

legendary line-up of disk jockeys on WIBG(AM): Tom Donahue, Joe Niagara, Hy Lit, Jerry Stevens and Dean Tyler. But in 1966, WFIL tired of butting heads with the MOR king in town, WIP(AM), and went rock. WIBG crumbled in less than 18 months and, with the help of program consultant Mike Joseph, WFIL reigned supreme.

Jay Cook, now program director at WFIL, is coming off a bad year. He too was burned by the LP-cut experiment. But despite the run-for-his-money Jay Cook had last year from a resurging WIBG and a progressive-rocking WMMR(FM), WFIL regained some of its stature in the year-end rating books.

Farther west, Bob Harper's KQV(AM) Pittsburgh has been so strong in that city for so long that it is virtually without competition. KQV's sound is what made the ABC-owned rockers so successful: careful, controlled and clean.

Through the midlands of Ohio and Indiana the sounds of Chuck Dunaway's WIXY(AM) Cleveland, Bryan McIntyre's bellwether WCOL(AM) Columbus and Jim Fox's WIFE(AM) Indianapolis form a blanket over an area that has resisted the intrusion from strong-signal stations in Detroit and Chicago.

Just across the river from Detroit, in Windsor, Ont., CKLW(AM)'s 35-year-old transmitter ("today's just can't duplicate it," says CKLW's Alden Diehl) produces a signal that can only be described as awesome. It not only dominates Detroit from Canada, but has been known to rate high in the Toledo and Cleveland



CKLW's Alden Diehl

books. Owned by RKO General until 1970, CKLW was the launch pad for several notable programming careers. Paul Drew—nicknamed alternately "The Enforcer" and "Rommel" and fabled as the man who spent all day, every day with an ear-plug in his head listening to CKLW everywhere he went—adapted the station to the Detroit market. Ted Atkins, who would go on to program KHJ(AM) Los Angeles until late last year, made his reputation at CKLW as well.

Today, under Mr. Diehl, CKLW is one of the few successful major-market top 40's that will break records. Much of that credit goes to Rosalie Trombley, respected for owning two of the best ears in

radio. "I pat myself on the back," says Mr. Diehl, "for getting her and keeping her. I seldom question her judgments, and when I do, I'm usually wrong."

WLS(AM) Chicago gained its first national reputation for the wildly successful country-music barn-dances it broadcast in the thirties. Its current smash is top 40. Mike McCormick, the program director, runs a different operation from Rick Sklar's at the commonly owned WABC—LP cuts at night and round-the-clock tailoring of records to day-parts are two of the Chicago distinctions.

"The Voice of Labor," WCFL(AM) Chicago, gained a new sound and a new personality last year through the acquisition of the highly-rated Larry Lujack—who was working the morning shift across the street at WLS—and WLS's former program director, John Rook, who now consults the station. Art Roberts is charged with keeping the format right on a day-to-day basis with help from one of the most musically knowledgeable general managers around, Lew Witz.

Out from under the signals of WLS and WCFL, Milwaukee stations WOKY(AM) and WRIT(AM) dominate the western side of the Great Lakes. Bernie Strachota, the veteran owner of WRIT, hopes his new programmer, Mark Wheeler, will spirit away some of the huge audience that makes WOKY number one in the market. But Gary Price has withstood many challenges in his years at WOKY and cannot be easily taken.

In Omaha, the city where Todd Storz first saw the potential for top-40 radio, Gary Martin has recently come to program KOIL(AM). And in Denver, KTLK(AM), another John Rook-consulted station, has a new programmer as well. Tom Bigby is fresh from a foray into country-music programming at KBOX(AM) Dallas, but his roots are top 40—he was Mr. Rook's assistant at WLS. Mr. Bigby's job now is to knock off the top-rated rocker in Denver, KIMN(AM). Al Brady, who programs KIMN, is as new to Denver as Tom Bigby, but KIMN still looks strong.

And in Minneapolis, the race is neck and neck for the number-two spot in that city—WCCO(AM) has been untouchable with its adult format. Johnny Canton at WDGY(AM) and Chuck Buehl at KDWB(AM)—which Chuck Blore first rocked in 1960—can bring in 10 and 11 shares of the market, respectively, despite the dominance of WCCO, and the battle shows no sign of letting up.

From there, a traveler can go flat out through the Plains states until he reaches the Northwest and KJR(AM) Seattle. Pat O'Day, in his decade-long stint at KJR, has built the station's reputation on its news image and its tight, clean format sound. If KJR didn't invent the free-form news concept—the idea that "constant information" should be given to listeners when news happens and that the length of newscasts should be dictated by the amount and importance of the news rather than a pre-determined format—it has done much to perfect the form. Through the careful selection of all-demographic music and hard, concise news, KJR has built an audience with

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