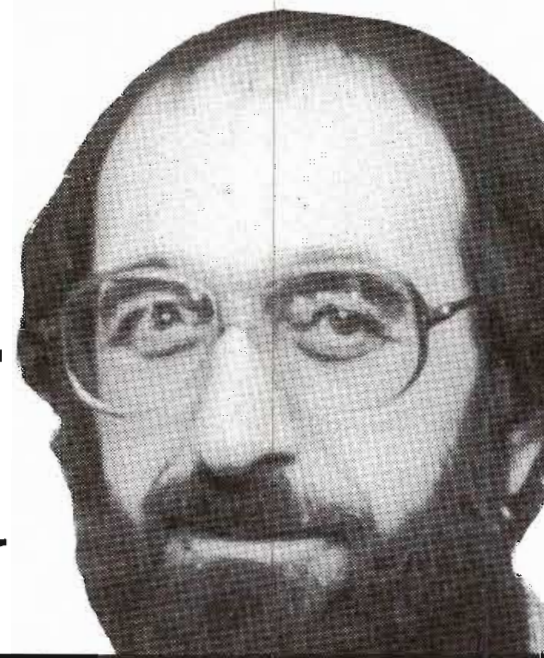
By working with just a few stations at a time, you can really get to know your talent, and maximize their potential. At KATT/Oklahoma City I can work individually with the jocks and help hone their

broadcasting skills.

One of my favorite parts of consulting is the intensive seminar. About once a month we'll get the whole staff together for a high energy session on a basic topic. Whether it's production skills, promotional concepts, music balance, language usage, or image enhancement, it's a rapid-fire afternoon of ideas.

It's my hope that I'm showing people more than how to do good radio. I'm trying to show people the reasons behind what we do. The key is giving people the opportunity to learn, instead of just executing a format.

Paul Christy



While serving as Program Director of WWWW/Detroit, Paul Christy was an outstanding spokesman for the growing national AOR radio movement. In addition to his current position as in-house PD at Detroit's WNIC (FM100), Christy maintains an AOR consultation service. He discusses his programming posture in the following feature.

The bug to consult hit me in 1971. I decided to study and examine the methods being used by the recognized consultants around the country at the time. It was apparent that each programmer approached it in his own personal manner according to the needs of the market and the specific station he was consulting.

I began looking for a station that I thought I could help with my background in radio, that being fifteen years of broadcast experience, including program directorships in four major markets. I felt confident that I could look at a programming situation, analyze it and determine what would enhance or make it a success. Success of course, is viewed by management as profits and by programming in terms of healthy ratings.

The first station I consulted was WFMK, a one hundred thousand watt FM in Lansing Michigan. The station was a soft rock AOR but it was apparent after monitoring them that there were inconsistencies in their music balance. By restructuring the music and categories I was able to keep the sound of the station consistent with the image that they had built while upgrading the sound of the station. Results were immediate.

Based on my experience at WNIC in Detroit, where I took a Beautiful Music station and converted it into Detroit's best soft rock AOR, I've

decided to consolidate all of my experience and apply it to radio stations in other markets.

I did the same thing at WHNN/Flint-Saginaw-Bay City, Michigan. At the time they called me, WHNN had no image. They were a Top 40 station that occasionally slipped into obscure album cuts. After examining the situation and the entire market, I decided to build the image on a consistent contemporary progressive AOR sound.

I think it is important to note here that I never enter a market with a set format in mind. I always try to fit my formats and recommendations into the needs of that particular market. It is absurd to believe that a format that works in Detroit would work in Los Angeles. It is my job as a consultant to build on the similarities between markets and combine my experience as a programmer to put together a tight, consistent and successful format for that market. A successful format is not only based on the music it plays or does not play, but also on the combination of the texture, the tempo and the overall "appeal" that a song or its artist has within the image of the station.

Unlike many other consultants, I do not believe in one set format that you can plug into a radio market because of the differences in the history, lifestyles, tastes, economics, and quality of broadcasting as it is in that particular city.



SALUTES AOR RADIO



KIM CARNES



SPELLBOUND



**MICHAEL
JOHNSON**



WALTER ZWOL

A Conversation With Scott Muni

Scott Muni is an AOR radio legend. WNEW-FM/New York's Program Director/2pm-6pm air personality has one of the longest active track records for day-to-day AOR radio participation in the industry. Recently the first annual recipient of DIR's Tom Donabue Memorial Award for outstanding contributions to the field of FM radio, Scott Muni has been involved with pioneering many of the concepts that are considered "standard" in the Album Oriented Rock broadcasting marketplace.

Over the past decade, Metromedia's WNEW-FM has successfully maintained a liberal pro-

gramming posture, clinging to many of the ideals of the early Progressive/AOR radio movement, which so many of their counterparts have long since abandoned in order to keep up with changes in the competitive nature of the industry.

Muni began his broadcasting career "at a station off campus" while a student at Louisiana State. He then moved on to WSMB/New Orleans and then WAKR/Akron. From WAKR he went to WMCA/New York in the early sixties and then to competitor WABC, where he was an air personality on that Top 40 outlet for five years.

After, as Muni puts it, "...getting hung up in that rut of 12 to 15 records in one week, playing the same things over and over again", he left radio and opened a disco-night club.

It didn't take long however, for "the walls to begin closing in" and Muni was ready when approached by the management of RKO's WOR-FM in 1966 to return to day-to-day radio participation, only this time quite different than before. WOR-FM was New York's first commercial Progressive Rock radio station, RKO's response to the FCC edict in 1966 that stated AM and FM facilities under the same ownership

in the large markets must separate their programming.

When WOR-FM's non-format was changed in 1967 to the RKO standardized approach instituted by Bill Drake, Muni and some of the station's progressive air personality/music programmers had to find another home. WNEW-FM took them in and ran with the ball.

Scott Muni joined WNEW-FM in 1967 as an air personality and was appointed the station's Program Director in 1970. He has held both positions since then.

R&R: Back in the 60's on WOR-FM, wasn't it easier to be "free form" than it is now simply because there was so much less applicable music?

MUNI: Sure it was easier. When we started the "grand experiment", we counted extensively on great oldies, all of the good old things that had been hits. We also played new music, but at that point in time it was quite limited. It was mainly recorded music, but there wasn't anywhere near the number of groups, musicians, or writers that we have today. Back in those days Jac Holzman was into new talent and we would get a lot of good things from Elektra, his company. Vanguard was another example of a company back then with a lot of sophisticated folk and culture music, but there wasn't all that much of it in general. Maybe we would get five albums a year from them, instead of five a day from the same label.

R&R: Describe the actual programming structure of the old WOR-FM.

MUNI: Tommy Reynolds was the Program Director and Tom had been a musician, as a matter of fact he had been a band leader, but he really wasn't into what was happening contemporary-wise. He let everybody experiment and I think that "experiment" is still a key word in everything we (WNEW-FM) do today. Experts are not needed, experts have fallen by the wayside. The true experts of contemporary music are the experimenters. People who will listen, who will experiment. Okay, your audience may or may not accept a group, writer, or singer. But at least they had the opportunity to hear what you thought was something in the way of talent. So, this began the experiment.

R&R: How much familiarity was incorporated into the experimental programming you've described?

MUNI: Somewhere in the midst there had to be the tag of familiarity, whether it was an oldie or whatever. Something they know the minute they hear it. "Oh, there's that song." So we went back with those oldies and combined them. For example, I had a show where I did the top 10 songs of, say, 1958, and now in 1968 combining them with the top 10 right then, singles. So, initially, yes, I was doing a form of Top 40, or a form of popular hits. But at the same time, I would have another segment where I would introduce a new artist and play one side of his album...Richie Havens, or whoever it would be at the time. Someone unknown. This chemistry, this mix of different forms of talent and different types of music caught on because it was not something that was predictable. I think people like that kind of surprise element. "Who is Richie Havens? And yet I think he sounds different and I think he even has a lisp." A listener might say something like that. He did have a lisp, but he was writing songs and doing things. Those writers had to be heard, whatever they had to say. We're talking about the explosive sixties where everyone was writing and saying something. That was really the basis. There were really no formal guidelines. You had to play it as I said, experimentally. But you also have to regulate yourself. That's the way it is today with free-form. You have to experiment, but you also have to be careful not to say,



"...okay, here I am, and I'm going to do all new things today because there are so many new things."

R&R: So, as you see it, for the type of radio you're involved in at WNEW-FM to be successful it must have good experimenters.

MUNI: Yes. Many station owners and GM's became impatient after starting with free-form when they saw Top 40s or MORs, or whatever the formats happened to be, but with discipline, doing well and making money in their markets. Where many of the free-forms went wrong was in their selection of programmers. In free-form, instead of there being only one PD, each person on the air is a programmer. If they think that they are experts in their own minds, they'll kill the station. They need guidance. As you know, everyone who ever worked at WNEW-FM had to be involved in discussions about concept. Now that's not necessarily "format"...it's concept. Music concept.

R&R: You see yourself then as the kind of Program Director who gives guidance, organizes, and conveys concepts to the station's programmers.

MUNI: Exactly. You see, all of us fall into habits. Even good people have a tendency to fall into ruts. When you look at a music sheet and realize that a person is programming 85 percent of his four hours everyday with, say, Country Rock, he is, in fact, indulging himself with his favorite thing that he would like to hear. We can't afford that. Once you bring that out, though, and break it out into percentages, a person will sit there with their mouth open and say, "I don't believe it, but there it is, I did do it".

R&R: Where do you draw the line in an effort to discipline free-form experimentation?

MUNI: We've had to make a study on that. After all, we sort of stand out here alone in that regard. We know that there's a need in all communities to expose new music and to have a free-form type of radio station where new music can be heard and all that. Again, the line is drawn in the people you have working at the station and the type of communication you have between them. Impatience on the part of owners and managers not to let a free-form outlet catch on with the public and people that only play what they personally like are the main things that kill free-form radio.

R&R: How do you and the people at WNEW-FM stay in touch with the consumer?

MUNI: If you are going to play what the public is spending their money on and give the consumers what they want, you must pay attention to albums. That's primarily responsible for the success of AOR. If you base your programming on which singles are selling then you're going to get into a terrible amount of trouble. Singles don't sell compared to albums which consumers now spend millions of dollars on. Today's young adult buys tapes and albums. As far as research is concerned, I think there is an individual feel that cannot be discounted and a lot of that is local in flavor. It can be the background of the population, it can be the background of their religion, it can be the background of their community, it can simply be the size of the community. Whatever it is,

there are a whole lot of factors that go into your selection of music that so many people who program radio stations are unaware of. Suddenly they say, "Oh good, I got a job in Chicago and I'm going to be PD and I'm going to go in and kick ass, and I'm going to take over the market." But they don't. One of the reasons they don't is because they don't know the people in Chicago. You've got to know your community be it a large market like Chicago or a smaller one like Kansas City where the people are a little closer-knit. You've got to know your community, do some research there, see what the people like, look back at local lists. You see, when you look at a national list, a record could be number one and not even be in the top twenty in Kansas City. These are important things. You can't always go by someone else's research because if someone else tells you what is right, then you might be wrong.

R&R: Back in the early days of progressive radio, talent was drawn from primarily two places, the newcomers from the college stations and seasoned pros from other formats. The combination seemed to create magic. Today, where and how does a station like WNEW-FM draw talent?

MUNI: Well, to begin with you look for those who began with it, the concept, in college. They don't necessarily have to have gone to college, just be familiar with the concept. You cannot hire a person for WNEW-FM because they have a good voice or because they have a deep voice like mine. First you check the head. The head has to be there. Forget about the voice whether it's male or female. It's where the head is that matters. If that person has in their head the knowledge of music going way back to before the music they heard about, that's important. Maybe they didn't know who Bo Diddley was, but they've got to know his music because they listen to it. They've got to be able to combine all of it with what's going on today. If they have that extensive knowledge, they can be taught to program a show. As long as they realize that the world is not made up of people who love exactly what they love.


R&R: You've certainly been in New York City for a long time. That market is so large that it contains both a large transient population as well as a stable one. How has New York changed over the years?

MUNI: I think it's still New York City. There are new people here as there would be in any emerging city such as Dallas, Atlanta, Houston, Los Angeles, Seattle, Phoenix, Denver, and other growth markets. You have people coming in all the time who are weaned on a variety of things from Country to Rock. That's what makes radio so healthy: the competitive thing is definitely here. You can do a variety of things and score. On the other hand, if you go into a set market, like Minneapolis, they stay pretty much the same. But New York has always been a case of people coming in and going out. The problem with New York, from a programming standpoint, is that there are a great deal of people from outside the country, from outside the U.S. There certainly is a market for Latin programming and that sort of thing, but the market is so splintered that there's no other market quite like New York, except maybe Los Angeles. The future of radio, I believe is exemplified by New York and Los Angeles. Demographically, radio will be splintered to the point where you'll be able to zero in on specific things...No station will have a huge number one demographic. It'll be splintered all over the place. Jazz, Classical, whatever...or something like what we're doing here at WNEW-FM a whole mixed bag. And Country and everything, there is a place for everyone.

R&R: You think that even the mixed bag or all-purpose approach that still gets huge numbers in some markets will also be a minority format in the future.

MUNI: Yes, there's no question about it. Thinking back to the days that I was on WABC at night, at that time with Top 40 radio still in its infancy, Murray the K was on WINS and B. Mitchel Reed was on WMCA, and all of us were competing in that 7 to 10, or 7 to 11, time period. Between the three stations we had somewhere between 50 and 55 percent of all nighttime radio. Taking a given book, I would have a fairly consistent 20 or 22, and Mitchel would have a 16, and Murray would have a 16 or something. Now if you have an 8, you're lucky...and you're number one! So, where did they go? The people who listen to music are still there, but where did they go? They went up into the FM dial.

R&R: Who do you think is the leader here? Is the audience splintering with splintering radio or



Scott Muni

GREAT 98.7
WEEK OF JUNE 6, ISSUE No. 4
WOR/STEREO FM 98.7 NEW YORK

WOR/STEREO'S GREAT 98+7

This Week	Last Week	TITLE	ARTIST	This Week	Last Week	TITLE	ARTIST
1	1	SUNDAY WILL NEVER BE THE SAME	SPANKY & OUR GANG	33	EX	Tracks of My Tears	Johnny Rivers
2	2	Respect	Aretha Franklin	34	75	You Gave Me Something	Fantastic Four
3	33	Somebody To Love	Jefferson Airplane	35	EX	Somebody Help Me	Spencer Davis
4	5	She'd Rather Be With Me	Turtles	36	36	Janey's Blues	Janis Ian
5	4	Groovin'	Young Rascals	37	47	River Is Wide	The Forum
6	9	7 Rooms of Gloom	Four Tops	38	38	Woman Like That - Yeah	Joe Tex
7	7	N. Y. Mining Disaster 1941	See Gees	39	36	Deep In The Heart Of Harlem	Walter Jackson
8	15	All I Need	Temptations	40	97	I Was Made To Love Her	Stevie Wonder
9	21	Up Up And Away	Sch Dimension	41	51	Shake Rattle & Roll	Arthur Conley
10	26	Let's Live For Today	Living Daylights	42	49	Count On Me	Bobby Bloom
11	6	I Got Rhythm	Happenings	43	EX	Allison Dozier	Every Mother's Son
12	22	Tramp	Redding/Thomas	44	56	Mercy-Mercy	The Buckingham
13	10	Come On Down To My Boat	Every Mother's Son	45	EX	Some Kind Of Wonderful	Soul Brothers 6
14	28	Can't Take My Eyes Off You	Frank Valli	46	91	San Francisco Wear Some Flowers	Scott McKenzie
15	12	Come To The Sunshine	Harper's Bizarre	47	57	Daylight Saving Time	Keith
16	24	Light My Fire	The Doors	48	92	Morning Glory Days	Pleasure Fair
17	13	Mirage	Tommy James & Shondells	49	60	Seen Our Of Your Mind	American Road
18	30	Windy	Association				
19	14	Do It Again A Little Bit Slower	Jon & Robin				
20	44	C'Mon Marianne	4 Seasons				
21	17	I Can't See Nobody	See Gees				
22	31	A Little Bit O Soul	Music Explosion				
23	25	Here We Go Again	Ray Charles				
24	32	Don't Sleep In The Subway	Petula Clark				
25	29	Ain't No Mountain High Enough	Gaye/Terrell				
26	34	It's Cold Outside	The Choir				
27	40	Pay You Back With Interest	Hollies				
28	52	You Keep Me Hangin On	Vanilla Fudge				
29	37	Plastic Man	Sony & Cher				
30	29	Silence Is Golden	Tremeloes				
31	72	Have You Seen Her Face	Byrds				
32	41	Pictures of Lily	The Who				

7 ALBUMS

THE FOUR SEASONS NEW GOLD HITS - Four Seasons
THE MARVELETTES - The Marvelettes
BUFFY ST. MARIE FIRE, FLEET, CANDLELIGHT - Buffy St. Marie
THE DOORS - The Doors
INSIDE OUT - Bobby Darin
REWIND - Johnny Rivers
THE ZODIAC - Cosmic Sounds



Shown are a few promotional items from Muni's pre-WNEW-FM days. At left and above is an early WOR playlist. Above is a copy of WABC's "Muni Money" from 1964.

radio following an audience whose musical tastes are growing and becoming more diverse?

MUNI: I think radio has just responded to a growing audience. Radio listeners have said, "Wait a minute, I do not want to listen to that, I will not subject myself to that, instead I will go over and listen to this or that." When I look at an Arbitron book in Beltsville and see who the people who listen to us tune out to, I find a WQXR Classical station or I find a WRVR Jazz station. So, I think people now are making their choices because there is a choice. They are no longer subjected to just one or two popular music stations.

R&R: During the decade's growth of Progressive and AOR radio there were periods in which an entire attitude and lifestyle were attached to the music and the manner in which it was played. If today, as you say, people are prone to jump around the dial and go from a WNEW-FM to a WQXR, do you think that there's less emphasis to be placed on lifestyle and cultural attachments of the music and more on the music as just entertainment?

"Impatience on the part of owners and managers not to let a free-form outlet catch on with the public and people that only play what they personally like are the main things that kill free-form radio."

MUNI: I've always felt that people move the dial because of their mood. I know that when I'm on a down day or when I'm on an upper I will gauge what I want to listen to, either at home, in my car, or anywhere, accordingly by what mood I'm in. I think that all people who are really into music are affected that way. I think they also place a great deal of emphasis on who they think are talented people. In other words, if I say, "I'm now going to play for you the new Eric Clapton album" and they are into Clapton, they would drop whatever they are doing. Other people might say, "Okay, I'll listen and see what he's up to now" or maybe they are not that interested or I'm into a new Led Zeppelin album and it's too heavy for them, they will immediately say, "Wow man, I'm on such a downer today, or I'm in whatever mood I'm in, and I'm not up to Led Zep-

pin, I like them, I'll take them, but I'm not ready for them right now." So they will now move to mellow or they will go to Classical, or whatever they're in the mood for. I really believe in that. People are made of moods and they will go by that. This holds true for all people except young people. Not teenagers. Teenyboppers don't care. The minute they hear talk or commercials or news, they will just go and find another radio station and it's not meaningful. All they are into is hearing some sound. "Let me hear some sound bouncing off my head." But I'm talking about once a person becomes a young adult, over 18, or over 18 musically. Then they are into their mood. If they don't find it on that dial then they will immediately shut off their expensive set, or inexpensive set, and put on one of their albums that they know is exactly their mood, and they will play the album and not listen to you or me.

R&R: Do you think radio in general faces severe competition from these other forms of music media the same way television is facing competition in the

ferent music, people will go out and buy it and instead of listening to the radio, they'll just listen to their music.

R&R: You were in New York Top 40 radio during very exciting days back in the early sixties. People still talk about the electricity and magic of the old WMCA, WABC, and WINS along with the great personalities that worked at them. As an observer from AOR radio, which you are today, how do you see Top 40 radio as having changed from the days when you were one of its most active participants?

MUNI: First of all, the concept was different. Top 40, which is the term we use for the early Pop stations, came into its own because of Storz and McLendon and all that. But WMCA was not really a Top 40. As a matter of fact, it was set up with a sliding scale of 114 records. One of the reasons for that was because the station was 57 on the dial. 114 was twice 57. 57 hits and 57 new records. That's exactly what it was. This was a concept that WIND in Chicago had messed around with. They were low on the dial too. At that moment in time, the man who recommended the popular music thing on WMCA was Ralph Atlas, the owner of WIND. He was paid by Nathan Strauss, the owner of WMCA, as consultant to tell him what was best and to try to change WMCA into a popular music station, a record station, in New York. That way they could do what WIND was doing at WMCA I came to WMCA through WIND. I went to work at WIND in Chicago. I was going to be on the air there, but before I did, after spending many hours with Ralph Atlas, he asked me if I would like to go to New York. Given the choice, of course, I came to New York. The kind of radio we did at WMCA had a whole different atmosphere about it. Let's call it Top 40 with personality. We had no restrictions about talking over records. As a matter of fact, sometimes we did, sometimes we didn't. We did whatever we felt comfortable with. And we could discuss other things, we did talk about the people out there, and we did talk about what was going on out there around us, and the weather, and there were no stringent things. So, I would have to say that the difference between then and now is when people paid for a personality they expected him to be a personality, not a jock. There's the difference. A jock...all he's got to do is be up if the record's up.

R&R: Do you think there could still be a market for that old style?

MUNI: There still is. I think a lot of people are doing it. As far as the ones who aren't doing it, you know, the ones who are doing that very slick stuff,

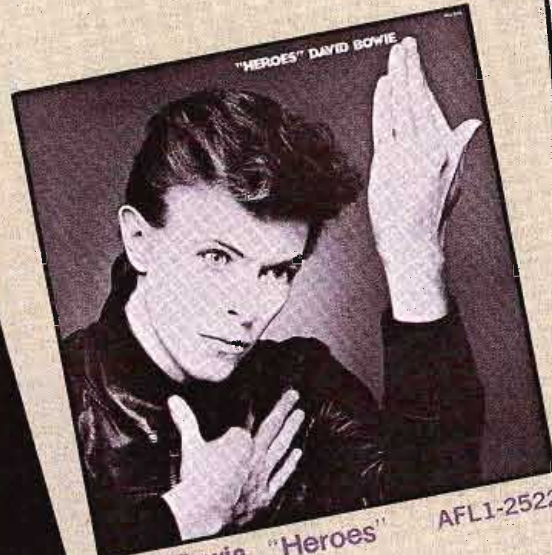
We spare the field unimportant releases,



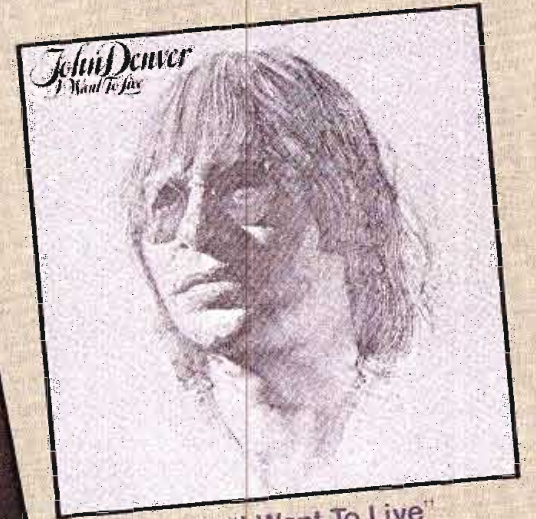
Dolly Parton
AFL1-2544
"Here You Come Again"



Elvis Presley
AFL1-2772
"He Walks Beside Me"



David Bowie
AFL1-2522
"Heroes"



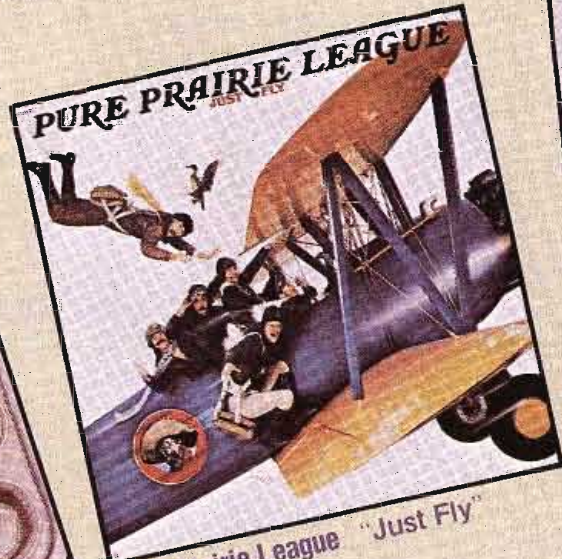
John Denver
AFL1-2521
"I Want To Live"



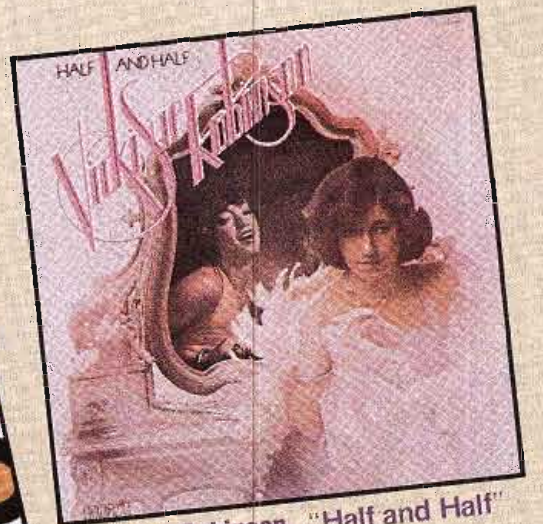
Aztec Two-Step
AFL1-2453
"Adjoining Suites"



Toby Beau
AFL1-2771
"Toby Beau"



Pure Prairie League
AFL1-2590
"Just Fly"



Vicki Sue Robinson
AFL1-2294
"Half and Half"



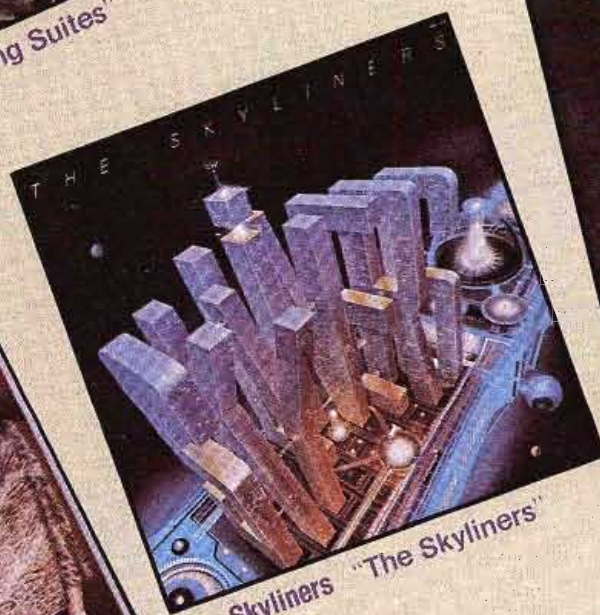
Bonnie Tyler
AFL1-2821
"It's A Heartache"



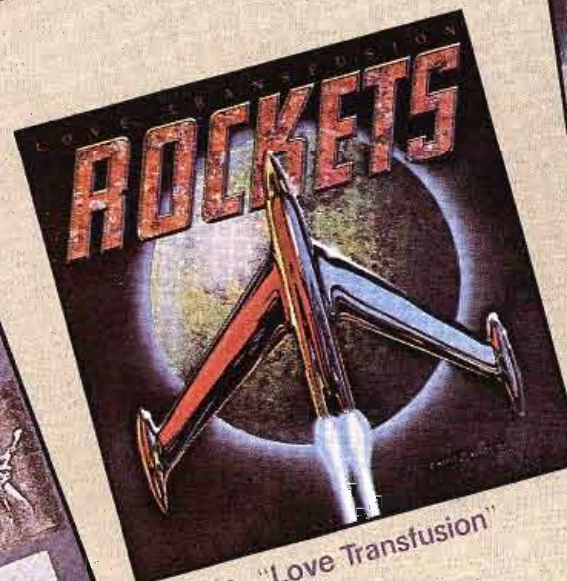
Valentine
APL1-2372
"Valentine"



Dr. Buzzard's Original Savannah Band
AFL1-2402
"Dr. Buzzard's Original Savannah Band Meets King Penett"



The Skyliners
BXL1-2749
"The Skyliners"



Rockets
BYL1-2572
"Love Transfusion"



Bill Quateman
AFL1-2821
"Shot In The Dark"

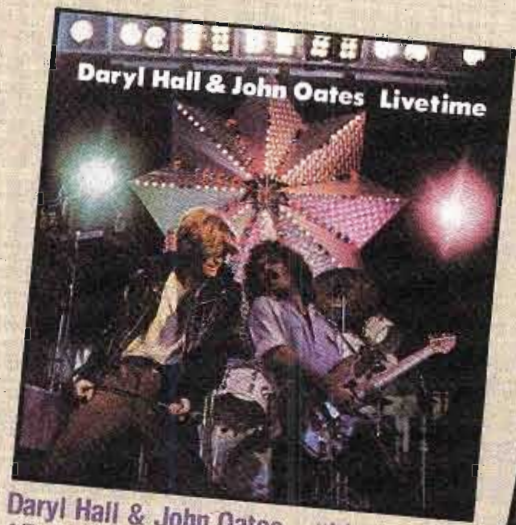


Hot Tuna
CYL2-2545
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Daryl Hall & John Oates "Livetime"
AFL1-2802



Jefferson Starship "Earth"
BXL1-2515*



Waylon Jennings "Waylon & Willie"
AFL1-2686



Odyssey "Odyssey"
APL1-2204

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LOS ANGELES

Gil Bogos

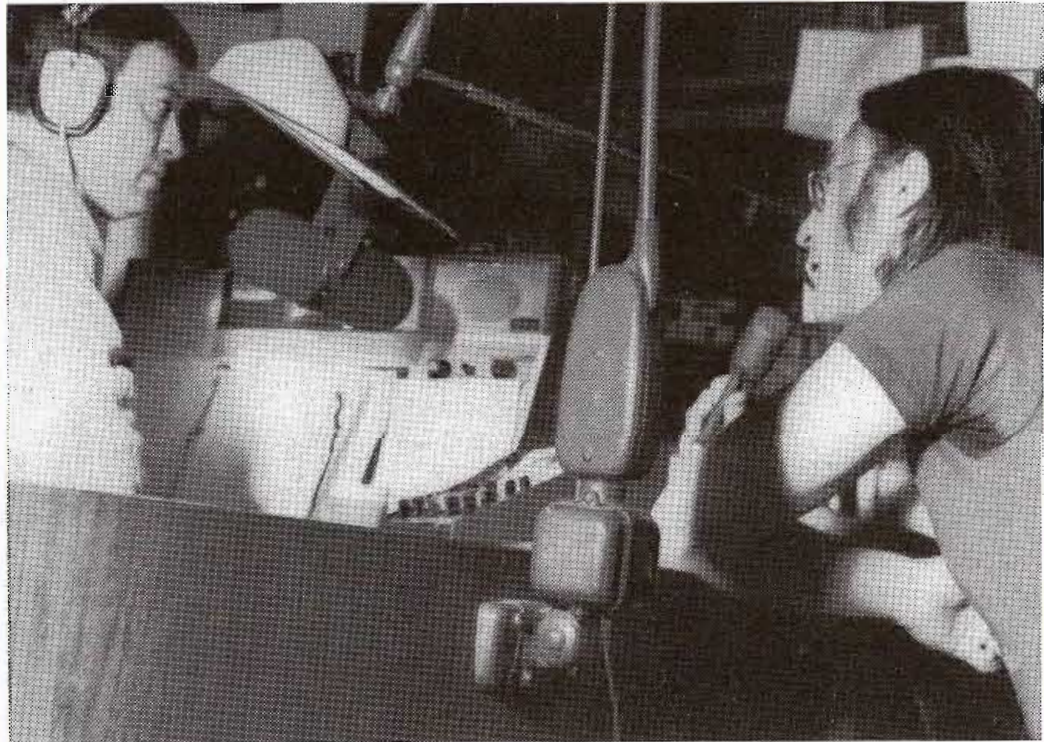
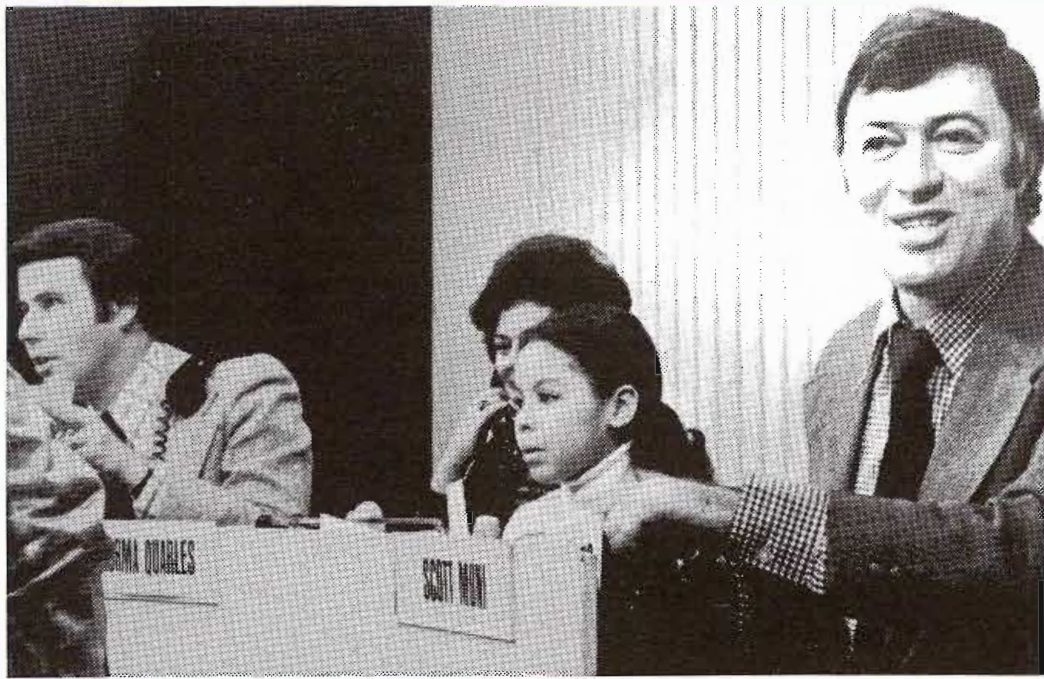
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Pictured at top and bottom during some of WNEW's charity events is Muni as he participates in a United Cerebral Palsy telethon and bikathon. Muni is also pictured with (second from top) John Lennon and Bill Graham.

they come into a market and in the first year or two become a big number one, but then all of a sudden fall down. I'm not going to mention any call letters, because I don't have to. Anyone whose been a Program Director or been on the air in these markets and situations knows that they were number one and that they sure as hell aren't number one now. And as far as the other people are concerned, whatever their stations are doing, as long as it's something else, whatever that something else happens to be...it could be comedy, it could be cleverness, it could even be coldness, whatever, but if they are human, as well as presenting the music, they are going to win in the long run.

R&R: Which fragments do you see getting powerful within the next two or three years and which ones do you see falling by the wayside?

MUNI: I see stringent Top 40 falling. It's already falling, everywhere, many of them. They are going to have to give it a little more "oompah," a little more life, a little more of a human approach. These people are already spreading around the country, those people who are playing AOR, adding more to it than just a certain amount of singles, playing more album cuts. I also see a very definite place in the major markets where some Jazz, some fusion Jazz, will be gaining popularity. I see great areas for stations like WBLS/New York that are able to combine everything from current disco to Nat Cole. When you can make that work, that's going to be very viable. There still will always be a place for Beautiful Music presented intelligently. I put Beautiful Music all the way up there with Classical. And that's going to succeed because, as I said before, mood is one of the main reasons people listen to music on the radio and that mood is going to direct them to the music they want.

R&R: How consistent on a day-to-day level is the WNEW-FM mood?

MUNI: Well, I think the main basis for people listening to us is that they are in the constant process of being educated in music. They want to be entertained, they want to be educated, they want to know if there is a new group, they want to know if there is a new group, and the only place they can get that in New York is with us. I think when a person is in a mellow mood, they'll listen to mellow music, they'll find it. I think, though, that there's a short span for the mellow stations, it's a shorter span, and as soon as they start to get a little bit groggy they are going to find some life on the dial. But I don't really think people necessarily listen to WNEW-FM because of mood. They listen to us for education and entertainment. They listen to us for a challenge. We are a challenge because they have no idea what they are going to get next.

R&R: WNEW-FM recently celebrated its 10th anniversary as a progressive AOR station. During those 10 years it has basically remained the same categorically by industry standards. But having been on the inside and having listened intently to the station for 10 years, how do you see the station's sound and philosophy of programming as having changed over the decade?

MUNI: I think by nature of what happened in the past 10 years, we did change, which we've already mentioned, was that when we started we had very little to work with in the way of music as compared to the huge amount of product that we have today. Also the nature of the music has changed over the years. For instance, if I go back to my first year here, 1967, the artists, the music, the albums that I had available were probably, and this is just an estimate, at least over 75 percent vocal groups. They were all vocal, there was nothing that even bordered into Jazz, forget about instrumentation. It was all the Mamas and Papas, the Fifth Dimension, the Association, the Lovin' Spoonful, the Turtles, the Byrds, everything was vocals. Also, and we had a discussion about this the other day, in a week we would get about 20 new albums. Now we get about 20 new ones a day. That's about the ratio. And, of course, those albums are so different that by having this kind of "bag," a bag with no bottom, a bag with no sides, a bag with no depth or height...it can go anywhere from Classical music to pure Country and in between the Folk and the Rock, the Country Rock and the hard Rock, the electronics and Jazz. It's all there now and the amount of product is incredible. That's the notable difference.

R&R: Back around '71, '72, and '73 there seemed to be a lot of artist image snobbery among progressive radio audiences. Did that influence your programming during that era? Also, do you think the syndrome has changed?

MUNI: You are absolutely right. It was a big factor. As a matter of fact, each year it got less. This is continuing to happen every year and I think the reason for that is as people grow older, they mature more and are able to accept more, to be more open-minded. At the same time, the groups and artists have also been maturing. Let's go back, for example, to the Yardbirds. It's kind of fascinating to go back and listen to some of the Yardbirds, some of their music was really very simple singles. They were certainly not works of art. Not the kind of art that you may get from a Clapton, or that you might get from anybody coming out of those groups. They have matured too. That's the great problem with any group. When someone feels they want to do things their own way, a certain way, then that's going to be the break-up of the group. It has happened to every group and it'll continue to happen. Because whether they are maturing or simply disputing among themselves, what it really means is that the individual has his own idea and he doesn't want to participate in anything that he doesn't really believe in. He wants to go on to his own plateau to satisfy his inner self. So we find the Moody Blues going off into all sorts of directions and then we find them coming back and blending together for whatever reasons. But way back then, hey, those were not artistic singles. They were hit records, they were good old Rock and Roll singles, but if you are talking about musical genius, it was not there. All those people matured.

R&R: Quite obviously, in spite of your sideless, topless, and bottomless bag approach, WNEW-FM doesn't play every new record that comes out, which would be impossible and somewhat tasteless. What about the oldies library, the "wall"; do you update it from time to time and eliminate records?

MUNI: We have to. One of the unique things that I don't think people are really aware of is our library. Earlier, a number of years ago, I moved the library into our studio, so that those people who work weekends or overnights, when everything is locked up, the people who are programming, would now have the entire library right in the studio behind them on the wall. That way if you are playing something, let's assume, when Rita Coolidge came out with her last album and the song "Words" was in there, I was able to run right up to the wall and grab "Words" by the Bee Gees and follow with it for contrast. It was right there I didn't have to run down the hall only to find a locked door. All we have to do now is occasionally weed the wall out. We do it about once a year now because there is just too much product. Here's how we do it. After we've weeded the wall, we put the eliminated records in a box on the floor and leave them there for two weeks with a big note for everybody: "If you like any of these albums, if you think any of them belong on the wall, put them back alphabetically." The ones that are left at the end of two weeks are thrown out. The ones that go are usually by those groups that only put out one album and then split up and went wherever they went.

R&R: Is WNEW-FM's approach to music artist-oriented as opposed to song-oriented?

MUNI: I think it is both. What I meant when I said that an artist would get pulled from the wall, generally these were artists that got little play when the records were new. Nothing ever happened for them in any way, shape, or form...so three years later you're looking at them on the wall and out they go because they didn't happen then and they're not going to happen now. Now on the other hand, if it's an album by, say, the group Free Design with a song like "Kites Are Fun", that'll stay even though the group doesn't exist anymore. The music was nice, it's tasty and all that, and can work nicely into a set.

R&R: On a personal level, how does it feel to see formerly obscure "underground" acts like Fleetwood Mac, Bob Seger, Boz Scaggs, Steve Miller and the like, whom you were playing on the air when they were considered esoteric, break through and bring a sound that was once exclusively WNEW-FM's to the more repetitive stations that concentrate their airplay on the commercial mainstream?

MUNI: Great pride! I get off on it. It's gratifying in a way. We make the most of it with our library wall. Our library has every Fleetwood Mac album. If you play something from one of the group's current hit albums, you can then pull out something like the old instrumental that sounded like Santo and Johnny's "Sleepwalk," back to the early days of the group when they had a different makeup and sound. How about Gordon Lightfoot? It was something like 8, 9, or 10 years until a single broke through the Top 40 and made Gordon Lightfoot a household

name. I'm happy for all those people who finally broke through. The reason, I believe, that they eventually break through is because they are musicians and they stick with their musicianship. They keep preserving and sooner or later something good, something big, starts to happen and they come up with something like "Artist of the Year." When they asked Gordon Lightfoot about it he said, "I'll take it anyway they want to give it to me and I really appreciate it, it was kinda long in coming but I like it even though I'm not a new artist." But, nevertheless, he was voted "Best New Artist of the Year" after 9 albums. Look at Kristofferson...he broke through with his writing first and is starting to make it now as a movie star. You can hear some of his old songs about singing in the gin mills and trying to pick up five bucks a night if he could, and free drinks. That's the good thing about a person who is really a good performer, a good writer, or a good musician. He'll stay there and sooner or later something will happen for him. All of a sudden, here's Kris and Gordon in their 30's and they make it. People in general have great respect for artists like that because they now have the opportunity to discover somebody that they didn't really have the opportunity to hear before. Because they didn't always listen to WNEW-FM, they were with somebody else and they only heard hits. How else, then, are they going to hear these people if they don't make it big? The average person is brought up listening to a lot of variety. All of a sudden, they hear someone like a Boz Scaggs or a Jackson Browne, who was recently discovered, like a Kris Kristofferson who was discovered late, or a Lightfoot who was discovered late. Those guys were around long before too many people had the opportunity to hear them. These people didn't even know who the hell they were!

R&R: How do you like carrying the double job load, being both Program Director and afternoon drive air personality?

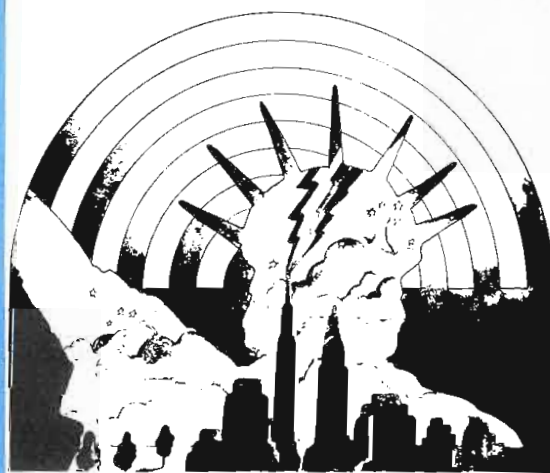
MUNI: On many days it can be kind of an extra burden when we are working on several projects such as live concerts, free concerts, Christmas benefits, or special projects, not to forget the usual things like approving some advertising things, posters and what's in the mail and all. It is difficult and sometimes I feel that my show suffers a bit and could be better on a creative level than it is. But I do like to be on the air because I like sharing new things and I like picking up things that I think are going to hit them right in the old gusto. I still get off on that, but there's no question about it, it's an extra heavy burden to do both. Somehow or another, you wind up saying "I wish the day would have a few more hours in it so I could clean my desk off, or to get to a few more things that I haven't gotten to. And I have found on several occasions that I would have liked to have listened to, say, this new album by Jefferson Starship, "Earth," in its entirety before I played it, to make judgements on certain cuts. Instead, I just put it on and shared it with my audience and we both listened to it for the first time, together.

R&R: That's a dangerous thing to do, but if properly executed, with a little bit of luck it can come off as sounding like an intimate bit of programming.

MUNI: Yeah, I think so too. Generally now, the danger involved would be somebody having done one of those unforgivable things like saying "Motherfucker" on the record and not informing me in advance.

R&R: How has WNEW-FM's policy on censorship and obscenity changed over the years?

MUNI: Fortunately, the artists have decided that maybe the gimmick to get recognition is not to use "Motherfucker" or something like that. To gain our attention they have to be better than that, or at least more clever. What we've always based our decisions in these matters on is artistic merit. For example, we did play "Coming Into Los Angeles" with Arlo. Of course, there were people saying, "...ah, he's talking about bringing in something." But that's not really it. He's telling a story! He's not telling you what to do! He's not encouraging you to go to a foreign country and try flying anything back and get busted you know! He's telling a story! Nobody wants to go to court. Nobody wants to get into trouble with the FCC. But again, we take each case as it comes along. But I would have to say that for the last five years there has been about 1000 percent less of a problem than in the five years before when a lot of the writers were heavily into hard stuff and were more encouraging for you to take this trip and get on the stuff. It's still not easy all across America to hear "Casey Jones" by the Grateful Dead. It's not a pro-drug song, it's anti, if you listen to it. But people



the new york six
in the heavy city
create a rock adventure
of sounds and feelings
unlike anything else
on the radio to fulfill
your days and nights

alison steele	2 am
mike harrison	6 am
pete fornatale	10 am
scott muni	2 pm
jonathan schwartz	6 pm
john zacherle	10 pm



TOP: A 10th anniversary greeting on the famous Times Square sign courtesy of MCA. Bottom left: a WNEW-FM personality roster from the early seventies. Bottom right: a thank-you advertisement taken out by United Cerebral Palsy for WNEW-FM's efforts in their behalf.



UNITED CEREBRAL PALSY THANKS

Scott Muni, Mel Karmazin and the WNEW-FM family
for producing two great Christmas Concerts featuring:

PETER ALLEN

LYNN KELLOGG

GORDON LIGHTFOOT PHOEBE SNOW

This was the Sixth Annual Event undertaken by our
dear friends at WNEW-FM on behalf of U.C.P.

would play it just because it says "cocaine", "high on cocaine". Well, that's what the audience hears. "Whoops, what is this? I'm going to write to the FCC!" or "I'm going to write to my Senator!" or something. They didn't even hear the goddamn rest of the song.

R&R: WNEW-FM is not the highest rated AOR station in New York but it remains certainly one of the most respected in the nation, as well as being one of the largest money-making. At this point, that's an unusual accomplishment. How do you account for that successful magic equation?

MUNI: Well, you are right about one thing and you're wrong about another. We are THE largest money-maker, from a standpoint of income and revenue. You are absolutely right, considering that rating books have to include the Black stations, they have to include the Top 40 stations, and they have to include anyone on the FM band doing the hits from the albums and all the rest of it...our audience is not as large as some, unless you look at men 18-24, men 25-34 in most cases, and generally we are, if we aren't number one, we're in the top three. Well, from a sales standpoint, that's very advantageous but in answer to your question, the real answer...the reason why we don't change anything is because we didn't ever intend to be number one. Not in our wildest imaginations would we expect to be number one. But, we looked ahead and thought about this fragmentation which is what radio is coming to. We are aware that with the great competitiveness on the crowded AM and FM bands that you could make a mark for yourself in the market, have a respected prestige position

and demand and receive great loyalty. Therefore, in that one column, the question column, one that a lot of people fill out and a lot of people don't, it's called Exclusive Cume—the question is, "What other radio station do you listen to?" and the answer is, "Nothing." "The only station I ever listen to is WNEW-FM." "I never turn my dial." In that respect, we are the number one station in New York. That's a pat on the back. In general there is very little loyalty among the people out there. If you go to Beltsville and look at the New York area books of New York, New Jersey, and Connecticut you will see this fantastic dial turning of young people between 4 or 5 stations. It's instantaneous at the start of news or commercials. They move to another station. They just keep dial hopping all over the place. They are listening for sound and that loyalty is not there, the thing that we have. When we make one announcement that someone's coming to the Garden, those people are on the phone, and the next thing you know, an hour later, they sold out all of the tickets at the Garden. A person who is involved in concerts doesn't look at Arbitron, doesn't look at polls, doesn't look at Mediastat, couldn't care less if they even exist. He buys his time on the station because he knows if he's got a shot at selling tickets to the concert, he better be here. This holds true for certain albums, and then because of our great young adult male audience, every automobile, every beer, all the national accounts are here. No one else in the market has the consistency with that young adult, the man who is married with one kid and is out working, or teaching, or the student. They've got to get some wheels so

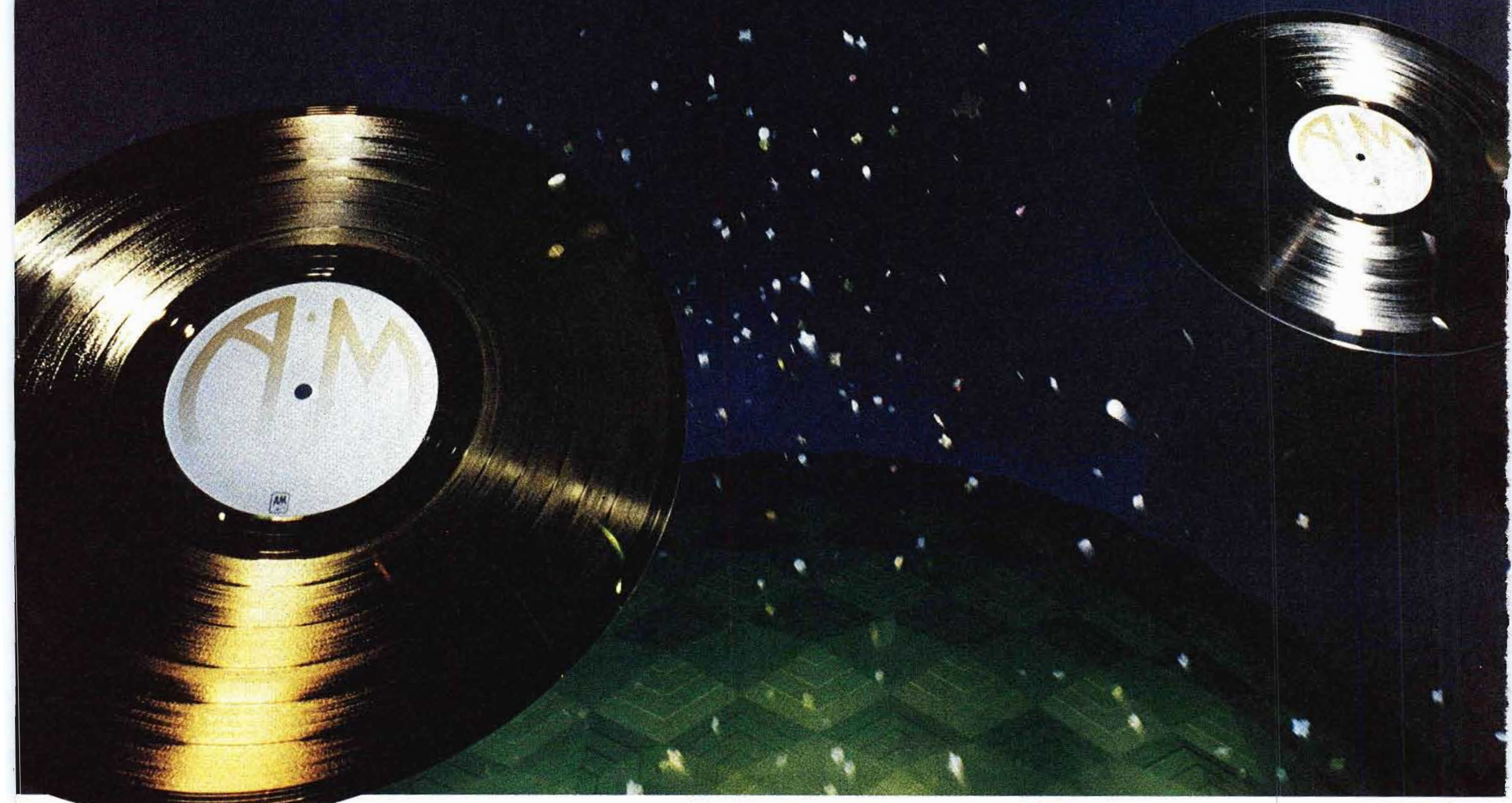
they've got to buy a beer, they've got to get clothes, boots, shoes, buy their magazine. The national accounts here are so healthy that it's unbelievable, and fortunately, we are not in the position where we are dependent on the music business for our revenue. That makes us the money-maker, the top FM money-maker. There are a number of stations that have larger overall audiences than ours in New York, but that doesn't really concern us. I would be concerned if all of a sudden within three books in a row we started to drop out of bed. I would be concerned for a number of reasons. I would know something was going wrong with the music.

R&R: Would it surprise you if WNEW-FM suddenly turned number one?

MUNI: Yes, that would surprise me. I'm not saying that it won't eventually happen in the future. With all the fragmentation we've been talking about, if there's enough of it, with 50 stations all competing for their fragments with what they do, we could end up number one because we do more of a variety of music than a station that's all Jazz, or all Rock, or all hits, or Top 40. Oh, it could happen. But, as I said, we're not looking to be number one and we don't take shots at WABC. We do what we've been doing and we exist very well in the community and fortunately we have the kind of company that stayed with it long enough for us to prove ourselves successful, not only to our owners but to thine own selves. It makes money and no longer do we make 171 dollars a week.

TR

In a salute to AOR, we proudly salute
our promotion people, who are AOK.



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		Rich Girod Milwaukee 312/831-4382	Michael Leon New York 212/826-0477		
		Dave Loncao Cleveland 216/461-4476	Michael Van Orsdale Phila. 215/232-6950 or 235-1122		
		Michael Taylor Dallas 214/631-1100/1	Neal Tesler Phoenix 602/269-1411 or 278-9322		
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SUPER CHART

(A Countdown Of The Top 43 AOR Songs)

The Top 43 Song chart following, is more than a rundown of programmers' favorite tunes. It represents the songs which have received the most airplay on AOR radio stations over the ten-year span of the format's existence as compiled from research gathered from a large majority of R&R's AOR reporting stations. Since AOR has become, all things considered, the dominant radio format for older teens and early-twenties adults over the last few years, that means that this Top 43 represents the most important records for an entire musical generation, the one that has grown up with AOR and remains loyal to it, the generation responsible for the bulk of rock album sales in this country. This chart is that generation's music, as reflected by AOR airplay; interpreting the chart with sufficient insight triggers an understanding of the musical tastes of this key segment of the record audience. This article is intended to serve as a general introductory interpretation; more specific conclusions may be drawn subsequently by the reader.

THE YEARS OF THE CUTS

Aside from a track-by-track examination of the list (see below), there are other perspectives from which to examine the songs—for example, chronology. AOR radio, although the first experiments were launched in 1966 and 1967, began on a national scale in 1968. Logically enough, only six of the 43 tracks were released before that first format year, three of them in the highly experimental year of 1967, a year which can be considered a prelude to the AOR era. The three earliest tracks, all from 1965, turn out to be crucial to the development of the music which would become AOR radio's mainstay. "Yesterday" by the Beatles (34), "Like A Rolling Stone" (Dylan) "Satisfaction" (18) are the songs; the three artists are basically the prime influences and pioneers (with nods along the way to the Yardbirds, Who, and Byrds) who catalyzed the new, adventurous styles of music which would develop and coalesce into the sounds of AOR radio.

Dylan blazed the path for a legion of singer-songwriters who learned to take advantage of rock to convey their ideas, rather than steering clear in the manner of earlier folksingers. The Stones exemplified (as they still do) the uncompromising, thrilling hard rock sound which remains the rock-steady foundation of much of the AOR form. And the Beatles, more than anyone, were the great experimenters, tirelessly searching for innovative recording techniques, new sounds, and new topics to cover, setting the tone for nearly every important musical figure to follow and inspiring AOR radio's prime strength, its willingness to accept innovative, adventurous new forms of music, along with that attitude's corollary, a strong dislike for standing still. AOR radio, in its musical presentation, has always been on the vanguard, attuned to the new and always eager to expose worthy new music; the Beatles music in large part fostered that invaluable attitude.

Almost half the chart (44 percent) comes from the period 1973-76 (1977 music was too new to qualify as most-played), the years of AOR's maturity, with 1975 being the most productive year. 1968, AOR's first full year, and 1971 were also productive; 1972 and 1976 (the latter again being too recent) were the least fruitful.

A SENSE OF PROPORTIONS

Acts of British origin contributed 63 percent of the chart's material.

England has long been regarded as a hotbed of innovative music; the high regard accorded British artists by AOR radio is another indicator of the form's adventurous spirit. Another indicator along those lines is the timing figures—a full 72 percent of the favorite tracks run over four minutes. As radio observers know, Top 40 radio's rule of thumb for decades was an unofficial three-minute limit for records, a limit which over the years has grudgingly expanded to four. From the first, AOR radio explored the possibilities of the extended musical track; the long records have become staples of AOR programming, as the inclusion of "Stairway To Heaven," "Free Bird," "Layla," "Low Spark Of High Heeled Boys," and "Green Grass And High Tides," among others, testifies.

AOR radio was devised primarily for the purpose of exposing album tracks, material by artists that was not heard on the Top 40 stations of the day. Interestingly, only 30 percent of the favored cuts here were never released as singles. It's likely, however, that this development is less a reflection of AOR attitudes than of record companies taking note of AOR exposure of album tracks and releasing them subsequently as singles. Tracks such as "Free Bird," "Green Grass," "Moondance" and others received extended preliminary exposure as album tracks on AOR radio before their release as singles.

AOR radio as a whole has leaned towards rock groups rather than solo artists; our figures reveal 70-80 percent ratio in favor of groups (even counting Ted Nugent and Jimi Hendrix, front men of groups bearing their names, as solo artists). Two groups have four tracks each on the chart; fittingly, the Beatles and Rolling Stones pick up that honor. Only four other artists managed to place two songs in the Top 43: Elton John and Led Zeppelin, perhaps the biggest acts in their respective musical realms of the early 1970's; and Fleetwood Mac and Bruce Springsteen, the former the late 70's champs, the latter seemingly an eternally promising contender who has been a special cause for AOR radio since his debut in 1973. The range and diversity of AOR radio is illustrated by artists as universally popular as the Eagles, Rod Stewart, Peter Frampton, Bob Dylan and Crosby, Stills & Nash managing to place just one track each on the chart. In all, 33 artists won a place on the Top 43. As a final passing note, even the chart's odd number (43) says something about AOR radio in a sense; it was the natural cutoff point in the voting figures, and rather than adhere to an artificial round number, it was felt that the uneven number was more in keeping with AOR radio's refusal to be inhibited by numerical playlist limitations.

Looking Back At The Artists

General trends aside, each artist and each track in the Top 43 is important enough in its ability to illuminate some facet of AOR radio's diversity to merit individual attention. The artists cover most of AOR's musical spectrum, a wide one ranging from the rowdy guitar raveups of Lynyrd Skynyrd and the Outlaws to the polished pop-soul of Hall & Oates. Each track has a particular relevance to AOR radio's development and attitudes. As Rod Stewart might have put it, every song tells a story.

Ted Nugent's "Stranglehold" (from the album *Ted Nugent*) at 43 displays AOR's continuing responsiveness to its audience. Nugent had been struggling with various bands (most called the Amboy Dukes) in his native Midwest

(Continued on page 48)



THE ORIGINAL MOVIE SOUNDTRACK *Boston* • *Jimmy Buffett* • *Doobie Brothers*
• *Eagles* • *Dan Fogelberg* • *Foreigner* • *Billy Joel* • *Randy Meisner* •
• *Steve Miller* • *Tom Petty* • *Queen* • *Linda Ronstadt* • *Boz Scaggs* •
• *Bob Seger* • *Steely Dan* • *James Taylor* • *Joe Walsh* •



W.A.S. 1978



The music from the movie about the music

includes recordings by:

- | | |
|--|---|
| BOSTON | <i>More Than A Feeling</i> |
| JIMMY BUFFETT | <i>Livingston Saturday Night</i> |
| DOOBIE BROTHERS | <i>It Keeps You Runnin'</i> |
| EAGLES | <i>Life In The Fast Lane</i> |
| DAN FOGELBERG | <i>There's A Place In The
World For A Gambler</i> |
| FOREIGNER | <i>Cold As Ice</i> |
| BILLY JOEL | <i>Just The Way You Are</i> |
| RANDY MEISNER | <i>Bad Man</i> |
| STEVE MILLER | <i>Fly Like An Eagle</i> |
| TOM PETTY
& THE HEARTBREAKERS | <i>Breakdown</i> |
| QUEEN | <i>We Will Rock You</i> |
| LINDA RONSTADT | <i>Tumbling Dice</i>
<i>Poor Poor Pitiful Me</i> |
| BOZ SCAGGS | <i>Lido Shuffle</i> |
| BOB SEGER
& THE SILVER BULLET BAND | <i>Night Moves</i> |
| STEELY DAN | <i>FM</i>
<i>Do It Again</i> |
| JAMES TAYLOR | <i>Your Smiling Face</i> |
| JOE WALSH | <i>Life's Been Good</i> |

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a deluxe 2-record set*

MCA2-12000
MCA RECORDS

(Continued from page 45)

since 1967, scoring one national hit single in 1968 ("Journey To The Center Of The Mind") but having a rough time of it. Constant touring and a flamboyant stage act won him a steadily-growing and fanatic audience, and by 1976 AOR radio got the message and began playing "Stranglehold," a pulsing heavy rock track. Top 40 followed a year later and Nugent had a hit single with "Cat Scratch Fever;" Nugent is now a top concert draw.



Ted Nugent
Ted Nugent (Epic)

43. Stranglehold

Boston was one of the surprise instant success stories of 1976, and again AOR radio was the catalyst. AOR programmers took an introductory single, "More Than A Feeling," from a completely unknown band, were impressed by its polished progressive-pop quality, and played it. In this case, Top 40 was not far behind, and the single became a smash; the album, *Boston*, followed quickly and thanks in large part to constant AOR exposure, became an unprecedented multi-million seller for the new group. Boston, along with groups like Foreigner and Kansas (both likely to place on future versions of

42. More Than A Feeling

this chart), has been instrumental in developing a new, generally-appealing sound combining elements of early 70's "progressive rock" and traditional pop-rock. It's a sound designed to appeal to both AOR and Top 40 formats, along with more youth-oriented Pop/Adult stations, with the effect of breaking down artificial format barriers, and those formats have shown great acceptance of the new style.

41. Year Of The Cat

Al Stewart is another AOR success story. He had languished in obscurity since 1967, when in 1975 many responsive programmers began playing tracks from his *Past, Present, and Future* album. The folk-flavored light rock

tracks with the complex, literate lyrics generated favorable audience response, and AOR radio was ready when Stewart released his *Year Of The Cat* album. The long title track was an early favorite, and AOR play forced the release of the song as a single, in which form it became a big Top 40 and Pop/Adult hit and established Stewart as one of the prominent individual voices of the 70's.

40. Hotel California

The Eagles had long been popular with programmers of most formats since their 1972 inception, but "Hotel California" and the album named for it took the group to a new plateau in 1976-77. An ambitious track with a California-ized reggae foundation and the Eagles' spiritual allegory of the L.A. existence dominating the lyrics, the long "Hotel California" was an AOR natural, and once again its early AOR exposure forced a speedy single release and another big Top 40 hit.

39. Listen To The Music

The Doobie Brothers had emerged virtually out of nowhere as the 70's began, and had released a first album which received a little AOR airplay

and not much else. Their second album, *Toulouse Street*, contained "Listen To The Music," and the upbeat, uplifting song quickly became a format-transcending favorite, both a pop hit and an enduring AOR favorite, still the Doobies' signature tune.

38. Jumping Jack Flash

For those who stereotype AOR as a form strictly tied to albums, the 38 entry proves that supposition wrong. "Jumpin' Jack Flash" by the Rolling

Stones was a single unavailable on an album for four years following its summer 1968 release yet its classic hard rock elements gained it enough sustained AOR airplay to make the exclusive listings of the Top 43. As a definitive Stones hard-rocker, "Jumpin' Jack Flash" is still hard to top, and it's remained an AOR favorite through the history of the format.

37. Your Song

In late 1970 an unlikely-looking new star emerged to dominate the first half of the decade. AOR was in on the Elton John phenomenon early, playing virtually all of his American debut album, *Elton John*, with particular attention

36. Kashmir

to the hit single, "Your Song." A string-laden sentimental love ballad, "Your Song" demonstrated that AOR was much more than a one-dimensional outlet for heavy rock & roll. Later, Elton John was to demonstrate that he was more than a one-dimensional outlet for string-laden sentimental love ballads, and AOR would support that development as well.

35. Gimme Shelter

Led Zeppelin made their reputation with bonecrunching rockers like "Whole Lotta Love" and "Immigrant Song" in 1969-70. Later, the group turned to more ambitious constructions, such as 1975's lengthy, vaguely Oriental



Boston
Boston (Epic)



Al Stewart
Year Of The Cat (Janus)



Eagles
Hotel California (Asylum)



Doobie Brothers
Toulouse Street (Warner Bros.)

Rolling Stones
Hot Rocks (London)

Elton John
Elton John (Uni/MCA)

Led Zeppelin
Physical Graffiti (Swan Song)

Rolling Stones
Let It Bleed (London)

"Kashmir" from *Physical Graffiti*. AOR radio's philosophy has generally leaned towards allowing its listeners to absorb the most complex creations of their favorite groups, no matter how long, and the lengthy "Kashmir" is a prime example, placing ahead of popular Zeppelin cuts like "Rock & Roll" and "Good Times Bad Times" to reach 36.

34. Yesterday

"Gimmie Shelter" was the powerful opening track of the Stones' late-69 album *Let It Bleed*. It gave its name to the subsequent film of the group's stormy American tour of that year, gaining added popularity. For some reason, probably because of its tone of bleak despair, "Gimme Shelter" was never released as a single, but exposure from AOR radio, which re-

33. Rosalita

cognized its evocative importance and undeniable power, made it one of the most popular and important Stones tracks in the group's long history.

"Yesterday" was an uncharacteristic Beatles single at the time of its summer 1965 release, and at first glance seems an odd choice for 34 in the AOR Top 43, with its unadorned string quartet backing and melancholy ballad tone. But the record was an extreme departure for a pop group in 1965, even the Beatles, and is another example of that adventurous quality cherished by AOR people. In addition, "Yesterday" is still easily programmable today, standing up where many 1965 records sound thin and under-produced.

Before the big media hype of late 1975, Bruce Springsteen was all but unknown to everyone except the rock press and its readers and AOR radio and its listeners. AOR had adopted the New Jersey singer as a favorite son

32. Hypnotized

well before the appearance of "Rosalita," from Springsteen's second album, *The Wild, The Innocent, And The E Street Shuffle*, at 33.

A similar situation is apparent with 32, a demonstration that Fleetwood Mac was sustained for years by AOR radio before the big general breakthrough took place in 1975-76. Throughout the group's often tortuous evolution in sound and roster, AOR radio provided constant support, building the audience base which kept the group going until the explosion occurred when Stevie Nicks and Lindsay Buckingham joined. "Hypnotized," from *Mystery To Me*, was written and sung by Bob Welch during his tenure in the band, and became such a popular track that even after Welch's departure to a solo career Fleetwood Mac continued to perform it until recently.

AOR was a little ahead of its time with Daryl Hall & John Oates.

31. She's Gone

"She's Gone," from the duo's *Abandoned Luncheonette* album, received a lot of AOR airplay and some Top 40 action, but never reached the mass public's consciousness. It took the success of "Sara Smile" on another label to establish

30. Rocky Mountain Way

Hall & Oates, and "She's Gone" was reissued, received more AOR, Top 40 and Pop/Adult play, and finally became a hit. The slick, soulful sound of the record illustrates AOR's growing sophistication and willingness to explore records beyond the traditional progressive-rock boundaries, a trend which has increased its momentum in recent years.

Joe Walsh's career owes much to AOR radio. His first big group, the James Gang (following a stint with the Ohio Express), was an early 70's favorite of AOR programmers and when he went solo, the cut "Rocky Mountain

29. All Along The Watchtower

Way" from *The Smoker You Drink, The Player You Get* was instantly seized upon as an airplay favorite. Walsh's heavy rock beat and pseudo-talking guitar turned the track into an audience anthem, and paved the way in large part for Peter Frampton's similar sounds. As for Walsh, he became an Eagle, emerging quite successfully in his own right.

Jimi Hendrix, along with Cream (who surprisingly did not place on the chart), was one of the first AOR heroes with his flashy visual image and even flashier guitar playing which did not conceal a vast musical talent. Perhaps Hendrix's supreme recorded moment was his version of Bob Dylan's

28. Moondance

"All Along The Watchtower," released as a single in summer 1968 prior to its inclusion on the *Electric Ladyland* album. AOR programmers agree, placing the record at 29.

"Moondance" marked a personal triumph for Van Morrison, who had hit hard times following a few great rock hits with his group Them and one Top 40 smash, "Brown Eyed Girl," in mid-1967. At the end of 1968 he had

27. School

recorded the intense, sweeping *Astral Weeks* album, which received some AOR airplay and became a cult favorite, but did not sell well overall. A year and a half later, with his career hanging on the balance, Morrison issued the *Moondance* album, and AOR radio responded immediately to the

Beatles
Yesterday And Today (Capitol)

Bruce Springsteen
The Wild, The Innocent, &
The E Street Shuffle (Columbia)



Fleetwood Mac
Mystery To Me (WB/Reprise)



Daryl Hall & John Oates
Abandoned Luncheonette
(Atlantic)

Joe Walsh
The Smoker You Drink
The Player You Get (ABC)



Jimi Hendrix
Electric Ladyland
(WB/Reprise)



Van Morrison
Moondance (Warner Bros.)



Supertramp
Crime Of The Century (A&M)

exuberant tone of the album, especially the seductive title track. Seven years later, at the end of 1977, "Moondance" was finally released as a single in response to the AOR airplay which had really never ceased.

Supertramp's 27 placing of "School" represents the exclusive side of AOR radio, its ability to create its own favorites which are extremely popular among listeners to the form but generally unknown to nonlisteners. The sophisticated Supertramp approach struck an early chord of response in AOR in 1976, but it took the world at large a year later to get the message with "Give A Little Bit."

26. Sgt. Pepper's / With A Little Help From My Friends

At 26 come the tracks which heralded the progressive era of rock, and the coming of AOR radio. "Sgt. Pepper" and "With A Little Help From My Friends" formed a natural upbeat medley which introduced the landmark *Sgt. Pepper* album, which the Beatles' sense of musical adventure stretched to new limits. Immediately, artists on both sides of the Atlantic followed the

Beatles
Sgt. Pepper's Lonely
Hearts Club Band (Capitol)



Boz Scaggs
Boz Scaggs (Atlantic)

25. Loan Me A Dime

call, and the album became to many a unified artistic statement, rather than a collection of singles and filler tracks. That philosophical development in turn spurred the creation of the AOR format to meet the demand for airplay of the more sophisticated albums, and the rest is history.

AOR radio has been cited as being early on other artists in this discussion, but the case of Boz Scaggs is truly extreme. Boz left the Steve Miller Band



Outlaws
The Outlaws (Arista)

24. Green Grass & High Tides

in 1969 to try his luck with a solo career, and recorded the *Boz Scaggs* album for Atlantic. Commercial response was negligible, but the extended slow blues track "Loan Me A Dime" won AOR favor, and has continued to be a programming mainstay, sustaining Scaggs' name value until his 1976 breakthrough on a new label with the *Silk Degrees* album, when the world caught up.

The Outlaws are relative newcomers to stardom, having debuted in 1975 with *The Outlaws* album, which featured their signature piece, the extended guitar jam "Green Grass & High Tides." Influenced by fellow Southerners Lynyrd Skynyrd and "Free Bird" but interspersing its guitar explorations between song verses in contrast to Skynyrd's song/jam structure, the track became an instant AOR standard, illustrating that guitar heroics are still highly favored by AOR listeners.



Rod Stewart
Every Picture Tells A Story
(Mercury)

23. Maggie May

Rod Stewart had been a dark horse favorite of AOR types since his days with the Jeff Beck Group in 1968, so it was fitting that AOR play of his breakthrough record, "Maggie May," was his catalyst to stardom. His label had released a single of another track from the *Every Picture Tells A Story* album, with "Maggie" on the B-side, but AOR audience response to the irresistible "Maggie May" saga inspired Top 40 stations to flip the record over, and Rod was launched on his way, continuing through the years to retain the favor of both AOR audiences and the public at large.



Aerosmith
Got Your Wings (Columbia)
Bruce Springsteen
Born To Run (Columbia)

22. Train Kept A Rolling

Coming in at 22, Aerosmith's "Train Kept A Rollin'" was originally a salute to their rock roots (the Yardbirds' 1965 version; the song was first cut in the mid-50's by the Johnny Burnette Trio) but quickly became a rave-up anthem on its own surpassing even the group's popular "Dream On" and "Walk This Way" in the Top 43 poll. Aerosmith, unlike certain other highly

21. Born To Run

popular touring rock groups, has always received enthusiastic AOR airplay support, and the group in turn helps keep the basic rock content of AOR playlists high.

After Bruce Springsteen received his massive publicity buildup in late 1975, AOR radio did not desert him in any fickle fashion, but continued to be his strongest supporter. "Born To Run" registers at 21 on our chart, and its grandiose Phil Spector-style production and emotional urgency continues to be heard on many stations, maintaining a relatively high profile for Springsteen's "Born To Run" represented the most successful extension in years of Dylan's marriage of lyrical eloquence and rock & roll power—and



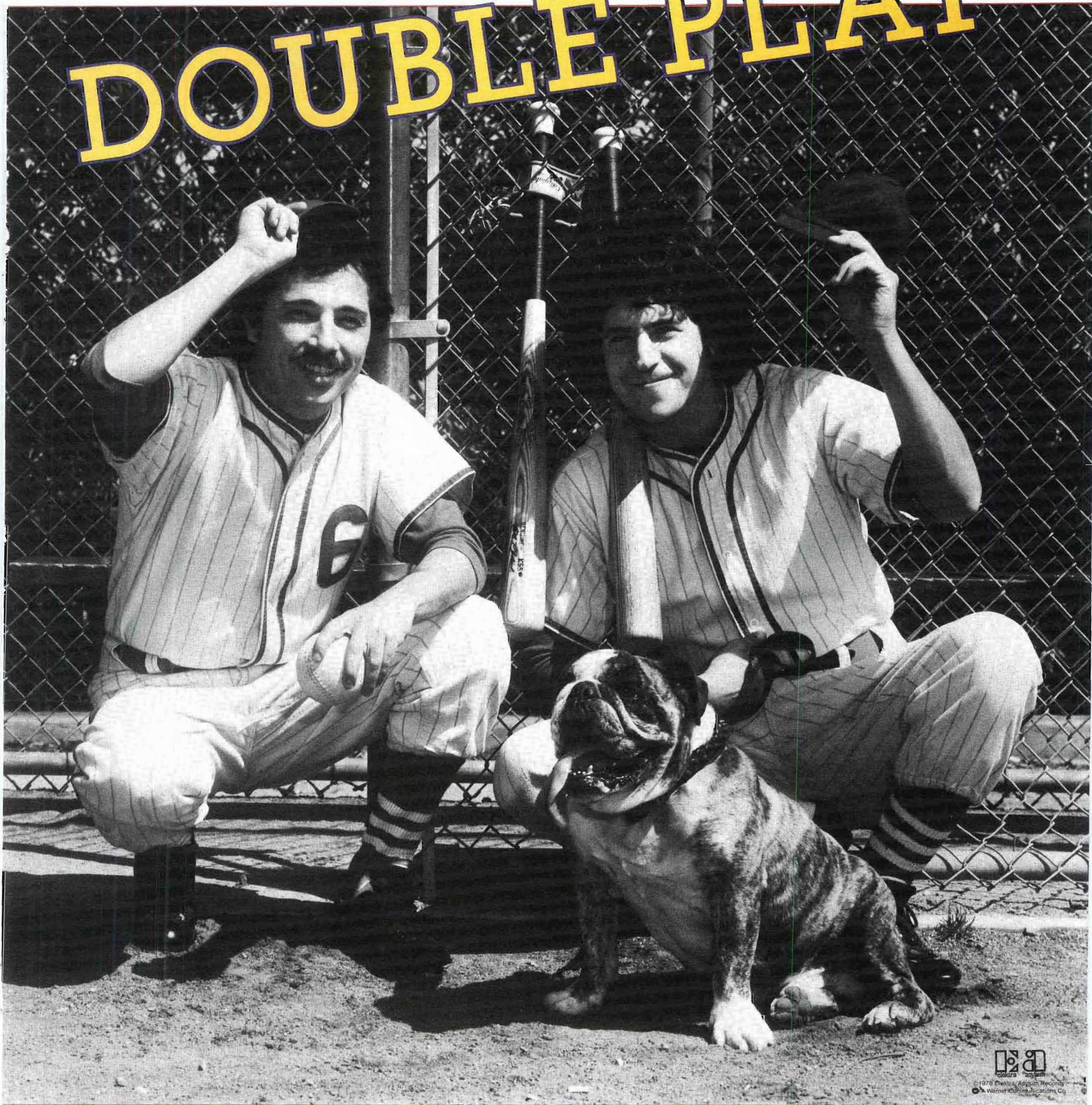
Jethro Tull
Aqualung (WB/Reprise)

20. Aqualung

AOR deserves credit for supporting his efforts on his first two albums, before his vision was fully realized, and warming instantly to the *Born To Run* album, which did achieve many of the artist's musical goals.

Moving into the Top 20, that venerable AOR favorite group Jethro Tull scores with "Aqualung," the title track of their fourth album. This complex

DOUBLE PLAY



©1978 Elektra/Asylum Records
Warner Communications Co.



AOR. And the crack E/A Bulldog All-Star Promotion Team. The combination's without error. Three cheers from: KENNY BUTTICE, BURT STEIN, SAMMY ALFANO, JERRY GOODMAN, DICK LEMKE, RANDY OSTIN, JOHN PROVANZANO, RON LANHAM, CHRIS HENSLEY, TONY DWYER, JOHN FOLEY, MIKE SHALETT, KURT NERLINGER, JOE BALTZELL, DAVID KIMMEL, MARTY MARKIEWICZ, JOHN HURD, RON LAFOGGIA, CAROL SINGER, JAMES GROGAN, BARRY SIEGEL, FRED TOEDTMAN, CARROLL HARDY, BARRY GINSBERG, ROSS GRIERSON, BOB CLARK, JOHN HUGHES, GRANT GUTHRIE, DANNY O'BRIEN, SCOTT BURNS, BRUCE SHINDLER, CHARLIE REARDON, HARV ALLEN.

song, largely concerned with an aging derelict/pervert, epitomizes the group's characteristic style, setting driving hard-rock guitar passages against more reflective, flute-dominated segments, tied together with Ian Anderson's distinctive vocals. Although the group remains popular in AOR radio, it may be significant that an early work outpolled their later conceptual creations ("Thick As A Brick," "Passion Play") and "Bungle In The Jungle"-era songs.

Number nineteen is "Satisfaction," the Rolling Stones' anthem, and a song which was regularly voted number one of all-time in radio station polls of the 60's. It's a testament to the song's lasting impact that it can place in the Top



Rolling Stones
Out Of Our Heads (London)

19. (I Can't Get No) Satisfaction

20 AOR list today, despite its advanced age (13 years as of this writing). The song's recurrent message ("I can't get no satisfaction") retains its validity, and for many, "Satisfaction" and the mid-period Stones practically define rock & roll. A number of AOR programmers evidently agree.

18. Like A Rolling Stone

Also from 1965, "Like A Rolling Stone" by Bob Dylan endures. It was the first successful rock single to break the 3-minute barrier (lasting six minutes), and Dylan's first popular merger of his folk-derived lyricism and a strong rock backing. The record was one of the most precedent-setting and influential discs ever, and its repercussions are still being felt, as rock continues



Bob Dylan
Highway 61 Revisited (Columbia)

17. Low Spark Of High-Heeled Boys

to present virtually an open field for lyrical topics, thanks in large part to Dylan's pioneering efforts. AOR programmers regard "Like A Rolling Stone" as a catalyst in their history, and continue to honor it with substantial airplay.

Traffic was a longtime AOR favorite, with a number of popular album tracks in the beginning of AOR radio ("Dear Mr. Fantasy" for one). The

Traffic
The Low Spark Of High-Heeled Boys (Island)
Rolling Stones
Beggars Banquet (London)

16. Sympathy For The Devil

track chosen by AOR programmers as the 17 all-time song is one of the group's longest improvisational pieces, "The Low Spark Of High-Heeled Boys" from the album of the same name. Steve Winwood's expressive singing was probably the key element, though the length and structure of the song created an almost hypnotic effect which managed to entrance hordes of AOR listeners. Its length prevented its appearance as a single, and "Low Spark" is a prime example of a track which is purely an AOR "hit" while remaining fairly unknown to most other segments of the audience.



Elton John
Goodbye Yellow Brick Road (MCA)

15. Funeral For A Friend / Love Lies Bleeding

The Rolling Stones appear again with a 1968 *Beggars Banquet* album track, "Sympathy For The Devil." If "Satisfaction" was the group's early anthem, "Sympathy" became their signature tune for the late 60's and early 70's, in part because of associations with the unfortunate Altamont free concert in December 1969. The track itself, never a single, is one of the Stones' most ambitious, attempting to give the devil his due in a depraved world, and creating an unmatched atmosphere of ominous tension via its electrifying musical production. Another definitive rock & roll Stones classic.

Elton John returns at 15 with a 1973 vintage track that is AOR's own. "Funeral For A Friend," linked with "Love Lies Bleeding" from the double *Goodbye Yellow Brick Road* album, is far too long for other formats, but AOR stations found the instrumental keyboard explorations followed by Elton's raucous rock & roll a delightful playlist addition, and an indication of the artist's continued versatility and growth.



Pink Floyd
Dark Side Of The Moon (Harvest)

14. Money

Pink Floyd, at 14 with "Money," are another phenomenon for which AOR can take the lion's share of the credit. The group had a solid "underground" reputation, fueled mainly by fairly substantial AOR airplay on their early albums, but *Dark Side Of The Moon*, released in late 1972, captured the AOR imagination, becoming in all likelihood 1973's most popular AOR album (an achievement reflected in the sales charts). "Money" was the key track, with its ominous flat, almost oppressive sound flavored by actual cash registers; it was later released as a single and was a fairly large Top 40 hit as well. Pink Floyd continued popular in AOR circles, but never have matched the universal appeal of "Money" and its parent album.



Peter Frampton
Frampton Comes Alive (A&M)

13. Do You Feel

1976 was the year of Peter Frampton, as his *Frampton Comes Alive* album became a multimillion-selling phenomenon. Once again, it was AOR radio who lent enough airplay support to the artist's first four albums to build a base for the popularity explosion caused by his fifth, live package. "Do You Feel" was

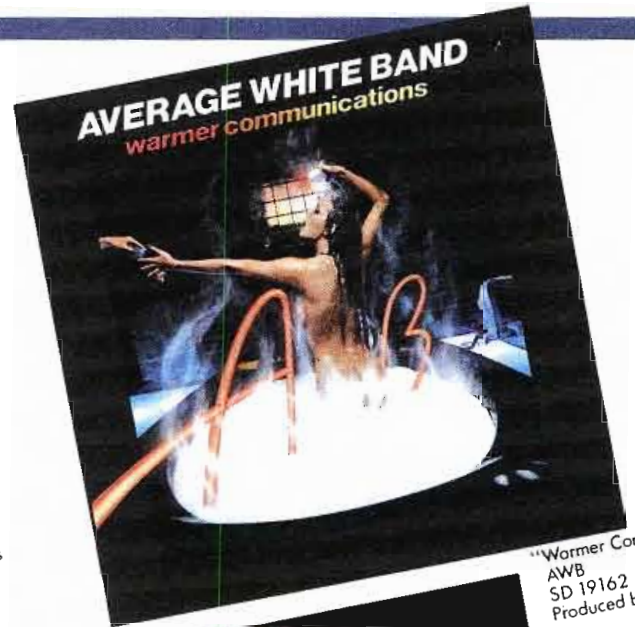
ATLANTIC: THE ALBUM COMPANY

These are
the albums
you're already
programming:

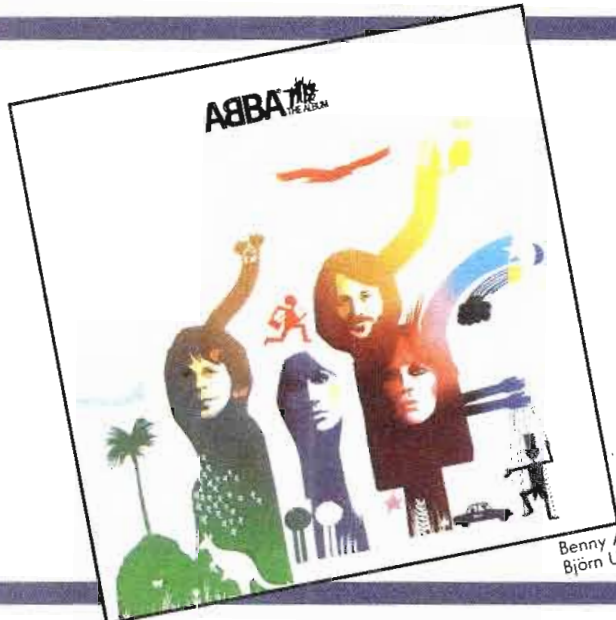
**THE LARGEST SELLING GROUP IN
THE HISTORY OF RECORDED MUSIC**



Jan Akkerman
SD 19159
Produced by: Richard DeBois



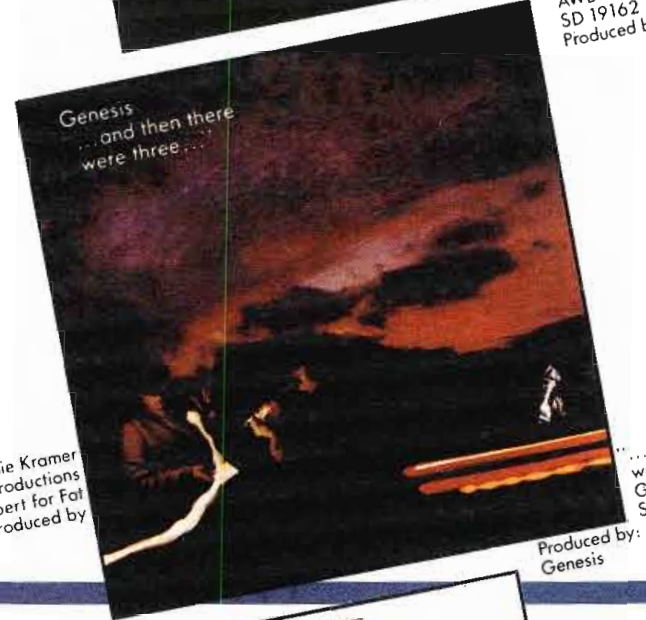
"Warmer Communications"
AWB
SD 19162
Produced by: Arif Mardin



"The Album"
Abba
SD 19164
Produced by:
Benny Andersson and
Björn Ulvaeus



Fotomaker
SD 19165
Produced by: Eddie Kramer
for Remarkable Productions
and Ron Albert and Howard Albert for Fot
Albert Productions; Co-produced by
Fotomaker

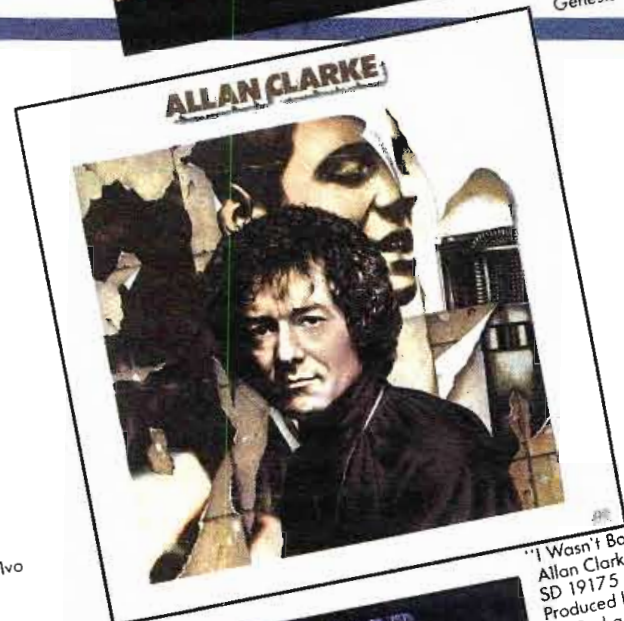


"...and then there
were three..."
Genesis
SD 19173
Produced by: David Hentschel &
Genesis

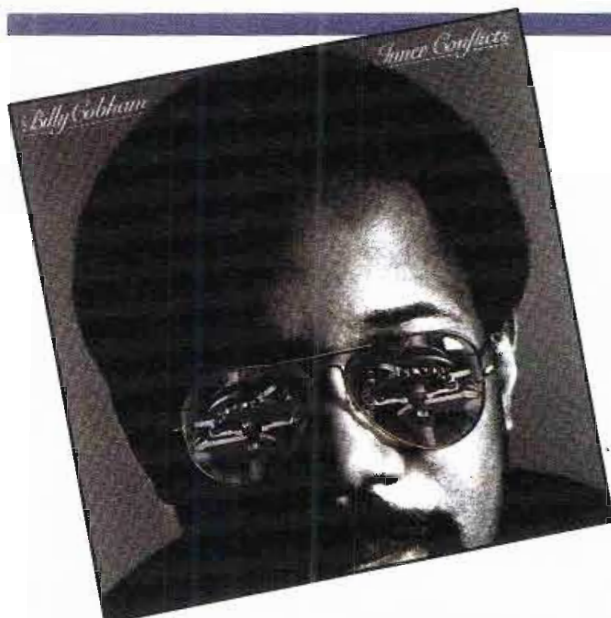
And these are
the albums that are
shipping right now.
You'll be programming
them as soon as
you hear them.



"You're Not Alone"
Roy Buchanan
SD 19170
Produced by: Raymond Silva



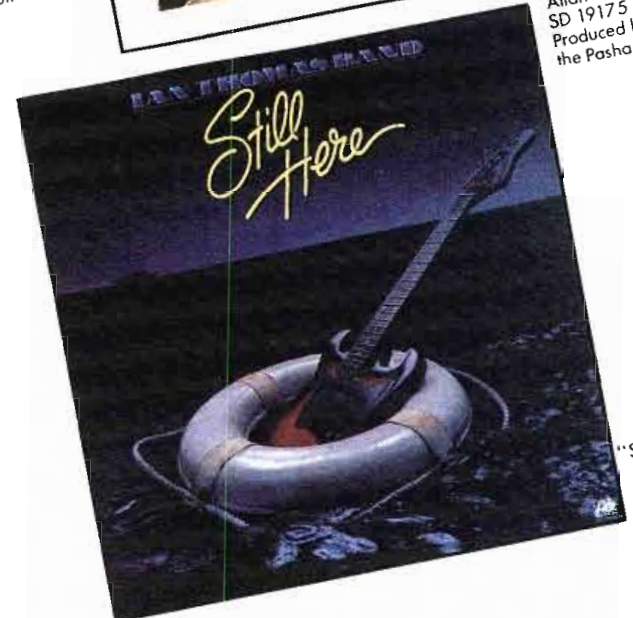
"I Wasn't Born Yesterday"
Allan Clarke
SD 19175
Produced by: Spencer Proffer for
the Pasha Music Organisation



"Inner Conflicts"
Billy Cobham
SD 19174
Produced by: Billy Cobham



"Sky Blue"
Passport
SD 19177
Produced by:
Klaus Doldinger



"Still Here"
Ian Thomas Band
SD 19167
Produced by: Ian Thomas

AOR. Atlantic, the album company, is glad to be a part of it.



the key AOR track from the start, the album's longest work with a talking-guitar solo as the instrumental hook. Its sustained AOR play made its eventual release as a single (the third from the album) inevitable, as AOR watched yet another of its favorite cult artists go all the way to mass popularity.

The **Jefferson Airplane** was a prime favorite of early AOR radio, particularly their *Surrealistic Pillow* (1967) and *Volunteers* (1969) material. But the



Jefferson Starship
Red Octopus (Grunt / RCA)
Fleetwood Mac
Fleetwood Mac (WB / Reprise)

12. Miracles

group's subsequent incarnation, the **Jefferson Starship**, reached even greater heights of popularity with *Red Octopus* and its hit single, "Miracles"—certainly the general public was more enthusiastic, and AOR responded similarly, according to the yearning **Marty Balin** vocal a spot at 12 on the all-time chart.

11. Rhiannon

"Rhiannon," 11 on the chart, was the track that really established **Fleetwood Mac's** superstardom. As mentioned before, the group had been popular with AOR programmers and audiences since 1969, but the addition of **Lindsey Buckingham** and **Stevie Nicks** (writer/singer of "Rhiannon") brought a new pop lilt to the group's brand of rock, as well as increased visual appeal. Their first album with the new lineup, *Fleetwood Mac*, quickly became their most popular ever in sales and in AOR airplay in the second half of 1975, thanks mainly to "Rhiannon." The album's first single, "Over My Head," was successful, but "Rhiannon" became a multi-format standard on its

10. Hey Jude

release as a single in early 1976, and **Fleetwood Mac** went on from strength to strength from then on, again largely thanks to the initial propulsion from AOR. Interestingly, "Rhiannon" is the only song on the Top 43 sung by a woman. Whether because of record company A&R emphasis on male artists, a similar AOR programmers emphasis, or input from a predominantly male audience, AOR's first ten years were dominated by male records, a situation many observers feel has now changed and will change further.



Beatles
Hey Jude, Beatles 1967-70
(Apple / Capitol)

The Top Ten

"Hey Jude" was another groundbreaking single (it was not available on LP for some time, appearing on a compilation album called *Hey Jude* and then on the *Beatles 1967-1970* package). It was the **Beatles'** first on their Apple



Doors
The Doors (Elektra)

9. Light My Fire

label, and was over seven minutes long, much of it an extended repeated chorus which listeners immediately adopted as a favorite. The "na na na" chorus still remains a potent hook, as the record is still strong enough to reach the select top ten on the AOR top-songs list, another tribute to the lasting vitality of the **Beatles**.

Number 9 is the oldest song in the Top 10, dating back to spring 1967. The **Doors'** first album was a sensation at the time, with its heavy keyboard improvisations and psychodrama material ("The End"), and "Light My Fire," although it was only the second single, was always the most attention-grabbing

Beatles
Sgt. Pepper's Lonely
Hearts Club Band (Capitol)

8. A Day In The Life

track. Top 40 stations in summer 1967 debated playing the 6-minute full version or the edited single with solos chopped out. The next year, with new "progressive" stations on the air, the debate was resolved in the long version's favor. "Light My Fire" is still the song that identifies the **Doors**; part of their eventual frustration as a group must have arisen from their failure to match it in the public's regard.

The **Beatles'** highest-scoring record is often cited as one of rock's greatest achievements. Certainly, in mid-1967 when the *Sgt. Pepper* album emerged,

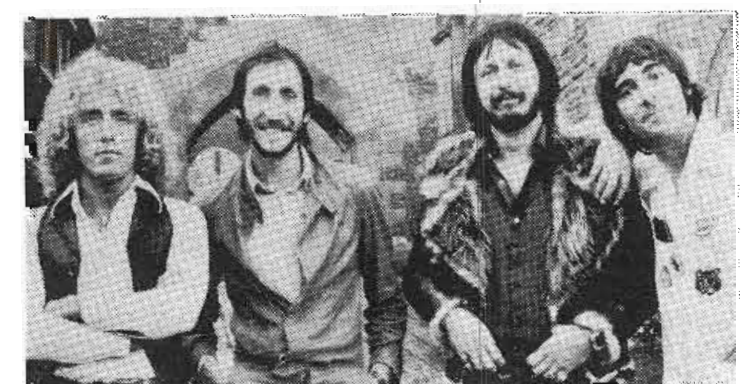


Moody Blues
Days Of Future Passed
(Deram / London)

7. Nights In White Satin

no one had heard anything quite like "A Day In The Life," with its frightening orchestral crescendoes, oblique lyrics, and complex musical structure. When AOR stations sprang up the following year, "A Day In The Life" was a staple cut, and its lasting influence is still noted in its high placement, above any of the **Beatles'** countless memorable singles.

The voters honored another mainstay of the AOR format when "Nights In White Satin" was chosen as 7. The **Moody Blues** had had a big Top 40 hit in early 1965 with "Go Now" (sung by **Wings'** **Denny Laine**), but **Laine** left and the group suffered a long dry spell. The addition of **Justin Hayward** spurred a new, more reflective (or "cosmic") direction, and "Nights In White Satin," from their *Days Of Future Passed* album, was the first successful example of their new sound, with a gently lulling effect that contrasted successfully with much of the hard rock of the era. Released at the turn of 1968 as a single, it did not hit, but a 1972 re-release following four years of AOR play proved extremely successful.



Who
Who's Next (Decca / MCA)

6. Won't Get Fooled Again

At their best, the **Who** combined the songwriting innovations of the **Beatles** with the raw rock aggression of the **Stones**, and although only one **Who** song made the Top 43, it's fitting that it reached the lofty position of 6. "Won't

THE AOR STORY

Get Fooled Again," from 1971's *Who's Next*, was an uncompromising protest against political exploitation and a classic hard rock song, with an innovative synthesizer solo in the album version (omitted from the hit single version). Roger Daltrey's closing scream remains a classic AOR musical moment, and the song remains popular today, eclipsing even *Tommy's* tracks in the voting.

Leading off the Top 5 is "Suite: Judy Blue Eyes" by Crosby Stills & Nash. The trio, composed of refugees from the Byrds, the Hollies, and the Buffalo Springfield, was the first "supergroup" formed in the AOR era, and the largely

5. Suite: Judy Blue Eyes

acoustic sound of their first album met with immediate response. "Suite," written for Judy Collins by Stills, was a lengthy piece composed of a variety of musical segments culminating in Spanish voiceovers from Stills, and unified by the group's crystalline harmonic blend. The impact of the song and album was enough to ensure that eight years and numerous substantially less successful solo albums later, the CSN reunion album was an instant smash.

Yes were one of a number of groups (Emerson Lake & Palmer, King Crimson, Genesis) from England who developed what came to be known as either "progressive rock" or "technoflash rock." A strong classical influence pervaded the music, which featured lengthy instrumental segments (planned or improvised) along with abstract lyrics and a strong concentration on instrumental skills. "Roundabout," however, was one of the most traditionally pop-oriented songs in the group's repertoire, paced by Jon Anderson's lilting

4. Roundabout

vocals and Rick Wakeman's keyboard explorations. The album it came from was *Fragile*, generally regarded by Yes fans and AOR types as the group's peak, after which they became ever more complex and lost some favor among audiences.

Eric Clapton was an AOR hero with Cream, and even to some degree before that when he played with John Mayall, and later with Blind Faith. When that disappointing group broke up, Clapton took some time off, returning by working with Delaney & Bonnie, then releasing a solo album, and organizing Derek & the Dominoes in early 1971. The late Duane Allman sat in on some of the sessions for the *Layla And Other Love Songs* album, including those for the title track, and the two guitarists engaged in a blistering guitar competition that produced Clapton's most electrifying moments on record, and a classic guitar riff to boot. A long piano segment at the end of the 7-minute record served to cool things off after the heat generated by the guitars, and the song became an instant AOR favorite. Interestingly, it was released as a single first in a sub-three minutes version and failed, and hit a year later in 1972 only in the full length version.

3. Layla

Number two belongs to Lynyrd Skynyrd's signature tune, "Free Bird." It appeared on their first album, *Pronounced Lynyrd Skynyrd*, in 1973 and the contrast between the late Ronnie Van Zant's mournful, thoughtful vocals and the smoking guitar duel in the song's second half won immediate attention. As the group became more well-known, "Free Bird" became their most popular number (although it never became a large hit in an edited single version) and one of AOR's most requested songs. The number took on added poignancy following the tragic plane crash which took three band

2. Free Bird

members' lives, and its high placement in this chart indicates that it will remain an intensive-play item for some time to come.

Finally, number one is no real surprise. If an observer had to choose one song to characterize AOR radio's repertoire, it would have to be Led Zeppelin's "Stairway To Heaven." The track, usually regarded as Led Zeppelin's finest moment, contains a number of elements which epitomize AOR music—the abstract lyrics and instrumental delicacy of the opening segments, followed by the all-out guitar-dominated rocking of the final moments. "Stairway" has something for everyone, a fact recognized as well by most Top 40 stations, who began playing it regularly as "image gold" (records that lend the station a bit of AOR credibility) despite its length and its lack of single release. "Stairway" has remained at a constant lofty peak of popularity since its late 1971 release, and shows every sign of continuing at that level for years to come. In that sense, too, it is an excellent reflector of AOR radio as a whole.

1. Stairway To Heaven

As with any list, a cutoff point must be established, and a number of popular artists end up eliminated. Careful observers may note the absence of acts like Cream, Emerson Lake & Palmer, Chicago, Janis Joplin, and perhaps most surprisingly, the Beatles as solo artists (especially McCartney and Wings). But the cross-section of artists who are represented convey a more than adequate idea of the various styles and influences which have formed what we know as AOR music. These are the songs that America's most important AOR stations nominated as their top airplay items; these are the songs that America's most important AOR stations nominated as their top airplay items; these are the songs that a musical generation grew up on; these are the songs which will influence the course of the musical future for radio and records. They're worth examining in detail; they provide many of the keys to tomorrow's music.



Crosby, Stills & Nash
Crosby, Stills & Nash (Atlantic)



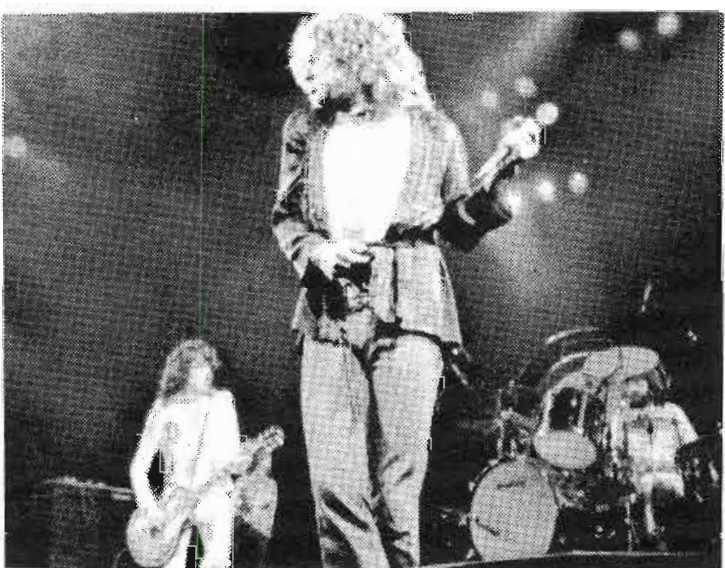
Yes
Fragile (Atlantic)



Derek & Dominoes
Layla (Atco, Polydor)



Lynyrd Skynyrd
Lynyrd Skynyrd (MCA)



Led Zeppelin
Led Zeppelin 4 (Atlantic)

**STILL
GROWING
TOGETHER!**

Warner Bros. Records & AOR Radio



A View From The Top

AOR radio has both attracted and fostered a new breed of media people in both music and broadcasting. It is no wonder, therefore, that it takes a special type of General Manager to administer an AOR radio station.

The role of the GM in AOR radio has changed dramatically over the years in many ways.

The *R&R* editors spoke with some of the form's top administrative officials covering a cross section of AOR radio's programming postures as well as market sizes.

In this feature, they comment on their changing perceptions of AOR radio as it appears from behind the big desk.



James Harden
President, Harden Bdcstng, GM
KNAC/Long Beach

ACTUALLY, ADMINISTERING AN AOR STATION is much like administering any type of radio station. I hire good people and give them the opportunity to be creative and that gets me results. That's the same philosophy I'd use in running any sort of radio station.

On one hand, administering an AOR has become much easier, because the industry is attracting much more professional people recently, people who want to make this sort of radio their career. On the other hand it's become more difficult, because there aren't just twenty stations playing the same music nationwide; they all do. I never expected that sort of acceptance on such a nationwide level.



Bob Garrett
Station Manager,
KYYK/Kansas City

THERE'S A VERY CONVERSATIONAL EXCHANGE of information between my sales department and programming staff. I feel my most important job is to relay the information I get from and about the community to my people. This line of communication is vital and especially helpful at an AOR station. At any AOR station, sales and programming need to blend perfectly, more so than any other format, because of the nature of AOR radio. When you sell AOR radio, you are attempting to merchandise a lifestyle. We must always keep in mind our audience's interests when selling airtime, not only to maximize the advertisers return on his dollar spent with us, but to be sure that his product really relates to our listeners. We can make good things even better for our clients and our listeners, by keeping this in mind. There's no other radio format that allows you this very clearcut audience lifestyle to appeal to.

Robert Putman
GM, WOUR/Utica

ANY AOR STATION'S SUCCESS LIES IN the relationship between management and programming. As an AOR GM I think you need to be much more sensitive to the programming needs than with other formats, where the programming is so mechanical that it requires almost no special considerations by management or sales.

As a station whose programming is unique in the Utica and Syracuse markets, we feel a sense of community responsibility and enjoy programming to that sense of responsibility. The listeners depend on our station and we enjoy programming material that informs and serves them.

Programming an AOR has changed quite a bit over the past several years. You need a larger staff to deal with increased business, and from an operational standpoint it's become much more complicated to run an AOR station. I think from a regulations standpoint it has become a bit less restrictive in terms of license renewal activities and procedures.

When I first came to WOUR it was hard to sell FM to begin with, let alone rock FM. Over the years progressive and then AOR radio has



Bud Stiker
President and GM,
KFWD/Dallas

WHEN I FIRST CAME TO THE STATION I was unfamiliar with AOR radio and its audience, so I took a night job clerking at a local record store for an entire summer. As you can imagine, I used the job as an opportunity to research that segment of our listening audience. It was an invaluable experience that I'd recommend to anyone in my position.

AOR is definitely the radio of the seventies and eighties. It's a terrifically exciting approach to radio that I see getting better and better and stronger and stronger nationwide.

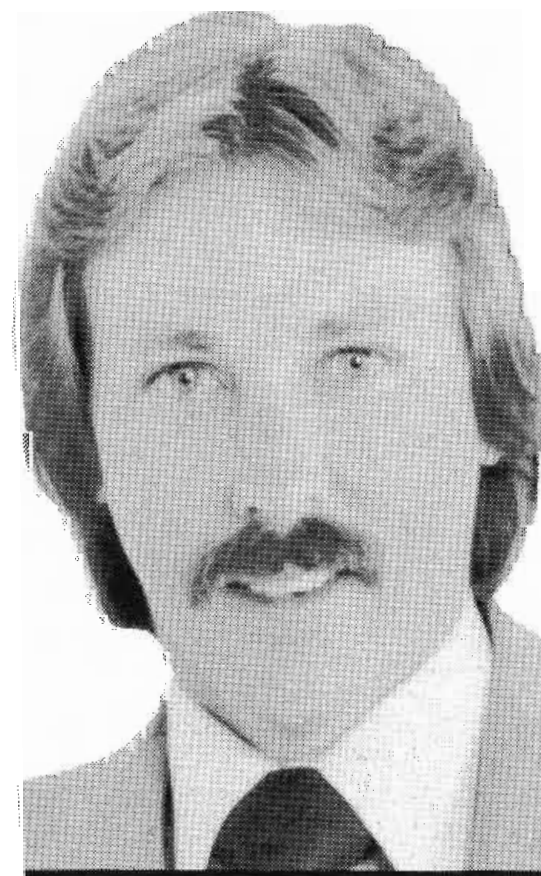


Rick Lee
GM, KMEL/San Francisco

WHAT AOR GENERAL MANAGERS MUST keep in mind is that they are running their stations with the express purpose of making money. Therefore the stations must be run as businesses, and if you run a radio station as a business, it doesn't really matter what musical approach you take; the basic principles are always going to be the same.

What is different about AOR radio is the tremendous response factor you get from the audience. They are particularly responsive to new ideas and products, which makes the station ideal for certain promotional or commercial tie-ins.

Administering an AOR station has become a much more competitive function as AOR has moved into a much more prominent radio position in most major markets nationwide. It's caused a lot of us to grow up very quickly, and through all of the "baptisms of fire" we have evolved into an excellent product. I see the present day status of AOR radio merely the tip of the iceberg. I think we'll continue to grow and build, eventually replacing many traditional formats.



Dick Borel
VP & Station Manager,
WCOZ/Boston

RADIO, IF DONE RIGHT, CREATES SOMETHING: something very immediate, something very responsive to community needs, and there's a great satisfaction in seeing a community respond to your efforts on their behalf.

At WCOZ we have created an art form which evolves daily and that's very exciting to watch. Boston is a unique radio market in that we have so many college students here, and that's the perfect target demographic for us.

I'm firmly committed to honesty and integrity in everything at a station, from its music to its rate card. This honesty is projected daily in everything the station does, and after awhile people begin to trust you and take you into their lives.



YOU'VE COME A LONG WAY, BABY.



"MANDRE TWO" M7-900R1 Mandre
Includes "FAIR GAME"



"FIRST STEP" P7-10022R1 Fantasy Hill
Includes "SANITY BABY"



"FEELIN' FRESH" P7-10024R1 Fresh
Includes "JUST HOW DOES IT FEEL" P-0639F



"LOVE BREEZE" T7-359R1 Smokey Robinson
Includes "DAYLIGHT & DARKNESS" T-54293F
"SHOE SOUL" and "LOVE SO FINE"



"NATURAL HIGH" M7-902R1 Commodores
All-new studio album!



"BAND TOGETHER" P7-10025R1 Rare Earth
Includes "WARM RIDE" P-0640F



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A View From The Top

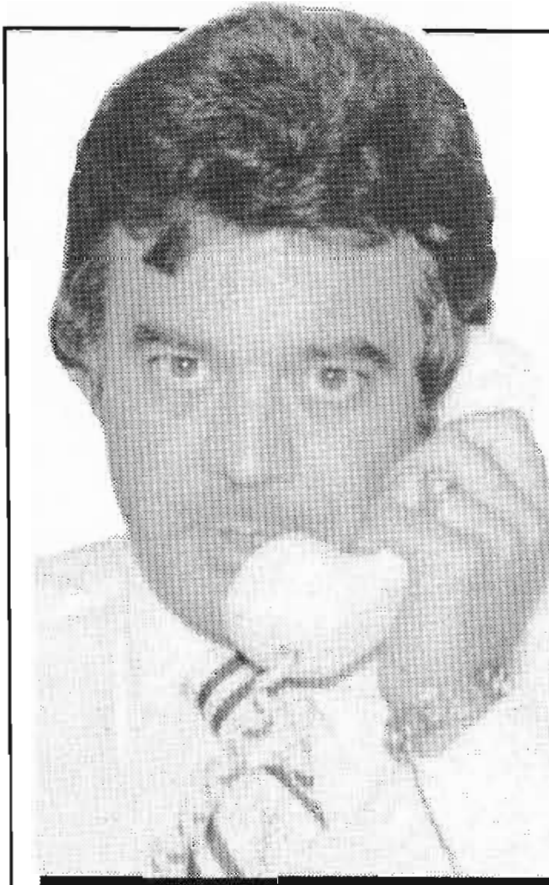


Jay Hoker
VP and GM, WRIF/Detroit

I THINK THE OLD CONCEPT THAT AOR radio appeals to young adults is still haunting us, making it a more difficult style of radio from a management and sales point of view. This should change as the stations grow older with their listeners.

My background is with Pop/Adult stations, where personalities were in the foreground. At AOR stations the personalities take a back seat to the music, which is our top priority. Individual personalities have become a group personality or station identity.

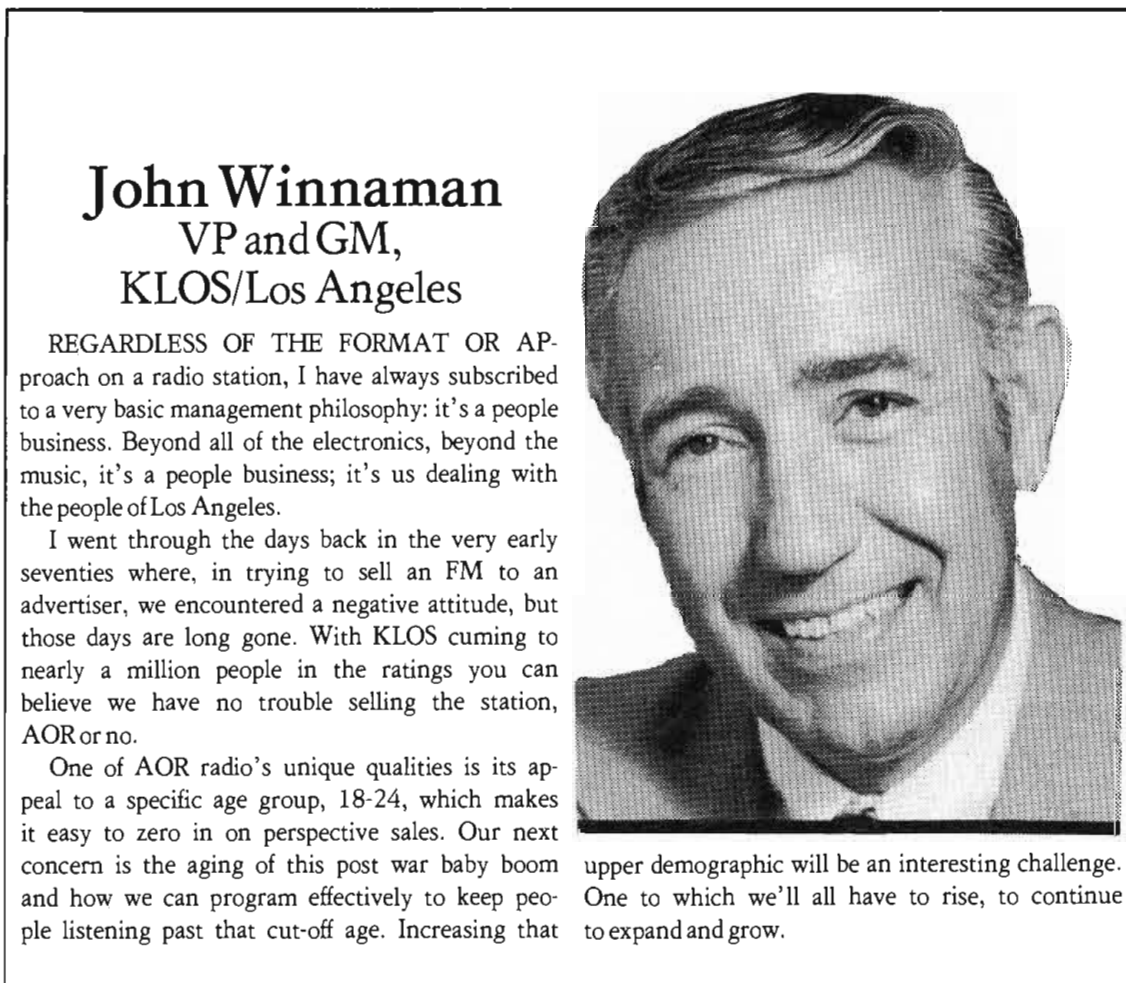
As our audience grows older, our sound must change with them. AOR radio in general must always be redefining its sound to stay in tune with its listeners' changing tastes.



Steve Rosetta
GM, KSJO/San Jose

I HAVE TO GIVE A LOT OF THE CREDIT for KSJO's success to the air personalities here. We don't need music research because these people have it all in their heads already. AOR air personalities in general seem particularly in tune with our target audience, and this has helped AORs in becoming some of the most popular stations in their respective markets, and made these stations an easier sell.

As a whole AOR has become a much easier sell for us as it has grown in national acceptance and popularity, and it will certainly continue this growth. Whether the trend will be toward tight-listed stations or loose ones is a market-by-market decision. Our research several years ago showed that San Jose was a rock 'n roll market and so we didn't follow the current trend toward mellowing out our music, and have done well for it.



John Winnaman
VP and GM,
KLOS/Los Angeles

REGARDLESS OF THE FORMAT OR APPROACH on a radio station, I have always subscribed to a very basic management philosophy: it's a people business. Beyond all of the electronics, beyond the music, it's a people business; it's us dealing with the people of Los Angeles.

I went through the days back in the very early seventies where, in trying to sell an FM to an advertiser, we encountered a negative attitude, but those days are long gone. With KLOS coming to nearly a million people in the ratings you can believe we have no trouble selling the station, AOR or no.

One of AOR radio's unique qualities is its appeal to a specific age group, 18-24, which makes it easy to zero in on perspective sales. Our next concern is the aging of this post war baby boom and how we can program effectively to keep people listening past that cut-off age. Increasing that



Ivan Braiker
GM, KZEW/Dallas

ONE OF AOR'S UNIQUE TRAITS FROM MY point of view is the musical connection. There's constant involvement with the music, record promotion people, and musicians themselves. That's very exciting to me.

Our station has undergone monumental growth. I used to know everything that was going on here; because of our growth I sometimes hear of things happening first when I read our own memos. That's not necessarily the way I'd prefer to run a radio station, but our growth demands it.



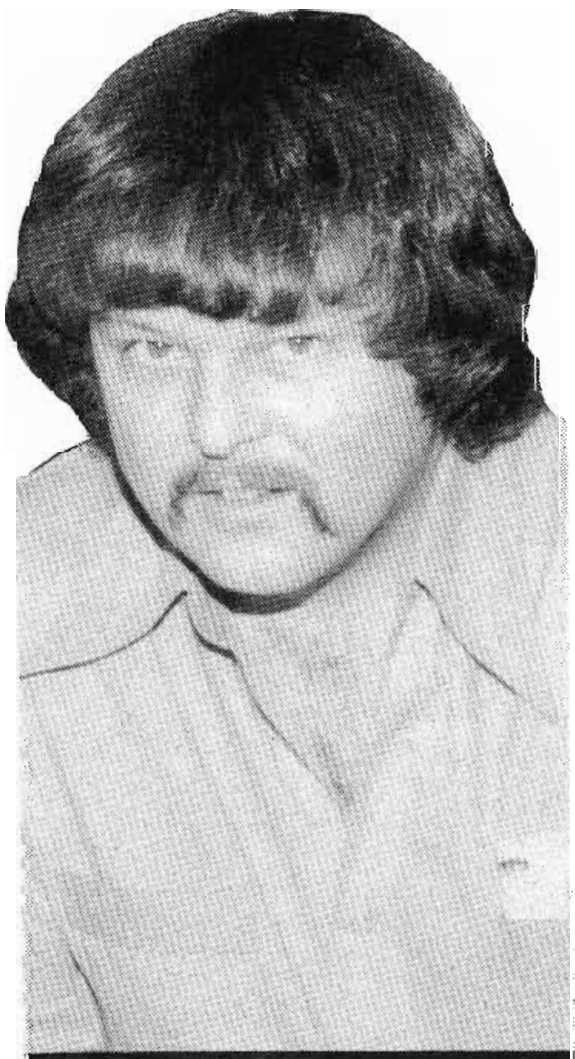
John Hayes
GM, KZOK/Seattle

A GOOD STATION MANAGER AT ANY type of radio station has to be active, not to the

point of programming the station himself but active in the sense that he is aware: of the music, of the changing audience, of the image his jocks personify. That way he'll always be ahead of the game and creating new trends instead of following them.

I've noticed a great decline in the resistance to Album Oriented Rock stations in general over the last three or four years. It's much easier to sell now, because agencies are convinced the AOR approach is here to stay, that it's a viable way to go and will get results. The agencies also realize listeners' habits have changed as they've reached "the age of acquisition," as J. Walter Thompson put it. These people who are making their first major purchases like cars and homes are listening to AOR radio. That's a big selling point for us.

Radio in general is becoming much more sophisticated, in terms of sales and music research in particular, and AOR's evolution reflects that sophisticated approach. Management has to keep up with these changes to keep the station in the public eye. Increased public awareness of a station means increased importance in your community, which is the goal any station manager strives for. I never forget that the most important station promotion we can do is one which makes the community a better place in which to live.

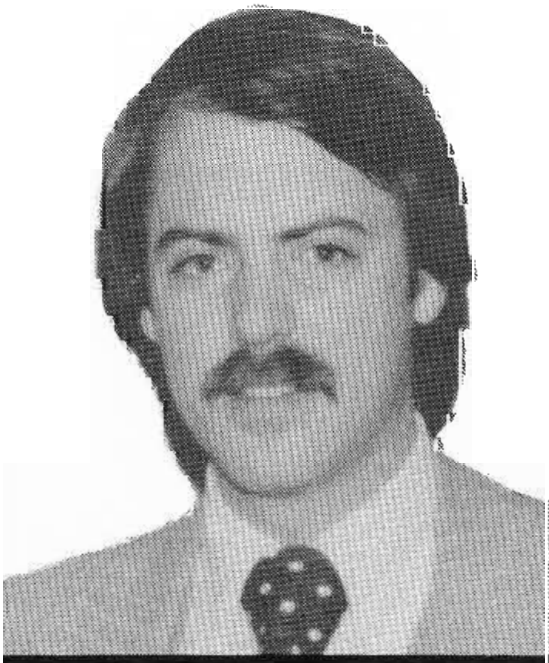


Dex Allen
VP & GM, KPRI/San Diego

I USED TO HAVE TO APPROACH AOR as a "different" sort of radio station from a management point of view, but with the evolution of the approach I find that AOR radio is now just a business and can be run as such. AOR programmers have become businessmen who understand that AOR radio, as with any sort of radio, exists as a moneymaking enterprise. Today's most successful AOR stations are staffed with programmers who are not only creative but also have a business sense; people who realize that the cash register has to continue ringing if they want to continue working.

In a market with no competition, an AOR station can afford to be progressive. In a competitive market you have to be more familiar, or you lose your entire upper demographic. I can't run a station that just sells to 18-24 year-old males. I'm not surprised to see AOR tightening up as more stations realize this.

I see FM in general and AOR specifically as the radio medium of the future. In five years I see AM radio carrying sports and news and people tuning almost exclusively to FM for their music. I see AM radio as kind of a dinosaur and FM as the next evolutionary step forward.



20th Century Fox Records Salutes AOR Radio

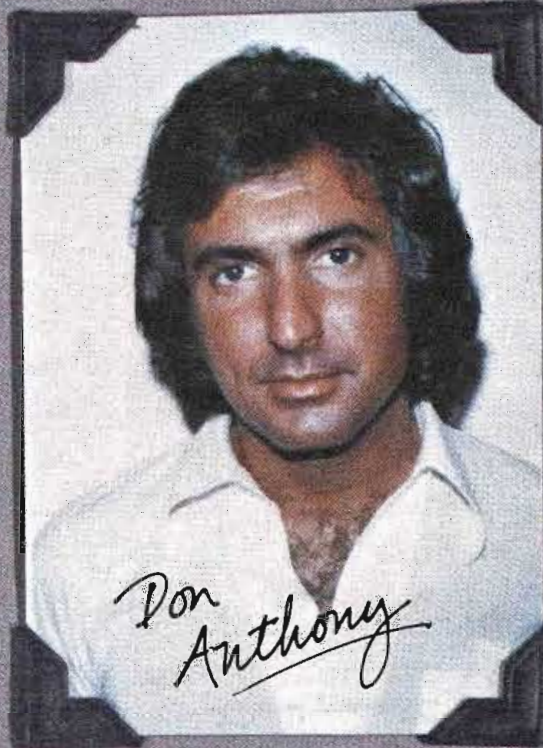
Contact your Regional Promotion Representative: (800) 421-0543 or 421-0544



Frank Sciama
Philadelphia



Scott Regen - Detroit



New Orleans



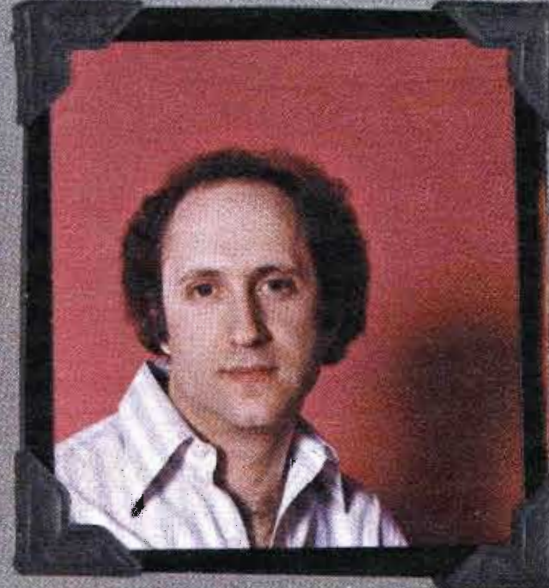
Timothy D. Kehr - Minneapolis



Phillip Raulo - Memphis



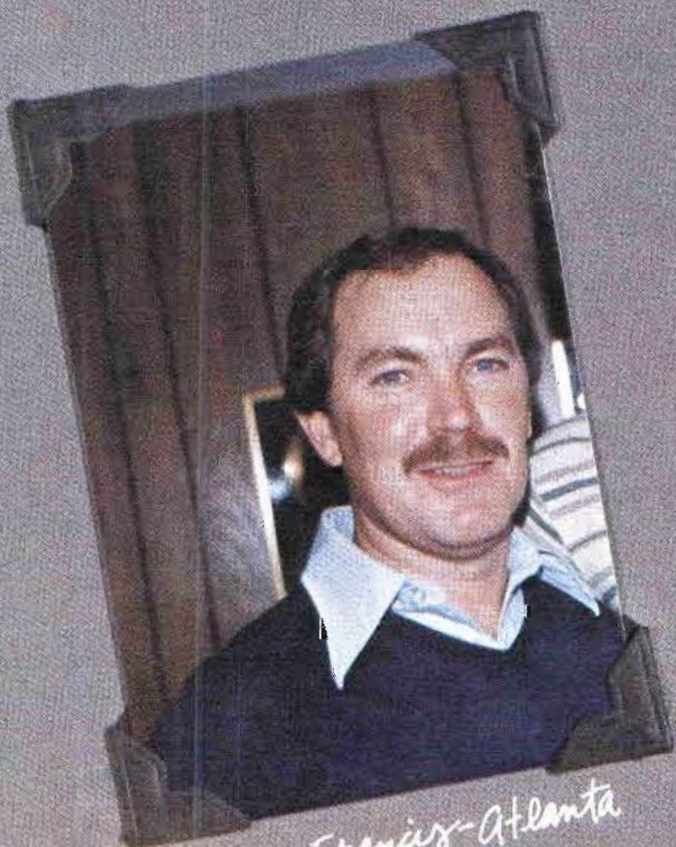
Dan Holiday - Seattle



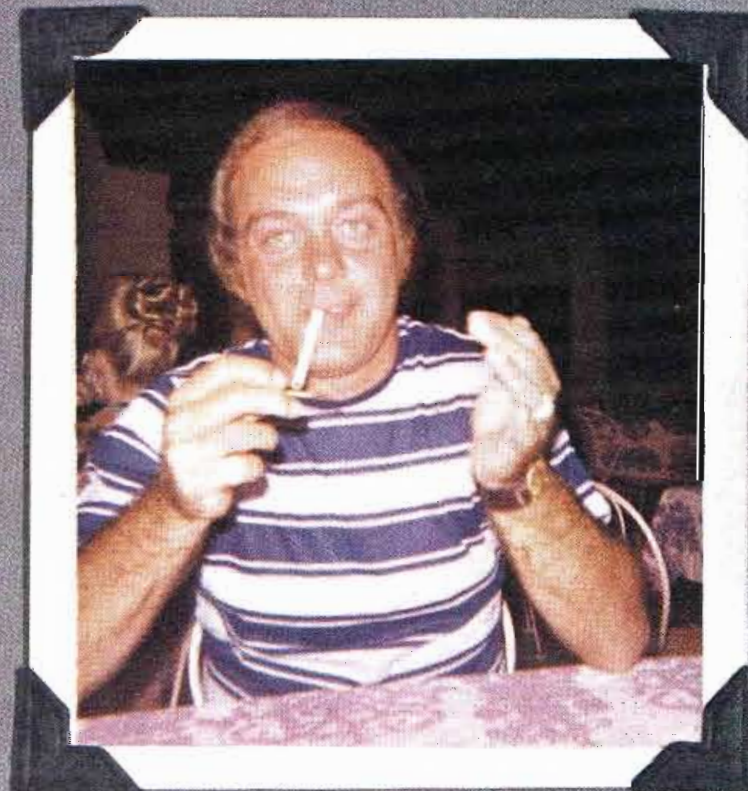
Mark Weiss - Washington D.C.



Lois Kennedy - Boston



Jim Francis - Atlanta



Bud Stebbins - Chicago



Vicki Lebon - Los Angeles



A View From The Top

Burt Sherwood
GM, WKQX/Chicago

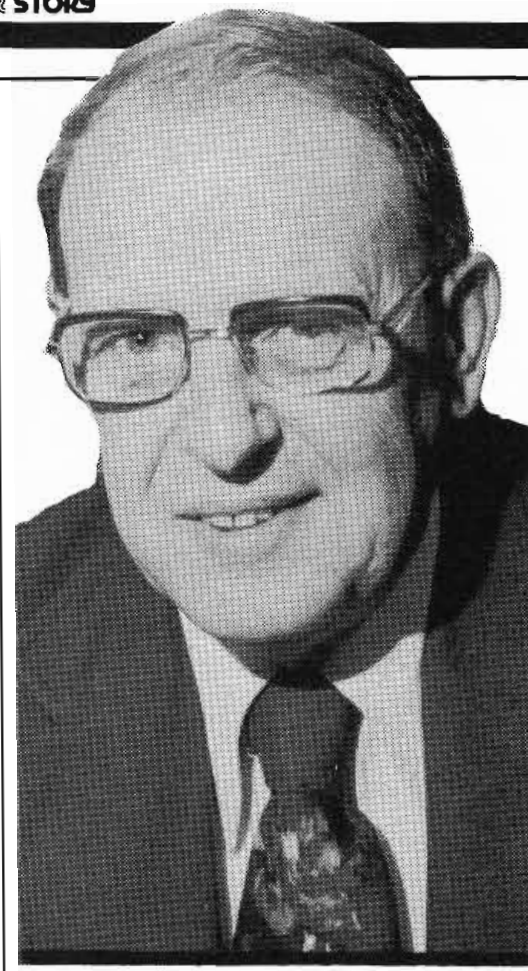


AOR RADIO APPEALS TO A VERY SPECIFIC audience; it attempts to reach those 18-24 year olds, usually male, who were yesterday's Top 40 listeners who have switched over to AOR in search of something more adult.

The hardest part of administering an AOR station is maintaining commercial integrity. You can not fool the audience who don't want the hard sell approach that they left behind on AM.

I got into radio as a disc jockey in 1953, right at the beginning of rockabilly music. I've watched the musical form evolve into rock and roll, progressive rock, and now AOR. I'd never have guessed that in one form or another, rock music would have lasted twenty-five years. I see the radio listening audience growing older, and older people don't want to listen to the artists usually associated with AM radio. These people are turning to AOR radio and will continue to do so in larger numbers as they grow older still. I'm thrilled to be involved with this form of radio.

Vince Beckey
VP & Station Manager,
KFMH/Muscatine



AOR'S UNIQUENESS FROM MY POINT OF view is the huge response we get from our listeners; quite superior to any other type of radio of my experience. As an example, our unsolicited mail in the last six months was between a thousand and fifteen hundred letters. That to me is unheard of for a small station in a market of less than 30,000 people.

The key to our success as a small market AOR is that we have geared our programming to a regional level, to reach not only Muscatine but several other nearby larger cities as well. That helps us to become independent of local retailers who may be hesitant to advertise with us because of their misconceptions about the broad appeal of our type of programming. Sure, we've keyed our music in to that 18-34 demographic, but I can't tell you how much response we've also gotten from everyone from young married couples to factory workers; people who fall well outside the usual conception of an AOR listener.

Eric Hauenstein
President and GM,
KDKB/Phoenix

FROM AN ADMINISTRATIVE POINT OF view, there really is no difference between doing my job at an AOR station and any other sort of radio station. Radio is a people business, and the idiosyncrasies of people in radio seem to be pretty consistent format by format. There are eccentric engineers in Top 40 stations, and egotistical jocks on Beautiful Music outlets. There was a time, when AOR radio was staffed with people from the subculture it represented, that you could not treat your employees as businesspeople. That, thankfully, is no longer the case. AOR staffers now have much more respect for their responsibilities than their predecessors of years gone by. I expect them to have the same high professional standards as I do.

Nowadays it's harder than ever to draw any distinct lines between radio formats. Pop/Adult and Top 40 are "borrowing" AOR artists for greater and greater portions of their music. Soon they'll undoubtedly also want to come over to the FM band to do their formats, as album music always sounds better in FM stereo than AM mono.



Elton Spitzer
Station Manager,
WLIR/Long Island

AT AOR STATIONS MORE RESPONSIBILITY is delegated to the Program and Music Directors and the air personalities themselves regarding the actual air sound than at other formats. I feel it's more important for me to hire people who can do the job for me than to do it all myself. I could program a beautiful music station in a matter of weeks, but I wouldn't even try doing one segue here. These people know what they're doing and that's why they are hired. I rely on their knowledge and abilities one hundred percent.

I allow the programming department a great deal of leeway, not only on a musical level, but in other areas pertaining to the station's overall sound. The PD has veto power over commercials that don't fit the overall image of the station, for instance. Most of the time the companies allow



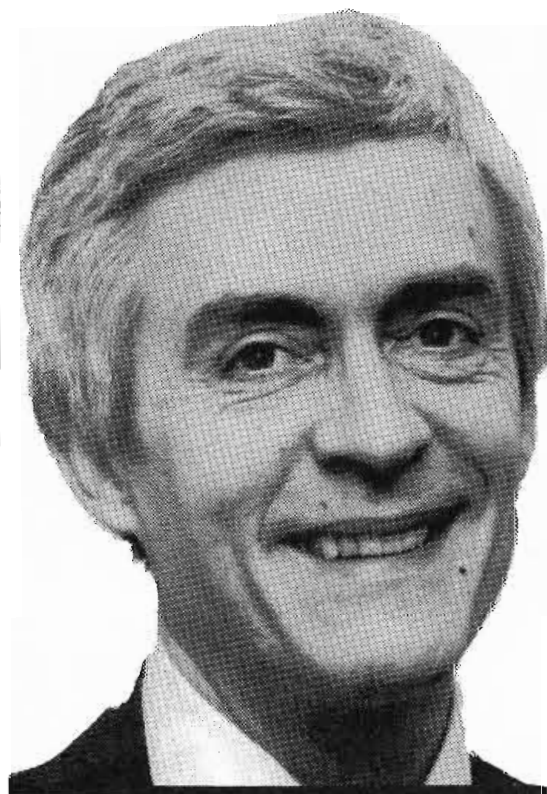
us to redo these spots so they fit our approach, and this is something you don't hear on other types of radio.

The key to our approach is a balance; a compromise—everyone knows the needs and goals of the station and we all work together to achieve those goals.



Bart Walsh
GM, WWWW/Detroit

SINCE WE HAVE MOVED AWAY FROM THE progressive stance of five years ago and toward increased music research, I have found the station much easier to administrate. Understand that no station is easy to administrate, but it is less complex now. It's also become easier to sell; that old progressive stigma of our audience being composed entirely of pimple-faced hippies is long gone. That's why we now carry spots by banks and insurance companies, for example. Five years ago we couldn't have even gotten beer companies on the station; now if a beer company isn't advertising with us they must be crazy.



Frank Feller
GM, WYSP/Philadelphia

I LOVE AOR RADIO BECAUSE IT CAN BE very creative and intelligent on the air. I can feel very proud of a station with those sort of credentials. I can think of a number of radio formats that I'd be embarrassed to be a GM for. This one I can be proud to have family and friends listen to.

There's no question that the growing acceptance of AOR radio has made selling the station easier, the profits larger. I love it.



Louisa Henson
GM, WLRs/Louisville

TO USE THAT OVERUSED TERM, WLRs is very relevant; everything we do is for the listeners. We consider them intelligent people and never talk down to them. We fill the need for a credible radio station in this area, and I'm proud of that.

Internally, there's a tremendous give and take between management and the staff. It's a family management, and I think the station also has a family feel to it. We all share a common goal.

We started back in '73 with a 1.7 share of the market. Becoming accepted by and then becoming dominant in our market was our goal, and remaining dominant in the marketplace remains our goal.



Ed Henson
President, WLRs/Louisville

MY SISTER LOUISA AND I ARE VERY complementary in abilities and spirits, and we have tried to create a staff that is also complementary to one another.

We've also tried to follow one of the basic rules of success; we recognize our own limitations, and have hired some great people who help us out in areas in which we are not as well-versed.

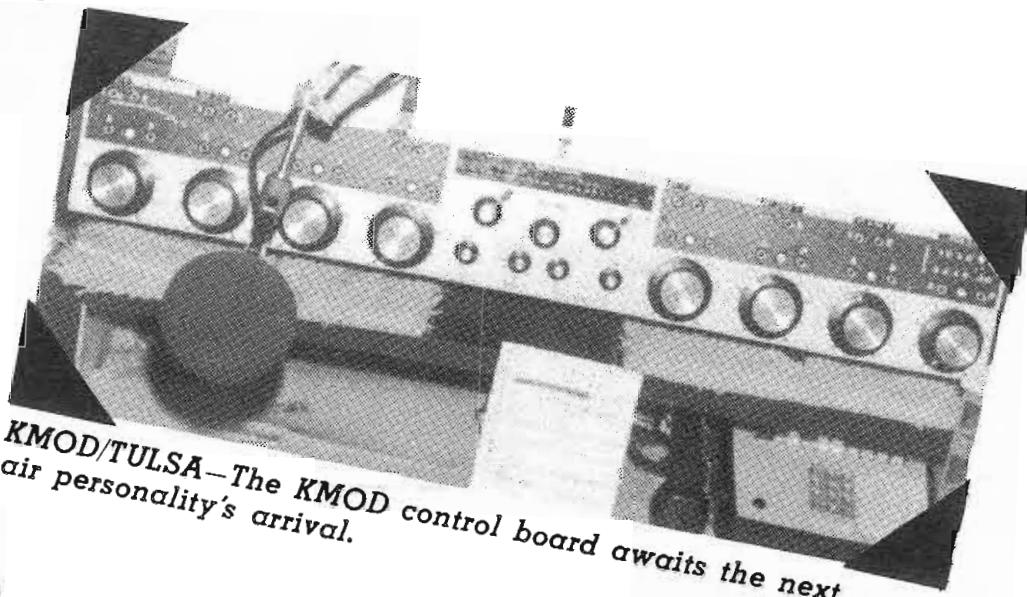
We do all we can to keep inner-station politics from happening. We've both worked very hard to build a company spirit that transcends that negative energy.

In programming WLRs we have borrowed some ideas from Top 40 and Pop/Adult radio, particularly in building a unique station identity or personality. We have succeeded in making people remember WLRs as a unique station in town through some outrageous promotions and our station personalities, many of whom have been with us for years.

Among The Bins



KZEL/EUGENE—Former owner/GM Jay West (left) with PD Stan Garrett (right) in front of KZEL's wall of gold (and platinum), and broadcast awards.



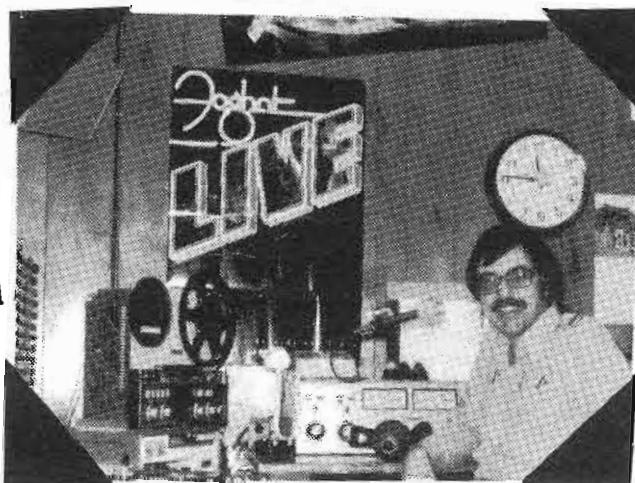
KMOD/TULSA—The KMOD control board awaits the next air personality's arrival.



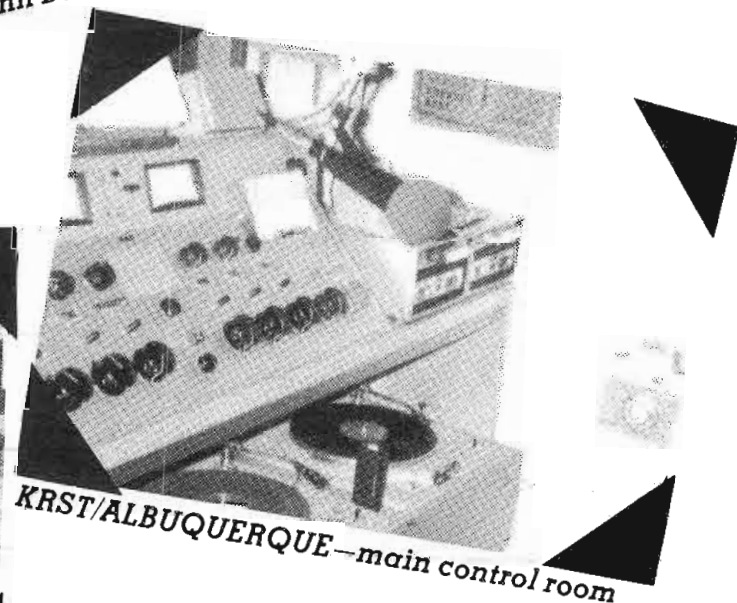
WXRT/CHICAGO—WXRT's staff members surrounded by the studio control board equipment. Pictured (l-r) are (front row) Scott McConnell, PD John Platt, Leslie Witt, Terri Hemmert, (middle row) Business Manager Seth Mason, Shel Lustig, Garry Wright, Bob Skafish, (back row) John Bell and MD Bob Gelms.



QFM97/COLUMBUS—The "Q" Kangaroo, official station mascot at the WLVQ control board.



KKTX/KILGORE—KKTX's PD, MD and air personality behind the board.



KRST/ALBUQUERQUE—main control room



KNCN/CORPUS CHRISTI—The KNCN air staff poses with the station's "C Van." Pictured (l-r, in truck) Bob Fazio, (front) former air personality Wolf Schneider, Wayne Miles, PD Debbie Miller, Charlie Palmer, and Bobby Reyes.

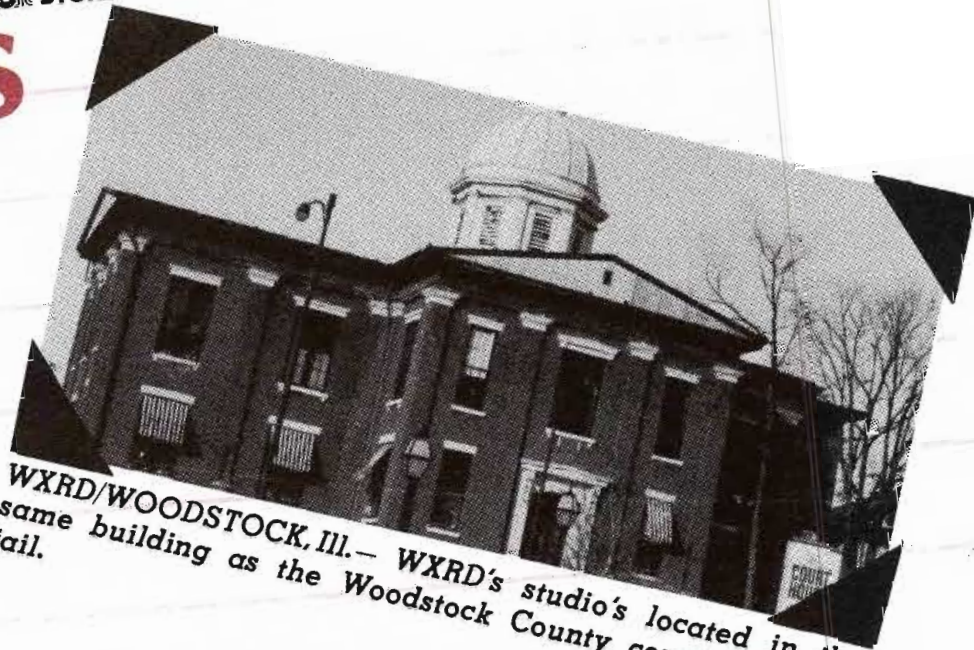


KLOS/LOS ANGELES—Joe Rieling on the air at KLOS.

Among The Bins



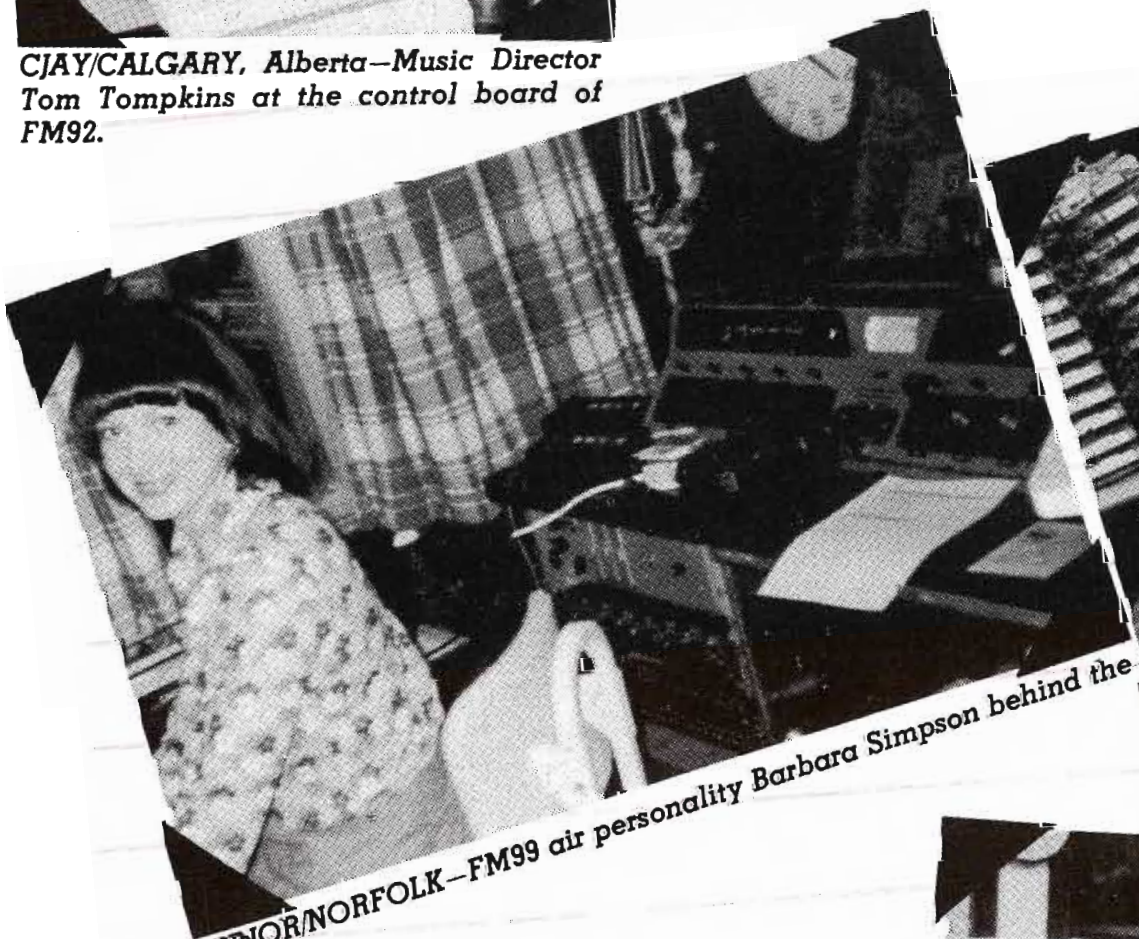
CJAY/CALGARY, Alberta—Music Director Tom Tompkins at the control board of FM92.



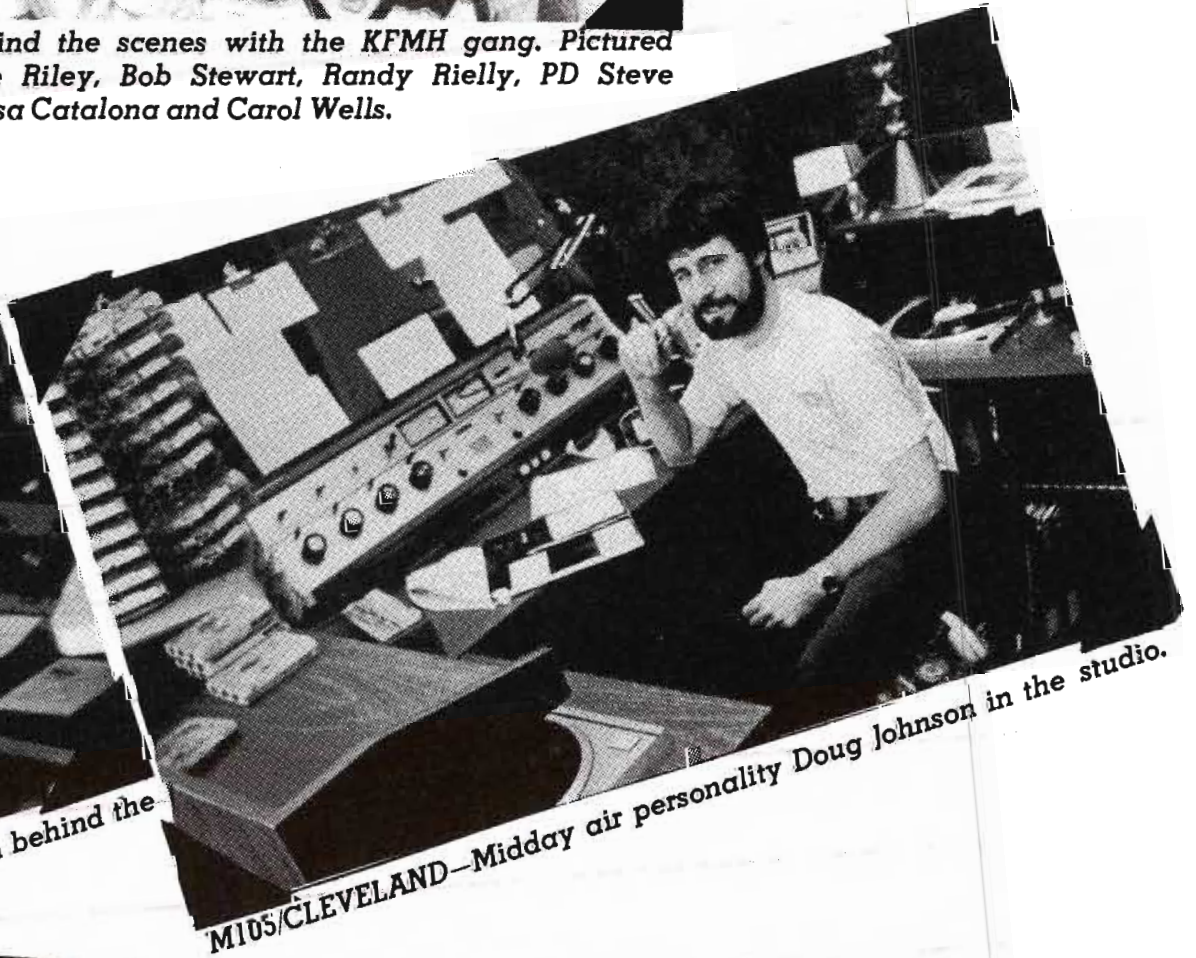
WXRD/WOODSTOCK, ILL.—WXRD's studio's located in the same building as the Woodstock County courthouse and jail.



KFMH/MUSCATINE—Behind the scenes with the KFMH gang. Pictured are (l-r, back row) Kyle Riley, Bob Stewart, Randy Rielly, PD Steve Bridges, (front row) MD Lisa Catalona and Carol Wells.



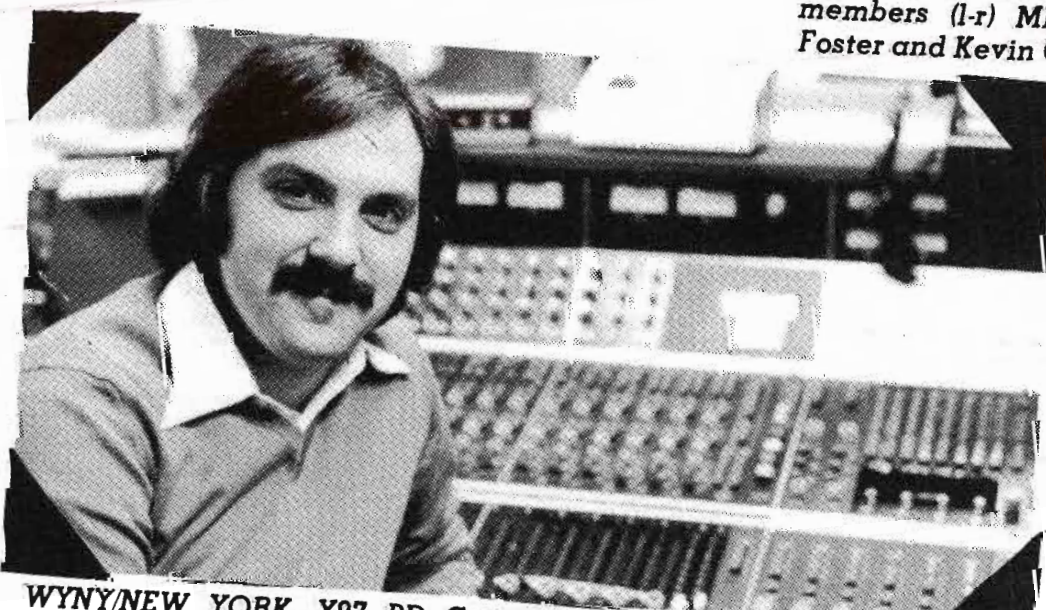
WNOR/NORFOLK—FM99 air personality Barbara Simpson behind the controls.



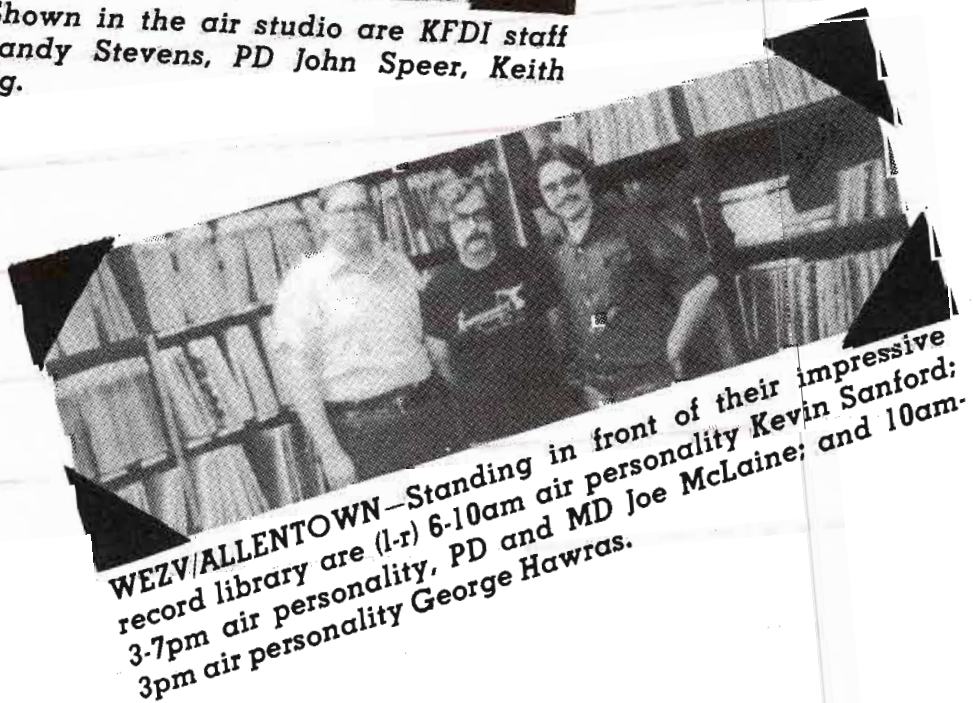
MIOS/CLEVELAND—Midday air personality Doug Johnson in the studio.



KFDI-FM/WICHITA—Shown in the air studio are KFDI staff members (l-r) MD Randy Stevens, PD John Speer, Keith Foster and Kevin Craig.



WYNY/NEW YORK—Y97 PD Craig Simon sitting amidst the monster control board in air studio.



WEZV/ALLENTOWN—Standing in front of their impressive record library are (l-r) 6-10am air personality Kevin Sanford; 3-7pm air personality, PD and MD Joe McLaine; and 10am-3pm air personality George Hawras.

Among The Bins



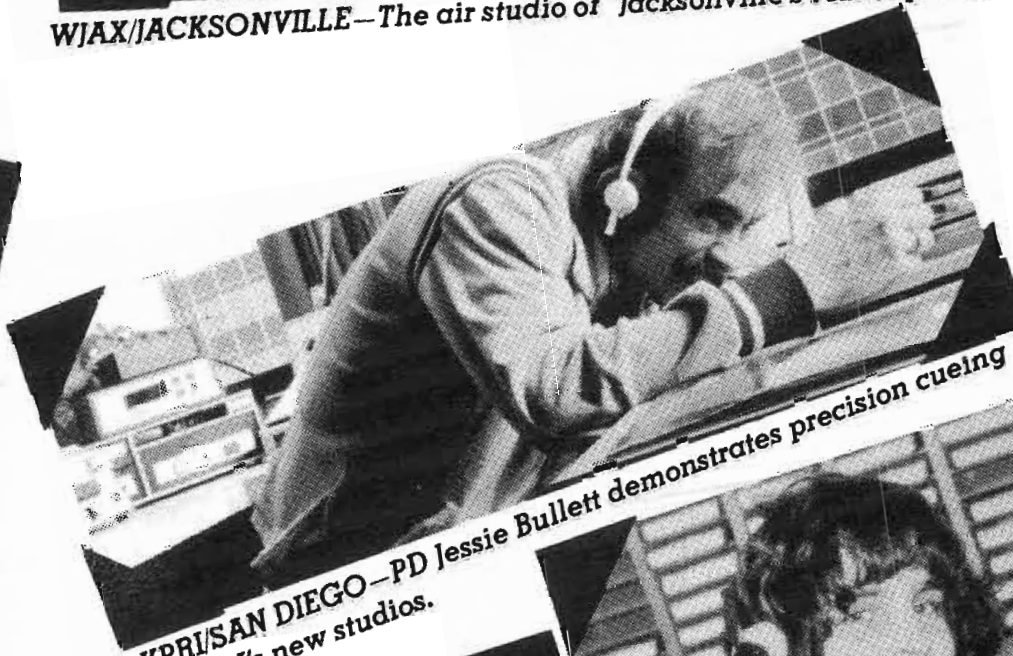
WLRS/LOUISVILLE—The WLRS airstaff includes (l-r, top row) Jerry Ostertage, Mick Dolan, Ron Clague, Jim Butler, John Simon, Bob Hennsely, (bottom row) MD Drake Hall, Program Manager Austin Valli, and Jesse.



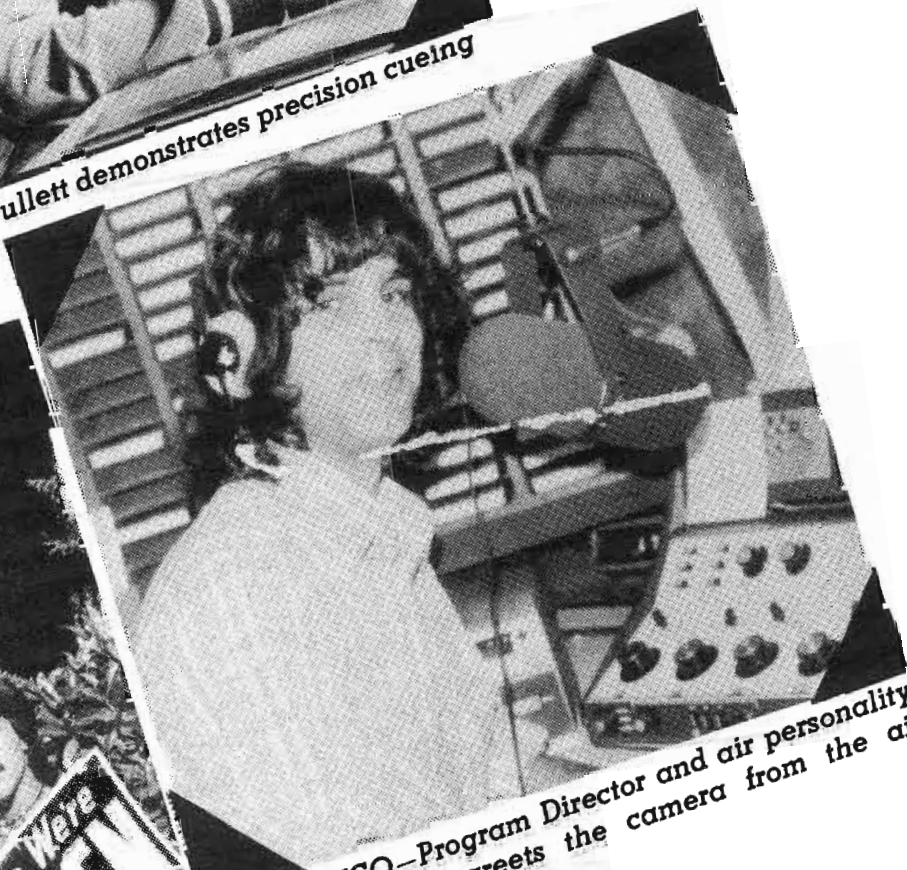
WJAX/JACKSONVILLE—The air studio of "Jacksonville's Municipal Station."



KGLR/RENO—The air staff is pictured (l-r, front row) GM Carol Draper, Maureen Miller, (second row) Stu Buchanan, PD Daniel Cook, Patti Doherty, MD Paul Emery, Eve Lawton, and Matt Methner.



KPRI/SAN DIEGO—PD Jessie Bullett demonstrates precision cueing at KPRI's new studios.



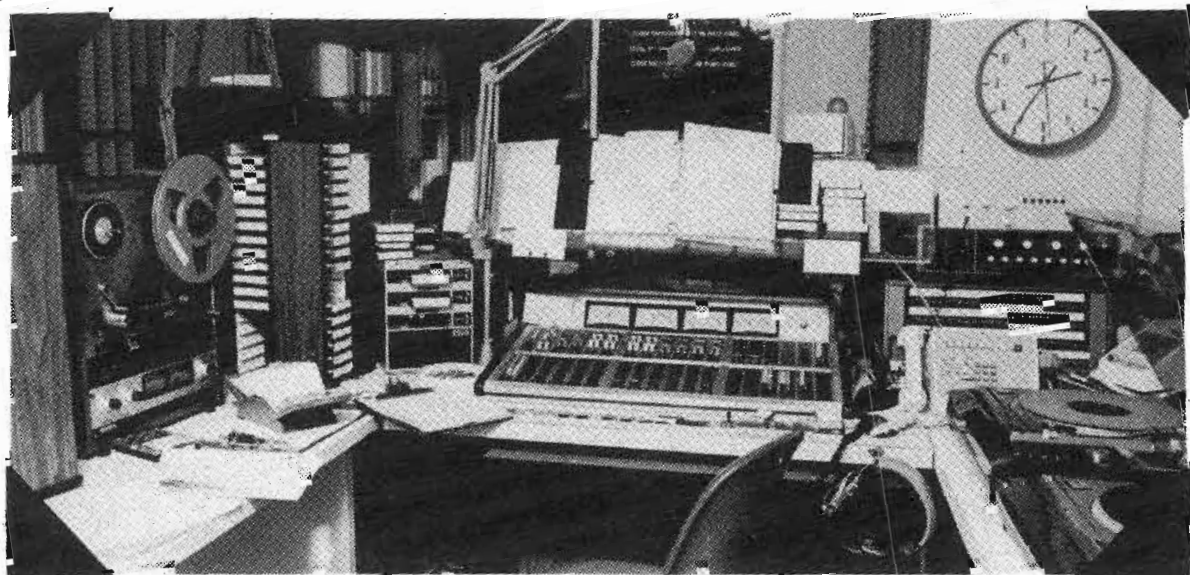
KFMF/CHICO—Program Director and air personality Ron Woodwood greets the camera from the air studio.



KZAP/SACRAMENTO—The KZAP air staff relaxes with favorite props. Pictured (in no particular order) are William Fuller at the typewriter, Gordo with a gold record, Bruce Meier with ear phones, Slater all taped up, Fred Gaines at the mike, Ed Fong says "we're open." Marla tuning in, and Robert Williams just sitting in.



WOUR/UTICA—Program Manager Jeff Chard and General Manager Bob Putman tune the FM dial to 96.9, WOUR.



WCOZ/BOSTON—An inside peak at the WCOZ air studio.

The Promotion of AOR Promotion

AOR radio has always stood for change: change in music, change in lifestyles, change in culture. Among the people most aware of change as reflected by AOR radio are those who act as a link between the radio and record industries, representing the record companies whose albums and music form the major cornerstone of all AOR radio stations.

In the following feature, some of the most experienced and knowledgeable people involved in nationwide AOR radio record promotion explain their companies' varied approaches to the singular task of AOR record promotion.

They share their perceptions of the changing face of AOR radio and offer their predictions for the future of our industry. Their candid comments are intriguing and illuminating.



MICHAEL PILLOT
Columbia Records Dir. of Album Promotion
And Special Projects

We have changed just as radio has changed. Radio is focusing on less music and we have focused in more on specific albums and artists. Not that we release fewer artists than ever, but we are zeroing in on less artists on a radio level, to really break those artists. We have a large regional staff in addition to our locals to do that job for us. We try and focus in on two or three cuts on an album and hope one will be the single. Our local people work both singles and albums, all formats.

We look for promotion people who are really in love with the music, a person who does, of course, listens to the radio. He doesn't necessarily have to have a radio background, but he certainly should enjoy listening to it.

We've come to a point where AOR radio has become the new Top 40, in the sense that there are only a certain number of major albums being programmed as opposed to an unlimited playlist. You have to stay with an artist longer to make it work because of that. We've been working albums like Eddie Money and Karla Bonoff for eight months now, and for that matter they're still active.

AOR radio has eaten away at a great deal of Top 40's success because of its current musical approach, but I hope there's still room for program experimental things and special programming. While most stations will attempt a jazz show for an hour at night I'd love to see some jazz played all day, for instance.

I think the Music Director's position has become that of a screen between record companies and the Program Director, as opposed to the person who really listens and screens all the music that comes through his office. That may not be what people want to hear, but it has been my experience.



BOB ZURICK
RSO Records Nat'l Album Promotion Dir.

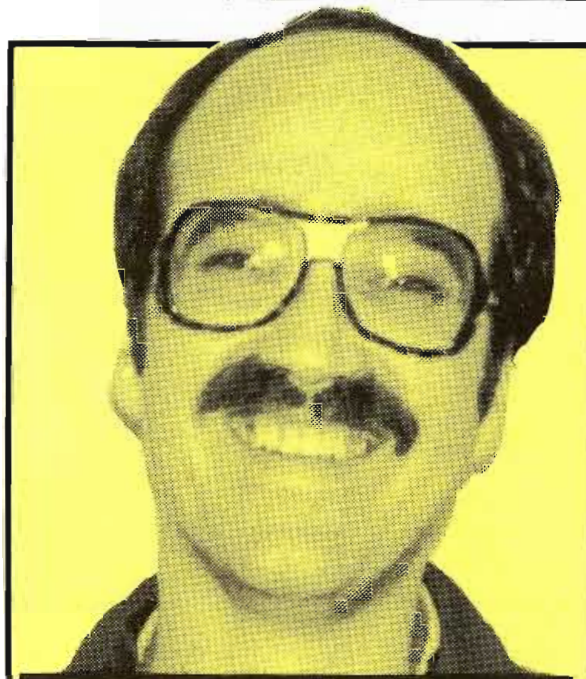
I'd say that RSO is still in the diaper stage of album promotion. We have, prior to this point, been much more singles-oriented. But the singles promotion people and I work hand-in-hand. I look to our albums to bring us many upcoming single hits, as Clapton's gave us "Lay Down Sally." That one recently really caught us with our pants down.



NILES SEIGEL
Former RCA Records Nat'l Album Promotion
Director, Now VP, BGO Records

RCA's focusing in on album promotion more than ever before because AOR radio is definitely radio's future. AOR acts have proved themselves time and again on Top 40 singles; so many acts have crossed over from AOR radio. We always try and develop new acts through an AOR radio base.

The AOR promotion person often comes from AOR radio; it's definitely a growing trend. He does well with it, too, because of his intimate understanding of the medium, and because he usually has a real love for the music which got him in the whole business to begin with.



LARRY HARRIS
Casablanca Records Sr. VP and Managing Dir.

AOR promoters must know the marketplace; they have to know what the station is doing and to whom they are aiming their programming. They also have to keep in mind that stations tend to "play it safe" and not play certain things. We have to convince these programmers that our products can fit their programming. If a station is a Soft AOR and our album has a soft cut on it, we have to make the MD aware of that track.

I see WMMS and Lee Abrams both as futures of AOR radio; there's certainly a place for both approaches. We'll see more stations following the Soft AOR idea; it does very well with female listeners and with older listeners who can no longer relate to groups like Kiss.



JON SCOTT
ABC Records Dir. of Nat'l Album Promotion

In the past, ABC seemed to subscribe to the "spaghetti theory" of promotion: throw out thirty releases at one time and see which one sticks to the wall. They decided that wasn't the way to go and dropped about a hundred acts. Now we have our roster down to a much more comfortable position and there won't be any more mediocre stuff coming out.

I see AOR radio as one of radio's strongest forces today. To promote to AOR radio you have to be honest. A radio background helps; knowing what AOR people want and don't want. They have to know their music because radio programmers can't be fooled.

For the future, I see a continuing tightening on the music level in AOR radio. I feel this is cyclical, though, and that we'll eventually see a loosening-up.



BARRY GOLDBERG
20th Century Fox Records
Album Promotion Director

AOR promotion people must know and love music. They have to know which cuts will be right for which AOR stations. So naturally they have to know the musical approach of stations with whom they are working. It often helps to have a radio background; I have one. You have that innate understanding of what the music director wants, and the ability to see through nebulous reasons for not adding cuts.

I see AOR radio as eventually taking over the FM radio dial. People will always want to hear hit music, but I feel they want to hear it incorporated with other tunes that sound right and feel good that you won't hear every three or four hours.



DON WRIGHT
Janus Records Nat'l Promotion Director

Janus has always been known as an album record company so we've been dealing with AOR stations for years. Our people are totally involved and committed to radio and promotion in general. They have to be; promotion, after all, is not nine to five, five days a week work. They must enjoy dealing with people.

AOR radio is continuing an exciting period of growth in all markets, and are taking over those markets in many cases. That makes my job both easier and more difficult. As a company long-involved with AOR stations our reputation is known. But as ratings and moneys accumulate, music playlists sometimes dwindle, and that can make any promotion person's job very difficult.



JOY HALL
MCA Records Nat'l Album Promotion Dir.

In the year that I've held this job we've made a lot of changes in our approach to album promotion. We've become much more competitive on the AOR level. We've been running lots more promotions with AOR stations who can use them, and I'm spending much more time on the road meeting individual programmers, which I find very useful.

AOR promotion people need to know all the available record product, not just their company's. If they don't know what their competition is doing, I don't see how they can possibly do their job. It's an absolute requirement.

They must also know their marketplaces and the individual demographics of the AOR stations in those areas, since AOR music approaches vary so greatly. They must be aware of regional artist favorites.

AOR promotion people should also spend time in record stores to know which albums 18-34 year olds are buying. They should work closely with the sales department to see what's moving in the market, and to make certain that new product is boldly displayed in stores. If a new record just gets stuck in a bin with miscellaneous artists, forget it.

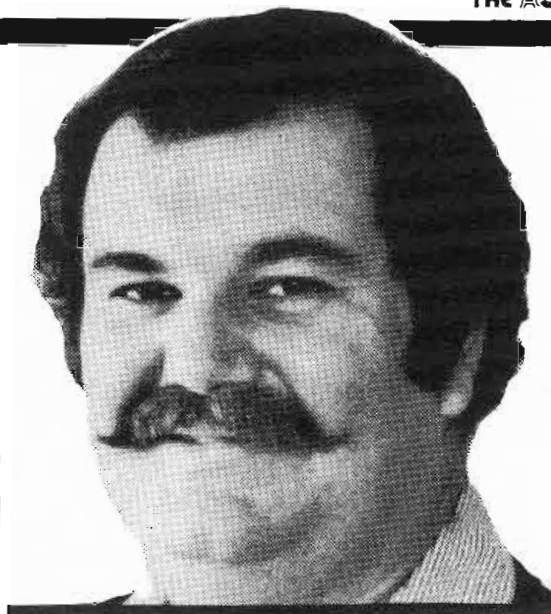
Our field staff works both singles and albums. We have no album specialists other than myself. Therefore both locally and nationally we work very closely with our singles department. When we put a single out from an album, we attempt to convert album play to that track, assuming it fits the station's musical sound.

We are always feeding our singles department information on which album cuts are leading the airplay from that record at AOR stations. Our field staff is required to let us know what cuts a station goes on from an album when it adds that record. That song won't necessarily become the next single, but it is a good guideline for the singles department.

"Progressive" radio is dying. We seem to be in an era of very tight AOR radio that is not playing a lot of albums. The Abrams Superstars stations are here to stay and so are the chains like ABC's FMs. It makes my job a hell of a lot harder. On the other hand, I must say that a tight list guarantees you increased airplay once that record is added; it doesn't just get thrown in a bin to be played a time or two a week.

It has been getting much more difficult to expose our new artists to the public. AORs were previously a very good source for that, but now you need in-store airplay, college radio, and everything else you can get. You can no longer put all your eggs in one basket.

I think this tendency toward tighter playlists will increase. We'd just better match it with a lot of hot product. Average music you can forget; it's going to have to be exceptional music to get airplay on AOR stations.



MIKE KLENFNER
Atlantic Records Sr. VP

If nothing else, I see AOR radio getting bigger. I see more and more stations popping up. Usually things get bigger first and then better, which is probably what will happen with AOR radio.

I think we've probably mined the current promotions and ideas of AOR radio pretty well: live concerts tied in through a network of stations; I think we've seen the best live broadcasts that can be done, from The Grateful Dead to The Who. We've seen all the different musical approaches from the Century's to the Abramses.

With AOR's further growth I think we'll see some new ideas and structural formations. I think one of the coming avenues will be combining radio with TV for simulcast concerts, as ABC used to do with the Rock Concert show. Some of the groups have become "mega-groups," they're that popular. What if The Rolling Stones decided they wanted to do a TV concert? It's an avenue which hasn't been explored, but certainly will be in the future.

There's been talk of doing simulcast concerts with theatre screen tie-ins, as have been done with prize fights. This will undoubtedly happen with concert acts as the mega-groups grow older and search for new ways to reach their ever-growing audiences.

I believe there are several buying audiences nowadays. The new Jefferson Starship albums go to the top of the R&R charts just as the Jefferson Airplane albums were topping charts ten years ago. The people who listened to them then are still listening to them, to a great degree. So you have two audiences: the 30-year old who remembers the old and the 17-year old getting acquainted with the new. The business has to expand to accommodate both audiences. Hopefully the Bob Burches and Lee Abramses and other people who program more than one station are smart enough to be open to changes.

I love radio. I still love going out on the road, listening to stations and promoting albums. But I just hope it becomes more sophisticated. Programmers must dare to be different and keep radio credible while keeping it exciting.

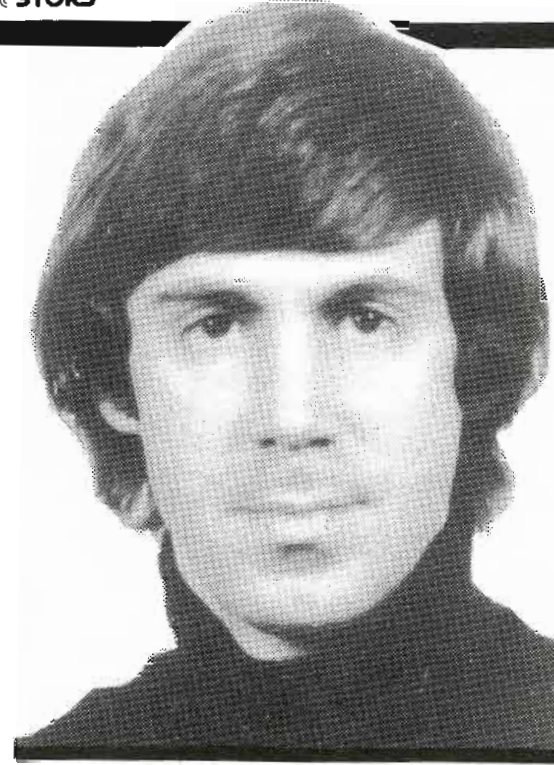


LINDA CLARK
Jet Records Nat'l Promotion And Artist Relations Director

Jet's focus has always been on albums. It was the success of ELO's albums which has allowed us to start doing singles. And AOR has helped establish ELO so that we could cross the act over to the Top 40 mass-acceptance level they enjoy today.

AOR promotion calls for a real understanding of radio and what the programmers' needs are. And of course an understanding of the marketplace.

I've watched AOR grow from being an ignored medium to a highly viable one in any marketplace, actually becoming a prominent factor in breaking artists. AOR radio is the future and the future is now.



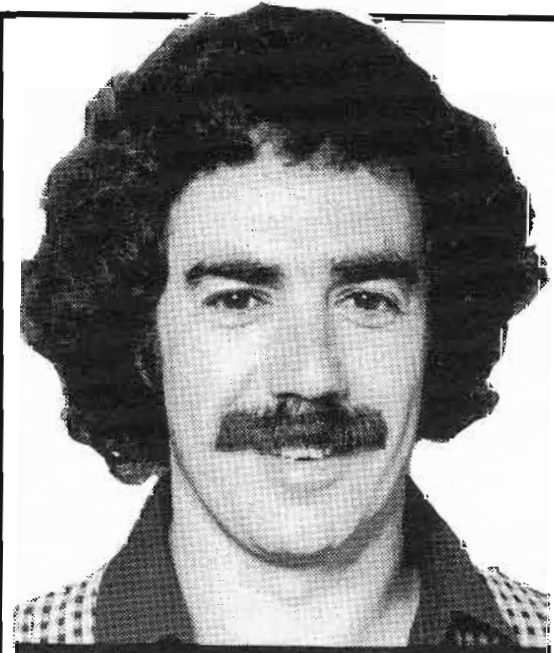
RAY TUSKEN
Capitol Records AOR Promotional Mgr.

There has been an ongoing commitment to strengthening the Capitol album promotion department because of our belief in artist development.

The five regional promotion people we have working AOR and I are all artist development people. We are totally involved with the artist and his career, not just as regards album promotion, but also in tour support and in-store coordination of promotions. This makes us fully-rounded promotion people and more valuable to Capitol and to the artists we represent.

I've watched AOR radio's growth and subsequent strength to the point it exists today, as a very important part of the total radio picture. It's a very natural development of the people in our age group as the "rock generation" grows older. Yet for its size, AOR radio is maintaining its vitality and diversification quite nicely.

The diversity of loose and tight musical approaches is beneficial to record companies. The loose ones break new acts and records while the tight ones sell our hits.

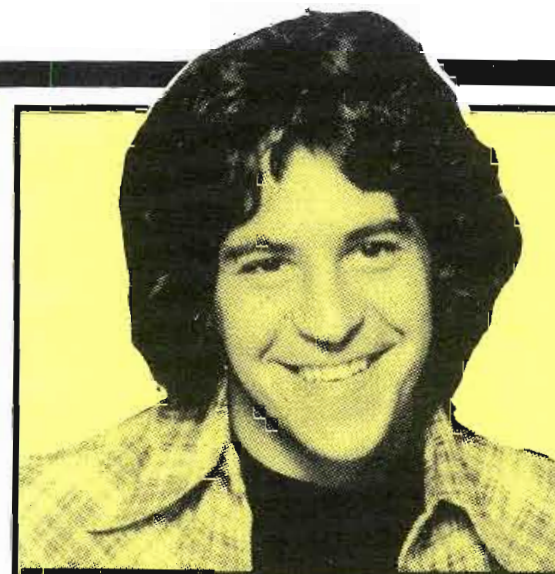


DAVE MARSHALL
Fantasy Records Dir. Of Nat'l Promotion

As AOR radio's music has tightened up, Fantasy promotion people have had to counter by looking for more avenues of promotion. In-store airplay is important, and not only at record stores; our men will bring albums and tapes to clothing stores, for instance, that have record or tape players. Print advertising is useful to us also. I think video cassettes of our artists available for play at record stores will be important in the future.

To get records on AOR stations our promotion people must be music junkies, because AOR programmers have become so sophisticated. They're very knowledgeable people and can't be fooled if the music isn't good or if the promoter hasn't done his research homework.

I think AOR radio will continue to tighten its music, which means less airplay for artists. But decreased playlists do mean increased exposure to the records that do get played. It is frustrating sometimes, though; when we have albums that don't get enough exposure, we never really know whether that album could have been big or not. That can be frustrating for everyone from the artist to the record promoter.



BURT STEIN
Elektra/Asylum Records Dir. of Album Promo.

At Elektra/Asylum, album and single promotion people nearly sleep together, we work so closely. I handle albums and Sam Alfano handles singles promotion. It's like a right and left hand situation. Songs like Jay Ferguson's, Warren Zevon's, and Jackson Browne's singles were discovered on AOR radio and moved into singles from there. I feel all of the information I get on hot cuts to the single promotion people.

An AOR promotion person is just a promotion person; any promotion person should have the adaptability to handle all phases of promoting albums of any kind, for any marketplace.

AOR radio has become mass appeal radio. While we still have a handful of what I'd call "progressive" stations left, the trend from my point of view is definitely toward tight-listed stations, which has made AOR promotion as difficult or more so than Top 40 promotion.



ROGER LIFESET
United Artists Records Nat'l Director Of Album Promotion

I had one easy act to work: ELO, which UA distributed. From there, the distance to the next act is about as great as the World Trade Center: it's a long way down, and that makes us work harder. But when we pick up an act like Tim Weisberg who may have been fifth priority in a release of albums to his last company, he is first priority to us, and so we can work harder to break him. I think this attitude toward our music and working in general goes a long way for us. People would rather do us a favor than Columbia; we're still struggling by comparison and I think people can relate to that "we're number 2, we try harder" sort of attitude.

The AOR promotion person should be down-to-earth. He should know not only his own product but rather other companies' as well, and music in general. It doesn't mean reading Rolling Stone or Melody Maker issue by issue; it just means always having had a love for music in general. He should know radio in general, not just AOR.

The progressive stations are an anachronism of the sixties and are a dying breed. I personally feel very involved in their whole trip, but I can't ignore what's going on all around me. Tight-listed stations are a definite trend, and they do make my job undeniably harder. The more progressive stations are my link to getting albums on the tighter stations, so I hope the progressive stations will stick around, in some form.

AOR Promotion

JERRY JAFFE

Polydor Records Nat'l Album Promotion Dir.

The tightening of playlists at AOR stations is a reality we have to live and deal with. It's reflected in everything from the signing of groups to the label to their subsequent album promotion. When we look for acts to sign we are now looking for more song-oriented than instrument-oriented people. When we promote their albums we have to hope for a hit single to get AORs to listen to it and to sell the number of albums we are looking for. As an example, Pat Travers sold respectably well with the help of AORs, but having no hit single to back up those album stations, he'll never sell as well as, say, Player does with one hit single. That could be different if stations really got behind records to create regional hits. We've become too name-oriented and a lot of good stuff is getting lost in the shuffle. A lot of name groups bring out mediocre stuff which goes on immediately, while new, fresh material falls by the wayside. I find that really hard to swallow.

To counter that, our promotion people have to be very involved with our music. Enthusiasm on a one-to-one level with radio programmers is our best promotional tool. That's very much the local promotion man's responsibility, to free up the national people to deal with the major market programmers and consultants. With that sort of approach our records have a shot no matter what the station's musical attitude.



RICK SWIG

Dir. of Nat'l Album Promotion For Epic, Portrait, And The Associated Labels

Album promotion has changed radically at Epic over the past few years. Albums were thought to be of secondary importance to singles until about a year ago. The person in charge of the album department held a token position and his responsibilities were very hazy.

About a year ago that all changed when a national album promotion department was formed. Five regional people have been added to work on album product.

These people, as with all good promotion people, are into the music. They know everyone else's albums as well as their own, so they can draw comparisons between our records and others that are doing well at the station.

Promotion is a person-by-person thing. Some of our best people have record backgrounds, others come from radio. Some come on heavy and some come on light and both approaches work, depending on the person.

Artist identity in the community still comes more from album promotion than singles, because album artists are the ones who do the dollar concerts, who do more of the interviews, and who seem to become more involved with the stations and their listeners.

Tom Donahue said it right when he called progressive radio "the new MOR." We've all grown up with this approach to music. The people who were listening to FM "underground" radio are still listening to it, so it certainly has become our MOR, or Pop/Adult radio. If it's done right and done well, AOR is what we'll listen to for the rest of our lives.



BILLY BASS

Chrysalis Records VP of Promotion

Our focus on album promotion has changed as AOR radio has changed. We now have to deal with consultants whereas we used to deal with music directors. It seems more important these days to deal with people articulately instead of approaching them as a music freak. Programmers are definitely becoming more sophisticated, and we have to train our people to deal with that.

AOR radio has become mass appeal radio. With its mass appeal has come tighter playlists. AOR is getting tighter and tighter and pretty soon its spring will snap and a new development will be born. AOR radio seems to be cyclical so it may become loose again; it may become New Wave, or whatever.



RICH SARGENT

Mushroom Records Nat'l Promotion Director

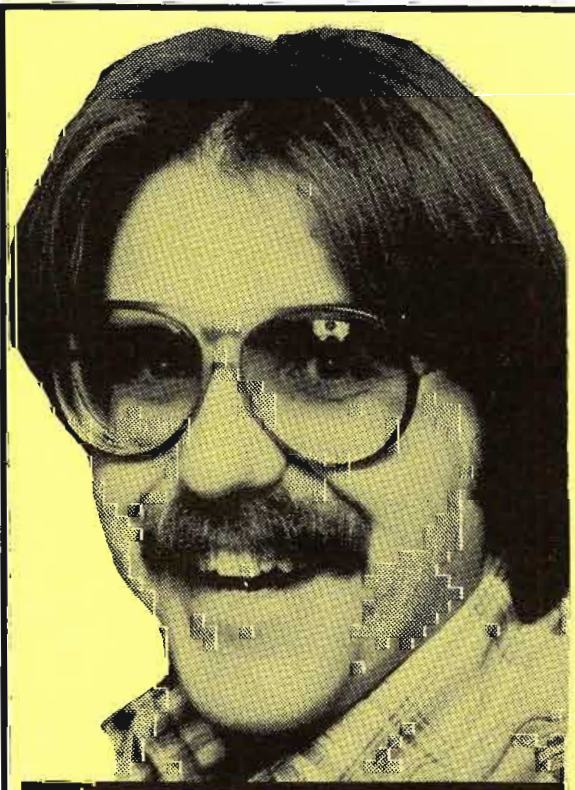
AOR promotion people need a basic understanding of a couple of things; music is very important. People have to know its history as well as the artists around now. And they have to like it. Secondly, they must have an understanding of the differences between the various AOR approaches. There's a big difference between an Abrams station and a more loosely-playlisted station. There's going to be a big difference in the way your music relates to these two different forms of AOR radio and you have to know the differences and specific requirements of one or the other. If a station needs to see some activity at stations in similar markets you have to know where to go to get that activity started.

Unfortunately there's no one training anyone to do these things correctly; it's usually experience gained on the job, over the years. Many promotion people are now coming from radio and that should help. I try and give our distributors as many ideas as possible so they'll have a better understanding of the business in general. I try and work with them whenever I'm on the road or talking to them on the phone.

A lot of companies want to see their new albums in print right away; promotion people must get their records added to justify their jobs. We don't believe in that here. If a station feels good about our record they should play it but if they don't, they shouldn't.

Promotion is basically a problem of communication; you have to understand everyone's side of it. I'm not here to jam records down stations' throats. I don't want our records on the air if they don't belong there, or if it's too soon. When my records go on the air I want people to be enthused about them; I don't want people to feel forced to play them.

AOR radio is in its healthiest growth stage right now. It's also in a position where it could become complacent and lazy, and just sit back and blow it by playing it too safe. Generally where people care about their work and their radio stations, I see AOR in a very healthy growth pattern. It has enlightened all formats of radio to the existence and validity of albums.



LENNY BRONSTEIN

A&M Records Assistant National Promotion Dir.

Promotion people, AOR or otherwise, need credibility, the sort that is established over a period of time in a market. It's either an innate thing or something developed from making the right moves over that period of time. It involves learning the specific needs of your stations; their programming tastes, what they look for and what they avoid.

At A&M, the people understand their territories well enough to work both AOR and Top 40 stations. They work both albums and singles, of all types of music. Everyone is capable of more than one type of promotion, and that's the way it should be.

Many of our people come from radio backgrounds, which is a growing trend. I believe that people coming from radio have a special knowledge and feeling for the problems and specific needs of a radio station.

I've always believed in AOR radio and have always been a big supporter. Even before I got into radio or promotion I was buying albums that most people hadn't heard of.

I feel that Country radio has become the Pop/Adult of today, while Pop/Adult has become the Top 40 and the Top 40 has become a semi-AOR approach. I believe Lee Abrams' Superstars approach is the precursor to the way Top 40 will sound by 1980. So Lord knows AOR radio has made its impact and will continue to do so.

I only regret the loss of a certain degree of spontaneity in AOR radio as it's grown. The days are really gone, for the most part anyway, when you can actually turn someone on to a new artist, or even to established artists' latest albums by just rushing it to the studio and having the jock track a few cuts on the air. I do miss that sense of excitement.



JOSHUA BLARDO

Private Stock Records Nat'l Album Promo. Dir.

When I was asked to join Private Stock, it represented a decision on the company's part to increase its album promotion. Prior to that they had been a good company with a singles emphasis, but didn't have any real album-oriented artists. It was quite a challenge for me to join them and help build that album artist roster. We are involved in trying to establish an album catalogue now with some longevity, as well as being involved with artist direction; tours, radio concerts and the like. Slowly but surely it's working for us.

To work in AOR promotion, you have to have a very substantial understanding of the inner workings of radio. You have to understand not only the people who got into the business and approach it from a love of the music but also the people working for the Superstars stations and such who are working with very tight playlists. You have to meet these challenges with examples of support and trends at other stations in similar markets.

No matter what the approach taken, I see AOR radio's future as being nothing but healthy. I would not have stayed in this business as many years as I have if I felt otherwise. The ratings are proving that it's the formula for the future.

FREDDIE MANCUSO

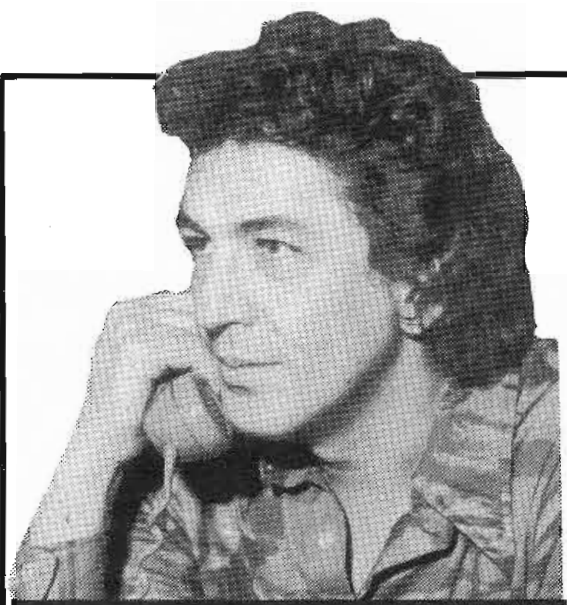
Island Records VP of Promotion

Island has always been an album company. In recent months we have done the opposite of many companies: we have put increased emphasis on the single. I think a hit single is necessary to reach the overall mass audience, but albums are still vitally important to Island. When we sign an artist, we make a real commitment to him...five, six or seven albums to give him time to build and really bring his popularity home.

AOR radio has become three different forms to me: Album Oldies radio, All-Over-The-Road radio, and Album-Oriented-Rock radio. The amount of music exposed from one type of AOR to another can vary tremendously. The Top 40s and Pop/Adults have both geared their music to an AOR orientation...everyone is playing many of the same artists.

Today's AOR radio structure makes my job much more difficult. Not only is it harder to get an album added at all, it is also impossible to predetermine its rotation once it is added. It might come up just once a day. We can no longer depend on AOR radio to break acts for us; those days are over. We have to look for other ways to market our product more efficiently when that happens. In-store play and other forms of advertising media can help.

The best thing labels can do is get their artists out on tour in front of the public. Radio does not dictate audience tastes, it reacts to them. It wasn't radio that sold Aerosmith albums; it was the group doing live shows 48 weeks a year.



TUNC ERIM

Atlantic Records Nat'l Album Promo. Dir.

This company has always been album-oriented. We have expanded in the recent past, and now have more bodies working than ever before. Of course we also have more product to work than ever before.

Our promotion staff is all intelligent people with personality and a working knowledge of music, radio, and market conditions. They have to be knowledgeable on every facet of the business. Many come from a radio background.

Our promotion people reflect the state of AOR radio today: sophisticated, and more commercial. Ten years ago no one knew progressive radio could make money. Today some AOR stations are bringing in as much money as any Top 40 will. PD's and MD's jobs have become more difficult as record companies have increased their product output. Every record company sends out twenty to thirty albums a month. Even in our company it's an effort to get everyone to listen to everything we have out.



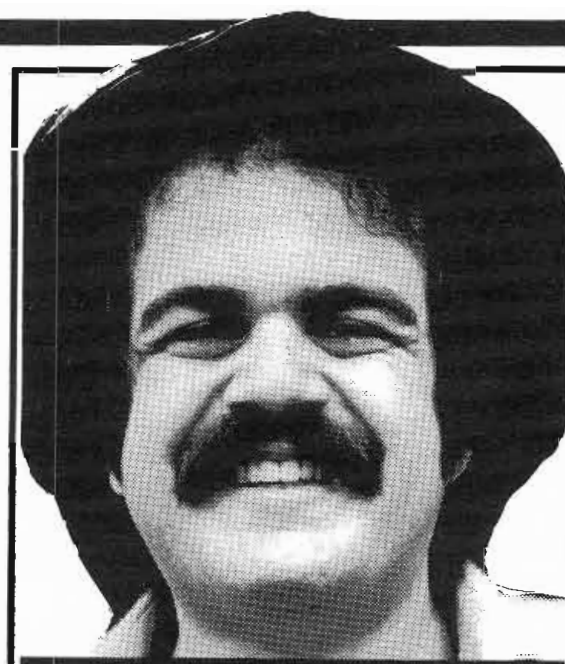
PHIL RUSH

Capricorn Records VP Of Promotion

AOR radio's support has always been the backbone of Capricorn's success. The largest volume of sales for the company has come with the help of AOR stations playing our product. We've had albums go platinum without the benefit of singles success thanks to AOR stations' support. We will often use the tracks that AORs zero in on as our singles choices, which can often pay off for us, as in the case of Elvin Bishop's "Fooled Around And Fell In Love."

AOR radio has gotten much tighter on a musical level, and deservedly so with the influx of so much product. But that's created a monster for record promoters. It forces us to redefine and refine our mechanics of many aspects of our job. We have to make sure we have our act together every time we release an album the same week an established, "automatic add" artist puts out an album, for example. You don't want to get lost in that sort of shuffle.

I used to go in to AM radio stations with a record and tell music directors how it was doing at AOR stations and have them say, "so what?" Now they ask me how it's doing on AOR. The AOR approach has made its impact all over the radio dial, and should continue to do so.

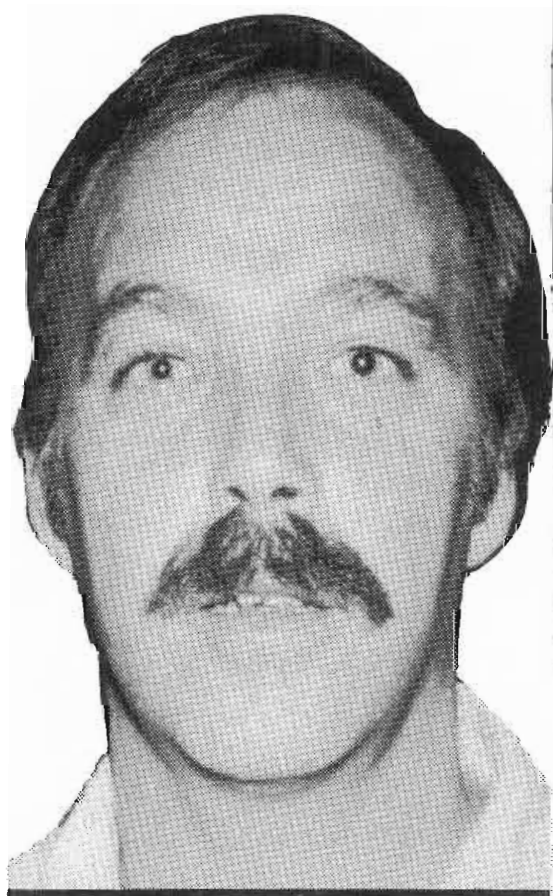


RICHARD CHEMEL On Albums
Independent Promotion Company Head

An AOR promotion person needs to know the marketplace, to know the stations and to know music. He should know all of the competition's music as well as he knows his own.

AOR radio stations are very tightly-structured these days, with very few exceptions. These stations are so tight that I find it easier in many cases to get an album on Top 40 than on an AOR station. These stations play mass appeal artists for older listeners, but I see a void of album product and radio for young listeners, and think that gap will be filled with a new approach to AOR in the future.

Another thing I have the feeling we'll see in AOR radio's future is cable programming for specific musical genres. Just as TV cable stations specialize in movies, I think we will see radio cable dials where one station will feature all Rock, another all Soft, a third for all Jazz musical programming. People will start to pay for radio as they already have for television, to get what they want to hear.



BOBBY APPLGATE
Ariola Records VP Of Promotion

Ariola's approach to album promotion has changed quite a bit because of the amount of records in the market today. We have become more selective in terms of what we put out. Owing to tightly-structured AOR playlists making it more and more difficult to add albums at all, we're not releasing as many albums as we would have in the past. In signing a new act today I have to be much more cautious about signing a group which attempts to do anything esoteric. We've added new people to help with the physical follow-through on new product that's necessary to maintain airplay, sales, etc.

In album promotion people, I look for people with the right attitude; you have to have someone who is willing to spend an enormous amount of time on your product. These people have to try and contact each person on the air to make him aware of our records to give your material an extra edge. A person has to really approach it gung-ho. It doesn't hurt for these people to have come from radio, though they do go through a real period of transition from that job to ours. But it is good to bring them in, not only because of their knowledge of radio but for their dedication to music which got them started in the business in the first place.

The days of free-form radio are gone. The ratings game is there and radio stations need the numbers to keep the dollars flowing in; that's the bottom line and they have to deal with it in whatever way they see fit. Lee Abrams has shown that a very tightly-honed direction to the music can be very successful for a radio station. I sometimes wonder if the heavy repetition of certain cuts on these stations is what the listener really wants or just what he's getting.

I can only hope for a certain balance between the loose and tight musical approaches. I hope radio won't lose sight of the importance of helping new artists and acts from their community and the AOR music community in general, because those people are our future.



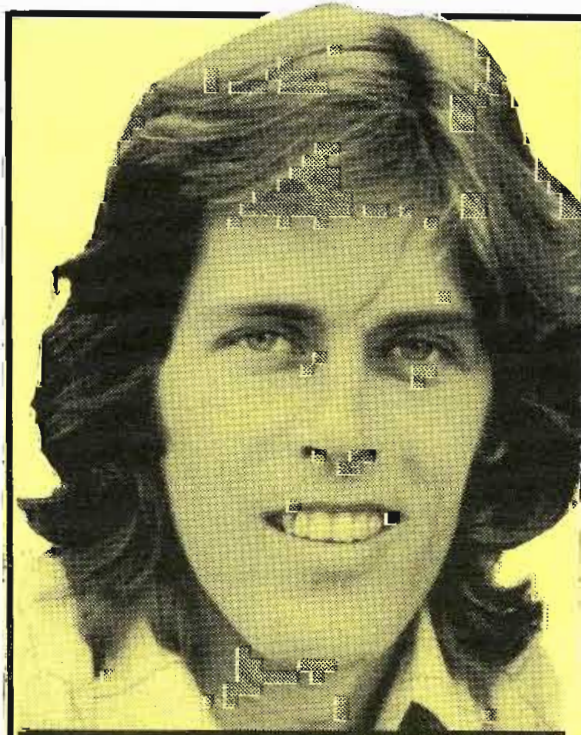
JIM SOTET

Mercury Records Nat'l Album Promotion Dir.

Mercury realizes the importance of hiring promotion people with a radio background; that's why I'm here. I came aboard Mercury with almost no promotional experience but ten year's radio experience. It gives me a common-ground basis to talk about my product with radio people, which is important because AOR radio has become so sophisticated in the last few years.

Beyond a working knowledge of radio, promotion people need an open mind so they won't turn into their parents. Seriously, certain promotion people always impressed me when I was in radio because I could tell they really cared: about radio, about the people they dealt with, about the music they were bringing around. I really appreciated their enthusiasm, and try to bring that into my approach to promotion.

Sometimes in my travels I'll hear an AOR station that sounds just like the last one, and other times I'll catch one which is entirely unique. They still have that sense of enthusiasm and excitement about their work that those promotion people have about theirs. AOR has reached a point of absolute respectability; it's our generation's Top 40. It's a part of American culture.



DAVID YOUNG

Warner Bros. Records Nat'l Album Promotion Co-Director

Warner Bros. has increased its promotion staff on both a regional and national level substantially recently, to better deal with the growing number of tightly-structured AOR stations. Also, Warner Bros. has grown, and I want every album we release to get the same amount of attention when promoted.

AOR radio is capturing bigger and bigger audiences. And there's room for more AOR stations in many markets. There's still so much room for growth in the industry. Records like the Saturday Night Fever soundtrack or our own Fleetwood Mac prove there's a large untapped audience out there for AOR-oriented acts. And stations like KHJ in Los Angeles who have tossed out their bubble-gum approach to Top 40 radio realize that audience is there and want a piece of the AOR action.



SCOTT JACKSON

Arista Records VP of Nat'l Promotion

In Arista's early years they had depended on hit singles. Since I have been here the company has expanded on a regional AOR level with a field staff to augment the local promotion staff. We've been very conscious of the importance of hiring people with as much of an understanding of AOR as they might have of Top 40, since they would be working both.

These promotion people must have an understanding of marketing. They must be able to work not only with the radio programmers but with the in-store merchandisers to set up promotions that help to increase visibility for their artists.

It's impossible to be an effective promotion person without a real understanding of radio, particularly today's AOR radio. Gone are the days when you could just walk into a station with an album and expect it to be played solely on the basis of its music. Now you have to tell the programmers why the album will help them keep their target audience listening.

AOR radio is changing; it's a fluid medium. I hear some AOR stations sounding like Top 40's, with morning personalities, jingles, and so forth. Stations are no longer competing for all the numbers, just for a certain demographic. AOR radio, like so much of society in general, seems to be cyclical. **RR**

NEWS AOR STYLE



Pictured left to right: *NewScript* secretary Tess Page, *Starship* editor Terry Marshall, *NewScript* editor Shannon Dunk, Editor-In-Chief and co-owner Nancy Stevens, Sales Manager Bob Rogers. Co-owner Dave McQueen was absent from the photo session.



Ed Zeidner, News Director, WLIR/Long Island, N.Y.



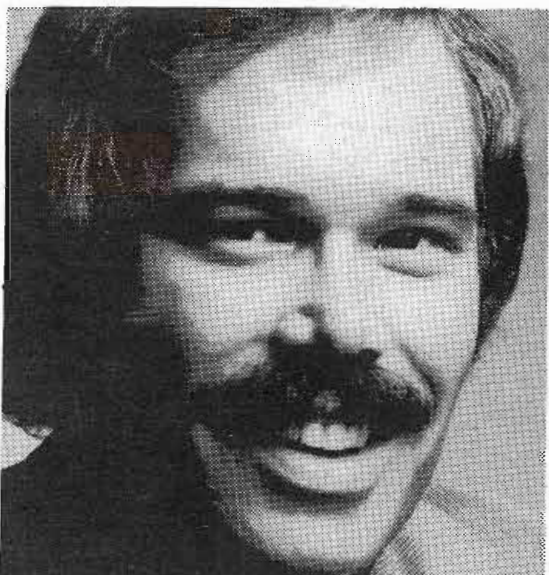
Nick Alexander, News Director, KZOK/Seattle



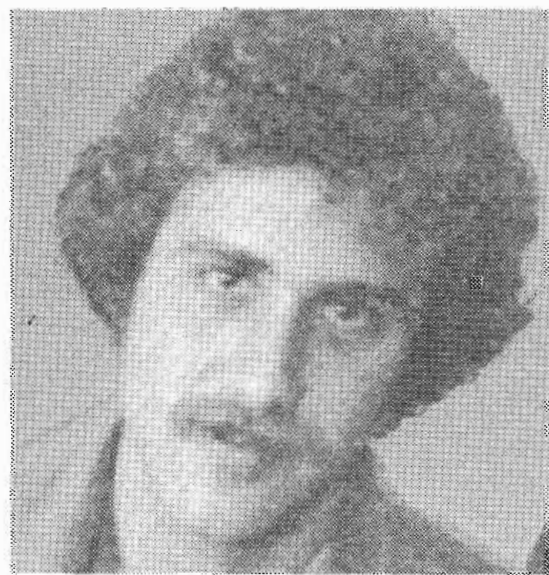
Joel Martin, News Director, WBAB/Long Island



Danice Bordett, News Director, KSAN/San Francisco



David Heller, News Director, KLOS/Los Angeles



Bob Machson, News Director WBCN/Boston

The presentation of news on AOR radio has been going through a process of evolution that parallels, in many ways, the thrust of journalism in general, while providing a platform for many of the field's experimenters and innovators. In this regard, AOR radio news people share much in common, on a wide variety of philosophical and practical levels, with the people who program and present the music on their stations.

In the words of KNX-FM/Los Angeles News and Community Affairs Director Christopher Ames, "There's a revolution going on in news today, and AOR radio is at its forefront. The old approach was, 'tell them what UPI says they should

know.' The new approach centers around your specific audience's needs, and each story's relevance to their lifestyles."

Interestingly, there seems to be a natural comradery developing among the AOR radio news people of the nation that crosses over corporate and attitudinal boundaries. News sharing and the swapping of actualities is becoming a common practice coast to coast. An official news network of AOR stations in California, *Newspace*, carrying the live reports of **Ace Young** and **Michael Linder**, grew out of that kind of loosely knit association of stations and although no longer in operation (because of financial difficulties) it may just be the forerunner of future national AOR radio news networks.

News coverage is a crucial factor in establishing the overall aural atmosphere and lifestyle perspective of an AOR station, and the approaches to the news are as varied as the AOR form itself. The R&R editors spoke to a number of News Directors from the country's top AOR stations, and explored their views on the topic.

Each News Director had a somewhat different approach. A key issue was whether to tailor news coverage to the concerns and interests of the listenership. **KZOK/Seattle's** Nick Alexander is strongly in favor of that approach. "I've targeted our news to 18-34 year-olds, and stories with particular appeal to that age group are done in a way which we feel is most readily understood by our listeners. These are young people who are on their own, struggling to make it economically, so the stories are about inflation, about how they can make, save, or spend their money...consumer-oriented stories. I find these people to be least interested in the comings and goings of officialdom, either local or national. They are probably the least interested of all demographic groups in the meanderings of international politics. Consequently, we stay away from those sorts of stories."

Jack Renaud of **WKQQ/Lexington, Ky.**, agrees: "Our job is to highlight the concerns of our listeners." Renaud cites economic stories as an example of listeners' concerns.

KNX-FM's Christopher Ames feels that "news should fit into the flow that AOR stations try so hard to establish with their music. The traditional approach is, here's the news and here's the music and never the twain shall meet. Just as there are good and bad musical segues, so are there also good and bad segues of news stories. You should take into account one story's flow into another, to string them together effectively."

C.D. Jaco of **WXRT/Chicago** is in strenuous disagreement with the demographic-tailoring theory. "Broadcast journalism exists neither to please nor to entertain," he says. "It's there to inform people. I don't agree with the theory of targeting news so specifically to their demographics that they end up, essentially, insulting their audience...Stations...that do that...try to convince everyone that 30-second drop-in music bits with no hard news value whatsoever are actually news. They claim that by doing this they are 'targeting' their news. They think their audience has the average intelligence of a turnip patch. It's demeaning to an audience to be treated in that manner."

Jaco's philosophy was echoed by competitor **Richard Rieman** of **WKQX** in Chicago. "One of the things that I think is important is that many times, News Directors are underestimating the intelligence of their listeners. That's something we try never to do. We don't give the news to people as if they were twelve years old and don't know anything that is going on. We give hard news, because we know that our listeners can understand it. If the news can be a plus for them, they won't turn away." Rieman does strive to present news "that relates to our audience," including economic and drug news. A number of

other News Directors mentioned the "Paraquat" marijuana insecticide story as an example of particular listener interest.

Playing It Straight?

The balance of straight news and "novelty" news, out-of-the-ordinary items appealing to an AOR audience, also stirred some controversy. **KMET/Los Angeles' Ace Young** made a point of emphasizing, "One of the things that makes our news unique is that we go beyond what others report. The largest bluegrass festival ever held happened recently; we interviewed the farmer who was putting the thing on and the winner of the fiddling contest. We even had him play his winning song to us over the phone."

Jim Cameron, News Director at **WCOZ/Boston**, takes a different tack. "My major criticism of AOR news in general is that they do the soft news and the feature stories, the stories about towns being invaded by rampaging crows and all that sort of stuff, but they don't do the other things that are happening as well. I try and strike a compromise between the two approaches."

And then there is **KSAN/San Francisco**, long known for its unique approach to the news. News Director **Danice Bordett** comments, "Scoop Nisker does a highly-produced audio collage which combines actualities, music, commentary, jokes, information, all at once. **David McQueen's** contribution has been a very straightforward telling of the news which some might call opinionated. Certainly, when we do the news our opinions are clear and we think that's generally more fair to the listeners."

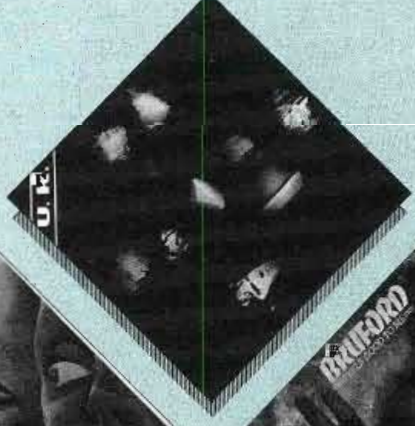
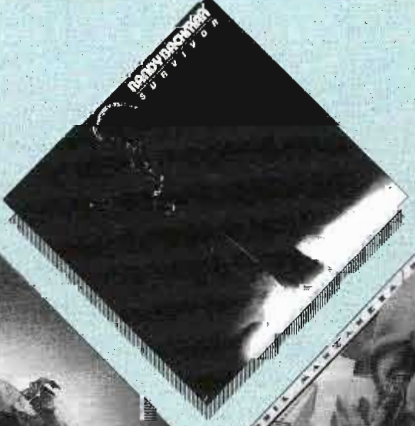
KSAN's McQueen is also General Manager of **NewScript Dispatch Service**, (his wife Nancy Stevens is Editor-In-Chief) one of the most rapidly-expanding alternative news services catering to AOR stations. **NewScript** (formerly **Earth News**) provides stations a daily six-page supply of "political, environmental, and cultural stories...your station may miss if you depend on the major wire services." **NewScript** also provides an entertainment-oriented news service called the **Starship**, supplying six pages daily of the lighter side of the news. **NewScript**, **Starship**, **Zodiac**, and other similarly-designed alternative services are prime contributors to AOR radio's unconventional overall approach to news.

WMMS/Cleveland's Ed "Flash" Ferenc practices a personality-plus style of news. "I have a very loose rapport with the morning air personality, **Jeff Kinzbach**. We'll often get into personality raps before or even during the news. We often do personal appearances as a team and even have 'Jeff and Flash' T-shirts. The news is no different than any other aspect of **WMMS**: it's personality-oriented. But I never allow that aspect to get in the way of my credibility as a newscaster."

Bob Machson of **WBCN/Boston** points proudly to the station's news history. "We have a special pride in what's been going on here for the last ten years. We have accumulated a massive audio history of the entire United States, dealing with issues like dope, the CIA, etc. We are constantly using this aural history in our newscasts to give our



YOU'RE PLAYING OUR SONGS.



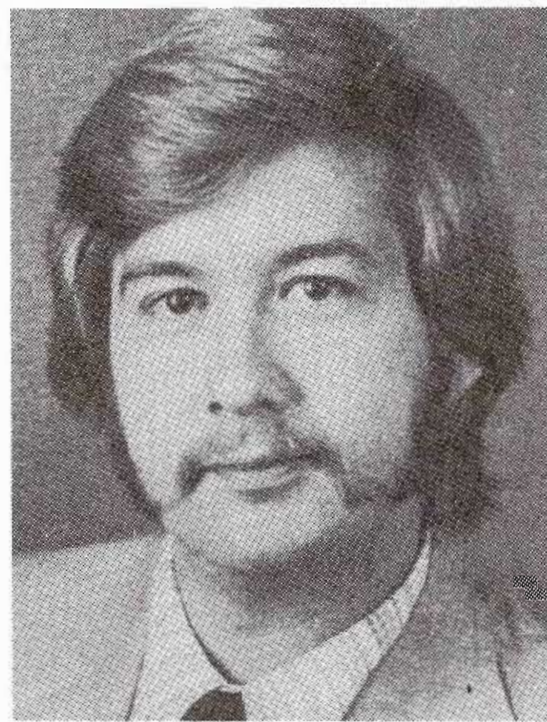
Thank you from Polydor Records & Tapes.



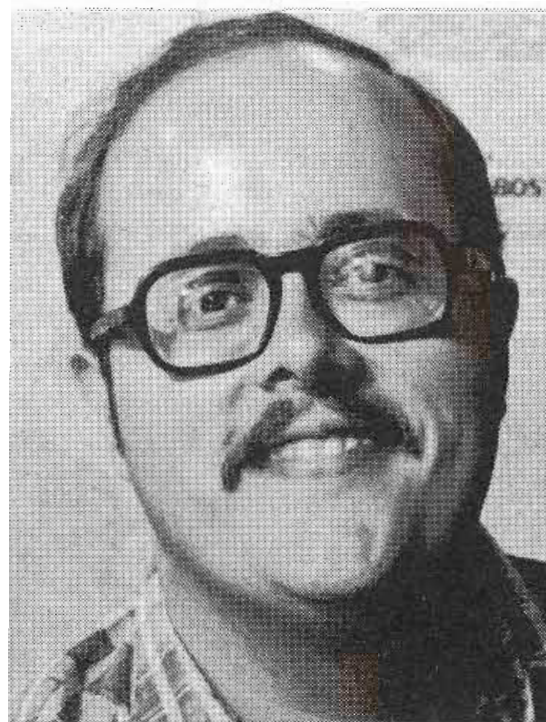
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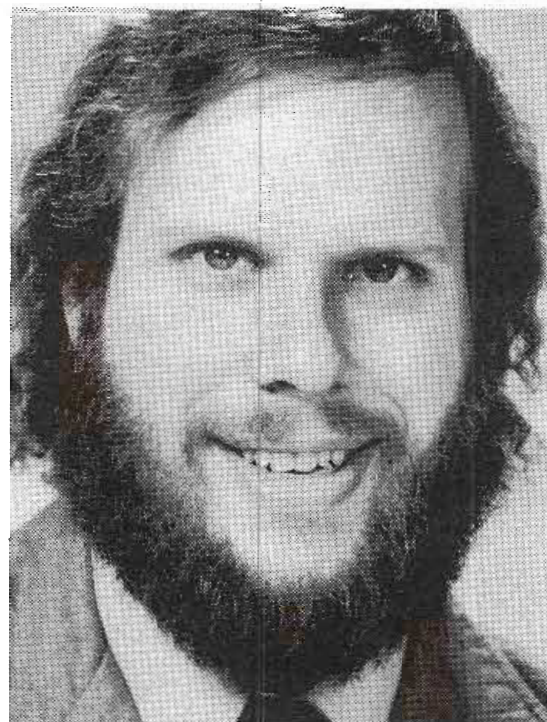
Kitty Roberts, News Director, KMOD/Tulsa



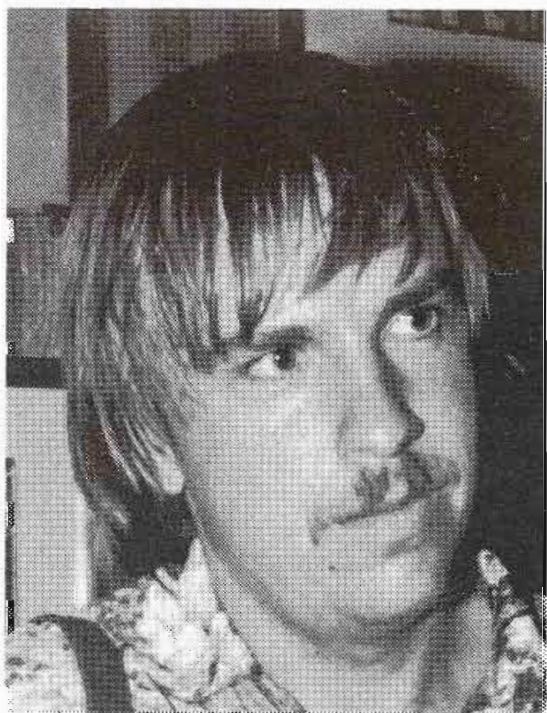
Richard Rieman, News Director WKQX/Chicago



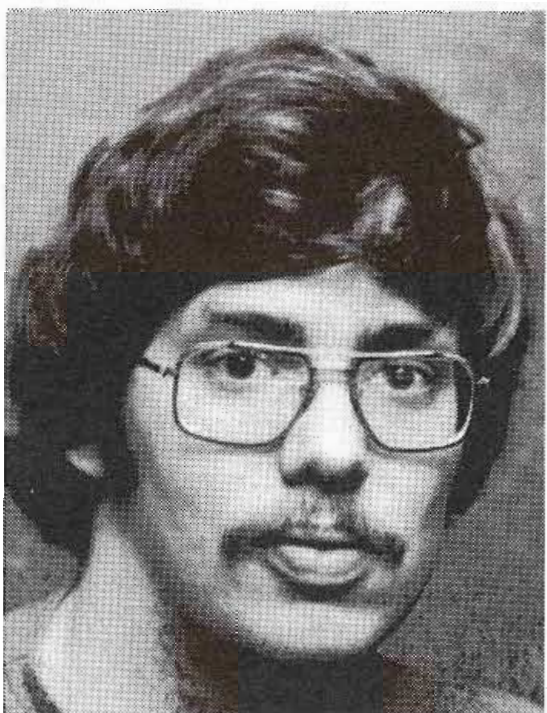
Jim Cameron, News Director, WCOZ/Boston



Christopher Ames, News Director KNX-FM/Los Angeles.



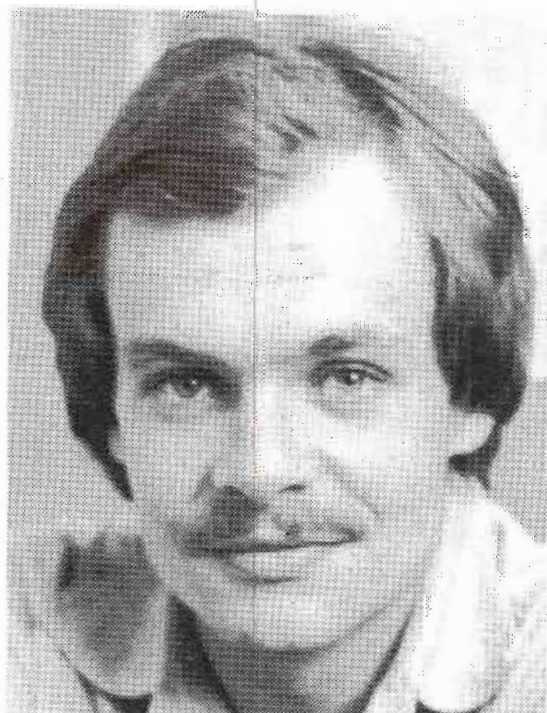
Ace Young, News Director, KMET/Los Angeles



Jack Renaud, News Director, WKQQ/Lexington



Ed Ferenc, News Director, WMMS/Cleveland



C.D. Jaco, News Director, WXRT/Chicago

stories a better historical perspective."

No "News" Is Good News

Other stations also have unique attitudes toward news. WLIR/Long Island doesn't even call it news; Ed Zeidner says, "We call it 'Information' or 'What's Happening,' or maybe nothing. We feel our listeners might shy away from something we refer to as news only because there are so many news stations from which to choose in the New York area. Our audience is not into reading the newspaper regularly or listening to a lot of radio or TV news, so the term could tend to turn them off."

Kitty Roberts, News Director at KMOD/Tulsa, declares "Our news is a very personal, one-to-one affair. We do not use the traditional 'Voice of God' news approach. We are the only source of alternative news in the area. We do traditional news in our own style. Our people rely on us to cover the sort of things they won't hear anywhere else. We do take editorial viewpoints on issues quite often. In fact, we've been accused of being very biased. Well, I guess we are." The issue raised by Roberts regarding the proper degree of editorializing by a station, is one of journalism's oldest controversies containing enough facts to require a special study of its own, as most news directors would agree.

WBAB/Long Island's Joel Martin attacks the news differently. "As an experiment, a couple of years ago we disconnected the teletypes. We don't use UPI or AP wire machines at all. We decided to unhook the machines because New York City is so well-covered with...two excellent all-news stations; we didn't want to compete on the same terms. A lot of emphasis is placed on stories which take place on Long Island. We also have a very active public affairs department."

Summing up the subject of a station's news relationship with its listeners, KLOS/Los Angeles' David Heller says, "I base the newscasts on overall

impressions. I find people don't remember exact names, dates, and locations after a while, but they will retain an impression of a news event. I'm taking advantage of the unique aspects of this medium. I try to speak to one person, to create intimacy. It's relating a story instead of coming from an authoritarian stance. We want to be 'just plain people' to our listeners."

Local Vs. National News Perspectives

The last condition anyone inside or out of AOR radio expects on any single issue is total agreement, and as regards emphasis on local vs. national news, once again a wide range of attitudes is apparent. Advocating a local concentration is WBCN's Machson, who characterized his station's local emphasis as "total." He added, "We have a deal with Walter Cronkite: we don't cover too much of the international stuff and he doesn't do too much Boston news. Our news operation is in direct competition with all the news stations here, so we want to make listeners feel they don't need to go elsewhere to hear all the news they need to know."

Across town, WCOZ's Cameron states, "WCOZ broadcasts over five states, so I don't deal with local stories to the exclusion of what's happening elsewhere; it would alienate too many people who can't relate to them. We're a Boston station that talks about regional New England news. Instead of trying to please a lot of different audiences at different times, I try and please the same audience as much of the time as I can."

KNX-FM's Ames believes, "Localization of news is critical, not only with locally-originating stories, but also in bringing national stories down to a local level of relevance."

Says KSAN's Bordett: "We are not well-known for intensive coverage of local stories. We do the local stories we feel we can do better than other stations. But we place every bit as much emphasis on national and international news."

KZOK's Alexander agrees, "We strive for a 50-50 mix" he says, articulating the general philosophy of many News Directors.

And Now For The Sports

Most AOR stations are not widely known for their in-depth sports coverage. KMOD's Kitty Roberts exemplifies the strong anti-sports bias which many (though not all) AOR stations share: "We don't clutter up the newscasts with sports. If they want to hear sports they can listen to our sister station." Supporting that viewpoint is WKQX's Rieman, who says his audience is "not much" interested in sports news. "A lot of NBC surveys have borne out the fact that our listeners don't really want much in the way of sports programming. We found TV does the better job there." WKQQ's Renaud also downplays sports, covering university activities or "offbeat" stories where the station can "get a different angle other than the usual sports reporting."

But some AOR stations find sports coverage beneficial. WBCN's Machson places "quite a bit" of emphasis on sports. "Boston is a sports town," he amplifies. "Everyone is interested in the Red Sox. We'll incorporate their scores and other information into our newscasts." WXRT's Jaco says, "We do some sports programming. If a major trade is made by a Chicago team we cover it. The majority of our sports coverage is handled by Bruce Wolf, who does a three-minute feature once a week called 'Athletes' Feats,' usually an essay or interview. The show just won a sports programming award from UPI." WMMS' Ferenc claims, "We do more sports than your average AOR station, though we try and cover just the major activities. Kid Leo covers the other sports-related stories on his air shift."

Christopher Ames of KNX-FM also is a sports supporter. "As AOR radio has always appealed to men more than women," he says, "I think there is a place for sports in AOR newscasts. What I enjoy

doing with sports stories is finding out who the people behind the uniforms are and what motivates them."

KMET, in Los Angeles close to the beach, hones in on a particular area of sports interest to local listeners. Ace Young says, "We do a surf report here, directly patterned after our demographics. We don't do a ski report because people can call AAA or the resorts themselves. We call every important surfing beach between San Diego and Santa Barbara and update it three or four times a day."

Flying Sources

Most AOR stations gather their news from the same sources, a combination of traditional UPI and AP wire copy (except for WBAB, which ripped them out), specialized, often AOR-slanted news services like NewScript, Starship, and Zodiac, and stories investigated by the stations' own reporters. In addition to carrying syndicated audio features like News Blimps and Direct News, both WMMS and KZOK cited the Wall Street Journal as an informative source; others used magazines like Rolling Stone and High Times. WKQX uses AP and UPI, plus local wire services; other stations used just one of the national wires, and a few had definite opinions on their relative usefulness, with WLIR a firm supporter of AP and KZOK and WKQQ both supporting UPI. WCOZ as sister station of Pop/Adult WHDH, takes full advantage of the news capabilities developed there, a situation shared by many AOR stations. The sources cited by the stations are another indication of the diversity of AOR news, the combination of straight news and specialized items.

AOR news, like the music formats themselves, is in a volatile state. Currently, the issues of demographic news tailoring, editorializing, local vs. national news, and personality continue to polarize AOR attitudes, and the outlook is for continued diversity and disagreements as the form's evolution in all fields continues to progress.

RR

To The Music People From The Music Company.

Dennis Bowers Burning Spear Judy Casase Gavin Christopher Bruce Cockburn
Charles Comer Lionel Conway Herb Corsack Barbara Cuddy
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Osamu Kitajima Margaret Lapiner Al Lustig Fred Mancuso
Bob Marley & The Wailers John Martyn Allan McDougall
Murray McLachlan Linda Morris Junior Murvin Michael Nesmith
Kay Newburger Charley Nuccio Nancy Otto Robert Palmer May Pang
Beverlyn Ritchie Jess Roden Max Romeo Roomful Of Blues Maxanne Sartori
Klaus Schulze Pat Shannahan Liz Solomon Third World Traffic Ultravox
Bunny Wailer Wally Watson Wild Tchoupitoulas Steve Winwood



THE TWO MOST EXCITING THINGS HAPPENING AT COLUMBIA RECORDS:

DUDEK, FINNIGAN & KRUEGER.

Les Dudek was in L.A. recording his third Columbia album "Ghost Town Parade." Mike Finnigan, keyboard player with Dave Mason, was in L.A. recording his first Columbia album "Black and White." Jim Krueger, best known as the writer of "We Just Disagree" was in L.A. recording his first solo album "Sweet Salvation."

They kept bumping into one another...hanging around together... sitting in on one another's sessions... getting into one another's music...and by the time their albums were completed an exciting new group had been born. A group that we believe to

be one of the most exciting new musical forces in years.

Watch for The Dudek/Finnigan/Krueger Band, on a major tour, exposing music from all three albums.

"DAVID GILMOUR."

The finishing touches are being put on the first David Gilmour solo album, and we can hardly wait to get it to you. As lead guitarist with Pink Floyd, David Gilmour has established himself as one of the most visionary musicians in rock history. His new Columbia album will be a major musical event.

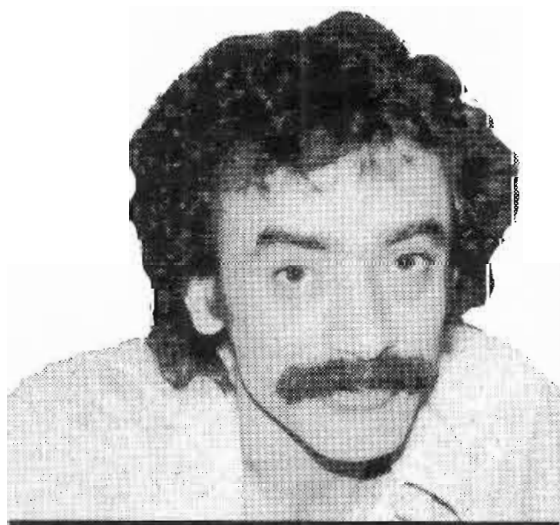
Where Do We Go From Here?

The future of AOR radio promises to be as diverse and colorful as its past. In putting together *The AOR Story*, the *R&R* editors spoke with some of AOR radio's outstanding participants, programmers from all points on the philosophical spectrum, and asked them for their personal AOR radio prognostications.



Tom Morrera, MD
WNEW-FM/New York

I think AOR radio is too formatted. Most stations are waiting too long to find out what albums are going to be hits, instead of taking a chance and going ahead and playing it. I see AOR radio becoming too cautious, too careful, and unfortunately I see that trend continuing in the future.



Jessie Bullet, PD
KPRI/San Diego

FM and AOR: a highly-refined art as compared to AM in the sixties. The radio itself is becoming a carefully researched vehicle capable of a hundred variations. With the crest of the baby boom, our target demographic, we are heard in numbers greater than ever before, and this trend will continue. I am excited by the many variations of the original concept of AOR which allows each of us the opportunity to become more of an individual in an ever-growing industry.



Jose Diaz, MD—WBLM
Lewiston/Portland

There's a huge diversification going on within what's called AOR radio if only because it's been around for at least ten years now, and there is ten years worth of music to deal with, from the Beatles to Kiss. So what's happening is the growth of different formats that are developing now which are all equally viable because of the range of music from which they draw. Time will tell which formats work, but for right now there are lots of openings for different approaches in the AOR spectrum.

I also see a growth in promotions in AOR radio. AOR stations are not shying away from promotions; conversely they are realizing that promotions are basic to radio. I see lots more promotional activity in AOR's future.



Dana Jang, MD
KOME/San Jose

I feel there will be greater segmentation in sound among the AOR stations because of the amount of album product and the diversification of its sound. We'll also see an increase in the amount of AOR promotions.



Bill Hennes, PD
WKQX/Chicago

The future of AOR lies in the qualities on which it was based: experimentation and creativity; being able to continue given today's economic realities.



Jack Crawford

I think we will see an increase in full-service AOR stations that go beyond the music. Those who have built their success strictly on the music will have to realize that they also need to give the listener the news, traffic conditions, public affairs programming and other information the listener is looking for. Hopefully programmers will realize the differences between tightlisted stations and long-listed stations are basically irrelevant. The important thing is that the station meets the needs of its listeners.

I also see many new approaches to the AOR idea. We have already seen a number of successful Soft AOR stations; we will be seeing a lot of stations doing Black albums, or Jazz albums, or Country albums. The album format will continue to grow. The good stations will be successful and a factor in their markets for years, much the same as the good Pop/Adult and Top 40 stations have been successful.



Fred Moore, MD
KAWY/Casper

Suffice it to say that today AOR is a firmly established radio concept. That's where the generalizations end. Interpretations of AOR run the gamut, from tight Top 40 type playlists through Lee Abrams to wild abandon pull and play whatever you want. I find it hard to align myself with the Top 40 AOR's even if they are drawing successful numbers. As AOR programmers there are times when we must look beyond the book and show more concern for our heritage. As AORs we should be conscious of the lifestyles we represent, as well as the music we play. Many AOR programmers have lost touch with "the street," and operate out of a womb-like vacuum, ignorant of what their people want and blinded by the book. Innovative pioneer programming spawned the AOR concept out of the discontent with unrepresentative Top 40 stations. As we secure our AOR positions at the top of our markets, let's not forget the creative attitudes that got us there. Being number one is being vulnerable to the same alternative methodologies that began to unseat Top 40 radio ten years ago. As AOR programmers we must set the pace, not follow it. We must search for management who respond to new ideas and are willing to support them. And when we ourselves become management, let's not shed our free spirit for tight collars.

From Denver to Memphis, the Arbitron has proved itself to be made of silly putty. Being number one does not prove you're dialed into what everybody wants; otherwise how can you explain Nixon and McDonald's? There's more to life than getting to the top; there's the integrity of the road you take to get there.

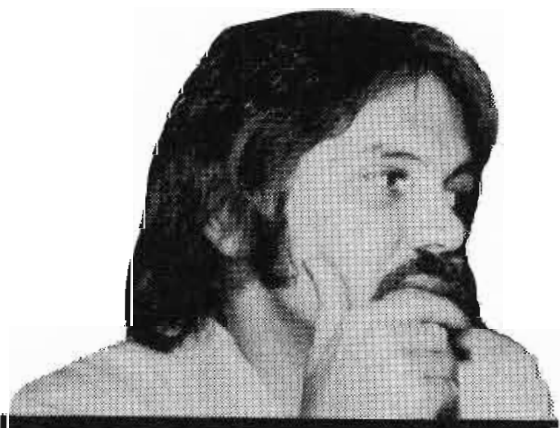
Tight AOR, loose AOR, progressive AOR, Top 40 AOR, Milktoast AOR, creative AOR. AOR radio: sacrificial lamb or proud lion? The choice is for all of us.

Where Do We Go From Here?



Doug Harris, MD
WRVR/New York

I see further fragmenting of the AOR audience, with lots of new AOR variations...AOR oldies, hard Rock, Jazz AOR. And that sounds like a good idea to me.



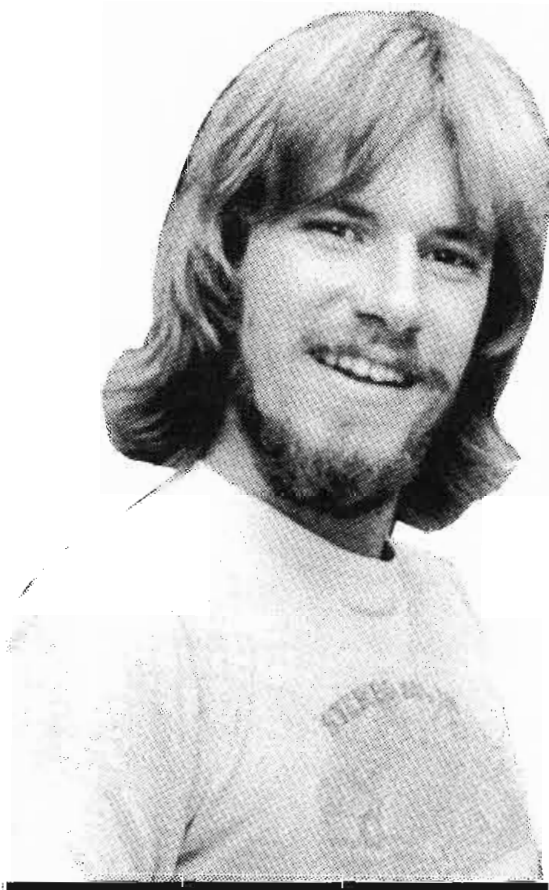
Gary Granger, MD
WSHE/Miami

AOR's future is solid, because its growth has been deliberate. AOR has arrived and its future is our responsibility.



Bill McGathy, PD
WORJ/Orlando

I see AOR's future as tighter, cleaner, less distinctive and more popular than today's version. I think we'll be responsible for selling more albums by fewer artists. Commercially speaking that's quite valid, but I got into radio to turn people on to music, and so personally that trend would be disappointing.



Steve Huntington, MD
WQSR/Tampa

AOR radio is as vague a term as Rock radio. It's a very wide-open term encompassing many variations: tight, progressive, soft, black, etc. Hopefully AOR has reached its most homogenized state.

I see a very definite continuation of growth in terms of the number of AOR stations. While the number of stations increases, the difference in sound between them decreases, which I find unfortunate. Hopefully in the future every major market, in addition to a tightly-formulated AOR station, will be able to support an AOR offering more variety in its programming.



Denise Oliver, PD
WIYY/Baltimore

AOR's future will show a trend toward fragmentation. New formats will pop up representing a culturally diversified audience...Soft Rock, Jazz, Black AOR, etc.



Bonnie Simmons, PD
KSAN/San Francisco

Ten or so years ago when progressive radio began it was specifically aimed to an audience that was considered the subculture, people definitely in agreement on certain precepts: that the war was wrong, that drug experimentation was not wrong, and so forth. It was a very clandestine sort of lifestyle. The progressive stations were your friends who believed the same weird things you did. It was like a secret club.

Over the years the subculture has become the culture; the alternative lifestyle is what everyone is doing now. Progressive radio, now AOR radio, has reflected this evolution, for better or worse. I'm a little disappointed at many AOR stations. I have found from audition tapes I've received in the past year or so that these stations have produced highly-competent clones who are quite good at call letters and back-announcing records, but have no soul.

The musical tightening at AOR stations worries me, because a number of very talented new artists are being ignored to play the same established acts again and again. I don't want to think that these big groups are the only ones an audience wants to hear, and I don't think that's the case, because I know how my audience reacts when I play something great by someone new. As far as music playlists are concerned, the more freedom you have the greater the chance of making mistakes. By the same token, the more freedom you have, the greater the chance for something unique to happen, something brilliant.



Dick Hungate, PD
WKQQ/Lexington

I expect much more stratification and diversification; a drastic increase in the number of specialty AOR stations as programmers shoot for specific demographics. Full-service AOR stations will have to stay on top of things to remain competitive.



Joe Krause, MD
WABX/Detroit

AOR radio has always been exciting and creative. In the future we'll be seeing more diversity of approaches, more segmentation and experimentation.



Art Farkas, PD—KFIG/Fresno

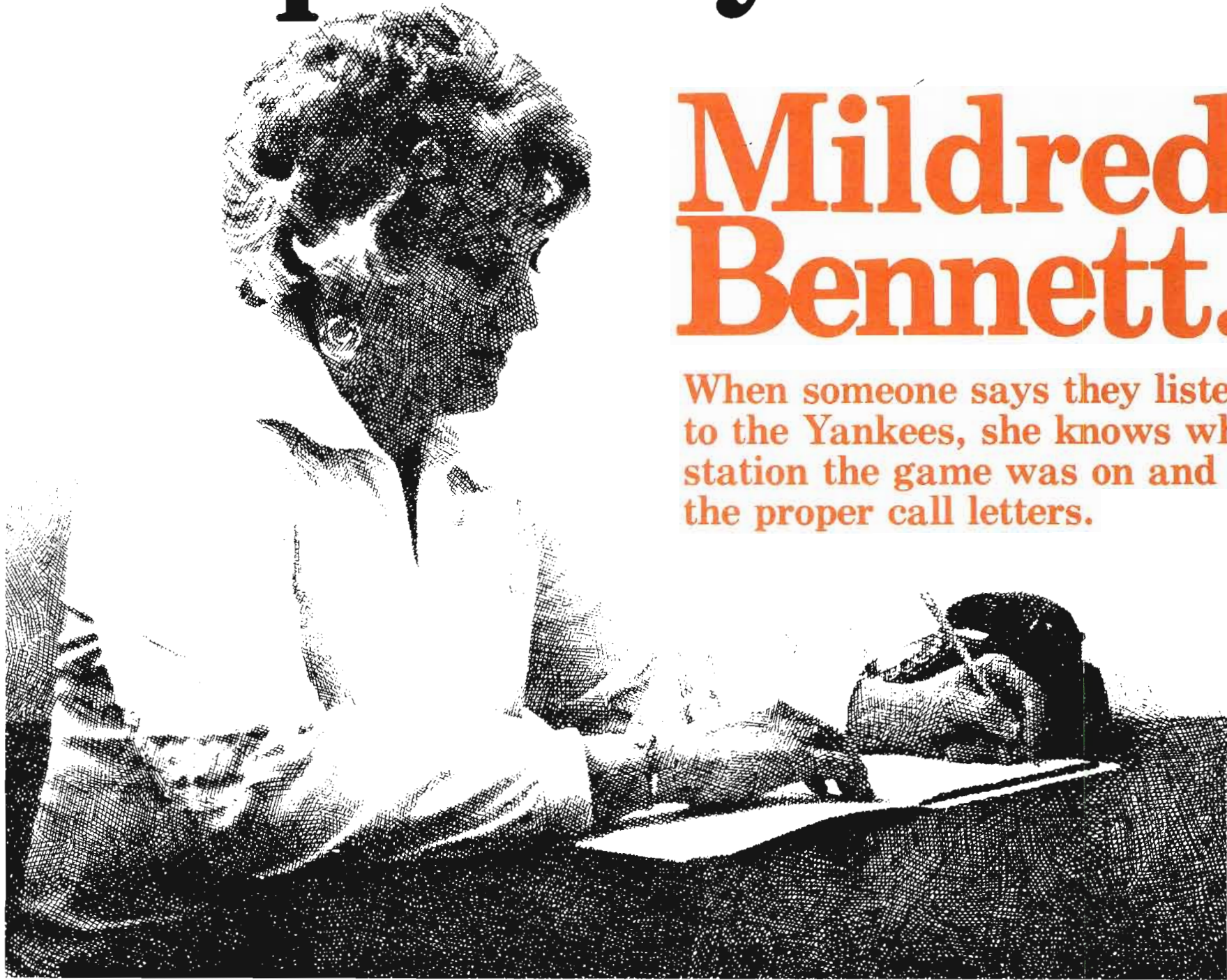
I think AOR is going to continue to become more specialized, but along with that I think stations will need to develop more personality; I don't mean the personality of the people on the air, but each station will have to create its own unique image with which the listener will want and be able to identify.



Larry Berger, PD
WPLJ/New York

AOR radio seems to be fragmenting and fractionalizing to a greater extent than ever before, and I see that trend continuing. It's a healthy trend, but I worry about the resultant fractionalizing of the audience, resulting, for example, in the number one AOR in a market getting a 2 share in the ratings. To overcome this, stations will be forced toward more and more scientific methods of programming to be different from their competitors.

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twelve years on the job. Each devotes herself to specific markets. Good editing takes time; and this time varies greatly by market.

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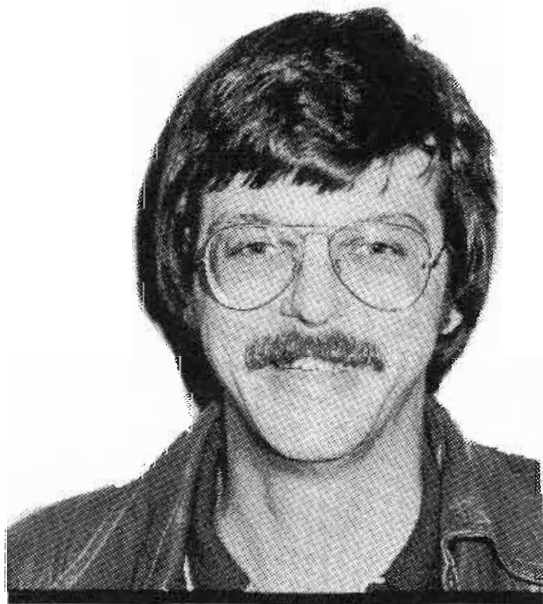
Where Do We Go From Here?



**Michael Sheehy, MD
KNX-FM/Los Angeles**

In 1972 FM stations accounted for 28 percent of the entire radio audience. By 1981 that figure is going to shift to 50 to 60 percent. That's a tremendous amount of growth in less than ten years. Coupled with the increase and decrease in certain demographics we are in for some big changes. FM will continue to fractionalize and AM will continue to search for new directions.

With the fractionalization of FM specifically you find a lot of new philosophies emerging, and with them new people who are willing to take chances. All in all there is a possibility of a total drop in radio and TV figures as technology provides more new outlets of entertainment each and every day.



**Jay Blackburn, PD
WLUP/Chicago**

We are going to end up as the Pop/Adult stations of the eighties. Actually, we have already achieved that level of popularity. Kids are growing up and this is their music, just as Big Band Music was in the forties and fifties.



**Dave Forman, PD
KEZY-FM/Anaheim**

AOR radio changes its directions slightly and frequently and radio in general goes through periods when it is more hit-oriented than the season before. There are times when all rock stations in the market are playing the same things. Successful AOR means constantly being contemporary and in touch with the needs of the population you are serving. To know where AOR is headed, therefore, is to know where society is headed, but usually AOR gets there before society.



**Bernie Bernard, MD
WBAB/Long Island**

I think in the last couple of years there has been a merger of what was called the AM sound with what was called the FM sound. A lot of the AM stations are playing a few cuts from hot albums and playing longer versions of the hit single. Now there are superstars of both AM and FM radio. The classic examples are Dave Mason, Fleetwood Mac and Gary Wright; people who have been stars on FM for a long time, who are now receiving recognition from AM radio.

A lot of AM's have slowed down their delivery; they're not that rocket-fire rock jock you used to hear. And the FM's, rather than being the super laid-back progressive jocks, have stepped up their local delivery a bit, so I see a definite merger. In the future, I think AM and FM will only be different as far as frequency is concerned.



Bill Bruun, PD—KMOD/Tulsa

AOR was an inevitable result of the technological advances in recording and transmission. Increasing consumer affluence, the broadening of rock's demographics...pending changes in these two conditions, AOR should expand its format dominance as AOR and Pop/Adult converge.

Rigid and arbitrary labels and classifications limit radio's potential. There will be almost as many variations in AOR approaches as there are frequencies and markets.



**John Gorman, PD
WMMS/Cleveland**

How high is up? I think the sky's the limit. Whoever would have thought ten years ago that AOR would develop into what it has become today? I don't see anything destroying it. But it is changing; there's everything from the Abrams style to the looser stations. But they're all under the AOR banner and every market has a successful one.



**Gloria Johnson, MD
KGON/Portland**

AOR radio will be like Top 40 was in the mid-sixties, in the sense that it will become even more dominant in each market. I think its popularity will breed fairly tight playlists, almost like Top 40 with a little more depth to it. That doesn't bother me. I've come from totally free-form radio, and I'm tired of beating that dead horse. Radio is there to play what people want to hear, which is usually pretty mainstream artists.



**Norm Gregory, PD
KZOK/Seattle**

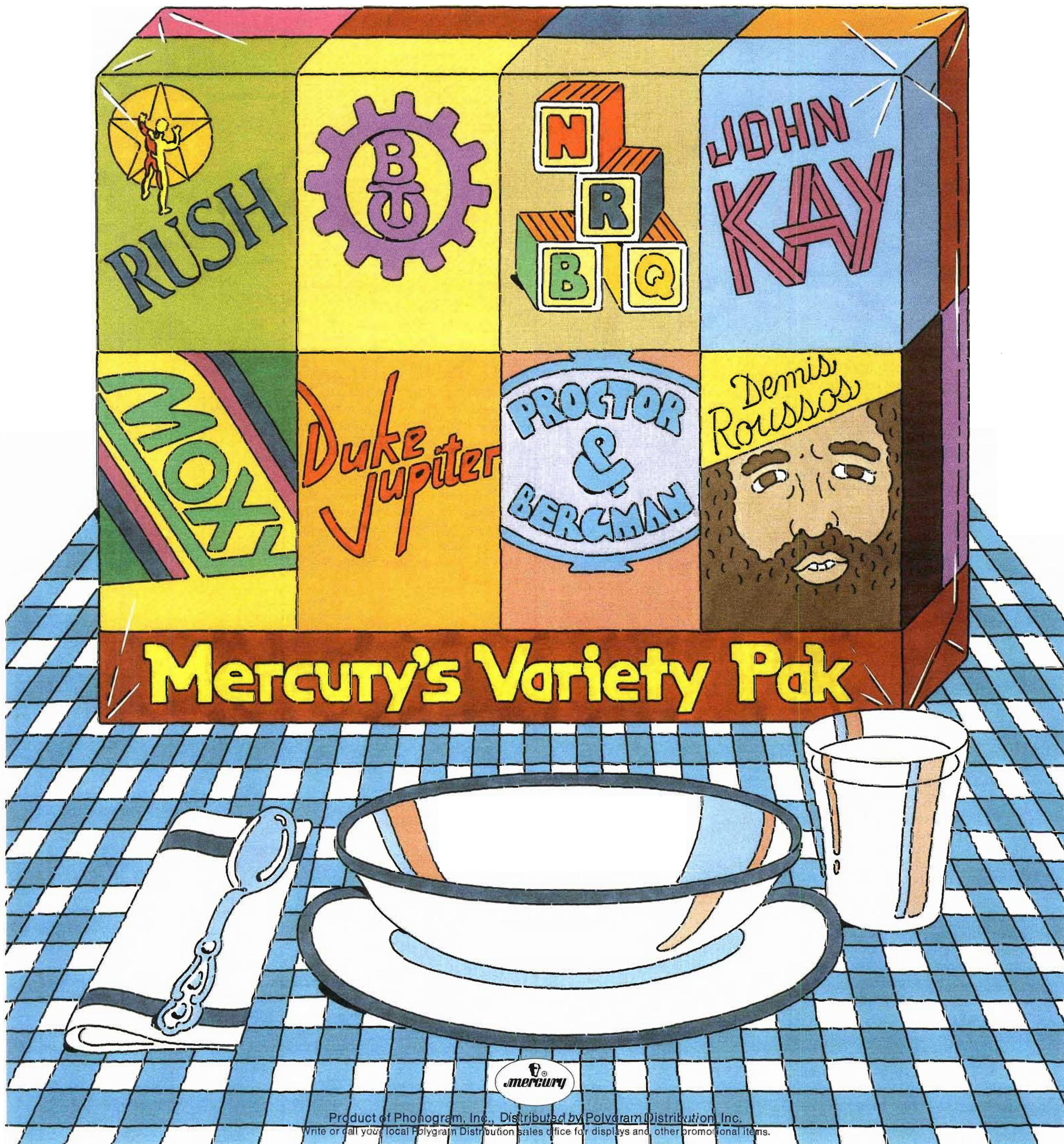
As the methods of getting in touch with our target audience improve, the closer we will be able to parallel their tastes with our programming. Eventually I think AOR radio will dominate the 18-34 year old formats, which won't necessarily resemble any that now exist.



**Drake Hall, MD
WLRS/Louisville**

I think AOR is headed toward much more intensive research, with much tighter playlists, perhaps evolving into a hip Pop/Adult approach. And say maybe five or six years from now I see it evolving back to where the approach started, a cyclical thing.

Snappy, Cracklin' Pop.

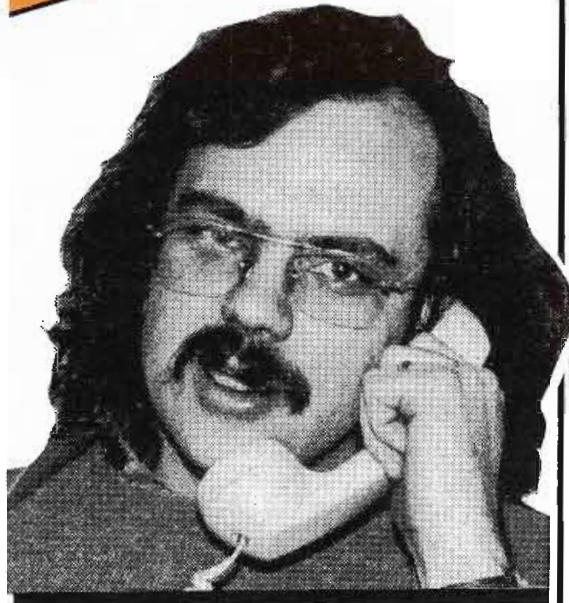


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Write or call your local Polygram Distribution sales office for displays and other promotional items.

Where Do We Go From Here?



Chris Miller, MD
WQDR/Raleigh

AOR is going back to the people, back to the streets. It used to represent the alternative lifestyle but now that alternative is the norm. We have to grow with our audience, relating to the community and its needs. AOR must always be an entertaining, uplifting entity. Some of us will have to change our conception of our image in order to truly reflect the audience.



Paul Wells, MD
KSJO/San Jose

I feel that AOR radio is splitting in different directions. Some are becoming increasingly mechanical, while a few are finding their "progressive" roots filling the audience need for better entertainment. Time will tell which approach has more staying power. It seems to me that with so many people offering the same product you have to give listeners something better, and it seems like something better was the reason FM radio started. Not just the fact that it was in stereo, but because it was more creative and more entertaining.



Bob Gelms, MD
WLUP/Chicago

What was progressive radio has become AOR, and it's all becoming more and more tight for the future. But I also see a corresponding increase in listenership, so that's alright. I think AOR stations will take a larger and larger share of their markets in the future, and I see nothing getting in our way of doing so barring perhaps the emergence of AM stereo. Basically though I see a gradual decline in listenership to AM radio as listeners become more and more sophisticated musically. Over a period of time I think AOR will dominate the FM band.



Bill Stambaugh, PD
KRST/Albuquerque

The future has several things on the horizon. One would be an increase in specialization and fragmentation of the AOR market with a corresponding growth in our total audience. Each AOR station will tend to become more and more specialized to best suit the needs of its specific target audience.



Dan Spears, PD—Y94/Fresno

AOR radio, like all successful art forms and products that are reflective of man's taste, is due for a change. A more correct statement would be to say that it will continue to change, and as with all periods of change and growth, there will be benefits as well as losses for those of us in the medium today.

The AOR of 1984; the artists, the personalities and formats may be unrecognizable when placed next to their present counterparts. Change is inevitable. The exact nature of these changes can only be speculative. What is at issue and under our control is how we use the moving parts of AOR to decipher and then accommodate these changes. Some of us will, doubtless, hang onto the old formats and ideas to the point of boredom. Others will innovate beyond any normal audience desires. Hopefully, however, the bulk of us will actually learn what there is to know about the needs and dreams of our listeners, and, using a solid balance of artistic approach and logical marketing skills, create and present the AOR of tomorrow. Whatever the successful AOR of tomorrow is, you can be certain it will be programmed by the people who learned to listen and tried to understand the requests of the best consultants we'll ever have: an ever-changing human audience.



Jim Ballard, PD
WROQ/Charlotte

AOR radio is becoming 16 to 30 year old contemporary radio. There are many markets where the AOR is the number one overall FM station. Most successful AORs are successful because they target to the mainstream listener, not the musically-aware fringes. Any elements which contribute to the success of a radio station: comfort, both with the music and the person on the air; information that has value to the listener; an involvement in the community; these are the same elements which make an AOR station successful. I think AOR programmers who have moved too far from the comfort zone of the majority of 16-30 year olds in their markets are making a mistake. Of course determining their comfort zone is another chapter.



Jeff Pollack
Nat'l Programming Consultant
Drake-Chenault

In the last two years, the increased awareness about AOR as a mass appeal approach to radio has changed its image throughout the industry.

As AOR radio continues to attract larger listenership across the country, other contemporary formats are reevaluating everything from presentation to the amount of album tracks they need to play.

There are different styles of successful album-oriented rock, but the one thing they all have in common is targeting to more than just a small segment of the audience.

I feel the full impact of AOR radio has yet to be realized.



Denis McNamara, PD
WLIR/Long Island

I think the future of AOR radio is very bright. AOR radio has to maintain the ongoing connection between the music and the business. And of course, whatever AOR does depends on the vitality of the music to come.

I think the only thing that can hurt AOR in the future is if we become "too successful": too picky, too choosy, forgetting our progressive roots.

CAPITOL'S AOR COMMITMENT:

STRONGER THAN EVER!

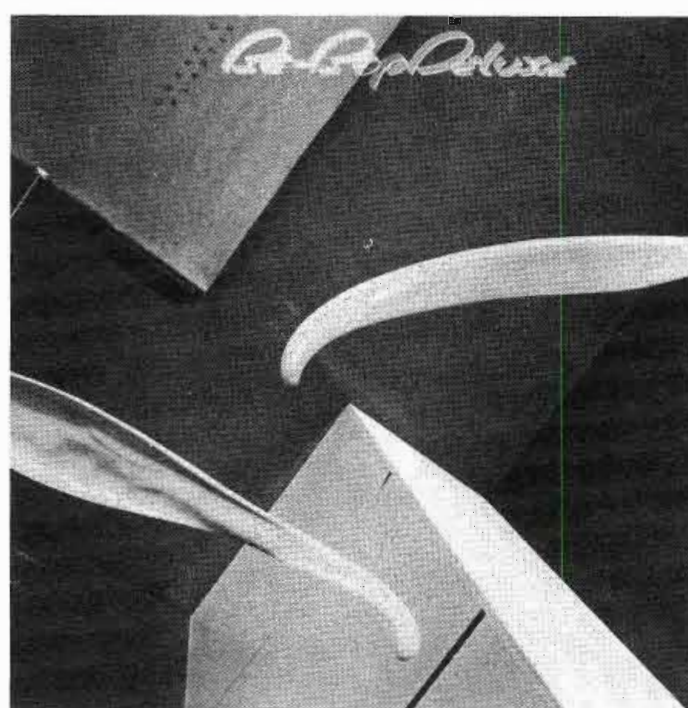


LONDON TOWN

WINGS LONDON TOWN

Cause For Celebration!

© 1978 MPL Communications, Inc.

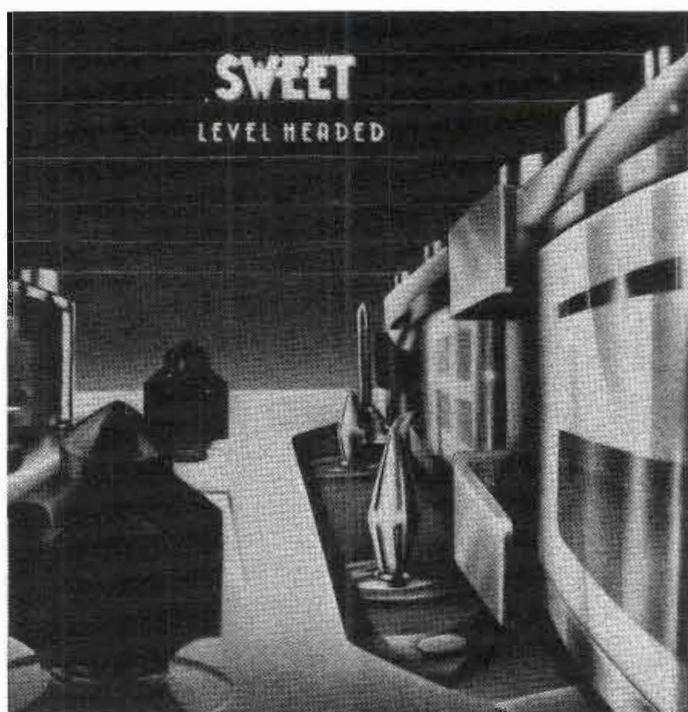


BE-BOP DELUXE DRASTIC PLASTIC

"... one of the most sweeping blends of attractive rock textures of any LP since Queen's 'A Night At The Opera' in 1975." Robert Hilburn, L.A. Times.



© 1978 EMI RECORDS LIMITED



SWEET
LEVEL HEADED

SWEET LEVEL HEADED

With "Level Headed" programmers have confirmed Sweet as a major AOR act! Now on national tour with Bob Seger!



RICHARD TORRANCE DOUBLE-TAKE

If your audiences liked last year's "Bareback," they'll do a "Double Take" when they hear the new album by Richard Torrance, featuring "Desert Lady," "Secrets Of Your Soul" and other great tracks! Now on tour!



NO DICE

Breaking out of the west and unleashing its uncompromising rock'n'roll! On tour with Foghat, No Dice is tearing 'em up in concert and on the radio!



STARZ ATTENTION SHOPPERS

Starz mid-west concerts dates with Foghat have been sensational; the band's great "live" show has been captured in a Superstars Radio Network LP being rushed now! And, by demand, "Hold On To The Night" is the new single from "Attention Shoppers!"

...AND WE'RE GETTING EVEN STRONGER!

TURN TO THE END OF THE DIRECTORY FOR AN A-MAY-ZING AOR PREVIEW!



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AOR Radio Directory

ALABAMA—CALIFORNIA

ALABAMA



WVOK-FM/99.5

"K99, The Album Station, Your Radio Station"
Box 1926
Birmingham-Bessemer Super Hwy.
Birmingham, Ala. 35201
(205) 785-5111

GM—DAN BRENNAN
PD—DON KEITH
NO CONSULTANT
Owner—Voice Of Dixie Inc.
Service—Birmingham
License—Birmingham

The AOR Radio Directory is alphabetized by state first, and sub-alphabetized by city.



WHY-FM/101.9

"The Music FM Y102"
Box 2744
3435 Norman Bridge Rd.
Montgomery, Ala. 36105
(205) 265-9102

GM—BOB ROBINSON
PD—LANNY WEST
NO CONSULTANT
Owner—Broadcast Service of Montgomery
Service—Montgomery
License—Montgomery

ALASKA



KGOT-FM/101.3

2800 E. Dowling Rd.
Anchorage, Alaska 99507
(907) 349-2531

GM—ROBERT W. FLEMING
PD—LARRY WAYNE
CONSULTANT—JEFF POLLACK of DRAKE/CHENAULT
Owner—Big Country Radio
Service—Anchorage
License—Anchorage

ARIZONA



KDKB-FM/93.3

"93FM"
Box 4227
Mesa, Arizona 85201
(602) 833-8888

GM—ERIC HAVENSTEIN
PD—HANK COOKENBOO
CONSULTANT—KENT BURKHART/
LEE ABRAMS & ASSOCIATES
Owner—Dwight-Karma Broadcasting Co.
Service—Phoenix
License—Mesa



KXTC-FM/92.3

"The Jazz Station"
Hotel Westward Ho
618 N. Central Ave.
Phoenix, Arizona 85004
(602) 258-1218

GM—DICK GILBERT
PD—ALMA GILBERT
NO CONSULTANT
Owner—Arizona Communications Corp.
Service—Phoenix
License—Glendale



KWFM-FM/92.9

Box 13
Lawyers, Title Bldg.
Tucson, Arizona 85702
(602) 624-5588

GM—LEON R. DONBROWSKI
PD—ALAN BROWNING
NO CONSULTANT
Owner—An Alvin L. Korngold Station
Service—Tucson
License—Tucson

CALIFORNIA



KKXX/107.9

"Rock N' Stereo"
1209 N. Chester Ave.
Bakersfield, Ca. 93308
(805) 393-1500

GM—LEE JENSEN
PD—TERRY GAISER
NO CONSULTANT
Owner—Thunderbird Broadcasting Co.
Service—Bakersfield
License—Bakersfield



KFMF-FM/93.7

"The Big 94"
Box 266
Chico, Ca. 95927
(916) 343-8461

GM—JEFF KRAGEL
PD—RON WOODWARD
NO CONSULTANT

Owner—Kragwood Broadcasting Inc.
Service—Chico
License—Chico



KFIG/101.1

"Mellow Music"
2220 Tucare St.
Fresno, Ca. 93721
(209) 485-7762

GM—JAMES BENNAN
PD—ART FARKAS
NO CONSULTANT
Owner—Kadota Wireless Co., Inc.
Service—Fresno
License—Fresno



KFYE-FM/93.7

"Rock N' Roll All Grown Up"
Fresno Townhouse
Suite 535
Fresno, Ca. 93721
(209) 486-5294

GM—BOB TREADWAY
PD—DAN SPEARS
NO CONSULTANT

Owner—Stereo Broadcasting Corp.
Service—Fresno
License—Fresno

Rock 96 FM.

KYNO-AM/1300

"Rock 96"
2125 N. Barton
Fresno, Ca. 93703
(209) 255-8383

GM—WAYNE DECKER
PD—LARRY SNIDER
CONSULTANT—DRAKE/CHENAULT
Owner—Radio KYNO, Inc.
Service—Fresno
License—Fresno



KBCA-FM/105.1

"24 Hour Jazz"
10880 Wilshire Blvd.
Los Angeles, Ca. 90024
(213) 475-9494

GM—PAUL LEVINE
NO CONSULTANT
Owner—Mt. Wilson FM Broadcasting, Inc.
Service—Los Angeles
License—Los Angeles



KLOS-FM/95.5

"L.A.'s Best Rock 95 1/2 KLOS"
3321 S. La Cienega Blvd.
Los Angeles, Ca. 90016
(213) 663-3311

GM—JOHN WINNAMAN
PD—FRANK CODY
NO CONSULTANT
Owner—American Broadcasting Company
Service—Los Angeles
License—Los Angeles



KMET-FM/94.7

"KMET Rocks Los Angeles"
"The Mighty Met"
5746 Sunset Blvd.
Los Angeles, Ca. 90028
(213) 464-5638

GM—L. DAVID MOORHEAD
PD—SAM BELLAMY
NO CONSULTANT
Owner—Metromedia Stereo
Service—Los Angeles
License—Los Angeles



KNX-FM/93

"The Mellow Sound"
6121 Sunset Blvd.
Los Angeles, Ca. 90028
(213) 469-1212

GM—BOB NELSON
PD—STEVE MARSHALL
NO CONSULTANT
Owner—CBS Radio/Division of CBS Inc.
Service—Los Angeles
License—Los Angeles



KPOL-FM/93.9

"Rocking You Softly"
5700 Sunset Blvd.
Los Angeles, Ca. 90028
(213) 466-4123

GM—PETER C. NEWELL
PD—JACK POPEJOY
NO CONSULTANT
Owner—Capitol Cities Broadcasting Corp.
Service—Los Angeles
License—Los Angeles



KWST-FM/106

"Turn It Up"
8833 W. Sunset Blvd.
Los Angeles, Ca. 90069
(213) 657-6130

GM—MONTE GAST
PD—PAUL SULLIVAN
NO CONSULTANT
Owner—Century Broadcasting Corp.
Service—Los Angeles
License—Los Angeles



KEZY-FM/95.9

"Hometown Homegrown Radio Station"
1190 E. Ball Road
Anaheim, Ca. 92805
(714) 776-3696

GM—DAN MITCHELL
PD—DAVE FORMAN
NO CONSULTANT
Owner—Mr. H. Thompson
Service—Los Angeles Urban Area
License—Anaheim



KGIL 1260/94.3

"Mellow"
14800 Lassen St.
San Fernando, Ca. 91345
(213) 894-9191, 877-3466

GM—STANLEY G. WARWICK
PD—RICK SCARRY
NO CONSULTANT
Owner—Buckley Broadcasting Corp. of Ca.
Service—Los Angeles Urban Area
License—San Fernando



KNAC-FM/105.5

"The NAC"
F&M Bldg.
320 Pine Ave.
Long Beach, Ca. 90802

GM—JAMES HARDEN
PD—BILL CLAY
NO CONSULTANT
Owner—Harden Broadcasting Co.
Service—Los Angeles Urban Area
License—Long Beach



KROQ-AM-FM/1500-106.7

"The ROQs of L.A."
117 S. Los Robles Ave.
Pasadena, Ca. 91101
(213) 578-0830

GM—GARY BOOKASTA
NO CONSULTANT
Owner—Burbank Broadcasting Co.
Service—Los Angeles Urban Area
License—Burbank

KLRB-FM/101.7

"Album Radio"
Box 3904
Dolores & 8th St.
Carmel, Ca. 93921
(408) 624-3859

GM—WILLIAM E. MOORE
PD—STEVE SEAWARD
NO CONSULTANT
Owner—Carmel Broadcasting Co., Inc.
Service—Monterey
License—Carmel

AOR Radio Directory

CALIFORNIA—COLORADO



KGAB-FM/95.9
"Best Rock In Ventura County"
 P.O. Box 5053
 Ventura, Ca. 93003
 (805) 647-0634

GM—CHESTER COLEMAN
 PD—CHESTER COLEMAN
 NO CONSULTANT
 Owner—Great American Broadcast, Co.
 Service—Oxnard, Ventura
 License—Camarillo

KPRI-FM/106.5
"San Diego's Best Rock"
 5252 Balboa Ave.
 Suite 302
 San Diego, Ca. 92115
 (714) 565-6006

GM—DEX ALLEN
 PD—JESSE BULLET
 CONSULTANT—KENT BURKHART/
 LEE ABRAMS & ASSOCIATES
 Owner—Southwestern Broadcasters Inc.
 Service—San Diego
 License—San Diego

KRE-AM/1400
"KREativity"
 601 Ashby Ave.
 Berkeley, Ca. 94710
 (415) 848-7713

GM—THOMAS SCHNURBUSCH
 PD—ROB SINGLETON
 NO CONSULTANT
 Owner—Horizons Communications Corp.
 of Ca.
 Service—San Francisco, Oakland
 License—Berkeley



KTIM-FM/100.9
"The North Bay Noise"
 1040 B St.
 San Rafael, Ca. 94901
 (415) 456-1510

GM—OLIVER W. HAYDEN
 PD—CLINT WEYRAUCH
 NO CONSULTANT
 Owner—Marin Broadcasting Co. Inc.
 Service—San Rafael
 License—San Rafael



KSRT-FM/100.9
"Album Rock Station"
 346 S. El Dorado St.
 Stockton, Ca. 95203
 (209) 463-9663

GM—AUGUSTIN SOTO, SR.
 PD—AUGUSTIN SOTO, JR.
 NO CONSULTANT
 Owner—KSRT Broadcasting Inc.
 Service—Tracy
 License—Tracy



KSFM-FM/102
"Earth Radio"
 937 Enterprise Dr.
 Sacramento, Ca. 95825
 (916) 422-1025

GM—GLEN JOHNSON
 PD—DENNIS NEWHALL
 NO CONSULTANT
 Owner—KULA Broadcasting
 Service—Sacramento
 License—Woodland, Ca.



KMEL-FM/106.1
"Go For It"
 2300 Stockton
 San Francisco, Ca. 94133
 (415) 391-9400

GM—RICK LEE
 PD—BOBBY COLE
 NO CONSULTANT
 Owner—Century Broadcasting Corp.
 Service—San Francisco, Oakland
 License—San Francisco



KJAZ-FM/92.7
"The Jazz Connection"
 1509½ Webster St.
 Alameda, Ca. 94501
 (415) 523-9300

GM—PATRICK HENRY
 PD—PHIL BROOKS
 NO CONSULTANT
 Owner—Patrick Henry
 Service—San Francisco, Oakland
 License—Alameda



KTMS-FM/97.5
"The Rock On The Coast"
 Drawer NN
 News Press Bldg.
 Santa Barbara, Ca. 93102
 (805) 963-1976

GM—MEL MOOREHOUSE
 PD—ROBERT SENN
 NO CONSULTANT
 Owner—Santa Barbara News Press
 Service—Santa Barbara
 License—Santa Barbara



KKFM-FM/96.5
"Radio Active"
 225 S. Academy Blvd.
 Colorado Springs, Colo. 80910
 (303) 596-5536

GM—RICK BAKER
 PD—STEVE SCOTT
 NO CONSULTANT
 Owner—Ski Hi, Inc.
 Service—Colorado Springs
 License—Colorado Springs



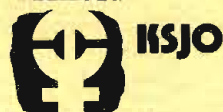
KZAP/98.5
 Box 511
 Sacramento, Ca. 95803
 (916) 444-2806

GM—EDWARD BEIMFOHR
 PD—ROBERT WILLIAMS
 NO CONSULTANT
 Owner—The New Day Broadcasting Co.
 Service—Sacramento
 License—Sacramento



KYA-FM/93.3
"Y93"
 1 Nob Hill Circle
 San Francisco, Ca. 94103
 (415) 397-2500

GM—JIM KIME
 PD—ALAN MASON
 NO CONSULTANT
 Owner—King Broadcasting Co.
 Service—San Francisco, Oakland
 License—San Francisco



KSJO-FM/92.3
"South Bay's Original Prog. Rocker"
"Earth Rock 92"
 3003 Moorpark Ave.
 San Jose, Ca. 95128
 (408) 246-6060

GM—STEVE ROSETTA
 PD—DONALD WRIGHT
 NO CONSULTANT
 Owner—KSJO
 Service—San Jose
 License—San Jose



KTYD-FM/99.9
 1216 State St.
 Santa Barbara, Ca. 93101
 (805) 963-1601

GM—GREGORY D. GENTLING JR.
 PD—LARRY JOHNSON
 NO CONSULTANT
 Owner—Greg Gentling
 Service—Santa Barbara
 License—Santa Barbara



KOME-FM/98.5
"The KOME Spot"
"Radio That's Good Is Fun To KOME By"
"The Force Of The Rocks"
"Rocks Of The Mighty San Jose"
 1245 S. Winchester Blvd.
 Suite 312
 San Jose, Ca. 95128
 (408) 246-6811

GM—DAN TANSON
 PD—MIKEL HUNTER
 NO CONSULTANT
 Owner—Audio House Ind.
 Service—San Jose
 License—San Jose

KTYD-AM/990
 1216 State St.
 Santa Barbara, Ca. 93101
 (805) 963-1601

GM—GREGORY D. GENTLING JR.
 PD—LARRY JOHNSON
 NO CONSULTANT
 Owner—Greg Gentling
 Service—Santa Barbara
 License—Santa Barbara



KXFM-FM/99
 Box 1326
 1507 N. Broadway
 Santa Maria, Ca. 93454
 (805) 922-2156

GM—PAUL STODDARD
 PD—BOB LINDEN
 NO CONSULTANT
 Owner—California Broadcast Media, Inc.
 Service—Santa Maria
 License—Santa Maria



KGB-AM/1360
 Box 82088
 4141 Pacific Coast Highway
 San Diego, Ca. 92112
 (714) 297-2201

GM—JIM PRICE
 PD—RICK LEIBERT
 NO CONSULTANT
 Owner—KGB Inc.
 Service—San Diego
 License—San Diego



KSAN-FM/94.9
"Jive 95"
 345 Sansome St.
 San Francisco, Ca. 94104
 (415) 986-2825

GM—JERRY GRAHAM
 PD—BONNIE SIMMONS
 NO CONSULTANT
 Owner—Metromedia Stereo
 Service—San Francisco, Oakland
 License—San Francisco

KRE-FM/103
"KREativity"
 601 Ashby Ave.
 Berkeley, Ca. 94701
 (415) 848-7713

GM—THOMAS SCHNURBUSCH
 PD—ROB SINGLETON
 NO CONSULTANT
 Owner—Horizons Communications Corp.
 of Ca.
 Service—San Francisco, Oakland
 License—Berkeley



KZOZ-FM/93.3
 Box C.
 San Luis Obispo, Ca. 93406
 (408) 422-5363

GM—SCOTT BRODY
 PD—DON FISHER
 NO CONSULTANT
 Owner—Forrest Communications Corp.
 Service—San Luis Obispo
 License—San Luis Obispo

KGB-FM/101.5
 Box 82088
 4141 Pacific Coast Highway
 San Diego, Ca. 92112
 (714) 297-2201

GM—JIM PRICE
 PD—RICK LEIBERT
 NO CONSULTANT
 Owner—KGB Inc.
 Service—San Diego
 License—San Diego



KAZY-FM/106.7
"KAZY-FM"
 2149 S. Holly St.
 Denver Colo. 80222
 (303) 759-5600

GM—SAM YACOUAZZI
 PD—BOB CARTER
 CONSULTANT—KENT BURKHART/
 LEE ABRAMS & ASSOCIATES
 Owner—Group One Broadcasting Co.
 Service—Denver
 License—Denver



KBPI-FM/105.9
"The Radio Station"
 4460 Morrison Rd.
 Denver, Colo. 80219
 (303) 936-2313
 VP—KEN SPECTOR
 PD—JOHN BRADLEY
 NO CONSULTANT
 Owner—RKO
 Service—Denver
 License—Denver

AOR Radio Directory

COLORADO—GEORGIA



KFML-AM/1390

1602 S. Parker Rd.
Denver, Colo. 80231
(303) 751-1390

GM—JIM DAVIS
PD—CHUCK STEVENS
CONSULTANT—DAVE HOHN
Owner—Midland Broadcasting
Service—Denver
License—Denver

CANADA



CHOM-FM/97.7

"The Spirit"
1355 Greene Ave.
Montreal, Canada H3Z2A5
(514) 935-2425

GM—CRAIG CUTLER
PD—BILL ANDROSIVK
NO CONSULTANT
Owner—Jeff Stirling
Service—Montreal, Ottawa, Quebec,
Vermont
License—Montreal



CHEZ-FM/106

"CHEZ 106"
126 York St.
Ottawa, Canada K1N5T5
(613) 563-1919
GM—CHUCK AZZARELLO
PD—CHUCK AZZARELLO
NO CONSULTANT
Owner—CHEZ, Inc.
Service—Ottawa, Ottawa-Hull
License—Ottawa



CHUM-FM/104.5

1331 Yonge St.
Toronto, Ontario M4T1Y1
(416) 925-6666

GM—ALLAN WATERS
PD—WARREN COSFORD
NO CONSULTANT
Owner—Allan Waters
Service—Toronto, ONTARIO
License—Toronto



CILQ-FM/107.1

"Q107-FM Album Rock"
2 Bloor St. East
Toronto, Canada M4W1A8
(416) 967-3445

GM—TONY VINER
PD—DAVE CHARLES
CONSULTANT—KENT BURKHART/
LEE ABRAMS & ASSOCIATES
Owner—IWC Communications
Service—Toronto
License—Toronto



CKLG-FM/99.3

"Album Rock, Stereo Rock"
1006 Richards St.
Vancouver, British Col. V6B1S8
(604) 669-5436

GM—ROY HENNESSY
PD—ROY HENNESSY
NO CONSULTANT
Owner—Moffatt Communications
Service—Vancouver
License—Vancouver

CONNECTICUT



WCCC-AM/1290

"Southern New England's Album
Station"
11 Asylum St.
Hartford, Conn. 06103
(203) 549-3456

GM—SY DRESNER
PD—WILLIAM NOSAL
NO CONSULTANT
Owner—Greater Hartford
Communications Corp.
Service—Hartford
License—Hartford



WDRC-FM/102.9

869 Blue Hills Ave.
Bloomfield, Conn.
(203) 278-1115

GM—RICHARD KORSEN
PD—CHARLES B. PARKER
NO CONSULTANT
Owner—Buckley Broadcasting Corp. of
Conn.
Service—Hartford
License—Hartford



WHCN-FM/105.9

"106 WHCN"
60 Washington St.
Hartford, Conn. 06106
(203) 247-9426

GM—A. WILLIAM LEE
PD—MICHAEL PICOZZI
CONSULTANT—KENT BURKHART/LEE
ABRAMS & ASSOCIATES
Owner—WHCN, Inc., Division of
Beck-Ross Communication Inc.
Service—Hartford
License—Hartford



WPLR-FM/99.1

1294 Chapel St.
New Haven, Conn.
(203) 777-6617

GM—ROBERT G. HERPE
PD—GORDON WEINGRATH
NO CONSULTANT
Owner—General Communicorp, Inc.
Service—New Haven
License—New Haven

District of Columbia

WHFS-FM/102.3

4853 Cordell Ave.
Bethesda, Md. 20014
(301) 656-0600
GM—JAKE EINSTEIN
PD—DAVID EINSTEIN
NO CONSULTANT
Owner—High Fidelity Broadcasters, Inc.
Service—Washington, D.C.
License—Bethesda, Md.

WHUR-FM/96.3

"Progressive 96"
2600 Fourth St. N.W.
Washington D.C. 20059
(202) 265-9494
GM—CATHERINE LIGGINS
NO CONSULTANT
Owner—Howard University Radio
Service—Washington D.C.
License—Washington, D.C.



WRQX-FM/107.3

"Washington's Best Rock"
4400 Jenifer St. NW
Washington, D.C. 20015
(202) 686-3078

GM—ERNEST FEARS
PD—PHIL DeMARNE
NO CONSULTANT
Owner—ABC
Service—Washington, D.C.
License—Washington, D.C.



WWDC-FM/101.1

8800 Brookville Rd.
Silver Spring, Md. 20910
(301) 589-7100

PD—DAVE BROWN
NO CONSULTANT
Service—Washington, D.C.
License—Washington, D.C.

FLORIDA

WSHE-FM/WSRF-AM

WSHE-FM/103.5

"SHE"
3000 SW 60th Ave.
Fort Lauderdale Fla. 33314
(305) 581-1580

GM—GENE MILNER
PD—GARY GRANGER
NO CONSULTANT
Owner—Van Patrick Broadcasting
Co., Inc.
Service—Fort Lauderdale, Miami,
Miami Beach
License—Fort Lauderdale

WSRF-AM/1580

3000 SW 60th Ave.
Fort Lauderdale, Fla. 33314
(305) 581-1580
GM—GENE MILNER
PD—GARY GRANGER
NO CONSULTANT
Owner—Van Patrick Broadcasting
Co., Inc.
Service—Fort Lauderdale, Hollywood
License—Fort Lauderdale



WAIV-FM/96.9

"The Wave"
6869 Lenox Ave.
Jacksonville, Fla. 32205
(904) 783-3697
GM—RICK WEINKAUF
PD—JAMIE BROOKS
NO CONSULTANT
Owner—Roundsville of Jacksonville,
Inc.
Service—Jacksonville
License—Jacksonville



WINZ-FM/94.9

100 N. Biscayne Blvd.
Miami, Fla. 33132
(305) 371-6641
GM—HAL FRANK
PD—DAVID SOUZA
NO CONSULTANT
Owner—WINZ, Inc.
Service—Miami, Miami Beach
License—Miami Beach

WJAX-FM/95.1

"Rock 95"
P.O. Box 1740
Jacksonville, Fla. 32201
(904) 633-2785
GM—PATRICK SHANNON
PD—RICHARD LANGLOIS
NO CONSULTANT
Owner—City of Jacksonville
Service—Jacksonville
License—Jacksonville



WDIZ-FM/100.3

"The Stars"
2699 Lee Rd.
Winter Park, Fla. 32789
(305) 645-1802
GM—KENNETH C. STEVENS
PD—KENNETH C. STEVENS
NO CONSULTANT
Owner—Shamrock Development Corp.
Service—Orlando
License—Orlando



WORJ-FM/107.7

2001 Mercy Dr.
Orlando, Fla. 32808
(305) 298-5510
GM—EMIL A. CORONA
PD—WILLIAM W. MCGATHY
CONSULTANT—TOM YATES/NOVA
Owner—Orlando Radio & Television
Broadcasting Corp.
Service—Orlando
License—Mount Dora



THE BIG...57

WFSC-AM/570

"The Big 57"
Box 570
Pinellas Park, Fla. 33565
(813) 392-2215

GM—DAN L. JOHNSON
PD—ART WILLIAMS
NO CONSULTANT
Owner—Dan Johnson
Service—Tampa, St. Petersburg
License—Pinellas Park



WQSR-FM/102.5

Box 7700
1111 Beneva Rd.
Sarasota, Fla. 33578
(813) 366-0424
GM—EDWARD A. ROGERS
PD—STEVE HUNTINGTON
NO CONSULTANT
Owner—Sarasota Radio Co.
Service—Tampa, St. Petersburg
License—Sarasota



WQXM-FM/97.9

"98 Rock, Your Album Station"
Box 4809
Clearwater, Fla. 33518
(813) 391-9988

GM—JIM JOHNSON
PD—MIKE LYONS
CONSULTANT—KENT BURKHART/
LEE ABRAMS & ASSOCIATES
Owner—Plough Broadcasting Co., Inc.
Service—Tampa, St. Petersburg
License—Clearwater

GEORGIA



WXLN-FM/97.3

"97 Rock"
P.O. Box 9705
Savannah, Georgia 31402
(912) 233-9211

GM—BOB POWERS
PD—BARR NOBLES
CONSULTANT—KENT BURKHART/
LEE ABRAMS & ASSOCIATES
Owner—WXLN Inc.
Service—Coastal Georgia, South
Carolina
License—Savannah

WKLS-FM/96.1

100 Tenth St. NW
Atlanta, Ga. 30309
(404) 892-9457

GM—DICK MEEDER
PD—KEITH ALLEN
CONSULTANT—KENT BURKHART/
LEE ABRAMS & ASSOCIATES
Owner—SJM Communications
Service—Atlanta
License—Atlanta

AOR Radio Directory

ILLINOIS—MARYLAND

ILLINOIS



WBEE-AM/1570

"WBEE Jazz Radio From Sun Up to Sun Down"

Lincoln Towers
75 E. Wacker Dr.
Chicago, Ill. 60601
(312) 726-6842

GM—CHARLES SHERRELL
PD—ROBERT FOSTETT
NO CONSULTANT
Owner—Rollins Broadcasting of Delaware Inc.
Service—Chicago
License—Chicago

WDAI-FM/94.7

"Chicago's Best Rock"
360 N. Michigan Ave.
Chicago, Ill. 60601
(312) 782-6811

GM—JACK MINKOW
PD—ROGER SKOLNIK
NO CONSULTANT
Owner—American Broadcasting Co.
Service—Chicago
License—Chicago

WKQX

WKQX-FM/101.1

Merchandise Mart
Chicago, Ill. 60654
(312) 861-5555

GM—BURT SHERWOOD
PD—BILL HENNES
NO CONSULTANT
Owner—National Broadcasting Co.
Service—Chicago
License—Chicago



WLUP/97.9

"The Loop"
875 N. Michigan Ave.
Chicago, Ill. 60611
(312) 440-5270

GM—TERRY CHESSE
PD—J.D. BLACKBURN
NO CONSULTANT
Owner—L&P Broadcasting Co.
Service—Chicago
License—Chicago



WXRT-FM/93.1

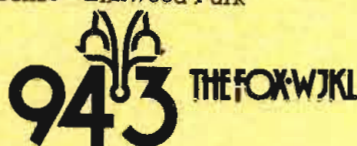
"Chicago's Fine Rock Station"
4549 W. Belmont Ave.
Chicago, Ill. 60641
(312) 777-1700

GM—DANIEL LEE
PD—JOHN PLATT
NO CONSULTANT
Owner—W'SBC Broadcasting Co., Inc.
Service—Chicago
License—Chicago



WXFM-FM/105.9

"WXFM Stereo 106"
333 N. Michigan Ave.
Chicago, Ill. 60601
(312) 943-7474
GM—ROBERT C. VICTOR
PD—DON BRIDGES
NO CONSULTANT
Owner—WXFM, Inc.
Service—Chicago Urban Area
License—Elmwood Park



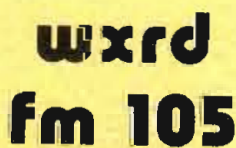
WJKL

"The Fox"
Box 117
18½ Douglas Ave.
Elgin, Ill. 60120
(312) 741-7700
GM—RICK JAKLE
PD—TOM MARKER
NO CONSULTANT
Owner—Elgin Broadcasting Co.
Service—Elgin
License—Elgin



WYFE-FM/95.3

"Y95"
1901 Shaw Rd.
Rockford, Ill. 61111
(815) 877-6064
GM—DUANE DANIELS
PD—ARMAND CHIANTI
NO CONSULTANT
Owner—WYFE Radio
Service—Rockford
License—Rockford



WXR/105.5

"The Crosswords"
145 Virginia St.
Chrystal Lake, Ill. 60014
(815) 459-7000
GM—JERRY BELLAIRS
PD—MICHAEL O'CONNOR
NO CONSULTANT
Owner—Lake Valley Broadcasters, Inc.
Service—Woodstock
License—Woodstock

INDIANA



WNAP-FM/93.1

"The Buzzard"
2335 N. Illinois St.
Indianapolis, Ind. 46208
(317) 924-5211

GM—JAMES C. HELLARD
PD—CHRIS CONNER
NO CONSULTANT
Owner—Fairbanks Broadcasting Co., Inc.
Service—Indianapolis
License—Indianapolis

IOWA



KFMH-FM/99.7

"99 Plus Stereo"
Box 116
3218 Mulberry Ave.
Muscatine, Iowa 52761
(319) 263-2512

GM—VINCE BECKY
PD—STEVE BRIDGES
NO CONSULTANT
Owner—Muscatine Broadcasting Inc.
Service—Muscatine
License—Muscatine



KQKQ-FM/98

"Omaha's Best Rock"
Box 586
Council Bluffs, Iowa 51501
(712) 322-4041
GM—JOE MEDAKOVICH
PD—PAXTON WEST
NO CONSULTANT
Owner—KCRB Inc.
Service—Omaha
License—Council Bluffs

KENTUCKY



WNOP-AM/740

"Radio Free Newport"
Box 740
Newport, Ky.
(606) 581-7100
GM—JEANETTE PARKER
PD—RAY SCOTT
NO CONSULTANT
Owner—Al Vontz
Service—Cincinnati
License—Newport, Ky.



WKQQ-FM/98.1

"Double Q Your Concert Connection"
Box 100
Lexington, Ky. 40501
(606) 252-6694
GM—PETER JORGENSEN
PD—BOCK HUNGATE
NO CONSULTANT
Owner—Village Communications, Inc.
Service—Lexington
License—Lexington



WLRS-FM/102

890 S. Fourth St.
Louisville, Ky. 40203
(502) 585-5178
GM—LOUISA W. HENSON
PD—AUSTIN VALI
CONSULTANT—KENT BURKHART/
LEE ABRAMS & ASSOCIATES
Owner—Kentucky Technical Institute
Service—Louisville
License—Louisville

LOUISIANA

WFMF-FM/102.5

Box 496
444 Baton Rouge St.
Baton Rouge, La. 70821
(504) 383-5271
GM—GEORGE JENNE
MD—CHUCK WHITE
NO CONSULTANT
Owner—Baton Rouge Broadcasting Co., Inc.
Service—Baton Rouge
License—Baton Rouge

KGRA-FM/103.7

"The Station That Gives Good Radio"
Box 3306
Pujo St.
Lake Charles, La. 70601
(318) 433-0700

GM—TONY REED
PD—R.L. RUTH
NO CONSULTANT
Owner—Harold Stream
Service—Lake Charles
License—Lake Charles

WAIL-AM/1260

"The AM Alternative"
5700 Florida Blvd.
Suite 604
Baton Rouge, La. 70806
(504) 926-7600
GM—ANGIE BURGE
PD—CRAIG MacEACHERN
NO CONSULTANT
Owner—Wail, Inc.
Service—Baton Rouge
License—Baton Rouge



KSMB-FM/94.5

"K94 Acadiana's Album Station"
Box 3345
First Nat'l. Towers
Lafayette, La. 70502
(318) 232-1311

GM—TOM GALLOWAY
PD—MIKE MITCHELL
CONSULTANT—KENT BURKHART/
LEE ABRAMS & ASSOCIATES
Owner—Communications Broadcasting Inc.
Service—Lafayette
License—Lafayette



WNOE-FM/101.1

"Your Album Station"
529 Bienville St.
New Orleans, La. 70130
(504) 529-1212

GM—ERIC ANDERSON
PD—BOBBY RENO
CONSULTANT—BART McLENDON
Owner—WNOE, Inc.
Service—New Orleans
License—New Orleans



WRNO-FM/99.5

"We Rock New Orleans"
Box 6071
New Orleans, La. 70174
(504) 837-2424

GM—JOSEPH NARK COSTELLO, III
PD—MICHAEL COSTELLO
NO CONSULTANT
Owner—Gulf South Broadcasters
Service—New Orleans
License—New Orleans

KMBQ-FM/93.7

P.O. Box 20007
Shreveport, La. 71120
(318) 425-8692

GM—MARIE GIFFORD
PD—HOWARD CLARKE
NO CONSULTANT
Owner—Multi Media
Service—Shreveport
License—Shreveport

MAINE



WBLM-FM/107.5

Box 478
Lewiston, Maine 04240
(207) 375-4240

GM—ROBERT F. (Doc) FULLER
PD—MIKE BUSHEY
NO CONSULTANT
Owner—Stereo Corp.
Service—Lewiston-Auburn
License—Lewiston

MARYLAND

WAYE-AM/860

"Sophisticated Rock" "Classy Rock"
334 N. Charles St.
Baltimore, Md. 21201
(301) 547-8666
GM—STUART D. FRANKEL
PD—MARC ZALLIS
NO CONSULTANT
Owner—Costal Telecommunications Corp.
Service—Baltimore
License—Baltimore

WITH-AM/1230

"The Velvet Sound"
7 E. Lexington St.
Baltimore, Md. 21212
(301) 539-7808

GM—S. EDWARD HAWKINS JR.
PD—S. EDWARD HAWKINS JR.
CONSULTANT—TM
PRODUCTION/DALLAS
Owner—WITH Inc.
Service—Baltimore
License—Baltimore

AOR Radio Directory

MARYLAND—MISSOURI



WYYY-FM/97.9

"98 Rock"
3800 Hoover Ave.
Baltimore, Md. 21211
(301) 889-0098
GM—ALFRED E. BURK
PD—DENIS OLIVER
CONSULTANT—KENT BURKHART/
LEE ABRAMS & ASSOCIATES
Service—Baltimore
License—Baltimore



WKTK-FM/105.7

5200 Moravia Blvd.
Baltimore, Md. 21206
(301) 485-2400
GM—CARL G. BRENNER
PD—LEW KRIEGER
NO CONSULTANT
Owner—Key Broadcasting Corp.
Service—Baltimore
License—Catonsville

WQCM-FM/96.7

"Your Favorite Station"
1250 Downsville Pike
Hagerstown, Md. 21740
(301) 797-7300
GM—GARY PORTMESS
PD—PETE WILSON
NO CONSULTANT
Owner—Interstate Communications
Inc.
Service—Hagerstown
License—Halfway

MASSACHUSETTS



WBCN-FM/104.1

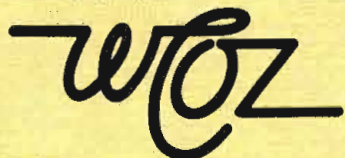
5005 Prudential Tower
Boston, Mass. 02199
(617) 266-1111
GM—KLEE C. DOBRA
PD—CHARLIE KENDALL
NO CONSULTANT
Owner—WBCN, Inc.
Service—Boston
License—Boston



WCAS-AM/740

380 Green St.
Cambridge, Mass. 02139
(617) 492-6450

GM—PETER STASSA
PD—JUDITH BRACKLEY
NO CONSULTANT
Owner—Wickus Island Broadcasting
Corp.
Service—Boston
License—Cambridge



WCOZ-FM/94.5

441 Stuart St.
Boston, Mass. 02116
(617) 247-2020
GM—RICHARD W. BOREL
PD—TOMMY HADGES
Owner—WHDH Corp.
Service—Boston
License—Boston

WEEI-FM 103
CBS/FM IN BOSTON

WEEI-FM/103.3

"Soft Rock"
4418 Prudential Tower
Boston, Mass. 02199
(617) 262-5900

GM—LOIS GREDELL
PD—CLARK SMIDT
NO CONSULTANT
Owner—CBS/FM Broadcasting
Service—Boston
License—Boston



WAAF-FM/107.3

"New England's Album Station"
34 Mechanic St.
Worcester, Mass. 01608
(617) 752-5611

GM—STEVE MARX
PD—LEE ARNOLD
CONSULTANT—KENT BURKHART/
LEE ABRAMS & ASSOCIATES
Owner—Robert L. Williams Broadcasting
Co. of Mass. Inc.
Service—Worcester
License—Worcester

MICHIGAN



WIQB-FM/102.9

"The Ann Arbor Station"
Box 5
Ann Arbor, Mich. 48107
(313) 662-2881

GM—JOHN B. CASCIANI
PD—JOHN CHRISTIAN
NO CONSULTANT
Owner—Radio Ann Arbor, Inc.
Service—Ann Arbor
License—Ann Arbor



WABX-FM/99.5

"99 ABX Brings The Rock
To Detroit"
20760 Coolidge
Detroit, Mich. 48237
(313) 398-1100
GM—Al Wilson
PD—TED FERGUSON
NO CONSULTANT
Owner—Century Broadcasting Corp.
Service—Detroit
License—Detroit



WRIF-FM/101.1

"Detroit's Best Rock"
20777 W. Ten Mile Rd.
Southfield, Mich. 48075
(313) 444-1010

GM—JAY HOKER
PD—TOM BENDER
NO CONSULTANT
Owner—American Broadcasting Inc.
Service—Detroit
License—Detroit



WWW-FM/106.7

"Detroit's WWW"
2930 E. Jefferson
Detroit, Mich. 48207
(313) 259-4323

GM—BARTLEY D. WALSH
PD—JIM JOHNSON
CONSULTANT—KENT BURKHART/
LEE ABRAMS & ASSOCIATES
Owner—Starr Broadcasting Group Inc.
Service—Detroit
License—Detroit

wmjc fm 95 magicradio

WMJC-FM/94.7

"The Magic Is The Music"
Box 404
Birmingham, Mich. 48012
(313) 398-7600

GM—CHARLES BORCHARD
PD—PETER BOOKER
NO CONSULTANT
Owner—Greater Michigan Radio Inc.
Service—Detroit Urban Area
License—Birmingham

WWCK 105 FM

WWCK-FM/105.5

"105"
3217 Lapeer St.
Flint, Mich. 48503
(313) 744-1570

GM—LYNN MARTIN
PD—BUDDY HOLLIS
NO CONSULTANT
Owner—Gencom Corp.
Service—Flint
License—Flint



WLAV-FM/96.9

"LAV FM"
161 Ottawa, N.W.
Grand Rapids, Mich. 49503
(616) 456-5461

GM—JOHN SHEPARD
PD—ED BUCHANAN
NO CONSULTANT
Owner—Shepard Broadcasting Corp.
Service—Grand Rapids
License—Grand Rapids

WFMK-FM/99.1

"Easy Rockin' 99"
Box 991
East Lansing, Mich. 48823
(517) 349-4000

GM—MIKE JACKMAN
PD—LOU LAMBERT
CONSULTANT—PAUL CHRISTI
Owner—Mega Media Corp.
Service—Lansing
License—East Lansing



WILS-FM/101.7

600 W. Cavanaugh Rd.
Lansing, Mich. 48910
(517) 393-1320

GM—E.L. BYRD
PD—DAVE LANGE
CONSULTANT—KENT BURKHART/
LEE ABRAMS & ASSOCIATES
Owner—Lansing Broadcasting Co.
Service—Lansing
License—Lansing



WVIC-AM/730

"You're Not Alone on WVIC"
2517 E. Mt. Hope
Lansing, Mich. 48910
(517) 487-5986

GM—JOE D. BUYS
PD—JIM ST. JOHN
NO CONSULTANT
Owner—W.G.S.B. BROADCASTING Co.
Service—Lansing
License—Lansing

MINNESOTA



KQRS-FM-AM/92.5-1440

"Twin Cities Album Station"
917 N. Lilac Dr.
Minneapolis, Minn. 55422
(612) 545-5601

GM—DICK POE
PD—TAC HAMMER
CONSULTANT—KENT BURKHART/
LEE ABRAMS & ASSOCIATES
Owner—Hudson Broadcasting Corp.
Service—Minneapolis, St. Paul
License—Golden Valley

MISSISSIPPI



WZZQ-FM/102.9

Box 2171
1375 Beasley Rd.
Jackson, Miss. 39205
(601) 982-1062

GM—MARSHALL R. MAGEE
PD—WAYNE HARRISON
NO CONSULTANT
Owner—WIDX Inc.
Service—Jackson
License—Jackson

MISSOURI



KYYS-FM/102.1

"The Radio Station"
Signal Hill
Kansas City, Mo. 64108
(816) 753-4567

GM—ROBERT A. GARRETT
PD—MAX FLOYD
CONSULTANT—KENT BURKHART/
LEE ABRAMS & ASSOCIATES
Owner—Taft Broadcasting Co.
Service—Kansas City
License—Kansas City

KADI

KADI-FM/96.3

"The Rock Of St. Louis"
7530 Forsyth
St. Louis, Mo. 63105
(314) 721-2323

GM—RICHARD J. MILLER
PD—PETER PARISI
NO CONSULTANT
Owner—Communications Fund, Inc.
Service—St. Louis
License—St. Louis



KSHE-FM/94.7

9434 Watson Rd.
St. Louis, Mo. 63126
(314) 842-1111

GM—SHELLEY GRAFMAN
PD—TED HABECK
NO CONSULTANT
Owner—Century Broadcasting Corp.
Service—St. Louis
License—Crestwood

AOR Radio Directory

NEBRASKA—NORTH CAROLINA

NEBRASKA



KFMQ-FM/101.9

"Stereo 102"
Terminal Bldg.
Lincoln, Neb. 68508
(402) 432-8565

GM—DOUGLAS L. AGNEW
PD—BRUCE WHEELER
CONSULTANT—ROGER AGNEW
Owner—KFMQ Inc.
Service—Lincoln
License—Lincoln

NEVADA



KGLR

"Live 105"
4600 Kietzke Ln.
Reno, Nev. 89502
(702) 826-3800

GM—DAVE NEWMAN
PD—DANIEL COCK
NO CONSULTANT
Owner—Lotus Communications
Service—Reno
License—Reno

NEW JERSEY



WPRB-FM/103.3

"The Station For Prog. Music In N.J."
Box 342
Nassau St.
Princeton, N.J. 08540
(609) 921-9284

GM—JOHN D. SHYER
PD—JOHN HARE
NO CONSULTANT
Owner—Princeton Broadcasting
Service, Inc.
Service—Princeton
License—Princeton

NEW MEXICO



KRST-FM/92.3

"On The Crest"
Box 3280
2403 Quincey NE.
Albuquerque, N.M. 87110
(505) 266-7945

GM—RAY MOEAN
PD—BILL STAMBUUGH
NO CONSULTANT
Owner—Burroughs Broadcasting Co.
Service—Albuquerque
License—Albuquerque

NEW YORK



WQBK-FM/103.9

Box 1300
Albany, N.Y. 12201
(518) 462-5555

GM—LARRY BARNETT
PD—JACK R. HOPKE, JR.
NO CONSULTANT

Owner—People Communication Corp.
Service—Albany, Schenectady, Troy
License—Rensselaer



WAAL-FM/99.1

"Live FM Stereo 99—Your Album Station"
Box 997
117 Hawley St.
Binghamton, N.Y. 13901
(607) 772-8850

GM—ALFRED A. RUSCITO
PD—FRED HORTON
CONSULTANT—RON WHITE
Owner—WAAL (FM) Binghamton, Inc.
Service—Binghamton
License—Binghamton



WENE-AM/1430

"AM 14—Your Music Connection"
Box 151
2721 E. Main St.
Endwell, NY 13760
(607) 785-3351
GM—PATRICK M. PARISH
PD—JOHN CARTER
NO CONSULTANT
Owner—WENE Inc.
Service—Binghamton
License—Madocott

WBUF-FM/92.9

"WBUF FM 93"
1233 Main St.
Buffalo, NY 14209
(716) 882-4300

GM—CARLOS SPAVENTO
PD—WARREN EDMUNDS
NO CONSULTANT
Owner—Functional Broadcasting Inc.
Service—Buffalo
License—Buffalo



WGRQ-FM/96.9

"Your Album Station"
464 Franklin St.
Buffalo, NY 14202
(716) 881-4855
GM—STEVE LARA
PD—JOHN NYELCHOFF
CONSULTANT—KENT BURKHART/
LEE ABRAMS & ASSOCIATES
Owner—Taft Broadcasting Company
Service—Buffalo
License—Buffalo

WVBR-FM/93.5

"93.5 In Stereo"
227 Linden Ave.
Ithaca, NY 14850
(607) 273-4000
PD—GLEN CORNELIUS
NO CONSULTANT
Owner—Cornell Radio Guild, Inc.
Service—Ithaca
License—Ithaca



WNEW-FM/102.7

565 Fifth Ave.
New York, NY 10017
(212) 986-7000

GM—MEL KARMAZIN
PD—SCOTT MUNI
NO CONSULTANT
Owner—Metromedia Radio
Service—New York City
License—New York City



WPIX-FM/101.9

"FM New York"
220 E. 42nd St.
New York, NY 10017
(212) 949-2102
GM—VINCE CREMERA
PD—GEORGE TAYLOR MORRIS
NO CONSULTANT
Owner—WPIX Inc.
Service—New York City
License—New York City



WPLJ-FM/95.5

"NY's Best Rock"
1330 Ave. Of The Americas
New York, NY 10019
(212) 581-7777
GM—NICHOLAS D. TRIGONY
PD—LARRY BERGER
NO CONSULTANT
Owner—American Broadcasting Co.
Service—New York
License—New York



WRVR-FM/106.7

"Take Music's Next Step With WRVR"
41-30 88th St.
Woodside, NY 11377
(212) 335-1700
GM—ROBERT A. ORENBACH
PD—DENNIS WATERS
NO CONSULTANT
Owner—Riverside Broadcasting Co., Inc.
Service—New York City
License—New York City



WLIR-FM/92.7

"WLIR"
175 Fulton Ave.
Hempstead, Long Island, NY 11550
(516) 485-9200
GM—ELTON SPITZER
PD—DENIS McNAMARA
NO CONSULTANT
Owner—Stereo Broadcasters, Inc.
Service—New York Urban Area
License—Garden City



WRNW-FM/107.1

"Stereo 107"
55 Woodside Ave.
Briarcliff Manor, NY 10510
(914) 762-1071

GM—DAVE PLOWDEN
PD—HOWARD STERN
CONSULTANT—NICK GORDON
Owner—WRNW, Inc.
Service—New York Urban Area
License—Briarcliff Manor



WPDH-FM/101.5

"Built On Solid Rock"
Box 416
Poughkeepsie, NY 12602
(914) 471-1500

GM—RALPH ARRIGALE
PD—ROY RUTANEN
NO CONSULTANT
Owner—WEOK Broadcasting Corp.
Service—Poughkeepsie
License—Poughkeepsie

WRCN-FM-AM/104-1570

"The Album Station"
Box 666
Flanders Rd.
Riverhead, NY 11901
(516) 727-1570

GM—RICHARD ADRIAN
PD—DONALD BRINK
CONSULTANT—KENT BURKHART/
LEE ABRAMS & ASSOCIATES
Owner—East Shore Broadcasting Inc.
Service—Riverhead
License—Riverhead



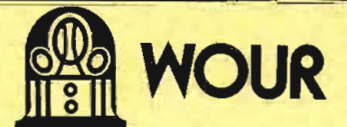
WCMF-FM/96.5

"We're CMF 96.5 FM"
129 Leighton Ave.
Rochester, NY 14609
(716) 283-3200
GM—JAMES TRAYHERN
PD—CHUCK INGERSALL
NO CONSULTANT
Owner—Community Music Service, Inc.
Service—Rochester
License—Rochester



WMJQ-FM/92.5

"Magic 92"
850 Midtown Tower
Rochester, NY 14604
(716) 231-7350
GM—NICK NICKSON
PD—JEFF RYDER
CONSULTANT—KENT BURKHART/
LEE ABRAMS & ASSOCIATES
Owner—WBBF Inc.
Service—Rochester
License—Rochester



WOUR-FM/96.9

288 Genesee St.
Utica, NY 13502
(315) 797-0803
GM—ROBERT N. PUTNAM, JR.
PD—JEFFREY A. CHARD
NO CONSULTANT
Owner—Bunkfeldt Broadcasting Co.
Service—Utica, Rome
License—Utica

N. CAROLINA

WBBB-AM/920

"B 92—The Station With The Albums"
Box 1119
Burlington, NC 27215
(919) 584-0126

GM—JIM BROWN
PD—JJ STEELE
NO CONSULTANT
Owner—Raul Radio Inc.
Service—Burlington, Greensboro
License—Burlington



WROQ-FM/95.1

"Your Friends At 95Q"
400 Radio Rd.
Charlotte, NC 28216
(704) 392-6191
GM—STAN KAPLAN
PD—JIM BALLARD
CONSULTANT—KENT BURKHART/
LEE ABRAMS & ASSOCIATES
Owner—SIS Radio Inc.
Service—Charlotte
License—Charlotte



WRPL-AM/1540

"A Musical Taste Of The Planet"
1402 E. Morehead St.
Charlotte, NC 28204
(704) 372-1540
GM—FRANK A. STEWART
NO CONSULTANT
Owner—Voice Of Charlotte, Inc.
Service—Charlotte
License—Charlotte

WGCN-FM/101.9

Box 2187
Gastonia, NC 28052
(704) 865-8501
GM—PAT McSWAIN
PD—JERRY McSWAIN
CONSULTANT—MORE MUSIC
ENTERPRISES/HOLLYWOOD
Owner—Catherine t. McSwain
Service—Gastonia
License—Gastonia

AOR Radio Directory

NORTH CAROLINA—OREGON

WXQR-FM/105.5

"105 XQR—Your Album Station
24 Hours A Day"
Bell Fork Rd.
Jacksonville, NC 28540
(919) 455-2507

GM—SIDNEY POPKINS
PD—BUD ANDREWS
NO CONSULTANT
Owner—Marine Broadcasting
Service—Jacksonville
License—Jacksonville

WMYK-FM

K-94 100,000 WATTS

WMYK-FM/93.7

Box 269
Moyock, NC 27958
(804) 461-4838
GM—ROBERT BENNS
PD—JOHN HEIMERL
NO CONSULTANT
Owner—Love Broadcasting
Service—Norfolk, Portsmouth, Newport,
New Hampton
License—Elizabeth City, NC



WDBS-FM/107.1

"You And The Music At The Station
That Comes To Mind"
Box 4742
Durham, NC 27706
(919) 684-3686
GM—KAT MacFARLANE
PD—STEVE HAUGHTON
CONSULTANT—BILL TULLIS
Owner—WDBS Inc.
Service—Raleigh, Durham
License—Durham



WQDR-FM/94.7

"The Album Station"
Box 1511
410 S. Salisbury St.
Raleigh, NC 27602
(919) 832-8313
SM—DAVID BERRY
PD—CHRIS MILLER
CONSULTANT—KENT BURKHART/
LEE ABRAMS & ASSOCIATES
Owner—WQDR (FM)
Service—Raleigh, Durham
License—Raleigh

OHIO



WKDD-FM/96.5

"Mellow Rock"
424 Sackett Ave.
Akron Ohio 44313
(216) 923-9761
GM—JOHN DEMETER
PD—BOBBY KNIGHT
NO CONSULTANT
Owner—WCUE-FM Radio
Service—Akron
License—Akron

WEBN-FM/102.7

"A Different Kind Of Radio Station"
2724 Erie Ave.
Cincinnati, Ohio 45208
(513) 871-8500

GM—FRANK E. WOOD
PD—DENTON MARR
NO CONSULTANT
Owner—Circle Communications, Inc.
Service—Cincinnati
License—Cincinnati



WMMS-FM/100.7

"Home Of The Buzzard"
Euclid Ave. E. 12th St.
Cleveland, Ohio 44115
(216) 781-9667

GM—GIL ROSENWALD
PD—JOHN GORMAN
NO CONSULTANT
Owner—Malrite Broadcasting Co.
Service—Cleveland
License—Cleveland



WWWM/105.7

"M105 Home Of Continuous Music"
3940 Euclid Ave.
Cleveland, Ohio 44115
(216) 431-M105

GM—THOMAS J. EMBRESCIA
PD—ERIC STEVENS
NO CONSULTANT
Owner—M105 Associates
Service—Cleveland
License—Cleveland



WLVQ-FM/96.3

"Q FM 96—Ohio's Best Rock"
42 E. Gay St.
Columbus, Ohio 43215
(614) 224-1271

GM—PERRY FREY
PD—TOM TEUBER
CONSULTANT—KENT BURKHART/
LEE ABRAMS & ASSOCIATES
Owner—Taft Broadcasting Co.
Service—Columbus
License—Columbus



WTUE-FM/104.7

11 S. Wilkinson St.
Dayton, Ohio 45402
(513) 224-1501

GM—DON KIDWELL
PD—CHUCK BROWNING
CONSULTANT—ART WANDER/WAKR
Akron Ohio
Owner—Group One Broadcasting Co.
Service—Dayton
License—Dayton



WVUD-FM/99.9

"The Radio Station"
300 College Park Ave.
Dayton, Ohio 45469
(513) 229-2041

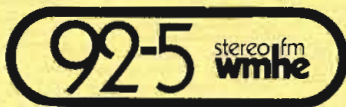
GM—GEORGE C. BIRSACK
PD—JEFF VARGO
NO CONSULTANT
Owner—University of Dayton
Service—Dayton
License—Kettering



WIOT-FM/104.7

604 Jackson St.
Toledo, Ohio 43604
(419) 248-3377

GM—BOB MARTZ
PD—JON SINTON
CONSULTANT—KENT BURKHART/
LEE ABRAMS & ASSOCIATES
Owner—Beams Broadcasting Corp.
Service—Toledo
License—Toledo



WMHE-FM/92.5

"Turn Me On MHE Toledo's Best Rock"
4665 W. Bancroft St.
Toledo, Ohio 43615
(419) 531-1681

GM—RUTH H. RAY
PD—KEITH JAMES
NO CONSULTANT
Owner—Hillebrand Electronics
Service—Toledo
License—Toledo

WHOT-FM/101

401 N. Blaine Ave.
Youngstown, Ohio 44505
(216) 746-8464

GM—WILLIAM FLECKENSTEIN
PD—DICK THOMPSON
CONSULTANT—KENT BURKHART/
LEE ABRAMS & ASSOCIATES
Owner—WHOT Inc.
Service—Youngstown
License—Campbell

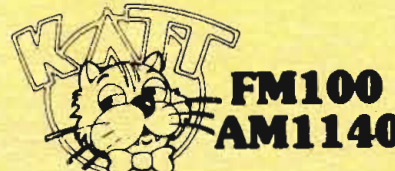


WOMP-FM/100.5

"WOMP-FM 100"
Box 448
Woodmount Hill
Bellaire, Ohio 43906
(614) 676-5661

GM—ROBERT ANDRE
PD—ROY STUEWE
NO CONSULTANT
Owner—T/R Inc.
Service—Wheeling, W. Virginia
License—Bellaire, Ohio

OKLAHOMA



KATT-FM-AM/100.5-1140

"The Cat"
Box 25787
716 S.E. 79th St.
Oklahoma City, Okla. 73125
(405) 631-8881

GM—BOB O'BRIAN
PD—JOHN MICHAEL SCOTT
CONSULTANT—IRA LIPSON
Owner—John Tyler-Sun Broadcasting Co.
Service—Oklahoma City
License—Oklahoma City



KGOU-FM/106.3

780 Van Vleet Oval
Norman, Okla. 73069
(405) 325-3388
GM—ROY LAMBERTON
Owner—KGOU Radio
Service—Oklahoma City
License—Norman



KMOD-FM/97.5

"The Rainbow Station"
5350 E. 31st St.
Tulsa, Okla. 74135
(918) 664-2810

GM—TRAVIS REEVES
PD—BILL BRUUN
CONSULTANT—BOB HENABERY
Owner—San Antonio Broadcasting Inc.
Service—Tulsa
License—Tulsa

KXXY-FM/96

"96X"
101 N.E. 28th St.
Oklahoma City, Okla. 73105
(405) 528-5543

GM—RON BONEBRAKE
PD—ANDY LOCKRIDGE
NO CONSULTANT
Owner—Matt Bonebrake
Service—Oklahoma City
License—Oklahoma City

OREGON



KFLY-FM/101.5

"101.5 KFLY-FM"
Box K
351 1/2 Madison
Corvallis, Ore. 97330
GM—BERNIE HOPSEKER
PD—MORRIS FELDMAN
NO CONSULTANT
Owner—Radio Corvallis, Inc.
Service—Corvallis
License—Corvallis

KZEL

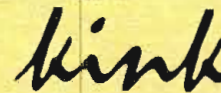
KZEL-FM/96.1

"96.1 Of A Kind"
Box 1122
Eugene Ore. 97401
(503) 747-1221
GM—JAY ARTHUR WEST
PD—STANFORD D. GARRETT
NO CONSULTANT
Owner—FM/96 Ltd.
Service—Eugene
License—Eugene



KGON-FM/92.3

"The Album Station"
15201 S. E. Johnson Rd.
Clackamas, Ore. 97015
(503) 655-9181
GM—CRAIG W. McCOY
PD—JERRY OSTERTAG
CONSULTANT—KENT BURKHART/
LEE ABRAMS & ASSOCIATES
Owner—KGON Inc.
Service—Portland
License—Portland



KINK-FM/101.9

1501 S.W. Jefferson St.
Portland, Ore. 97201
(503) 225-5080
GM—JEFF DOUGLAS
PD—MIKE BAILEY
NO CONSULTANT
Owner—King Broadcasting Co.
Service—Portland
License—Portland

KVAN-AM/1480

"Mono Maniacs"
1300 S.W. Fifth
Suite 3231
Portland, Ore. 97201
(503) 223-6328

GM—HOWARD SLOBODIN
PD—BOB ANCHETTA
NO CONSULTANT
Owner—New Broadcasting Corp.
Service—Portland
License—Vancouver, Wash.

AOR Radio Directory

PENNSYLVANIA—TEXAS

PENNSYLVANIA



WEZV-FM/95.1

"Z95"
428 Brodhead Ave.
Bethlehem, Pa. 18015
(215) 866-8074
GM—ARTHUR H. HOLT
PD—JOE McLAINE
NO CONSULTANT
Owner—The Holt Corp. of Penn.
Service—Allentown, Bethlehem, Easton
License—Bethlehem



WSAN-AM/1470

"The Album Station"
1183 Mickley Rd.
Allentown, Pa. 18105
(215) 434-9511
GM—RICK HARVEY
PD—RICK HARVEY
NO CONSULTANT
Owner—Lehigh Valley Broadcasting Co.
Service—Allentown, Bethlehem, Easton
License—Allentown

WMDI-FM/102.3

"Hot Rock MDI"
Box 365
McKean, Pa. 16426
(814) 796-2085
GM—BILL WELCH
PD—GARRETT HART
NO CONSULTANT
Owner—Mikro-Dawz, Inc.
Service—McKean
License—McKean

WDAS-FM/105.3

"The FM Band"
WDAS Bldg.
Belmont Ave. at Edgely Rd.
Philadelphia, Pa. 19131
(215) 878-2000
GM—BOB KLEIN
PD—JOE TAMBURRO "Butterball"
NO CONSULTANT
Owner—Max M. Leon Inc.
Service—Philadelphia
License—Philadelphia



WIOQ-FM/102.1

"You're On Q"
No. 2 Bala Cynwyd Plaza
Bala Cynwyd, Pa. 19004
(215) 635-6100
GM—ART CAMICLO
PD—ALEX DEMERS
NO CONSULTANT
Owner—Que Broadcasting Inc.
Service—Philadelphia
License—Philadelphia



WYSP-FM/94.1

1 Bala Cynwyd Plaza
Bala Cynwyd, Pa. 19004
(215) 839-7625
GM—FRANK X. FELLER
PD—SONNY FOX
CONSULTANT—KENT BURKHART/
LEE ABRAMS & ASSOCIATES
Owner—SJR Communications
Service—Philadelphia
License—Philadelphia



WDVE-FM/102.5

"Fine Rock"
411 7th Ave.
Pittsburgh, Pa. 15219
(412) 562-5900

GM—ROBERT W. DICKEY
PD—JOHN McGHAN
CONSULTANT—KENT BURKHART/
LEE ABRAMS & ASSOCIATES
Owner—Taft Broadcasting Co. of Pa., Inc.
Service—Pittsburgh
License—Pittsburgh



WYDD-FM

"Your Radio Station"
810 5th Ave.
New Kensington, Pa. 15068
(412) 362-2144
GM—NELSON L. GOLDBERG
PD—STEVE DOWNES
CONSULTANT—TOM YATES/NOVA
Owner—Gateway Broadcasting Enterprises Inc.
Service—Pittsburgh
License—Pittsburgh

RHODE ISLAND



WBRU-FM/95.5

75 Waterman St.
Providence, RI 02912
(401) 272-9550
GM—ERIC SCHULTZ
PD—MARK SCHREIBER
NO CONSULTANT
Owner—Brown Broadcasting Service, Inc.
Service—Providence, Pawtucket
License—Providence

S. CAROLINA



WWWZ-FM/93.5

"3 WZ"
Box 3437
1717 Wappoo Rd.
Charleston, SC 29407
(803) 766-5584
GM—KEN GOODMAN
PD—RADMESSICK
NO CONSULTANT
Owner—Brothers Broadcasting Corp.
Service—Charleston
License—Summerville

TENNESSEE



WSIM-FM/94.3

"Progressive Alternative"
Box 15608
Pinehurst Ave.
Red Bank, Tenn. 37415
(615) 877-2304

NO CONSULTANT
Service—Chattanooga
License—Red Bank



WKGN-AM/1340

"Album Rock KGN"
Box 1870
2929 Alcoa Hwy.
Knoxville, Tenn. 37901
(615) 573-2931

GM—DAN SHIPP
PD—ALAN SNEED
NO CONSULTANT
Owner—Creative Broadcasting Inc.
Service—Knoxville
License—Knoxville



WZXR-FM/102.7

"Rock 103"
1385 Lamar
Memphis, Tenn. 38104
(901) 726-0060
GM—BILL WILLIAMS
PD—TOM OWENS
CONSULTANT—KENT BURKHART/
LEE ABRAMS & ASSOCIATES
Owner—Summitt Communications
Service—Memphis
License—Memphis



WKDF-FM/103.3

"The Radio Station"
1201 Stahlman Bldg.
Union St.
Nashville, Tenn. 37201
(615) 254-1355
GM—BILL HAYS
PD—ALAN SNEED
NO CONSULTANT
Owner—Dick Broadcasting Co., Inc.
Service—Nashville
License—Nashville

WSM-FM/95.5

"Rock And Easy"
Box 100
Nashville, Tenn. 37202
(615) 749-2273

GM—LEN HENSEL
PD—JOHN YOUNG
NO CONSULTANT
Owner—WSM Inc.
Service—Nashville
License—Nashville

TEXAS



KLBJ-FM/93.7

Box 1209
Austin, Texas 78767
(512) 474-6543

GM—PAT NUGENT
PD—STEVE SMITH
NO CONSULTANT
Owner—The LBJ Co.
Service—Austin
License—Austin



KPAS-FM/93.3

"The Pass"
3901 N. Mesa
El Paso, Tex. 79902
(915) 533-8211

GM—GARRETT HASTON
PD—CHANCEY BLACKBURN
NO CONSULTANT
Owner—El Paso Broadcasting Corp.
Service—El Paso
License—El Paso



KFWD-FM/102.1

Oakwood Tower
3626 N. Hall St.
Dallas, Tex. 75219
(214) 528-5500

GM—E.C. STIKER
PD—STEVE SUTTON
NO CONSULTANT
Owner—Southern FM, Inc.
Service—Dallas
License—Fort Worth



KZEW-FM/97.9

"Fly The ZEW"
Communications Center
Dallas, Tex. 75202
(214) 748-9898

GM—IVAN BRAIKER
PD—MARK CHRISTOPHER
NO CONSULTANT
Owner—Belo Broadcasting Corp.
Service—Dallas
License—Dallas



KILT-FM/100.3

"The Station That Is Part Of The Music"
500 Lovett Blvd.
Houston, Tex. 77006
(713) 826-3481

GM—DICKIE ROSENFELD
PD—BILL YOUNG
NO CONSULTANT
Owner—The Lin Broadcasting Corp.
Service—Houston
License—Houston



KLOL-FM/101.1

"101"
Box 15210
510 Lovett Rd.
Houston, Tex. 77001
(713) 826-4591

GM—JERRY LEE
NO CONSULTANT
Owner—Rusk Corp.
Service—Houston
License—Houston

KMGC-FM/102.9

"The Mellow Sound"
1353 Regal Row
Dallas, Texas 75347
(214) 688-0641

GM—DOYLE PETERSON
PD—STEVE NICHOLL
CONSULTANT—TM
Owner—Starr Broadcasting
Service—Dallas
License—Dallas



KKTX-FM/95.9

"96X"
Box 192
Kilgore, Texas 75662
(214) 984-2001

GM—RICHARD MARTIN
PD—JIM HODO
NO CONSULTANT
Owner—Noalmark Broadcasting
Service—Kilgore, Long View
License—Kilgore



KLBK-FM/94.5

"The Stereo 94 1/2 KLBK Stereo"
7400 University Ave.
Lubbock, Tex. 79408
(806) 745-2345

GM—CHUCK SPAGUH
PD—KEVIN STONE
NO CONSULTANT
Owner—Grayson Enterprises, Inc.
Service—Lubbock
License—Lubbock

KNCN-FM/101.3

"Full Music Station C-101"
3817 S. Alameda
Corpus Christi, Tex. 78401
(512) 855-4641

GM—BILL SEALE
PD—DEBBI MILLER
CONSULTANT—WOODY ROBERTS
Owner—KNCN C-101.3 Inc.
Service—Sinton, Corpus Christi
License—Sinton

KISS-FM/99.5

World Savings Bldg.
110 N. Main Ave.
San Antonio, Texas 78212
(512) 223-6211

GM—LOU RONEY
PD—SHIRLEY BROWNING
NO CONSULTANT
Owner—The Walmas Company
Service—San Antonio
License—San Antonio

AOR Radio Directory

TEXAS—WYOMING

KMAC-AM/630

Simulcast with KISS
Aurora Apartment Hotel
509 Howard St.
San Antonio, Texas 78212
(512) 223-6211

GM—LOU RONEY
PD—SHIRLEY BROWNING
NO CONSULTANT
Owner—Howard W. Davis, The Walmac Co.
Service—San Antonio
License—San Antonio



KTFM-FM/102.7

"The Album Music Station"
4050 Eisenhower Rd.
San Antonio, Texas 78213
(512) 655-5500

GM—KEN DOWE
PD—MARK ELLIOTT
NO CONSULTANT
Owner—Waterman Broadcasting Corp. of Texas
Service—San Antonio
License—San Antonio

UTAH



KCPX-FM/98.7

"Real Rock Radio 99 FM"
1760 Fremont Dr.
Salt Lake City, Utah 84104
(801) 972-3030

GM—WILLIAM E. WRIGHT
PD—GARY WALDRON
NO CONSULTANT
Owner—KCPX, Inc.
Service—Salt Lake City
License—Salt Lake City

VIRGINIA



WNOR-FM/98.7

"Tidewater's Favorite Albums"
700 Monticello Ave.
Norfolk, Va. 23510
(804) 623-9667
GM—FRED GAGE
PD—BRUCE GARROWAY
NO CONSULTANT
Owner—Commonwealth Broadcasting Co.
Service—Norfolk
License—Norfolk

WGOE-AM/1590

"Progressive Rock"
P.O. Box 14511
Richmond, Va. 23221
(804) 355-1791

GM—BARRY COFFMAN
PD—JOHN STEVENS
NO CONSULTANT
Owner—WGOE Radio Inc.
Service—Richmond
License—Richmond

WROV-AM/1240

15th and Cleveland Ave.
Roanoke, Va. 24015
(703) 343-4444

GM—DON FOUTZ
NO CONSULTANT
Owner—WROV Broadcasters, Inc.
Service—Roanoke
License—Roanoke

WASHINGTON



KISW-FM/99.9

Box 21449
Seattle, Wash. 98111
(206) 624-4305

GM—ROBERT R. BINGHAM
CONSULTANT—KENT BURKHART/
LEE ABRAMS & ASSOCIATES
Owner—Kaye Smith Radio
Service—Seattle
License—Seattle



KZAM-FM-AM/92.5-1540

"KZAM KZAM"
10245 Main St.
Bellevue, Wash. 98004
(206) 454-1540

GM—A.S. BALLINGER
PD—TOM COURDDRY
NO CONSULTANT
Owner—Bellevue/Eastside Radio Ltd.
Service—Seattle
License—Seattle



KZOK-FM-AM/102.5-1590

"The Best Damn Music"
1426 Fifth Ave. Bldg.
Seattle, Wash. 98101

GM—JOHN P. HAYES, JR.
PD—NORM GREGORY
NO CONSULTANT
Owner—KZOK
Service—Seattle
License—Seattle



KHQ-FM/98.1

"Rock 98"
Box 8088
4202 S. Regal St.
Spokane, Wash. 99203
(509) 448-4666

GM—J. BIRNY BLAIR
PD—CHUCK HEATON
CONSULTANT—GEORGE BURNS
Owner—KHQ Inc.
Service—Spokane
License—Spokane



KREM-FM/92.9

Box 8037
4103 S. Regal St.
Spokane, Wash. 99203
(509) 534-0423

GM—TOM LONG
PD—DON ADAIR
NO CONSULTANT
Owner—King Broadcasting Co.
Service—Spokane
License—Spokane

W. VIRGINIA



WVAF-FM/99.9

Box 4318
Charleston, W. Va. 25304
(304) 925-7829

GM—GEORGE ASSALEY
PD—MAJA PIFF
NO CONSULTANT
Owner—Capitol Broadcasting Corp.
Service—Charleston
License—Charleston

WISCONSIN

WMIR-1550

Lake Geneva, Wisconsin 53147

WMIR-AM/1550

Box 552, Hwy. 50
Lake Geneva, Wis. 53147
(414) 248-1550

GM—ED BRUUN
PD—GERRY DEXTER
NO CONSULTANT
Owner—Southern Wisconsin Co., Inc.
Service—Lake Geneva
License—Lake Geneva

WIBA-FM

WIBA-FM/101.5

Box 99
Fish Hatchery Rd.
Madison, Wis. 53701
(608) 274-5450

GM—FRED H. GAGE
PD—DAVE BENSON
NO CONSULTANT
Owner—Badger Broadcasting Co.
Service—Madison
License—Madison

WYXE-FM/92.1

"The Album Station"
Box 3470
Madison, Wis. 53704
(608) 256-0092

GM—CARL COMO
PD—ALAN YOUNG
CONSULTANT—KENT BURKHART/
LEE ABRAMS & ASSOCIATES
Owner—Total Radio Inc.
Service—Madison
License—Sun Prairie

WLPX-FM/97.3

"LPX 97 FM"
759 N. 19th
Milwaukee, Wis. 53233
(414) 342-1111

GM—JOHN HINKLE, JR.
PD—TOM DANIELS
CONSULTANT—KENT BURKHART/
LEE ABRAMS & ASSOCIATES
Owner—Hearst Broadcast
Service—Milwaukee
License—Milwaukee



WQFM-FM/93.3

"Milwaukee's Album Station"
606 W. Wisconsin Ave.
Milwaukee, Wis. 53203
(414) 276-2040

GM—TONY SMITH
PD—BILL STEDMAN
NO CONSULTANT

Owner—Shamrock Development Corp.
Service—Milwaukee
License—Milwaukee



WZMF-FM/98.3

"ZMF"
Box 216
Menomonee Falls, Wis. 53051
(414) 251-7070

GM—RON AMANN
PD—JOE SANTORO
NO CONSULTANT
Owner—Falls Broadcasting Corp.
Service—Milwaukee
License—Menomonee Falls

WYOMING



KAWY-FM/94.5

"FM Friends KA-WYO"
Box 2006
1400 Kati Ln.
Casper, Wyo. 82601
(307) 235-1515

GM—PAT MEENHAM
PD—PHIL "Strider" ROBINSON
NO CONSULTANT
Owner—Modcom Corporation
Service—Casper
License—Casper

ERR WAVES



CAPITOL'S A-MAY-ZING AOR PREVIEW!

Louisiana's *Flow*

In time for your April-May ARB — a sensational debut album! Mass-Appeal AOR! Includes "New Orleans Ladies."

LITTLE RIVER BAND

Sleeper Catcher

AOR programmers made last year's "Diamantina Cocktail" an airplay sensation and a gold album! Here's LRB's great new one, co-produced by John Boylan and Little River Band!



POUSETTE-DART BAND 3

Now produced by Hank Medress and Dave Appell, the Pousette-Dart Band is ready for the big time! Also, a new Superstars Radio Network "Live" LP will soon be available for your feature programming.

Mink DeVille

RETURN TO MAGENTA

The brilliant follow-up to one of last year's most played and most critically-acclaimed debut albums! Produced and arranged by Jack Nitzsche. Now on tour with Elvis Costello and Nick Lowe!

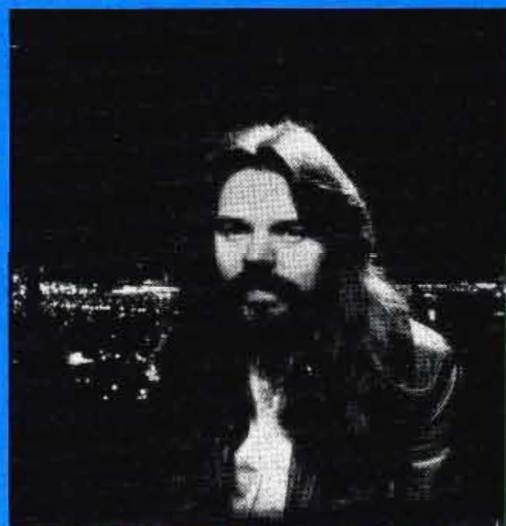


POWER IN THE DARKNESS

This is the one you've waited for — the studio album that fulfills the promise!



...AND WATCH FOR NEW ALBUMS TO BE RELEASED SOON BY...



BOB SEGER
STRANGER IN TOWN



CAROLE KING
WELCOME HOME



BOSTON: IN THE FUTURE OF AOR.



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Direction: Pure Management

The new Boston album.

Coming soon on Epic Records and Tapes.

JE 38960