

MEDIATRIX MONTHLY MEMO

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March 1986

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March 1986

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MEDIATRIX, INC

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Rollye Bornstein
President

Dear Radio Friends:

Your response to last month's premier issue has been overwhelming and I'm thankful to all of you who took time out to share your thoughts on future improvements.

This month's issue is a bit larger due to the size of the Los Angeles radio market, profiled here. (I've got to admit I never expected to include the volume of information that wound up in the finished product-- nor did I anticipate the time it would take to compile it. Here's hoping it isn't too tedious and that you'll find it useful-- or at the very least comprehensible.)

I think you'll also see the George Johns piece as informative, though questions concerning his ownership status were actually the third most popular topic I've encountered recently. (April's issue will unveil the format George alludes to in this issue-- one which has not been done as yet says George who feels it has the potential for creating another KVIL even though the elements are diametrically opposed to the philosophy he employed in Dallas.)

By far and away the payola issue is most frequently discussed (next month's issue will feature an editorial on the topic). of late. Second in popularity has been the Greaseman's Martin Luther King line and the resulting protests.

(For anyone not aware, Grease implied that since the death of Martin Luther King netted Americans a holiday, then killing four more should result in a week's vacation.) While I'm not inclined to debate the appropriateness of the thought itself, what does seem unjustified is the picketing done by the Howard University students.

Normally sympathies might lie with a minority denied a platform, but such is hardly the case in Washington where Howard University owns and operates WHUR-- the majority voice in DC according to Arbitron which ranks it number one overall. Somehow it seems odd that we've heard no mention of the fact that the protestors in this case are associated with the owners of an outlet rated above the one in question. Once that is taken into consideration it seems obvious that the issue is no longer the cry to be heard, rather a desire to censor, or worse yet, abridge the freedom of speech entirely. Consider your comments solicited.

I look forward to seeing many of you at the NAB and I again thank you for your support.



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K-BEST 97FM

L.A.'s Best Music

KfAC
1330 AM • 92.3 FM

KIEV 87AM
The Talk of the Town

Power 106 FM

106.7 FM
KROQ
THE ROQ OF THE 80's

KNX 1070
The News Station

103.9 FM
KAGE

"IT'S ALL IN THE MIX"

KMET 94.7

KIIS FM
102.7

KEARTH
101 FM

KMPC 710AM

MARKET PROFILE

Los Angeles

KLOS 95.5
AMERICA'S ROCK N' ROLL FM

16 K-WOW
AM MAGIC OLDIES RADIO
5000 WATTS • DAY & NIGHT

KBIG
FM 104

105.5 FM **Knac**

KDAY
AM STEREO 1580

KFI RADIO 640

KSURF
SUPER KQ 1540 AM

K-LITE 100 FM

All Music, All Memories...

KIKF (FM)

KIK FM

KFWB NEWS 98

KBRT
740 AM

all oldies

KRLA 1110am

FM 101.9

KUTE

KABC TALKRADIO AM 79 abc
LOS ANGELES

93 FM
KKHR
HIT RADIO

FM 103 MELLOW K-SURF

Current Arbitron Ratings
(Mon.-Sun. 6AM-Mid., 12+ AQH Shares)

Station	Spring '85	Summer '85	Fall '85
KIIS-FM	9.0	8.8	8.2
KABC	6.3	8.3	6.0
KJOI	4.1	3.6	4.9
KLOS	3.6	4.4	4.8
KBIG	4.4	4.2	4.7
KFWB	3.2	2.7	3.9
KROQ	3.1	3.1	3.9
KMPC	3.5	4.2	3.4
KOST	3.8	4.0	3.4
KRTH	2.5	2.5	3.3
KNX	3.2	3.1	3.0
KZLA	2.1	2.1	2.6
KIQQ	1.5	1.4	2.5
KMET	3.3	3.3	2.5
KKHR	2.7	2.6	2.4
KJLH	2.1	2.5	2.3
KDAY	1.9	1.5	2.2
KTNQ	2.0	2.3	2.0
KRLA	2.4	2.0	2.0
KHTZ (now KBZT)	2.1	1.5	2.0
KMGG (now KPWR)	2.3	2.4	1.8
KFAC-FM	1.0	1.2	1.6
KFI	1.6	1.7	1.6
KKGO	1.1	1.3	1.6
KLVE	1.3	1.6	1.6
KLAC	1.5	1.6	1.5
KSKQ	1.5	2.1	1.3
KWKW	1.7	1.4	1.3
KUTE	1.9	1.5	1.2
KACE	1.6	1.7	1.0
KALI	1.1	1.2	.9
KGFJ	.7	.7	.7
KNOB	1.4	1.2	.8
KHJ	.8	.9	.6
KIIS-AM	.8	.6	.6
KBRT	.4	.6	.5
KIEV	.7	.7	.5
KNAC	.3	.3	.5
KEZY	.4	.4	.4
KFSG	.5	.4	.4
KIKF	.3	- -	.4
KFAC-AM	.3	.2	.3
KMAX	.3	.3	.3

(Winter '86 figures, most likely available as you read this, were over a week from release at the time of printing. Many of the changes which have taken place since the Fall '85 numbers debuted in early January are delineated in the following profile.)

Rated Outlets in the Los Angeles Metro by Format Classification

Adult Contemporary

KFI -AM
KBZT-FM
KIQQ-FM
KNOB-FM
KOST-FM

AOR

KLOS-FM
KMET-FM
KNAC-FM
KROQ-FM

Classical

KFAC-AM-FM

Contemporary Hits

KIIS-AM-FM
KEZY-FM
KKHR-FM

Country

KLAC-AM
KIKF-FM
KZLA-FM

Easy Listening

KBIG-FM
KJOI-FM

Jazz

KKGO-FM
KUTE-FM (Quiet Storm)

MOR/Nostalgia
KMPC-AM

News/Talk
KABC-AM
KFWB-AM
KIEV-AM
KNX -AM

Oldies
KRLA-AM
KRTH-AM-FM

Religion/Gospel
KBRT-AM
KFSG-AM

Spanish
KALI-AM
KSKQ-AM
KTNQ-AM
KWKW-AM
KLVE-FM

Specialty (block programming)
KMAX-FM

Urban/Black
KDAY-AM
KGFJ-AM
KACE-FM
KJLH-FM
KPWR-FM

Rated Outlets in the Los Angeles Metro by Dial Position

AM

570	KLAC	5 kw	DA-N	
640	KFI	50 kw		
710	KMPC	50 kw/10 kw	DA-N	(DA indicates directional
740	KBRT	10 kw-D	DA	antenna. DA-N indicates
790	KABC	5 kw	DA-N	directional antenna at
870	KIEV	5 kw/1 kw	DA-N	night only. DA-2 indicates
930	KRTH	5 kw	DA-N	separate directional patterns
980	KFWB	5 kw		for day and night.)
1020	KTNQ	50 kw	DA	
1070	KNX	50 kw		
1110	KRLA	50 kw/10 kw	DA-2	
1150	KIIS	5 kw	DA-N	
1230	KGfJ	1 kw	(100 w. on Wed. eves. and Sundays)	
1300	KWKW	5 kw/1 kw	DA-2	
1330	KFAC	5 kw	DA-N	
1430	KALI	5 kw	DA-2	
1540	KSKQ	50 kw/10 kw	DA-2	
1580	KDAY	50 kw	DA-2	

FM

92.3	KFAC	39 kw/	2910 ft.	(Mt. Wilson)
93.1	KKHR	54 kw/	5000 ft.	(Mt. Wilson)
93.9	KZLA	49 kw/	720 ft.	(Flint Peak)
94.3	KIKF	3 kw/	245 ft.	
94.7	KMET	58 kw/	2830 ft.	(Mt. Wilson)
95.5	KLOS	63.1 kw/	3129 ft.	(Mt. Wilson)
95.9	KEZY	2.5 kw/	330 ft.	
96.3	KFSG	54 kw/	480 ft.	
97.1	KBZT	55 kw/	770 ft.	(Flint Peak)
97.9	KNOB	79 kw/	410 ft.	
98.7	KJOI	75 kw/	1180 ft.	(Mulholland Hills)
100.3	KIQQ	5.1 kw/	3060 ft.	(Mt. Wilson)
101.1	KRTH	58 kw/	2880 ft.	(Mt. Wilson)
101.9	KUTE	680 w/	2780 ft.	(Mt. Wilson)
102.3	KJLH	3 kw/	300 ft.	
102.7	KIIS	8 kw/	2960 ft.	(Mt. Wilson)
103.5	KOST	12.5 kw/	3100 ft.	(Mt. Wilson)
103.9	KACE	1.65 kw/	390 ft.	
104.3	KBIG	105 kw/	5800 ft.	(Mt. Wilson)
105.1	KKGO	18 kw/	2900 ft.	(Mt. Wilson)
105.5	KNAC	1.6 kw/	400 ft.	
105.9	KPWR	72 kw/	770 ft.	(Flint Peak)
106.7	KROQ	25.5 kw/	1950 ft.	
107.1	KMAX	3 kw/	2000 ft.	
107.5	KLVE	34 kw/	2800 ft.	(Mt. Wilson)

Alphabetical Listing of Rated Outlets in the Los Angeles Metro

KABC-AM
3321 S. La Cienega
Los Angeles, CA 90016
(213) 557-7900
VP/GM George Green
PD Wally Sherwin
Group Owner ABC

KACE-FM
1710 E. 111th Street
Los Angeles, CA 90059
(213) 564-7951
VP/GM Jim Blakely
PD Pam Robinson
Group Owner All-Pro

KALI-AM
5723 Melrose Avenue
Los Angeles, CA 90038
(213) 466-6161
VP/GM Raul Ortal
PD Jaime Pina
Group Owner United

KBIG-FM
7755 Sunset Boulevard
Los Angeles, CA 90046
(213) 874-7700
VP/GM Kari Johnson Winston
VP/PD Rob Edwards
Group Owner Bonneville

KBRT-AM
1888 Century Park East #208
Los Angeles, CA 90067
(213) 277-9785
GM/PD Rick Buhler
Group Owner Crawford

KBZT-FM
3580 Wilshire Boulevard
Los Angeles, CA 90010
(213) 383-4222
VP/GM Bob Moore
OM/PD Mike Wagner
Group Owner Greater Media

KDAY-AM
1700 N. Alvarado
Los Angeles, CA 90026
(213) 665-1105
GM Ed Kerby
PD Jack Patterson
Group Owner Rollins

KEZY-FM
1190 E. Ball Road
Anaheim, CA 92805
(714) 774-9600
Pres/GM Tim Sullivan
PD Jeff Salgo

KFAC-AM-FM
6735 Yucca Street
Los Angeles, CA 90028
(213) 466-9566
Pres/GM George R. Fritzingler
VP/PD Carl Princi

KFI-AM
610 S. Ardmore Avenue
Los Angeles, CA 90005
(213) 385-0101
VP/GM Don Dalton
OM Jhani Kaye
PD Steve LaBeau
Group Owner Cox

KFSG-FM
1100 Glendale Boulevard
Los Angeles, CA 90026
(213) 484-1100
GM/PD Alan Bowles

KFWB-AM
6230 Yucca Street
Los Angeles, CA 90028
(213) 462-5392
VP/GM Dave Graves
PD Dave Forman
Group Owner Westinghouse

KGfJ-AM
1989 Riverside Drive
Los Angeles, CA 90039
(213) 669-1000
GM Bill Shearer
PD Kevin Fleming
Group Owner Inner City

KIEV-AM
104 N. Glendale Avenue
Glendale, CA 91206
(213) 245-2388
Co-Chairmen/GMs Fred & Ron Beaton
PD Dick Sinclair

KIIS-AM-FM
6255 Sunset Boulevard
Los Angeles, CA 90028
(213) 466-8381
Pres/GM Wally Clark
VP/Pgm Gerry DeFrancesco
Asst PD/AM-PD Mike Schaeffer
Group Owner Gannett

KIKF (KIK-FM)
Two City Boulevard E. #183
Orange, CA 92668
(714) 835-1300
Pres/GM Art Astor
PD Chris Adams

KIQQ-FM
6430 Sunset Boulevard
Los Angeles, CA 90028
(213) 469-1631
VP/GM Tom Mosher
OM Bob Sky
Group Owner Outlet

KJLH-FM
3847 Crenshaw Boulevard
Los Angeles, CA 90008
(213) 299-5960
GM Jim Maddox
PD Steve Woods

KJOI-FM
6430 Sunset Boulevard #601
Los Angeles, CA 90028
(213) 469-9968
GM Robert D. Griffith
PD Fred Missman
Group Owner Noble (sold to Legacy)

KKGO-FM
10880 Wilshire Boulevard
Los Angeles, CA 90024
(213) 475-9494
Pres/GM Saul Levine
PD Jeff Gehringer

KKHR-FM
6121 Sunset Boulevard
Los Angeles, CA 90028
(213) 460-3657
VP/GM Bob Nelson
PD Ed Scarborough
Group Owner CBS

KLAC-FM
4000 W. Alameda
Burbank, CA 91510
(818) 842-0500
GM Norm Epstein
OM/PD Bob Guerra
Group Owner Malrite

KLOS-FM
3321 S. La Cienega
Los Angeles, CA 90016
(213) 557-7000
VP/GM Bill Sommers
PD Tim Kelly
Group Owner ABC

KLVE-FM
5724 Hollywood Boulevard
Los Angeles, CA 90028
(213) 465-3171
Pres/GM Ken Wolt
PD Adrian Lopez
Group Owner H & W

KMAX-FM
3844 E. Foothill Boulevard
Pasadena, CA 91107
(213) 681-2486
VP/GM Darby Cunningham
OM Bob Gourley
Group Owner Universal

KMET-FM
5746 Sunset Boulevard
Los Angeles, CA 90028
(213) 464-5638
VP/GM Howard Bloom
PD Larry Bruce
Group Owner Metromedia

KMPC-AM
5858 Sunset Boulevard
Los Angeles, CA 90028
(213) 460-5672
Pres/GM Bill Ward
PD Bill Watson
Group Owner Golden West

KNAC-FM
100 Oceangate Boulevard
Long Beach, CA 90802
(213) 437-0366
GM Gary Price
PD Jimmy "The Saint" Christopher

KNOB-FM
505 N. Euclid
Anaheim, CA 92801
(714) 772-5662
VP/GM John Banoczi
OM Madelaine Vlastic

KNX-AM
6121 Sunset Boulevard
Los Angeles, CA 90028
(213) 460-3000
VP/GM George Nicholaw
PD Robert Sims
Group Owner CBS

KOST-FM
610 S. Ardmore Avenue
Los Angeles, CA 90005
(213) 385-0101
VP/GM Don Dalton
OM/PD Jhani Kaye
Group Owner Cox

KPWR-FM (Power 106)
6430 W. Sunset Boulevard #418
Los Angeles, CA 90028
(213) 467-1224
VP/GM (open)
PD Jeff Wyatt
Group Owner Emmis

KRLA-AM
3580 Wilshire Boulevard
Los Angeles, CA 90010
(213) 383-4222
VP/GM Bob Moore
OM Mike Wagner
PD Harv Miller
Group Owner Greater Media

KROQ-FM
117 South Los Robles Avenue
Pasadena, CA 91101
(818) 578-0830
Sta. Mgr. Tom J. McMillan
PD Rick Carroll

KRTH-AM-FM
5901 Venice Boulevard
Los Angeles, CA 90034
(213) 937-5230
VP/GM Pat Norman
PD Phil Hall
Group Owner RKO

KSKQ-AM
5700 Sunset Boulevard
Los Angeles, CA 90028
(213) 466-3001
GM Raul Alarcon
PD Pepe Reyes

KTNQ-AM
5724 Hollywood Boulevard
Los Angeles, CA 90028
(213) 465-3171
Pres/GM Ken Wolt
PD Adrian Lopez
Group Owner H & W

KUTE-FM
5858 Sunset Boulevard
Los Angeles, CA 90028
(213) 460-5672
Pres/GM Bill Ward
PD Bill Watson
Group Owner Golden West

KWKW-AM
6777 Hollywood Boulevard #400
Los Angeles, CA 90028
(213) 466-8111
GM Jose Cabrera
PD Alfredo Rodriguez
Group Owner Lotus

KZLA-FM
4000 W. Alameda
Burbank, CA 91510
(818) 842-0500
GM Norm Epstein
OM/PD Bob Guerra
Group Owner Malrite

MARKET PROFILE: Los Angeles

It's been said that Los Angeles is simply 83 suburbs in search of a city. (In fact, we said it while profiling the market four years ago in Billboard-- see page 103.) From that standpoint, and that of the people available to listen, little has changed. What Angelenos are listening to, however, has undergone nothing short of a cataclysm. On the surface, it appears that top 40 is the dominant force. It also seems that the urban hole has been filled. But a closer inspection shows that neither premise is entirely correct. With that controversial comment, we'll take it from the top-- top 40 KIIS.

Contemporary Hits

Unquestionably, KIIS-FM rules the Los Angeles ratings. That's a tribute to the combined efforts of several people including morning personality Rick Dees; vice president of programming, Gerry DeFrancesco; and a solid line up of professionals both on the air and off. But if one were to look for the single factor that turned this Gannett outlet from an also ran into a monster, the answer would be found in President/GM Wally Clark.

Transferred from Gannett's KSD-AM-FM St. Louis in 1982, Clark came into a facility on the rise. DeFrancesco, also a KSD vet, had developed an AC approach which by the Winter book showed KIIS enviably in the 3s. Most managers would have seen this as cause for celebration. Clark instead decided on a format change.

If that didn't prove his insanity, the proposed direction-- adult top 40-- did. Not only were there questions concerning CHR's viability, but it's "buyability" was still to be challenged. The approach was hardly the darling of Madison Avenue. It would be safer to sell the solid AC Kiis was becoming. But Clark was thinking big-- and gambling bigger. His desire was head count-- bulk numbers, and his understanding of the market told him they were most accessible through contemporary hits even though the approach had been dormant for years.

(Actually KIQQ had been geared toward that direction under George Wilson but DeFrancesco quickly out programmed them. His effective use of dayparting played a major role in Kiis' success as did his ability to select the right currents for the market while KIQQ continued to break unproven product-- We actually enjoyed Wilson's brand of entertainment, though it clearly could not withstand the mass appeal nature of Kiis.)

Initially, it was largely the marketing of the format, over and above the format itself, which generated overwhelming success. It helped that the timing was excellent-- music itself was reverting to the uptempo mass appeal approach which categorizes top 40; and that DeFrancesco was more than adept, but the overriding element in Clark's plan of attack was a masterful positioning strategy.

It's one thing to explain why you've been successful once you've accomplished your goals. It's quite another to state what you're planning to do. Clark outlined his intent up front and when he boasted to some associates that a properly positioned top 40 approach could put Kiis in double digits, most scoffed. Mass appeal music stations had long conceded the top spots overall to news/talk and easy listening outlets, content instead to concentrate on narrow demographics. Clark could not accept that defeatist philosophy.

Industry reaction to Rick Dees' potential was equally guarded. Big in Memphis, his impact on KHJ was negligible; his tenure at Kiis not yet noteworthy. But Clark saw that a superstar could be created if Dees would listen to direction.

Dees listened. DeFrancesco programmed. And Clark marketed. Every element was carefully controlled to reflect the cohesive enthusiasm that Clark saw as Kiis. The position of promotion director-- seen at many stations as a step above clerical support took on executive level importance and was filled by Chris Conway, a former GSM who later managed Gannett's KS-103, San Diego.

Within short order, Kiis was indeed positioned on top-- in those double digits. (Clark privately felt the 10 share was abnormally high, seeing the station still dominant but leveling somewhere around an 8, where it is today.) And attention was turned toward sales as Kiis was commanding and receiving inconceivable rates-- over \$1,000 ROS. The station's first \$3 million month stunned the radio community. Now it is accepted as the norm.

Getting there is one thing, as numerous programmers have proved. Maintaining your position and broadening your base is quite another. DeFrancesco accomplished both and the station today reflects that accomplishment. Consistency remains, from the on air line up to the music policy. Over the years, Kiis took advantage of the cavern ("hole" is too small a word for this void) that existed for a solid urban outlet. Some speculated that a real urban competitor would cause Kiis to more narrowly define their approach. When Power 106 emerged with a city grade signal in January however, the effect on Kiis turned out to be a positive one. The loose ends that come with complacency were tightened and Clark feels proud of the current on air sound.

The focal point continues to be morning drive as evidenced by countless bus boards touting Dees. Joining Rick on the show is "Coach" Charleye Wright and news anchor Raechel Donahue. For Donahue, the approach is a complete departure from the style she developed over her years with AOR radio. But much to her credit, the subordinate stance is believable and complimentary. Wright, while knowledgeable in sports, lacks much in his ad lib ability, though the intent may be just that.

Dees himself seems somewhat like a young Dick Clark-- the all American freshly scrubbed guy next door. He's warm, genial and truly middle America. But that's not to say he's devoid of creativity. His "candid phone" bits have become radio classics. While other personalities have executed the concept, few match his quickness. (Listeners call Dees suggesting victims for this feature. They supply the "set up"-- for instance, one caller wanted Dees to call his neighbor, who had recently taken his prized car in for service. Dees got him on the phone claiming to be the mechanic. Saying he had bad news, he informed the guy that his car had accidentally be severed in two. Dees won us over immediately when he slowly explained, without a hint of humor, that he could fix it up with bondo.)

The remainder of the lineup features Paul Freeman, middays; Big Ron O'Brien, afternoons; Bruce Vidal, evenings; Tim Kelly nights and Brother Bill, overnights. (The AM side, programmed by Mike Schaeffer, is largely a carbon copy of the FM in approach with Dees and O'Brien simulcasted. Rumor has the entire facility slated for simulcast, but as it now stands, Steve Lehman will be found in middays; Benny Martinez, evenings; Joe Cipriano, nights; and Tom Murphy, overnights.)

Musically, the station sounds well rounded for Los Angeles, but blacker than an outsider might expect-- due in part to market research, but also it seems that a cautious eye is kept on Power 106 at present-- respecting the void they are attempting to fill. A half hour listen to Big Ron O'Brien's show at the height of afternoon drive, for instance, turned up New Edition's "A Little Bit Of Love"; "West End Girls" by the Pet Shop Boys; Alisha's "Baby Talk"; "King For A Day" by the Thompson Twins; Robert Palmer's "Addicted To Love"; "These Dreams" by Heart; "Legs" by Art Of Noise; and Bryan Adams' "Best Days Of My Life".

O'Brien also touted the "Top 8 at 8", counted down every Thursday evening, and a quick look at their current list, compiled by MD Gene Sandbloom told us we'd be in for the following if we stuck around: (in ascending order, of course) 8. Rolling Stones, ("Harlem Shuffle"); 7. Heart; 6. Pet Shop Boys; 5. Cherrelle ("Saturday Love") 4. Janet Jackson ("What Have You Done For Me Lately") 3. Bangles ("Manic Monday") 2. Prince ("Kiss") and in the top spot, Falco's "Rock Me Amadeus."

While none of the major giveaways Kiis has become known for were in evidence during the week we listened, the "standard" \$5,000 daily cash payoff was touted by Dees repeatedly. The day we caught it, the "song worth all the money" was Atlantic Starr's "Secret Lover". We were also invited to attend the "First Annual Kiis Classic, Golf Tournament" scheduled for this May. (Clark and Dees are avid golfers.)

But the good life was not always in evidence at 102.7-- or 1150, for that matter. Originally the AM facility was licensed to Aimee Semple McPherson who used what was then KRKD to broadcast her message of salvation. While the text was usually consistent, the dial position did tend to vary, netting her a cease and desist order from the Federal Radio Commission for operating off frequency to which she replied: "When I offer up my prayers to the Lord, I must fit within his wavelength. Please order your minions of Satan to unhand my station at once!"-- or something along those lines. (Today, McPherson's Four Square Gospel organization owns KFSG-FM, remaining steadfastly on 96.3-- see Religion.)

In the latter '60s an investment group including John Palmer and Lou Faust acquired the facility along with Detroit's WKNR. (Faust is credited with coming up with the "Kiis" moniker at that time.) While several approaches ensued, the most notable belonged to former KFWB PD Chuck Blore. Blore's idea was more of a concept than a format per se, relying on massive production to portray a lifestyle approach to radio.

Blore took many of the attitudes he had uncovered while engaging in his primary business-- producing commercials, and attempted to bring them to relatable and orchestrated fruition on Kiis through the use of vignettes, personalities, features and music. The concepts of "Kiss" and "Love" were played to the hilt. Accepting no money for his involvement initially, Blore believed the format would pay off for him handsomely when the results were tallied.

To say the least, there was a long period of adjustment where Blore and PD Sonny Melendrez (in from San Antonio) faced a myriad of unexpected programming problems. The idea was a good one, but its execution was far from simple. Before Blore could see the results he envisioned, the station was sold to Pacific & Southern which had acquired KKDJ (now KIIS-FM) a few years earlier.

KIIS-FM is an outgrowth of Ruth and Harry Maislich's aptly called "KRHM" which featured, for lack of a better term, 'music to listen to on your high priced McIntosh tube tuner'. The station was subsequently sold to Bob Short (the former owner of the Minneapolis Lakers and the Washington Senators who ran for Hubert Humphrey's Minnesota senate seat, succeeding in defeating the democratic party (the ticket on which he was running) for the first time in years). Short in turn sold KRHM to Pacific & Southern in the early '70s for \$875,000.

Even at that price, it might not have been a bargain. Consultant George Burns who then was national program director for Pacific & Southern recollect's entering the station for the first time to learn that as a corporate person he was now eligible to participate in the "unique deal" the sales department had developed. They went on to explain that each advertiser who bought \$1,000 dollars worth of time would get an affidavit for \$2,000-- mighty useful in co-oping-- with the staff sharing in the windfall profits. Obviously the double billing stopped then and there.

New call letters were put in place-- KKDJ, the West Coast version of company owned WWDJ, and young Ed Shane was brought in as PD from Atlanta. He was faced with an air sound comprised of an "eclectic jazz mix" (to be kind) where many of the personalities broadcast over telephone lines from their homes. One jock who did use the studios kept a loaded revolver on top of the control board and no one argued when his feature artist of the day turned out to be Carmen MacRae more often than not.

But Shane's initiation into the big time came as he and his wife were driving up to an industry party in the Hollywood Hills. In town less than a week, they were joining KIIS-AM's program director at the time, Lee Sherwood; KHJ's Ted Adkins; George Burns and his wife, Judith; and others for dinner. Listening to the new sound of KKDJ handled by the old personalities, Shane heard the night jock come out of a record stating, "I can not do this any longer. I am not going to play THEIR music." His horror intensified upon arriving at the party to discover that the esteemed guests were huddled around a radio blaring, of course, KKDJ.

While many thought that KKDJ's noble stab at top 40 was the first such attempt in Los Angeles on FM, historians will note that such is not the case. The premiering outlet was infact, KLFM licensed to Long Beach. Known today as KNAC (see AOR), KLFM was owned in the early '60s by the Harriscop Music Corporation which tried everything including a brief fling with top 40 around 1963-64. With 330 watts ERP (190 watts of transmitter ouput located on an oil derek on Signal Hill) and studios in a nearby trailer, KLFM, in mono, holds the distinction of being first with top 40 on FM here.

KKDJ fared significantly better than KLFM, with widespread recognition, if not overwhelming success, though several folks of note including Charlie Tuna were on the payroll prior to "the wedding." (The marriage between KIIS and KKDJ, of course, which occured after Pacific & Southern acquired KIIS-AM in 1975.) The decision to change the KKDJ calls to KIIS was played up on the air complete with nuptuals in October, 1975. Following the ceremony, Humble Harv was giving away prizes (like tee shirts) bearing the station's "maiden name" (the old KKDJ logo).

Throughout the remainder of the '70s KIIS-AM-FM saw Pacific & Southern here become Combined and finally Gannett. (Cliff Notes version of those transactions available upon request.) And over the years, the programming varied as much as the corporate name. From Rochelle Staab's top 40 to Kent Burkhart consulted disco, the station prodded along until the current crew arrived creating the legendary sound heard today.

While KIIS is currently stepping up its urban product, KKHR is choosing a different road, to say the least. Things have not been easy for this CBS-FM outlet since its switch to top 40 from the mellow rock approach of KNX-FM in 1983. Shortly after the change, one top 40 programmer of long and successful standing categorized it as "a good sounding CHR, if it were in another market," and that succinctly sums up the problems we then heard.

In short, KKHR does not seem to understand Los Angeles. Initial focus groups at the Westminster Mall and Sherman Oaks Galleria (far from the best of sites) did little to uncover the facts. Los Angeles embraces black music. History proves that contention repeatedly from the huge success of KHJ (see oldies, KRTH-AM); Art Laboe's KRLA (see oldies, KRLA) and to a great extent Kiis today. On the surface, such wouldn't be the case as the black population is not overly significant. But statistics show that the Hispanic influx (slated to be at over 50% in the metro (and more so in the city itself) by 1995) continues to increase.

Hispanics, an obvious key to success (since stations not appealing to this group are going to have to grow at a phenomenal rate in order to remain stable as the Hispanic percentages rise), are often misunderstood by Anglo programmers. In Los Angeles, Hispanics can be divided into two groups (both Mexican). One is based in the Spanish language, the other relates to English. Spanish-based Mexicans tend to be older, or if younger, not American born. Their needs, because of the language barrier, are met by the Spanish language outlets (see Spanish).

But for the growing group of younger, English speaking Mexicans, assimilation has long been achieved. Many were born and educated in this country, and though they cling fiercely to tradition and culture, the thought of being treated as non-American is insulting. While many speak with an accent, its derivation is regional and colloquial as opposed to the result of a later learned "second language". A good percentage speak little Spanish at all. Their radio choices are contemporary and American.

Musically their tastes reflect their proud heritage-- with decided preference for Black music. But unlike the driving sounds preferred by Puerto Ricans and many Blacks, the Mexican traditionally prefers a softer soul approach with rhythmic overtones. In other words, Black does not necessarily equal Hispanic here. (See urban.) And it takes street feel to execute the meaning of that statement.

Hispanics, though, are not the only group to seek out Black based product. A look at the ethnic mix at any of the local clubs and discos catering to black tastes shows a significant portion of "Valley Girls" among others.

Initially KKHR attempted to embrace Hispanic tastes (Billboards in Spanish went up in East L.A., so we were told. If so, the move clearly demonstrated a lack of understanding since American born Hispanics for the most part don't read Spanish. They perceive it as either not directed at them, or worse yet, a slap in the face, i.e. an Anglo's impression that dumb Wetbacks don't know English-- let alone that the letter "H" is not pronounced in the Spanish alphabet.).

But PD Ed Scarborough's overt dislike for black product came through repeatedly. The station seemed to vacillate between accepting black music and rejecting it. When agreeing to play black titles, the selections were often off base. At one point, Scarborough added a record ("Operator" by Midnight Star) in middays that KGFJ (a long standing black AM outlet, see Urban) reserved for night play only.

Repeatedly it came through that Scarborough had a feel for St. Louis, where he had been so successful at KHTR. Los Angeles, however, evaded him. At its best, KKHR sounded like a cheap imitation of Kiis. At its worst, overwhelmingly white teen in appeal, fueled by giveaways which paled by comparison to other outlets in the market.

Presently the station has retained Jeff Pollack as a consultant and the result is a harder and whiter sound than previously heard. A listen in morning drive turned up Phil Collins' "Take Me Home"; Sade's "Never As Good As The First Time"; "Everybody Wants To Rule The World" by Tears For Fears; Madonna's, "Live To Tell"; Stevie Nicks' "I Can't Wait"; and The Tubes' "She's A Beauty".

The dayglo bus boards contain such slogans as "Phil Up With Collins", and "Get Ritchie Quick". And the current on air promotion centers around the "Ten in a row, \$10,000 dollar music guarantee" complete with Charlie Van Dyke separators-- "93.1 KKHR. The sound you just heard (reminiscent of Tinker Bell at Disney World, and suspiciously like the opener of "Odyssey File" a former KNX-FM lifestyle feature) starts the first of at least ten great songs in a row on 93.1. The best is getting better. KKHR." From what we hear \$100,000 will be doled out hyping the new approach between now and the end of the Spring book. Two winners have already been promoed.

The high point of the on air line up has to be afternoon personality Jack Armstrong-- toned down dramatically since he started in '83, but nevertheless able to get a relatable line in from time to time. We caught several jewels as we heard him countdown the new survey songs as he does every Thursday afternoon. (The top ten while we were listening included Sly Fox; Atlantic Starr; Van Halen; Inxs; Janet Jackson; Rolling Stones; Pet Snop Boys; Bangles; Falco; an extra by Mike and the Mechanics; and at number one, Prince.)

The remainder of the day features Pat Garrett in mornings; Brian Roberts, middays; Mark Hanson, evenings; Mark Mendoza nights and Todd Parker, overnights. Weekends are resplendent with syndicated countdown shows including Scott Shannon's; Dan Ingram's and of course, Casey Kasem's.

Meanwhile down in Anaheim... We've got to admit it, KEZY sounds better than we expected. When long time L.A. manager Tim Sullivan (KHJ, KHTZ, KWST/KMGG) purchased this AM/FM combo last year, we had our doubts. Known for his sales ability (which Lord knows is the deciding factor in the economic success of a station on the fringe of a major market) Sullivan has never been sympathetic to programming. When he and PD Jeff Salgo ran Magic, the results were less than satisfying as Arbitron testified.

KEZY, known for well over a decade for its AOR stance (which started out as KEZR with 100 watts and a stick 8 feet above average terrain) has abandoned that approach in favor top 40, programmed by Salgo. (The AM counterpart, unsuccessful for years in everything from AOR to all news, due in part to notoriously poor coverage, has been paid a visit by the signal fairy and in turn has dedicated its programming to the Lord-- maybe not in those words, but you get the idea. Actually in the '60s, when Orange County was a market in and of itself, KEZY-AM more than held its own as a local top 40 outlet featuring Emperor Bob Hudson, fresh from KRLA, broadcasting from the studios located in the lobby of the Disneyland Hotel. The move to the present Ball Road location came in 1970.)

What we heard on the FM one recent Saturday afternoon was a remote from Ole's Hardware in Yorba Linda which came off considerably better than it looks here. Handled by Craig Powers (who also does mornings with Jay Davis), the presentation definitely sounded better than Anaheim should. Musically, Orange County to which the station caters, should feel at home with the artists we caught including Heart's "These Dreams"; "If I Were King For Just One Day" by the Thompson Twins; Robert Tepper; ABC and Foreigner.

Urban/Black

The fact that the void for a well programmed urban outlet in Los Angeles could surpass the Grand Canyon in size, was not a stunning revelation made known only to us late one night. The hole had been long accepted by much of the Los Angeles radio community. In addition to the Hispanic facts mentioned in the previous section, numbers alone revealed that urban accounted for about a six share-- derived from two class A FM outlets and two AM facilities with marginal frequencies, none of which adequately covered the metro.

So why didn't any one move? Fears of bottom line repercussions, mostly. It has been commonly believed that urban formats carry lower spot values per point. Arguable. (It should be pointed out that beyond agency business, radio stations are increasingly aware of direct retail dollars. And more than any format, urban produces warm body motivation, "ratings" that retailers can take directly at the cash register. The advertising approach and sponsorship targets for urban stations may be different, but the dollars are certainly there.) Conceding that point however, and accepting that a highly rated adult contemporary outlet will surely outbill a similar urban station, one hard fact remains: It is considerably easier to sell a high rated urban outlet, than an also ran AC.

So, once more, why didn't any one move? Uneasiness mostly. Take Emmis, for instance. They looked at urban when taking over KMGG, so the story goes. But no one in the company was familiar with the inner workings of the format. Consequently, the uptrend to a 2.3 in the initial book under Emmis' new ownership provided enough justification to attempt to build on the adult contemporary approach already in place. And so the void remained.

Early January, 1986 brought change to Los Angeles radio. Overnight (and it sounded it too) "Power 106" appeared in place of "Magic". Resplendent with Chuck Riley liners (Riley, a former WIBC Indianapolis personality is the voice of everything-- including countless horror movie trailers. He sounds a great deal like Ernie Anderson.), and devoid of jocks, "The Power Station" emerged.

Market rumors say that Emmis, under consultant Don Kelly did act literally over night, in fear that another station was about to unveil a similar approach. True or not, the station reflected such a quick move. It's one thing to slowly come together on the air when you're an AC station, but as an urban outlet, it isn't the wisest of choices.

AC listeners are slow to react-- to records, personalities, formats, call letters. It can be a year before such a station will be able to reposition itself. Such is not the case with urban. Blacks, Hispanics, and teens are all equally quick in picking up the word on the streets. In other words, put an urban station on the air and your core will discover you-- sometimes within a week.

The quick discovery of Power will prove to be a mixed blessing. On the one hand, Emmis should be gratified with the initial ratings. On the other, it's going to be tougher to reposition this station once it is as they want it to be. At this writing, the core audience has been aware of "The Power Switch" for over two months and opinions have already been formed.

No matter, they'll do well. If they do everything wrong, we see at least a three share this year for the format. And though "everything" is far from wrong, some shortcomings seem apparant.

To win big in L.A. with urban, the primary target must be Hispanics. Blacks and teens will be an obvious by-product, if nothing else, increasing head count. Ethnic Whites, should also be sought, as statistics show them to often be avid urban music fans. Because of the spread out nature geographically of these groups here, success is dependent on adequate signal coverage.

Power 106 has that (as listeners are repeatedly told in Riley's We'll-Kill-You-If-You-Don't-Listen delivery: "72,000 Watts Of Music Power. KPWR. Los Angeles. Power 106".) What is less sure is the music mix. Blacks love it. Hispanics so far seem to be accepting it. The reverse was intended. (A half hour listen to Wyatt's midday shift turned up a balanced mix of Morris Day's "Power of Success"; "Bad Boy" by the Miami Sound Machine; Madonna's "Dress You Up", Vanity's "Under The Influence"; "Crush On You" by the Jets; Whitney Houston's "Greatest Love Of All" and Baltimora's "Tarzan Boy".) It's nothing one can pinpoint, but overall, the music is just not "right" as yet.

To excell, the station must become a breaker of product, not a reactor to it. And the balance has got to reflect the target outlined above. Dayparting is crucial, as is a gut level street feel for the desired cume.

It's, of course, too early to unveil a major promotional campaign (a mistake Emmis made with Magic-- if ratings were taken on bumper sticker penetration, KMGG would be alive and well today). At this point for Power, though, visibility in the right communities could be a major weapon-- even through well orchestrated remotes which would add to the bottom line.

Eyecatching billboards are springing up all over town, tastefully done with black background, and red and white accents highlighting the new "Power 106 FM" logo and promising a "Fresh New Music Mix". (Overall, they're some of the nicer displayed, though a black background demands "paint" treatment. Paper boards (as these are) look anything but "fresh and new" with in days, when black is so liberally used.)

One can also debate the wisdom of their placing. Oriental neighborhoods are somewhat questionable, yet we counted several boards in our unscientific, unofficial drive through the metro. (Orientals are a target, but they tend to assimilate to mass appeal middle America much faster than any other ethnic group because of a lack of commonality in language. Where Hispanics can continue to communicate in Spanish if they so choose, Asians are faced with several different languages and numerous dialects making a knowledge of English essential to relate with one another. Consequently, they're determined to be mainstream.) Black neighborhoods were especially well covered, but the showings in the high traffic Hispanic areas we frequent proved sparse at best.

Another factor is the lack of "star" quality. Hispanics traditionally like to look up to jocks. Art Laboe is a hero to older Hispanics to this day. Huggy Boy is still a known commodity. But the younger generation has little to embrace. (As proven by a rumor in East Los Angeles that Rick Dees' real last name is Diaz and he's Mexican!--- His "real" name is Rigdon Osmond Dees, III and he's from North Carolina, but don't mention it to the folks in the San Gabriel Valley.)

Power 106's lineup features Tommy Jackson in mornings; PD Jeff Wyatt (in from Philadelphia's Power 99 (WUSL, see last month's Philadelphia profile) where he worked with consultant Kelly) 9 to 11 am; Brenda Ross, 11 to 3 pm; Mucho Morales, afternoons; Laurie Allen, evenings; Joe Cervantes, nights and Dave Murphy, overnights. To their credit, most seem up to the task, but none as yet have become "bigger than life".

KPWR is clearly a radio station unfolding. The potential is there, and Wyatt is bright, but at present Power has unwittingly set the stage for a smart competitor to see a significantly increase. By emerging in January, Power gave Los Angeles urban oriented listeners a choice other than class A black outlets and Kiis which had successfully locked up much of these shares by DeFrancesco's ability to walk a fine line. (As we said, Kiis was aware of the potential for share loss and more than watched the situation.) Listeners became free floating electrons. Power is interesting, but not yet together enough to demand their allegiance. That has left an opening for an outlet in the position of a KKHR to re-emerge. Luckily for Power, CBS passed on the opportunity. But it seems that the longer it takes for Power to fine tune the product, the harder it will be to see the kind of shares urban is capable of delivering.

(Normally, specific comments would be withheld on a new outlet, but as previously said, we believe much of the urban core no longer sees the station as "brand new". One positive indicator we have noticed however, is acceptance in the Puente Hills Mall. This may not seem like a big deal, but this large mall, located in the City Of Industry, just off the Pomona Freeway (60) at Azusa Ave. is without a doubt the best barometer of the tastes of the desired urban target here. Largely catering to middle and upper middle class assimilated Mexicans, the mall is also frequented by a smattering of middle class black and middle and lower middle whites. A recent visit turned up Power in several mall shops including two major department stores which ran it at high volume in teen oriented departments.

It certainly appears that listeners once more have noticed 105.9. The first time such notice took place came in the early '70s when the outlet was known as "K-West". Until that point the Century owned facility was heard mostly at work, where the easy listening sounds of KWST would appear as background music-- until that fateful morning, when middle aged secretaries entered their offices greeted by the shock of hard rock.

KWST's AOR days were also not especially noteworthy, though several dedicated and flamboyant souls including Century national PD Bob Birch who married Michele Phillips (and divorced her) during his Los Angeles tenure, attempted to displace KMET (see AOR). The early '80s brought Tim Sullivan in as GM, hired by the Brothers Grafman (Shelly and Howard, who are among Century's principals) to duplicate his success at KHTZ. Duplication was not in the cards, though PD Chuck Martin tried. Eventually the call letters were changed to KMGG, programmed by Jeff Salgo. Sullivan remained until Emmis took over (a "record breaking" \$20 million purchase which netted the company Magic 106, the Flint Peak tower site here, as well as highly rated KSHE, St. Louis). Don Nelson (from Indianapolis' WIRE/WXTZ and more recently San Diego's KSON-AM-FM) came in as manager with Robert W. Morgan in the morning slot. They, the format, and call letters remained until this year.

A single listen will reveal that the urban station most affected by Power 106's debut is Stevie Wonder's KJLH. The current approach under GM Jim Maddox (the man responsible for KDAY's largest success,, see KDAY) and PD Steve Woods seems aimed directly at Power. Highly produced promos with digital effects and jingles (that may have actually been sung by Stevie himself) proclaim KJLH as "More Music, Less Talk on 102.3, L.A.'s Dance Music Station."

The titles we heard lived up to that liner including Billy Mitchell's "It Takes So Long"; Alisha's "Baby Talk"; "I Can't Wait" by Nu Shooz; the Jets' "Crush On You"; "Let's Go All The Way" by Sly Fox; and Jermaine Jackson's "I Think It's Love".

At present personality is taking a back seat to the "45 minute continuous music jams" and "Dance music jams", but the line up includes Levi Booker in mornings; Cliff Winston, 9 to noon; Doug Gilmore, noon to 3; Frankie Ross, afternoons; Lon McQ, evenings; Rico, nights; and Ken Dida, overnights.

According to Wonder, KJLH stands for Kindess, Joy, Love and Happiness. In reality, the call letters bear the initials of the man from which Stevie acquired the station: funeral director John Lamar Hill. (Hill bought the station from Hal Nichols who had previously owned KFOX-AM-FM-- the AM going to Sonderling Broadcasting (which later acquired KMLA-FM, see country and be prepared to be confused as three different FM outlets have used the KFOX calls) but back to Hill and his prized property...)

KJLH was licensed to Long Beach which didn't entirely suit Hill. He much preferred a Los Angeles license for his easy listening outlet located initially in Long Beach's Mottell's Mortuary, so he attempted to "walk" it to L.A. His goal was a transmitter site in Baldwin Hills and he didn't mind a few stops along the way. The closest he got was Compton where KJLH still sits adjacent to the Angelus funeral home on Crenshaw. No wonder Stevie preferred to think of it as "Kindness, Joy, Love, and Happiness.

Acquired by Wonder in the late '70s, the station has sported several interesting varieties of urban music from eclectic, jazzy styles to its current approach which represents KJLH's most aggressive, uptempo and mainstream stance to date.

Leaning decidedly more adult with a mellow to medium tempo flavor, but rhythmic none the less is Willie Davis' KACE. Davis, a former ball player turned beer distributor here is the head of All-Pro Broadcasting which owns Milwaukee's WAWA/WLUM, Houston's KYOK-AM, and Seattle's KQIN-AM as well as KACE.

Originally KTYM, the format was largely "a dollar, a holler"; with bartered time representing everything from religion to rhythm and blues. Licensed to Inglewood, with a tower site in the Baldwin Hills, and studios in Watts, Davis purchased the facility in 1977. Under his ownership, the station has finally achieved a level of respectability.

Musically, a listen to Rich Guzman's midday slot produced Smokey Robinson's "Hold On To Your Love"; the long version of "Whitney Houston's "How Will I Know"; "Love Can Take Us All The Way" by Jack Wagner and Valerie Carter; "Hanging On A String" by Loose Ends; Larry Carlton's "Whatever Happens; Stevie Wonder's "Overjoyed; and "The Finest" from the SOS Band, making it a pleasant urban alternative.

In addition to Guzman, and PD Pam Robinson's afternoon slot, the remainder of the line up features Billy "The Kid" Young in mornings; Marsha Robinson (no relation to Pam), evenings; E.Z. Wiggins, nights; and Marv Roberts, overnights.

For the most part, what you hear between the records is what you'd expect with two notable exceptions during the time we listened: a signing jingle that actually says "Here's another 30 minute music mix on 103.9"; and paid airplay. The latter, less sinister than it sounds as a pre-recorded spot preceded the non-descript instrumental informing listeners that upcoming song, George Howard's "September Rain" from the "Love Will Follow" lp was sponsored by The Wherehouse (a local record retailer) and California Record Distributors.

While KACE is appealing to the oldest demos among the urban outlets, KDAY is definitely attracting the youngest. Touting their AM Stereo status, and promising an hour and 25 minutes of non stop music, a listen to PD Jack Patterson's midday slot unveiled Mazarati's "Player's Ball"; Alisha's "Baby Talk"; Houdini's "Funky Beat"; Janet Jackson's "What Have You Done For Me Lately"; and a myriad of rap records.

The on air slogan has the station referring to itself collectively as "The Hitbreakers", with those breaking the hits including J.J. Johnson and Russ Parr in mornings; Gregg Mack, afternoons; Lisa Canning, nights; and Mark Morgan, overnights.

Consistently maintaining an urban profile since PD Jim Maddox transformed it into a winner in the mid '70s; KDAY also holds the distinction of being one of the area's first top 40 outlets predating the outlet's upgrade to fulltime power by more than a decade.

On the air as KOWL (only someone with a sense of humor would have chosen the "owl" calls for a daytimer) station principal George Baron (who later put KSRF on the air, see Adult Contemporary) talked the investors into an ethnic approach. By the mid '50s, the KDAY call letters were obtained, purchased from a boat in Florida for \$2,500. Baron did surprisingly well, managing to generate national business for the block programming by soliciting only agencies that did not use radio. His pitch was simply that print could not reach the Spanish and Negro markets effectively, so he was requesting 1% of their newspaper budget to do so. Often he got it.

By 1957 however, Baron saw something in the new rock and roll, and in August of that month he went "top 35", based on retail accounts. His jocks however were MOR retreads including Jim Ameche and Knox Manning with the news. (In '58, Baron left to work on plans for KSRF.) The ensuing years saw much of everything appear on the 1580 daytimer from Allen Freed in 1960 (record collectors remember Freed breaking "Baby Oh Baby" by the Shells during his brief KDAY tenure) to Wolfman Jack in 1972. Even a period of progressive rock is remembered. But the milestone in the station's history came under its current ownership.

Acquired by Rollins in the latter '60s, the chain achieved what others only dreamed about: fulltime power. 50,000 watts of it, infact. It took six towers located on a hill on Alvarado Street miles from its Santa Monica city of license producing an amazing directional pattern, and somehow, the FCC approved it. Like all AM outlets, FM penetration has taken its toll on KDAY, but not nearly as severely as FM's impact on AM competitor, KGFJ.

There are signals, and there are signals. And then there is KGFJ. 100 watts at 1230 on Wednesday evenings and all day Sunday. What they are protecting is KPPC-AM, the voice of the Pasadena Presbyterian Church which broadcasts during those time periods. Even on the remaining days, however, KGFJ's 1,000 watt signal is not a good one. Consequently this Inner City outlet seems to be trying to super serve its intensely black core with lifestyle features in addition to music and personalities.

The current line up includes morning man Rick Nunez; DeeDee Maxey, middays; PD Kevin Fleming, afternoons; Dr. Perri Johnson, nights; and Ken Smith, "Master K", overnights. The brightest spot in the station's recent past was the brief tenure of PD Barry Richards' but even Richards' couldn't overcome the internal politics not to mention the signal problems.

Speaking of politics, it's ironic that when all is said and done, KGFJ may most be remembered for sociological reasons. It was August, 1965 and The Magnificent Montague was playing the hits. Known for his love of R & B (infact the Chicago group, The Magnificents of "Upon A Mountain" fame are said to be named after him), Montague was focused on music, not movements. His now infamous line, "Burn Baby Burn!" was directed solely to the on air sound he was creating. Its implication in the streets of South Central L.A., however, was of smoldering buildings, not smokin'oldies. Unwittingly he authored a chant which would be emblazoned upon black history forever.

Today the station is also a far cry from the years when Hunter Hancock ruled a segment of the L.A. airwaves in the late '50s with his "Harlematine" program. Also known as "Huntin' With Hunter", night time listeners were largely unaware that Hunter was not only white, but Texan as well. Owned at the time by the flamboyant Arnold Schorr, the station was acquired by Inner City in 1979.

But neither they nor Schorr were able to recapture Hancock's magic. A repositioning attempt in the late '70s complete with call letter change proved disastrous. Known as 'the cat' (KKTT), the ensuing billboard's depicted a guy walking what appeared more like a black panther than a house pet.

The KGFJ calls quickly returned and a recent listen provided a promo for the Album Hour at midnight (featuring the Ohio Players); several "Lifestyle '86 features (done by DeeDee Maxey) and a midday music mix (touted as "Strong Songs") including Aretha Franklin's "Natural Woman"; the Jets' "Crush On You"; "Tender Love" by the Force MDs; and a promise that Wally Badarou, Cherrelle, Tower Of Power and Shirley Murdock would be up next on AM Stereo, KGFJ. "Come home for AM Stereo KGFJ. No holds barred. We're not jivin.' We are jammin. It goes like this. One old one followed by one new one. Request lines are open now." --Didn't mother tell them, you can never go home anymore? Even if you could, you'd find KGFJ's location a lot easier if they saved their signal strength by staying mono.

ADULT CONTEMPORARY

With the Winter Arbitron numbers due imminently, the AC battle is one of the harder races to call. One thing is certain-- KIQQ (which refers to itself on the air as "K-Lite 100") is the fastest mover. What's less certain is whether KIQQ is infact, AC.

Utilizing Transtar's "Format" 41, direct from the satellite with the exception of Jim Carson's live morning show (which follows the prescribed music mix as well), KIQQ may well play more havoc with easy listening outlets than ACs.

Like the name implies, the target is a 41 year old listener--female, specifically. Her older counterpart, a pre-rock and roller, was ready made for easy listening by the time she reached her 40s, as evidenced by its appearance wall to wall in offices across America. But today's 41 year old, is more and more choosing Transtar's approach-- a fact which has not escaped Bonneville and others (see Easy Listening).

What that means then is KIQQ is less of a threat to KOST, than it is to KBIG and KJOI. A first listen may not yield that impression and the way we hear it, the KOST sales team went into a tizzy when KIQQ jumped an entire share point in its initial book.

That's the most attention 100.3 has received since the KIQQ calls arrived in February, 1973. Prior to that time 100.3 housed KFOX (so what hasn't? see Country), part of an AM-FM combo owned by Sonderling. When Walton bought the AM, the FM went to Wayne Van Dyke, a San Franciscan in love with Jim Gabbert's K-101. He picked the calls because KIQQ, like KIOI, resembled the dial position. (It was that same year that current morning man Jim Carson joined the station where he's remained ever since.)

By December of '73, Drake-Chenault acquired a percentage of the facility and took control of the programming which they retained until the sale to Outlet in '79. With Drake-Chenault came GM Pat Shaughnessy who remained until moving to TM in 1980, replaced by George Wilson, one of radio's true showmen.

Drake-Chenault's entrance that December also ushered in a top 40 line-up including Robert W. Morgan and Don Steele among others. It was the first time an FM top 40 outlet brought in real "radio stars", but the success they found on KHJ was illusive here. Briefly in '76 they tried an AOR stance, quickly reverting to top 40, but the momentum, if any was lost.

KIQQ's brightest top 40 days, probably came under Wilson's bizarre reign-- where his girlfriend-turned-wife was the PD; his son, an airstaffer; his former girlfriend from years back, his personal secretary; (and we're not sure, but we seem to recall yet another son as a jock, perhaps a son in law (or was he just dating a daughter) as music director-- when it was announced the PD-turned-wife was pregnant, we simply thought they were filling a midday opening). But as screwed up as it sounds, the station reflected the undeniable flair that George embodies. For a brief time, they were hot. Then KIIS came into the picture.

Today, with Wilson gone and Tom Mosher in as GM, they're touting "Music and memories from the light in the middle of your dial-- 100.3, FM, K-Lite." Carson seems comfortable in the morning show, exhibiting good interaction with his support staff and proving his adaptability and professionalism.

As KIQQ continues to grow in the direction outlined above, KOST at this point remains firmly positioned as the AC leader. While the outlet can be credited with a number of well planned elements, the overriding factor in KOST's success seems to be consistency.

Programmed by Jhani Kaye, with regular input from consultant Mary Catherine Sneed, KOST continues to be the most predictable musically among the ACs here. A sample listen to morning drive turned up Klymaxx's "I Miss You"; "Mrs. Robinson" by Simon & Garfunkel; Atlantic Star's "Secret Lovers"; "Say You, Say Me" by Lionel Ritchie; Joey Scarborough's "Believe It Or Not"; "Saving All My Love For You" by Whitney Houston; and "Happy Together" by the Turtles.

About the only hint of change since KOST dropped easy listening in favor of AC a few years ago has come in morning drive. Last year, host MG Kelly was the focal point of countless bus boards strikingly similar in design to the layout Kiis uses for Rick Dees. Kelly was attempting to look his all American best, with a head shot reminiscent of Dees' next to a bold logo. At first glance, the only thing different was Kost's red background as opposed to Kiis' green.

The boards are now gone (most of them anyhow, we've noticed a few stragglers this year) and so is Kelly; replaced by morning man Mark Wallengren, who relates well to news person Kim Amidon and sports ace Chris Roberts. While the Reagan bit we heard fell flat, his one on one delivery was bright and pleasant.

Wallengren is followed by Mike Sakellarides in middays; Bryan Simmons, afternoons; Liz Kiley (with "Love Songs On The Kost") evenings; more love songs with Ted Ziengenbusch in nights; and Scott Lockwood on overnights.

Dick Clark is currently pushing the station on a heavy concentration of tv ads which seem to be paying off in increased recognition from a wide range of demos, none of whom are likely to remember the mid '60s debacle on 103.5 known as K-Ads.

It was Gordon McLendon at his creative best. He took the sparsely listened to FM outlet in a direction no one would have fathomed-- all classified advertising. The largest problem came in the execution of the approach. Automation was used, rotation patterns were not. Categories were also unheard of, so determined listeners were subjected to two hours of ads for everything from houseplants to horse trailers before the refrigerator they were seeking was mentioned. It resembled that small town radio feature, "tradeo", with a massive thyroid condition.

Happily the automation was quickly put to better use as easy listening KOST, where it remained until the move to live AC was made in the early '80s.

While it appears that the only unstable element in KOST's positioning over the past few years lies in the choice of a morning drive host-- it's mornings that represent the greatest stability for competitor KBZT.

When Greater Media acquired then-KHTZ from Storer Broadcasting in 1979, one of the few unchanged elements was morning personality Charlie Tuna. Nearly seven years later, he remains unchanged. (And those who remember him from his mid '60s KHJ tenure, his later KROQ-AM post or KKDJ, to name a few, say he isn't appreciably different from those days either.)

Tuna is nothing, if not consistent. He's topical, smooth and personable, though often sounding somewhat over-rehearsed. He's certainly not setting the town on fire-- his worst detractors see his act as unchanged with the times, yet he still commands a loyal, albeit small, following. A listen to his morning show after the Oscar's turned up several relatable (if not predictable) comments; and a produced promo promising, "Every hour every weekday morning Charlie Tuna gives away \$97. Add to that more prizes, and the best variety of music and you've got the best way to start your day-- K-Best, 97". (The impact might have been greater if we didn't immediately draw a comparison to Rick Dees' much mentioned \$5,000 daily payoff.)

Musically, a casual listen will provide an overall sound not wholly unlike KOST at present, with a sample Saturday afternoon including "Ain't Nothing Like The Real Thing," by Marvin & Tammi; Kenny Rogers' "I Wanna Do Right"; "River Deep, Mt. High", Supremes/Four Tops; Heart's "These Dreams"; George Benson's "On Broadway"; Cherelle's "Saturday Love"; "Used To Be My Girl", O'Jays; "Careless Whisper", Wham; Whitney Houston's "How Will I Know"; "After The Love Is Gone", EWF; and Culture Club's "Karma Chameleon." As the promo said "You've got the rhythm and romance of L.A. We're K-Best 97 FM."

(A quick morning drive listen turned up "Secrets" by OMD; Bobby Caldwell's "What You Won't Do For Love"; "Sweet Dreams" by the Eurhythmics; "Tender Love" by the Force MDs; Thompson Twins' "If I were King For Just One Day"; and Tears for Fears, "Everybody Wants To Rule The World".)

Assistant PD Rick Diego follows Tuna in the 9 to noon slot with Miles Cameron on noon to 3. Danny Martinez does afternoons; Guy Davis, evenings; Rich Hogan (subbing for the next eight months for Val Valentine who is recovering from orthopedic surgery), nights; and Phyllis West, overnights.

Much has changed on the 97.1, KBZT dial position since Storer Broadcasting dropped the KGBS-FM calls in the late '70s, adopting KHTZ in anticipation of shelving the automated country approach in favor of the top 40 stance heard on KTNQ (the former KGBS-AM). But as the call letter change was approved, Storer made the corporate decision to concentrate solely on cable, so the automated country stayed until the sale of KTNQ to the Liebermans (see Spanish). At that point, the KTNQ airstaff became the KHTZ line up-- only the call letters and broadcast band had changed. The control room and everything else remained intact, as the group awaited the sale of KHTZ to Greater Media which transpired months later in the Fall of '79.

Initially, Greater Media's KHTZ under PD Bobby Rich was a good sounding uptempo AC, with not unenviable shares for a start up performance. But Rich soon fell victim to politics and GM Tim Sullivan who appointed assistant PD Jim Conlee to the programming helm. That less than memorable tenure was followed by Ric Lippincott. At present Mike Wagner serves as OM/PD, an outgrowth of Jay Clark's staff.

The decision to give up the KHTZ calls came fairly recently, after San Diego's KBZT had dropped that handle. (Today KHTZ, some of the greatest top 40 calls imaginable, sit in Reno, NV.) While the air name changed, lingering KHTZ billboards remain to date. It's far too early to predict how K-Best will eventually be received, as AC listeners are not among the easiest to motivate, but it will be interesting to watch.

KOST's AM counterpart, KFI falls loosely into the AC fold, though its AM approach is far more inclined towards full service, with an increasing emphasis on talk. The current line up includes morning fixtures Lohman and Barkley; Mark Taylor in middays; PD Steve LaBeau, afternoons; followed by Chuck Tyler hosting "The Radio Game Show" (the same concept which failed so gloriously on KFRC) evenings; and Larry King, overnights. When Dr. Toni Grant begins on the Mutual Network (slated to debut in April, preceding Larry King nightly) she too will be heard on KFI.

Without a doubt, Lohman and Barkley remain the cornerstone of of this 50 kw clear channel. A recent listen to their show provided a comfortable blend of personality and music, with emphasis on the former. In the half hour we listened we caught Wham's "Wake Me Up Before You Go Go"; "I Can See Clearly Now" by Johnny Nash; and the song of the hour (which paid off in something that now eludes us), "Lost In Love" by Air Supply. The duo have been together since 1961 (see Country, KLAC) and sound it-- not tired, rather comfortable as they interact with each other and the news team of David Blake and Barbara Whitesides.

While much was tried, the success often enjoyed by old line MOR outlets largely eluded KFI. One of its strongest periods came during the 20s, 30s and 40s when car dealer Earl C. Anthony owned it, and another AM outlet-- KECA at 790. KFI belonged to the NBC Red network, KECA to the NBC Blue. (The Blue network subsequently became ABC which purchased KECA turning it into KABC, see news/talk). Adopting the standard block programming of the day, KFI prospered.

Anthony owned the outlet until the time of his death (around the early '60s), and his old line philosophies were evident at KFI until Cox Broadcasting purchased the facility out of probate in 1973. (Throughout the '60s for instance, the station resisted the use of carts, preferring the electrical transcriptions of days gone by. If a commercial came in on tape, the engineers would simply cut a disc on the in-house Scully lathes and bill the client.)

Cox's biggest mistake, as history now reveals, was the promotion of the late Biggie Nevins. Nevins, a long time Miami jock (dating back to the days when WIOD was WCKR), was the programming brains behind the success of WIOD. Consequently the company rewarded his efforts by putting him at the helm of KFI. In so doing, two outlets were weakened-- WIOD began almost immediately to slip; and KFI was not going to see success as its carbon copy.

That failing, Nevins decided on a top 40 approach, bringing in John Rook, and it was then that the worst move KFI ever made occurred. To this day wailing can occasionally be heard from the Cox executive offices over this one: KFI gave up the Dodgers-- if not of sound mind, at least willingly. Word is they'd do anything legal to get them back from KABC, but it looks like ABC will not suffer a similar lapse of consciousness without a struggle.

Rook remained until the Fall of '81, replaced by Tom Bigby who exited when Jhani Kaye took over the operations of the combo in '83, returning it to an AC flavor. While a few bright moments did exist over the years, the station has yet to reach the potential Cox initially invisioned for this clear channel giant.

KNOB would settle for a fraction of KFI's coverage area. As it is, this AM facility licensed to Long Beach is destined to remain in the "1s" (or less, as proved the last book), regardless of approach. Located in Anaheim today, KNOB holds the distinction of being L.A.'s first jazz station-- fans hold a warm place in their hearts for the outlet, thwarted in its prime by insufficient FM penetration.

Its current "Love Songs" approach, consulted by Ron Cutler replaced "The Entertainers" syndicated MOR fare last year. Last month Cutler modified the stance somewhat, but a listen to the present approach is vaguely reminiscent of Chuck Blore's thematic affair with KIIS.

An hour listen to evening personality Elise Martin's "love messages" ("something special you'd like to say to your loved one") provided Andy Van Warmer's "Just When I Needed You Most"; "Always Together" by the Dells; "Love Song", Anne Murray; Teddy Pendergrass' current "Love For Two"; and Carole King's "Sweet Seasons", as we were reminded that we'd hear "all love songs, all the time exclusively on KNOB"; "another half hour of continuous love songs next"; a jingle singing "Romance on the radio"; and a short taped vignette done at a local mall asking folks how they knew when love was gone.

PD Madelaine Vlassic handles middays with Michael Harris in afternoons; Dominic in mornings; and Mike Villani, overnights. Softer than KOST or KBZT; KNOB is more closely aligned to KIQQ or perhaps KSRF.

While it didn't make the book this time, KSRF is none the less a factor, especially on the affluent West side. Signed on in 1960 as the area's first easy listening FM outlet, by George Baron who continues to run the station today, KSRF dropped beautiful music infavor of soft AC fare last year. Baron's concept called for, as the slogan describes, "All Time Mellow Hits". What he got, he now realizes was a mellow sound comprised of 60% unfamiliar titles. (He also got us as a listener, we were thrilled!-- though looking at it professionally, we wondered if we were alone in our enthusiasm.)

Early this year, Baron realized his plans for mellow HITS were not being carried out. Adjustments were made, and he's hopeful that the sound now heard will return the station to the Arbitron rankings. Initial indications seem positive as the Class A signal's been vastly improved from its new tower location on the Baldwin Hills, not to mention it is also the station featured behind the channel listings on Communicom, the cable company of Central Los Angeles.

While we personally yearn for the non-descript but tasty stuff of months ago, Baron is enthused to hear that several offices, including J. Walter Thompson, are piping in "The Mellow Sounds of K-Surf"-- cue gulls, roll breaking wave sounder.

EASY LISTENING

As we mentioned, it was George Baron who put the first easy listening FM outlet on the air here. We also noted that last year he saw the station's future success dependent on a soft AC approach. While he's far from alone in recognizing the road blocks which easy listening will face in the next decade, he is certainly in a better position to act on his hunches than are L.A.'s two beautiful music leaders, KBIG and KJOI, both of which have too much to lose by gambling right now.

A listen to Bonneville owned KBIG (programmed by Rob Edwards, with Dave Verdery-- a major part of the creation of the soft AC sound heard on Chicago's WLAK-- handling music) proves they too are aware the need to somewhat change their focus. The "secret song", for instance, was Elton John's "Sorry Seems To Be The Hardest Word."

Even the instrumental covers deliver the current sound that Bonneville is promising clients. "True Love Ways" for instance is remembered both by oldies fans, associating the title with Buddy Holly; as well as current country fans, aware of Mickey Gilley's huge cover.) The promos said, "K-Big in the office smooths out your day." And from the hours we sampled, we tend to agree that KBIG is "Your first choice for easy music."

Arbitron is not so certain. Traditionally KBIG and KJOI both run neck and neck in the top 5. The Fall book showed KJOI ahead 4.9 to a 4.7, which might be somewhat soothing to Legacy Broadcasting's Carl Hirsch and Bob Sillerman, the purchasers of the outlet for a well publicized \$44 million.

Churchill's syndicated offering is used on KJOI and we found the hours we sampled appealing to a slightly older crowd than KBIG, with instrumental covers of Al Martino's "Spanish Eyes" and the standard, "Thanks For The Memories" particularly in evidence. We also caught a vocal remake of the Fleetwood's "Come Softly To Me" and couldn't fathom why the original (even if it may not be in stereo) wasn't used.

Promotion on the station is in evidence from a frequent TV schedule to on air liners for "FM 99" featuring "more of your favorite music" as it has been doing since its switch to easy listening in the late '60s.

Prior to that, the station known as KCBH (City of Beverly Hills) aired programming in three distinct blocks: mornings, featuring uptempo sounds just short of top 40; afternoons with a soft rhythmic texture (like bossa nova); and classical at night.

The switch to easy listening was the beginning of the end for similarly programmed KPOL-AM (see Spanish, KSKQ) and a signal to others that the format could work. Actually that's an understatement. GM Jack Siegal, PD Jim Holston and sales manager Stan Burns made a killing. When the outlet was later sold however, they put their money where their mouths were and wound up eating airtime (see Spanish, KLVE, for one of the better radio stories).

When Coca Cola sold the outlet to Noble for a record breaking \$18 million in the early '80s, virtually every one in town said they'd not make it. Now, of course, Noble is doubling their investment on the deal with Legacy, a deal which once more is creating doomsday speculation. But Hirsch and Sillerman have confidence-- in the profitability-- and the easy listening format.

NEWS/TALK

Until KIIS forged forward into the number one spot, local broadcasters routinely assumed KABC would take those honors-- at least in the latter '70s and early '80s-- followed by easy listening and all news, not necessarily in that order. A premise completely foreign to management in the '60s, when KABC was telling its tale about the benefits of upper demo consumers (the audience KABC largely had) to anyone that would listen.

The idea of making it through the broadcast day sans music became reality to Angelenos in 1960 when KABC adopted an all talk approach, more out of necessity than desire. At that time, Mike Joseph was working with the network, transforming WABC into the top 40 powerhouse it subsequently became. WLS likewise was ripe for such a move, but as Joseph approached the West Coast, it became apparant that top 40 would defeat itself on an ABC property.

Even in the East, ABC outlets were saddled with a news and feature commmitment that could choke a horse, but West Coast O&O's found themselves not only mandatorily airing the national ABC feeds, but "ABC West" (the West Coast arm of the network at the time) as well. If KABC could have gotten in eight records an hour, it would have been a miracle.

Consequently, an all talk line up was created. A period of development ensued which saw such weirdness as female traffic reporters (Eve O'Day for afternoon drive, Dawn O'Day for mornings-- one of them was news anchor Kelly Lange who isn't likely to list the stint on her bio). Today, KABC continues to ride the crest of their late '70s/early '80s heyday, but critics feel the outlet is beginning to sound tired. (Some see a well orchestrated move by KFI in an all talk direction as a potential threat.)

Indeed, a quick listen to the Ken And Bob Company (morning team Ken Minyard and Bob Arthur) can be reminiscent of Lohman and Barkley with news in place of music (though Ken and Bob air significantly more news than Lohman and Barkley play music). Further study shows an entertaining and enlightened pair who seem to earn each share point they receive. We tend to agree with the claim that the duo is the high point of KABC's broadcast day.

Michael Jackson follows from 9 to 1 with newsmaker interviews (from Eva Gabor to Jerry Falwell). What few listeners know is that the former South African is also a former rock jock-- KEWB, Oakland, among his credits. Today considered by some to be a "limousine liberal", Jackson is also regarded as the strongest point in the ABC Talkradio Network line up.

The one o'clock hour houses a medical feature hosted by Dr. Dean Edell. Edell is thought of as knowledgable and personable, making him a winner for KABC and Talkradio.

Shrink rap (our term, not theirs) appears from 2 to 4 with newcomer from Detroit, Dr. Sonya Friedman on Monday and Tuesday, and the highly popular Dr. David Viscott filling that slot Wednesday through Friday. Viscott, called by one staffer 'the poor man's Leo Buscaglia', is almost a cottage industry, as he receives nothing short of hero worship from a segment of female fans. (The duo are also heard on the network.)

Granted, we're not into sports particularly, but Sportstalk with Bud Furillo would be more aptly titled, "Sportsbabble". Checking with sports fans we learned that they too found the 4 to 7 pm block incoherent and particularly annoying when Furillo attempts to conduct interviews over loud reggae music.

Dennis Prager follows from 7 to 9 with open phones. 9 to midnight host Ira Fistell, a wealth of knowledge, is also heard on the network, as is conservative overnighiter Ray Briem.

In the form of direct (though miniscule by comparison) competition comes Glendale's KIEV. Put on the air by the Beaton's (the senior Beaton, now deceased, was one of L.A. radio's early pioneers) as a daytimer, full time status was granted last year.

The line up is a combination of brokered time, resold by the hosts, and paid personalities including restaurant reviewer Paul Wallich and former tv news anchor (Channel 11) turned talk show host George Putnam.

Mornings are devoted to commercial religion including the often exasperating Roy Masters (he printed up his own bumper stickers saying 'Who the hell does Roy Masters think he is' or something to that effect). The remainder of the day features short topics of interest ranging from computer help, to financial advice (the latter called the "Reynolds Wrap" with R.G. Reynolds, evenings).

Programmed by Dick Sinclair (the former host of Polka Parade, a weekend offering on the KFI of days gone by), the station in addition to receiving full time status has also been granted a power increase to 10 kw (day and night--directional of course), so plans are underway to construct once a tower site is chosen.

KFWB's move to all news in March of '68, marked the end of Los Angeles' first top 40 giant. (Other outlets tried the top 40 approach prior to KFWB's switch in 1958, including KDAY (previously mentioned under Urban) and KPOP (today KTNQ, see Spanish), but it was this Crowell Collier outlet which turned the market upside down.)

The first clue that something was amiss, came during the New Year's Day Rose Bowl game. A publicity stunt was staged to kick off the new format and all that listeners knew was that some kid had locked himself in the KFVB control room playing only one song-- "Tse Tse Fly" repeatedly. The following day-- January 2, 1958 the initial infamous KFVB line up debuted under program director Chuck Blore.

Bruce Hayes did mornings; Al Jarvis, 9 to noon; Joe Yocam, noon to 3; Elliot Field, 3 to 6; B. Mitchell Reed, 6 to 9; Bill Ballance, 9 to midnight; and Ted Quillan, overnights. The first survey (which had "At The Hop" by Danny and the Juniors in the number one slot) explained "Color Radio": "Color for you... On the new KFVB! Color in sparkling new personalities... and more colorful illuminations on the deejays you already know. Color on the air... every day... 24 hours each day... on your most colorful channel 98... KFVB, Los Angeles!"

A year and a half later KRLA debuted (see Oldies), but it wasn't until 1964 that KFVB fell prey to them. Not even the jock strike of '61 (which created a new lineup that eventually turned out to be Gene Weed; Ted Randall; Art Nelson; Jim Hawthorne; B. Mitchell Reed; Roger Christian and Bobby Dale) had the kind of impact that their 1964 miscalculation created.

Simply put, KFVB thought they were bigger than the Beatles. History proves that once a station becomes complacent and begins to believe they're unbeatable, it is then that they are at their most vulnerable. And while the KFVB crew scoffed at the Fab Four, playing them but downplaying them; KRLA brought them to town.

A year and a half later KHJ produced even further competition for the former Crowell Collier station. By this time the outlet was owned by Westinghouse which was enjoying tremendous success in New York from top-40-turned-All-News, WINS. Predictably, KFVB-- though their ratings at the time were far from a disgrace-- followed in WINS' footsteps.

The wisdom of that move is felt to this day as the Group W outlet continues to be among the top performers in town. Highly visible with countless news cruisers, KFVB is the likely first choice for local news, such as a factory explosion. They seem to have the best feel for the L.A. streets and program director Dave Forman is capitalizing on that.

At first glance, Forman's appointment to the PD post seems odd as most will remember him for his long AOR tenure with Anaheim's KEZY (and Long Island's WBAB prior to that). But all news diehards will recognize his name from both his freelance reporting (NBC and UPI) as well as his brief attempt at all news on KNWZ, the former KEZY-AM.

The task here is not to re-invent the format, but infuse some new life into the approach which includes morning anchors Charlie Brailer, Dan Avey and John Lesher; John Brooks, Hetti Lynn Hurtes and Bob Howard in middays; Jim Burson and Judy Ford, afternoons; Don Herbert, Vince Campagna and Bill Schubert, evenings; and Ken Jeffries, overnights.

If KFWB today is the number one source of local news, KNX with the resources of parent company CBS is seen as the ultimate choice when news of a national or global nature breaks out such as the recent space shuttle disaster.

The other discerning factor between the two outlets, is where KFWB concentrates solely on an almost top 40 approach to news (the slogan "Give us 22 minutes and we'll give you the world" is still in evidence with the tag line "...2, 3, 4 times a day"); KNX dayparts local offerings as evidenced by their current lineup including news anchors Dave Zorn and Jack Salvatore in mornings followed by an hour of KNX Food News with Jackie Olden and Mel Baldwin from 10 to 11. News follows from 11 to 9 with Harry Birrell, Barry Rohde and Bruce Bernart; with the 9 to 10 pm hour devoted to radio dramas from "Dragnet" to "Lights Out". News follows throughout the night with George Walsh and Bob Stevens; The station is also the home of USC Football and Basketball.

The news-only stance put an end to the MOR block programming long associated with KNX-AM. During those years, several notables-- both on the air and off-- made the CBS outlet their home; the most memorable of which being early '60s morning man Bob Crane, the late star of TV's Hogan's Heros. In looking for Crane's replacement though, KNX was trapped in one of radio's most common pitfalls.

Seeking a star performer, management settled on Pittsburgh giant Rege Cordic. Their mistake came in thinking that Cordic would be able to duplicate his long standing Pennsylvania following both quickly and without massive promotion-- an error made repeatedly by stations to this day. Cordic was good, but not a magician. (Now concentrating on a lucrative voice over career, Cordic did appear briefly in the morning slot on KRLA during Bob Hope's early ownership, but oldies fans found it hard to relate to a man who couldn't correctly identify the Beatles.)

While they don't make the ratings due to signal limitations, KGIL-AM deserves mention as well. The one time AC factor (in the days when AM was the only ball game in town, KGIL's Sweet Dick Wittington chalked up commendable shares) is now sporting a news/talk approach, handled quite well for the most part. In addition to Jim Simon, who in our opinion is the best local host on staff, the outlet also features NBC's Talknet-- the market's only shot at hearing Bruce Williams and Sally Jesse Raphael.

OLDIES

Oldies go through cycles, no doubt about it. And right now Los Angeles is the site of oldies heaven. Four AM signals and one FM outlet devote their total programming to this approach including Aribtron rated KRTH-FM, KRTH-AM and KRLA-AM. Not showing in the book but covering enough of the metro to count are KWOW-AM (licensed to Pomona) and XETRA-AM (licensed to Tijuana, housed in San Diego).

KRLA's first intrusion into the consciousness of casual radio listeners came in September of 1959 when the top 40 outlet licensed to Pasadena appeared in place of country formatted KXLA. The station's first hitlist dated Sept. 4, 1959 showed Lloyd Price on top with "I'm Gonna Get Married", and a plug for "Modern Radio. KRLA. Dial 1110. 50,000 Watts." (On the song survey dated Feb. 24, 1961, jock line ups started appearing with Wink Martindale in mornings; Roy Elwell, 9 to noon; Dick Moreland, noon to 3; Jim O'Neill, afternoons; Sam Riddle, evenings; Frosty Harris, nights and Bob Eubanks, overnights.)

By 1962, still an also ran to KFVB, KRLA lost its license. Countless stories have circulated regarding that celebrated decision, but the real reason is often obscured. While it is true that fraudulent contesting was involved, the FCC took larger objection to the fact that KRLA owner Jack Kent Cooke was not an American. (The Canadian apparently owned the facility through a dummy corporation.) To say the least the license revocation decision was unpopular with local radio fans.

From that point until 1981, the station was operated by Oak Knoll, a non profit holding company (named after the street on which the Huntington Sheraton Hotel (the site of KRLA's studios) was located.

As previously mentioned, KFVB's tactical error over the Beatles gave KRLA the opportunity it was seeking. Personality Dave Hull became the local "Fifth Beatle". The station brought the Fab Four to town, and along with them came throngs of local listeners. By 1965 KRLA owned Los Angeles.

The line up at the height of the station's popularity that year had Emperor Bob Hudson in mornings; Charlie O'Donnel, 9 to noon; Casey Kasem, noon to 3; Dave Hull, 3 to 6; Bob Eubanks, 6 to 9; Dick Biondi, 9 to midnight; and Bill Slater overnights. Newcomer Johnny Hayes (the only remaining personality to this day) handled weekends.

KRLA's reign of power was short lived. But it was not the much celebrated introduction of KHJ (see KRTH-AM, below) in April of '65 that did them in. Infact, it was not an outside force at all. Like many station's KRLA simply self destructed, reacting in fear instead of holding its own.

During the ten year period from 1966 through 1976, KRLA adopted nothing short of the format du-jour plan. June of '66 saw a push toward enticing upper demos, which gave KHJ the final thrust it needed to lock up the top 40 audience once and for all. (KRLA's move actually helped KFVB as well, but their subsequent move towards all news was inevitable.) From that approach, to all request; underground; more top 40; more underground; a six week fling with two man shows around the clock (the continuous "team" concept paired Johnny Hayes with Lee Baby Simms for exactly one day, at which time management needed to separate the duo in order to insure their personal safety); followed by "Future Hits" (which more often than not turned into 'future flops') interspersed with several odd periods including the year and a half that Johnny Hayes was the entire programming team and air staff, and the time when Lee Baby Simms did mornings as the fictitious character of "Doc Frail", a veterinarian. (Simms, or Frail, got so involved with the personality end of the program, that not only was there insufficient time for music, but he found it impossible to play the commercials as well.) By 1976, KRLA found itself in deep financial trouble-- in need of an angel who turned out to be Art Laboe.

Laboe, was one of those jocks who never really appeared on the winning stations, but slowly built up a loyal cult following along the way (most major markets have one or two). Shrewd in business, his "Oldies But Goodies" label and various involvements put him in a position to help the floundering AM outlet.

Laboe's knowledge and love for the Hispanic community was enhanced by his assistant Sherman Cohen, an L.A. native with an excellent music feel, especially for product appealing to East L.A. (Mexican) tastes.

On the surface, it looked like Laboe was running an oldies outlet. In fact, oldies were merely the appropriate vehicle. Hispanics were the target. While programmers laughed at his nightly half oldies, half disco request and dedication show done in a style reminiscent of single station markets, it was undeniable that KRLA was regaining strength. (In 1979, for instance, Laboe's 11 to midnight "Elvis Hour" had KRLA number one overall. And if nothing else, his knowledge of Hispanic tastes further fractionalized, KHJ.)

By 1981, the KRLA license was awarded to Bob Hope. That created a furor the FCC was not ready to deal with. 10 competing applicants shouted nepotism (Hope's USO tours and all) louder than KRLA's 50,000 watt (highly directional by the way-- an entire field in El Monte is needed for these towers) signal.

The FCC reconsidered. One applicant was disqualified and the license was to be shared by Hope and the other nine (including such luminaries as Art Linkletter and Goodson/Todman) with Hope retaining the option to buy out his partners at the end of the license period.

Now, a horse by committee is a camel-- a radio station by committee is a calamity. Laboe left, and Burt West (responsible for San Francisco's KSFO years earlier) came in as GM. With Laboe's exit went the secret of the station's renewed success. What ensued might well go down in the history books as radio's worst positioning disaster.

The target was the upscale west side (legend goes when West saw the low rates Laboe was getting-- ignoring the station's sold out state-- he wanted to turn his attention to the more affluent share of market). The signal did not cover the west side. Assuming that it did however, another problem surfaces. KRLA for several years was able to co-exist nicely with FM oldies outlet KRTH. While K-Earth targeted the west side whites with a post Sgt. Peppers oldies blend aimed at what have become Yuppies, KRLA narrowed in on East L.A.

KRLA was determined to capture the west side group with an oldies mix leaning heavily on the British Invasion. (Think for a moment here. Listeners into the British Invasion were either still in tune to the AOR signals, or super served by KRTH-- all on FM. Assuming it were possible to attract them though...) Here's the promotion: Pick up your "Heart And Soul Of Rock And Roll" bumper sticker at Kentucky Fried Chicken, put it on your car (Let's hold it there for a moment to mention that no self respecting Westwood resident would deface their BMW, let alone enter a Kentucky Fried Chicken outlet-- unless of course they owned it) --And you may win a hundred bucks (cue Mexican girl wailing on the promo, and remember that \$100 is the price of dinner, a movie and parking in Westwood). Need you learn the results?

Bob Hope indeed bought out the partners and subsequently sold the facility at a fat profit to Greater Media (KBZT's owners). To their credit, Greater Media has done much to turn the outlet around once more.

At present, mornings are handled by Danny Martinez (Emperor Bob Hudson hired at the time of the takeover was recently dismissed); PD Humble Harv Miller does 9 to noon; Johnny Hayes handles noon to 4; The Real Don Steele does 4 to 8; with Huggy Boy on nights; and Wolfman Jack (largely on tape), overnights.

Stand out station features include Johnny Hayes' countdown, heard daily at noon. It's a wonder how Hayes has managed to keep both sanity and job since 1965, but his professionalism and love for the product repeatedly come through. The former highly rated "Elvis Hour" is back, hosted by Laboe nightly from 10 to 11 pm, with Humble Harv's "Doo Wop Hour" airing from 11 to midnight.

Last issue we profiled KRLA production ace Bill Ward who continues to give the outlet a flair and brilliance as he highlights station staffers and thematic weekends, now a part of KRLA's programming philosophy. Ward's talent aside, the promo that made us take notice lately came from Humble Harv. Excited over his upcoming Doo Wop weekend he promised Angelenos that he'd air "records never heard before on the West Coast". It's an interesting philosophy and we were inclined to listen, but we'd hate to see the research on that concept. (Speaking of records no one has ever heard before-- a recent Doo Wop hour featured Philadelphia's Jerry Blavat and now more than ever we're convinced he presses these things in his garage.)

Musically, a Friday (or as Real Don would say, a "Fractious Friday") afternoon listen gave us "Young Love" by Sonny James; The Kinks' "You Really Got Me"; "Only 16" by Sam Cooke; "Tonite (Could Be The Night)" by the Velvets; Marvin Gaye's "I'll Be Doggone"; "Rock Steady" by Aretha; Dion's "Ruby Baby"; Bobby Moore's "Searchin' For My Love"; "Maybe Baby" by Buddy Holly; "Paperback Writer" by the Beatles, Bobby Rydell's "Swinging School"; and Gary US Bonds' "Quarter To Three".

What we found on "K-Earth 101" (KRTH) by comparison was "Superstition" by Stevie Wonder; Little Eva's "Locomotion"; Kenny Rogers' "What Condition My Condition Was In"; "Call Me" by Chris Montez; Creedence Clearwater Revival's "Have You Ever Seen The Rain"; "Time In A Bottle" by Jim Croce; The Supreme's "I Hear A Symphony" and Marvin Gaye's "What's Goin' On".

Morning personality Jay Gardner is filling the void left by Dean Goss' recent departure to KMET, with no word on who'll get the final nod and rumors flying. But Gardner provided all the information we'd expect to find in morning drive in a completely unobtrusive manner-- a talent in itself.

Brian Bierne follows in the midday slot where he's been perched for several years; with Steve Scott in afternoons; Jay Coffey, evenings; and an unconfirmed night schedule that may turn up Joe Daniels, Ron Bee, Michael Moore, or perhaps even Steve O'Neil. Overnights are handled by Pete Harmon.

The current stance-- all oldies from 1956 to '78 is a relatively new twist for KRTH which aired currents on weekdays during PD Bob Hamilton's tenure; the final result of the emergence of K-Earth from KHJ-FM which first simulcasted the AM fare and later ran Drake-Chenault's "Hitparade" (the latter '60s and early '70s oldies concept, not the current nostalgia approached used by KMPC). Today, programmed by Phil Hall (who also oversees the AM side as well), the station seems less targeted specifically towards the latter '60s crowd and more intent on broad based appeal.

Promotionally, the station is offering "your ticket to the world", a trip for two to Hawaii given away daily (Monday through Friday) for the next year. (The contest started in Dec. of '85 and will end this Dec.) Monthly bonus trips are also awarded with recent winners off for Paris, Jamaica, and the Caribbean. Like KRLA, K-Earth lends itself to thematic weekends. Recent topics included "Super '60s"; "Souvenirs of the Seventies"; and "Oldies But Goodies".

Across the hall on the AM side, KHJ was bid a fond farewell earlier this year with an unexpected visit by Robert W. Morgan (word is he knew it was the last night for the call letters and just showed up). Ironically, the last record played under the KHJ calls was one that never recieved a single spin during the station's Boss Radio days-- the 1955 hit, "Rock Around The Clock" which was a full ten years old when KHJ started its legendary approach on April 29, 1965 with the "Million Dollar Battle" at 7 pm-- the beginning of something Boss-- Boss Radio.

Consulted by Bill Drake, programmed by Ron Jacobs with Betty Brennaman serving as music director, the initial Boss Radio lineup was as follows: Robert W. Morgan in mornings; Roger Christian, 9 to noon; Gary Mack, noon to 3; The Real Don Steele, afternoons; Sam Riddle, evenings; Johnny Mitchell, nights and Johnny Williams, overnights.

The sound was nothing that top 40 fans had heard before and certainly a departure from the block programming heard under Don Lee's original ownership. (Lee later started the now historical Don Lee Network, the West Coast arm of Mutual at the time.) Through the glory days of the '30s and '40s and RKO's acquisition of KHJ in the '50s, the block programming remained.

Described in countless ways, the most significant aspect of "Boss Radio" in so far as industry impact was concerned, turned out to be its deceptive nature. Throngs of programmers heard the sound, memorized the elements, went home and immediately told the jocks they couldn't speak for more than ten seconds. Rarely does the sum of the parts equal the whole in this industry (and its doubtful the parts were understood in their entirety) What resulted was the kind of sterility that formed the breeding ground for "underground" radio.

But Boss Radio was far from sterile. What a Steele or Morgan could convey in ten seconds, took imitators triple that time. And a major part of the excitement inherent in the approach came from the excellent production values sought by Jacobs. Promotion and attention to detail were no small factors. Jacobs and Drake were confident in their sound, and highly aware of the market's ever changing complexion.

While KRLA aligned itself with the English invasion sound which made it so popular, KHJ dug deeper into Motown. A chance listen to Burbank's KBLA (see AOR, KROQ) one night at a 7-11, so the story goes, brought Bill Drake the night jock he sought-- Humble Harv, a hip sounding product of Philadelphia who joined KHJ's staff in '67 (other notable personalities in the early days included Scotty Brink and Charlie Tuna).

Within a year, there was not a spectre of doubt from any circle that KHJ was indeed Boss Radio-- ruling the market completely. Their dominance continued into the '70s through such programmers (Jacobs left in '68) as Ted Adkins; Gerry Peterson; Paul Drew; Charlie Van Dyke; and Michael Spears. Its undoing came during John Sebastian's latter '70s tenure.

To be fair, timing played a major portion in the fall, but Sebastian's miscalculation of market tastes was also a factor. In from Minneapolis, Sebastian was known for his research and KHJ overly reflected his leanings in that area, however the results of that research netted a sterile sound, most likely too white and too hard. (His subsequent success in AOR in areas like Boston and Phoenix, proved his ability to attract that crowd, but the cume of KHJ was not prepared to embrace the sound he created.)

By the time Sebastian left, KHJ had been fractionalized out of any major standing, and PD Chuck Martin was unable to revive the failing AM outlet. Enter the '80s. Enter Neil Rockoff. Enter Country Music. Who can forget, "We All Grew Up To Be Cowboys"? (see Country, for the sordid details) When KRTH GM Allan Chlowitz took the station over a few years later, the memo issued on April 1st stated it was indeed no joke, and further quoted Chlowitz as proclaiming "We all didn't grow up to be cowboys..but all of us who grew up in Southern California grew up listening to 93 KHJ...The Boss Is Back"

The "Boss" stuck around until last year, displaced by car-tunes. "Car Radio 93 KHJ" offered a rapid repetition of current songs and round the clock traffic reports. 2:15 in the morning? Fine, KHJ will tell you what's not happening on the freeways. (If RKO ever does a radio outtake reel, KFRC's "Game Zone" and KHJ's "Car Radio" approach may be all the material they'll need. But wait there's more-- Brother John's liners on the new approach are fast becoming classics.)

Musically at this point the station is promising to rely on titles solely from rock and roll's first decade. But we've got to admit when that announcement ran next to "Then You Can Tell Me Goodbye" by the Casinos (1967), we were hard pressed to determine what year they consider to be rock's beginning.

While the KRTH-AM call letters are official, the on air reference is strictly to "AM 930". Mornings are handled by Dave Hull, who still has it, as far as we're concerned. Subdued because of a recent illness, Hull nevertheless brought an excitement to his delivery and content that let us know he was having a good time-- and that we might well miss something if we turned him off.

The only other live portion comes from Mike O'Neill's 8 to midnight request and dedication program, but we have to say he lost us when he proclaimed that Allan Freed was a major influence on Philadelphia radio listeners in the '50s. (Only those with shortwave sets would apply since Freed, who made his name in the early '50s in Cleveland (and Akron previously) worked almost everywhere but Philadelphia.)

If you remember the ABC-FM "Love" format (see AOR), you'll remember Brother John. Well his delivery hasn't changed, and the content now is a riot. Dripping with sincerity from 10 am to 8 pm and again midnight to 6; you'll hear jems including: "AM 930. Remember when you first heard these songs. They were coming out of the radio under your pillow. A little transistor. Well these songs were produced to sound great on AM radio. Those little transistors. I'm Brother John, so come on transistor sister, join me everyday for Smokin' Oldies on AM 930." and "AM 930. I'm Brother John. Oh yes, we've shared alot. Those songs. Songs from a time before. Your heart skips a beat. And these are the Smokin' Oldies. AM 930". (We were also informed to face the facts, that we hated the kids' music today as much as our parents hated ours-- but we didn't catch the end, we ran to the mirror to check for new wrinkles.)

Musically, the station was a pleasure to listen to with Len Barry's "1-2-3"; "Silhouettes" by the Rays; Ricky Nelson's "Fools Rush In"; "Twist and Shout" by the Beatles; Ray Charles' "What'd I Say"; "Stay" by Maurice Williams; "It's All In The Game" by Tommy Edwards; Manfred Mann's "Do Wah Diddy"; "Love Is Strange" by Mickey and Sylvia; "Papas Got A Brand New Bag" by James Brown; "Where Or When" by Dion; Elvis' "Teddy Bear"; "Cast Your Fate To The Wind" by Sounds Orchestral; Pat Boone's "Speedy Gonzales"; and "So In Love" by the Tymes.

While not a major factor, oldies fans do come XTRA-- if only to hear Mike Harvey and Dick Bartley back to back each week on Saturday nights. And the station deserves mention for its rich history alone.

Known in the '50s as "The Mighty 690" (as it is again today), the calls then were XEAK; the format, top 40. The debut of KFNB caused Gordon McLendon to rethink that approach and the final product was perhaps the first all news outlet, hence the XTRA (legally, XETRA) calls. It took "xtra" effort to pull off the approach since XTRA's studios by law had to remain in Tijuana. Tapes trucked across the boarder proved dated, so the backbone of the operation turned out to be two dedicated newsmen who read wire copy for hours on end, making Tijuana their home.

In 1968, KFVB did it to 690 again. This time, it was their switch to all news which forced Gordon to rethink his strategy once more. The new approach on XTRA became easy listening. Subsequently purchased by Noble (which also owns San Diego's 91X and is in the process of selling KJOI, here) XTRA's current oldies stance is an outgrowth of a top 40 approach which saw fractional numbers in the L.A. Arbitrons during the early '80s.

Pomona's K-Wow may never see Arbitron numbers, but that doesn't hold this oldies facility at 1600 back by much. Local sales (reaching down into Orange County which the station blankets and the San Gabriel Valley which is home turf) account for most of the business.

To an ardent oldies fan (which obviously is a small core group of people), the most important factor in a good oldies station is a high "oh wow" factor (--records not often played that make you say 'oh wow!' when they come on the radio). It's unlikely that the call letters were picked with that in mind, yet virtually every listen to K-Wow will unearth a few 'oh wow's. (A look at the top 300 on page 96 will provide a feel for their air sound.)

Like any successful station, K-Wow airs the hits, but somehow the station manages to go slightly deeper into catalogs, playing the titles instantly remembered but seldom heard. Regardless of how much time is spent with the station, the sound remains fresh.

Hearing it for the first time, oldies pro Mike Harvey commented, 'where on earth do they get such clean copies of this stuff'? The answer lies in the meticulous habits of owner John Wickstrom. Totally automated, every master reel is carefully recorded and stored. "Jocks" are L.A. voice over pros on tape who provide pleasing intros and continuous time checks without intruding on the mood the station is so good at creating.

Signed on in 1947 under the current family ownership, the outlet switched from the block programming of the 40s and 50s to country the early '60s. The commitment to oldies came in 1972, making it not only our first choice, but the area's original all oldies outlet as well. Hampered in the past by a miserable signal (today's version is still not market wide), the current penetration has increased dramatically.

While we're on the subject of oldies, we feel duty bound to mention 1090 which housed XERB, the home of Wolfman Jack in the '60s who repeatedly asked for our "cash, check, or money order" for a variety of items including countless record packages (some done by Art Laboe who was heard on the outlet for a time). The way we hear it, Jack had a piece of the station until the Mexican government so graciously amended their rules in favor of their own citizens (Americans controlling Mexican outlets today tend to lease the rights from Mexican owners).

By the early '70s, the station became "1090 Express" XPRS, the call letters in use today. Now all Spanish, the last vestiges of the oldies from across the boarder (actually the only thing crossing the border were tapes, studios remained in the L.A. area) came in the early '80s, heard only late at night. (As Mexican laws grew stronger in the '70s, it became illegal to broadcast preaching (a major source of revenue on these high wattage giants) and power was dramatically cut, marking the end of the era preserved forever in American Graffiti.)

AOR

Currently Los Angeles is home to four rated outlets that roughly fit this format description. In order of hardness you'll find heavy metal KNAC; followed by a recently transitioned KMET; the more mainstream KLOS; and at the danceable end, "Roq of the '80s, KROQ.

For some time now, KLOS has appeared the victor in this four way battle. The books since PD Tim Kelly's arrival last year have them consistantly ahead.

A listen to the station turns up a mass appeal sound, though decidedly AOR. The top 40 leanings taken on by many successful album outlets country wide are not in evidence here. What is found though does have reasonably broad based appeal. A listen to Shana in morning drive turned up the Guess Who's "American Woman"; "Hold On Loosely" by 38 Special; Roger Daltry's "Let Me Down Easy"; "Fortunate Son" by Bob Seger; Red Rider's "Lunatic Fringe"; and "Your Love" by The Outfield.

During a recent weekend featuring the Stones, we caught a set including "Harlem Shuffle", "Can't You Hear Me Knockin'", and "Mother's Little Helper", in addition to a liner telling us that we were listening to "KLOS, playing a wide variety of rock and roll, and a hell of a lot more of it-- 95 minutes of commercial free rock and roll"; and a chance to register for yet another Porsche being given away on "Southern California's Rock and Roll Leader". (Other titles heard included the Doors' "When The Music's Over" (the LONG version-- we had time for a shower before Inxs followed); "China Grove" by the Doobies; the new Blue Oyster Cult and Boston's "Hitch A Ride".)

In addition to station vet Shana (who came to town from KFRC to work with Michael Spears at KHJ during his '70s tenure there) in mornings, middays feature another mainstay, Bob Coburn; with Gino Michellini in afternoons; Steve Downes, evenings; Jim Ladd (for years with crosstown KMET), nights; and Joe Benson overnights.

The KLOS calls, preceeded by a month of non-stop Beatles hits, are an outgrowth of the progressive stance taken by most of the chain's FM outlets in the late '60s. The most memorable thing about KABC-FM (as it was known back then) was Brother John's "Love Format" (heard on WABC-FM and others, too). Automated in KABC's master control room, the engineering logistics required patience and tape decks. Many tape decks. The whole process was too much for some of the old line guys, and more than once, Brother John was solemnly introducing something which never appeared. (Considering the era, we reckon some listeners just accepted him as drugged out.)

KMET's beginnings were equally stunning, appearing in 1968 in place of an "all girl" approach utilizing automation and the talents of a variety of L.A. voice pros including JoAnne Pflug, not to mention GM Jack Thayer's wife Donna. The original underground staff emerged literally from the underground-- the basement of the Pasadena Presbyterian Church-- the site of Los Angeles' first underground station, KPPC-FM (the frequency today houses KROQ). Remembered by many to this day for the on air atmosphere created by the brilliance of the late Tom Donahue, Tom and his wife Raechel along with a handful of others formed the first progressive staff heard on Metromedia's KMET in 1968.

Their efforts provided the foundation for a dominant AOR sound which lasted through the '70s. The first chink in KMET's armor came, as it so often does, from over reaction. In this case, PD Sam Bellamy attempted to fine tune the outlet in the face of the growing numbers garnered by 'New Music' outlet KROQ. Mike Harrison's subsequent attempts did much to reposition the facility, but George Harris, the force behind the ultra successful WMMR, Philadelphia, was unable to reproduce that success for KMET during his post-Harrison tenure. Following Harris, former KMET promotion director Rich Piombino tried his hand at returning the station to dominance but the bottom line is that Larry Bruce faces a real turn around task.

Bruce's track record, including a long and successful reign over San Diego from KGB, shows he's up to the task, but at this point, its far to early to predict the outcome as the station is still in a transitioning period.

A listen to the morning show featuring Denise Westwood and Paraquat Kelly (the announcement of the addition of KRTH's Dean Goss to this team had been made, but we caught the show just prior to his arrival) turned up David Bowie's "Modern Love"; "Shelter Me" by Joe Cocker; "Let's Go" by the Cars; "Long Cool Woman," by the Hollies; and Billy Squier's "In The Dark".

Westwood was blatantly ill at ease, perhaps due to the obvious engineering problems that caused communication problems between her and newsman Kelly. At one point Kelly came out of a spot reading the weather when Westwood began to do likewise. Kelly interjected with "I'm on the radio" at which point Westwood cut his mike and contined to give the forecast. The interaction, which could have turned into a funny bit, instead came off uneasy with Westwood's voice shaking through the next several sets.

Middays now see Cynthia Fox; with long standing AOR vet David Perry in afternoons; Pat Martin, evenings; Sky Daniels, nights; and Deidre O'Donoughue, overnights.

Catching a weekend glimpse of the outlet turned up The Pretenders' "Precious" with an unmistakable expletive worthy of attention from the Washington wives. (Sky Daniels mentioned it was "X rated", though he said nothing of the remixed Pink Floyd cut that followed with a tamer no no.)

To his credit though, Daniels crunched a great deal of information about Pink Floyd into a very cohesive and informative few sentences that fit over the intro of "Money" (of course some say the Encyclopedia Britannica could fit over the remixed intro, but none the less, Daniels was personable, human and to the point).

Following "Money" we were treated to Pink Floyd's "Welcome To The Machine"; "Young Lust"; and "Free For". As the weekend theme revolved around artist sets (termed a "rock and roll all star weekend on the Mighty Met") we also caught Heart's "Even it up"; "Never"; "How Can I Refuse"; and "Kick It Out" and Pat Martin's opening break which was very relatable as he gave out the request lines and suggested "you might want to scratch these into your refrigerator. We listen to you because you listen to us."

We also listened to KROQ. If we didn't know better, there was a moment there when we thought we found Power 106 (KROQ's 106.7 dial spot is just beyond KPWR at 105.9). While some may wonder what KROQ is doing playing Prince's "Kiss" or Janet Jackson's current hit, history proves that Rick Carroll knows exactly what he's doing.

When Carroll took control of this floundering outlet in the '70s, things could not have been worse. No ratings, no money, no license, terrible reputation with sponsors, no reputation with listeners. The AM was dark, and frankly so was the future. But it was this very "underdog" atmosphere that spawned the "cult" like following that Carroll developed.

His "Roq of the '80s" approach became so widely known that Carroll was able to develop a consultancy on its merits. As it turned out however, Carroll was the necessary ingredient in the format's good fortune. Not only was he unable to replicate his success elsewhere, but his absence from the station caused significant ratings loss.

His return has already reversed that trend. But what is it about Rick Carroll? He certainly isn't your basic executive. His talent lies in the quality all successful stations embody. The ability to see the latest trends and reflect them accurately. In short, he's 'hip'. And it was that trait that enabled him to steal the "coolness factor" from KMET. On the surface, it appeared that the station was completely unpredictable. In reality, Carroll's concept was well planned. Five years ago that meant plenty of New Wave (with an occasional theme from some fifties sit com or '60s Saturday morning cartoon thrown in) and relatable off beat comments.

Today, it dictates an increased emphasis on dance music. A morning listen to "The Blade" (as in Richard, one of the station's mainstays) turned up New Order's "Shell Shock"; Jackson's "What Have You Done For Me Lately"; David Bowie's "Absolute Beginners"; "I Want A Lover" by Pet Shop Boys; and Animotion's "I-Engineer".

A Saturday night spent with "Egil" (pronounced 'eagle') included Shriek Back's "Hand On My Heart" and "Ecretions"; Bronski Beat's "Hit That Perfect Beat"; "Ink And Paper" by Modern English; "Who Needs Love Like That" by Erasure; Stan Ridgeway's "Just Drive, She Said"; "Can't Get Enough Of You Baby" by Colorfield; Booker T.'s "Time Is Tight"; a three record Elvis Costello set of "Girls Talk", "Whisper To A Scream", and "Goon Squad"; Prince's "Kiss"; Culture Club's "Sexuality" (the longer than long version); and Trouble Funk's "Still Smokin'"; on a "party weekend on the Roq."

The jocks as well as the music are imports as often as not with Blade, an Australian; and Egil, a Swede, so we hear. Raymond Bannister follows Blade from 9 to noon; Jed The Fish handles noon to 3; Freddy Snakeskin does afternoons; April Whitney (fresh out of a Playboy pictorial), evenings, followed by Egil in 10 to 2; and The Poorman, overnights. Rodney Bingenheimer and Roland West handle weekends.

Until recently, "The Knack", Long Beach class A outlet KNAC, positioned themselves as an alternative to KROQ, featuring a more avante garde selection of "New Wave". The current approach reaches the other end of the scale with a Heavy Metal sound providing a harder alternative to KMET.

Alternative formats have been the domain of "The Knack", since the call letters were chosen in 1966. (As mentioned earlier, KNAC's 105.5 dial position previously housed KLFM, see Contemporary Hits.) The call sign arrived when the new owners--International Cities Broadcasting (controlled by 13 local stockholders, each of whom felt embued with full knowledge of how to run a radio station because of their status) took over. In a relatively short time the station was again sold-- this time to Hardin Broadcasting (James and his wife Claudia, the former being a network news producer). The Hardin's took the plunge toward underground radio, operating the station and later selling it at enough of a profit that the subsequent owners were unable to meet the debt service.

The current slogan "Pure Rock 105.5 KNAC" is more than affirmed in a casual listen. The hour we caught included Led Zeppelin's "Trampled Under Foot"; Blue Oyster Cult's "Dancin' In The Ruins"; AC/DC's "Hells Bells" (a soothing, tasteful dinner hour selection); Ozzy's "A Shot In The Dark"; and something or other by Metalica which proved our need for an interpreter, followed by the surprisingly familiar oldie, "All Day And All Of The Night" by the Kinks.

Actually, the hard rock stance now taken by KNAC is a return to the station's 1972-'78 positioning, before the move toward New Wave. Programmed by "Jimmy "The Saint" Christopher, the line up includes Paul "Lobster" Wells in mornings, "Killer" Kat Snow, middays; Sam Freeze with the "Freeze Disease" afternoons; Wild Bill Scott, nights; and Diane "Lady Di" Kahn on overnights.

Country

When Malrite purchased KLAC-AM and KZLA-FM on January 2nd of this year, they received virtual ownership of the country franchise in Los Angeles. Only Class A KIKF, which barely penetrates L.A. from its studios in the city of Orange, continually airs a similar approach.

Of the three, KLAC by far is the facility entrenched in the format with over 15 years in its present approach. Considered one of the most dominant market factors during the War years when the late 40s saw the block programmed MOR feature "Peter Potter's Platter Parade" and local legend Dick Haynes; KLAC by the '60s was a station in trouble.

Following the lead of KABC, the Metromedia outlet adopted an all talk position under GM Jack Thayer, brought in from Cleveland's WHK. The mid '60s line up was nothing short of spectacular with the late Joe Pyne in mornings; Les Crane in afternoons; Joel A. Spivak, middays; and Arbogast and Margolis, nights. (Top 40 fans might recognize Bob Arbogast's name from his pairing with Stanley Ralph Ross on the creation, "Chaos Pt. 1 & 2"-- Liberty Records, 1959.-- But Jack Margolis was known in equally off-center circles as rumors had him the head of L.A.'s orgy cult-- active, at any rate. And as a further aside, the duo's screener was a young Howard Bloom who came in on a part time basis after his work at a liquor store-- today, of course, he's the GM at KMET.) The teaming of Arbo and Margolis came as a replacement for Lohman and Barkley who by this time had left for KFWB rejoining former KLAC PD Jim Lightfoot who became KFWB's GM. Rounding out the airstaff were Roy Elwell; Bob Grant; and Nat King Cole's widow, Nadia.

The station was also the site of one of the first psychological help call in features, "The Private Line" hosted by Gil Henry from 10 pm to 1 am. In those early days, it was hard to convince listeners that it was ok to bear their souls on the radio (still a concept we can't grasp) so setting a fine example were consultant George Burns, his wife Judy and other staffers who called in with made up fetishes. The amazing thing, however, was once George would unleash his fantasized problem, at least five listeners would phone in earnest with similar leanings.

The format's undoing came as a result of a political struggle involving the upper demos usually seen with this approach, and a change was imposed. Thayer left and MOR entered-- briefly. Around 1970 Bill Ward, hot off his "K-Barb-B-Q" (KBBQ) success came in at the helm.

The history of KBBQ may well deserve a short novella of some kind, but the weirdness surrounding Country radio here in the '60s can hardly go unmentioned.

KBBQ was the 1967 outgrowth of Burbank's KBLA. A former brokered station in the early '60s, KBLA back then featured everything from East L.A. hero "Huggy Boy" doing an overnight feature from Flash Records to Garner Ted Armstrong's "World Tomorrow". And as we hear it, country singer Smiley Monroe (who performed such classics as "Get The Gravy Hot" at the local watering hole, The Palomino Club on Lankershim) and Wayne Downing owned the fledgling outlet at 1490.

The mid 60s saw the 250 watt transmitter upgraded to 10,000 watts on a nearby dial position at 1500 as the top 40 approach (which netted Philadelphian "Humble Harv" his KHJ post) ensued. (With 6 antennas to do the job, the majority of those 10,000 watts went straight up, while ratings hopes went down.)

It was simply impossible to compete with the big guys, though KBLA tried every fad they could find. Word is that the approach in '65 was slated to be a "hootenanny" sound known as "radio a go go", but a last minute infusion of consciousness had the outlet settled on top 40 with Tom Clay, Jim Carson (under another name), Humble Harv, Roscoe and Huggy Boy.

A year later, the KBLA "In Sound" followed with the addition of Roger Christian, Emperor Hudson and Don Elliott which was in turn replaced by "Super 15 KBLA". The last record prior to the introduction of KBBQ was aptly enough, "The End" by The Doors.

"The End" marked the beginning for KBBQ. In 1967, KDES Palm Springs owner George Cameron acquired the station and the 'BBQ calls arrived along with KBOX Dallas PD Bill Ward, who was not without experience in programming country stations with limited signals. Ward brought Harry Newman and Sammy Jackson on board with bright plans for success. As it turned out, even a combo sales approach teaming KBBQ with competing KFOX was ineffective.

KFOX, licensed to Long Beach was at that point owned by Sonderling and its history also bears sharing. The AM outlet at 1280 was put on the air by Hal Nichols in the late '20s as KFON, broadcasting live from Nichols' "Silver Spray Ballroom". (Nichols was also in the radio set sales business and in order to move his new product it helped to have something to which customers could listen-- a fairly common scenario in the '20s.)

Back then Warner Brothers and 20th Century Fox had joined forces on a radio station, aptly titled KFVB (Fox-Warner Brothers). Prior to 20th Century Fox's financial troubles, the studio set its sights on acquiring a station on its own, settling on Nichols' KFON. In anticipation of the deal which of course never materialized, Nichols agreed to apply for the new KFOX call letters which equally predictably arrived on schedule.

Nichols' original KFOX-FM signed on in 1949 at 102.3. When Sonderling purchased the AM, John Lamar Hill (see Urban, KJLH) took the FM. What Sonderling acquired as KFOX-FM was previously KMLA, a class B facility at 100.3 used as the subcarrier for Muzak until the KMLA owners realized they could keep their subcarrier rights and make a profit by selling the license.

Timing was against Sonderling. Controlling an FM that covered the market before country listeners were aware of the bandwidth, the chain was forced to rely on KFOX-AM's limited signal, putting them in no better shape than KBBQ. That's when the now infamous "combo sale" emerged.

Since KBBQ covered Burbank and the valley, and KFOX concentrated on Long Beach and the basin, they teamed up as "The Country Combination" selling agencies on the fact that together they were capable of blanketing the metro; a ploy that might have worked if some "big" facility didn't gamble on the format. KLAC subsequently gambled (as did KGBS for a time, see Spanish, KTNQ).

KBBQ was then sold to Gary Bucasta (who also picked up KPCC-FM from the Science Network). Bucasta's eventual plan paired the two as KROQ-AM-FM, with the AM sporting a top 40 approach, FM remaining underground. (Along with top 40 came such notables as Charlie Tuna, J. Paul Huddleston and Jimmy Rabbit.) About the only thing Bucasta hadn't counted on was the fact that his AM signal could not even penetrate many of the areas where his billboards were placed. The problems all came to a head one day when payroll checks didn't clear. (The AM subsequently went dark (which it is once more today after a Spanish attempt) with the FM on the air-- sans license until recently.)

As for KFOX, the AM was sold to Walton in 1973 which operated it from oceanside studios on the 14th floor of the International Tower in Long Beach. Walton in a short-sighted move reflective of the times, passed on the FM (which became KIQQ, see Adult Contemporary). That decision eventually cost them the ball game. Today, the 1280 dial position houses KFRN, a religious outlet owned by Family Stations, Inc.

Throughout the '70s, KLAC continued to grow largely unhampered by competition. 1980 brought with it the announcement that KHJ would go country, a move topped only by KZLA's overnight move to it.

KZLA-- owned at the time by Capital Cities with its AM counterpart, the former KPOL (see Spanish, KSKQ)-- dropped the KPOL-FM handle for the KZLA calls during a '70s soft AOR approach aimed at the successful KNX-FM. In late 1979, GM Peter C. Newell was faced with the fact that his AM would never regain dominance; his FM in need of great help to do so. George Johns was brought in (his first consultancy job, while still with Fairbanks Broadcasting) as was PD Jim Wood.

The approach obviously was AC-- under the KZLA-AM-FM calls. Wood made a noble attempt with personalities ranging from Chuck Riley to John R.W. Wailin, but senior management had already decided on sweeping revision.

GM Newell was transferred to a cable franchise in Plymouth, MI and WKBW Buffalo's Norm Schrott was brought in. With him came PD Tom Casey from Cap Cities' KSCS, Ft. Worth. Wood declined the chance to run the combo, opting to head up Malrite's Bay Area properties-- a move which has paid off handsomely for his career.

Not only did KZLA's "Continuous Country" approach prove to be disastrous for Neil Rockoff's KHJ plans, but KHJ added much to its own undoing through the lack of awareness of market tastes that ultimately proved fatal. In a three page memo a year after the switch (dated Nov. 6, 1981) Rockoff attempted to dispell rumors that the station would do anything but fine tune the approach. In it, he admitted that the C.O.R. ("country oriented rock")_ stance was a mistake. "We have already countered that mistake and are back on the track of doing what we did before, modified in more of a modern country direction with even more determination and belief in our 'new, improved' product."

That product went largely unnoticed by KZLA. KLAC, though, felt the pressure on all sides and it wasn't long before they slipped well beneath their former top ten status. About the only outlet not defeating KLAC was KHJ, so it came as a surprise to many when KHJ PD Charlie Cook was tapped to head up KLAC's effort.

The loss of Cook paved the way for KHJ to abandon country (see Oldies), admitting what listeners already knew-- once and for all, we did not all grow up to be cowboys. ("We all grew up to be cowboys" was the slogan on KHJ's commercials, billboards, jingles, etc., which proved totally inconceivable to Angelenos.)

Cap Cities subsequently purchased KLAC (KZLA-AM became Mexican owned KSKQ, see Spanish), but the celebrated deal with ABC forced the sale of KLAC/KZLA to Malrite. (Even with wavers, it would not have been possible for Cap Cities to retain both the country combo and KABC/KLOS.)

The philosophy behind KZLA is "play the hits and shut up", as one corporate official termed it. The current television campaign "more music and less bull" confirms that stance. It was predictable then that program director Bob Guerra (in from Malrite's KNEW/KSAN San Francisco) made music his first task. Broadening the base, Guerra strived for a more hit oriented mass appeal country sound than previously heard-- a delicate balance, especially in Los Angeles where country in the past has succeeded due more to small pockets of hard core fans than cross format listeners.

The emphasis is on sound rather than artist name so its likely a listen will produce an appropriate sounding Creedence, Eagles, or Marshall Tucker over the pop oriented sound of some of the more traditional names. An evening listen to Barbara Barri produced Mickey Gilley's "Talk To Me"; Bobby Bare's "The Jogger"; "Don't Underestimate My Love" by Lee Greenwood; Crystal Gayle's "I'll Get Over You"; "My Baby's Got Good Timin' by Dan Seals; "Mama He's Crazy", the Judds; Eddie Rabbitt's "Repetitive Regret; "Feelin' The Feelin'" by the Bellamy Bros.; BJ Thomas' "Two Car Garage"; "Hold On" by Roseanne Cash; and Bandana's "On The Outside Lookin' In".

In addition to Barri-- the longest standing name in the current line up dating back to her weekend status in 1979-- RJ Curtis does mornings; Tom Storey, middays; Jim Rose, afternoons; and Gary Campbell, overnights.

If it is true that L.A.'s country listening comes from true fans as opposed to potential cross over audience, then the concept in place at KLAC would seem baffling. But a longer look uncovers a shrewd and viable philosophy. The station is based on the principles used at KNEW with emphasis placed on a more contemporary sound than heard on the FM. Traditional artists which might be powered on the FM side are downplayed, on mass appeal acts.

The thinking behind the approach is solid. As cume continues to erode on the AM band in general, it becomes increasingly difficult for any station, particularly a music station, to gain significant shares. Consequently, an AM station intentionally narrowing its appeal, super serving a particular core, is faced with the reality that a total success rate may still not net sufficient numbers for survival. Expanding the cume base is the goal on AM, where the biggest winners are the news/talkers, filled with adult listeners more likely to sample a contemporary sound.

What they'll hear on KLAC (at least what we heard one morning listening to Gerry House's program) includes: Mac Davis' "Baby Don't Get Hooked On Me"; Skeeter Davis' "End Of The World"; "Heart Don't Fail Me Now" by Sawyer Brown; "Bobby Sue" by the Oak Ridge Boys; Mel McDaniel's "Stand Up"; and "One Love At A Time" by Tanya Tucker.

House, new to the station from Nashville's WSM, is still facing an adjustment period-- not yet comfortable with his new surroundings but exhibiting great potential. Stoney Richards follows House in middays; with Scott Carpenter, afternoons; Maggie Ross, nights (when there are nights-- the station not only runs the champion Lakers but is saddled with a multi year Kings (hockey) contract as well); and Gary Campbell, overnights.

The hope this book is to duplicate what seemed to be somewhat of a fluke in the fall. Once accomplished, the ultimate aim is to increase the total country audience. Sold in combo, Guerra's positioning KLAC as the solid entertainment source on AM, with KZLA focused on pure music. The attempt is to be everybody's second choice. (The widely used philosophy states that winning stations are more often formed by outlets that massively appear as second or third choice than those honing in on 'smaller more exclusive cumes.)

KIKF, meanwhile, would just like to be heard by enough people to even be considered as any choice. As it is, the class A signal (located on the same frequency that houses San Fernando Valley's KGIL-FM) is confined to Orange County.

The 1980 outgrowth of Art Astor's KORJ; KIKF, known on the air as "Kick- FM" ("KIK-FM" is the logo designation), debuted around the time that KHJ and KZLA made their moves. Nevertheless, the initial sound, programmed then by Steve Thomas, held its own in the areas it was heard. (The listens we managed turned up perhaps the best traditional country mix available in Southern California.)

Today the direction is exemplified in a recent weekend check which turned up The Forrester Sisters' "Mama's Never Seen Those Eyes"; Don William's "Tulsa Time"; "Dancin' The Night Away" by Tanya Tucker; Steve Wariner's "Life's Highway"; "Jose Cuervo" by Shelley West; "Grandpa" by The Judds; Glen Campbell's "Love Always"; Ricky Scaggs' "Cajun Moon"; "I'll be Your Fool Tonight" by Jim Glaser; "I think I'm In Love" by Keith Stengall; "14 Karat Mind" by Gene Watson; and Vern Godsen's "I Can Tell By The Way You Dance".

The current KIK-FM line up has country vet Gene Price in mornings; Tally Hobbs, middays; Don Jeffries, afternoons; Christine Martindale, evenings; and Ford Michaels, overnights.

MOR/Nostalgia

Stately KMPC sits alone in this approach, decidedly more nostalgic than middle of the road, with a listen to Jim Lange's morning show providing Ray Anthony, Arthur Prysock, Mel Torme, Tony Bennett, Tommy Edwards, and Tommy Dorsey.

Programmed today by former Drake associate Bill Watson, KMPC takes on a hint of 'Boss Radio' in its "Money Music Medley" which offered the 25th caller \$1,000 when they heard Peggy Lee's "Alright, OK You Win"; "Stardust" by Artie Shaw; and "Manhattan" by Dinah Washington, played in that order. (Lange also awarded \$58.72 to a "Wake Up Club" member, called on the air and able to repeat the correct amount.)

In addition to music, today's KMPC listeners are treated to much of the same full service fare that put the outlet on the map in the '50s including "Air Watch" (the in house traffic reporting system); emphasis on sports (play by play of the Rams, Clippers, and Angels as well as UCLA basketball and football); frequent news reports; and an all star talent line up.

Answering the question 'Where do game show hosts wind up?' is of course morning man Lange (a fixture from San Francisco's KSFO in addition to his "Dating Game" duties) and afternoon personality Wink Martindale. Johnny Magnus is back on staff in middays; Larry McKay does nights, and Art Nelson handles overnights.

The true glory days for 710 came after the introduction of television-- during the '50s and 60s. Owned then, as it is today, by Gene Autry; KMPC stood for McMillan Petroleum Company, a major investor. (McMillan today is Signal Oil. Vestages of Signal are heard daily on virtually every outlet in town as the term "sig alert", used in Los Angeles to denote major traffic tie-ups, stems from former Signal head Lloyd Sigmund who invented the system helpful in tracking such problems.)

As rock and roll stations began to climb in the ratings, KMPC built a foundation of solid adult appeal which became a constant choice among time buyers. That factor was no small part in former KFWB personality Gary Owens' decision to join the outlet in the '60s, one which paid off in an immediate increase in voice over work. Surrounding Owens were such luminaries as Dick Wittinghill (heard later along with Owens on KIIS-AM's brief fling at nostalgia-- an outgrowth of the even briefer religious approach tried by the facility aptly known at the time as K-Praise, KPRZ); Geoff Edwards; Roger Carroll; Clark Race; Johnny Grant; in addition to Martindale and Magnus. (Wittinghill remembered by listeners as THE morning voice in Los Angeles is equally remembered by staffers who delight in recounting the fateful day when the mikes in the production studio were accidentally patched into an on air bay, revealing a more than revealing dialog between Witt and Bob Arbogast-- as lore has it, the topic was feminine hygiene.)

Remaining a major factor throughout the '70s; the '80s brought the need for change. Under national programmer Michael O'Shea and PD Jim Davis the station attempted an all talk approach which while credible, was no match for KABC. A return to music was quick in coming. One of the brighter highlights of that period though was the creative talent of production director Ray Smithers. (Another was the phone call to management from the upset mother of the fired female psychologist turned talk show talent-- but the antics germane to L.A.'s lady shrink hosts in general quickly points out that the mind in most need of exploring is their own.)

Jazz (and The Quiet Storm)

At 105.1, the jazz approach has been in place significantly longer than the call letters where KBCA was dropped in favor of KKGQ in the latter '70s. Today the "GO" stands for Gary Owens, who came on board in the morning slot last year.

On the surface, it would seem strange for a talent the calibre of Owens to appear on a station (though well programmed) adopting an approach not known for ratings success. But Owens is gratified in a way not found on mass appeal outlets. It is here at KKGQ, where his show business associates can finally hear him. To be sure, KKGQ has a long following of well known supporters.

A listen to his program proves his style is well suited for the music content-- ranging from Nat King Cole to Antonio Carlos Jobim-- in a pleasing blend that might offend jazz purists but is a delight to many others. His agility in handling callers was also in evidence when it became readily apparant that not only were the contest lines unscreened, but doubled as the main office numbers as well (one guy wanted to know if he was the receptionist).

Owens is joined by Laura Lee with the remainder of the day featuring Roger Lange, 9 to 1 pm; Bill Stevens, 1 to 4; Joe Huser, afternoons; Jim Gosa, evenings; Chuck Niles, nights and Sam Fields, overnights. Programmed by Jeff Gehringer from its attractive Westwood vantage point, KKGQ also holds the distinction of being one of the few financially viable jazz stations.

Placing KUTE in the jazz category would be somewhat of a misnomer. It's equally false to consider the station as Black. Some call it sophisticated AC. And often, a chance listen will not unveil the texture of the overall sound. The truth is that KUTE's format defies traditional categories. Known as "The Quiet Storm" (a term taken from the very successful evening show heard on Washington's WHUR), KUTE has sported the approach since the early '80s. Owned then by Inner City, the station was sold to Golden West last year.

Regular listeners can detect a difference in the titles played since GWB's take over, but much of the flavor remains the same. While no one half hour is entirely representative, a listen to former PD Lawrence Tanter's afternoon show (Tanter turned the programming reins over to Bill Watson after the sale) delivers El Chicano's latin flavored "Cantelope Island"; Sade's "The War Of The Heart"; Janet Planet's "Maybe You Will Hear Me" from the "Sweet Thunder" lp; John Jarvis, from "So Far So Good" with "Long Awaited And Never Delivered"; Doug Cameron's "Dreamer" from "Freeway Mentality"; "Been So Long" from "Rapture" by Nina Baker; and Kenny Pore's 1984 release "Inner City Dreams." (If nothing else, KUTE gets our attention since the outlet has been a relatively good source for the exposure of Brazilian artists in the past.)

In addition to Tanter who sports a soothing style, China Smith does mornings; Talaya, middays; Ken Davis, nights and Rich Watson, overnights.

Sporting a Mt. Wilson tower at 5,800 feet, it would appear that KUTE has an enviable signal. Listeners know better. While adequate, KUTE's signal is far from the market leaders-- the result of FCC regulations which grandfathered in the higher wattage frequencies already on site. While KUTE, a former easy listening outlet, was able to move to Wilson-- it did so at the expense of power. Compared to KBIG's 105 kw, KUTE manages with a scant 680 watts.

Classical

While Classical fans have a choice of outlets in Los Angeles, advertisers do not. KUSC, an arm of the University Of Southern California is non commercial leaving KFAC-AM-FM alone in the approach in terms of revenue.

And it is that end that owner George Fritzingler has been so adept at developing. (The station, slated to be sold imminently is also owned by Ralph Guild.) Fritzingler's promotional efforts continue to amaze us, from the quality standards to a meticulous attention to detail. (When the station moved to its new location, for instance, a "Wall Of Fame" was created, bronzing the names of special clients and others of influence. But KFAC didn't stop there. Each year 'wall of famers' receive Christmas Cards, birthday wishes and other goodies-- keeping the station at an optimum level of awareness among those who count.)

The airstaff reflects the long standing classical tradition in evidence at the station with PD Carl Princi in place "forever" (which at well over 30 years is not much of an exaggeration). The rest of the line up is equally dedicated. Fred Crane boasts 20 years of service; Martin Workman, the host of the noon time "luncheon at the Music Center" is a newcomer with about a decade tenure; Tom Franklin comes in with about 25 years; Tom Dixon celebrates his 40th year at KFAC in May; and Tom Cassidy beats him with an estimated 45 years on staff.

Musically (we've got to be kidding to try and relate to this, so forgive our ignorance), the station is dayparted with such features as Princi's "The World Of Opera", afternoons from 3 to 4. But some hard core fans seem to prefer the sound of KUSC, its non commercial status allowing for longer pieces and uninterrupted moods.

To combat that objection, KFAC has developed a lifestyle approach targeting the upscale executives comprising the station's core. Marketed under the umbrella "The Corporate Dimension", regular features include "Executive Report"; "The Washington Report"; "Stock Report"; "EF Hutton Business News"; "Today In Advertising"; "A Word On Tomorrow"; "Currencies & Securities Report"; "Personal Finance" and "Tomorrow's Front Page". Sold as a package plan or individually, the concept also positions KFAC off the air as an efficient way to reach a desirable group.

Spanish

Its hard for us to properly assess this avidly competitive format (inspite of our Bolivian family ties) without more specialized knowledge than we now possess. Since our conversational Spanish has dwindled down to "Puedo ir al banyo!" and rarely, if ever, does a personality comment on their need to use the bathroom; we are hard pressed to draw any conclusions. (But far be it from us not to try.)

Currently the AM band sees KALI, KSKQ, KTNQ and KWKW in the format with KLVE enviably alone on the FM band. As KLVE has a hysterical heritage prior to its 1975 switch to Spanish, we'll start there.

"K-Love" started out in 1959 as KBBI-- the voice of the Biola Bible Institute which it remained until the mid '60s when PSA received the word of knowledge. The airline (Pacific Southwest) figured they could save a fortune on advertising if they owned a radio station in each city they served. Apparantly they forgot the part about listeners. KPSA signed on in place of KBBI at 107.5, quickly revealing the company's familiarity with capital intensive businesses. It's said, for instance, that management special ordered automation equipment running at 3 3/4 ips in order to save money on tape for the easy listening approach they attempted to run. Does it come as a great surprise that as time passed, they were looking for a way out?

Enter three ready made pidgeons. Hot off the success of KJOI, Jack Siegel, Jim Holston and Stan Burns felt invincible. Proving their confidence the trio and accountant Norvele Stockness made a deal with PSA whereby they would give the airline \$100,000 to operate the station for a year. The deal further stipulated that the \$100,000 would be used as a downpayment on the ownership of the property, if the group could raise the million dollar purchase price by the end of the one year period.

The timing was not as good for the building of yet another easy listening outlet in Los Angeles, so the team settled eventually on a sound from Altaphonic (the company Jim Hampton was involved with at the time) reminiscent of KNX's soft rock stance. Labeled "Something To Love", the group felt they'd finally turn things around with the approach and the new calls KLVE (K-Love) inspite of the fact that Chuck Blore had less than overnight results with the concept at Kiis.

Came the end of the year-- and PSA handed the four their dollar. With the hope of subsequently buying the property at a later date, the team stayed on board. But before they were able to raise the necessary capital, the Lieberman Brothers-- Elias, Julio and Jose, a trio of Mexican Jews-- purchased the facility, taking in Spanish in September of '75.

Four years later the Liebermans added to their holdings picking up Storer's KTNQ, which has an equally interesting background. The former KFVD, this daytimer at 1020 first became part of a teenager's vocabulary when it was KPOP in the latter '50s. Standing for "Pacific Ocean Park", the site of the Venice amusement park from where the station emanated; KPOP was home to Art Laboe who broadcast live from 'Scribner's Drive In', unabashadly touting his R & B reviews at El Monte Legion Stadium.

With KFVB's switch to top 40, a daytimer such as KPOP had little chance of survival. The early '60s saw the outlet, then owned by George B. Storer, as KGBS. The top 40 was gone-- but the problems inherent in daytime only broadcasting remained. Trying to survive (some say it was fatalistic that the Western Ave. studios were the former site of a funeral home), the outlet tried country, talk, more country and finally a call letter change to KTNQ in '76. (To credit the former approaches, some notables did pass through the KGBS halls including such country names as Bob Kingsley and Ron Martin; and an impressive talk line up compiled Ray Stanfield, today a broker.)

KTNQ's emergence included an all star line up (Don Steele did afternoons; Jack Armstrong, mornings) programmed by Jimi Fox which tried to survive on enthusiasm rather than discipline. Storer's Ed Salamon later imposed tighter format restrictions bringing in Mike McVay as PD (McVay left for Louisville within months). The real highlight in 10-Q's existance-- a credible night time signal at last-- was overshadowed by the repeated rumors that the station was for sale. In 1979, the Liebermans turned rumor into fact.

Over the past five years, countless offers have been made for the combo. But it took Cecil Heftel & Ken Wolt-- and \$44 million to achieve that transaction. While rumors initially circulated about a change of direction, Wolt, several Berlitz lessons later, pledged to maintain the approach.

Predictably, the sound on KLVE-FM is geared towarded younger demos than its AM counterpart. KTNQ, while more traditional, does have the talents of one of the area's better morning men. While it helps, its not mandatory to know Spanish to hear Berto Luna's appeal as his loyal legions of "Lunatics" (the name of his fan club) will attest. And Wolt is not ignoring his talent. In addition to a long term contract, Luna benefits from a promotional push which includes a travel budget-- recently the entire morning team was sent to Florida to broadcast live from baseball's Spring training camps.

While KLVE enjoys the luxury of being alone on FM, AM newcomer KSKQ is attempting to garner some of the younger demos K-Love is attracting-- though a look at KSKQ's billboard above their Sunset and Wilton location appears (to Anglos, anyhow) to represent just the opposite. In big letters it says "Mas Musica En Tu Vida"-- For a moment we thought Al Ham was bilingual. (A verbatim translation turns up "More Music In Your Life".)

KSKQ is the final extension of former Cap Cities beautiful music leader KPOL-AM. Hurt by FM before most other formats, general manager Pete Newell and PD Al Herskovitz attempted to evolve (often a six letter word for failure) the beautiful music into an AC stance. What Michael O'Shea faced (during his momentary tenure there in 1979) were such epics as "Love Goes Where My Rosemary Goes". By the Enoch Light Orchestra. Attention to quality was also lacking with one Roger Miller song on cart ending abruptly to the sound of the production guy turning off the turntable-- while the volume was up.

It appeared that O'Shea took one long look at what KPOL faced and headed straight for Golden West. Actually it was just a case of bad timing. Shortly after accepting the KPOL post, O'Shea who previously programmed Seattle's KVI was offered the new position of national program director for GWB-- a move he couldn't and wouldn't pass up. Especially in light of the fact that he-- and others who arrived with him, were beginning to believe that KPOL did not infact stand for K-Polka (the original approach), rather "Radio Poland."

While countless radio stories were made in the triangle shaped building which housed KPOL (the call letters changed in late '79 with the hiring of Jim Wood, see Country, KZLA); two stand out in our memory-- one concerns the will of a man deceased in the early '70s who requested a transistor be placed in his coffin (turned on and tuned to KPOL-- if there's any truth to life after death (and providing the batteries held out) KSKQ is going to convince him that America's been taken over). The other typifies the high calibre staff including a certain news director with a penchant for being first, fast, and well-- in this case, not so accurate.

Seems he was gathering his news one early morning when the building was hit with a great jolt. Assuming the worst, he immediately issued a bulletin about the "quake" and as he attempted to get the details, the traffic copter of a competing station was on the air reporting what had infact happened-- a car ran into the KPOL building.

As for United's KALI-- the tradition has long been Spanish with an emphasis on information. The goal here is to continue as the Spanish radio news leader. And rounding out the Spanish competition is KWKW, licensed to Pomona.

Religion

While several such outlets exist to one degree or another including the new KKLA put on in place of KHOF-- the license lost by the flamboyant Dr. Gene Scott-- only KFSG and KBRT make the ratings.

KBRT, formerly owned by Bonneville, is now controlled by Crawford. The last vestiges of music remain in a lone Sunday afternoon gospel program with the majority of the daytimer focused on paid religion-- emanating from 26 miles across the sea (licensed to Avalon, the studios remain on Catalina Island with sales offices in Century City).

At KFSG, run by the late Aimee Semple McPherson's "International Four Square Gospel", there's 9 hours of talk daily surrounded by contemporary Christian music aimed at adults 30 to 50. Unlike its competitors (including Orange County's younger skewing Christian music outlet KYMS which was unrated in the last book), KFSG is non profit-- existing on donations and the lowest cost of brokered time (\$86 a half hour-- any time) available.

Specialty

KMAX sits last and alone in this category-- representative of the individualized programming and history surrounding the FM facility. Named after its first owner, Max Isoard, KMAX was run by Max and his wife from their garage in Sierra Madre. Detractors think it still is. Actually today it is a part of Universal Broadcasting, providing brokered time for all interests. As the last thing we heard before writing this piece, we realized we'd been listening too long when we began to believe we could understand the Korean hour-- at least we think it was the Korean hour, then again it could have been Scandinavian considering the shape we were in.

Obviously this profile could not have been written without help from countless people to whom I am in debt. But special thanks must go to The Slim One (who is looking for work, call her at (213) 666-9111) and Sherman Cohen (who has recently found work in Las Vegas). A tribute must also be paid to the mind of Jerry Lee Trowbridge, located in Jensen Beach, FL. It is Jerry who remembers what so many would just as soon he'd forget.

TO: ALL DEEJAYS

DATE: June 30, 1960

FROM: Chuck Blore

As you know, I am extremely concerned about the amount of talk and the lack of enough music on your programs. I have cut everything to the bone ... Bombed everything possible. Everything has been cut and then cut again.

The biggest weakness in our programming is the fact that we rarely have music going into the news. This creates a full eight minutes of consecutive talk each hour. This is plenty of reason for a person to turn away. This is our most serious weakness. Our Achilles heel. Until today (on T.Q.'s show) I have rarely heard an hour in the past several weeks which did not end up with commercials smack up against the news. Little wonder that we have been dropping.

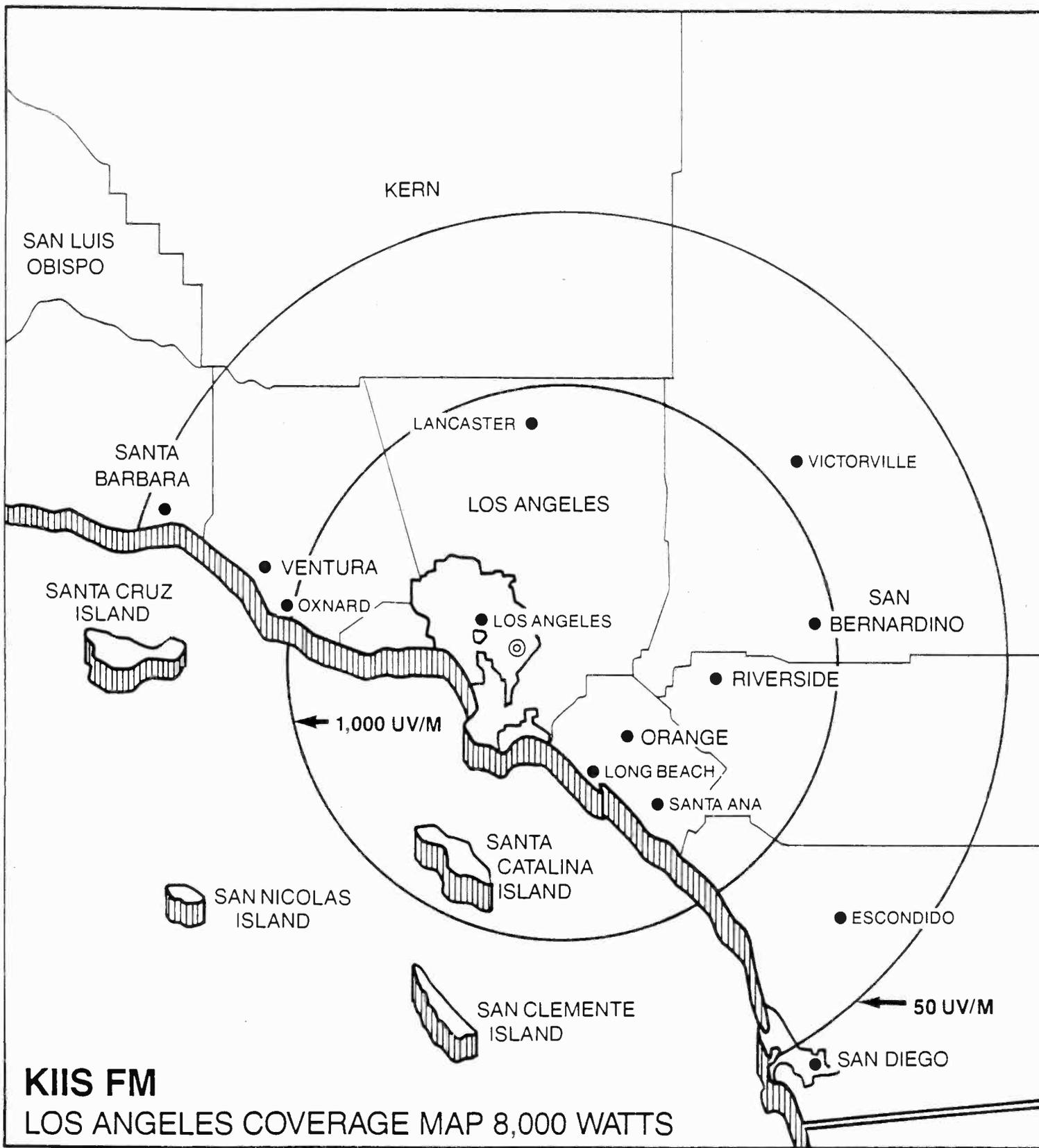
Now, I have done everything I know to stop this and to get the music back in front of the news. Today T.Q. has done it consistently. He has as large a commercial load as anyone and we now know that mechanically we have been successful. It is up to each of you to see that it happens.

One of the villains in the piece has been the L.A. Today. Lo, these many weeks, we have been blaming the Sports and I've timed them again and again and they are within the 2½ minute time limit. Yesterday we timed the L.A. Today and Wowie! Three minutes and twenty seconds. Well ... we got that fixed. There is absolutely nothing now to keep you from getting that fill (or as T.Q. has been doing today) a full record in before the news.

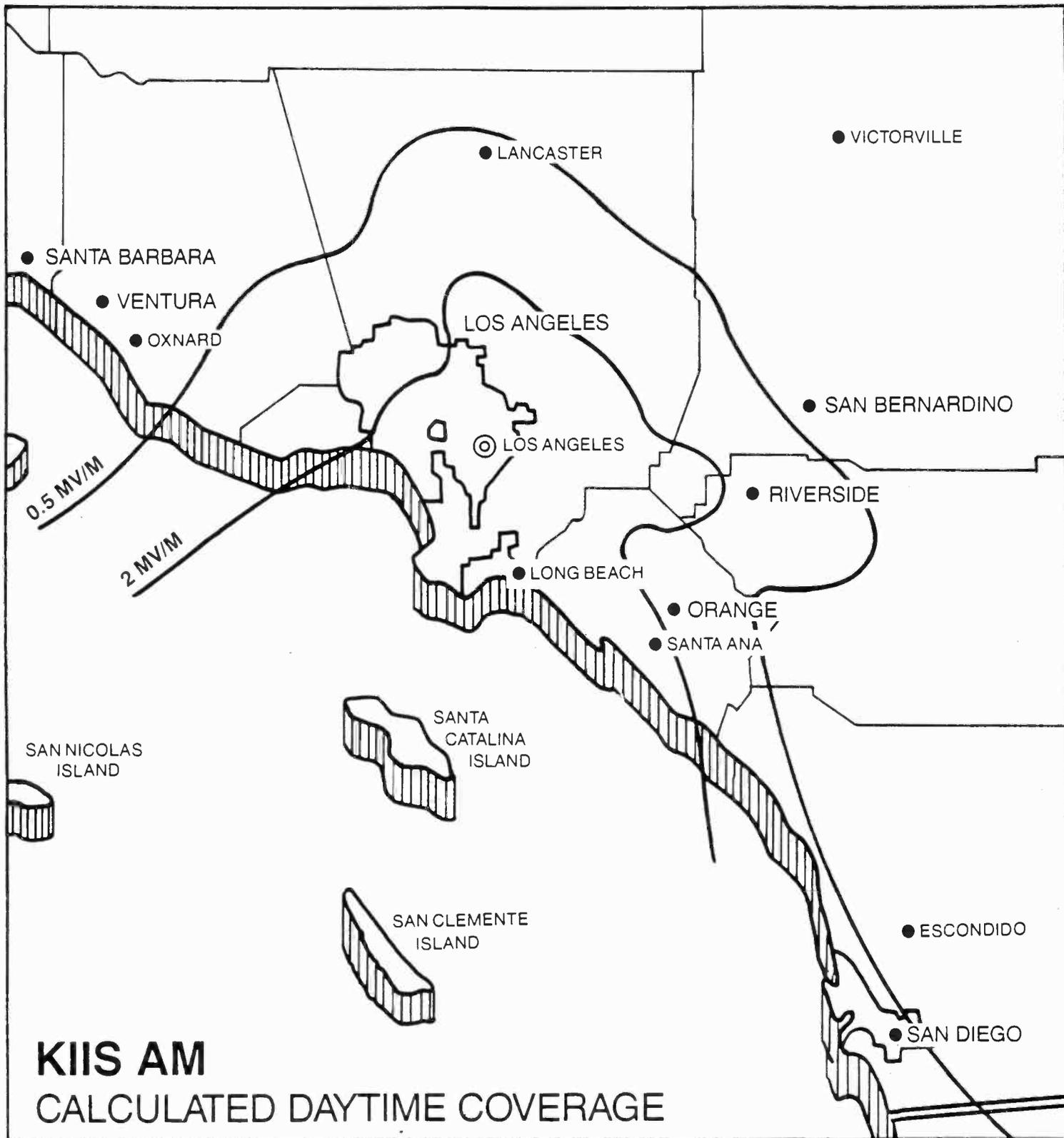
Come on gang, this is one of our weak points we can clean up right now..
DO IT!

CB:fr

The Leader of The Greatest Group of Jocks
on the World's Greatest Radio Station....



KIIS  **FMI 102.7**
AM 1150

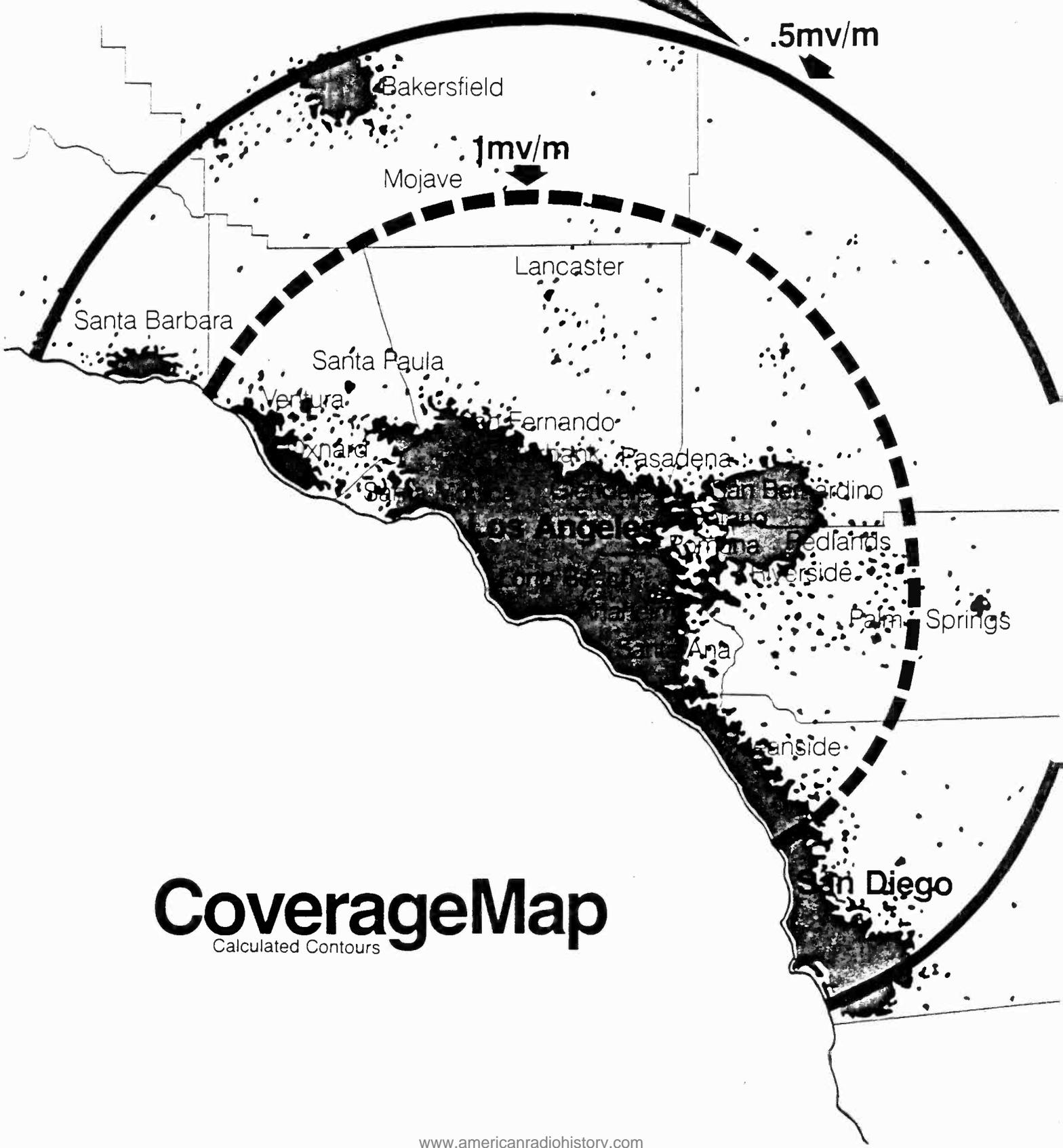


KIIS

● FM 102.7
 AM 1150



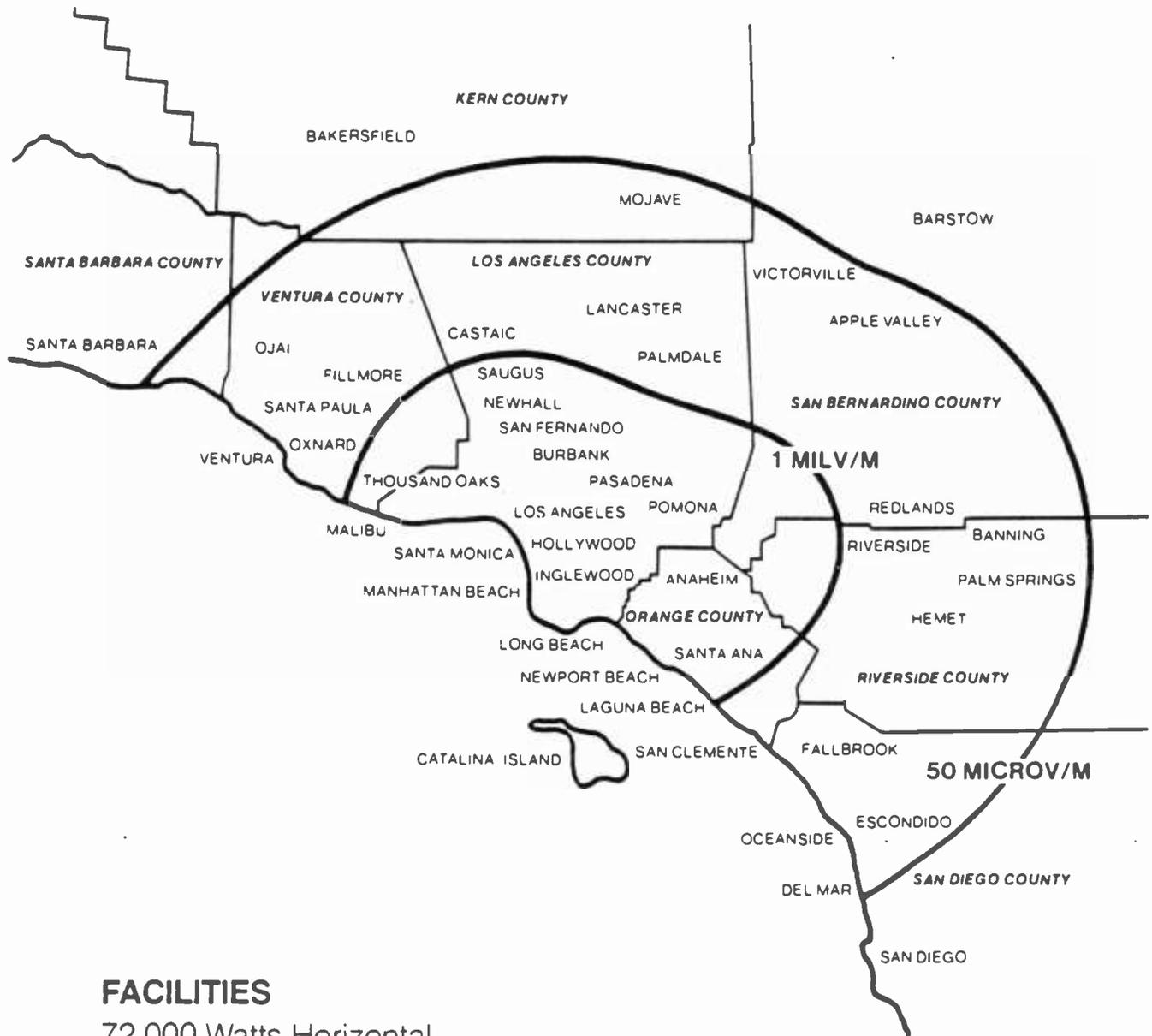
93 FM KIKI-FM KIKI-FM



CoverageMap
Calculated Contours

Power 106 FM

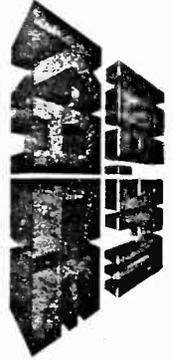
Coverage Map



FACILITIES

72,000 Watts Horizontal
72,000 Watts Vertical
105.9 mHZ
24 Hours Daily/Stereo

KPWR Southern California's Music Power
6430 Sunset Blvd., Los Angeles, CA 90028 (213) 467-1224
an Emmis Broadcasting Station



INGLEWOOD/LOS ANGELES CALIFORNIA

COVERAGE MAP

1 MV/M predicted contour

LEGEND

Black Persons as a Percent of Population

UNDER 5%

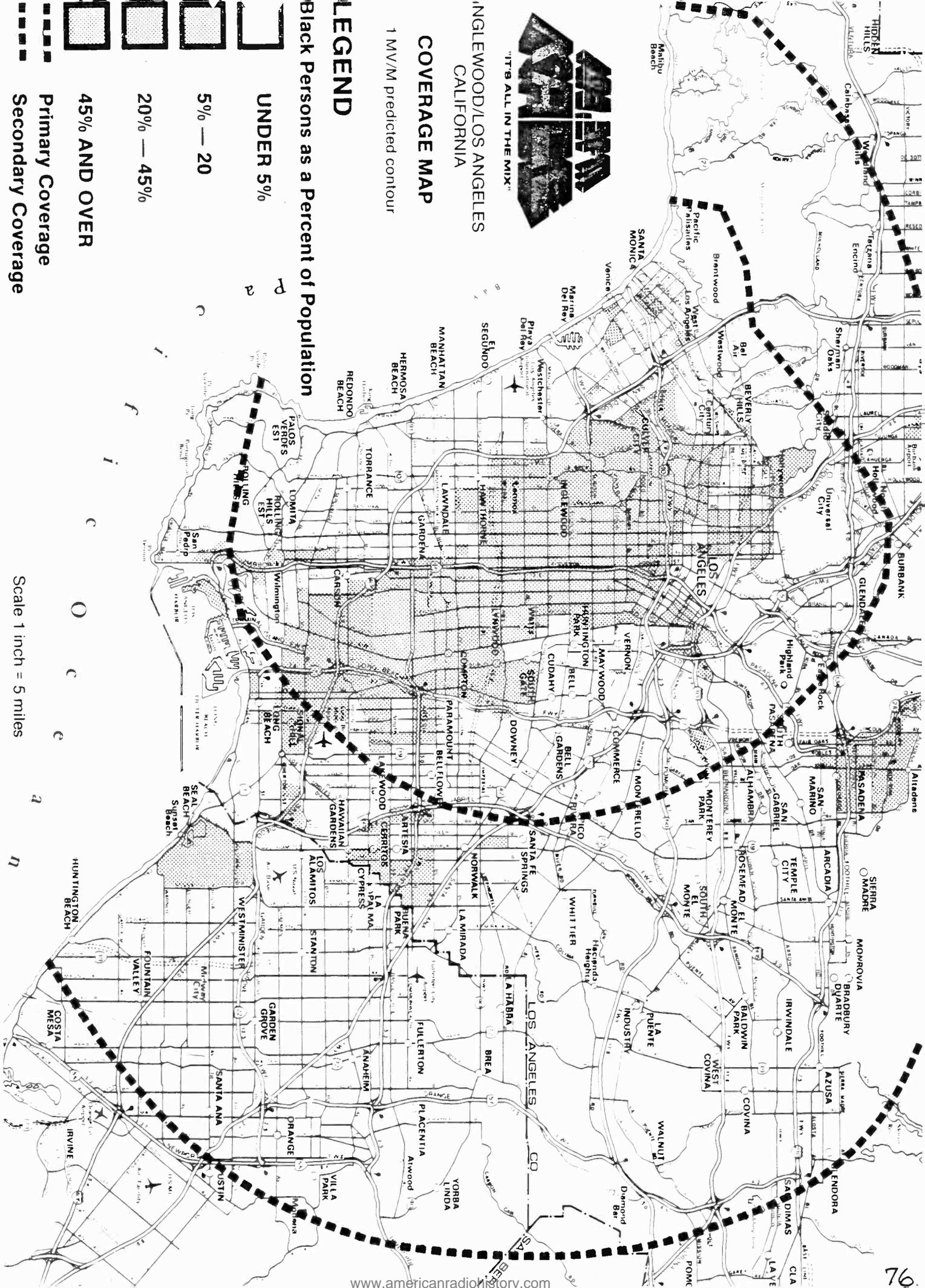
5% — 20

20% — 45%

45% AND OVER

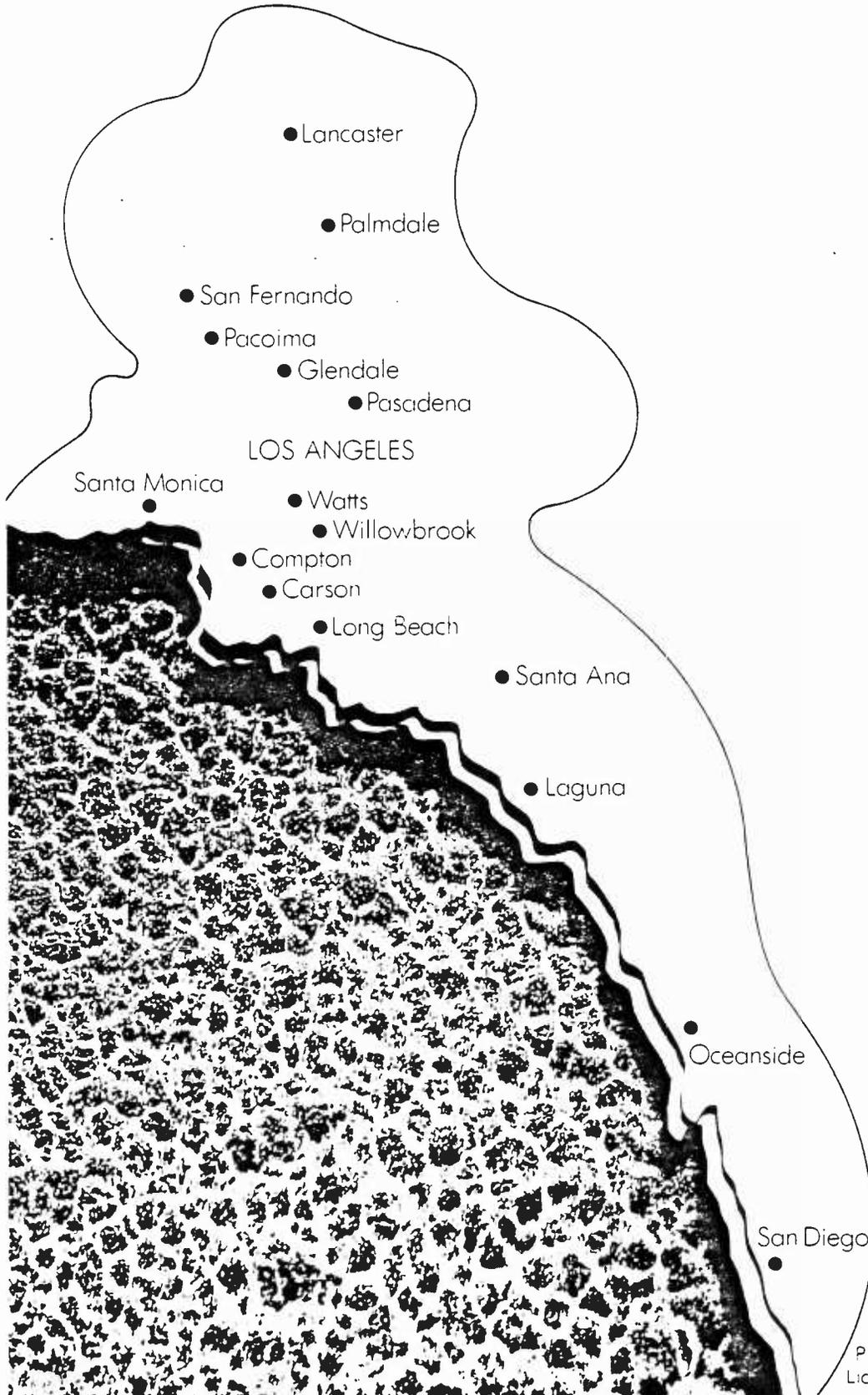
Primary Coverage

Secondary Coverage



Scale 1 inch = 5 miles

Coverage Map



50,000 Watts
Predicted .5 mv/m contour-daytime
Licensed to Santa Monica

0.5 MV/M Contour

SAN FERNANDO VALLEY

PASADENA

MONROVIA

HOLLYWOOD

SANTA MONICA

MARINA DEL REY

INGLEWOOD

CENTRAL CITY

WATTS

COMPTON

OCEAN

ANAHEIM

MARINELAND

SAN PEDRO

LONG BEACH

SANTA ANA

KGFI 1230 AM COVERAGE MAP

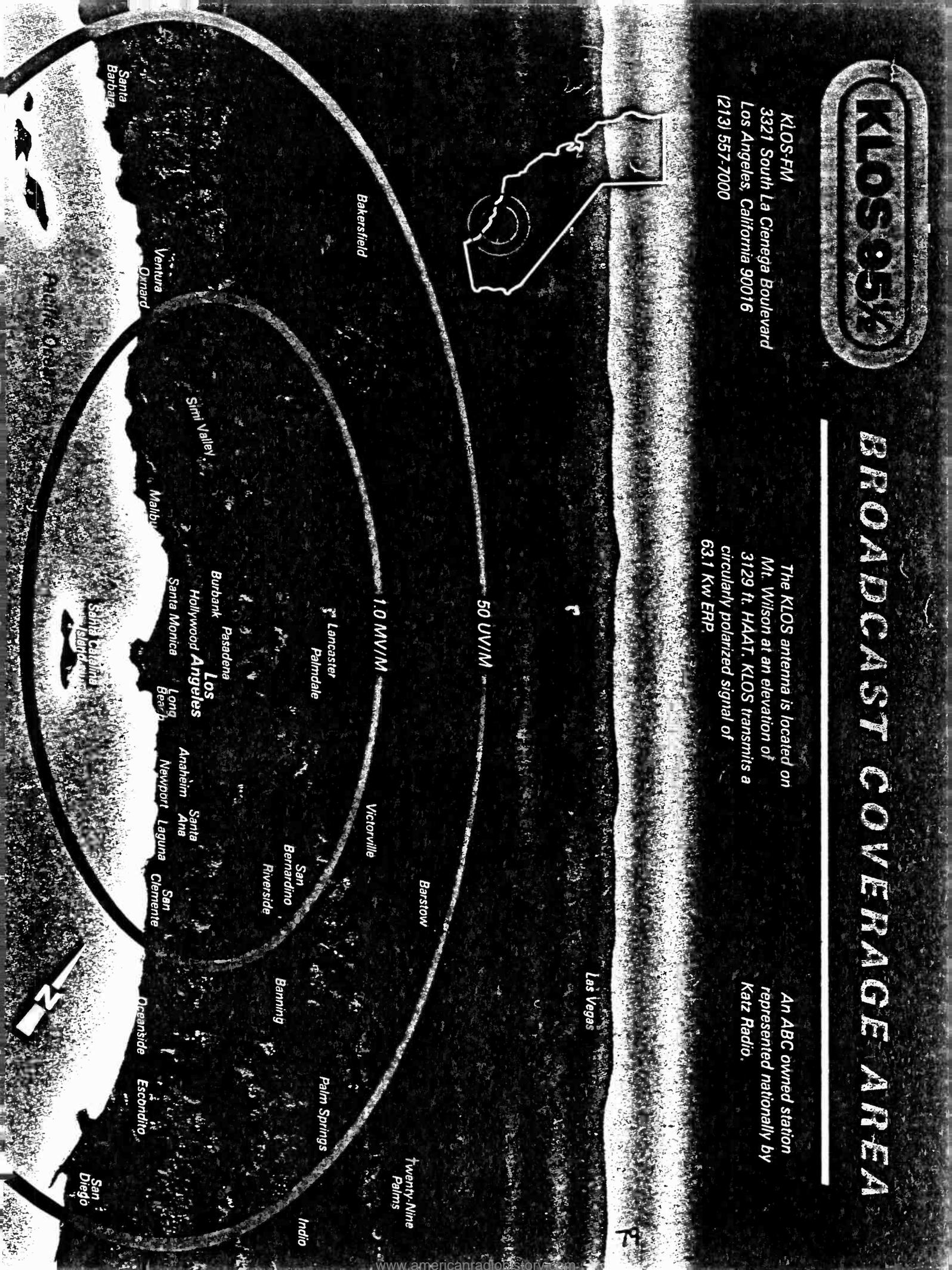
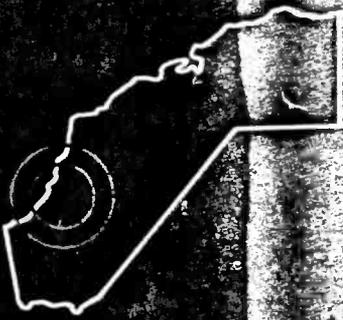
KLOS 95%

KLOS-FM
3321 South La Cienega Boulevard
Los Angeles, California 90016
(213) 557-7000

BROADCAST COVERAGE AREA

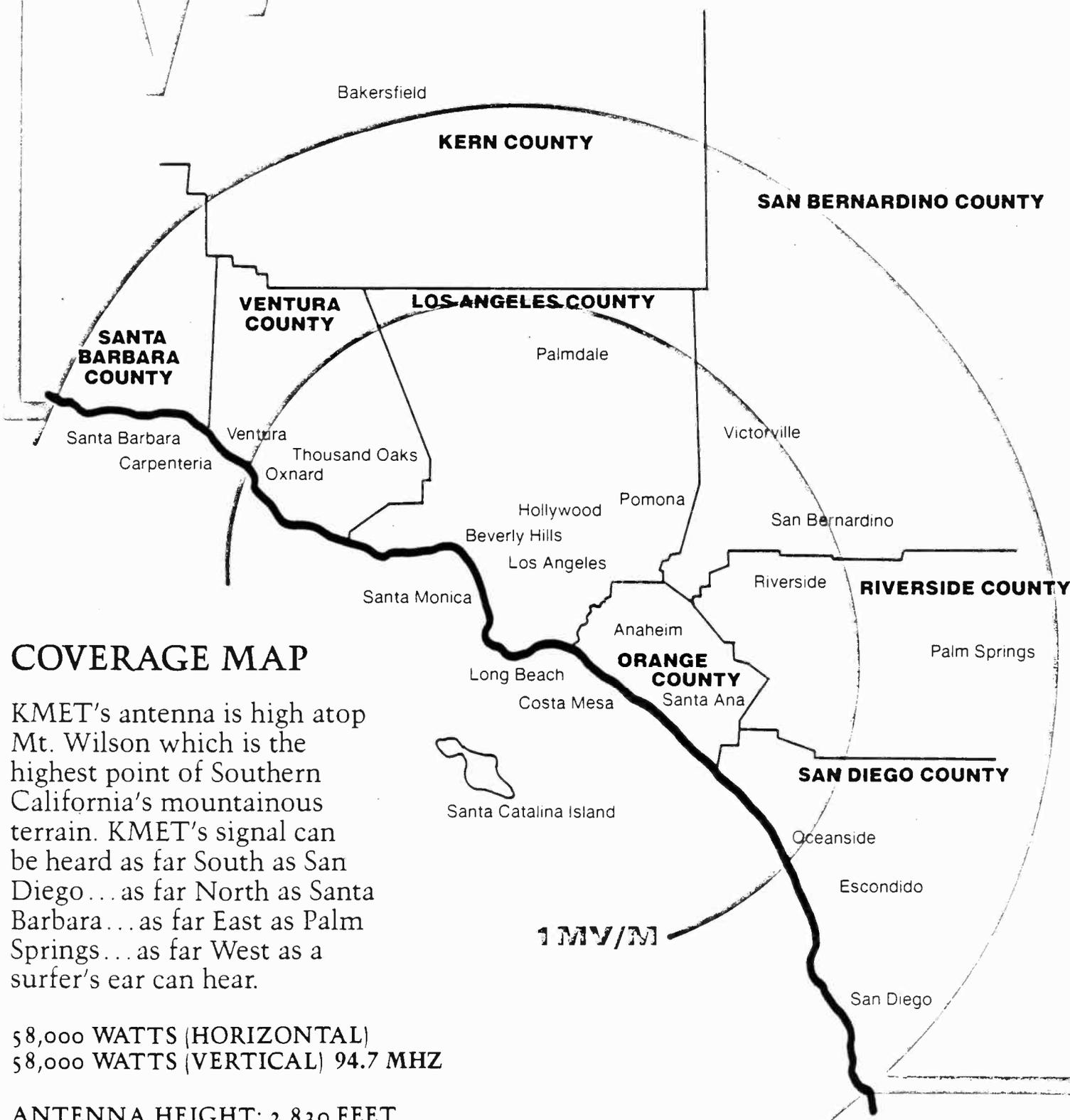
The KLOS antenna is located on Mt. Wilson at an elevation of 3129 ft. HAAT. KLOS transmits a circularly polarized signal of 63.1 Kw ERP.

An ABC owned station represented nationally by Katz Radio.



KMET 94.7

METROMEDIA RADIO



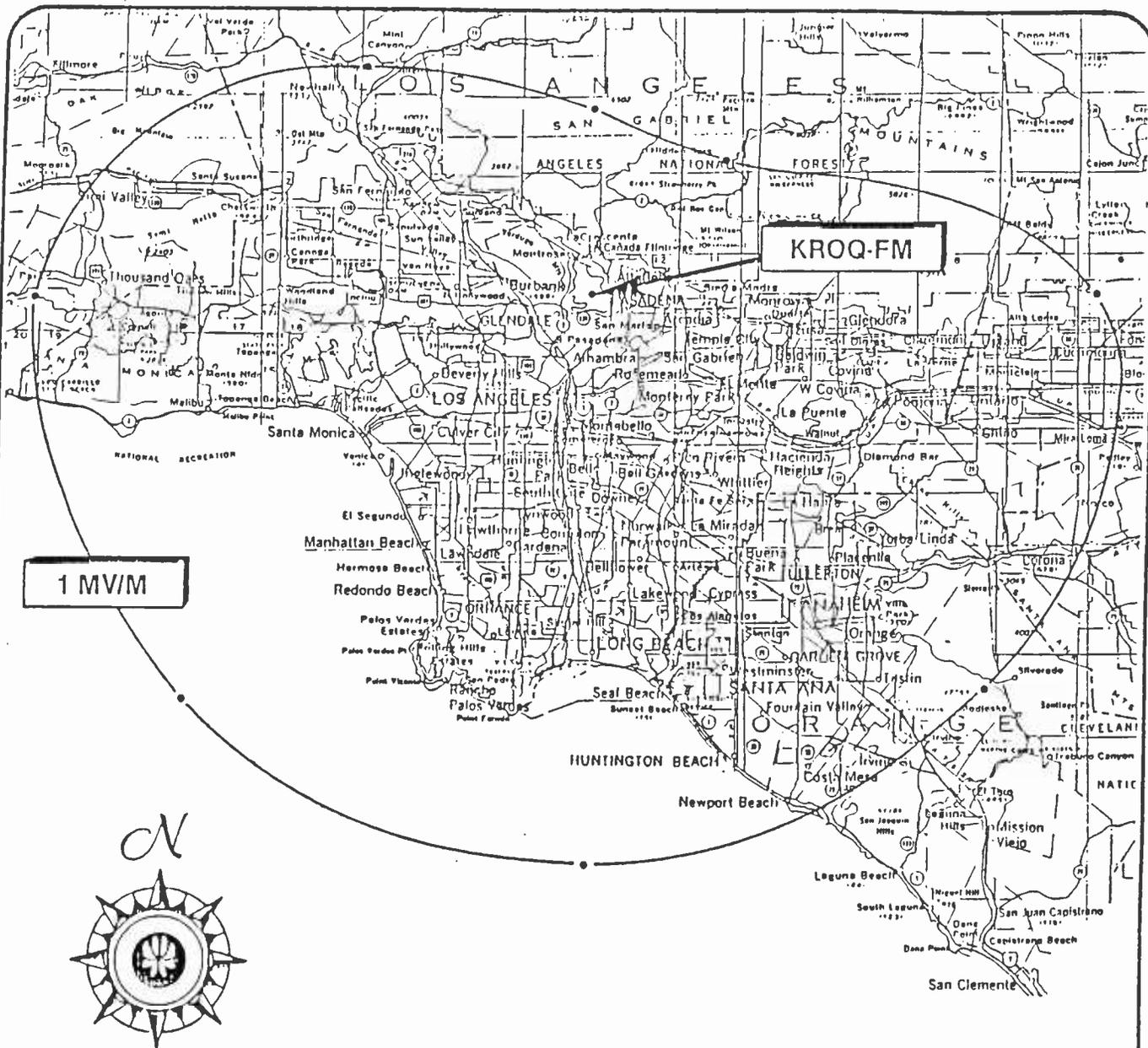
COVERAGE MAP

KMET's antenna is high atop Mt. Wilson which is the highest point of Southern California's mountainous terrain. KMET's signal can be heard as far South as San Diego... as far North as Santa Barbara... as far East as Palm Springs... as far West as a surfer's ear can hear.

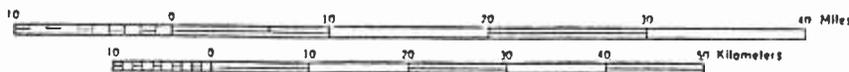
58,000 WATTS (HORIZONTAL)
58,000 WATTS (VERTICAL) 94.7 MHZ

ANTENNA HEIGHT: 2,830 FEET
ABOVE AVERAGE
TERRAIN

50 UV/M



THIS MAP DEPICTS THE NOMINAL COVERAGE OF KROQ-FM AS PREDICTED BY STANDARD F.C.C. METHODS. KROQ OPERATES ON 106.7 MHZ WITH 25,500 WATTS OF EFFECTIVE RADIATED POWER AND AN ANTENNA HEIGHT OF 1950 FEET ABOVE MEDIAN SEA LEVEL



KROQ-FM
COVERAGE
MAP

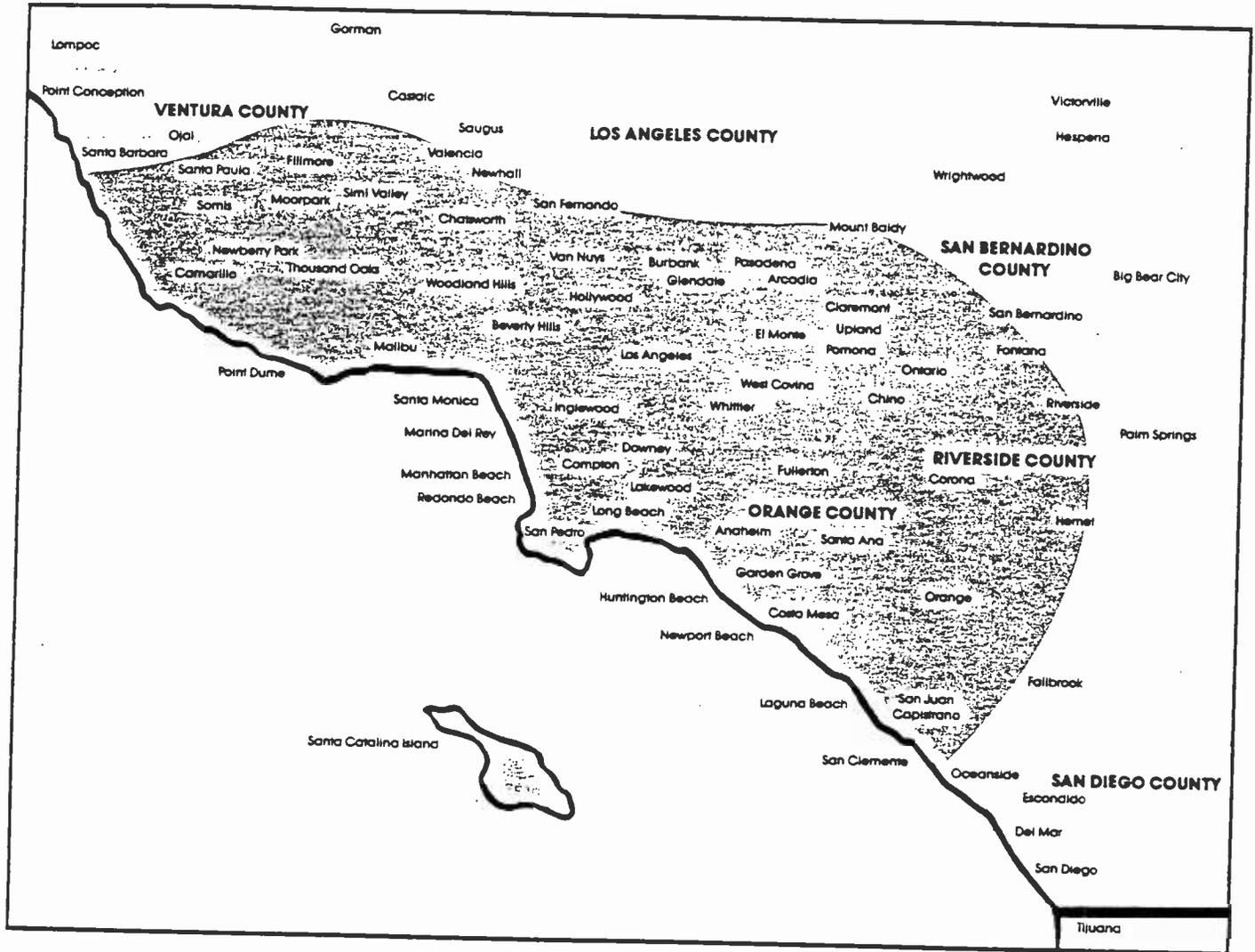
COMMUNICATIONS GENERAL CORP.
ENCINITAS, CALIFORNIA

SEPT 1983

KRLA 1110am

*the L.A. Combination
all oldies*

SIGNAL COVERAGE MAP



2mV/m 
0.5mV/m 

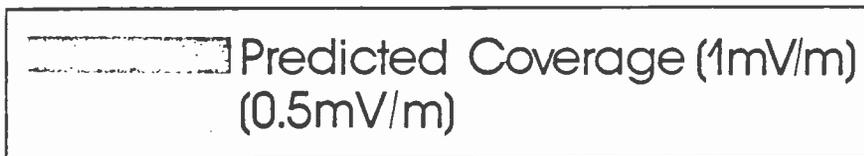
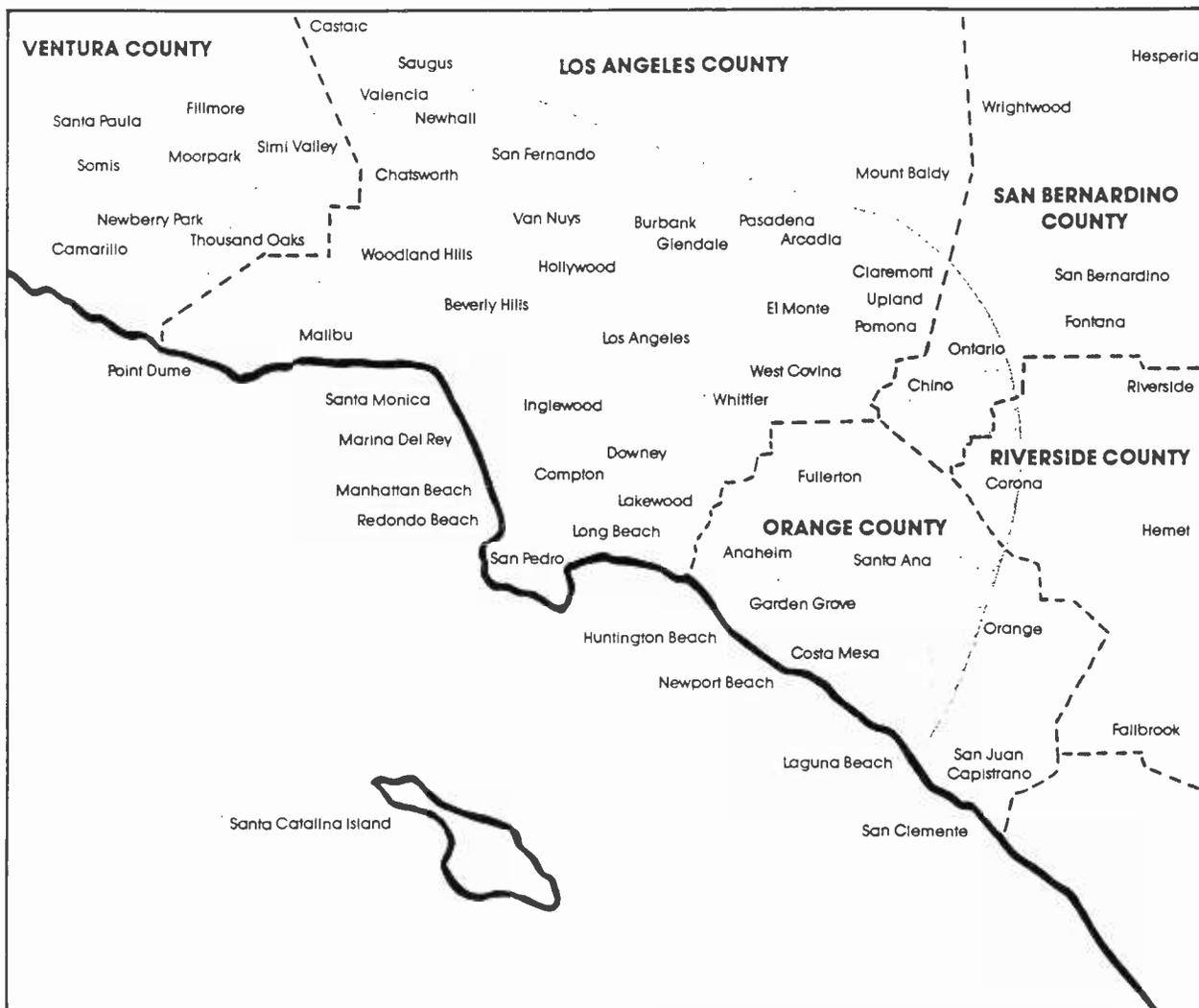
KRLA (AM) Pasadena, California
1110 kHz • 50,000 watts
Measured Daytime Coverage Contours
Interference free service is provided within the .5mV/m signal contour.
Primary service is provided within the 2 mV/m contour.

The Heart & Soul of Rock 'n Roll 

A Greater Media Station • 3580 Wilshire Blvd., L.A., CA 90010 • 213-383-4222 

www.americanradiohistory.com

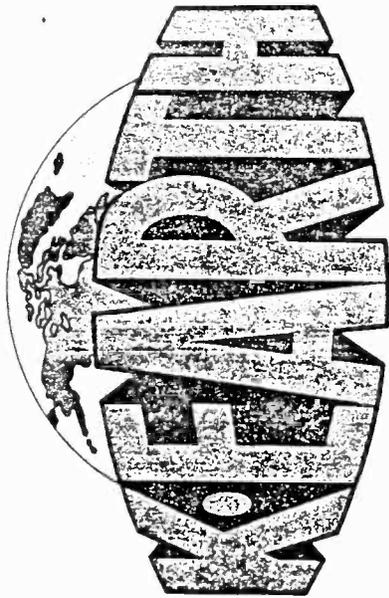
SIGNAL COVERAGE MAP



KBZT-FM Los Angeles, California
97.1 MHz • 55kW • 770 Ft (HAAT)

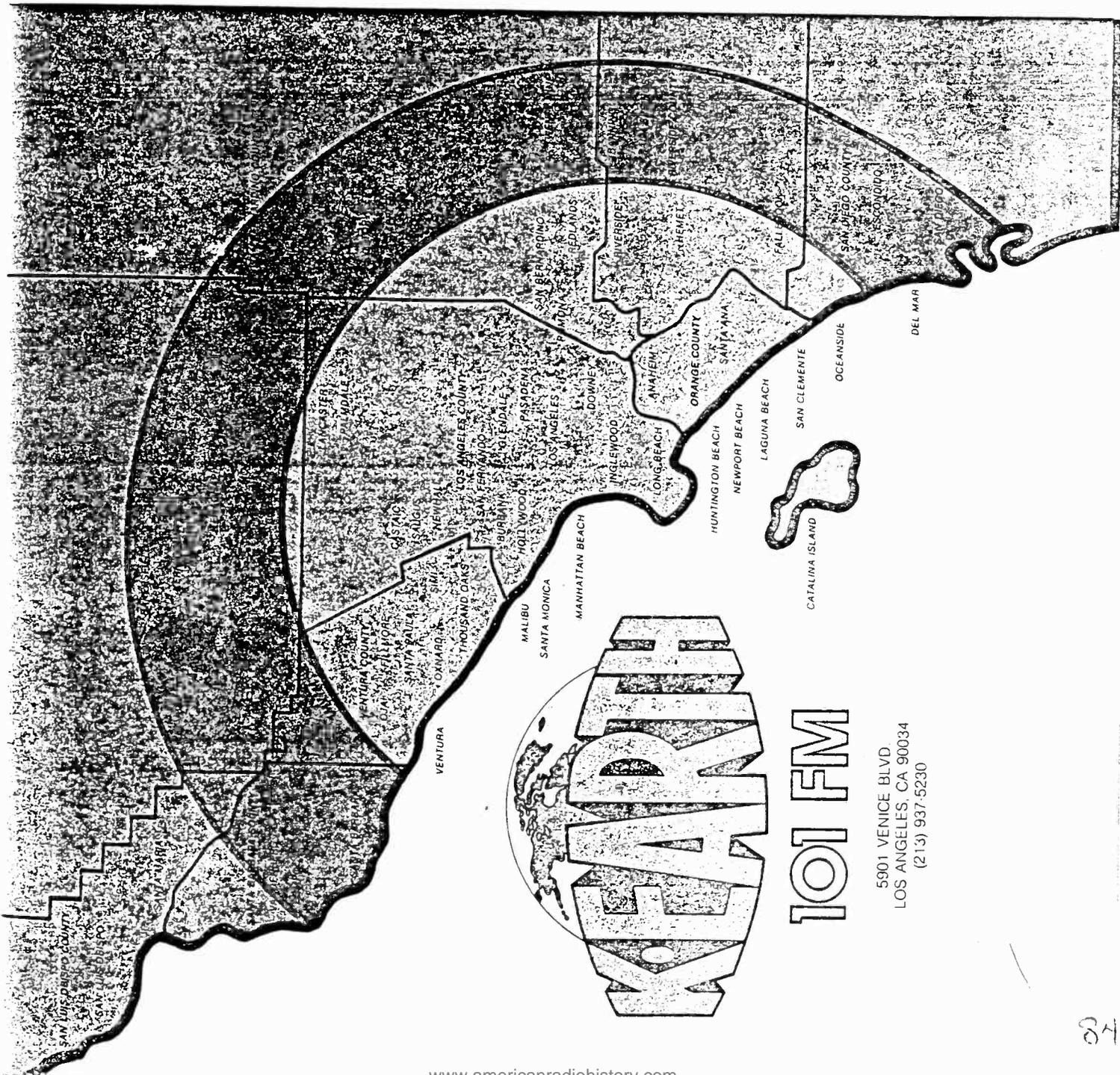
Portions of the 0.5mV/m service area may be subject to interference.

A Greater Media Station
3580 Wilshire Blvd., L.A., CA 90010 • 213-383-4222 



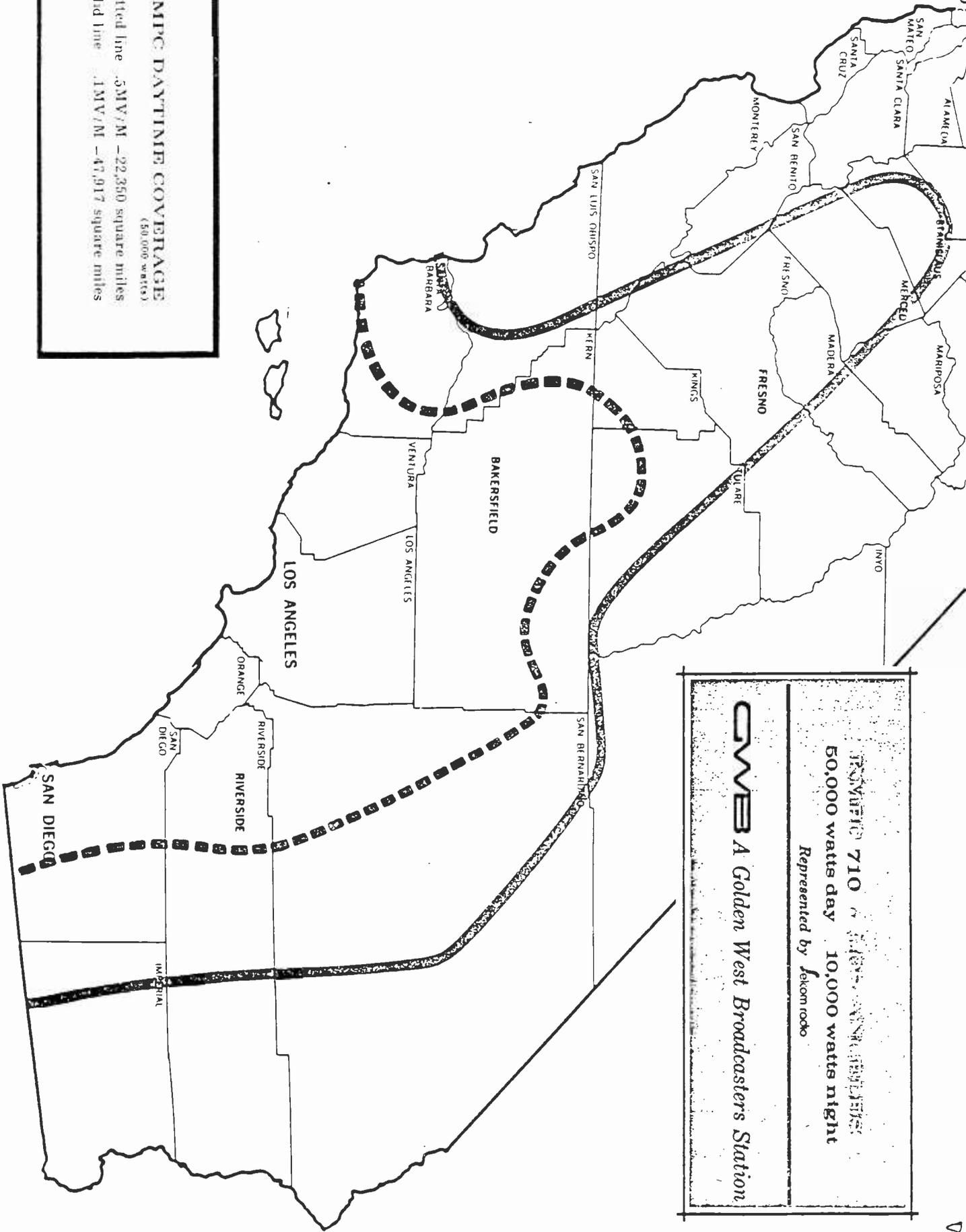
101 FM

RATE CARD



101 FM

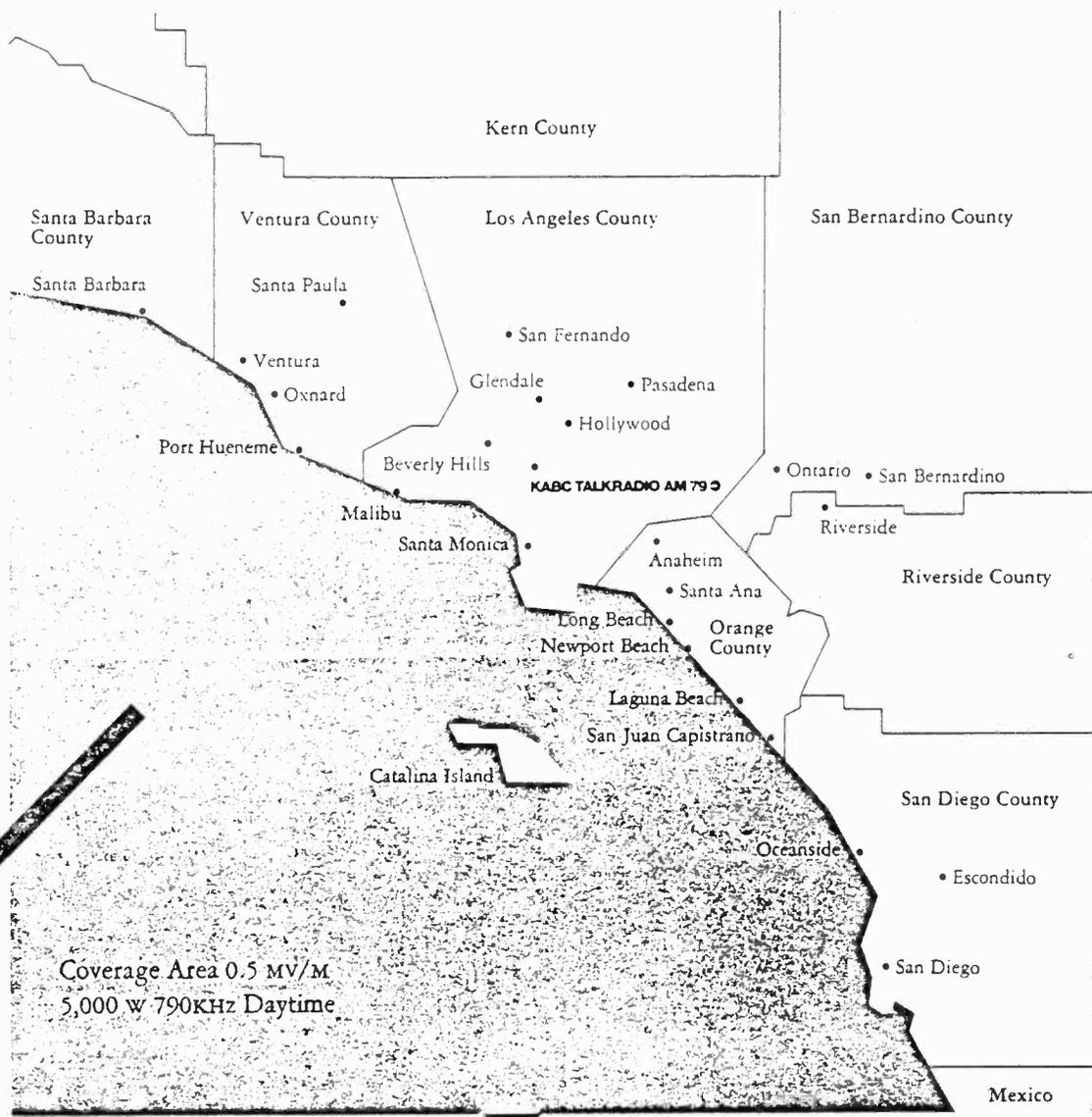
5901 VENICE BLVD
LOS ANGELES, CA 90034
(213) 937-5230



KMPX DAYTIME COVERAGE
 (50,000 watts)
 Dotted line - 5MVA/M - 22,350 square miles
 Solid line - 1MVA/M - 47,917 square miles

KMPX 710 AM
50,000 watts day 10,000 watts night
 Represented by *falcon radio*
GWBA Golden West Broadcasters Station

Coverage Map



Coverage Area 0.5 mV/M
5,000 w 790KHz Daytime

CELEBRATION
25

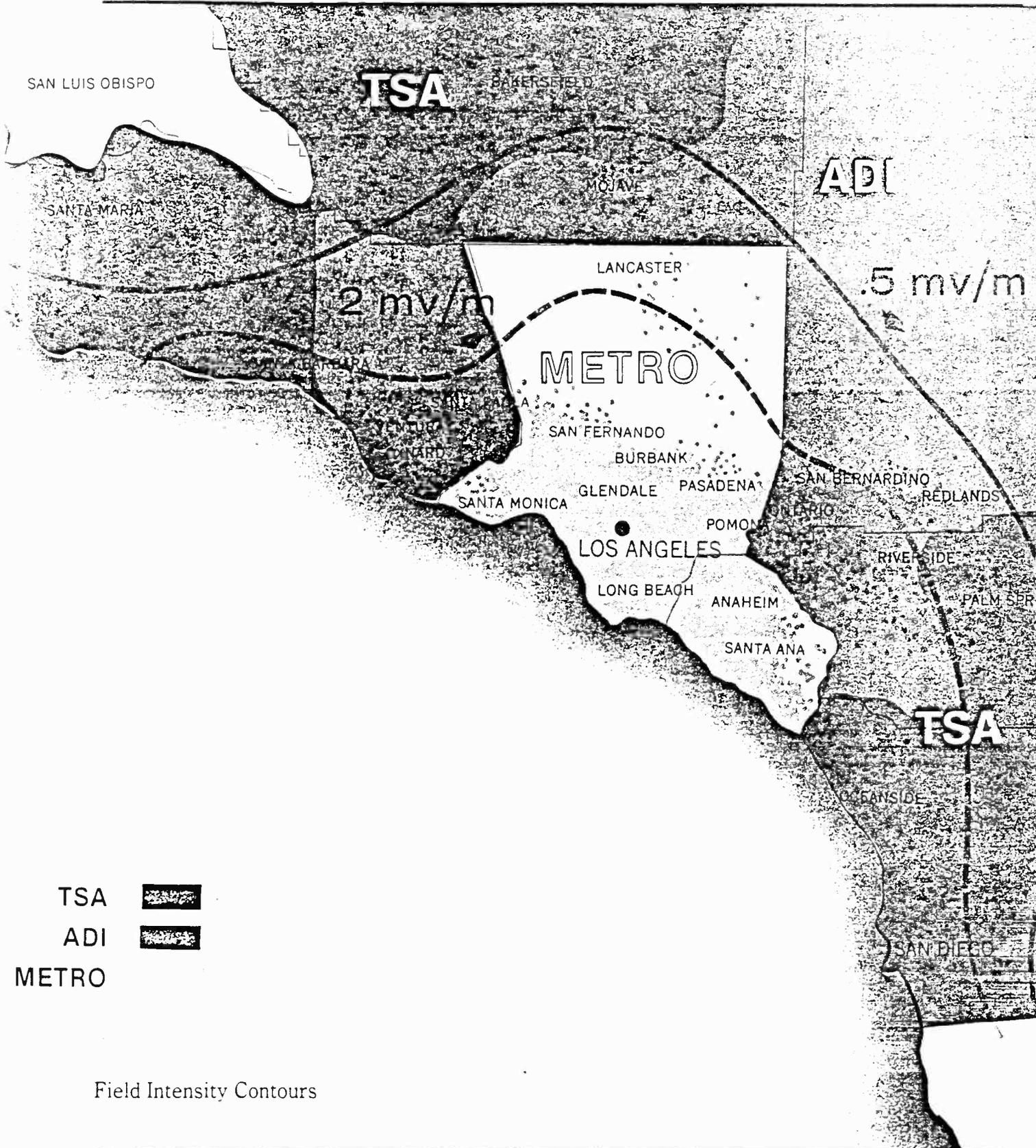
KABC Talkradio
3321 South La Cienega Boulevard
Los Angeles, California 90016
Phone 213 557-7900

An ABC Owned Station Represented
Nationally by KATZ Radio.

KABC TALKRADIO AM 790 abc

Celebrating 25 years of Talkradio.

COVERAGE MAP



TSA 

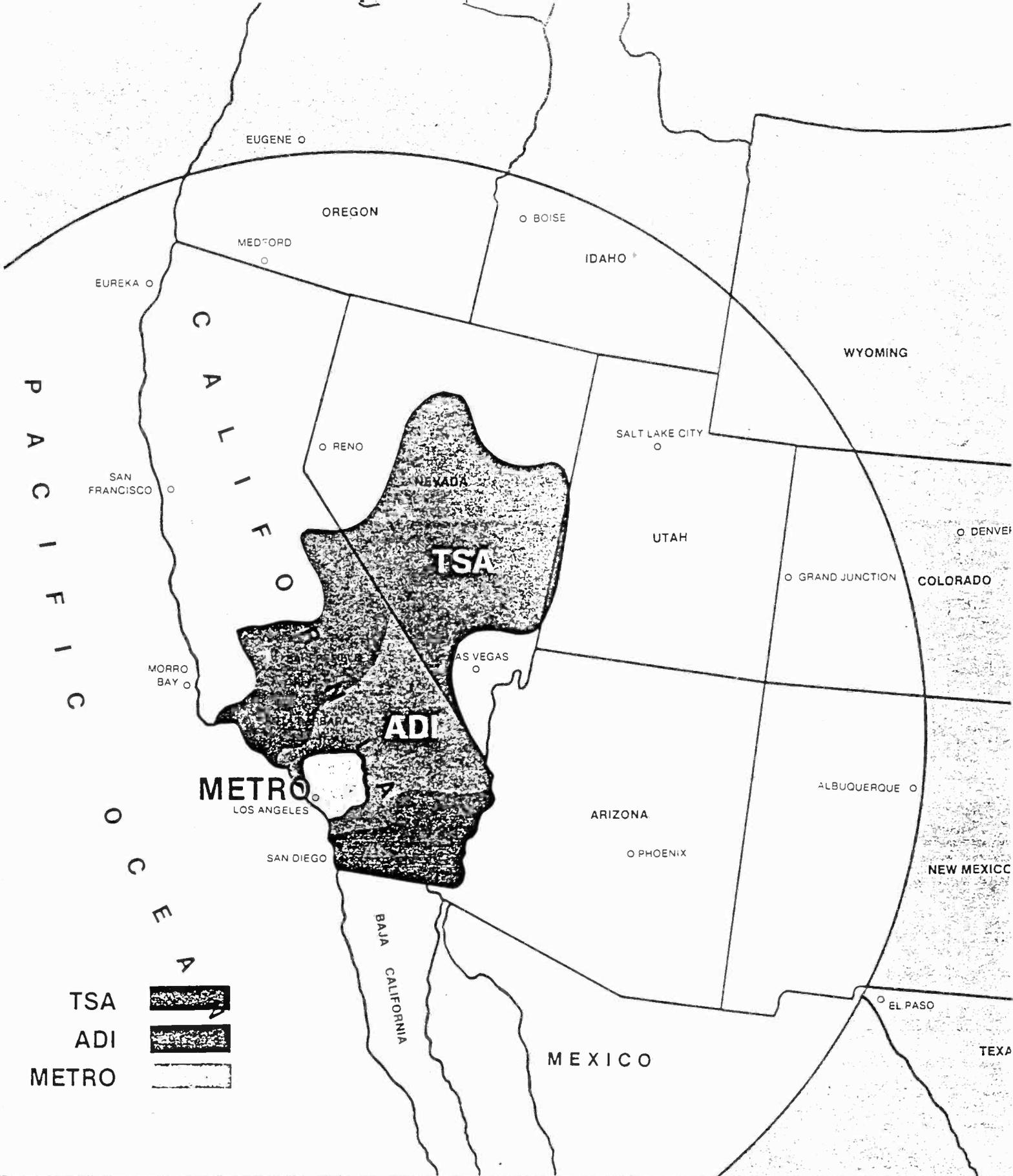
ADI 

METRO

Field Intensity Contours

KNX NEWSRADIO 10.70

6121 Sunset Boulevard/Hollywood, California 90028/Telephone (213) 460-3000/CBS Owned

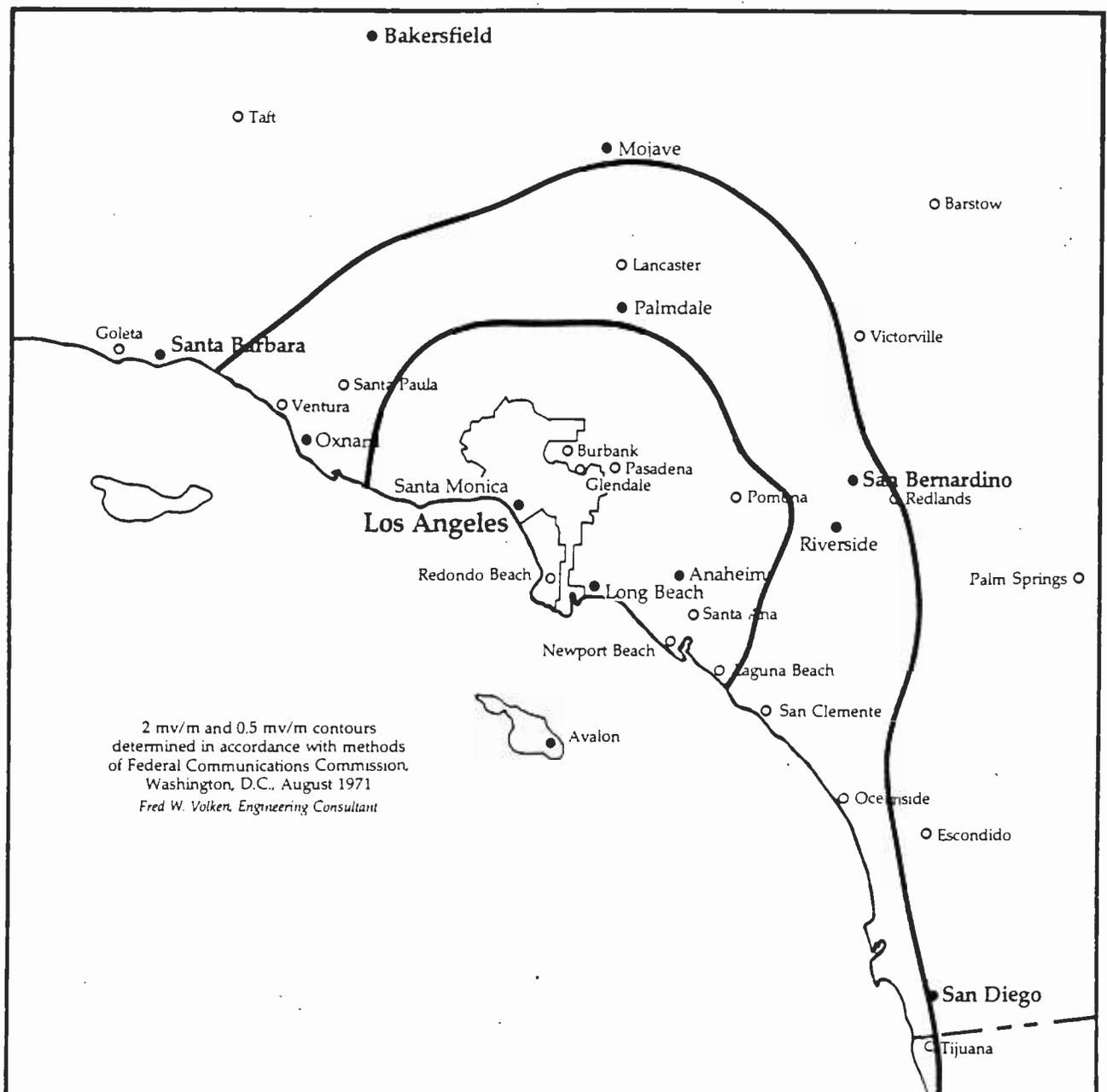


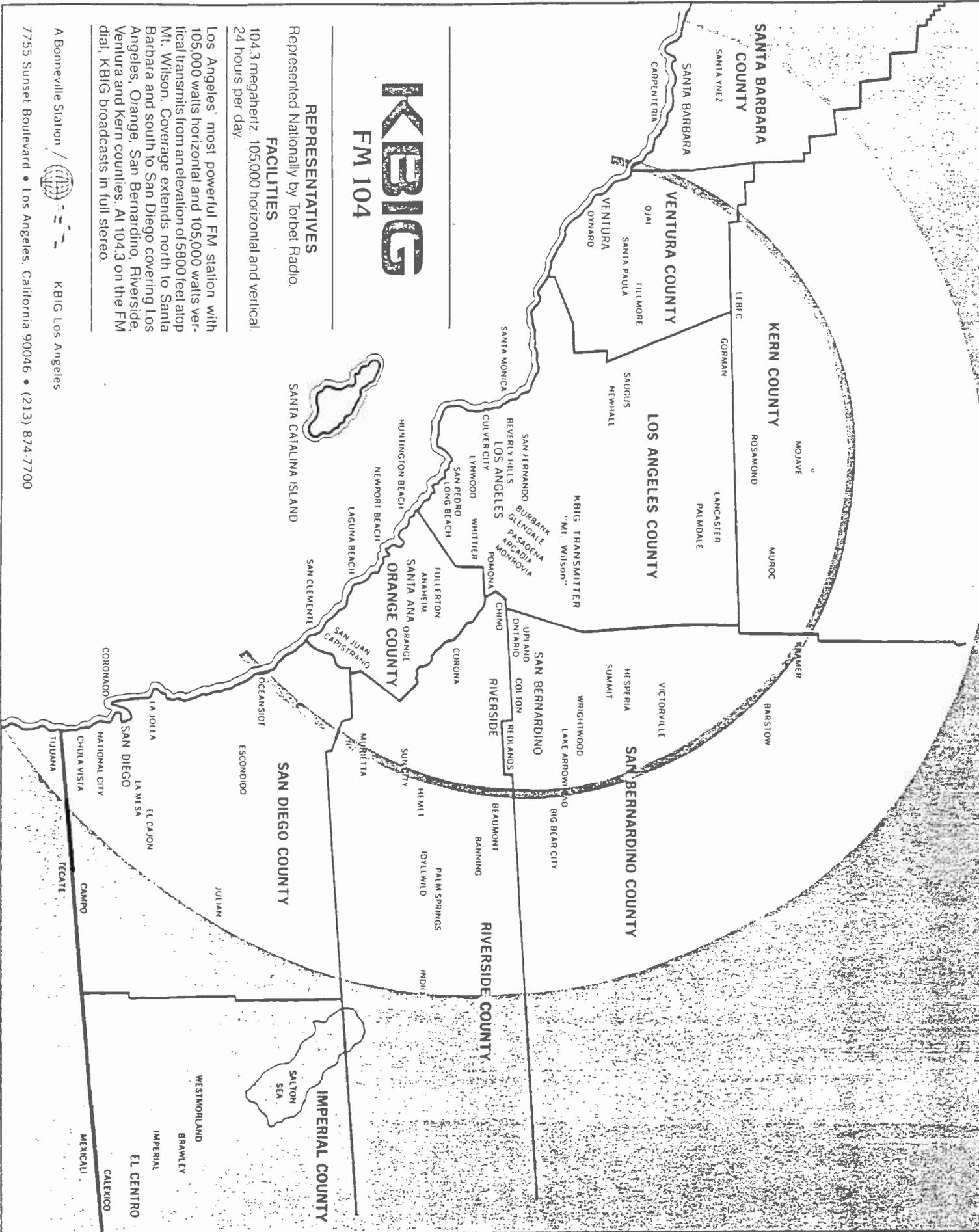
KNIX NEWSRADIO NIGHTTIME COVERAGE

Listeners throughout KIEV's coverage area can call our programs toll-free:	
Los Angeles	(213) 628-KIEV
West Los Angeles	(213) 837-KIEV
San Fernando Valley	(818) 989-KIEV
Glendale/Burbank	(818) 956-KIEV
San Gabriel Valley	(818) 443-KIEV
South Bay	(213) 835-KIEV
Orange Co. & 714 area	(714) 739-KIEV

Daytime Coverage Map

Shown below is the KIEV DAYTIME COVERAGE PATTERN. Radiated from our 5,000 watt transmitter located in Los Angeles, just 5.6 miles from Los Angeles City Hall, it covers most of the Southern California metropolitan areas. The outside line represents the 0.5 mv/m contour, which extends from the Santa Barbara area on the northwest to below the Mexican border on the south, and east beyond San Bernardino. The inner coverage pattern indicates the 2 mv/m power coverage. KIEV operates on the clear channel 870 kHz frequency.





KBIG FM 104

REPRESENTATIVES
 Represented Nationally by Torbet Radio.

FACILITIES
 104.3 megahertz, 105,000 horizontal and vertical,
 24 hours per day.

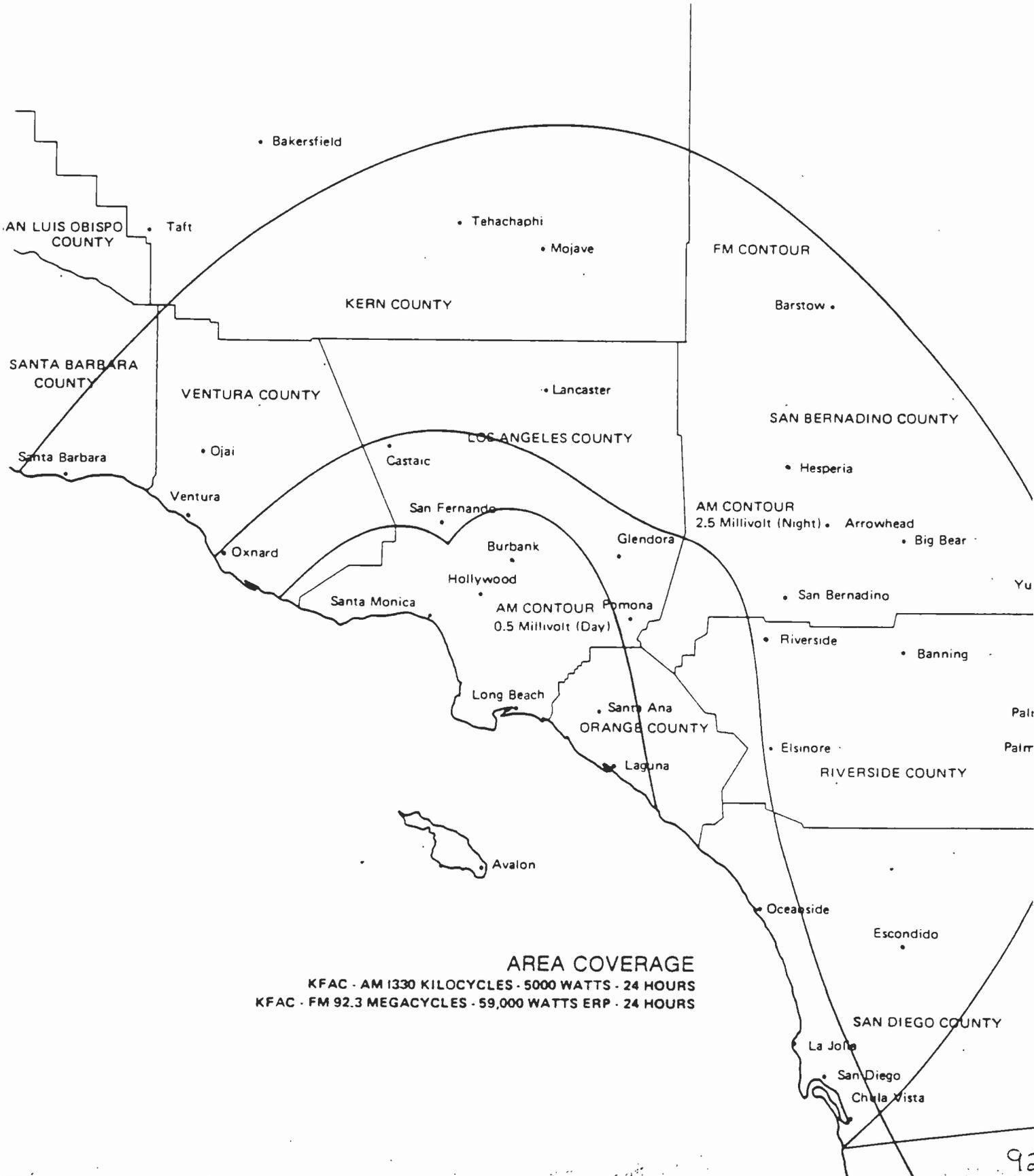
Los Angeles' most powerful FM station with 105,000 watts horizontal and 105,000 watts vertical transmits from an elevation of 5800 feet atop Mt. Wilson. Coverage extends north to Santa Barbara and south to San Diego covering Los Angeles, Orange, San Bernardino, Riverside, Ventura and Kern counties. At 104.3 on the FM dial, KBIG broadcasts in full stereo.

A Bonneville Station /  KBIG Los Angeles

7755 Sunset Boulevard • Los Angeles, California 90046 • (213) 874-7700

KfAC

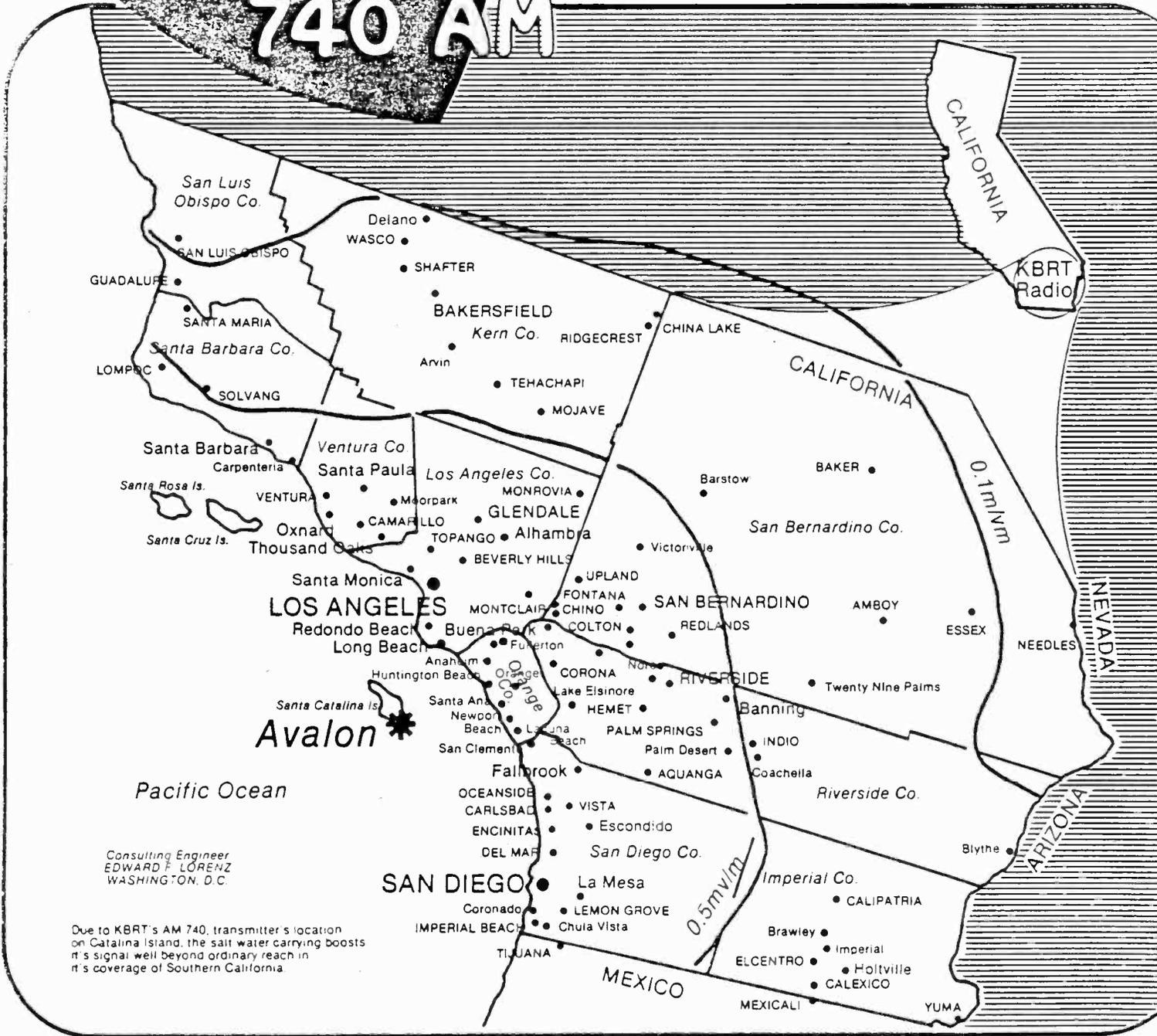
1330 AM / 92.3 FM



AREA COVERAGE
 KFAC - AM 1330 KILOCYCLES - 5000 WATTS - 24 HOURS
 KFAC - FM 92.3 MEGACYCLES - 59,000 WATTS ERP - 24 HOURS

KBRT 740 AM

"Talk From The Heart"



Consulting Engineer
EDWARD F. LORENZ
WASHINGTON, D.C.

Due to KBRT's AM 740, transmitter's location on Catalina Island, the salt water carrying boosts it's signal well beyond ordinary reach in it's coverage of Southern California.

At 740, on Your AM Dial, with 10,000 Powerful Watts

KBRT

Radio Avalon- Los Angeles
1888 Century Park East, Suite 208
Los Angeles, CA 90067 (213)277-9785



CRAWFORD
BROADCASTING
COMPANY

WDJC-FM Radio
Birmingham, AL

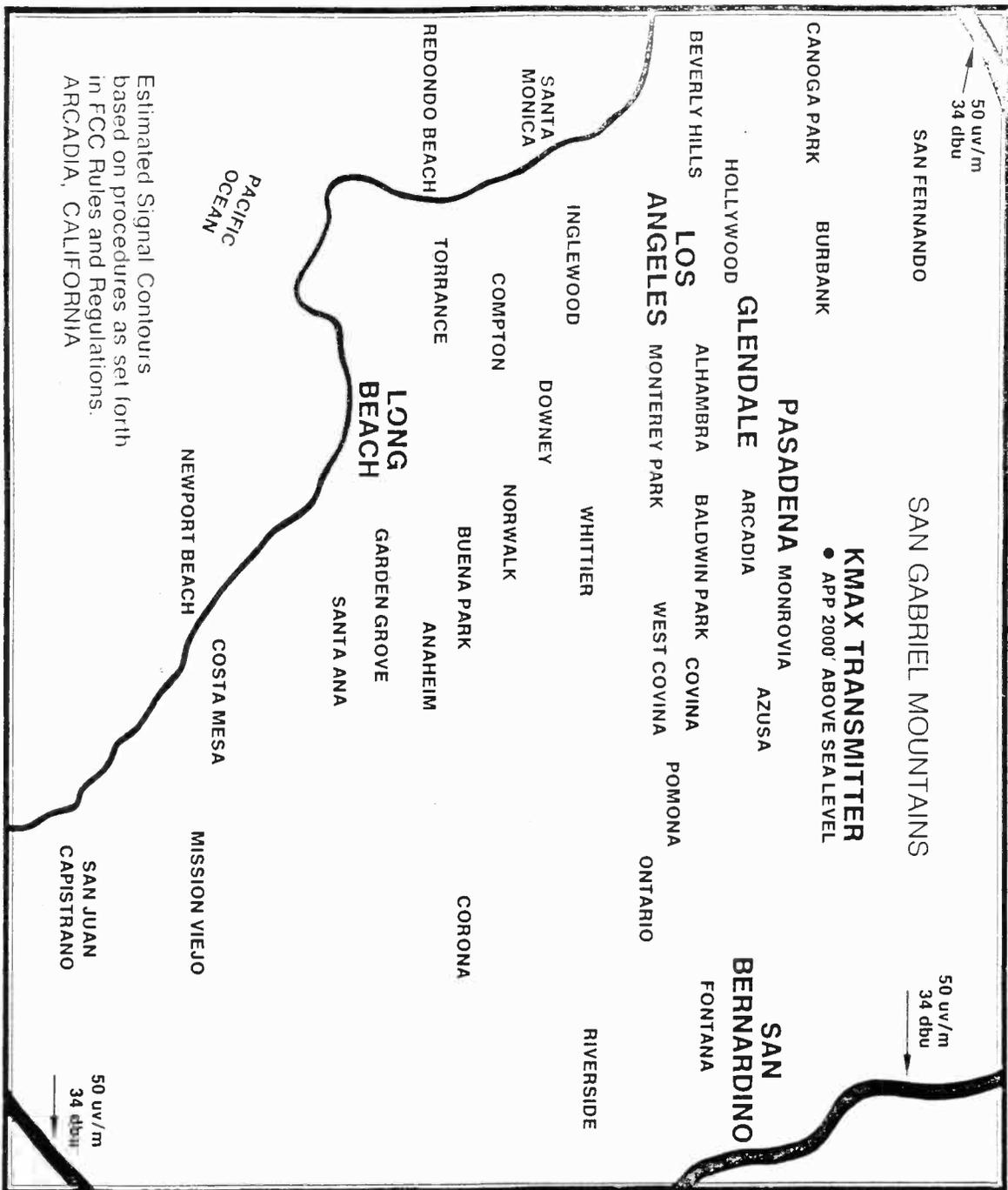
WDCX-FM Radio
Buffalo, NY

KPBC-AM Radio
Dallas/Ft. Worth TX

WMUZ-FM Radio
Detroit, MI

WYCA-FM Radio
Hammond, Ind./Chicago, Ill.

P.O. Box 86, Flourtown, PA 190
(215)628-3500



107.5 KMAX-FM

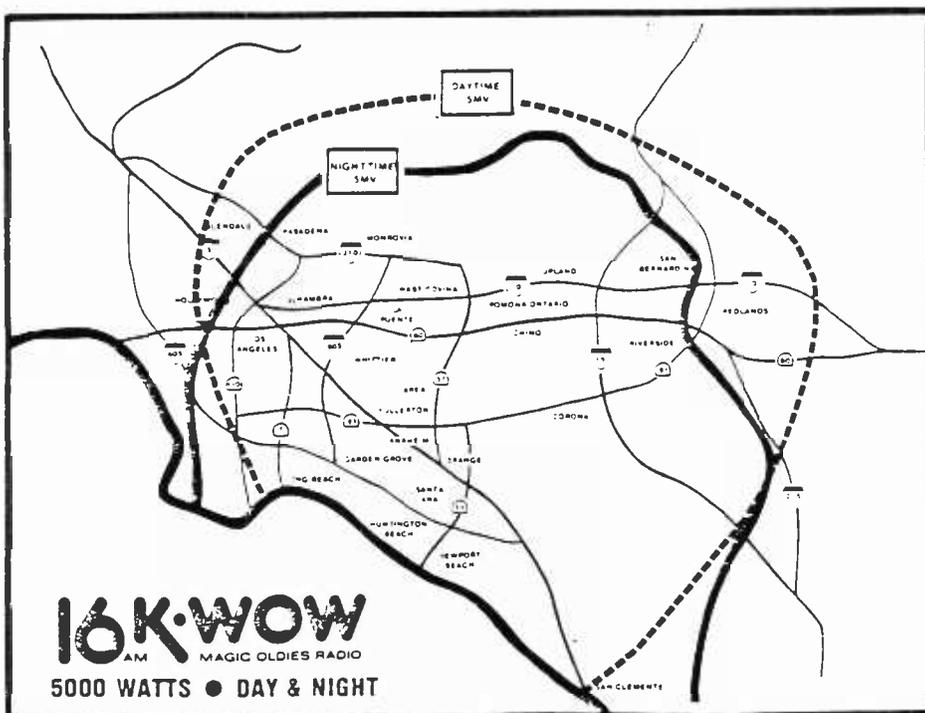
1. THE TWIST / Chubby Checker
2. MACK THE KNIFE / Bobby Darin
3. ANGEL BABY / Rosie and the Originals
4. THEME FROM A SUMMER PLACE / Percy Faith
5. BATTLE OF NEW ORLEANS / Johnny Horton
6. ALL I HAVE TO DO IS DREAM / Everly Brothers
7. I WANT TO HOLD YOUR HAND / The Beatles
8. DONNA / Ritchie Valens
9. VENUS / Frankie Avalon
10. ALL IN THE GAME / Tommy Edwards
11. MR BLUE / Fleetwoods
12. SMOKE GETS IN YOUR EYES / Platters
13. TO KNOW HIM IS TO LOVE HIM / Teddy Bears
14. LIMBO ROCK / Chubby Checker
15. WOOLY BULLY / Sam the Sham
16. I'M A BELIEVER / Monkees
17. HANDY MAN / Jimmy Jones
18. LONELY BOY / Paul Anka
19. MY GIRL / Temptations
20. CAN'T BUY ME LOVE / The Beatles
21. ARE YOU LONESOME TONIGHT? / Elvis Presley
22. IT'S NOW OR NEVER / Elvis Presley
23. GOODBYE CRUEL WORLD / James Darren
24. TOM DOOLEY / Kingston Trio
25. NEL BLU DI PINTO DI BLU / Domenico Modugno
26. BIG GIRLS DON'T CRY / Four Seasons
27. PUT YOUR HEAD ON MY SHOULDER / Paul Anka
28. BIRD DOG / Everly Brothers
29. DEVOTED TO YOU / Everly Brothers
30. SHE LOVES YOU / Beatles
31. SOMEDAY WE'LL BE TOGETHER / Supremes
32. LET'S HANG ON / Four Seasons
33. MASHED POTATO TIME / Dee Dee Sharp
34. A MILLION TO ONE / Jimmy Charles
35. DOWNTOWN / Petula Clark
36. HELP! / Beatles
37. YAKETY YAK / Coasters
38. I GOT YOU BABE / Sonny & Cher
39. HAPPY ORGAN / Dave 'Baby' Cortez
40. LITTLE STAR / Elegants
41. A THOUSAND STARS / Kathy Young
42. JOHNNY ANGEL / Shelly Fabares
43. PERSONALITY / Lloyd Price
44. RUN AROUND SUE / Dion
45. JUST MY IMAGINATION / Temptations
46. LOVE POTION #9 / Clovers
47. DREAM LOVER / Bobby Darin
48. BRIDGE OVER TROUBLED WATER / Simon and Garfunkel
49. BECAUSE THEY'RE YOUNG / Duane Eddy
50. YOU WERE MINE / Fireflies
51. DUKE OF EARL / Gene Chandler
52. CALENDAR GIRL / Neil Sedaka
53. MR LONELY / Bobby Vinton
54. QUARTER TO THREE / Gary U.S. Bonds
55. SOUL AND INSPIRATION / Righteous Bros.
56. I GET AROUND / Beach Boys
57. HARD HEADED WOMAN / Elvis Presley
58. RUNAWAY / Del Shannon
59. LET'S STAY TOGETHER / Al Green
60. LIGHT MY FIRE / Doors
61. WE CAN WORK IT OUT / Beatles
62. DEDICATED TO THE ONE I LOVE / Mamas and Papas
63. KANSAS COTY / Wilbert Harrison
64. COME SEE ABOUT ME / Supremes
65. CHERISH / Association
66. BIG BAD JOHN / Jimmy Dean
67. BRISTOL STOMP / Dovells
68. I LOVE YOU FOR ALL SEASONS / Fuzz
69. YESTERDAY / Beatles
70. IT'SY BITSY TEENY WEENY YELLOW POLKA DOT BIKINI / Brian Hyland
71. WALK DON'T RUN / Ventures
72. PINK SHOELACES / Dody Stevens
73. A HUNDRED POUNDS OF CLAY / Gene McDaniels
74. ALLEY OOF / Hollywood Argyles
75. SATISFACTION / Rolling Stones
76. I CAN'T HELP MYSELF / Four Tops
77. IT'S ONLY MAKE BELIEVE / Conway Twitty
78. A GROOVY KIND OF LOVE / Mindbenders
79. WHEN A MAN LOVES A WOMAN / Percy Sledge
80. VIVA TIRADO / El Chicano
81. BLUE MOON / Marcells
82. STAGGER LEE / Lloyd Price
83. HAPPY TOGETHER / Turtles
84. MY GUY / Mary Wells
85. CATHYS CLOWN / Everly Bros.
86. LAST DATE / Floya Cramer
87. SUNNY / Bobby Hebb
88. 16 CANDLES / Crests
89. THERE'S A MOON OUT TONIGHT / Capris
90. YOU CAN'T HURRY LOVE / Supremes
91. PLEASE MR. POSTMAN / Marvlettes
92. BEEP BEEP / Playmates
93. CAN'T HELP FALLING IN LOVE / Elvis Presley
94. THE LION SLEEPS TONIGHT / Tokens
95. SINCE I DON'T HAVE YOU / Skyliners
96. HELLO MARY LOU / Ricky Nelson
97. TRAVELIN' MAN / Ricky Nelson
98. I'M SORRY / Brenda Lee
99. MOTHER-IN-LAW / Ernie K-Doe
100. SWEET NOTHING / Brenda Lee
101. LOVER'S CONCERTO / Toys
102. THERE'S A KIND OF HUSH / Herman's Hermits
103. HULLY GULLY / Olympics
104. MAKE IT WITH YOU / Bread
105. THE THREE BELLS / Browns
106. WHY? / Frankie Avalon
107. I TOLD EVERY LITTLE STAR / Linda Scott
108. TORQUAY / Fireballs
109. REACH OUT AND I'LL BE THERE / Four Tops
110. I'M YOUR PUPPET / James and Bobby Purify
111. BABY TALK / Jan & Dean
112. IMAGE OF A GIRL / Safaris
113. 96 TEARS / ? and the Mysterians
114. DO YOU WANNA KNOW A SECRET / Beatles
115. 16 REASONS / Connie Stevens
116. DO YOU WANNA DANCE? / Bobby Freeman
117. SLEEP WALK / Santo and Johnny
118. TEARS ON MY PILLOW / Little Anthony and the Imperials
119. JUST A DREAM / Jimmy Clanton



PLAYS ALL OLDIES ALL THE TIME

REQUEST LINE: (714) 627-1600

- | | |
|--|---|
| <ul style="list-style-type: none"> 20. WINDY / <i>Association</i> 21. 1-2-3 / <i>Len Barry</i> 22. OH PRETTY WOMAN / <i>Roy Orbison</i> 23. LOCOMOTION / <i>Little Eva</i> 24. GOOD VIBRATIONS / <i>Beach Boys</i> 25. POETRY IN MOTION / <i>Johnny Tillotson</i> 26. COME SOFTLY TO ME / <i>Fleetwoods</i> 27. TWIST AND SHOUT / <i>Isley Brothers</i> 28. LITTLE CHILDREN / <i>Billy J. Kramer</i> 29. MICHAEL / <i>Highwaymen</i> 30. STAY / <i>Maurice Williams</i> 31. A TEENAGER IN LOVE / <i>Dion and the Belmonts</i> 32. SORRY (I RAN ALL THE WAY HOME) / <i>Impalas</i> 33. HE'S A REBEL / <i>Crystals</i> 34. SPLISH SPLASH / <i>Bobby Darin</i> 35. PATRICIA / <i>Perez Prado</i> 36. DEVIL OR ANGEL? / <i>Bobby Vee</i> 37. LONELY TEENAGER / <i>Dion and the Belmonts</i> 38. UNCHAINED MELODY / <i>Righteous Bros.</i> 39. LOVE LETTERS / <i>Ketty Lester</i> 40. BABY I'M YOURS / <i>Barbara Lewis</i> 41. WILL YOU STILL LOVE ME TOMORROW? / <i>Shirelles</i> 42. THE BIG HURT / <i>Miss Toni Fisher</i> 43. SHEHRY / <i>Four Seasons</i> 44. WHERE DID OUR LOVE GO? / <i>Supremes</i> | <ul style="list-style-type: none"> 145. LET'S THINK ABOUT LIVING / <i>Bob Luman</i> 146. HELP ME RHONDA / <i>Beach Boys</i> 147. YOU WERE ON MY MINE / <i>We Five</i> 148. HEART AND SOUL / <i>Jan and Dean</i> 149. I GOT STUNG / <i>Elvis Presley</i> 150. THE WANDERER / <i>Dion</i> 151. SUMMER IN THE CITY / <i>Lovin' Spoonful</i> 152. LIL' RED RIDING HOOD / <i>Sam the Sham</i> 153. TEARS OF A CLOWN / <i>Smokey Robinson and the Miracles</i> 154. BE TRUE TO YOUR SCHOOL / <i>Beach Boys</i> 155. JAM-UP AND JELLY TIGHT / <i>Tommy Roe</i> 156. PENNY LANE / <i>Beatles</i> 157. SOUL DEEP / <i>Box Tops</i> 158. PLEASE PLEASE ME / <i>Beatles</i> 159. BACK IN MY ARMS AGAIN / <i>Supremes</i> 160. LOUIE LOUIE / <i>Kingsmen</i> 161. I HEAR A SYMPHONY / <i>Supremes</i> 162. LIAR LIAR / <i>Castaways</i> 163. FLOWERS ON THE WALL / <i>Statler Bros.</i> 164. TEEN ANGEL / <i>Mark Dinning</i> 165. GROOVIN' / <i>The Young Rascals</i> 166. GOIN' OUT OF MY HEAD / <i>Little Anthony and the Imperials</i> 167. SOUNDS OF SILENCE / <i>Simon and Garfunkel</i> 168. STOP! IN THE NAME OF LOVE / <i>Supremes</i> |
|--|---|



169. RUBBER BALL / *Bobby Vee*
170. SURFER GIRL / *Beach Boys*
171. SUGAR SHACK / *Jimmy Gilmer and the Fireballs*
172. AIN'T NO MOUNTAIN / *Diana Ross*
173. HEY PAULA / *Paul and Paula*
174. WHEN I'M GONE / *Brenda Holloway*
175. RAINDROPS / *Dee Clark*
176. TAKE GOOD CARE OF MY BABY / *Bobby Vee*
177. THE 'IN' CROWD / *Dobie Gray*
178. CRYING / *Roy Orbison*
179. LOVE IS BLUE / *Paul Mauriat*
180. MONDAY, MONDAY / *Mamas and Papas*
181. LA BAMBA / *Ritchie Valens*
182. THIS DIAMOND RING / *Gary Lewis and the Playboys*
183. LOVE YOU SO / *Ron Holden and the Thunderbirds*
184. SEALED WITH A KISS (SWAK) / *Brian Hyland*
185. THE JERK / *The Larks*
186. THE MOUNTAIN'S HIGH / *Dick and DeeDee*
187. YOU'VE GOT WHAT IT TAKES / *Marv Johnson*
188. CAN'T TAKE MY EYES OFF OF YOU / *Frankie Valli*
189. SEARCHIN' FOR MY LOVE / *Bobby Moore and the Rhythm Aces*
190. ONLY THE LONELY / *Roy Orbison*
191. WIPE OUT / *Surfaris*
192. MY BOYFRIEND'S BACK / *Angels*
193. HIT THE ROAD JACK / *Ray Charles*
194. RUNNING SCARED / *Roy Orbison*
195. THEN YOU CAN TELL ME GOODBYE / *Casinos*
196. DRAGGIN' THE LINE / *Tommy James*
197. ZIP-A-DEE-DO-DAH / *Bob B. Sox*
198. BREAKING UP IS HARD TO DO / *Neil Sedaka*
199. HOLD ME, THRILL ME, KISS ME / *Mel Carter*
200. POISON IVY / *Coasters*
201. RUNNING BEAR / *Johnny Preston*
202. RUBY TUESDAY / *Rolling Stones*
203. BREAD AND BUTTER / *New Beats*
204. ROSES ARE RED / *Bobby Vinton*
205. DEVIL WITH A BLUE DRESS ON / *Mitch Ryder and the Detroit Wheels*
206. SAVE THE LAST DANCE FOR ME / *Drifters*
207. TOSSIN' AND TURNIN' / *Bobby Lewis*
208. HAPPY BIRTHDAY SWEET 16 / *Neil Sedaka*
209. VOLARE / *Bobby Rydell*
210. CRYSTAL BLUE PERSUASION / *Tommy James and the Shondells*
211. GLAD ALL OVER / *Dave Clark 5*
212. SECRETLY / *Jimmie Rodgers*
213. POOR BOY / *Royal Tones*
214. I'M INTO SOMETHING GOOD / *Herman's Hermits*
215. POOR SIDE OF TOWN / *Johnny Rivers*
216. SURFIN' U.S.A. / *Beach Boys*
217. WHAT DOES IT TAKE? / *Jr. Walker and the All Stars*
218. WALK AWAY RENEE / *Left Banke*
219. YOU KEEP ME HANGIN' ON / *Supremes*
220. TURN! TURN! TURN! / *Byrds*
221. CHARLIE BROWN / *Coasters*
222. YOU'RE SO FINE / *Falcons*
223. STEP BY STEP / *Crests*
224. THERE GOES MY BABY / *Drifters*
225. TELL HIM / *Exciters*
226. SUKIYAKI / *Kyu Sakamoto*
227. FUN FUN FUN / *Beach Boys*
228. ROCKIN' ROBIN / *Bobby Day*
229. PRETTY BLUE EYES / *Steve Lawrence*
230. SEA OF LOVE / *Phil Phillips*
231. SWEET PEA / *Tommy Roe*
232. A TASTE OF HONEY / *Herb Alpert and the Tijuana Brass*
233. TIRED OF WAITING FOR YOU / *Kinks*
234. PUPPY LOVE / *Paul Anka*
235. WAY DOWN YONDER IN NEW ORLEANS / *Freddy Cannon*
236. END OF THE WORLD / *Skeeter Davis*
237. A LOVERS QUESTION / *Clyde McPhatter*
238. SNOOPY VS THE RED BARON / *Royal Guards*
239. I'LL BE DOGGONE / *Marvin Gaye*
240. DO YOU LOVE ME / *Contours*
241. MY TRUE LOVE / *Jack Scott*
242. SOLDIER BOY / *Shirelles*
243. THE WAY YOU LOOK TONIGHT / *Lettermen*
244. I FEEL FINE / *Beatles*
245. TELL IT LIKE IT IS / *Aaron Neville*
246. BABY LOVE / *Supremes*
247. STILL WATERS / *Four Tops*
248. WA-WATUSI / *Orlons*
249. FOR YOUR LOVE / *Ed Townsend*
250. KOOKIE KOOKIE / *Edd Byrnes*
251. NIGHT THEME / *Mark II*
252. UP ON THE ROOF / *Drifters*
253. BAND OF GOLD / *Freeda Payne*
254. TEEN BEAT / *Sandy Nelson*
255. THE NITTY GRITTY / *Shirley Ellis*
256. I LOVE HOW YOU LOVE ME / *Paris Sisters*
257. BUT I DO / *Clarence Frogman Henry*
258. YOU'RE THE ONE / *Vogues*
259. WALK LIKE A MAN / *Four Seasons*
260. I HEARD IT THROUGH THE GRAPEVINE / *Marvin Gaye*
261. WHAT'S NEW PUSSY CAT? / *Tom Jones*
262. TILL I KISSED YOU / *Everly Bros.*
263. LET'S DANCE / *Chris Montez*
264. DIRTY WATER / *Standells*
265. GO NOW! / *Moody Blues*
266. BIG MAN / *Four Preps*
267. SURF CITY / *Jan and Dean*
268. A HARD DAYS NIGHT / *Beatles*
269. SHE'S NOT THERE / *Zombies*
270. SHOP AROUND / *Miracles*
271. A BOY WITHOUT A GIRL / *Frankie Avalon*
272. PEOPLE GOT TO BE FREE / *Rascals*
273. LIGHTNIN' STRIKES / *Lou Christie*
274. YOU DON'T KNOW WHAT YOU'VE GOT UNTIL YOU LOSE IT / *Ral Donner*
275. OUT OF LIMITS / *Marketts*
276. PEPPERMINT TWIST / *Joey Dee and Starlighte*
277. BABY I NEED YOUR LOVING / *Four Tops*
278. LAST KISS / *J. Frank Wilson*
279. HANG ON SLOOPY / *McCoys*
280. KEEP ON DANCING / *Shirley Ellis*
281. BLACK PEARL / *Sonny Charles and the Check*
282. GRAZING IN THE GRASS / *Friends of Distinctio*
283. HEY BABY / *Bruce Channel*
284. TONIGHT'S THE NIGHT / *Shirelles*
285. CHANTILLY LACE / *Big Bopper*
286. SURFIN' / *Beach Boys*
287. MAYBE BABY / *Buddy Holly*
288. YOU TALK TOO MUCH / *Joe Jones*
289. HOUSE OF THE RISING SUN / *Animals*
290. DANCING IN THE STREET / *Martha and the Vanc*
291. TREAT HER RIGHT / *Roy Head*
292. OOO BABY BABY / *Miracles*
293. OH WHAT A NIGHT / *Dells*
294. B-A-B-Y / *Carla Thomas*
295. MISSION BELL / *Donnie Brooks*
296. HUSHABYE / *Mystics*
297. APPLES, PEACHES PUMPKIN PIE / *Jay and the Techniques*
298. SUSPICION / *Terry Stafford*
299. GIMME A LITTLE SIGN / *Brenton Wood*
300. WHAT'S YOUR NAME / *Don and Juan*

*the L.A. Combination
all oldies*

1985 TOP 500 COUNTDOWN

1. JAILHOUSE ROCK/ Elvis Presley (1957)
2. LOVE ME TENDER/ Elvis Presley (1956)
3. YESTERDAY/ Beatles (1965)
4. ROCK AROUND THE CLOCK/ Bill Haley & His Comets (1955)
5. MY GIRL/ Temptations (1965)
6. EARTH ANGEL/ The Penguins (1954)
7. HEY JUDE/ Beatles (1968)
8. I WANT TO HOLD YOUR HAND/ Beatles (1964)
9. SMOKE GETS IN YOUR EYES/ Platters (1959)
10. HEART BREAK HOTEL/ Elvis Presley (1956)
11. THEME FROM "A SUMMER PLACE"/ Percy Faith (1960)
12. BLUEBERRY HILL/ Fats Domino (1956)
13. I CAN'T GET NO SATISFACTION/ Rolling Stones (1965)
14. BLUE MOON/ Marcells (1961)
15. BLUE SUEDE SHOES/ Carl Perkins (1956)
16. IN THE STILL OF THE NIGHT/ Five Satins (1956)
17. DUKE OF EARL/ Gene Chandler (1962)
18. ONLY YOU/ Platters (1954)
19. BRIDGE OVER TROUBLED WATER/ Simon & Garfunkel (1970)
20. THE GREAT PRETENDER/ Platters (1956)
21. PEGGY SUE/ Buddy Holly (1957)
22. HOUND DOG/ Elvis Presley (1956)
23. STOP IN THE NAME OF LOVE/ Supremes (1965)
24. MACK THE KNIFE/ Bobby Darin (1959)
25. CHERISH/ The Association (1966)
26. ANGEL BABY/ Rosie and the Originals (1960)
27. SURFIN' USA/ Beach Boys (1963)
28. CALIFORNIA GIRLS/ Beach Boys (1965)
29. DON'T BE CRUEL/ Elvis Presley (1956)
30. I HEARD IT THROUGH THE GRAPEVINE/ Marvin Gaye (1968)
31. 16 CANDLES/ Crests (1958)
32. MY GUY/ Mary Wells (1964)
33. CHANCES ARE/ Johnny Mathis (1957)
34. LIGHT MY FIRE/ The Doors (1968)
35. JOHNNY B. GOODE/ Chuck Berry (1957)
36. SPLISH SPLASH/ Bobby Darin (1957)
37. SHERRY/ Four Seasons (1962)
38. RESPECT/ Aretha Franklin (1967)
39. YOU SEND ME/ Sam Cooke (1957)
40. EARLY LOVE/ Supremes (1964)
41. VENUS/ Frankie Avalon (1959)
42. IT'S MY PARTY/ Lesley Gore (1963)
43. SITTING ON THE DOCK OF THE BAY/ Otis Redding (1968)

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| 44. | HELP/ Beatles | (1965) |
| 45. | MISTY/ Johnny Mathis | (1959) |
| 46. | TWIST AND SHOUT/ Isley Brothers | (1962) |
| 47. | THE TWIST/ Chubby Checker | (1960) |
| 48. | STRAWBERRY FIELDS Forever/ Beatles | (1967) |
| 49. | I LEFT MY HEART IN SAN FRANCISCO/ Tony Bennett | (1962) |
| 50. | A HARD DAYS NIGHT/ Beatles | (1965) |
| 51. | DEEP PURPLE/ Nino Tempo & April Stevens | (1963) |
| 52. | I ONLY HAVE EYES FOR YOU/ Flamingos | (1959) |
| 53. | YELLOW SUBMARINE/ Beatles | (1966) |
| 54. | JOHNNY ANGEL/ Shelly Fabaras | (1962) |
| 55. | AT THE HOP/ Danny and the Juniors | (1958) |
| 56. | LET IT BE/ Beatles | (1970) |
| 57. | SURFER GIRL/ Beach Boys | (1963) |
| 58. | HAPPY TOGETHER/ Turtles | (1967) |
| 59. | UNCHAINED MELODY/ Righteous Brothers | (1965) |
| 60. | OH PRETTY WOMAN/ Roy Orbison | (1964) |
| 61. | IT'S ALL IN THE GAME/ Tommy Edwards | (1958) |
| 62. | MICHELLE/ Beatles | (1965) |
| 63. | PROUD MARY/ Creedence Clearwater Revival | (1969) |
| 64. | UNDER THE BOARDWALK/ Drifters | (1964) |
| 65. | RUNAROUND SUE/ Dion | (1961) |
| 66. | CRYSTAL BLUE PERSUASION/ Tommy James & Shondells | (1969) |
| 67. | LITTLE DEUCE COUPE/ Beach Boys | (1963) |
| 68. | BLUE VELVET/ Bobby Vinton | (1963) |
| 69. | STAIRWAY TO HEAVEN/ Led Zeppelin | (1971) |
| 70. | THE LION SLEEPS TONIGHT/ The Tokens | (1961) |
| 71. | DOWNTOWN/ Petula Clark | (1965) |
| 72. | HEATWAVE/ Martha & the Vandellas | (1963) |
| 73. | AUTUMN LEAVES/ Roger Williams | (1955) |
| 74. | MR. SANDMAN/ Chordettes | (1956) |
| 75. | OOH, BABY BABY/ Smokey Robinson & the Miracles | (1965) |
| 76. | SOLDIER BOY/ Shirelles | (1961) |
| 77. | GOOD VIBRATIONS/ Beach Boys | (1966) |
| 78. | DADDY'S HOME/ Shep and the Limelights | (1961) |
| 79. | MY CHERIE AMOUR/ Stevie Wonder | (1969) |
| 80. | CALIFORNIA DREAMING/ Mamas and the Papas | (1966) |
| 81. | LOUIE, LOUIE/ Kingsmen | (1963) |
| 82. | TEARS OF A CLOWN/ Smokey Robinson & the Miracles | (1970) |
| 83. | YOU'VE LOST THAT LOVING FEELING/ Righteous Bros. | (1965) |
| 84. | THE WANDERER/ Dion | (1962) |
| 85. | CHANTILLY LACE/ The Big Bopper | (1958) |
| 86. | TRACKS OF MY TEARS/ Smokey Robinson & the Miracles | (1965) |
| 87. | LEADER OF THE PACK/ The Shangri-las | (1964) |
| 88. | UP ON THE ROOF/ Drifters | (1963) |
| 89. | DONNA/ Richie Valens | (1959) |
| 90. | COME GO WITH ME/ Del-Vikings | (1963) |
| 91. | NIGHTS IN WHITE SATIN/Moody Blues | (1971) |
| 92. | SHE LOVES YOU/ Beatles | (1964) |
| 93. | SINCE I DON'T HAVE YOU/ Skyliners | (1959) |
| 94. | SITTING IN THE PARK/ Billy Stewart | (1965) |
| 95. | PLEASE MR. POSTMAN/ MARVELETTES | (1961) |
| 96. | ALL I HAVE TO DO IS DREAM/ Everly Brothers | (1958) |
| 97. | PEOPLE/ Barbra Streisand | (1965) |
| 98. | ALL SHOOK UP. Elvis Presley | (1957) |
| 99. | TUTTI FRUTTI/ Little Richard | (1956) |
| 100. | TEEN ANGEL/ Mark Dinning | (1959) |

FIRECRACKER 300

FIRECRACKER 300

FIRECRACKER 300

Last This Year	Title	Artist	Year	Last This Year	Title	Artist	Year	Last This Year	Title	Artist	Year	
2	1	Hey Jude	68	77	62	White Rabbit	Jefferson Airplane	67	New 126	Crimson & Clover	69	
1	2	Stairway To Heaven	71	95	63	Under My Thumb	Rolling Stones	67	New 127	From The Beginning	65	
3	3	Light My Fire	67	111	64	Stop! In The Name Of Love	Supremes	65	New 128	Time Won't Let Me	66	
5	4	Yesterday	65	217	65	She Loves You	Beatles	64	New 129	Longer	80	
18	5	Supersister	71	12	66	Billie Jean	Michael Jackson	83	New 130	Lyni' Eyes	75	
10	6	American Pie	71	70	67	Theme From New York	Frank Sinatra	80	New 131	Bad Moon Rising	69	
8	7	Born To Run	75	84	68	Brown Sugar	Rolling Stones	71	New 132	Downtown	69	
15	8	Imagine	71	279	69	Crystal Ship	Doors	67	New 133	Endless Love	65	
7	9	(I Can't Get No) Satisfaction	65	New 70	70	Wooden Ships	Crosby, Stills & Nash	68	New 134	Wake Me Up Before You Go Go	81	
17	10	Layla	72	New 71	71	Young Americans	David Bowie	75	New 135	Let's Spend The Night Together	84	
6	11	Jailhouse Rock	57	59	72	Surfer Girl	Beach Boys	73	New 136	Memories	69	
14	12	Nights In White Satin	68	83	73	Cherry	Chicago	66	31	137	Earth Angel	55
35	13	Just A Little Blue Eyes	69	90	74	Colour My World	Billy Joel	74	42	138	The Way We Were	65
21	14	Let It Be	70	98	75	Piano Man	David Bowie	73	47	139	Like A Rolling Stone	80
31	15	Theme From "A Summer Place"	60	112	76	Changes	Bob Seger	79	53	140	Lady	84
4	16	Peggy Sue	57	116	77	Old Time Rock & Roll	Bob Seger	79	58	141	Riders On The Storm	71
16	17	Mack The Knife	59	125	78	Surfin' U.S.A.	Beach Boys	63	63	142	Jump	67
29	18	Don't Be Cruel	56	167	79	(Sittin' On The) Dock Of The Bay	Otis Redding	68	74	143	Teddy Bear	57
28	19	I Heard It Through The Grapevine	68	New 80	80	Never My Love	Association	67	74	144	The End	67
24	20	California Gurls	65	New 81	81	Careless Whisper	Wham!	84	75	145	Taxi	72
11	21	Bridge Over Troubled Water	70	New 82	82	Pink Cadillac	Bruce Springsteen	84	75	146	Gimme Shelter	69
45	22	My Girl	65	9	83	Beat It	Michael Jackson	83	146	147	You've Got A Friend	69
26	23	Sgt. Pepper's (Reprise)/A Day In The Park	67	44	84	Thriller	Buddy Holly & The Crickets	57	147	148	MacArthur Park	68
36	24	Your Song	70	68	85	Angel Baby	Rose & The Originals	60	148	149	All Night Long (All Night)	59
25	25	I Want To Hold Your Hand	64	106	86	Here Comes The Sun	Beatles	69	149	150	Since I Don't Have You	84
New 26	26	Dancing Queen	84	267	87	Dancing In The Street	Martha Reeves & Vandellas	64	150	151	Three Times A Lady	79
23	27	Rock Around The Clock	68	280	88	Piece Of My Heart	Janis Joplin	68	151	152	Footloose	68
31	28	Hotel California	55	New 89	89	Jungleland	Bruce Springsteen	75	152	153	Tuesday Afternoon	84
32	29	Funeral For A Friend/Love Lies Bleeding	77	New 90	90	Come See About Me	Supremes	64	153	154	Always & Forever	78
33	30	Johnny B Goode	74	53	92	The Rose	Chicago	76	154	155	Lola	70
48	31	Sounds Of Silence	58	57	93	Sailing	Bette Midler	80	155	156	Lola	70
40	32	House Of The Rising Sun	65	69	94	Hello	Christopher Cross	81	156	157	Kashmir	64
67	33	Suspicious Minds	64	72	95	You Can't Hurry Love	Lionel Richie	84	157	158	Iron Butterfly	68
79	34	Oh Pretti-Yoman	69	81	96	Michelle	Supremes	66	158	159	Me & Bobby McGee	71
99	35	Freebird	64	104	97	Winter Shade Of Pale	Procol Harum	67	159	160	Fire & Rain	70
New 36	36	Born In The U.S.A.	75	114	98	Evergreen	Barbra Streisand	77	160	161	Rock & Roll Woman	67
20	37	We Are The World	84	128	99	I Only Have Eyes For You	Flamingoes	59	161	162	The Wanderer	62
100	38	True Love Ways	85	193	100	The Wonder Of You	Elvis Presley	70	162	163	Up On The Roof	63
105	39	Strawberry Fields Forever	58	209	101	If I Fell	Beatles	64	163	164	In My Room	68
117	40	Baby Love	67	235	102	Silver Springs	Fleetwood Mac	76	164	165	My Way	73
143	41	The Long & Winding Road	64	238	103	Runaway	Del Shannon	61	165	166	You're The Inspiration	84
19	42	Rosalina	73	246	104	Travelin' Man	Ricky Nelson	61	166	167	Peaceful Easy Feeling	73
39	43	Thunder & Bad	70	New 105	105	Pillow Talk	Sylvia	73	167	168	Return To Sender	66
46	44	Good Vibrations	75	New 106	106	Where Did Our Love Go	Supremes	64	168	169	I'm A Believer	66
51	45	L.A. Woman	66	New 107	107	Hard Habit To Break	Chicago	84	169	170	I Hear A Symphony	65
43	46	In My Life	71	New 108	108	Born To Be Wild	Steppenwolf	68	170	171	Hold On Tight	81
73	47	Happy Together	66	49	109	Girls Just Wanna Have Fun	Cyndi Lauper	84	171	172	Dazed & Confused	69
34	48	Can't Help Falling In Love	67	50	110	My Way	Elvis Presley	77	172	173	Ninety Six Tears	66
46	49	Won't Get Fooled Again	83	55	111	You've Lost That Lovin' Feelin'	Righteous Brothers	65	173	174	When Doves Cry	84
51	50	Happy Man	61	80	112	Bohemian Rhapsody	Queen	76	174	175	Like A Virgin	84
62	51	Proud Mary	71	122	113	I Saw Her Standing There	Beatles	64	175	176	Just My Imagination	57
71	52	Heartbreak Hotel	74	137	114	Help	Beatles	65	176	177	Kicks	66
78	53	Magpie Alley	69	142	115	For What It's Worth	Buffalo Springfield	67	177	178	Great Balls Of Fire	71
118	54	Hound Dog	145	116	116	Crystal Blue Persuasion	Tommy James & Shondells	69	178	179	Material Girl	85
157	55	Moonance	56	151	117	Fun Fun Fun	Beach Boys	69	179	180	I'll Be There	70
219	56	The Lion Sleeps Tonight	71	161	118	Lay Lady Lay	Bob Dylan	64	180	181	Oh! Boy	57
233	57	Unchained Melody	56	170	119	I Can't Help Myself	Four Tops	65	181	182	The Pretender	76
61	58	Please Mr. Postman	71	174	120	Purple Haze	Jimi Hendrix	68	182	183	Sweet Caroline	69
22	59	Love Me Tender	61	180	121	Are You Lonesome Tonight	Elvis Presley	60	183	184	Roses & Rainbows	65
54	60	In The Still Of The Night	65	192	122	Something	Beatles	69	184	185	Hungry Heart	80
			74	212	123	It's Now Or Never	Elvis Presley	61	185	186	I'd Love To Change The World	71
			56	289	124	Rocket Man	Elton John	72	186	187	Money	74
			56	295	125	You Send Me	Sam Cooke	57	187			

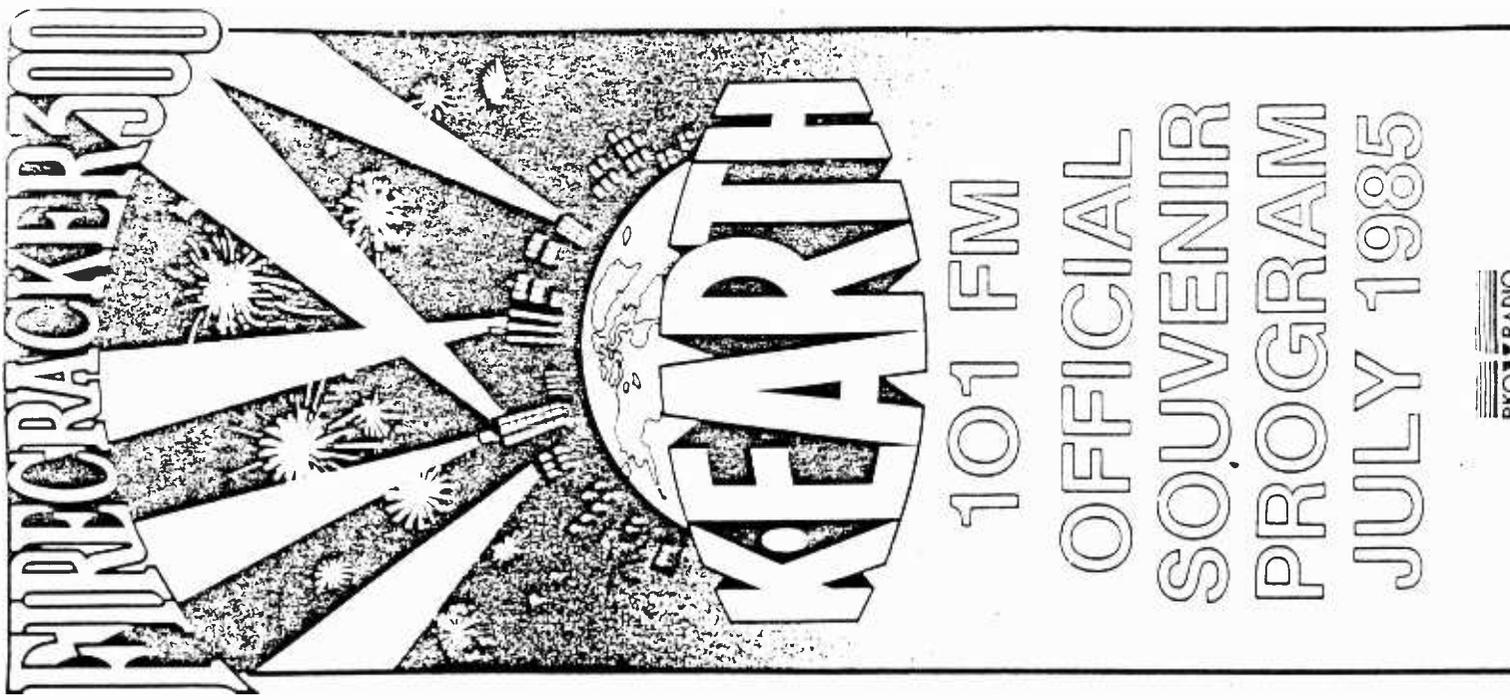
FIRECRACKER 300

Last Year	This Year	Title	Artist	Year
92	188	Get Back	Beatles	69
94	189	Kentucky Rain	Elvis Presley	70
109	190	Beginnings	Chrissy	69
132	191	California Dreamin'	Mamas & Papas	66
134	192	Night Moves	Butt Set	77
135	193	Am I No Mountain High Enough	Diana Ross	70
138	194	Always On My Mind	Elvis Presley	73
140	195	America	Ned Diamond	81
144	196	Here There & Everywhere	Beatles	66
147	197	Because	Dave Clark Five	64
162	198	Solitary Man	Ned Diamond	66
177	199	Eleanor Rigby	Beatles	66
196	200	Roundabout	Yes	72
239	201	Who'll Stop The Rain	Credence Clearwater Revival	70
250	202	And I Love Her	Beatles	64
251	203	Badge	Cream	69
New	204	Does Anybody Really Know What Time It Is	Chicago	70
New	205	Born On The Bayou	Credence Clearwater Revival	69
New	206	Band On The Run	Paul McCartney & Wings	69
New	207	Walk On The Wild Side	Low-Fi	74
New	208	Paint It Black	Rolling Stones	66
New	209	Double Shot	Swingin' Medallions	66
New	210	What's Love Got To Do With It	Tina Turner	84
270	211	Misty	Johnny Mathis	59
284	212	Blue Moon	Marcel	61
294	213	Best Of My Love	Eagles	75
New	214	Horse With No Name	America	72
New	215	White Room	Cream	68
New	216	Love Her Madly	Doris	71
New	217	Low Spark Of High Heeled Boys	Traffic	72
New	218	Purple Rain	Prince & The New Power Generation	84
New	219	What's Going On	Marvin Gaye	71
New	220	Pretty Ballerina	Left Bar	67
New	221	Baker Street	Gerry Rafferty	78
New	222	Blue Bayou	Linda Ronstadt	77
New	223	In The Year 2525	Zager & Evans	69
New	224	I Love L.A.	Randy Newman	84
New	225	Can't Fight This Feeling	Red Speedwagon	85
New	226	Little Deuce Coupe	Beach Boys	63
New	227	Runaround Sue	Dion	61
New	228	Ooh Baby Baby	Miracles	65
New	229	Angel	Madonna	85
New	230	Twilight Time	Platters	58
New	231	Born To Lose	Ray Charles	62
52	232	Sympathy For The Devil	Rolling Stones	68
66	233	Rave On	Buddy Holly & The Crickets	58
85	234	Love Child	Supremes	68
88	235	Modern Love	David Bowie	83
136	236	Baba O'Riley	Who	71
New	237	Immigrant Song	Led Zeppelin	70
New	238	Touch Me	Doors	69
150	240	Against All Odds	Elton John	71
153	241	Space Oddity	Phil Collins	84
New	242	Break On Through	David Bowie	73
New	243	Magic Carpet Ride	Doors	67
257	244	All You Need Is Love	Steppenwolf	68
New	245	Dreams	Beattles	67
189	246	(They Long To Be) Close To You	Fleetwood Mac	77
206	247	It's All In The Game	Carpenters	70
214	248	Reasons	Tommy Edwards	58
			Earth, Wind & Fire	76

FIRECRACKER 300

Last Year	This Year	Title	Artist	Year
New	249	Love Is Here And Now You're Gone	Supremes	67
221	250	The Boxer	Simon & Garfunkel	69
222	251	Vincent	Don McLean	72
New	252	Kind Of A Drag	Buckingham	67
New	253	Bluebird	Buffalo Springfield	67
New	254	Eight Miles High	Byrds	66
New	255	Susie-Q	Credence Clearwater Revival	68
242	256	Miss You	Rolling Stones	78
249	257	Cats In The Hat	Harry Chapin	74
259	258	Respect	Aretha Franklin	67
264	259	Norwegian Wood	Beatles	65
269	260	Miracles	Jefferson Starship	75
New	261	Whitebird	It's A Beautiful Day	68
New	262	On The Way Home	Buffalo Springfield	68
New	263	Running On Empty	Jackson Browne	68
160	264	Louie Louie	Kingsmen	73
New	265	Twist & Shout	Isley Brothers	62
291	266	Always On My Mind	Willie Nelson	82
293	267	Year Of The Cat	Al Stewart	77
New	268	I Do Love You	Billy Stewart	65
New	269	Bette Davis Eyes	Kim Carnes	81
New	270	God Only Knows	Beach Boys	66
New	271	Diana	Paul Anka	57
New	272	That's The Way Of The World	Righteous Brothers	75
New	273	Soul & Inspiration	Earth Wind & Fire	66
New	274	Since I Met You Baby	Ivory Joe Hunter	56
New	275	Reach Out	Four Tops	66
New	276	The Last Time	Rolling Stones	65
New	277	Green Eyed Lady	Sugarloaf	70
New	278	Jessie's Girl	Rick Springfield	81
New	279	I Got You Babe	Sonny & Cher	65
New	280	Long Long Time	Linda Ronstadt	70
New	281	Walk Away Renee	Left Banke	66
New	282	Tears On My Pillow	Little Anthony & Imperials	58
New	283	Borderline	Madonna	84
New	284	Hold Me, Thrill Me	Mel Carter	65
New	285	Rhythm Of The Rain	Cascades	63
New	286	Shout	Isley Brothers	59
New	287	Donna	Rutche Valens	58
New	288	I Write The Songs	Barry Manilow	76
New	289	You Keep Me Hangin' On	Supremes	66
New	290	Lonely Teardrops	Jackie Wilson	58
New	291	Sherry	Four Seasons	62
New	292	Since I Fell For You	Lenny Welch	63
New	293	Come Go With Me	Del Vikings	57
New	294	This Old Heart Of Mine	Isley Brothers	66
New	295	Sunshine Of Your Love	Cream	68
New	296	1999	Prince	83
New	297	Gloria	Them	65
New	298	Eight Days A Week	Beatles	65
New	299	Heart Full Of Soul	Yardbirds	65
New	300	Sky Pilot	Animals	68

DEAN GOSS 5:30am - 10:00am
BRIAN BEIRNE 10:00am - 2:00pm
PAT EVANS 2:00pm - 6:00pm
KIM AMIDON 6:00pm - 10:00pm



Los Angeles Market Profile

It's been said that Los Angeles is nothing more than 83 suburbs in search of a city. Whether or not that's the case, it's certain that Los Angeles radio is 83 stations in search of a format, 49 of which have enough listeners to be included in the latest ratings report. The only thing harder than programming one of these facilities is describing that programming, but in this special report, Rollije Bornstein endeavors to do so.

Like every other radio market, Los Angeles has a group of stations labeled Adult Contemporary. But what does that mean? After all, it seems as if every station in town is claiming that it appeals to someone over 18 (perhaps a new billboard might read, "We all grew up to be adults"—one could change the call letters weekly) and 90% of those stations are playing a fair amount of current music. So, looking at the average Adult Contemporary listener, I've narrowed it down a bit, and settled on:

Suburban Contemporary

The first clue that you've found one of these outlets is in the liner cards. Almost without exception, they will proudly tell you that they're "playing your favorite music" right now. The second clue comes in the music. You will not only recognize it, you'll know who it's by, what's on the flipside, the length, label and record number, and every word in the song. The only thing you won't know is when they're going to stop playing it. The answer is, maybe, never. Familiarity tests well in research, and these stations prove that point by being among the top-rated in town. At present, it looks like this: K11S 3.9, KIQZ 3.7, KHTZ 3.5, KFJ 2.5, XTRA 1.4, KWST 1.3, KNOB 1.1, KWW 0.4.

K11S is interesting in that just when you've decided to change the station, some extra terrestrial being comes down to earth and drops in a decent oldie. There you are surrounded by Barbra Streisand and the Eagles and all of a sudden, "It's The Same Old Song" by the Four Tops comes on. It's enough to bolster your courage to make it another few hours, at which time you're rewarded with the Young Rascals' "Groovin'." It's quarter-hour maintenance for the very patient.

It's also the only station in town where the jocks regularly outlive the format. For years, this station has floundered directionless. The last time it did an all-out billboard campaign in the late '70s, it was disco. Until last year, many people thought it still was. It's only in the last few months that the station has carved out a definition for itself and g.m. Wally Clark, who recently arrived from Gannett's KSD, and his staff are to be commended for an incredible job. "Adult Music" they call it. I don't know what that means either, but it works. A random half-hour included Charlene, Amencia, Deniece Williams, Neil Diamond, Phoebe Snow and the Little River Band. Its current promotion awarded a Porsche and \$20,000 in cash to the 50th person who called in after four specific songs were played in a specific order. Besides morning personality Rick Dees, the jocks are your garden variety liner card readers. As for Dees, he's fitting in nicely.

KHTZ is playing about the same music and doing about as well. "About" is the key word here. KHTZ somehow appears a little too predictable—its critics call it boring and bland—but predictability is in this year, and consistency never goes out of style. KHTZ, if nothing else, is consistent. Although it dropped from a 4.0 to a 3.5 this book, it's still a respectable Greater Media winner. Morning personality Charlie Tuna sounds just like he always has, and everyone else reads the liners.

KIQQ. There is an element of excitement that surrounds George Wilson. To an extent, that excitement permeates KIQQ. Who else would have the Blasters in the top 20 when no one else in America was airing them, even as an extra? Both music and jocks seem to have more "life" to them, and they seem to be appealing to a slightly younger audience with 70 currents, and regular features like a weekly countdown of the most popular songs in L.A. every Friday night and daily "General Hospital" updates.

With a signal that blankets the total survey area like nothing else in town, KFI's harshest detractors have suggested that the station could save much in power and maintain its present ratings by simply signing off each morning after Lohman and Barkley. Therefore, I decided to check them out in the evening; 6 to 10 p.m. jock Bobby Rich was great—warm and personable and so was his music, but after hearing six black records in a row, I had to wonder if an undisclosed format change had taken place. It hadn't. The next afternoon proved more balanced with Neil Diamond, Carl Carlton, Hall & Oates, Rick James, the Beatles and Deniece Williams. Its ongoing promotion is the Secret Sound contest and apparently the phantom oldie player strikes 640 too—I enjoyed Frankie Ford's "Sea Cruise" but couldn't help wondering why I was hearing it.

KWST is currently going through several changes. Chuck Martin, who came in last year when the switch was made from AOR to AC, seemed to have this station positioned more in an urban-AC direction. The current regime, however, has dropped most of the urban stuff and added three cuts by Emerson Lake & Palmer. Only time will tell.

The mighty 690 (XTRA) relies primarily on currents and higher energy, and sounds like it's going after the youngest audience among this group. Licensed to Tijuana, it tries to be both a local San Diego and Los Angeles station. Request lines are toll-free 800 numbers; however, most of the commercials are for San Diego businesses, so when they tell you it's just a short

drive to a particular location, it may well be 120 miles.

Hopelessly surrounded in Santa Ana, KWIZ is a local Orange County AM station and sounds like it. When I heard it, there was too much talk—and records were played that would test poorly. I'm hesitant to admit this, but I really enjoyed them for a change.

Demented as I am, I also enjoyed KNOB. Licensed to Long Beach, this FM outlet switched from beautiful music to "The Entertainers," an MOR format syndicated by Radio Arts which it augments with locally produced specials featuring artists like Johnny Mathis and Dionne Warwick which are quite an effort for a local station to undertake.

Urban Contemporary

No pun intended, urban radio is colorful. Where else can you hear one spot for a motel featuring adult movies and hourly rates, followed by another one for the House of Chicken and Waffles? The commercials are as good as the music and the music is nothing short of fine. Musically, urban is probably healthier than any other format in that it can successfully rely on currents and have enough quality product to fill the day. At present, five stations in L.A. fit this description: KGFJ 1.9, KUTE 1.9, KACE 1.5, KDAY 1.5, KJLH 1.2.

KGFJ-AM and KUTE-FM are owned by Inner City Broadcasting. The AM is aimed directly at the black community, while the FM is attempting a more mass appeal base. KGFJ has

had it almost mesmerized. Then, after almost two decades of dispute, the license was finally awarded to a collection of nine applicants, including Bob Hope, who will take total control later this year. When the new crew came in, Laboe went out, and some sad things started taking place—the station seemed to lose sight of the reasons for its success. Management, seemingly ashamed of its ethnic base, appears to be seeking a broader audience. The music has become lighter, and so have the numbers. Apparently there isn't much of a core on AM for the British Invasion. Those into Buffalo Springfield and the Beatles in the '60s seem to be listening to AOR or turning to KRTH.

But those still in tune with KRLA are in for a couple of high points, in the form of Dave Hull and "The Johnny Hayes Countdown." Listening to Dave Hull, you truly believe the man is having a good time. I'm not at all convinced that this station is the best vehicle for his talents, but a tribute to his amazing ability is that more than once, I listened through several unappealing commercials and songs, just because I was afraid I'd miss something if I turned the radio off.

Johnny Hayes, on the other hand, was made for this format. He's been at the station for more than 15 years now, and his smooth delivery and unusual content have made the noon "Countdown" hour an institution. Each day, he counts down the songs and events of a corresponding week back in time. Only Johnny could come up with the words Sonny said to Cher outside the courthouse on the day they filed for divorce.



been fairly stable in the past few years in presentation. Its current on-air promotion is the "Ring and Win" contest where jocks call listeners on the air who've sent in postcards to enter.

KUTE, however, has been anything but stable. The changes are relatively subtle but the expression "shades of grey" is taking on literal meaning here. It's a tough spot to be in—having allegiance to the black sector while still going after the mass dollar, and that conflict has been responsible for some abrupt mood changes, like segueing Barbra Streisand with Bootsy Collins.

Compared to KUTE, KDAY is like old faithful. At 1580, it's been doing this format for years, and with that much practice it's no wonder the station has it down.

Back to the FM band, KACE has not one problem that a visit from the Signal Fairy couldn't cure. You just can't hear it in most of the city, and that's too bad—it really is worth hearing. The music is comprised primarily of current album cuts, many of which are also available on 45s. The mix is predominantly urban with a bit of jazz, and it's not unusual to find a cut that's been on KACE for several weeks released as an artist's next single. Music director Alonzo Miller has a good set of ears; he's also got a great afternoon show.

Stevie Wonder's KJLH, which stands for Kindness, Joy, Love and Happiness, is probably aiming at the most upscale audience among this group. J.B. Stone, former KGFJ p.d., is now programming this facility, but, as yet, no major changes are evident. Emphasis is on a classy blend of music and presentation. Like KACE, jazz is evident, and so is a notoriously bad signal.

Oldies

KRTH 3.2, KRLA 2.1. The only thing worse than not knowing why you're losing is not knowing why you're winning, and that seems to be the problem with KRLA. Several years ago, when Art Laboe invested his own money to keep this facility going through FCC license troubles, he decided to aim a station directly at the Hispanic/East L.A. population, 50% of which don't speak a word of Spanish. "Base" records, Laboe, called them off the air: soft soul oldies. Mixed with disco at night, he had the basis for his highly successful request and dedication show. The station back then was the butt of many jokes among area radio people, but East L.A. wasn't laughing, they were listening. KRLA understood the psychology of this audience and

Rounding out the day is morning man Terry McGovern and the infamous Humble Harv doing evenings.

KRTH is RKO's FM oldies outlet. Actually the demographics between KRLA and KRTH are quite similar. The distinction comes in the socio-economic breakdown. Whereas the KRLA listener in the past was likely to be hispanic, the average KRTH listener is white, lives in West L.A., or the Valley, and is probably into the Beatles post-"Sergeant Pepper." He's happy to hear the Doors when KRTH plays them and it does, along with a broad blend of music from the '50s, '60s and '70s, as well as a moderate amount of current stuff. Weekends on both KRTH and KRLA are reserved exclusively for oldies—often thematic in nature like a '50s weekend, or a Beatles weekend.

They're not rated, but I'd like to give an honorable mention to XPRS and KWOW. 1090 Express, which is licensed to Tijuana, plays oldies each night from 10 until 3. The show, which appeals primarily to the hispanic audience, is taped each afternoon in Glendale and then sent across the border by truck for airing that evening. Sean Green and Dick Hug Huggy Boy host this request and dedication program, which exists solely for the purpose of selling record packages. If obscure soul songs are your thing, this is the place to be.

KWOW 1600 AM is also a must for the avid oldies fanatic. I regularly cruise Covina just to hear KWOW. Its biggest drawback is its signal (licensed to Pomona) and its biggest asset, research aside, is its wide selection of music, much of which you haven't heard in years.

Several weekend oldies shows also can be found in the area, especially on college radio. "Play It Again Glen" on Saturday nights is interesting on KCSN Northridge, and if nothing else, winning the best title award is KLON, Long Beach's "We Don't Play No Jan and Dean."

Older oldies

Or, adult but not contemporary. As the advertising dollar seeks out the older demos, so do the radio formats—and recently a new crop featuring everything from big band to innocuous MOR are doing quite well around the country. L.A. is no exception, where the situation looks like this: KPRZ (Music Of Your Life) 2.6, KMPC (Hitparade) 2.4, KGRB and KBOB 0.6, KGIL AM-FM 0.5.

For quite some time KGIL AM-FM which cover the San

Fernando Valley and KGRB and KBOB, which are licensed to Covina, had this format comprised of "Ballads Blues and Big Bands" as KGIL puts it, exclusively to themselves. People would strain through all kinds of signal problems to hear everyone from Glenn Miller to Buddy Clark. It's safe to say that both of these AM/FM facilities have a good local listenership and sponsor base in the areas that they do cover, but with the format change of Gannett's KPRZ from religion to Al Ham's Music Of Your Life, their place as a factor in the metro has diminished significantly.

KPRZ, as you may remember, is the old KIIS AM. Like KIIS-FM, it was floundering for years, but has recently taken on a solid direction under the management of Gannett's Wally Clark. Wally is a sharp dynamic broadcaster and both his facilities are beginning to reflect that. There is probably no need to explain Al Ham's format as it's heard in well over 100 markets. Detractors call it "Music of What's Left Of Your Life" and claim it's not the music of your life but the music of Al Ham's life, and he's not living in your market. But the key to its success in head-on competition with other formats of its type seems to lie in the presentation. And I have to say KPRZ is presenting it quite well. The personalities, like veteran L.A. performer Dick Wittinghill (who does afternoons) and nationally known Gary Owens (who handles mornings), complement and enhance the format. Wittinghill sounds so at home, I can't imagine him doing anything else. In a word, this station is "cohesive."

KMPC, however, is still working on that quality. As yet, the elements don't always seem to jell. It's got reputation and signal in its favor, but some of the personalities just don't seem to fit. The format is still in the rollout phase so it's probably unfair to totally assess it now, but Drake Chenault's Hitparade seems to be trying to appeal to a slightly younger crowd. No big bands are used, instead a broader selection of more contemporary music is aired. It's not going for chart numbers, rather for sound quality, and much of it sounds good. However, the reputation seems high. But it's a new format for both KMPC and Drake Chenault and, handled correctly, the potential is there.

Country

KZLA AM-FM 2.5, KLAC 2.1, KHJ 1.5, KIKF 0.4. For almost a decade, L.A. existed with one country station of any significance. A few outlets made a half-hearted try but for the most part, KLAC owned the audience—an interesting position in that without competition, it's pretty hard to assess just how well you're doing. They don't have to worry about that anymore. What they do need to concentrate on is KZLA.

This Cap Cities AM-FM combo was a dog in the market for years. Management let the AM slip from a dominant beautiful music station in the '60s to a floundering MOR in the '70s, and in the meantime was unsuccessful in building a niche for its FM. In the fall of 1980, two things took place: KHJ announced it would be switching to country, and KZLA did it. It caught everyone by surprise, including the entire staff of both stations. A new general manager was brought in from KZLA's sister station in Buffalo and the Burns-Somerset format, which was doing so well on their FM in Dallas, was in place within 24 hours.

Almost overnight, a loser started transforming into a winner. The station had a total of four billboards. It stayed away from all promotion and hype, offering only music: FM stereo country, three well-researched hits in a row with a beautiful music presentation. The market was starved for this and the reaction was immediate. Within a year, it became the dominant country outlet and it doesn't look like that situation will soon change.

KHJ went ahead with its change a few weeks later as scheduled, but the wind had been taken out of its sails. In retrospect, that was not its biggest problem. The approach musically employed quite a bit of crossover, Eagles, Dr. Hook and the like. Its personalities were your basic liner card readers and its problem appeared to be that there was no core audience available for this format. It seemed that people were either into country or they were not—and in either case they did not "all grow up to be cowboys" as the billboards proclaimed all over town. A million dollar campaign, boards, jingles, tv commercials, proved to be if anything, a detriment. The station was losing. It's used several degrees of fine tuning in both directions since then, but as yet has not hit upon anything successful. One glimmer of hope remains in the form of morning man Lee Sherwood. Lee is not the typical morning man—he doesn't do bits—but he is the only person I ever heard who can humanize a liner card with warmth and unimpish personality. He has the talent of making you feel good about him and yourself each time he opens his mouth.

KLAC is a tough one to discuss at this point as former KHJ p.d. Charlie Cook has recently taken over as KLAC p.d. and changes have not been made yet. One thing to note about KLAC is its seemingly quick demise. Within a few weeks, it has become an obvious second fiddle with a 2.1 share. That says two things: KZLA was doing something very right, and KLAC was doing something very wrong. Yes, FM played a part, but even so, its listeners were ripe. They were looking for something better. Being the only game in town is nice, but it can make you too complacent. Sweeping the quarter-hour with commercials, and jocks who appealed primarily to Orange County men talking for up to 15 minutes without a record, made me believe the only way I'd hear a two-record segue was if one of them succumbed to an unknown malady mid-shift. It also made it a sitting duck for KZLA. But there is hope, and there is room, for a well-executed, full service country facility to co-exist with KZLA, and KLAC has the inside track on filling that position.

And then we have KIKF in Orange. Program director Steve Thomas (who's now on the air at KHJ) took this station country

Here's how the numbers look

Call	Frequency	Spring 82	Winter 82	Spring 81
KABC	790	6.7	5.7	8.5
KBIG	104.3	5.0	4.6	5.5
KMET	94.7	4.0	3.9	4.6
KIIS	102.7	3.9	3.1	3.0
KLOS	95.5	3.9	3.8	3.6
KROQ	106.7	3.7	3.0	1.7
KIQQ	100.3	3.7	3.1	2.6
KFWB	980	3.6	4.3	3.8
KHTZ	97.1	3.5	4.0	3.0
KJOI	98.7	3.5	3.5	3.8
KNX	1070	3.5	3.7	3.8
KRTH	101.1	3.2	3.3	3.1
KPRZ	1150	2.6	2.3	—
KFI	640	2.5	2.4	2.5
KZLA	AM/FM*	2.5	3.1	1.9
KMPC	710	2.4	2.5	2.5
KOST	103.5	2.4	2.5	2.5
KNX-FM	93.1	2.2	3.2	2.8
KLAC	570	2.1	2.0	2.9
KRLA	1110	2.1	2.2	3.7
KTNQ	1020	1.9	1.8	1.9
KUTE	101.9	1.9	1.8	2.0
KGFJ	1230	1.9	2.0	1.4
KACE	103.9	1.5	1.3	1.4
XTRA	690	1.5	1.4	1.8
KDAY	1580	1.5	1.7	1.4
KHJ	930	1.5	1.6	1.9
KLVE	107.5	1.3	1.3	1.1
KWKW	1300	1.3	1.4	1.5
KWST	106.7	1.3	1.6	2.3
KFAC	AM/FM*	1.3	1.4	1.4
KALI	1430	1.2	1.2	1.1
KJLH	102.3	1.2	1.0	1.6
KKGO	105.1	1.2	1.5	1.5
KNOB	97.9	1.1	0.9	1.0
KEZY	AM/FM*	0.8	0.9	1.0

The following stations failed to obtain a 1.0 share or better during the three ratings periods cited: KBRT, KGRB, KBOB, KGIL-AM-FM, KIEV, KWIZ, KIKF, XEGM, KNAC and XPRS. All figures are from the respective Arbitron reports listing audience shares for persons 12 years old and older, Monday to Sunday, 6 a.m. to midnight for the Arbitron metro survey area.

*These stations simulcast many dayparts and are generally sold in combination; therefore, the Arbitron share figures have been combined.

just prior to both KHJ and KZLA making the switch. Surprise. But Thomas held it together with an interesting blend of music that seems to have faltered slightly since his departure. Even so, it's still doing well in Orange County.

AOR

At present it looks like this: KMET 4.0, KLOS 3.9, KROQ 3.7, KEZY AM-FM 0.8

The mighty met, KMET, longtime AOR leader, seems to have kept its dominance by the "coolness factor." Longevity and consistency is in its favor and regardless of whether you secretly spend nights dreaming of Dolly Parton, if you're an 18-year-old male, it has been inconsistent with your self image to claim allegiance to anything other than the met. Whoo-ah. Even I have to admit I never miss Dr. Demento on Sunday nights, and while detractors claim the station is too hard, its target demo has worn by it.

It appears, however, that appealing to this tight-knit group has paved the way for a new set of "cool rules"—all strictly adhered to by KROQ. The Rock's biggest selling factor is undoubtedly word of mouth, and playing songs like "Teenage Enema Nurses in Bondage" by the Killer Pussys has people talking. When asked what its format was, a local consultant replied, "Whatever you do, don't tell them they need a format!" Actually, p.d. Rick Carroll has a format, but it seems to contain an element of unpredictability the same way another station might have, say, a recurrent category. Where else can you hear the theme from the Jetsons, Kyu Sakamoto's "Sukaki," and the Kingsmen's "Louie Louie" along with the latest in new wave? It's that last category, modern music, if you will, that is particularly appealing to the younger demo, music that is largely unavailable to them on the more traditional KMET and KLOS.

KLOS is also doing extremely well in this market. Once a definite second, it's now neck and neck with KMET. Some claim KMET's audience is being whittled away; others say KWST's format change to AC last year made more listeners available; still others praise consultant Jeff Pollack, claiming it's just a good AOR station. Morning man Frazier Smith is loved by some and detested by many, but all who comment know the KLOS calls.

Other factors in the market include KEZY AM-FM irish and the Knack, KNAC in Long Beach. Both have followings but both are also hindered by poor signals. Or are off to p.d. Dave Forman at KEZY for having any rat all under these conditions.

Mellow Rock

One thing about KNX-FM: it's distinctive. So much so serves its own classification. It's AOR in that it only plays, and it's AC in that it probably shares audience with stations like KIIS, so I settled on "mellow rock." To the unlistening to KNX-FM can be unusual. You recognize artists, but you've never heard these songs before; you wonder if it hasn't taken KHTZ's playlist and aired on flip-sides. Actually you will recognize some of the music even if you don't, you'll probably listen anyway. It's got the best-produced, short lifestyle features. Of particular note is the "Odyssey File," a 90-second look at a topic or event of the past. But KNX's weapon lies not as much in familiarity as it does in mood creation. Each song flows into the next, and when it's done exceptionally well you can be listening 15 minutes, unaware that one song has ended and another has begun. Unfortunately, the music is more stable than the station. KNX is prone to fluctuations, going from a 3.2 to a 2.2 last book.

Beautiful Music

KBIG 5.0, KJOI 3.5, KOST 2.4. The figures may fluctuate slightly but the order of dominance in this group of stations rarely changes. Bonneville's KBIG dominates followed by KJOI (Schulke) and Cox's KOST. (It's doubtful you know much about this format unless you happen to be involved with it, or have recently been stuck in an elevator. Actually I did have that experience not too long ago and was amazed at the changes beautiful music has undergone. A languid version (complete with strings) of Steppenwolf's "Born To Be Wild" does tend to make one think, while I'm on the emergency alarm button.

It's obvious that the beautiful music syndicators are doing well with a couple of realities—they're competing with mellow AC more and more each day, and, in order to succeed, they're having to select and record this stuff themselves that accounts for the lush instrumental versions of Cliff Brantley's greatest hits. At least, I hope it does.

News/Talk

KABC 6.7, KFWB 3.6, KNX 3.5, KIEV 0.4. KABC continued upon to consistently turn up No. 1 in this market sweep. That's probably all I need say about this class once you know the all talk, and its personalities rank among the best in the country. I'm especially fond of Michael Jackson, but even on staff has a loyal following. Morning team Ken and Bob deserve mention, as do the Dodgers. Baseball usually accounts for at least an extra point during the season.

KIEV is the other all-talk station in town, although you might not be aware of its existence. That picture may change, however, when this AM daypart is censored to Glendale goes fulltime. Rumor says that's not off. In the meantime, the station sells blocks of time to personalities who, in turn, sell spots within their shows. It's not a bad idea, but certainly accounts for some novel programming.

As for all news: KNX, with one of the best signals in Orange County, is just what you'd expect from a well-programmed CBS outlet. It's good.

KFWB, however, is more than you'd expect from a station with one of the poorest signals in town. This Westinghouse outlet used to slightly trail KNX, but since g.m. Frank Oxa turned from KYW in Philadelphia it's emerged consistently on top, if only by a slim margin, in this two-way battle. He uses this success to extensive local coverage among other markets, which may be true as its image as the source of news is unquestioned in this market.

Spanish

KTNQ 1.9, KLVE 1.3, KWKW 1.3, KALI 1.2, XEC. Fully evaluating this type of programming requires knowledge of Spanish, but there is one personality I'd like to mention: KTNQ's morning man, Berto Luna. This guy is so good he transcends the language barrier. Listen for five minutes and you'll be laughing along with him, and just in case you recognize the funny parts, his prerecorded laugh track will help you out. Even without it, his inflection is a dead giveaway he relates extremely well to both callers and co-workers. You should find he becomes a morning habit, you're free to join his fan club, aptly named "The Lunatics."

And then we have . . .

KFAC AM-FM 1.3, KKGO 1.2, KBRT 0.6. You might expect from the first two: quality classical and jazz programming, but KBRT is a real education. I stumbled on a talk show debating the value of speaking vs. immersion, and it was minutes before I realized the topic wasn't lawn care. Until I believed "Meet Me At The Eastern Gate" was an old jingle. Obviously Bonneville's KBRT is religious, primarily programming in blocks, with pleasantly programmed music as filler.

And that's it. Space limitations preclude even further but I hope this overview of America's second largest market received in the spirit in which written. Los Angeles has the best facilities in the country, and it's been a privilege writing it.

A COMBINED FEATURE:

QUESTION OF THE MONTH

Insight into one of radio's most talked about news items. Topics are selected from subscriber input, culled from inquiries in general conversation as well as items specifically suggested for this feature.

and

ECONOMIC INSIGHT

A candid interview with one of radio's "money men" exploring the financial facts behind today's transactions. Regarding this aspect of the industry, Mediatrix subscribers range from sophisticated owners to neophyte air personalities. Consequently we will rely on your input in reaching a mean level for the types of questions asked.

GEORGE JOHNS, the subject of this combined feature can hardly be considered one of radio's "money men". He candidly admits his lack of knowledge and distaste for that end of the business. But he is among a growing group of programmers who find themselves in ownership simply because they want to control the product and receive fair compensation for their efforts.

In talking with George, we initially were seeking an answer to this month's "Question" (delineated on the following page) asked us by many subscribers. His answer, and the drama he unfolded revealed many of the economic pitfalls that other programmers unsophisticated in finance are likely to encounter. For that reason we sought greater detail and treated it in combination with our "Economic Insight" feature.

Question Of The Month / Economic Insight

"What is going on with George Johns in so far as radio station ownership is concerned? What happened to the WMET, Chicago deal? Is money still outstanding on the WZPL purchase? Who is involved in the first acquisition, KKCW Portland?"

To find out, we contacted George at the FairWest offices in La Jolla, CA where he sat contemplating the ocean. An aura of mystery has always surrounded Johns. From his early successes in Canada through his legendary years with Fairbanks Broadcasting, to his emergence as a "class" act in the consulting field, talk about what Johns' is all about, continues.

YEAH, laughs Johns, YOU GO THROUGH THE YEAR OF 'WHO THE HELL IS HE?' INTO ONE OF BEING SEVERAL PEOPLE'S LITTLE SECRET. THEN YOU BECOME 'FAMOUS' SO TO SPEAK. IT'S REALLY FUNNY TO ME BECAUSE IN ALL THESE YEARS I DON'T SEE MY ATTITUDE OR APPROACH CHANGING ONE BIT, WHILE THE PERCEPTION OF WHAT I'M DOING SEEMS PRONE TO THESE WILD CYCLES. NOW IT SEEMS THIS IS THE YEAR TO HATE GEORGE JOHNS. I DON'T KNOW WHAT IT IS, MAYBE PEOPLE THINK I'M RICH...

Which leads nicely into this month's question concerning your involvement in radio ownership. Your first acquisition was Portland's KKCW, which you purchased from John Tilson in early '85, right?

IT'S BEEN A LITTLE OVER A YEAR NOW. I COULDN'T GIVE YOU THE DATE. I THINK WE PAID \$5.5 MILLION FOR THAT STATION. I'M NOT BEING EVASIVE, BUT IT'S MY PHILOSOPHY TO STAY AWAY FROM THAT END (the business management/financial end of running radio stations) OF THE BUSINESS. WHAT I FOUND OUT IS THAT THE MOST DIFFICULT PART OF OWNERSHIP IS THAT THE STAFF WILL LET YOU RUN THE STATION. WHEN YOU'RE A CONSULTANT, YOU KNOW YOUR AREA OF EXPERTISE BUT AS AN OWNER, YOU'RE IN A POSITION TO CONTROL EVERYTHING-- AND YOU'LL BE ALLOWED TO DO SO. THAT GIVES YOU A FALSE SENSE OF SECURITY. YOU SOMEHOW BELIEVE YOU SUDDENLY KNOW AN END OF THE BUSINESS YOU PREVIOUSLY KNEW NOTHING ABOUT. A WEEK BEFORE, YOU KNEW YOU DIDN'T KNOW ANYTHING ABOUT IT, BUT NOW YOU SOMEHOW BELIEVE THE OWNERSHIP HAS VESTED YOU WITH KNOWLEDGE. I KNOW WHAT I DO, AND WHAT I DO IS NOT RELATED TO ACQUIRING AND MANAGING RADIO STATIONS. I MAY BE A FOOL TO LET SOMEONE ELSE HANDLE THAT END OF IT, BUT I CERTAINLY DON'T HAVE THE BACKGROUND IN IT, SO I'D BE MORE OF A FOOL TO TRY.

IN ANSWER TO YOUR QUESTION THOUGH, WE BOUGHT KKCW WITH A GROUP OUT OF INDIANAPOLIS-- HERITAGE, A VENTURE CAPITAL GROUP THAT WAS HEADED AT THE TIME BY THOMAS BENFORD (the former president of Indiana National Bank and the Indianapolis Motor Speedway), A GENTLEMAN-- A SUPER HUMAN BEING. HE AND HIS GROUP APPROACHED US ("us" at the time being FairWest-- then George Johns, Bill Edy and Jim West) AND BECAUSE OF MY REPUTATION AND TRACK RECORD IN INDIANAPOLIS (WIBC had shares double the nearest competitor during Johns' tenure) WE WERE ABLE TO SECURE THE LOANS AND RAISE THE MONEY.

But before you finalized KKCW, the composition of FairWest changed?

AT THE TIME WE WERE TAKING THE RADIO STATION OVER THAT CHANGED. FAIRWEST BECAME REG JOHNS, BILL EDY AND GEORGE JOHNS. JIM WEST DECIDED AT THE LAST MOMENT THAT THE DIRECTION FAIRWEST WAS GOING (focusing on radio ownership) WAS NOT ONE WITH WHICH HE WAS COMFORTABLE. HE WAS USED TO DEALING WITH RADIO STATIONS, BUT OWNERSHIP OF THEM WAS NOT HIS MAIN THRUST. HE ENJOYED PRODUCING JINGLES, AND SERVICING STATIONS-- THE MANUFACTURING END OF RADIO, WHILE I WAS INTO THE PHILOSOPHICAL ASPECTS OF PROGRAMMING. AND LIKE ALL PROGRAMMERS I WANTED TO OWN-- I THINK EVERYBODY WHO GETS INTO BROADCASTING WANTS TO OWN A RADIO STATION-- HOW MANY TIMES HAVE YOU HEARD A JOCK OR PD SAY THAT? AND NOW I WAS FINALLY GOING TO GET THE CHANCE TO DO IT. FAIRWEST WOULD BECOME A BROADCASTING ENTITY. I THINK JIM WEST SAW THAT AND AT THE LAST MINUTE REALIZED IT WASN'T THE ROUTE HE WANTED TO TRAVEL. HE ASKED TO BE BOUGHT OUT AND THE PARTING OF THE WAYS WAS SMOOTH.

But the timing couldn't have been worse. It happened at the crucial moment, literally hours before closing. Where the original deal called for FairWest to have controlling interest, the new agreement shifted the balance of power to the investment group, Heritage.

THAT'S THE ONLY REGRET I HAVE. HAD IT COME APART A DAY OR TWO EARLIER, WE WOULD HAVE HAD A LOT MORE CONTROL OVER OUR OWN DESTINY, BUT WITH A PARTNER LEAVING AT CLOSING, THERE WAS NOTHING WE COULD DO BUT ACCEPT THE TERMS OFFERED TO US BY HERITAGE. EITHER THAT, OR LOSE THE RADIO STATION AND WE WERE PURCHASING IT AT AN INCREDIBLE PRICE.

Once the Portland deal was consummated, it wasn't long before the applications for Indianapolis' WZPL and Chicago's WMET were announced. Originally Heritage was to be involved in both of those purchases...

THE HERITAGE GROUP DECIDED TO PURCHASE A RADIO STATION IN INDIANAPOLIS, WHICH MADE SENSE TO THEM SINCE THAT WAS THEIR HOME BASE. THEY BEGAN TALKING WITH WTPI (the new facility that resides on WIFE-FM's former dial position) AND WERE NEGOTIATING TO BUY IT FOR, I THINK, AROUND \$8 MILLION. THEN SEVERAL THINGS BEGAN HAPPENING IN QUICK SUCCESSION.

WHILE BILL EDY WAS WORKING ON THE WTPI DEAL WITH HERITAGE, CECIL HEFTEL ALL OF A SUDDEN OFFERED US WZPL (Indianapolis) FOR \$11.5 MILLION. NOW, WZPL WITH ITS BILLING AND STANDING WAS A MUCH BETTER DEAL AT \$11.5 THAN WTPI AT \$8, SO BILL BEGAN TO NEGOTIATE WITH HEFTEL. AT THE SAME TIME, WE HAD THE OPPORTUNITY TO BUY WMET (Chicago) FOR \$12 MILLION (viewed by virtually the entire industry as a "steal"). SO BILL BEGAN TO TALK WITH GARY STEVENS.

WHAT WAS REALLY GOING ON WAS THAT THE HERITAGE GROUP WANTED INDIANAPOLIS. WE, WITH OUR OLD FRIENDS IN THAT MARKET WHO WOULD BECOME OUR COMPETITORS, WERE MORE INTERESTED IN CHICAGO. SO HERITAGE OFFERED TO BUY CHICAGO FOR US, IF WE WOULD AGREE TO PARTICIPATE IN INDIANAPOLIS.

Edy was talking to another venture capital group out of Dallas at the time, but it made sense to continue working with Heritage as the dealings in Portland had been mutually beneficial. So Heritage's Thomas Benford and Art Angotti met with Gary Stevens and worked out an agreement to purchase WMET.

BILL MEANWHILE WAS BACK IN INDIANAPOLIS WORKING ON THE WZPL DEAL. THEN, A MONTH AFTER THOMAS BENFORD MET WITH GARY STEVENS, BENFORD RESIGNED FROM HERITAGE. (Spread too thin by his numerous involvements, Benford cited health reasons. His exit changed the complexion of the company as he was seen as a calming influence.) BILL CONTINUED TO NEGOTIATE WITH HEFTEL. THEY AGREED ON A PRICE, WORKED OUT A DEAL AND BILL SIGNED THE PAPERS. AT THAT MOMENT, BILL, FOR ALL PRACTICAL PURPOSES, OWNED WZPL. HE THEN WENT BACK TO THE HERITAGE GROUP TO DISCUSS THE TERMS OF THEIR INVOLVEMENT..

(Heritage wanted controlling interest and Edy felt that inappropriate. Unlike Portland where Heritage had the upper hand, Edy here was responsible for negotiating the deal, and arranging the bank loans. It was his contention that Heritage would bring in the investors, for which they would receive a major interest in the station-- but controlling interest would remain with FairWest.)

SO BILL STARTED TO PLAY HARDBALL WITH THESE GUYS, NOT WILLING TO GIVE UP HIS POSITION OF CONTROL AND ALL OF A SUDDEN THE HERITAGE GUYS WALK FROM CHICAGO. THEY WERE USING IT TO TRY AND GAIN CONTROL OF INDIANAPOLIS. THEY FIGURED WE'D GIVE IN AT SOME POINT, WHICH WE NEVER DID.

BY THAT TIME, I HAD HEARD THAT THE SHADEK'S (owners of San Diego's KLZZ which George has consulted) WERE LOOKING AT SOME STATION ON THE OUTSKIRTS OF CHICAGO. I CALLED BILL EDY AND HE SAID WE HAD ONE WEEK TO COME UP WITH THE MONEY FOR WMET, SO I SUGGESTED HE TALK TO TOM SHADEK. THE PROSPECT OF OWNING WMET AT THAT PRICE EXCITED TOM, AND THE SHADEK'S STEPPED IN WITH THE ESCROW MONEY AT THE LAST MOMENT.

THEN THE NEGOTIATIONS BEGAN AGAIN ON WHO OWNED WHAT PERCENTAGE, AND AS TIME WENT ON WE CAME TO TOTAL DISAGREEMENT. SO AS IT NOW STANDS, THE SHADEK FAMILY ARE GOING TO OWN THE RADIO STATION ENTIRELY.

THAT'S WHEN I STARTED TO LEARN HOW BUSINESS ALL WORKS-- AND YOU KNOW WHAT I FOUND OUT? RATINGS WERE GOING UP IN PORTLAND, RATINGS WERE GOING UP IN INDIANAPOLIS AND ALL THE MEETINGS I ATTENDED WITH THE HERITAGE PEOPLE CENTERED AROUND WHO CONTROLLED THE BOARD OF DIRECTORS. THEY DIDN'T CARE ABOUT BILLING, RATINGS. AND ONCE AGAIN I FIND OUT WHAT A FOOL I WAS TO DISCOVER THE SAME THING IT TOOK ME THREE STATIONS AS A PD TO LEARN-- THAT AT THE MOST, YOU HAVE THREE OR FOUR PEOPLE AT A RADIO STATION WHO WANT TO WIN. AT THE VERY MOST! THE REST ARE JUST WORKING AT JOBS AND WANT TO GO HOME. ONCE I LEARNED THAT LESSON, LIFE BECAME EASIER FOR ME AS A PROGRAMMER. BUT AS AN OWNER, I WAS LEARNING IT ALL OVER AGAIN. IT DIDN'T MATTER THAT RATINGS WERE GOOD, BILLING WAS GREAT, WHAT WAS IMPORTANT WAS WHO CONTROLLED THE BOARD.

I LEARNED ALOT, BUT IT COST ME CHICAGO. AND THE WORST PART OF IT WAS I KNEW EXACTLY WHAT I WANTED TO DO THERE. BUT HERE I WAS IN THESE MEETINGS AND FINALLY I SAID 'YOU GUYS ARE ARGUING ABOUT AN ART GALLERY. AND BELIEVE ME, IF THERE ARE NO PAINTINGS IN AN ART GALLERY YOU'VE GOT NOTHING, MAN. BUT YOU PUT PICASSO IN AN ART GALLERY AND SELL IT WITH THE PACASSO IN IT AND IT'S WORTH A HUNDRED TIMES AS MUCH.' I WAS LUSTING AFTER CHICAGO. I'D MONITORED THE MARKET. I WAS EXCITED BECAUSE I HAD THE 'PICASSO'. AND THEY HAD NO IDEA WHAT I WAS TALKING ABOUT. THEY WANTED AN ART GALLERY. THEY DIDN'T EVEN UNDERSTAND THE PART THAT THERE HAD TO BE PAINTINGS IN THERE.

BUT IT DOESN'T MAKE SENSE TO WORK 17 HOURS A DAY ON SOMEONE ELSE'S PROPERTY, AND THE MORE WE DISCUSSED IT THE SMALLER OUR PIECE WAS BECOMING, SO AS MUCH AS I WANTED CHICAGO, WE DIDN'T SEE ANY CHOICE BUT TO PASS.

SO BACK TO INDIANAPOLIS. BILL HAD AN AGREEMENT WHERE CERTAIN CONDITIONS HAD TO BE MET BY US AND BY WZPL AT CLOSING (such as billing had to be at a certain level, etc.). AND BILL WAS NOT ENTIRELY HAPPY WITH THE STATION'S POSITION. SO HE BEGAN TO NEGOTIATE WITH CEC HEFTEL FOR A REVISED PURCHASE PRICE. IN LIGHT OF OUR POSITION (without Heritage's backing, FairWest would have had to find a new investment group quickly), BILL AGREED TO THE ORIGINAL PRICE IF HEFTEL WOULD AGREE TO CARRY A SEVERAL MILLION DOLLAR NOTE AS A SECOND, GIVING US X NUMBER OF MONTHS TO COME UP WITH THE MONEY.

(Heftel did agree to those terms, with the note coming due some time this May.) Rumors as to where the money would come from have been put to rest with the announcement that FairWest intends to merge with Hicks Communications, owners of Tulsa's KAYI; Austin's KNOW/KEYI; KLVI/KYKR, Beaumont/Port Arthur and Laredo's KLAR. Headquartered in Dallas, Hicks is owned by R. Steven Hicks (60%); Thomas Hicks (20%); and Don Ingram (20%)

WE HAD BEEN LOOKING AT SEVERAL SOURCES OF FINANCES. ONCE WE WENT THROUGH WHAT WE DID WITH HERITAGE, YOU CAN IMAGINE WE WEREN'T RUSHING INTO ANYTHING. AND WITH HEFTEL CARRYING THE NOTE, WE HAD NO PRESSURE TO DO SO.

(Johns sees the agreement as symbiotic with the Hicks' continuing to operate in the financial/management arena that they know best while Johns will concentrate on programming.)

I FINALLY FIGURED OUT WHAT I DO BEST IN THE WORLD, AND THAT IS THAT ALL THE CRAZY PEOPLE LIKE TO HANG AROUND ME AND SOMEHOW THEY SOUND GREAT ON THE RADIO. SO AFTER YEARS OF HANGING AROUND WITH CRAZIES, I HAVE THE ABILITY TO FIND THE RIGHT PEOPLE.

I BELIEVE THE ANSWER TO EVERYTHING IS A PERSON. THE RIGHT PERSON FIXES EVERYTHING. IT'S NOT A SYSTEM OR A COMPUTER-- ULTIMATELY, IT'S A PERSON. I KNOW SOME GREAT PEOPLE, AND I THINK HICKS' SAW WHAT WE COULD BRING TO SOME VERY LUCRATIVE MARKETS.

(The merger will also buy the Heritage group out of Portland, severing totally the ties between Heritage and FairWest.)

FROM WHAT I UNDERSTAND THE PLAN IS TO MERGE THE TWO COMPANIES AND GO PUBLIC. NOW HOW MUCH EVERYBODY WILL OWN OF EVERYTHING, THAT PART I'M NOT CLEAR ON YET. THE ONLY THING I CAN TELL YOU IS THAT I TOLD BILL EDY A LONG TIME AGO 'THE ONLY TIME I WANT TO HEAR FROM YOU IS WHEN I'M RICH.' --WELL HE CALLED TODAY AND SAID I'M CLOSER.

POSITIONING FOR PROFIT

Paul Sidney on

The Big Sound of Small Market Radio

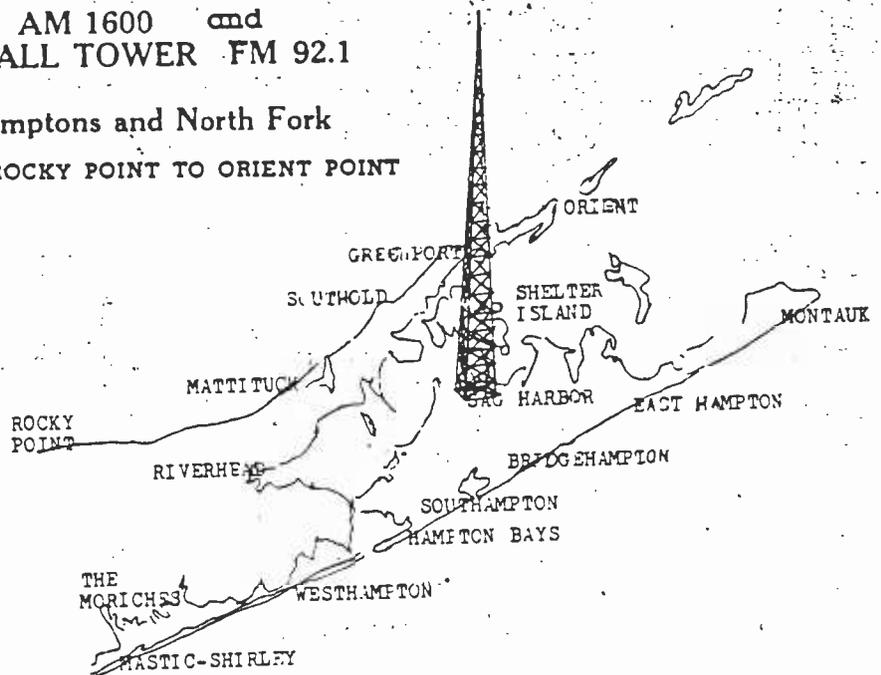
"The Oldies Station"

WLNG RADIO

AM 1600 **and**
TALL TOWER FM 92.1

Our Big Signal Serves The Hamptons and North Fork

FROM WESTHAMPTON TO MONTAUK—ROCKY POINT TO ORIENT POINT



Paul Sidney
President/General Manager
WLNG AM & FM
Box 2000
Sag Harbor, NY 11963

Pete
Salant
BROADCAST
CONSULTANT

Box 575
Cheshire, CT 06410
203 272 9424

April 10, 1985

Dear Paul,

I just wanted to take a moment to thank you and the 'LNG crew for many entertaining hours of relief from the kind of boring radio I've been accused of programming!

In the car we listen exclusively to WLNG-FM. You have the most incredible Class A signal I've ever seen (we're 15 miles north of the coastline), and of course it helps that you're mono. I'm so *!?!# tired of hearing the repetitive (but successful) stations I consult and that permeate the dial...LNG is truly different and unusual, as you've designed it to be.

I wish you continued success, hope to continue to hear lots of commercials to keep you in business, and thanks for the refreshing sound. Maybe someday I'll be visiting your area and you'll let me fill in for an hour. I can't imagine any on-air work being more challenging or fun!

Regards,

Pete Salant

WLNG

Consultant Pete Salant writes a love letter. WNBC New York's Roz Frank wins a contest. Advertising veteran Ted Steele (Benton & Bowles for over 40 years) sends in unsolicited statistics that show WLNG an overwhelming favorite.

"With most small town or suburban stations, the only time people listen is during a snow storm," contends Paul Sidney, for over 20 years the force behind Sag Harbor's (it's at the end of Long Island, near the Hampton's about a two hour drive from Manhattan) WLNG. "The snow hits, and people start calling you up saying 'hey, where are you on the dial?' Most of them hear better radio from a nearby big city and they compare it to their hometown station and it isn't a contest!

"But it should be. You can be local and give the listeners a metropolitan sound," says Sidney who readily admits that in 1986, WLNG sounds like metro New York-- circa 1962. And it's that calling card that brings in the Pete Salant's or Roz Frank's. It's the oddity of it all.

"But it shouldn't be odd that we're having fun on the radio. That used to be the norm. I don't think listeners got tired of Joey Reynolds, for instance, radio did. (Reynolds is one of Sidney's favorite performers though he tends to see red when Joey occasionally gets blue. He sees Howard Stern as a nice guy off the air but a menace behind the mike.)

"It was radio one day that set up the rules that entertainment was out and sterility was in. Everybody looks at Drake radio and blames it for that sterility, but Boss Radio had character. It was every Tom, Dick and Harry who took the pieces home who made it sterile. You have to color a radio station for your audience. The best guy ever at that was Mike Joseph. In 1960, WABC sounded like it had been in the format for years-- and they just signed on!"

The excitement in Sidney's voice rises as he discusses the past-- a past he has been extremely successful in keeping alive on WLNG. Boasting "hundreds" of PAMS jingles (Sidney says some of the longer ones occasionally get requests) customized from virtually every package produced, it seems as if one is entering a time warp when a mid '60s "Survey Sound Number SevenSevenseven" is juxtaposed with a current Madonna smash. "Well we have to play a current record next to that one," laughs Sidney who decidedly favors oldies.

And back when oldies were new, Sidney in 1963, was working in Old Saybrook (The Long Island Sound of WLIS) losing business. "Eventually I had to get into sales, just to do what I wanted in programming," says Sidney. "I knew if I wanted to get listeners locally-- listeners who could hear New York radio-- I had to be consistent and competitive. I had to play the hits."

But as Brenda Lee hit, so did the cancellations. "Sponsors said we were too loud, that we played the same records over and over. And up until then management didn't want to offend the merchants, so the only time any one listened really was in a snow storm. But merchants aren't stupid, they knew no one listened and with that in mind, spot rates were never going up, the station would never sound more appealing and nothing would change."

In January, 1964 Sidney left Old Saybrook. WLNG had been on the air less than 6 months and Sidney was lured there as program director. (He moved up to general manager in 1969.) "It was very small market, and I wanted to be big city." With no budget Sidney developed a "results-sound. We lost business initially, but the name of the game is product. When they saw we could deliver results, they were back. It's smart business."

And what is a results-sound? It's a fun sound and a hit music sound where commercials can be entertainment. It isn't seven songs in a row. I'd call advertisers and put them on the air when nobody was doing it. I was one of the first to have an advertiser do his own spot-- which can be very good or it can kill you, but with the right advertiser you make it entertaining, you have a good time.

You don't treat what can be 20% of an hour of airtime as something bad. If you want to deliver results, you can't condition your audience that your programming revolves around how fast you can get back to a song. --Back to Joey Reynolds on KB, I used to love to hear him do a spot. There was entertainment to it, he was not just selling goods. That's why he moved product, not because he had a 56 share of Hooper or something like that-- he sure didn't have those numbers in Philadelphia, but he still packed 'em in when he did a live spot. That's the element that's missing in radio. Good or bad, you hear that with Howard Stern and he holds an audience and sells products because of it. And isn't that the goal of radio?

"At 'LNG, we're annoyed when we have a light commercial load. We want that involvement. When it isn't there, we'll do PSA's or play more jingles (four or five in a stop set isn't entirely unusual). Something always has to be happening. That's the way we "color" the station."

Remotes, shunned by many programmers, are WLNG's standard weekend fare. "We get most of our revenue from straight spot sales, but remotes are good for two reasons. They really do deliver people to the sponsoring location, visibly showing what we can do, and they can be fun. We handle them as regular programming. When it's time to play a record we do it, but between the records we have fun with the sponsor and fun with the people. It's up to the personality to make a remote entertaining. Done correctly, it isn't much different from the morning zoo concept that everybody thinks is so hot right now."

Sidney also favors remotes for their ability to graphically disprove statistics. "One of our competitors typified the WLNG listener as blue collar, lower income, and just after I'd heard about it, I was at Grant City (a now defunct discount store) doing a remote when a guy in a Mercedes entered the parking lot. I said 'Driver, if you're listening, blow your horn' and he did. I said, 'Driver, do it again!' and I thought-- 'You're driving a Mercedes, you shouldn't be listening to WLNG number one; and number two you shouldn't be shopping at Grant City!'-- that's what the statistics will tell you. But not everybody who listens to country music milks cows, yet country stations fought that battle for years."

The thought leads Sidney into another emotional subject. "Ratings! I'm fortunate because we don't sell by them-- Our only national business is Heinekin Beer in summer, and McDonalds or Ford because the local dealers put pressure on corporate to buy us-- but too many broadcasters live by them-- killing many good personalities in the process, and too many advertisers believe them. What's the purpose of a rating in the first place? To tell an advertiser what station is most likely to deliver the customers he wants, right? Well last book we did a sales promotion, "Radio Racetrack" which included a money giveaway and we almost lost money on the promotion paying out winner after winner. We got killed because of the number of people picking up cards at participating sponsors. The advertisers loved it and the jocks talked about how great it would be in the ratings, but I've been through this often enough. I told them that yes, the game generated new audience and longer listening, and yes sponsors were extremely well satisfied with the results at the cash register-- which should be their ratings barometer in the first place, but I could almost guarantee that we wouldn't show. (The Long Island book covers an area approximately 90 miles long and class A stations at one end are inaudible at the other-- occasionally WLNG shows. Often it doesn't.) And I was right. If the sponsors relied on the ratings, they'd have missed a great deal of business by avoiding us."

Another pet peeve is the sales practices of many stations. "Broadcasters who discount their rate cards. It threatens the integrity of all of us. A lot of people look at our rate card (with a high rate of \$22) and think the spot rate is low. But that's the rate we get. Of course we have one or two advertisers who have been with us for over 20 years who are grandfathered into slightly lower rates but we don't play the game of publishing high rates and lowering them dramatically or offering 2 for 1 or 3 for 1 premiums, especially for new business. How fair is that to your loyal sponsorship base? Eventually that's got to come back at you."

"We don't think in terms of demographics either. We find people are people. The heyday of radio was more of a family thing. Mass appeal; and that's what we are. I like to think you are reaching everybody. Of course teens are harder, but they do like the Beatles."

And WLNG does play them, as well as the oldies you'd expect and some you wouldn't blended with two to four currents an hour. One broadcaster described Sidney's approach as 'listening to a 1962 aircheck.' And sure enough, every gimic, jingle, and sounder you'd expect to hear is alive and well right down to the engineering.

"We're not in stereo on the FM," says Sidney for two reasons. One, the kind of radio we do sounds better in mono-- the records were recorded in mono and nothing sounds worse to me than Elvis rechanneled for stereo. And two, for a more practical reason. We're a class A facility and going stereo would cut the signal by at least 20%. I'd rather have the distance. And let's face it listeners tuning in for the quality of the sound aren't going to be happy with Paul Sidney talking over the beginning and end of every song."

The current slogan for 92.1, "The Tall Tower" replaced "In Living Mono"; "Crystal Clear 92" and "92.Fun". The AM version at 1600 (the little 16 with the big audience) is restricted to daytime operation. "From a revenue standpoint, we're not suffering as a daytimer. With an adult audience you're losing so many people to tv at night anyhow. But, still we find night time radio can be profitable. It's up to the sales staff to sell it."

More often than not the salesman is also a jock. "We don't make the jock sell as a job requirement, but it's a way to increase their earnings significantly, and we're all on the same team as far as product is concerned." Turn over and petty politics, the hallmarks of the typical small market operation are almost non-existent at WLNG. A decade or more of employment is the norm. "It's not because we can pay them so well," laughs Sidney.

"I guess it has to do with the fact that we all believe in what we're doing and we do it as a team. We don't compete amongst ourselves. I really spend a lot of time with everyone I'm thinking about hiring. I get to know them and I make sure they believe in what we're doing and can appreciate what they're able to do here. And if I find out I've made a mistake, I correct it before it can infect the morale of the staff."

What jocks most appreciate is the freedom they're given. "Back to Joey Reynolds again. How many times has he been out of work after a PD has tried to shut him up? You've got to understand that the greatness that made him will not be found in 'It's 8 minutes past the hour and here's Dire Straits.' We have a format. And we have constraints. But that format is based around a total sound with the jocks having flexibility to execute it within their own personality. On WQAM in the early '60s Charlie Murdock didn't sound like Rick Shaw yet they both sounded like 'QAM. Bob Hope doesn't change his approach because it's 1986. He'll change the content, but the approach is still there. And that's true about radio too. Just because it's 1986, Joey Reynolds doesn't need to be Scott Shannon on a morning zoo." Appropriately, the station has a jingle that says "DJs Love 'LNG!"

"Let's face it, I love what I'm doing," says Sidney "I have fun, but if those sales were not coming in I'd have a big problem. I got involved with playing oldies in 1961 before anyone was doing it-- before most of the oldies we play today were recorded. I saw an emotional connection-- people like to cling to the past. But the records you play aren't going to sell the products you advertise. Another of our jingles says, 'LNG it's what's in between the records that counts'-- and that's really true, you know. --By the way before you go, I want to play two new cuts we just got in from PAMS, you're gonna love 'em!..."

FIND FILE

This feature is designed to acquaint the industry with lesser known but highly talented broadcasters from all market sizes, focusing on those involved in the creative processes of radio.

Most of the individuals highlighted here are working. Their selection is not based upon their current availability. Some may be seeking new opportunities, others are not willing to make a move at present. All are dedicated professionals of whom you should be aware.

Some pages back, George Johns contended that, 'at most there are three or four people at any radio station who want to win'. In Portland, one of them is competing with him.

FINO FILE

This month featuring KUPL's Keith Todd

"I don't mind working 'til 1 am if it's going to pay off for the station. When I get to a place I look for responsibility and I carry it as far as I can take it. Looking back on it, I haven't had a bad track record."

Currently Todd is serving as afternoon drive personality and assistant program director at Scripps-Howard's country facility in Portland. Hired in February, 1984 at the time of KUPL's switch from easy listening to country, Todd was previously known by the air name "Henry Kaye".

As Kaye, Todd programmed Myrtle Beach's top 40 powerhouse, WKZQ, and handled middays from 1981 until the move to Portland. His tenure saw the station reach ratings and billing heights unsurpassed in the market today. (Since his departure, while still a success, WKZQ has seen erosion to new competition.)

A listen to his KUPL work reveals a consistent, warm approach. His personable delivery compliments the format without overshadowing it. Appearing as the friendly guy next door both on the air and off, his audience would be surprised to learn that his ability to get ratings is equalled by his ability to sell them.

Developing an interest in radio while serving in Viet Nam, Todd exited the service in Lawton, OK and joined the sales team of local KCCO and KRLG, advancing to sales manager. "My next move would have been radio sales in Oklahoma City, but my father got sick in 1977 and I had to go home to Conway."

Conway, SC; a suburb of Myrtle Beach was the home of small market WLAT. Automated back then, management created a midday shift for Todd which payed \$135 a week. "But they gave me a chance to sell, and that more than supplemented my income."

Todd remained in that position for nearly five years. "The main reason I stayed was I was in a learning position and I knew it. I wasn't very good-- you know how small market jocks sound. Well I was all that and more. I didn't like me, the audience didn't like me and the guy who hired me didn't like me, but I was a body."

"1500 jocks made me what I am today," he laughs. "I listened to all of them, but my two biggest influences were Dick Biondi and Billy Smith," a startling revelation in that Todd's smooth and natural style resembles neither performer. "I liked Dick Biondi's approach. His delivery was fast paced, honest and to the point."

"And you wouldn't think so, but Billy Smith is the guy who changed my attitude," says Todd. (Smith today can be heard on WNMB, North Myrtle Beach where his "beach music" show on Sunday afternoons often reaches back to the obscure R & B titles of the '50s popularized on the jukeboxes along the Carolina shore.) "I was playing some flip sides on the air and Billy caught the show while he and some friends were at a restaurant. When he came back to the station he took me aside and said, 'If you're ever gonna make it, the first thing you've got to remember is to play the hits. Slow down, think about what you're going to say and more importantly how your audience is going to react to it.'"

Learning programming first hand at WKZQ, Todd credits GM Bill Hennessey for teaching him the meaning of visibility. "I'm always looking for ways to get the call letters out there. If there's a story about a chili cook off in the local paper, I'm half way through it and I'm calling to price 5,000 aprons with our logo. The thing that gets me, is all the guys who use their talents to promote themselves in the trades. We all know their names, but how many listeners know their radio stations? If there's something happening in your market, it's usually easy to associate your call letters with it. That philosophy was beat into me by Hennessey."

While Todd stepped down from the PD post to move up to Portland, the desire to return to programming is still there. "Don't get me wrong. I'm very happy where I am. I know everyone working says that, but honestly I am. I've gotten some promotions, a few raises and this is a great place to work."

"The country format has been real good for my development as an air personality. It has given me the chance to slow down a bit, focus on the audience, who they are and what motivates them. When I came here I was a structured rock jock and I never had the opportunity to discover who I really was in so far as air work is concerned."

"I'm not into politics. I could care less what the front office is doing. I'm interested in winning. I know I can do that if I'm given the chance." Succeeding in sales, programming and air work, Todd could easily land a major market air gig or enter the ranks of management. "As I said, I'm happy right now, but the ultimate plan is to get back into programming, though that could change. I enjoy being on the air more and more. Either way, the real goal is to continue improving whatever I do."

A former co-worker describes Todd as 'the backbone of the staff. He's not some hot shot personality but he'll sneak up on you and beat the pants off the competition. He's a credible, consistent performer with good voice, fine production skills and a great attitude.'

"I'm really a simple guy," claims Todd. "Simple and hyper. My family comes first (the Todd's have three children) but after that, work gets 110% of my energy. But should anyone ever consider me for a programming job, I better mention I'm not a yes man. As PD, I've ultimately got to make the programming decisions and I'm more than willing to go down with the fight. That's not to say I'm not a listener. I'm always open to input. Next to money, encouragement is my biggest motivator."

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