

1007

MEDIATRIX MARKET PROFILE:
HOUSTON

VOLUME 1 NUMBER 8

MEDIATRIX MARKET PROFILE:

Houston

Volume 1 Number 8

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MEDIATRIX, INC

600 W. Ninth St. Suite 502 • Los Angeles, CA 90015 • (213)623-2750

Rollye Bornstein
President

Dear Radio Friends:

So nice to see so many of you at the NAB. And even nicer to get your comments on our revisions. The intent of this service is to continually be evolving and changing in order to meet your information needs-- whatever they may be, either through these profiles, or the forthcoming annual, or the telephone retrieval network. The ultimate goal is to make Mediatrix an invaluable information tool for every broadcaster-- and it's your input that brings us closer to its attainment.

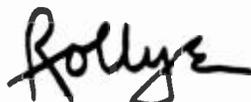
As you can see, this issue is considerably larger (in content) than previous issues. After realizing that this profile would likely top 250 pages, we started cutting. Then we started looking at alternative sizing. And to tell you the truth, as I write this letter-- I don't know what we've come up with. What I do know is that quality and quantity will not be spared.

Houston was a heavily requested market, and about all we can say right now is that we believe we've given you all you'll ever want to know about Texas' largest city. For those of you who have been leaving one word messages ("Seattle!")-- you'll be happy to know that work is already underway on that one. And as previously mentioned, it will be followed by Chicago and New York. After the annual is released, we've already slated Baltimore and Washington-- with the rest open to your desires.

And last-- but most important: THANK YOU. To those of you who took advantage of our early renewal discount, I appreciate it more than words can convey. To those of you who have indicated your desire to renew after the release of the annual-- your encouragement means much. And to those of you who have recently joined us-- watching our subscriber total grow each month makes it all worth it.

As most of you know, this is still far from a break even venture. But with your help in spreading the word, that will not always be the case. In the meantime, I can assure you of one thing-- Mediatrix is now, and will continue to be, my top priority. I believe it is filling an important industry need, I do not take your support lightly, and I will not let you down.

Until Seattle--



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Houston -- Facts & Figures

Metro Rank: 8	Metro Population: 3,843,600	
	Black Population: 560,500	(18.7%)
	Hispanic Population: 457,200	(15.3%)

Location & Geography: Arbitron defines this area of southeast Texas as the "Houston-Galveston" market including the metro counties of Harris, Galveston, Brazoria, Fort Bend, Waller, Montgomery and Liberty. The area is bordered by the Gulf of Mexico on the southeast, and is directly adjacent to the Beaumont/Port Arthur/Orange metro (portions of which fall in the Houston TSA) lying to the east.

Flat as a cowchip, Houston is the perfect breeding ground for FM signals, the majority of which have little trouble blanketing the metro. Not only does this hinder AM shares, (1986 FM listening levels accounted for 79.14% of all radio audience) but FM outlets with inadequate coverage find that drawback almost unsurmountable.

By far, the bulk of the populus resides in Harris County (2,266,300). Infact, no other metro county tops 200,000. (Galveston is at 180,400; Brazoria is at 168,000; Fort Bend has 160,300; Montgomery has 148,000; Liberty has 47,100; and Waller has 20,400.)

Neighborhoods: Houston as a city is comprised of a number of communities-- some that are neighborhoods-- others which are independent municipalities, the largest of which is Bellaire lying along the West Loop. (Pasadena, to the east, is a city separate and apart, less affluent than Bellaire and more self contained.) During the boom that began in the '70s, the largest percentage of growth has been to the west (and more recently the far north), paralleling Westheimer in both directions, stretching for miles housing a number of developments, tracts and villages.

The upper crust are confined to two areas-- the older stately River Oaks inside the Loop, and the newer opulence of Memorial, west of the Loop. Conversely, the city's poorest sections, known as the "Fourth" and "Fifth Wards" are adjacent to downtown just west, and northeast, respectively. (The "ward" designation dates back to the 1800's when the city charter divided Houston into four wards (a fifth and sixth were added later). The term is long out of use with the exception of these two areas.)

The 44 mile long 610 Loop which circles the city, once loosely followed its boundaries. Today it is virtually an inner beltway. Some areas of note inside its parameters include the yuppie haven of "West University Place" (as in Rice University); the somewhat bohemian attitude of Montrose; Houston's oldest area, "The Heights"; and even a Vietnamtown, south of downtown-- to name a few.

Climate: By far Houston's biggest drawback weatherwise is excessive humidity-- even in winter. A December day can bring 80 degree temperatures and even higher humidity. (That, thankfully, is not the norm-- average winter temperature is 65 degrees.) While snow is almost unheard of, it rains with regularity. The overall climate is well dubbed "semi-tropical" and summers are often insufferable. 100% humidity accompanied by an average high of 92° is a routine August forecast.

Industry & Economy: Houston's fortunes rise and fall with the Petrochemical Industry, and its current "fall" is well documented and if anything, understated. The issue is deeper than declining oil prices-- and wider spread, as well. The crux of the matter is found in the attitude of domestic petrochemical concerns: when oil prices fell, it became cheaper to import than drill. Oil exploration virtually ceased overnight, and when it did, the domino effect not only hurt those directly involved, but countless industries and professions indirectly dependent on drilling.

Though all are convinced of a return to prosperity, Houston could use a bit of diversity in the meantime. Unemployment stands in double digits and jobs from other industries (including NASA) are less than plentiful.

Cost Of Living: Currently among the lowest in America. With an unbelievable foreclosure rate, the average home price is a low \$60,000 and "no money down" deals are the norm. One bedroom apartments are renting at below \$200! (Of course 'pricier' areas continue to exist, but deals are available here that can be had no where else.)

Texas continues to be one of the few states sans personal income tax, making it all the more attractive. Houston's sales tax though is relatively high at 7.5%.

Salaries: Jock salaries vary widely-- from a low of about \$18,000 (and even lower at some of the unrated outlets and the like) to a high in excess of \$100,000. The high end is somewhat hard to compute due to the dual nature of some personalities. Morning man John Lander, well in excess of that figure for instance, also serves as KKBQ's program director. Paul Christy, likewise is both PD and morning man for KRBE. Program directors range from the low 20s as high as \$80,000. The GM base salary is in excess of \$75,000.

Education: Houston is home to a number of fine colleges and universities including the huge University of Houston; Rice University (known as the "Harvard of the South", Rice is an outstanding engineering school); black oriented Texas Southern University; University of St. Thomas (Catholic run liberal arts school); Houston Baptist (Southern Baptist run liberal arts school); and the Houston Community College System. (Public Schools are largely under the domain of the Houston Independent School District (HISD) with neighboring municipalities (i.e. Alief; Katy; and Spring Branch, among others, having their own ISD's).

Sports: Professional: Baseball: Houston Astros (National League)
Basketball: Houston Rockets (NBA)
Football: Houston Oilers (NFL)
College: University of Houston (Cougars)
Rice University (Owls)
Texas Southern (Tigers)
Houston Baptist (Huskies)

Entertainment Venues: The Astrodome is well known for a variety of events, but Houston is home to a number of other halls and auditoriums including The Summit (part of the Greenway Plaza complex and home to the Rockets, it houses 17,500); and Sam Houston Coliseum (housing 11,000 it was at one time the main sports arena here) among others.

The most popular (and largest) amusement park is the 75 acre Astroworld adjacent to the Astrodome. Those not interested in Astroworld's thrill rides may prefer co-located Waterworld with its own 15 acre beach. 20 miles north of the city is Hanna Barbera Land, which is much as it sounds.

Houston is also a cultural center with a number of performing companies including the Houston Ballet; Houston Pops; Houston Symphony; Houston Grand Opera; as well as a number of live theatres (including outdoor and dinner).

Media: Daily Newspapers: Houston Post (the city's morning paper)
Houston Chronicle (primarily an evening paper)
Additionally, there are a number of other publications including monthlies (such as Houston City Magazine, and Houston Home & Garden); weeklies; community papers; and special interest magazines (like the Greensheet-- oriented to classified ads, distributed free).

Local Television: KPRC-TV 2 (NBC)
KUHT TV-8 (PBS)
KHOU TV-11 (CBS)
KTRK TV-13 (ABC)
KTXH TV-20 (ind)
KRIV TV-26 (ind)
KHTV TV-39 (ind)

Alphabetical Listing Of Rated Outlets In The Houston Metro

KCOH-AM (Houston - 1948)
5011 Almeda Street
Houston, TX 77004
(713) 522-1001
Pres. John B. Coleman
Exec. VP/GM Mike Petrizzo
OM Travis O. Gardner

KEYH-AM (Houston - 1974)
10250 Bissonnet #400
Houston, TX 77036
(713) 995-8500
Pres. David M. Best
Exec. VP David E. Armstrong
PD Francisco Elizalde

KFMK-FM (Houston - 1958)
6420 Richmond Avenue #600
Houston, TX 77057
(713) 978-7328
VP/GM Dan Mason
PD John Stevens
Group Owner First Media

KHCB-AM (Houston - 1962)
2424 South Boulevard
Houston, TX 77098
(713) 520-5200
Pres/GM/PD Peter S. Steigerwald

KIKK-AM-FM (AM: Pasadena, 1957; FM: Houston, 1959)
6306 Gulfton Drive
Houston, TX 7081
(713) 772-4433
GM F. Craig Magee
PD Jim Robertson
Group Owner Viacom

KILT-AM-FM (Houston - AM: 1948; FM: 1961)
500 Lovett Boulevard
Houston, TX 77006
(713) 526-3461
Pres/GM Dickie Rosenfeld
PD Rick Candea
Group Owner LIN

KJOJ-FM (Conroe, 1965)
Box 73503
Houston, TX 77273-3503
(713) 367-0107
GM Hardy Brundage
PD Bert Salas
Group Owner Swaggart Broadcasting Company

KJYY-FM (Houston - 1964)
5353 W. Alabama #410
Houston, TX 77056
(713) 622-5533
VP/GM Steve Shepard
OD Marsha Carter
Group Owner Entercom

KKBQ-AM-FM (AM: Houston, 1944; FM: Pasadena, 1962)
11 Greenway Plaza #2022
Houston, TX 77046
(713) 961-0093
GM Bill Burns
PD John Lander
Group Owner Gannett

KKHT-FM (Houston - 1961)
1020 Holcombe Boulevard #1201
Houston, TX 77030
(713) 790-0965
GM John E. Patton
PD (open)
Group Owner Malrite

KLAT-AM (Houston - 1961)
1415 N. Loop West #400
Houston, TX 77008
(713) 868-4344
Exec. VP/GM Ricardo Castillo
PD Rogelio Soto
Group Owner Tichenor Spanish Radio Group

KLEF-FM (Seabrook - 1984)
Box 590209
Houston, TX 77259-0209
(713) 228-9292
Pres. Roy Henderson
VP/GM David A. Trusty
PD John Davidson

KLOL-FM (Houston - 1947)
510 Lovett Boulevard
Houston, TX 77251
(713) 526-6855
Pres. Jesse H. Jones, II
Sta. Mgr. Pat Fant
PD Rick Lambert
Group Owner Rusk

KLTR-FM (Houston - 1964)
10333 Richmond Drive #693.7
Houston, TX 77042
(713) 780-0937
VP/GM Mikes Sexton
PD Ed Scarborough
Group Owner CBS

KMJQ-FM (Houston - 1964)
24 Greenway Plaza #1508
Houston, TX 77046
(713) 623-0102
VP/GM Barry Drake
PD Ron Atkins
Group Owner Keymarket

KNUZ-AM (Houston - 1948)
4701 Caroline
Houston, TX 77001
(713) 523-2581
Pres. David H. Morris
VP/GM Larry Vance Swikard
PD Bruce Nelson

KODA-FM (Houston - 1958)
4810 San Felipe Road
Houston, TX 77056
(713) 622-1010
VP/GM David Pearlman
PD Ken Rogulski
Group Owner Group W

KPRC-AM (Houston - 1925)
8181 Southwest Freeway
Houston, TX 77074
(713) 771-4631
Pres/GM Harry Schultz
OM Don Armstrong

KQQK-FM (Galveston - 1968)
5959 W. Loop South #444
Bellaire, TX 77401
(713) 665-5959
GM J. Blackburn
Sta. Mgr. Bea Thompson
PD Sylvia Cavazos

KQUE-FM (Houston - 1960)
4701 Caroline
Houston, TX 77001
(713) 523-2581
Pres. David H. Morris
VP/GM Ken Grant
PD Paul Berlin

KRBE-AM-FM (Houston, AM: 1968; FM: 1959)
9801 Westheimer #700
Houston, TX 77042
(713) 266-1000
GM Sandy Gamblin
PD Paul Christy
Group Owner Susquehanna

KTRH-AM (Houston - 1930)
510 Lovett Boulevard
Houston, TX 77251
(713) 526-5874
Pres Jesse H. Jones, II
Sta. Mgr. Michael Packer
PD Laura Morris
Group Owner Rusk

KXYZ-AM (Houston - 1930)
Box 87190
Houston, TX 77287
(713) 472-2500
Sta. Mgr. Hugo Cadelago
PD Eleazar Garcia
Group Owner Infinity

KYOK-AM (Houston - 1955)
3001 LaBranch
Houston, TX 77004
(713) 526-7131
VP/GM Don Rosette
PD Ross Holland
Group Owner All-Pro

KYST-AM (Texas City - 1947)
8181 N. Stadium Drive
Houston, TX 77054
(713) 791-9292
GM Manuel Velasquez
PD James Torres

KZFX-FM (Lake Jackson - 1964)
3050 Post Oak Boulevard #1100
Houston, TX 77056
(713) 968-1000
VP/GM John K. Dew
OM Ted Carson
Group Owner Shamrock

Rated Outlets In The Houston Metro By Format Classification

Adult Contemporary

KJYY-FM (Format 41)
KKHT-FM
KLTR-FM
KFMK-FM (oldies oriented)

AOR

KLOL-FM
KZFX-FM (Classic Rock)

Classical

KLEF-FM

Contemporary Hits

KKBQ-AM-FM
KRBE-AM-FM

Country

KIKK-AM-FM
KILT-AM-FM

Easy Listening

KODA-FM

MOR/Nostalgia

KQUE-FM

News/Talk

KPRC-AM
KTRH-AM

Oldies

KNUZ-AM

Religion/Inspirational

KHCB-FM
KJOJ-FM

Spanish

KEYH-AM
KLAT-AM
KQKQ-FM
KYST-AM
KXYZ-AM

Urban/Black

KCOH-AM
KMJQ-FM
KYOK-AM

Rated Outlets In The Houston Metro By Dial Position

AM

610	KILT	5	kw		DA-2
650	KIKK	250	w-D		
740	KTRH	50	kw		DA
790	KKBQ	5	kw		DA-2
850	KEYH	10	kw-D		DA
920	KYST	5	kw/	1 kw	DA-2
950	KPRC	5	kw		DA-N
1010	KLAT	5	kw/	1 kw	DA-2
1070	KRBE	10	kw/	5 kw	DA-2
1230	KNUZ	1	kw		
1320	KXYZ	5	kw		DA-N
1430	KCOH	1	kw-D		
1590	KYOK	5	kw		DA-N

FM

92.1	KLEF	3	kw/	485 ft.	(Seabrook)
92.9	KKBQ	100	kw/	1919 ft.	(Senior Rd.)
93.7	KLTR	100	kw/	1779 ft.	(Missouri City)
94.5	KJYY	100	kw/	1970 ft.	(Senior Rd.)
95.7	KIKK	100	kw/	2049 ft.	(Senior Rd.)
96.5	KKHT	100	kw/	2000 ft.	(Senior Rd.)
97.9	KFMK	100	kw/	1920 ft.	(Senior Rd.)
99.1	KODA	100	kw/	2049 ft.	(Senior Rd.)
100.3	KILT	100	kw/	1920 ft.	(Senior Rd.)
101.1	KLLO	100	kw/	1949 ft.	(Senior Rd.)
102.1	KMJQ	100	kw/	1720 ft.	(Missouri City)
102.9	KQUE	100	kw/	1049 ft.	
104.1	KRBE	100	kw/	1920 ft.	(Senior Rd.)
105.7	KHCB	100	kw/	1600 ft.	
106.5	KQOK	100	kw/	750 ft.	(Galveston)
106.9	KJOJ	100	kw/	1446 ft.	(Conroe)
107.5	KZFX	100	kw/	986 ft.	(Lake Jackson)

The Senior Road tower location-- a co-operative effort of the majority of Houston's broadcasters-- is by far the most popular. Located in Ft. Bend County, it is quite near the tower hosting KLTR and KMJQ, indicated above as "Missouri City", more for purposes of differentiation from each other as opposed to geographical indication as both are technically in Missouri City which lies just to the southeast of Houston proper.

When no location is indicated, the tower is somewhere in the Houston area, housed alone-- such as KQUE which sits on Navigation Road, near downtown. When a city designation is used, such as "Galveston", it is both the city of license and tower location.

Houston's Frequencies... And what's been on them

610 KLEE KLBS KILT	650* KIKK	740 KTRH	790 KTHT KULF KKBQ	850 KEYH	920 KTLW KYST	950 KPRC
1010 KODA KLAT	1070 KENR KRBE	1230** KTHT KNUZ	1320 KXYZ	1430 KCOH	1590 KATL KYOK	
92.1 KZRQ KYND KLEF	92.5+ KLVL KYED KYND KKBQ	92.9+ KKBQ	93.7++ KJSB KBNO KRLY KLTR	94.5++ KARO KLEF KJYY	95.7 KHUL KIKK	
96.5 KXYZ KAUM KSRR KKHT	97.9 KFMK	99.1 KHGM KODA	100.3 KOST KZAP KILT KXAS KILT	101.1 KTRH KLOL	102.1 KMSC KLYX KMJQ	
102.9++ KPRC KQUE	104.1 KRBE	105.7 KHCB	106.5 KGBC KUFO KXXX KQQK	106.9 KNRO KMCV KJOJ	107.5 KBRZ KGOL KZFX	

The above list is essentially correct, but like previous lists, it is a compilation from memory-- ours and others and subject to omissions or inaccuracies. Should that be the case, we apologize in advance.

* It's said that KIKK-AM was previously a Baytown license under another set of calls.

** 1230 is said to be the original home of KTHT. The frequency is said to have gone dark when KTHT moved to 790, and it was this dark frequency for which David Morris applied in 1947 in order to construct KNUZ.

+ Spacing problems necessitated KKBQ moving from 92.5 to 92.9 in order to relocate from the Shell building to the new Senior Road tower site.

++ 93.7 in 1960 was home to KJSB which subsequently went dark. KBNO reactivated the frequency in 1964.

94.5 in 1960 was home to KARO which likewise went dark. It was also 1964 when 94.5 came back to life, as classical KLEF.

102.9 was once home to KPRC-FM. The license was returned to the FCC and the frequency went dark until 1960 when KQUE was born.

WINTER '87 HOUSTON/GALVESTON ARBITRON RESULTS
(Mon.-Sun. 6AM-Mid., 12+ AQH Shares)

KMJQ	9.9
KKBQ-AM-FM	8.1
KIKK-FM	7.6
KILT-FM	6.4
KRBE-AM-FM	6.2
KODA	5.5
KFMK	5.3
KTRH	4.6
KLOL	4.4
KQUE	4.4
KZFX	3.8
KLTR	2.9
KPRC	2.6
KJYY	2.5
KXYZ	2.5
KEYH	1.9
KKHT	1.6
KLAT	1.6
KCOH	1.4
KYOK	1.2
KILT-AM	1.1
KQQK	1.0
KHCB	.9
KLEF	.9
KNUZ	.6
KIKK-AM	.5
KJOJ	.4

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Stations In The Houston Metro By Arbitron Ranking
(Mon.-Sun. 6AM-Mid., 12+ AQH Shares)

Fall '86		Summer '86		Spring '86	
KMJQ	9.8	KMJQ	8.0	KKBQ-FM	8.3
KODA	6.9	KKBQ-FM	7.4	KMJQ	8.0
KIKK-FM	6.8	KIKK-FM	6.8	KIKK-FM	7.4
KRBE-FM	6.6	KODA	6.4	KFMK	6.6
KILT-FM	6.0	KRBE-FM	6.2	KODA	6.2
KKBQ-FM	6.0	KTRH	5.8	KTRH	5.8
KFMK	5.9	KILT-FM	5.7	KILT-FM	5.7
KTRH	4.7	KLOL	5.0	KRBE-FM	5.1
KLOL	4.6	KFMK	4.6	KSRR	4.8
KQUE	4.1	KPRC	4.4	KQUE	4.6
KZFX	4.1	KLTR	3.7	KLTR	4.4
KJYY	3.4	KQUE	3.7	KLOL	3.8
KPRC	2.7	KJYY	3.1	KPRC	3.4
KLTR	2.5	KSRR	2.9	KJYY	2.7
KKHT	2.3	KLAT	2.0	KILT-AM	1.4
KXYZ	1.7	KXYZ	1.8	KYOK	1.4
KCOH	1.6	KYOK	1.8	KLAT	1.1
KLAT	1.6	KRBE-AM	1.2	KIKK-AM	1.0
KHCB	1.3	KCOH	.9	KXYZ	1.0
KYOK	1.3	KEYH	.9	KGOL	.9
KEYH	1.0	KILT-AM	.9	KCOH	.8
KIKK-AM	.9	KZFX	.8	KEYH	.7
KLEF	.9	KNUZ	.7	KHCB	.7
KILT-AM	.8	KHCB	.6	KLEF	.7
KJOJ	.7	KIKK-AM	.6	KRBE-AM	.7
KNUZ	.5	KJOJ	.6	KXXK	.7
KKBQ-AM	.4	KKBQ-AM	.5	KJOJ	.6
KQQK	.4	KLEF	.5	KNUZ	.6
KYST	.4	KYST	.4	KKBQ-AM	.5
		KQQK	.3	KYST	.5

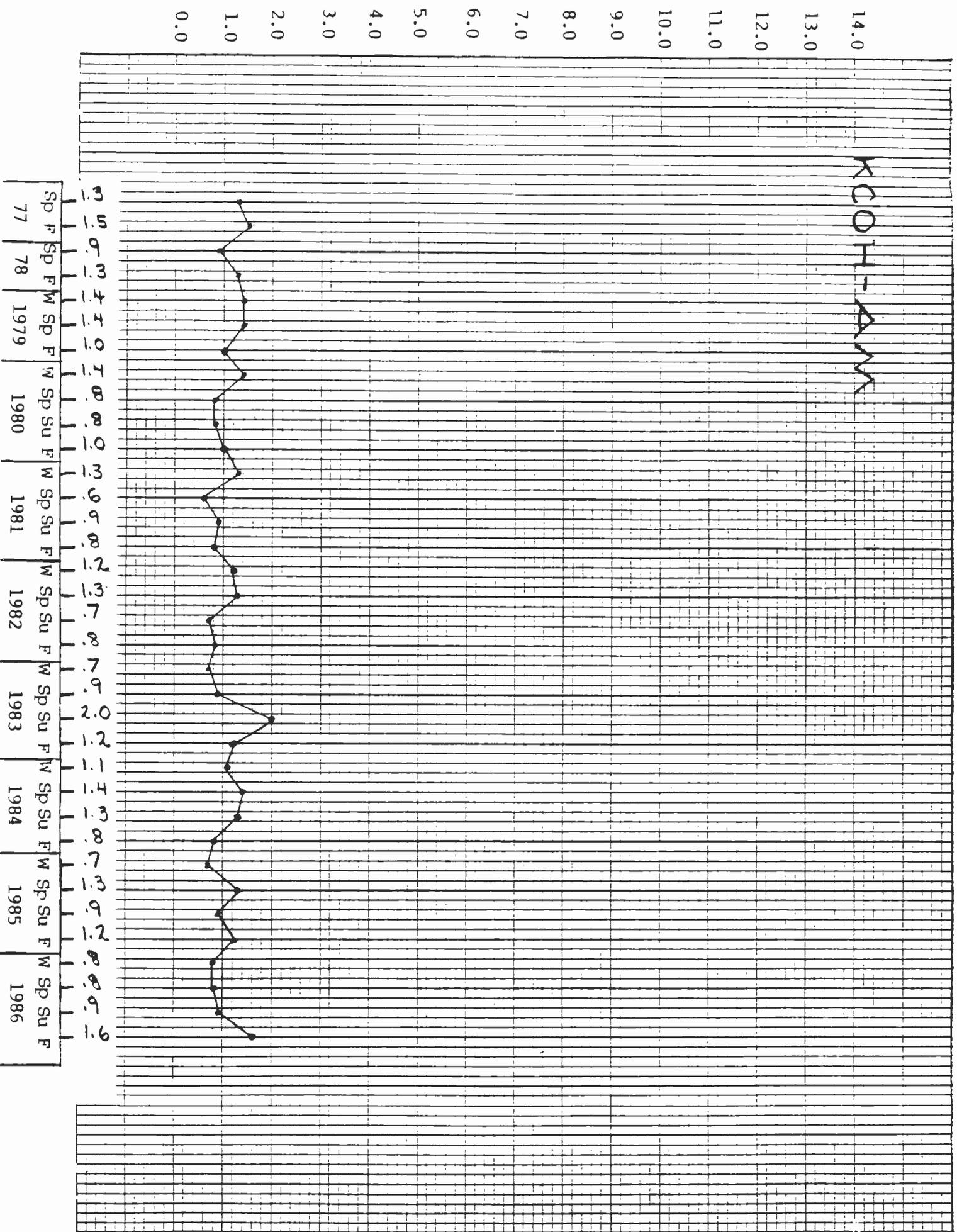
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HOUSTON HISTORICAL RATINGS OVERVIEW
 Covering the last decade: Spring '77 through Winter '86

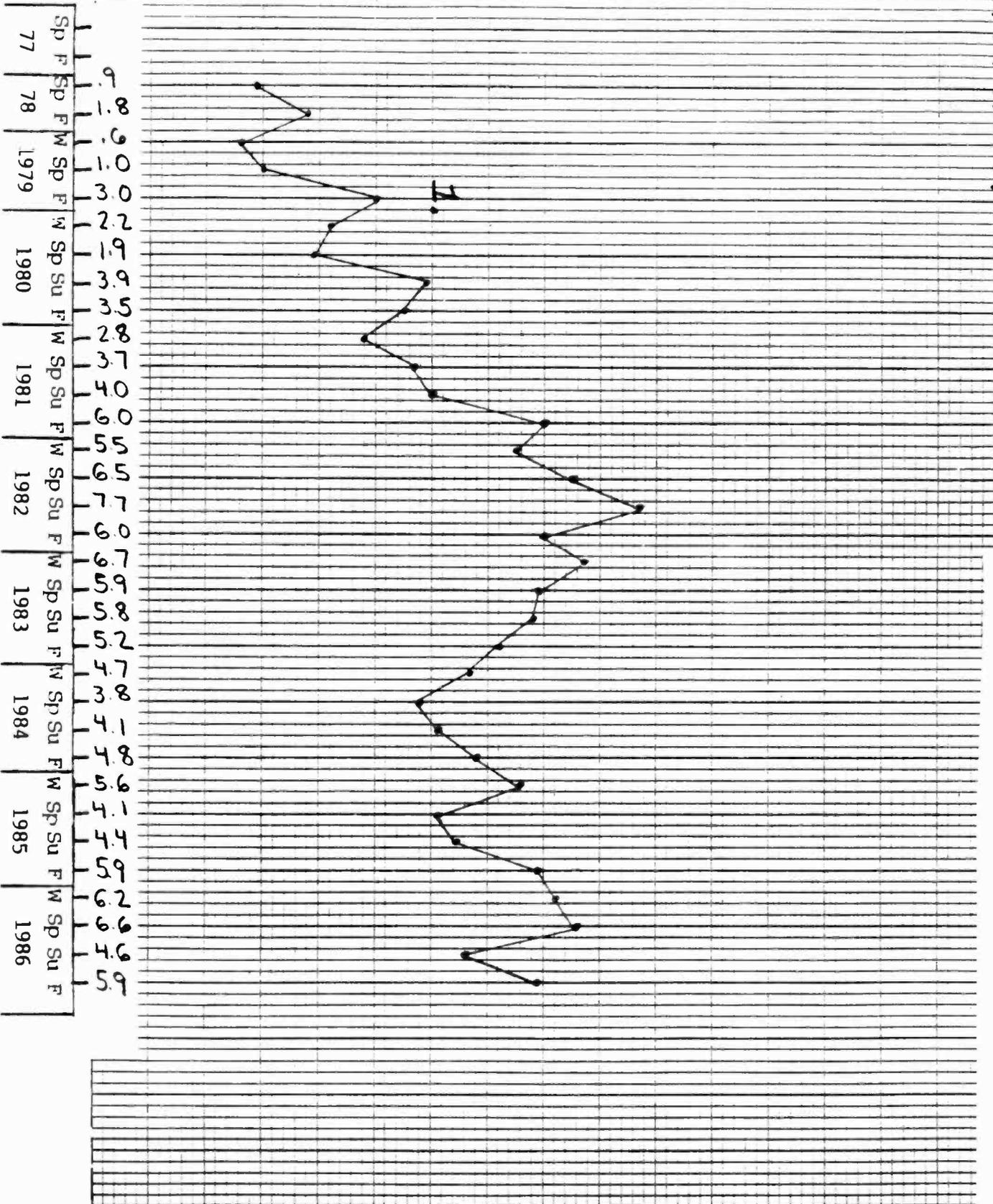
Spring '77	Fall '77	Spring '78
KYND-FM 9.0 easy KMJQ-FM 8.6 black KTRH-AM 7.6 news KENR-AM 6.5 country KRBE-FM 6.5 top 40	KRBE-FM 9.2 top 40 KILT-AM 7.8 top 40 KYND-FM 7.8 easy KMJQ-FM 7.0 black KTRH-AM 6.9 news	KMJQ-FM 12.2 black KRBE-FM 9.1 top 40 KYND-FM 8.5 easy KTRH-AM 8.4 news KILT-AM 6.4 top 40
Fall '78	Winter '79	Spring '79
KMJQ-FM 12.0 black KRBE-FM 9.7 top 40 KYND-FM 9.6 easy KTRH-AM 6.6 news KILT-AM 5.9 top 40	KMJQ-FM 10.8 black KYND-FM 8.3 easy KTRH-AM 8.0 news KRBE-FM 8.0 top 40 KILT-FM 6.8 AOR	KMJQ-FM 12.1 black KYND-FM 8.6 easy KPRC-AM 7.5 talk KTRH-AM 7.1 news KRBE-FM 6.7 top 40
Fall '79	Winter '80	Spring '80
KMJQ-FM 8.0 black KYND-FM 7.2 easy KIKK-FM 6.6 country KRLY-FM 6.4 disco KTRH-AM 5.9 news	KRLY-FM 9.1 disco KMJQ-FM 8.0 black KIKK-FM 7.8 country KTRH-AM 6.1 news KYND-FM 5.3 easy KPRC-AM 5.3 talk	KRLY-FM 9.8 disco KIKK-FM 8.6 country KPRC-AM 7.0 talk KYND-FM 6.7 easy KRBE-FM 5.3 top 40
Summer '80	Fall '80	Winter '81
KIKK-FM 9.2 country KMJQ-FM 8.6 black KPRC-AM 8.1 talk KRLY-FM 7.6 disco KYND-FM 5.3 easy	KMJQ-FM 10.8 black KIKK-FM 10.5 country KRBE-FM 5.6 top 40 KYND-FM 5.4 easy KPRC-AM 5.3 talk KODA-FM 5.3 easy	KMJQ-FM 11.0 urban KIKK-FM 9.0 country KRBE-FM 6.9 top 40 KTRH-AM 6.2 news KLOL-FM 5.7 AOR
Spring '81	Summer '81	Fall '81
KMJQ-FM 13.2 urban KILT-FM 8.6 country KYND-FM 6.2 easy KLOL-FM 6.2 AOR KIKK-FM 6.2 country	KMJQ-FM 11.2 urban KILT-FM 8.8 country KLOL-FM 6.6 AOR KPRC-AM 6.5 talk KTRH-AM 6.4 news	KMJQ-FM 7.7 urban KIKK-FM 7.4 country KRLY-FM 7.3 urban KLOL-FM 7.0 AOR KILT-FM 6.7 country
Winter '82	Spring '82	Summer '82
KMJQ-FM 8.1 urban KIKK-FM 7.8 country KILT-FM 6.9 country KRBE-FM 6.0 AC KLOL-FM 5.9 AOR	KMJQ-FM 9.1 urban KIKK-FM 8.8 country KILT-FM 7.5 country KRLY-FM 6.5 urban KLOL-FM 6.5 AOR KFMK-FM 6.5 AC	KMJQ-FM 8.6 urban KIKK-FM 8.6 country KFMK-FM 7.7 AC KRLY-FM 7.0 urban KLOL-FM 6.9 AOR

<p>Fall '82</p> <p>KMJQ-FM 7.9 urban KRLY-FM 7.1 urban KLOL-FM 6.9 AOR KIKK-FM 6.6 country KFMK-FM 6.0 AC</p>	<p>Winter '83</p> <p>KMJQ-FM 7.6 urban KODA-FM 7.6 easy KIKK-FM 7.5 country KFMK-FM 6.7 AC KLOL-FM 6.0 AOR</p>	<p>Spring '83</p> <p>KODA-FM 7.5 easy KSRR-FM 7.3 AOR KIKK-FM 7.2 country KMJQ-FM 6.9 urban KILT-FM 6.0 country</p>	
<p>Summer '83</p> <p>KKBQ-FM 7.6 CHR KMJQ-FM 7.2 urban KODA-FM 7.0 easy KIKK-FM 6.9 country KRLY-FM 6.0 urban</p>	<p>Fall '83</p> <p>KKBQ-FM 7.7 CHR KIKK-FM 7.5 country KILT-FM 6.9 country KODA-FM 6.7 easy KMJQ-FM 6.4 urban</p>	<p>Winter '84</p> <p>KKBQ-FM 8.7 CHR KIKK-FM 8.4 country KMJQ-FM 7.8 urban KODA-FM 7.0 easy KSRR-FM 6.0 AOR</p>	
<p>Spring '84</p> <p>KKBQ-FM 10.7 CHR KMJQ-FM 9.1 urban KODA-FM 8.4 easy KSRR-FM 7.4 AOR KIKK-FM 6.4 country</p>	<p>Summer '84</p> <p>KMJQ-FM 10.2 urban KKBQ-FM 8.9 CHR KIKK-FM 7.5 country KODA-FM 6.8 easy KLOL-FM 5.8 AOR</p>	<p>Fall '84</p> <p>KMJQ-FM 9.4 urban KKBQ-FM 9.2 CHR KIKK-FM 7.6 country KODA-FM 7.4 easy KLTR-FM 6.3 AC</p>	
<p>Winter '85</p> <p>KMJQ-FM 9.5 urban KKBQ-FM 8.5 CHR KIKK-FM 7.8 country KODA-FM 7.8 easy KLTR-FM 5.8 AC</p>	<p>Spring '85</p> <p>KMJQ-FM 9.3 urban KKBQ-FM 8.1 CHR KIKK-FM 6.8 country KODA-FM 6.6 easy KLTR-FM 6.3 AC</p>	<p>Summer '85</p> <p>KMJQ-FM 10.2 urban KKBQ-FM 7.8 CHR KIKK-FM 7.2 country KTRH-AM 6.4 news KLTR-FM 6.3 AC</p>	
<p>Fall '85</p> <p>KMJQ-FM 9.9 urban KKBQ-FM 8.6 CHR KODA-FM 6.9 easy KIKK-FM 6.7 country KFMK-FM 5.9 AC</p>		<p>Winter '86</p> <p>KMJQ-FM 8.8 urban KIKK-FM 7.7 country KODA-FM 7.2 easy KILT-FM 6.3 country KFMK-FM 6.2 AC KKBQ-FM 6.2 CHR</p>	

KCOH-DAM

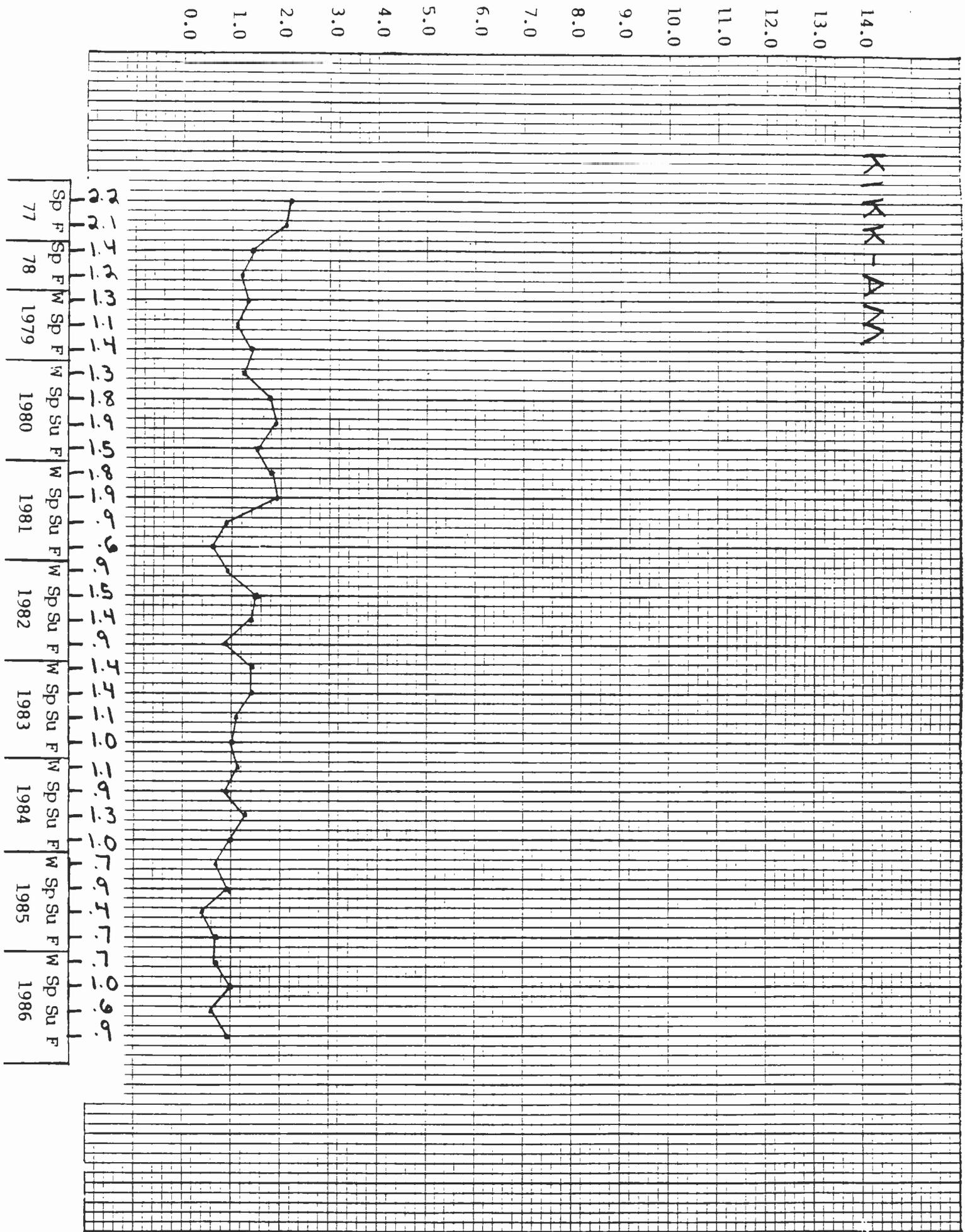


KFMK-FM



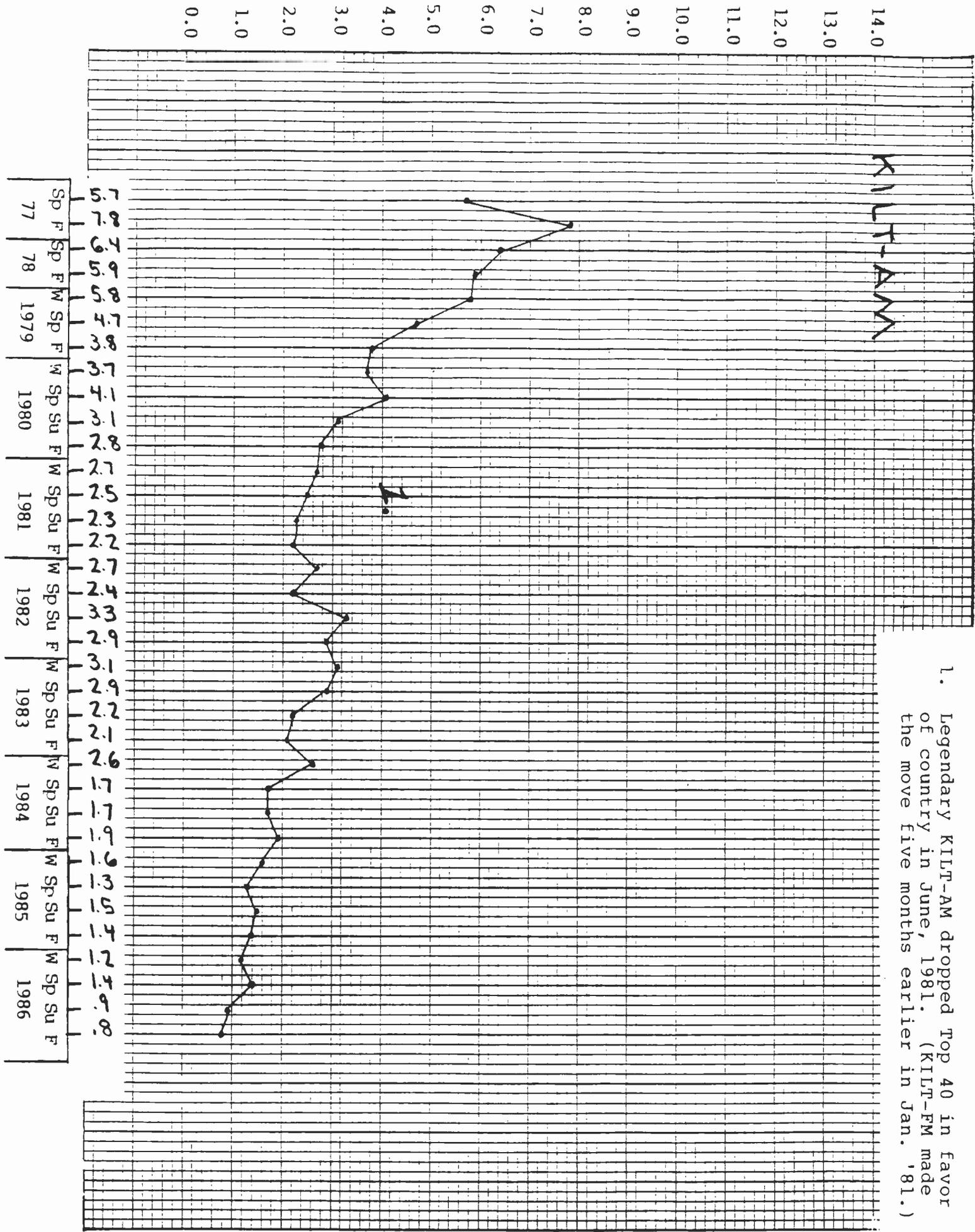
1. Sold from Crawford to First Media, KFMK drops Religion for Top 40, circa Fall '79

KIKK-AM



78

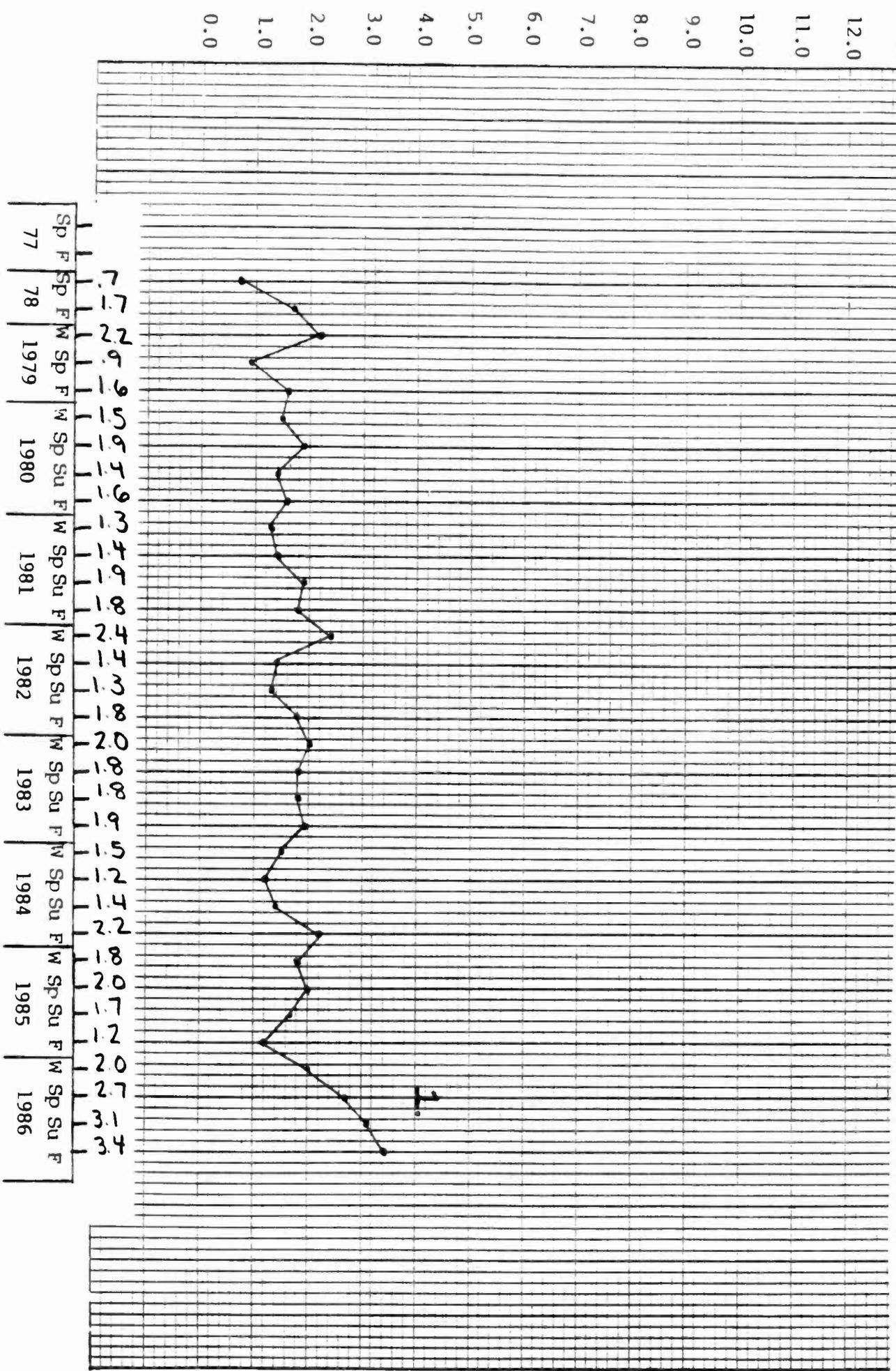
KILT-AM



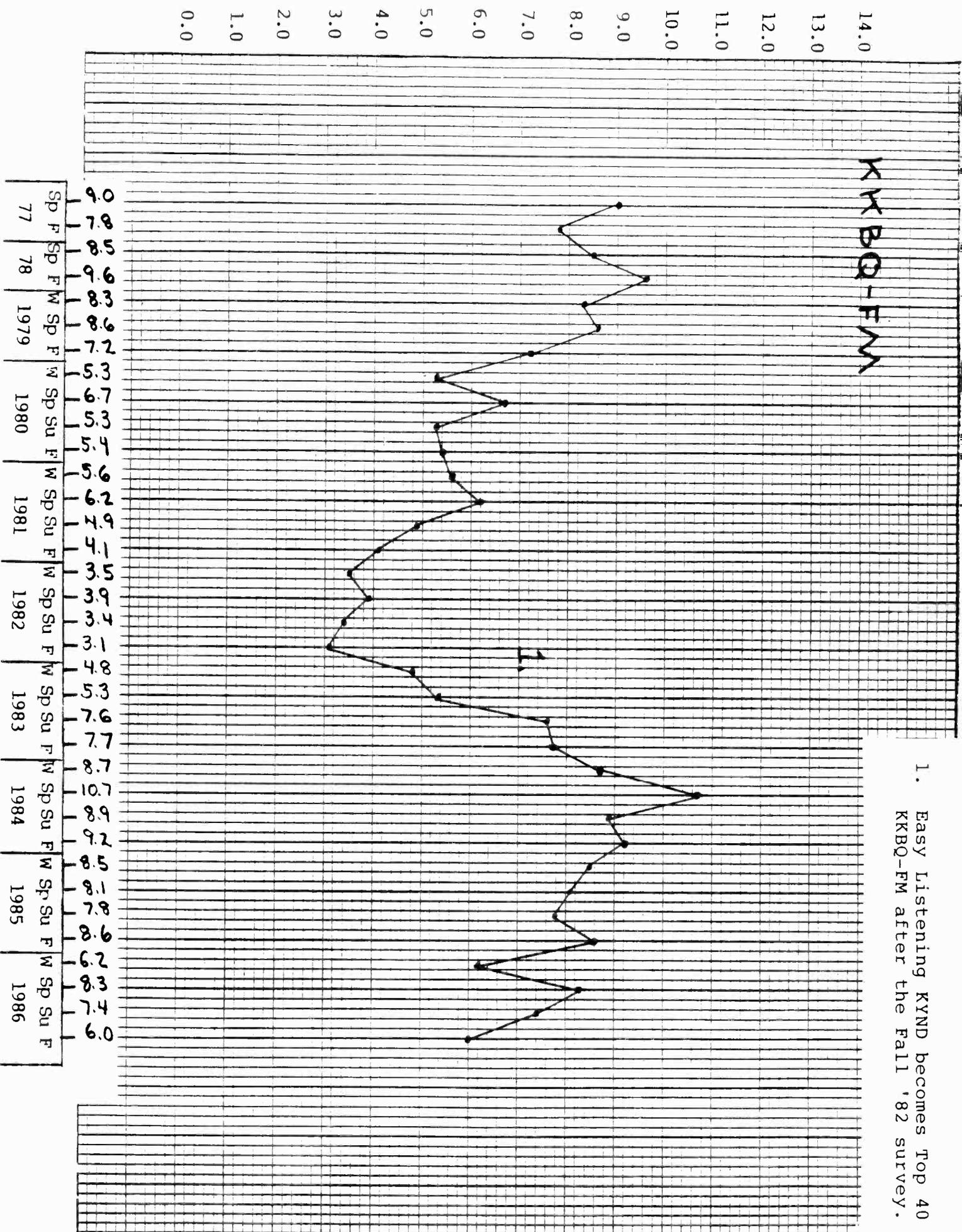
1. Legendary KILT-AM dropped Top 40 in favor of country in June, 1981. (KILT-FM made the move five months earlier in Jan. '81.)

KJYY-FM

1. Classical KLFF is dropped, replaced by Transtar's Format 41 as KJYY on March 13, 1986.

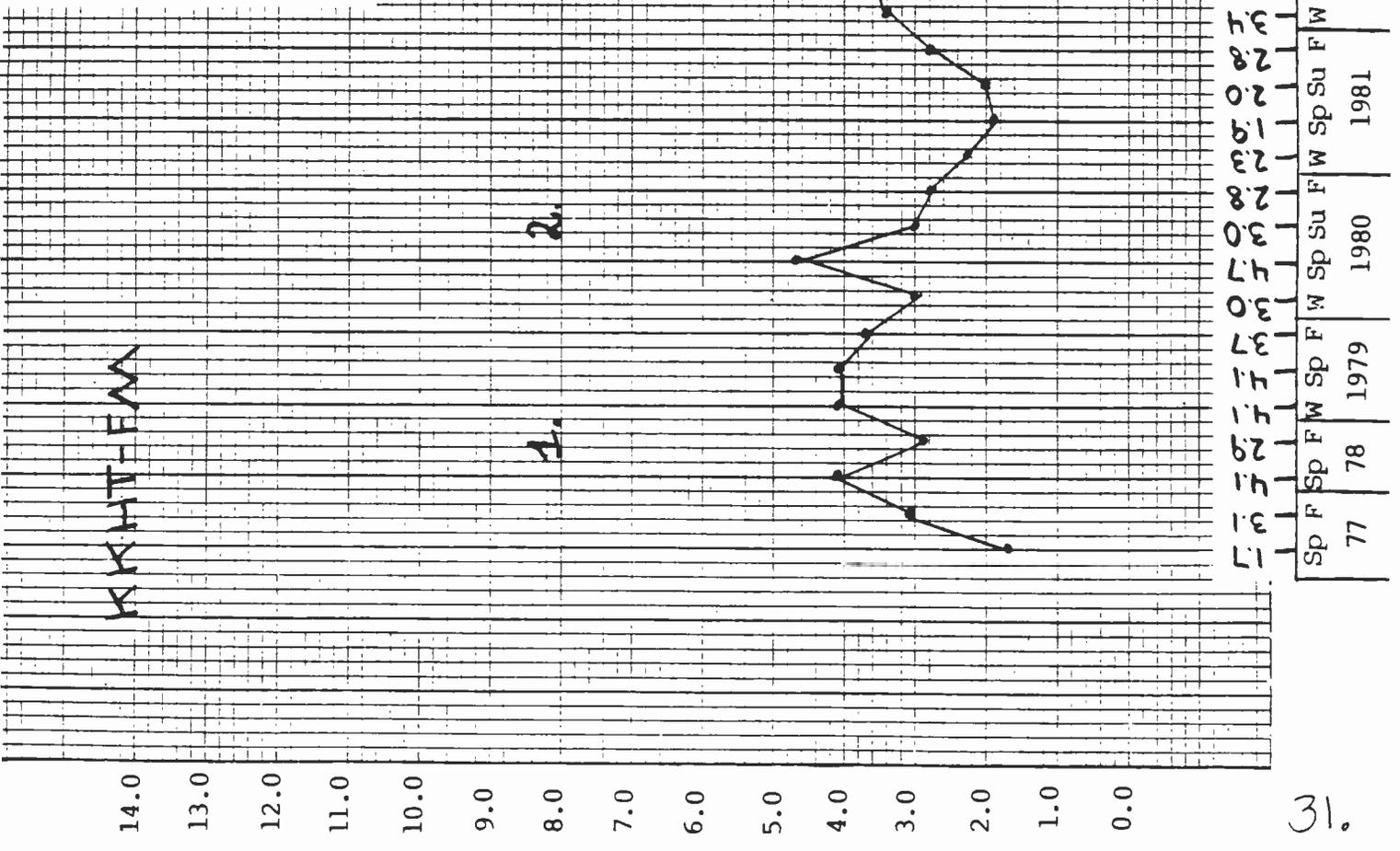


KKBQ-FM



1. Easy Listening KYND becomes Top 40 KKBQ-FM after the Fall '82 survey.

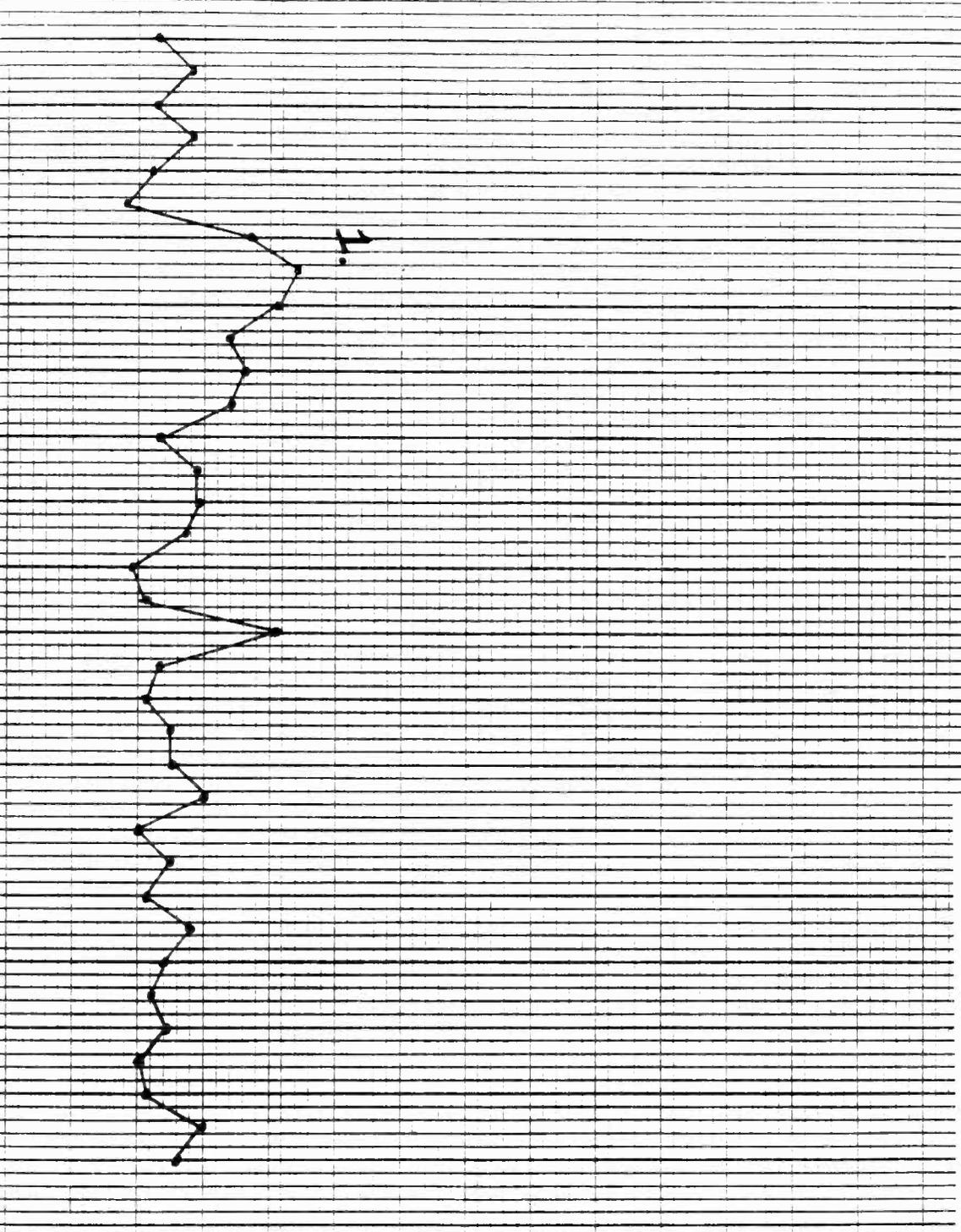
1. Dropped AC for top 40, 1978.
2. Calls changed from KAUM to KSRR, AC oriented "Star 97" on July 24, 1980.
3. From AC to AOR, "97 FM Rock" on Labor Day, 1982.
4. Calls go from KSRR to KHHT, format from AOR to CHR in October, 1986.
5. January, 1987 format goes from CHR to AC.



KLAT-AM

14.0
13.0
12.0
11.0
10.0
9.0
8.0
7.0
6.0
5.0
4.0
3.0
2.0
1.0
0.0

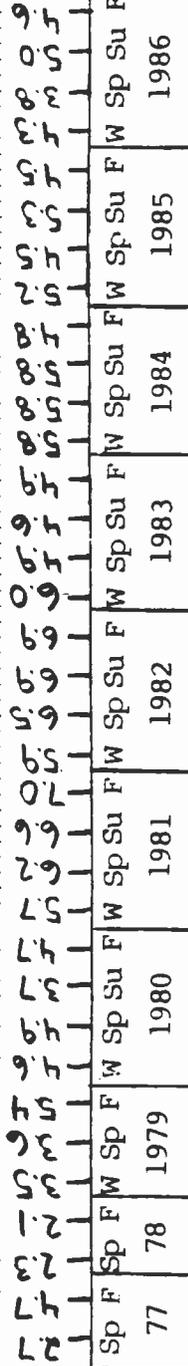
77	Sp	F	1.3	78	Sp	F	1.3	1979	Sp	F	1.2	1980	Sp	Su	F	1.2	1981	Sp	Su	F	1.3	1982	Sp	Su	F	1.3	1983	Sp	Su	F	1.5	1984	Sp	Su	F	1.5	1985	Sp	Su	F	1.5	1986	Sp	Su	F	1.9
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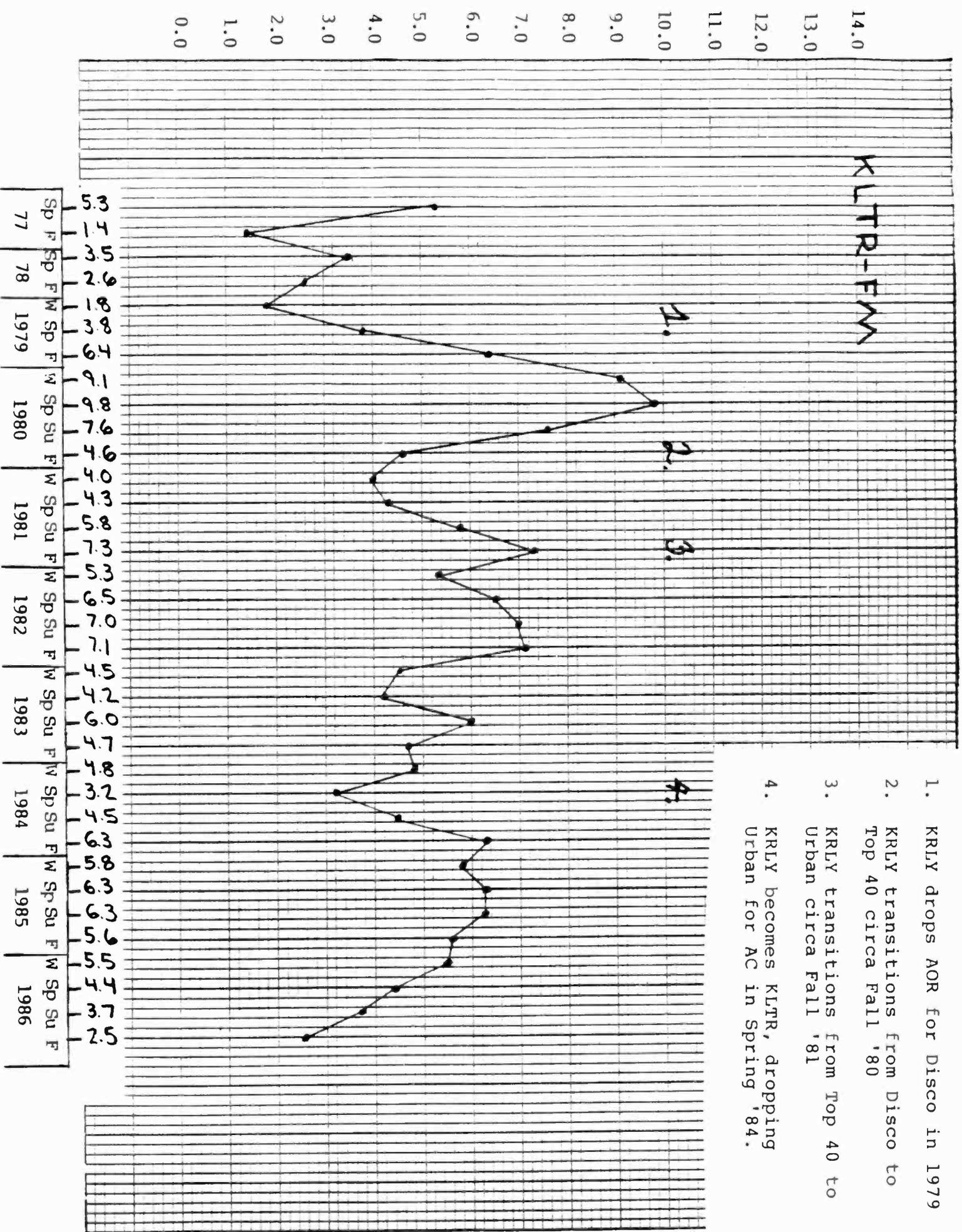
1. Easy Listening KODA-AM becomes Spanish KLAT in the Fall of '79.

KLQL-FM

14.0
13.0
12.0
11.0
10.0
9.0
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5.0
4.0
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2.0
1.0
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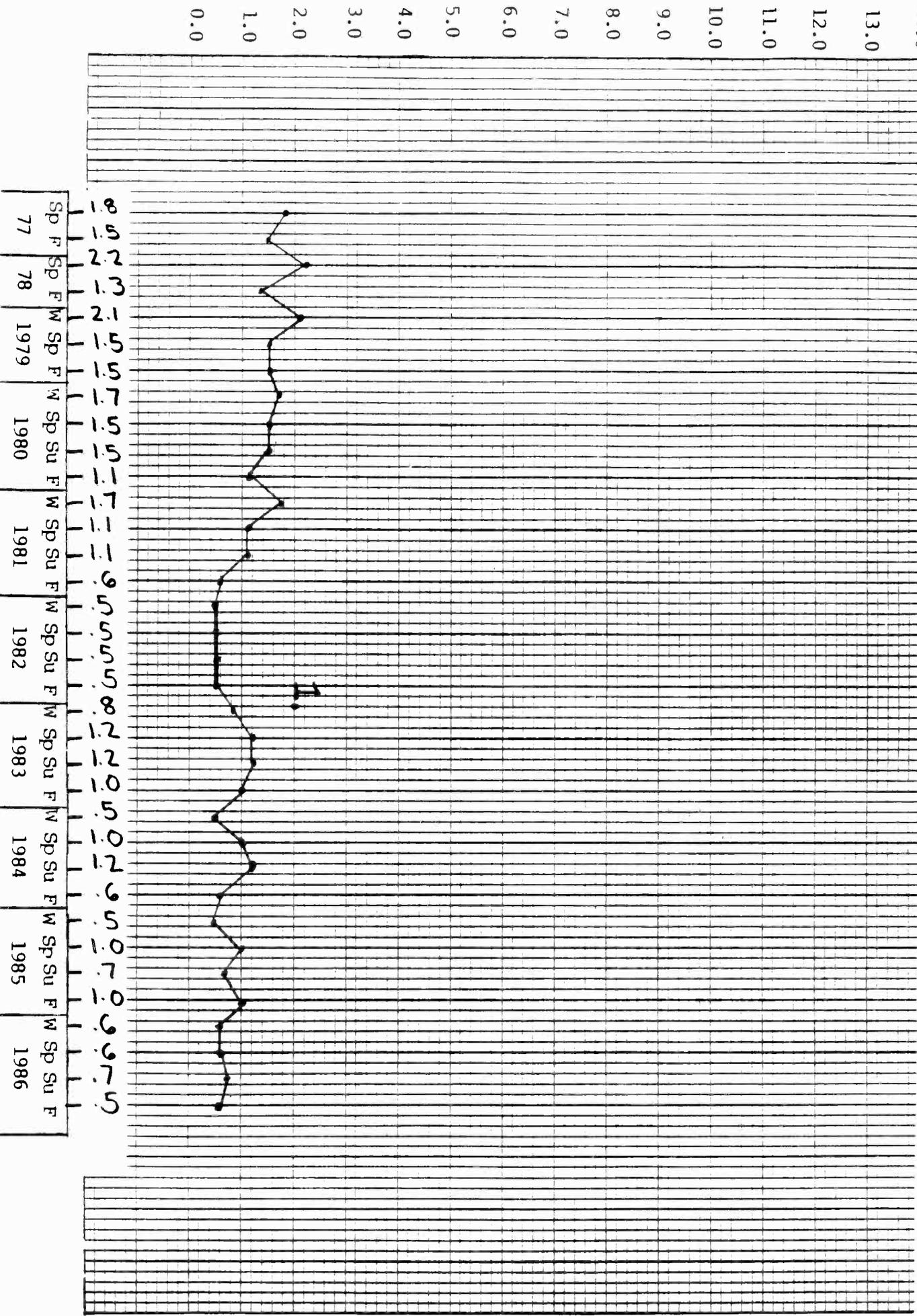


KLTR-FM



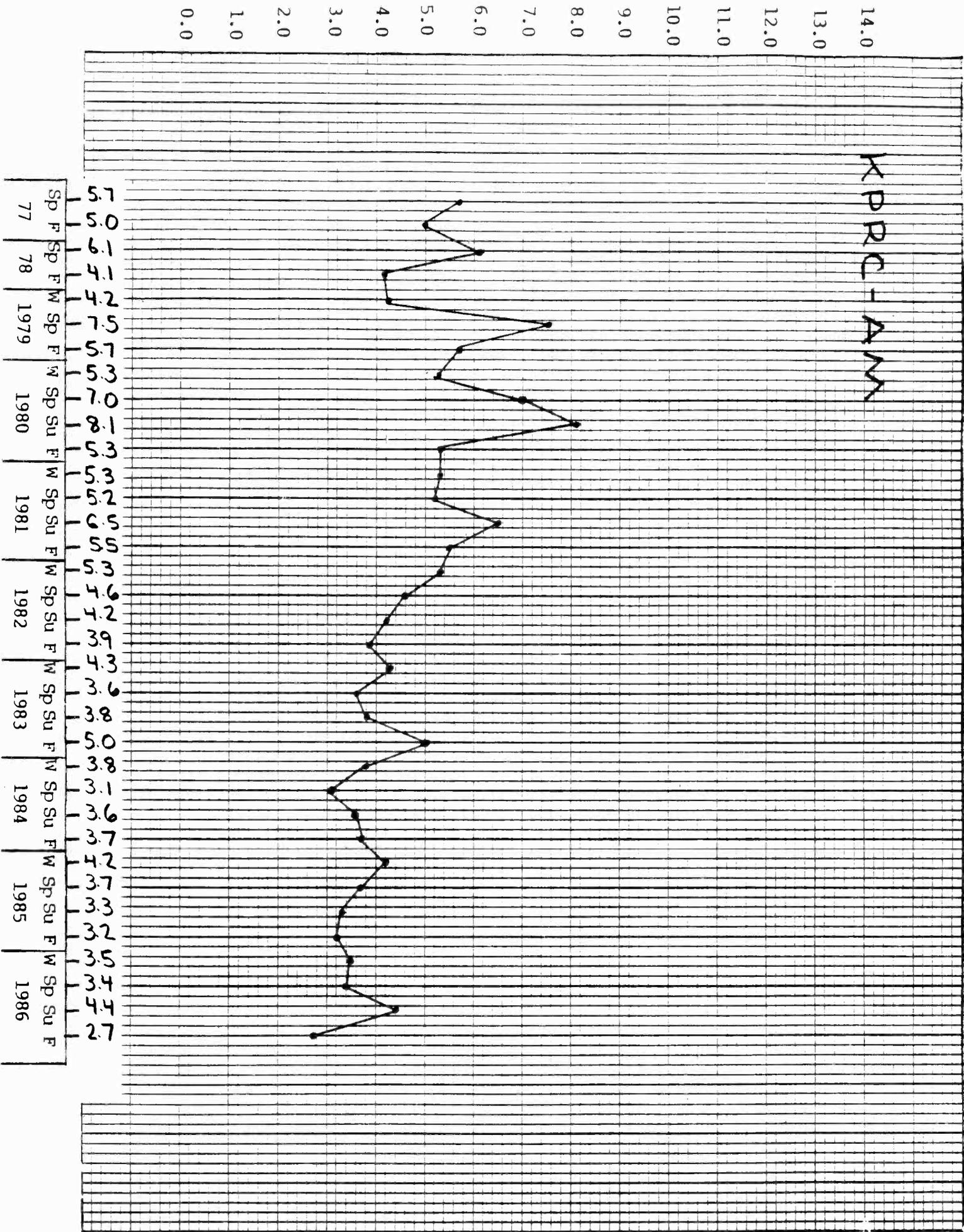
1. KRLY drops AOR for Disco in 1979
2. KRLY transitions from Disco to Top 40 circa Fall '80
3. KRLY transitions from Top 40 to Urban circa Fall '81
4. KRLY becomes KLTR, dropping Urban for AC in Spring '84.

KNUZ-AM



1. KNUZ drops country for oldies at Christmastime, 1982.

KPRC - AM

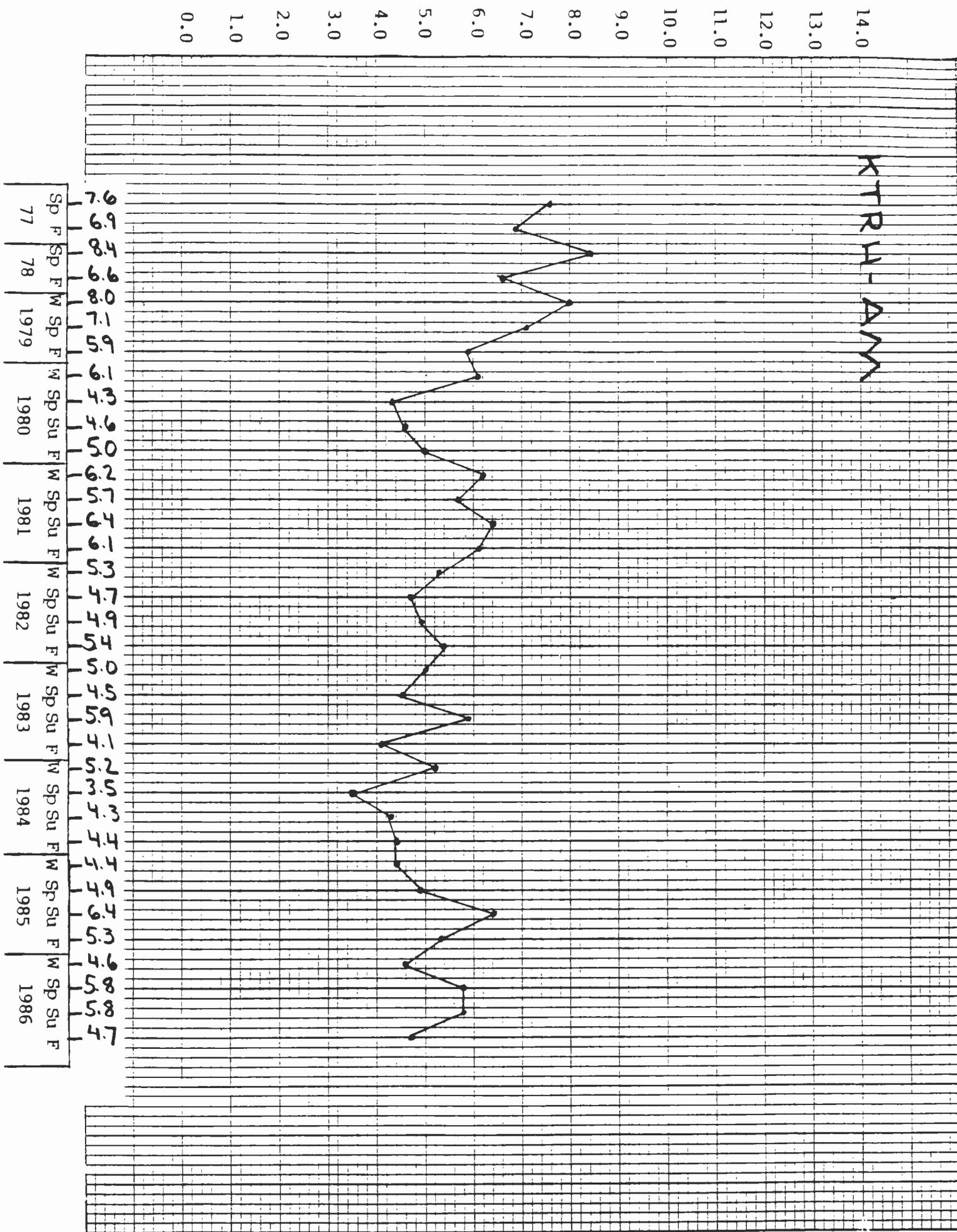


KQUE-FM

14.0
13.0
12.0
11.0
10.0
9.0
8.0
7.0
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4.0
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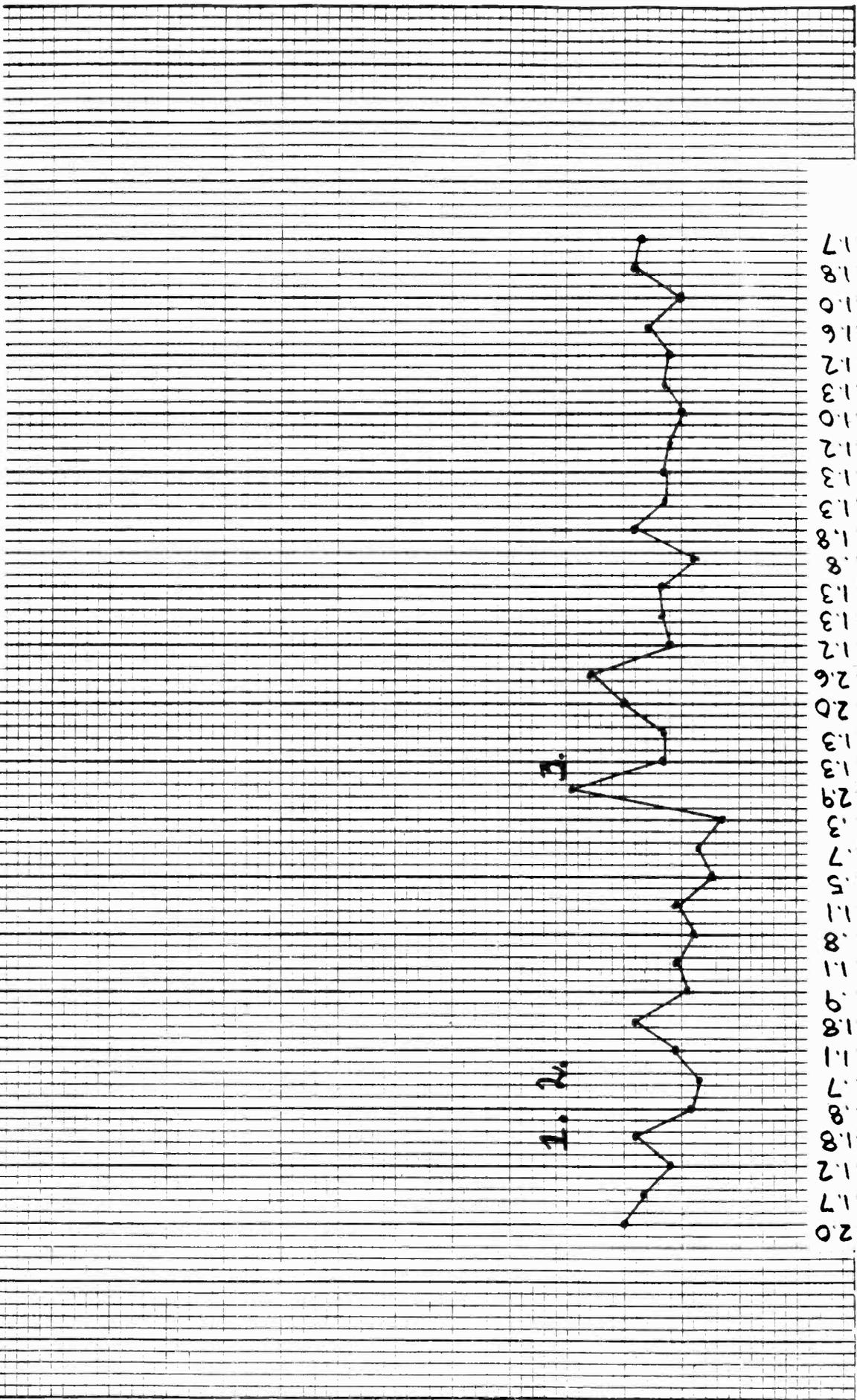
Sp	F	W	Sp	F	W	Sp	Su	F																	
77																									
78																									
79																									
80																									
81																									
82																									
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84																									
85																									
86																									

KTRH-AM



1. Drops AC for Disco, Fall '78.
2. Drops Disco for Religion, Spring '79.
3. Drops Religion for Spanish, Spring '82.

KXYZ-AM



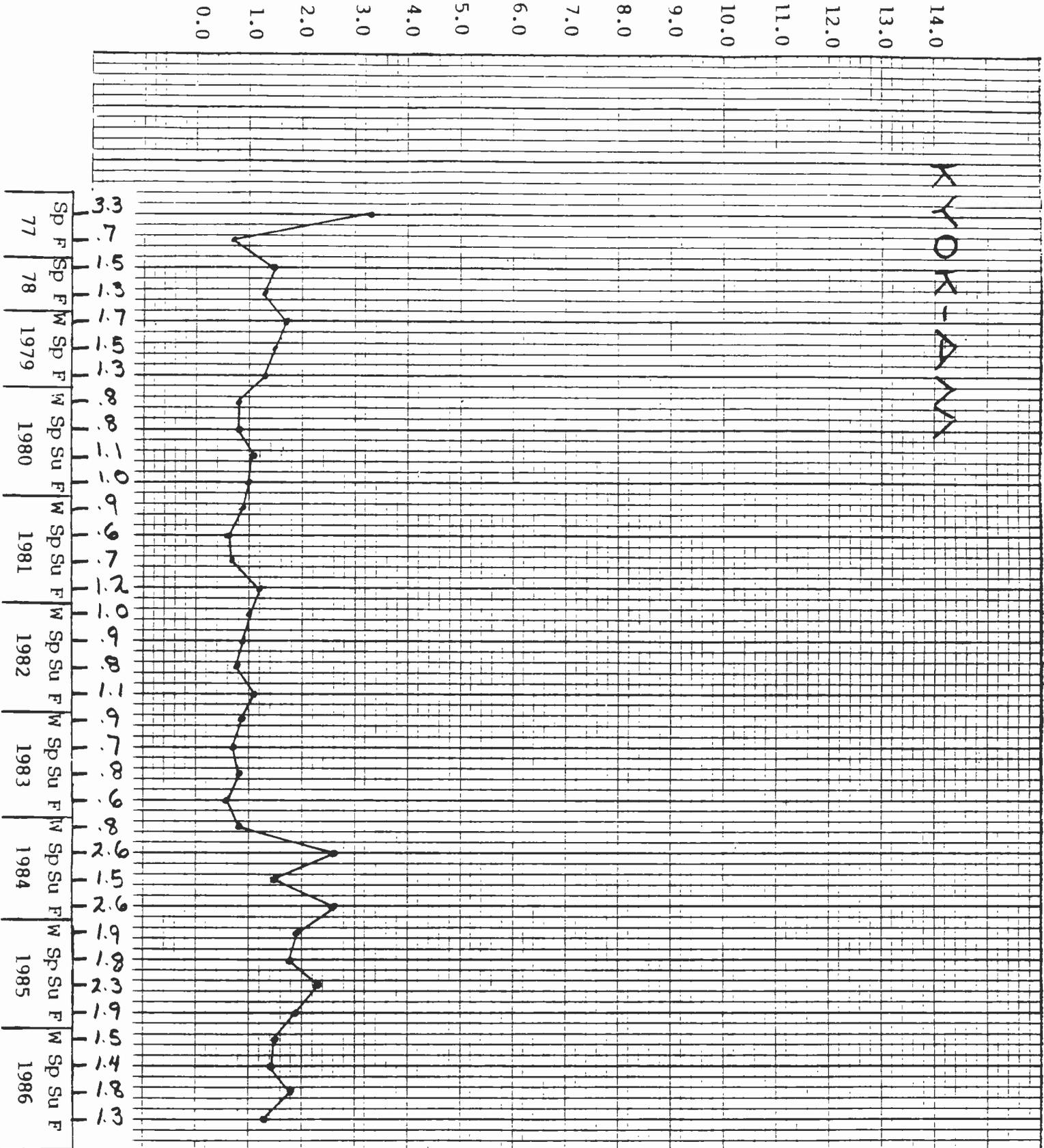
1. 2.

3.

Sp	F	W	Sp	Su	F																					
77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	00	01	02	03

AW

KYOK-DMM



AA.

Slogans: KCOH. "Home Of Houston's Top Jock"

Format: Full Service Black Adult Contemporary (somewhat block programmed ranging from gospel and oldies to talk-- see lineup).

Line Up:

Mornings 6 to 11: Michael Harris. (Harris plays gospel from 6 to 8 and follows with talk-- "KCOH Person To Person" from 8 to 11.)

Middays 11 to 3: Wash Allen. (The music is urban, intersperced with "True Confessions" from 12:30 to 1:30 a feature where listeners phone in their problems and other listeners offer solutions amidst the hits.)

Afternoons 3 to 6: Don Sam. (It's urban music Mon.-Thu. Oldies on "Making Memories", Fri. & Sat.)

6 to 7: "Sportsrap" with Ralph Cooper

7 to signoff: Joe Williams.

Target Audience: Blacks, 25+

Competition: Over the years, the only consistant competitor has been KYOK. KMJQ-- in the black/urban arena for the past decade is of course a factor, but KCOH does not view them as direct competition. Today with KCOH's service stance and appeal to the older black, KYOK is also no longer direct competition, leaving KCOH PD Travis Gardner to view no one in particular-- and everyone in general as potential opposition.

Consultant: None

Ratings: The current 1.6 showing is the highest the station's seen since the Summer of '83, and the second highest in over a decade. By comparison KYOK has a 1.3 (down from a 1.8 and the lowest the station has garnered since Winter '84); and of course FMer "Magic" (KMJQ) is a perennial market leader-- in first place currently with a 9.8.

Brief History: In 1948, KCOH signed on with the standard block programming of the day. Within five years it stood apart from the crowd as the first negro station in the State of Texas. From then through today KCOH remains committed to Houston's black community. Upon the death of founder Robert C. Meeker in the '70s a group of local officials and station staffers (including PD Travis Gardner) bought the facility.

As mentioned, the only consistant competition has come from KYOK. But as opposed to a major battle, the two were able to co-exist on available dollars from black oriented advertisers. To many, KCOH was perceived as the "old line giant" with "classy" announcers such as the legendary King Bee. KYOK, to others seemed hipper. Today there is a major difference. KCOH has aged with its audience not only musically, but more specifically in the area of community involvement-- the station's hallmark; while KYOK has continued to be a music intensive outlet, in a contemporary urban presentation.

KEYH-AM 850

Slogans: "La Ranchera"

Format: Spanish, somewhat old line (see lineup) leaning toward more Ranchera music than others here.

Lineup:

6 to 9: Alberto Alvear

9 to 11:30: Jorge Quiroa (housewife oriented with sewing and cooking tips)

11:30 to 1: Elizalde & Adela (telephone talk, advice oriented called "Adoloridos"-- loose translation: hearbroken)

1 to 2: Francisco Elizalde

2 to 6: Gerardo Guzman

6 to signoff: Everardo

Target Audience: Spanish Speaking individuals 18-40 with emphasis on those who have come across the border from Mexico City.

Competition: In addition to KEYH, Spanish formatted KLAT-AM, KYST-AM and KXYZ-AM as well as KQQK-FM show up in the ratings. And Houston's first spanish station, unrated KLVL licensed to Pasadena remains in the format.

KQQK, on FM, is reaching a younger audience with Anglo Dance product. KLAT is largely block programmed. KYST is bi-lingual Tex Mex. KXYZ is Spanish Contemporary. So the biggest difference is the acute emphasis on Ranchera offered by KEYH.

Consultants: None

Ratings: Ranking third in the Spanish arena, KEYH's current 1.0 is identical to its share last fall, and ahead of the books inbetween. At present, KXYZ leads the Spanish format with a 1.7; KLAT has a 1.6; KEYH a 1.0; and KQQK and KYST each have a .4.

Brief History: Current owner Artlite signed this AM outlet on the air in 1974 as a news/talker. Remaining in the news arena for four years, the station began adding Spanish programming on weekends in 1978. On February 24, 1979 KEYH became all Spanish.

KFMK-FM 97.9

Slogans: "98 FM" "Classic Hits"

Format: Adult Contemporary with acute emphasis on oldies. Music is the star-- and most of that music is older. The current list consists of approximately ten records-- seldom in evidence. Personalities are warm and relatable but secondary to music. News is restricted to morning drive.

Lineup:

5:30 to 9: Lee Jolly
9 to 1: Johnny Goyen (including the noontime "Brown Bag Special")
1 to 5: Bob Edwards
5 to 9: JD Houston (including "The 60s at 6")
9 to 1: Erik Garcia

Weekends feature Jeff McClain; Cher Poff; Doug Walden; and special programming including Dick Bartley's "Solid Gold Saturday Nite"; and Johnny Goyen's compelling theatre of the mind offering "Sunday Morning Memories".

Target Audience: 25-54 (where the station is #1)

Competition: No one--- and everyone. With the absence of a full service AC outlet (a la KVIL, Dallas), KFMK even without news and promotion emphasis, is at present filling that void. So to an extent it is in a category all its own. However, from the standpoint of upper demos, it's likely some sharing occurs with easy listening KODA or Format 41 KJYY. On the younger end of the scale, some sharing may occur with KKHT or even KRBE and KKBQ. Also a factor in the 25-54 battle and not ignorable are the country outlets, KIKK and KILT. And from the standpoint of oldies-- AM KNUZ is firmly implanted in that stance.

Consultant: None

Ratings: Currently in 7th place overall with a 5.9, the station 12 plus has vacillated from the lower 4s to the upper 7s for over five years now. The demos tell the real story however. At present the station is number one: adults: 18-49, 25-49, 25-54. Women: 18-49, 25-34, 25-54. Men: 25-34.

Brief History: KFMK sprang to life as a good music station in 1958 owned by James R. Corry. Sold in the 60s to a group of ten businessmen from Spring Branch/Memorial (suburbs) including sports writer Mickey Hurwitz, the station subsequently went to a "chicken rock" format circa '67. Not long after, KFMK gave Houston its first "underground" experience. "Mother Radio" was so underground that it eventually left the air in '69. That same year, Crawford Broadcasting returned it to service, again as KFMK-- but this time with a Contemporary Christian format. In 1979 First Media acquired the property amidst protest from the religious community. The First Media history is one of continual evolvment and refinement of the AC genre.

KFMK-FM Mornings 7:25 - 8:10 a.m.

"Margaritaville"	Jimmy Buffett	O-1977
"Please Please Me"	Beatles	O-1964
Long Tall Sally-Live Medley	Elvis	O-A
"Shake You Down"	Gregory Abbott	C
"Listen To The Music"	Doobies	O-1972
"My Hometown"	Bruce Springsteen	R
8:00 a.m.		
"Give Me Just A Little More Time"	Chairman Of The Board	O-1970

KFMK-FM Middays 11:55 - 12:35 p.m.

"How Much I Feel"	Ambrosia	O-1978
12 Noon		
"Aquarius"	Fifth Dimension	O-1969
"California Soul"	Fifth Dimension	O-1968
"Wedding Bell Blues"	Fifth Dimension	O-1969
"One Less Bell To Answer"	Fifth Dimension	O-1970
"Together Let's Find Love"	Fifth Dimension	O-1972
"Stoned Soul Picnic"	Fifth Dimension	O-1968
"Working On A Groovy Thing"	Fifth Dimension	O-1969
"Up Up And Away"	Fifth Dimension	O-1967
"(Last Night) I Didn't Get To..."	Fifth Dimension	O-1972
"Sweet Blindness"	Fifth Dimension	O-1968

KFMK-FM Afternoons 4:35 - 5:25 p.m.

"Cherry Cherry"	Neil Diamond	O-1966
"Will It Go Round In Circles"	Billy Preston	O-1973
"I Starter A Joke"	Bee Gees	O-1969
"That's All"	Genesis	O-1984
"Treat Her Right"	Roy Head	O-1965
"Colour My World"	Chicago	O-1971
"You're My Everything"	Temptations	O-1967
5:00 p.m.		
"Proud Mary"	Creedence Clearwater Revival	O-1969
"Shop Around"	Miracles	O-1961
"Keep On Dancin'"	Gentrys	O-1965
"Mama Told Me Not To Come"	Three Dog Night	O-1970
"Only The Lonely"	Motels	O-1982
"Rikki Don't Loose That Number"	Steely Dan	O-1974
"Unchained Melody"	Righteous Brothers	O-1965

KHCB-FM 105.7

Slogans: "Keeping Him Close By" (KHCB). Station has always made it a policy to give exact dial position, as opposed to any "106" references or the like.

Format: Inspirational/Religious. Station is about 50/50 music to preaching. When music is aired it is roughly 50% standard hymns, 50% traditional gospel. Station does no promotion and accepts no advertising.

Lineup:

6 to 2: Bruce Munsterman
2 to 7: Rex Sanders
7 to midnight: various preachers-- sustaining programs
midnight to 6: Paul Steigerwald

Target Audience: Everyone's a target, but as for who listens: The audience is almost exclusively adults 30+. The racial breakdown shows about 20% black, as well as a sizable Hispanic base as some of the night time programs are in Spanish.

Competition: At present the only other rated outlet in the Inspirational arena is Jimmy Swaggart's KJOJ. Other non rated Christian outlets do exist such as KSBJ in Humble, Universal's KTEK in Alvin, and KJIC in Pasadena. KHCB is unique in a number of areas however: longevity, avoidance of contemporary christian (rock oriented) music, and policy of not soliciting money.

Consultant: None

Ratings: Its current 1.3 12+ is quite respectable for this format, and indeed respectable for KHCB itself-- it's the station's highest share in nearly 4 years; and it's nearly double KJOJ's .7.

Brief History: KHCB signed on in 1962 as a religious outlet and has never waived from that stance. It was owned then-- and still is owned to this day, by a non profit corporation HCB-- Houston Christian Broadcasters. Current president Peter S. Steigerwald has been with the outlet since its sign on and has headed HCB since 1973.

The station by far is the longest running religious outlet in town and probably the first such full time facility. The approach is, and has always been low key. Donations are accepted however never solicited. The feeling is that for persons outside the body of Christ, flagerant fund raising will keep them further from Him. To say Steigerwald and his crew are committed Christians is an understatement.

KIKK-AM 650/KIKK-FM 95.7

Slogans: "Kick 96 FM" "If it's country it's Kikk" "The Big Country Station"

Format: Country. Though a solid blend of country music is the star, the station's longevity and image as a community factor is no small part in Kikk's success. The AM daytimer simulcasts the FM with the exception of Larry Galla's oldies show heard on the AM weekdays from noon to 4.

Lineup:
5 to 9: Pam & Charlie (Pam Ivey and Charlie O'Neill)
9 to noon: Joe Ladd
Noon to 3: Jim Robb
3 to 6: Gerry Harmon
6 to 9: Ron Selden
9 to midnight: Jackie Rae
Midnight to 5: Zoe Haynes

Target Audience: 25-54 adults

Competition: KILT-AM-FM, to a lesser degree KFMR and anyone targeting 25-54.

Consultant: E. Karl

Ratings: Currently (and for the last three books) in third place overall, KIKK-FM right now boasts a 6.8. That ties them with the combined shares of KILT-AM-FM. Add to that KIKK-AM's share (.9) and the resulting 7.7 puts them in second place overall, outdistancing the Kilt combo by almost a point.

Brief History: Though there was life before Kikk on both the AM and the FM (KIKK-FM was previously a jazz outlet KHUL, KIKK-AM is said to have been a Baytown facility), it was as Kikk that these stations made their name. The AM facility-- a daytimer then and now, was purchased in 1958 by Leroy J. Gloger who adopted the Kikk calls (some say that it was written as Kikk so that from a distance it would appear to be KKK, an organization which others claim Gloger was somewhat sympathetic.) At any rate, the flamboyant and outspoken Gloger did come to the attention of the FCC during the 60s riots which fined him for his comments on the issue. (It was in the '60s that KHUL was acquired, becoming KIKK-FM.)

When Sonderling (subsequently Viacom) bought the combo from Gloger in 1973, the emphasis was on the AM daytimer, already a legend. But under GM Al Greenfield Kikk-AM rose even further-- to market dominance. Its success even before that was no small part in the decision to go country with KENR nor of KNUZ' switch. And it was KENR which eventually toppled daytimer Kikk. But not for long. Greenfield rose from defeat (circa 1976) to trounce KENR with Kikk-FM. In '81 KIKK-AM-FM got first class competition in the form of KILT-AM-FM, but instead of crippling Kikk, Kilt's move aided the 1982 decisions of KENR and KNUZ to abandon the approach.

KIKK-AM-FM Mornings 5:58 - 6:40 a.m.

6:00 ID

"Take The Long Way Home"	John Schneider	C
"Got My Heart Set On You"	John Conlee	R
"Sugar Daddy"	Bellamy Brothers	O-1980
"Got No Reason Now For..."	Gene Watson	O-1984
"Then It's Love"	Don Williams	R
"It'll Be Me"	Exile	R
"You've Got The Touch"	Alabama	C
"Texas"	Merle Haggard	A-O*

*Album Cut-- oldie.

KIKK-FM Afternoons 3:40 - 4:30 p.m.

"Lovin' That Crazy Feelin'"	Janie Fricke & Roddy McDowell	R
"Touch Me When We're Dancin'"	Alabama	R
"Mama Never Seen Those Eyes"	Forrester Sisters	R
3:55 top of hour ID		
"The Bed You Made For Me"	Highway 101	C
"Take Me Home Country Roads"	John Denver	O-1971
"Mind Your Own Business"	Hank Williams, Jr.	R
"20 Years Ago"	Kenny Rogers	C
"How Do I Turn You On"	Ronnie Milsap	C
"You Take Me For Granted"	Merle Haggard	O-1980
"Desperado Love"	Conway Twitty	R
"Could've Heard A Heartbreak"	Johnny Lee	O-1984
"Cry Myself To Sleep"	Judds	R

KIKK-AM Afternoons 2:07 - 2:52 p.m.

"That's My Pa"	Sheb Wooley	O-1960
"Then I'll Stop Lovin' You"	Jim Reeves	O
"Louisiana Man"	Rusty & Doug (Kershaw)	O-1960
"The Telephone Call"	Tina & Daddy (George Jones)	O-1970
"I Love You Because"	Leon Payne	O-1940
"Amanda"	Waylon Jennings	O-1970
"El Paso"	Marty Robbins	O-1950
"Send Me The Pillow That You..."	Hank Locklin	O-1950
"Milk Cow Blues"	Elvis Presley	O
"Apartment #9"	Bobby Austin	O-1960
"Waitin'"	Hank Williams, Sr.	O
"Old Rivers"	Walter Brennan	O-1960
"Sweetheart Of The Year"	Ray Price	O-1960
"One Has My Name"	Gene Autry	O

KILT-AM 610

Slogans: AM: 610 K-I-L-T "Kilt Country Gold"

Format: Country. This particular version is less than a month old. The concept is "Kilt Country Gold", but it is not strictly an oldies station. Musically, it dates back to the '60s applying the "oh wow" experience to country product in music selection, but the emphasis is on listener involvement. Each shift a battle of the bands takes place, for instance, (known as Superstar Showdown). Contesting is continual including mystery oldies, song scrambles. The fact that a contest is taking place is secondary. The primary goal is phone interaction, and the sound is highly produced.

Lineup:

AM

5 to 10: simulcast (see KILT-FM)
10 to 3: The Horse Doctor
3 to 7: Chuck Joseph
7 to 11: Arch Yancey
11 to mid: Live From Gilleys
mid to 4: simulcast (see KILT-FM)
4 to 5: Stevenson's Outdoor Show

Target Audience: 45 year old male

Competition: Other country stations, of course, as well as perhaps KNUZ which on AM plays oldies. And by reaching out for the 45 year old male, news/talkers can not be disregarded-- nor can anyone carrying major sports events.

Consultant: Ed Shane

Ratings: This approach is too new for any ratings results. Even the upcoming Winter book will tell little. Looking at the fall numbers however, the station at a .9 was a tenth of a point ahead of KILT-FM, the first time they had surpassed them in some time.

Brief History: 610 signed on as KLEE in 1948 by hotel man Albert Lee. Lee subsequently sold it to Gordon McLendon who adopted the KLBS calls in reference to his "Liberty Broadcasting System", where the infamous baseball recreations took place. Gordon in turn sold it to Stinky Davis of San Antonio, buying it back in 1957 to create the legendary "Kilt" ("kilt" as in Scotsman, which Gordon was).

As a top 40 station Kilt was a standout-- but unlike other markets where McLendon was the obvious victor, here KNUZ was equally good. The two battled nobly from the mid 50s through the early '70s. By the time KNUZ went country, new competition-- from FM (KRBE) appeared, and like all AM top 40 powerhouses, Kilt too was not immune from damage. The latter '70s saw the station gain some AC flavor, though still top 40 in essence until its June 1981 move to country, five months after KILT-FM's switch.

KILT-FM 100.3

Slogans: FM 100 "Continuous Country Favorites: "12 In A Row"

Format: Country-- as the continuous country handle implies, the emphasis is on music-- but with a morning team as well recognized as "Hudson & Harrigan", personality is obviously in evidence.

Lineup:

5 to 9: Hudson & Harrigan *

9 to 2: Bruce Williamson

2 to 7: Gene Austin

7 to 10: Linda Flores

10 to 2: Ron Samules **

2 to 5: James Kmiec

* Fred Kennedy is Hudson. Randy Haymes is Harrigan.

** From 10 to midnight Samuels hosts the "Loving Hour", similar to the love songs many AC outlets feature at night.

Target Audience: 35 year old male

Competition: KIKK-AM-FM of course is direct competition, but the station is also aware of Classic Rock Z-107. Needless to say they don't program against Z-107, but since they are attracting KILT's key demo (males, 35) they are worthy of note.

Consultant: Ed Shane

Ratings: At present KILT-FM at a 6.0 is tied for fifth place with KKBQ-FM (though the KILT-AM-FM combo beats KKBQ-AM-FM). Interestingly the station's greatest success came with its switch to country in '81 when the Spring and Summer books had them in second place overall with an 8.6 and 8.8 respectively. Since then, shares have ranged largely from the 4s to the 6s. Hudson & Harrigan lead the market in mornings!

Brief History: 100.7 debuted in 1961, shortly after GM Dickie Rosenfeld joined the McLendon combo as a salesman in '60. The original calls were KOST (moved to McLendon's L.A. FM circa '64), and the format was typical for the day: run anything and run it just as long as needed to keep the license. (Easy listening in this case.) When the KOST calls moved to L.A., 100.7 became KZAP. But not for long, as 1965 saw a move to KILT-FM.

In the early '70s, LIN got serious, upgraded the facility to 100 kw and donned the progressive (and later AOR) approach which remained in one incarnation or another until the move to country in January of '81.

KILT-AM-FM Mornings 5:55 - 6:35 a.m.

The National Anthem

6:00 a.m.

"Hang On To Your Heart"	Exile	O-1985
"Never Been So Loved"	Charley Pride	O-1981
"Another Chance"	Tammy Wynette	O-1982
"Mornin' Ride"	Lee Greenwood	C
"Unwound"	George Strait	O-1981
"Give Me Wings"	Michael Johnson	R
"Me Against The Night"	Crystal Gayle	O-1984

KILT-FM Afternoons 3:55 - 4:40 p.m.

(Top of hour ID at 3:55)

"Half The Way"	Crystal Gayle	O-1979
"Heart Trouble"	Steve Wariner	O-1985
"Crying My Heart Out Over You"	Ricky Scaggs	R
"You're Still New To Me"	Marie Osmond & Paul Davis	R
"I Don't Want To Be A Memory"	Exile	O-1984
"Falling Again"	Don Williams	R
"Forever"	Statler Brothers	R
"I Loved Them Everyone"	TG Shepard	O-1981
"The Corvette Song"	George Jones	R
"Nobody In His Right Mind.."	George Strait	R
"Power Of Love"	Charley Pride	O-1984
"There's No Place Like Home"	Randy Travis	C
(the above was a "12 in a row" set)		
"Come Monday"	Jimmy Buffett	O-1974

KILT-AM Afternoons 2:05 - 2:55 p.m.

"Pecos Promenade"	Tanya Tucker	O-1980
"Lost In The Feelings"	Conway Twitty	O-1983
"Girls, Women, Ladies"	Ed Bruce	O-1980
"I'm Gonna Love You Back.."	Joe Stampley	O-1981
"Any Day Now"	Ronnie Milsap	O-1982
"Don't Be Cruel"	Judds	C
"It's A Lovely Lovely World"	Gail Davies	O-1981
"Mornin' Ride"	Lee Greenwood	C
"Hey Baby"	Anne Murray	O-1982
"Trying To Love Two Women"	Oak Ridge Boys	O-1980
"Fire And Smoke"	Earl Thomas Conley	O-1981

KJOJ-FM 106.9

Slogans: 107 FM "Houston's Joy Of Jesus"

Format: Southern Gospel. A mixture of music and blocks of paid preaching.

Lineup:

5 to 6: Ministers*

6 to 8: Gospel music with Bert Salas

8 to 3: Ministers*

3 to 6: Gospel music with Lyle Countryman

6 to 11: Ministers*

11 to 5: Gospel music with Mike Sheeran

* These blocks are largely comprised of preachers paying for the time, predominantly in 15 minute blocks.

Target Audience: Everybody. Listeners range from 8 to 80. While largely white, a number of blacks are in evidence as well as Hispanics since ministers directed at both groups are heard regularly on the paid portions of the broadcast day.

Competition: The only other rated religious outlet is KHCB, however several unrated outlets do exist in the market: KTEK, KSJB, KTIJ, KJIC. Comparing them, KSJB is more contemporary in approach, KHCB is the old line traditional outlet of the group, and KJOJ takes more of a charismatic stance.

Consultant: None

Ratings: Presently a .7 overall, with the previous two books showing a .6.

Brief History: 106.9 came to life in 1965. Licensed to Conroe, the KNRO-FM calls gave way to KMCV in 1978 when Jimmy Swaggart purchased the outlet from Rigby Owen and took it religion. The early '80s saw KMCV become KJOJ as the contemporary Christian approach was modified to the present Southern Gospel style. The latest word is that last year, a local developer of real estate, Joe Russo, agreed to purchase the facility but Swaggart is declining to sell. The result is a lawsuit.

KJYY-FM 94.5

Slogans: "Joy 95" "All Music, All Memories"
"At Home, At Work, At Play"

Format: Transtar's Format 41

Lineup:

5:30 to 9: Scott Morgan & H.F. Stone

The remainder of the day is straight from the satellite with local news inserted hourly. News and traffic in afternoon drive is handled by Marsha Carter. (Afternoons had been live for some time, and the station may eventually go back to a live afternoon presentation.)

Target Audience: Like Transtar says, it's the 41 year old female, but KJYY finds increasingly good response from males as well.

Competition: Positioned between easy listening KODA on the upper end and AC/New Age KLTR on the younger side. Like anyone going after 35-44 in Houston, KJYY is also aware of the country outlets-- even more so since the response to "Joy"s direct mail piece was greatest in country oriented Pasadena.

Consultant: Transtar and their supporting research.

Ratings: At a 3.4 overall in the Fall, the station is in 12th place-- roughly a point ahead of KLTR, but well below second place KODA which has a 6.9. (Summer showed them at a 3.1, Spring a 2.7). Demos tell a slightly better story, KJYY is in first place women 35-44.

Brief History: 94.5 reappeared in 1964 (it had previously been on in '61 as KARO), this time as classical KLEF which it remained until March 13, 1986 when Entercom (which acquired the outlet in 1969) amidst a flurry of rumors that they were selling the station, adopted Format 41. Entercom did not sell-- and has no plans to do so at present. (When Entercom gave up the format and calls, Seabrook's 92.1 picked up both.)

KJYY-FM Mornings 8:10 - 9:00 a.m.

"I Feel The Earth Move"	Carole King	0-1971
"Colour My World"	Chicago	0-1971
"Betcha By Golly Wow"	Stylistics	0-1972
"When Will I See You Again"	Three Degrees	0-1974
"Puppy Love"	Paul Anka	0-1960
"(Last Night) I Didn't Get To Sleep At All"	Fifth Dimension	0-1972
"Hurting Each Other"	Carpenters	0-1972
"A Taste Of Honey"	Herb Alpert	0-1965
"Hooked On A Feeling"	B.J. Thomas	0-1962
"Holding Back The Years"	Simply Red	R
"Welcome Back"	John Sebastian	0-1976
"The Gambler"	Kenny Rogers	0-1979
9:00 a.m.		
"I'm Sorry"	John Denver	0-1975

KJYY-FM Afternoons 2:57 - 3:45 p.m.

"Let Me Love You Tonight"	Pure Prairie League	0-1980
3:00 p.m.		
"After You"	Dionne Warwick	
"If Ever You're In My Arms Again"	Peabo Bryson	0-1980
"Sunday Will Never Be The Same"	Spanky & Our Gang	0-1960
"On & On"	Steven Bishop	0-1970
"Separate Lives"	Phil Collins & Marilyn Martin	R
"I Like Dreamin'"	Kenny Nolan	0-1970
"Torn Between Two Lovers"	Mary MacGregor	0-1970
"Words"	Rita Coolidge	
"Chances Are"	Johnny Mathis	0-1950
"It's Gonna Take A Miracle"	Deniece Williams	0-1980
"Ships"	Barry Manilow	0-1970
"Smooth Operator"	Sade	

KKBQ-AM 790/KKBQ-FM 92.9

Slogans: 93Q "Q Zoo"

Format: Mass Appeal CHR. (60% current, 20 % recurrent, 20% oldies dating back to 1981.)

Lineup:

6 to 10: "Q Morning Zoo" (John Lander; Dr. Dave Kolin; Clete Dumpster, sports; Jackie Robbins, news; and Lou Walton)

10 to 2: Bob King

2 to 6: Ron Parker

6 to 10: Hollywood Henderson

10 to 2: Chris Allen

2 to 6: Dave Shea

Target Audience: 12-49

Competition: KRBE (Power 104) is the closest; but on a secondary level there is sharing with AOR KLOL, classic rock Z-107, and smartly, even though the ratings are not there yet, Hispanic dance outlet KQQK is at least noticed.

Consultant: None

Ratings: The present Fall showing is really one of defeat for KKBQ which at a 6.0 is tied for fifth overall. (The Summer has them in second place behind urban formatted "Magic" and the Spring shows them in first place. The station has put the blame on being off a bit musically and has taken steps to correct that.

Brief History: 790's first inhabitant back in 1944 was KTHT ("Keep Talking Houston Texas") but 790 wasn't the first place KTHT talked. It had previously been at 1230. KTHT tried a number of approaches-- some successful, others not. In 1970, Southern (which had purchased the outlet in 1961, the original owner was Judge Roy Hofheinz) changed the calls to KULF. That decade saw a noble attempt at full service AC. KULF at its height in the mid '70s was a sound to behold. But like most AM facilities, FM penetration caused their demise by the turning of the '80s. And so it was in July, 1982 that John Lander and Ron Parker came on board doing the unthinkable: top 40 on AM. The results were astounding (up to a 5.3 in the fall book) proving that the format not the bandwidth was paramount. Rather than risk serious FM competition for the sound, Harte Hanks (which purchased Southern) took their FM outlet, KYND, in a similar direction after the fall '82 book as KKBQ-FM.

The history of that facility dates back to 1962 in Pasadena when Hispanic broadcaster Felix Morales signed it on as KLVL-FM to complement KLVL-AM. In 1969 when Woody Sudbrink wanted to purchase it, Morales thought he had the last laugh, getting \$175,000 cash. Sudbrink's first desire was to upgrade the signal and move it to Houston (which took two years). In the interim it was religious KYED. Once moved, it became Schulke easy listener KYND, (purchased by Southern in '73), which it remained until becoming KKBQ-FM. 1984 saw the combo go to Gannett for a record \$35 million. Still laughing Felix?

KKBQ-AM-FM Mornings 6:45 - 7:30 a.m.

"Midnight Blue"	Lou Graham	C-Add
"All Cried Out"	Lisa Lisa & Cult Jam w/ F.F.	R
7:00 ID		
"Open Your Heart"	Madonna	R
"Heaven"	Bryan Adams	O-1985
"The Best Of Love"	Jeff Lorber feat. Karyn White	C
"Can't Help Falling In Love"	Corey Hart	C-20
"A View To A Kill"	Duran Duran	O-1985
"Fight For Your Right"	Beastie Boys	C-2

KKBQ-AM-FM Afternoons 5:20 - 6:15 p.m.

"Everybody Wants To Rule..."	Tears For Fears	O-1985
"You Got It All"	Jets	C
"Footloose"	Kenny Loggins	O-1984
"Come Go With Me"	Expose	C-28
"Let It Rock"	Bon Jovi	A-C*
"You Keep Me Hanging On"	Kim Wylde	C
"Don't Dream It's Over"	Crowded House	C-18
6:00 ID		
"Papa Don't Preach"	Madonna	R
"Let's Go"	Wang Chung	C-26
"Fight For Your Right"	Beastie Boys	C-2
"Something About You"	Level 42	R

*Album Cut, off current album-- "Slippery When Wet"

KKHT-FM 96.5

Slogans: 96.5 KKHT

Format: Adult Contemporary, somewhat on the younger side (see target). Music mix approximately 50/50 currents to oldie ratio with oldies going back not further than five years for the most part. Station continues to be in state of transition, and the product airing now is not the ultimate plan for this facility.

Lineup:

5:30 to 10: Bobby Mitchell (with Jon Matthews news and Hannah Storm sports.)
10 to 2: Dusty Scott
2 to 7: Colonel St. James
7 to 10: Bill Moffett
10 to 2: Eric Leikam
2 to 5:30: Melanie Rogers

Target Audience: Primary 25-34. (Secondary 25-44). The 25-34 target is somewhat narrow musically, but the eventual plan is to become a full service outlet (a la KVIL) geared toward the 30 year old.

Competition: None direct. What management has perceived is a hole in the market between somewhat older skewing ACs (KFMK/KLTR) and younger appealing CHRs (KKBQ/KRBE).

Consultant: National PD Jim Wood is involved, also Jeff Pollack.

Ratings: The current 2.3 is the station's lowest in well over 5 years, representative of the many gyrations this facility has been going through over the past year, and not reflective of the present format which was installed in January, after the book.

Brief History: 96.5 signed on in 1961 as KXYZ-FM, parroting KXYZ-AMs various approaches until 1970 when it gained an identity of its own as KAUM (which offered the ABC-FM "Love" format complete with Brother John, somewhat standard for ABC owned FM's at this point.) That gave way to a local progressive approach. The mid and latter '70s saw a number of formats tried-- from AC to top 40, and even a brief fling with disco (circa 76). By 1980 it was obvious a new image would be needed for 96.5 which had returned to the AOR arena. And so it was that the KSRR calls were adopted. In the fall of '85 Malrite purchased the facility from ABC (which had acquired it in 1968 from Lester Kamin) for \$32.5 million, and a year later, in the fall of '86 Malrite deemed it best to move away from AOR. The new top 40 format came with a new set of calls: KKHT. But before the paint on the billboards had time to dry, incoming GM John Patton investigated the situation and determined the market would better be served with the AC approach described above. Hasn't that created all sorts of identity problems? You bet. But Patton is betting that the eventual success will overshadow the current confusion.

KKHT-FM Mornings 7:25 - 8:15 a.m.

"Paper Late"	Genesis	O-1982
"Next Time I Fall in Love"	Peter Cetera & Amy Grant	R
"Sweet Freedom"	Michael McDonald	R
"You Got It All"	Jets	C
"Careless Whisper"	Wham!	O-1985
"Someday"	Glass Tiger	C
8:00 a.m.		
"Love Is Forever"	Billy Ocean	R
"You're Only Lonely"	JD Souther	O-1979
"All I Need Is A Miracle"	Mike & The Mechanics	R

KKHT-FM Afternoons 4:30 - 5:20 p.m.

"It's So Easy"	Linda Ronstadt	O-1977
"Everyday"	James Taylor	O-1985
"Baby Come To Me"	Patti Austin & James Ingram	O-1983
"Stop To Love"	Luther Vandross	C
"Broken Wings"	Mr. Mister	O-1985
"I'll Be Alright W/O You"	Journey	C
"Against All Odds"	Phil Collins	O-1984
5:00 p.m.		
"We're All Alone"	Rita Coolidge	O-1977
"Turn Your Love Around"	George Benson	O-1981
"Someday"	Glass Tiger	C
"Mislead"	Kool & The Gang	O-1985
"Ballerina Girl"	Lionel Richie	C

KLAT-AM 1010

Slogans: "KLAT La Tremenda" "Estereo Mildias" (Stereo 1010)

Format: Spanish, block programmed.

Lineup:

6 to 9:30: "Los Locos" (with Armando Rena; Martha Pruneda; Samuel Cordoba; Albert Perez.)
9:30 to 10: Armando Salazar (with a Tradeo-like swap shop show)
10 to 11: Martha Pruneda (music, much Ranchero)
11 to 12: Rogelio Soto (PD) (requests and remotes)
12 to 1: "La Voce Pueblo" ('the voice of the public' open phones hosted by Elsa Garcia.)
1 to 4: Jesus Soltero (music, with a battle of the band phone in feature daily)
4 to 7: Jesus and Elsa (Garcia and Soltero, playing music, taking calls and leaving time for interviews with musicians passing through.)
7 to 6: Evenings feature music, more mellow than the daytime Ranchero, usually hosted by Jose Barraza and Carlos Del Rio

Target Audience: Broad based due to the block programming stance. Teens may come Los Locos in mornings, older demos might be found at night listening to the more mellow mix.

Competition: Also in the Spanish arena are AM's KEYH, KLVL (unrated), KXYZ and KYST, as well as FM KQQK. Clearly KQQK is reaching younger more Americanized listeners. KYST in a Tex Mex vein is bi-lingual, and KXYZ does Spanish contemporary. During the day, KLAT would compete with KEYH's predominant Ranchera fare, and for those seeking talk, there may be some sharing with KLVL's block stance.

Consultant: None

Ratings: Currently at a 1.6, just a tenth of a point behind first place Hispanic outlet KXYZ in the fall; KLAT lead the Hispanic pack in the Summer with a 2.0, likewise for the Spring at a 1.1.

Brief History: 1010 was activated by Paul Taft in 1961 as KODA, an easy listening AM to complement his FM facility (KHGM turned KODA-FM). In 1979 it was acquired by a local investor group (Spanish Broadcasting Corporation) which debuted the KLAT calls and the first variation of the present format. In 1984 it was acquired by Tichenor.

KLEF-FM 92.1

Slogan: "Klef" "Houston's Home For The Classics"

Format: Classical, predominantly lively short pieces, with an hour long piece in afternoons.

Lineup:

6 to 10: John Davidson
10 to 4: Neal Rohrig
4 to 10: George Lester
10 to 6: Robert Syms

Target Audience: 25-49, but the average is the early 30s overachiever. The quality individual who may, or may not have alot of money but strives for "best" in life.

Competition: None commercial, but University of Houston's non commercial KUMF increased their classical content to virtually full time once 94.5 dropped that approach.

Consultant: None at present (used one for start up)

Ratings: The station has not cracked a "1" since their debut last spring. Spring '86: .7; Summer '86: .5; Fall '86: .9. --But this is hardly a format known for numbers. The original KLEF (now KJYY, 94.5) for instance, averaged a 1.6 for the decade just prior to its switch, and since adopting Format 41 has more than doubled that figure in less than a year.

Brief History: 92.1, a class A outlet licensed to Seabrook is a relative newcomer-- signed on on April 23, 1984 by Roy Henderson as KZRQ, "Z-92" sporting Transtar AC. On June 1, less than two months later, PD Clay Gish moved the outlet in a CHR direction. Within a year, however, (February, 1985 for those counting) the station adopted the old KYND calls and the old easy listening format (that KKBQ dropped over two years earlier). Then in April of '86, after 94.5 KLEF became KJYY, 92.1 dropped KYND and easy in favor of KLEF and classical.

KLOL-FM 101.1

Slogans: "101 KLOL" "The Album Rock Station"

Format: AOR

Lineup:

6 to 10: Stevens & Pruett

10 to 2: Dr. K

2 to 7: Dana Steele

7 to mid.: Garth Hemp

mid. to 6: Kevin

Target Audience: Males 18-34

Competition: None direct, but Z-107 Classic Rock is a factor.

Consultant: Burkhart/Abrams

Ratings: Currently in 9th place overall with a 4.6, KLOL registered a 5.0 in the Summer book, a 3.8 in the Spring, and a 4.3 last winter.
Demos: Number 2, men 18-24 and 18-34 (behind urban KMJQ). Number 3, men 18-49 and 25-34 (behind first place KMJQ and second place KFMK).

Brief History: 101.1 is Houston's first FM facility, which emerged in 1947 as KTRH-FM, a complement to KTRH-AM. Not much of a complement however, since hours of operation were limited to keeping the license alive, and daytime hours into the '50s were the domain of the Houston Independent School District.

Its independence from simulcasting came in 1970 as did the KLOL call letters, and a progressive format typical of FMs of that time. Today's AOR stance is the natural outgrowth of that approach. Along with the stability of format comes the stability of ownership-- signed on by the Jones family, it is owned by their descendants to this day (under the Rusk Corporation banner).

KLOL-FM Mornings 6:00 - 6:45 a.m.

6:00		
"Hungry Heart"	Bruce Springsteen	O-1980
"Every Little Thing She Does Is Magic"	Police	O-1981
"Breakdown"	Tom Petty	O-1978
"I Wanna Go Back"	Eddy Money	C
"Domino"	Van Morrison	O-1971
"Change It"	Stevie Ray Vaughn	O
"Hello Again"	Cars	O
"Can'tcha Say"	Boston	C

KLOL-FM Afternoons 3:45 - 4:30 p.m.

"Living On A Prayer"	Bon Jovi	C
"Run To You"	Bryan Adams	O
"Watcher Of The Skies"	Genesis	O
4:00 p.m.		
"Fatal Charm"	Billy Idol	C-A
"Stay Up Late"	Talking Heads	R
"Bluebird"	Buffalo Springfield	O-1967
"Nobody's Fool"	Cinderella	C
"She's Not There"	Santana	O-1971
"That Ain't Love"	REO	C
"Dreams"	Van Halen	R

KLTR-FM 93.7

Slogans: "K-Lite 93.7 FM" "Lite Rock"
"Houston's Original Lite Rock Station"

Format: AC, flavored with New Age.

Lineup:

5 to 9: Steve Matthews (former PD Steve Matt)
9 to 2: Bob Cummings
2 to 7: Kevin Minatrea
7 to mid.: Terry Ehler *
mid. to 5: Barbara Thomas

*"Nite Lite" airs from 9-1 featuring more mellow music with about 30 to 40% new age and jazz flavored titles.

Target Audience: 25-44 (55% female 45% male)

Competition: KJYY's Format 41 and KFMK's oldies based AC

Consultants: former CBS-FM national PD Dave Roberts
recent research study completed by Ted Bolton & Assoc.

Ratings: Since CBS acquired this outlet in August of '85, the station has been on a continual downtrend: Summer '85 it was flat at a 6.3; Fall '85--5.6; Winter '86--5.5; Spring '86--4.4; Summer '86--3.7; and presently in the Fall '86 book, a 2.5. Current PD Ed Scarborough in from CBS's illfated KKHR Los Angeles in June of '86.

Brief History: 93.7 reappeared in 1964 as easy listening KBNO owned by Jerry Daniel. (In 1960 it had signed on as KJSB, subsequently going dark.) By the turning of the decade, Daniel sold it to Culligan Communications who installed Drake-Chenault's "Hitparade 70". From Culligan it quickly passed to Bob Anderson's Zantanon Communications in 1971 becoming top 40 KRLY. In 1977 it was acquired by San Juan Racing. The latter '70s saw it operated as AOR Y94. By the '80s a disco stance was taken, and in 1981 the outlet was purchased by Gulf United. Disco evolved into urban, the format that remained until March 20, 1984 when the outlet became adult contemporary KLTR. In August of '85, CBS purchased the facility for an estimated \$31 million.

KLTR-FM Mornings 7:25 - 8:20 a.m.

"The First Cut Is The Deepest"	Rod Stewart	O-1977
"Evil Woman"	ELO	O-1976
"Only Love Remains"	Paul McCartney & Wings	C
"Lean On Me"	Bill Withers	O-1972
"Tracks Of My Tears"	Linda Ronstadt	O-1976
"Someone To Lay Down Beside Me"	Linda Ronstadt	O-A
"Just One Look"	Linda Ronstadt	O-1985
"On The Wings Of Love"	Jeffrey Osborne	O-1982
8:00 a.m.		
"50 Ways To Leave Your Lover"	Paul Simon	O-1976
"Every Kinda People"	Robert Palmer	O-1978
"Will You Still Love Me"	Chicago	C
"Hurting Each Other"	Carpenters	O-1972
"Part Time Lover"	Stevie Wonder	O-1985

KLTR-FM Afternoons 4:40 - 5:25 p.m.

"Really Wanna Know You"	Gary Wright	O-1981
"Say It Isn't So"	Hall & Oates	O-1983
"Cry"	Godley & Creme	O-1985
"Someday We'll Be Together"	Supremes	O-1969
5:00 p.m.		
"Legend In Your Own Time"	Carly Simon	O-1972
"Just The Two Of Us"	Grover Washington Jr.	O-1981
"Without Your Love"	Toto	C
"I Just Fall In Love Again"	Anne Murray	O-1979
"Games People Play"	Alan Parsons Project	O-1981
"Love Is Forever"	Billy Ocean	C

KMJQ-FM 102.1

Slogan: "Magic 102"

Format: Urban/Black, with the mellow sounds of "The Quiet Storm" at night.

Lineup:

6 to 10: Sno-Man (Jim Snowden) (The Breakfast Club)

10 to 2: Bill Travis

2 to 6: Captain Chris

6 to 10: Jay Michaels*

10 to 2: Robert V*

2 to 6: Sonny Williams

* Monday-Thursday from 9 p.m. to 2 a.m. the "Quiet Storm" airs. Friday's it's "Master Mix" from 9 to 2.

Competition: As the ratings will attest "Magic" is in a class by itself. The closest sound on the FM band would be "Power 104" (KRBE's urban oriented top 40). On AM, KYOK would be closest in sound.

Consultant: None

Ratings: Leading the market at present with a 9.8-- something it routinely does, and has been since its move to urban/black ten years ago. Demos: #1 18-34, 18-49. Women 18-24, 18-34, 18-49. Men 18-24, 18-34, 18-49, 25-34. The predominance of the audience (upwards of 80%) is black.

Brief History: 102.1 came to life as a local Clear Lake City FM in 1964 as KMSC, in honor of the Manned Spacecraft Center, for which the area is famous. By the '70s it became KLYX, an MOR facility owned by Intermedia. In 1973 it was purchased by Joe Amaturio who subsequently adopted an all news stance with NBC's illfated NIS in the mid '70s. In '77 a move was made to black under former KDAY PD Jim Maddox. The results were instantaneous and with the exception of Spring, 1980, the outlet has never left the top five since and is number one more often than not.

KMJQ-FM Mornings 6:42 - 7:27 a.m.

"Don't Stop Til You Get..."	Michael Jackson	O-1979
"Tasty Love"	Freddie Jackson	R
7:00 a.m.		
"You Make Me Feel Brand New"	Baby	
"Intimate Connection"	Kleer (Magic Song Of The Day)	O
"Divas Need Love Too"	Klymaxx	C
"You Where It Well"	DeBarge	O-1985

KMJQ-FM Afternoons 5:20 - 6:10 p.m.

"Just To See Her Again"	Smokey Rivers	C
"Lean On Me"	Club Nuveau	C
"Have You Ever Loved..."	Freddie Jackson	C
"Six"	Madhouse	C
"I've Been Watching You"	Con Funk Shun	O
"Sex Appeal"	Georgio Allentini	C
6:00 p.m.		
"Love's A Dangerous Game"	Millie Jackson	C
"No Lies"	S.O.S. Band	

KMJQ-FM Nights "Quiet Storm"

"Close To Midnight"	Midnight Star	R
"The Night I Fell In Love"	Luther Vandross	
"I Can't Wait"	Loose Ends	R
"Love's A Dangerous Game"	Millie Jackson	C
"Lonely Girl"	Lakeside	C
"Between The Lines"*		
"Love You Down"	Ready For The World	C
Top of Hour ID		
"Ribbon In The Sky"	Stevie Wonder	O

*Possible title. Station personnel didn't recognize it either.
--Nice sounding mellow male black vocal.

KNUZ-AM 1230

Slogans: "K-Nuz" "AM 1230 K-N-U-Z" "Your One And Oldies Station"

Format: Oldies. The philosophy is not one of Poodle Skirts and 57 Chevy's, rather that of a radio station that happens to play oldies--the broadest selection of oldies you're likely to hear on any radio station in America.

Lineup:

5:30 to 9: Barry Kilgore
9 to noon: T. Edward Bensen
noon to 3: Steve Robinson
3 to 6:30: Dr. Bruce Nelson
6:30 to 11:30: Jim Richards
11:30 to 5:30: John Garcia

Target Audience: 35+ adults (but as with many oldies outlets, considerably more males show in the book than females)

Competition: From a format standpoint, FM outlets KFMK (AC/oldies) and to a lesser extent Z-107 (Classic Rock) are roughly in the same arena. But as KNUZ is desiring to attract 35+ on AM, and since the station is heavy into sports coverage (carrying U of H Basketball and Football and the Dallas Cowboys) news/talkers KTRH and KPRC are also factors.

Consultant: None

Ratings: Currently at a .5, KNUZ routinely falls in the lower 1s or below. Infact, it was the Winter of '79 when the station last cracked a 2 share. 1982's lackluster showing (.5 in all four books) led to the switch from country to oldies, and though the station occasionally duplicates that share, overall the average since the switch has been .8.

Brief History: It was 1948 when this dial position (the one time home of KTHT) was reactivated by David Morris and a few of his buddies who exited the Armed Services together. As with virtually all radio facilities back then, KNUZ (Morris' original call choice) was block programmed. By the mid '50s however, that approach had evolved into Houston's first top 40 outlet-- first in a number of ways beyond age. It was said that this was the only market where Gordon McLendon (owner of KILT) felt the match was equal. Morris' ship was a good one and a clear cut victor was not to be had. By the '70s however, KNUZ felt the effects of its class IV signal in a city that had outgrown its parameters, the coming of FM, and generally declining shares. And so it was that in 1973, the station adopted a country approach under Arch Yancey which remained until the Christmas 1982 switch to oldies headed by PD Bruce Nelson.

KNUZ-AM Mornings 6:55 - 7:40 a.m.

"Rock And Roll Heaven"	Righteous Brothers	O-1974
"Gypsy Woman"	Impressions	O-1961
"Searchin'"	Coasters	O-1957
"Make Me Your Baby"	Barbara Mason	O-1965
"Dance Dance Dance"	Beach Boys	O-1964
"Up On Cripple Creek"	Band	O-1970
"Stop To Love"	Luther Vandross	C
"Sea Of Love"	Phil Phillips	O-1959
"Twist & Shout"	Isley Brothers	O-1962
"Black Is Black"	Los Bravos	O-1966
"Rock And Roll Girl"	John Fogerty	O-1985
"Green River"	Creedence Clearwater Revival	O-1969

KNUZ-AM Middays 2:00 - 2:50 p.m.

"Louie Louie"	Kingsmen	O-1963
"Can I Change My Mind"	Tyrone Davis	O-1969
"Moments To Remember"	Four Lads	O-1955
"Daisy Petal Picking"	Jimmy Gilmer & The Fireballs	O-1964
"A Good Hearted Man"	Rockin' Sidney	C
"A Million To One"	Jimmy Charles	O-1960
"Take Or Leave Your Lovin'"	Hermans Hermits	O-1968
"Popsicles Icicles"	Murmaids	O-1963
"How Much I Feel"	Ambrosia	O-1978
"Lola"	Kinks	O-1970
"Sad Movies (Make Me Cry)"	Sue Thompson	O-1961
"You Talk Too Much"	Joe Jones	O-1960
"Deep River Woman"	Lionel Richie & Alabama	C

KNUZ-AM Afternoons 4:20 - 5:05 p.m.

"I Knew You When"	Billy Joe Royal	O-1965
"Susie Darlin'"	Robin Luke	O-1958
"You'll Lose A Good Thing"	Barbara Lynn	O-1962
"Tough Enough"	Fabulous Thunderbirds	O-1985
"Just A Dream"	Jimmy Clanton	O-1958
"I Saw Linda Yesterday"	Dicky Lee	O-1962
"Heard It Through The Grapevine"	Marvin Gaye	O-1968
"Nothing's Gonna Stop Us Now"	Starship	C
"Big Man In Town"	Four Seasons	O-1964
"Let's Stay Together"	Al Green	O-1972
5:00 News		
"Rock Around The Clock"	Bill Haley	O-1955

KODA-FM 99.1

Slogans: "99 FM" "Koda" "Lite & Easy K-O-D-A"

Format: easy listening (Bonneville Mainstream)

Lineup:

6 to 10: John Conlee & Jerry Hudson
10 to 3: John Carter
3 to 7: Ken Rogulski
7 to mid: Chuck McDowell
Mid to 6: Joyce King

Target Audience: 25+ adults. (Like all easy listeners, women are more in evidence than men. Male listeners have grown however as the station carries such sports coverage as Houston Oilers play by play.)

Competition: All the outlets serving 25+ ranging from AM news/talkers KPRC and KTRH (especially for male listeners) to KJYY's Format 41 (a slight factor, being number one in females 35-44).

Consultant: None

Ratings: Number two overall with a 6.9 at present, KODA owns this format, and is respected by virtually all local broadcasters. Demos however, as with all easy listeners, tend to be on the high side-- they own adults 35-64 (thanks to an overwhelming showing adults 55-64).

Brief History: 1958 was the sign on year for 99.1 which then was KHGM-- the Home of Good Music, owned by Paul Taft. Taft in short order changed it to KODA and paired it (in 1961) with a new AM frequency at 1010. (Taft is also the former owner of Channel 11 here along with his friend, actor Jimmy Stewart.) As the '70s drew to a close, Taft sold KODA-AM (which became KLAT), and by 1980 Group W acquired KODA-FM for \$5.7 million. Over the years, a number of competitors have surfaced-- (most notably on FM, KYND). But in 1987 KODA-FM is alone, and triumphing, in the approach that started nearly 30 years earlier.

Slogans: KPRC, "Houston's Only Newstalk Station"

Format: News/Talk.

Lineup:

4:30 to 9: News block (with News Director Doug Ross & Roger Bateman)
9 to noon: Alvin Van Black (a controversial local mainstay)
Noon to 1: News (with Richard Sangster & Roger Bateman)
1 to 4: Doug Johnson (who also is the KPRC-TV weather anchor)
4 to 7: Sportstalk (with Anita Martini and Mike Edmonds)
7 to 4:30: NBC Talknet (Bruce Williams, Sally Jesse Raphael)

Target Audience: 25-54

Competition: All news KTRH

Consultant: None at present.

Ratings: Currently KPRC is down considerably-- to a 2.7, ranking 13th overall, well behind KTRH's 4.7. The previous three 1986 books showed a brighter picture: 4.4 in the Summer; 3.4 in the Spring; and 3.5 in the Winter. (KTRH, however, was also up proportionally: 5.8, Summer; 5.8 Spring; 4.6 Winter.)

Brief History: With a 1925 sign, on KPRC is the oldest radio station on the air here. And from its beginnings to the present, KPRC continues to stand for "Post Radio Company", as the station is owned by the Hobby family which previously owned the Houston Post. (The newspaper is long gone, as is the former KPRC-FM (once residing on 102.9). What remains is an AM/TV combo.)

By the '70s, the future of the station's broad based MOR format (at that point a segue from Peggy Lee into Three Dog Night was not uncommon) was less than solid and by 1976, the daytime hours had evolved into a talk approach (with music remaining from 7 p.m. to the 1 a.m. signoff). By the close of the decade there were two significant occurrences: The station became a 24 hour facility, and it offered a news/talk blend on all of them-- similar to the current approach in evidence.

KQQK-FM 106.5

Slogans: "Ka Ku Ku Ka" (the Spanish pronunciation of KQQK).
"Estereo Laser"

Format: Spanish language personalities playing anglo dance product.

Lineup:

6 to 10: Iris Moreno
10 to 3: Danny Garcia
3 to 7: Sylvia Cavazos
7 to mid.: Edward Cerrea
mid. to 6: Carlos Flores

Target Audience: The younger Hispanic, 18-34.

Competition: KQQK is unique in that it communicates with the young hip Hispanic crowd in their native tongue while playing the contemporary Anglo product they prefer. Because of that, other Spanish language outlets are not competition. Closest in nature would be Power 104 (KRBE), and to a slightly lesser extent, KKBQ.

Consultant: None

Ratings: As the format was adopted in August of '86 and refined through October, the current Fall book is the station's first, and a partial one at that. Consequently the last place .4 ranking is not unexpected and somewhat of a victory in that the station showed at all.

Brief History: 106.5 is licensed to Galveston and first appeared in 1968 as KGBC-FM. In the '70s it became KUFO with studios housed in a round building reminiscent of at least a spaceship if not a UFO. The format for a time was TM Stereo Rock, and even consultant George Burns had a hand in shaping its sound at one point. In 1981, it was acquired by Marr Broadcasting, becoming KXXK, the calls that remained (though formats did vary) until its conversion to KQQK last year. Regardless of calls, ownership or approach, the one perennial problem has always been signal penetration (or lack of same). That coupled with a battle for the license by San Jacinto (the two groups subsequently joined forces) led to the eventual appointment of a bankruptcy trustee. Ironically, since that time the station has done a complete turnabout and according to station manager Bea Thompson it not only is no longer up for sale but also has turned a profit. As for that signal, word continues to be that improvement is just around the corner.

KQQK-FM Evenings 6:10 - 6:55 p.m.

"French Kissing (In The USA)" (remix)	Deborah Harry	R
"What You Get Is What You See"	Tina Turner	C
"Change Of Heart" (remix)	Cyndi Lauper	C
"Big Fun" (remix)	Gap Band	C
"Private Number"	Jets	R
"Respect Yourself"	Bruce Willis	C
"Candy" (remix)	Cameo	C
"Everybody Have Fun Tonight"	Wang Chung	R
"Talk To Me" (remix)	Chico DeBarge	C

KQUE-FM 102.9

Slogans: "K-Que" "FM 103" "Playing Your Songs"

Format: MOR/Nostalgia

Lineup:

6 to 10: Scott & Debbie
10 to 2: Paul Berlin
2 to 6: Mike Scott
6 to 8: Walt Hammock
8 to 10: Ronnie Renfro (with Big Bands)
10 to 12: Mike Marshall
12 to 6: Webb Hunt

Target Audience: 25+ (emphasis on "plus", this station is geared to older adults.)

Competition: Anyone with a more mature cume-- easy listener KODA, of course, but also country KILT and KIKK; as well as AM news/talkers KTRH and KPRC.

Consultant: None

Ratings: Currently at a 4.1, the station is in 10th place overall, and in third place (behind KODA and KIKK-FM, 35-64). It should also be noted that this was one of the earliest FM outlets to show up significantly in the ratings, and its current respectable shares (for the format) are indicative of the outlet's solid history.

Brief History: In 1960, KNUZ owner Dave Morris reactivated 102.9 (which had been KPRC-FM) as MOR KQUE and little has changed in the ensuing 27 years. The station continues under his ownership in the same vein today with PD Paul Berlin, a legendary top 40 jock here, crossing the hall from KNUZ to join the FM side in 1973 when KNUZ dropped top 40 for country.

KQUE-FM Mornings 8:15 - 9:00 a.m.

"I Wish You Love"	Keely Smith	0
"You And The Night And The Music"	Ray Anthony	0
"Windy"	Association	0-1967
"Earth Angel"	New Edition	R
"Do Me Wrong"	B.J. Thomas	0
"Slow Hot Wind"	Sergio Mendes	0
"In My Life"	Beatles	0
"Last Time I Felt Like This"	Johnny Mathis & Jane Olivor	0
"I've Got The World On A String"	Frank Sinatra	0
"Jalisco"	Al Dee & The All Stars	0
"Dum Dum"	Brenda Lee	0-1961
"I Get A Kick Out Of You"	Ella Fitzgerald	0
9:00 a.m. - News		

KQUE-FM Afternoons 4:35 - 5:25 p.m.

"My Babe"	Nancy Wilson	0
"Even Now"	Barry Manilow	0-1978
"Both Sides Now"	Judy Collins	0-1968
"Right From The Heart"	Johnny Mathis	0
"Body & Soul"	Ella Fitzgerald	0
"What's New"	Frank Sinatra	0
5:00 p.m.		
"Bummin' Around"	Dean Martin	0
"There Goes My Heart"	Dinah Washington	0
"If"	Bread	0-1971
"Through The Years"	Steve & Edye	0
"You Send Me"	Sam Cooke	0-1957
"Please Mr. Johnson"	Buddy Johnson	0
	featuring Ella Johnson	

KRBE-AM-FM 1070/104.1

Slogans: Power 104

Format: CHR (with an urban lean)

Lineup: (100% simulcast)

6 to 10: Paul Christy (with Carol Nelson and Gene Elston)

10 to 2: Chris Kelley

2 to 6: Mark Waldi

6 to 10: Casi Love

10 to 2: Robin Flores

2 to 6: Chris Blake

Target Audience: 18-34

Competition: KKBQ-AM-FM ("Magic", too, can not be totally ignored.)

Consultant: None

Ratings: The current FM share of a 6.6 (the AM did not show) is more significant than its 4th place ranking; as it, for the first time since adopting the approach, outdistanced its primary competition. (KKBQ in fifth place had a 6.0.)

Brief History: KRBE-AM signed on in 1968 as KENR, a country outlet owned by Lake Huron. Originally a daytimer, it was later upgraded to fulltime. Its country fortunes both rose (to the point of defeating KIKK-AM) and fell (KIKK-FM defeated them), but with the addition of KILT-FM to the format in 1981, competing with both KILT-FM and KIKK-FM became unwise. And so it was in the Spring '82 that KENR adopted an MOR/Variety stance which was the forerunner the to Spring '83 move to KRBE-AM as the Radio Magazine (the George Johns approach attempted on KOGO, San Diego). A year later (Summer '84) the station adopted classic rock which survived until FM competition (from Z-107) emerged last year. In January, 1987 the total simulcasting began.

KRBE-FM signed on in 1958 and although the station was in the Kirby building for a while and Kirby is a major thoroughfare, and even though the station was called "Kirby" on the air-- the call letters do not stand for "Kirby". R-B-E represents Roland Baker and his wife Edith. Subsequently sold to Fred Wagonvort, it was purchased by General Cinema in 1970 (for \$500,000). In 1975, Lake Huron picked up the outlet for \$2.5 million, pairing it with KENR. Last year the combo brought ten times that price from current owner Susquehanna. Though a number of formats were tried (from Drake Chenault's "Solid Gold" to a progressive/top 40 hybrid), KRBE holds the distinction of being the first FM top 40 outlet in town (and quite a good one under PD Ed Shane). In 1982, top 40 was dropped in favor of George Johns consulted AC. Two years later, on August 21, 1984 top 40 returned under current PD Paul Christy who instituted the Power 104 handle in December of '85.

KRBE-AM-FM Mornings 6:40 - 7:30 a.m.

"Tonight Tonight Tonight"	Genesis	C-28
"1999"	Prince	0-1983
"Word Up"	Cameo	R
"Somewhere Out There"	Linda Ronstadt & James Ingram	C-14
7:00 ID		
"Hey Rocky"	Boris Badenuff	N-C*
"Love You Down"	Ready For The World	C-7
"You Give Love A Bad Name"	Bon Jovi	R
"Will You Still Love Me"	Chicago	C-5
"We Connect"	Stacey Q	C-8

KRBE-AM-FM Afternoons 5:20 - 6:15 p.m.

"Cry Wolf"	A-Ha	C-35
"Love You Down"	Ready For The World	C-7
"Notorious"	Duran Duran	R
"You Got It All"	Jets	C-12
"Serious"	Debbie Allen	C-26
"Power Of Love"	Huey Lewis	R
"You Keep Me Hanging On"	Kim Wylde	C
"Talk To Me"	Chico DeBarge	C-20
6:00 p.m.		
"Control"	Janet Jackson	R
"You Might Think"	The Cars	0-1984
"Candy"	Cameo	C-9

*Novelty tune-- current.

KTRH-AM 740

Slogans: "NewsRadio" "The News Station"
"The Sports Leader For Houston And The Gulf Coast"

Format: News/Sports. Station carries Houston Astros Baseball,
Rockets Basketball, Southwest Conference Football.

Lineup:

6 to 10: News: J.P. Pritchard & Lana Hughes
10 to 3: News: Pat Ryan
3 to 6: News: Jean Jengda & Jim McAndrew
6 to 9: "Sportsbeat" with Jerry Trupiano & Tom Franklin
9 to 11: News: Mark Gilespe (who also anchors news during Sportsbeat)
11 to 4: Mutual's Larry King
4 to 6: Agricultural Report with Bill Zak & John Burrow

Taraget Audience: 25+

Competition: KPRC of course, but also anyone with an emphasis on news and sports, such as country KIKK. Easy listening KODA because of its sports and equally important because of its similar demographic base is also likely to share a good percentage of audience.

Consultant: None at present

Ratings: With a 4.7, ranking 8th place overall, KTRH is the leading news/talker, a position it routinely holds. (Its previous two books had it in 6th place at a 5.8).

Brief History: In 1930 740 was activated as KTRH, owned by the Jones family, one of the founding families of Houston which also owned the Houston Chronicle (divested during the Nixon era, as was channel 13 which Cap Cities purchased in '67).

By the '60s it was obvious that the station's old line fare was due for a major overhaul, and it was during the earlier part of that decade that the station adopted more and more (and eventually all) of a news/talk direction. The move away from talk to straight news (and heavy sports) came in 1984.

Slogans: "Radio Trece" (13)

Format: Spanish Contemporary

Lineup:

6 to 9: Rolando Becerra

9 to noon: Elezar Garcia

noon to 1: News with Rolando Becerra

1 to 4: Alex Cabellero

4 to 7: "Todo En Uno" (a talk segment featuring Hugo Cadelago,
Gloria Gegiel, and Jorge Lencina)

7 to mid.: Enrique Garcia*

mid. to 6: alternating between Manuel Eapario and Jorge Olvera

* Enrique is on Monday-Thursday. Friday's 7 to midnight feature a talk show with an immigration lawyer.

Target Audience: Spanish speaking adults 18-49

Competition: Other Spanish language outlets: On AM, KEYH, KLAT, KYST and unrated KLVL. On FM KQQK. Since KQQK is aiming at a younger, more Americanized crowd, they're not much of a factor. KYST, with a bilingual Tex-Mex sound is also not a direct competitor. both unrated KLVL and rated KLAT are primarily block programmed, and some audience sharing is occurring. Likewise for Ranchera oriented KEYH.

Consultant: None

Ratings: At present KXYZ leads the Spanish arena (having dethroned KLAT, the previous victor for the two previous books) with a 1.7. (KXYZ and KLAT for the past few years seem to alternate as the Spanish leader, ratings wise.)

Brief History: 1930 was the year that 1320 came to life, home of KXYZ owned by Glen McCarthy, the man who built the Shamrock Hilton. From McCarthy it passed to Lester Kamin, with ABC purchasing the facility in '68. Like many floundering outlets back then, KXYZ for a brief moment adopted top 40 (complete with Mike Joseph consulting and such legends as Larry Kane and Chuck Dunaway). The '60s found the facility in an easy listening mode, and the '70s found it in trouble. (As were all AM easy listeners.) In '74 a move to AC was made with the logo "Gentle On Your Mind", oldies followed as "13K", "13 KXYZ" and in '76, "A Touch Of Gold". Prior to it's 1979 sale to Slater Broadcasting (for \$1.8 million), Studio 13-- a disco format was attempted. Slater found the Lord and then discovered He spoke Spanish (the station tried religion-- then settled on its present course in '82). In 1983, for \$2.3 million, current owner, Infinity, purchased the facility, continuing with its Spanish presentation.

KYOK-AM 1590

Slogans: "Houston's Awesome AM"

Format: Urban/Black-- unlike other AM black oriented outlets, KYOK has not given up-- the sound is up to date, the processing is incredible, and the format is as well executed as any FM urban station. (Music Mix: 80% current, 10% recurrent, 5% new, 5% oldies-- dayparted. Mornings may reach back to the early Motown years, for instance.)

Lineup:

6 to 10: The Breakfast Bunch (PD Ross Holland with Janice Hayes, news and Kevin Anderson, sports.)
10 to 2: Smokin' Jerry B. (interim)
2 to 6: Robert Moseley
6 to 10: Val Wilson
10 to 1: The Passion Zone with Stevie T.*
1 to 5: Scott Mayo
5 to 6: Brother George Nelson (gospel)

*The Passion Zone is a mellow mood show, not unlike the "Quiet Storm".

Target Audience: 18-34

Competition: On AM, black adult contemporary KCOH continues to be a factor. FM factors include urban "Magic" (KMJQ), and the CHR hybrid sound of "Power 104" (KRBE)

Consultant: None

Ratings: At present the station is at a 1.3 overall, its lowest share in nearly three years, and down from a 1.8 in the Summer. 1.8, by the way, is the station's three year average share.

Brief History: In 1947, 1590 debuted as KATL-- which had nothing to do with cattle and everything to do with cats. A large black one adorned the logo. In 1955 the KYOK calls were installed, as was the black format for which the station has become famous. As the calls imply, KYOK was a part of the "Ok Group" (acquired in '54), the black chain owned by Paglin-Ray which evolved into Starr Broadcasting in 1969 and subsequently Shamrock. On April 14, 1982 Willie Davis' All-Pro purchased the outlet for \$1.5 million.

KYOK-AM Mornings 7:42 - 8:30 a.m.

"Talk To Me"	Chico DeBarge	C
"Same Old Love"	Anita Baker	C
"Mr. Big Stuff"	Heavy D & The Boyz	C
8:00		
"Love Is A Dangerous Game"	Millie Jackson	C
"You Better Quit"	One Way	C
"Stop To Love"	Luther Vandross	C
"Situation #9"	Club Nuveau	C
"Showdown"	Rainy Davis	C-A
"Thinking About You"	Timex Social Club	C

KYOK-AM Afternoons 5:17 - 6:04 p.m.

"Love Is A Dangerous Game"	Millie Jackson	C
"The Best Of Love"	Jeff Lorber feat. Karyn White	C
"I Wonder If I Take You..."	Lisa Lisa & Cult Jam W/ F.F.	O-1985
"Lowdown So & So"	Rainy Davis	C
"Don't Disturb This Groove"	The System	C
"Stop To Love"	Luther Vandross	R
"Mary Goes Round"	Ready For The World	C
6:00 p.m.		
"You Better Quit"	One Way	C
"Divas Need Love Too"	Klymaxx	C

KYST-AM 920

Slogans: "Radio Alegria, KYST" (The radio station of the future)

Format: Bi-Lingual Spanish/English with an emphasis on Tex Mex music.

Lineup:

6 to 10: A.C. (with Bruce and Chico)
10 to 11: Puerto Villarta ('open door', talk with Leticia Martinez)
11 to 2: Leticia Martinez (music)
2 to 6: James Torres
6 to 12: Rudy Flores
12 to 6: Macho Man Abel

Target audience: All demos. Looking for the Bi-Lingual Hispanic primarily those of Mexican descent who were born in this country.

Competition: Because of its bi-lingual nature, KYST shares to some degree with FM outlet KQQK, though KQQK's audience is somewhat younger overall. The AM Spanish outlets would also be a factor from Ranchera oriented KEYH to block programmed KLAT and KLVL and Spanish Contemporary KXYZ.

Consultant: None

Ratings: KYST at a .4 is tied with KQQK for last place in the current book. The Summer shares are flat at a .4, behind KQQK's last place .3. The Spring .5 is also a last place showing.

Brief History: 920, licensed to Texas City signed on in 1947 as KTLW, owned by John Long. In June of 1980 Roy Henderson acquired the outlet, dropped the country format and the KTLW calls in favor of oldies based KYST, which subsequently became top 40 under PD Clay Gish. But by far, the most memorable fact about KYST was its brief fling in as KBTL-- the calls were never legally changed, but the format... remember Todd Wallace's 'All Beatles, All The Time'? Well this is the station that adopted it in May of '83. In October, 1983, the outlet was acquired by current owner Vel Communications which imposed the current Spanish direction.

KZFX-FM 107.5

Slogans: "Z-107" "Classic Rock And Roll Of The 60s, 70s And The 80s."

Format: Classic Rock

Lineup:

6 to 9: Ted Carson & Lauren Valle

9 to 2: Donna McKenzie

2 to 6: Blake Lawrence (PD)

6 to 10: Catfish Crouch

10 to 2: Shari Evans

2 to 6: Chuck Contreras

Target Audience: 18-44 (with emphasis on 25-34)

Competition: The most likely sharing would come with AOR KLOL.

Consultant: The Research Group

Ratings: With a September 6 debut, the 4.1 showing in their first book (Fall '86), not only shocked others in the market but Z-107 as well. Demo wise, the station is already #6 18-34 and #3 in Men 25-34, #4 in Women 25-34.

Brief History: 107.5, licensed to Lake Jackson emerged in 1964 as KBRZ FM, later becoming religious formatted KGOL-FM, acquired in 1974 by Coastal Broadcasting. In 1980 John Brown Broadcasting bought the facility, keeping its religious format intact. In 1985 John Frankhouser purchased the station for \$8.75 million, moved the tower and sold it a year later for \$13 million to Shamrock who dropped the calls and format in September '86 in favor of the current already successful stance.

KZFX-FM mornings 7:42 - 8:30 a.m.

"Baby It's You"	Smith	O-1969
"I'm No Angel"	Gregg Allman	C
"God Bless The Child"	Blood Sweat & Tears	O-1969
8:00 AM		
"From The Beginning"	Emerson Lake & Palmer	O-1972
"Substitute"	Who	O
"For What It's Worth"	Buffalo Springfield	O-1967
"Can't Keep It In"	Cat Stevens	O
"I'm Looking Through You"	Beatles	O
"Black Magic Woman"	Santana	O-1971

KZFX-FM Afternoons 5:15 - 6:04 p.m.

"Feeling Stronger Everyday"	Chicago	O-1973
"Hello It's Me"	Todd Rundgren	O-1973
"I've Just Seen A Face"	Beatles	O
"Bad Company"	Bad Company	O
"Mandolin Rain"	Bruce Hornsby & The Range	C
"Good Times Roll"	Cars	O
"Piece Of My Heart"	Big Brother & Holding Co.	O-1968
"Rockin' Down The Highway"	Doobie Brothers	O
"What's Your Name"	Lynyrd Skynyrd	O-1978
"Subterranean Homesick Blues"	Bob Dylan	O-1965
6:00 p.m.		
"Aqualung"	Jethro Tull	O-1971

MARKET PROFILE: Houston

As the red Mercedes sped past, it was the bumper sticker that caught my eye. "Chapter 11 in '87" it proclaimed. My companion, a long time Houston resident added: "You know the difference between a Texas oilman and a pigeon?...A pigeon can still make a deposit on a Mercedes."

He wasn't far wrong. His line about declining home values ("Which one of these doesn't belong? Herpes, Gonorrhea, or a house in Houston?...Gonorrhea, at least you can get rid of it.") took on new meaning as I scanned a condo for rent ad which offered "3 bedroom townhome, \$185 or best offer." True it wasn't in a fashionable area, and the price was under market, even for Houston (one bedrooms at that rate however are readily available), but just the concept of "or best offer" sent chills down my spine.

While watching television in order to catch Bruce Williams extolling the virtues of KPRC, I realized the frequency of Fanny Mae foreclosure spots outdistanced all other sponsors (during my unscientific and infrequent viewings) including Bruce. I peered out at the gleaming new office building visible from my hotel room window to contemplate the situation. I admired the sleek architecture. Then I noticed it was empty. Totally empty. I was later to learn it was not an isolated example. I had heard Houston had its troubles, but this was not "trouble", it was beginning to look like 1929 revisited. All the news reports together couldn't aptly describe what Houston has been facing.

It was back in the '70s when the sunbelt really began to emerge as THE place to locate, given the choice. Areas once modest, soon became burgeoning powers. Houston's sunbelt location coupled with the oil boom made it particularly attractive. (And the oil boom happened just in the nick of time-- as cattle prices declined, gas prices rose and Houston never missed a beat.)

By the close of the '70s, the fortunes of domestic oil companies became the fortunes of Houston, Texas. Growth was explosive. It was truly the city of the '80s. Even so, a small group of long time residents were becoming wary. Whispers of "when it goes bust..." could be heard, but one had to listen very closely, and most were too busy unloading the moving van to hear much at all.

In 1985, the growth of Houston came to a screeching halt to the surprise of many, and the misunderstanding of most. It's a complex issue-- and it extends considerably beyond the deflated prices of oil. While Houston has always been an "oil town", until the '70s, the economy was somewhat diversified. Grain (Houston is the largest rice producing area in the country.) and cattle accounted for a significant part of the economic picture. Manufacturing was also a factor, including growing high tech concerns (and the much celebrated NASA location in nearby Clear Lake City).

But as prices per barrel of oil skyrocketed in the Mid East, domestic petrochemical concerns had to face the fact that it had become cheaper to get it out of the ground here than import. Oil drilling is a business that is both labor and capital intensive. When a serious commitment was made to drill, it was a boost for the Houston economy in overwhelming proportions.

Overnight, barren fields turned into neighborhoods. Former small towns became encircled by growing suburbs. Property values rose. Local retailers grew and prospered. Service industries soared. Initially, the bulk of the growth was to the west. Westheimer Road (housing the Galleria at the intersection of the 610 Loop) became a strip of affluence. In the Texas tradition, wealth was bigger than life.

Growth continued to the far north. Somewhat less affluent than the suburbs to the west, it none the less was new and gleaming. Older areas were being refurbished inside the Loop, and outside the Loop to the southwest, prices on the older developments of the '60s more than kept pace with the newer areas among them.

Radio, too, was not immune from the good fortunes of Houston. Seemingly overnight, what had once been largely a ma and pa market, by 1980 had become the big time-- not only in terms of attitude, but among the ranks of owners as well. Joining the notable exceptions (ABC, LIN and Viacom-- though ABC and LIN have since sold their interests) were Gannett, First Media, Malrite, Gulf (and subsequently Taft and CBS on that individual property), Group W, and Susquehanna. And of course, the venture capital money was ready to venture on Houston, as evidenced by Keymarket's purchase of KMJQ, and Legacy's intended purchase of KILT-AM-FM.

Today the story is very different. And its complexity far outdistances the issue of declining oil prices. It is really one tale of the domino effect and another of the business philosophy of domestic oil concerns. Just as explorative drilling was able to create a number of related industries; its stoppage has been responsible for eliminating them. Not only are the businesses which are directly dependent on the act of drilling in rough shape, but countless other concerns (particularly service industries) catering to the needs of those made solvent by drilling related activities are facing equal obstacles. Like dominos, the economy has fallen.

Bitterness aside, many are questioning the wisdom in the cessation of drilling. Today it is of course cheaper not to drill. But virtually no one believes that prices will not one day rise. Most allude to another crunch when that happens. They muse over the windfall profits oil companies will make at that time. And they know that drilling will return.

But even if the oil companies stand to gain substantially by this thinking, are they making themselves extremely vulnerable to foreign demands in the process? Is that a price we can afford to pay? Would it not be better to continue to drill, even if profits are somewhat less, with the eventually victory being one of independence? That's the philosophical debate that continues-- fueled by so many with so much time on their hands.

Unlike other areas in distress however, Houston is not sweeping its problems under the rug. Nor is she giving up and crying the blues. The aforementioned jokes are indicative of a hearty spirit. One that will not dwindle during adversity. Houston is not resting on pride. It is looking at its situation realistically and asking for help. And if others will not do so, then Houstonians will help themselves.

One such effort is "Houston Proud", aimed at raising funds and morale in an area where unemployment is in double digits. Originally conceived by a local businessman, it was quickly adopted by the Chamber of Commerce as a separate division. And it's been so successful that the phrase is seen everywhere: business stationary, bumper stickers, and even on airplanes, where one route has been dubbed the Houston Proud Express.

To date, little has improved. But to borrow an overworn quote, the only thing certain is change. Oil prices will rise. Houston will return. It is not a question of "if"-- rather one of "when". Houstonians (both native and predominantly transplanted) understand that. And their attitude and determination to affect that change is something that should make every American citizen "Houston Proud".

URBAN/BLACK

Historically, Houston has always been a haven for "specialty formats", as they were once known. Country has always been a favorite and black music-- dating back to the time it was lumped under the "race records" banner-- has long been associated with the market.

If there was any doubt that Houston had soul, the '60s proved it. From Back Beat records (with its national hits including Roy Head's "Treat Her Right") to Archie Bell & The Drells' "Tighten Up" (which emblazoned Houston in the soul hall of fame-- 'Hi everybody, we're Archie Bell & the Drells of Houston, Texas...'), the market has long had a leaning toward the earthier sounds and lyrics of the country and soul genres-- which while culturally light years apart have long shared amazing lyrical similarities.

Consequently, it's no real surprise that an urban outlet should lead the market overall in ratings. What is a shocker, is that everyone else in the market ignores their success. KMJQ has been the perennial leader (with a few exceptions here and there) since its sign on in 1977-- yet ask a local broadcaster not associated with the format who their program director is. Try to find out when "Sno-Man" returned to mornings. For that matter, try to ascertain who "Sno-Man" is. (He's well known urban broadcaster and programmer Jim Snowden who had been national PD for former KMJQ owner, Amaturio, until leaving in '84 to do mornings at New York's WBLS owned by Inner City. He was replaced as KMJQ PD by Brute Bailey, former WYLD New Orleans PD who was in route to Inner City's Los Angeles properties when Amaturio called. Bailey in turn was replaced by current KMJQ PD Ron Atkins who was transferred from co owned KMJM, St. Louis. And for the record, Sno-Man left WBLS in December of '84, rejoining the Amaturio chain in Detroit at WDRQ, where he stayed (past their conversion to Format 41) until returning to the morning slot at KMJQ in '85.)

There, of course, are a few markets across the country such as Minneapolis and St. Louis, where the number one station is so strong (WCCO and KMOX respectively in those examples) that the remainder of the market strives to be number two. Such is not the case here. KMJQ is strong-- but not so strong that the number one spot is respectfully conceded. Instead, KMJQ is ignored because the remainder of the market views them as a black station-- back to that old "specialty" umbrella, attracting an audience not available to mass appeal stations.

Is that the case? Or have racial stereotypes again emerged? From the standpoint of management, KMJQ is a top flight facility. Owned today by Kerby Confer's Keymarket, the organization is no less qualified, nor less mainstream, than Amaturio's people who originated the format in '77. As for who they actually reach however, KMJQ is infact a black facility. Over 85% of their audience routinely is black. Only 3% is Hispanic-- in a market where Hispanic and Black headcounts are relatively close.

And from our brief listens, it seems like the audience composition correctly reflects the station's sound. Morning man Sno-Man is smooth. He relates well to the black community which is in evidence with heavy phone response. More to the point, he interacts with his co-workers (Leroy Patterson's "News You Can Use", an excellent feature, including well placed AP actualities) and Alvin "Boom Boom" Jackson's Sports, done in a streetwise manner which is just as relatable to the black core as any shock jock is to the 18-24 year old male AOR set. Even Sno-Man's characters (such as "Bubba") capture the streetwise hipness of much of KMJQ's core.

But with Houston's explosive growth in the latter '70s and early '80s came a change in the black populus as well. In 1977, when KMJQ signed on, blacks accounted for 26% of the market. Today, that figure is down to 18%. (In real numbers, however, the black populus has increased-- from nearly 400,000 in '72 to over 560,000 in 1986.) But much of the black population growth is comprised of the upwardly mobile middle class black who no longer relates to the street feel of the inner city.

This trend has not gone unnoticed by KMJQ which at night presents "The Quiet Storm"-- not unlike the original "Quiet Storm" on Washington's WHUR, and close to Inner City's version heard on several of their stations across the country, the "Quiet Storm" is a mellow offering leaning toward light jazz on occasion, or at the very least a tasteful blend of black ballads. It indeed does capture that upwardly mobile black. Infact, in markets where jazz stations exist, they often become the "Quiet Storm"s main competitor (as opposed to the frenetic beat of the urban giants). But while the more uptempo daytime fare has a large percentage of titles which are familiar to mainstream CHR audiences, the "Quiet Storm" is the domain of a more eclectic audience, one which is decidedly black.

(Afternoons are exactly what you'd expect-- mainstream urban music ranging from Smokey Robinson's latest to Madhouse 6. Liners were largely in evidence: "Magic 102, Rockin' at least 8 strong songs in a row with more variety so you can listen longer. 102." --"Magic 102 is your official Beastie Boys concert station. Do you want me to prove it to you? It's a Beastie Boys Blitz starting at 6 o'clock tonight. Less than 30 minutes from now. Jammin' Jay Michaels will give away a pair of Beastie Boys concert passes every 15 minutes, so that proves it: Magic 102 is your official Beastie Boys station." Produced promos, meanwhile, touted the station's birthday celebration (which was by far KMJQ's biggest promotion push during the book): "For a couple of weeks now we've been listening to what you'd like to win for a tenth birthday present from Magic 102. We're listening to you, Houston. Keep the calls coming in to the People's Comment Line. 390-5855. More cash? A new car? Just tell us what you'd like to win."-- On the other hand, a sponsor tie-in heard during the "Quiet Storm" graphically reflected the station's black core: Don't forget, you can stop by your nearest Kentucky Fried Chicken and register for the Pro-Line Family Reunion Sweepstakes.)

While the emphasis on Magic today is the black community-- its 1977 start, long before the "urban" identifier, was somewhat more 'urban' in nature than today's approach. KDAY, Los Angeles PD Jim Maddox was brought in, and while nobody would have mistaken his product for mass appeal top 40, at the same time it did extend considerably beyond one ethnic group. And it did get the attention of the marketplace-- if for no other reason than the fact that a well programmed black oriented FM emerged doing damage to everyone in range of the applicable demos. Others had flirted with "disco" and such; KMJQ was committed to winning with a black oriented sound.

But the history of the 102.1 dial positions extends considerably further back than the 1977 infusion of "Magic". The sign on year was 1964, and the call letters were KMSC-- which stood for the Manned Spacecraft Center, NASA's location near KMSC's city of license, Clear Lake City. The format was good music and space shots-- literally. When something was launched, KMSC carried the NASA feed, giving those in range of the signal an earside seat of the astronauts conversations. By the latter '60s, KMSC's local investors sold the outlet to Oklahoma based Dawson which adopted new calls: KLYX (Clicks)-- and a 'novel' approach. Through the magic of computer print outs, Dawson's station in Oklahoma and KLYX were able to air the same terrible music (schlocky instrumentals, say those who remember) at the same time.

Mercifully, KLYX's signal was not too good. From Dawson, the station passed to Intermedia which attempted an MOR/AC sound. In 1973, it was purchased by Joe Amaturio. And in the mid '70s when he was wondering what to do with his acquisition, NBC provided an answer with NIS-- the illfated news and information service. When it was apparent that NIS would not continue, Amaturio came up with the present approach in the spring of '77. (And in '85 it was sold to Keymarket, along with KMJM, St. Louis and WLTI (formerly WDRQ, Detroit).

Over the years, several outlets have flirted with the idea of cutting into KMJQ's core. From out and out disco attempts to stations walking the line between black and CHR, if the desire was not to cut into KMJQ, then it certainly was to prosper through a larger amount of black product. (Even today, there are those who feel KRBE's strong upsurge in '86 was in no small part due to an emphasis on urban titles.) The bottom line though, is that KMJQ has had no prolonged direct competition on FM.

On the AM band, the black community has had two outlets dedicated to it and both have been in the approach since the '50s. Today KCOH, like many old line black outlets, superserves the black community aiming at the adult black. KYOK, on the other hand, concedes nothing and does a noble job at attempting to reach listeners looking for a mainstream, uptempo black sound.

The liners proclaim "Stereo KYOK" to be "Houston's Awesome AM", but to our mind, this station is "America's Awesome AM". Obviously nobody has told these folks that AM outlets are in trouble. If there's any defeatist thinking here it's not apparent on the air. The first hint that KYOK is something special comes from the processing-- pumping out black music with a bass response that would make a '60s Motown engineer smile-- without turning to mud. We didn't catch them in stereo, but on a standard issue 1987 Delco (conveniently attached to a Toronado), the effect was one to relish.

Spending some time with them, we were happy to note that the programming was every bit as good as the AM sound. PD Steve Hegwood (who joined KYOK from Milwaukee a couple years back where he had once worked at Willie Davis' WAWA and WLUM) was both architect of the sound (with input from GM Don Rosette) and host of the Breakfast Bunch in morning drive during our listens. Since then however he has left for Beaumont, replaced by midday mainstay Ross Holland who moved into the morning slot as he slid into the PD chair. Having met Holland, we have no reason to doubt the quality will lessen.

Nor do we doubt that the ratings will change dramatically. And that's not particularly good news. KYOK, perennially in the 1's, is hardly a market leader-- reflective more of declining AM-- shares, in this case among the black audience, than a poorly executed approach. It's safe to assume that ratings aside, Willie Davis (the former Green Bay Packer who heads All-Pro Broadcasting which purchased KYOK on April 15, 1982) is making money. Spots were plentiful and response was good.

Listening to Hegwood's "Breakfast Bunch", we noted a well structured show, including all the basics and solid interaction with team members Kevin Anderson (sports) and Janice Hayes (news). And although Janice's performance was more than acceptable, we winced at the writing in one of her newscasts which produced a blatant grammatical error. (Lord knows, we all make them-- and this volume alone is resplendent with them, no doubt-- but it's hard enough for an urban outlet to fight racial stereotypes without reinforcing them through obvious illiteracy.)

Aside from that, Hayes was a willing team member who enhanced the offering sufficiently. Hegwood kept it all under control, informing us in no uncertain terms that "It's 8:00 in the morning and you're jammin' to Stereo KYOK: Houston, Texas. The home of the heavy hits, like this one from Mama Millie" (Jackson).

Throughout the day we were reminded to "Lock It In" (in tones that indicated we might then be instructed to "Rip The Knob Off", but we weren't); and informed that "Stereo KYOK" was "Jammin' 10 heavy hits in a row with 45 minutes of continuous music in progress right now." --"Stereo KYOK, jammin' the most music in Houston. At least 10 heavy hits in a row every hour including Klymaxx, One Way, and some Rainy Davis. Stick around I've got something real hot on the way."

He did-- Davis' "Showdown", which followed traffic and sports, and preceeded a regularly scheduled feature in conjunction with Black History Month-- all indicative of the station's full service nature. While KYOK has not moved in a black adult contemporary direction, neither is it a teen oriented jukebox. The overall sound is what you might expect to find from a black AM station in 1987-- if FM penetration never occurred. And it's so wonderful to know that somewhere, someone in this format on AM hasn't given up.

(Needless to say, KYOK's current promotion centers around those still entrenched on the AM band. Listeners with AM only radios sent in post cards to be eligible for a drawing (at K-Mart) awarding cash and prizes to those selected from over 3,000 entrants.-- The station also stresses its AM location on its tv spots seen on independent channels 11 and 67.)

The origin of 1590 goes back to 1947 when it signed on as KATL. Folks say it was country and western, obviously relating to the "Cattle" handle-- and it may well have been. But it's interesting to look at the old logo which has nothing to do with cows, and everything to do with a black cat perched in front of a yellow moon.

In 1954 Jules Paglin and Stanley Ray purchased the facility, making it a part of the OK Group (the well known New Orleans based black formatted chain which at one time controlled WBOK, New Orleans; KAOK, Lake Charles; WXOK, Baton Rouge; WLOK, Memphis; and WGOK, Mobile; in addition to KATL-- which within a year (1955) quickly dropped the "Cattle" calls and became black formatted KYOK.

The OK Group held KYOK until June of '69 when it was purchased by Starr Broadcasting which in turn sold it to All-Pro in '82. Over the years little has changed at the OK corral-- as evidenced by the fact that Rick Roberts, PD during the station's glory days, still remains employed (doing a Saturday morning oldies show).

Two years prior to 1590's conversion to black, KCOH became the first Negro oriented station in the state of Texas. It was 1953 when owner Robert C. Meeker transformed "The Call Of Houston"s block programming into black programming. And from the mid '50s until KMJQ's emergence in 1977, it was clearly a two player ball game. And a fairly even matched one at that, with both outlets carving out a unique identity.

KCOH quickly became the "old line" negro station with the "classy" announcers. King Bee, Daddy Deepthroat, Travis Gardner, among many others. KYOK was hipper, more in tune with the black youth-- (and not afraid to put a white man's picture on the survey. When KFMK's Johnny Goyen left KYOK (where he indeed was on the weekly survey sheet) to join KCOH, it was a short lived union. Goyen walked when KCOH wanted his smiling white face safely closeted.).

Whatever. KCOH achieved its goal of leading and reflecting the established black community (largely those in the Fourth and Fifth Wards)-- something it does to this day. PD Travis Gardner (Yes, the same Travis Gardner who has been with the station for over 26 years and now owns a portion of the company-- upon Meeker's passing in the '70s, the outlet was acquired by a local group including Judson Robinson Sr. and his son, Judson Jr., a city councilman; as well as station staffers John B. Coleman, Mike Petrizzo and Gardner.) is quick to point out KCOH's local ownership and community commitment as being the station's pervasive philosophy.

Even a brief listen will confirm that contention. Largely block programmed, the fare ranges from gospel in mornings followed by talk, to urban in middays intersperced with advice, to Don Sam's oldies offering in afternoons (at least on Friday and Saturday-- the remainder of the week Sam jams with the current urban repertoire) followed by Ralph Cooper's Sportsrap. (And depending upon the time of year, KCOH being a daytimer, urban music may well also follow Cooper.)

There was no way we weren't going to check out Michael Harris' morning show in light of the recent odd happening. Odd? Well you figure it out. Harris, who can't see above a two share while standing on his toes (five book trend culminating in the current 2.2 showing is a 1.8, 1.2, 1.5, 1.9, 2.2) was voted Houston's Top Jock according to a contest which ran in the Houston Chronicle.

This is not to demean Harris, who was more than credible at what he did. But it is to wonder exactly how a limited appeal show (gospel from 6 to 8-- public affairs talk from 8 to 11) could render a host more popular than morning offerings in the 8s (from competitor KMJQ's 8.4 to market vets Hudson & Harrigan's combined 9.3). Obviously the answer lies in loyalty-- and diligence. The way the story goes (from competitors of course-- KCOH is quick to believe the results, touting their position as "Home Of Houston's Top Jock" in every way imaginable), a small legion of loyalists (including some black businesses which heartily support KCOH's admirable community stance) stuffed the ballots, so to speak. We're not accusing-- just reprinting speculation which, even if it is true, shows an amazing pulling power from a station that often falls below the 1s.

So what did we hear? Gospel music (including Della Reese and Brilliance) on "KCOH. Music Talk Radio. We Entertain And Inform."; Sheila Thornton's news (Thornton sounded like a novice, but a good novice who shows promise inspite of bad equipment which had her sounding like she was speaking through a Mr. Microphone amidst a flurry of well placed actualities) followed by SBN news; a reminder that the Prayer Lines were still open; the Rowan Report (Carl Rowan); sports with "Sweet Meat" (who was a riot-- portraying the typical jivey black who was working every trade out deal in Houston and perhaps some out of town as well) and a produced vignette, one of a series in conjunction with Black History Month, which took us up to "Person To Person".

The Person To Person guest we caught was Linus Jefferson of the local NAACP chapter, and if we called this segment boring we'd be handing out compliments. We had to listen to it a few times (since our attention span for this segment was considerably shorter than the segment itself) and when we did, we realized that the philosophy and information which Jefferson was imparting was right on the money. But the style in which he was presenting it was so dry, the very people he needed to reach were likely to have tuned out at the start. We can't speculate on Harris' culpability in this matter, however, since we were not able to catch him with other guests.

Tuning in again in afternoon drive, we were treated to Cooper's Sportstalk effort and found a confident, opinionated, affable host on a show by blacks, about blacks and for blacks. (Not a criticism mind you, it was exactly how it should be, but interesting to note.) Appropriately, Cooper was set amid a number of promos for the station's stable of black oriented features (from the Rowan Report, to a Houston Black Business and Professional Men's Noon Luncheon at the YMCA), not to mention a pitch to get your Top Jock tee shirt (with Harris' face on the front for only \$6, proceeds benefitting charity).

Like KYOK, KCOH, too, is running a spot schedule on television (Channel 11). And though contesting is done (awarding tickets to New Orleans' Jazz Festival, including airfare and accommodations--during our listens), the real emphasis is found in the repetitive positioning of the station as the aural representation of Houston's black community. ("Aimed at those who are over 25," notes Gardner, who says the music is adjusted accordingly. "No rap records."))

There's been some music adjustment in the CHR arena as well. Will it return KKBQ to dominance? We'll speculate in the next format section.

CONTEMPORARY HITS

The Fall '86 Arbitron results brought with them a surprise to a number of Houston broadcasters-- KKBQ, the perennial format leader, had fallen to second place in the CHR arena behind KRBE-- and that's prior to KRBE's total simulcast. (Which actually means little since KRBE-AM fell out of the book in '86 and hasn't returned yet. KKBQ-AM-FM has been a complete simulcast operation for some time.)

What happened? A number of things actually. KRBE, or "Power 104" as its known, has some very strong points (to be discussed in a moment)-- and KKBQ has faced its share of problems. Rumors of inside political struggles aside, the major factor say most station staffers was simply that the music was off. Adjustments (and even a personnel change-- music ace John Hartman is no longer affiliated with the station) have been made, and confidence was the atmosphere among VP/Programming-morning host John Lander and his troops.

We can't argue with numbers, and we have to admit that the Arbitrends released around the time of our listens in February were very encouraging. At this writing, the complete winter book is being released (the figures will be found at the front of this report) and we have every reason to feel that KKBQ will again lead the format. Based on what we actually heard however, we would not necessarily draw the same conclusion from the standpoint of music content. It's hard to draw solid conclusions from scant listening here and there. (Less than four days total.) But if we had been forced to do so, we would have considered KKBQ to be harder and whiter, while KRBE tended to rely on a heavy infusion of urban product.

According to KKBQ afternoon personality/PD Ron Parker, the musical approach is mainstream CHR. "We are the McDonalds of radio", he quips indicating that the approach is to play the hits and nothing but the hits. But that can get tricky. There are periods of time when downtempo tunes predominate. Occasionally the sound is blacker. Seasoned top 40 pros recognize this and compensate accordingly. But adhering to a goal of consistently reflecting the current music tastes of a mass appeal CHR audience is no small task.

Admitting that the station had veered off track, Parker emphasises that even since our listens more adjustments have been made. Adjustments he feels will pay off in the Winter results. "Our original success is in true top 40 radio, and that's what we're back to." (For a list of the tunes we caught, see page 60.)

Beyond music, the station has not exactly ignored promotion in an effort to return to dominance. Needless to say, (in light of the association between Gannett outdoor and Gannett owned KKBQ), billboards are in evidence. And of course image giveaways are the norm (from season passes to Astroworld to trips to see Bon Jovi in concert elsewhere prior to their performance in Houston), but by far the biggest push (including a liberal tv spot schedule) centered around the "\$93,000 ultimate shopping spree", the winner of which was followed around by a Brink's truck that doled out the cash which she was forced to spend over the course of a single weekend. (She did, and all of Houston knew it, thanks to newspaper and television coverage.)

It's hard to imagine that anyone with at least a passing interest in CHR radio has not heard John Lander's morning offering-- or at least heard about it. Arista, in 1985, released an album of excerpts from the program (and a similar one from Z-100's morning menagerie in New York) which highlights the creativity of Lander and his crew. Though the much featured "Mr. Leonard" is gone (Houston jock John Reo (one time KRBE evening man, and former KKBQ overnigher) who portrayed that character on KKBQ as well as other Zoo offerings around the country left for Malrite's KSRR (now KKHT) last year.); staffers, such as Dr. Dave Kolin (the guy who did "Vanna Pick Me A Letter" which has to be the parody of the year) keep things moving along nicely.

At its best, the Q Zoo is brilliant. Even at its worst, it's a credible performance. (But it's not number one in the morning-- Hudson & Harrigan on KILT-AM-FM hold that distinction with a combined 9.3. And the fall numbers were off far enough that Lander's crew was aced out of second place by KMJQ's "Sno-Man". In general though, the show can be counted upon to be in the top three-- and sometimes on top by a wide margin (such as the Spring '86 sweep which gave them a combined 9.5. --Another major morning player is KIKK-AM-FM which more than once has topped the heap.)

Though we caught Lander et al., several times during our visit, the morning we taped for posterity, it was Ron Parker sitting in for the entire Q-Zoo (which took Presidents Day off). Parker was friendly, alert-- and to borrow his words describing the station, decidedly 'mass appeal'. His mainstream approach matched the music we caught, lacking in the street feeling we got from KRBE, but honing in nicely on the majority tastes. Like Parker said, this is the McDonalds of radio.

Only in this case, McDonalds has a sense of humor. Or at least Parker does. Referring to the offering as the "No Morning Zoo", Parker emphasized music without forgetting the basics. (Or the liners: "93 Q means more money and music"-- "The Beastie Boys from Houston's Concert Station, 93Q" (If we had one share point for everyone in the market who claims to be the concert station, we'd own Houston on the Beastie Boys alone.) --"Robin Leach will invite you to call in and qualify for that ultimate shopping spree. Can you do it? Can you spend \$93,000 in 24 hours?")

Filling in for Parker in afternoon drive that day was 6 to 10 p.m. personality Hollywood Henderson who displayed consistent energy and good phone interaction amidst the predictable liners: "93Q plays the most music, a guaranteed 12 in a row every hour." --"93Q with a hundred dollars on the line and a shot at \$93,000. Listen for Robin Leach to tell you to call sometime between now and 6 o'clock." --"93Q guarantees you the most music, just minutes away from another 12 songs in a row." --"KKBQ-FM, Pasadena; KKBQ, Houston. Nobody in town plays more music than 93Q" --"93Q with more of the hits you want to hear and less repetition. Now you can listen twice as long!"

The history of 93Q (KKBQ-FM) dates back to 1962 when Hispanic entrepreneur Felix Morales signed on 92.5 as KLVL-FM, a companion to his AM Spanish facility (KLVL, which he still owns), the only such outlet in the market back then. Not only did Felix have the lock on Spanish radio in Houston, but he also owned the Spanish funeral homes and a number of night clubs among other ventures leaving some to claim 'He got 'em coming and going'.

Felix was pretty shrewd, but he never was one to believe in FM. And so it was that when Woody Sudbrink offered to buy KLVL-FM for \$175,000, Morales jumped at the deal but insisted upon cash. (And he meant it. Hal Gore had to count out \$175,000 dollar for dollar in U.S. currency at the closing, after which Morales smiled that big 'we put one over on the gringo' smile as if he'd just unloaded the biggest and whitest elephant in Texas and proclaimed, "Gentlemen. You've just bought yourself an FM station."

What they actually bought was an after thought at 18 kw perched on the side of the AM stick at 180 feet in Pasadena. Operating hours? Enough to keep them legal. Six hours a day, from 4 p.m. to 10 p.m. manned-- no, actually, womanned-- by the two 16 year old cleaning girls who did double duty of tidying up the transmitter site and playing some records.

Sudbrink's ultimate plan was the upgrade the facility and move it to Houston (which he did in 1971 when at 100 kw he joined the move of 7 other broadcasters to the newly constructed One Shell Tower site). Between 1969 and 1971, Sudbrink did what he knew best when needing to make a buck-- religion. He sent in Ray Kassis from Miami (who had previously run partially religious WEDR-FM, and was at that time working for Sudbrink at WRIZ, there) as GM and the format was religion-- and oldies (as well as a bit of talk and maybe some MOR music). But Ray liked oldies and so he played them himself at night. These oldies, however, were somewhat shocking to Houston since his selection consisted mostly of personal copies-- and he was long on Lost Night and short on Back Beat. None the less, where it really counted (relating to paying preachers and the Christian hierarchy), he was dead center.

From KLVL-FM, the calls were slated to become KFMZ but religious KFMK had a few things to say about that. And so it was that KYED was born. Kassis didn't like the handle. Wasn't crazy about Y's. Certainly didn't foresee the coming trend of Q's Z's and Y's, but there they were. He jokingly called it K-Yed, the Yiddish voice (what he considered K-Fems is somewhat unprintable so it's just as well the calls didn't materialize). In short order though an inspired staffer dubbed KYED as "Know Your Eternal Destiny."

Woody's eternal destiny was One Shell Tower, and once that was achieved, KYED turned into KYND and Schulke replaced Schuller. Kassis, meanwhile, was sent to Baltimore where Woody had recently purchased a Towson combo (WTOW-AM was religion, WLIF-- you guessed it. "Life" was Schulke.)

In 1973, Sudbrink turned his \$175,000 Houston investment into well over 10 times that figure as he sold it to Southern for over \$2 million. Little changed over the next decade. Then, just after the Fall '82 sweep, the station followed the lead of its AM counterpart, and became KKBQ.

The 790 frequency dates back to 1944, but what was on it-- KTHT, goes back even further, having at one time been on 1230. But in the 40s, KTHT, which stood for "Keep Talking Houston Texas", did just that. It also played music, and pretty much fell in line with the block programming of the era. In 1961, Southern Broadcasting (which then was still the "Winston Salem Broadcasting Company") purchased KTHT from originator Judge Roy Hofheinz. Under their auspices much was tried (including a return to top 40 (which KTHT also aired in the latter '50s) in 1966 when the calls stood for Keep That Happy Tempo).

In 1970, Southern decided upon a call letter change and KULF was selected chiefly because it rhymed with "Gulf", near which Houston is located. KULF was an excellent MOR/AC station. Some incredible talent happened through those hallowed halls ranging from top 40 jocks the likes of Scotty Brink and Chuck Buell to a legion of MOR mainstays. But KULF was not a success. Why?

Some say it wasn't reflective of Houston. (Appropriate, perhaps in light of its biggest ratings which came in the '70s under KOY PD Nat Stevens who oversaw KULF from Phoenix.) Others feel that the station was long on class-- but short on promotion; not taking it to the streets often enough. Maybe the market just wasn't ripe for a full service approach aimed at the AC crowd. Perhaps if KULF had the history of a WCCO or WLW. Perhaps if Houston's population churn wasn't so astronomical. (Perhaps things were going to well in the market for people to need to rely on the full service nature of a facility. What if someone tried it in today's oil depression? There's a hole there, friends and neighbors-- and we'll address it on page 26-7.)

Perhaps, nothing. By the '80s, FM penetration only added to KULF's dilemma. Something would have to be done. Even though it was a well run radio station. One that was making money under a good GM-- Dick French (Dec. '78 - Dec. '82-- today he owns a UHF television outlet in Victoria, Tx). For the sake of history, this period shouldn't go unnoticed-- particularly since KULF's morning team was none other than KLOL's present duo-- "Stevens & Pruett."

Actually, the teaming of Stevens & Pruett predates KULF, going back to top 40 KILT where the pair were two in a continuing line of Hudson & Harrigans. When they exited that post, they were forced to come up with another handle, and so it was that "Stevens & Pruett" was born. (When French arrived, Steve Roddy was PD and Bob McClain was doing mornings. French, having previously worked with McClain chose not to repeat the experience and so it was that Steve Lundy filled in temporarily. He later moved to middays, replaced in mornings by John R. W. Wailin, who subsequently went to afternoons to make room for London & Engleman, "The Morning Supermen" (around the time of the Superman movie when KKBQ became Super 79 KULF until the movie folks sued for copyright infringement). The Supermen were replaced by Stevens & Pruett.

S & P, even then, were not without notoriety. Such as the time Pruett got locked away in a Mexican jail. (A number of folks thought it was a hell of a promotion. Pruett would have only been too glad to have that have been the case. Instead, it was a matter of guns and crashing planes. (The way we hear it, Pruett, a gun collector, was speaking on his ham radio with someone in Central America who shared his passion. They decided to swap a few pieces. Pruett jumped in his plane that Saturday afternoon, but upon his return crashed in Mexico. The folks who found him noticed the weaponry and turned him in to the police who ferried him off to those infamous Mexican jails, where he remained until his lawyer and French could bargain for his return (two weeks later).)

French's KULF had all the makings of WKRP-- from paranoid personalities (Infact there are those who feel that S & P's exit for Dallas' KEGF was partially predicated on paranoia-- that they believed the recently hired afternoon duo of Burt & Kurt to be a political ploy to keep their bargaining power in check.) Even French was not imune from that, specifically with regard to PD Steve Roddy who seemed more aligned with Southern-turned-Harte Hanks (in 1978, Harte Hanks acquired Southern) programming head George Williams than with French.

(Eventually French relieved Roddy of his duties-- but not without making a phone call-- to Scripps/Howard's Dick Janssen, paving the way for Roddy's biggest career boost to date-- head of programming for that chain.)

By 1982 it was obvious that something needed to be done. The decision was in favor of a guy in Tampa-- John Lander, who was going to do something unheard of in 1982. Top 40. On an AM station. Chief engineer Ron Haney maintained total secrecy as he carted up the music, and in July of '82 in comes Lander (and Ron Parker), out goes KULF, and on comes 79Q-- KKBQ.

We remember being in Houston in early fall of '82, driving around and listening to the excitement. 79 Q was a winner. No doubt about it. The music was right on, the promotion even better. It had amazing teen appeal. (And everyone said it couldn't happen on AM-- well it can-- particularly when there is no one on FM doing it. But there in lies 'the rest of the story'.)

When it was obvious that KKBQ was a hit (to the tune of a 5.3 in the fall book), the next logical step was to oust Schulke. Logical? Gary Edens recalls folks asking him why he'd eat his young (referring to the decimation of 79 Q with the duplication of the format on FM). But if Edens didn't make the move, then certainly someone else would have. And facing competent FM competition when you're an AM top 40 facility is not a fair contest.

And so it was that KYND went away. So did Dick French. And so did Harte Hanks. As you'll recall, Gary Edens was in the process of heading a leveraged buy out of Harte Hanks' radio properties. The plan called for the selling of the Houston properties (to Gannett-- completed in 1984 for a record \$35 million).

In 1982, French was managing KKBQ-AM. His wife, meanwhile, was running KYND. And with the newly aligned corporate structure, French reported to Tampa based Pete Schulte. With the pairing of KKBQ-AM-FM, it no longer made sense to maintain separate managers. Streamlining the top brass further, Schulte relocated to Houston. French subsequently went the entrepreneurial route himself with the purchase of KAVU-TV 25.

KKBQ-AM-FM's acquisition by Gannett was certainly not as smooth as Lander's bold move going top 40. (Forget the "on AM" part. On any band, top 40 in the summer of '82 was dead. Remember?) Pete Schulte exited (at first to form Mainstream Communications which it was rumored Lander, too, would join-- but Mainstream never did acquire any properties and Schulte eventually wound up in Winston Salem (former home of Southern), this time heading up Summitt.

Gannett sent in KIIS L.A. sales manager Cos Coppolino, and though the details are sketchy, it seemed to be less than a stellar pairing. At one point the word was Lander would leave. And if he had, there is absolutely no doubt that he could have written his own ticket. Instead he signed with Gannett-- and Jay Cook, one time Gannett programming head turned WUSA Tampa manager, came in as GM.

With the exit of Joe Dorton, Cook now heads Gannett's radio division. New to the GM chair at KKBQ is WWBA Tampa GM Bill Burns. And Lander? Rumors were flying about his wanting to leave-- even a few about political problems within the organization aimed at his exit. The radio vultures ate him alive after the fall showing. But wait a minute-- the numbers are up. And Lander never did fall. Doubt it? Then note, John Lander has just received something long over due: his VP stripes (accompanied by a new contract extending his services through June of '89).

Lander may not have moved since the entrance of Gannett-- but KKBQ's 92.5 dial position did, in 1985 as part of one of the biggest co-operative engineering efforts in the country-- the Senior Road tower site.

Technically, the Senior Road tower is not on Senior Road, but it was originally planned to be so the name of the joint corporate entity was adopted as such. (It is near Senior Road, however, in Missouri City, Fort Bend County-- just southeast of Houston.) In markets resplendent with hills, or better still, mountains, co-operative tower sites are hardly necessary. In Houston, however, your only hope is a tall, friendly, building. One Shell Plaza was such a place in 1972 when eight facilities called it home: KRBE, KODA, KYND, KLYX, KILT, KLOL, KRLY, KIKK. But Houston being growth oriented, it wasn't long before One Shell Plaza was just another building-- blocked in on two sides when the local broadcasters began searching for another option.

The ideal solution was found in a site far enough away from the city so as to make structural interference a virtual impossibility, but near enough to allow those Class C signals to blanket the market. Eventually, Missouri City was chosen. (Not without its share of spacing problems for some of the folks involved. KLYX (turned KMJQ) was eliminated from the move by virtue of its city of license (the site is too far west for a Clear Lake City licensee); KSRR (turned KKHT which never was on One Shell) had to pay a few small market facilities to change freq's. And KKBQ had to bite the bullet and change frequencies themselves. From 92.5 to 92.9 they went. (With the biggest problem being that they now have no back up site at One Shell Plaza since the retuning would be cost prohibitive.)

Throughout 1982, building continued on the awesome 2,000 foot tower. Everything but the top two sections were complete. Channel 20, Milt Grant's new UHF was up and running at lower power with the agreement that they'd sign off when the FMs were installed on the new multiplexed antenna with the capability of ten stations. (So as to eliminate problems, the antennas (which were actually broad band tv antennas) were shipped to Harris in Quincy so as to be installed on the tower sections enabling them to be hoisted into position as one unit, pretested at the factory.)

Came that fateful morning. Channel 20 had been on for exactly 30 days. It was their one month anniversary and a cake was already delivered to the station. That morning they lowered the power to allow for the final installation. The first section was lifted and mounted. Then the final section was being hoisted. But as it got to the 1800 foot level, something went terribly wrong. The cable gave way, the antenna broke loose, and as it fell it cut through the guide cables balancing the tower. Like an accordion the structure came crashing down. All five men employed by the tower company were killed.

And with them died the hopes of improved signals for a number of broadcasters-- at least temporarily. (It didn't make Milt Grant's day either-- shades of things to come, the tower fell directly across the TV-20 building centered on the three cabinets of the transmitter.) Only luck spared the lives of several local Houston engineers. It was well over a year before the tower could be replaced. Today though, all is running smoothly and all that remains are the eerie memories (and video tape) of what should never have happened.

Throughout it all, KKBQ and KRBE have been equally matched signal wise (as has KODA, and the aforementioned Shell Tower stations for that matter). So with no advantage or lack of one-- as an easy listener, KYND was a distant second to KODA. As a CHR facility, it quickly ranked on top-- a position it held until this fall when it was displaced by KRBE. While the evidence is strong for KKBQ's return to dominance, KRBE's excellent showing is far from a lucky break.

From a historical standpoint, KRBE holds the distinction of being the first FM in Houston to take top 40 seriously, as well as having the most amount of experience at it-- not without a few departures, however.

It was 1959 when 104.1 was activated as KRBE, long before 1070 (today KRBE-AM) was a twinkle in anyone's eye. Most folks thought "Kirby", as KRBE later became known (it had previously been called 10-4 radio), was a reference to the major boulevard named as such. Or to the Kirby Building where the station was once located. Nix that. KRBE stood for Roland Baker and his wife Edith who originated the outlet from the Hermann Professional Building on Main Street with the standard 'fine music' (classical, in this case) fare of the day.

In the '60s, the outlet passed from the Bakers to New Orleans' broadcaster Fred Wagonvort who, in the latter part of the decade installed the updated FM fare of the day-- underground (complete with a personality known as "The Red Baron" who today is KPRC GM Harry Schultz), followed by a top 40 approach around the time of the facility's 1970 sale to GCC-- General Cinema Corporation (for \$500,000, which quickly opted for Drake Chenault's automated approach ("Solid Gold"-- though it could have been "Hitparade '70").)

In 1972, GCC brought in a new PD-- Ed Shane, from L.A.'s KKDJ. What he faced would have made a lesser soul retreat for home (which in Ed's case is Atlanta). The studios were on Westpark Drive which also casually housed the ACA recording studios (owned by Jimmy C. Newmann, funded by his royalties from "My Special Angel") and until that time, KBNO (which became KRLY, and today is KLTR).

We say "casually housed" ACA, since Shane's first order of business was to order a front door so that KRBE could be separate and distinct from Newmann (who had to walk through it in order to gain access to his portion of the building anyway).

Shane's second, and main, concern was the station's sound. It wasn't long before live jocks were segueing top 40 records and work was being completed on the new control room built to the specifics of Shane's intended approach (which was launched by the way with Gary Glitter's "Rock N Roll Part 2", played 1038 times. Why not 1041? The dial position had nothing to do with it. Shane simply played it for four days, and that came out to 1038.)

Shane did a most credible job, and his efforts truly put KRBE on the map. A 1973 line up included local Royce Edward Gwinn in mornings (who had been just Royce Gwinn, but when he proclaimed his name, it kept coming out 'Roy Skwinn' so Shane had him stick the "Edward" in.); Larry Hayes (from KKDJ) in middays; Kenny Miles in afternoons (who subsequently moved to mornings and did quite well); Jason Williams (from WLAV) in afternoons; Roger WWW Garrett in nights (Garrett, who had been the automation operator prior to Shane, was much later, PD); and Art Ervin, overnights. To Shane's recollection, Miles was the standout jock, though he is quick to mention that the young guy he hired from black oriented KYOK (Johnny Goyen) already had considerable name power (not hurt by being the son of Councilman Johnny Goyen).

Goyen's hiring was somewhat symbolic because Shane's first target was not the big gun-- KILT (KNUZ, by this time was already plagued by its poor signal). Instead, Shane targeted the black audience, KYOK and KCOH. Nevertheless, as Shane looks back on it, his first major victory was the exit of KNUZ (in April, '83) from the approach to a country direction. (Another major mention should also go to his dominance over KBNO-turned-KRLY which also attempted a top 40 approach around this time, but was little more than a near miss.)

In 1974, Shane exited with Clay Gish coming in from Atlanta as PD. By this point, GCC was already a national factor in the top 40 arena, and so it was fitting that a national PD be involved. Michael Lee Scott was the guy. And though Shane had built a local success story, Scott felt the way to go was chain wise synergy (our words. What he actually did was to see that KRBE, WGCL Cleveland and WIFI Philadelphia became one, in terms of on air sound. The same liners, in the same order, at the same time, on every GCC top 40 outlet. The same contests, the same promos. The same words.).

It was somewhat short lived, however, due to the station's acquisition in 1975 by Lake Huron (for \$2,500,000) which kept the top 40 format in place, where it remained through the '70s. The purchase paired KRBE-FM with KENR, which was originated by Lake Huron in 1968. KENR was a country outlet. And Houston was country town-- as evidenced by the incredible market shares of KIKK-AM, a daytimer in the '70s! But KENR which gained fulltime status in the '70s, not only eventually surpassed KIKK-AM, but had the distinction of being the market's first number 1 (12+) country outlet. (Likely America's as well, though we won't vouch for that.) It wasn't too long, though, before KIKK regrouped-- this time on FM, and by then FM was the place to be. KENR did well to stay at even pace, slipping beneath that point in the latter '70s (which was not due entirely to FM penetration say some of those who were at KENR back then. The real problem is said to be that management wasn't satisfied with success-- they wanted more success, and so by tinkering with it to achieve a heightened demo here, a better day part there-- by 1980 it was obvious they had lost the ballgame.).

Ironic, in that Lake Huron's initial plan called for its new acquisition, KRBE, to become KENR-FM. Luckily fate intervened and KRBE came up with a stellar book, locking top 40 into position until the early '80s when KRBE adopted George Johns' AC approach, and KENR (following a stab at country oldies consulted by former Kilt PD Bill Young (known as "1070 KENR Country Gold") and a subsequent mercifully brief MOR approach) attempted Johns' "Radio Magazine Of The Air" (which he was doing at San Diego's KOGO with less than spectacular results-- likewise for Houston). The switch away from top 40 for KRBE was carried off somewhat tongue in cheek promotionally. The station, under PD Barry Kaye went into a "Can't Stop The Stones Weekend" and when the Stones stopped, so did the format.

While Johns' "Magazine Of The Air" was hardly an attention getter, it can't be denied that he is the architect behind some of the finest AC efforts America (and Canada-- George being Canadian) has ever witnessed. KRBE, while certainly credible, was not one of them (though it did manage to forever put KULF out of the format-- something which would come back to haunt KRBE today now that it is doing battle with KULF's replacement approach on KKBQ-AM-FM). As to why KRBE-FM didn't make it, you'll hear everything imaginable from the market not being ripe for the approach to (most repeated) internal differences of opinion on what should be done, resulting in little being done of consequence.

Whatever. The fact remains that by 1984, KRBE needed a new direction. It found one in the old approach. With KKBQ doing so well in the CHR arena, a move back to KRBE's strong suit made sense. Of course there was a period of adjustment but PD Paul Christy (formerly Eric Chase of L.A. radio fame) stuck to his principles, and stuck it out. (Rumor has it that GM John Dew, now with overnight success story KZFX, was not sympathetic with many of Christy's plans.)

Regardless of the veracity of Lake Huron's internal politics, the facts speak for themselves. In December of '85, Christy was given a free hand (In '86, the combo was purchased by Susquehanna for \$25 million.). KRBE became "Power 104" and the climb began. (KENR, in the interim, had dropped the "Magazine" approach, and briefly mimicked (and simulcasted to the extent then allowed) KRBE-FM's AC stance (along with a call change from KENR to KRBE-AM). It moved away from that approach in favor of Classic Rock around the time that top 40 returned to KRBE-FM. But with the addition of KZFX, Classic Rock on AM was a goner-- right out of the book in the fall (ironic in light of Dew's presence at KZFX). On January 1 ('87) KRBE-AM, like KKBQ-AM adopted a total simulcast.

Within a year of becoming "Power 104", KRBE was indeed the CHR power in Houston (according to the fall figures). Why? Timing certainly didn't hurt. As previously noted, KKBQ was off a bit (and obviously could have used some competition to force them back to the basics). Beyond that, though, KRBE is a good sounding radio station.

We again have to stress that a weeks worth of occasional listening (and scant few hours of taping) rarely tells the whole story. But it was our hands down choice musically between the two competitors. The Arbitrends, however, are telling a different story. In attempting to ascertain why, some folks mentioned that KRBE was not terribly consistent musically from hour to hour. What we heard, though, was very consistent: a well programmed urban leaning CHR outlet.

According to the programming department at KRBE, the mix is intended to be 70% white/30% black (giving perhaps some credence to the inconsistency contentions since our listens generated a more urban mix (generally at least 50/50-- though it sounded right on to us.)) The approach places an emphasis on currents, with scattered recurrents and oldies dating back not further than a few years and the policy seems to be geared toward adding new music first.

Listening to Christy's morning trick uncovered a competent performer who knows how to relate to a youthful audience in a decidedly more streetwise manner than the intended 'vanilla' sound of KKBQ (which is not meant as put down, or praise-- rather, descriptive difference). News woman Carol Nelson follows Christy's lead with a relatable, humorous presentation targeted to the earthier crowd. The syndicated "All My Children" update, with "Clarence"-- a favorite among many, coast to coast is heard as are the predictable plugs (including one for a high school spirit contest which awards the winning school their own Ready For The World concert). Music here is the star, but not to the exclusion of Christy's ability.

Afternoons uncover Mark Waldi (followed by a sharp sounding female-- Casi Love, in evenings) with the music and liners you'd expect throughout the day, from the hour opener-- "Another non stop power play. The most music is right here on Power 104"-- to produced promos-- "You've got the power of the most music. KRBE Houston is Power 104"-- "Maximum Power. KRBE-FM Houston is Power 104"; while still giving jocks freedom to speak extemporaneously.

Promotions are equally targeted-- from the station's 20 foot long boom box appearing at parades and the like; to wearing a "Power Button" (containing a trendy purple, pink, white and yellow logo) which will get you WAM (Walking Around Money) when spoatted by the WAM MAN who is also noted for handing out concert tickets, movie passes, free dinners and the like.

The outlet's fall success came almost a year after the last television or billboard campaign, and though plans are in the works for another showing (and may be completed and running by this writing), the last off air push was aimed directly at KKBQ-- aptly termed 'escape from the zoo'.

Specifics aside, what is overwhelmingly in evidence almost immediately is that both KKBQ and KRBE know their respective audiences. Each serves them well. And each serves them differently-- from music approach to personality content-- while remaining under the same format umbrella. To our ears, unless other potential competitors change dramatically, both can exist successfully indefinitely.

COUNTRY

Houston, by tradition, has always been an impressive country market-- leading the country in country-- so to speak (along with Dallas). That fact holds true today as well, as the metro's two combos-- KIKK-AM-FM and KILT-AM-FM-- continue to appear among the top five stations-- in both ratings and billings.

Making matters even more interesting, both FMs are equally matched in virtually every area: signal (Senior Road); resources (Viacom supplies KIKK with the necessary tools-- LIN does likewise for KILT); and even history (KIKK has been a winner in this format since the '50s, and relative newcomer KILT (1981), brought with it well over two decades as a mass appeal market leader).

It's not surprising then that both outlets are neck and neck-- routinely reversing their positions in the ratings. Even the potential tie breaker-- an AM counterpart, has not separated the two. Daytime only KIKK-AM which simulcasts KIKK-FM with the exception of a midday country oldies show, and fulltime KILT-AM, have likewise fared equally.

That may be about to change however, as KILT-AM, in latter February, began a new approach. The concept is "Kilt Country Gold", though consultant Ed Shane (who also advises KILT-FM) is quick to point out it is not an oldies station (and compared to KIKK-AM's midday relics, he's not wrong). Musically, the station goes back to the '60s, though the overall approach is far from twangy.

The emphasis is on listener involvement and KILT-AM is bringing 'em in through heavy phone interaction. Extensive contesting also occurs-- but the pay off is not the prize (generally small items i.e. movie passes) rather, the involvement. To that end, every jock shift contains the old battle of the bands (know as "Superstar Showdown"), with a number of other music oriented contests (mystery oldies, song scrambles, etc.) throughout the day. If this description sounds like continuous clutter, we must also note that the overall effect is surprisingly smooth and highly produced.

Our visit predated the format by just two days, but we've since gotten tapes of the new approach, which gives us a basis for comparison. In both cases, the jock we caught was midday man "The Horse Doctor". (Though driving around we also cumed evening jock Arch Yancey-- a country mainstay in this market for at least two decades, and a musician as well (a former regular at Gilley's)-- Yancey is to be complimented for considerably more discipline than is usually the case with these country veterans. He carried the format off credibly while still maintaining his down home personality (sounding a bit like Shel Silverstein).)

The Dr. sounds like a former top 40 personality-- corny at best during our listens, but considerably more in tune on the new format tape we heard--which included the "Kilt Country Calendar", an excellent promo idea, reminiscent of another former LIN station, WAKY, Louisville where PD John Randolph had every jock doing something every week-- listening to WAKY back then (late '60s, early '70s) had you believing not only that Louisville was a great place to be, but also that WAKY was the reason.

Kilt's concept was not far from it: "610 Kilt taking a good look at the Kilt Country Calendar. Join Arch Yancey's Country Gold Show weeknights 7 to 11, brought to you in part by Tommy Vaughn Ford. Tonight, Rusty Park hosts talent search at Gilley's. Friday night join Kilt for a CBS Record Release party at Rockefeller's featuring Asleep at The Wheel; Saturday morning 10 to 1 join Coach Robert E. Lee at George Ferris Chevrolet in Sugarland. He'll have plenty of Kilt goodies to giveaway and free Borden's Ice Cream. Saturday afternoon join Mac Hudson and R.B. McIntyre at Goodson Pontiac 11000 N. Freeway with the Kilt Mobile Studio and free Borden's Ice Cream. And Saturday night, the old Horse Doctor-- I'll be the host at the San Anton Rose, Voss & San Filipe, and I'll be giving away a trip to the Cayman Islands. That's a good look at the Kilt Country Calendar. You want more info on events, you better call us. 390-KILT."-- We're fatigued just writing it, though we doubt the station is tired of the income those sponsor tie ins are producing.

The top of the hour ID proclaimed, "The greatest country music of all time, Kilt Country Gold from 610 KILT, Houston," and for mass appeal country fans, it wasn't far off-- from Bobby Bare's "500 Miles" to Charlie Rich's "My Elusive Dreams" (Though we'd have been more pleased with Nat Stuckey. We can imagine hearing him on this approach, but not too often since the emphasis is on a more modern sound. The tunes do go back to the '60s (in addition to some currents as well), but by comparison KILT-FM is the more traditional (though not as oldies oriented) of the two, with the AM sporting an approach slicker than Stuckey's "Joe And Mabel's 12th Street Bar And Grill".).

Slicker, that is, without losing that "homey" feeling indigenous to country of days gone by. It was warm and real-- but balanced by liners ("When you hear your all time favorite, you know it's Kilt Country Gold")-- and enough spots to support the contesting, the jocks, and then some. (The philosophy is simple: with the more limited time available to AM stations, it makes more sense to be as mass appeal as practical to attempt to draw in as many souls as possible.)

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Mornings, of course, are a simulcast affair (which is true at KIKK-AM-FM as well)-- and it's doubtful that anyone in Houston for any length of time is unaware of hosts "Hudson & Harrigan"-- but like Lassie, H & H have been several folks (unlike Lassie, all of them have been males). If you're into keeping track of these things, you might want to note that here in Houston (as opposed to McLendon's Dallas property which likewise had a variety of Hudson's and Harrigan's) the duos have been roughly as follows (and our apologies to those we might have left out):

Hudson Roach (who soloed prior to teaming with Harrigan) and Harrigan Paul Menard; When Menard left, it was Hudson Roach and Harrigan Mike Scott. Then Roach left and it was Mark Stevens as Hudson, teamed with Harrigan Mike Scott. When Scott vacated, it became Hudson Mark Stevens and Harrigan Jim Pruett (and you know what happened to them). We assume that it was their exit which paved the way for the current team, in place since '81: Hudson Fred Kennedy and Harrigan Randy Haymes.

Harrigan Haymes, the straight man, is a former KULF vet while Hudson Kennedy was KILT's production director during its 60s hey day. Needless to say, name power alone keeps this team on top (or near it-- they alternate in country dominance with KIKK, and also contend with the power of the Q Zoo and the strength of "Magic".).

We wanted to hear the show from the beginning-- and we did. When the National Anthem came on just prior to the 6:00 A.M. ID (nothing produced-- no liners, just a straight KILT and KILT-FM, Houston), we were wondering whether the station was signing off. It's a tradition, notes Shane who says it happens every morning.

The music was right on, as were the duo who related well to the audience, each other and the elements (including commercials-- where transitions to live spots were flawless, with the copy contained in them handled in an entertaining fashion that kept our attention) in a warm adult fashion. The basics were solid-- from repeated time checks (something woefully lacking at a surprising number of morning offerings here) to teasing upcoming items (including 'comedy spotlight' which that morning featured a cut from Elaine Boozler). News too, was targeted, with a complete report of the Daytona 500.

Throughout the remainder of the day, the emphasis is on music as evidenced by the repeated "12 in a row" mentions: "It's 5 before 4 o'clock. I'm Gene Austin, starting another 12 in a row on KILT-FM Houston on the country Compact Disc. It's absolutely the most music on "FM 100". (The CD was Crystal Gayle's "Half The Way".)-- "If anybody asks you, I want you to be patient and wise and tell them there's only one station for Continuous Country favorites and that is FM 100 KILT"-- "Houston's great country station with 12 in a row hour after hour. FM 100 KILT"-- "FM 100 KILT is the only station that cares enough to play 12 in a row for you." --"FM 100 KILT, your 12 in a row station where you really do notice the more music difference."

You'll also notice the format: two songs segued followed by one of the aforementioned liners. Does KILT-FM really play more music than KIKK-FM? (Those who patiently count these things say its about even.) Is the music mix better? (It depends when you listen, actually-- personal taste might have one above the other at any given time, but overall both are solid mixes.) What you have here is your basic even match. The folks at KILT are used to that, however.

For a number of years, KILT-AM was locked in an equal battle with KNUZ for top 40 supremacy-- but taking the story back further-- 610 signed on in 1948 as KLEE-- in honor of hotel man Albert Lee who originated the outlet's block programming. In 1951, he sold it to Gordon McLendon, who transformed it into KLBS (which stood for the Liberty Broadcasting System-- those infamous baseball recreations Gordon did until the teams prohibited them, fearing that he was taking away from the attendance at farm team games.)

With the cessation of the recreations, McLendon sold KLBS to Texas millionaire Stinky Davis who ran the popular music of the day until selling it back to McLendon in '57. With the Liberty Broadcasting System long defunct; Gordon being a big one on catchy call letters, came up with KILT ("Kilt" as in the Old Scotsman, which Gordon was). There was no question, however, about format direction. KILT would be top 40. Just like KLIF.

Well not just like Dallas' KLIF-- nor just like any of Gordon's other properties, prior or post. The difference in Houston was that McLendon had a capable competitor who wasn't going down to defeat. Not then. Not later. (Not until the coming of FM penetration and the growth of the town which made KNUZ's coverage inadequate. In the '50s and '60s however, KNUZ's Class IV signal was as good as it needed to be-- and its programming was even better.)

It was said that McLendon demanded total victory in all of his markets-- except Houston where he expected parity-- a compliment to KNUZ, rather than a slam at KILT, which was much like any McLendon property-- ringing with excitement from promotions to local news. We have to believe that anyone interested in radio to the point of reading this profile has heard McLendon at his best-- or at least heard all about it. Rather than belabor the point, suffice it to say that KILT was no exception.

While a number of personalities and programmers tromped through those infamous hallways (including PDs Red Jones, Cecil Tuck, Rob McCloud and Bob White), two folks in particular stand out: GM Dickie Rosenfeld and PD Bill Young. Young, who joined the outlet in 1966 from Waco and remained as PD of both AM and FM until the 1981 switch to country, was a diligent, dedicated programmer who saw the station through thick and thin-- from the glory days of the mid '60s, to the line he had to walk as the harder sounds started crossing over from lesser known "underground" stations-- a cake walk compared to the obstacles he faced in the '70s with the growing dominance of FM.

As for Rosenfeld's part-- he's still doing it today, serving as VP/GM over the combo: by far the manager with the longest tenure here. In addition to 27 years with the outlet (he started in 1960 as a salesman and moved up to GM in '66), Rosenfeld is a Houston native, who in the '50s sold for KPRC for five years prior to becoming sales manager at Corpus Christi's KATR before the KILT association.

In 1968 two things happened-- the first Hudson & Harrigan team appeared, but more significantly in the station's history, McLendon sold the facility for \$7,250,000 to LIN Broadcasting (Fred Gregg's Nashville based company which stood for Louisville, Indianapolis, Nashville-- except they never bought the intended Indianapolis property, WIFE.). The sales price originally was \$7 million flat, but at the last minute McLendon remembered that he had paid \$250,000 for the property in '57 and his goal was to make \$7 mil profit, so he renegotiated for the extra quarter of a million. (LIN this year is selling the property for just under \$37 million to Legacy, scheduled to close imminently-- and yes, we're happy to say that the station's main motivating force, Dickie Rosenfeld, has agreed to continue as manager.)

Just after Rosenfeld joined, McLendon signed on an FM. KOST he called it-- as in the coast (i.e. L.A. where he eventually placed the calls), but all Rosenfeld recalls was that everyone in the market called it "Cost", (Like most FM's it didn't cost-- a dollar a hollar would have gotten you time-- but not much since the station's hours of operation were limited to the minimum 6 required daily by law. Programming? Shipped in by McLendon on huge reels-- easy listening, of course.)

By '63 or '64, KOST turned into KZAP-- same format, new calls. Within a year or two it became KILT-FM. It really didn't matter what it became, since no one listened, and no one cared. By the early '70s however, it was obvious that there was money in this here FM stuff. And so it was that plans were underway to increase the wattage (from 15.5 kw) to 100 kw-- and move the stick to One Shell Plaza.

With that in mind, attention turned to just what to do with this potential money maker. Mike Joseph was hired to ascertain the markets needs-- which he did in an interesting study he thoughtfully shared with us. And guess what? Joseph felt there was a hole on FM for a black (this was long before the word "urban") approach. He remembers that LIN head Don Pels informed him he'd sooner sell the stations to James Brown than switch to soul. (Ironic on two counts-- the latter success of Magic (Joseph called that one, didn't he?) and the latter move of LIN's Philadelphia FM (WUSL) to urban-- without a sale to Brown.)

What KILT-FM opted for was a lot closer to the standard FM fare of the day: Progressive Rock. (But not without a blissfully brief stab at underground-- so brief that Rosenfeld didn't even recall the station being "Radio Montrose" (named after the area indigenous to the hippies back then)-- but a few then-youthful listeners provided the glorious details (which didn't hold a candle to KFMK's earlier attempt, mind you).)

KILT-FM (or FM 100 as it quickly became known, circa 1974) was far from a head banging hard rocker, infact it was more akin to progressive top 40 with a heavily dayparted sound that could throughout the decade render anything from an album cut by Bread to Robin Trower's "Bridge Of Sighs"-- presented by jocks who were more mainstream than the hipper-than-thou set of the typical album oriented rocker. (And with the clout of KILT-AM, its no wonder the station quickly became the concert authority-- bringing one and all to Houston.)

While KILT-FM stayed in there pitching (predominantly against higher rated KLOL), it never enjoyed the type of success KILT-AM did-- and so by 1980 when FM dominance had done irreperable damage to the AM (dating back to 1973 when KRBE first made inroads), Rosenfeld and LIN began to rethink their strategy-- Houston had always been a major country market, and in '80, the only country outlet of importance was KIKK-FM. (KIKK-AM, still a daytimer was in the approach but hardly a factor-- not dissimilar from the declining shares of KENR and KNUZ.) Though it would be a tough battle, it looked like one with enough profit for both stations-- and so it was that in January, 1981 KILT-FM dropped AOR in favor of the long standing Texas tradition-- country, under the direction of PD Rick Candea who remains with the station to this day.

Right out of the box they were a hit. The Spring '81 numbers show the station at an impressive 8.6 (up from a 2.9) in second place 12+-- and decidedly ahead of KIKK's 3rd place tie at a 6.2. Is it any wonder that in June of '81, KILT-AM followed suit? And since that time, it's been a no handicap race with KILT and KIKK alternately revelling in the glory-- and both enjoying the consistency of credible shares. (About the only thing inconsistant about KILT-FM's approach was the fortunately brief switch from KILT-FM to KXAS in the Fall of '84, with the calls returning to KILT-FM (the format never did leave) that Spring.)

Consistency, is of course the hallmark of KIKK, going back nearly 30 years. In 1957, the 650 daytime only position sprung to life in Pasadena. A year later, Leroy J. Gloger purchased the station and the legend of KikK was born. And it was a legend.

KiKK-AM was Houston's first country station of any proportion-- and it was a monster. Never mind that it was a 250 watt daytimer. It still managed to garner credible shares (next to anybody!), leading the format until the mid '70s when it was displaced by fulltime KENR (which soared to number one 12+-- only to be defeated once and for all by KiKK-FM.)

KiKK-- or more to the point, Gloger, was controversial. A colorful man, he was also an early proponent of UHF-TV, owning channel 26 which he dubbed K-Dog (complete with a hound on the logo-- appropriate calls, say viewers). On the down side, some feel he was a racist-- or at least sympathetic to the first amendment as evidenced by a myriad of tales. Most somehow go back to morning man Bill Bailey (who later went to KENR and today is a constable in town) and his newsman-- particularly his newsman, such as his lead when three blacks were killed in the 5th ward (an infamous ghetto area) during the previous night's rioting: 'Three more blacks killed in the 5th Ward and that means more chicken and watermelon at your neighborhood grocery stor for us white people.' It's paraphrased after years of telling but the sentiment (or lack of it) is there.

If the words didn't spell it out-- the call letters did, KiKK, from a distance, looks amazingly like KKK (though the real call letter derivation comes from the "kicker" handle, a euphamism for the red neck set, known as sh--, well you get the idea. Today's FCC would have been proud at the '60's commission's decision to fine Gloger-- more than once, infact-- and more than justified.

Two instances came to the minds of former staffers-- one, somewhat mundane. In order to play more music and less commercials and still make the same amount of money, Gloger would sign on the daytimer at 5:30 and just run non stop spots to get them out of the way. The other goes back to Bailey and his outspoken newsman who commented he had a solution to the rioting. He suggested blacktopping the entire area. Well a reporter visiting Houston heard the line, and when Gloger spoke at a convention in Washington, the writer was in the audience. Asking Gloger if he stood behind such rhetoric, Leroy was quick to admit it. "Damn right I do" seems to be the line remembered. Fined again.

With all that flamboyance, it's a wonder how he had time to do much else-- though he did manage to buy an FM in the '60s. KHUL at 95.7. "First in Houston FMs, KHUL, pronounced "Cool" means refreshing radio. First with news. First with 24 hour programming. (No lie-- especially in light of the fact that most FMs were combos, staying on only as long as necessary.) And now with stereo." Also with jazz, and predominantly without ratings.

Gloger dropped the cool sounds of jazz (and the kitty cat logos that adorned the front doors of the former studios in the Center Pavillion Building on Holcombe), and KiKK-FM was born, treated somewhat like an illegitimate child. (Some staffers recall it being punishment to be banished to the FM-- held over the heads of recalcitrant employees-- not only was it in a different building in Houston, but because of that, everything (including copy) reached them a day later. (Of course if copy never arrived it would only have been a \$3 loss-- the going spot rate at the time.)

Folks may have laughed then, but when KENR came along (with the help of former KiKKer, Bill Bailey) and did in KiKK-AM, it was only because of KiKK-FM that the combo was able to quickly triumph-- but all that happened in the saner '70s. (Made saner by Sonderling's purchase of the facilities in '73.)

Sonderling's management team was top flight-- including GM Al Greenfield who presided over the fall of the AM and return of the FM. Subsequent GM Nick Trigony (by this time the chain had been absorbed by Viacom) who left last year for the top position with Cox's radio division, was also astute-- as were a number of programmers over the years-- Mac Allen, Chris Collier, Bob Young, Charlie Ochs, Ron Foster-- and of course the incredible ears of music director Joe Ladd, who continues in that role today under PD Jim Robertson, new to the country format, but not new to Viacom, having come from co-owned WRVR, Memphis.

Robertson sees KiKK's largest advantage over Kilt as format longevity which gives him the opportunity to stress aspects other than music when positioning. The biggest of those is community involvement. Robertson thinks of KiKK as the 'CCO (Minneapolis) of the market. The call letters scream Houston, he contends-- and in Houston, country is truly a general market format. With a country cume (468,800) second only to New York's WHN in the fall book (and with WHN's rumored move away from the format, KiKK may soon be the largest cuming country station in America); KiKK is a mainstream facility-- "We're Houston's Radio Station. Everything KiKK does embodies the epitome of a great radio station. We're exciting, reflective, active," asserts Robertson referring to the station's involvement in the community, marketing, promotion, and music choice.

It's that last category that was most foreign to AC oriented Robertson. But he's got it down now, say many-- including Joe Ladd, which is the ultimate compliment. Most folks we talked to, though, claim not to recognize real difference between KiKK and Kilt musically (Both stations are frightfully close, admits Ed Shane.), which confirms the conclusions we drew during our brief listens.

Like KILT, KiKK simulcasts morning drive-- where it's "Pam & Charlie" (Charlie O'Neill is a fairly recent addition from Chicago's WMAQ, replacing market vet of many formats-- including a successful stint at KRBE of days gone by, Ron Foster.). Considering his recent arrival, Charlie sounded excellent-- like he'd been there for years; relaxed, warm, adult, personable, "good pipes" as they say in the trade ads-- and thoroughly professional. If the rest of his shows are like the one we caught, we'd recommend him to anyone. Pam is another matter. To put it politely, she came off like a bimbo with a Houston accent, long on beauty queen perkiness-- short on brains. Maybe that's the act. Obviously it works. And to be fair, hopefully we caught her at her weakest.

While we would have liked to have seen more attention to the time (we strongly believe in double time checks every break-- and here we went through several elements, including weather, traffic, a news wrap up, a top of the hour ID, and a two record segue before we found out it was well after 6 o'clock), the basics were generally good-- including a number of liners and produced promos: "KiKK-FM Houston, 100,000 watts of great country music. We're the one, the only, Big Country Station playing loud and proud. Kick 96 FM." --"Kick 96 FM. Playing more of your country favorites." --"The first FM station with color weather radar is Kick 96 FM..." --"When you see news happen call our Kick newstip hotline at 981-KiKK.." "Updating your drive times on the Kick commuter computer..."* "We're waking Houston up with even more great country music. Only from the Big Country Music station. Kick 96 FM."

*We don't know how they do it, but the Houston traffic services (and we heard this on virtually every outlet) have managed to figure out how long it takes to get from point A to point B. Rather than saying it's slow and go on the Katy Freeway, they'll tell you it's 20 minutes from a given on ramp to downtown. Perhaps they make this stuff up-- and even if so, it sounds impressive. But if they've really figured it out, it's worth investigating for your market if it's not already being done.

Checking out afternoons on "More Music Kick 96 FM" turned up exactly that. If afternoon jock Gary Harmon has anything to say that isn't written verbatim on a liner card; we didn't hear it. But on the liners he was up and friendly as he convinced us that we'd hear: "Four more of your favorites back to back." "Up next, another great hour of back to back country favorites, only on the Big Country Station, Kick 96 FM". "We're playing even more country music every hour. Write it down, KIKK-FM." "It's 4:12 on Kick 96 FM. I'm Gary Harmon and no one plays a better variety of country favorites than the Big Country station, KIKK." "Country favorites are always back to back on Kick, the Big Country Station. More Music. Kick 96 FM." The words aren't 'Continuous Country' (as in KILT) but the message is the same-- you're going to hear the music you want to hear, and more of it than you will elsewhere. (The music itself, also is strikingly similar.)

At KiKK-AM, the phrase that pays is simulcast-- with one notable exception-- Larry Galla's noon to 4 oldies offering. The format is a telephone request followed by a two record segue (or at least that's what it was for the hour we listened). The callers were something right out of a parody of the old line country listener, complete with bad grammar, thick accent, and a down on the farm sort of whine. The only thing more stereotypical than the calls was the music itself-- ranging from Jim Reeves to George & Tina (that's George Jones and his daughter Tina in the 1974 epic (on Epic, which they'd just as soon forget and so would we) "The Telephone Call").

We'll be happy to make fun of Leon Payne for print, and we're a bit hesitant to admit it-- but we can sing along, word for word with "I Love You Because". The only thing missing was Nat Stuckey. Not even "Plastic Saddles". We tabulated it, and Nat Stuckey may be too current to play. The average age of the records aired in the hour we cumed was older than the target audience of a number of outlets-- 27. Kidding aside, we got a kick out of kick-- and we truly respected Galla's ability to balance old line callers with new fangled liners-- on the "Kick-AM Country Oldies Show".

Well it's about that time-- the Winter results are due out any moment-- and it's even money on whether KIKK-AM-FM or KILT-AM-FM will lead the pack-- but you can take this one to the bank: Both will do well. Very well. Just as they have been doing for quite some time. (Our predictions? KILT-AM's new approach will help them somewhat. Though the change came late in the book, they should manage a 1. As for the FM battle-- they'll both be in the top 5. And it doesn't take a prognosticator for that one.)

ADULT CONTEMPORARY

Four outlets find themselves at least loosely in this format category including oldies oriented KFMK, Format 41's KJYY, "K-Lite" (CBS' KLTR), and the newest addition-- Malrite's KKHT.

By far, First Media's KFMK is the runaway winner. Not only in terms of consistant ratings (where the station dominates 25-54), but in billing as well (at last look, KFMK had managed to surpass all).

Needless to say, we spent a fair amount of time listening to them (partially because we like oldies) to determine the reasons behind their overwhelming success-- especially in light of the poor ratings germane to oldies oriented outlets. The first thing we should mention is that in Houston, KFMK is really not functioning as an oldies station.

Big words, considering the fact that most of the music more than qualifies as "gold" (the current list, seldom in evidence, rarely exceeds ten titles), and the fact that the station is indeed positioned as "Classic Hits". To take away even more of our credibility, we're going to claim that KFMK serves as the full service AC. And we're going to punctuate that with the fact that the station, far from full service, is largely music intensive.

With us so far? KFMK is one of those rare outlets that defies logic. It's been in one genre or another of AC since First Media's 1979 purchase, which makes it the granddaddy of the format. (KKHT's only been at it since January; KJYY adopted "41" in '86; and KRLY became KLTR in '84.) The move to oldies was one of gentle evolvment, rather than an overnight change-- so while listeners know on many levels that KFMK plays oldies (a fact repeatedly mentioned in everyone's focus groups), they view the station as adult contemporary ('radio words'-- not theirs). The point being that though KFMK plays tunes from the past, the setting is decidedly today.

Of course every oldies outlet in America claims to shy away from poodle skirts and the like, but KFMK having gradually moved from AC to oldies has managed to hold on to the mass appeal image, as opposed to falling into the sometimes fatal specialty camp.

Now about them being full service-- they aren't. But no one else in town at this point is (a hole KKHT is hoping to eventually fill). Until someone does move in that direction, people will find full service from news/talkers (older people generally) or the country outlets (particularly KIKK-- and again, it's an older crowd) so for those looking for a mass appeal music approach, KFMK is the choice.

And it doesn't hurt that Johnny Goyen does middays. Over and above the rep that Goyen has rightfully earned, he entered Houston at birth with an advantage-- his father, Johnny Goyen, was a highly respected and very visible city councilman.

For the younger Goyen, radio notoriety began in the mid '60s when he was the lone white guy on KYOK and hasn't stopped since. His resume is basically the SRDS listing of Houston radio, culminating with his move to KFMK in September of '84.

If you listen to his midday show (including the noon time "Brown Bag Special", highlighting a given artist), you'll find that coveted quality which eludes most personalities-- Goyen has the knack of making you believe he's having such a wonderful time playing these songs for you that it becomes contagious. He's having fun, by golly-- and you can't help but do likewise. And heaven help you if he comes up with a good teaser-- you'll be late for an appointment in order not to miss what's coming up next.

Today it seems like every AC jock in America is trying to be "friendly". The problem is that most of these performers can't pull it off. What results is a detached friendliness-- a coldness with a smile-- making you believe that the guy runs the gas chamber for grins in his spare time. Ok, it's a little overstated (but in the case of KLTR, at times, not much).

If the task is "fun and friendly", than Goyen is the guy who can pull it off without pouring on the syrup. And there's no mistaking that Texas background-- but not to the point that you'd call it an accent-- just a hint that this guy is Houston.

In addition to the "Brown Bag Special", Goyen augments the show with listener interaction and trivia not available elsewhere. And though we have a feeling he one day aspires to the bigger audience of a.m. drive, the fact is that it's middays where he's able to weave his magic-- creating a fun filled, informative yet still music intensive show without being saddled with the many elements necessary in mornings.

Sounding much like Goyen, (with regards to voice quality) is Bob Edwards who follows from 1 to 5. The thing we picked up most here (and with Goyen, as well as in every daypart) was a solid grasp of the basics-- the cross plugging, for instance, was flawless; belying the fact that liners were probably behind it all. If there is one thing to explain KFMK's success-- we'd have to go with attention to detail. Each element is showcased and promoed as if it was never done before-- without being redundant. It's a meticulous approach, executed in an off-the-cuff manner which entertains while it subliminally positions.

And it's a good thing too-- because with owner First Media, massive promotion (or any promotion to speak of) is out of the question. So is a subscription to Arbitron. It takes a very special person to operate within these parameters, but in Houston, they've got one in Dan Mason. (They've also got one in Seattle-- Michael O'Shea, the guiding force of KUBE-- which is somewhat a tease ahead for our next profile-- Seattle/Tacoma.)

Mason is incredible. Reminiscent of a young Jim Hilliard in ability and demeanor, he has guided this outlet to the top in ways we'd never imagined possible. Walking into the offices to meet with Dan for lunch, the first thing we noticed was a receptionist who stuck out her hand and introduced herself-- establishing a friendly welcome before enquiring why we happened by. We then glanced on the wall at the board containing the day's events and noticed a big welcome (with our name spelled correctly!).

Waiting for Dan to complete a phone call, a sales person came by and like the receptionist, she introduced herself and extended a warm handshake. We began to wonder if Mason had told the troops we just bought the place. Then we started to dread the possibility that we had somehow stumbled into the land of EST or something equally insidious.

We were more alarmed when we found out that employees were required to take a personality test, graded by a psychologist, before joining the gang at 98 FM. We also noticed a bunch of cutesy motivational sayings on the walls of the sales offices. And then a notepad, designed to send written compliments to fellow staffers who had done you a good turn.

If this type of scenario chills you to the bone-- then note: We are confirmed haters of it. But here, something is very different: the approach genuinely works at KFMK. Oh, you've seen it tried in other places-- and the end result is just like those liner card jocks who fail at trying to sound friendly. But instead of that detached cold smile, these people are more like Johnny Goyen, who genuinely is having a good time. Employees mean the compliments they dole out. And they relish the ones they receive, such as the Golden Ear Award, or the Innovation In '87 plaque (awarded to a secretarial staffer who came up with an idea that saves over \$2,000 in paper costs).

We've never seen it carried off before, but somehow, Mason has managed to turn into reality all the textbook motivational techniques that tend to fail abysmally in practice everywhere else. How? It's going to sound trite, but the answer lies in Mason's sincerity to the cause. He's not the backstabbing, smiling, phony that generally hides behind such ploys to belie his true behavior. He's genuinely interested in the well being of his staffers on the job-- and wise enough to leave their off the job lifestyles, behavior and interests out of the equation.

In fact, he's so sincere, he wouldn't explain why every desk contained a chicken bone (cleaned, but still-- a chicken bone) and a chisel. He let one of his employees sum it up, so we'd hear it from the front line troops instead of a propaganda message from management. (The bone represents the "Bone Deep Beliefs" that keep the station on top-- really a compendium of small things that add up to the big picture-- such as the requirement that staffers passing through the lobby must introduce themselves to guests.)

As for the chisel-- it represents the philosophy that as good as the station was last year, in order to succeed it's necessary to scrape all the barnacles off the old and begin anew this year, lest the station slide backward-- the philosophy that underscores all the programming ploys.

As for who that programmer is-- by the time you read this it will be John Stevens (who left Surrey to fill the vacancy created by Ben Hill's departure for DC some time ago. Hill typifies the company's philosophy of hiring from within, and promoting good programming people to the management chair (infact all new GMs come from PD positions). With the exit of Jeanne Oates, Hill is the new GM of WPGC/WCLY.). Between Hill's exit and Stevens' impending arrival, the PD is none other than Mason-- a post he's been enjoying, being a former programmer himself. (A Louisville native, Mason's career includes programming Atlanta's Z-93; WPGC; and managing San Antonio's KTSA/KTFM before his present post in Houston which he assumed in '80.)

We also took time out to listen to morning man Lee Jolly's show which turned up solid interaction with his support people (including newsman Chuck Shramack who we thoroughly enjoyed. The banter between the two over the item of an intended cocaine buy gone bust was a riot, and virtually all of Shramack's stories were well targeted and relatable-- particularly one about a 109 mile long traffic jam in Paris which he nicely tied in to a Houston traffic report-- 'you think you're having a hard time getting from Tompall to Sugarland on the Katy...'). Jolly provided good artist info on one of the few currents, as well as several nice set ups of the older tunes (including an Elvis medley which we wouldn't have enjoyed half as much if he didn't preface it in a humorous informative manner) --but to the negative, he relied just a bit too much on one liners that could have come out of the Electric Weenie during the hour we caught him.

The much touted promotions centered around sponsor tie-ins (a party at Hippo's where a trip for two to a dude ranch was awarded among other prizes, for instance)-- supplying the necessary excitement without eating into a non-existent budget. (Company policy does not allow for tv spots or billboards either, the way we hear it-- which brings up another point not aimed at First Media, or anyone specifically: When companies who make their income from convincing businesses to advertise don't take advantage of advertising opportunities themselves, doesn't a credibility problem occasionally arise?)

Though First Media has always been a thoroughly credible and upstanding organization (owned by the Marriotts), the 97.9 dial position, which has always been known as KFMK, has had its share of flakiness in the past. It was first activated in 1958 as a good music station owned by James R. Corry. In the '60s, the outlet was sold to a group of businessmen from the affluent suburbs-- hence the ID which proclaimed "Serving Spring Branch-Memorial."

With that not the ticket, KFMK evolved first into a chicken rocker, and subsequently became the market's first "underground" station (circa '67). So underground that in 1969, the FCC came in and relieved Liberty Broadcasting of its license, so we hear.

The stories circulate to this day (including some about the station airing veiled messages (veiled, it was said, in the announcement as to where the KFMK mystery man could be found) which actually indicated the locations for drug buys. Well the FCC couldn't prove that, but they did come up with over three pages worth of violations (so many that they ran out of room on the forms) which shut them down temporarily until corrections could be made.

Corrections never were made-- at least not by Liberty. While they were off the air, Don Crawford came in and rescued the facility, returning it to service within a few months as a 5 kw mono religious outlet. In '74 he upped it to 100 kw stereo, and ammended the format to Contemporary Christian. The sound truly was heavenly-- one of the hippest, well programmed, pleasant to listen to Christian oriented music outlets in America. (A number of secular jocks secretly cumed them in admiration.)

The only thing Contemporary Christian KFMK didn't have was sponsors so Crawford was forced to return the paying preachers at least in part, lessening the effects, but increasing the profits. And to that end, by the close of the '70s, FM prices had escalated to the point that Crawford understood that he could run KFMK another ten years in the format he knew best, and still not net the proceeds he'd make from its sale. So it was that First Media, in an acquisition mode, jumped at the opportunity to enter Houston.

The only thing Crawford hadn't counted upon was the fact that he really did have an audience-- one that was not going to take a shift to secular programming laying down. Led by a group known as "Something Better", a small band of loyalists set out to block the sale.

"Something Better" was a pretty interesting organization. Headed by Robert Gonzales, these folks were truly interested in only one thing-- promoting the Lord to the masses. As a non profit group they'd raise funds and buy billboards (which simply said "Find Something Better" in big letters, and at the bottom corner in small print would be the word "Jesus") and the like. They were sharp enough to realize that promoting strictly through Christian media would hardly gain them new converts-- and that's why they steadfastly hung on to KFMK. It was a Christian outlet, but the programming was the closest to secular in professionalism they were ever going to get.

While they were bound and determined to keep KFMK in the Christian fold (including 40,000 signatures sent to the FCC on a petition saying a change would not be in the public interest), Crawford was bent on selling.

At that time, the FCC could not tell a broadcaster what format to be in-- but they could act on a license application with that in mind (or possibly a renewal). In other words, being two years away from renewal, Crawford could do what he liked. But if he sold it to First Media and their application indicated a format change, the transaction could be denied. First Media, obviously, was not going to pay several million dollars to be locked into a financial loss.

Crawford, so angered, decided he'd change the format himself-- and then a few years down the road would unload it. The "Something Better" folks obviously had to come up with something else. The guy who ultimately settled the issue is Ron Haney, today PD of KEZB, El Paso; a former CE at KULF and KRBE/KENR; and in '79, OM at KFMK.

Haney informed the "Something Else" folks of their no win situation and urged them to compromise with Crawford (and First Media). In turn, he urged Crawford to do likewise. His plan was to apply for a non-commercial FM (with limited non-commercial activity at the time, Haney knew a frequency was a reasonable assumption) license and have Crawford pick up the tab (including donating the equipment which First Media wasn't interested in, anyhow) for a portion of the expenses. Everyone went for it and KSBJ, licensed to Humble, was born.

First Media was again interested, but by this time their original agreement had run out-- and FM prices had escalated even further. The end result was that for Crawford's troubles, he got a better price.

First Media got a Class C radio station, and the rest is history. The original format decision vacillated between top 40 and AC, with AC being the ultimate choice. Since then it's been trial and error-- with few errors, and a building position as the market's premier AC (even though it's really oldies).

One outlet that would like to reposition KFMK as an oldies outlet and eat into a portion of that AC turf is KKHT. But as it stands now, positioning is the biggest obstacle facing the Malrite property-- and perhaps it always has been.

KKHT's 96.5 dial position dates back to 1961 when Lester Kamin (today a station broker) signed on KXYZ-FM as a complement to its AM counterpart of the same call letters. In '68, ABC acquired the combo, but it wasn't until 1970 that 96.5 got an identity of its own-- sort of. As KAUM, 96.5 did have its own calls-- but as to format, it was ABC-FM all the way. Remember the Love format? Remember Brother John? Well he was here too, through the magic of poorly produced automation.

It wasn't too long before they attempted an inhouse progressive approach (progressive enough to have a black female in mornings-- Jewel McGowen, who would later go on to marry Jim Maddox). By '74 it took off on a format roller coaster that has lasted to this day. It's doubtful anyone could get the chronology right (including staffers there at the time who just shook their heads when asked) but among the approaches were disco (for lack of a better term for a format that segued Eric Clapton's "Cocaine" into power repetition song, "Funky Town"); a light rock stance known as "Rockin'Easy"; AC (a few times, including one programmed by Corinne Baldassano); and top 40 (with Howard Hoffman doing nights). (We've left out a number of folks ranging from Ron Selden to Scotty Brink-- many of whom preferred it that way. Should we mention that Toney Brooks was sales manager at one point?)

On July 24, 1980, KAUM became KSRR-- "Star 97". AC again, under PD Gary Firth (who was replaced by Ted Carson, now with Z-107). On Labor Day, 1982, Alan Sneed came in and brought with him AOR-- the format that lasted until the Fall of '86 (with the most recognizable personality, by far, being morning man Moby who more than gave KLOL a run for its money) when new owner Malrite (which purchased the station in '85 for \$32.5) opted for a new identity campaign: 96.5 would become CHR KKHT.

The campaign was actually a good one. The logo screamed CHR and the billboards were everywhere. The only problem was that the station on January 5, adopted AC. It's actually a lot saner than it sounds. Former Bonneville president (and Ram Research prexy and GM veteran of many wars) John Patton was brought in as manager in November. Assessing the market, the station and the future, it seemed to him to be better to quickly cut his losses, drop the approach he didn't see as viable, and start anew in an arena in which he had confidence.

That's a gutsy move to make. But Patton is a gutsy guy. At his best he has all the showmanship and flamboyance of Gordon McLendon. Even at his worst he's entertaining and successful. Besides, in this case he had little to lose. As a CHR outlet, KKHT left much to be desired. The major problem that we heard was a bit too much of the old AOR sound creeping in. That's natural considering PD Andy Beaubien remained, but potentially deadly. More to the point though, Patton saw THE HOLE.

KKHT's eventual fate aside, we agree totally that a hole exists at present in Houston, Texas for a full service AC outlet, aimed at the 30 year old. True, tradition is not on the side of full service stations here. In recent history (read: the last 20 years), no one has been able to lead the market with a full service outlet accompanied by a healthy dose contemporary music.

But Houston has never faced the problems it's facing now. When things are going well, people don't have to depend on media (or each other). And to say things were going well in Houston is as much an understatement as to mention things are a bit rocky now. Things have been so bad, infact, that everyone in town jumped on "Houston Proud"? Why was this campaign not spearheaded by a radio station. Why is no one picking up on this huge need and running with it to the top of the ratings?

In other markets, radio stations of days gone by have given away houses to the excitement of all. In Houston right now, it's economically viable for a station to give away a neighborhood. A block would certainly be no problem. With Fanny Mae forclosing on thousands of properties each month, why isn't someone giving away a paid mortgage?

By far the biggest topic of conversation is the economy. Everyone is concerned with money (and the lack of it-- including radio stations whose billing has not exactly risen in the past year). But why hasn't a full service facility emerged as the benevolent, but very hip, rich uncle. It seems like the perfect climate for full service AC to us. But will Malrite succeed?

That is far from assured. The largest deciding factor will be commitment-- especially financial commitment, to an approach that not only costs quite a bit of money, but also is the slowest to grow to dominance. (Conversely, once there (if there), it's also the slowest to fall. We heartily approve the idea-- but hope they're prepared for what it will take to pull this off.) With the proper support, the remaining hurdle will be straddled by the programming department. It is crucial to understand, reflect-- and lead-- the pulse of Houston to win in this approach. Can they do it?

We'll tell you about our listens and assumptions, but we must first add that even since then, the station has undergone a number of revisions to further aim it toward its goals (including the exit of Andy Beaubien who was truly not suited for this approach-- he'll not be replaced, says Patton, a former programmer himself, unless the ideal candidate for pulling this off is found. Until then, Patton and a group of key people will do the drudgery themselves.)

Positioning, by far, was the biggest problem we encountered. Most people were aware of Moby and his exit-- so there was a certain amount of attention for the new CHR approach, fueled further by the extensive billboards and such. The move to AC in January, by comparison, was unnoticed. So folks looking for CHR have been unsatisfied with the sound-- and those leaning towards AC are unaware of it. Confusion was massive in February.

As to what we heard: Morning man Bobby Mitchell is good. Make no mistake. Whether he'll be good in Houston is another matter. We would have liked a bit more attention to basics (as is obvious, that's a sore point with us-- we can't imagine a morning show not giving the time (and perhaps weather-- but definitely the time) at each and every opportunity. Morning listeners pace themselves by the radio, and assuming that it's ok that you gave the time ten minutes ago does not get it-- even for the folks who heard it ten minutes ago. They need to know it again now.), but beyond that, the only standout problem was one of relatability.

To be fair, it wasn't Mitchell who committed the greivous error. Rather his newsman Jon Matthews who made fun of the Daytona 500. Upon accidentally calling it the Indy 500 and being corrected by Mitchell, he retorted, "Whatever. One of those races where cars go fast in a circle for a long time." In another town that might have been hilarious, but in Houston-- the day after one of the biggest annual events at the Astrodome-- the tractor, truck and trailer pull, we have to wonder to whom they were trying to relate."

(On that note, Patton says the show is designed for folks who read, write and understand English and are aware of their surroundings. They didn't have to see the Grammy's, but they do have to know they were on. --A good description of a morning show aimed at a mass appeal, adult contemporary group-- but in Houston, it should include at the very least, not making fun of the Daytona 500-- or perhaps any news item, considering the fuss Mitchell made over the morning paper's lead about a "Superconductivity" story. Mitchell's comments were actually quite funny (most indicating that he-- and his listeners would not care, and could not understand the item). The only problem was that the story did have merit-- and even the folks on KIKK-AM explained it beautifully, relating it to the fact that the discovery, down the road, might lower power costs. Handled correctly, this could have been Matthews lead, and it could have been relatable stuff aimed at the item of most interest to anyone's target in Houston: saving money.)

Since our listen, the morning show has gone through a number of revisions and Patton feels it's on target (and his judgement often is likewise). But the conclusion that we drew from our listens was that Mitchell was good-- very good-- but whether he was right for Houston became the nagging question in our minds.

As for those good points: Mitchell worked well with his support people (including traffic service lady Darian Hunter who appears on every station, but bantering with Mitchell, he had her sounding like they'd been together for years). His delivery was warm and personable (we came away liking him). Even the impersonation bit he pulled off was right on. (And that's saying alot since we don't generally like impersonations-- and the payoff on this one was a line older than Mitchell, but the way he handled it tied it all together in an entertaining fashion-- accentuated with a drop of a befuddled older caller asking, 'would you repeat that please?' (obviously relating to something else, making it all the funnier..)) And with a heavy dose of longevity (not to mention a cram course on Houston), there's no reason that he can't evolve into the town's Ron Chapman.

Produced liners? Oh sure: "With a better mix of your favorite songs, this is the new 96.5 KKHT. H for Houston. T for Texas." Now about that music: The way Patton sees it, there's a hole in town musically as well (as the aforementioned full service void). With KRBE and KKBQ at the younger end-- and KFMK and KLTR (not to mention KJYY) courting comparatively older demos; the 30 year old is in no mans land. (And KKHT's music is aimed straight at him (or her).) The primary target is 25-34-- and in practice, that puts KKHT in a class by itself.

Listening to Colonel St. James in afternoons, we found a market veteran who kept it brief, stuck to the liners, did the basics (without the time-- we went 40 minutes before he let us in on the fact that it was 11 past 5-- and it was then that he did the legal ID)-- but at the same time he transmitted enough warmth to be 'a friendly voice on the radio'-- without trying too hard.

According to Patton, though, the specifics of what we heard are already history. Each day the station grows closer to their intended on air approach. But he admits, it's still light years away. According to the latest liner, however, it's a bit more on track: "96.5 KKHT. We've got a new attitude about playing your favorite songs."

KLTR's also 'got a new attitude' but they think 'your favorite songs' fall more into the New Age genre. According to GSM Tom Haymond (who joined the CBS outlet in '82 when it was Gulf's KRLY), the concept is to augment the AC fare with a tasty blend of yuppie stuff (our words) from light jazz to Windham Hill product-- peppering AC in that direction, much like KFMK uses oldies (OK, KFMK doesn't pepper AC, they've dumped the whole oldies shaker on it-- but you get the analogy.)

To our minds, the concept, in theory, has one fatal flaw. The AC tunes we caught were decidedly closer to Format 41 than, say KKHT. And to the 40 year old female, New Age music might just as well come from outer space. It would seem that such a blend might be setting up the outlet to fight itself-- and in the process lose more than it could gain.

We didn't listen to the 9 p.m. to 1 a.m. "Nite Lite" feature which includes a good 40% of the blend (and the expected more mellow sound, overall)-- nor did we catch the Sunday morning "Lite Rock Cafe", which also airs the it-- we stuck to drive times. And during those (as well as a few midday and early evening listens), we've got to tread on dangerous waters and admit, we didn't have much of a problem with what we heard.

We say those are dangerous waters because, lets face it, the station has had 5 down books in a row. (And that goes back beyond the entrance of PD Ed Scarborough-- who decimated L.A.'s KKHR with a total lack of understanding of Los Angeles.) But we're really going to take the plunge on this one: when the winter figures are out, KLTR will be up. Not necessarily alot, mind you, but up.

Morning man Steve Matthews (former PD Steve Matt) displays his professionalism in handling this show (not only stepping down as PD and remaining a vital team member, but also in belying his AOR routes). He interacts well with news lady Betsy Ballard, but he shares one similarity to every jock we caught on K-Lite: detached friendliness. Almost a coldness. He tells you that he's 'playing your favorite lite rock', but he could just as easily be reading the phone book-- or your execution orders.

Afternoons turned up the same lack of feeling from Kevin Minatrea: "From K-Lite, 93.7 FM playing a wider variety of your favorite Lite Rock with Gary Wright from his album The Wright Place, "I Really Want To know You"." "Coming up next, another 30 minutes of Continuous Lite Rock. We'll start it off with Godley & Creme. We'll hear from Carly Simon, Toto, and Anne Murray, plus in the next hour we'll hear from Bob Seger in a Star Set on K-Lite." "Lite Rock With Less Talk. K-Lite 93.7 FM KLTR Houston." The words are as expected. Maybe the delivery is too. At its best it would be termed 'non-offensive', though it was anything but, to us. The description we prefer is "lobotomized".

It's not Matthews, per se, (and maybe it's not Minatrea). It's the overall feel of K-Lite-- it fits well in our theory that 'radio stations sound like their PDs look' (and we don't mean that-- but we do mean that station's always embody the persona of their leader-- sometimes its a PD, sometimes a GM. You can make book on it. If the leader is a charasmatic, entertaining guy, than the station will be exciting. If he's dull and unhip-- watch out.)

Scarborough's personality is definitely more suited to AC than CHR. K-Lite, though, is so lacking in soul, that we found the jocks actually irritating to listen to. The coldness behind those friendly smiles chilled us to the bone. But while others had told us how screwed up they were musically, our independent listens proved otherwise. They're not perfect-- but they're not wholly bad by a long shot.

One of the positive ploys is the "Star Set" feature, three songs in a row by the same artist which gives the outlet the ability to go deeper into selections (the general grouping is a strong song followed by an LP cut and a familiar closer) four times a day. (It's a bit much on Saturday's when it's back to back star sets, as some of these artists can be leathel-- but when a personal fave hits home, it's a memorable moment.)

Actually, there've been a few memorable moments on 93.7, which was reactivated (It had originally been signed on in 1960 as KJSB by Joel S. Kaufmann.) in '64 as KBNO. Owner Jerry Daniels did the expected: easy listening, which continued until its 1969 sale to Culligan Communications which opted for Drake Chenault's "Hitparade '70", on tape at first, and then augmented in house by morning man Johnny Goyen. But Culligan had their share of problems, so in 1971 with a waiver of the three year rule, it was acquired by Zantanon, owned by Bob Anderson.

It was under his guidance that the station adopted the KRLY calls and a top 40 format (just after KRBE, creating the city's earliest FM top 40 battle). KRLY back then sounded a bit more teen oriented (12 and under quips one former staffer), with a very high energy approach. It wasn't a bad sounding station-- but Anderson didn't have the resources of GCC (KRBE's owner), so within a few years, he was looking at new options (ranging from a quasi AC approach to almost disco) before returning to mainstream top 40 (this time as "Houston's Quad Rocker") before its sale to SJR (San Juan Racing) in the Fall of '77.

It was under their ownership that KRLY was transformed into album rocker Y-94-- competing with LIN's FM 100 (KILT-FM) and K-LOL-- but not too successfully and so by the close of the decade Y-94 became Disco 94 (and subsequently urban-- which it remained until the '84 switch to AC).

In the Fall of '81, SJR sold the outlet to Gulf. Then on August 1, 1985 it became the property of CBS (spun off it the Taft-Gulf deal). So it was under Gulf, that a surprising move was made away from a successful urban format on March 20, 1984 to the unknown waters of AC.

At the time, GM John Hiatt explained that the trouble was not with sales (though he readily admitted that like all black oriented facilities, KRLY was not selling as well as it would have, had the audience composition been the Westheimer crowd). His concern was the ratings-- not that KRLY didn't have any, but that in his opinion, a stable sample size was a larger task than the ratings services could assume. "You'll see urban stations go from a 6 to a 4 to a 7 and back to a 4 which makes it hard to sell."

Regardless of why, the fact remains that in March of '84 urban PD Steve Harris was out of a job, and former Jeff Pollack associate (and Washington programmer) Jim Herron was in. Dain Schult from Atlanta consulted the change. (When Herron left for Chicago, assistant PD Steve Matt was upped to that post. A year after CBS acquired the outlet, Ed Scarborough was transferred from the ill fated KKHR, Los Angeles in June of '86.)

Accompanying the changing line up of PDs, was definitely a changing philosophy about AC-- giving total credence to the supposition that 'adult contemporary' is a broad banner for a number of approaches. Initially KLTR was lite rock--emphasis on rock (they were a more youthful AC). The early results were quite gratifying. Today, KLTR is still lite rock-- but this time the emphasis is on "lite". We don't see them setting the world on fire-- but they have a good shot at displacing Format 41, in a market that both emphasizes youth and solidly serves upper demos with a more than entrenched easy listener (KODA).

Now about Format 41 here-- keeping the aforementioned obstacles in mind, KJYY (which runs the Transtar approach-- and for those of you who read these profiles, you're aware of our awestruck admiration for "41" which we see as tomorrow's easy listening, done exactly as it should be today) has yet another problem: history. Since its second sign on in 1964 (In '60, the dial position was active with KARO-FM which subsequently went dark.), 94.5 has been synonymous with Classical music. After over two decades, KLEF (the former call letters) was an old friend to classical fans. Its signal was top notch. Its programming, satisfactory (a compliment, since classical fans are like jazz fans-- you never can please 'em all). The University of Houston's station aired a bit of the fare, but by and large, classical enthusiasts took their greatest pleasure in "Cleff".

(Staffers, likewise, enjoyed the approach-- particularly GM and classical nut Steve Shepard, who with total professionalism has dug in deep to foster the new fare among listeners and employees alike. It's true teamwork and it's working. Even so, the switch was a great shock to the audience (not to mention local broadcasters who were convinced that the move meant only one thing: Entercom (which bought the station in June, 69) was preparing to sell.).

Those who refused to believe the denials have to face the fact that it's been a year since the move to Transtar (on March 13, 1986), and no word of Entercom even entertaining offers has surfaced. On top of that, the station is increasing their promotion efforts-- from a massive direct mail campaign (with 100,000 pieces sent out) to numerous sponsor tie ins-- not the mark of a selling owner.

(Some of those sponsor tie ins? Joy 95 night at Theatre Under The Stars. Likewise for local night spots. Concert Sponsorships (Tom Jones, recently). Providing refreshments for volunteers at the American Cancer Society Mammography Drive. Sponsoring the dance ensemble. The criteria is visibility-- and the vehicles center around civic projects and the arts (the latter, a throwback to the former format).)

If Houston listeners miss all that, they can catch the "Joy" through a tv spot campaign centering around the artists you're likely to hear (in a co-promotion with a local television outlet and the Houston Post. No billboards or taxi backs at present.).

Contests? The direct mail piece (with the highest percentage of returns coming from country oriented Pasadena, take note) awards a grand prize of a cruise. "Joy 95" nite at a local hotel club nets the grand prize winner (after 13 weeks of smaller winners) a vehicle of some sort. (The current contest is "Love That Secretary", complete with a very cute produced promo (one of the better we've heard) and the incentive of a paid day off.)

Now, as for how it sounds: Mornings are live (with Scott Morgan and H.F. Stone (a female who does the new and traffic). The rest of the day is just as Transtar sends it-- with local news inserted on the hour. (Afternoons were once live, and may be again in the future. In the meantime OD Marsha Carter does news and traffic). Oldies? Yup. Mike Havey's "Supergold" on Friday and Saturday nights, as well as Format 41 oriented "Romancin' The Oldies" on Sunday evenings.)

Checking out Morgan and Stone we came up with your basic easy listening approach-- in demeanor (not detached, but decidedly subdued) and liner, such as emphasizing listening at work: "We thank Kim at (local business) for making our music a part of her day on Joy 95." Produced promos targeted listening on the way to work (or anywhere else for that matter): "From Katy to the Woodlands, more and more people are turning on the soft hits of Joy 95. Whether you're driving the West Loop, the North Belt or Telephone Road; listening at work, or relaxing at home; you're never far away from another one of your favorite songs. We play them just for you on Houston's Joy 95." Meanwhile, the top of the hour ID proclaimed: "We're 'Joy'. KJYY 94.5 Houston. All Music & All Memories. Houston's New Joy 95 FM."

Our introduction to afternoons produced a faulty interface (one of the few-- often with this approach, the transition is almost undetectable) which chopped off the call letters (or the first three, anyway) in the top of the hour ID. What followed was typical Transtar and typically good, musically (occasionally so right on for the intended demo that it's scary) during Doc Bailey's show, just as you've heard it in dozens of other markets. The liners here: "We play the easy going music that Patty at the Houstonian Hotel likes to hear on Joy 95." And we all hope that Patty had stayed employed-- at least until Transtar shipped Doc's liner to "Joy".

EASY LISTENING

Though KODA now stands alone in this approach, you'd never know it from listening to what is one of the most aggressive, together outlets in this format. But then again, KODA has a long history of quality and dominance in the 'good music' field-- dating back to 1958 when local broadcaster Paul Taft (who at one time owned Channel 11 with friend, actor Jimmy Stewart) signed on 99.1 as KHGM-- the 'Home of Good Music' (which quickly gave way to KODA).

In those days, he was far from alone in the approach. The thing that separated Taft from most of the boys was the fact that he did not have an AM to rely upon (not then, anyway), and was very serious about succeeding with his FM. (In 1961, however, he realized he'd do significantly better-- at least over the air, with an AM counterpart. And so it was that 1010 was signed on (and held until 1979 when he sold it to a local group which took it Spanish as KLAT), to accompany 99.1.)

Throughout the 60s, KODA-AM-FM dominated the easy listening arena under Taft. But in 1971, Woody Sudbrink gave Taft his first serious competition. KYND, the typical Schulke operation, was typically good-- and from the standpoint of ratings, it was generally better than KODA (including occasional number one 12+ positions under Southern) throughout the '70s.

On February 7, 1980, Group W purchased KODA-FM, and though the sound was solid from the start-- the real impetus for KODA's triumph over KYND was Harte Hanks' decision to leave the format (while still on top, in order to take advantage of the phenomenal shares of KKBQ-AM before another FM did, and in full realization that while successful, KYND, like most easy listeners was a bit of an endangered species-- or at least plagued by upper demos).

With their only competition eliminated, KODA could have relaxed in their given success. But not so. Group W (which has all of their FM division in some form of this approach) has treated this as a raging battle. The first thing to note is that this is one of the few easy listeners to carry professional sports: play by play of the Houston Oilers. And in morning drive (where a two person team is featured) Rocket's coach Bill Fitch does a two minute sports update (daily at 7:25. During football season the Oilers coach is also heard in morning drive-- Mondays, Wednesdays and Fridays).

Of course the station has increased their male audience with such ploys-- but their female audience is also solid. Group W takes no one for granted, and promotes the station in every conceivable manner from the typical female positioning of "Lite & Easy" seen on billboards and taxibacks (and a Filmhouse tv spot campaign)-- to the male oriented contests which award winners tickets to an Oilers game. An away game, with all expenses included (and transportation with the team). (For home games, tickets are also doled out-- accompanied by limo service and elegant dining (not at the stadium).)

Promotions do extend beyond the realm of sports (though we should mention that Rockets' coach Bill Fitch gets in on that elegant dining as well-- or at least a free meal, as KODA gives 50 listeners each month (during the basketball season) dinner with Fitch and a player, both of whom answer questions informally after the eatin'.), with the station's biggest involvement being the community (sponsor of charitable events such as the MS 150 Bikeathon, for instance), like all facilities luring the 25+ set.

As for the musical lure: it's Bonneville Ultra Mainstream (though we've found ourselves calling it 'ultra cover' on more than one occasion. Apart from content, the biggest distraction to our ears is the execution-- a throwback to the 'good music' approach of the '60s, KODA leaves a second or two of dead air between music (and other elements) to let us acclimate. Our opinion aside, Ultra Mainstream is doing well-- not only in Houston (where it truly excels-- to the point that Format 41 has made few inroads upon the Koda turf) but throughout the country.)

While the morning team of John Conlee and Jerry Hudson were far from Hudson & Harrigan, they never the less managed some magic: staying within the confines of the required easy listening demeanor while managing to be a personable duo. In general, John & Jerry touted contests, did the basics, congratulated winners, and interacted well with each other. The standout break we caught had the duo going into the news. John's lead was so good, and Jerry's pick up so appropriate that we were half way through the second story before we realized this WAS the news. (Jerry's style is amazing. When we heard him he didn't read the news-- he made it sound as if he were simply talking about the goings on around the world (and in town). We've heard people pull this off before but never within the boundaries of the reserved easy listening approach.

(The week long contest kicked off that morning awarded microwave ovens (courtesy of Great Start Breakfast) in the "Great Moments In Breakfast" movie trivia teaser which had the duo describing breakfast scenes from given movies and soliciting callers who knew the name of the movie and the scene's star in order to win.)

Liners? By the truck load. Even in morning drive where we learned that "Houston's found the right choice for Lite & Easy music. 99 FM KODA." "Houston's primary light source. Lite & Easy 99 FM KODA." Afternoons turned up PD Ken Rogulski who let us know that if we kept listening we'd find out how to win a trip to Disney World (in conjunction with Disney's year long 15th anniversary which played host to virtually every radio programmer in America last fall-- we don't know if Rogulski went, but even if not, his listeners will be-- in the Koda/Disney Trivia Contest).

"Be sure to listen while you work to Lite & Easy music on 99 FM KODA," said Rogulski in one break, followed by, "While driving around take it lite & easy, with Lite & Easy music on 99 FM Koda," in another. The message is repeated often, in a number of variations-- where ever you are, Koda is there for you.

AOR

Though KZFX with its Classic Rock approach loosely falls into this category, KLOL-- since the exit of KSRR last fall-- really basks in the AOR arena alone. And from what we heard musically, they're taking advantage of that position, peppering the sound with a number of seldom heard tunes-- from early Genesis, to the afternoon drive hour opener "Fatal Charm" from Billy Idol's latest effort. (We called around, just after our February listen, to determine what it was-- and none of the other AOR programmers we contacted recognized it back then-- or several other tunes the station aired, for that matter. We finally resorted, in the case of Idol who we have to admit we like more than we should, to scanning the "Whiplash Smile" album to determine its identity.)

The promotions are much as you'd expect from a well positioned AOR-- centering around concerts and the like, such as The Fourth Annual Rock and Roll Auction which was held on April 18th, with Joe Walsh and others as celeb emcees. Billboards are often in evidence, and the station is currently at work on a new tv campaign.

We listened to afternoon drive personality Dana Steele (who has been with the outlet for years and also serves as music director-- though she kept it to herself exactly what she was playing. (The list is on page 66).) She did however let us know that, "This afternoon at five o'clock, just like every weekday at five o'clock, we'll have your Zep Set for you, and I'm excited about it today,"-- the reason being that new Led Zeppelin CDs were to be aired.

If you haven't heard Steele, it's a bit hard to describe her voice quality. It's got a different edge to it-- from the way words are pronounced (just shy of a speech impediment on some syllables) to the manner in which they're said-- almost masculine, and decidedly in charge. Subliminally she's telling us that the hip people who matter listen to her and like it-- and the others don't count.

(We don't know Dana personally, so the assessment may be far off-- but her delivery reflects a confidence and aggression that certainly isn't the hallmark of the stereotypical lady. And it's not in the words-- those are often predictable liners. It's in the "attitude"-- one which is not unfamiliar to the format.)

As for those liners: "Coming up this hour, I've got some free concert tickets. I've also got some free tickets to the rodeo. From 101 KLOL, Houston. When you need to rock and roll." "KLOL where you can hear 'For Headphones only'. Music for the mind every Tuesday night at midnight, exclusively on 101 KLOL." Similar blurbs touted Psychedelic Psupper (weeknights at 6), Electric Lunch, and Psychedelic Psunday, as well as numerous mentions that the station "is celebrating 17 years of rock and roll".

When it was all said and done, we began to believe the format centered totally on liners and contests-- with the threat of dismissal should a record intro get through (or heaven forbid, the time). While we're on the subject, we also didn't hear the time for over 30 minutes on Stevens and Pruett's morning drive offering, but to be fair, we must add that this was on Presidents Day, and we're sure the duo treated the whole show as a throwaway, assuming no one got up and went to work. (They almost didn't do that themselves-- coming in a bit late, with news woman Martha Martinez and overnighiter, Kevin, covering nicely.)

But even taking into consideration the holiday morning, we were shocked at the complete lack of basics exhibited during the first hour, including bits so inside that we had to play back the tape a couple of times to follow along. (On the stuff we could follow, we were surprised at the number of demeaning references to gays. Houston being cosmopolitan certainly has a homosexual populus. And even if AOR fans tend to be more macho than that set, it's still dangerous ground when overdone to this extent.)

Amidst lines about "small pee pee"s, came affected accents, and references to the possible sexual preferences of staffers. It's not that it was 'shock radio' (which it wasn't. The duo never went that far in light of what the 'recipient group'-- the AOR cume-- finds tasteful), simply that the lines were not set up well, and they didn't go anywhere. Had the bits paid off, the emphasis would have been on humor and not the method for achieving it.

The attitude of the holiday show was best summed up by their extemporaneous comments during one bit. Following an affected 'I'm very excited about it.', S or P said "I wish we were excited about this bit. It's a holiday. Oh what the hell, let's go with it." With that in mind, we really must mention that when it isn't a holiday, they're considerably more professional. (But as evidenced by this profile, you never do know who's listening, do you?)

(One reference we did like, was to the traffic reporting area as 'the wreck room'-- and the report's name "Traffic And Bondage" also made us smile (Anyone caught in a traffic jam understands those terms may be one and the same.).

We also enjoyed some of the produced bits and liners-- "And now for your listening and dancing pleasure, here's Stevens & Pruett. And today's jokes are brought to you by Hint-o-Funny, on 101 KLOL, Houston's album station." And to the tune of the theme music from 'Jeopardy', came: "And now ladies and gentlemen. And all the rest of you, you keep driving your car. Mark and Jim are looking for material right now as we speak. You'll hear the thrilling confusion of Stevens and Pruett after this musical interlude on 101 KLOL."

Our hats are off to news woman Martha Martinez who not only did a credible job, but proved to be a good sport who played along well with S & P's antics. Traffic Master Lannie Griffith was also in tune. And the bottom line is that there is no question that Stevens and Pruett are a talented, creative team.

The issue that does arise, even on non-holiday shows, is whether they've become perhaps a bit too undisciplined, something that would be understandable (and correctable with minor direction, if so), given the length of time they've been together. The way we calculate it, they can't be far from their tenth anniversary as a team.

Of course, they didn't start out as Stevens and Pruett-- they first linked up in the continuing line up of Hudson & Harrigan's here. The way it seems to be recalled, Pruett hit town originally around 1970, coming from WKY, Oklahoma City to work at KNUZ. From there he joined the original KLOL lineup (and subsequently became PD!). KILT-FM eventually lured him away, and when Hudson Mark Stevens and Harrigan Mike Scott split up, KILT-AM paired Stevens and Pruett (who assumed their own names when leaving later for KULF).

S & P's arrival at KLOL in the Spring of '86 not only returned Pruett to the outlet, but also paved the way for former KSRR personality Moby to exit for Dallas' "Eagle" (KEGL, where S & P resided after leaving KULF.). It was basically a round trip for Mayflower, but a one way ride for KLOL which prospered-- not only by the addition of Stevens and Pruett, but also by the deletion of KSRR's Moby, a thorn in KLOL's side for some time.

From its 1947 sign on, until 1970, the history of KLOL's 101.1 dial position parallels it's AM counterpart, KTRH. But in '70, 101.1 dropped KTRH-FM, became KLOL and carved an identity all its own. To look at the PR brochures, you'd be believing that KLOL's progressive format was the first such in the country. That's out of the question, as near as we can tell. It's also questionable that they were the first such outlet in Houston. And if you combine the terms "underground" and "progressive", there's no question about it: KFMK was first in that questionable achievement.

But by far, KLOL has been the most consistent such facility. Since its 1970 move (a fairly classy one, given the general mood of the format back then) to the rock approach, the only changes have been those of evolvement-- to AOR, and now to dominance. After 17 years, KLOL has seen them all come and go, but they remain.

Their most consistent competitor in the '70s was FM 100 (KILT-FM) though several other facilities (including KRLY's Y-94) have taken them on unsuccessfully. That includes KAUM-turned-KSRR which courted the approach a few times-- most seriously from 1982 to 1986. Malrite's decision to leave the format (becoming KKHT in the fall) would have left the entire AOR spectrum in the hands of KLOL had it not roughly co-incided with Z-107's debut.

Z-107 (KZFX) entered the Houston market (it had been religious formatted KGOL licensed to Lake Jackson), in the fall of '86 with enough instant success that there were those who believed that the Lord and his disciples hung around the 107.5 dial position after the switch to insure secular success.

Divine intervention aside, the initial 4.1 showing shocked even the Z-107 staff (which would be pleased to hold steady in the Winter sweep). The approach is pure classic rock-- just as you'd expect it to sound, and just as good as any we've heard. In addition to a number of strong personalities, the music spells Houston. Classic Rock, like oldies, is one of the harder formats to execute correctly because regional (and local) differences can cause wide variations in the appropriate music lists. Some towns tolerate a very hard mix. Others lean toward top 40. To simply play the nationally popular oldies without compensating for local tastes, results in a fast burn.

From our listens, it's doubtful Z-107 will have to worry about not being on target. (And that target is 18-44 with emphasis on 25-34.) The research is supplied by none other than The Research Group (responsible for Format 41's right on sound), and the programming is done by Blake Lawrence who also handles afternoons.

Lawrence is low key, confident and friendly-- sounding like he's been in Houston for years, which he has. In general, he succeeded in including the necessary liners and all the afternoon drive basics-- and shock of shocks, even some record intros while managing to intersperse a bit of personality between the hits on "The New Z-107, Houston's home of Classic Rock n Roll".

Night lady Shari Evans was a pleasant surprise, as was the morning team of Ted Carson & Lauren Valle. Carson is warm and friendly-- non offensive yet not wimpy. And to his credit, he allowed Valle an equal share of the limelight. (And to her credit, she knew what to do with it.) All too often, male-female teams have a strong guy and a ditsy broad. Valle is far from that description. She's pert, but not sickening as she holds her own, truly contributing to the effort.

The content was young adult oriented-- and we mean it. Not teen, but not upper demo either. And the pair interacted well with newsman Brian Hill. Here again, the liners that were in evidence were not verbatim-- rather intersperced with common sense and personality.

(As for those liners: "Classic Rock N Roll of the '60s, '70s, and the '80s on Houston's New Z-107", and "The New Z-107. Houston's home of Classic Rock n Roll", were the two most in evidence, but our favorite was a produced promo for the station's move. We've not actually heard a promo for a change of address prior to this, but KZFX's effort took a mundane subject and turned it into entertainment (including a drop of the "please make a note of it" lady from automated directory assistance).)

If you're into making a note of the station's history: 1964 was the sign on year for 107.5, the FM counterpart to KBRZ-AM (which likely bore the same calls) serving Brazoria County, where the city of license, Lake Jackson, is located. A decade later, in '74 they were acquired by Coastal Broadcasting as religious formatted KGOL-FM-- and there they remained through the sale to John Brown Broadcasting in 1980. Then in '85, John Frankhouser acquired the suburban (and that's stretching it) facility for \$8.75 million, upgraded the signal (moving the tower to Danbury) and sold it within a year to Shamrock, which debuted the format on September 6, 1986 amidst a strong television campaign (spots ran for approximately 2 months) which didn't hurt their initial showing. Since then, however, little outside promotion has taken place.

Taxibacks are in the works, as are other outside promotion plans, but the major question facing Z-107 is the same one facing any Classic Rocker-- and perhaps any radio station, when you get right down to it: Will they be able to build on their initial success, broadening the format to keep it fresh and interesting without irritating the hard core cume? We don't claim to have an answer, though the conclusion we drew from our week's worth of listening is that Shamrock has succeeded in putting the class in Houston's Classic Rock.

NEWS/TALK

Two stations find themselves in this approach, primarily talk KPRC, and all news (and sports) KTRH. And the two have been intertwined since their beginnings. (On the following two pages is a reprint of a portion of a promotional piece that KTRH put out around 1974. It details the early history of that station-- and KPRC, better than we could.)

As to what's going on today-- KTRH has been the leading station in this format for some time, and the fall figures find it two share points ahead of KPRC (which in November underwent a management shake up that saw long time GM George Stokes (and GSM Ted Lumkin) resign. VP/News and Operations, Harry Schultz became manager, Doug Ross became news director, production director Don Armstrong became operations manager, and Mary Zarsky became GSM.).

The often heard liner is as descriptive as we could be about KTRH's format: "Where the news watch never stops, KTRH, Newsradio 740 AM." That may be true in the literal sense, however on the air, the news casts do stop-- predominantly for sports, but also for Larry King heard from 11 to 4. (Sports includes play by play of Astros Baseball and Rockets Basketball as well as Southwest Conference Football. And on a more regularly scheduled note, the station airs "Sportsbeat" a talk show hosted by Jerry Trupiano and Tom Franklin weeknights from 6 to 9.)

Listening to both drive times (and a spot check of middays) turns up exactly what you'd expect from a station long experienced in the news/talk arena-- a credible performance, well programmed for quarter hour maintenance which moves along nicely. As for the liners: "News that effects Houston is heard first on KTRH 740 AM"; "KTRH Newsradio 740 AM where you hear it first." "When you see news happening, call our news tip hotline 528-KTRH."

It's fairly garden variety stuff, but that's not to take away from the professionalism in evidence (intersperced with a number of network features from CBS, Mutual (where we caught Larry King's "Sports In Focus" at 2:55), the Wall Street Journal Report, and so forth in addition to Accu-Weather.

The move to all news (and sports) is a relatively new one-- coming in '84, but the switch to news/talk came two decades earlier, as the station dropped its old line MOR approach, making it one of America's pioneer news/talkers.

KPRC's conversion, by comparison, has been more recent. It was 1979 when the transformation (which started in '76 as talk in the day, music at night) was complete. Along with it came something novel: 24 hour status. The license was always there, but until '79, the station signed off after the 7 p.m. to 1 a.m. music block-- because management didn't believe anyone would listen all night.

Shortly after the onset of the Great Depression, Mr. Jesse not only owned the Houston Chronicle but, through default, was also owner of the Houston Post. He had taken over the Post in a failing condition to prevent the closing of its doors. While he already owned KTRH through original organization, through the Post he now found himself also in control of KPRC. Houston's third radio station, KXYZ, was principally owned by Mr. Jesse's cousin, Tilford Jones, and housed in Mr. Jesse's Gulf Building. KXYZ had originally broadcast from a spare room near the barber-shop in the basement of the Texas State Hotel.

From time to time there had been a few other radio stations in Houston, KTLC among them, but they all failed. Only the hardiest of the pioneers—KTRH, KXYZ and KPRC—survived beyond the 1930s.

Jones: The Self-Deposed Ruler

It is to his credit that Mr. Jesse was philosophically opposed to such domination of the news media. Within a few short years, he sold the Houston Post and KPRC to his good friend, former Texas Governor W. P. Hobby, whom he considered to be excellently qualified to broadcast and publish in the public interest.

The only non-Jones news source in Houston at the time was the Scripps-Howard Houston Press which has since gone out of business. It was edited in those early years by M. E. Foster, a brilliant writer and the founder of the Houston Chronicle, but a man who had little in common with Mr. Jesse except a love of Houston.

Come To Rice Hotel!

Forty-three years ago, tucked away in a guest room of Houston's downtown

JESSE JONES: EARLY CZAR OF HOUSTON NEWS

Jesse Jones,
at one point in time,
virtually dominated Houston's
access to the news.

It was unplanned,
relatively shortlived, but
nonetheless unique.

Rice Hotel, KTRH began a long and distinguished broadcast career.

In those days, most Houstonians believe the station's call letters really mean "Come To Rice Hotel," and they were right. The hotel was one of the first to realize the universal appeal of this new fangled radio business and readily swapped room for plugs on the air. And it made good sense, because the Rice and the fledgling radio station were both owned by Jesse Jones, one of Houston's first national figures. He was the architect of the 1928 National Democratic Party convention that had been held the year before in a temporary frame structure on the site of the present Sam Houston Coliseum.

She Rode into Town on a Pickup Truck

KTRH was born KUT, which requires little explanation. In 1929, the University of Texas was offering its little experimental radio station, KUT, for sale. The price was right, and Jesse Jones knew instinctively that here was an opportunity. He quickly organized the "KTRH Broadcasting Company," and KUT was bought and shipped to Houston. One pickup truck arrived, loaded with weird tubes, wire dials and switches. That's all there was but it was enough to make things hum.

On March 25, 1930, everything was ready. The clock struck 7:00 p.m., and KTRH took to the air. On the premiere broadcast Mr. Jesse made a few remarks and let the audience be treated to a lengthy dissertation on the History of Texas.

Soon, a broadcast schedule took shape and form at the new station. Home radios increased by the thousands. People bought



their own sets, visited with radio-owning neighbors, or paid the quite high retail prices of the time to buy their own radio and bring the wonderful new world of sound into their own homes.

This was a time when radio was a genuine novelty. Crystal set kits were a hot item being assembled all over the city. Family groups spent hours with the "whisker," gingerly moving the delicate horse hair across the Galena crystal, trying to bring in a signal from out of town. When conditions were right—*magic!* Broadcasts from historic stations rolled into homes in Houston: WLW, in Cincinnati; WWL and WDSU in New Orleans; KMOX in St. Louis; KWKH in Shreveport. Crosley, Stromberg-Carlson, and Majestic were big names in the radio receiver field rivaling Atwater-Kent for popularity within the superhetrodyne set.

The Chronicle of the Airwaves

Then, as now, KTRH was owned and operated in Houston for Houston by Houstonians. By 1931, KTRH had grown into a major radio station. Mr. Jesse had been called to Washington to head the Reconstruction Finance Corporation. There he would ultimately lend 50-billion dollars to help get the nation back on its feet from the Great Depression. Mr. Jesse's newspaper, the Houston Chronicle, assumed control of KTRH, and, for almost 30 years thereafter, KTRH was identified as the "Chronicle Station." With its new identity, KTRH had to start paying rent to the Rice Hotel.

KTRH also joined CBS in 1931, carrying all the original network "soapers," quiz shows, detective and cowboy programs. It remains today as one of the network's oldest affiliates, and CBS still provides many of the news and special programs heard daily on KTRH.



Those earliest network shows didn't all come from the East, though. KTRH started a few national programs on its own, too. If you can remember "Vox Pop," then you remember one of the most popular programs of its day and a program that hinted at the talk programs of nearly forty years later. "Vox Pop," the Voice of the People, was the nation's first man-on-the-street interview program. It started at the corner of Main and Texas where a micro-



JESSE H. JONES



JOHN T. JONES, JR.



FRANK STEWART

phone cord could be stretched from the hotel studio. There were no tape recorders in those days.

If you're old enough, you might also remember sitting in the balcony of the old Metropolitan Theatre in downtown Houston. KTRH's present business manager, Tom Jacobs, was a young staff announcer then, and it was Tom who would weekly climb high into the theatre to say, "Dr., I have a lady in the balcony."

"Dr. I.Q.," one of the most popular network quiz programs of all time, began at KTRH.

In the days of KTRH's beginning, there was no FCC, and there were few, if any, restrictions on broadcasting, its focus, or its content. Anything could be, and was, advertised. However, KTRH was founded on a basic principle that the listener should be treated honestly and fairly. It has never consciously deviated from this policy. Its responsibility to the community began the moment the switch was first thrown.

KTRH still provides more public affairs and public service programming than any other commercial radio station in the South. People throughout its listening area count on KTRH more today than ever, and KTRH reciprocates by offering more than ever to its listeners.

New Parents for the First-Born

In November, 1965, after approval by the Federal Communications Commission, the Rusk Corporation acquired KTRH-AM and its sister FM station from the Houston Chronicle Publishing Company. Today the Rusk Corporation, KTRH, and KLOL have built and now occupy one of the most advanced, and technically perfect radio broadcast facilities in the nation, located at 510 Lovett Boulevard in Houston.

At KTRH and KLOL, the "boss" is still a Mr. Jones, John T. Jones, Jr., President and Chairman of the Board of the Rusk Corporation and a longtime communications executive. Nephew of the original owner, Jesse H. Jones, he grew up with the Houston Chronicle and KTRH. He was the principal organizer and served as president of KTRH-TV for 13 years. He has a long and distinguished career in newspaper publishing, television and radio. At KTRH and KLOL, the name Jones continues to be an innovative force in broadcasting.

In a station and an organization noted for its pioneering attitude, it is only natural that the Vice President and General Manager is one of the most respected "idea" men in the business. Frank Stewart, a veteran Texas broadcaster, and one of the true original thinkers in broadcast, is responsible for the most daring and innovative radio format ever launched by a local station. The KTRH News-Talk Broadcast Day ranks as one of the dramatic changes in commercial radio, and Stewart's judgment was vindicated when News-Talk catapulted KTRH into Houston's highest ratings. It continues to hold them.

(KPRC, today is still owned by the Hobby family, incidentally. And for those of you into this sort of trivia, the calls stand for Kotton Port & Rail Center, which Houston is.)

Prior to the move to news in the latter '70s, KPRC had a few interesting years as an MOR station. Though some remember the schlocky music (Peggy Lee into Three Dog Night), others do recall the '60s morning team of Tim & Bob, who until the coming of Hudson & Harrigan were no small potatoes in Houston. But by the '70s, the handwriting was on the wall-- erased only by the timely move to news/talk.

Today's line up includes two locals of note: KPRC-TV weatherman Doug Johnson (from 1 to 4), and former KTRH talker Alvin Van Black (the local version of Joe Pyne, who has been at KPRC for about a decade now, giving him over 18 years on the air in this market). Mornings (and the noon hour) feature news blocks; with Anita Martini (a very respected female sports anchor) and Mike Edmonds' "Sportstalk" from 4 to 7, preceding nights and overnights filled with Bruce and Sally and Neil: NBC's Talknet.

Cume the morning drive news block for any length of time and you'll hear THE liner: "You're listening to KPRC morning news, voted by the United Press International as the Best Radio Newscast in America." We're not surprised. It's as credible as any we've heard, so why not? (Local stories are intersperced NBC feeds and even a few contests-- giving away tickets to the rodeo from which KPRC would be broadcasting live. We also should note that we like the reference to the traffic copter as the KPRC "Sky Spy".))

Alvin Van Black is obnoxious. But that's the act. He's got a whiny high pitched voice and an irritating demeanor. But he's also got something very few talk hosts enjoy: brains. He's not a fool. He can bring the best out of a guest (during our listens an author-- one of the hundreds that makes the talk show circuit, this one having written a book on the Mafia. We're quite certain that Black knows as much about organized crime as any informed host, but with a certain wide eyed wonder he managed to elicit acute descriptions and info of interest to the general public.), and when it's all said and done, he grows on you.

Doug Johnson is anything but obnoxious. He's smooth, pleasant, and though we have to admit fear over the possibility that, like most mild mannered weathermen, he'd be a moving mannequin, happily for us, he was alert, awake, and a pleasure to listen to. Then again, it could have been his guest. Another author, but one of those rare breed who could even make cooking seem interesting. (Infact, that's just what he did. Philadelphia based "Chef Tel", who apart from authoring something or other, also owns a famed restaurant, sanctions a line of frozen foods bearing his name, and even does a dog food commercial-- with a line indicating that it takes a pretty secure chef to advertise dog food.)

The guy was a riot, and cooking was just one of his many passions, so we're hard pressed to decide whether it was the guest or the host who kept us glued to the radio. (Turned out to be both. Johnson fared well in holding our interest when he interviewed another author who was decidedly less entertaining.)

The often running tv spots rotate among several themes, though the ones we caught all featured Talknet's Bruce Williams looking dapper as he extolled the virtues of KPRC. (The outlet has recently deleted ABC Talkradio's overnight feed in favor of the extended Talknet hours with Neil Meyers.) Taxibacks (and we keep mentioning taxibacks for one reason-- bus advertising is not permitted by the local transit authority, so if it's moving, it's on a taxi) tout the UPI award. And with the new management team in place, all eyes are on the upcoming book-- if not for a gain, at least for some parity with KTRH.

OLDIES

Though to the purist KNUZ stands alone in this approach; in practice the AM oldies outlet faces two FM stations airing somewhat similar fare: AC/oldies oriented KFMK and Classic Rocker KZFX. (And on the AM band, both black outlets air limited blocks of a choice blend of sometimes less than mass appeal R & B product dating back to the '50s.)

But when it comes to the traditional oldies format we've come to recognize as the prototype of the genre-- KNUZ is it in Houston. To say they air a wide variety of music doesn't begin to cover the stuff you're likely to turn up. Expect anything, and you'll get it from long time Houston personality/programmer Bruce Nelson who serves as PD and afternoon personality.

Nelson, however, is quick to point out that the setting is not of yesterday. Promotions are as up to date as any. (And some come with hilarious promos, such as the one for the "K-Nuz Cooler", a fairly mundane prize brought to creative significance with lines like: "So now that you've gotten a little older and have your stuff together, your favorite radio station is going to give you something to put it in." "The most amazing invention. It keeps cold stuff cold and hot stuff hot. How does it know?"

Termining it simply "Good time rock and roll" (from Bobby Rydell to Joe Turner-- offers Nelson), the approach is dramatically different from heavily researched outlets. "There are alot of snap decisions made about records today. Just because a song did not make the top 15 nationally, is no reason that it should not be played." (And conversely hitting the top of the charts isn't a guarantee of air worthiness either.)

The music selection is more a product of Nelson's gut feel-- a good one for Houston, and diehard oldies fans swear by it. But that's a very small core, as reflected by K-Nuz's smaller cume (with an amazing TSL). In that regard this really is somewhat of a specialty format (which soothes the savage beast in the oldies fan writing this description-- see list, page 72).

Unlike other specialty stations however, the sound of K-Nuz is not one of last resort. Owner Dave Morris would never allow for that. He's a showman from way back. (Today's evidence can be found in such luxuries as a computerized newsroom with five full time staffers.) And he holds the distinction of being the one man to whom Gordon McLendon conceded, if not defeat-- at least an even match.

It's not a story from the K-Nuz PR department-- it comes from the McLendon camp, as well as virtually all staffers involved in the Houston top 40 battle of the latter '50s and '60s. But to take our tale from the beginning: When World War II ended, vet Dave Morris (and a few of his service buddies) returned to Houston and applied for a frequency. In '48, they secured 1230 (which at one time long before had been the home of KTHT-- today KKBQ-AM). On it went K-Nuz, which as an independent facility faced as dim a future as did any radio property in light of the prospect of television. So by the mid '50s, when top 40 started amassing incredible shares, Morris figured it was worth a shot.

Block programming was dropped in '57 (including such programs as "Laura Lee's Ranch"-- Lee, a midday personality, was actually still on board during the early top 40 attempts-- and though hardly a rock jock, she still bears mention as a forerunning female. K-Nuz, in '54 was home to country personality Biff Collie as well.) The move to top 40 was really one of evolvement (finalized in '57, rather than an abrupt change. But when it's all said and done, the 'outstanding rock jock in Houston' honors, by far, go to Paul Berlin (who remained on K-Nuz until its switch to country in '73, moving then to KNUZ's FM counterpart KQUE.)

It was less than a year after K-Nuz took the full time top 40 plunge that Gordon McLendon bought back 610 and originated KILT.-- But unlike Dallas' KLIF, here the race was not preordained. There's a story that claims Gordon demanded the top shares in every market with the exception of Houston where the phrase was, 'just do as well as you can against Dave Morris'. To combat any lesser shares (and for a number of sensible reasons as well), Gordon created the "Golden Triangle" as a selling group. It contained Dallas' KLIF (and amazingly Arnold Malken's KFJZ Ft. Worth-- Ft. Worth, still being separate and apart from Dallas back then); KTSA, San Antonio (also owned by McLendon) and KILT.

Morris, however, was quick to retaliate with the Texas Quadrangle: KNUZ; San Antonio's KONO (owned by Jack Roth); Ft. Worth's KXOL (owned by Lowrey Mays); and Balaban's KBOX, Dallas). Even in promotion, it was a stalemate. Like McLendon, Morris strove to put KNUZ's calls everywhere. (One vehicle was "twillim"-- TWLM, The World's Largest Microphone-- a forerunner to KRBE's boom box, twillim was a remote unit that appeared to be a moving microphone-- complete with a mike flag bearing the KNUZ calls.)

Both pros stuck to a 'bigger than life' philosophy-- only in the case of the KNUZ studios, that philosophy was literal. From the front the building looked massive-- a giant metropolitan structure. But in the true Hollywood tradition, it was a facade. Those who ventured around the back found a very average looking converted house. It was perfect for radio, however, which is founded upon facades. (The theatre of the mind, etc.)

And so it was that the remainder of the '50s and the entire decade of the '60s saw one of radio's closest battles. A few other facilities made half hearted attempts. But it wasn't any of them-- or KILT, that eventually did in K-Nuz. It wasn't even the coming of FM (though their downfall was somewhat simultaneous). The real death knell came from the rapid growth of the sunbelt-- particularly Houston. By the '70s, the city's old boundaries formed the inner loop. Expansion had created a sprawling metropolis-- one that K-Nuz's paltry class IV signal had no hopes of covering.

Looking for a friendlier battle ground (than top 40 with full signalled KILT and growing FM penetration) Morris found country appealing-- particularly in the fact that KIKK-AM, a 250 watt daytimer, led the category. (Ironically, after the decision had been made to adopt the new approach, KNUZ' last top 40 book showed its highest shares in years.)

As a country outlet, KNUZ (under PD Arch Yancey) performed as well as it did in its later years as a rocker. The sound was credible (given the time period for country). What Morris hadn't counted upon though was two fold: KENR's upgrade to fulltime status-- and its eventual victory over KIKK-AM which led to retaliation and defeat by KIKK-FM. By the latter '70s, KNUZ was once again in a ballgame where its signal was a major factor, and even though KENR would eventually defeat itself, there was no room for K-Nuz against the FM power of KIKK.

And so it was that Christmas, 1982 brought a spectacular present for serious oldies finatics: K-Nuz made all their fondest dreams come true from Lloyd Price's "Lawdy Miss Clawdy" to Hermans Hermit's "I Can Take Or Leave Your Lovin'". The arrival of Dr. Bruce (Nelson), predated the format by over four years. Having made quite a name for himself at KENR, he was warmly welcomed by KNUZ GM Larry Vance when he made it known that management meddling at KENR had made his job intolerable. (He left on a Friday and was on the air at KNUZ on a Monday, in '78.)

With the addition of oldies, there was no question that Dr. Bruce would be the ideal PD, as evidenced by the texture of his afternoon drive show which we caught as often as the signal would allow. Nelson's performance was textbook perfect, given the format parameters. He included all the basics, (from interesting record intros, to time and temp, to a flurry of liners-- the most outstanding of which was the station's positioning slogan: "Your One And Oldies Station, AM 1230 KNUZ") and a healthy infusion of personality, without distracting from the more music credo, or dating the sound (which is a neat trick since the songs are dated in and of themselves).

Now that's our opinion. But we have to admit, that if we were research oriented, we would have committed suicide at the prospect of listening to them at length. The music selection defies analysis-- and that's exactly what endears K-Nuz to its loyal core.

Some of the selections are seldom heard (to be kind), but Nelson is adept at relating to the titles and setting them up for the enjoyment of all. He's brief, and at times his delivery is almost a throwaway, but he has the knack of talking one on one with his grateful cume whose musical needs are met no where else. (To them, the standard oldies have long burned to a crisp.)

Morning man Barry Kilgore sounded much like the jocks you would have heard when this stuff was current, intersperced with solid news, sports features (sports is a big thing at K-Nuz, including the play by play of U of H basketball and football; as well as the Dallas Cowboys), and produced features that rival any syndicated offering. (Speaking of which, the station does carry a number of syndicated shows from Dick Clark and Cousin Brucie to Billboard Gold-- a minute long daily feaure.)

As we said at the outset-- it's clearly a specialty format, but indeed a public service to the core audience. There's not a question that it will ever top the ratings (or climb in them with any significance), but Nelson has taken a very limited facility (signal, wise) and created something fun: "We're just trying to be a good time rock and roll station that nobody seems to program any more."

MOR/NOSTALGIA

Little did Dave Morris think, in 1960 when he reactivated 102.9 (which at one time had been KPRC-FM) as an FM companion for KNUZ, that KQUE (as 102.9 has been known since that sign on) would develop into what may be the most stable outlet in the market.

Even in the '60s, when FM meant little in terms of ratings or revenue, Morris (who still owns the facility in combo with KNUZ) presented a quality approach-- the format was truly middle of the road (and thusly has been classified as everything from AC to nostalgia by the industry at one time or another)-- as it continues to be, with only minor variations to account for present day tastes.

PD/midday personality Paul Berlin has spent virtually his whole career at the combo. After a brief first job in Memphis (where it's said he was fired for falling asleep on the air), his former GM there convinced Morris of the young fellow's worth.

Berlin was in the right place, at the right time-- joining KNUZ just prior to the top 40 explosion. In those early days, his popularity was so vast that he was forced to do a split shift (both drive times) to accomodate listeners and advertisers. He's the first rock jock in town to command (and receive) that "big salary" (small by today's standards). He's the guy that young hopefuls tried to emulate. Obviously it was more than timing. Berlin, the consummate rock jock, is just plain good. Even today, to watch him perform (without headphones, no less) is to truly witness talent at work.

In any other market, KQUE would be a dismal failure. (The jocks are decidedly mature (but not necessarily dated-- morning man Scott Arthur does sound like a former rock jock-- and afternoon talent Mike Scott could easily have been a 'hep cat', one of the jazz jocks of the early '60s-- but both styles, while vastly different; complemented, rather than detracted from, the music.). The music is AOR (as in "all over the road" and "any old record", that is) ranging from big bands, to adult contemporary tunes, with a definite emphasis on MOR standards.) But here, the package works. Longevity, of course, is on its side-- but longevity alone does not account for a unique success story which often finds the station in the mid 4s. Does it help that the station is alone in this approach? Perhaps, though it would be foolhearty for anyone to try and duplicate the many factors which individually mean little, but as a composite, spell success.

You may not hear the magic at first listen. And you're going to have to put up with a certain amount of schlock (i.e. Steve and Edye's cover of "Through The Years") but overall, the blend is tasty (and considerably more mass appeal than the usual 'nostalgia' outlets) with its pop/standards lean-- a category of music long overshadowed by the ensuing start of top 40.

Mornings find Scott Arthur joined by Debbie, who was little in evidence (beyond doing the news as Debra Brandt) during our listens. What you got was basic stuff. And that's a compliment. The basics were there exactly as the format set them forth. The approach was simple-- play two selections and backsell-- which is just what Scott did, amidst interacting with the traffic guy, mentioning regular listeners, and a few overly corny lines while remaining brief. To look at the music list (page 78), we have to admit it's a weird mix, but in listening to it, the overall effect was quite pleasant.

"Pleasant" is the best way to describe afternoon personality Mike Scott as well. And though the sound was a throwback to days of old (in rich voice quality and intonation), the material was blissfully sans cliches. He had the aura of those old line personalities without sounding routed in the past. He's different from Arthur, but like him a product of radio's glory days. His style made us smile, though we'd have been a bit happier if he had outtroed some of the more obscure stuff.

The current promotion is the "KQUE AIR Force" (with people receiving plastic cards good for all sorts of things-- much like the urban and top 40 promotions of this type.). In order to validate them, listeners must send in their names, addresses and birthdates (proving visibly that not everyone who listens to this format is 80 to dead). Off the air, the station currently boasts the strongest tv budget it's seen in years.

As for the current position: "We're playing your song on K-Que, FM 103." And if you're over 30 and willing to invest a little listening time, they just may do that.

SPANISH

One in six persons in the city of Houston is Hispanic. Houston is the fourth largest Hispanic market in America (according to a number of sources which concur that the top 4 are: L.A., New York, Chicago and Houston). From the standpoint of ratings, Houston is the 7th ADI with a Spanish speaking populus of 706,500. The Hispanic population in the city of Houston is over 12% larger than the black population. The SMSA rankings show Hispanics as 15.5% of the Houston populus. (Arbitron has the metro at 15.3%.) Close to 90% of Houston's Hispanics are of Mexican descent. Their average family income is over \$24,000 annually (compared to Anglo's at over \$34,000 and Blacks at just under \$20,000). They're mobile. They use radio. And everything you want to know about them can be found in the promotional literature from any of the six local Spanish stations.

To that end, it seems that while competition among the six is fierce; (five of which are rated-- Ranchera oriented KEYH; block programmed KLAT; Spanish contemporary KXYZ; Tex Mex KYST; and KQQK, the lone FM of the group with a youthful Anglo music/Spanish jock presentation-- and one of which is unrated: Victor Morales' KLVL, the area's first Spanish outlet.) underlying that competition is a necessary solidarity. You see, in Houston, as in virtually every market with a heavy concentration of Spanish speaking individuals, the real challenge is not beating the competition out of a buy.

Success comes in luring the buy to the format category in the first place. And so it is that while promotional literature positions each facility as the appropriate buy-- the real positioning comes in a joint effort to convince advertisers (particularly national advertisers) of the importance in terms of dollars in reaching the Hispanic crowd at all. Simply attracting the buy to the format is something most general market outlets take for granted today. It's unfortunate to note that racism still rings to the point that urban stations are saddled with a similar problem-- but the magnitude of their troubles grows in geometric multiples when dealing with Spanish radio.

Not only is the Mexican group often typecast as undesirable because of socio-economic background (spawning such lines as 'their in car listening is up-- you can reach 400 of 'em in one '57 Chevy)-- but the added effort of producing the spot again (particularly on some of the more costly agency productions including jingles) is often seen as 'not worth it'.

Anyone taking that attitude is not reading the literature all six of these outlets (and every other Spanish outlet we've come in contact with nationwide) provide. Or else, they simply don't believe it. Well, we're here to tell you it's true friends and neighbors-- and there's some truth behind at least one stereotype: Hispanics do multiply well-- and their numbers are not going to decrease in Houston anytime soon. (Expect a sharp growth curve, with the new immigration laws-- the above figures only account for legal aliens.)

Apart from the singleminded union all six have perhaps unwittingly formed to attract mass appeal dollars; within the established base of Hispanic listeners and advertisers, each has carved out a certain niche separating themselves from the pack.

By far the most different of the group is Galveston's KQQK. Not only are they the only FM facility-- but they're the first American-Hispanic outlet we've heard which offers 100% American music (primarily dance tunes) introed by Spanish language jocks. (A syndicated offering throughout Mexico, De Hits De Los Estados Unidos-- or something like that, offers American top 40 with Mexican announcers-- but not only is KQQK's a much blacker sound, but the announcers while speaking predominantly in Spanish reflect the street feel of the Mexican American.)

We listened to evening jock Danny Garcia (who now does middays), and what we heard was worth a great deal more than the initial Fall showing of a .4. His interweaving of English catch phrases among his Spanish rap sounded so natural, he came off as understandable to all (as near as we could tell-- being from a largely Hispanic background we take to this stuff naturally, so we're not a fair Anglo subject) particularly his transplanted Mexican core which predictably phoned with the usual barrage of requests and dedications. (Interestingly, the majority of dedicators were calling from Pasadena during the hour we listened.)

Morning talent Iris Moreno is also a standout-- and though we didn't have much of a chance to catch her on KQQK (primarily because of the hour. We have to admit when driving around, we routinely came back to KQQK), we did listen at length when she was on KKHT during their season of top 40-- and what we heard was very impressive.

We have a feeling that when the winter numbers are out, this may be 'the little station that could'. We're not expecting a major showing mind you-- but tripling their numbers (a 1.2?) would not be hard to imagine. Given a better signal, we might even have a better prognosis. As it stands now GM Bea Thompson (a Hispanic female) has faced every obstacle imaginable-- including bancruptcy.

106.5, a Galveston frequency, first came to life in 1968 as KGBC-FM, the counterpart to KGBC-AM at 1540. Its first period of note came in the '70s when-- in a building shaped like a spaceship-- it became KUFO. Unlike a UFO, it did not take off-- and so several approaches were tried including TM Stereo Rock.

In 1981, Marr Broadcasting acquired the facility which then became KXXK-- the calls that remained until the transformation to KQQK last August. Looking back on it, the most notable period for KXXK came as country "Kicks 106"-- but again, it didn't matter what you did on 106. If you weren't doing it in Galveston (or nearby), it wasn't going to be heard.

But as it turns out, signal problems were not the biggest problem Marr Broadcasting faced. A 1984 license challenge by San Jacinto eventually resulted in the two groups (Marr/San Jacinto) pooling their efforts. But that's not all-- money problems have been so severe, that the station was taken into voluntary bankruptcy (with Marr running it as debtor in possession).

In February, 1987, San Jacinto/Marr filed for a new tower site-- (only five miles west of the existing location but 1312 feet as opposed to the current 698). The last asking price we were quoted (for the existing property and related CPs) was \$12 million. But in talking with Bea Thompson, the word she had was that things had turned around to such an extent that the station is now off the market.

From the August transformation through October, KQQK really went through a period of adjustment. Since then, it's been uphill all the way (and further. According to Thompson, the station quickly went into the black.). Infact the outlet is so successful that she hopes to put together others like it.

When you get right down to it, it's an amazing story. There's no signal. No ratings of which to speak. It's an unproven approach (though we believe it's one for which the heavy Hispanic areas have been long ready). And in the macho Latino world, it's been done by an all female management team from GM Bea, to LSM Susan Kaufman, and PD Sylvia Cavazos (who also does afternoons-- making both drive times female controlled). (All programming is done in house, incidentally.)

As for the future-- billboards go up in May (the positioning slogan of Ka Ku Ku Ka is "Estereo Laser"), a tv campaign is planned for the Fall-- and if they ever get a signal, this just may be the big success story of youthful oriented (18-34) Hispanic Radio.

Looking at the remaining crop-- the five AM outlets: though KLVL is unrated, a moment of respect must go to feisty Victor Morales who signed this station on in 1950 and has been at it ever since. Today it's a real block programmed old line outlet with a small core of loyalists. But at one time this Pasadena facility (and its FM counterpart-- today KKBQ) was the only language link displaced Mexicans had.

Leading the Hispanic pack currently, according to the Fall figures, is KXYZ with a 1.7 (both KXYZ and KLAT seem to undulate among first and second place with the total of either rarely exceeding a 2-- though it has been known to happen). As to length of tenure: KEYH has been at it fulltime since '79. It was later that year that KLAT commenced. KXYZ debuted Spanish in '82, and KYST made the switch in '83.

The commitment of Infinity (owner of KXYZ) can be seen in the station's promotional pieces. Slick, creative, and in one case, a masterful repositioning attempt when discussing the power of the other outlets. (Power, in the literal sense. Stressing that they're the most powerful outlet in terms of wattage; they list specifics on everyone except KXXK which they simply call "Class C"-- a derogatory sounding term to non radio folks, as opposed to stating 100,000 which even though it's mitigated by antenna height, a factor not germane to AM, would nevertheless blow KXYZ's power premise out of the water.)

When it comes to a class image-- KXYZ, Radio 13, leads the pack. If full service AC had a direct Spanish counterpart, this would likely be it. It's not for the younger set however, nor the overly Americanized. It's unmistakably old line Spanish-- but unmistakably professional.

KLAT's music, by comparison, seemed closer to assimilation. A Spanish cover of Gene & Debbie's "Playboy" highlighted the hour we heard which included phone interaction (and the reading of horoscopes). KEYH, on the other hand, spent the hour reminding us they were "La Ranchera" in words and deed. And almost as if it were a comedy bit, we had to laugh at a concert spot that included only two English words (with a Spanish accent): Low Rider.

As for KYST: We checked them out in the evening in time to hear a concert spot in Spanish for the Jets, a bi-lingual jock, an interesting Spanish oldies medley including a cover of Little Anthony's "Tears On My Pillow", and a decidedly Anglo sounding phone request for Huey Lewis' "Stuck On You". (Maybe the caller thought they were still top 40. --For the history of KYST, or the other Spanish outlets here, see the one sheets.)

RELIGION/INSPIRATIONAL

Two outlets in this arena gather enough audience to be listed in the Arbitron report-- KHCB and KJOJ. And while KHCB tends to lead KJOJ from book to book, a share above a one is rare (but it did happen this Fall) for even them. Additionally, a number of unrated outlets (primarily non commercial) also are centered in the approach (The most notable being Humble's KSBJ, created as a result of the compromise which permitted First Media to acquire KFMK from Crawford.)

With all the talk over Jim and Tammy Bakker's transgressions (idle gossip about which-- particularly with regard to Tammy Fae, has kept tongues wagging among the inner circle of media evangelists for years), outlets in the religious arena have come under new scrutiny. And while there are those who believe it's nothing more than prophets for profits-- and others who find it totally divine; in truth, religious radio is no different than secular radio-- you'll find both good and bad in either camp.

Here in Houston, one of the finest examples of good can be found in KHCB, which began operations on March 10, 1962 in the name of the Lord, and hasn't waivered from His path since. The commitment to saving souls is so great that the station has a policy: direct solicitation of money is strictly prohibited.

GM Peter Steigerwald explains that those outside the body of Christ are often repelled and driven from him by such mentions. Rather than making a few more dollars, KHCB would prefer to win a couple of souls. And he mean it.

We listened for a few hours during the middle of the day. The music we heard was like nothing we've ever caught on radio before. Instrumentals mostly (with the appropriate dead air for acclimation purposes) as well as some down tempo solo and choral arrangements. If we were forced to categorize this in a phrase, we'd call it "traditional inspirational". The kind of stuff that makes you smell the incense burning.

We later found out that we'd been listening to "music for meditation" which followed a message from the Waugh Drive Baptist Church. (The program's close, true to the outlet's credo, contained no mention of money.) What followed summed up the Spirit of KHCB. And we quote, "The best hours of every day are spent with you and KHCB 105.7 on your FM dial. KHCB is radio as it should be and it's a thrill for me Michael Guido to be one of its broadcasters. You'll enjoy "The Sower", Monday through Friday. Ask your friends to join you. You all will be the richer for it." Guido sounded a bit like a sincere Howard Cosell, and we should mention that his rap followed the intro song, "Sowing Seeds"-- the program's title.

Following that interlude we heard a liner for the station's 25th Anniversary Banquet including a congratulatory actuality from one of the station's sustaining preachers. (We were also reminded that, "You're listening to Christian Radio KHCB-FM in Houston. Good News at 105.7 FM."-- before catching another local pastor-- this one from Trinity Lutheran.)

Over at KJOJ, the mood was anything but sedate when we tuned it. Rev. R W Schambach (of Tyler, Texas 75711) was in his glory raging on about something soul threatening. He was followed by a spot break (with a secular advertiser-- General Automation) and "The Broadcast Of Hope" from Brett Jones of the Pentacostal Church of N.E. Houston. 15 minutes later we were told we were in tune with "A breath of fresh air, on 107 KJOJ," before hearing "Joy" (Michael P. Williams, a black preacher from local Joy Tabernacle). "It's the Joy of Jesus, 107 KJOJ, Conroe/Houston; your constant Christian companion," came the comforting news just prior to the International Prison Ministry with Chaplin Ray, Box 63, Dallas 75221.

Jimmy Swaggert owns KJOJ, and like Swaggert, the station is quite charismatic. (We're speaking in personality terms here. From a religious perspective, it's Southern Gospel all the way.) We checked them out periodically-- and if the preachers are only paying a dollar a minute, it's still a profit making venture. That's more of an awestruck recognition than any intentional slam at its programming. (When making judgement calls in this category we keep in mind Matthew 7:1.)

(But there was life on 106.9 before the Lord made his presence known there in '78. Licensed to Conroe, it was originally the home of KNRO (the FM counterpart to KIKR), owned by Rigby Owen. When Swaggert first took possession (on March 31, 1978), the calls became KMCV, and the format was 'modern Christian'. The ammendment to the current approach and calls came in the early '80s.)

For more background on both KHCB and KJOJ, see the one sheets.

CLASSICAL

If I should ever die writing one of these profiles and any of you are at a loss for what to say on my epitaph, try: "She even listened to the classical stations." Anyone who knows me will instantly understand the depth of my commitment to this project.

Apparently we're not alone. In Houston, as in virtually every market we've profiled, classical accounts for insignificant ratings. However, we've got to admit, there were enough culturally minded folks irritated with the disappearance of KLEF last year to make us believe that the station had a 5. (It didn't-- and that was one of the reasons that Entercom adopted Format 41.)

KLEF, however, did not totally go away. The call letters and format were picked up by 92.1-- Roy Henderson's Class A outlet licensed to Seabrook that is rarely at a loss for formats-- or former Houston call letters, for that matter. In just three short years, it's had more identities than most facilities adopt in three long decades.

On April 23, 1984 it debuted as KZRQ "Z-92", sporting Transtar AC, overseen by market vet Clay Gish. Gish's forte however, was top 40, which is just what the station became on June 1-- less than two months later. (The only other CHR at the time was KKBQ, whose move from 92.5 to 92.9 paved the way for 92.1's entrance into the market in the first place.)

CHR actually gained some tenure on 92.1-- it lasted eight months. But then, owner Roy Henderson came up with another idea: get the KYND calls back. (They had been on 92.5 prior to the switch to KKBQ.) And the easy listening format. He did, in February of '85. That lasted a little over a year. Then when the furor erupted over the loss of KLEF, Henderson figured there was more to be gained in the classics. And so it was that on April 2, 1986, 92.1 became "Houston's Home For The Classics".

Henderson is an interesting guy. You'll hear positives and negatives, but the bottom line is if you're in Houston Radio for any length of time, you'll hear about Roy Henderson. Some call him a menace. Others view him as gutsy (afterall, he is the guy who took a chance on Todd Wallace's "All Beatles" format on KYST). And most concur he's an engineering genius. (He got 92.1 on the air didn't he? Although there are those who question that, after hearing the signal.)

Generally classical outlets are plagued by listeners who object in some way to the programming. They're an opinionated, fussy group of intellectuals (and pseudo-intellectuals), who come with the turf. Here the problem is not what is heard-- rather what isn't heard. The Class A signal is driving fans, spoiled by the clarity of the former "Klef", a class C outlet; to distraction. For that reason, 92.1 has a translator (at 104.1), as the IDs proclaim.

"You're listening to K05IL, Clear Lake City, and KLEF, Seabrook/Houston," said the top of the hour ID. Liners include mention about 'twice as good' and 'two places on the dial'-- trying to turn confusion into a positive.

While the format relies on lively upbeat shorter pieces (between 10 and 30 minutes), as luck would have it, the time we chose to tape turned up the hour long concert-- and a somewhat irritating flaw. The outro to "Symphony #6 by Anton Bruckner with the New Philharmonic Orchestra conducted by Otto Klemperer" didn't match the following words, "Good afternoon. We hope you've enjoyed our Klef afternoon symphony."

Our immediate reaction was that the outros were canned so as not to have to hire announcers who could pronounce this stuff. (Not that we could-- and we apologize for any spelling inaccuracies-- but we're not hiring ourselves out to play it.) No wonder we've heard from a number of folks that it's more than the signal they're unhappy with. (Though for true diehards there is a choice in the classical approach of the University of Houston's KUHF.)

On the other hand, KLEF has become very aggressive promotionally-- with an emphasis on fun (and off 'stuffiness' often found in this approach) in a number of cute tie ins such as the "Bachs Lunch" (inviting 92 of the late composers closest fans to a weekend lunch in honor of his 302 birthday); and a KLEF Birthday Bash (with the history of this dial position, any birthday is worth celebrating) including invites that looked like they were done by Pierre Cardin.

Prizes tend to complement the upscale lifestyle of the audience from oriental rug giveaways at the symphony and diamond rings at the opera to numerous trips to far flung locations such as Africa and Australia.

And though the ratings aren't stellar-- the psychographic composition is. The average listener is a 30 year old, quality conscious male or female, striving for the better things in life, and able to afford them. (As for what the station can afford, no one would comment on the record but it seems a like a good guess that 'break even' is still not a reality, though the general atmosphere is that 'we're doing well'.)

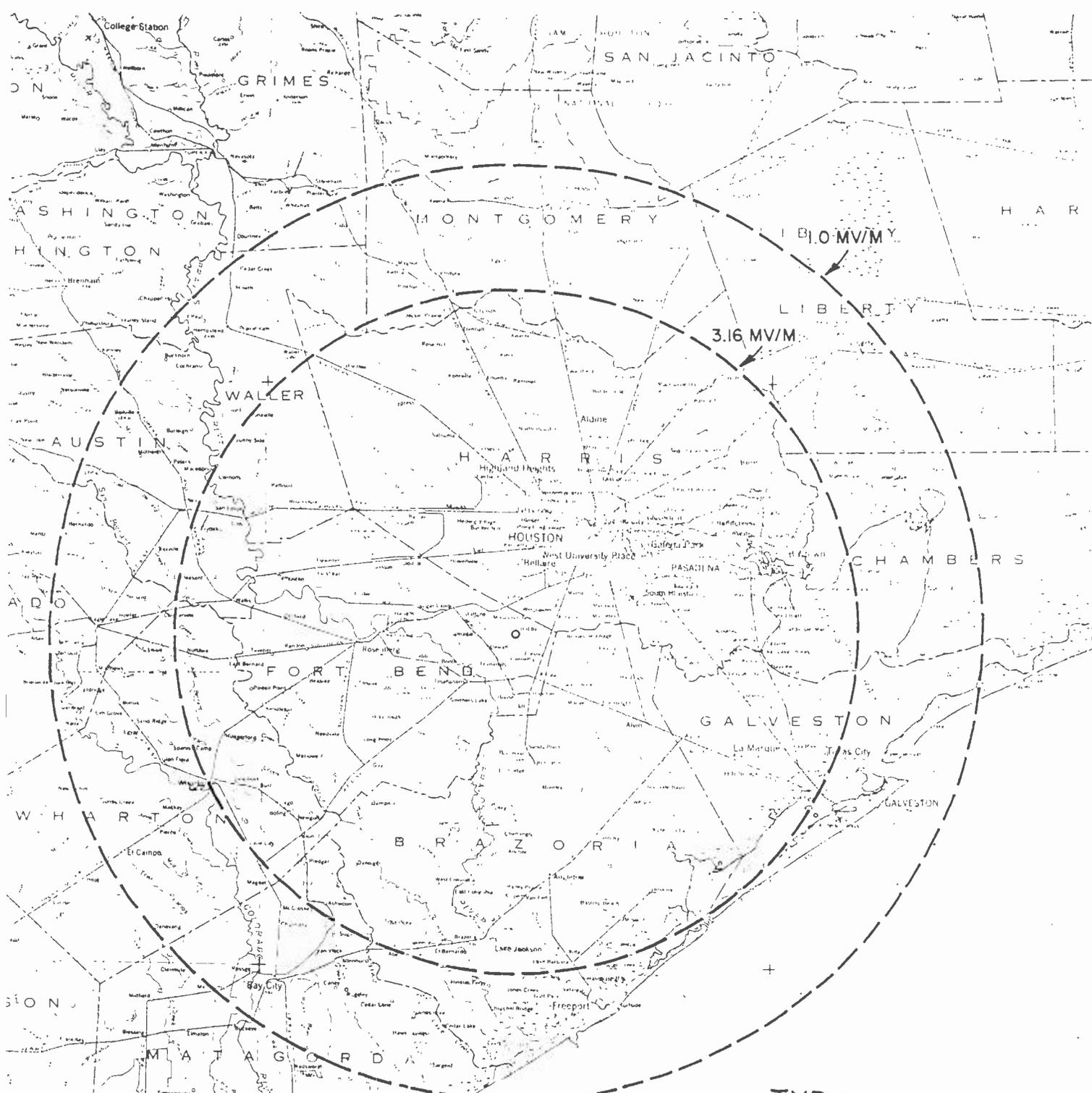
Once again, we are indebted to a number of souls for their gracious help in this profile: The input from Ron Haney, Mike Joseph, Dan Mason, Ed & Pam Shane, and Rick Stancato was invaluable. Likewise for Dick French.

A number of station staffers were also outstanding, from managers and programmers to receptionists. Thank you Bruce Nelson at KNUZ. Ron Parker at KKBQ. Jim Robertson at KIKK. Don Armstrong at KPRC. Steve Hegwood, formerly with KYOK. Travis Gardner at KCOH. Shari Evans at KZFX. Tom Haymond at KLTR. Ken Grant at KQUE. Peter Steigerwald at KHCB. Bea Thompson at KQQK. And of course, KILT's Dickie Rosenfeld. --Thanks also to Michelle at KRBE, Kathy at KLOL, Gloria at KMJQ, Rita at KJOJ, Carlene at KJYY, Teri at KLEF, Sharon at KODA, Marian at KEYH, and Adella at KLAT.

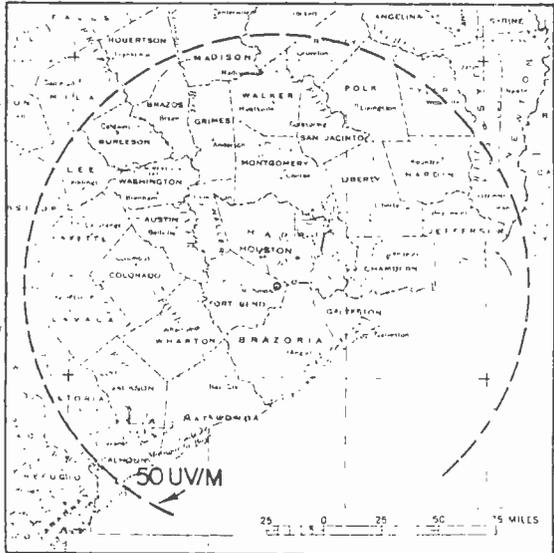
And finally, without the help of two very special people, this profile would be no where near the epic it has become. One is someone I've known for a number of years. A true radio professional with whom I'm proud to be associated. JOHN PATTON, thank you for everything you've done for me. You've brought new meaning to the word friendship, and I owe you.

The other is a newer acquaintance. A man I barely knew, who took as much interest in this profile as if he were writing it himself. Someone who called several times a week to see how it was going, to offer encouragement-- and equally valuable-- to share his input. Someone who spent days going through his own files to dig up many of the goodies you'll find in the back of this report. Someone willing to trust me with his most treasured memories (both in my ability to put them into words-- and in my faith in returning the momentos to him) on face value alone. Someone who is a friend-- not only to me-- but more importantly to Houston Radio. Without you, JOHNNY GOYEN, the market would be a little less rich-- in history* and in future.

To date, Goyen's career spans KYOK, KCOH, KNRO, KIKK-AM, KILT-AM, KPRC, KENR, KRBE, (WXIT and WKAZ in Charleston W.Va, his only non-Houston gigs), KBNO, KLYX, KYOK, KRBE, KODA-AM-FM, KILT-FM, KNUZ, (private aircheck business), KXYZ, KEYH, KAUM, KILT-AM-FM, KRBE, KLOL, KRBE, and KFMK-- in that order!



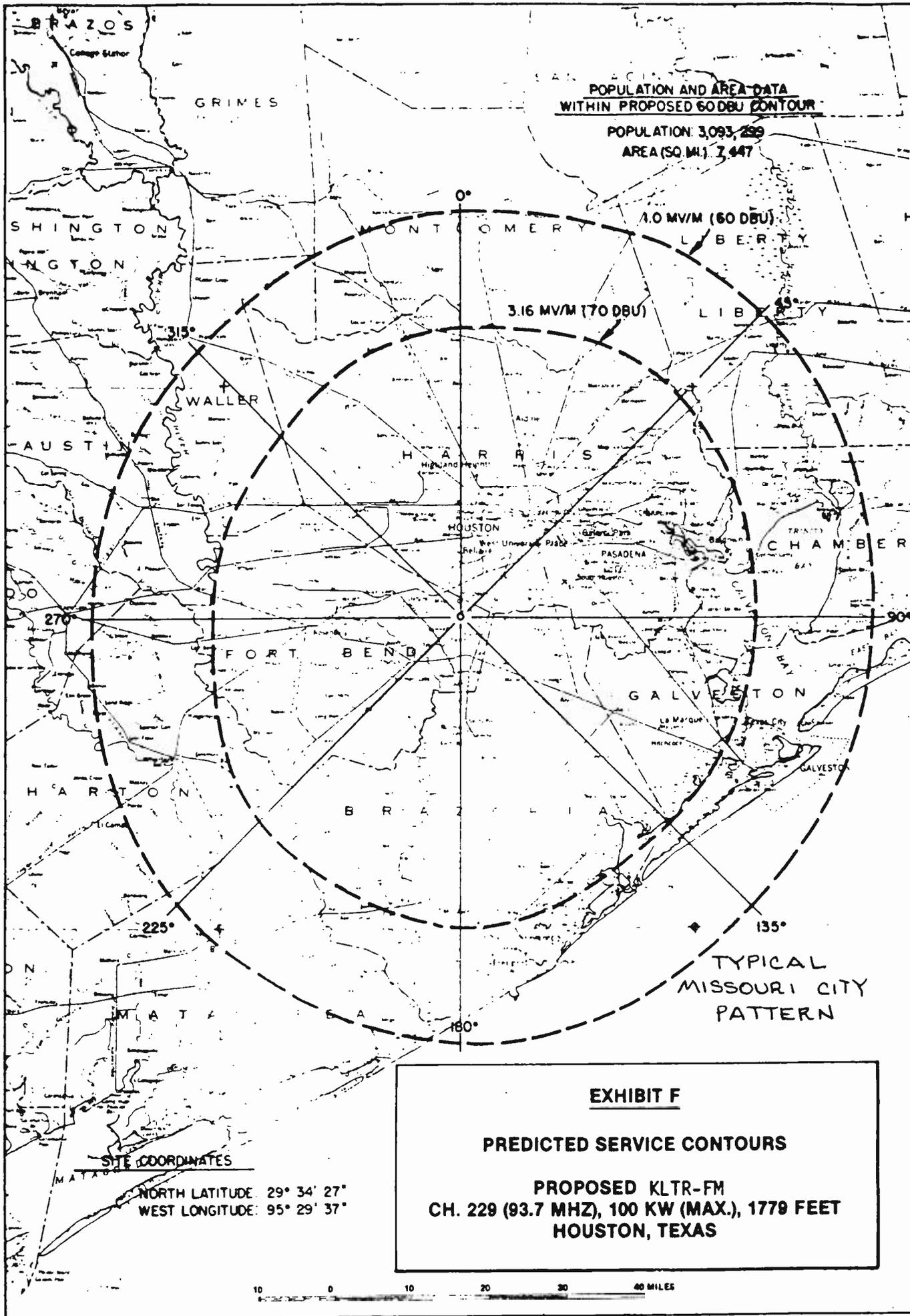
TYPICAL
SENIOR ROAD
PATTERN



PREDICTED SERVICE CONTOURS
KSRR(FM)
[SENIOR ROAD OPERATION]
CHANNEL 243 (96.5 MHz), 100 KW, 1919 FEET
HOUSTON, TEXAS

161.





**POPULATION AND AREA DATA
WITHIN PROPOSED 60DBU CONTOUR**

POPULATION: 3,093,299
AREA (SQ. MI.) 7,447

1.0 MV/M (60 DBU)

3.16 MV/M (70 DBU)

TYPICAL
MISSOURI CITY
PATTERN

EXHIBIT F

PREDICTED SERVICE CONTOURS

**PROPOSED KLTR-FM
CH. 229 (93.7 MHZ), 100 KW (MAX.), 1779 FEET
HOUSTON, TEXAS**

SITE COORDINATES

NORTH LATITUDE: 29° 34' 27"
WEST LONGITUDE: 95° 29' 37"



162.



KQUC'S INDEPENDENT SITE.

(IT'S PREVIOUS LOCATION AT 540 FT. EMANATED AN AMAZING 280,000 WATTS.)

COVERAGE MAP



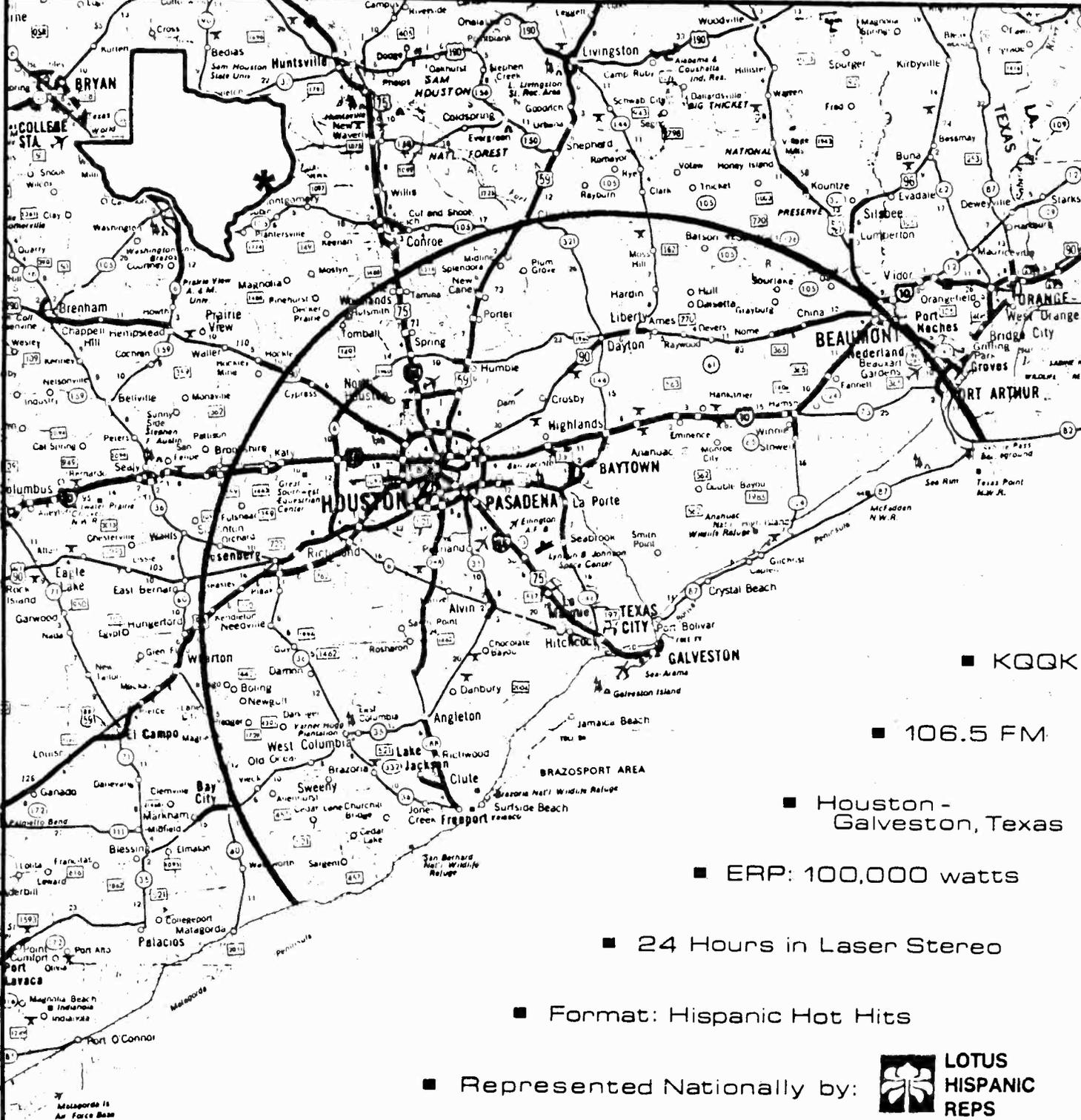
KQQK

106.5

*Estereo
Laser*

KQQK's
GALVESTON
VANTAGE POINT.

KQQK LISTENING AREA



164.

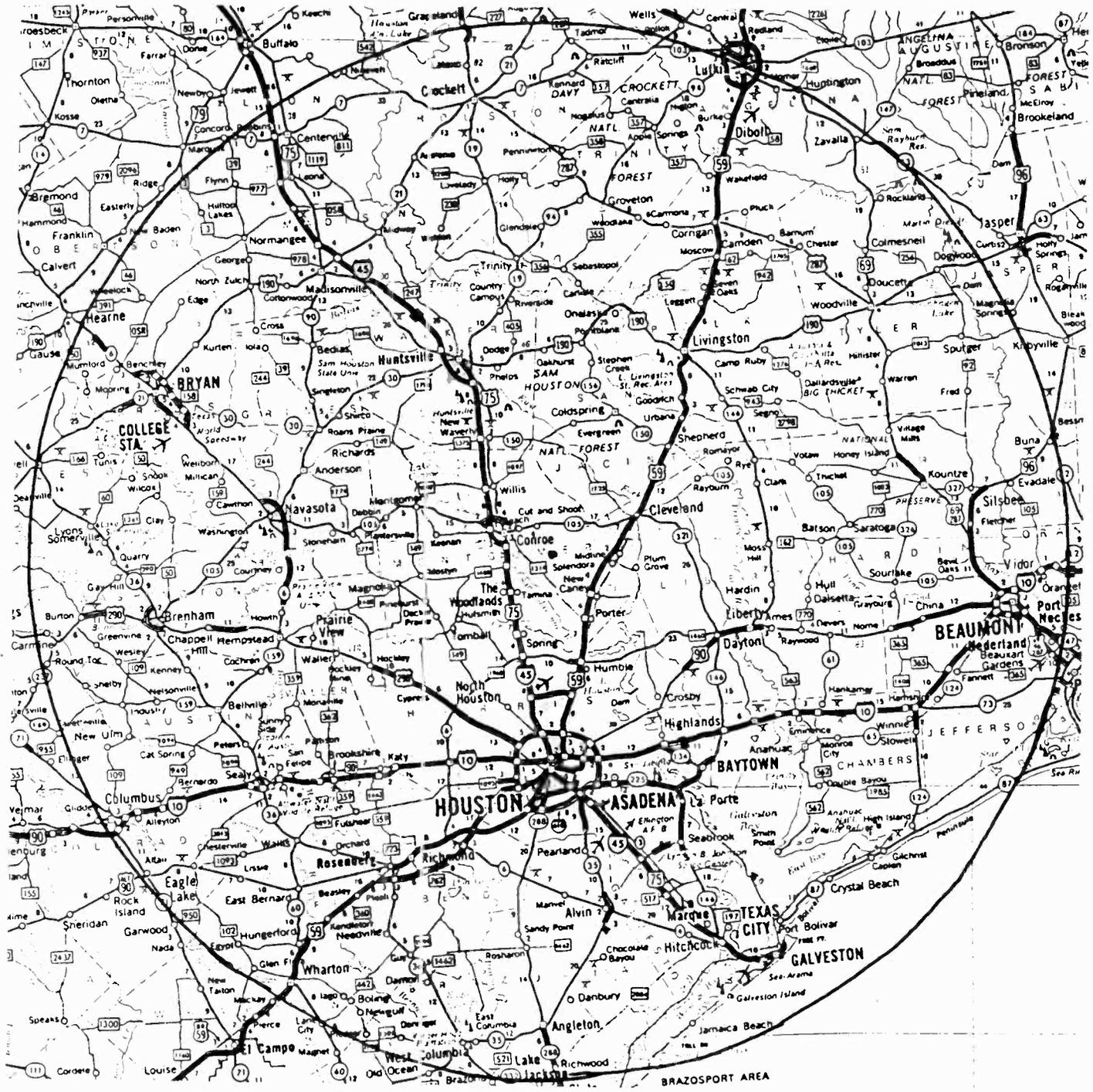


KJOJ'S CONROE PERSPECTIVE

P.O. BOX 73503
HOUSTON, TEXAS 77273-3503

HOUSTON (713) 367-0107
CONROE (409) 756-0107

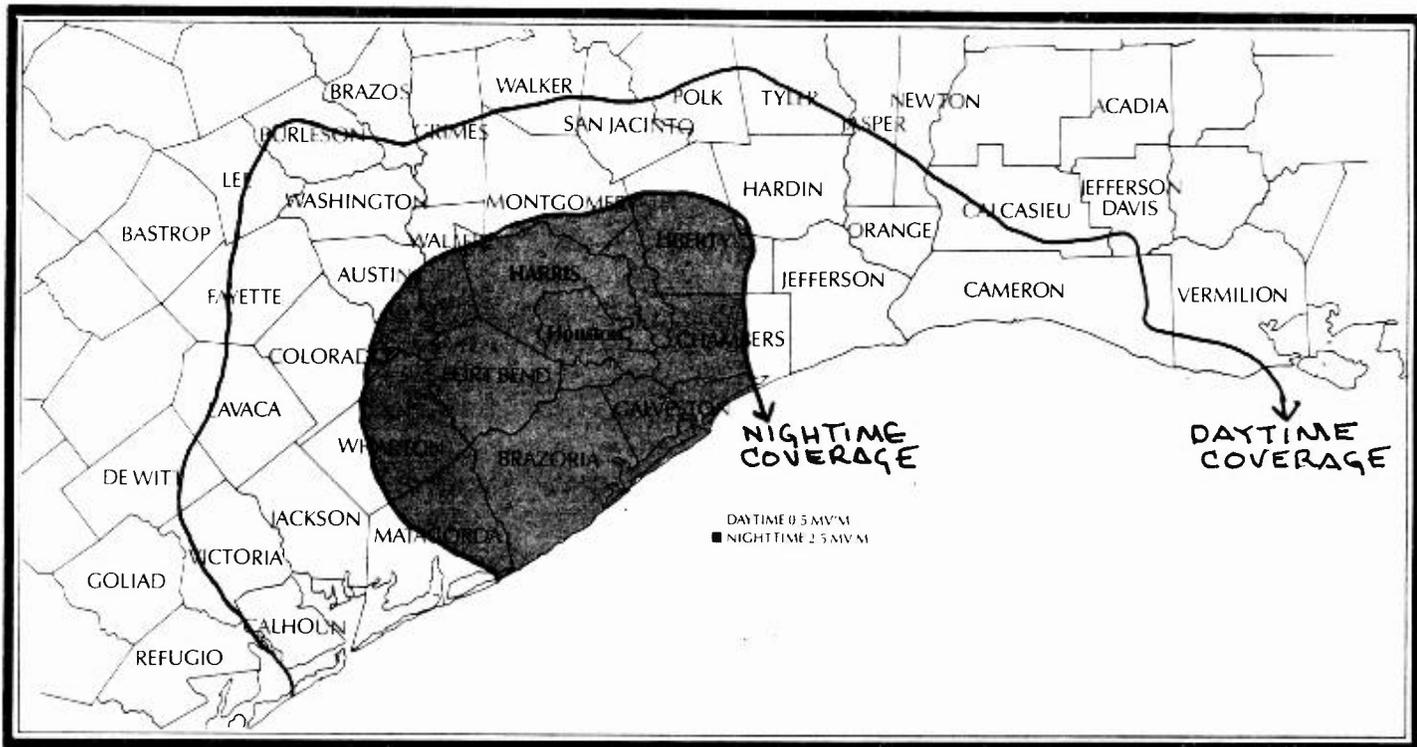
107 FM
HOUSTON'S JOY OF JESUS



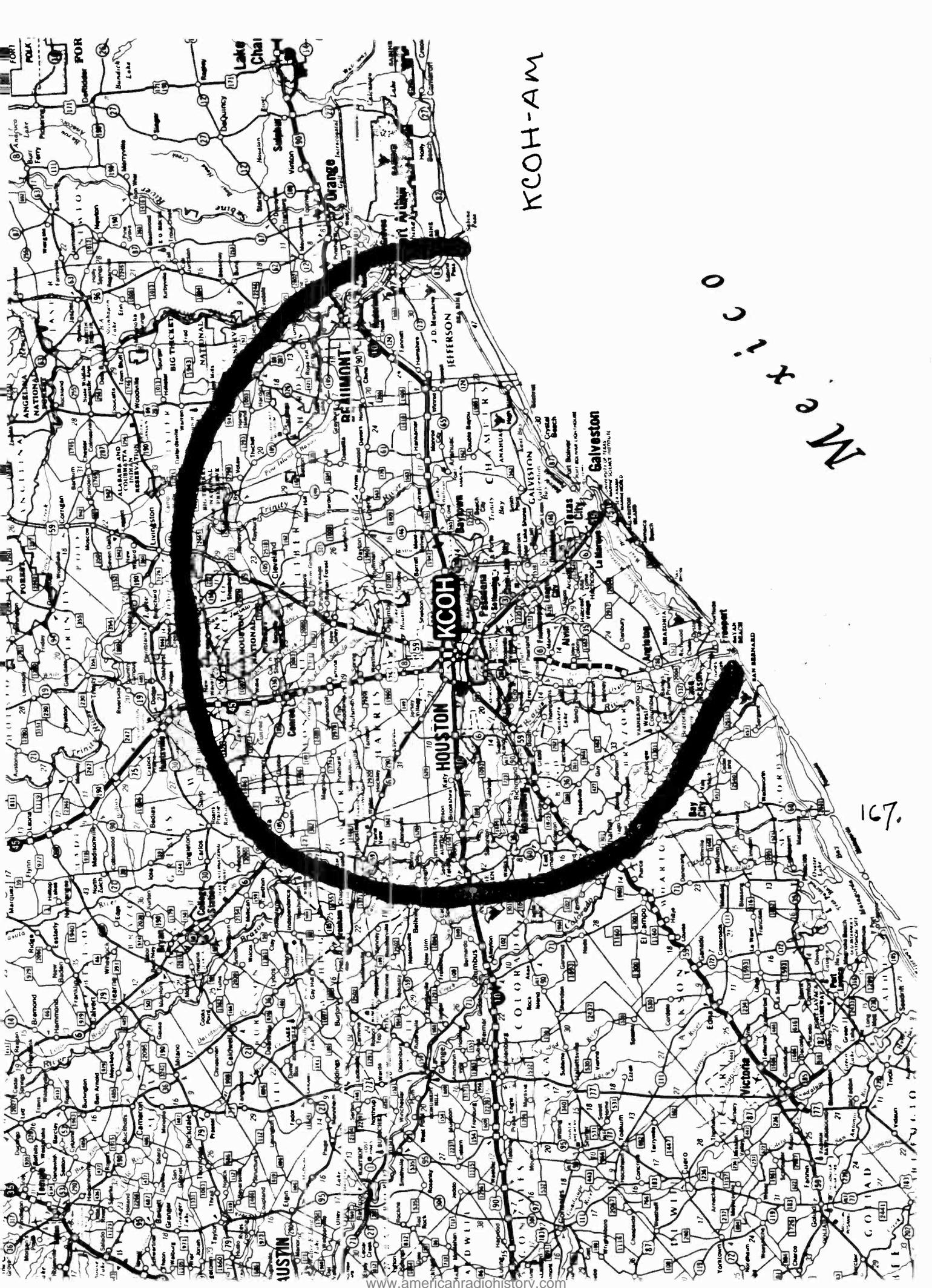
Son Life Radic - An Outreach of Jimmy Swaggart Ministries
KJOJ STUDIO LOCATION - 29801 I-45 NORTH - SPRING, TEXAS

KPRC-AM

COVERAGE MAP



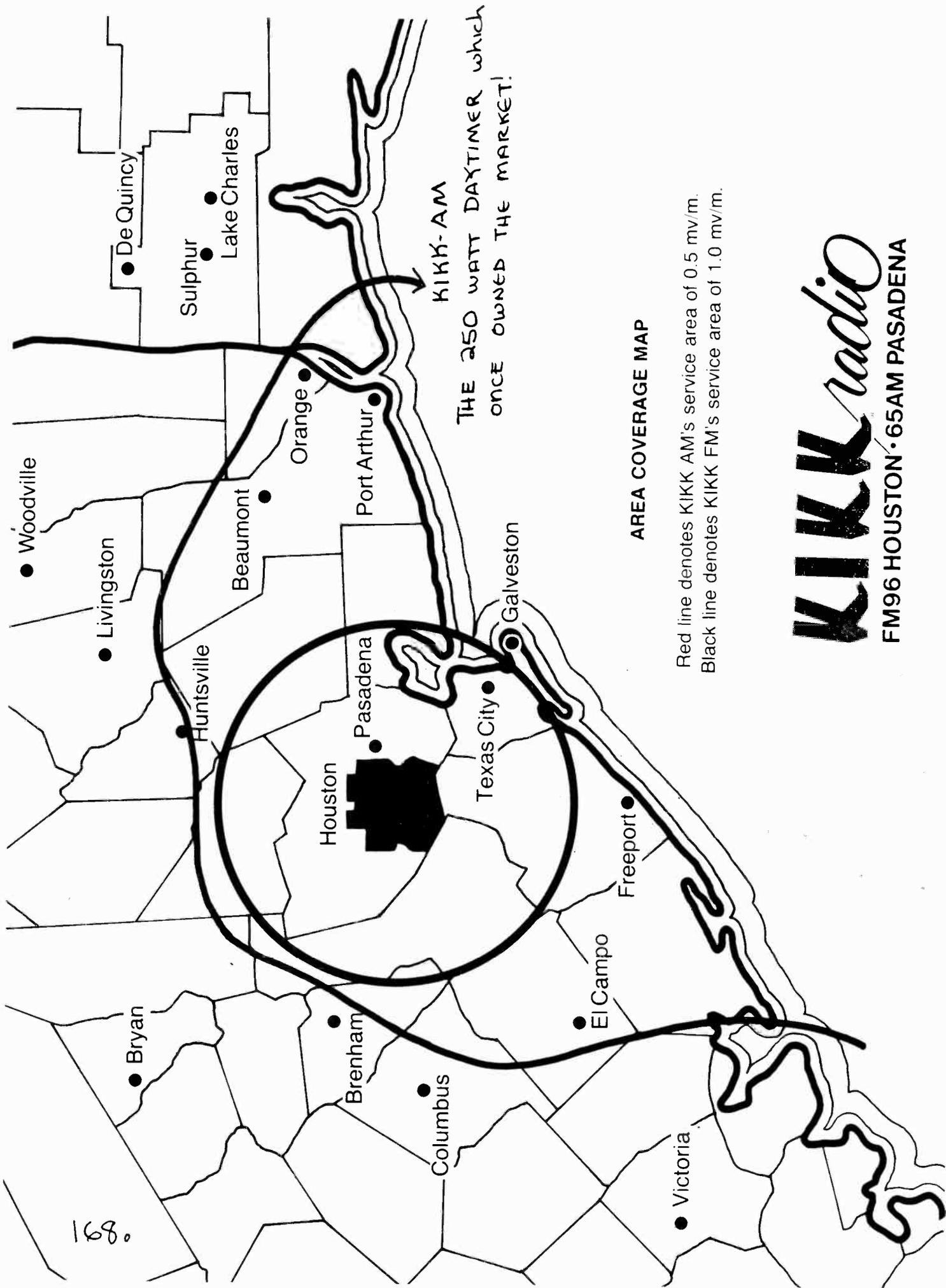
166.



KCOH-AM

WOL

167.



KIKK *radio*
 FM96 HOUSTON • 65AM PASADENA

KNUZ

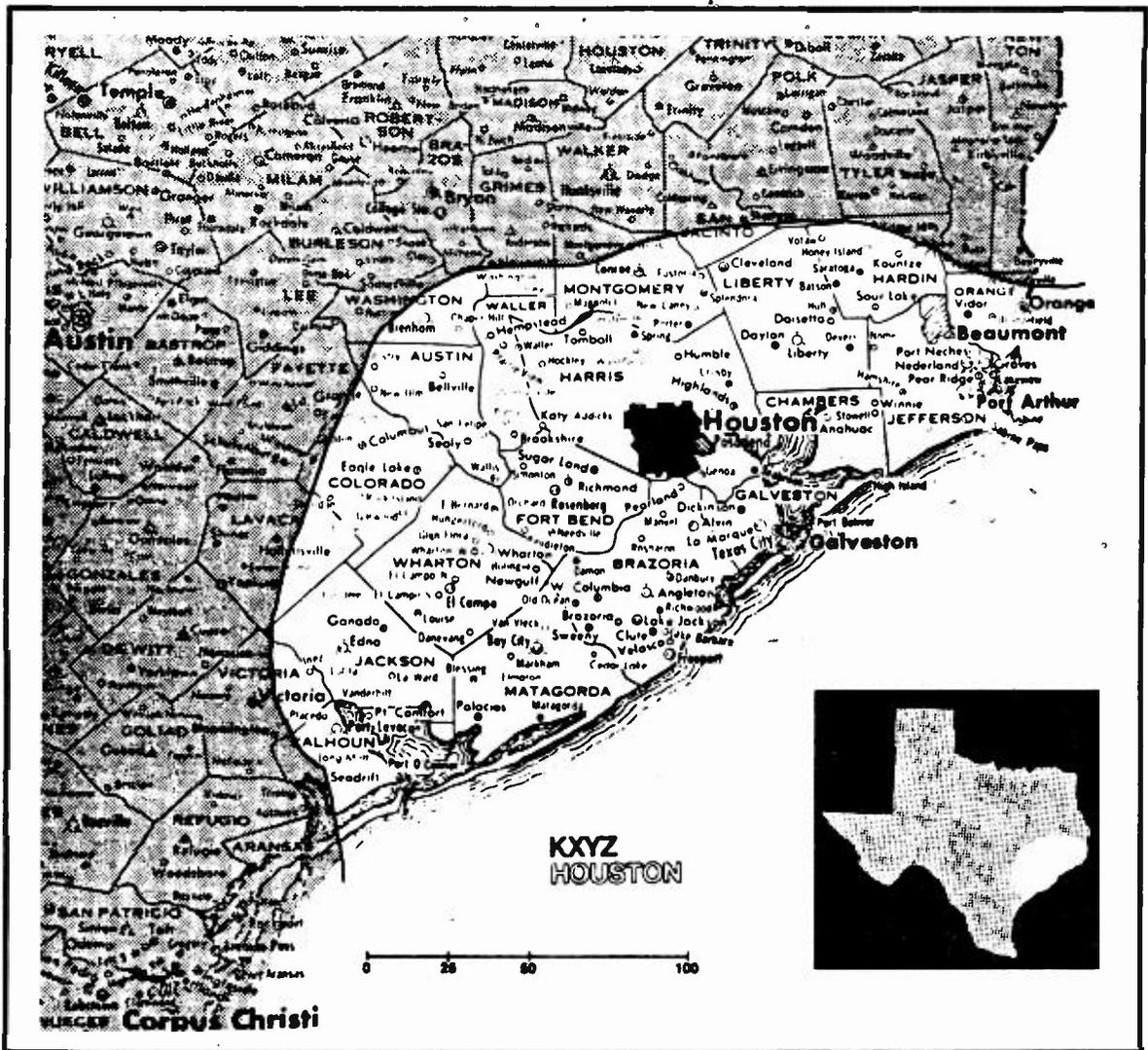
50's & 60's ROCK N' ROLL 1230 AM

KNUZ'S LEGENDARY
CLASS IV
(REPRESENTS DAYTIME
PATTERN)

COVERAGE MAP



COVERAGE MAP



KXYZ Radio 13, is Houston's only Spanish station broadcasting 24 hours a day with full power of 5000 watts, reaching the largest Hispanic audience. KXYZ covers a huge 14 county area, including the Golden Triangle of Beaumont, Port Arthur, and Orange. KXYZ Radio 13. . . 24 hours each day. . . an excellent way to reach the Spanish speaking market along the Texas Gulf Coast Area.

170.

A DIVISION OF



BROADCASTING CORPORATION

F M Stands For "Fine Music"



Choosing a musical menu that will appeal to Texas listeners seven nights a week is one of the principal duties of Ellis Gilbert, program director at the KTRH-FM studios.

By Ann Holmes

Fine Arts Editor

STROLLING downtown any night, Houstonians may glance skyward and see the lights in the windows at the pinnacle of the Gulf Building.

But, unless the man in the street is equipped with a special rig of wires, tubes and FM tuner, he won't hear the celestial sounds issuing from KTRH's FM station at the top of this Gothic shaft.

That station's success has been so notable, however, that today, at the end of a year's operation, it is taking an important part in the growing electronics empire which KTRH, its television adjunct and regular AM radio activity is building.

The initials F M, stand for frequency modulation, but few listeners bother their noggin's about the technicalities and have responded dramatically to the new meaning given to the initials—"fine music." The fact that frequency modulation allows for high fidelity and freedom from static makes this medium particularly suitable for serious music. And the programs, ranging from dinner music to light classics and finally to the heavy masterworks in symphonic and operatic literature, have won barrels of fan letters for the station. Listeners up to a 200-mile radius, who are equipped with FM tuners, may get these seven-night-a-week programs.

In the afternoon before the musical events come on, the Houston Independent School District makes use of the facilities to pipe educational programs to classrooms equipped with FM tuners, and to send messages to teachers from the district headquarters.

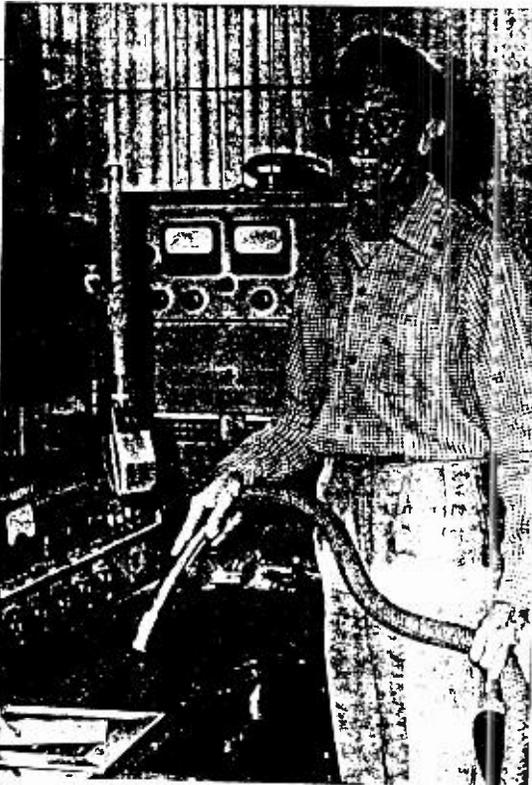
Program director of the FM station, and one of its greatest boosters is Ellis Gilbert. His precise diction and baritone voice are familiar to Houstonians who remember seeing him in concert or in local theater productions. He also served for a year as assistant stage manager at the Metropolitan Opera House in New York.

Gilbert's role at the station is manifold. He plans each night's musical offerings beginning at 5:15 p.m. with the popular dinner music selections, and continuing through the evening until 10 p.m. with classical and romantic works of varying musical persuasion.

Gilbert has initiated several standing weekly programs including the Friday night opera session from 8 to 11 p.m. each week, and during which he offers brief commentaries.

One of KTRH FM's big weekly programs is the Sunday night Houston Symphony Hour from 9 to 10. Tapes are made during the symphony's Music Hall concerts, and portions of the live concerts are then played on the Sunday night hour and duplicated on the AM band at the same time. These symphony concerts on the air are highly valued by the Symphony Society and the millions of listeners in Texas and Western Louisiana. The programs are sponsored by the Jesse H. Jones interests.

Gilbert and his assistant are the only inhabitants of the FM studios. Every day except his day off, Gilbert rides to the thirty-fourth floor tower offices, and at 2:55 p.m. pulls a few levers, flips a few switches and watches the meters on the transmitter beam the programs to the surrounding area over the 470-foot antenna atop the Gulf Building. Gilbert's day involves carrying on a large correspondence with the many fans who write in with praise for the continuing musical programs, and sometimes with requests for works to be played. He does his own engineering and monitoring of the transmitter, and even manages all the cleaning up himself. Occasionally, Gilbert discusses program sponsorship with clients, most of whom appear surprised at the relatively low cost of FM advertising. To sponsor a full three-hour Friday night opera program one week would cost only \$57.30.



While Tchaikowsky's Fifth Symphony is going out over the air, Gilbert takes the opportunity to vacuum the studio. He doubles as his own announcer, electronic engineer and janitor.

THE HOUSTON CHRONICLE ROTOGRAVUR.

...WHEN ALL ELSE FAILS-- VACUUM IT!

(An early KTRH-FM. November 15, 1954)

171.

RADIO GUIDE

● KPRC—950 ● KLEE—410 ● KNUZ—1230 ● KCOH—1430
 ● KTHT—790 ● KTRH—740 ● KXYZ—1320 ● KATL—1590

APRIL 6, 1952

KPRC | KTRH | KXYZ | KTHT

SUNDAY MORNING PERIODS

8:00	Off the Air	Music for Sunday	Off the Air	Off the
8:15	Off the Air	Music for Sunday	Off the Air	Off the
8:30	Off the Air	Music for Sunday	Off the Air	Off the
8:45	Off the Air	Music for Sunday	Off the Air	Off the
6:00	Off the Air	Music for Sunday	Off The Air	Off the
6:15	Off the Air	Music for Sunday	Off The Air	Off the
6:30	Ch. in Wildw'd	Guest Star	Off The Air	Sun. M
6:45	Ch. in Wildw'd	Wand. Travelers	Off The Air	Loyal
7:00	NEWS;	News	Worship Hour	Sun. M
7:15	Organais	Renfro Valley	Worship Hour	Berean
7:30	Methodist Hour	Dr. Chas. Fuller	Prelude to Sun.	Berean
7:45	Methodist Hour	Dr. Chas. Fuller	Prelude to Sun.	
8:00	Funny Papers	Dr. Chas. Fuller	Herald of Truth	Healin
8:15	Funny Papers	Dr. Chas. Fuller	Herald of Truth	Healin
8:30	St. Mark Episcpl.	Funny Paper Pty.	Ave. Maria Hour	McDot
8:45	Beth Yeshurun	Funny Paper Pty.	Ave. Maria Hour	McDot
9:00	Nat'l Radio Pul.	Church of Air	News Summary	Marvir
9:15	Nat'l Radio Pul.	Church of Air	Chosen People	Sun. N
9:30	Art of Living	Church of Air	Truths to Live By	Radio
9:45	News Highlights	Church of Air	Truths to Live By	Radio
10:00	Ernie Lee	Newsmakers	Voice of Proph'cy	W. Bib
10:15	Amer. Spk. Up	Garden Gate; C	Voice of Proph'cy	W. Bib
10:30	Boys' Choir	Renfro Valley	News	Luther
10:45	Boys' Choir	Renfro Valley	Humanitarian Hr.	Luther
11:00	Portraits in Mus.	E. Power Biggs	Sun. News Sum.	Showt
11:15	Portraits in Mus.	E. Power Biggs	Brunch-Time	Baptis
11:30	Portraits in Mus.	News; Inv. to Lrng	1st Methodist Ch.	Baptis
11:45	Portraits in Mus.	Inv. to Learning	1st Methodist Ch.	Baptis

SUNDAY AFTERNOON PERIODS

12:00	Guy Lombardo	Sir. William Slim	News; Lombardo	Beaut
12:15	Guy Lombardo	String Serenade	Guy Lombardo	Frank
12:30	Wayne King	Syncop. Piece	Uncl	
12:45	Singers	Syncop. Piece	Uncl	
1:00	Catholic Hour	News	Orct	
1:15	Catholic Hour	News	Voic	
1:30	Amer. Forum	Symphonette	Gree	
1:45	Amer. Forum	Symphonette	Gree	
2:00	Medicine, USA	Sunday Matinee	To B	
2:15	Medicine, USA	Sunday Matinee	To B	
2:30	Bob Considine	Campus Showcase	Alla	
2:45	John C. Swayzee	Campus Showcase	Alla	
3:00	The Falcon	4th Army Show	Musi	
3:15	The Falcon	4th Army Show	Musi	
3:30	Martin Kane	Death Squad	Musi	
3:45	Martin Kane	Death Squad	Musi	
4:00	Hillywd Playhse	Jimmy McClain	Pian	
4:15	Hillywd Playhse	Today's Trends	Pian	
4:30	Golf Tourney	Robt. Trout News	Mem	
4:45	Golf Tourney	Robt. Trout News	Mem	
5:00	Texas Rangers	My Friend Irma	Drew	
5:15	Texas Rangers	My Friend Irma	Mon	
5:30	Big Show: NBC	Our Miss Brooks	W	
5:45	Big Show: NBC	Our Miss Brooks	W	

SUNDAY EVENING PERIODS

6:00	Big Show: NBC	Jack Benny	Gre
6:15	Big Show: NBC	Jack Benny	Gre
6:30	Big Show: NBC	Ams n Andy; CBS	Here
6:45	Big Show: NBC	Ams n Andy; CBS	Here
7:00	P. Harris, A. Faye	Charlie McCarthy	Stop
7:15	P. Harris, A. Faye	Charlie McCarthy	Stop
7:30	Theatre Guild	Phlp Mrs Plyhse	Stop
7:45	Theatre Guild	Phlp Mrs Plyhse	Stop
8:00	Theatre Guild	Screen Guild	Wal
8:15	Theatre Guild	Screen Guild	Corl
8:30	Benj. Fairless	Meet Millie	Corl
8:45	Benj. Fairless	Meet Millie	Gue
9:00	Houston Symp.	News	Paul
9:15	Houston Symp.	News	Paul

KLEE	KATL	KNUZ	KCOH
8:00 Off the Air	Off the Air	News; Night	Off the Air
8:15 Off the Air	Off the Air	Night Beat	Off the Air
8:30 Off the Air	Off the Air	Night Beat	Off the Air
8:45 Off the Air	Off the Air	Night Beat	Off the Air
6:00 Off the Air	Sunrise Serenade	News; Daybreak	Off the Air
6:15 Off the Air	Sunrise Serenade	Sons of Harmony	Off the Air
6:30 Off the Air	Sunrise Serenade	Sunday Serenade	Off the Air
6:45 Rev L. H. Davis	Silver Gate Qtte	Sunday Serenade	Off the Air
7:00 Rev Ira Jones	Reflection	Gospel Time	The Advertiser
7:15 Gospel Hymns	Fellowship Baptist	Gospel Time	Organ Interludes
7:30 Real Estate Show	Fellowship Baptist	Church of Christ	Larry Warren
7:45 Real Estate Show	Dr Lovell	Church of Christ	Rev Williams
8:00 News; Real Estate	Voice of Church	Ch Brotherhood Hour	Rev Williams
8:15 Real Estate Show	Voice of Church	Ch Brotherhood Hour	Hour of Faith
8:30 Real Estate Show	Gospel Singers	Shady Acres Singers	Hour of Faith
8:45 Real Estate Show	Gospel Singers	Organ Melodies	Hour of Faith
9:00 Real Estate Show	Bonds of Faith	A Capella Chorus	Moments of Sunshine
9:15 Real Estate Show	Bonds of Faith	Musical Memories	Moments of Sunshine
9:30 Real Estate Show	Let's Polka	Melody House	Rev. Merrill
9:45 Real Estate Show	Let's Polka	Melody House	Morning Melodies
10:00 News; Real Estate	Rev J. W. Sitton	Melody House	Morning Melodies
10:15 Real Estate Show	Rev J. W. Sitton	Melody House	Morning Melodies
10:30 Real Estate Show	Song Shop	Melody House	Morning Melodies
10:45 Real Estate Show	Elder Bonds	Cavalcade of Music	Faithful Five
11:00 Real Estate Show	Elder Bond	Cavalcade of Music	Faithful Five
11:15 Real Estate Show	News	Guy Lombardo	Berean Epist Church
11:30 Real Estate Show	Guy Lombardo	Airlines Melodies	Berean Epist Church
11:45 Real Estate Show	Guy Lombardo	Meet the Band	Berean Epist Church

SUNDAY AFTERNOON PERIODS

12:00 NEWS: Real Estate	Command Perf'nce	Want Ads. Music	Movie Time
12:15 Real Estate Show	Command Perf'nce	News From KNUZ	Movie Time
12:30 Real Estate Show	Command Perf'nce	American Cowboy	News
12:45 Real Estate Show	Sports Scoreboard	American Cowboy	Hamilton Show
1:00 Dr Ham	Baseball	American Cowboy	Bonner Serenade
1:15 Five Star Quartet	Baseball	American Cowboy	Bonner Serenade
1:30 Baptist Hour	Baseball	American Cowboy	Skyline Serenade
1:45 Baptist Hour	Baseball	American Cowboy	Skyline Serenade
2:00 Beth Yeshurun	Baseball	American Cowboy	Skyline Serenade
		Sunday Session	Ibero Americana
		Sunday Session	Ibero Americana
		Sunday Session	Skyline Serenade
		Sunday Session	Skyline Serenade
		News: Sun. Session	Gems and Music
		Sunday Session	Gems and Music
		Sunday Session	Designs in Music
		Sunday Session	Designs in Music
		Remember When?	KCOH Concert Hall
		Remember When?	KCOH Concert Hall
		Emile Cote	KCOH Concert Hall
		Emile Cote	KCOH Concert Hall
		Want Ads; Music	Twilight Time
		Jack Starr	News
		News From KNUZ	Movie Time
		Voice of Houston	Movie Time

EVENING PERIODS

Blue	Texas Barn Dance	Twilight Time
me	Texas Barn Dance	Twilight Time
me	Country Music Time	Twilight Time
Hour	Salon Serenade	Off the Air
Hour	Salon Serenade	Off the Air
ts	Three-Quarter Time	Off the Air
ts	First Baptist Church	Off the Air
ence	First Baptist Church	Off the Air
Baptist	Errand of Mercy	Off the Air
Baptist	Here's to Vets	Off the Air
e	Keynote by Carl	Off the Air
e	Four Knights	Off the Air
e	U. S. Marine	Off the Air
e	Guest Star	Off the Air
e	News	Off the Air
e	UN Story	Off the Air
e	Christian Worship	Off the Air
e	Christian Worship	Off the Air
el	Christian Worship	Off the Air
el	Wings Over Texas	Off the Air
el	Wings Over Texas	Off the Air
el	Night Beat	

Dial 950 tonight

to hear

THE PHIL HARRIS
ALICE FAYE SHOW

7:00 P.M.



Fun with Phil, Alice and America's deffiest, most untrue-to-life family, with Frankie Remley in trouble as usual.

THE BIG SHOW

5:30 P.M.

THEATRE GUILD ON THE AIR

7:30 P.M.

THE HOUSTON SYMPHONY

9:00 P.M.

For the Best
RADIO
Entertainment
Day or Night
Listen to



1961 Advertisement.. note the reference to Houston radio's "first motivational research study".

Houston's most interesting radio station because its **Key People Really Care!**

KPRC, Houston's first radio station, isn't just another jukebox with a transmitter and tower. Its **Key People Really Care** about listeners and clients, and do everything possible to make the listening pleasant, meaningful, interesting, and resultful. They also insist upon truthfulness and good taste, and as a result, KPRC! has thousands upon thousands of loyal listeners, hundreds of sales-happy clients. It all started years ago when KPRC! engaged Dr. Ernest Dichter's organization to make the first motivational research survey in Houston's radio history to find out what Houston radio listeners wanted from radio. Following the findings in this survey, KPRC! started making the necessary changes, and today you'll find more and more Houstonians listening to KPRC! for its

THE PEOPLE TALK BACK TO RADIO

A
Motivational Research Study of the
Houston Radio Audience



1. **Interesting News!** Announcers at KPRC! don't just read releases off a news ticker or machine. KPRC! maintains a staff of 11 newsmen. They go to the scene of the news, witness it, write it, and in most cases, report it themselves on the air. Since they live the news they know the news . . . and, KPRC! news is most interesting!
2. **Interesting Music!** The records heard on KPRC! aren't the records KPRC! thinks ought to be heard—they're the records listeners indicate they want to hear by their purchases at record stores, by the records they play in public places, by what they say in conversation to KPRC! people and their friends.
3. **Interesting People!** The voices on KPRC! are friends. The voices belong to real flesh and blood people like Tim Nolan, Bob Byron, Johnny Edwards, Jack London, Gordon Smith and Ken Fairchild. They are companionable people, intelligent people, friendly, interesting people.

AS A RESULT, KPRC! IS MOST INTERESTING, MOST BELIEVABLE, MOST
RESULTFUL, BECAUSE ITS

Key People Really Care!

950 on all Houston area radio dials--Edward Petry & Co. Nat'l Reps.

174.

1968 sign on

NEWS RELEASE

A bright new sound for Houston radio listeners is scheduled to go on the air next week when Radio Station KENR, Houston's 12th AM radio station, begins broadcasting.

KENR, which will be known as "Keener" radio, is at 1070 -- about the middle of the radio dial.

A modern, up-beat, country and western music format -- known as the Nashville sound -- will be programmed by KENR.

"We'll play the better country and western music," said Jack Fiedler, general manager of KENR. "Our music and on-the-air personalities will reflect the contemporary, western spirit of Houston."

KENR will feature "First Alert News" with regular news programming at 55 minutes after the hour and traffic time newscasts at 7:25 a.m. and 5:25 p.m.

"Our emphasis in the KENR news department will be on factual, accurate news coverage," Fiedler said. "We want to get the news first, but we would rather be a few seconds late and be right."

KENR "First Alert News" will feature the national and international news gathering and reporting services of the Associated Press and United Press International.

"To give our news greater depth, UPI Audio Wire service will provide our listeners with on-the-spot coverage of news events all over the world," Fiedler said.

175.

Mother Radio Is Dead

So Who's Taking Care of the Anthill?

BY JEFF MILLAR

Radio Station KFMK had its plug pulled at 4 p.m. on Wednesday, March 26. It like, died, man. Mother Radio was no more. Radio Station KFMK will be re-born in a couple of weeks, but not Mother Radio. There will be no one to warn of the 'narks.' There will be no more draft counseling notices. There will be no more dialect newscasts. Mother has been hassled.



Photo by Curtis McGee, Chronicle Staff

Dan Earhart, far right, does a little meditating on his own, without the benefit of his station's music, after getting the news that he is out of a job. Earhart and fellow disc jockeys George Massey, Bob

Baum and Larry Crawford are shown outside the sound studios of Station KFMK. Earhart, who was program director, said, "Somebody wanted to shut Mother up. He's trying to find a new home for-

Mother Radio with another FM station, Jim Lammers, below, principal stockholder in the station, said, "We didn't agree or disagree with the editorial policy, we just weren't making any money . . ."

At 4 P.M. Wednesday, March 26, they pulled the plug and Mother died. There's many a young man looking morose—Mother's dead and they're out of a job.

In radioland, pulling the plug is a doomsday expression, meaning a station has gone off the air and there are hard times ahead. Either the station's zone for good or its employees have. In the case of KFMK, whose plug was pulled, it's the employees. The people who own the station say a signal will return to 96 megacycles within seven or so days, but it won't be Mother.

A job's a job, but to the aforementioned young men, KFMK (which they took to calling Mother Radio in its final days) was a thing. If you want to get coldly clinical, Mother Radio was just a format, which is radioland talk for the kind of music a station plays and its style in general. KFMK in the fall of 1967 became the first FM station in town to play rock music. At first it was a painfully amateur imitation of Top 40 AM radio, as its FM competitor, KRBE FM, continues to be; but gradually, in a process which could be described with great accuracy as the station selecting a genre or audience, selecting a station, KFMK ended up playing music usually labeled "underground rock."

It was a very strange radio station. It became identified with what one could call the head community, the avant garde community or the anti-Establishment Establishment.

The programmers (disc jockeys) acquired a kind of mystic quality. There would be a man, as in India, music for meditation. There was a Court Astrologer who'd do readings for listeners. KFMK public service announcements (which the Federal Communications Commission requires all stations to offer) included mostly notices of the concerts, meetings of New Leftish individuals and how to get draft counseling. There were readings to electronic



music of short stories about people running along sandy banks of rivers. Newscasts would be read in curious dialects; items about the Vietnam war were recited as if to say this is what the Associated (Establishment) Press says and you can believe it if you want.

About the same time the programmers began identifying the station as Mother ("it's 5:35 and this is Mother") KFMK began running editorials, most of them attacking the Houston School Board. A message repeated at 15-minute intervals, one

Sunday afternoon on KFMK—"We hear the heat's bad at the Anthill today, so stay away"—translated to an announcement that somebody had called KFMK with the rumor that the narks (narcotics officers) had been hassling people gathered at the Anthill (a head community site here where people gather to groove on sunshine and butterflies and things) and one was to go somewhere else if one didn't want to get busted. In such ways did Mother operate in her public's convenience and necessity.

One of Mother's No. 1 sons at her death was Dan Earhart, the program director (a lofty title which in radioland means that instead of a buck twenty-five an hour and all the records you can eat it's a buck thirty and all the records you can eat). He's had a little time to think since 4 p.m., March 26, and while he concedes KFMK was losing money ("You can't expect the owners to keep on losing money."), still most of his thoughts are darkening.

"Somebody wanted to shut Mother up," said Earhart, implying that the station's political posture was unpopular in Certain Places. And that Steps Were Taken. This view is apparently shared by Mrs. Clark Read, executive secretary of the Houston chapter of the American Civil Liberties Union, who said the ACLU is "making inquiries" into the matter. And for the time being she wants to leave it at that in the interest of "not making groundless accusations."

Earhart considers especially curious the fact that the station's staff was given extremely short notice (Earhart says 30 minutes) and that the abrupt 4 p.m. departure was the standard FCC signoff given with no explanation.

Spring Branch businessman Jim Lammers, president of Liberty Communications Co. and the principal stockholder in KFMK, says the decision to take KFMK off the air was strictly a business matter.

"The format was not getting the kind of response we were hoping for, we were losing money and we decided it was time to change," said Lammers ("we" including the seven other stockholders in Liberty Communications). "We didn't have the number of sponsors we thought we should have had, and we didn't get the kind of response in the mail we'd hoped."

"We left the station up to management," said Lammers, "and we didn't agree or disagree with editorial policy established by the people who were employed there."

Lammers said the station was taken off the air to make some repairs that will improve the station's signal and that 4 p.m. Wednesday was as good a time as any. "I wasn't even listening when I told them to take it off."

Lammers and his associates acquired the station in August, 1967. "It looked as though it was going well for a while, but there came a point where additional capital investment would not have been wise."

"The station was an investment. What the station played did not affect me one way or another."

Lammers hopes to have the station back on the air within 10 days. He's not sure what the new format will be. "But I'm pretty sure it won't be progressive rock and roll."

In the meantime, Earhart is trying to find Mother a new home on another Houston FM station. Earhart hopes the high ratings he claims Mother was getting will convince one of the local unsuccessful-but-on-the-air FMers to freak out, get all the Motherphiles to tune in—and start making money.

Of KFMK, Earhart says, "I really think that by this summer we'd have been in the black."

Meanwhile, no Mother. And Houston FM has returned to what it was before 1967, which is dull.

176,

KLOL

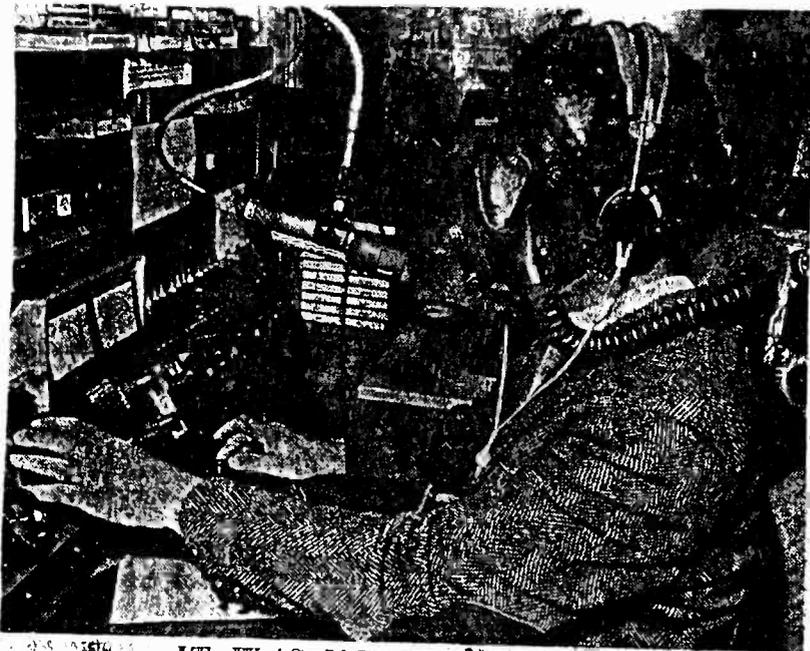
STEREO 101.1 FM HOUSTON, TEXAS

MOTHER'S FAMILY



**A newer
sound for
thirty-five
and down.**

Mother's back, this time on 101. Note Jim Pruett.
(This picture was taken circa 1973,
3 years after KLOL's start)

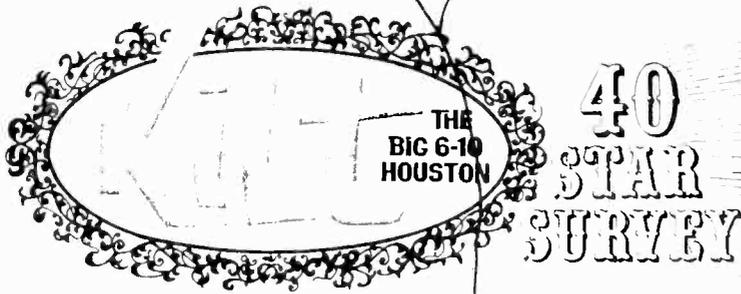


IT WAS NO GAG, BUT...

A gas mask proved a better headache remedy than aspirin for KILT Radio disk jockey Mack Hudson. He was breathing easier Wednesday after showing up for work Tuesday in the mask. "It wasn't a gag," said KILT's Dickie Rosenfeld. In all, 13 dee-jays and newsmen had "gagged" for a week before the city health department located a natural gas leak in a furnace at the station.—Post Photo by Bill Goodwin

First there was Mack Hudson.

When Harrigan (Menard) left, Hudson (Roach) teamed with Harrigan Mike Scott.



When Hudson (Roach) left, Harrigan (Scott) teamed with Hudson Mark Stevens.



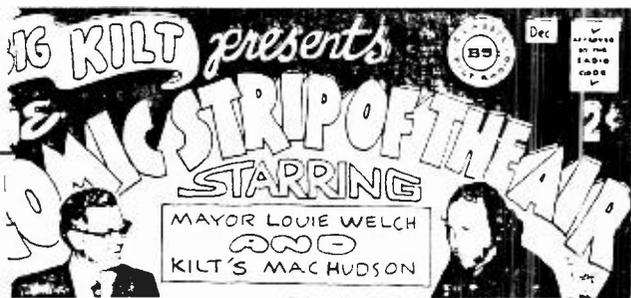
HUDSON & HARRIGAN...MORNINGS 6 TIL 10...ON THE BIG 610

Then Mack Hudson (Roach) teamed with Irv Harrigan (Paul Menard)

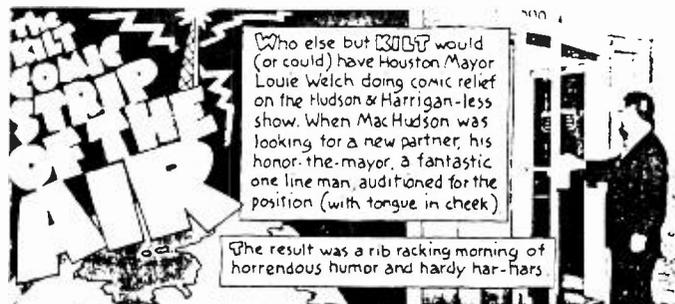


BREWEN UP YOUR MORNINGS WITH HUDSON & HARRIGAN...ON THE BIG 6-10

1



2



3



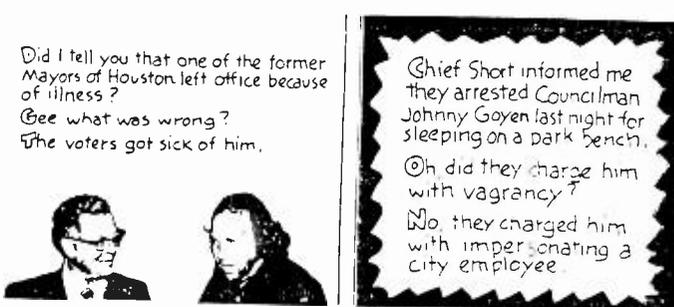
4



5



6



7



8



Between Paul Menard's exit and Mike Scott's entrance, KILT was willing to try ANYONE as "Harrigan"-- even the mayor, which they milked to the hilt-- including this cartoon strip, distributed everywhere.

KILT asked the question . . .



The first teaming of "Stevens & Pruet" as Hudson & Harrigan.

"Tennis Anyone?"



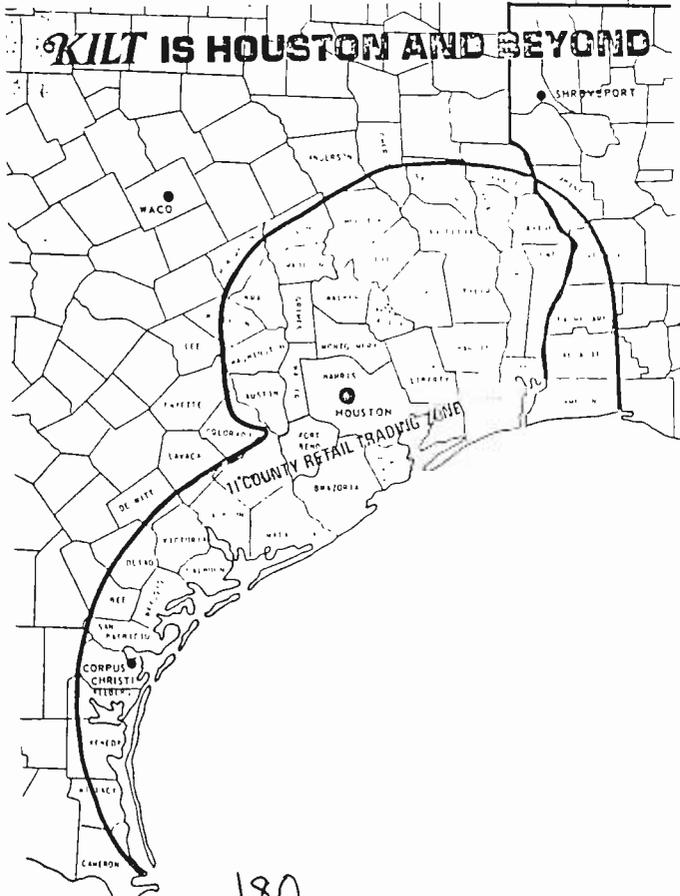
KILT



Two for the price of one on this billboard campaign.



TEXAS' LARGEST FULL-TIME INDEPENDENT STATION



610 during McLendon's first ownership, when KLBS stood for the Liberty Broadcasting System.

When kids were still a desirable commodity, KILT went after them with avengence.



"The Fun-61"

IS A MEMBER OF THE **"KILT KASH FOR KIDS KLUB"**

KILT calls "KASH FOR KIDS" Card Numbers. When your number is called, you or any member of your immediate family will have 5 minutes to call KILT at Jackson 6-3461 and claim your "KASH FOR KIDS" Prize.

7168

180.

CONFIDENTIALNew Hour Format

:00	Hourly ID Jingle	Segue to 1st record with time check.
:03	Talk Segue	Segue from 1st record to 2nd record...talk is to be done over 2nd record lead-in. "KILT" 1st thing said.
:07	Basic Jingle	STOP SET....up to two commercials logged...set structure same, talk to music spots. Jingle ends set-talk to vocal.
:12	No Jingle	STOP SET....up to two commercials logged...set structure same with exc. promos always end this set...segue to record with no talk.
:16	Talk Segue (no jingle)	Same as :03
:20	News or Basic Jingle	If no news logged, this is a STOP SET to end with basic jingle.
:25	Talk Segue	Unless news is logged...otherwise, seg to record after news
:28	HALF HOUR SLEEP PROMOS	
:32	Talk Segue	Segue as in :03
:36	Jock Jingle	STOP SET.....identical to :07
:40	News or mini- promo	News ends with mini-promo...on spots, same way.
:44	Talk Segue (no jingle)	Same as :03
:48	Cold Start	STOP SET...Segue hor to record after final spot and talk over with call letters beginning or ending rap.
:52	Basic Jingle	STOP SET..Identical to :07 except no talk over lead-in.
:56	Feature or Cold Start	STOP SET...Feature ends set when available. Segue to record...talk is OK when no feature is available. cold start with call letters just as :48.

CURRENT PHRASES

Refer to the following items only in the phrases listed...no others are to be used:

Oldie Records	"KILT GOLD"
Music Survey	"KILT 40-Star Survey" (refer to only on Wednesdays - new survey day - no other reference should be made to chart position)
New Records	"Hitbound"
Telephone Request Lines	KILT-line
All DJs	6-10 Men
Alternate (non-legal) IDs	"THE SIG 6-10" -- should be used often, "KILT" (as word)
News	"20/20 News" "KILT News"
Weekends	"Golden Weekend"

Time checks will occasionally be listed on the set and should be used in each set.

Now about that KILT format....

The following four pages are but one of many many similar promotional brochures that KILT released with regularity. KILT was everywhere...



182.
IT'S A BIRD!

IT'S A PLANE!

IT'S A...

COW CHIP!

KILT wins National Cow Chip Throwing Contest in Beaver, Oklahoma!

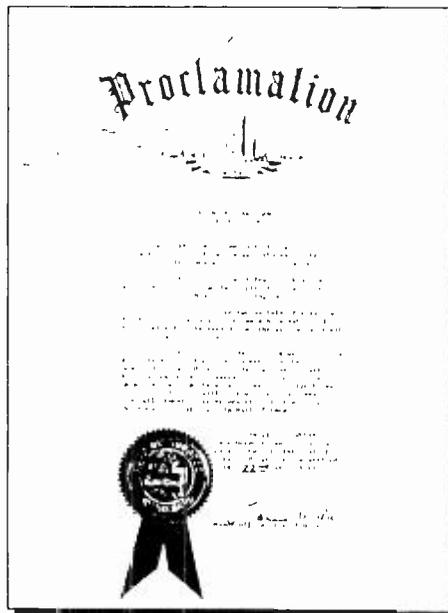


KILT's Mac Hudson manipulates manure to beat Oklahoma Governor.



Hudson toes the mark as thousands watch in breathless anticipation and general apathy.

The National Cow Chip Throwing Contest, which is held in Beaver, Oklahoma every year, is the highlight of the famous Cimmaron Strip Days celebration. For many years it has been a rather peaceful rootin', shootin', rip-roarin' affair. Compared to those years, this year seemed like WW2, condensed. KILT's Hudson & Harrigan came to town!



Houston's Official Goodwill Ambassadors

It all started one morning when KILT's H & H noticed a mention of the titanic contest on the wire service. At once, they were determined to represent Houston and the entire state of Texas on foreign soil. The idea snowballed immediately. Houston Mayor Louie Welch presented the team with an official proclamation naming them "Goodwill Ambassadors" to Beaver, Oklahoma. KILT's vast and varied audience responded immediately with three (count'em 3) Houston firms offering their company planes for the trip and a local professional photographer donating his services.

Hudson slung dung 115 feet to win.

Mac Hudson acted as stand-in for Mayor Welch in the politician's division. His chief competition was Oklahoma Governor David Hall who had been practicing with a frisby for a week. Hall's best effort was 107-feet. Hudson, also pitching patties against several senators and mayors, bettered them all with a 115-foot toss. After winning the contest, he was presented with an inscribed plaque by the Governor, himself.



Hudson & Harrigan bravely board plane.

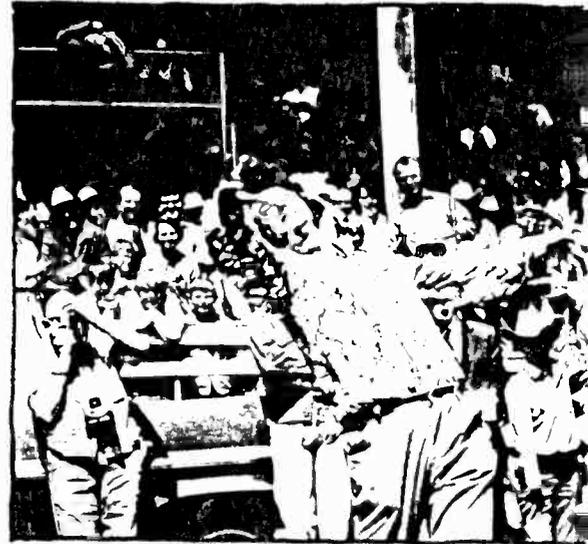


H & H loading on the Beaver Express, an authentic uncovered wagon.

Beaver, Oklahoma will never be the same (but then, it never was).



H & H enthusiastically choose their chips.



Erv Harrigan flings a fertile flat somewhat to the right of center (which is good politics in Oklahoma).



Governor Hall talks to fans about scatology (look it up).



Our boys and the Beaver County Sheriff.

KILT
makes
international
news!

Sports THE NEWS, Mexico City, Sunday, April 25, 1971 37

Texan Chip Hurler Wins Class Honors

BEAVER, OKLA. (UPI)—Oklahoma Gov. David Hall spent all week practicing with a frisbee but when it came to hurling an authentic Oklahoma panhandle cow chip he came out on top. He won the first prize in a contest in Houston. Radio Station KILT in Houston stands in for the politicians' class of the second annual world's chip hurling contest.

Even some of the women contestants tossed the old cow chip. Expected politicians, although sponsors of the contest, had a 10-foot throw while Hall's best effort was 107 feet. Each contestant was allowed to throw three chips, and only the longest toss counted.

The best throw of the day was by H & H, each of them 107 feet. The time of the day was by H & H, each of them 107 feet.

Although exactly positions were taken a few spectators suffered street hits. Joe Lindsay was struck by a chip thrown by H & H. Rep. John Hays Camp was hit with a cow chip (about 100 feet) in a wood burned and a half-inch thick, according to reports. These chips were stored in the Oklahoma panhandle last week and kept time and dry in storage.



Houston Mayor Louie Welch presents KILT's H & H with token of thanks at City Council Meeting on their return.

194.

**When the chips
are down...**

Buy Houston's No. 1

KILT!

KILT

RADIO 610 HOUSTON

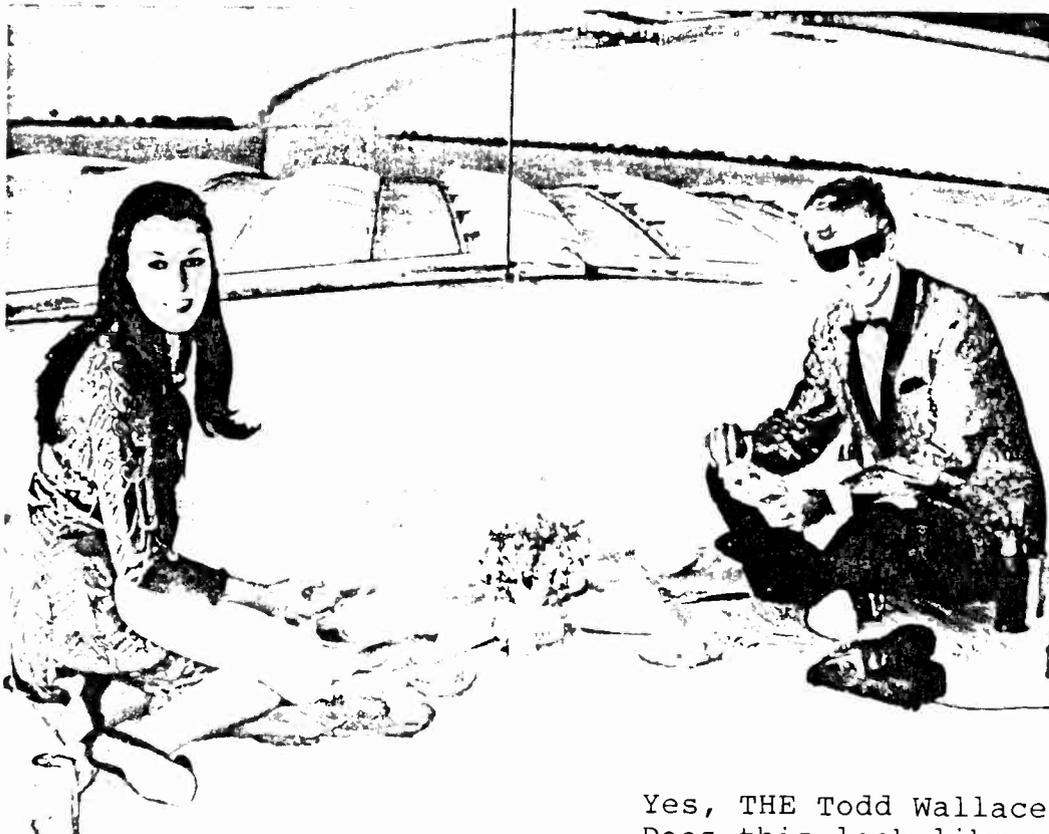
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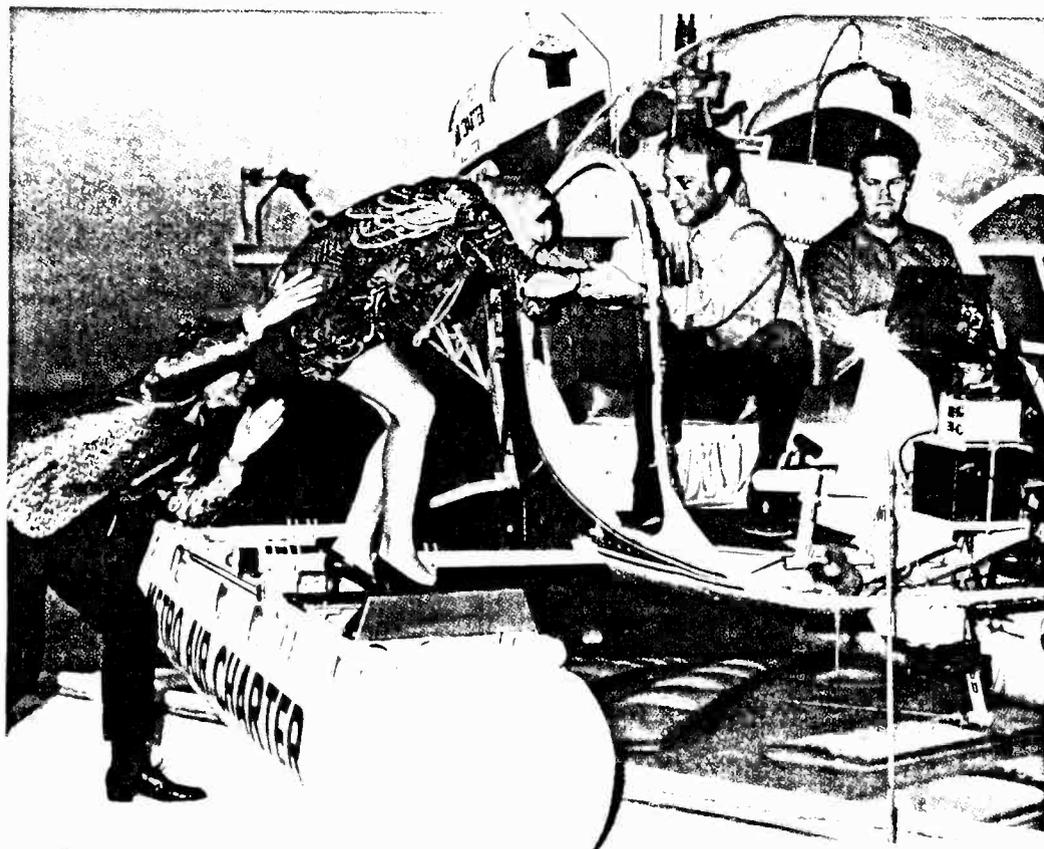
METRO RADIO SALES
A METROMEDIA COMPANY

185

Then on Lucky Friday, June 13 . . . lest Todd Wallace suffer from loneliness . . . **HILT** arranged for a champagne and candlelight dinner to be served Todd and his date . . . no less than Playboy Magazine's May Playmate . . . Sally Sheffield!!



thousands watched in awe as Sally arrived atop the dome...



1966.

Yes, THE Todd Wallace. Does this look like a man who would come up with "All Beatles"?

WALLACE, SETTING
A "DOME SITTING"
RECORD...
"DOME", AS IN
ASTRODOME.

kyok radio Burger King®

"LIVE FREE FOR A MONTH"

Burger King®

HOME OF THE "WHOPPER"™



REGISTER AT EITHER OF THESE BURGER KINGS

1622 Wheeler
Houston, Texas 77004
524-8022

4676 Bellfort
Houston, Texas 77051
734-1380



REDEEM THIS COUPON FOR A FREE 16 OZ. COKE
EITHER OF THESE RESTAURANTS WITH THE PURCHASE
OUR FAMOUS WHOPPER™ OR THE ALL NEW WHOPPER JUNIOR

This was a full page ad in Texas Monthly. The only thing wrong with it, is that by the time it ran-- Johnny, due to a change in management-- was no longer there.

(Worse still, he left a good job at KRBE to join them-- and was replaced for politics beyond his control just two months after his January 16, 1983 hiring. At that point, it would have been "great to be" anywhere. He later returned to KRBE, before joining KFMK-- see following page.)

Johnny Goyen, on his first job. Johnny was a stand out jock on KYOK in more ways than one.



"IT'S GREAT TO BE HERE"

Johnny Goyen
WEEKDAYS
9 AM - NOON

KLOL 101 FM

HOUSTON

"IT'S GREAT TO BE BACK"

Crash
WEEKDAYS
4-8 PM



187.

DJ having a fiiiine time

When Johnny Goyen says 'Fans, I love 'em,' he means it

By JAY FRANK
Post Entertainment Writer

Johnny Goyen is having a swell time.

No, that doesn't sound quite right. Make that Johnny Goyen is having a good time.

No that doesn't cut it, either. How about . . . Johnny Goyen is having a *fiiiine* time?

That's it. What better way to describe the state of affairs for the popular disc jockey at KFMK-FM (97.9) than to use his trademark word? It also happens to fit.

A veteran of 20 years in the Houston radio business, Goyen has his best gig ever. Two years after joining KFMK, his friendly style and oldies expertise have had positive effects on the station.

But Goyen is quick to pass along most of the credit to thousands of people who never have been to KFMK's offices: his listeners. When Bob Uecker says, "Fans, I love 'em," he's clowning around. Goyen means it.

"They're probably the reason I've stuck with this so long," said Goyen, 37, son of the former Houston City Councilman of the same name.

"I don't think I'm a person with a very big ego. I look at myself as an average guy, and I don't ever want to come across as being better than anyone. I'm just one of the bunch. I don't appreciate DJs who are rude and I don't think my listeners would care for me if I was like that."

Goyen is on the air weekdays from 9 a.m. to 1 p.m. and Sunday from 8 a.m. to 1 p.m. His shows are fast-paced and feature calls from listeners, requests, friendly chit-chat — and oldies. Lots of oldies.

The station plays mainstream music of the past 30 years and Goyen is its chief historian, expert and sage on the genre. If he has trouble locating a song in the station's "dungeon" for a caller, he'll later search through his personal library of "over 10,000" singles and albums. Chances are he'll find it.

Goyen's interest in oldies dates back to his start in radio at KYOK-AM (1590). In 1966, while a student at St. Thomas High School, he worked part time at the then-rhythm and blues station. He went on to log time at a number of other local stations, including KRBE-FM (104.1), KIKK-FM (35.7) and KODA-FM (99.1).

He says he likes the "oldies expert" tag, but is familiar with groups besides the Troggs, Strawberry Alarm Clock and Lemon Pipers.

"I've carved out a niche with the oldies and it's blended perfectly with KFMK's format," Goyen said. "But I keep up with all kinds



KFMK's Johnny Goyen is an oldies expert, but he keeps up with current releases, too.

of current music. That's reflected in my collection. You'll find country, rock, R&B, you name it."

Sunday Morning Memories is Goyen's showpiece. Every song played is a request, which means the good, the bad and the obscure get on the air. Goyen is joined by a band of "helpers" — volunteers who assist the DJ with taking calls, finding songs and reading letters.

A quasi-regular on the show is his niece Mandy. Age: 9. Experience: three years. Goyen says his father is responsible for getting her onto the program when it was heard on KRBE.

"He used to tape her when she was real little," Goyen said. "He kept telling me how cute she sounded. I thought he was just bragging about her.

"But I agreed to put her on one day just to see how it would go. It went great. She wasn't nervous at all and people really took to her. She's done more and more with us since."

While the KFMK-Goyen partnership has turned out to be ideal, it came close to never materializing. As he tells it, he had returned to KRBE after a brief and unhappy stint at KLOL-FM (101.1). He was fairly content and wasn't looking to move.

One day he got a call from Ben Hill, KFMK's program director. Hill knew the DJ's talents would fit in nicely with the station. He tried to twist Goyen's arm.

"He called out of the blue and asked if I'd like to come over," Goyen recalled. "He liked my oldies image and said it would be bet-

ter suited to their format. I told him thanks, but that I was reluctant to move. I'd had a lot of jobs and couldn't see leaving KRBE."

"But after about a week, I started thinking that maybe I made a mistake. What he said made a lot of sense. I called him back and told him I changed my mind. After checking with Dan (Mason, the general manager), he said, 'Let's do it.'"

The move paid off nicely. After helping the station climb in its audience ratings, Goyen was recently rewarded with a new multi-year contract and a hefty raise. Hill is high on his midday and Sunday morning man.

"He epitomizes what we're about," Hill said. "We play classic hits and he's the most knowledgeable guy in town on them. We can't tell about what our listeners want and so does he. He's given us a big lift."

The family of Henry Doyle would agree. Doyle, who was a long-time caller to Goyen's show, had multiple sclerosis. Unable to work and move freely, he checked in with the DJ on an almost daily basis.

After Goyen returned from his vacation this summer, he received a letter saying Doyle had developed lung cancer and was confined to a hospital bed. Told Doyle had his birthday coming up, Goyen made a tape of one listener after another wishing him a happy birthday. It ended with the B.J. Thomas song "Mighty Clouds of Joy."

Goyen played the tape on the air, while Doyle, hooked up to a life-support system, was listening with headphones. He eventually died.

"It's hard to talk about it without getting emotional," Goyen said. "It was the first time I'd ever gotten that involved with a listener. A friend of his said it was more than any physician could do for him. I'd been pretty sad, but that helped me feel a little better."

Besides the dedication to his audience, Goyen also feels strongly about those who helped him get into radio. He runs through a list of names that includes Paul Berlin, Gladys Hill and Clifton "Kin Bee" Smith. Berlin, now with KQUE-FM (102.9), made his name at KNUZ-AM (1230), while Hill and Smith are former KCOH-AM (1430) voices.

They were around for Goyen's "fine" beginning. "When you first get into the business, you have crutches. One of mine was to say 'It's a fine day,'" Goyen explained.

"I guess I kept on using the word because people started to tease me about it. Now everyone refers to it. When Dan sees me, the first thing he says is 'fine day.' What can I say? It's become my trademark."

Page 190: The stages of KRBE-- including its Kirby Drive address, which was totally coincidental to the "Kirby" calls.

...A KENR AM billboard, proclaiming their 24 hour status
(today it's KRBE-AM)

...The stages of KAUM-- or three of them at anyrate, from The Air Corps, to the familiar ABC FM logo.

Page 191: KCOH, then, and now. In the center is current morning man Michael Harris-- winner of the Chronicle Top Jock poll. He's surrounded by some of KCOH's early personalities. ...And the two pictures above him are of the late "Gee Gee", an inspiration to many young hopefuls (including Johnny Goyen). Below her is a young Travis Gardner who today is program director and a part owner of KCOH>



6 - 10 A.M. Royce Edward Guinn
 10 A.M. - 2 P.M. Larry Hays
 2 - 6 P.M. Jason Williams
 10 P.M. - 2 A.M. Roger W. Garrett
 2 - 6 A.M. Art Ervin

KRBE 3775 KIRBY DRIVE
 HOUSTON, TEXAS 77006
 JA 6-4985

104.1 (5th Sound of Music)



The ROCK of Houston!



ST IN HOUSTON FM
KHUL
 1st with

- news
- 24-hour programming
- and now with Stereo

95.7

For audience data see Pulse April-May, 1971 Circulation Study



190.

KCOI's KING BEE



ton W. Smith, better known to Houstonians as King Bee, attended Texas Southern University, majoring in Dismissal, a psychology minor. He built his reputation as King Bee singing with a vocal orchestra and in 1953 his career with KCOI. The moment he became a jockey, King Bee hit the top spot's Number One Negro jockey and has never been out of that position. Recently, in a poll conducted by a newspaper, The Houston King Bee was again voted as one disc jockey in Negro radio, and placed second in

the entire City of Houston in both White and Negro audiences; over fifty disc jockeys in the Houston area were competing. King Bee lives his program and has no interest in his work. He is the most sought after disc jockey for personal appearances and much of his time is taken up with community promotions — he is a familiar face to the community. "O.K." through his friends throughout the East and West, has made it possible for many young entertainers to get their "big chance." It's no wonder that recently the King Bee was awarded a trophy for the "DJ of the Year."



KING BEE recommends

SQUARE DEAL TAILORS

"First With the Latest"

SUITS AND PANTS TAILORED TO YOUR INDIVIDUAL MEASURE ONLY \$39.50 UP

BRING THIS AD IN TODAY IT'S WORTH \$5.00

towards the purchase of your Tailor Made Suit at

SQUARE DEAL TAILORS

420 TRAVIS HOUSTON CA 6 8961

Houston Chronicle TOP JOCK

KCOH's DADDY DEEP THROAT



mediately identified on the air, his deep bass voice, Perry or twenty years a Houstoner and 3 years with KCOH, a remarkable personality. an inborn talent to enter Houston. On the local or the past ten years, first orchestra leader, then a vocalist, a guitarist and of ceremonies, Daddy Throat is a man with a future in the entertainment world. present time, Perry is arrangements to make after the first of the air, Daddy Deep is a family man. He has one girl—one of those newcomers just this As to favorites—Daddy Throat drinks hot tea (a can and a lot of sugar)

and likes pop and jazz music. He is kept pretty busy with his nightly appearances as a vocalist and leader of a combo at the Manhattan Lounge. In fact, he has set some kind of record—he's been there for 9 years and 3 months. KCOH is proud of Perry Cain, Daddy Deep Throat, on the air, in the music world, and in the community.



The ballots are in, the votes have been counted, and there is no doubt about it—Vicmael Harris is Houston's TOP JOCK. And because Mr. Harris' competed against the best of the best, and came out on top, The Houston Chronicle is awarding him a \$10,000 check, which will be donated to SHAPE. Harris' weekly work of the gourmet breakfast from La Madeleine French Restaurant, breakfast Luncheon service to and from work, and a ride in a jet, courtesy of A Jet, a subsidiary of American West Aircraft. And so it is off. Mr. Harris will receive his award during halftime at the Houston Rockets game, November 8th. And SHAPE will receive its \$10,000 check, so be sure to attend and applaud Mr. Harris, Houston's TOP JOCK.

KCOI's THE GOOD SHEPHERD



As the St. Louis Post Dispatch recently said of The Good Shepherd: "Here is a new personality with a sincere, reverent voice."—KCOI agrees that the Good Shepherd has certainly gained a vast listening audience in the short time he has been with KCOI. Away from the studio, Rev. Raymond Shepherd is a hard working, success man. He is an assistant pastor for the Gospel Hill Baptist Church in the Astor area. He has a hobby, but he's a stock farmer in Texas. For music, "Shep" at his breaks at the program "The Good Shepherd" in the City. The good Shepherd likes to read and people interested in the Good Shepherd tremble about following.

Rev. Raymond Shepherd is a hard working, success man. He is an assistant pastor for the Gospel Hill Baptist Church in the Astor area. He has a hobby, but he's a stock farmer in Texas. For music, "Shep" at his breaks at the program "The Good Shepherd" in the City. The good Shepherd likes to read and people interested in the Good Shepherd tremble about following.

KCOI's ER DORIS



Doris has proven to be a great personality. She is active in many out-omizations. She is an

active member of the United Methodist Baptist Church and serves on the Usher Board and works in the Missionary Society. As a housewife and mother with an 8 year old son, Er Doris is devoted spiritually to her work.

KCOH's BROTHER BENNY



Brother Benny, affectionately known as the "Singing Engineer" on his Gospel Programs, has the talented gift of a fine singing voice which has endeared him to the KCOH listening audience, and made him a favorite of the community. He is a fine family man—married with 3 children, 2 boys and a girl; endorsed by the Ministerial Alliance which consists of the largest churches in the city. A member of the Fourth Methodist Baptist Church, Brother Benny is a past assistant president and teacher of the Youth Department; of the Sunday School. He is a member of the men's chorus and the Celestial Choir, and manages and directs the Benny Mitchell Singers. Brother Benny is particularly

fond of Gospel music and also likes Classical music—possibly that is why the Benny Mitchell Singers are so popular and successful. Brother Benny and his singers have travelled all over Texas and the Gulf Coast area. Freely it can be said, Brother Benny is more than a radio announcer—he is a special inspiration to the community.

KCOH's YOUR GAL SUNDAY



Your Gal Sunday is an unusual personality for the easy listening Sunday afternoon audience. With her excellent musical taste and easy, pleasant personality, she has built up a tremendous following in a short period of time... she is well known to the Sunday listening audience. Your Gal Sunday is active in the Community—Monday through Saturday, Annie from operates a Hardware Store with her husband. She is a lifetime Mother and teaching dancing, out to the community and Your Gal Sunday also owns and KCOH staff.



Consultant Ed Shane (above), doing a little early research, kicks off our survey section...

Page 193: KLBS under Stinky Davis' ownership two years before McLendon bought it back to create "Kilt".

Page 194: An early KILT survey from September 28, 1957

Page 195: By comparison, the KNUZ survey from the same week.

Page 196: Two earlier KNUZ surveys. Note the different lineups including the 4/29 list showing Paul Berlin in both drive times, with "Laura Lee" still on board in middays.

Page 197: But KILT and KNUZ weren't alone in top 40 in '57, KXYZ tried it as well-- evidenced by this 1957 list. (22 years later, they tried a contemporary approach again --as the '79 list displays, it was disco this time.)

Page 198: In '59, KTHT got in on the action, but the most interesting thing about their lists by far was creative graphics.

Page 199: By the '60s, KTHT was safely into "Good Music".

Page 200: In the '70s, the same format was called "AC" and the same station was called "KULF"

Page 201: KYOK in '66

Page 202: KRLY in '72.

Page 203: September, 1980 lists of KENR and KRBE.

192.

Big Five Platter Pulse



HOUSTON'S TOP "20"



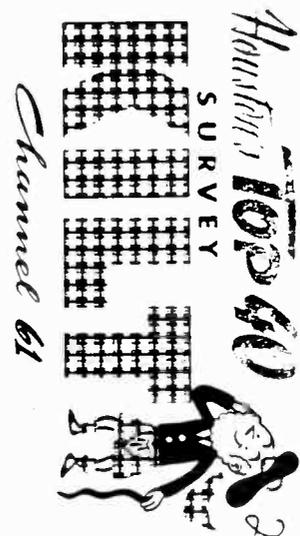
1	ROCK AROUND THE CLOCK	Bill Haley	Decca
2	A STORY UNTOLD	Crew Cuts	Mercury
3	IF I MAY	Nat Cole	Capitol
4	SMACK DAB IN THE MIDDLE	Mills Bros.	Decca
5	WAKE THE TOWN AND TELL THE PEOPLE	Les Baxter	Capitol
6	LEARNIN' THE BLUES	Frank Sinatra	Capitol
7	CHERRY PINK	Perez Prado	Victor
8	UNCHAINED MELODY	Les Baxter	Capitol
9	BOP TING A LING	Laverne Baker	Atlantic
10	I'LL NEVER STOP LOVING YOU	Doris Day	Columbia
11	SOMETHINGS GOTTA GIVE	McGuire Sisters	Coral
12	THAT OLD BLACK MAGIC	Sammy Davis Jr.	Decca
13	HARD TO GET	Giselle MacKenzie	X
14	HUMMINGBIRD	Frankie Laine	Columbia
15	MILLIONS OF PEOPLE	Larry Barbro	Benida
16	How To Be Very, Very Popular	Teresa Brewer	Corral
17	MY ONE SIN	Nat Cole	Capitol
18	DAY BY DAY	Four Freshman	Capitol
19	GOOD AND LONESOME	Kay Starr	Victor
20	LOVE ME OR LEAVE ME	Sammy Davis Jr.	Decca

BIG FIVE PLATTER PULSE POTENTIALS

House Of Blue Lights	Chuck Miller	Mercury
Honest, Darling	The Four Voices	Columbia
Magnificent Matador	Kitty White	Mercury
Heavenly Lover	Billy Butterfield	Essex
The Lone Psychiatrist	Bill Carey	Coral
Experience Unnecessary	Stan Freberg	Capitol
Domani	Sarah Vaughn	Mercury
Remember Me	Julius Larosa	Cadence
My Little One	Tony Alamo	Victor
Come Back, Come Back	Frankie Laine	Columbia
Wrong Again	Jeffrey Clay	Coral
If Its A Dream	Ames Bros.	Victor
Cumquat Time In Mt. Idy	Kitty Kallen	Decca
May I Never Love Again	Charles Weaver	Starlite
	Tony Bennet	Columbia

Piddily Patter, Patter
 Page Mercury Nappy Brown Save
PICK OF THE WEEK

- 1. HONEYCOMB**
Jimmie Rodgers
Roulette
- 2. DIANA**
Paul Anka
ABC Paramount
- 3. WHOLE LOTTA SHAKIN' GOING ON**
Jerry Lee Lewis
Sun
- 4. THAT'LL BE THE DAY**
The Crickets
Brunswick
- 5. MR. LEE**
The Bobbettes
Atlantic
- 6. FASCINATION**
The Troubadours
Kapp
- 7. KEEP A KNOCKIN'**
Little Richard
Specialty
- 8. CHANCES ARE**
Johnny Mathis
Columbia
- 9. COOL SHAKE**
The Dell Vikings
Mercury
- 10. HAVE I TOLD YOU LATELY**
Ricky Nelson
Imperial



WEEK ENDING SEPTEMBER 28th 57

- | | | |
|---|---|--|
| 11. HAPPY, HAPPY BIRTHDAY BABY
The Tuneweavers
Checker |  | 22. WITH YOU ON MY MIND
Nat "King" Cole
Capitol |
| 12. TAMMY
Debbie Reynolds
Caral |  | 23. ZIP ZIP
The Diamonds
Mercury |
| 13. IS IT WRONG
Warner Mack
Decca | TOM WHALEN | 24. MELODY D' AMOUR
The Ames Brothers
RCA Victor |
| 14. WAKE UP LITTLE SUSIE
The Everly Brothers
Cadence |  | 25. IN THE MIDDLE OF AN ISLAND
Tennessee Ernie Ford
Capitol |
| 15. LOTTA LOVIN'
Gene Vincent
Capitol | ELLIOT FIELD | 26. REET PETITE
Jackie Wilson
Brunswick |
| 16. OVER THE MOUNTAIN
Johnnie & Joe
Chess |  | 27. PLAYTHING
Ted Newman
Rev |
| 17. JUST BETWEEN YOU AND ME
Chordettes
Cadence | BOB STEVENS | 28. ONE AND ONLY LOVE
Ricky Nelson
Verve |
| 18. MEAN WOMAN BLUES
Elvis Presley
RCA |  | 29. DEDICATED TO YOU
The Hilltoppers
Dot |
| 19. REMEMBER YOU'RE MINE
Pat Boone
Dot | BUDDY MacGREGOR | 30. TO THE ISLE
The Five Satins
Embee |
| 20. FRAULEIN
Don Estes
Decca |  | 31. J. D's. BOOGIE WOOGIE
The Jimmy Dorsey Orchestra
Fraternity |
| 21. BY MY SIDE
David Hill
RCA Victor | DON KEYES | 32. GOTTA GET TO YOUR HOUSE
David Seville
Liberty |
| |  | |
| | BOB HUNTER | |
| | GEORGE HAYES | |

Houston's Original and Most Accurate

K NUZ 50

SEPTEMBER 30, 1957

- | | | |
|--------------------------------|------------------------|------------|
| 1. HONEYCOMB | JIMMY RODGERS | ROULETTE |
| 2. WHOLE LOTTA SHAIN' GOIN' ON | JERRY LEE LEWIS | SUN |
| 3. DIANA | PAUL ANKA | ABC PARA. |
| 4. THAT'LL BE THE IAY | THE CRICKETS | BRUNSWICK |
| 5. MR. LEE | THE BOBBETTES | ATLANTIC |
| 6. CHANCES ARE | JOHNNY MATHIS | COLUMBIA |
| 7. FASCINATION | THE TROUBADORS | KAPP |
| 8. IS IT WRONG | WARNER MACK | DECCA |
| 9. KEEP A KNOCKIN' | LITTLE RICHARD | SPECIALTY |
| 10. HAVE I TOLD YOU LATELY | RICKY NELSON | IMPERIAL |
| 11. COOL SHAKE | THE DELL VIKINGS | MERCURY |
| 12. WITH YOU ON MY MIND | NAT "KING" COLE | CAPITOL |
| 13. HAPPY, HAPPY BIRTHDAY BABY | TUNEWEAVERS | CHECKER |
| 14. WAKE UP LITTLE SUSIE | THE EVERLY BROTHERS | CADENCE |
| 15. OVER THE MOUNTAIN | JOHNNY AND JOE | CHES |
| 16. MELODIE D'AMOUR | THE AMES BROTHERS | VICTOR |
| 17. TO THE AISLE | THE FIVE SATINS | EMBER |
| 18. TAMMY | DEBBIE REYNOLDS | CORAL |
| 19. JAILHOUSE ROCK | ELVIS PRESLEY | VICTOR |
| 20. EVERYTIME I ASK MY HEART | JOEL GRAY | CAPITOL |
| 21. BY MY SIDE | DAVID HILL | VICTOR |
| 22. GOTTA GET TO YOUR HOUSE | DAVID SEVILLE | LIBERTY |
| 23. ZIP ZIP | THE DIAMONDS | MERCURY |
| 24. REET PETITE | JACKIE WILSON | BRUNSWICK |
| 25. PLAYTHING | TED NEWMAN | REV |
| 26. LOTTA LOVIN' | GENE VINCENT | CAPITOL |
| 27. FRAULEIN | DON ESTES | DECCA |
| 28. IN THE MIDDLE OF AN ISLAND | TENNESSEE ERNIE FORD | CAPITOL |
| 29. REMEMBER YOU'RE MINE | FAT BOONE | DOT |
| 30. WAIT AND SEE | FATS DOMINO | IMPERIAL |
| 31. FROM A JACK TO A KING | JIM LOWE | DOT |
| 32. MEAN WOMAN BLUES (EP) | ELVIS PRESLEY | VICTOR |
| 33. SWANNEE RIVER ROCK | RAY CHARLES | ATLANTIC |
| 34. JAY DEE'S BOOGIE WOOGIE | JIMMY DORSEY ORCHESTRA | FRATERNITY |
| 35. AND THAT REMINDS ME | DELLA REESE | JUBILEE |
| 36. MY ONE SIN | THE FOUR COINS | EPIC |
| 37. CLIMB LOVE MOUNTAIN | LEE DENSON | VIK |
| 38. STARDUST | BILLY WARD | LIBERTY |
| 39. PEANUTS | LITTLE JOE | EPIC |
| 40. SEND FOR ME | NAT "KING" COLE | CAPITOL |
| 41. JOEY'S LAMENT | JIMMY DUNCAN | CUE |
| 42. IT'S A WONDERFUL THING | GOGI GRANT | VICTOR |
| 43. LIPS OF WINE | ANDY WILLIAMS | CADENCE |
| 44. ONLY BECAUSE | THE PLATTERS | MERCURY |
| 45. BLACK SLACKS | THE SPARKLETONES | ABC PARA. |
| 46. NO ONE TO CRY TO | PATTI PAGE | MERCURY |
| 47. SICK AND TIRED | CHRIS KENNER | IMPERIAL |
| 48. HUMPTY DUMPTY HEART | LAVERNE BAKER | ATLANTIC |
| 49. HUM DING A LING | JOHNNY OTIS | CAPITOL |
| 50. WHITE SILVER SANDS | DON RONDO | JUBILEE |

HOUSTON'S TOP FIVE ALBUMS

- | | | |
|--------------------------------|--------------------------|---------|
| 1. VELVET BRASS | JACKIE GLEASON ORCHESTRA | CAPITOL |
| 2. EXOTICA | MARTIN DENNY | LIBERTY |
| 3. AROUND THE WORLD IN 80 DAYS | SOUND TRACK | DECCA |
| 4. WHERE ARE YOU | FRANK SINATRA | CAPITOL |
| 5. SONGS OF THE CARRIBBEAN | HARRY BELAFONTE | VICTOR |

K-NUZ RADIO CENTER Dial 1230



PAUL BERLIN

7:30 to 10 AM and 4 to 7 PM

picks . . .

LIKE WOW MAN

TOMMY SANDS

CAPITOL

WAX TO WATCH

195.

K-MOVZ

TOP 30

Larry Kane, Editor
Week of April 29, 1957

1 2 3 ON YOUR DIAL

1.	YOUNG BLOOD	The Coasters	Atco
2.	A WHITE SPORT COAT	Merry Robbins	Columbia
3.	LITTLE DARLIN'	The Diamonds	Mercury
4.	SCHOOL DAY	Chuck Berry	Chess
5.	ALL SHOOK UP	Elvis Presley	Victor
6.	COME GO WITH ME	The Dell Vikings	Dot
7.	C. C. RIDER	Chuck Willie	Atlantic
8.	TILL	Percy Faith	Columbia
9.	GONE	Ferlin Huskey	Capitol
10.	SEARCHIN'	The Coasters	Atco
11.	IT'S NOT FOR ME TO SAY	Johnny Mathis	Columbia
12.	I'M STICKEN' WITH YOU	Jimmy Bowen	Roulette
13.	WHY BABY WHY	Pat Boone	Dot
14.	ISABELLA	Roy Tan	Dot
15.	I'M WALKIN'	Fats Domino	Imperial
16.	ROUND AND ROUND	Perry Como	Victor
17.	FOUR WALLS	Jim Reeves	Victor
18.	LUCILLE	LittleRichard	Specialty
19.	MY LOVE SONG	Tommy Sands	Capitol
20.	BAD BOY	The Jive Bombers	Savoy
21.	DARK MOON	Gale Storm	Dot
22.	THE BIG BEAT	Dick Jacobs	Coral
23.	I'M SORRY	The Platters	Mercury
24.	ROCK A BILLY	Guy Mitchell	Columbia
25.	LOVE LETTERS IN THE SAND	Pat Boone	Dot
26.	LONLINESS	The Quartennotes	DeLuxe
27.	THOSE BROWN EYES	The Tarriers	Gloxy
28.	THERE OUGHTA BE A LAW	Mickey and Sylvia	Vik
29.	SUGAR SUGAR	The Cadillacs	Joie
30.	THE ROOSTER SONG (EP)	Fats Domino	Imperial



Larry Kane
LARRY/KANE
11:30-12:00 PM
7:05 - 9:00 PM

Ken Gort
K-GORT
11:05 AM - 1:05 PM

Laura Lee
LAURA LEE'S LUNCH
9:00 - 11:00 AM
9:00 - 12:00 PM

Buddy Covington
BUDDY COVINGTON
12:05 - 3:00 AM
NIGHTTALK

Paul Berlin
PAUL BERLIN
4:05 - 7:00 PM
DINING DATE
7:00 - 9:00 AM

K-MOVZ

HOUSTON'S ORIGINAL
AND MOST ACCURATE
Week of July 22, 1957

1 2 3 ON YOUR DIAL

1.	WHEN I MEET MY GIRL	Tommy Ridgely	Herald
2.	I'M GONNA SIT RIGHT DOWN	Billy Williams	Coral
3.	TAMMY	Debbie Reynolds	Coral
4.	WHISPERING BELLS	The Dell Vikings	Dot
5.	TEDDY BEAR	Elvis Presley	Victor
6.	SHORT FAT FANNY	Larry Williams	Specialty
7.	BEE BEE LOVE	The Everly Brothers	Cadence
8.	FIRST KISS	The Norman Patty Trio	Columbia
9.	BLUE JEAN BABY	Jerry Wallace	Challenge
10.	WHITE SILVER SANDS	Don Rondo	Jubilee
11.	SO RARE	Jimmy Dorsey	Fraternity
12.	SEND FOR ME	Nat King Cole	Capitol
13.	LOVE LETTERS IN THE SAND	Pat Boone	Dot
14.	SHANGRI LA	The Four Coins	Epic
15.	LOTTA LOVIN	Gene Vincent	Capitol
16.	A TEENAGER'S ROMANCE	Ricky Nelson	Verve
17.	DON'T MAKE MY POOR HEART WEEP	Bobby Rand	Dot
18.	AROUND THE WORLD IN 80 DAYS	Victor Young	Decca
19.	JENNY JENNY	Little Richard	Specialty
20.	SHISH-KA-BAB	Ralph Marterie	Mercury
21.	WHAT WILL I TELL MY HEART	Fats Domino	Imperial
22.	OLD CAPE COD	Patt Page	Mercury
23.	SUGAR SUGAR	The Cadillacs	Joie
24.	WORDS OF LOVE	The Diamonds	Mercury
25.	FALLEN STAR	Ferlin Huskey	Capitol
26.	ANGLE OF LOVE	The Four Voices	Columbia
27.	SUSIE Q	Dale Hawkins	Checker
28.	IN THE MIDDLE OF AN ISLAND	Tennessee Ernie Ford	Capitol
29.	I LIKE YOUR KIND OF LOVE	Andy Williams	Cadence
30.	LADDER OF LOVE	The Flamingoes	Decca

TOP FIVE ALBUMS

1.	AROUND THE WORLD IN 80 DAYS	Soundtrack	Decca
2.	LOVING YOU	Elvis Presley	Victor
3.	LOVE IS THE THING	Nat King Cole	Capitol
4.	SONGS OF THE FABULOUS FIFTIES	Roger Williams	Kapp
5.	EXOTICA	Martin Denny	Liberty

WAX TO WATCH

BILL ANTHONY PICKS	WHEN I SEE YOU	Fats Domino	Imperial
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* Indicates previous "WAX TO WATCH" which made top 30 survey.



PAUL BERLIN
7:30-10:00 m

KEN GRANT
10:00 m - 12 noon

DICK LANE
12:15-3:00 m

LARRY KANE
1:30-4:00 m
7:05-9:00 PM

BUDDY COVINGTON
Midnight - 5:00 a.m.

GILL ANTHONY
9 a.m. - Midnight

KXZY

SUPERSONIC SURVEY

FOR WEEK OF OCTOBER 14, 1957

RADIO-ACTIVE RECORD

STORY OF MY LIFE

MARTY ROBBINS

COLUMBIA

ATOMIC ALBUM

EXOTICA

MARTIN DUBROW

LIBERTY

1. JAILHOUSE ROCK
2. WAKE UP, LITTLE SUZIE
3. HONEYCOMB
4. CHANCES ARE
5. WHOLE LOT OF LOVE
6. MELODIE D'AMOUR
7. HAVE I TOLD YOU LATELY
8. IS IT WRONG
9. KEEP-A-KNOCKIN'
10. HAPPY BIRTHDAY, BABY
11. LITTLE BITTY PRETTY ONE
12. FASCINATION
13. DIANA
14. THAT'LL BE THE DAY
15. MR. LEE
16. REET PETITE
17. WAIT AND SEE
18. SILHOUETTES
19. PEANUTS
20. ONLY BECAUSE
21. COVER THE MOUNTAIN
22. BY MY SIDE
23. TAMMY
24. MIDDLE OF AN ISLAND
25. COOL SHAKE
26. JUST BORN TO BE YOUR BABY
27. TO THE AISLE
28. REMEMBER YOU'RE MINE
29. WITH YOU ON MY MIND
30. PLAY THING
31. SWANEE RIVER ROCK
32. HUM DING-A-LING
33. SICK AND TIRED
34. LIPS OF WINE
35. DARLING, IT'S
36. BLACK SLACK
37. THINK
38. CHICAGO
39. MA
40. I'M AVAILABLE

- Elvis Presley RCA
 Everly Bros. Cadence
 Roulette
 Johnny Rogers Columbia
 Sun
 Jerry Lee Lewis RCA
 Ames Bros. Decca
 Ricky Nelson Imperial
 Warner Mack Specialty
 Little Richard Checker
 Tuna Weavers Kapp
 Little Harris ABC
 Brunswick
 Atlantic
 Brunswick
 Mercury
 Platters
 Johnny and Joe RCA
 David Hill Coral
 Debbie Reynolds Capitol
 Ernie Ford Mercury
 Dell Vikings RCA
 Patsy Cunny Decca
 Sinner Ember
 Pat Boone Dot
 Nat "King" Cole Dot
 Nick Todd Atlantic
 Ray Charles Atlantic
 Johnny Otis Imperial
 Chris Rea Capitol
 Andy Williams Capitol
 Playmates Roulette
 Sparkletons King
 Five Royals Capitol
 Frank Sinatra Capitol
 Johnny Otis Liberty
 Margie Rayburn



BOB CRUTCHFIELD



CHUCK DUNAWAY



LARRY KANE



PHIL PAGE

the new KXZY 1320 ON YOUR DIAL

THE STATION THAT'S found THE sound

Metropolitan report

Week of Feb. 1, 1979

HOUSTON'S STUDIO 13 AM

LW	TW	TITLE	ARTIST	LABEL
1	1	I WILL SURVIVE/GOIN OUT OF MY HEAD (LP)	GLORIA GAYNOR	POLYDOR
2	2	GET TO BE REAL (LP)	CHERYL LYNN	COLUMBIA
3	3	LE FREAK/I WANT YOU LOVE/CHEER (LP)	CHIC	ATLANTIC
4	4	CONTACT (LP)	EDWIN STARR	20TH CENT.
5	5	SHAKE YOUR GROOVE THING (LP)	PEACHES & HERB VOYAGE	POLYDOR
6	6	SOUVENIRS/FLY AWAY (LP)	ARPEGGIO	MARLIN
7	7	LOVE AND DESIRE/RUNAWAY (LP)	DOLLY PARTON	POLYDOR
8	8	BABY I'M BURNIN' (LP)	GONZALEZ	RCA
9	9	HAVEN'T STOPPED DANCIN' YET (LP)	VILLAGE PEOPLE	CAPITOL
10	10	YMCA/I'M A CRUISER (LP)	GARY'S GANG	CASABLANCA
11	11	KEEP ON DANCIN' (LP)	DAN HARTMAN	SAMICOLUMBIA
12	12	COUNTDOWN/THIS IS IT (LP)	MIQUEL BROWN	BLUE SKY
13	13	SYMPHONY OF LOVE/DAY THEY GOT DISCO (LP)	AMANT	POLYDOR
14	14	IF THERE'S LOVE/HAZY SHADES OF LOVE (LP)	RAES	TK
15	15	A LITTLE LOVIN' (LP)	THP ORCHESTRA	A&M
16	16	MUSIC IS ALL YOU NEED/WEEKEND TWO-STEP (LP)	PARADISE EXPRESS	BUTTERFLY
17	17	DANCE (LP)	DIANA ROSS	FANTASY
18	18	WHAT YOU GAVE ME (LP)	CERRONE	FANTASY
19	19	JE SUIS MUSIC/MUSIC OF LIFE (LP)	ALICIA BRIDGES	MOJOWN
20	20	LOVE THE NIGHT/LIFE (LP)	ROD STEWART	COTILLION
21	21	DO YA THINK I'M SEXY (LP) (REMIX)	LARRAINE JOHNSON	POLYDOR
22	22	FEED THE FLAME/LEARNING TO DANCE (LP)	FIRST CHOICE	WARNER BROS.
23	23	HOLD YOUR HORSES (LP)	THREE DEGREES	PRELUDE
24	24	GIVIN UP GIVIN IN (LP)	SARAH DASH	GOLD MIND
25	25	SINNER MAN (LP)	DONNA SUMMER	ARIOLA
26	26	MAC ARTHUR PARK SUITE/HEAVEN KNOWS (LP)	CHANNON	KIRSHNER
27	27	DON'T HOLD BACK (LP)	CELI BEE	CASABLANCA
28	28	FLY ME ON THE WINGS OF LOVE (LP)	BETTYE LAVETTE	ARIOLA
29	29	DOIN THE BEST THAT I CAN (LP)	T-CONNECTION	APATK
30	30	AT MIDNIGHT (LP)	KAREN YOUNG	WEST END
31	31	BRING ON THE BOYS/BABY YOU AIN'T NOTHING WITHOUT ME (LP)	MUSIQUE	PRELUDE
32	32	KEEP ON JUMPIN (LP)	JOHN DAVIS	SAM/COLUMBIA
33	33	AIN'T THAT ENOUGH (LP)	ULTIMATE	CASABLANCA
34	34	ULTIMATE (LP)	AMII STEWART	ARIOLA
35	35	KNOCK ON WOOD (LP)		

hot flashes

12" AVAILABLE	795-0013
SUPERMAN (EVERYBODY GET DANCIN' SHINE ON SILVER MOON MOULIN ROUGE (LP)	HERBIE MANN BOMBERS MCCOO & DAVIS MOULIN ROUGE

TWO OF HOUSTON'S FAVORITES: STUDIO 13 AND BILL WARD (AFTERNOONS)

ATLANTIC WEST END COLUMBIA ABC

MILTON ALLEN
1:00 P.M. till 3:00 P.M.



BILL BAILEY
1:00 P.M. till 3:00 P.M.



JACK LONDON
1:00 P.M. till 3:00 P.M.



LARRY KANE
1:00 P.M. till 3:00 P.M.



KTHT

"the mighty 790"

PICK TUNE OF THE WEEK

"REMEMBER THE ALAMO"
Johnny Cash - Columbia (EP)

KTHT'S 3 BEST BETS

JUST WE TWO
by The Deltones

SCARLETT RIBBONS
by The Blossoms

TILL, WALK THE LINE
by Don Costa

FRED BAKER
5:00 P.M. till 11:00 P.M.

MILT WILLIS
5:00 A.M. till 12:00 P.M.

BOB KELLY
6:00 till 11:00 P.M.

THE MIGHTY 790

PICK TUNE OF THE WEEK TEAR DROP

by Santo & Johnny
on Canadian-American

KTHT'S 3 BEST BETS

BELIEVE ME
The Royal Teens

SMOKE-PART 2
Bill Black's Combo

DANCING SENORITA
The Five Keys

LARRY KANE
2:00 till 6:00 PM

BOB KELLY
6:00 PM till 1:00 AM

JACK LONDON
12:00 till 2:00 PM

MILTON ALLEN
5:00 AM till 9:00 AM

KTHT top 20

1. EL PASO
Marty Robbins - Columbia
2. YOU GOT WHAT IT TAKES
Mary Johnson - United Artists
3. DEDICATED TO THE ONE I LOVE
The Shirelles - Scepter
4. MR. BLUE
The Fleetwoods - Dolton
5. MACK THE KNIFE
Bobby Darin - Atco
6. THE ENCHANTED SEA
The Islanders - Mayflower
7. PUT YOUR HEAD ON MY SHOULDER
Paul Anka - ABC
8. TORQUAY
The Fireballs - Top Rank
9. DANCE WITH ME
The Drifters - Atlantic
10. SO MANY WAYS
Brook Benton - Mercury

11. BE MY GUEST
Fats Domino - Imperial
12. TRUE LOVE, TRUE LOVE
The Drifters - Atlantic
13. RUNNING BEAR
Johnny Preston - Mercury
14. MISTY
Johnny Mathis - Columbia
15. ONE MORE CHANCE
Rod Bernard - Mercury
16. ALWAYS
Sammy Turner - Big Top
17. I LOVES YOU, PORGY
Nina Simone - Bethlehem
18. DON'T YOU KNOW
Delta Reese - RCA
19. LONELY STREET
Andy Williams - Cadence
20. FIRST LOVE, FIRST TEARS
Duane Eddy - Jamie

NOVEMBER 4, 1959

* former KTHT Pick Tunes

FRED BAKER
6:00 PM till 11:00 PM
(SAT AND SUN)

MILT WILLIS
9:00 AM till 12:00 PM

DEMAND RADIO 79
KTHT

For Week Ending
April 22, 1966

RADIO



Ric Richards



Frank Ford



Casey Jones

79' er
Good Music Survey



Bob Kelly



Jim Wilson



Jeff Johnson



KTHT
Houston, Texas

Pos. Title Artist Label

- | | | | |
|-----|---------------------------------------|------------------|------------|
| 1. | I Love You Drops | Don Cherry | Monument |
| 2. | The Phoenix Love Theme | Brass Ring | Dunhill |
| 3. | How Does That Grab You Darlin' | Nancy Sinatra | Reprise |
| 4. | That's Life | O. C. Smith | Columbia |
| 5. | Please Don't Stop Loving Me | Elvis Presley | RCA Victor |
| 6. | Together Again | Ray Charles | ABC Par. |
| 7. | Young Love | Leslie Gore | Mercury |
| 8. | The Last Thing On My Mind | Womenfolk | RCA Victor |
| 9. | The 32nd Of May | Trini Lopez | Reprise |
| 10. | Love Is Me, Love Is You | Connie Francis | MGM |
| 11. | Leaning On The Lamp Post | Herman's Hermits | MGM |
| 12. | What Now My Love/Spanish Flea | Tijuana Brass | A & M |
| 13. | I Can't Grow Peaches On A Cherry Tree | Just Us | Columbia |
| 14. | Second Hand Man | Backporch Maj. | Epic |
| 15. | Sign Of The Times | Petula Clark | W-B |
| 16. | Take Good Care Of Her | Sonny James | Capitol |
| 17. | I Want To Go With You | Eddy Arnold | RCA Victor |
| 18. | Think I'll Go Somewhere And Cry | Myself To Sleep | Capitol |
| 19. | Dum De Dah | Bobby Vinton | Epic |
| 20. | Honey In Your Heart | Boots Randolph | Monument |

KEEP THAT HAPPY TEMPO

Albums

- | | | | |
|-----|--|------------------|------------|
| 1. | When You Are In Love The Whole World Is Jewish | Frank Gallup | Kapp |
| 2. | Dr. Zhivago | Soundtrack | MGM |
| 3. | Color Me Barbra | Barbra Streisand | Columbia |
| 4. | The Sound Of Music | Soundtrack | RCA Victor |
| 5. | Goin' Places | Tijuana Brass | A & M |
| 6. | Choice | John Gary | RCA Victor |
| 7. | Bye Bye Blues | Brenda Lee | Decca |
| 8. | The Shackelfords Sing | Shackelfords | Capitol |
| 9. | The Singing Nun | Soundtrack | MGM |
| 10. | I Want To Go With You | Eddy Arnold | RCA Victor |



<u>Last Week</u>	<u>This Week</u>	<u>Title</u>	<u>Artist</u>	<u>Label</u>
8	1	SAIL ON	Commodores	Motown
1	2	LEAD ME ON	Maxine Nightingale	RCA/Wind
2	3	THE MAIN EVENT/FIGHT	Barbra Streisand	Columbia
6	4	BORN TO BE ALIVE	Patrick Hernandez	Columbia
7	5	I'LL NEVER LOVE THIS WAY AGAIN	Dionne Warwick	Arista
5	6	MY SHARONA	The Knack	Capitol
4	7	THE DEVIL WENT DOWN TO GEORGIA	The Charlie Daniels Band	Epic
3	8	SAD EYES	Robert John	EMI
12	9	DON'T STOP TIL' YOU GET ENOUGH	Michael Jackson	Epic
10	10	LONESOME LOSER	Little River Band	Capitol
14	11	RISE	Herb Albert	A&M
20	12	POP MUZIK	M	Sire/War
13	13	HEAVEN MUST HAVE SENT YOU	Bonnie Pointer	Motown
15	14	I DO LOVE YOU	GQ	Jet
11	15	GOOD TIMES	Chic	Atlantic
9	16	DON'T BRING ME DOWN	ELO	Jet
16	17	BAD CASE OF LOVIN' YOU	Robert John	Island
21	18	CRUEL TO BE KIND	Nick Lowe	Columbia
17	19	HOT SUMMER NIGHTS	Night	Plan/Ele
22	20	AFTER THE LOVE HAS GONE	Earth, Wind & Fire	Columbia
18	21	I WANT YOU TO WANT ME	Cheap Trick	Epic
--	22	FOUND A CURE	Ashford & Simpson	Warner B
23	23	MORNING DANCE	Spyro Gyra	Infinity
27	24	DRIVERS' SEAT	Sniff & The Tears	Atlantic
29	25	GET IT RIGHT NEXT TIME	Gerry Rafferty	United A
--	26	DIFFERENT WORLDS	Maureen McGovern	Warner/C
28	27	SPOOKY	ARS	Polydor'
--	28	I KNOW A HEARTACHE WHEN I SEE...	Jennifer Warnes	Arista
30	29	GET A MOVE ON	Eddie Money	Columbia
--	30	LOVIN'; TOUCHIN'; SQUEEZIN'	Journey	Columbia

SUPER EXTRAS

(New adds)	GOODBYE STRANGER	Supertramp	A&M
	ROLENE	Moon Martin	Capitol
	AIN'T THAT A SHAME	Cheap Trick	Epic
	FINS	Jimmy Buffett	MCA
	YOU DECORATED MY LIFE	Kenny Roger	United A
	THIS NIGHT WON'T LAST FOREVER	Michael Johnson	EMI
	WHERE WERE YOU...	Lobo	MCA
	DIM ALL THE LIGHTS	Donna Summer	Casablan
	DEPENDIN' ON YOU	Doobie Brothers	Warner B
	GOOD GIRLS DON'T	The Knack	Capitol
*	DON'T LET GO	Isaac Hayes	Polydor
*	HOLD ON	Ian Gomm	Stiff/Ep

THE BIG **OK** Fabulous TOP 40 1590 KY RECORD SURVEY RADIO

5101 WATTS • 411 PRESTON AVE • HOUSTON, TEXAS • REQUEST LINE FA 31590

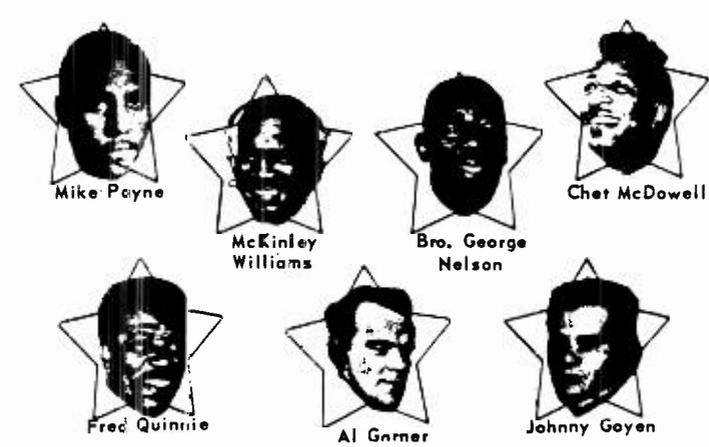
June 16, 1966

Record	Artist	Label
1. Ain't Too Proud to Beg	Temptations	Gordy
2. Let's Go Get Stoned	Ray Charles	ABC
3. Child's Heart	Stevie Wonder	Tamla
4. Teenager's Prayer	Joe Simon	Sound Stage
5. Barefootin'	Robert Parker	Nola
6. Road Runner	Junior Walker	Soul
7. Lover's Prayer	Otis Redding	Volt
8. Man's World	James Brown	King
9. Wang Dang Doodle	Ko Ko Taylor	Checker
10. Good Time Charlie	Bobby Bland	Duke
11. That's Enough!	Roscoe Robinson	Wand
12. Somewhere	Johnny Nash	Joda
13. Take this Heart	Marvin Gaye	Tamla
14. Such a Sweet Thing	Mary Wells	Atco
15. Confusion	Lee Dorsey	Amy
16. Earthquake	Al "TNT" Braggs	Peacock
17. Sock It To 'EM, J. B.	Rex Garvin	Like
18. Uphill Climb to the Bottom	Walter Jackson	OKeh
19. So Much Love	Ben E. King	Atco
20. Hold On, I'm Comin'	Sam & Dave	Stax
21. Oh How Happy	Shades of Blue	Impact
22. Let Me Be Good to You	Carla Thomas	Stax
23. SYSLJFM	Joe Tex	Dial
24. Man Loves a Woman	Percy Sledge	Atlantic
25. My Party	Mitty Collier	Cheas.
26. Wiggin' and Giggin'	Roy Head	Backbeat
27. Hands of Time	Bobby Adeno	Backbeat
28. Nothing in the World Can Hurt Me	Ricky Allen	Bright Star
29. Wide Awake in a Dream	Vicki Anderson	Deluxe
30. Lonely Soldier	Mike Williams	Atlantic
31. Dirty Work Going On	Little Joe Blue	Checker
32. Every Little Bit Helped Me	Ivory Joe Hunter	Goldwax
33. I Got the Power	Jo Ann Courcy	Twirl
34. Trains and Buses and Planes	Dionne Warwick	Scepter
35. I'm a Good Woman	Barbara Lynn	Tribe
36. Creeper	Freddie Robinson	Checker
37. Neighbor, Neighbor	Jimmy Hughes	Fame
38. Talk of the Grapevine	Donald Height	Shout
39. When you Wake Up	Cash McCall	Thomas
40. Who Dan It?	Monk Higgins	St. Lawrence

PICK HIT
You Can't Babysit a Man Ned Towns Atlantic

HIGHEST RISER
Such a Sweet Thing Mary Wells Atco

J.R. JOCKEY OF MONTH
EUGENE ROBINSON OF SAN JACINTO HIGH



SOUL RADIO IN HOUSTON - 24 HOURS A DAY

KRLY to 94 FM

Week of
10/19 - 10/25

The to 30

NO.	TITLE	ARTIST	LABEL	LW
1.	MY DING-A-LING	CHUCK BERRY	CHES	1
2.	I AM WOMAN	HELEN REDDY	CAPITOL	3
3.	I CAN SEE CLEARLY NOW	JOHNNY NASH	EPIC	2
4.	I'D LOVE YOU TO WANT ME	LOBO	BIG TREE	4
5.	GOODTIME CHARLIES GOT THE BLUES	DANNY O'KEEFE	SIGNPOST	6
6.	WITCHY WOMAN	EAGLES	ASYLUM	10
7.	BURNING LOVE	ELVIS PRESLEY	R C A	5
8.	USE ME	BILL WITHERS	SUSSEX	7
9.	BEN	MICHAEL JACKSON	MOTOWN	16
10.	PAPA WAS A ROLLING STONE	TEMP TATIONS	GORDY	21
11.	ROCKIN' PNEUMONIA	JOHNNY RIVERS	U.A.	17
12.	IF I COULD REACH YOU	FIFTH DIMENSION	BELL	18
13.	TIGHTROPE	LEON RUSSELL	SHELTER	13
14.	FREEDY'S DEAD	CURTIS MAYFIELD	CURTOM	15
15.	BLACK AND WHITE	THREE DOG NIGHT	DUNHILL	11
16.	BACK STABBER	O'JAYS	PHIL. INT.	9
17.	CITY OF NEW ORLEANS	ARLO GUTHRIE	REPRISE	8
18.	I BELIEVE IN MUSIC	GALLERY	SUSSEX	12
19.	SUMMER BREEZE	SEALS & CROFTS	W.B.	29
20.	SOMETHING WRONG WITH ME	AUSTIN ROBERTS	CHELSEA	24
21.	IF YOU DON'T KNOW ME BY NOW	HAROLD MELVIN	R C A	--
22.	EVERYBODY PLAYS A FOOL	MAIN INGREDIENT	R C A	14
23.	CONVENTION '72	DELEGATES	MAINSTREAM	28
24.	I'LL BE AROUND	SPINNERS	ATLANTIC	26
25.	NIGHTS IN WHITE SATIN	MOODY BLUES	DERAM	--
26.	OPERATOR	JIM CROCE	A B C	HB
27.	MIDNIGHT RIDER	JOE COCKER	A & M	22
28.	I'VE GOT TO HAVE YOU	SAMMI SMITH	MEGA	27
29.	LIES	J.J. CALE	SHELTER	--
30.	IT NEVER RAINS IN S. CALIFORNIA	ALBERT HAMMOND	MUMS	HB

THE to HIT BOUND SINGLES

I'M STONE IN LOVE WITH YOU	STYLISTICS	AVCO
MAN SIZED JOB	DENISE LASALLE	WESTROUND
WOMAN DON'T GO ASTRAY	KING FLOYD	CHIMNEYVILLE
KEEPER OF THE CASTLE	FOUR TOPS	DUNHILL
DIALOGUE	CHICAGO	COLUMBIA

THE to PICK HIT

I DIDN'T KNOW I LOVED YOU	GARY GLITTER	BELL
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THE to TOP 5 ALBUMS

1. CATCH BULLET FOUR	CAT STEVENS	A & M
2. SEVEN SEPERATE FOOLS	THREE DOG NIGHT	DUNHILL
3. ROCK OF AGES	BAND	CAPITOL
4. SUMMER BREEZE	SEALS & CROFTS	W.B.
5. PHOENIX	GRAND FUNK	CAPITOL

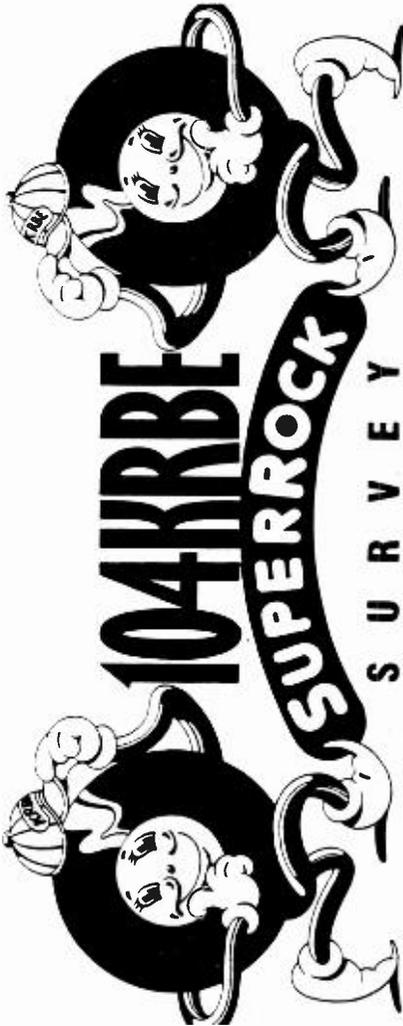


ROCK ON

with
RON FOSTER

3:00 pm to 7:00 pm

94 FM KRLY



1070 KFNR PLAYLIST

9/23/80

Last Week	This Week	Title and Artist
6	1	July Blon/Issac Payton Sweat
2	2	Old Flames Can't Hold A Candle/Dolly Parton
3	3	Lovin' Up A Storm/Razzy Bailey
4	4	Faded Love/Willie Nelson & Ray Price
7	5	I Believe In Love/Don Williams
10	6	Theme From Mac Dicks Of Hazard/Maylon Jennings
8	7	Yesterday Once More/Moe Bandy
9	8	Raisin' Cain In Texas/Gene Watson
11	9	On The Road Again/Willie Nelson
12	10	Startin' Over/Tammy Wynette
15	11	I'm Not Ready/George Jones
13	12	Women Get Lonely/Charlie McClain
14	13	If No Memories/John Anderson
16	14	Pecos Promenade/Tanya Tucker
17	15	Steppin' Out/Mel Tillis
18	16	Old Habits/Hank Williams, Jr.
20	17	Hard Times/Lacy J. Dalton
21	18	Could I Have This Dance/Anne Murray
22	19	Over The Rainbow/Jerry Lee Lewis
24	20	The Boxer/Emmylou Harris
27	21	If You Ever Change Your Mind/Crystal Gayle
23	22	Always/Patsy Cline
25	23	A Pair Of Old Sneakers/George & Tammy
26	24	Redneck Urban Cowboy/Steve Michaels
28	25	She Can't Say That Anymore/John Conlee
29	26	That's The Way A Cowboy Rocks'n'Rolls/Jacky Ward
30	27	Broken Trust/Brenda Lee
31	28	Night Games/Ray Stevens
35	29	North Of The Border/Johnny Rodriguez
34	30	Can't Keep My Mind Off Of Her/Mundo Earwood
32	31	Drinkin' Them Longnecks/Roy Head
1	32	Hear O Mine/Oak Ridge Boys
5	33	Put If Off Until Tomorrow/Kendalls
19	34	Bombed, Boozed And Busted/Joe Sun
Add	35	Lady/Kenny Rogers
Add	36	You Almost Slipped My Mind/Charlie Pride
Add	37	Texas In My Rear View/Mirror/Mac Davis
Add	38	Smokey Mountain Rain/Ronnie Milsap
Add	39	Take Me To Your Lovin'/Larry Gatlin
Add	40	That's All That Matters To Me/Mickey Gilley

This list is based on airplay and the judgment of KFNR.

OFFICIAL COUNTRY MUSIC GUIDE

DATE	TITLE	ARTIST
1	GRANDDAD	ARTIST
2	WELL BE	ARTIST
3	UP LOVE	ARTIST
4	I'M RIGHT	ARTIST
5	PROFESSIONAL RESCUE	ARTIST
6	BANKRUPT	ARTIST
7	ROULETTE	ARTIST
8	LATE IN THE EVENING	ARTIST
9	YOU'RE THE ONLY WOMAN	ARTIST
10	HE IS SO SLY	ARTIST
11	FADE	ARTIST
12	WHO'LL BE THE FUEL TONIGHT	ARTIST
13	THE MORE WE LOVE	ARTIST
14	WHY CAN'T WE COME TO ME	ARTIST
15	LOVIN' ON LINE	ARTIST
16	DON'T ASK ME WHY	ARTIST
17	DRIVIN' MY LIEF AWAY	ARTIST
18	DON'T MISTAKE ME	ARTIST
19	WHIP IT THE NIGHT	ARTIST
20	STAY AWAY	ARTIST
21	WOMAN IN LOVE	ARTIST
22	YOU'LL ACCOMPANY ME	ARTIST
23	MIDNIGHT ROCKS	ARTIST
24	THE WEST OF THE NIGHT	ARTIST
25	MAGIC	ARTIST
26	THE WANDERER	ARTIST
27	ON THE ROAD AGAIN	ARTIST
28	COULD I HAVE THIS DANCE	ARTIST
29	ALL OVER THE WORLD	ARTIST
30	EXTRAS	ARTIST
31	THAT GIRL CAN SING	ARTIST
32	THE LEGEND OF WIDEY SWAMP	ARTIST
33	SHE'S SO OLD	ARTIST
34	NO NIGHT SO LONG	ARTIST
35	SHILOH THAT I USED TO LOVE	ARTIST
36	DON'T YOU WANNA PLAY THIS GAME	ARTIST
37	RED LIGHT	ARTIST
38	JACKSON BROWNE	ARTIST
39	EMERIL DANIELS	ARTIST
40	ROLLING STONES	ARTIST
41	DUANE MOFFETT	ARTIST
42	WYATT COLL	ARTIST
43	EVAN JOHNSON	ARTIST
44	LEWIS CLIFTON	ARTIST

SEPTEMBER 17, 1980

DATE	TITLE	ARTIST
1	ARTIST	ARTIST
2	ARTIST	ARTIST
3	ARTIST	ARTIST
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39	ARTIST	ARTIST
40	ARTIST	ARTIST

EXTRAS

- THAT GIRL CAN SING
- THE LEGEND OF WIDEY SWAMP
- SHE'S SO OLD
- NO NIGHT SO LONG
- SHILOH THAT I USED TO LOVE
- DON'T YOU WANNA PLAY THIS GAME
- RED LIGHT

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