

operating  
manual  
for starship

**RADIO'73**



ODE/OD'/NOVN, MIDDLE FRENCH;  
A SONG, A LYRIC POEM  
MARKED BY NOBILITY OF FEELING  
AND SOLEMNITY OF STYLE.



ODE RECORDS INC.

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**OPERATING MANUAL FOR STARSHIP  
RADIO '73**

**Bob D. Hamilton, Publisher**

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Printers and Binders

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## WAIT A MINUTE

Before you go rushing into this book take a second and read over the Table Of Contents...It's about to explain each section so all your questions later on will be answered...Thank you

The book is broken down into basic sections.

First of all.....the features....They are divided into two different areas....Broadcasting (beginning on page 12 and continuing to page 126 and then picking up again at 729 and going to page 746....The second section of the features is How A Record Gets To The Public... starting with page 748 and going to the end of the book.....

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listed, but in the case of top forty, the intro time, length, and way the record ends. Those other numbers you see after every record, mean simply, the month and the day...along with the position that the record was on that particular day. In other words 8/7-8, means on August 7th the record was 8 in the nation....Got it?

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Not only are the top records of the year

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The cities we thought you might be interested in from every standpoint we could find them...all the markets and all the stations aren't here, but the ones you'll want 9 out of 10 times are.....

**OLDIES 681**

A couple of places for you to go to pick up those rating and job savers.....

**THE DIRECTORY 681**

We tried to think of all the phone numbers and addresses you might need if you wanted to do business in records or radio... so here's our offering...If you have more to add for the next book drop us a line... everything is in alphabetical order from A to Z.....

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# USE THE POWER ...THINK.

As part of an industry that reaches millions of Americans every day, you must be concerned with your power. Our position in the record business gives us a power so easily abused that we give serious thought to how we are affecting great numbers of people, and as importantly, individuals on a day-to-day basis.



*To an unborn  
child. I know  
I will probably  
never meet  
you, but  
I love you.*

This gift was left at Philharmonic Hall in New York at a Cerebral Palsy Christmas Benefit Concert starring Genesis and String Driven Thing, sponsored by WNEW-FM and Charisma Records and The Buddah Group. Each attendee was asked to pay \$3.00 and bring a gift marked boy or girl. Over 3000 gifts and a check for \$6700 were donated to The Cerebral Palsy Foundation by the sellout crowd.

**Bangla Desh . . . Willowbrook . . . Cerebral Palsy  
Use The Power . . . Think**

## **THE BUDDAH GROUP**



# ACKNOWLEDGEMENT



This is a book that has taken literally not only thousands of hours to put together but, thousands of people as well. For us to acknowledge at this time each person individually would be a book in itself. There were the radio stations, who had to take time finding out information on the lives of their air staff that they had never been asked before. . . . There were companies of all kinds contacted continuously . . . and Chamber of Commerces . . . and record companies . . . and service organizations and . . . and . . . that were asked to help with a book that couldn't really be explained. . . . For their time and faith we are humbly grateful. Likewise to those advertisers whose belief in this book as a vehicle that would be worthwhile to not only the charge, but to the concept as well. For their understanding our "ad-vertorials" and their buying space because they thought it could help both them, and the reader, we thank you. Because of them this book could reach those it might not have. For the people at the various areas and organizations who took time to explain some of the most elementary of details in our interviews while busy schedule and precedence called, we also thank you. . . . To our printer Vance and the pressure imposed on him. . . . To the staff of Creative License who took their weekends to meet deadline. . . . To the temporary staffs who worked day and night at the Watchtower, addressing, compiling, filing and figuring. . . . To our own wives and families who patiently watched us spend the holidays at our desks, while the parties went on around us. For the good wishes and the faith and the understanding and the love of all the incredible friends. . . . The ride into the wilderness was great . . . we thank you for providing the horse.

# The Cavalry Comes Every Monday Morning



To bring you the true information you need to  
make your radio station a success. You're safe now.

## RADIO REPORT

9255 SUNSET BLVD - SUITE 411 (213) 278-2570  
LOS ANGELES, CALIF. 90069

NAME \_\_\_\_\_

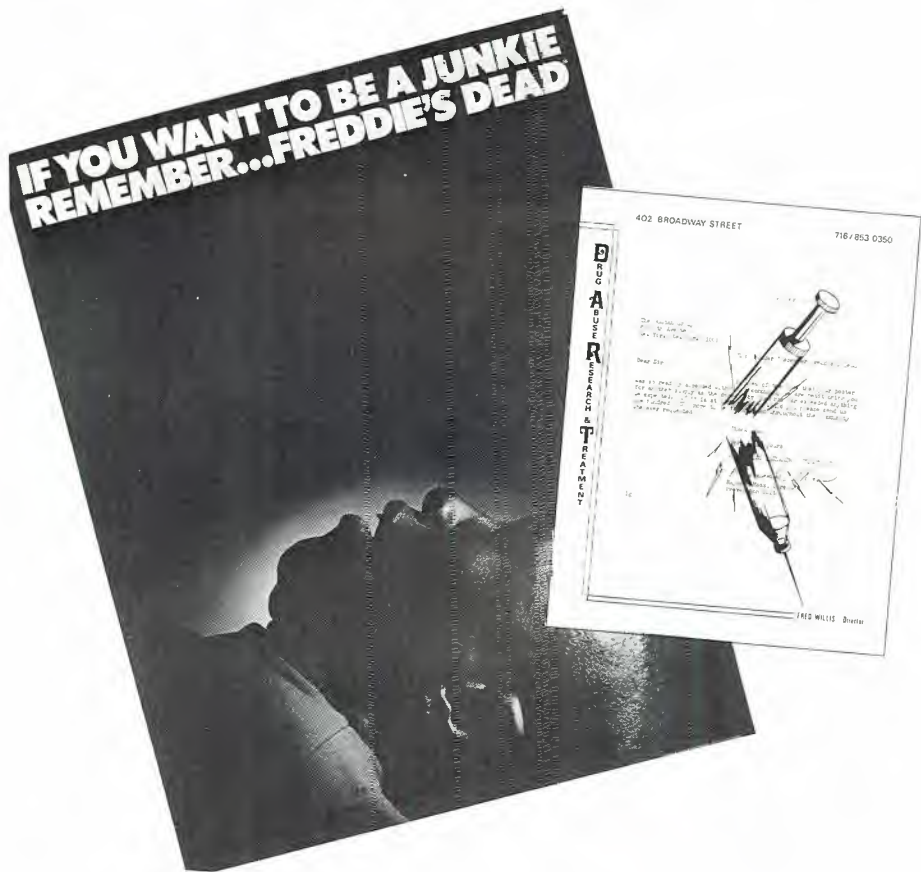
STREET \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

- Enclosed is my check for \$130.00 for one year
- Enclosed is my check for \$35.00 for three months
- Send me a free sample!

# USE THE POWER ...THINK.

This powerful poster, based on the SUPERFLY movie and Curtis Mayfield's Curtom Soundtrack Album, was distributed by The Buddah Group to anti-drug programs and schools all over the country. A thick file of thank you letters demonstrates the effect our 'power' had.



We at The Buddah Group ask you all to examine your position, and the power that goes with it. We urge you to use that power. . . . "to make tomorrow a better day."

**Bangla Desh . . . Willwbrook . . . Cerebral Palsy  
Use The Power . . . Think**

## THE BUDDAH GROUP

## INTRODUCTION

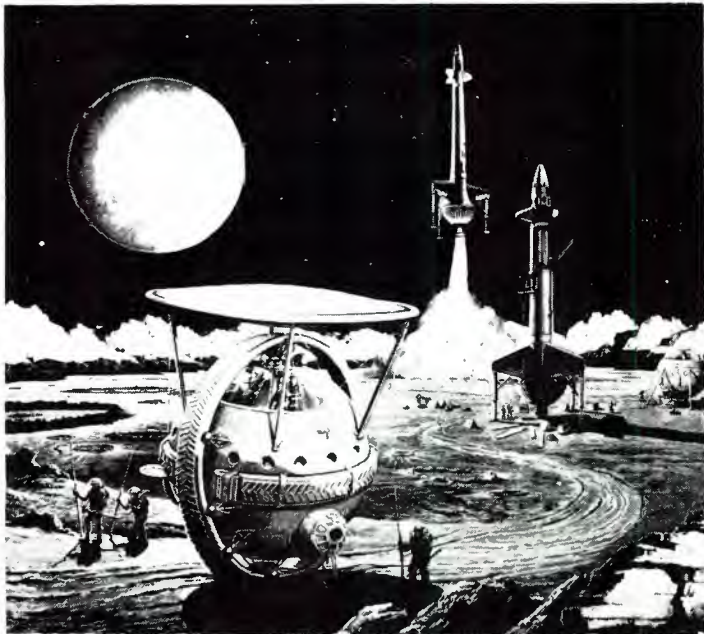


For whatever reasons sociologists and psychologists might establish . . . European or Western man has found it an inevitable part of his daily life to put before all other elements the process of "exploration" or continuing west as Horace Greeley is so famous for pointing out. . . . Certainly this country and this continent is full of history of that exploration . . . from the early Viking trips of Erick The Red . . . to Christopher Columbus . . . then into other important land explorers such as John C. Fremont and Lewis and Clark. . . . Exploration never stopped . . . it continued to march west . . . with wagon trains leaving out of St. Louis to venture into lands that only the pioneer explorers had stepped on. Before them lay jungles . . . desert . . . mountains . . . snow storms . . . lack of water . . . disease and unfriendly groups of Indians . . . possibly rightfully unfriendly . . . but, nonetheless, a burden on the man whose orientation of "the women and children in the wagons" . . . was reality and not opinion. With thoughts of a new and better life "on the other side" man has moved west. . . . In all of our pioneering ventures into new land there have been many who did not make it . . . from the tragedies of the Mayflower voyage to the

flash fire that took the lives of three astronauts "exploration" has been fraught with tragedy. . . .

Of those who made it from St. Louis to the green of California, a good percentage of them owed their success to a man they termed a "scout." The scout was the 18th century version of insurance. . . . He was usually a reformed fur trapper who had spent a lifetime of aloneness in the woods and the desert . . . he had met the Indians . . . he knew the water-holes and he had had to cure himself with herbs and mud when sickness struck. . . . He ventured ahead of the wagon train . . . found the path and reported back to the wagonmaster. It is important to note that the scout did not make the decision of the path that the wagon train would take. . . . The scout's responsibility was to do nothing more or less than inform. . . . It was the duty of the wagonmaster to take that information and consider the rest of the train in making a decision. . . . The wagonmaster chose the path. . . . The scout was merely an informer.

Today in the first month of 1973 with our environment changing at such a rapid rate it has become evident as members of the industry of the media of "sound" that indeed it is necessary for us not only to



explore new frontiers but, explore them rapidly . . . to come to conclusions that will enable this industry to relate to a desirous audience . . . a more difficult task as the months continue. Ironically the major stumbling block has been our lack of information derived from each other . . . little has been communicated to us from our elders. Which one of us really knows the concepts of radio pioneers Edwin Howard Armstrong, Tom Donohue, Gordon McLendon, Todd Stroz, Lee De Forrest, General Sarnoff, Bill Drake and other names we have heard about . . . and copied as much as possible but, still found ourselves in the middle of the wilderness so many times with no guide . . . with no understanding of how to find waterholes . . . with no direction. . . More often than not we have faked it. The world we live in now points at us. . . Never has there been so much criticism of either the record or the radio industry . . . our hiring practices . . . our lyrics . . . our service to community . . . you can keep going. . . If we are to continue westward then we must be informed of what lies immediately ahead. . . For this reason it has become necessary for the staff of the Radio Report to be born . . . and the scouts to hit the trail . . . to find

information of what is not what should be . . . so you, as wagonmaster can make a decision on which way to go.

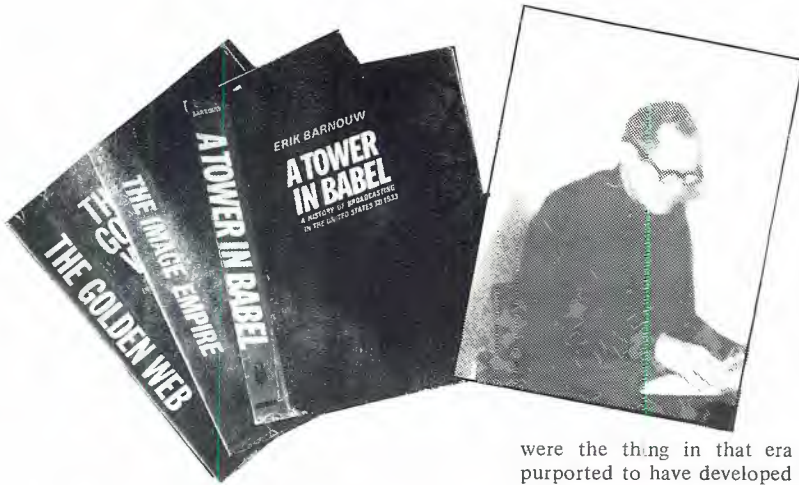
Three months ago all else was dropped . . . and airplanes became offices . . . homes became storage areas for information . . . even Christmas became a reluctant hour to waste. . .

Were it possible to spend a year or maybe even two the following information would be more complete . . . but, then again it would have followed the path of its predecessor . . . it would have also been outdated.

We felt the frustration of not being able to dig deeper . . . but, at the same time we felt the need to process immediate information. . . We entered buildings, offices, books, and magazines with no pre-judgment . . . no idea at what we'd find. . . We knew the necessity to make the information as accurate as possible.

Therefore, for your wagon train . . . the following is our humble offering . . . we have been to the woods . . . and over the mountains and past the desert . . . Here are the watering holes . . . here is the report on possible dangers ahead. . . They are offered here for your consideration and use as you see fit. Our scouting report . . . on and for Starship Radio 73.

# HISTORY OF BROADCASTING



IN THE BEGINNING WAS THE WORD ...  
AND THE WORD WAS WITH GOD ...  
AND THE WORD WAS GOD. ...

To tell the history of sound communication as it relates to radio or music would necessitate traveling back and back to the very beginning of thought itself. ... A task we of course are unable even to begin to deal with in this short space and time. Certainly the common denominator of music and radio is the incredible drive and determination man himself has for communicating ultimately with himself. From the stone writings on cave walls ... to blocks of stones and an alphabet ... to papyrus ... to paper ... to finally the 15th century and the first reproduction of communication on a mass level. ... Johannes Gutenberg invented the type mold, which made printing from movable metallic type practical for the first time. ... The book for the public was born. ... Communication had made a great stride.

Earliest reports of sound reproduction date back to as early as 1490 B.C. when a statue of Memnon was reported to have said "good morning" through the use of air being blown through specially constructed chambers. Even prior to Gutenberg, Roger Bacon (1267) was working on the idea of communicating on a mass level through the process of electricity ... talking automatons

were the thing in that era and Bacon is purported to have developed a talking head. He was imprisoned for dealing in black magic. The mid-sixteenth century was another developing stage for electronic communication with Giovanni Battista Della Porta writing on communicating with magnetism ... he called his phenomena "sympathetic telegraph." In 1649, Cyrano de Bergerac described a talking book, almost practical in fact, in his "Comique en Voyage dans la Lune." Various experiments with electricity continued throughout the next 200 years with such experiments as Franklin's famous kite flying episode ... proving that the lightning flash from cloud to earth had a similar electric charge to that contained in the previously invented Leyden jar ... (the exact origin is unknown, but the Leyden jar was the first means to store electricity known to man). ... Franklin in 1752 mused over the possibility of communicating from man to man by using electricity.

With various experiments continuing, one of the more significant was the discovery and proof of Samuel F.B. Morse that electronic signals could be carried by wire.

It is about this time that the history of the record and the radio as communicators take different forms and paths on their trek to 1972 ... only to culminate again and again ... in the common world of communication.

From Hertz, to Marconi, to DeForrest, to Armstrong . . . Radio . . .

Various books on the history of broadcasting have been written in one form or another . . . most of them on specific personalities such as Marconi or DeForrest . . . or on the entertainment aspects of the 30's and 40's. No book was ever extensive or inclusive in the area of radio history as an industry or entity until 1961 when Oxford University Press approached Columbia University Professor Eric Barnouw . . . a former actor, radio writer and finally head of the radio, television, and film department of the university, and asked him to compile a complete accounting of broadcasting. Ten years later Barnouw supplied Oxford University Press with three sections . . . A Tower of Babel . . . he called the first book . . . a history of radio from the beginning to 1933. . . . We spoke to Barnouw in his office at the University in November. . . .

**BARNOUW:** "Oxford University Press came to me and asked me if I would like to do a 3-volume history of broadcasting, which I had never considered doing. . . . That would be an arrogant thing for anybody to say . . . I want to write three volumes . . . and I hadn't thought of myself as a historian anyway . . . but, after thinking about it for two months I decided this is something I would rather do than anything else I could think of. So I got a couple of special leaves to do it . . . and a couple of foundation grants to travel around. . . . I spent a number of months in Los Angeles . . . staying in the Beverly Hills Hotel which gave a certain status and made it possible to interview people at Fox, Paramount, etc. It was an important place to stay out there. . . . I got my Sony recorder and a steady stream of directors and writers chatted about what was going on . . . I spent about ten years on the whole thing. . . . I had two leaves during that period . . . totally about a year and a half. Of course I had in a way been gathering material about this since 1931 or 1932. . . ."

The first line of Barnouw's initial volume is a quote from the Bible . . . "and they said . . . 'Let us build us a city and a tower, whose top may reach unto heaven, and let us make a name.'" (Genesis 11:4) **BARNOUW:** *I was shocked to find out that Columbia University library was just a gold mine of information. . . . I wanted to follow*



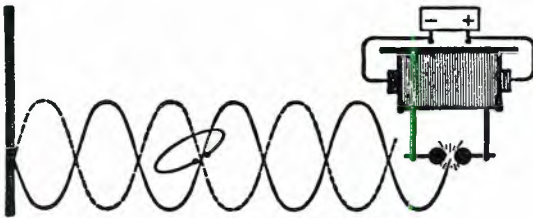
One of the original rock and roll jocks...Lee DeForrest broadcasting from his station in New York in 1907



Marconi

up different sides of the story ... Alan Nevitts a historian, started the idea of a broadcast history. ... He used a wire recorder in '48 and '49 to interview people like Lee DeForrest, people at Westinghouse and General Electric, etc. All those interviews had been transcribed and thousands and thousands of pages were in the library. ... Many of those people were dead by the time I arrived ... so I had the papers at my disposal. It amazed me ... what I found out. ... A lot of the people talking there felt it was an opportunity to say things that had never been put out by the public relations department ... that

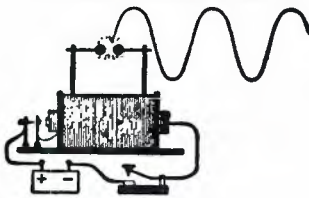
might mean something later. So much of the stuff that appears in print ... if you rely on the trade press for the history of an industry you're lost. I went through every issue of Broadcasting ... almost the same with Variety ... also through Radio Broadcast that started in 1921 or 1922. It sounds like a chore but, once I got started I didn't want to stop. ... We'd be going on a trip somewhere and I'd say let's stop at so-and-so, there's somebody I want to talk to that was involved in so-and-so. ... I was always dropping in on old radio pioneers. So it became something that pushed me. ... I didn't have to push it.



“1888: With the simple apparatus above, Heinrich Hertz, a young German physicist, made the epochal discovery of electromagnetic or radio waves. Electrical sparks oscillating between the two metal balls, at left, sent out waves of high

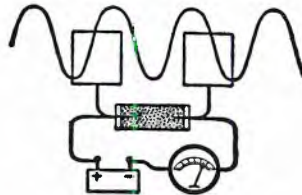
frequency alternating electricity into space. The invisible waves were detected a few feet away by the open copperwire loop, at right, which sparked in resonance with the metal spheres when properly positioned in the wave train.”

**SPARK-GAP TRANSMITTER**



1896: Guglielmo Marconi, a young Italian-Irish experimenter, succeeded in transmitting Hertzian waves over a distance of two miles with the apparatus above. He added to Hertz spark-gap transmitter a high earth grounded aerial, which sent the waves rippling out over the earth. He substituted

**COHERER RECEIVER**



for the wire loop receiver a more sensitive device called a coherer ... a tube of loose metal filings that cohered and passed a weak current when struck by electromagnetic waves. In 1901 Marconi sent the first wireless message across the Atlantic.



*BARNOUW: The best source on Marconi is his book ... a beautifully written book called My Father Marconi ... and there were some little bits of things in the old history collection.*

It is here that we will insert one of the many places that radio and the record coincide. ... The man's name was Thomas A. Edison. ... In 1877 Edison applied for a patent on his tinfoil phonograph. The first words his little machine utter are Tom himself reciting "Mary Had a Little Lamb."

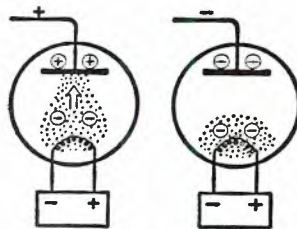
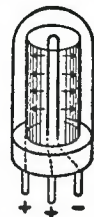
*on guard about that. Someone in California who worked with DeForrest told me he knew Mrs. DeForrest well and she lived in Los Angeles ... He said that Mrs. DeForrest still gets a check from AT&T for no particular reason ... I wasn't able to check this and I didn't use it but, he said that they felt they had done her dirt ... and were making restitution.*

*BARNOUW: Marconi was never interested in radio ... he was interested in the dots and dashes and he really never got much*

EDISON EFFECT



FLEMING VALVE OR DIODE



1883-1904: Thomas Edison, experimenting with his early incandescent lamp, stumbled on the basic principle of the electronic vacuum tube. Seeking to find out why filaments burned out, he inserted a metal plate in the lamp, connected it with a battery and discovered that a tiny but measurable current flowed across the empty gap from hot filament to plate. In 1904 Ambrose Fleming, an English physicist and consultant to Marconi, discovered that his tiny current, known as the Edison Effect, could be used to detect wireless signals. He

curved Edison's plate into a cylinder around the filament and called the device a valve or, as it was later known, a diode. When the plate was coupled with an aerial, as shown in the circuit diagram above, it was rapidly alternated from positive to negative by the incoming waves, causing it alternately to attract and repel the tiny current from the filaments, thus reproducing the signals in direct current to the headphones. But the Fleming valve, like the crystal detector, had no means of amplifying these signals.

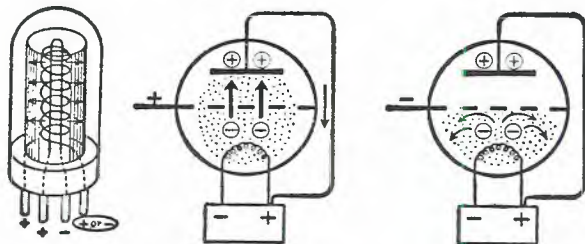
*BARNOUW: A lot of stuff in the old history collection about Lee DeForrest ... part of the story on him was from his biography ... which never got very much of anybody's attention. The problem with Lee DeForrest was he never became part of the RCA or the AT&T empires ... so that AT&T acquired his patents ... part of it by trickery ... anytime RCA or AT&T puts out historical reviews of anything they don't mention him ... NBC and RCA don't mention Armstrong either. So, you get this tremendous overemphasis on Sarnoff's memorandum of 1916 where he has ideas that have been argued by DeForrest for ten years already ... so you have to be kind of*

*beyond that. DeForrest was just passionately interested in music that runs through everything. ... He kept on visualizing it ... almost all of his early statements were about music ... how marvelous it could be if people everywhere could hear music ... he was doing a complete station in 1916 in New York City ... and in that he broadcast phonograph records. He gave credit to the companies for giving him the records ... he broadcast news items and he used the New York Journal American and gave them credit ... he also had speeches ... His mother was a suffragette ... So ... it was a combination of music, news and public service ... He did*

do selling on the air ... he kept on promoting radio and selling his own equipment ... He was twitted later on ... because he himself had used it for personal purposes. ... In 1946 at the fall meeting of the NAB, DeForrest wrote a letter to the editor of the *Chicago Tribune* directed at broadcasters where he said:

"What have you gentlemen done with my child? ... You have sent him out in the

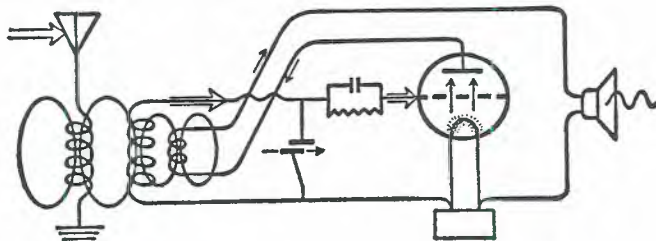
streets in rags of ragtime, tatters of jive and boogie woogie, to collect money from all and sundry for hubba hubba and audio jitterbug. You have made him a laughing-stock to intelligence, surely a stench in the nostrils of the gods of the ionosphere, you have cut time into tiny segments called spots (more rightly stains) wherewith the occasional fine program is periodically smeared with impudent



1906: The American inventor Lee DeForrest added a third and controlling element to the Edison-Fleming vacuum tube device ... a spiral wire or grid placed between the filament and plate, as illustrated above. This was called an Audion tube or triode. When the tube's grid was coupled to an aerial, as in the circuit diagram at right, the grid acted a control

shutter under the alternating positive-negative charges of the incoming waves, alternately passing and shutting off the current flowing from filament to plate to produce a replica of the incoming signals in the plate-to-headphone circuit. In some way this slightly strengthened the signals, but the triode's action was so little understood that initially it was little used.

#### REGENERATIVE CIRCUIT



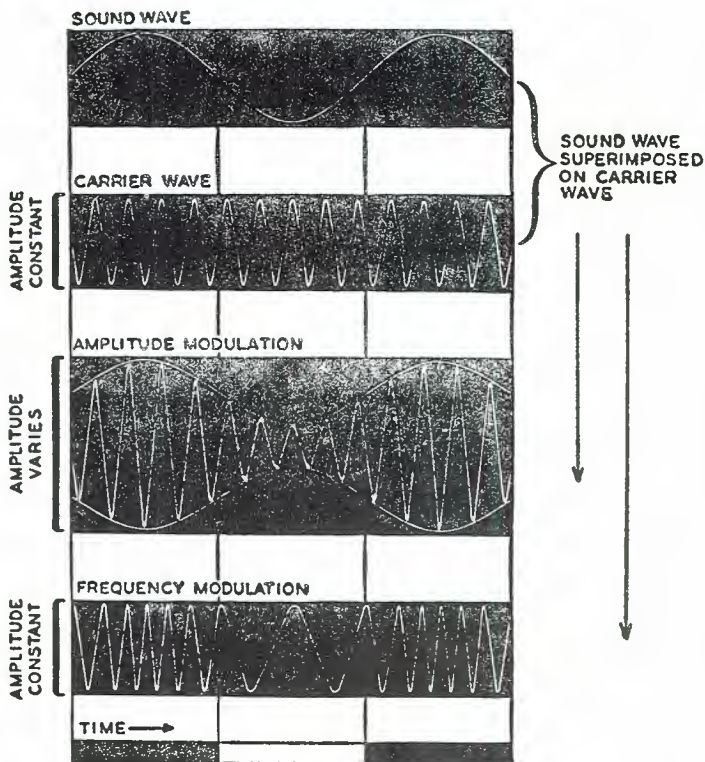
1912: Edwin Howard Armstrong, an undergraduate at Columbia University in New York, invented the regenerative or feedback circuit, diagrammed above, in which DeForrest's tube was suddenly revealed as a powerful amplifier as well as generator of electromagnetic waves. Closely studying the tube's action, Armstrong discovered that if part of the plate's output current was fed back and tuned into the

grid, it reinforced and built up the strength of incoming signals to the grid as much as a thousand times. He also discovered that when the feedback was adjusted beyond this point of maximum amplification, the tube suddenly changed from a receiver to a transmitter, rapidly oscillating the current from filament to plate to send out electromagnetic waves of its own. With this dual purpose circuit, still the basis of all radio transmitters, modern radio was born.

insistence to buy and try.”

He and Edwin Armstrong . . . these are both people who were victims of more successful entrepreneurs. Armstrong was sort of frozen out by Sarnoff and DeForrest the same way. But, they hated each other.

BARNOUW: I quoted a book called *Empire in Communications* by a fellow called Harold Ennis . . . who was Canadian and a guy from whom McLuen got a good many of his ideas . . . it's an extremely learned book. It goes from the communication of



**RADIO WAVES:** Up to 1933, all radio waves were of the character shown in the top three strips of the diagram above. A sound wave was superimposed on a station's carrier wave by varying or modulating the carrier wave's power or amplitude (the up-and-down swings of the wave), thus molding the carrier into an exact replica of the sound wave's undulations. This is known as amplitude modulation. In 1933 Armstrong found a way to use an entirely different form of modulation. Instead of varying the carrier wave's amplitude, he varied only its frequency (the number of waves in a time interval) to produce the form of frequency-modulated wave shown in the bottom strip.

*different empires from the Egyptians on. It's not an easy book to read because he insists on following up every detail ... but, the general theme of it is that every new medium that's come along has tended to assist in the development of some new monopoly ... that this has determined the nature of the society. Now he says that original communication was on stone tablets ... papyrus came along and was more portable ... and became the instrument of what was good and what was great. ... The power of the pharaoh was suddenly shared with a bureaucratic army of people that could write ... and made it possible for instructions to be sent over a large country. ... He goes through great detail to illustrate the power of papyrus ... and how it fell into the hands of dissident groups. ... In the Middle Ages he goes to the extent of explaining how there was a lack of knowledge because of the shortage of parchment ... most of it went into the monasteries and they recorded the things that were important. ... That which was good and that which was great became dependent on what went on parchment ... and became mankind's heritage ... everything else became forgotten or wasn't noticed ... but, that monopoly was upset by the arrival of paper ... and then came printing ... and the things that got printed were a lot of things that weren't on parchment. So an entirely different class suddenly rises to power ... now he follows that until he died in the 1950's ... with the subject of radio ... what happened since electronic communications have come along ... first of all they've been enormously important to military affairs. ... I never realized that the Russo-Japanese war was won by the telephone ... how the Japanese understood the importance of the telephone to military affairs ... how they had lines going to every part of the battlefield ... the Russians had nothing like that. So the British had control of the under ocean cables and ... this particularly annoyed the American Navy. They didn't know about the victory in Manila Bay until Admiral Dewey sent a speedboat to Hong Kong, from which over ocean cables controlled by the British, the news came across the Atlantic. The British knew about it long before Washington did. Then Marconi's invention came along. This invention meant they were no longer dependent on the ocean cables. The Navy*

*immediately became interested in Marconi. There's hardly a weapon now that isn't electronic. ... Radio is the first medium that cannot be directly supported by its audience ... so the question of financing came about. ... A sponsor has to intervene ... either a product or the government. ... So, I found that rather interesting.*

The question of the first radio station on the air has never been solved ... Barnouw discusses the possibilities in his first book ... including the election night returns of the Harding election on KDKA in 1920 ... complete with the first commercials. There were many milestones on every level broadcasting that, if all covered would fill not just 3 volumes but libraries. ...

Here are just some of them.

## CHRONOLOGY OF BROADCASTING

- 1887—Hertz proves existence of radio waves.
- 1897—Marconi develops the wireless.
- 1907—DeForrest invents the three element tube.
- 1912—Edwin H. Armstrong invents feedback circuit.
- 1918—Armstrong invents a second circuit ... the supernetrodyne.
- 1920—Detroit News 8mk and KDKA go on the air with election returns.
- 1921—Stations begin to crop up all over US ... with announced schedules. ...
- 1922—500 radio stations licensed in one year.
- ASCAP demands royalties from radio stations for play.
- First World Series game broadcast over WGY and WJZ.
- 1923—NAB formed to resist ASCAP.
- 1925—RCA permits announcers to use names.
- 1926—NBC formed.
- 1927—CBS formed ... Radio Act passed; Federal Radio Commission formed.
- 1928—RKO formed.
- 1929—Amos 'n Andy hit the airwaves for the first time.
- 1930—First ratings taken by Crossley (telephone calls).
- 1932—Eddie Cantor becomes most listened to show according to ratings. ...
- 1933—Roosevelt's first "Fireside Chat."
- 1933—Armstrong invents FM ... demonstrates it for first time publicly.
- 1934—Communications Act is passed ... FCC is formed ... Mutual Broadcast System

is formed.

1937—Programming continues with drama, news and live music . . . Mae West makes first radio appearance.

1938—Orson Welles broadcasts “War of the Worlds.”

1939—First FM station on the air at Alpine, New Jersey . . . started by Edwin Armstrong. . . BMI established as a rival to ASCAP.

1942—Radio becomes main source of war information.

1944—Beginning of disc jockey programming.

1946—Television sets go on sale to public.

1947—First Jingle I.D. on the air at KLIF, Dallas.

1948—Freda Hennock becomes first woman FCC Commissioner . . . The 33 and the 45 appear . . . Beginning of black radio stations.

1950—Edward R. Murrow begins Hear It Now on radio.

1951—Television begins widespread distribution among public . . . radio listening begins to drop. . .

1953—Disc jockey music, information and

public service becomes radio’s forte.

1950—Todd Story and a jukebox in Omaha and the birth of top 40.

1951—Alan Freed begins on WJW.

1953—Todd Story on the air at KOWH in Omaha and WTIK in New Orleans with new top 40 concept. . . KLIF on the air with top 40 a few months later. . . Dick Clark begins American Bandstand on ABC.

1954—Alan Freed moves to WINS.

1955—Elvis Presley hits top 40 radio scores heavy upswing.

1958—KFWB goes on the air with “Color Radio” picks up a 45 share in 3 months.

1959—Murry The K starts on WINS.

1961—Bill Drake joins KYA.

1964—Drake format starts at KHJ. . . Beatles storm the world—music begins change.

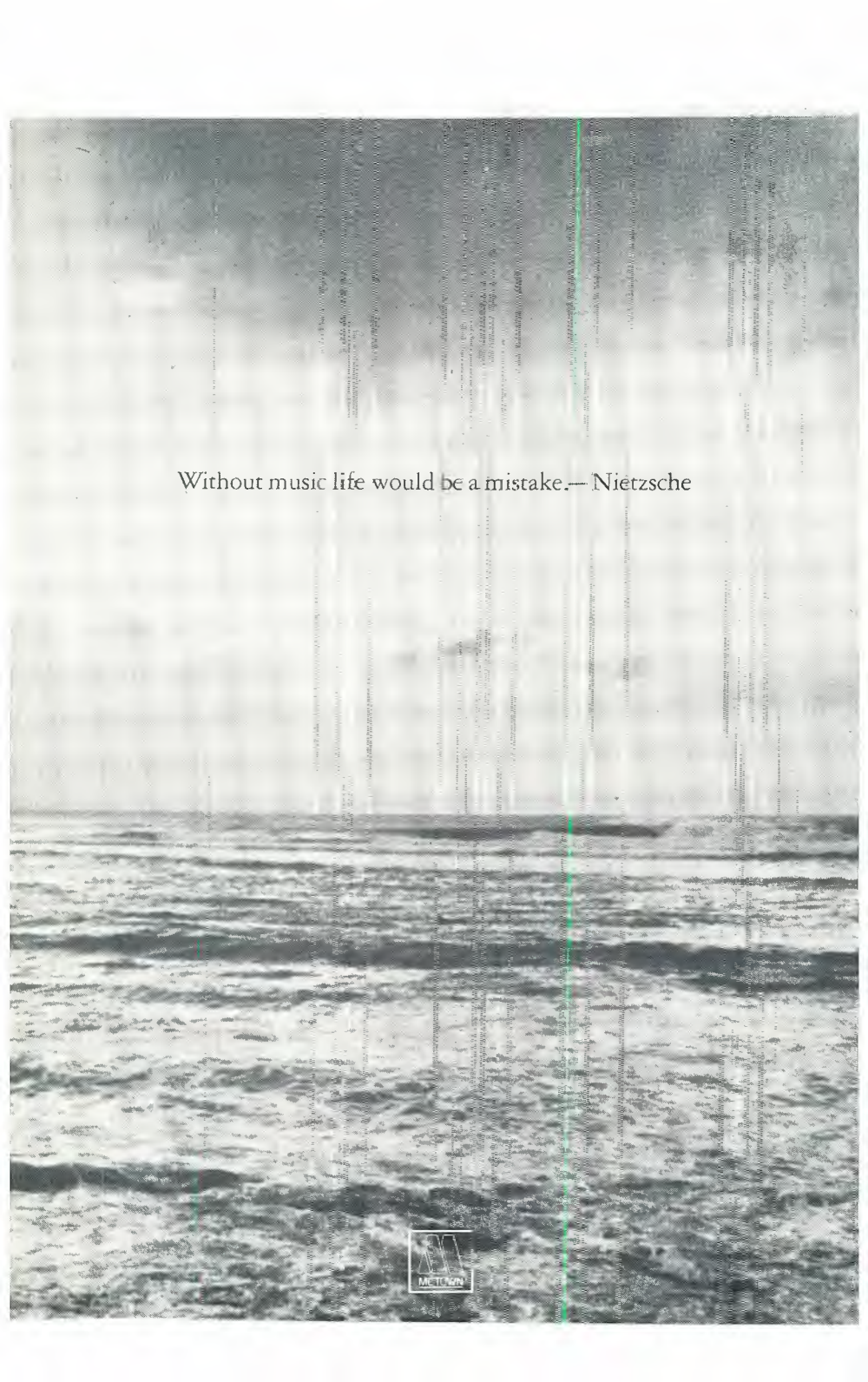
1967—KMPX begins folk rock format.

1971—KDAY goes on the air with progressive music on AM.

1972—ABC-FM format begins. Grabo ratings. . . “O” format sweeps country. . . Ben Hooks, first black, appointed to FCC.



EDWIN HOWARD ARMSTRONG  
& HIS PORTABLE RADIO



Without music life would be a mistake.— Nietzsche



## THE FCC



*Following formal meeting, members of FCC (l-r), Hooks, Richard Wiley, Charlotte Reid, Chairman Dean Burch, Nicholas Johnson, H. Rex Lee and Robert Lee, pose for photographer.*

The story of any radio station begins with the Federal Communications Commission. Radio at first came under the auspices of the Federal Trade Commission . . . but, as it grew it became necessary for an agency to devote full time to radio regulation. AT&T, GE, RCA and Westinghouse had controlled radio generally from the start . . . charges of anti-trust violation prompted Congress to pass the Radio Act of 1927 and the Federal Radio Commission was formed. In 1934 another communications act was passed and the Federal Communications Commission was formed . . . a 7-member body appointed and approved by Congress. The Communications Act of 1934 is still the general base of radio laws today, with jurisdiction over all of broadcasting . . . AM, FM, TV, CATV, satellite, etc.

Applying for a radio station is a complicated and costly affair, if your aim is a commercial station. Step number one is hiring an attorney and engineer in Washington specializing in broadcast matters . . . the Capitol city is full of them . . . and various directories are available to aid in picking one out. The general steps of putting a station on the air . . .

1. Find and select an available frequency . . . this is generally done with help of your Washington based engineer.

2. Next is the "application for authority to construct a new broadcast station or

make changes in an existing station . . . Form 301 they call it. . . This form requires information about the citizenship and character of the applicant, as well as his financial, technical and other qualifications . . . plus details about the technical apparatus, and the service proposed to the community.

3. Giving local notice of application through advertising in the newspaper or some other accepted means of letting the community know.

4. The commission then accepts or rejects the application . . . then gives notice 30 days later . . . if it has accepted the application. It's here that other competing applicants may file for the channel. . . Competing FM applications may be filed up to the day the initial application is ready for Commission consideration.

5. Finally a notice of hearing is held on the license and the Commission gives the licensee a 60-day warning the hearing is coming.

6. If the application is granted a construction permit is issued . . . call letters are chosen. Construction has to begin no less than 60 days after the grant and 6 months is given for completion.

7. The final step is to apply for the actual license on Form 302 . . . showing compliance with all terms set forth in the original application and the construction

permit. If all is cool the first program test is allowed on the air.

If you just would like to get a station on the air and don't care whether or not it makes money, then there is a small portion of the FM band which was set aside for commercial-free operations; and due to some recent easing of restrictions concerning these frequencies, it is possible for small concerned groups to have their own small broadcast outlet. Lorenzo Milam, owner of KTAO in Los Gatos, California, among other stations has written a book he calls "Sex and Broadcasting" which details the means by which you can put your own 10-watt station on the air ... the book is available by writing Milam at the station.

There are currently seven commissioners of the FCC and the following is a list and biography of each one ... Dean Burch is chairman....

A radio station comes before the Commission every three years for renewal of its application ... a fact that keeps owners of radio stations in a tizzy.... A fear of the FCC as a big sort of bear ready for attack is prevalent in just about every station. The Report spent a day at the FCC in Washington, talking to everybody from Commissioner Lee to PIO Officer Leonard Wienless to the workers in the coffee shop ... one such discussion took place with the PIO Officer Leonard Wienless.... It was here that one began to notice why some of the problems in communication between broadcasters and the FCC.... This was the Office of Public Information ... a pre-set up appointment and the text of our talk....

REPORT: Could you explain a little about what the FCC is ... and the various departments?

WIENLESS: Well, we have a whole series of little bulletins that have specific terms about the FCC available ... they break everything down.

REPORT: I saw a phone directory that had

## HOW THE FCC OPERATES

### The Chairman and the Commissioners

The Commission functions through a chain of command headed by the Commissioners with specific operating responsibilities delegated through 11 offices and bureaus.

The Commissioners operate as a unit, supervising all activities. They hold

all the departments in the FCC....

WIENLESS: I can give you an old one....  
REPORT: Okay ... what about rules and regulations of the FCC? Where could I get all of those....

WIENLESS: From the government printing office ... but, I wouldn't guarantee anything. We make no commitments about the printing office these days....

REPORT: What about a master list of all stations ... you keep a list to look at ... how can I obtain a master list myself?

WIENLESS: Those listings are put out by Broadcasting and TV Digest ... we have nothing like that ... except on file for our own use ... you can look at it.

REPORT: What does this office actually do? What is its function?

WIENLESS: What does this office do? Well, essentially it's a news operation ... The Commission runs through countless different items every week ... It's this office job to get out news releases....

REPORT: So if I need any information from this office I can get it, right?

WIENLESS: Yes.

REPORT: What about your contact with radio stations ... how do they find out about rules changes, etc.

WIENLESS: They get the information from state broadcast associations.

REPORT: What if you're not a member of that?

WIENLESS: When there are important rule actions the Commission will get out a release to all licensees ... but, that's not that often ... It has to be something real significant ... It's assumed that the licensee will subscribe to any number of publications and services and keep abreast that way ... but, we don't send the stuff out....

REPORT: How many people work in this office?

WIENLESS: 12....

REPORT: How about a bibliography of books about radio?

WIENLESS: You might try our library....



regular weekly agenda meetings, executive sessions and special meetings to act on Commission matters. Commission action may also be taken between meetings by "circulation"—a procedure in which a document is submitted to each of the Commissioners individually for consideration.

The Chairman presides at all meetings of the Commission. He coordinates and organizes its work and represents it in legislative matters and in communications with other Government departments and agencies. If the Chairman is absent or the office is vacant, the Commission designates one of its members to act temporarily as Chairman.

### **The Executive Director**

The Executive Director coordinates activities of all staff units. He is directly responsible for internal administrative matters including personnel, budget planning, and implementation of the Public Information Act of 1966. He also provides general direction for the Secretary and the Public Information Officer (see below). The Executive Director reports directly to the Commission and works under the supervision of the Chairman, assisting him in carrying out the Commission's organizational and administrative functions.

### **The Chief Engineer and the General Counsel**

The Chief Engineer and the General Counsel advise the Commission on engineering or legal matters involved in establishing policy and implementing it. The two act in regulatory areas that exceed the responsibility of a single bureau. They also act in international communications matters. The General Counsel coordinates preparation of the Commission's legislative program and represents the Commission in the courts.

### **The Operating Bureaus**

Five bureaus conduct the principal operations of the Commission.

The Broadcast Bureau regulates broadcast stations and related facilities.

The Cable Television Bureau administers and enforces cable TV rules, gathering information and advising the Commission on cable matters generally. The Bureau also licenses private microwave radio facilities used to relay TV and other signals to the cable system.

The Common Carrier Bureau regulates wire and radio communications common carriers.

The Safety and Special Radio Services Bureau regulates all other radio stations, except experimental stations, including amateur stations and others engaged in communication for safety, commercial, or personal purposes.

Each of these bureaus is responsible for developing and implementing a regulatory program, processing applications for radio licenses or other filings, considering complaints, conducting investigations, and taking part in Commission hearing proceedings, as well as for other duties in its area of responsibility.

The Field Engineering Bureau detects violations of radio regulations, monitors radio transmissions, inspects stations, investigates complaints of radio frequency interference, and issues violation notices. The bureau maintains field offices and monitoring stations throughout the United States. It examines and licenses radio operators, processes applications for painting, lighting, and placement of antenna towers, and furnishes direction-finding aid for ships and aircraft in distress.

### **Hearings and Review**

The Office of Hearing Examiners, the Review Board, and the Office of Opinions and Review are responsible for decisions in hearing cases. The Hearing Examiners preside over hearing cases and issue Initial Decisions. Most Initial Decisions are subject to review by the five-member Review Board, a permanent body composed of senior Commission employees. Initial Decisions may also be reviewed by one or more Commissioners designated by the Commission. In such cases, the Board or Commissioner issues a final decision, subject to Commission review. In other cases, the Initial Decision is reviewed directly by the Commission. The Office of Opinions and Review assists and advises the Commission in the review of Initial Decisions and in drafting final decisions.

### **The Secretary**

The Secretary signs the majority of the Commission's correspondence, orders, permits, licenses, and other instruments of authorization, and is custodian of the Commission's seal. He receives papers mailed to the Commission and filed with it. He is responsible for the preparation and custody of permanent records of Commission actions, and for official dockets of hearing and rule making proceedings, insuring their accuracy, authenticity, and completeness. He maintains the legislative history of Commission Rules, and comprehensive library and dockets reference facilities. He is responsible for publication of documents in the *Federal Register* and *FCC Reports*, and for printing of Commission Rules and Regulations.

### **The Public Information Officer**

The Public Information Officer is the contact point for the press, industry and public, and is responsible for distributing information on Commission actions. He issues daily news releases and public notices on Commission activities, prepares the *Annual Report* and other pamphlets and booklets on Commission functions, provides for mail and in-person information services, and organizes exhibits and displays, among other activities. He also provides a program of internal information services for the Commission.

# FCC Commissioners

DEAN BURCH, CHAIRMAN--Republican. Born Enid, Oklahoma, December 30, 1927. Named Chairman by President Nixon, September 16, 1969, sworn in October 31, 1969. Was in private law practice, Tucson, Arizona, 1959-69. Chairman, Republican National Committee, 1964-65. Legislative and Administrative Assistant to Arizona Senator Barry Goldwater, 1955-59. Assistant to Arizona Attorney General, 1953-55.



ROBERT E. LEE--Republican. Born Chicago, Illinois, March 31, 1912. Appointed Commissioner by President Eisenhower in 1953. Reappointed by President Eisenhower in 1960 and by President Johnson in 1967. Was auditor before joining Federal Bureau of Investigation as Special Agent in 1938. Served as Administrative Assistant to J. Edgar Hoover at FBI, and as Director of Surveys and Investigations for Appropriations Committee of House of Representatives.



NICHOLAS JOHNSON--Democrat. Born Iowa City, Iowa, September 23, 1934. Appointed to Commission, 1966, by President Johnson. U.S. Maritime Administrator, 1964-66. Private practice, Washington, D.C., 1963-64. Acting Associate Professor, University of California Law School, 1960-63. Law clerk to Supreme Court Justice Hugo L. Black, 1959-60, and U.S. Fifth Circuit Court of Appeals Judge John R. Brown, 1958-59.

H. REX LEE--Democrat. Born Rigby, Idaho, April 8, 1910. Appointed to the Commission in 1968 by President Johnson. Was Assistant Administrator, Agency for International

Development before joining the Commission. Economist, U.S. Department of Agriculture, 1936-37, 1938-42. Extension Agent, University of Idaho, 1937-38. Executive Assistant to the Director, then Chief of the Relocation and Evacuee Property Divisions, War Relocation Authority, 1942-46. Assistant Director, U.S. Office of Territories, 1946-50. On loan as Special Consultant, U.S. State Department, 1949. Associate and then Deputy Commissioner, Bureau of Indian Affairs, 1950-61. Governor of American Samoa, 1961-67.

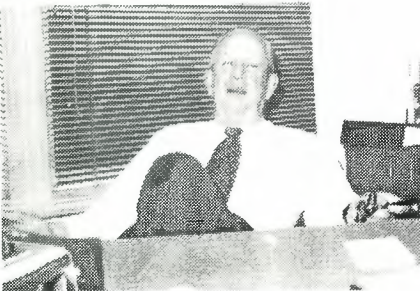
CHARLOTTE T. REID--Republican. Born Kankakee, Illinois, September 27, 1913. Nominated to Commission July 21, 1971 by President Nixon. Sworn in October 8, 1971. Member of Congress from 15th C.D., Ill. 1962-71. Interior and Insular Affairs, Public Works, Appropriations, Official Conduct Committees during five terms in Congress. Congressional Member, Kennedy Center Performing Arts, 1963-66. Professional singer with National Broadcasting Company 1936-39.

RICHARD E. WILEY--Republican. Born Peoria, Illinois, July 20, 1934. Nominated to Commission November 30, 1971, by President Nixon. Sworn in on recess appointment, January 5, 1972. Appointed FCC General Counsel September 29, 1970. Partner in Chicago law firm of Burditt, Calkins and Wiley, 1969-1970. Assistant general counsel, Bell & Howell Company, Chicago, 1968-1969. Faculty member, John Marshall Law School, Chicago, 1963-1970. Chairman, Young Lawyers Section, American Bar Association, 1969. Member, ABA House of Delegates, Commission on Campus Government and Student Dissent. Founding editor-in-chief, "Law Notes," legal quarterly. National Officer, Federal Bar Association.



BENJAMIN L. HOOKS--Democrat. Born Memphis, Tenn., January 31, 1925. Nominated to Commission by President Nixon, confirmed by Senate May 30, 1972, sworn in July 5, 1972. Practiced law in Memphis, 1949-1965. Assistant Memphis Public Defender, 1961-1964. Shelby County (Memphis) Criminal Court Judge, 1965-1968. Ordained Baptist Minister 1956. Named pastor, Middle Baptist

Church, Memphis, 1956, Greater New Mt. Moriah Baptist Church, Detroit, Mich., 1964. Co-founder, Mutual Federal Savings & Loan Association of Memphis, Vice-President 1955-1969. Producer, host, panelist on public affairs television programs on Memphis stations.



William B. Ray - 11 years with the FCC...  
Chief of Complaints and Compliances.

The sergeant-at-arms of the FCC is William B. Ray, chief of complaints and compliances . . . It is through him that all violations of the station come on their way to the commissioners. . . .

RAY: What we do in here is receive all complaints, comments and inquiries on broadcast subjects . . . and we answer them and explain commission policy, the statute, the rules . . . most complaints never really allege a violation under the law. They merely express what you might call a program preference or dissatisfaction with a program which would require us to assume the role of a censor if we complied with their wishes. When the complaint indicates there may have been a violation of some Commission statute, rule or policy or if it raises questions about the character qualifications of a broadcast licensee then we investigate it . . . either by means of correspondence, which we frequently do, or by use of the field engineering bureau. We ask them to tape the station for a specific length of time and we may also ask them to go . . . and pick up the program logs of the station after they've taped them so we can compare with what the tape shows. If, for example, we had an allegation that the station was carrying far more commercials than it represented to the Commission that it was going to carry, that might be done or if we had an allegation that the station was broadcasting lottery . . . or engaging in obscene language, we might have a tape and listen to that, although under Supreme Court rulings, of course, most of the things

that people complain about under the heading that we term obscenity, indecency, or profanity . . . we just use that for all such complaints whether they actually allege what would legally be found to be obscene or indecent or not . . . Most of those complaints merely refer to matters of taste as far as we're concerned, unless there is a clear violation of Section 1464 of the Criminal Code, which is the indecency statute, then we're not going to intervene in the thing, it's a matter of taste and we're not going to set ourselves up as the arbiter of taste and we suggest they take their complaint to the station involved. Those complaints that cannot be investigated by letter or by use of the field engineering bureau, we send field investigators out to make field investigation . . . in either event we will either rule on staff basis under delegated authority or if we think if it's a matter the Commission should consider itself we will write up a report to the Commission which goes to them over the name of the chief of the Broadcast Bureau and also contains a recommendation for Commission action and attached to it is the legal document that we feel is necessary to carry out the recommendation . . . it might be a forfeiture or a hearing order on the renewal application or a revocation hearing or it might be the grant of a short term renewal of license or it might be a letter of admonition or it might be a recommendation that in order to clarify something which has not been perhaps made clear before, or we think a lot of broadcasters do not understand then, the commission issues a public notice clarifying it . . . its policies or interpretations of its rules, that is.

The Commission was required under the Communications Act of 1934 to make rules to carry out the intent of that act . . . So it has a great many rules . . . This (Communications Act of 1934) is just a small part of it . . . and of course the Commission rules on a lot of other things besides broadcast matters. The Broadcast Bureau has approximately 1/6th of the Commission's total personnel . . . a lot of

people don't realize that. If you're a broadcaster you should have the act itself and a great many documents that have been issued from time to time ... such as our primer on political candidates ... another on fairness doctrine matters ... another on sponsor identification ... There have been a great many publications that have been put out by the Commission over the years to interpret the law ... You can obtain them over at our information office for one place. The best way to keep abreast is by reading the trade press ... Broadcasting Magazine, TV Digest. ...

We have told broadcasters time and time again that for the price of a long-distance call, they can get informal staff opinion on any problem they may have."

(Ray's background: Started in the newspaper business ... left it when the paper he was working on in Chicago went out of business ... got a job with NBC first as a publicity writer, then head of their publicity department, then as the head of their news department in Chicago ... then "became disenchanted with" the way things were going at NBC at the time ... started a one-kw station in Ames, Iowa and operated it for a couple of years ... "found that running a one-kw station in a city that size was largely a sales job ... your sales problems took so much of your time you didn't have time to devote to programming and public interest ... a lot of people have found that" ... sold the station ... and joined the Commission 11 years ago.)

"Every broadcaster in the land at that time ... and largely true today I guess dislikes the Commission because it merely causes him trouble ... Some of them realize what the Commission does, has to be done ... they don't object to it ... in fact, a surprisingly large number of broadcasters are never detected by us in any violation ... and are not the subject of complaints in any way ... that's what a lot of people don't know. Most broadcasters are trying to make money ... but, they're trying to carry out their obligations... There are three commissioners that are specifically interesting right now ... because of their representation of diversification. First there is Robert E. Lee, the longest term member of the Commission ... Nicholas Johnson who is spending his last few months on the Commission and Ben Hooks the Commission's newest member.

We spoke with all three. ...

We expected our conversation with Robert

E. Lee to be one of social decisions of the FCC ... instead he was in a mellow mood and ready to talk ... and he told us of his life. ...

ROBERT E. LEE: Well, my father and mother were born in Ireland and they came over here about the turn of the century and he became a cop in Chicago ... there were five of us ... very poor ... we ate but, he raised five of us on a patrolman's salary ... I got my college largely at night school at DePaul ... I finished 3 years at night ... with a year of law school. Then, I went into the hotel business ... I'm an accountant professionally ... I went to St. Louis, was auditor of a little hotel there ... got married while I was there ... Went back to Chicago as an auditor with an accounting firm there ... and I applied in 1938 to the FBI. I was accepted and entered on duty January 10, 1938 ... was assigned to Richmond, Virginia ... where I had a lot of fun with my name ... Robert E. Lee ... I was news ... in fact I was so much news that they transferred me ... and I went to Newark ... then I got back to Chicago as an agent ... worked on a lot of the major cases ... the remnants of the Dillinger gang and a lot of bank robbery stuff ... a lot of bank embezzlements ... I was an accountant and I kind of specialized in that ... Then in '41 they transferred me to Washington ... I was put in charge of recruiting ... I don't know how many agents I hired in the next years ... then I became chief clerk of the FBI ... and then Congress wanted to get an expert financial staff ... and they asked Hoover if he'd loan them somebody to head a staff and Hoover sent me to the hill and I worked for the House Appropriations Committee ... and was chief of the staff and organized studies of all the government departments over the next 8 years ... I had people working for me like Morey Stance ... Secretary of Commerce ... a lot of very prominent men ... and they called me in those days ... "The Dollar Detective" ... I was very young and eager and got a lot of publicity ... and dug up a lot of stuff ... gave these departments fits ... it's the sort of thing I'm complaining about now ... but, when you're young you do this. I didn't give a goddamn about anybody ... then of course I got to know the politicians quite well on this particular job and I also got to know Senator Joe McCarthy ... we were very good friends ... I introduced him to his wife ... I arranged the adoption of their child ... My wife was matron of honor

at their wedding ... separate story ... very interesting ...

But, then I thought that what the Congress needed was to use the general accounting office for this kind of budget study ... I was fearful that the Congress would develop another big beauracracy ... and it was my notion that it was a study of seasonal nature ... and I thought it was a waste. So the congressmen that were influential bought this idea. ... At the same time the deputy controller general dropped dead ... his name was Yates ... so these congressmen felt that I should be appointed; and Eisenhower came in ... January of 53 ... so 98 members of Congress endorsed me and sent letters to the White House ... Unbeknownst to me, apparently Eisenhower had a deal and had promised the job to somebody else ... he held it for 15 years ... his name was Whitesell ... I had to be in Europe on an assignment and the White House called me and suggested I expedite my return ... and I went over to see Sherman Adams and he said, "We're going to appoint you to the FCC." The appointment process is interesting ... I've since learned that it's probably the most practical way. You would think at first blush you should find a communications guy ... the reason that becomes difficult is that if he is in the industry he is somewhat suspect of maybe being partial ... so I think the president goes through a process of what they call trial ballooning. They leak out a name and get the reaction to the guy ... and then they oppose him ... so they often pick a guy right out of the air. As a matter of fact I said, "I'd like to think it over." Adams said, "You'd better let me know ... like tomorrow morning." I didn't realize what an important job it was ... So I called my political friends and they said, "For God's sake, grab it." So on Monday morning I went over to the White House and saw Eisenhower and he chatted with me ... told me he'd get hold of Milton and talk to him about educational television. I wrote to Milton and he never responded ... never answered my letter. You know I'm a responsible guy; I don't know why he wouldn't answer the goddamn letter ... (laughter) ... So I was sworn in that same day. I was a very controversial appointee because of my friendship with Joe McCarthy ... I was one of the few commissioners where they had a roll call vote. It was nothing personal ... they

challenged me on my qualifications ... but, they were using the tactic they condemned McCarthy for ... guilt by association. He was a friend of mine, that's all. I didn't necessarily agree with what he did or didn't do. But, they would get up on the floor and say, "He's a fine young man and if he were going over to the general accounting office ... that's where he belongs ... I'd be for him" ... But, really it was McCarthy ... I knew that. So, I was confirmed ... 25 senators voted against me ... 7 years later I was re-appointed by Eisenhower ... I had another roll call vote ... One reason I got by was Lyndon Johnson was a friend of mine and he was in the senate. Lyndon was a guy who led a rather precarious life ... politically ... and he had lived that kind of a life ... He wouldn't re-appoint you ... He would ... but, he would keep you on the hook ... You'd say, "Do I have a job or don't I?" So, I sent to him a resignation ... my term was expiring June 30th ... that was '67. I had another deal ... and I didn't know what I was going to do ... So about the 25th of June I get a call from the White House ... Lyndon's aide at the time ... I remember ... My wife died about three months ago and she was sickly ... but, she had a hell of sense of humor ... So I was going to the White House and we had two cars and I took the good car ... the Bonneville ... So, she called me up and asked ... "Did you take the Bonneville this morning?" I said, "Yeah." She said, "Why did you do that? You know I might want to use it." I said, "Honey, I'm going to the White House and if I have my car, they arrange a pass for you and you get in the gate ... and I don't want to take a cab." She said, "I don't care who you're going to see ... just be sure and bring some milk home." So, I went over there ... and this guy shook hands with me and said, "Come this way, Commissioner" ... and he took me in the other room and there's Lyndon Johnson. He said, "Bos, what's this about you wantin' to resign?" I said, "Mr. President, I'm at your pleasure." "Now that's settled," he said, "let me show you around, and let's talk." So when he comes back he says, "Marvin, get that name up there." So, the name went up the next day ... and that was a real pleasure that particular confirmation ... you know you have to have a hearing and they're after you, you know. You go up before the Senate ... the Interstate Commerce Commission ...

My first time I was up for three hours on the stand . . . all that about Joe McCarthy and so on. Senator Pastore this time presided over the hearing and he just asked me a couple of technical questions and then turned to the gavel and said, "If there's anybody else that wants to say anything about this great man, let me hear him now." And he hit the gavel and walked out.

Partisan politics? No, not much in this agency . . . what they do have is congressman will have constituents that are concerned with . . . say . . . VHF . . . or land mobile people . . . So the congressmen want to know that my philosophy is going to help them. If you're smart, the new guys always say, "Well, I haven't had time to study them . . . but, the next time around you have to put yourself on the line and they try to get you stuck with a position . . . and often you don't recognize it . . . and six months later something comes up and you say, "Jesus Christ, this is what they were (pushing me on). That testifying before the house or senate is probably the toughest part of any job . . . and also as a student of government it's very necessary . . . because whatever action I take in the Commission . . . I'm the old pro now . . . I've served longer on this Commission than anyone here . . . and the only one in history is Hyde, and there's only one guy in Washington that's ahead of me in all the agencies in Washington . . . and that's only 28 days . . . so I've been around and I know this general maxim . . . 'Power Corrupts' is quite true . . . You've got to worry about somebody . . . you've got to account to somebody . . . and the only one we account to is Congress . . . so anytime we make a decision I'm always saying to myself . . . "How do I explain it, if I'm asked about this" . . . So, I've got to have a logical reason . . . Many things are subjective . . . so I say . . . "This is my best judgment, Senator" . . . So it's a good thing . . . because if you didn't have that, there would be a lot of hanky-panky going on . . . but, in this business . . . too many people are watching . . . so I agree it's a good thing . . . but, it's the toughest part of the job . . . You have practically no rights . . . I couldn't go on the stand and take the Fifth Amendment . . . You must answer . . . You have no counsel to object to what they ask . . . You have to answer . . . You're under considerable pressure because you can ruin a whole career in one damn day . . . Who was it . . . Wilson, who said . . . "What's good for

General Motors is good for the country" . . . That was it . . . So long . . . goodbye . . . So that's about it . . . I like what I'm doing . . . It's a hell of an interesting place . . . there's no particular book you can read because it's changing so fast . . . communication. . . .

That's the beginning of Robert E. Lee...more of this discussion in the Radio Report.

The following is a reprint of further conversation with Commissioner Lee.

Q. We were talking about changes you've seen...

LEE: Yeah...change comes...I can see a lot of things happening...All the more changes you know. I'm completely off that obscenity thing although there's a lot of women giving us a lot of trouble on it...But, it just didn't fly...bothered me, but I don't think there're enough people really concerned about it. I did a few speeches on it...obscenity...and I mentioned some records for example...I mentioned some that I thought were drug oriented. I got a lot of pushing around on it and not very much support...I don't consider myself puritanical...I'm practical...I think it offends me...my standards for the air...I've always explained that I'm one of the best dirty story tellers around...but not on the air...There's a place to do these things...But I think to that extent, maybe I'm not attuned to the times.

Q. What do you consider obscenity?

LEE: Nobody can answer that.

Q. I mean you personally...not as a Commissioner so much?

LEE: I think the best description was really the Supreme Court case...I've forgotten the name of the case..."If it arouses pruient interests it's obscene." Now there isn't much that arouses pruient interests or tastes in me but I suppose that a lifetime of raising kids and what not I've lived with standards that were considerably higher than what now seems to be acceptable...and I accept that as change. I've talked to a lot of young people about this...you know...and they'll use a word like "fuck"...they don't really mean anything evil about it...and after all



what is it...it's no big deal...It would offend me on the air but I can't defend my offense at it.

**Q.** There was an instance where a station played a record and one day got a call from someone in an FCC field office and said "We're getting a lot of complaints...you ought to take it off the air"...and of course, the manager of the station freaked and pulled the record off immediately...the station was coming up for license renewal by the way...

**LEE:** The guy at the FCC shouldn't do that...

**Q.** How much does that kind of thing affect license renewal?

**LEE:** It depends on the substance of the complaints. I suppose if over a three-year period we got a smattering of complaints it wouldn't make much difference. If it were an avalanche...a constant thing we could conceivably...although I can't recall a case where we've done it...set it for hearing. You know we can't just take a license away...a lot of people don't understand that. You're a licensee and you're breaking our rules or doing something...Seven Commissioners can't issue an edict to take it away...There's a thing called the administrative procedures act that guarantees you a hearing before we can take it away. We have to designate a judge...We have them here...We do it all the time...They take testimony and cross examine...it's all on a public record...and then it comes to the Commission. People say they're worried about their license...it's not a willy nilly thing. It takes a long time.

**Q.** How does that exactly work...would you explain that?

**LEE:** Take a hypothetical case...and we've had a few. Our inspector goes out and finds a lot of violation of our rules. M a y b e t e c h n i c a l . . . m a y b e non-technical...They didn't keep the logs right...they do this or that. The way we inspect a station...generally our guy goes into town unannounced and he listens to the station and the next day he goes in and sees how they recorded on the logs what he listened to. If we have a situation

like that they have to come back and write up an item with all the evidence they produced and bring it to the full Commission and we vote on it...and if we think there's enough there that might result in a revocation we designate it for hearing, at which point a hearing examiner...now called an Administrative Law Judge, is appointed. He checks with Counsel and whatever other parties are interested. Stenographers are there...transcript is prepared...takes a long time...conferences and then, for some reason or another, they have to discontinue the hearing for two months...somebody's sick or something. This whole process takes two to three years. Then the hearing examiner writes what he calls an initial decision...he recommends something...say to take the license away. This comes to the Commission...we can either say "No, we won't take it away" or "Yes, we affirm the hearing examiner" and we take the license away. He can even then go to court, which of course they always do...they go to the Federal District Court of Appeals. Anyone that you're going to take a license away from...even if he's going to ultimately lose it...if it's a good license, it pays him to delay it. So, I would say off hand it would take us three years...kind of minimum...assuming he fights it all the way. Now, he spends a lot of money in the process and he makes a judgement of whether it's worth it or not...plus his good name...If he loses his license he is probably out of broadcasting for the rest of his life.

**Q.** Is there a possibility that that's going to change...that it's going to be five years?

**LEE:** Every session of Congress there's movement to extend the period to five years...which I would vote for. Our other services...all the other licenses that we issue are all five years. But the broadcast license it's specified in the Act is three years. We cannot change that. I don't think the complexion is right for it now. There were better times in years past and it still didn't make it. I think this is a bad time. All these congressmen...they're kind

of mad at the media...the networks...television you know...Not really for good reason. I think by and large the media in the news reporting job, which is the bone of contention...I think they do quite a responsible job. They offend a lot of people...and there is some bias...I mean everyone's bias. The way the guy delivers it...you just can't get rid of that...but by and large I think they do a pretty good job...and there are rules of the game...If you think you've been libeled chances are they'll give you time to respond...Although they don't legally have to if it's a news program. I think the licensees know that we're around. They don't want the groups challenging them in three years...This is a big thing now...groups get together in big cities. They file a competing application against your station...they have a right to a hearing...Just as you have if we're going to take it away from you. And then we have to compare you, who are running this station with the guy who says he'll do a better job...and we have to weigh this.

**Q.** All things considered equal, why the guy who owns the license gets to keep it...right?

**LEE:** That certainly would be my response. That's a bone of contention at the moment. The courts have ruled on some of these things. I think that's the way it should be and that's the way it's always been, but this age of consumerism and so on...There's a tendency on the part of the courts to refer more and more to the fact that the license belongs to the people and you don't really have a property right in it. I don't agree with that...I don't know...The lawyers could probably make quite a case out of it...but I think you do have a property right in it...If you've had it for 10, 15 years...and you've spent your life in it...I think you do have something...and now you're paying a fee to get the license, which I think makes another point. The biggest problem that the broadcasters have are the competing applications. It makes it more complicated for us and we're in more contact with the consumer groups. There are people always

organizing somebody for a cause.

**Q.** We were talking about change...there seems to be a sprinkling of long hair and beards in the FCC...

**LEE:** It was worse a few years ago...I was offended at the first on rush of long hair...I associated it with the trouble makers and all that...and I got to interviewing a lot of kids you know...young people coming in here. I'm permitted to hire a law student on a limited basis...to do a special study for me...I did one on the ratings...Gal did a real good job for me...and I had one of these kids with long hair...a few years ago. I said, "What's with the long hair?" He said, "Is it important?...Is it really?...You want to know if I'm qualified or not?" I never asked him anymore. But, to older people change becomes a little offensive...it's changing fast...The media has a great deal to do with that too...maybe more than we even imagine. You know for example I was born and raised a Catholic and I find all the changes in the Church pretty offensive to me. But as I stop and analyze it, it's something that must happen, and I must be in a group that has to suffer, because it's come too quick. The mass has changed...they used to say it in Latin. Well, I don't necessarily understand Latin, but listening to a lifetime of this...wherever I went in the world I was hearing the same thing at Mass. That's all different... sometimes they've got a guitar player up there...and they're trying to get the young people up there...then you have to turn around and shake hands with everybody...I don't feel like I'm going to Church anymore...

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**Ben Hooks** is the newest member of the Commission...the first black member and in his office overlooking the city of Washington...we talked...

**BEN HOOKS:** As I have traveled around the country I've found your estimation at what the average broadcaster thinks about the FCC is true...You know "we can't buy a paper clip without the FCC saying... 'why're you doin that?'" The average broadcaster

looks at the FCC at best, as Big Brother and at worst as an enemy...But, at the FCC I really think we have entirely different attitude. I think we want to see broadcasting be responsible, effective, and good public servants as the law requires but, with no intent of making them go beyond the path of duty...But, I think you're right at how we're viewed out there. (Discussions of whether or not Hooks is starting one-sided toward blacks). Well, you know my feeling is expressed in dissent in the Omaha, Nebraska cases and in the case coming up from Florida about an application for a station and my position is simply that broadcasters are licensed to serve the public...and part of the public is the black public and for too long we have forgotten that in America. It's not just saying broadcasters are guilty...anybody that is rational and reasonable and honest would admit that black folk have gotten the short end of the stick in this country...Where as recently as 12 years ago you couldn't use the same water fountain in the South...Got on a bus and had to ride on the back end...couldn't use certain restrooms...couldn't stay in hotels...Why? Didn't have the right to public accommodations...citizens of this country...who for years were denied the right to stay in a public inn. The Jim Crow laws...the fact that you couldn't vote in a Democratic primary. It doesn't take a great historian to note that there has been discrimination against black folk. The so-called Golden Age of Radio...you're probably not old enough to know about it...but, read the books and find out...what black performers were present in the Golden Age of Radio? I don't think you can find one. Then ask what writers were being used? So when anybody says that black folk haven't caught hell, they're just lying. When a Commissioner, be he black or white addresses himself to inequities I expect to get criticism...don't mind it...it was Truman who said "If you can't stand the heat, get out of the kitchen"...But, no amount of heat is going to tear me from what I think the path of truth is. Broadcasters if they're honest, will recognize the fact that they haven't treated black folk right...look at the employment statistics...look at the programming...any way you spell it...and I continually raise that issue...It doesn't mean at all that I'm not concerned about all the

other things that come before the Commission...that may or may not have racial implications...I'm not up here just dealing with the black issue, I'm dealing with all the issues that come before the Commission and I'm interested in the whole range of problems. But, I will not close my eyes to the problems of black people in this country.

(There are 21 black owners of radio stations in the country...the discussion turned to that.)

I can't say that that's necessarily been a fault of the Commission...There are many historical reasons for that...There may be those who say the Commission could have been more active in those lines...but, it's a historical development. How many major banks...or major anything is black owned...So when you get right down to it's been that the black people have been on the side track economically. Radio is primarily a business for those who own and operate it. The lack of black capital...the fact that black people historically have been kept out of the operating position of radio meant they didn't have a skill...technical skill. I think the Commission can help by pointing out that it will be fair...that it is concerned...that black people who invest their money...as a private enterprise manner, can consider they'll receive absolutely fair treatment...based upon their performance and not their race...

(Then the question of black employment) Well...if they don't have any black employees and don't have an affirmative action program to ensure that they will...they ought to be fearful...because it's just not an FCC regulation. It's been passed by Congress of this country who believes in equal opportunity employment. This is not something the FCC has done on its own...Congress has mandated this. I think if I were a radio station owner and I were accused of emitting pollution in the air through some method I would be concerned about the Environmental Protection Agency telling me to cease and desist...I think if I were a radio station owner and had 50 employees...20 for that matter...and had no black or minority employees or women employees in meaningful positions that I would be concerned because it means that you're not following the law...the law requires that you have an affirmative action program to ensure that everybody has a fair

shake at your employment and if they're not doing that they become law violators and every law violator ought to be fearful...I wouldn't dissuade that fear...On the other hand if they're making an honest and sincere effort to be an equal opportunity employer then I don't think they have to be fearful...

(What about training?)

Well, I'm sure it's true that it's hard to find black people who are qualified...if you don't employ people in the industry for 50 years and then when you do you say you can't find anybody how the devil do you expect to find anybody? There's no question in my mind it's been like most things in America...find a lily-white field...So all of a sudden Congress says, "Employ black people"...Okay great...then my question is where are the qualified? That's like saying that if you have a law that says that black folk have to ride in the back end of a streetcar and if the back end of the street car were constructed differently than the front end so that you had to learn how to...you know...sit differently, then all of a sudden you say, "All right, there's no more law against black folk not riding in the front end." But, black folk don't know how to ride in the front end...they ride like they're riding in the back end." Well, how the devil do you expect them to ride in the other end...until they're trained. You've shut people out! Why is it so difficult for people to understand...you've shut people out of an industry... meaningful participation...all this time...now you open the door and you want them to walk in as qualified as folk who've been training for the last 20 years...It doesn't make sense...My answer is "qualifiable" black people are not in short demand...So take some of the money you make and use it to train some black people...Corporations are going to have to have some social sensitivity...And again this is the law of this land...If you don't mean to obey the law, say "I'm a law violator."

Nick Johnson is spending his last few months of a stormy outspoken career as Commissioner...We talked about what had been done during his term...what he would have done differently...and what he's going to do...June 30th.

I don't have any plans in July...I'm not panicked about it...I've got some obligations to my kids...I gotta get enough money for them...and I'll do that...but, I don't have

any grand design at what I want to do....

(Changes and accomplishments in the past)  
It's difficult to talk about one's own accomplishments particularly so close to the time...but, it's also a little immodest and a little inaccurate...I don't know if anyone can get a very good fix on themselves...And besides there are so many other people involved in it...I've had 50 or 75 people thru this office in the time I've been here as students or interns or permanent staff people...legal assistants that change every year. So to say that anything is my accomplishment is a misconception...and people outside the office too...Take for example an organization like Action for Children's television...now Action for Children's television is certainly wholly consistent with everything I've been trying to do in the time I've been here...It's an effort to improve programming in general...it specifically is directed at children...it involves a citizen's movement...It just started with 3 women on their own in Boston who got this thing going. There's no way that I can say that's my accomplishment. I didn't know those women...I didn't encourage them...and it was only after that thing had gotten started that it ever came to my attention...so it would be inaccurate and presumptuous and everything else to say I'm responsible for it. But, I would suspect that they would probably say that I had something to do with that...that they read my book...or they had become more conscious of the fact that as human beings they had some legal rights and some political power in this equation of broadcasting reform...and I would suspect that a lot of the groups around the country that have gotten organized in hundreds of cities across the country would say they were influenced in one way or another by the knowledge that I existed or by something that I had said or something I had brought to their attention...not directly but, something I had published or whatever. That's the problem I've had in defining whatever I've achieved. I would want to say and I would say, that one of the things I set out to do and one of the things I've succeeded in doing is to raise the level of public awareness of the significance of mass communication in all aspects of their lives and their awareness of their legal rights in regard to the way this industry operates...and their political power and how

they can go about exercising that power...because I think that's basically healthy for everybody involved including those in the broadcasting industry. I think that the responsible broadcaster knows that he wants to be closer to his audience...he wants to know what they want...and to the extent he can accommodate them...he wants to do so. I think one of the most frustrating things that any communicator confronts whether he's a newspaper reporter or disc jockey or book author or whatever, is the lack of response that you get at what you do. It's easy to deal with response; what's hard to deal with is lack of response. You wish that people were more involved and would respond more...I think the responsible broadcaster wants that...and to have an alert citizenry and audience is ultimately going to make his job easier rather than harder in ultimately serving and programming and also in making a profit...because if you've got the people community involved you got them listening and if you've got them listening you can sell them to an audience...it's as simple as that. I would say that's one thing I set out to do that's been done...

A second and related thing is to turn on the academic community, the research community, the foundations, the business community generally, to the importance of communications in government, to the importance of communications policy research and analysis. There again the things that have been done by Ford Foundation, by the Rand Corporation, by the various schools of communication around the country...those are their achievements...they're not my achievements...but, I've encouraged them...I've prodded them...I've praised them...I've criticized them...I've gone to speak at their conferences and their schools...I've corresponded with them and I've sent them material...Mary Ann is just putting together a list of appearances of one kind or another and she's up to over 700 and she's just coming into '72...I've done a lot of that...and those have been the two things I've been trying to do...just raise the awareness of everybody in the country to the importance of communication in their lives...to make communications a thing...a concept...an institutional function throughout our society that people think about...that it's something on a check list that you go through...so people are aware of

communication and don't just accept it.

Here in this building itself I've urged emphasis on improved management and administration of the agency...information reporting systems...personnel assessment systems...just kind of basic first semester business school stuff and I never went to business school but, when I was Maritime Administrator and panicked at the prospect at the age of 29 of having to administer a \$500 million dollar a year program I wrote to some of my friends at the Harvard Business School and said...“Please help, send me some books in a hurry” and they sent them back by return mail and I read them and did what they said. Well, nobody at the FCC has read them and did what they say. It's not that it's mal-administered it's just not administered. It's not true we do the job badly we just don't do it at all. That's largely because it's a multi-headed agency and you don't have 4 out of the 7 commissioners who know or care about management administration...what it is and why it's important and how it would make their lives easier or better and what the consequences are at not doing these things. We don't have priority systems...we don't have statement of purposes or goals...we don't have agency missions...we don't know what programs or projects we have going on...we don't have any deadlines by which they're supposed to be done...we don't know when our major people are going to retire...we have no personnel training program to train the new people we're hiring because we're not hiring any...we don't know what skills we need, because we haven't identified the tasks that are being performed. You mentioned the PIO office...that's our show piece man...that's the best we've got...you should just drop into any office at random and ask people what they're doing and why...You can do that almost any place in Washington...so that's one of the things I've tried to do...and I've made some progress in that regard...Budget process is improved somewhat...We are now able to identify some of the costs associated with some of our programs...We've now got this through congressional pressure and my urging. We now require that those who use and benefit from the Agencies facilities are at least paying fees sufficient to provide the agencies budget...so we're no longer going to the taxpayer to get them to pay for the operation of the FCC...I think that's an

improvement.

(What would you have changed if you could start all over?)

There are those who say, "Oh you could have been much more effective if you had gone about it in a different way...if you hadn't been so critical...and if you had tried to work more closely with it. Well, I tried that the first six months I was here...I'm not a hell-raiser by trade...I come out of a very straight, disciplined, conformist background. But, I found that that just wasn't getting anywhere...that people who had tried that, weren't making any progress...that they were getting worked down...that nothing was happening...and the bad guys were always winning and it was getting worse and worse...and I quickly concluded that either I sell out...and just go on and get a job in the industry like everybody else and rip off as much as I can personally out of this effort or I'm going to have to change tactics. So I did. But, as I say, that was a deliberate decision...it didn't have anything to do with my own psychology or personage....

I don't think I would change anything really...most of what I did at the time was very deliberate...I was aware of what I was doing...I don't think I was at any moment, that I can recall, out of control...just engaged in a frolic of my own...or just saying something for the hell of it...If I were going to give you a long detailed serious answer to that question I would have to sit down and really go back over the whole record...but, I can't off hand...there isn't something instantly called to mind...as a great disaster.

(Political aspirations?)

People say all kinds of things about you...I trust that I've at least laid aside those charges of political aspirations with my decision not to run for the Senate in Iowa...The long and short of it is to the extent that I do think I have something to contribute to the political process and social change and it is because I kind of represent the individual speaking his mind and the need for people like that in our society...and once you run for public office...once you start trying to get money you inevitably change...and it seems to me we have enough guys like that.

are civil service employees...they spend so long on the job...they get a raise...almost none of them...including the Commissioners knows much about radio in and of itself...The public information is the blight of them all...but, complete...It knew nothing of the public...information...or even obviously offices...and it is here in this building at 1919 M Street Northwest that the decisions of America's broadcasting is decided...with no broadcasters, no anthropologists, no psychologists, or sociologists...but, by lawyers, politicians and engineers...as one aide asked in the elevator..."Are you going to expose the FCC?"...The answer is..."It's already exposed itself."

The story of the FCC ends with a spice of personal observation...Here is an agency of several hundred people...almost all of whom



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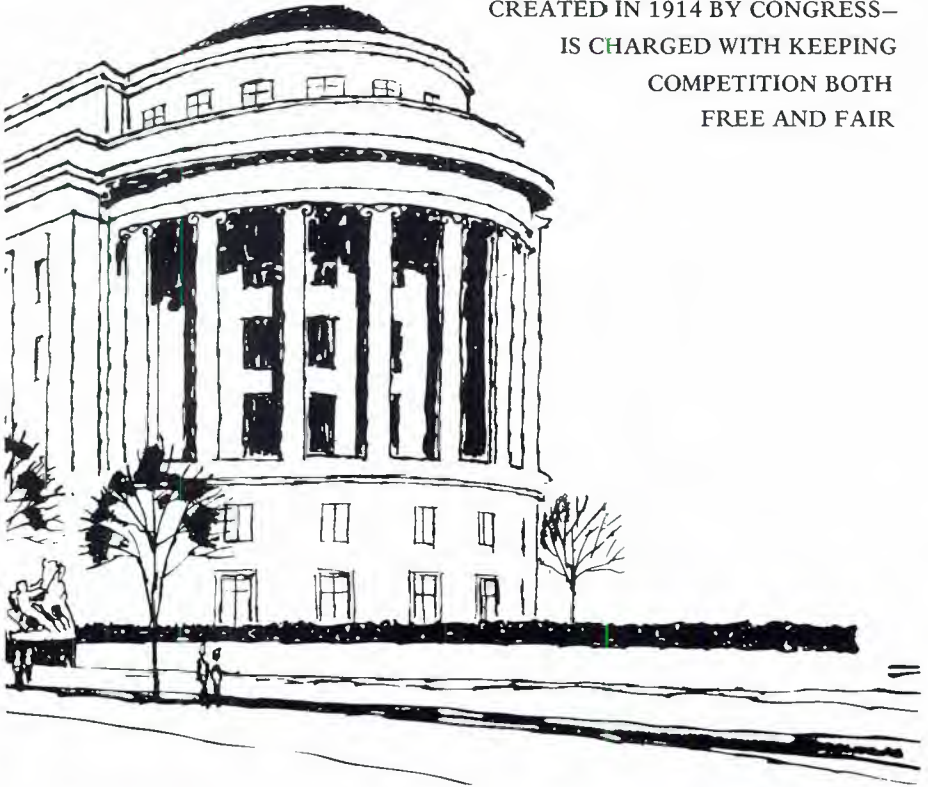
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FREE AND FAIR



Not since the formation of the Federal Radio Commission in 1927 has the Federal Trade Commission really had much to do with broadcasting...but, across town traffic from the FCC building to the FTC building has increased of late...Perhaps Nicholas Johnson himself was much responsible for the concern of what was being aired by the FTC...but, he would probably owe it all to evolution. Besides Johnson's speeches and various other quotes in the press he probably made as big an impact on the nation with his first book...a discussion of the rights of the public to media access. (How to talk back to your television set.) Add to that the psychologically frightening books of people such as Vance Packard with his *The Hidden Persuaders* and the continuous rise of minority groups and broadcasting and equally as much advertising has come under the fire of an

irate public. Largely because of the criticism of Ralph Nader, the president appointed a Commission to study the effectiveness of the FTC...Headed by Miles Kirkpatrick an attorney in Philadelphia, the Commission issued its findings on September 15th of 1969. The beginning of page two began...“Turning to specific areas of FTC efforts, we find first that in the field of consumer protection, the agency has been preoccupied with technical labeling and advertising practices of the most inconsequential sort. This failing derives in large part from a detection technique which relies almost exclusively on the receipt of outside complaints. At the same time the FTC has exercised little leadership in the prevention of retail marketing frauds. We recommend a new and vigorous approach to consumer fraud. The FTC should establish task forces in major cities to concentrate



exclusively on this problem." That began 119 pages of suggestions, charges, and facts on the current state of the FTC. The Report was complete and convincing enough to give Miles Kirkpatrick the chairmanship of the FTC, September 15, 1970. Since then things have not quieted down on Madison Avenue in New York. From the day Kirkpatrick took over, the FTC has made such unprecedented victories over advertisers as forcing the sugar industry to run disclaimers on previous ads that claimed sugar as an aid to losing weight...pushing other challenges against Chevron gasoline, Coca-Cola and its product Hi-C and various other products. Most of the fireworks revolved around the Bureau of Consumer Protection.

As in the case of the FCC the Commissioners are appointed by the president...only instead of 7 here you have 5, appointed for a term of 7 years. There are 3 bureaus of the Commission...the Bureaus of Competition, Economics, and Consumer Protection.

The Public Information Office is headed by David H. Buswell...a man appointed by the chairman of a Commission that obviously understands the power of the media...Buswell covered every base...presented every piece of information anyone could to read and contemplate within a year...Broadcasters will find themselves welcome on the phone there in personal inquiries or by phoning every day at their recorder phone and getting the latest news of happenings...at the FTC...202-962-4289 24 hours a day....

Buswell excused himself from a talk with commission meeting attendees to let us know he wanted us to talk with Gerald Thain, the Assistant Director for National Advertising. Thain has in his department 30 attorneys for a look at what's taking place with the public...The offices were unlike any other government office...There was a feeling of aggression and intelligence at the Bureau of Consumer Protection....

Gerald Thain is young, aware and knowledgeable with machine gun like answers to question after question about advertising...He wasn't there for his health....

THAIN: There are certain areas where the law's going to have to be developed. What is unfair in 1972 given the methods of advertising and the knowledge of advertising may not be the same as what was unfair in



Jerry Thain - Advertising is his responsibility.

1905 because the Supreme Court has said that. That's true not only because of different methods of advertising, that's also true because of increased knowledge...I was mentioning awhile ago about consumer research...We now have a very small but, nonetheless is the fact that it is there...consumer research expertise being built up in the Commission...A couple of people now and getting a couple of more...People that are experts in looking at advertising...not what did someone intend to say...or what did the message say...from the standpoint of the lawyer looking over as he is pouring over the contract, but, from the standpoint of what is the consumer perception of this message.

If you're talking about measurement of perception, I think that's a little more concrete than psychology. When you talk about psychological motivation advertising, I look at it more from the standpoint of use of things that are unrelated to the product, not necessarily to sell the product but, to gain attention...and then present a sales message. That's an area that the Commission is not likely to be in for some time. There are more concrete problems still being grappled with at least in the sense of trying to win these cases. I think we've made some great strides forward but, we have to group our forces and win these cases such as Wonder Bread,\* such as the other cases where we're seeking corrective advertising, like the cereal case. The analgesics case is very significant...essentially in those cases we're asking for two years of corrective advertising and we're also asserting that when you advertise a product like an aspirin or a similar analgesic, you cannot advertise so-called differences that are not of any significance. In other words we're saying,

"It's true enough from a scientific sense that aspirin is aspirin is not true"....There are differences between aspirins, some have more water, longer shelf life...there are other differences that can be measured between aspirins but, what we say is there is no therapeutic differences between aspirins and that makes all the difference in the world. If you haven't got any therapeutic significant differences you cannot speak of such differences which may exist as being therapeutic difference. If you have a product that may relieve a certain technical condition called "nervous condition"...and I'm not conceding there is such a technical condition, but, let's assume for the purpose of argument that there is...you cannot advertise that in such a fashion that you make people believe that you can relieve what people think of as stresses of the ordinary life...tension in the non-technical sense.

Local independent radio advertising? Well, there's one thing they have to be aware of, certainly in the terms of national advertising...We simply haven't got the resources to crack down on local stations...it would be a parking ticket situation and we're concerned with bank robbers...but, they should be aware of the fact that the regional FTC offices are looking for the kind of program that would be focused in on regional advertising...regional practices....Your local TV stations or local radio stations may well fall under the scrutiny of one of those programs. The way we've reconstructed the regional offices...now, they're a little autonomous...in effect little regional FTC offices working on their own.

Last October Thain in a speech before the International Conference on Consumerism, meeting in London said, "I want to state my personal view of the proper role of advertising in an economic system based on competition, such as that of the US. I believe that the proper function of advertising in such a system is to provide

information or, more fully, to provide relevant meaningful information about the advertised product from which consumers may make a rational determination as to whether they wish to buy the product. To the extent that advertising fulfills this function, it is performing properly. To the extent that it is not performing that informational function, it is not performing its proper role. This view of advertising seems to me to be quite basic, yet in my own country, I have occasionally been met with cries of outrage from some members of the business and marketing communities when I stated this view. Their response was that the purpose of advertising is to persuade, not inform. My response has been that persuasion is surely appropriate when it is persuasion based on meaningful product information. Personally, I find it somewhat disturbing that so many people involved in American advertising consider the terms "to inform" and "to persuade" to be mutually inclusive. It would seem to indicate little faith by some in any meaningful difference between the products they advertise and competing products.

As if to echo the attacks of the Federal Trade Commission on advertising the advertising agencies shut their doors...they wanted no cameras...no tape recorders and no visitors....Eleven different agencies in LA and New York turned down the Radio Report's request to simply find out how an advertising agency works. John Crighton, president of the American Association of Advertising Agencies, which headquarters in New York, gave approval for an interview, but, as a second thought, did some heavy checking and finally made a call to the Radio Report to clarify our position on "counter-advertising"...we told them this book had no position.

\*Several weeks after this interview, the courts threw out the Wonder Bread case because of lack of evidence.

## FCC COMMISSION

### A. EVERETTE MacINTYRE

Mr. MacIntyre was appointed to the Federal Trade Commission on September 26, 1961, for a term expiring on September 25, 1968. In 1968 he was reappointed for another seven-year term expiring on September 25, 1975.

A Democrat, Commissioner MacIntyre was born February 3, 1901, in Alamance County, North Carolina.

He attended public schools in North Carolina and received an A.B. degree from the University of North Carolina (Chapel Hill) where he majored in economics. He earned an L.L.B. degree from the George Washington University Law School (Washington, D.C.) and later pursued graduate studies in economics and political science at the same university.

Mr. MacIntyre joined the legal staff of the Federal Trade Commission in 1930, shortly after being admitted to the bar. During the next 25 years he served as attorney examiner, review attorney, senior attorney, principal attorney, and chief of the Division of Antitrust Trials in the Bureau of Litigation until 1954; then as legal adviser on antimonopoly cases until 1955. He also served as a member of the FTC Planning Council and of its Administrative Procedure Committee.

In 1955 he resigned from the FTC to accept the position of staff director and general counsel of the Select Committee on Small Business, U.S. House of Representatives. In this capacity he directed staff studies for the House Small Business Committee and its subcommittees into a wide range of problems affecting trade and commerce, particularly with reference to the effect of such problems on competition and small business firms.

Earlier (in 1935) he served as chief counsel (on loan from the FTC) to a special investigating committee of the House of Representatives in the conduct of an investigation of big scale buying and selling. That investigation produced much of the evidence that was considered by the legislative committees in their studies of bills, out of which the Robinson-Patman Act developed.

#### DAVID S. DENNISON, JR.

David S. Dennison, Jr., was sworn in as a Federal Trade Commissioner on October 19, 1970. He was nominated by President Nixon to be a member of the Commission on September 22, 1970, and was confirmed by the Senate on October 13, 1970. His seven-year term expires September 25, 1977.

At the time of his appointment to the FTC, Mr. Dennison was senior partner in the law firm of Dennison, Wern & Turner in Warren, Ohio.

Born July 29, 1918, in Poland, Ohio, Mr. Dennison served in the 85th Congress (1957 and 1958), representing the 11th District of Ohio. His House memberships included the Committee on Post Office and Civil Service, Special Committee to Investigate Campaign Expenditures for the House of Representatives, 1958; Manpower Utilization Subcommittee, and Subcommittee on Civil Service Retirement.

Commissioner Dennison attended public schools in Warren, Ohio, and was graduated from Western Reserve Academy in Hudson, Ohio, in 1936. He received an A.B. degree from Williams College in 1940, majoring in government and political science. He obtained an L.L.B. degree from the Western Reserve University School of Law in

1945 and was elected to the Order of the Coif.

During 1942 and 1943, Mr. Dennison was a volunteer ambulance driver with the American Field Service, serving in Libya and North Africa.

With the exception of his service in the 85th Congress, Mr. Dennison was in private law practice in Warren, Ohio, from 1945 until he joined the Federal Trade Commission. He served from 1951 to 1956 and again from 1963 to 1968 as special counsel to the Attorney General of Ohio. In 1959 he was a consultant to the United States Civil Rights Commission.

#### MILES W. KIRKPATRICK

Miles W. Kirkpatrick was sworn in as Chairman of the Federal Trade Commission on September 15, 1970. He was nominated to be a Federal Trade Commissioner by President Nixon on August 11 and was confirmed by the Senate on August 24. He succeeded Caspar W. Weinberger, whose unexpired term on the Commission he will fill (until September 25, 1976).

Mr. Kirkpatrick was born June 1, 1918, in Easton, Pennsylvania. He received his A.B. degree from Princeton University in 1940 and his LL.B. degree from the University of Pennsylvania Law School in 1943.

Following Army service Mr. Kirkpatrick joined the law office of Morgan, Lewis & Bockius, Philadelphia, and continued this affiliation until his appointment to the Federal Trade Commission. He was a partner in the firm for many years.

#### PAUL RAND DIXON

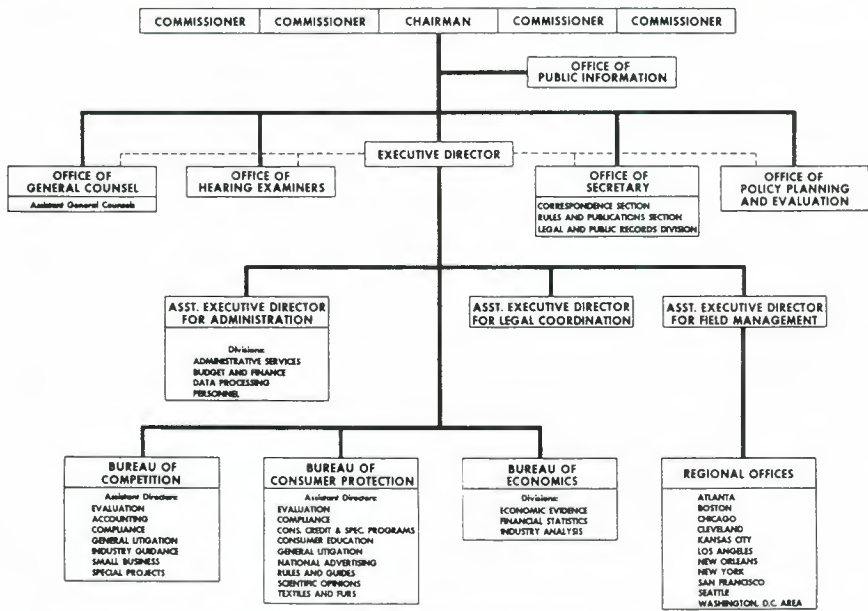
Paul Rand Dixon was appointed Commissioner and Chairman of the Federal Trade Commission on March 21, 1961, for a term expiring on September 25, 1967. He was reappointed on September 25, 1967, for a full seven-year term expiring on September 25, 1974. He served as Chairman until January 1, 1970.

A Democrat, Mr. Dixon was born September 29, 1913, in Nashville, Tenn., the son of James David Dixon (deceased) and Sarah Munn Dixon.

Mr. Dixon attended public schools in Davidson County, Tenn., and received an A.B. degree from Vanderbilt University, Nashville, in 1936 and an LL.B. degree from the University of Florida, Gainesville, in 1938.

He joined the FTC in July 1938 as a trial attorney and subsequently engaged in both antimonopoly and antideceptive practice work. In February 1957 he joined the Senate Antitrust and Monopoly Subcommittee as Counsel and Staff Director. He assisted the Subcommittee in developing and focusing the attention of Congress and the public on important problems in the field of restraints of trade, including administered prices in many major industries. On March 21, 1961, he rejoined the FTC as Commissioner and Chairman.

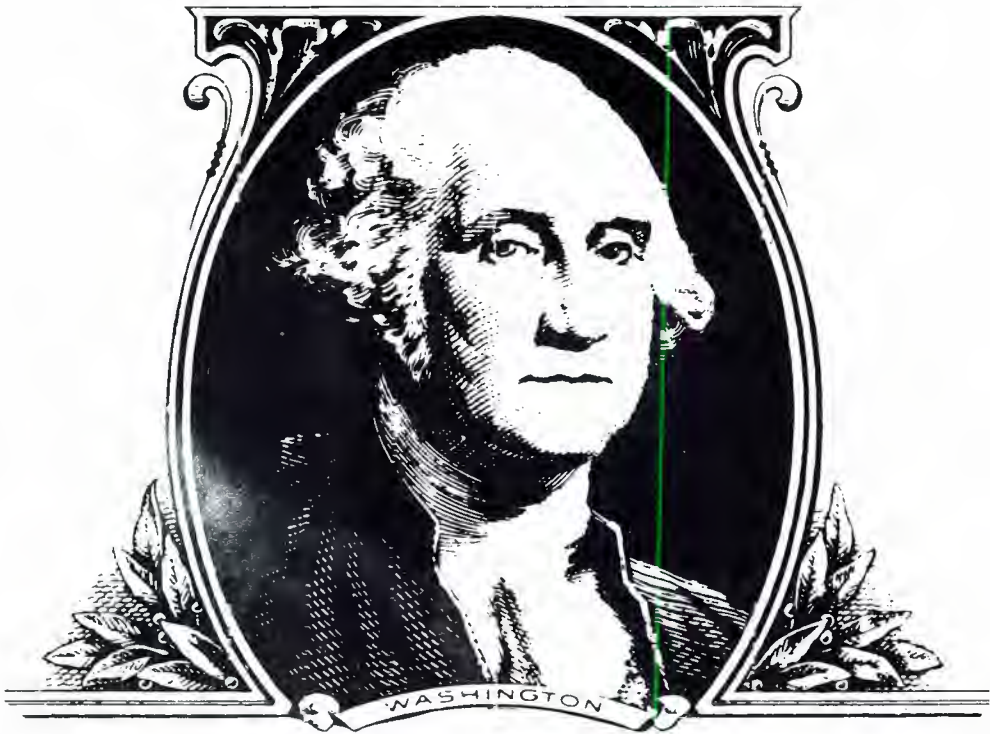
## FEDERAL TRADE COMMISSION



Just like a critic...Here the FTC reviews the commercials and records their findings.



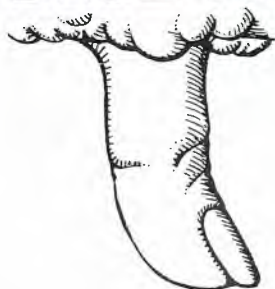
Boxes and packages dot corners of Bureau of Consumer Protection.



**HE WOULD HAVE  
WANTED IT THIS WAY.**



# ARE YOU NOW, HAVE YOU EVER BEEN, OR WILL YOU BE A MEMBER OF BLUE THUMB?



IKE AND TINA TURNER · DAVE MASON  
CAPTAIN BEEFHEART · T-REX  
LENNY (Original B'way Recording)  
GABOR SZABO  
HOODOO RHYTHM DEVILS  
BEN SIDRAN  
DANHICKS AND THE HOT LICKS  
MARK-ALMOND  
THE LAST POETS  
ARTHUR ADAMS  
NATIONAL LAMPOON  
HUGH MASEKELA  
PHILIP UPCHURCH  
THE POINTER SISTERS  
SYLVESTER & THE HOT BAND  
TOM RAPP · THE CRUSADERS  
LEON RUSSELL (Via SHELTER)  
FINNIGAN AND WOOD  
SAL LICATA  
STEWART LEVINE  
DAVID RUBINSON  
LOUIS (FLASH) NEWMAN  
TOMMY LIPUMA  
BOB KRASNOW

# THE NAB

*a tribute to America's broadcasting industry*

CONGRATULATIONS ON YOUR...  
a handbook  
for special  
promotions




R

THE UNITED STATES ARMY  
BAND & CHORUS  
THE BROADCASTER'S MARCH  
AND OTHER  
MARTIAL AIRS



It is hoped that  
this guide will help  
you in your work  
as a broadcaster.  
It contains many  
useful hints and  
tips for making  
your program a  
great success.  
It is written by  
many of the best  
broadcasters in  
the country. It  
will help you  
to make your  
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program a  
great success.



## Speaker's Guide

for television broadcasters



AIR TIME

YOU AND YOUR COMMUNITY



public relations and

RADIO U.S.A.

ALMANAC OF AMERICA  
*Patriot*






## THE NATIONAL ASSOCIATION OF BROADCASTERS

In 1923 broadcasting was just beginning to walk...it had been but, three years since KDKA had gone on the air with their first program and much of what was happening was without direction. There were no precedents set...everything was new. Ironically the first broadcast organization that was formed was a result of a music organization...ASCAP was pushing hard and winning royalties on songs broadcast on the air...an immediate financial burden on an industry that had yet to realize big profits. After many meetings among broadcasters about ASCAP demands which, by the way, were being negotiated individually with each station, they formed an organization to fight ASCAP collectively....They called the organization the National Association of Broadcasters...choosing as its first managing director Paul Klugh, veteran of battles against ASCAP by the piano roll industry.

Today the NAB is the largest of the broadcast related organizations...listing 4,000 members...mostly radio but, certainly well endowed with TV station members. The printed purpose of the NAB is to "represent the industry before Congress, at the White House and before administrative agencies. It has sparked industry action to acquaint the public with the effectiveness of radio and television...not only as informational and entertainment media, but as unexcelled channels for helping move the nation's goods and services and thus keeping the national economy humming."

Just a few blocks from the FCC is the NAB building in Washington...an ultra-modern structure on the corner, with much the same look of the AAAA in New York...An afternoon there and our guide was Charlie Stone...now head of Radio Services....

**CHARLIE STONE:** I grew up in the South...got into radio in Birmingham, Alabama...about a year later went down into Florida and stayed there about 23 years...got into an ad agency there finally...wasn't my cup of tea...got involved in aspects other than radio and television...and I decided I wanted to get back into pure broadcasting...so I came with NAB about 12 years ago...I came in 1960 to reactivate the Radio Code...they had a code of ethics for many, many years but, had no enforcement procedures...no monitoring...or real effective self-regulatory program...so I



CHARLIE STONE

cranked that up...stayed with that for about 7 years...and was transferred to vice president of Radio...last year through a complete reorganization of NAB wherein they established 3 executive vice presidents...one for public relations, for station relations and one for government relations...and I became station services coordinator which is what I'm doing today. It's a little bit of everything...I'm the staff liaison of the small market radio committee, the secondary market television committee...the Commission's Emergency Broadcast System. I work with a committee we have; the NAB recording industry association liaison committee. I represent NAB on the National Coordinating Council for Drug Education...I work with the clearing house for drug abuse...and in those two areas I'm primarily interested in NAB acting as conduit to get to stations information on materials that have been made available by private industries or individuals as it relates to programming spots...or whatever...on the air material.

I would say the NAB was formed originally as a lobby organization...to bring to the attention of the Senate Commerce Committee...and similar communications committees in the house and senate as well as the Commission itself the various aspects of this industry...be it administrative procedures...programming aspects...engineering..."

Members of the Association set the policy and make the decisions on industry-wide matters through the Board of Directors.

The Board of Directors is composed of

representative radio and television broadcasters who are elected by their fellow members. This Joint Board is subdivided into a Radio and a Television board, each with its own chairman. The Joint Board also has its own chairman.

NAB also has an extensive committee structure which enables it to draw upon the specialized knowledge of its members in considering industry problems and in making recommendations to the Board of Directors.

In all, some 15 standing committees and an average of four special committees each year provide guidance to the Board of Directors and the NAB staff in their work for the broadcasting industry.

Since 1923 the Association has held annual spring conventions attended by the industry top management. Later additions to the convention are the Broadcast Engineering Conference and the exposition of broadcast equipment.

Each fall six conferences are held throughout the country for management and for those station executives who will be managers of the future.

In addition to its headquarters in Washington, NAB maintains Code Authority Offices in New York and Hollywood.

CHARLIE STONE: Candidly, radio does not have the problems that television has...Radio has been a member of the family for 50 some odd years...people get irritated with a facet of radio here and a pocket there...but, as an industry it's kind of like your left hand...it's there...but, who's going to argue with it...I've found over the years that about the only thing that irritates people about radio is the quality of the voice of whatever they're listening to...or if it's a lousy band...but, they blame it on the band...not on radio...or on the announcer...but, on radio...

The radio membership in NAB is based on gross revenue of the station and it ranges all the way from a low minimum of about \$10.50 a month to a high of about \$450 dollars a month...it's a graduated scale based on...from nothing to \$25,000 dollars to \$50,000, etc. Television is different...it's based on the rate card...

Vince Wasilewski was elected president of the NAB by the board...he began quite some time ago in the legal department of the association, then went into the government relations department...became executive vice president. He was elected by

the Joint Board...That board is elected by constituent broadcasters...We have the nation broken down into 17 districts graphically...and there's a board from each district...additionally there are 8 board positions on an at-large basis, which would represent size of markets...and the radio board has its 25 elected board members and 4 representing the 4 national radio networks. So actually the board is made up of men who are nominated by and elected by their constituents in their own areas...It's a ballot process...we're in the process of one right now."

The three areas pretty well define the work of the FCC...just named a few months ago as vice president for government relations was Grover C. Cobb. It's Cobb's job to help with getting the government and the FCC to make changes favorable to broadcasters. As much as anybody the NAB is taking some credit for the changes in laws on the local level with elimination of 1st ticket announcers...meter readings so frequently, etc. Prospects for the move of license renewal from 3 years to 5 years is a possible move in Congress this year. Discussions of beefing up the area of government relations at the NAB are prevalent also at the point.

On a tour of the NAB we visited every office...saw one particular department solely for the keeping of files on every action by the FCC...an engineering department that looked adequate in its knowledge of engineering...a library that was guarded by a lady that seemed as much interested in her books as she did broadcasting... "The library is for the use of broadcasters and occasionally students...but, they have to make an appointment."

The public relations department...or stations services seems adequately supplied with people and budget to send out such brochures as Machine Accounting for Broadcast Stations...the small market exemption for small market broadcasting stations; careers in radio; radio news; awards, citations and scholarships in radio and television.

The NAB is also involved in various areas of research...a special department takes care of various projects related to ownership, programming, public attitude, etc. The aspect of radio sales is carefully not stepped on, though management is its membership.

The NAB is not apparently penalized in any way by lack of budget...the mail

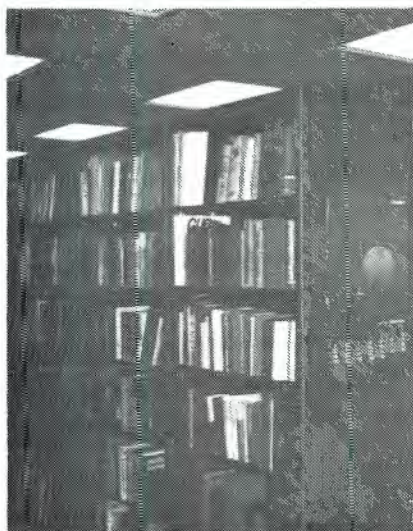
room...accounting department, etc., seem to have everything they need to work...People are also in ample supply...fully half of the staff were not in on our tour...explanation for that, not apparent...but, no holiday or special project seemed to be in progress except for a small seminar that was to take place the next day.

The bottom two floors of the five-story building had been rented out...in the lobby the new Broadcast Pioneer's Library is being put together...hopefully a total look at preceding years in broadcasting that will be available to NAB members and broadcasters.

Everything in the building was management and broadcasting oriented...Broadcasting in the terms of the entity itself....there was not a discussion of formats, or ratings...except perhaps briefly with Charlie Stone...who seemed to be the one person in the building concerned with the reality of the radio station...other discussions were on "broadcasting."

Of particular interest in the building was the Radio Code office...about five offices together in one corner...two girls were located in one office listening to tapes, monitoring stations...We were told that a monitoring service in Chicago picks up various air checks and sends them to the Radio Code office to see if they've violated the Code in any way....

The Code was established in the 40's obviously as a self-regulatory body of broadcasting...one can be a member of the Radio Code and not be a member of the NAB. They too supply information and plenty of brochures on a code of broadcasting and acceptance of everything from astrology to abortion to advertising regulations. They send out a monthly newsletter to let them know about various new problems that might come up. It costs 75% of the highest one minute rate published in SRDS per month. We were told, when asked what were benefits to a station for joining...."For one thing the station is identified in SRDS as a member of the Code. They get that. They get services of the staff...In case they have any problem in continuity acceptance...we can become the heavy without getting into a hassle with a client on a local basis. They can say, "We are a Code station subscriber so, I want to make sure this is acceptable under the Code"...We get into the act and say, "No, you can't say that...or we need documentation." So we become the heavy



LIBRARY

and the guy gets a better commercial that might otherwise just slide through...and then our monitoring program can be very beneficial to the station...we try to occasionally do a program log and a tape on the same day...What we can do there is to not only supply management with any possible Code violation...but, also a stop watch count of any commercial advertising matter...The commercial will be sold and logged as a 30 but, the announcer ad libs a 60...but, this is a good way to bring to the talents attention that the guy bought 30...give him 30...and don't give him all that free advertising...We then contact the station...We might also spot some kind of logging error...or make some recommendations to modify the logs to make it easier. The tendency is to insert more information than is necessary on a log...a lot of things."

In its own way, because of the attorneys and the engineers and the budget at the NAB it was an obvious answer to the FCC and its attorneys and engineers...under Wasilewski there is again an energy moving the broadcasting industry in its relations with the public and the government...but, for sure it was obvious....no cure all for broadcasting...or broadcasters ill...and doesn't look like it will be.

**WQXI AM & FM**

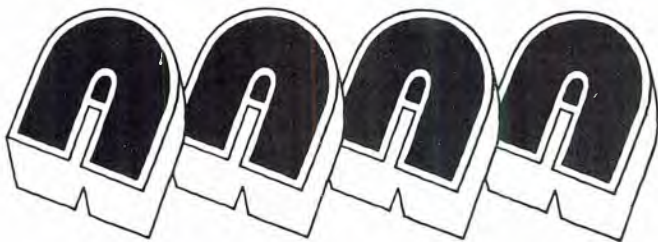
**WSAI AM & FM**

**WWDJ**

**KIMN**

**KKDJ**

pacific & southern broadcasting



The AAAA was first formed in 1920, some 30 years after the Sherman Anti Trust Act and the beginning of the FTC. The AAAA sports power, with 371 member agencies containing all the "biggies" such as J. Walter Thompson and Young and Rubicam as members. The plush, sterile office appearance of the AAAA is as different from the cold, essential only, too much paper work appearance of the FTC as the views that separate the two. It looked as if about 40 or 50 people worked in various areas of the AAAA, although the figure could be off a bit. They sported a well manned, uniform library dealing with just about every aspect of advertising one would like to know about. As in most trade associations they were amply supplied with brochures and releases about advertising and the Ad agency business. It was obvious from the start that the office was not used to long hair and blue jeans, but, after a bit of a recovery, Crighton was polite and total business in a rap that lasted but an hour. A gentleman sat in on the discussion that if one didn't know better one would think he was an attorney. He said very little except to add a point here and there. Crighton worked in a large office in the Pan Am building that overlooked the entire city . . . it gave you the feeling that you were looking at the world while you thought about how to reach them with media advertising. Crighton of course wasn't too crazy about corrective advertising . . . or the FTC for that matter. His thoughts from a previous speech: "In 1938, through the Wheeler-Lea amendments, the Commission was given powers over false, deceptive and unfair advertising. Again, the grant of power was largely conceived as insuring competition and protecting competitors from unfair devices. As we shall see, false, deceptive and unfair have from time to time acquired new or experimental meanings. When the FTC staff arrives at a concept like

"corrective advertising" . . . that is, advertising which corrects or contradicts previously published advertising claims, it is working beyond its legal powers, or so many lawyers think."

In the discussion with FTC's Thain, he had pointed out that most ad campaigns were no more than six months long . . . by the time the FTC won a case in court (which in a good many cases took as long as two years) all that would come out of it was a cease and desist order. The steps of corrective advertising would supply some muscle to make advertisers think twice about deception.

Crighton again pointed out that "the only three cases in which advertisers have agreed to corrective advertising all resulted from negotiated settlements. No case involving corrective advertising has yet emerged from the hearing examiners; none has yet been tested in our federal court system. For a variety of reasons, advertisers accepted the FTC staff proposals." The three instances that Crighton talked about were Profile bread, Ocean Spray Cranberry



President

\*John Crighton (1973)  
A.A.A.A., New York

juice and the sugar association. Crighton goes on . . . "Profile was to put 25% of its advertising into corrective ads for a year. Its

commercial attracted great attention, and the FTC was criticized for Profiles artistry. The Cranberry group's corrective advertising agreement—also 25% of its advertising—drew a blast from the Wall Street Journal, which said that the corrective statement explained that the advertising never meant what the advertising never said, and accused the FTC of losing its sense of proportion."

The National Advertising Review Board was formed in 1972 by the industry itself, to regulate advertising before it got to the FTC. There were cases of corrections, but still a question of whether or not the NARB would be worth the trouble it has taken to set up . . . they actually have no power . . . just recommendations.

The radio industry was hit with losses because of rulings of the FTC. Pimple creams and other teenage cosmetic substances received enough heavy blasts to deflate time buy budgets for radio aimed at teens. As a result the eastern half of the US felt a decline in advertising in the young adult-teen areas that were hurtful to what looked like a good increase revenue year.

Crighton's attitude was summed up in a speech last November . . . "The agency business will survive. First because of attitude. That transplanted Briton, Alred North Whitehead, once wrote that 'the prosperous middle classes, who ruled the nineteenth century, placed an excessive value upon placidity of existence. They refused to face the necessities for social reform imposed by the new industrial system, and they are now refusing to face the necessities for intellectual reform imposed by the new knowledge.' Now, while I believe agency people cherish placidity as much as anyone, they operate in an avant garde business. It is important to understand the changes in the product market and selling psychology and the wants and needs of the public. As a business we welcome change."

Crighton cited three other reasons the ad agency business would survive . . . "realism, perspective and professional pride. . . . It takes talent and discipline to produce effective advertising. It is not the product of committees, administrators, or the civil servants. Advertising survives. It may adapt but it survives. And the main reason is, too many people need it . . . consumers, business, and increasingly . . . government. We look forward to the future, not with apprehension but anticipation."

## HOW AN AD AGENCY WORKS

### IX. HISTORY AND DEVELOPMENT OF THE ADVERTISING AGENCY

To appreciate how far agencies have come, we need look back only to the 1880s when there were less than a dozen advertisers who spent as much as \$100,000 a year; the largest magazine was the *Century* with 186,257 circulation; the leading advertisers were sellers of patent medicines; no "advertising agent" (he was then mainly a space broker) maintained a copywriter!

In those early days, publishers found that their white space was not particularly salable. When they talked with prospective advertisers, a usual reaction was "I might buy some space, but what would I say?" The need for another service—planning of a comprehensive campaign, writing of copy, creating of layouts, etc.—was becoming apparent.

However, publishers found that they could not successfully prepare advertising for competing manufacturers. Could two soap manufacturers, for example, both go to one publisher and each rely on him to prepare an effective competitive campaign? Obviously not.

Hence, about 1880 the service agency began to evolve, and it developed rapidly during the next twenty years. By about 1900 the service agency was offering expert and specialized service both in planning the advertising program and in executing it. Its service had reached the professional stage. Creative activities were stressed. The role of the agency had become that of increasing the effectiveness of the client's advertising—making advertising pay the advertiser. The agency had become an *advertising agency* and the greatest single growth factor in our economy.

### WHAT ADVERTISING AGENCIES ARE

An advertising agency is—

1. an independent business organization
2. composed of creative and business people
3. who develop, prepare, and place advertising in advertising media

4. for sellers seeking to find customers for their goods and services.

An agency may do things related to advertising and to help make the advertising succeed, but if the agency does not prepare and place advertising, it is not an advertising agency.

Now we come to an extended explanation of how agency people acquire the knowledge necessary to their work and of how they perform the agency's functions.

First, how do agency people acquire:

1. A knowledge of the factors of distribution and sales and their methods of operation?

This knowledge usually comes by a combination of study, reading, and experience—especially experience, since factors and methods vary so widely from industry to industry and also are constantly changing.

Few agencies are masters of all; many are specialists in just a few or even one.

Agency people are constantly visiting and studying retail stores, garages, filling stations, banks, restaurants, hotels, railroads, busses, and airlines, all the myriad and complex activities of the business world.

They travel with salesmen, talk with clerks, visit consumers in their homes, always probing, always studying, always seeking up-to-date knowledge of distribution, sales, and methods of operation which they need to know.

2. A knowledge of media?

Hundreds of magazines, each with a different combination of characteristics; thousands of business publications serving different business fields; thousands of newspapers, daily and weekly, each serving its geographical area; the national TV and radio networks and the hundreds of TV stations and thousands of radio stations serving local areas; outdoor plants where traffic congregates; car cards in busses, subways, taxi-cabs, trains, and stations; all these and more—window and store displays, direct mail, premiums, and sampling—all are included in what agencies need to know about the available media and means which can be used to carry their clients' messages to potential customers or trade factors.

Media are also constantly changing and require continuing study by hundreds of agency specialists and researchers who do nothing else.

There is much more information about

media—both quantitative and qualitative—in the U.S. than in any other country in the world.

### Formulating a Definite Plan

The most important function and the high point in agency operation is the making of the advertising plan.

The first half of the agency's work consists of making the plan; the second half, putting the plan into operation. If the plan fails to work, everything fails.

### Recommendations

In the plan, the agency makes its recommendations to the client as to—

1. Market or markets to be reached;
2. What distribution changes to make, if any;
3. What needs to be done about prices and discounts, if anything;
4. What media channels in general to employ in carrying the message to the customer and channels of trade;
5. What appeals to employ;
6. What to say—what is the appropriate message in each channel;
7. What merchandising factors—salesmen, dealers, distributors—need to be contacted, educated, and brought into the work.

### Media Selection

Sometimes the plan precedes any media selection. At other times, some selection of media is made and is included in the plan.

Media selection is the choosing of channels of communication through which to distribute the advertising message.

These channels must be geared to the market: Whom should the advertiser try to reach? Is it women? Is it men? Is it people in all income brackets? High income, low income, middle income? Where do they live? What kind of people are they? What do they read, listen to, or look at?

After the agency, with the client's approval, has decided on the media channels to be used, copywriters and art directors for print media, and TV and radio creative people put the advertising message into words and pictures.

Agency creative people aim first to get the attention of the reader or listener, then to hold his interest, arouse his desire for the product or service, and finally, get him to buy it, to prefer it or perhaps just to recognize it.

### Contracting for Space and Time

Once the decision has been made as to the media to be used, when and in what amount, the agency contracts with the publisher or broadcaster or other media owners for the space or time desired.

There are some generally accepted principles in the agency-medium relationship. Some of the principles usually followed are:

1. Agencies are usually solely liable for payment to media. If an advertiser fails to pay the agency, it is the agency's loss, not the medium's.

In the rare eventuality that the advertiser pays the agency but the agency fails to pay the medium, it is the medium's loss.

The medium looks solely to the agency for payment and thus the advertiser is protected against having to pay twice for the same advertising.

It is important to note that the agency contracts for space or time with the medium in its own name as an independent contractor.

In its relations with media the agency is not legally the agent of its client and the word "agent" or "agency" is here, in a legal sense, a misnomer.

2. The medium usually publishes all its rates and usually represents that the rate at which it contracts with the agency is the lowest rate at which the same service under the same conditions can be secured from it at the time the contract is entered into.

3. The content of advertising prepared by the agency is subject to approval by the medium but the latter may not change the content of the advertising without the agency's consent (which in turn, of course, regularly involves the client's approval).

### HOW AGENCIES GET PAID FOR THEIR WORK—SOURCES OF AGENCY COMPENSATION

Nearly all major media—newspapers, magazines, television, radio, business publications, outdoor plant owners, and transit advertising companies—allow commissions to advertising agencies, which media recognize individually.

Large advertising agencies receive, on the average, a little over 75% of their income in the form of commissions allowed by advertising media, about 20% from the agency's own percentage charges on purchases (which they specify and/or supervise for their clients), and 5% in fees of various kinds for special services. Among mediumsized agencies the corresponding figures are 70%, 20%, and 10% and among smaller agencies 60%, 25%, and 15%.

Agency service charges and fees are arrived at individually by agreement between each agency and client.

The principle of media allowing commissions to agencies is the sparkplug incentive for agencies. It is probably the most important single thing in the advertising business in the United States.

It makes agencies dynamic—because advertising agencies do not get paid until after the advertising is conceived, produced, approved, run, and collected for.

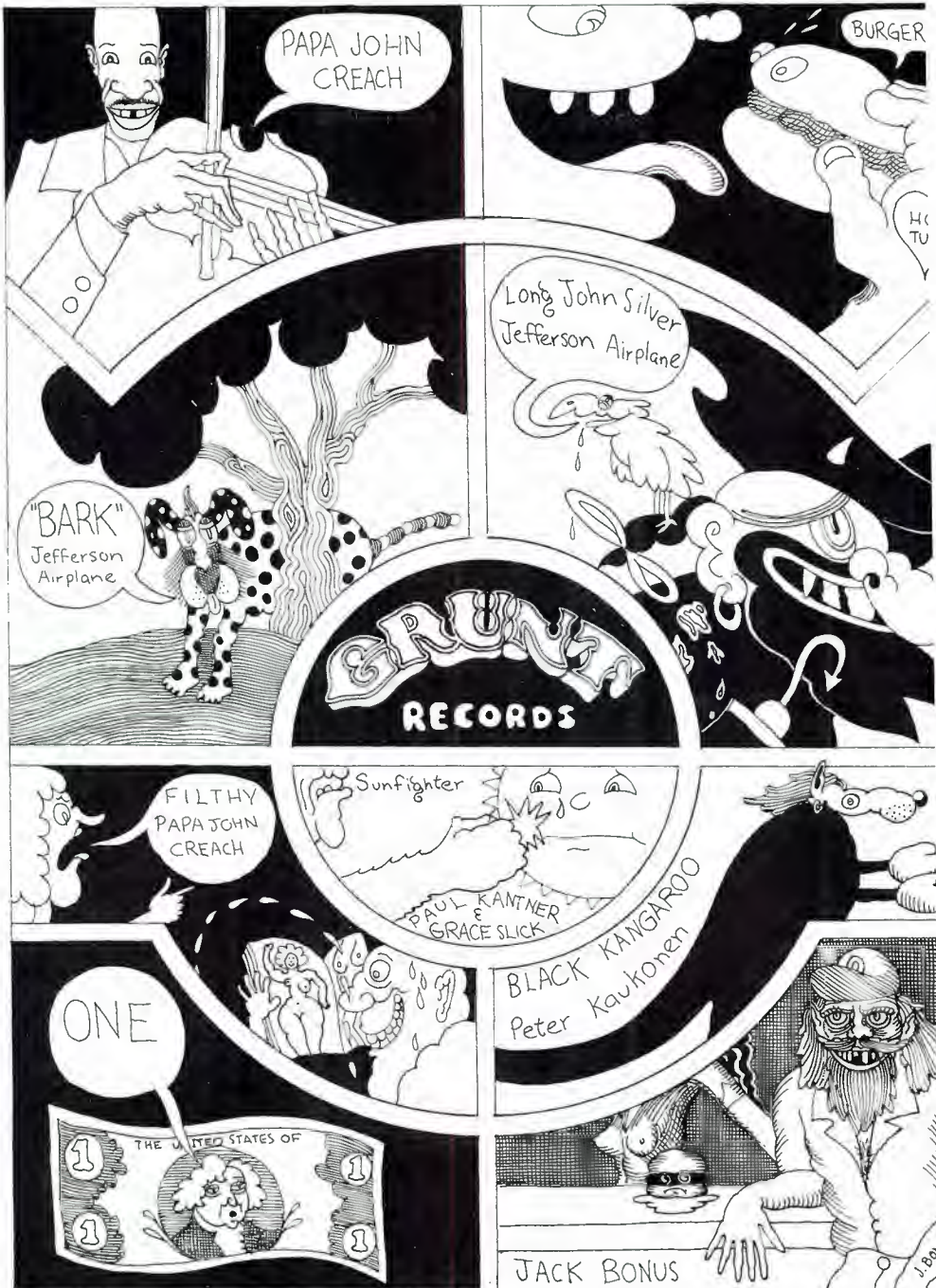
In 1967 advertising agencies employed about 75,000 people in the United States and served more than 17,000 national or regional advertisers and many additional thousands of local advertisers. They handled a total annual volume of business of approximately \$7.58 billion and had gross income of approximately \$1.2 billion.

Of the latter amount about two-thirds is paid out in salaries and other compensations to those who work in the business.

The remaining third covers rent, traveling, taxes, and other costs and, with good fortune and sound management, a reasonable profit.







PAPA JOHN  
CREACH

BURGER

Long John Silver  
Jefferson Airplane

"BARK"  
Jefferson  
Airplane

GRUNGE  
RECORDS

FILTHY  
PAPA JOHN  
CREACH

Sunfighter

PAUL KANTNER  
&  
GRACE SLICK

BLACK KANGAROO  
Peter Kaukohen

ONE

THE UNITED STATES OF

JACK BONUS

J. Bow

## RAB

From the NAB, FTC, and FCC in Washington to another kind of center of radio—New York—home of advertising agencies—reps—the AAAA and the RAB, Radio Advertising Bureau, and in addition on the way a cab driver talking about broadcasting, New York Yellow Cab Driver-Philosopher Elwood Dorchester. We taped his rap.

ELWOOD: Yesterday I was watching the Mike Douglas Show. A family show? Had Stiller and Meara on and they were making some small talk about when they were separated for a week for one reason or another. They got back together and the first thing she had to show him was the night gown she bought and somebody asked her if it was a pretty night gown. She says, "What's the difference? It was off in two minutes." I mean, that sort of crack, you know, it sounds funny if it isn't a family show. Kids are watching four thirty in the afternoon, five.

(Did you turn it off?)

No, I didn't turn it off. I didn't have kids in the house.

(Would you if you'd had kids in the house?)

Yeah.

(How do you think that kind of programming affects children?)

What, turning it off?

(No. A comment like she made?)

Well, it just makes—let me put it this way. You try to teach your children a certain moral code that you think is the best for them, that reflects your experience, your life and all that, and then when you hit something like this here, that goes counter to what you're trying to make, if they see somebody else doing something else, well, immediately when it's done on television—children are so much more susceptible to anything they see like that. They don't question it, take it as it is, and when they see it in a visual way—to talk about—it reflects on them.

(What are morals?)

Morals are simply what I said they were, your experiences boiled down to what you think are the best things for you. Morals are different with different people. At least you have the right and privilege to have your own morality and teach it to your children. When they grow up they may find themselves faced with another morality but, when they're in the formative stages, it's not only your right, it's your duty to teach them the moral code and invest in them by—always say simply this, "Anybody can do anything they want as long as I'm not forced to watch it or participate in it. But I have the freedom of choice." But, when you're faced with something like this Mike Douglas thing, it throws you.

The RAB is put together on a classy level, with plush carpets, everything new, painted, in order, plenty of facilities, and budget. And like the NAB, FCC, AAAA, they believe in brochures. The promotion department is no busier than the research department. Every armament that the salesman needs to walk in to an agency or supermarket with a pitch for radio advertising under his arm, the RAB supplies. As a result, they are the leading organization in the programming area, even bigger than a bar at a convention. The programming ideas flow through here. President Miles David is an aware broadcaster. Shortly he will have ready a complete study on psychographic audiences in radio. The RAB is dealing with the public while the RAB is talking to the government.

The RAB started as an offshoot of the NAB back in the forties. You'll hear a lot of reasons why it started but we could surmise as well as anybody that an impending television surge became more evident and

the NAB didn't have time to sell radio to what had become a strongly allied Madison Avenue—and it was time to have somebody there, somebody separated from the “Service to the Public” image that needed to be sold to the FCC and congress.

Bill is head of promotion for RAB and we started talking with him. “We have two things that we primarily do. One is to sell national and regional advertising on radio. We have about eight salesmen, plus we have guys in the field. They call on agencies and advertisers and supply them with the latest statistical data on radio and then the other half of the job is to create sales tools that individuals can use. A guy can join RAB; dues are about the same as NAB. It depends upon how much he charges advertisers, based on his rate. We have about 1500 members now. We have an FM service too. We do a monthly newsletter on how FM advertisers use radio. We work with the NAFMB on that. Anything we can do to further radio as an advertising medium. We have about 60 people here with offices in L.A. and Chicago.”

The RAB has various conferences and orientation campaigns that give broadcasters various ideas on how to sell—success stories by mail—monthly bulletins.

Miles David is the president of RAB—He tells its story

RAB started as perhaps a \$200,000 very thin organization—but today it has a budget of somewhere in the neighborhood of \$1,850,000. We call on the advertisers and the agencies—more often the advertiser to fight the battle for radio against other media and it is a battle. Radio does not sell itself. Very few times do advertising agencies ever make an effort to sell radio. In a sense, radio is the medium that you basically have to reacquaint people with. In 1972 you still had the problem of letting people know that over this 20 year period, radio has evolved as the newest of the media. It is that. Radio is not a medium that has a great deal of continuity with the medium of 1942 or 1932. It is essentially a medium that was born in the 1950's.

The kind of service that your book represents would never have been thought of in the 30's when radio was essentially television. Radio used to be television. All that television did was come along and add literalness through photography, but it took

over the programming forms of radio. It really has added little. It's continued them.

Today radio is the part of media which is innovative; which, I think, is telling the future—because radio has the selectivity—the reaching out to people as very individual people—the fitting in of life styles. Radio, in a sense, invented psychographics before the word was invented. The word was invented about five years ago by a fellow named Dr. Emanuel Denby—and Dr. Denby simply came up with something that radio's programmers had hit upon at least five years before—where they could say, “Hey, a radio station could reach out to the same demographic as another radio station, but pick up people with a totally different life style and manner of thinking.” That's more what psychographics is all about. It says that we could measure the income and the age and the number of children of John Smith, and next door to him have Tom Jones, the same characteristics; the same demographic description; but Smith could be a fellow who sits around very still, very passively, sitting and watching his television set for a nice five hours a day while the man with the same income could be going on trips, could be going long distances, could have various hobbies and activities and spend his money in an entirely different way. He is different—he must spend differently. Well, radio, in a sense, had discovered that years ago, that you could program to different things inside people. That's what you're still doing. That's essentially psychographics.

The future is, in every indication, a continuation of diversity to self fulfillment. Since you get self fulfillment—since we're all different from one another, you get more variety in the way people live and think and experience things; and radio stations fit that. That's the great strength of radio—because they vary their programming to fit different types of people and their needs, their style, their personality, the content of programming and the sheer fact that there are so many radio stations. If you had as many radio stations as we do have and they weren't all different, then they would be concentrating on one human being. If radio stations broke down basically into just, say two or three radio stations—then they would compete with the people who wanted those two or three radio stations. As it is, radio competes for everybody—because each of them is trying

to find a part of the population.

There's a tendency on the part of programmers or, for that matter, really management in radio to think that we've discovered all the kinds of formats that there are. I don't think that's so. Sometimes there is a little hardening of the arteries. Sometimes radio station people become as conservative as those people in media that is less flexible. I don't think we ought to have a hardening of the arteries in our business, because we are the medium of responsiveness, of alertness, or sensitivity—and I think that there will be a new format! I think there will be new formats that will grow far beyond some of the programming ingredients that we have today. I think there could be a children's format, a humor format, whatever. . . .

There is some highway service broadcasting now that I've heard about. When you are on that highway now, you can pick up something that is specifically going on in that area. I think that's commercial, but I believe, in this case, that they supply you with a unit and you give it back to the toll booth—or something like that.

I don't think you can be in the business of selling radio or relating to an enlarging market for radio or increasing its professionalism and not think about programming. But I think that over-simplification of radio is wrong. Somebody said that somehow FM will take over music and AM will have personality, sports and news—voice transmission for AM and music for FM. I don't think that anybody can predict exactly how it's going to go over the next 10 or 15 years, because the nature of radio, it seems to me, is that the fellow who programs best and promotes best is the fellow who builds a strong station. I think that a station that is in the AM spectrum might come along tomorrow and suddenly create something in the music area and the promotion area and take it all away from the guys who, in theory, have a signal that carries music a little better. I just don't think that technology of the signal is the whole story. For one thing, the sets don't have the technology to match the signal. We still are certainly not in an era where the gigantic sets around are as good as an FM signal is good. I think that technology will change that. There is going to come a time as the years go by where the actual physical set will get better and better

even though it's still small or even smaller. We're still not dealing in an era where, on the transistor radio we're dealing with, a loud speaker can do a lot of deciphering of fidelity. I think that the real battle is in terms of ingenuity of programmers and management in devising the strategy for that station—how they promote—and how they communicate to the public.

I think that radio stations are often a mystery, or at least not as clearly defined as they ought to be. Some radio listeners do have a very intense sense about why they listen to a particular station. But others are very vague in an understanding of what radio stations offer to them. You talk to a consumer and you say, "Why do you listen to a particular radio station?" They can't tell you—some can and some can't—but a lot cannot tell you. I think that's bad. If stations are not defining themselves then they are really not as strongly established with the consumer as they ought to be. But, more than that, they could be reaching out to a larger audience. We could have a larger audience in radio than we have today. We could have more people listening to radio for more hours a day if they really realized the diversity that was available to them in radio. People in L.A. do not realize the feast that has been put in front of them. They have to turn the set on and search the dial. We have not done a good enough job promoting who we are as individual stations. We have not done a good enough job on the air. We have not used other media enough. While we have tremendous audiences, very high penetration, it could be higher. We could have a higher daily penetration than we have.

How do you get people to sample you?"

Like John Crighton of AAAA, who came there from advertising Age Magazine, Miles David came to RAB from Sponsor Magazine, one of the leading trade papers of broadcasting at that time, came to RAB as head of promotion, then became president 7 years ago.

The 1500 members elect a 30 member board of directors from various facets—continuing to grow a good deal with still some time to go. But with Miles David and the staff there and their work, it looms its head as the largest organization in the country concerned at all with radio programming—all of that from a sales organization.

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TM productions

# SHOCK WAVE

THE ULTIMATE STATION IDENTIFICATION  
SERIES

You will not believe your ears  
Totally unique; Totally effective; Totally TM.

THE MOST IMITATED IDEA OF THE YEAR  
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"THE LAST CONTEST"

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JEAN-YVES LABAT

ALBERT GROSSMAN  
PAUL FISHKIN  
MARC NATHAN  
BOB MELRIS  
SUSAN PALMER



## RATING SERVICES



FILE FOR COMPUTER TAPES...

### THE RATING SERVICES

Then through the FCC, NAB, RAB, FTC and whatever other initials you want to talk about when speaking of things of the future nothing will bring you more down to earth than the initials ARB... or the word Pulse... or if you please Hooper or Trendex. For on a day to day basis of radio, the little books that find their subtle way through the mails and into the hands of broadcasters and agencies alike are the final note... and the loudest. These are commonly call "the ratings". The subject is so vast that to attempt to write about it with any validity is a mad undertaking, so we'll cop out now and tell you that what you'll read here is but a scratch on the surface of a deep well that contains enough numbers to mean millions of dollars and careers up in smoke or lights to thousands of industry personnel. The importance of the ratings cannot be over-emphasized. With the growing competition of every business, the numbers... whatever they indicate, are a part of 1972, and promise to be more of a

part of 1973. The ratings have gained enough power and recognition to be the entire subject of a speech of Commissioner Robert E. Lee of the FCC last November before a fall conference of the NAB in St. Louis.

LEE: Ratings... audience measurement... ARB and ADI, HUT and Cumes. The subject is ripe for discussion... everyone who reads Time magazine or listens to Dick Cavett knows about ratings. And the only people who seem satisfied with the rating system are the big winners. ARB, the Neilson Co., and the ABC Sports Department."

Lee told the Radio Report that he had staff members researching the rating system but, even with such a powerful speech criticizing the services admitted that he didn't have a better answer, and that's generally the answer to the rating problem... if it be one.

In New York on Madison Avenue and in national agencies in LA, Detroit and

Chicago, it is generally agreed that the leader and most important rating service for radio is ARB. Second by an arbitrary figure of 60-40 is Pulse Inc. On the local level ARB seems to have the edge because of their larger organization . . . brought on by the fact that they also measure television . . . Pulse does not, therefore is not as visible in the industry as ARB. A 3rd rating service has always been a part of radio, and at one time was the most important, CE Hooper is still alive and a revival of the company has just come about and promises action in 1973.

There are many differences between the three rating services for radio . Far from the bottom of the pile is methodology . . . ARB uses the Diary method . . . Pulse, the in home interview and recall method . . . and Hooper, the coincidental survey.

The history of all three is vague.

CE Hooper worked for Starch (a man concerned with magazine readership measurement) in the 30s. With the growth of radio listening, Claude or Clyde Hooper (nobody seems to know) began the first service to measure radio. His strength was immediate and continued until the end of World War II. With the advent of the Portable radio, out of home listening became important. With the telephone as the only basis of research, Hooper lost validity. Because of low cost, Hooper again came on with his methodology as radio moved from network to local. It didn't last long because of more effective and informative methods of Pulse and ARB. Under Bob Atkinson and Frank Stisor, Hooper hung on until Atkinson left. In 1971 the end of a four year declining sales curve reached the bottom, total gross being a mere \$131,000. Today Hooper is owned by Starch itself and has appointed a former ad man (among other gigs) named Tom Cox to head the division. Cox has changed the approach of selling the service and it continues to pick up more subscribers.

Pulse was started in 1941 by Dr. Sydney Roslow, using the personal interview technique. At the time the big rating service was Hooper. By this time radio ownership had increased to about 90% while telephone ownership was less than 50% . . . personal interview technique included the people in the non-phone homes. Roslow was a psychologist, is still living and still is active in the company.

ARB started in 1948 with its diary



THE HOOPER LEADERS

method, by whom or how doesn't seem to be available.

All three rating services are located in New York . . . Hooper has its computers and telephone interviewers in New Jersey . . . ARB has its plant in Beltsville, Maryland and Pulse headquarters everything right in Manhattan. We visited with Tom Cox of Hooper, Bill McLenaghan of ARB and Richard Roslow of Pulse.

In the Grand Central building at the top, Hooper is located in a three office complex, the sign on the door said STARCH.

COX: We got a new chief executive officer at Starch and he did what most executive officers do . . . He'll go to a guy that's knowledgeable in a certain area and there are normally 3 questions: "Should I kill that area of the company?" (because it was a big loser). "If I don't kill it, should you run it?" and three "If you run it what will you do with it?" I told him "A. you shouldn't kill it because you need the interviewing staff all across the country. B. Yes, I would like to run it. I would like to solve its problems. C. I don't know the answer." So I went around to as many people as I could get to talk to me in the radio business—I went to reps—I went to broadcasters and I went to agency people. I asked a lot of dumb questions. I figured that the only way to find out anything was to ask a lot of dumb questions and let these people tell me what they knew. So, I listened and I listened and I asked questions. I argued and I fought and



got screamed at and everything else. I was learning but, I wasn't translating anything I was learning in the radio business in action. I didn't know enough people in the business and I didn't know about the business and I didn't know about seasonality and I didn't know the delivery cycle of Pulse and ARB and I didn't know the radio programming problems. I didn't know a goddamn thing that would help me call up the broadcaster in Baltimore and say "here's how I'm going to help you." What I was learning was what we wanted to do with the product—not be any type of competition to Pulse and ARB but get completely out of this area of ratings for the purpose of ratings, but ratings for the purpose of a programming tool to tell you two weeks after I talked to you what's happening in your market. We have certain assets, and this is quite frankly why we have done what we've done. We have certain assets, one of which is speed. If it is positioned right in the market—at the right price—and with the right sales approach it's a very valuable programming tool. The trouble is that no one is going to pay \$800 a month for a programming tool when on an annualized basis they can pay that for ARB which is a sales tool. So if your position is right price wise, it's a valuable tool. So I changed the price structure down to make it equitable for a GM to use it in his decision making and just got more customers . . . minimum of three stations in each market . . . \$250 per month per station. In July and in August we surveyed maybe 11 markets and in November 26. We've gone from 17 clients to over 70 clients.

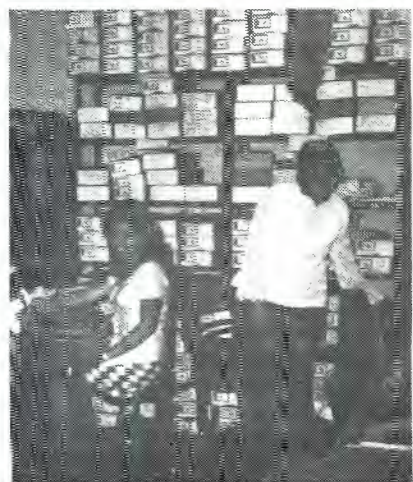
There is a specific Hooper methodology as far as questionnaires are concerned. We use a guide card. With Hooper there is no flexibility. It's almost as if it was a tape. Now if I'm a personal interviewer and I'm going to ask you about radio, I advise you by a variety of things—the clothes I wear—I'm straight—you're a freak—that type of thing. There are all of these little problems. With the telephone, these things are minimized. So the way we train people is very specific. They quote what we say. They have a card in front of them. It never changes. There is absolutely no interviewer bias which is always a problem. What we ask, essentially, is four pieces of information about listening. In detail here's what happens: The person answers the phone. "Hello"—"Hello, I'm a member of the



FRONT OF PULSE OFFICE



RICHARD ROSLOW



Key-Punching Questionnaires at PULSE.

A. Please name all the radio stations you can think of regardless of how much listening you do. (Ask this of every respondent)

**1. Stations Heard in Past Week**

Which radio stations (show list of AM & FM stations) did you (ask of each respondent) listen to or hear at home or away from home anytime in the past week since (mention today)? (Ask for Mon.-Fri. and Saturday-Sunday.)

Be sure to record AM or FM stations.

**2. Stations Heard in Past 5 Mid-Week Days**

Did you listen to or hear station ..... (ask for each station heard in the past 5 mid-week days (Mon.-Fri.) between 6 AM-10 AM, 10 AM-3 PM, 3PM-7 PM, 7 PM-12 Mid., 12 Mid.-6 AM?)

Place ✓ in boxes to show when heard.

**3. Stations Heard Yesterday**

Record below all radio listening for each respondent to each station heard yesterday. Ask: What radio station did you listen to or hear any place — at home or away from home — anytime yesterday from the time you got up in the morning until you went to sleep at night?

Respondent	1. Stations Heard in Past Week				2. Past 5 Mid-Week Days					3. Yesterday				Out of Home					
	Part Week Anytime	A M	F M	Mon.-Fri.	Sat.-Sun.	6 AM-10 AM	10 AM-3 PM	3 PM-7 PM	7 PM-12 Mid.	12 Mid.-6 AM	From	A M	P M		To	A M	P M	In Home	
																			a.
																			b.
																			c.
																			d.
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																			b.
																			c.
																			d.

## BE SURE TO ASK QUESTIONS EXACTLY AS WORDED IN CORRECT ORDER

HELLO:

This is Surveys Unlimited calling long distance from New York City. Is this the home of

\_\_\_\_\_ at \_\_\_\_\_ (Read from questionnaire) yes no dk

1. Do you remember if someone visited your home several weeks ago to ask about radio listening? \_\_\_\_\_ yes no dk
2. Was the interviewer there on a Weekday, Sat., Sun., about \_\_\_\_\_ in the evening? yes no dk
3. Our information shows that your home reported (listening) (no listening) to radio station(s) \_\_\_\_\_ Is this correct? yes no dk
4. Are there \_\_\_\_\_ persons in your family with a man about \_\_\_\_\_ years of age? (number) yes no dk

## WHEN APPLICABLE

5. Were you asked to look at a page which showed radio stations and names of programs? yes no dk
6. a) Were you asked which newspapers you read? yes no dk  
b) Did you report that you read \_\_\_\_\_ yes no dk
7. What city or town do you receive your mail through? \_\_\_\_\_
8. Do you remember if your interviewer left a "Thank You" card explaining our visit? yes no dk

## IMPORTANT

WIFE \_\_\_\_\_  
HUSBAND \_\_\_\_\_  
OTHER \_\_\_\_\_

SON \_\_\_\_\_  
DAUGHTER \_\_\_\_\_

VALIDATED BY \_\_\_\_\_

Hooper radio research firm; I'd like to ask you some questions about radio listening." First question is "What radio station were you listening to when the phone rang just now?" Then, maybe they know the call letters, they may not know the call letters, they may not have been listening, but, assuming everything is yes up until now, "What call letters?" Would you walk to the radio and give me the dial position?" "What were you listening to?" They can say "music, a guy's name, an air personality, all news" or whatever. This is a four way cross check to validate. Then, we ask the same questions about 15 minutes ago, and then we ask them their age and their sex and in some cities where it's important, we ask them their race. The way we ask it is "Would you mind telling us if this is a black or a white household?" They're already into the swing of the interview and it's asked in such a way that it doesn't turn them off. One of the marvelous things about the telephone is that you can ask so many questions before the person gets pissed off. You're almost through the interview by the time the guy has a chance to realize his dinner's getting cold or whatever. That's a very big technique if you ask the questions

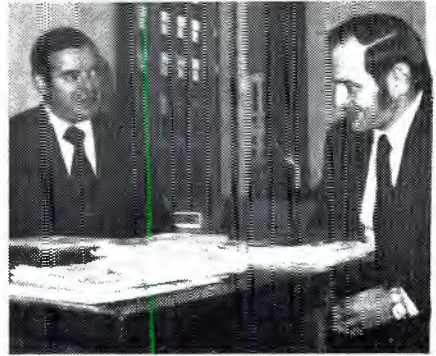
this way, if you don't come on and say, "Would you mind?" You don't do that. You say, "This is the Hooper Company. We're going to ask you some questions. What are you listening to right now." People spit it out. There's a very high degree of protection. You don't ask them their names or their address because the telephone numbers are pre-selected and listed on these sheets for that quarter hour and she just goes down that sheet and dials those numbers very automatically and very rapidly. Now, 50% of the time she dials the telephone there's no answer or it's busy. We dialed 120,000 numbers in November, we talked to 60,000 households. That's a hell of a lot of completions. Now we ask these questions. If there is no about listening to radio when you called, you ask about 15 minutes ago. If that's no, you ask about 2nd set now and 2nd set 15 minutes ago. There are always four areas that you must complete. That gives us our average quarter hour listening. Interviewers work for two hours and stop and then another two hour block and they stop. Our interviewers are randomized, the phone book is divided completely mathematically by the number of interviewers and then in each of those



FRONT OF ARB's BELTSVILLE, MD. BUILDING

areas it's sub-divided again according to interviewers. You know how many hours have to be done so we know how many numbers have to be pre-listed, how many quarter hour pages have to be set up before the interviewing starts. So, we use a random selection procedure. There are certain biases within a phone book. You could spend a whole lot of time talking to Cohens. These type of things have to be minimized. The only bias that we can't eliminate are the names that aren't in this book, which are usually higher income families that are not listed or people who don't have telephones. All the others are mathematically minimized by these rotation procedures. Allright, so what it comes down to is we tell the interviewer, "You'll be interviewing Wednesday morning at ten, you'll start your calls on page 480." This is all given to them from our home office in New Jersey. They have nothing to do with this. We sit down and randomize. They get a sheet that says you start on 480, the next time you interview, you start on page 12. They start right there with the first name—double listings, professional listings and business listings are not selected.

Now, what is very important here is how is all this checked on? How do we actually know this person is actually doing that interview? We know that an interviewer can make 60 calls an hour, 50 to 60 dialings, of which 50 percent are completed calls. That's how we can compute a number of dialings for any station that wants to know. They send the last name of the last call back after they're through interviewing, so you have qualitative control factor. Everything is done



Bill McLanaghan & Ted Shaker at ARB office in New York.

in New Jersey, goes back to our home office. Therefore, we know that that block was called. We do standard day parts—7-10, 10-2, 2-7, 7-10. We use 3 or 4 interviewers per market. Once you get all that dialing done, unlike any other co-incident interviewing we know of, we do not allow the interviewers in the field to make any decisions at all. For instance, if she's recorded on the log sheet that the respondent did not know the call letters but, gave the dial position and the program name, we use programming rosters in New Jersey to assign that to WXYZ. We do not give our interviewers a list of signals heard in market, dial positions or anything. We don't want them to know anything about radio because if they did they might vote for their favorite station by mistake or consciously so the results of all this work is mailed back to us. We have 5 ladies who have been doing

## HOW TO FILL IN THE DIARY

Please carry the diary with you wherever you go during the seven days of the survey. Then, each time you listen to a radio —

- 1 Please fill in the time you start listening and the time you stop. Be sure to indicate whether the time is AM (morning) or PM (afternoon and evening). Whenever you change stations, please fill in a new line.
- 2 Check (✓) only when you are sure you are listening to FM. If the station is AM, or if you are not sure, leave the column blank.
- 3 Fill in the "call letters" of the station you are listening to. If you don't know the call letters, fill in the name of the program — or the dial setting.
- 4 Check (✓) to show whether you are listening at-home or away-from-home.
- 5 If you don't listen to a radio on a certain day, check (✓) the circle at the bottom of the page for that day.

HERE'S WHAT A SAMPLE PAGE MIGHT LOOK LIKE —

TIME (Indicate AM or PM)	STATION		PLACE	
	WHEN LISTENING TO FM, CHECK HERE (✓)	FILL IN STATION "CALL LETTERS" (IF YOU DON'T KNOW THEM, FILL IN PROGRAM NAME OR DIAL SETTING)	CHECK ONE (✓) AT HOME (INCLUDING IN A CAR)	AWAY- FROM-HOME (INCLUDING IN A CAR)
FROM — TO —				
6:40 AM <input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	WWTM	<input checked="" type="checkbox"/>	
10:10 AM		PIERCE SHOW		✓
4:45 PM		WREF		✓
6:30 PM		WVAC	✓	
10:50 PM	✓	10.1 on the dial		✓

PLEASE CHECK HERE  IF YOU DID NOT LISTEN TO A RADIO TODAY.

**IMPORTANT** — Many stations broadcast on both AM and FM. For this survey, it is important to correctly identify whether you are listening on AM or FM (even though the station may use the same call letters and broadcast the same thing over the air).

To keep your diary from getting mixed up with any others in \_\_\_\_\_  
 your home — please fill in your initials (or first name) here \_\_\_\_\_

PLEASE START RECORDING YOUR LISTENING ON THE DATE SHOWN ON THE FRONT COVER.

## THURSDAY

TIME (Indicate AM or PM)	STATION		CHECK ONE (✓) AT HOME (INCLUDING IN A CAR)
	WHEN LISTENING TO FM, CHECK HERE (✓)	FILL IN STATION "CALL LETTERS" (IF YOU DON'T KNOW THEM, FILL IN PROGRAM NAME OR DIAL SETTING)	
FROM — TO —			

PLEASE CHECK HERE  IF YOU DID NOT LISTEN TO A RADIO TODAY.

this for years and years and years and are very good at it, who take the sheets and they have a list of dial positions and the list of signals heard in market and all the programming information that's been returned by the radio stations, not just the client but all the radio stations in a market and ask them to send us their programming rosters. So we go through a process of coding and editing, coding being a computer function, editing being a function of station placement to be as precise as we possibly can—another quality control check. In other competitive services, they add up the numbers and call them into the supervisor and the supervisor calls them into the home office and the home office puts the report together. We don't allow that because we think there is too much chance of mistake, too much chance of bias. It slows down our delivery but, it means we feel a more precise product.

We emphasize in every single call to a client that what we're showing him is a trend so we would be amiss if we didn't be mighty careful about quality control.

We survey for a whole week—Monday through Friday.

There are a variety of other things that we do.

Delivery to the station on the Hooper usually comes in two weeks.

Pulse Incorporated is located in mid-town Manhattan, business offices and computers all in the same building. The stacks of books, papers, questionnaires and filing cards are everywhere. In the upstairs business office, it is quiet. Few phones are ringing, little sign of any frantic action. Downstairs, clerks, machine operators munch at their desks. The son of Dr. Roslow is now a vice president in charge of something or another but, no one can give a better story on the history and the workings of Pulse.

**RICHARD:** Pulse was started by Dr. Roslow. He started the company at the time with the personal interview technique and the reason he started with that technique, the big rating service was Hooper. I think in 1941 you must have had maybe 40-50% ownership of telephones in the U.S. and of course you had radio ownership that was up to maybe 90%. So with the personal interview technique that included people in the non-phone homes, you'd come up with

a completely different set of numbers in just doing a survey from people in just phone homes. Now, today, we have gone full circle. We have probably 90 or 95% telephone ownership in the U.S. today, but, you still can't use the telephone for sampling because we're talking about 30% of the population that have unlisted phone homes and we're finding out that there's a difference in the life style and the media habits and the purchasing habits of people who have listed phone homes versus unlisted phone homes so if you do a survey in radio and your sample is only based on phone homes that are listed you find that people listen to different formats predominantly in listed phone homes as opposed to unlisted phone homes even with a different set of numbers. So we're still back to personal interviewing.

Look—we're going to conduct a survey of all the people in the family that were present at the time of the interview. "What time did you wake up in the morning? Did you have your radio on? What were you listening to? Did you have breakfast? Did you have a cup of coffee? Was your kitchen radio on? What did you listen to when you had breakfast this morning? Did you go to work? Was your car radio on? What did you listen to? What about at work? You know he might say, "I work at a gas station. I've got AAAA on all day long." What about when you came home from work? and we talk to mama. Did you go marketing? Did you use an automobile? Was the radio on in the car? What did you listen to? And we talk to the teenagers. What did you listen to? What about when you come home from school. What did you listen to?

Dr. Roslow's invention—our bag, the Pulse bag is all of a sudden you come to a spot in the interview where the respondent says. "You must be crazy. How do I know what I listened to? The clock radio went on at 7 o'clock this morning, the radio was music, it was news, it was country western, it's rock, it's information; I don't know what I was listening to." The interviewer then says. "Okay, here's a roster of every radio station in the particular market, programming names, identifications." and the respondents look at it and say. "My clock radio went on at 7 o'clock, that's what I listened to. The Home of the Good Guys, that's what he said, the mighty 690, that's what he said or the Johnny James

show, that's what he said." And that's where we pick up the listening where the people just may not have recalled during the past 24 hours what they listened to on the radio. All the radio listening? You will never get all the radio listening. People will still not remember everything but, it's still the personal interview and it's still the aided roster technique.

This is a programming tool, it's not just a selling tool . . .

We do interviewing at night and you don't normally get just an average housewife who'll want to go out at night and interview so most of them are a very professional group of people who not only work for us but, will work for most of your big research companies throughout the United States. They'll do election prediction, advertising research, etc. Every Pulse interviewer is trained by the local supervisor. They're trained, pre-tested, they're briefed. They spend a lot of time in training. When we're doing a survey two, three, four times a year, they may be interviewing, at the most, 40 weeks of the year. It's still what we call a part time job. So when we say that they're full time employees, they're not full time employees in the sense that they don't work everyday but, they do work for us as much as 10, 20, 40 weeks a year.

We've learned over the years a few things we do differently. People ask me "what kind of people are the interviewers?" They're mostly women, the average age about 35 or 40 years old. On the other hand I was in San Francisco recently and met some of the interviewers and when we interview in parts of the University town near Berkeley, we've got interviewers with natural hair styles, because an interviewer with a shirt and tie isn't going to have great rapport in this particular neighborhood. We've got the black interviewer in the black neighborhoods, you've got the Spanish speaking interviewers in Spanish neighborhoods and so on.

Pulse surveys about 250 markets per year. Now, the major surveys, New York, Chicago, L.A., San Francisco, they're done 6 times a year, the very tiny markets done once a year. We've got a guaranteed list of I think 160 markets and then we normally do 100 markets on special order, so conservatively I'm saying we do 250. Some markets we do 4 times a year, the next group 3 times a year and the next twice a

year.

Pricing? It varies tremendously, depends on the kind of support we get. For example the lowest rates, (this will surprise you) are probably paid by the stations in the major markets, because they are co-operatively supporting a survey. We have 12 radio stations in New York that support the service so each station paying their share probably pays less per study than a station in Green Bay, Wisconsin where I only get two or three stations to buy it. We have a pricing structure that depends on whether a station is an AM only. An AM/FM combination. An FM only, or a day timer or a full timer. So, all stations in the markets pay the same rate if they have the same kind of facility. The lowest cost I believe comes in at around, for an AM station or an AM/FM combination, you lowest survey costs come in at around \$1800. And probably as high as \$2700. Your FM stations—at the present, an FM station gets a fairly healthy discount, although if you look at some of their numbers, I think we ought to discontinue that, really. We need so much money per market, so we kind of divide it up among all the stations.

Interviewers per market? The physical size of a market has no bearing on the sample size. Many people ask, "What percentage of the market do you interview? 1%, 3%, 1/10th of 1%?" That has no relationship. The important thing is whether the sample size represents the population. If we did a survey of New York and if I stood on the corner of 125th street and Park Avenue right in the middle of Harlem or in Los Angeles; if I stood in the middle of Watts and we interviewed 10,000 people that would be a very impressive sample size. But, what would it measure? We'd be measuring 10,000 people in Harlem and would in no way represent the market. Or if I stood on a college campus and interviewed 25,000 students all 18-24, I've got a tremendous sample size but, it doesn't represent anything but that particular college campus. So the important thing is that you've got a sample of rich people and poor people, black people and white people, young people and old people who are in a proper relationship to what the market is made up of. Really, and I think this will surprise you, the important thing in measuring a market is the number of stations in the market. Because if I interview

a thousand people and their responses are divided over 3 radio stations, it's a very simple market to measure. Dayton, Ohio is a very simple market to measure because it's got a limited number of signals in the market and I think, a limited number of signals coming into the market. Denver, Colorado is a very difficult market to measure because there must be 60 stations in that particular market. Los Angeles is impossible because there must be 80 stations coming into that market so you're dividing up the response among 80 stations so that becomes important. The number of counties is also important. You want to do a certain number of interviews in each particular county.

The important factors are the number of stations in a market and also the amount of money we're getting to support a survey. The more stations we have in a market, the bigger the sample size.

In the New York office where we produce the books we have about 200 employees. Of course we may have thousands of interviewers over the country. We have sales offices in four cities, but, all the production is done out of New York. We got IBM 370 computers supposed to come in any day. They deliver a computer like we deliver a book. Stations claim they wait forever. The big complaint about Pulse is that we always take a long time to produce a report and of course the broadcast industry is interested in speed. But, we're not as interested in speed as accuracy. When we get through with a survey, we make sure that every aspect of that survey has been covered, that all age groups, counties, ethnic population has been covered. If it's not, we go back into the field and pick that up. Dr. Roslow says he's more interested in producing an accurate survey than he is in just speed. From a sales point of view, I'm interested in speed. From a sales point of view, I want to get numbers out fast. Our competitor ARB has a survey technique. They mail diaries on a specific date, January 2, and on February 10th, all the diaries that come back are then processed. But, suppose they don't have an accurate sample of 18-24 and generally they don't, we'll go back and pick it up.

Ethnic weighting? We do. If there is a Chinese programmed station for example we'd worry about it but, if there is no one programming to a specific segment of the

population, we're really not going to worry about it.

A survey in a major market is spread over at least (in a major market) over 10 weeks. This means that really the survey becomes in part not quite hypo-proof. It's very difficult to hypo a Pulse survey because we're interviewing over 40 weeks a year, so if you're going to run a contest on a radio station, you're going to have to do it all year round if you're going to influence a Pulse survey. That's the philosophy of doing long surveys. Many stations don't like that idea. They want the four weeks and out but, a four week or five week survey, it's capable to hypo with a contest.

The most important radio survey service in America is the American Research Bureau. ARB is essentially located in New York, with approximately 400 people housed in the Beltsville, Maryland with another 200 full time staff employees New York, Chicago, Atlanta, Dallas, Los Angeles and San Francisco. ARB itself tells its story . . .

The first ARB radio market reports were produced in 1949, the year in which the American Research Bureau was founded as a broadcast audience measurement organization. Far ahead of their time, these early radio surveys were designed in recognition of radio's undeniable mobility. As in the ARB reports of today, individuals were surveyed rather than households.

Little impact was made in those early years with what seemed then to be too radical an approach. At least two events, however, served to reactivate interest in the ARB personal diary method of reporting listener activity. The advent of the transistor brought on a proliferation of portable radios while the number of automobile radios multiplied many times over. In addition, the 1963 congressional hearings into audience survey practices revealed startling ineptness and glaring deficiencies in the radio research process which formed the basis for the commercial services then available. Radio listening habits had been revolutionized, and there was obviously no adequate method for estimating either the size of the demographic characteristics of the audience.

At this point in time ARB re-entered the field of radio audience measurement. More than a decade of use had proven the diary method for compiling television market reports. Intensive field testing of various



formats produced a personal diary method for seeking out and estimating the number of persons who listened to radio whenever and wherever that listening occurred.

In 1967 the American Research Bureau became affiliated with Control Data Corporation, a worldwide computer manufacturer and data processing company. A new wing on the ARB home office building, completed in 1968, houses the Control Data Corporation Model 3300 computer.

ARB's primary function is to conduct regularly scheduled surveys of radio listening in the top 152 radio markets, in order to report the estimated size of the audience.

ARB's customers are radio and television stations, advertisers and advertising agencies, program producers and a number of other businesses directly related to television and radio broadcasting. These clients put ARB reports to a number of different uses in the planning and scheduling of programs, and in the buying and selling of commercial time.

Pulse selects its sample size by location of households and interviews the household. As major a difference as methodology is the selection of the sample between Pulse and ARB. ARB selects its "frame" this way.

"The sampling frame consists of residential listings in those telephone directories applicable to the survey area. The reasoning supporting the use of telephone directories for sampling purposes includes the following points; (1) It can be demonstrated mathematically that a properly drawn sample of residences, on the average, will contain individuals in the same ratio of age and sex as that which exists in the (total population of the area). (2) Although telephone directories do not include non-telephone homes and homes with unlisted telephone numbers, the fact that telephone directories are normally the only up-to-date listings of homes extensively available for sampling purposes, makes them superior in our opinion to other older and less complete listings that might include some non-telephone homes."

After the sample is obtained, utilizing the computers at Beltsville, the ARB co-ordinator in each area is contacted to let them know the survey is being started and to get their interviewers ready. (The interviewers in this case aren't really interviewers but, more public relations

people since the diary is the methodology). A letter is then sent to each of the homes that will be used letting them know that their name has been selected and asking them to participate. They also are given the phone number of ARB in Beltsville, with an invitation to call collect if they have any questions. The letter also promises that the results will be totally confidential and that their name will be given to no one. The local interviewer then calls the home to see if they will participate. If they agree (and 85% do) they are sent a diary. The usual time for a full survey is four weeks. But, no home reports for more than one week. Each member of the family is sent a diary which is small enough for the pocket so that it can be carried around. Another call from the interviewer comes to find out if the home got the diary and if they have any questions. Near the end of the week another call comes with an inquiry to see how it's going and a reminder to send the diary back into Beltsville. The interviewers never see the diary. 98% of all the "interviewers" are women. The diaries go back to Beltsville and are checked and keypunched and fed into a computer. An independent accounting firm audits surveys continually.

Ted Shaker is president of ARB and vice president in charge of radio is Bill McLenaghan. Bill joined ARB in 1962 as Assistant Research Manager, and participated in the original radio research which lead to the production of the first ARB Radio Market Report in 1964. He spent 7 years in Beltsville, as Manager of product verification, Radio Product Manager and Manager of Product Services. In 1969, he transferred to the New York sales division as a Regional Sales Manager and later in the same year became Vice President of Radio Station Sales. In 1972, he was appointed Vice President in charge of the entire Radio Division. At lunch in New York's Lincoln Center we watched the ice skaters and McLenaghan talk about ARB.

McLenaghan: Cost per station for the survey is figured on its open non-fixed one minute rate published in SRDS. There are brackets for one minute rates. If the one minute rate is between 50 and 75 dollars he pays "X", between 76 and 100 he pays another price, etc. It doesn't have anything to do with the number of stations in the

DATE: 11/13/14

TIME: 11:00 AM

### AVERAGE QUARTER-HOUR Listening Estimates

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**AVERAGE PERSONS - TOTAL SURVEY AREA IN HUNDREDS**

**AVERAGE PERSONS - METRO SURVEY AREA IN HUNDREDS**

**SHARES - METRO SURVEY AREA**

STATION	TOTAL SURVEY AREA IN HUNDREDS					METRO SURVEY AREA IN HUNDREDS					METRO SURVEY AREA SHARES				
	1500	1530	1545	1555	TOTAL	1500	1530	1545	1555	TOTAL	1500	1530	1545	1555	TOTAL
94	26	10	10	51	97	48	20	24	23	115	1.4	0.2	1.7	1.7	5.0
118	38	57	51	83	229	48	64	89	97	308	3.7	5.1	11.5	10.1	30.4
32	3	7	4	3	18	2	2	2	3	10	0.3	0.3	0.3	0.3	1.2
29	1	4	4	3	12	1	1	1	1	4	0.1	0.1	0.1	0.1	1.3
17	2	2	2	11	11	1	1	1	1	4	0.1	0.1	0.1	0.1	1.3
47	2	2	2	14	14	1	1	1	1	4	0.1	0.1	0.1	0.1	1.3
150	1	13	22	14	50	1	14	24	11	50	0.1	1.4	4.1	1.5	13.3
18	2	3	3	9	20	2	3	3	9	20	0.2	0.4	0.4	1.2	5.8
24	3	3	3	11	18	3	3	3	11	18	0.3	0.3	0.3	1.1	5.8
24	3	3	3	11	18	3	3	3	11	18	0.3	0.3	0.3	1.1	5.8
62	3	8	10	3	37	3	8	10	3	37	0.4	1.0	1.3	1.2	5.8
648	10	15	51	44	201	10	15	51	44	201	1.3	2.0	7.0	6.0	17.2
37	5	2	2	2	11	5	2	2	2	11	0.6	0.3	0.3	0.3	1.2
28	2	3	3	4	12	2	3	3	4	12	0.3	0.4	0.4	0.5	1.5
254	17	43	54	54	110	17	43	54	54	110	2.2	5.5	7.1	7.1	20.8
882	22	70	141	133	465	22	70	141	133	465	2.8	8.6	17.0	16.2	47.6
70	0	5	6	3	25	0	5	6	3	25	0.1	0.2	0.2	0.2	0.8
39	1	4	1	3	20	1	4	1	3	20	0.1	0.4	0.1	0.1	1.0
43	1	4	1	3	20	1	4	1	3	20	0.1	0.4	0.1	0.1	1.0
430	47	38	60	42	172	47	38	60	42	172	6.0	5.2	8.0	6.7	17.2
18	1	2	1	1	5	1	2	1	1	5	0.1	0.3	0.3	0.3	1.3
34	2	2	1	1	6	2	2	1	1	6	0.3	0.3	0.3	0.3	1.3
20	1	1	1	1	4	1	1	1	1	4	0.2	0.2	0.2	0.2	1.3
20	1	1	1	1	4	1	1	1	1	4	0.2	0.2	0.2	0.2	1.3
24	1	1	1	1	4	1	1	1	1	4	0.2	0.2	0.2	0.2	1.3
313	5	14	17	7	100	5	14	17	7	100	5.7	16.1	19.8	8.1	21.6
24	2	1	1	1	5	2	1	1	1	5	0.2	0.1	0.1	0.1	1.0
180	50	24	12	23	109	50	24	12	23	109	6.4	3.0	1.5	2.8	10.7
79	14	4	3	3	31	14	4	3	3	31	1.7	0.5	0.4	0.4	1.6
33	1	4	4	1	13	1	4	4	1	13	0.1	0.5	0.5	0.2	1.7
22	5	2	2	2	11	5	2	2	2	11	0.6	0.2	0.2	0.2	1.3

# AVERAGE PERSONS & SHARE ESTIMATES

**AVERAGE PERSONS** is the number of persons who listened at home and away during a given quarter-hour.

**AVERAGE PERSONS × NUMBER OF SPOTS = GROSS IMPRESSIONS**

**TOTAL LISTENING IN METRO SURVEY AREA** is the sum of listed stations plus "OTHERS" (which is not shown).

**SHARE** is the percent of actual listening audience that listened to each station. (Average Persons ÷ Total Listening in Metro)

**NON-METRO PERSONS** is obtained by subtracting the Metro estimate from Total Survey Area Estimate

1500	1530	1545	1555	TOTAL
4201	288	402	1840	3140
337	329	2159	558	

**CUME Listening Estimates**

MONDAY - SUNDAY  
4. COMM-RATE HT

WEEK PERIOD	CUME PERSONS - TOTAL SURVEY AREA IN HUNDREDS						CUME PERSONS - METRO SURVEY AREA IN HUNDREDS						CUME RATINGS - METRO SURVEY AREA						TOTAL		
	18-24	25-34	35-44	45-54	55-64	TOTAL	18-24	25-34	35-44	45-54	55-64	TOTAL	18-24	25-34	35-44	45-54	55-64	TOTAL	%		
18-21	621	124	44	78	87	1374	458	13	574	658	1386	242	234	4	2.0	5.2	9.3	3.3	4	2.1	6.8
22-25	811	1476	1803	1933	6492	9000	1204	1749	1527	6847	1386	242	234	4	2.0	5.2	9.3	3.3	4	2.1	6.8
26-29	819	81	83	148	36	1462	21	92	37	127	256	48	20	1	2.0	5.2	9.3	3.3	4	2.1	6.8
30-31	415	22	68	26	146	600	18	79	58	209	60	40	30	1	2.0	5.2	9.3	3.3	4	2.1	6.8
32-33	391	86	21	68	13	214	45	87	147	30	152	40	30	1	2.0	5.2	9.3	3.3	4	2.1	6.8
34-35	440			35	73	138	21								1.2	4.9	2.6	2.1	1.1	1.7	4.4
36-37	2455	103	320	314	324	1192	69					5.0	14.0	5.2	12.6	8.6	5.4				5.4
38-39	398	94	21	76	81	279	34					2.0	3.0	2.1	2.6	2.1					2.1
40-41	644	131	120	149	66	339	61					3.6	6.5	3.5	2.5	3.3					3.3
42-43	1408	131	151	255	148	813	75					4.8	2.0	3.8	5.4	3.2					3.2
44-45	7706	228	348	952	912	3388	117					4.2	6.5	5.1	7.8	5.9	1.3				1.3
46-47	908	140	76	63	347	51						6.6	14.4	30.0	40.9	32.2	6.1				6.1
48-49	391	22	86	66	194	21						2.9	1.0	3.3	6.5	4.2	4.4				4.4
50-51	4582	346	376	651	825	2024	168					1.2									1.5
52-53	13934	849	1197	2197	1688	8864	303					23.9	37.5	43.4	49.0	41.3	30.0				30.0
54-55	2072	326	153	140	210	933	216					9.5	16.5	25.7	21.6	18.6	2.0				2.0
56-57	714	64	127	45	31	352	58					3.3									4.0
58-59	656			89	81	302						4.9	4.4	5.1	6.3	4.9	6.4				6.4
60-61	4544	221	661	682	518	2254	335					2.3	2.3	4.7	2.4	4.9					4.9
62-63	413	133	27	51	26	124	70					2.5	1.0								1.2
64-65	987	109	54	11	44	284	176					10.0	2.8	3.1	2.6	3.6	8.7				8.7
66-67	440	22	21	41	61	224	115					4.8	1.8	2.1	1.2	1.6					1.6
68-69	309			31	35	18	122					86.5	22.1	25.0	15.1	18.4	86.4				86.4
70-71	5635	958	294	299	217	1855	945					13.3	17.7	15.5	15.1	13.2	3.8				3.8
72-73	12958	2194	988	524	175	3933	2305					1.7									1.4
74-75	14710	4162	165	124	34	768	336					2.5	1.0								1.2
76-77	847	86	21	142	24	422	14					1.8	2.2	2.0	2.6	1.7					1.7
78-79	772	14	94	89	44	344						1.2	2.6	4.5	2.1	4.4					4.4

DAY PARTS  
AVG. & CUME

# CUME PERSONS & CUME RATINGS

**CUME PERSONS** is the number of different persons who listened at home and away during a time period.

**CUME RATINGS** is the percent of different metro persons who listened at least once at home or away during the time period. (Cume Persons ÷ Population)

**TOTAL LISTENING IN METRO SURVEY AREA** is the number of persons who listened to radio at least once or the percent of metro persons who listened at least once.

Other terms for "Cume":  
Unduplicated Reach  
Cumulative Circulation



market. See, when you predicate your prices on the number of stations that will sign up, what you do is penalize the other stations in the market for your poor salesmanship. You go to the guy and say, "It's gonna cost you six grand, but, if I'm lucky enough to sell another one it'll only cost you three. We go in there and say, your price is whatever it is. Let's say it's \$2500, that's what the rate card says. That's what it is. That rate card applies to all markets of similar size, of which you are one of them. If you are the only station in the market, that's still a guaranteed rate. It won't go down but, it won't go up, because of a poor salesman that can't sell anybody else in the market. And that's a big advantage to a station.

We originally chose the markets that we would survey based on the amount of national regional spot radio going into the markets. Now there were some markets that we surveyed that we had absolutely no support for the service and minimal buying done in these markets so we dropped the markets and picked up other markets that were most exciting for radio. Every year there is some change around 140 to 160 and there's a flip-flop in there but, we don't automatically add and drop markets every year. But, we look at what markets are coming in there—to that top 150—and if we see a market in there for a couple of years, why, we also look at the number of stations coming into the market.

Stations in smaller markets have come in and said, "I want to buy the service." And what we say is "Okay, we've got to have this much money in order to be able to do it and make a modest profit." And in that kind of situation that is not on the syndicated list, we will tell them, "If you can enlist the support of some other stations, with our help but, with your help also, we will reduce the price." That's a very business like way of doing things. Because I'm not going to add a market, charge him \$1100 and pay \$7,000 out of our pockets to do it. So we work together to get the money.

Distributing it as part of our package to agencies is a great advantage.

Advertising agencies—and how they buy? They use total survey area to figure cost per thousand, they also use it for selection of stations. An agency might look at the metro for selection of stations but, even in that they could go wrong. The kind of station that's ranked fourth or third in the metro and number one in the total survey area.

Now if he's got a 60 dollar rate and the other station in the metro only has got a 55 dollar rate, chances are that the guy with the higher rate has got a lower cost per thousand from the way he delivers the total. It depends upon your product, whether or not you're going to come up with the total area or the metro. If you've got a jeweler that's got 3 outlets in the metro area then it's not going to do any good for him to buy the total area stations but, really it depends on the pattern. If people come into the market to buy, if it's a market like Wichita let's say, people outside Wichita are going to come into Wichita to buy because they have no place else to go. But, in Washington D.C. for example, with suburban shopping centers like they have, they're not necessarily going to advertise on a station that's fourth in Washington and number one on the total survey area which includes Baltimore, because the people in Baltimore aren't going to come into Washington for that jeweler.

ARB is audited by the Broadcast Rating Council, by the same kind of accounting firms that are there when they have the Academy Awards, you know, Price-Waterhouse, Ernst and Ernst, companies like this also audit the rating companies, Pulse included, Nillson, ARB. We pay them to audit us, 50-100 grand a year. They come in and take a random sample of what market they want to look at. We can't tell them what we want them to look at. They go through that from head to toe and they look at everything. Now I couldn't sit there or no one else could sit there at ARB and design a survey area that didn't meet a certain set of rules. We have rules for designing survey areas, specific rules that spell it out. It's sent out to all radio stations that are clients of ours and each criteria is followed."

When you get to be number one in whatever it is, if you've got competition you start taking criticism. The question of whether or not the criticism is founded becomes the point. With their increased strength in the marketing surveys, ARB has taken some shots that have bypassed the other rating services. Commissioner Lee pointed at ARB more than any other survey in his speech. In 1972 one of the shots was taken by two black oriented radio stations in Philadelphia charging racial imbalance in their methodology of selection. "The blacks were left out," they said. McClenaghan

would not talk about the Philly situation per se but, when asked about selection of audience and there being a possibility at his company not making their selections right, replied:

McClenaghan: ARB has got ethnic procedures in over 65 markets in radio. It costs us almost twice as much to have ethnic measurement as opposed to straight diary method. It would be foolish to invest in almost more than half the markets that we survey if it didn't have some effect because we're not doing it for Show and Tell. We're doing it because it's right and what we do is, we go into a zip code and if 35% or more are non-white we'll go into that area. In order to have a market where you're going to do this you've got to have a 20% black or Spanish or if there's not 20% you've got to have a station programming full time black or Spanish with at least 15% penetration because if you institute a control and it's much under it doesn't make much difference. Well, when we go in there and we implement these controls it's true that we cannot reach a black family that has no telephone however, we are reaching black families and they are listening to black stations. I don't know whether that's atypical. They are listening to black stations as well as other stations but, black stations in particular. The point is, that the people we reach who are black because we've asked them their race on the telephone, because our data from an empirical viewpoint told us they were black, because if you look outside the area they are not listening exactly to the same proportion of these black stations as they are inside the black areas, and that's black areas according to the census and the criticism is made that 35% or more are non-white, you're getting all white, you're interviewing only the white people in that mixed area, alright? Some of these are 99% black areas, some are 35% black and white, but, when you look at the listening in these areas it's listening the way you expected it to be listened to. The judges being the black stations we show it to. We say, "This is what it looks like inside this zip code. Does that make any sense in this area here?" They say, "Yes," now we are continuing in a number of ways to refine the black measurement because, many black stations have publicly said that no rating service correctly measures the ethnic audience and it's important to us to get a proper representation of everyone, so



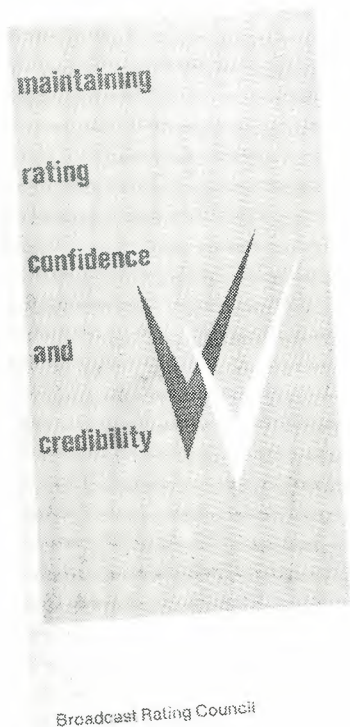
ARB's Computer Room in Beltsville, where billions of pieces of data are processed to produce ARB Reports. All computers are by CDC (Control Data Corporation).

we are continuing to experiment. ARB spends in radio over a quarter of a million dollars in research a year of one kind or another in order to support the product or to develop new products. We don't talk about failures, who does? Duront doesn't make it known about their failures. If they spend a million dollars a year and only one thing works, they may credit one research project that cost them 10 grand. Everything tells you something. If you try something and it doesn't work, you don't have to try it again because you know why it doesn't work, if you'd done the thing right in the first place. But, I think that the black stations that have talked to us, that we've sat down with, showed them what we're doing, showed them how they look, understood and I can tell you that in some of the markets we measure we are criticized because our ethnic estimates are too high. That's the irony. The real irony."

Arb, Pulse and Hooper and much more to understand and a reason, because as competition grows there has to be a scoreboard somewhere, records kept and the buying habits for agencies beseeched with fractionalization of audience have to be keener at their buying habits. And through it all, stands the Dollar Detective, Commissioner Robert E. Lee of the FCC with words in the closing of his St. Louis speech that stung the ears of all the rating believers: "Those who play the numbers

game and win, like the game. Those who play and lose, yell "Foul." Amidst all the cheering and yelling it is sometimes forgotten that, while ratings mean revenue, those little numbers really mean people. Public interest programming is people programming, not numbers programming. Broadcasters should pay attention to the people, whether they speak through little numbers or letters or whatever, and use that information remembering that the sum of the minorities is frequently greater than the majority."

#### THE BROADCAST RATING COUNCIL EXPLAINS WHAT IT IS . . .



The Broadcast Rating Council oversees the activities of the broadcast rating services to be certain they meet standards of research integrity and performance, that they fully disclose what they do as they prepare their measures and that they do

what they say they do.

The need for such a system of self-regulation and monitoring has probably existed since private professional research firms started measuring media. The need became critical in the early 60s as ratings assumed a more and more vital role in the programming of broadcasting and in the advertiser-agency evaluation of broadcasting. Serious questions were asked about the methods these research firms used and about the accuracy of their results. These questions reached a reverberating climax in 1963 hearings by a Congressional Committee and its concerns about certain weaknesses and shortcomings in the audience measurements.

Broadcasters saw that if their audience measures were to be dependable—and accepted—they would not only have to be more accurate but they would need to be accredited as accurate. The industry needed a body to monitor the independent private rating services and provide both broadcaster and advertiser confidence in the data they report. In 1964, BRC was formed to be this body and provide this confidence.

Under NAB leadership, the following organizations joined as members and financial supporters of the Council with each represented on the Board of Directors: American Broadcasting Company  
Columbia Broadcasting System  
Nat'l Association of Broadcasters (5 board members)  
National Broadcasting Company  
Radio Advertising Bureau  
Station Representatives Association  
Television Bureau of Advertising

Full cooperation has come from the American Association of Advertising Agencies, the Association of National Advertisers, and the National Association of

FM Broadcasters, each of which sends liaison observers to Council meetings.

The immediate need in 1964 was assurance that rating services were doing what they said they were doing.

This became BRC's first job. Later it would expand its scope to work for improvement in the quality of audience measurement by these services and provide better understanding of the applications (and limitations) of rating information.

BRC's accreditation relies upon voluntary compliance and cooperation of the individual rating services.

The key aspect of BRC activity is the auditing of the actual workings of the various ratings services. Independent CPA firms are employed by the BRC to make the audits. They use a criteria: (a) the Minimum Standards for Broadcast Research of the BRC and (b) the detailed answers to a BRC questionnaire regarding exactly what methods and steps are employed by the service. Reports summarizing audit findings are supplied to the BRC. The Executive Director then may make suggestions or recommendations to the service for corrective action or improvement of procedures. In the event of material departures from the above criteria the Executive Director has the responsibility of recommending suspension or revocation of a service's accreditation.

## AUDIT STEPS

One can better appreciate what is involved in an audit by this outline of what the auditors examine:

**SAMPLE DESIGN**—universe sampled, sampling frame, specifications for name selections.

**SAMPLE IMPLEMENTATION**—extent to which predesignated sample is achieved. Actual name selection or household selection, call backs, substitutions, etc.

**INTERVIEWERS**—Interviewer experience and training, supervision, controls.

**FIELDWORK**—verification of interviews and participation in accordance with sampling plan, confirm internal verification procedures.

**QUESTIONNAIRE HANDLING**—check flow from receipt through to data processing.

**EDITING AND CODING**—are rules reasonable and well documented; uniformly understood and followed; are controls

established and implemented to insure against errors of omission or commission.

**DATA PROCESSING**—examine weighting procedures, key punch verifications, check computer program by independent tabulations.

**PUBLISHED REPORTS**—check reports and procedures to ascertain no deviations in printed output from figures developed by data tabulations.

## AUDITING PAYOFF

Audit costs, which are paid by the ratings services but borne ultimately by subscribers, totaled \$165,000 last year. In that year, our auditors (Ernst & Ernst and Touche Ross & Co.) in the thoroughgoing review which they conduct to check every step of each rating service:

- Covered 74 radio and TV markets

- Expended 1,800 man hours of time of professional auditors, computer system specialists and statistical consultants.

- Used hundreds of hours of computer time.

## CONCLUSION

Broadcasting, among all media, has earned the major share of audience attention and of national advertiser media investment. Network and station programmers find audience data an important factor in discerning how best to serve their audiences. Advertiser decisions to use broadcasting have been based upon their knowledge and their agency's detailed analyses of radio and television audiences. The key to this increased use of broadcast media increased success from this use had been the skillful application of audience measurement information, information that requires both broadcaster and advertiser confidence.

Every measure of everything has limitations. Knowing them is part of the requirement of becoming a professional. Working to make these limitations known and clear—and as limited as possible—is the job of BRC. To serve its audience, a medium must know its audience. To reach this audience, an advertiser also needs to know. To help both be more certain of what they know—and don't yet know—and to provide independent assurance of the integrity of rating services is the task of the Broadcast Rating Council.

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**IRV IVERS****IRV IVERS**

The salesman of a small radio station, the salesman of a black radio station, the salesman of a country, and the salesman of a major market top forty station— Irv Ivers, station manager of KHJ.

Irv grew up in Canada, took a copywriting course, worked in an ad agency, became a disc jockey, then into television production, and finally, sales for both television and radio. He talks about sales from the standpoint of a major market station.

“There are different ways in which radio stations will structure their sales

departments. It's uncommon for a station to have a general sales manager, a local sales manager, and a national sales manager. There are some stations that do that. More realistically, I think you'll find stations that have a general sales manager and then a local sales manager or a national sales manager. I know of stations which have a general manager and a general sales manager. The general sales manager is usually responsible for local sales and the general manager is very active in national sales, so that depends on the individual station.

Local sales and national sales? The most apt description that I can give you is one of geographics—anything that is in the metropolitan market is considered local



sales and is covered by a team of local salesmen. Any advertising dollars originating from any other city outside the metro—and it's usually by tradition a 50 mile radius, but I think that depends again on the station and the rep and whatever contractual they come up with.

We have a unique situation at RKO in the fact that we use our own reps—RKO. They work in the same way that any representative organization does. They could not financially support all those offices simply based on the billing for one station. They must have other stations. Our representative organization represents all the RKO stations and, in addition to that, some non O&O stations, all of which are non-competitive in the respect that they are not in the same market.

The job on a daily basis of a sales manager or station manager . . . I spend an awful lot of time thinking in the car; there isn't enough time to think creatively so I do a lot of it in the car, or I'm listening to KHJ or listening to the competition to determine what they're doing. When I listen to the competition, obviously my ears perk up when I hear a commercial on a competitive radio station that I am not familiar with. But, for the most part, I try to listen to the overall structure of the station to see if I can get any kind of reading on what they're really trying to do with their format. I listen to the personalities and what they say and the kind of impression that they're giving to their audience about their radio station. I'm not that concerned with the kind of music they're playing, only in the sense that it can determine the kind of format in most cases.

We have an awful lot of contemporary stations here and an awful lot of format changes during the course of any given six months period. When I say format changes, there are subtleties that have occurred with some stations and I think it's important for us to be attuned to those subtleties—subtleties in music, for example—going from hard rock to perhaps compromising that and all of a sudden they're top forty. We do it, too. We have to be aware. Those are some of the things I listen for.

I usually start my day in the office with the telephone ringing—most probably one of my reps. I speak with them at least daily. The communication is very important. It's a little surprising to me that here we are in

radio, probably the most dynamic communicative force of any medium on a direct basis with an audience, and that the people in our business don't communicate enough.

A radio time salesman . . . I think a good radio salesman doesn't sell time, he sells ideas. For example, while it's true a lot of advertisers buy radio on the basis that they have already decided to spend their budget on radio and they have done the creative and are simply going through the process of buying time, not expecting more, other than our audience will buy their product and register in the cash register. We are also attempting on a day-to-day basis, to sell radio as a medium. There are still an awful lot of advertisers, in our market and throughout the country, who don't understand radio and don't use it and don't buy. Well, we think our salesmen should be creative enough to sell an idea that will encourage that advertiser to use radio and to use KHJ. Otherwise, if your salesman is simply selling time and they're only talking to those advertisers buying time—they're not selling time. They're taking orders.

Relationship with programming? . . . If a commercial comes into the station that the PD doesn't think should be run, then we talk about it. He will usually call me and tell me why he thinks it's bad. I will listen to it—I will call the salesman in to listen to it. Obviously, if I agree, we just don't carry it. If I do not agree with him, I will then discuss it with him further and first determine if there are any changes that can be made with the client's approval. That will still allow us to carry the commercial without it being offensive. But, for the most part and in general terms, my attitude is very simple—if it offends—if there is the slightest indication that our audience would react to it because it is a bad commercial—then, invariably, we would not carry it. I have very few head-to-head confrontations with the program director. By the same token, you related your question very specifically. As to how the program director would feel about it, I have to tell you that you would be surprised at the number of commercials that get turned down without the program director ever becoming involved.

Remember that the most important element that we have to protect is our audience. They judge us for our sound.

## KHEN



Miles David, the president of the Radio Advertising Bureau, expressed a great concern over the lack of communication between management and programming people in radio 1972, a sentiment consistently echoed by programming people who constantly reiterate that they're underpaid, that management does not understand or respect them. A radio station is a unique establishment in the sense that within its walls lie sales, management, artists both on and off the air, newsmen, technologists, accountants, and other completely diversified divisions. The understanding and respect of one division for another is necessary for the effectiveness of a radio station to be felt in its market. There is doubt that any radio station employee, no matter what his division may be, would dispute the need for a unified effort. Every radio station is set up differently in one sense or another. Employment ranges from as little as three

full time people in the small, small markets to over 500 in the well established major market operations. Yet, in almost all of these stations there are certain common denominators—there is a signal—there is a control room. Most radio stations in America rely on advertising and its effectiveness to continue paying the light bill and the salaries.

In practically every radio station in America there is one person responsible for everything. He may be the owner or hired by the owner. He may do nothing more than set policy and check the P&L's each month or he may do all of that plus an air shift and a good many hours on the street selling his "air" to merchants. He is the manager.

In the past few months with tape recorder running, we journeyed into as many different kinds of radio stations as we could, to get a diversified view on radio: small market, medium market, large

market—black stations, country, religion, top forty, progressive. . .

We started our scouting report by contacting Debbie Jackson, a 23 year old Oklahoma native, who is the youngest writer on the Henryetta, Oklahoma Daily Free Lance. We asked Debbie to do a story on their local station in the 6500 population city—KHEN. We not only wanted the story on KHEN, we wanted it from the viewpoint of someone who listens to it and knows it as her radio station. The following is her report.

KHEN

By Debbie Jackson

The key to succeeding with a small town radio station, according to Mike Stephens, station manager and president of KHEN AM & FM in Henryetta, Oklahoma is personal service.

He ought to know.

The 38-year-old native of Ada, Oklahoma has spent half his life involved in radio and television broadcasting.

Running a small town station is probably one of the most demanding jobs in the whole broadcasting industry.

Henryetta, population 6500, is located in eastern Oklahoma at the intersection of two major arteries—Interstate 40 and the Indian Nation Turnpike. Largest employer in the town is PPG Industries, with 600 workers. Fifteen miles to the north is Okmulgee, a bustling city of 15,000, boasting the nationally known Oklahoma State Tech School, two other glass plants, an oil refinery and furniture manufacturing plant.

Only four stations operate in the four county area within the listening range of KHEN, but the Henryetta station is the only one with AM and FM frequencies.

The AM frequency, 1590, has a range of 50 miles. The FM, 99.5, has a listening radius of 100 miles. In fact, KHEN is the strongest non-metropolitan station in Oklahoma.

Seven persons are employed at the station.

Stephens acts as salesman, reporter and business manager rolled into one.

He broadcasts all local football and basketball games whether at home or away, and covers city council, school board, and chamber of commerce meetings.

A typical day for him goes like this:

8:50 a.m.—arrives at station.

9–10 a.m.—he's on the board for an hour with the "Coffee Talk" show.

10 a.m.—downtown to call on advertisers.

11:30–12:30 p.m.—on the board again.

12:45 p.m.—downtown again to see merchants about copy changes, new ads, etc.

4:30 p.m.—back to the station to tie things up and write last minute stories for the 5 o'clock news.

5:30 p.m.—go home.

His wife, Joy, does the billing, writes spots and organizes the log.

Craig Smith, chief engineer, is "on the board" seven hours a day beginning at 6 a.m. He also helps maintain the log and takes care of the transmitter.

Mack Roberts is the advertising salesman, doubling as announcer and newsmen.

Three other part time employees also do announcing and other chores.

"Practically everybody is an announcer," according to Stephens.

The station was purchased in 1971 by Stephens and his partner, Bud Roberts.

It was founded in 1955 by Henryetta newspaper publisher, J. Leland Gourley. He operated the station at a loss the last three years before selling it.

"A radio station, like a newspaper, requires the personal management by the owner. And one man can't adequately run a radio station and a newspaper in a small town at the same time," Gourley said.

The station had been losing \$1,000 a month for three years before Gourley sold it to Stephens and Roberts for \$135,000.

Stephens feels that the increase in listeners—he says the number has tripled since the new owners took over—is due to "personal service."

"People like to hear their names on the radio, and the names of their friends and people they know," he said. "We have things like the community bulletin board, swap shop, and 'Coffee Talk' that people like to hear. We don't try to be the Okmulgee radio station or the Okemah radio station. We just try to serve Henryetta."

News coverage is another area stressed heavily. The station and the local daily newspaper are often involved in the healthy sport of trying to scoop each other on stories of local interest.



Engineer — GRAIG SMITH



Mike Stephens, Station Manager and Mack Roberts, Ad Salesman and son of Partner, Bud Roberts.

#### Editorials?

"We don't have editorials very often, because that would tend to diminish the interest in them. But when something really warrants it, we're not afraid to speak out," he said.

The broadcaster did just that recently when a squabble between two school administrators broke out.

"It caused quite a bit of uproar at the time, but it's good to get these things out in the open. By the way, now the whole thing

has blown over and everybody is friends again," Stephens said.

The format is typically "small town." The music is middle of the road, running from soft rock to Frank Sinatra and country and western.

The programming contains a lot of talk, too. Network newscasts, Paul Harvey comments, UPI news and local happenings are used. Even obituaries phoned in from local funeral homes are of interest to the station's listeners.

The station operates a full seven day week beginning at 6 a.m. to midnight on the FM on weekdays. On Sunday, hours are 8 a.m. to midnight, with local church services, gospel music and Dallas Cowboy football games filling up most of the schedule.

One thing that puts KHEN above the usual small town station is that it has interesting programs about local things.

A recent feature went into the background of how the local Lions Club was organized. Subject of a more provocative piece was the high school football team's 0-10 record this past year. It included taped interviews with the players, getting their ideas.

"In the future, we're planning a show where people call in and just talk about anything they're interested in, complaints, or whatever," Stephens said.

Stephens first got into radio work in his hometown of Ada, where he was an announcer on both the radio and television stations. In fact, he holds the honor of being the first man in Oklahoma to be videotaped.

From there, he moved to Russell, Kansas, where he operated a small radio station for ten years before coming to Henryetta.

What do local people think of the station?

"I like to listen to it because you can find out about what's going on here. And the music isn't so heavy on the rock and roll like all the others," said one woman.

A businessman said, "KHEN has the biggest listening range of any station around here. We get a lot of rural people coming in to buy something they heard about on the radio."

Apparently, the formula of "personal service" works. The partners originally planned to pay out the note on the station over a ten-year period. But now, things are looking so good, they expect to have it paid for in six or seven years.



## LYLE RICHARDSON - KUDE



LYLE RICHARDSON

About an hour and a half south of the cocktails and ad agencies and memos of Los Angeles is what would be described by some as "small" market and by others as a "medium" market usually depending on whether you work there or not. Oceanside, California is the home of KUDE... 500 watts directional at 1320... on AM, operating 19 hours per day. Programming basically top forty. The station also has a sister FM'er that is showing up in the San Diego rating with its automated beautiful music format. There are 19 full time employees there. Lyle Richardson is the station GM and part owner. He talks about his market and his problems.

I honestly believe that we have the toughest market of any place in the United States. First of all it's the toughest for listeners because we have umpteen hundred signals coming in on top of us, everything out of Los Angeles, everything out of San Diego—so we have a helluva tough job competing for the listeners. The boys back in Washington can sit back there all day long and say what we must do to please the listeners. Well, ~~as~~ you and I know it's what the hell the listener will listen to. They're not going to listen to a bunch of garbage coming from the United Nations or the so-called public service programs that the

Government would like for us to carry, in many instances. The public—damn it—they're pretty bright. They know what they want, they want to listen to a lot of music. They want to listen to news that's pertinent to them. We have to compete with listeners with the major stations that can afford to spend a whole lot more money programming than we can, because they take in a lot more money. Then as far as the Fairness Doctrine is concerned we have more facets to serve because a station in LA or San Diego can say, "There are 50 stations sitting here, we're serving that need and they're serving that need and they're serving that need, etc." We sit here and we have to serve every need of all facets of the people in our coverage area, because we're the only ones that are here to serve them. And so our educational programming—the type of music that we play, so many things that we have to consider that where there are 15 or 20 stations to divide up this service they have an easier time.

The job of General Manager? Fighting ulcers. Primarily, there is only one reason why a radio station is on the air. And all the do-goodies can say what they please, there's only one reason for a radio station to be on the air and that is to make money. We aren't here for any other reason and neither is any other commercial radio station in the United States. So, your primary responsibility is to see that your time gets sold, so you can pay the salaries and meet the overhead and put a couple of bucks in the bank if you're lucky. Then to do that you have to be on the air, so you have engineering involved, to see that you're putting out the best signal possible with what you have to do it with, and keep it there. We have one chief engineer that is a doggone good one, and his responsibility is to put out the best signal that he possibly can, and meet all the requirements of the commission. We never have any problems of the inspectors coming to our station at any time.

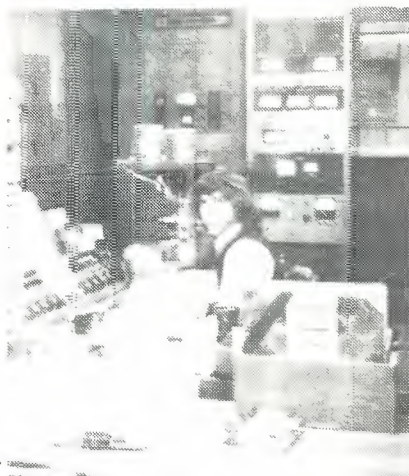
Then of course, it's hard to break all of the departments apart. Programming then is of course just as essential as the rest of your departments. If you don't have the programming that people will listen to, your sales department will not be able to continue to sell the advertisers because they're not getting any results.

I wish that I could spend a lot of time everyday with one department, but, you can't. Some departments require more time some days than others. You spend a heck of a lot of time with your program director and programming, especially in a market like this. You set the overall format and the policy and expect him to carry it out. In a market like this you do not allow, at least I don't, allow any format changes or policy changes. He is not authorized to make those changes without an okay from me. Now, he will make suggestions and he will make some changes, but basically it's an agreement between the two of us and he carries it out. Same with sales, same with engineering, same thing in every department. My program director hires his own people. My sales manager hires his own people. You hope you find the right people and so far we've been finding very good people. Our biggest turnover is in program directors. The reason for that? I think it's very simple. We've been fortunate enough in many instances to find good enough people that they eventually advance right on away from us and go to bigger markets. I'm all for them. I'd hate to see them sit here and do the same thing for the rest of their lives when they have the talent to go into better things. Although I've been very fortunate in my sales manager. He likes the small area. I inherited him 13 years ago. He was a salesman here and I think it was my first act as a general manager to make him the sales manager and he's been in that capacity ever since. You can grow more in that capacity in a small market than you can maybe in some of the other departments.

Salaries? For disc jockeys? Compared to what? Difficult thing to say. I would love to be able to pay my people more than I do in all of my departments. I think as we grow, that we'll be able to do so. One day I hope that my people will be the envy of the industry and the other citizens of the town. "You work at KUDE, I wish I did." And that day's fast coming. Ted Brown my program director—I think he is probably making more money now, than the average guy his age, in this size of market. Sure there are guys in larger markets making more money, I would imagine. But, for this size market I'm sure Ted's doing very well. Matter of fact, I gave him a raise today that he doesn't even know about yet. He'll find it in his paycheck tomorrow. Quite frankly I



LARRY THOMAS



TED BROWN



THE SALESMEN

don't pay much attention to what the other guy does, I have my policies, my way of thinking and so far they've been very successful so I'll continue on my path. There are not very many stations in markets our size that have made the progress that we've made. So I'm not going to look over at the station in Timbucktoo to see what he's doing and base my thinking on his—let him base his on mine.

Richardson then agreed to a picture and a tour of the station. First stop over was his obvious pride and joy—the engineering room, where his beautiful music automated system was being watched by Chief Engineer, Barry Foster.

Numbers and duties of Engineers will vary with the size of the station and the size of the market. Some stations will have as many as a half a dozen or more technical Engineers, plus some stations have engineers (members of IBEW or NABET) running the board for the disc jockeys, depending of course on the union contract. In a station like KUDE, there is only one engineer. He's chief cook and bottle washer. His job is basically the same wherever he's located. The engineer's duty is to keep the station on the air with the best signal possible and to make certain that all the equipment in the station is running properly and all the rules of the FCC followed. He usually has had some schooling somewhere, college, or a technical trade school, Barry Foster explains.

"Well, it depends on the market for sure, basically it's to take care of all the equipment that's there also I have to maintain the automation of the FM. Education? I didn't go to any school. I got my first ticket just through self education. We're directional all the time. But, we don't have to have someone on duty all the time now, we still have a bunch of first tickets around but, they're not important anymore. We've got four first and three thirds now. Daily routine is largely to change tapes and clean heads on the automated equipment, check the general operation and keep everything ready in case there's an inspection. Go to the transmitter and make sure everything is okay there. That's about an hour and a half trip over there. Usually I just take a look at the thing and make sure everything is working properly. And still there. Maintenance of everything is the main thing. I'm very critical. Take a personal

pride in the overall sound of the station. When that signal goes out and the guy at home is listening to it, he should have no reason to criticize it."

From ten AM to two PM, Ted Taylor plays records, commercials and raps. Immediately after getting off the air, he moved into the production studio and began recording commercials for use the next day or the day after. We interrupted his work to ask him what life as midday man at KUDE was all about.

"I've been in radio twelve and a half years. I started at WISM in Madison, Wisconsin. I worked the midwest, the eastern Albany-Schenectady-Troy area which is my home area. I worked in Los Angeles at KFI and I worked in Ventura and San Diego at "Q" and at KGB, then Denver (at KIMN) and now here. I had every intention of staying there and the end result of what they told me was that they were going to eliminate the news director's position, because they could no longer afford to pay that kind of money to a department head that was no longer needed. Out of the 12 years I've been a news man for 8 of it, I work from ten AM to three PM and production from 3 to 6. Lunch? No, don't have time usually. They have to have spots done in there and they're pretty tight now, because it's Christmas. The most money I ever made? AT KGB I was making about \$325 to \$350 at the peak. The least? About \$75 a week. That was being paid to me at WTTN at Watertown, Wisconsin. Yeah, I'm married—four children. Did it ever occur to me to get out of radio? Yeah, four times, five times. I drove a truck before I did this but, I had to get back in, I can't stay out. In news I've got things to say. In programming I'm learning and learning and I feel there's a lot more to be learned. I don't want this to go on and not be a part of it. It's important to me because of the contribution factor. I listen to radio stations today and I hear news like it was being done in 1954 and 1955. Nobody's relating to anybody. About the most relatable sound now is KDEO. There's things that have to be done in the news area and I want to make those changes but, you need the freedom. Something's got to be done and I want to be part of it. How do you find a gig when you're out of one? Every time I put my effort to it I've never really had too much trouble, except you pick up things like \$600



a month you know. You start going to stations and sending tapes."

The sales manager of a radio station the size of KUDE is responsible for it all. He's generally got two or three salesmen working under him but, he's on the street just as if they weren't around. Larry Thomas is sales manager of KUDE and he talks about his job there.

"I have complete charge of all local sales. Now in a station this size approximately 85% of our sales are local. We sell directly to the retail merchant. Also during the last couple of years I've been selling ad agencies in the San Diego market and to a lesser extent the Los Angeles market. Our representative handles everything, theoretically in Los Angeles, Seattle and New York, but there's always some things that they don't handle so I do call on some of the agencies."

"One of the biggest problems with selling to retail merchants in this size market is that it is very difficult to get trained radio time salesmen when you're located between two metropolitan areas as we are here, Los Angeles and San Diego. The reason being simply that we cannot compete pricewise for professionals. In other words if they have enough experience to hire, they prefer to go to San Diego or Los Angeles where they can make more money. They can make good money here but, it takes a building up period. They basically work on a commission basis; salary plus 10% of the first three thousand dollars plus 15% of anything over \$3,000. So basically speaking, it means that they have to get a \$3000 base before they really are in gear. That's figured on a month to month basis. In my particular case it's working out beautifully. I guess I'm a real oddity in the United States in that I've been at this one station for 16 years, as a result I can pick up the telephone and call people and handle a heck of a lot of business on the telephone that a new salesman can't do. I have three salesmen besides myself and Lyle Richardson does some regional type selling also."

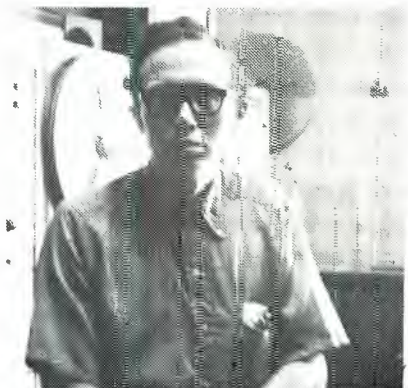
"Newspapers are our biggest competition on the retail level. We only have one daily here and we're very fortunate in this particular market because they only have a circulation of 16,000. This is great for us. It's a good little newspaper and they do a good job getting advertisers but, it helps us tremendously because actually the RAB



MARILYN



TED



BARRY

report which gives the audit bureau circulation on the daily here, they have a 52% penetration in the city zone of Oceanside and then if you add the retail trading zone to it, they have a total of 24.6 or something like that. It leaves about 75% of the homes not touched by the paper."

"Selling is always humping, always. We're a member of the local clubs. It's important to be a part of the community, this is important in any selling situation."

"Programming people? My relationship here has been excellent, I don't know. I guess I've been lucky again but, maybe it's because they know I've been here so long. I've been here longer than anybody and so consequently they seem to be easy to get along with. One thing I have made a cardinal rule and I stick to it and I explain it to anybody that starts here. You see, we sell by spec tape. This is our mode of operation. In other words, our salesmen will write 3 speculative commercials each day and then we will process those through our copywriting department and 24 hours later 3 speculative commercials will appear on his desk on a tape and then he'll take this on a tape machine out and he will put a presentation with it, and he will sell this. Now I have told the announcers, "Look, in order for a salesman to do his best job at selling, he must be sold on that product himself. He must be sold on that tape that you put on his desk. So if he's not sold on it then he's not going to sell it as well as he could if he were sold on it. So, my whole point is this, I started in this business as an announcer, so I know how these boys feel and I tell them this, but, I don't care if the salesman is one hundred percent wrong as far as your thinking in the delivery that he's asking for—you still do it his way. If he comes to you and tells you, "Look I don't like the delivery on this, I want you to do it this way, let's make it more conversational, let's make it more hard sell, let's make it more Borax". Anything he wants. No, a jock doesn't get paid for that at our station. In other words, it's included in his salary. Once in a while we have an announcer, that in his mind, he does everything right and he can't be asked to do anything over or to do it differently and he doesn't last. He just doesn't last, it's that simple. On the other hand, the majority of the announcers, if you start with them this way, if you explain to them from the very beginning that you respect their position,

their feeling on a commercial but, this is a case where the customer is always right, in this case it's a salesman. Whether he's right or wrong, he's right because he's got to do the work. So I feel that an announcer, if he's truly professional, can recut things and recut things until they're right. Now, this is not a big problem often, it comes up once in a while but, by and large I don't have a great deal of trouble with the talent. Maybe that's because that's where I started myself. I have empathy for the announcer because I have stood in his shoes."

Larry then took us into the sales room where two of his salesmen were selling "Christmas greetings" to merchants on the telephone. The greetings sell for somewhere in the neighborhood of 5 or 10 dollars and Larry told us that he'll sell one thousand this year. They are then read back on the air during the holidays.

Every radio station has to have someone that writes copy. In most cases about all the copy that's written are commercials. Major stations will have a barrage of copy writers. The smallest station's copy might be written by the same guy who sold it and wrote up the logs, besides his four hour air shift. At KUDE they have one copywriter, her name is Marilyn Corley. She explained her job:

"I'm the continuity writer. I really didn't have much training, I went to college and just took general courses, you know, majored in music and then went on to journalism school at night and then I didn't know what direction I was going and somebody introduced me to the copywriter course at Columbia School of Broadcasting, so I took it and got a job at WHBS in Huntsville, Alabama, as a continuity writer working for peanuts, about 25 dollars a week. It hasn't improved that much over the years, of course this was a lot of years ago. Cost of living wasn't that high. I paid about 6 dollars a week in a boarding home. From there I went to WCPO in Cincinnati and I hated that because I'm not a big town girl. I got a letter from Yazoo City, Mississippi. I had never heard of that place. WAZF and it just intrigued me and I liked my experience in the south, so I took it, that's where I met my husband. We married and eventually bought that station and operated it.

I came here in 1963 when our marriage broke up. My parents live here, applied around, picked up various jobs like advertising and PR, walked the streets of San Diego and then I started looking for

radio stations. But, most stations in San Diego, all of their copy is written by agencies or their salesmen write the copy, they wear several hats. So I came here and shortly after I talked to Lyle Richardson, he had an opening and I took it.

I enjoy my job. Usually the order for copy comes through the salesmen. They'll go out and they'll sell advertising to a client, and they'll bring it back to me with a sheet. They'll have start date, the name of the client, end date or TFN (Till further notice). Whether it's to be a 10, 30 or 60 second spot. Whether it's to be live or tape, and they'll chop a few basic ideas or maybe they'll bring in a whole gob of material to me, they'll bring notes on a brown bag paper or if they happen to have note paper, they might type it and they'll say, "take it from there" and I write the commercials. It's over the years and just recently I wrote to RAB and asked them "Please send me some ideas" We have 14 different car dealers. We have about 12 different restaurants and about 5 of them are pizza parlors. Now you try to come up with a different sounding idea for each pizza parlor and for each Mexican restaurant, you know, I mean "how many oles!" can you say and how many times can you say, "greatest food south of the border." Lately I've been writing for both AM and FM and the FM, since our ratings are doing so well, Lyle insists that the copy be changed automatically every two weeks whether the sponsor orders it or not, to give it a fresh sound, that's a big chore.

We're in our peak season right now and it's a madhouse, writing for 4 different salesmen and a lot of times a client himself will call in that I've known over the years and say "Marilyn, I'd like to change a

couple of things." My average day over the holidays is to write about 15 pieces of "60's", 14 "30's" and some ten second spots. I'm not a touch typist either, I'm a hunt and pecker. I do a good 150 pieces of copy a week about 8,000 or so a year. It's a challenge.

RAB really helped. They sent me a whole tape of pizza parlors, but, no Mexican restaurants. The frustrating thing about it is that I come out arbitrarily and change the image of any given client. They'll have a set way of doing things so I'll have to follow that pattern in writing their copy. The things from RAB were really very creative, but, I couldn't use them.

I can't go to Dixon Ford and say, "let's try this." They have to go through the salesman. I work hand and glove with everybody in the station. The salesmen and the jocks. The jocks get uptight when I make a mistake in the live copy and they're justified because it throws them when they come across a mistake while they're reading. I wished that I could be allowed to be more creative. It's great fun when I've got some particularly difficult one to figure out. That's another thing, I write spec tapes. I know the first of the year we'll have a slight slump and I have to come up with an idea that they can tape and take out to a prospective client and sell. It's always a pleasure when they sell one that's just bought the way it was written."

There were other people at KUDE, we didn't get to talk to because of the time. The traffic director, the program director, the news director, they were all working and all a part of the grass roots far from the conventions and the plush offices... KUDE, Oceanside, Radio 1972.

**KFWB****ALL NEWS**

Hard to believe that we'd ever write these words, certainly when you want to date back to KFWB, 1963, but the station is one of the few in Los Angeles that doesn't have a music department. We took a stroll through KFWB, all news, 1973 and took some shots so you can get a little idea of what it's like today.



TRAFFIC



ON-THE-AIR



CONTROL ROOM



CART ROOM

To be committed to the romantic view that you can keep doing it again and again takes some doing, even for the faithful.

Yet, we at King Records with a record of discovering artists, building stars and beginning trends aren't satisfied with the legendary label. It's infinitely more appealing to live it. Profitable too!

So to the list of King legends such as Billy Ward and The Dominoes, Hank Ballard and The Midnighters, Little Willie John, Earl Bostic, Bill Doggett, Wynonnie Harris, Annie Laurie and James Brown; add Little Royal, Reuben Bell, Barbara Burton, Ronnie Prophet, Eddie James, The Patterson Twins, Boot and Ben E. King; they've joined the legend making family.

A lot of people were responsible for the King legend — some are still around. Guys like Hal Neely, President and Jim Wilson, Vice President, Sales. Then there are our "professionals"; Bob Riley, Mike Kelly, Bob Patton, Tom Ray, Leroy Little and "Hoss" Allen. They handle promotion and are responsible for keeping the legend alive.



## KULF - MOR



If there is a nebulous term in radio it certainly is MOR. Most stations in the U.S. call themselves MOR than any other format. We asked Bob Greene of KULF to give us an idea about what "MOR" means.

KULF is a "Contemporary, M.O.R., personality" radio station... which in itself says nothing more than whatever your particular interpretation of the above semantic terms is.

If there's a trouble with "M.O.R."... it's the way most people think of "M.O.R." as what it isn't rather than what it is. No, we don't rock... but, no, we don't have a segue serenade going. We don't want to alienate our adult target audience, so we don't play this, and we don't play that.

The very nature of the music which we carefully and sometimes purely subjectively pick and play on KULF in itself will not

give this station identity. If we hung our hat solely on music, we'd get a few comments like... "Oh, it's a nice station, they play a little of this and a little of that." Unfortunately, we do, indeed, get some comments like that but they get fewer and fewer with each passing month. That doesn't relegate music to a lower importance for KULF, rather there are other things that are simply more important here than at many other stations... even other "M.O.R. personality" stations.

We've hired GREAT people here, and I don't throw out that word very freely. There's a great deal of reference to "Talking to an audience one to one" in radio these days, (It's overworked but very valid)... and our people really DO it! Within the framework of our format... our basics... our foundation, there's room for intelligent

flexibility. The reason our people are so believable in the first place is that they're APPROPRIATE. If it's funny they laugh . . . if it's wild, they may scream, if it's gentle and soft . . . that's how they approach it. Then on top of it, they're able to approach our format, each in his own unique way. Jim Tate does a show that's got a good amount of guffaws and cornball, but he balances it off well with enough human-ness so that the empathy with his audience is fantastic. Ron Morgan is clever, somewhat dry, and topical. Hal McClain is our resident, East Texas style Will Rodgers type . . . he can relate a story from his boyhood and make it a warm and interesting work of art. Our afternoon drives are filled with clever, innovative, super imaginative humor by Joe Bauer . . . and most of it's about Houston, even though Joe's only been here a couple of months . . . he's got it all.

We've got Jim Shannon (he really took that name before it was one of those "in" names). He's young, talented, and very human. Gary Hoffman's got one of those voices so many of us wish to hell we had . . . and he really knows how to use it. Jeff Mack's all nights, and I've never heard anyone who's as smooth and still keeps it happy and up all night.

That covers personalities in the usual sense, but we have news communicators who are as vital to our operation's success as any other element. David Fowler is News Director, and also does the reports on Jim Tate's morning show. He's stylized . . . always informative, usually entertaining, sometimes provocative. There is interaction between Tate and Fowler, and it really comes off!

We have a plane doing traffic reports . . . Don Janeczek in the "kulfbird", morning and afternoon drive. He uses his own name . . . God forbid if it was Danny O DeeJay or another Chuck Morgan or something. The nature of his name, his personality and all, simply adds to the already valid service the info provides Houston. We also have reports from a meteorological service on weather, which is more important in Houston than about anywhere else.

Our kind of radio station has to keep building image, and the building process is a slower one than one might see in a top forty turnaround, but the effect becomes almost logrhythmic once you really do become a

vital radio station. KULF is a definite entity in Houston. We gear all we do to Houston, and MUCH of what we do may not be easily transferred to other markets (specifics obviously). BUT, the idea of a believable, dynamic, identifiable, air communicator should apply to anyone anywhere in ANY format (short of designed non-personality).

Specifically, in music, we play a great number of "gold-oldies-what have you . . . about 40-50% of each hour. They may go back as far as 1956, and include the current but not any longer regularly played 1972's. We don't currently program album product, but a great percentage of the singles we play are yanked off somebody's latest lp.

Jingles . . . we have some custom Pams . . . very basic, they wear well . . . are there to IDENTIFY. We're trying to get away from the myopia that plagues so many of us in radio, who think that people are as concerned with, involved in and aware of radio's subliminal aspects as we are.

We do some unorthodox things and take some chances. If you don't, you probably won't make any mistakes, and you probably won't be noticed either.

P.S.

To add a happy comment to my lengthy but otherwise dis-jointed comments on KULF...the book is in, and we're elated!

Jim Tate's got the mornings in great shape for us:

No. 1 total adults 25-49 TSA with 20,800 avg. pers. ¼ hr...against KILT's 19,400.

No. 2 total adults 18-49 TSA with 32,100 against KILT's 39,900

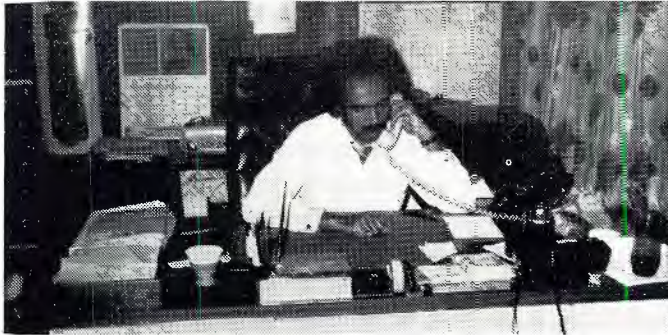
No. 2 total adults 18-34 TSA Midday with 13,800 against KILT's 14,800

In all, it's looking mighty fine...and the fact that KYOK (R&B) looks fantastic in the book indicates a sampling that would definitely be bad for us...indicating we may be a hell of a lot better than the figures even show.

Houston ARB nights are really screwed up...a classical FM, KLEF (old line & stuffy...not contemporary approach to classical) came in super strong 18-49...they must've done a 3-4 diaries out type thing.

## WWRL & BLACK

JERRY BOULDING



"Anybody who says the black man hasn't been ignored by radio over the years is just lyin', that's all." So stated Commissioner Ben Hooks, as we talked about the FCC and his role—and a glance at the records will pretty well bear out Hooks' statement. There was the Amos 'n' Andy show, starting back in the late 20's, but the mention of it today will pretty well make any black man cringe. Amos and Andy were played by Charlie Correll and Freeman F. Gosden—two white men! Their portrayal of blacks was the picture white people had of them—hardly what one would call "Black programming." Again, in the early 30's when musical shows were in the spotlight, a number of black orchestras and singing groups were broadcast regularly—such as the Southernaires. Marian Anderson and Dorothy Maynor appeared occasionally but, as the drama shows started happening, the black performer didn't—unless it was an occasional bit part in the role of servant or chauffeur—and then the performer was given the role only "if he sounded black." The first black radio performer of any significance was Eddie "Rochester" Anderson—again the servant role—again "he must sound black."

In 1948 the beginning of black programming took place. This account from *The Golden Web*, by Eric Barnouw: "Amid intimations of death, radio began to interest itself in the Negro. Magazines like *Ebony* were attracting advertising because they were found to reach a buying public not touched by "white" media. The years 1948-52 saw an eruption of "Negro radio stations," aiming at the same market,

mainly through "rhythm and blues" music. Most of these stations, while using Negro talent and seeking a Negro audience, were white owned; but there were exceptions. WSOK, Nashville, had several black shareholders. WERD, Atlanta, was wholly Negro-owned—apparently the only such station in 1951. It had been bought for \$50,000 by a Negro certified public accountant and his son. To their surprise, many white job applicants came forward. In 1951, the twenty member staff included six white men. The station found that 20 per cent of its listeners were white. In some communities the Negro oriented stations were not so well received. In Birmingham, the WEDR antenna tower was, at one point, destroyed by a white posse. WDIA, Memphis, had angry phone calls when it opened in 1948, but the protests subsided. Stations in many parts of the country began in the late 1940's to schedule black disc jockeys, some of whom became commercially successful. In 1951, Joe Adams at KOWL, Santa Monica. . ."

Estimates today of fully black programmed stations go from 300 to 500. The 1970 census lists the U.S. population at 22,580,289 blacks in America—about 11 per cent of the population. Of the 7500 or so radio stations in America, 21 of them are owned by blacks. One television station in America is black owned. NATRA is the organization of black programming people—and its strength continues to grow. At the same time the NAB has established a department concerned with increasing black ownership and under the guise and urging of Commissioner Hooks, a department



concerned with fairness to blacks in radio station employment has been set up in the FCC.

There are 2,168,000 blacks in New York State—the largest black population for any state in the U.S. and in Queens, New York (about a 15 minute ride across the bridge from Manhattan) resides one of the leading black programmed, black market directed radio stations in America, WWRL. The station, which has a tight formatted sound with a fairly short black music oriented playlist, pulled at 2.4 overall (M-S 6 a.m. 12 mid) in the last ARB, scoring their highest metro share in the 25-34 male category—fourth in the market behind WNBC, WABC and WCBS-FM. The station is owned by Sponderling Broadcasting, a publicly owned company that lists among its assets 9 radio stations, 2 TV stations, 33 movie theatres and an ad agency—and they just acquired Modern Tele Service, a company that provides films and commercials for television. WWRL has 32 employees. Marc Olds is general manager and Jerry Boulding is program director. Black man 1973? Jerry Boulding talks about his audience and how it differs from the white man.

white man.

“Black radio developed because of the need—somewhere in the fifties. At that time there was a wide area of difference between what the white and black people listened to—although there were some crossovers. There were aesthetic differences. The kind of thing the black people listened to and danced to and enjoyed and played at home—the problems of the blacks were different than the whites. For example, more black people listened to radio (and this is true even today) than could read, which means that we were and are a major source of information. The kind of music that we play is not limited to, but includes a great deal of black music from black artists which, from the artists' standpoint if it were not for black radio, many of them would not have developed into some of the superstars that they are.

The black... Today he's not as different from the white as he was once. Although he's different enough to be able to appreciate his culture and his music and the fact that he feels very comfortable with his brothers talking his language at his radio station. Even today, there are many blacks who, although they can get jobs, cannot

look forward to the kind of opportunity they could if they happened not to be black. The average woman today is a housewife—let's say over 20. Unlike her white counterpart, whom she may work for as a domestic, she's a great deal more involved in her home. She has to watch her budget, therefore it's of great interest to her if she can save some money when she shops—not just commercials—but, the whole idea of avoiding consumer fraud.

The average income of the black in most cities is less than the white, the only difference being Washington, where they have a lot of government employees. Let's say the average income in New York is \$10,000—the black income around 7-or maybe 6.

There are differences upon differences of whites and blacks. We've got to talk about the demographics—the difference between the old blacks and the young blacks—the difficulties they have at home—how they're changing. The music is bringing everybody together because if it's a hit and they like it, it can be Blood, Sweat & Tears or Al Greene, and they all love it. There are so many differences that are good differences—positive differences. There are still a few negatives around.

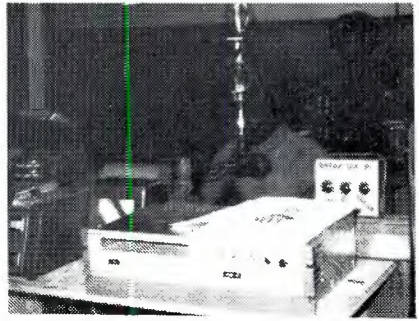
See, the basic difference changed in 1968 when King was killed. Blacks found that they were driven back into their own identity whether they wanted to be or not, which meant that if you had a close and dear white friend, you could only associate with him but so much in the company of your black friends, and vice versa. More than that, the other situation—there was a fear that was instilled into a lot of white people by blacks that went around screaming and shouting and shaking their fists. The idea was, you know, they had an excuse now to say some things that they could never say before. I'm not saying it was good, but it happened. There is a difference between the young black who wants freedom—or whatever he wants from life now, and is willing to pay for it by going to jail—and he got to jail and tried to change that—and you have, hence, Attica. You have what we call the black revolutionary. You have different kinds of revolutionaries: there's nationalism—the nationalist feels that whatever is necessary in order for blacks to get what they feel is peace, he'll do, and no cost is too great, other than losing their life. They'll threaten, and go to

jail. The Muslims are a form of nationalist—their own unique form. They're more separatists. They want everything separate. In other words, they feel that all white people are blue-eyed devils and there's no place in our society for anything but blacks—and there's no such thing, other than Black Muslims, and they still don't accept the whole Muslims.

I mean, there are a lot of differences because you can break it down a number of ways. The major difference between the young black and the young white today is not really that great. Because the young white has accepted the fact that our hair texture is different, our skin color is different, but our life style is pretty much the same. We have to strive to get an education. We all enjoy dancing. Maybe we do have a natural rhythm but, you know, we're not going to scream and holler about that. The only thing that I think still sticks in the minds of their parents—they're afraid of inter-marriage and the fact that you can hook up two races and that may be a problem. Economically, it's still a big, big problem to take a lot of blacks off welfare, and children who are born as welfare babies and grow up in that kind of environment situation and listen to the black stations—the WWRL's—they have to have a little encouragement. It's difficult for WABC, for example, to do the kind of encouraging that's needed today, even if they were aware of the need for it. We are... we reflect the community—we mirror what's happening—we have to be responsive to the kind of thing that's going to affect people's jobs and lives. If there's a new building going up, such as has been proposed here in Queens, and there's some feeling about the people that live there because they don't want any low cost housing because of the kind of people it brings, then we have to be responsive to that.

Our attitude might be different than that of the white press. If it necessarily must be, then we have to take a stand. We have to kind of make people aware, even between the records we play, of things such as black history—hence, we have a series called Profiles in Black. The black kids, we hope, will develop a thirst for knowledge that will make them go to the library and maybe do a little studying.

Herein is the difference. White people came over to this country as migrants. Black



ON THE AIR AT WWBL

people came over as immigrants. Now, there's a difference between the top of the ship and the bottom of the ship. If you came over in the hold, or on top, and it's a catching up process and, while we're making great strides, there's still a long way to go, and black radio has to be responsive to that. In other words, we can't just take some black records and use top forty techniques to program them and get over. That's not enough.

Today's black kid is a lot sharper than those of a generation ago—or even five years ago. He's interested in things other than music, besides still being interested in music. He's not easily fooled or easily led. We can't do the Uncle Tom thing on the air any more. It's hard to run commercials for Aunt Jemimah or Uncle Ben's Rice, because the very title is condescending to him. We don't run them.

The black kid is very interested in ecology—black ecology—which is a little different than white ecology—black ecology begins with cleaning up your house and then your neighborhood, and then from there. Sure, he's interested in what's over here—water pollution and all that—but he lives in a polluted neighborhood. Rats and roaches are very common—infestation is common.

Something happens, and this is the final difference. When the kid grows up and he gets into his early 20's and has to make a decision at the kind of life he wants—and there are a lot of choices...one is the hustler's choice. He can try to rip somebody off, get over, and he keeps doing that or gets caught and goes to jail, because eventually that's gotta happen. If he's academically qualified, he may go to school, may learn a trade. If that happens, there's probably a

change and he no longer listens to the WWRL's—because he feels above it, and to a large extent, he may be. He probably will listen on occasion—if there's a crisis—or something that affects him as a black man. He's got a job, so he's not interested in job opportunities. He's been able to get the rats and roaches out of his house, so that has no meaning for him. He's aware of consumer fraud—so he's changed—so we lose him, but we get his kids—and we still get a lot of women. And, too, 35% of our audience is non-black."

How does a man work his way from Harlem to the program director of a station like WWRL? Boulding again talks about his own life.

"I grew up in New York, like everybody else. I ran track and got lucky and went to college. Otherwise, I'd have gone through the same problems that the people I knew while I was going to school had. I got into radio because I went to a school that, at the time FM was new, had an FM radio station and I just went in and dug it.

My father was a janitor. My mother used to do hair. We all worked. I had a brother and sister. My sister is married. My brother is a chemical engineer in South America. He, too, was lucky. He played football. I was too small for that, but I was fast—kind of came from running away from the ass beatin's they used to lay on you if you couldn't have a big gang. When I grew up in New York, that's when the gangs were big, you had to join somebody's gang or everybody would whip your ass. You couldn't go anywhere. It wasn't a matter of choice—you didn't have any. I've seen gangs come and get my brother out of the house at three in the morning—just knock on the door and tell my father, "Send him out."—and they sent him back all bloody. . . . but he had to go and he knew it. This is what it was. You lived in constant fear. It was funny, because you had very little to lose but your life.

I was constantly reminded on radio—and television as it came into its own—of what "it" should be. In *Love of Life* and *Search for Tomorrow*, you saw things like dishwashers and frost-free refrigerators and you wondered why it is that nobody in the neighborhood you knew ever had one. I listened to radio—everything—*The Green Hornet*—Henry Aldrich—you know. The

proudest day of my life was when I got my own radio, which was his old radio.

The black athlete was the only way to go to school, so I had no money. I had to figure out what I wanted to do when I got out. I didn't want to do the things that most people who went to college did, which was to teach school, become a doctor . . . even when a black came out of a good school. . . . when they came out, they still couldn't get jobs—not the kind of jobs that their white counterparts got. You began to wonder if all the value that was placed on education was really meaningful. . . . or was there a difference between whether you were black and did everything right or white and only did a few things right?

I found radio because I felt that this was something I could do, and I wanted to contribute something. Interesting thing is, there was no real difference in the way people were treated. My first job—WISR in Butler—I was a tape jockey. I used to put tapes on and give station breaks. And, you know, you had to learn all the things that everybody in radio had to learn and if you knew them, you just knew them.

Now, the difference there was that getting out of college and having a little knowledge of radio was not enough to get me the kind of jobs that other people who did the same things would get. The people would always look at you as a black man first and a broadcaster second. They weren't hiring a broadcaster, they were hiring a black man—and I used to get the constant excuse from even well-meaning general managers and program directors who would say, "If it were my decision, Jerry, you know I'd do it tomorrow and I just don't think I can get away with it." I used to say to myself, "What are they trying to get away with? All I want is a chance to use the skills I've acquired to use." Made me very bitter. This was 1954.

But, things happened. I got a job at a black station in Pittsburgh—WIOI. In those early days we were doing a hell of a lot of work like taking the flag down and emptying the trash and a lot of other things that nobody thinks announcers have to do—but, that was part of the job. There was very little emphasis put on professionalism, to the point where you had to hide what you knew, because whoever was in charge you became a threat to, especially if he was black. It was a very cold situation when I started in radio. Blacks didn't take

vacations, because when you came back, you had no job. There was no security—no unions—no contracts—the people who hired blacks felt we were all the same—and we all talked to one another. There was very little to do except be a disc jockey. He was not going to get a chance to be a program director or general manager or go into sales—other than sell their own shows—for which he usually didn't get full commission."

WWRL, with its 32 employees, has about half black and half white—two black salesmen and two black engineers. The general manager and the music director are white—four of the secretaries are white. . . all the disc jockeys are black.

Most good sized radio stations in larger markets have what they call a public service director—or a public affairs director. With WWRL being as close and specialized to its audience as it is, the job takes on an even more intense importance. Jerry took us on a tour of the station from the small production studio next to his office, to the sales office, to the music library where Norma Pinella has worked for years, to the office of Bob Long—known at WWRL as Public relations director. He was on the phone when we came. He finished his call and turned to explain what he did.

"The community relations department is involved with dealing with community organizations and people on the community level who see a need for the radio station to relate to their problems. There are people who are trying to do things and they want to get their thing promoted on the air. There are people who have public access programs—half hour, fifteen minutes—some of it is being used as a reward system in things like high school. We have some programs that are coming out that are produced by high school students in Brooklyn. They're involved in a communications workshop, and one of their projects is a fifteen minute program that will be on the air every other week, which is an incentive for getting the kids involved in that. There are just a lot of community organizations with a lot of needs.

I have only been here a short time—came here from Signal Publications—they do paper back books and some teen magazines.

I also do a two way talk show, 9 to 11 Saturday night—Tell It Like It Is."

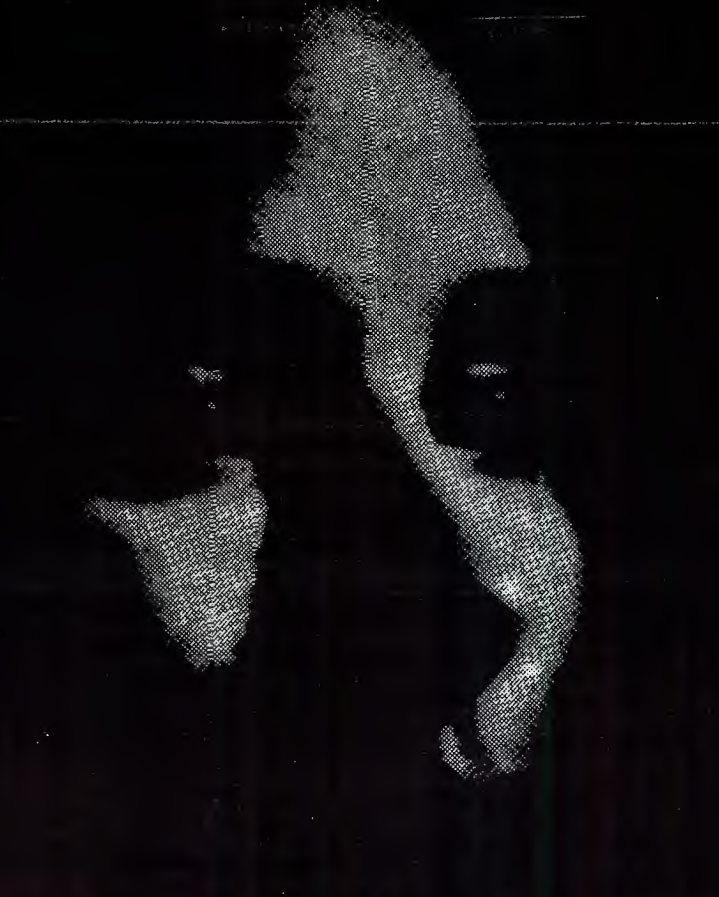
We walked from there to the production studio—to the control room—to the news room—and out WWRL—Jerry Boulding—disc jockeys and newsmen and salesmen and engineers. Somebody said, "Radio is people," people who concentrate their energy day after day—for what? For a signal that is heard, maybe in this case, by a young man who wonders about why nobody he knows ever had a dishwasher or a frost-free refrigerator. A communication for a couple of million—WWRL.



PRODUCTION AT WWRL



BOB LONG & COMMUNITY RELATIONS



a company that is expending its efforts in bringing  
the black experience in music to everyone ...  
to all markets ... to every corner of the world.

**THE STYLISTICS**

**CHAKACHAS**

**MAXINE BROWN**

**CONGRESS ALLEY**

**DONNIE ELBERT**

**JOE WILSON**

**THE SOFT-TONES**

**LITTLE ANTHONY &  
THE IMPERIALS**

**MALCOLM DODDS**

**THERE IS NO BEAUTY WITHOUT SOUL ...**

**AVCO**

## NATRA

THE NATIONAL ASSOCIATION OF TELEVISION AND RADIO ANNOUNCERS is a service organization that seeks to promote an exchange of information and experience to create a healthier climate of opinion among organizations and individuals who are primarily concerned with:

COMMUNICATIONS  
PHONOGRAPH RECORD PRODUCTION  
RADIO AND TV STATIONS  
ADVERTISING AGENCIES  
NEWS MEDIA  
EDUCATIONAL PROGRAMS

Seventeen years ago an organization of radio announcers was formed in New York, called the National Association of Rhythm and Blues Gospel and Disc Jockeys of America—shortened to NARA.

Today the organization is called NATRA, National Association of Television and Radio Artists. WVCN Manager Lucky Cordell is executive secretary of the group and he explained its function:

"It's a service organization that seeks to promote an exchange of information and experience to create a healthier climate of opinion among organizations and individuals who are primarily concerned with Communications, Phonograph record production, Radio and TV stations, advertising agencies, news media, and educational programs. NATRA's functions are educational and professional. It is a non profit organization whose revenues are derived from membership dues, promotions and other activities directly related to the industries involved, along with our annual national convention revenue."

Last year several hundred black broadcasters met for their 17th convention in Philadelphia with such notables as former Cleveland Mayor Carl Stokes, FCC Commissioner Ben Hooks, and Rev. Jesse Jackson of Operation Push, in attendance. The organization under the leadership of Lucky Cordell and President Curtis Shaw (WABQ, Cleveland) along with Chairmen of the Board, Georgie Woods (WDAS,

Philadelphia) took on new meaning and new energy this year. The discussion of "black ownership" and need to improve conditions for announcers was more than talk, underway on the projects for visible action in the future.

The group in Philadelphia, debating for the first time in our history.

Back at the first meeting 17 years ago, Jack Gibson was elected President. Their first "affair" was at the Sutherland Hotel in Chicago. Leonard and Phil Chess and Jon Abrea who was at Vee-Jay at the time helped them put it together.

By 1968 NATRA had fallen into disrepair. The planned membership increase frustrated by the early enthusiasm that had failed to materialize as quickly as hoped. "We didn't feel that we were being encouraged. I guess that's what brought it down," remembers Ken Knight. "Sure we all tried to make it work but, we just didn't have the chance to get enough of the guys that we needed. All of us had to hold down regular jobs and we didn't have enough funds to go along with, so it fell apart for a while."

A turning point came the next year. "We all met in Detroit then," remembers E. Rodney Jones. "Barry Gordy was just beginning his career then. I can't remember all who were there but, I do recall Barry was there along with Tommy Smalls, Dave Dixon, Jack Gibson, Ken Knight, Chuck Scruggs, Bill Summers and myself. We all

men in Detroit to get NATRA back on its feet. I don't really know what happened to it before that, but I guess it just got out of hand."

WLCW's Bill Sumner was elected president. Jack Gibson recalled he was so dedicated that I think he gave up the enthusiasm that we needed.

The following year the convention came to Detroit. It was a success.

NARA became NATRA in 1956.

Today, through all of its problems, its disputes, its disappointments, it stands as the largest, most powerful organization of radio announcers in the U.S. Its membership and direction is black but, certainly an example of what radio people can do and do for. An example for the people that have seemed to be scattered all over the place. NATRA has. Not only the fact that people such as Luther Lee, Lebaron E. Lee, George Woods and others on and off the air made it happen.

It's not just rocks nothing but the way. Such people bear their emergency assistance fund, monthly newsletter and new communication to be among themselves and for probably the most needed, the new young person getting into broadcasting.

As Cordell stated, "All NATRA members have the assurance of the total support of an organization that is ready and willing to lend its assistance wherever and whenever possible."

COUNTRY - KCUB

# THE KCUB BUNCH RADIO 1290

Florida, Georgia, North Carolina, Tennessee, Texas, travel through any of these states with your radio on and you'll find out just how powerful country radio is, to the country. Florida, for example has 57 radio stations that broadcast at least some country music. Texas has 93, and the sound called country is not confined to just those states and the southern areas. New York State for example has 16 stations playing country at some point through their broadcast day, and their listeners are far more than what you'd expect from the supposed southern-southwestern oriented sound. Even Alaska with its limited number of radio stations has KYAK broadcasting exclusive country with its 50,000 watts. In upper midwest regions such as Michigan there are 19 country stations, two of them, WDEE and WEXL in Detroit, itself. In all there are about 800 radio stations in the U.S. programming at least some country music. (In 1963 there were but 65.) Of these, WJJD in Chicago, WBAP in Dallas, WPLO in Atlanta, WDEE in Detroit, WIRE in Indianapolis and KAKE in Wichita are but a few that can tell heavy rating and audience success stories. "Country music is a consciousness, not a format," stated Mike Nesmith, who had devoted all his time now to country music with his Countryside records label and studio in the L.A., San

Fernando Valley. Chris Lane, who now lists 65 stations on his automated Big Country programming series, said that it was about 1963 that the industry and the ad buyer found out that the audience "wasn't just bare-footed on relief type audiences."

Lane, himself is probably as responsible for the growth of country music on radio today. A former top forty jock and programmer, Lane took his format ideas and his belief that there were more than "barefoot etc." people out there that liked country and he went to KAYO in Seattle in 1962, with a disciplined country sound. "Plough heard about us," Lane said, and it was then that WJJD in Chicago was born. The rating increases were dramatic. "Modern Country" it was called. The format idea spread and became the basis of the growth of country radio. Country music had actually been second, only to classical music as far as radio's "first" are concerned. In the late 20's, Edwin Craig, the son of the principal owner of the National Life and Accident Insurance Company who had been a "ham" enthusiast sold his father on the idea of starting their own station. He had particularly enjoyed a late night show called "The Coon Sanders Night Hawks" out of Kansas City. His father and the company board of directors agreed to, what became WSM in Nashville. Encouraging the talents



of local musicians, WSM soon created "The Grand Ole Opry" a show that still is listened to, through syndication, today.

Another important outlet was WLS National Barndance, which broadcast from there beginning in 1932.

While country music through the communication of Lane finds itself "formatted" as a general rule, it is still "country." The short playlists that have been adopted by top forty radio have not been, nor are apparent. Most stations list from 50 to 100 current singles on their playlist.

KCUB in Tucson, Arizona calls itself Modern country and in describing their music policy they state: "We tend to be extremely mod with our music. For instance, in our "oldie" library we play such artists as Rick Nelson, Roy Orbison, Buddy Holly, Elvis Presley and other such artists. During an average hour we play 9 current hits and 7 "oldies." Of those 7 "oldies" the majority are from the 1969 thru 1972 years. Our playlist generally contains about 70 current singles. We don't play albums. I generally confer with promotion men by phone, but they're welcome to stop by anytime."

That part about no album play, by the way, is unusual in most country stations.

Jim Sloane is general manager of KCUB, its owners are listed as Rex Broadcasting Incorporated, program director is Mike Mitchell and music director, Mel Ballinger. As in most stations this size, both Mitchell and Ballinger are on the air. The station sports a 3 man news staff and Ballinger is also news director. The station lists its target audience as 25-49 men and women.

In speaking of the future of radio for 1973, Mitchell stated: "Speaking as a country music programmer I believe country music stations around the nation will continue to increase their listenership and erode the numbers from various formats. The quality of music classified as "country" will become even "slicker." Modern country music, even today, is making an impression on pop artists; witness the fact that many songs making the pop chart today have a modern country sound. I think the thing which will separate rock and country stations will be the presentation the personality projects on the air. The year 1973 should indeed be very interesting."

Speaking of his on the air staff, he stated: "KCUB air personalities are

**GRAND OLE OPRY**  
**FUNNIEST—GREATEST—BEST OPRY YET!**  
ON AIR STEADILY SINCE 1925  
 The Solemn Old Judge George Jay is going to Hollywood in June to make another Grand Ole Opry Movie.  
 Thousands From All Over Alabama Coming For This Big Treat

AT  
**TEMPLE THEATER**  
**SUNDAY, MAY 2nd**  
Show at 1:30 and 4:30 No Admittance

**YOU'LL ROAR WITH LAUGHTER—YOU'LL THRILL WITH THIS FAMOUS SHOW**  
Big Cast Includes Nationally Famous Music and Opry Network Stars IN PERSON

**SOLEMN OLD JUDGE—GEORGE JAY.**  
Nationally Loved Opry Original

**SENTATIONAL GEORGIA PEACH PICKERS.**  
Great Opry Network Band and Singers

**LYNN DAVIS' NATIONALLY FAMOUS SUNSHINE HILL BILLIES AND BENEVOLENT VALLEY BAND**  
Starts from Columbia Network with rib-ticking comedy PRESENTING PRETTY MOLLY O'DAY.  
Former Radio Player and Singer

**HARD ROCK GUNTER.**  
Haird Comedian, Singer and Musician

**MARION SUMNER.**  
Crank Fiddler

**LYNN DAVIS.**  
Former Fiddler and Singer, Singing, Playing Old-Time "Fiddle, Banjo, Guitar, and Drums"

**EDDY ARNOLD.**  
"Hottest" Network Singer and Musician on "Old-Time" Shows and Music Performer

**ZEKE PHILLIPS.**  
And His Famous Banjo Band.

**THE FORTY-NINERS.**  
Comedian, Singer, Fiddle, and Other Banjo, Fiddle and Banjo—Masters of String Music and Fiddle

**McKINNEY SISTERS.**  
Duo and Trio, the prairie Birmingham radio stars, play, sing and dance for like number, singing and guitar songs and hymns.

**ROBERT LUNN.**  
Famed Telling Blue Star of Radio and Opry Network and TV  
Near Last in Stringline Years

**PAUL HOWARD.**  
Popular Network Opry Singer and Musician

**MILO TWINS.**  
Multi-talented Singers and Musicians

**AND HILL BILLY MUSIC AND SONGS**  
Over 100 records created Grand Ole Opry in Birmingham letters  
Get Your Tickets Here At

**PIPER'S DOWNTOWN ICE CREAM STORE at ARROW SANDWICH SHOP** (across from Greyhound Bus Station)  
No Reservations—Come In All-First Come, First Served

**Sunday Afternoon—Temple Theater**  
AFTERNOON SHOWS AT 1:30 AND 4:30



ARTHUR SMITH

experienced veterans in broadcasting, with five of the six having served in top positions in the radio industry. The least amount of time one has been in the Tucson market is 3½ years, which makes their names extremely familiar. All have been able to attain high ratings in the market. Each personality is heavily involved in community activities. With experience, community involvement and proven rating records it is obviously a "winning team."

With such former rock and roll, B&B Entopeneurs, as Mike Nesmith and Atlantic's Jerry Wexler, getting into the field, the face of country is certainly beginning to change. Nashville while it still be the country music center in the U.S., is giving some of its recording power away to such out of the way places as Austin and Tyler Texas, and even Los Angeles. "Country music is a consciousness" that apparently is more than "bare-foot and on relief." 1973 will indeed "be a very interesting year" for all—certainly not least of all "country."

BILL MEEKS



There have always been companies whose main existence was to supply some service or another to radio stations... equipment manufacturers with their tubes and ASCAP with their music have been around with a bill at the end of just about every programming day... As a majority the services were sales ideas for the sales department or new little stiluses for the begudging engineers... In 1972 as never before that changed... there was the Beatle story and the Elvis Presley story... Bill Ballance syndicated and Charlie Tuna voiced programs... not to mention other notables as Jimmie Rabbitt, Bob Foster, and Jay Stevens. The automated programming of Shulke and Bonneville rolled... programming DB moved hard... Pams and TM joined in... and they were only the beginning. If jingles are dying (and we're not so sure) programming syndication is flourishing... and so are stations. The number of new stations coming into a given market are astronomical... and with them come deleted numbers in the ratings... and a higher competitive factor. It's been eight years since Bill Drake started at KHJ... 1972 as much as anything was the year of the service... the programming service... Buzz Bennett, George Burns, Chris Lane and Chuck Blore and Ken Draper, Ted Randall, John Rook, and Russ Barnett picked it up... Graham Richards continued in radio as well as Mike -----scoring in Milwaukee and Cleveland. The emphasis of radio finally got around to programming in 1972... and the story of 1973 is even stronger... personnel is the biggest

problem and professional help is needed. They've been called the radio doctors but, more in line they're the radio firemen... for they usually enter the game after the ratings have suffered... after the billing has begun to look a little on the lean side... and if they are firemen... those syndicators and salesmen and advisory experts then the old chief on the team is a dude by the name of Bill Meeks. His programming aid service dates back to the forties. He was at KLIF with his little tools when Gordon McClendon took over. His jingles dotted the airwaves of KFVB in the early sixties and they remain on such stations as WABC today. A tour of PAMS (Production Advertising Merchandising Service... "One day you're going to name something and you say... Hey!") was surprising... about thirty full time employees were cutting various jingles in two different new looking studios... one was a group of older singers doing the standard—just what you'd expect type jingles while another studio was well endowed with long hairs and talent hanging over two mogues discussing a concept... the studio was dark but, the control room was full... the people there were obviously more into what they were doing than how they were being rewarded... another aspect of PAMS was their new beautiful music service they call escape... another was a syndicated automated programming service that worked with oldies... PAMS also was getting into the equipment business... a new building across the street housed the equipment company... Bill

SALSE



Meeks from an army band back in the forties to radio in his home at Dallas has been through just about all of it . . . PAMS in Dallas has been and still is the center of program directors coming in with their new ideas . . . their search for help . . . and Meeks has surprisingly joined them all . . . and counts change as the most important product. MEEKS: PAMS started in 1951 . . . I grew up here in Dallas . . . went into the army . . . got out and went back into playing as a staff musician . . . got into arranging and writing and continued to go to North Texas on a part time basis . . . then I went to work for WFAA . . . and left there to go over with this young fellow that was going to start a new radio station . . . Gordon McClendon . . . I had heard him doing baseball games over in Palestine, Texas. It's the only time I had been interested in baseball . . . hearing him doing those baseball games . . . it was fantastic. They were all re-creations, but, it was fabulous . . . the way he would explain the game and all I became interested. Later I heard he was going to start a new station here and I thought . . . "Gee, I'd like to tie up with something like that" . . . because at that time WFAA was very old fashioned . . . all square station, you know. So I went over and said who I was and that I'd like to join his firm and all that and I could bring talent with me. From WFAA . . . "Great" . . . we entered into an arrangement, so I had a radio show . . . in fact I had two . . . one was supposed to be sort of pop and one was sort of country . . . and had a little band and vocal group and everything . . . the country

group was more successful so we continued it . . . and there for a while KLIF was sort of country-rock . . . back in '48 and '49. McClendon at that time had never gone the record route . . . he got me to sell, so I went into sales and did pretty well . . . so I gradually got out of the music business and got into the radio business . . . and in '51 I had a chance to open my own advertising agency with several big accounts so I did . . . continued to do the production thing as a sideline . . . and also played in a night club at night. That's when we started doing some jingles for radio stations . . . nobody wanted them . . . they thought it was an unnecessary evil . . . I had the idea though that we should furnish the radio stations with all those things that newspapers were furnished with in those days . . . mat service, commercial art work, anything that stations needed, whether it be building audience or what. I was trying to get them to buy these station identifications at the time . . . and the first eleven stations that went with me went on a part trade-part cash basis. It was a long gamble on my part. They'd pay me like \$500 cash and some spots . . . but, what happened was that the first ten or eleven stations that had them on the air for a while zoomed up in ratings . . . so it proved that it was making those stations highly identifiable as compared to the other stations . . . back in those days nobody had any jingles on whatsoever. Sure, we were the first jingle company.

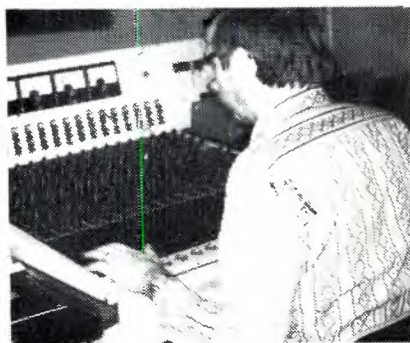
Those were tough days for Meeks . . . his wife answered the phone at PAMS and did the billing . . . it was a new concept and it was hard to sell.

MEEKS: Top forty radio was a boon to us . . . in fact we wouldn't do business with anyone unless they were a top forty station . . . and at that time we would only deal with one station in each market . . . then it was a very worthwhile thing. KLIF didn't get around to top forty radio until about 1954 . . . I don't know that you could say that either Storz or McClendon was first . . . as far as "Top Forty Hits" Bill Stewart who was working for McClendon did say, "Don't play any more than top forty hits." Gordon used to go on the air with all those long dry newscasts and I was the one who got him to go down to five minute newscasts. PAMS really got going about 1956 and it was then that so many other companies got in the business with us . . . through '58 and '59 . . . Tom

Merriman got in then . . . and Pepper came along. In 1960 I decided to go hell bent for leather and try to beat everybody no matter what I had to do . . . and that was the beginning of the variable logo. Every radio station got a logo that was . . . the whole idea was that each call really should have each own logo . . . I hear stations right now and hear three stations with the same logo . . . and what they're using the jingles for now is pacing and for the excitement . . . but, you can do this and still have your own logo . . . your own identification . . . Series 14 . . . were strictly logos . . . we called them dramatic signatures . . . nearly everyone now goes for the type of logo that ends on the fifth . . . that ends going up . . . and we said we'd do no other logos than that . . . because this gives you a little happier feel . . . a little more power . . . the end up of that is that everybody has finally gone that general direction and everybody has got the same type of logo . . .

The mistake that I really see radio stations make right now is that we've gotten too smart for the room . . . we've played one up-manship to the point where you can ask the public what they really want and we're not giving it to them. If you would play today's jingles to a bunch of people and they'll say . . . "Uh-uh, I don't like that" . . . We've done audiographic testing at North Texas with Dr. Turrichi and over and over I can see that what we're doing . . . they don't like . . . we'll build a logo that they don't particularly want or like . . . and there are certain things that they like. I think more research is needed to find out what they like . . . I think quite often the program director says, "This is what I feel they want" and he may think he's got a real good feel of the market but, I'm not too sure that he always does. I think he looks at the ratings of other stations and says, "Hey, I better do that." and I don't think that's the way to do it . . . completely . . . I think that's a barometer and a guide . . . there are other things that you can do to . . . because there are hungry people that are always going to find a way to do something . . . i.e. the Bill Ballance show . . . these hungry people always find something new right out of left field . . . new things to do. That's a problem with our business we'll do a real good job for a station . . . they're tickled to death . . . and next year they don't want to change. No

matter how good the music might be or how great the ideas might be they're afraid to change. You can get so predictable with your radio station that you finally lose out. I'll predict right now that many radio stations that ran these huge contests in this last rating period . . . in the next rating period they're going to lose their shirt. The audience out there aren't stupid . . . they may have been at one time but, they're not now. Kids more often will know more about what you're playing than you do.



IN SESSION

Progressive stations? We've talked . . . and we've been very close to it with one or two . . . putting jingles on . . . logos are wrong for that kind of station . . . but, a melodic type situation and maybe even a non-key feeling type situation would be perfect for them. You can go from record to record and never lock in on something that heavy . . . if they had guitarist sitting in the studio . . . singing like little headlines . . . what I'm saying is a very fine delineation of all these radio stations . . . they're gradually getting more and more that way . . . for a progressive station to have logos . . . that's wrong . . . but, if you had a guitarist sitting in the studio that played something that was identifiable and that the listener liked, he'd be proud of it . . . he'd say, "That's my station." Our business is like our letterheads . . . it says who you are, what you are and the style of what you do. I don't think the logo is right for progressive stations.

The older you get the more you wish to reflect . . . and I'm not going to do that . . . somebody's going to come in, if you do, and wipe the slate clean and teach you a whole new lesson . . . you've got to keep changing.



**RECA**

**Records and Tapes**

**We've put all the pieces together.**

## NAFMB

Some people called him "Buzz," others called him "Major." Basically, he's known as Edwin Howard Armstrong, electrical engineering professor at Columbia University, and "occasionally, I do inventions."

Perhaps you have never heard of "Buzz Armstrong, but there is little doubt that anyone reading this article has been affected by him in a more subliminal way.

The story of Major Armstrong is best told by beginning at what some people construe as the end, while those who know would understand its relativity to the beginning, January 31, 1954.

The following quote was written in the book "Man of High Fidelity," by Lawrence Lessing.

"Sometime on that Sunday night of January 31, 1954, he wrote a two page letter to Marion Armstrong which, in its full contents, must remain in that last private file to which even common men are entitled. Its gist, however, was that he found it impossible to understand how he could have hurt "the dearest thing in the world to me." "How deep and bitterly I regret," he said, "what has happened to us." His solvency was assured, he wrote, "especially if the telephone company and RCA come through anywhere near making good, for they know they have been using my invention." He wrote of heartbreak and of the time when they were "happy and free." Finally he wrote: "God keep you and the Lord have mercy on my soul."

He was completely and neatly dressed; in hat, overcoat, scarf and gloves. He did not walk out of the door, however, but out of the window, thirteen stories above the street, falling from the last high place to which he would ever climb. His body was found by a building maintenance worker the next morning, lying on a third floor extension overlooking the river. Above him in the gray February sky, the sooty seagulls plied their usual bear over the leaden East River, and around him stood Manhattan's once shining towers, from which all magic had fled, drab and gray in the light of mid-century."

There are many more entries in the brilliant story written by Lessing on the life story of Armstrong and we thank him for his immediate permission to use any and all of a book and a man that has gone past the

majority of broadcasters in these severities—certainly in his real effect upon us all.

Again from Lessing:

"On October 6, 1914, a little less than a year after filing for his first patent, Armstrong was issued U.S. Patent No. 1,113,149 on the regenerative receiver circuit, a patent as historic as the first Bell Telephone patent and as clearly decisive in the development of the modern world.

The significance is that they marked the practical beginnings of the age of electronics. For the first time, with great clarity, force and a minimum of mathematics, the physical action of the three element vacuum tube was correctly explained. The December paper Armstrong wrote conclusively proved that when a negative charge was applied to the grid, the plate current decreased, and when a positive charge was applied, it increased, demolishing DeForrest's theory that no alternating current was to be found at the plate. For the first time, a characteristic engineering curve was diagrammed to show how the tube amplified."

A few years later, Armstrong was to proceed with his inventions—the super heterodyne circuit and the beginning of radio as we know it today was a result. DeForrest, considered the father of modern radio, could not and would not have made it happen, without the final steps added and revised by Armstrong.

Through the first world war, Armstrong continued his work and in 1922 he was quoted, "The biggest problem that I can see is the elimination of static. That is a terrific problem. It is the only one I ever encountered that, approached from any direction, always seems to be a stone wall. I suppose, however, that static will be done away with sometime." Altogether, in the nearly twenty years that he pursued the problem, Armstrong chased, as he later expressed it, "more will-o-the-wisps than I ever thought could exist."

There was only one characteristic of a radio wave besides amplitude that could be significantly modulated or varied, and that was its frequency—the number of complete wave cycles or undulations passing a given point per second. Frequency modulation had been tried many times in radio over the years and all the textbooks pronounced it

useless for the transmission of intelligence. But, Armstrong was never bound by textbooks. Where the signs "Impassable" and "Keep out" were thickest, there he liked to plunge in to see for himself. In 1925, along with other ideas on which he was working, he began a fresh exploration of frequency modulation.

Again Armstrong took up a technique regarded as of little value and transformed it into a new communication system of great beauty and utility. He did this by setting out, as in his early experiments of the vacuum tube, to investigate frequency modulation more thoroughly than anyone had done before. Apparatus for producing frequency modulation had been crude and unreliable. The major therefore set out to develop, for the first time, a transmitter and receiver system that would give as nearly perfect, controllable and measurable a form of frequency modulation as could be achieved. Even with this near perfect system, however, he discovered that, up to a point, the textbooks had been right. Frequency modulation waves, treated like amplitude modulated ones, would not work. It was at this point in 1932 that he conceived his revolutionary idea, going against all orthodoxy. Instead of transmitting his waves over a narrow band of frequencies, he would allow them to swing over a very wide band of frequencies. When he did so, he found that frequency modulation became capable of transmitting intelligence with a clarity and a lack of distortion and interference unknown in amplitude modulation. Thus by a combination of new apparatus, without which such results could not have been obtained, and a new idea, Armstrong created an entirely new radio system.

"The invention of the FM system," he wrote, "gave a reduction of interfering noises of hundreds of thousands of times. It did so by proceeding in exactly the opposite direction that mathematical theory had demonstrated one ought to go to reduce interference. It widened instead of narrowed the band. And it employed a discarded method of modulation which also, in learned mathematic treatments, had been demonstrated to be totally useless or greatly inferior to amplitude modulation.

This concept was first revealed in Armstrong's historic demonstration of FM in 1935."

The years were dotted with conflict,

conflicts that spent over 50 years in the courts with some 21 litigations against those who had stolen patents of Armstrong. He won every case. Or rather he and his predecessors. He died never having known that he had finally been given credit for his concepts and inventions. As equally difficult as the theory was the lack of the establishment to deal with the new static free, superior type of radio called FM. Despite all of his experiments and papers and proofs of the adequacy of FM, Lessing writes:

"In January, 1936, the FCC made its first annual report to congress on the progress of radio and communication in 1935, with technical advances reported by its chief engineer, Charles B. Jolliffe. There was no mention of FM. But Jolliffe's report did contain a statement to the effect that the very high frequencies (in which both FM and television were operated) were of limited value because the service range in this region would be only a few miles, probably of the order of two to ten miles. This, despite proof in Armstrong's FM paper of November, 1935, supported by recordings of actual broadcasts, that transmissions over 80 miles or more had been achieved.

All through this period the only FM station intermittently on the air was Runyon's low powered amateur station W2AG, which was kept going so that Armstrong could still demonstrate FM to anyone in the industry willing to listen.

When, early in 1939, Armstrong finally got the Alpine station on the air, with full power, the vaporings of the opposition were blown away like night mists before the morning sun. FM performed with a clarity, fidelity, and reliability never before heard in radio. It had cost the inventor well over \$300,000 to prove the point, but proved it was. With the call letters W2XMN, a great new pioneering signal in radio communications went out over the airwaves.

By 1941 there were over 500 FM station applications on file with the FCC and over twenty five licensed FM manufacturers.

"In May, 1955, almost as a last ironic funeral wreath, the name of Armstrong was added to the pantheon of great men in electricity and communications by the Union Internationale des Telecommunications in Geneva, Switzerland, a body devoted by international charter to the advancement of world communications. Only four other

Americans appear on this roster of twenty names: Alexander Graham Bell, Samuel F. B. Morse, Michael Pupin, and Nikola Tesla.

This was the end of the adventure that began in an attic under the wide American sky at the hopeful turn of the century, and that found itself mired in despair by those collective forces which, growing up on the power of industrialism, pose something alien and inimical to the promise that is America. To see the life of Howard Armstrong whole, in its tremendous mixture of achievement and adversity, prodigality and despair, is to witness the crushing growth of those forces on a scale new in U.S. history. About the life itself, there clings an old-fashioned, intransigently American air, clean and bitter as the smell of oak leaves in autumn. It is one of the great American tragedies of our time. Altogether, his patents and papers still comprise the basic and essential literature of radio communications.

Almost all of the above was by permission of Lawrence Lessing, author of "Man of High Fidelity" who, when told of the purpose of this book, answered with, "Use anything you want to—they should know about Edwin Howard Armstrong," Our thanks.

By 1950 there were 732 FM stations on the air 1960, it increased to 912. By 1965 there were 1,565. At the end of 1971, there were 2,368 and by December 27, 1972 the FCC reported 2,950 FM stations broadcasting in the United States. Major Anderson died when there were less than a thousand stations broadcasting.

For the calendar year 1971, FM reported an increase in revenues over the previous year of 35.5% reaching a level of 115 million dollars.

Also in 1971 it was reported that 54% of the 53 million radio sets sold were either FM only or Am/Fm combination, that was up from 8% only ten years before in 1960.

In July of 1971 Pulse did a survey of FM penetration in the U.S. noting such cities as 95.3% in Detroit, 89.1% in Toledo, 89.6% in Macon, 84.2% in Los Angeles, 82.4% in New York. At the latter end of 1972, another study indicated that 80% of the homes in the U.S. were hit by FM radio. Listenership too, was up. In ratings of listenership taken by ARB in October/November of 1972 in Denver, the average share of the FM radio station was 3.0 while AM's grabbed an average share of 3.7. In 1972, such stations as

WMYQ-FM in Miami, KLOS in Los Angeles, and WCBS-FM in New York just to name a few were as competitive as their AM counterparts listener wise in the younger demographics while the beautiful music formats of companies such as Shulke's Stereo Radio Productions were continuing to increase their audiences, picking up number ones in more than one category and market.

Ted Bates advertising in its study released March of 1971 reported the following about FM. 1. Station growth is leveling off. 2. Top market FM set penetration is just about doubled during the last half of the 60s. 3. FM advertisers are particularly attracted to the top markets. 4. FM audience growth is where it's needed most. In those days parts and demographic categories where it has been weakest 5. Housewife time is a more apt designation for FM than AM.

In a study done by the NAFMB in 1972 it was found that MOR still dominates the FM format 21.4% with a heavy growth of beautiful music stations (19.3% up from 13.7% in 1970). Country and western in third place with 10.6%, Block programming 10.3%, contemporary 9.7%, Top forty/hard rock up to 5.7% from 3.3% in 1970, progressive rock 4.1% (although the survey stated, "It is generally believed in the industry that the progressive rock format ranks higher in dominance than is reported in this survey." As mentioned earlier, the evolutionary aspects of radio programming (rock in particular) and a definition of terms may account for the distinction). The National Association of Progressive Radio Announcers states they believe there are about 150 stations in the U.S. programming progressive, most of them FM.

The remaining formats included (according to the survey)—religious 3.7%—Classical 2.8%—Jazz, ethnic or R&B 1.7%.

As far as commercial content and trends of the stations the report stated. "It was generally believed several years ago that as the FM medium became more popular and prosperous that the commercial clutter generally prevalent on AM stations would be found on FM.

With the significant increase in FM advertising revenues, we wanted to determine to what extent advertising "clutter" was currently evident.



The statistics based on stations reporting are:

### Auto Radio Set Sales, 1960-1970<sup>1</sup>

(Add 000 Units)

	AM	FM and FM-AM	Total	% FM and FM-AM
1960	6,432	NA	6,432	-
1961	5,568	NA	5,568	-
1962	7,249	NA	7,249	-
1963	7,946	NA	7,946	-
1964	8,002	311	8,313	3.7
1965	9,401	636	10,037	6.3
1966	8,741	653	9,394	6.9
1967	8,586	941	9,527	9.9
1968	11,141	1,369	12,510	10.9
1969	10,262	1,677	11,939	14.0
1970	8,941	1,437	10,378	13.8
1971	10,891	2,614	13,505	19.4

<sup>1</sup> U.S. produced Auto Radios.

NA—Not Available

Source: Electronic Industries Association (EIA)

### Growth of Operating FM Stations Broadcasting in Stereo

Year	Total FM Stations	FM Stereo	% in Stereo
1963	1,120	239	21.3
1964	1,181	279	23.6
1965	1,343	350	26.1
1966	1,515	477	31.5
1967	1,708	610	35.7
1968	1,850	731	39.5
1969	2,018	787	39.0
1970	2,126	1,014	47.7
1971	2,256	1,353	60.1

Source: FM Atlas and Station Directory

## FM STATIONS FINANCIAL DATA — 1960-70

(In Millions of Dollars)

### FM STATIONS OPERATED BY NON-AM LICENSEES

Year	Total FM Stations Reporting	Total FM Revenues (Millions)	Number of Stations Reporting	Revenues (Millions)	Expenses (Millions)	Income
1960	789	9.4	218	5.8	8.2	(2.4)
1961	938	10.0	239	7.1	9.7	(2.6)
1962	993	13.9	279	9.3	12.5	(3.2)
1963	1,071	16.3	294	11.4	14.6	(3.2)
1964	1,175	19.7	306	12.8	15.8	(3.0)
1965	1,381	24.7	338	15.7	19.0	(3.3)
1966	1,575	32.3	381	19.4	22.7	(3.3)
1967	1,706	39.8	405	22.6	26.8	(4.2)
1968	1,888	53.2	433	28.3	32.3	(3.9)
1969	1,961	67.4	442	33.4	38.9	(5.5)
1970	2,105	84.9	463	40.6	46.8	(6.2)

Average number of commercial minutes per hour: 7.

Average number of spots per hour: 10  
The largest reported spot load was 11 minutes per hour from jazz/R&B/ethnic, with the smallest being 4 minutes from modified contemporary.

While the growth of FM stations is obvious at this point, it has been almost as hard a struggle as Armstrong himself went through. Broadcast Management/Engineering magazine in February of 1971 reported that while FM stations were up in revenue (67.4 million) losses were the highest in the last 10 years, reportedly 9.4 million dollars in losses. FM revenues reported in 1959 were 5.7 million dollars, a far cry from the 1971 figures of 115 million. No figures are available on the profit picture of 1972, but word on several stations who billed as much as a million and a half dollars with profits as much as \$500,000. In 1969, of the 442 stations reporting profit and loss statements, 306 of them (independents) reported losses. The average loss was about 25,000 dollars a year. Independents of course have it a little tougher than the FM stations with sister stations of either television or AM. Fully two thirds of the FM stations have sister AMers.

The National Association of Frequency Modulation Broadcasters is located in New York City in a small three office suite. Abe Voron is president, but the offices are generally run by Janet Fischer, along with her three assistants working part time. The history of the NAFMB is a little unclear. It apparently started somewhere in the 50s, was begun by a group of FM station owners to aid their case in Washington. Ed Kinahan was and still is legal counsel and secretary of the organization. He, along with the board of directors, was the NAFMB. There apparently were no full time employees. In 1961, the NAFMB opened offices in New York. At the time Jim Shulke was the active president of the organization and its aim changed from being a legal type organization to a sales oriented organization. "Its purpose was to have someone to call attention to the industry of the existence of FM radio. One of the projects of member stations in those days was the deal they made with Magnavox reportedly. Member stations ran commercials for little or no money and Magnavox paid for it by sending their money to keep the NAFMB alive.

Current president Abe Voron is a former FM station owner and his job is generally



JAN FISHER

working as a PR man for the FM stations, keeping in touch with larger radio promotion organizations as NAB and RAB, although there is no official alliance with any of these organizations.

There are about 270 FM stations who belong to the NAFMB with about 30 other associate members. Stations are charged according to monthly gross income, the largest of which pay but 45 dollars a month to belong. The basic reason according to Jan Fisher, of the existence of the NAFMB is to try to "help FM stations become more successful and this in turn leans in the area of dollars". The organization as a result spends a good deal of its time today keeping advertisers, ad agencies, and reps informed on "FM as a good buy."

In addition, Jan and her staff send out a monthly newsletter, along with various other bits of information from day to day on successful promotions run on stations, articles and studies done on FM radio, etc. There is continued correspondence coming into the office. "I answer every letter," and stations will call from time to time for help with problems from sales to programming to engineering.

"People think we have a staff of thousands as big as the NAB at least. So sometimes it's funny. I'll get a call from someone asking for the research department and I'll say, 'Just a moment,' and put them on hold for a second and come back and say, 'Yes, may I help you?'"

The NAFMB also holds a convention annually, always in the same city just prior to the NAB convention. "Our convention isn't very big and it's always very sales oriented. Again the biggest problem of FM stations is dollars."

In a discussion of itself the NAFMB lists as its accomplishments over the past twelve years, establishment of stereo standards; promotion of stereo, throttling of SCA piracy, virtual elimination of prejudice against FM at the agency level, promotion of FM set penetration, change in survey and reporting methods of ARB and Pulse establishment of AM-FM non-duplication ruling by FCC, defense of FM band against land mobile users and others, elimination of SRDS plan to put FM stations in a separate book, published first FM Resource Book; arranged for first large national FM buy, created national "Drive with FM campaign", made Armstrong Awards NAFMB feature, established continuing dialogue with auto manufacturers and auto receiver manufacturers, introduced All-Channel Legislation in Congress, and on and on and on.

Currently the NAFMB says it's working on:

- \*Passage of All-Channel Legislation
- \*Protection Against Dangers of CATV
- \*Pressure on Detroit to make FM Auto Receivers Standard Equipment
- \*Small Market Sales and Promotion Help
- \*Elimination of "FM" Suffix in SRDS
- \*Protection of STL Bandwidth
- \*De-Regulation of Radio
- \*New "Drive with FM" Campaign
- \*Active Participation on the Broadcast Rating Council
- \*Improvement in FM Audience Reporting by ARB and Pulse
- \*New Campaign to Convince National Agencies to Buy "FM—The Uncluttered Medium"
- \*Increased and Accelerated Flow of Sales and Promotional Information
- \*Six Regional Seminars in all Sections of the U.S.
- \*Availability of Good FM Converter for NAFMB Member Stations

We had dinner with Jan Fisher and her husband Loring who works with the Bonneville Programming Company and through the rap about the growth of FM we asked about the need for FM receivers in automobiles and what was being done in this area as far as Legislation or some other program was concerned.

"FM stations for a long time felt that their savior was going to be an FM set in every car. This was going to bring them everything they wanted. They could even sell drive time. And to prove how valid their concern is, about six months ago, the FCC came up with an estimated figure of about 20% penetration in cars which according to my calculations is just about right. I figure about 21%. There is quite a wide differential between AM and FM sets in cars. The primary reason for this differential, according to the NAB, is that there is a very high cost of putting an FM set in his car."

A clarity was then brought about of the term "FM Set Penetration." 80% penetration means that the home has an FM receiver in it, FM capability. It could be an AM/FM radio. Automobile radios are not considered in this figure. That set, by the way is most likely a stereo system that is in one part of the house rather than in the kitchen or bedroom.

In New York for example in a study from Pulse for WRFM it was reported that 55.7% of the FM sets were in the living room with the bedroom second and the kitchen third. The increase of FM listening however is shifting the type of set being sold with the AM/FM clock radio now being the hottest selling receiver item.

As Janet stated, the hope of the FM broadcaster is again that legislation will come down from Congress ruling that all radios manufactured whether they be in cars or not, be AM-FM combinations.

Janet's husband Loring, himself an admitted "FM buff" continued the discussion.

"It would be a tremendous opportunity for all FM broadcasters if some legislation were passed. But, it's not going to be 'stop all things today,' and 'tomorrow this is in effect.' But, it's over a three-year or a five-year period kind of thing in respect to FM and the automobile. But, I say, what is happening, the FM broadcaster is having a hard time getting the attention of agencies. We don't call it morning radio listening, we call it morning drive so that the FM broadcaster says, 'Gee, it's morning drive and the only way I'm going

to crack this thing is to be in automobiles.' CBS radio just released a report that indicated that a relatively small percentage of morning drive time actually, being in automobiles. Being in the automobile is not really the answer to the problem. The question is 'What is the audience seeking in the morning and who's providing it?' So consequently with an All-Channel bill, there will not be a tremendous panacea for the FM broadcaster. There is a lot more that can be done, specifically the FM broadcaster needs to simply create a sufficient demand for what he is doing to result in a person saying, 'I will not have an automobile unless it does have an FM radio, regardless of what it costs. The value of it is so great to me that I'll pay that price.' But, the FM broadcaster really isn't creating that demand."

(In Los Angeles, the most automobile oriented city, a recent study showed that the average commuter spends 90 minutes a day in his car. Average of 900,000 cars on the LA

freeways between 7 and 8 in the morning.)

The end of this story is that the possibility of legislation that it would require automobile manufacturers and set manufacturers in general to have each radio made to have both AM and FM receiver capabilities were running around Congress for a good many years now but, in each case the lobby on the other side of the fence has been stronger and the bill has been turned down. Prospects this year are brighter, there is word that the bill will be re-introduced with stronger senate and house support. Maybe this is the year. But, whatever the outcome, the story of FM radio is worth the time from the dedication to Buzz Armstrong, to the continued growth in every way of FM—more stations—more sets and maybe as Loring Fisher said, and as RAB's Mile David said, and as so many radio dedicated people have said, "The broadcaster needs to create a sufficient demand for what he's doing."

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We are the music-makers  
And we are the dreamers of dreams,  
Wandering by lone sea breakers,  
And sitting by desolate streams;  
World-losers and world-forsakers  
On whom the pale moon gleams:  
Yet we are the movers and shakers  
Of the world forever, it seems.

— Arthur O'Shaughnessy: Ode

THE PEOPLE FROM CAPITOL



## KMET



B. MITCH REED

KMPX, 1967, Tom Donohue. They called it folk-rock and then they called it underground. Some used the term acid whatever it was for whatever reason it came, it was successful, successful insofar as ratings are concerned. Pulling good demographic shares in the Bay area, 1968 KPPC, in Los Angeles, purchased by the owners of KMPX, the National Science Foundation, 1968 and 1969, FM free form, progressive, underground, began to flourish. "Big Daddy" Tom Donohue, 1964 had marked the end of the KFWB top forty reign in LA and 1965 had meant the beginning of KHJ and the Drake format. B. Mitch Reed was the morning man on KFWB. He had started in the 50s as a jazz jock. He was a hit on New York, a smash in LA. "BMR, you're leader!"

In 1969 KMET, a Metromedia FM'er in LA turned its programming over to the New San Francisco sound, Tom Gamache, the first night jock on the station and was generally recognized as the first of the underground jocks, doing his shtick in Boston in 1965.

B Mitch Reed, made the switch too. He talks about it and KMET:

"There was a revolution, we thought, five years ago in 1968. I left KFWB because I knew there was a whole new thing happening. I was getting sick and tired of playing 12 commercials an hour and not getting to play a record longer than 3 minutes. We were living close to David Crosby and David was and still is a close friend. He comes up to me one day and says, "Hey man, you guys are doing it all wrong." I said, "What are we doing wrong

David?" He says, "Well, you know there's a new sound coming out of San Francisco." I said, "Yes, we're well aware of that." He said, "You're playing the airplane and you're playing the dead, and that's good. But, we're going to break the bounds and you better start breaking the bounds."

This was the beginning of the height of the bad news out of the war, I mean we were really getting involved in that fucking war. And the free speech movement had begun in 1960, but, it was just coming to the fore in the mid 60s and there was a firmert going down. I said, "Look no longer will I refuse to work with a Stephen Stills or will he refuse to work with me because of contracts. Contracts were very tough, you know, you couldn't do it, so you crossed the line. David said "Make it good news radio" I said, "What do you mean good news radio?" "We want to play music and we want our news to reflect and we want to play longer than 3 minute cuts, we want to play 7, 15, 10 minute cuts." "Hmmm, that was revolutionary."

This was '65, we're talking about. '66 it was beginning to happen. '67 it was Monterey. By '68 we knew there were a lot of folk out there digging a lot of different things. The age of innocence was gone we thought. Because Kennedy was gone, but, there was still hope for us. So, what happened in music was primarily a revolutionary thing and we tried to reflect it and spin off of it with a lot of be-ins, love-ins, and so the movement was "There's a revolution coming". We're all going to be love people." Not so much the hate, which by that time was really dead and nobody

knew it. So Donohue and I were together one night and I said, "What do you want to do?" and he said, "I think I can take over that station in San Francisco and you look for a station down in Los Angeles that we can get." I said, "Why?" He said, "because the revolutions coming." I said, "right, the revolutions coming."

We really went into it for that purpose. It was an underground thing. "Fuck you, we're not going to play 16 commercials an hour, we're not going to play 2½ minute records, we're going to play 8 commercials an hour." Whoever came up with the idea, I don't know, it was really half of what we were doing as a whole. So it worked, and we got to play rock, it was great! It was phenomenal, to get on KPPC and start that! The audience was there waiting. "Great we've got the Free Press and now we've got you."

It was fun. What was interesting is that it was started with the old farts of radio. The ones who had been trained in top forty, Donohue and myself primarily and people like Tony Pigg and people of that nature and then the street people came in; Steve Segal, the Don Halls, and in San Francisco, Edward Bear and Dusty Street. Kids who had never been involved in radio and never had any experience, but, they knew music, they knew more music than we knew, they were great and they still are. Ah, but, we learned from them and they better learn from us—discipline. The discipline that they are learning is "Now." They did not learn it then, we learned their freedom, which we loved, because they were completely free spirits, there was no format, no book of rules and regulations saying you have to do this and you have to do this on the clock or on the pie at 5 after or 20 after.

Now the revolution is over. We didn't have a revolution, we didn't want it very much, we went to the barricades a few times through 69 and 70 but, what has happened now is that the audience that was very esoteric, who knew about rock, Joan Baez, Judy Collins and all that number, have broadened out, so, we had to have a rock. You could never lose the beat. You had your Beatles who were already passe and your Stones who were becoming passe, then you got your Credence Clearwater and your Ledzeppelin and that broadened the audience even more. It became a thing whereby we got frustrated at times. We kept saying, "I want to turn you onto this." We were the

head of a whale with the whole body of the whale underneath the water. Sometimes we reached too far for them (the audience).

At the same time this was happening, the people with money started saying "Wow, there's KPPC that was billing \$700 a month in November 1967 and was billing \$40,000 a month in February of 1968, "Hmmm, that's phenomenal, it's a money maker." So it became legit. It became big biz again, so we found ourselves once again back in the bag we had left but, we said, "Okay man, we can play your game, you leave us alone and let us be creative artists and let us be freaks, your long haired freaks and we will make you money." So they decided to love the long haired freaks. You can see your long haired freaks floating around the LA Times now, or the New York Times. So, we're back into the familiar thing, that's the key into the trip of don't take me too far. "Do I recognize that?" "Oh, yes, I do, I'll stay with you." We're back to the push button thing. There were once five stations cutting up this market. There are now 15 into rock in one form or another. Now what is the game we're playing? We're playing the game of the ratings all over again, but, it's not that bad. When it becomes really rigidified, when they start saying "You play this and this and this," then it ain't no more fun, we're back in trouble. But, you have to deal with the ratings.

You survive for what? To survive to get away? To survive to fight another day, I think is a better way to do it and hope that our jeans and our adrenalin will be up to the task when the time comes again and maybe we can inspire some young ones that come along and that's what scares me, where are the young ones?

From his house in Malibu, to Wilshire Boulevard in Los Angeles, B. Mitch had left KMET for a stint as morning man at KRLA. A couple of months ago he and Michael Hunter returned. He now does afternoon drive while Hunter does mornings. The studios of the station are not exactly what you'd expect, you forget that KMET is the sister stations of KLAC. The lobby is reminiscent of the lion and the lamb laying together. KLAC is an LA version of country, while KMET is long hair, blue jeans and beards. KMET is upstairs, except for the control room and studios which are located down on the same level with KLAC. There is little co-operative offices between the two stations and nowhere is there any sign of

uptightness from either end of the spectrum regarding the other. B. Mitch Reed enters the station about 9:30 AM, walks through the lobby with sunglasses on, punches the elevator, with but a nod and a mumble. Ten minutes later we meet him in his office upstairs. The station is relatively quiet, neither positively or negatively noisy. B. Mitch is Director of special projects.

There are about 22 people here. That's a rough estimate. What has happened is that we're all doubling over. Michael is the PD, he's on the air. I'm Director of special projects plus work with the sales department in developing things that they can sell, plus being on the air.

We advanced into General Manager Dave Moorehead's office. Michael Hunter joined us after getting off the air.

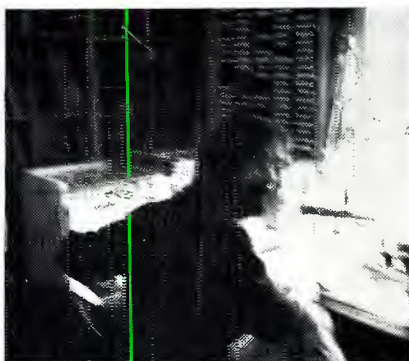
Moorhead talked about the station:

KMET used to be KLAC-FM, automated Alto-Fonic, then it was girl power, all girl disc jockeys, automated, then it was split, Mitchell and Donohue, 4 hours a night on tape out of San Francisco, "Underground Sunshine." Then 4 hours of Mitchell live and 4 hours of Donohue tape, then it became the machine, Mitchell and Donohue, Mitchell and the machine. In '68 it was Jazzbo, Mitchell and the machine, then it was the machine, then the strike in '69. Engineers strike which AFTRA had to respect, then we had Mitchell and the machine. Then we got Steve Siegal, Mitchell and the machine. There was a point that scared us all, for nine months the machine was getting ratings you wouldn't believe. We rigged it so you could pre-announce and back announce, but, it was from carousel to carousel, anyway, we went totally live in June of '72.

The ratings are growing. As for the October-November, I made the decision right in the middle of it to change everything. Mary Turner moved to nights, Richard Kimble to middays. Mitchell in the afternoon, Michael in the morning.

Music, first of all when I came back, music on the station was basically obscure. It was an extension of the personalities that were then on the air and they were obscure personalities and they wanted to be obscure personalities. They did not want the music to compete with them.

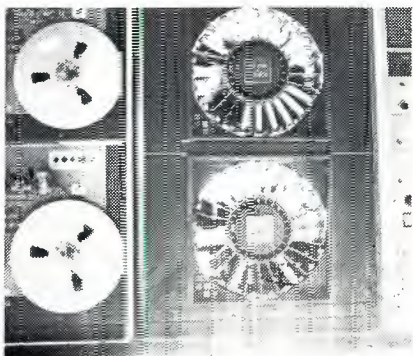
We're trying to reach 18-34, not just male. People, teens are getting older too, the 16 year old now is listening to KLOS; we



RICHARD KIMBLE



GM - DAVE MOORHEAD



THE KMET "MACHINE"



pick up some 17 year olds, familiarity, we're picking up more women. Our music, no teeny-bopper, no quasi bubblegum, transitional music, let's face it. Most people grew up with rock and roll. The 12 to 19 year-old of KFVB is now the 21 year old of KMET, we hope, or should be. The radio station has to become more fun, more entertaining, people have forgotten this, we're in the entertainment business. We're a service station, we have to provide the information. We have to provide the assistance and the aid but, we also have to provide the entertainment. Because our society being our society, it's not a charity operation. In other words Metromedia has poured a good couple of million into this operation in its lifetime, to get a good radio station. We have a responsibility to all sorts of people. We have a responsibility to serve our listeners as best we can. We also have a responsibility, me, since I'm running the joint, to send something back to the stockholders to justify their spending all this money over all these years because there are a lot of little old ladies whose annuity is Metromedia stock and they look for that check every quarter. They don't have any social security. As it is in any business, you combine the two. Fortunately, with our company when the responsibility conflicts with the profit, the company 'ops' for the responsibility. They're big enough. They can. In other words they do have that much awareness. With all companies I've worked for, large and small, over the last 20 years, this is the best. For a lot of reasons. They will swim with you longer than anybody else.

KMET did not make any money in 1972. I project it will in 1973. However, because of the governments price freeze, unless I get a price increase there's no way I can. You gotta understand that it's the corporation as a whole. AM stations, FM stations, TV stations.

Sales with this format, you've got to get the agency business. For a long time, we kind of got into a reverse snobbery at this station, with the fact that the credibility of the radio station is also dependent on the sound of the commercials on the air which essentially is true.

I was on the air PD and that was hard, because all of your input and it's a dangerous kind of radio. I mean, I can screw up a good radio station if they've got

phones in the booth and if I've got enough people, if they've got enough lines and I've got enough people. Even a rigid format you can color their presentation. You can psyche a good jock, especially in a personality situation, you can just blow his day. Sometimes in the top forty days we used to do that, you got a gigantic morning man that lives off the telephone, you got enough nice sexy female voices to call him up in the morning and a couple of people loaded for bear to sarcastically blast him before 6:30 in the morning. He's finished for the rest of the day. That's why I used to, in top forty, pull all the phones out of the booth, your music was done, you were executing a different kind of personality radio. You didn't want to bounce back off the listeners. We now have 4 salesmen and the general sales manager, plus Metromedia has its own sales firm. Anyway, my idea on commercial influence as a banker pointed out to me, "Our commercial may not fit your format the same way it wouldn't fit a classical music format, which we can understand, but, he said, when you tell us that we can understand it, but, don't tell me that you, who believe in equal rights for everyone and are continually spouting it, with your sense of social justice, that we don't have the right to present our story whatever it may be. Give us a fair shake and don't make it an exhorbitant rate, don't charge us ten dollars a spot more than you charge the next guy because by your own argument, that's not fair. I was talking to Donohue about that. He told me somebody asked him in San Francisco, about "would you take the Bankamericard on the air?" "Of course, we took the Bankamericard in 1970" Remember? Of course they tailored it to our market.

But, we do try to limit it to 8 interruptions an hour. 8 spots whether they're 10's or 30's or 60's. If the price freeze goes the way that all good price freezes should, and if the advertising community realizes the value, then we'll be able to charge a unit price whether it's a 10, 30 or 60. If you want a 10 second spot that's your prerogative. But, you pay the unit price.

Now, you take the cost of running this radio station in round figures is \$100 an hour 24 hours a day, 7 days a week. If I am sold out at our average spot cost, then I could make \$60 dollars an hour optimally. The problem is first of all that you're never

sold out. When people talk about a sold out position, you can figure 70% so automatically that gets the revenue down to \$112 an hour. That's 12 dollars an hour raw profit. Prior to commission, take out 15% for agency commission and you're losing money. And we're going to extraordinary expenses such as what we're doing with rebuilding right now, you have to have a Metromedia there. The other thing is that these kind of stations are best run by professionals. There have been some good street people and the street people started because in San Francisco where Mitchell and Tom were, they couldn't afford to hire

announcers. But, the people that have been the best examples and proponents of the new type of radio are those professional, preferably top forty type people. Mitchell, Donohue, Tony Pigg.

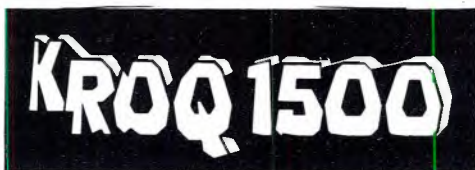
KMET is facing the AM progressive sound of KDAY, KLOS with its top forty type progressive radio and heaviness all around KMET with its professionals and its waiting for the price freeze

The new radio is now almost five years old, FM is growing and the numbers are spreading out. Moorehead, B. Mitch, Richard, Mary, Michael, them all looking at 1973.

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has joined the "ROQ" Revolution  
as Director of Programming/Operations

*The revolution is on 1500*



*... Are you?*

---

 NAPRA

## *National Association of Progressive Radio Announcers Inc.*

**Of and for employed progressive radio announcers**  
**To provide regular intra-membership communication**  
**For the furthering of the progressive radio form**  
**Establishing a prestige non-profit professional organization**  
**Not a union, political or management relations group**

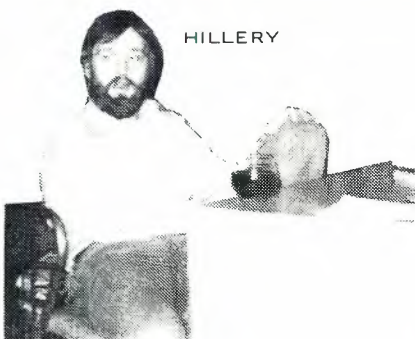
Besides the NAFMB, another organization on the other side of the country is interested primarily in FM radio, although the method of broadcasting is of less concern than what is being broadcast to the National Association of Progressive Radio Announcers. About a year ago, three young men came up with the idea: Jerry Longden, Hillary Hicks and Jim Ladd. Jerry had been in radio since 1963, working for eight stations in those years. He now works weekends and swing at KLOS besides working with NAPRA. Hillary Hicks studied broadcasting at the University of Michigan, spent a year working for an L.A. based ad agency, then later was involved in a public relations company before dropping into NAPRA. Today to keep up while NAPRA grows, he free lances his writings for various

people. Ladd is a full time announcer on KLOS. He's national secretary of the organization.

The purpose of NAPRA listed at the top of its charter reads: "Of and for employed progressive radio announcers to provide regular intra-membership communication. . .for the furthering of the progressive radio form. . .establishing a prestige non-profit professional organization, not a union, political, or management relations group.

If you are an employed progressive radio announcer, you are entitled to active membership in NAPRA. Active membership means you receive:

1. A vote on the institution of policy within the organization
2. Direct access to information from



HILLERY



JERRY

NAPRA, available to members only

3. The privilege of presenting your opinions, whatever your philosophy, to other NAPRA members individually and to the membership as a whole

4. Opportunity to participate in organizational activity and the origination of NAPRA activities

5. A subscription to the NAPRA newsletter

6. An active membership card We met with Hillary Hicks and Jerry Longdon at the NAPRA office (which doubles as the living quarters for both). The two of them rapped back and forth on a lot of things, starting with FM.

JERRY: We're not only talking about two different kinds of formats and music. We're also talking about two different mediums. We're talking AM, and we're talking about FM. See, not only was "progressive" kind of restrained and held back because of the music and the philosophy, but mainly because of the frequency—FM. There are a lot of things that go to contributing to why FM didn't make it then. For one thing, FM originally was a thing that most AM stations, KNX, KABC, and the others—when FM frequencies became available, they said, "Yeah, let's get one because it's available and hang onto it." What they did to kind of ward off the competition to their own stations—they simulcasted. Who, in 1955, was going to go out and spend \$80 for an FM mono receiver when they could get the same program on AM? Now, they recently passed a law saying that you had to separate your programming. You could not simulcast unless it was in extenuating circumstances. That was the beginning.

HILLARY: They were giving away FM licenses like gum balls before that. They needed to open up this vast new area. It didn't mean anything. It's still vast. There are still vast areas of the broadcasting band that are open, you know—that have not been developed for any purpose whatsoever. The government controls them, you know. . for aircraft and police calls and stuff. So they opened up a whole new area with FM, and then came stereo. No money down, two dollars a week, get yourself a transmitter, that was about what it was.

The three men publish a monthly newsletter ("it's not exactly monthly, money's a big problem with that"). The newsletter gives space to members who want to talk about something or another. Each issue features a disc jockey from each region, including his entire tape communication for that month. Also, free classified ads for situations wanted and personal items related to radio, free announcement of job openings, hiring announcements, etc.

To join NAPRA you really have only one qualification, to be concerned with progressive radio. The charter calls for you to be on the air, or a non-voting member if you're off the air. There is no fee.

Some 150 stations have supplied about 400 members so far. The two men speak of NAPRA as if they were waiting for something to happen: HILLARY: Money to operate? We could use it, but we've got funding programs going on, for a publication, advertising. It's in its formative stage right now. We have the materials and everything, and we're interviewing people for the job. We're also working on donations

from wealthy individuals, as opposed to taking something out of these progressive radio announcers, who are not very wealthy and not earning what they should be anyway. Looking hungrily through the window at the AM guys on the other side, you know, that make four times the salaries, so we said, 'Why get them? We'll find some other sources.' All they have to do to join is read over the charter and the card and sign it. We don't usually solicit members. They just come through the mail, through hearing about it somewhere. Record companies also help us. They get inquiries. It calls for progressive announcers. The word 'progressive' is pretty nebulous, right? So we approach it from that standpoint. It's progressive radio—and it's progressive radio announcers. If a guy is an unemployed progressive announcer and he's employed at a top forty station and he identifies where our trip is at, he's certainly welcome to join. JERRY: What that really comes down to is where your head is at. When they join, they really don't have to do anything. They can involve themselves as much or as little as they want.

We then wanted to know a little bit more about the term "progressive."

HILLARY: We talk about consumers and things like that. We like to be champions of the progressive idea. There has been a general tendency to overlook or to hide from the progressive thing—with its growth out of the underground, people still think that it's underground. 'Underground' is an old term for the market that progressive grew out of.

JERRY: Like in the mailer that you read, we tried to keep pretty much with the music, because calling one station 'progressive,' one station 'underground' or another one 'free form' takes on a lot of different connotations—like KPFK or another station that's all talk, in the progressive direction, are what we consider to be progressive stations.

HILLARY: It's more of a consciousness than it is a format. When we say 'progressive intentions' I like to think of a progressive person as being one that has a higher consciousness and an awareness.

JERRY: NAPRA doesn't have just one singular purpose. There are several. Considering how long progressive radio has been around and what it's been responsible for—what it involves—that portion of the

business of the media that it comprised and the recognition that it's given—the place it has—those are all factors in that here we have a major part of the business, the industry, that's out there and that's functioning, that is responsible for these major differences that come about in the radio business, especially in the area of contemporary music and, for the most part, goes overlooked—and has for some years. Look at Dylan. Dylan wasn't a top forty star, but look how popular he is.

HILLARY: It's broadcasting and music—I'd like to make that point—there's more to it than music. How ever many millions of dollars that are invested in radio—in the physical stations themselves—there's also a record industry every year that, according to Billboard's 1970 figures—and these were practically depression figures—doing a billion, seventeen million in record sales and 165 million copies of singles. So 90 per cent of that is album sales—and progressive radio is responsible for a whale of that. The progressive artist, see—Neil Young sells so many millions of albums. He's not being played in the top forty. Progressive radio—call it what you will—it's a general thing and elusive to identify as far as naming it right down, but, for the most part, we have this thing going on out there, meaning the progressive end of the business, for the most part unestablished, gone overlooked, and it needs a bit of solidification—and we're boosters for all of this. Look at progressive rock and progressive radio and where it is—and then look at top forty. Top forty is evolving so fast, they don't know where they're going. Progressive radio, by definition, is an evolution—progressive—on-going—progressive. So you couldn't say what the end result is going to be—or should be.

JERRY: Myself and Jim Ladd have been criticized with our connection with involvement with NAPRA because they say KLOS isn't a progressive station. Our argument to that or our response to it is that this isn't an organization of radio stations—it's announcers—and I can't agree—I think that KLOS is a progressive station, probably the most progressive that's on right now. They say, 'Well, how come you don't play this or you don't play that?' and there are reasons for that which I won't go into, but I think that's kind of looking at the wrong end of the scale. The way I look

at it—look at and consider the music that we don't play that could take a bit of direction. HILLARY: KMET is even more so that way. There are things they do play—they play a lot of blues.

JERRY: There are records that are number one across the country that we don't play.

HILLARY: And KMET doesn't play them either—and doesn't play a lot of things that KLOS plays. There could be an argument made to say that KMET is more progressive, but I don't think so. I think it's a different kind of progressive.

JERRY: I'll take that a step further. It's

not only the music we don't play, but the issues and the things we don't get into. I'm the first one to cop to the fact that KLOS is not turning people on—on where they should be at, and where society should be at—and maybe we really shouldn't take on the responsibility of doing that. But, we're not turning them off either. We are initially an entertainment and advertising medium. That's the trip.

HILLARY: I've located about a dozen free form stations left—about a dozen real free form—the rest are formatted in some way or another.

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## ABC-FM

Certainly of the new types of formats introduced in 1972, none was more successful than the top forty-progressive type sound of the ABC-FM stations. While describing any format on paper is difficult the station basically played current and old albums geared to the 18-24 set (or older depending on psychographics) that were familiar. Hard core underground and bubblegum type (description again) were eliminated. The music was carefully balanced and research entered a field that normally had been known as "free form."

The rating increases were immediate in most places and their success spread into station after station, outside the ABC

ownership group.

As successful as any of the stations was ABC-FM owned WRIF in Detroit, where 19 year old Lee Abrams was program director. One ARB showed them an absolute number one in the market in the teen area. A feat that was astounding. While they dropped to second in the market in a later book their numbers continued to show strength. Last December, Abrams resigned to work into some other stations as a consultant and programmer, but, still regarded the FM change of ABC highly. We asked him to write an article, giving his views of the format and the set-up.



ABC-FM by Lee Abrams

ABC-FM is a division of the American Broadcasting Company, a corporation which owns ABC Records, ABC-TV, ABC Theatres and numerous other properties. Like most corporations, it is profit motivated in executing formulas which will yield the greatest long-term economic success. In 1971, ABC-FM decided on formatting progressive rock on their seven owned and operated stations. This was the conclusion that followed a few expensive years of experimentation in free-form and automated progressive. The primary reason

for choosing the formatted route was based on the extensive research and analysis, headed by Allen Shaw, VP c/o the FM Division and Bob Henebery, ABC's resident programming consultant. It was found that, like most formats, there are clear-cut directions a station must take to be economically successful, so they decided why not find these directions and use them in their seven facilities. One by one, in late 1971, the ABC FMers switched over to a format. KAUM/Houston was instantly very successful as was KLOS/Los Angeles, but the other five were a bit slower. The main reason for these two stations doing well but the other not so well was figured to be program directors. Tom Yates at KLOS and Bruce Breeding KAUM had the "right idea" but the others really didn't and intended to fight the formatted approach because of their free-form background or be unable to execute the format and exhibit proper control over the staff which was necessary. So ABC-FM scouted around for programming people. Dwight Douglas, WDVE, and myself were added around the turn of the year. Later on Jim Davis from WOR-FM took over Chicago's WDAI and Tom Krinsier was promoted from jock to PD at KFFX. So most of the stations had good PDs who were aware of what to do and generally how to do it. The method of interviewing to get a programming position is thorough. I met with Allen Shaw once and we exchanged general views. Later I met with Bob Henebery and Allen Shaw for more specific meetings. Both men have excellent administrative backgrounds and

**We can't take the  
aleness of making  
programing decisions  
off your shoulders**

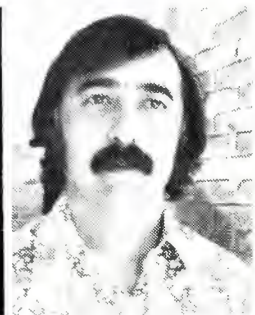
**nobody can**



**but we can provide the  
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answer clearer . . .**



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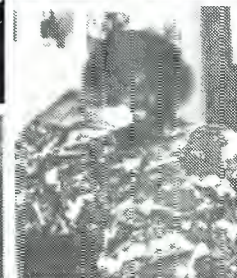
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NEW YORK  
Gene Armond 212-CI 5-6000  
Larry Cohen 609-667-3190

ST. LOUIS  
Andy Mangiaracino 314-621-7171

SAN FRANCISCO  
Jack Campbell

SEATTLE  
Dawna Savedo 206-624-7607



## information men

# Sharing an audience is like sharing your bank account; wouldn't you like to know who you're sharing it with?

ARB Radioscope tells you which other stations you are sharing your audience with during an average week. This includes not only your two or three format competitors, but all the others that are battling you for the listener's attention.

ARB Radioscope lists the call letters of the other stations your audience listens to during an average week by demographic groups. There are no audience data involved.

These are only a few of the special ways ARB can help solve your programming problems. For more information, get in touch with an ARB representative.



American Research Bureau  
A Subsidiary of Control Data Corporation  
New York Chicago Atlanta  
Los Angeles San Francisco Dallas

# Week by week . . . 1972



# THE WEEK OF ...



## HIT SINGLES

LW TW

1.	1.	AMERICAN PIE	Don McLean
2.	2.	BRAND NEW KEY	Melanie
3.	3.	SUNSHINE	Jonathan Edwards
5.	4.	DAY AFTER DAY	Badfinger
7.	5.	I'D LIKE TO TEACH	New Seekers
6.	6.	YOU ARE EVERYTHING	Stylistics
4.	7.	HEY GIRL/FLIP	Donny Osmond
13.	8.	LET'S STAY TOGETHER	Al Greene
8.	9.	SCORPIO	Dennis Coffey
14.	10.	CLEAN UP WOMAN	Betty Wright
-	11.	I'D LIKE TO TEACH	Hillside Singers
-	12.	HAPPY X-MAS	John & Yoko
-	13.	HEY BIG BROTHER	Rare Earth
11.	14.	RESPECT YOURSELF	Staple Singers
10.	15.	ALL I EVER NEED IS YOU	Sonny & Cher
12.	16.	WHERE DID OUR LOVE GO	Donny Elbert

## HIT ALBUMS

1.	CAROLE KING/Music/Ode
2.	DON McCLEAN/American Pie/UA
3.	LED ZEPPLIN/Atlantic
4.	CAT STEVENS/Teaser & Firecat/A&M
5.	WINGS/Wildlife/Apple
6.	SANTANA/Columbia
7.	ISAAC HAYES/Black Moses /Enterprise
8.	SLY STONE/There' A Riot/Epic
9.	ELTON JOHN/Mad Man Across The Water/Uni
10.	CHICAGO/At Carnegie Hall/Columbia
11.	CAROLE KING/Tapestry/Ode
12.	THREE DOG NIGHT/Harmony/ABC Dunhill
13.	MOODY BLUES/Every Good Boy/Threshold
14.	HUMBLE PIE/At The Filmora/A&M
15.	FACES/A Nod Is As Good As A Wink/WB
16.	BOB DYLAN/Greatest Hits Vol II/Columbia
17.	GRAND FUNK/E Pluribus Funk/Capitol
18.	VARIOUS ARTIST/Bangla Dosh/Apple
19.	WHO/Meaty, Beaty, Big & Bouncy/Decca
20.	ORIGINAL CAST SUPERSTAR/Decca

# JANUARY 3-10

## Radio Programming

Pulse and ARB's from 1971 culminate with Minneapolis ARB showing KDWB leading WDGY...both falling well behind WCCO in overall numbers...In Phoenix KRUX takes number one overall followed by KOY second in the ARB, KRIZ on the other hand leads the Pulse book over KRUX...In New York, WABC afternoon drive man Dan Ingram scores heavy Pulse numbers with a 22 in his segment...WABC overall wins both Pulse and ARB with WOR pulling in second overall numbers...

KWWL in Waterloo, Iowa issues a press notice that they'll not be running any more Army Spots as PSA's...with latest word that ARMY is running heavy newspaper campaigns...

Scott Manning leaves KJR for KERP in El Paso.

Scott St. James, morning man at WPOP splits for KSD in St. Louis...

Danny Davis names program director at KRIZ...

Radio Report begins country section under the guidance of KBBQ jock Jimmie Rabbitt...

## Radio Management

Clay T. Whitehead, director of Office of Telecommunications Policy, says danger of expanded national service in public broadcasting is that it might lead to another BBC...centralized control rather than local control of radio...

CBS broadcast group economics expert David Blank predicts 72 will be a better year than 71 for radio...In addition economist Richard O. Doherty predicts highly impressive gains in ratings and revenue for FM radio in 1972...

CBS abandons marketing of its electronic video recording system...at a loss of 8 or 9 million dollars...

## The FCC

Richard Wiley, chief counsel of the FCC expected to be named commissioner in first part of January...

Mark Evans of Metromedia begins campaign to persuade broadcasters to back Broyhill bill in Congress asking for five year renewal terms...rather than previous three...

KLIF sold to Fairchild Industries by Gordon McLendon for 10-1/2 million dollars...

KWBB in Wichita sold to KTOK Inc...\$425,000...

FCC adopts resolution on the career of late David Sarnoff... stating... "the communications world has lost a prophet and a guide,...a dreamer and a doer..."

## In The Advertising Business

David J. Mahoney, chairman of Norton Simon, Inc. named Adman Of The Year by Advertising Age magazine...

Advertisers looking at 1972 with optimism with major concerns being the current economic squeeze, pricing, new regulations, consumer pressures, media costs, efficiencies, etc.

Food & Drug Administration will check out sodium carbonate levels in Proctor and Gambles Spic and Span and Colgate's Octobon to decide if label warnings should be required...

Cigarette manufacturers announce a substantial increase in sales in 1971 despite lack of broadcast advertising...

## Music Business

Anticipation by Carly Simon and Without You by Nilsson making first shots at breaking into "hottest records of the month"...

Glen Gallichs, board chairman and co-founder of Capitol Industries dies at age 61...

David Clayton Thomas announces his departure from Blood Sweat and Tears...

Rumors of a new political movement involving John Lennon, Yoko Ono, Jerry Rubin and recently released Rainbow Party Chairman John Sinclair...

## In The World

Rumors that John Connally might be vice presidential candidate replacing Agnew buzz around Washington...

Discussions of San Diego as site for Republican convention continue...

Democrats meet plus phone bill overdue since 1968...AT&T threatens no service for Democratic convention unless something is worked out...

North Vietnam steps up air defenses against US as battles rage in the sky...

Stanley Kubrick releases new film...A Clockwork Orange...

# THE WEEK OF . . .

## ROB HAMILTON

### RADIO REPORT

# SD FAMILY AFFAIR

JANUARY 10, 1972

**SAN DIEGO**  
 Dick Casper, Vice President and a member of the board of directors of World Broadcasting, the radio network, will be in San Diego next week for a two-day tour. He will be in the city for an important meeting, the first since he left the company in 1967. Casper will be in the city for an important meeting, the first since he left the company in 1967. Casper will be in the city for an important meeting, the first since he left the company in 1967.

**LOS ANGELES**  
 The planned tour for KCBS, which is set for the month has been called off due to some delays in getting the tour together. The tour is set for the month has been called off due to some delays in getting the tour together. The tour is set for the month has been called off due to some delays in getting the tour together.

**FORT WORTH**  
 John Fudge, president of the Texas Rock & Roll Association, will be in San Diego next week for a two-day tour. He will be in the city for an important meeting, the first since he left the company in 1967.

**HIT SINGLES**

1. AMERICAN PIE	Don McLean
2. LET'S STAY TOGETHER	Al Green
3. DAY AFTER DAY	Badfinger
4. CLEAN UP WOMAN	Betty Wright
5. SUNSHINE	Jonathan Edwards
6. YOU ARE EVERYTHING	3 Dog Night
7. NEVER BEEN TO SPAIN	Joe Simon
8. DROWNING IN THE SEA	Dennis Coffey
9. SCORPIO	Hillside/Seekers
10. I'D LIKE TO TEACH	Jackson Five
11. SUGAR DADDY	Melanie
12. BRAND NEW KEY	Partridge Family
13. IT'S ONE OF THOSE NIGHTS	Climax
14. PRECIOUS & FEW	Led Zeppelin
15. BLACK DOG	Apollio 100
16. WITHOUT YOU	Nilsen
17. JOY	Apollio 100
18. HEY BIG BROTHER	Rare Earth
19. STAY WITH ME	Faces
20. ANTICIPATION	Carly Simon

**HIT ALBUMS**

1. DON McLEAN/American Pie/US
2. VARIOUS ARTISTS/Bangla Dosh/Apple
3. CAROLE KING/Music
4. CAT STEVENS/Teaser & Firecat/A&M
5. CHICAGO/At Carnegie Hall/Columbia
6. LED ZEPPELIN/Atlantic
7. BOB DYLAN GREATEST HITS VOL. II/Columbia
8. ROLLING STONES/Hot Rocks/Rolling Stones
9. ISAAC HAYES/Black Moses/Enterprise
10. WINGS/Wild Life/Apple
11. ELTON JOHN/Madam Across The Water/Uni
12. FACES/A Nod Is A Good As A Wink/WB
13. CAROLE KING/Tapestry/Ode
14. GRAND FUNK/E Plu-ibus Funk/Capitol
15. ORIGINAL CAST - SUPERSTAR/Decca
16. JACKSON FIVE/Greatest Hits/Motown
17. JAMES BROWN/Revolution Of The Mind/Polydore
18. ALICE COOPER/Killer/WB
19. ALL IN THE FAMILY/TVC Atlantic
20. ROBERTA FLACK/Chapter Two/Atlantic

**HIT COMMUNICATOR NETWORK ADDS**

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322 W. 5th Street  
 Phone 1221-4421  
 6413 Sunset Boulevard Suite 301  
 Phone 222-1455

Los Angeles 90026  
 New York 10018

## HIT SINGLES

## HIT ALBUMS

1. AMERICAN PIE . . . . . Don McLean
2. LET'S STAY TOGETHER . . . . . Al Green
3. DAY AFTER DAY . . . . . Badfinger
4. CLEAN UP WOMAN . . . . . Betty Wright
5. SUNSHINE . . . . . Jonathan Edwards
6. YOU ARE EVERYTHING . . . . . 3 Dog Night
7. NEVER BEEN TO SPAIN . . . . . Joe Simon
8. DROWNING IN THE SEA . . . . . Dennis Coffey
9. SCORPIO . . . . . Hillside/Seekers
10. I'D LIKE TO TEACH . . . . . Jackson Five
11. SUGAR DADDY . . . . . Melanie
12. BRAND NEW KEY . . . . . Partridge Family
13. IT'S ONE OF THOSE NIGHTS . . . . . Climax
14. PRECIOUS & FEW . . . . . Led Zeppelin
15. BLACK DOG . . . . . Apollio 100
16. WITHOUT YOU . . . . . Nilsen
17. JOY . . . . . Apollio 100
18. HEY BIG BROTHER . . . . . Rare Earth
19. STAY WITH ME . . . . . Faces
20. ANTICIPATION . . . . . Carly Simon

1. DON McLEAN/American Pie/US
2. VARIOUS ARTISTS/Bangla Dosh/Apple
3. CAROLE KING/Music
4. CAT STEVENS/Teaser & Firecat/A&M
5. CHICAGO/At Carnegie Hall/Columbia
6. LED ZEPPELIN/Atlantic
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17. JAMES BROWN/Revolution Of The Mind/Polydore
18. ALICE COOPER/Killer/WB
19. ALL IN THE FAMILY/TVC Atlantic
20. ROBERTA FLACK/Chapter Two/Atlantic

# JANUARY 10-17

## Radio Programming

Dick Casper vice president of Bartell Broadcasting refuses to sign new contract...and walking with him is highly successful KCBQ program director Buzz Bennett...and 4 jocks, a newsman, traffic director and research co-ordinator walk with him...

John Rook resigns from Draper Biore programming service...no plans announced...

KLIF continues dominance in Dallas ARB just released...

KGW wins Portland, Oregon ARB in both metro and total survey area...

WMAK scores an overall 20.2 in metro shares...far ahead of second place WSM (12.3)...

Jay Clark leaves PD position at WTRY to program WPRO in Providence, R.I...

Perry Murphey resigns programming position at KCBS-FM to take over general manager's position at WYXE in Madison, Wisconsin...

## Broadcast Management

Edward Little Sr. named president of Mutual Broadcasting Companies...

NAB expands board to allow representative of networks...

Radio spot sales reported to be continuing upward trend...

Cigarette sales increase despite lack of broadcast exposure ...

## In The Advertising Business

Ralph Nader announces that he'll begin a two year study of companies and organizations that are doing things right...to use as comparisons...

US District Court in Detroit is scene of suit against Bayer aspirin asking damages (1,500,000 dollars) for false advertising...suit is filed by Detroit attorney John Toomey on behalf of some Detroit consumers...marks first time that advertiser has been hit with suit that asked for compensation...

Hexachlorophene attacked by FDA & FTC...bad news for advertisers...

## In The Music Business

Dick Clark announces the beginning of production on a film called Ten Years Of Rock...will be done in a year and a half...including stories on 200 pop stars...

Paul McCartney in an interview with KFRC says he's just waiting for complete release from Beatles...more interested, he says in his new group...Wings...

American Pie by Don McLean continues in number one spot...one of the hottest records in 71-72 period...broadcasters run various contests tying in with song...

Hurting Each Other by the Carpenters fastest growing new record of the week...

## In The World

US steps up bombing assault on Vietnam...withdrawal of troops continues with 22,000.

Automobile manufacturers announce that because of new anti pollution laws 1976 automobiles will be \$600 to \$1,000 more than 71 cars...

Muskie, Humphrey, and Kennedy named front runners in nomination for president on the Democratic side...

Maurice Chevalier dies at age 83...

# THE WEEK OF ...

JOE HAMILTON  
 RADIO REPORT  
 '72 - THE CHANGES...

JANUARY 17, 1972

**THE HITS**

1	LET'S STAY TOGETHER.....	Al Green
2	AMERICAN PIE.....	Don McLean
3	DAY AFTER DAY.....	Bad Finger
4	NEVER BEEN TO SPAIN.....	3 Dog Night
5	CLEAN UP WOMAN.....	Betty Wright
6	WITHOUT YOU.....	Nilsen
7	DROWNING IN THE SEA.....	Joe Simon
8	PRECIOUS AND FEW.....	Climax
9	YOU ARE EVERYTHING.....	Stylistics
10	SCORPIO.....	Dennis Coffey
11	SUGAR DADDY.....	Jonathan Five
12	SUNSHINE.....	Jonathan Edwards
13	JOY.....	Appalo 100
14	BLACK DOG.....	Led Zeppelin
15	I'D LIKE TO TEACH.....	Hillside/New Seekers
16	ANTICIPATION.....	Carly Simon
17	STAY WITH ME.....	Faces
18	HURTING EACH OTHER.....	Carpenters
19	IT'S ONE OF THOSE.....	Partridge Family
20	DON'T SAY YOU DON'T.....	Beverly Breiners

① Former Communicator Add

**NOTE:**  
DOWN BY THE LAZY RIVER..... Dennis Coffey

**COMMUNICATOR NETWORK ADDS**  
NONE

**WABC:** Jay Thomas has been named PD to replace Jack McCoy at WABC in Jacksonville. McCoy taken over at PD-3.

**WRBZ:** Gary Taylor has left his PD duties at WRBZ. He plans to a replacement have been announced by Pat O'Leary, General Manager.

**WJAX:** Hal Mason, operations Director at KHOW in Denver, is to be replaced this week. Danny Davis, who was PD at KHOW in Phoenix, and who has just a new job at KRLD in Phoenix, will be the new operations Director for the station. The line up will also include operations for the station's 1000 AM radio station. Chasley A. Barnes is from Lester English. John Harding is from Memphis, and Jim Wainwright is from Memphis.

**WFL:** Bill Stewart, operations Director at WFL in Jacksonville, has been named to replace Jack McCoy.

Phone: (313) 467-3261  
 Phone: (313) 215-2443 or (313) 212-5810  
 Los Angeles 85048  
 New York 10019

## THE NATION

The new year is starting off with an early report for many of the major changes. Since the President's Day, there are quite a few changes in the air. Some are new and some are old.

Charlie Fenn, managing man at KMG, says that he is looking for a new man to fill the shoes of the late Joe Simon. Fenn says that he is looking for a man who is not only a good manager but also a good person. Fenn says that he is looking for a man who is not only a good manager but also a good person. Fenn says that he is looking for a man who is not only a good manager but also a good person.

Mike McCormick, WLS, says that he is looking for a new man to fill the shoes of the late Joe Simon. McCormick says that he is looking for a man who is not only a good manager but also a good person. McCormick says that he is looking for a man who is not only a good manager but also a good person.

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George Montgomery, WLS, says that he is looking for a new man to fill the shoes of the late Joe Simon. Montgomery says that he is looking for a man who is not only a good manager but also a good person. Montgomery says that he is looking for a man who is not only a good manager but also a good person.

## HIT SINGLES

### LW TW

- |     |                          |                      |
|-----|--------------------------|----------------------|
| 2.  | LET'S STAY TOGETHER..... | Al Green             |
| 1.  | AMERICAN PIE.....        | Don McLean           |
| 3.  | DAY AFTER DAY.....       | Bad Finger           |
| 7.  | NEVER BEEN TO SPAIN..... | 3 Dog Night          |
| 4.  | CLEAN UP WOMAN.....      | Betty Wright         |
| 16. | WITHOUT YOU.....         | Nilsen               |
| 8.  | DROWNING IN THE SEA..... | Joe Simon            |
| 14. | PRECIOUS AND FEW.....    | Climax               |
| 9.  | YOU ARE EVERYTHING.....  | Stylistics           |
| 10. | SCORPIO.....             | Dennis Coffey        |
| 11. | SUGAR DADDY.....         | Jonathan Five        |
| 5.  | SUNSHINE.....            | Jonathan Edwards     |
| 17. | JOY.....                 | Appalo 100           |
| 14. | BLACK DOG.....           | Led Zeppelin         |
| 10. | I'D LIKE TO TEACH.....   | Hillside/New Seekers |
| 20. | ANTICIPATION.....        | Carly Simon          |
| 17. | STAY WITH ME.....        | Faces                |
| 18. | HURTING EACH OTHER.....  | Carpenters           |
| 13. | IT'S ONE OF THOSE.....   | Partridge Family     |
| 20. | DON'T SAY YOU DON'T..... | Beverly Breiners     |

## HIT ALBUMS

- |     |  |
|-----|--|
| 1.  | DON McLEAN/American Pie/UA               |
| 2.  | VARIOUS ARTISTS/Bangla Dosh/Apple        |
| 3.  | CAROLE KING/Music/Ode                    |
| 4.  | CAT STEVENS/Teaser & Firecat/A&M         |
| 5.  | LED ZEPPELIN/Atlantic                    |
| 6.  | CHICAGO/At Carnegie Hall/Columbia        |
| 7.  | BOB DYLAN/Greatest Hits Vol. II/Columbia |
| 8.  | FACES/A Nod Is As Good As A Wink/WB      |
| 9.  | ROLLING STONES/Hot Rocks/Rolling Stones  |
| 10. | WINGS/Wild Life/Appie                    |
| 11. | ISAAC HAYES/Black Moses/Enterprise       |
| 12. | ELTON JOHN/Mad Man Across The Water/Un   |
| 13. | GRAND FUNKIE/Pluribus Funk/Capitol       |
| 14. | CAROLE KING/Tapestry/Ode                 |
| 15. | JACKSON FIVE/Greatest Hits/Motown        |
| 16. | ALICE COOPER/Killer/WB                   |
| 17. | ALL IN THE FAMILY/T.V. Cast/Atlantic     |
| 18. | ROBERTA FLACK/Chapter Two/Atlantic       |
| 19. | STYLISTICS/Avco                          |
| 20. | SANTANA/Columbia                         |



# JANUARY 17-24

## Radio Programming

New Year programming changes finally hit radio...Charlie Tuna resigns at KHJ...no plans announced...Robert W. Morgan returns from KHJ and takes his place...Joe Sullivan resigns his position at WMAK...announces he'll be in the concert booking business...John Records Landecker resigns from WIBG and Bill Bailey leaves WWDJ...both will join WLS...Mike Michaels leaves PD spot at WEAM to go to Puerto Rico...Jack Gale resigns as PD at WPDG and George Montgomery is named to replace him...Jay Thomas is named PD at WAPE...replacing Jack McCoy...and Jack Shaw is named new program director at WORD in Spartunburg...

## Broadcast Management

NAB board meets in Miami...most important news coming out of meeting is restructuring that will put some of responsibility to senior executive vice president Grover Cobb...

Several LA licensees report interference from Mexican station...ZEGM a station that originates part of its programming from LA...

Financial data for the year 1970 is released by the commission this week with FM revenues being the big story...their revenues increasing 25.9 percent over a year ago...FM's still reported a net loss of 6.2 million dollars...AM stations while reporting a billing increase of 4.7 percent show a net profit decline of 7.9 percent...all still much better than TV spot sales decline of 18.0 percent...

## The FCC

FCC points out to broadcasters in a decision that in meeting the Fairness Doctrine, one must be careful not to inhabit the speakers with the opposing view...

FCC reports that 270 stations changed hands in 1971...almost the same as 1969...

Section VI of various broadcast application forms which licensees use to file equal employment opportunity programs has been amended by the FCC to not only include minority ethnic groups...but, women as well...

WKYC-AM-FM sold to Nick Melati...sale price 5.5 million dollars...still to be approved by FCC...

## The Advertising Business

NAB urges FCC to ignore FTC's recommendations that FCC consider counter advertising a means of balancing controversial or misleading ads...

Levine Incorporated Ad Agency leader denies that Chet Huntley will be joining the firm...rumors were that Huntley was negotiating with Levine and American Airlines simultaneously...

NBC president Julian Goodman criticizes suggestions of counter advertising in a speech in Hollywood, California before Hollywood Radio & Television Society...

With hexachlorophene under fire by FDA, several advertisers including Ultra Ban hit with commercials that point out their product does not contain hexachlorophene...

Various agencies start to get ready for first primary to hit in six weeks...

## In The Music Business

D. James Barrett conducting a study at Southern Colorado State College on the effects of rock music on young people says "it speeds up their heartbeat..."

Promotion changes continue in the record business as well as radio...Mike Papale leaves national promotion director position at Stax for a shot at Playboy Records...Andy Schwartz leaves Buddah...and the industry...Jim Saltzman, national promotion director of UA splits there for St. Louis promotion job with another company...

Jackson Browne releases first album on Asylum...

## In The World

Preparations begin for President Nixon's first visit to Peeking scheduled for next month...

John Lindsay and Edmund Muskie beginning to emerge as top runners for Democratic nomination...

Japanese Prime Minister Eisaku Sato and President Nixon meet in the Western White House in San Clemente...Theme of meeting is mistrust...US makes small concessions on Okinawa...

Night club comedian BS Pulley dies at age 61...

# THE WEEK OF ...

**FOR HAMILTON RADIO 94.1 SAN FRANCISCO STONED**  
**JANUARY 24 1972**

**THE HITS**

1	WITHOUT YOU	Nitsson
2	LET'S STAY TOGETHER	AI Green
3	NEVER BEEN TO SPAIN	3 Dog Night
4	AMERICAN PIE	Don McLean
5	PRECIOUS AND FEW	Climax
6	HURTING EACH OTHER	Carpenters
7	DAY AFTER DAY	Bad Finger
8	JOY	Appollo 100
9	CLEAN UP WOMAN	Betty Wright
10	ANTICIPATION	Osmond Bros
11	DOWN BY THE LAZY	Joe Simon
12	DROWNING IN THE SEA	Led Zepplin
13	BLACK DOG	Joanthan Edwards
14	SUNSHINE	Faces
15	STAY WITH ME	Beverly Bremers
16	DON'T SAY YOU DON'T	Stylistics
17	YOU'RE EVERYTHING	New Seekers/Hillside
18	I'D LIKE TO TEACH	Dennis Coffey
19	SCORPIO	Robert John
20	LION SLEEPS TONIGHT	Jackson Five
21	SUGAR DADDY	Jackson Five

**NEW YORK**

The first new program broadcast from the RKO Genie studios in many months was the 10:30-11:00 p.m. week-end show of the Duke's standard 12.5. Selections were made up of OR FM at the RKO. The program was placed by Mel Phillips. WRKO's program was placed by Bob Stone and Phillips' program was placed by Mel Phillips. WRKO's program was placed by Bob Stone and Phillips' program was placed by Mel Phillips. WRKO's program was placed by Bob Stone and Phillips' program was placed by Mel Phillips.

**COMMUNICATOR NETWORK ADDS**

**NONE**

The Daily Radio Report is on the air each evening at 6:00 p.m. All the way up to San you can call 462 3241 and find out new openings, stores, music, etc. Remember that's 213-462-3241, and it's free.

**MEMPHIS**

Local Public Affairs Director, WNBC at 9:00 p.m. level one. Long time, the show, WNBC at 9:00 p.m. level one. Long time, the show, WNBC at 9:00 p.m. level one. Long time, the show, WNBC at 9:00 p.m. level one.

**HOUSTON**

Local Public Affairs Director, KILT at 9:00 p.m. level one. Long time, the show, KILT at 9:00 p.m. level one. Long time, the show, KILT at 9:00 p.m. level one.

6515 Secret Boulevard Suite 301 Phone: (213) 462 3241 Los Angeles 90029  
 221 W. 51st Street Phone: (212) 245-5443 (212) JU 2 5030 New York 10019

## HIT SINGLES

## HIT ALBUMS

LW TW

6.	1.	WITHOUT YOU	Nitsson
1.	2.	LET'S STAY TOGETHER	AI Green
4.	3.	NEVER BEEN TO SPAIN	3 Dog Night
2.	4.	AMERICAN PIE	Don McLean
8.	5.	PRECIOUS AND FEW	Climax
18.	6.	HURTING EACH OTHER	Carpenters
3.	7.	DAY AFTER DAY	Bad Finger
13.	8.	JOY	Appollo 100
5.	9.	CLEAN UP WOMAN	Betty Wright
16.	10.	ANTICIPATION	Osmond Bros
11.	11.	DOWN BY THE LAZY	Joe Simon
17.	12.	DROWNING IN THE SEA	Led Zepplin
14.	13.	BLACK DOG	Joanthan Edwards
12.	14.	SUNSHINE	Faces
15.	15.	STAY WITH ME	Beverly Bremers
20.	16.	DON'T SAY YOU DON'T	Stylistics
9.	17.	YOU'RE EVERYTHING	New Seekers/Hillside
15.	18.	I'D LIKE TO TEACH	Dennis Coffey
19.	19.	SCORPIO	Robert John
20.	20.	LION SLEEPS TONIGHT	Jackson Five
11.	21.	SUGAR DADDY	Jackson Five

1.	DON McLEAN/American Pie/UA
2.	VARIOUS ARTISTS/Bangla Desh/Apple
3.	CAROLE KING/Music/Ode
4.	CAT STEVENS/Teaser & Fire Cat/A&M
5.	LED ZEPPELIN/Atlantic
6.	CHICAGO/At Carnegie Hall/Columbia
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8.	ELTON JOHN/Madman Across The Water/Uni
9.	WINGS/Wild Life/Apple
10.	ROLLING STONES/Hot Rocks/Rolling Stones
11.	ISAAC HAYES/Black Moses/Enterprise
12.	BOB DYLAN/Greatest Hits Vol. II/Columbia
13.	TRAFIC/Low Spark Of High Heeled Boys/JUA
14.	SLY STONE/There's A Riot Goin' On/Epic
15.	EMERSON, LAKE & PALMER/Pictures: At An Exhibition/Columbia
16.	GRAND FUNK/E Pluribus Funk/Capitol
17.	ALICE COOPER/Killer/WB
18.	YES/Fragile/Atlantic
19.	ALL IN THE FAMILY/T.V. Cast/Atlantic
20.	ROBERTA FLACK/Chapter Two/Atlantic

# JANUARY 24-31

## Radio Programming

First major overhaul of RKO programmers takes place this week...Sebastian Stone moving to KFRC from WOR-FM...Mel Phillips moves from WRKO to OR-FM...Paul Drew leaves for WGMS...supposedly to take the station top forty...only question left is who will take over at WRKO as PD...

Pulse released in Spokane...KJRB winning two to one over second place KSPD...

WHBQ under PD George Klien pull their best Pulse numbers ever...grabbing off overall number one numbers...with WDIA second and WMPS third...

Stations begin to get hot with campaigns to register young voters...

KHJ public affairs director Art Kevin in a speech before LA's Town Hall criticizes administration's attitude toward news reporting...stating...“If these assaults on the credibility of the news media continue...the day of the dictatorship will be at hand...”

SEAM informs the record industry through a memo that their employees will no longer accept dinners, lunches or other meetings with the record man picking up the tab...Christmas presents and concert tickets also prohibited...

## Broadcast Management

NAB shake up, as a result of Miami meeting...along with Grover C. Coss taking over second in command over Wasilewski...William Carlisle moved from VP-TV to VP, station services...Charles Stone from VP-radio to chief of field services...Alvin King from chief of field services to field manager, west coast. Wasilewski stays on as president...

With growing barter practice (trade-outs) FCC states it will issue guidelines on how bartering is to be done in next couple of weeks...

Elton H. Rule named president and chief operating officer of ABC...He succeeds Leonard Goldenson in that position...

WBRC-AM-FM sold to Mooney Broadcasting from Taft for reported 2 million plus dollars...

WBAI-FM (New York) refuses to submit a document on an Albany, New York bombing...station had gotten letter tipping it that bombing would be held...letter was broadcast over station but, not turned over to Grand Jury...

IBEW walks out at WTOP...

## The FCC

Chairman Dean Burch's letter to NAB joint board chairman that he has instructed FCC executive director John M. Torbet to work closer with NAB in possibly forming an ad hoc radio broadcasters committee to study FCC policies, rules and procedures...

Discussion of possibility of replacement commissioner for retiring Robert Bartley beginning to point at black replacement...first name in the hat is Judge Ben Hooks of Memphis, Tennessee...

FCC releases newspaper joint interest list...231 companies announced as owning both stations and newspapers...53 one station-one newspaper cities are named...

Broadcast station totals released...4355 AM's...2304 FM's...479 educational FM's...

## The Advertising Business

FCC Commissioner Dean Burch asks price commission for rulings to clarify the right of broadcasters to adjust rates as circulation changes...

Pritchard, Inc., Advertising Agency proposes possibility of placing ads on postage stamps...an idea that would net postal people upwards of 100 million dollars a year...Postal official says that difficulty would be implied government endorsement of a product or company...

National Advertising Review Board has its second meeting...with controversy of whether or not political advertising should come under its wings...

Financial disaster looming for ad agency Lennen & Newell with movement of Lorillard account (12 million dollar multi-media) out of the agency...

## In The Music Business

Osmond Brothers splash with what may be their biggest hit...Lazy River coming on at 11 first week...

Singer Carole King named Los Angeles Times Woman Of The Year...

Columbia and Warner Brothers announce joint issuance of historic Carnegie Hall and Hollywood Bowl concerts...a tribute to Woody Guthrie...

Warner Brothers releases first album by new group...America...

## In The World

President reports Federal deficit at 35 billion dollars...annual proposed budget is introduced 20 billion dollars in the red...making Nixon one of the biggest deficit spenders in history...

Senator McGovern begins to emerge as heavy rival for Democratic nomination...Muskie, however, is still considered the front runner...

Unemployment continues to be a problem with latest figures at 6.1 percent...highest since 1961...

# THE WEEK OF ...



## HIT SINGLES

LW TW

1.	1.	WITHOUT YOU	..... Nilsson
6.	2.	HURTING EACH OTHER	..... Carpenters
11.	3.	DOWN BY THE LAZY RIVER	..... Osmond Bros.
5.	4.	PRECIOUS AND FEW	..... Climax
3.	5.	NEVER BEEN TO SPAIN	..... 3 Dog Night
8.	6.	JOY	..... Apollo 100
2.	7.	LET'S STAY TOGETHER	..... Al Green
10.	8.	ANTICIPATION	..... Carly Simon
4.	9.	AMERICAN PIE	..... Don McLean
16.	10.	DON'T SAY YOU DON'T	..... Beverly Bremers
15.	11.	STAY WITH ME	..... Faces
9.	12.	CLEAN UP WOMAN	..... Betty Wright
13.	13.	BLACK DOG	..... Led Zeppelin
20.	14.	LION SLEEPS TONIGHT	..... Robert John
-	15.	SWEET SEASONS	..... Carole King
-	16.	DAY AFTER DAY	..... Bad Finger
-	17.	BANG A GONG	..... T. Rex
-	18.	EVERYTHING I OWN	..... Bread
-	19.	MY WORLD	..... Bee Gees
17.	20.	YOU ARE EVERYTHING	..... Stylistics

## HIT ALBUMS

1.	DON McLEAN/American Pie/UA
2.	VARIOUS ARTISTS/Bangla Desh/Apple
3.	CAROLE KING/Music/Ode
4.	CAT STEVENS/Teaser & Fire Cat/A&M
5.	LED ZEPPELIN/Atlantic
6.	CHICAGO/At Carnegie Hall/Columbia
7.	ROLLING STONES/Hot Rocks/Rolling Stones
8.	FACES/A Nod Is As Good As A Wink/WB
9.	ELTON JOHN/Mad Man Across The Water/Uni
10.	EMERSON, LAKE & PALMER/Pictures At An Exhibition/Cotillion
11.	WINGS/Wild Life/Apple
12.	YES/Fragile/Atlantic
13.	ISAAC HAYES/Black Moses/Enterprise
14.	SLY STONE/There's A Riot Going On/Epic
15.	ALICE COOPER/Killer/WB
16.	CAROLE KING/Tapestry/Ode
17.	BAD FINGER/Straight Up/Apple
18.	BOB DYLAN/Greatest Hits Vol. II/Columbia
19.	TRAFIC/Low Spark of High Heeled Boys/UA
20.	GRAND FUNK/E. Pluribus Funk/Capitol

# JANUARY 31-FEBRUARY 6

## Radio Programming

ARB released for Milwaukee...WOKY wins overall with WTMJ a close second...

Scotty Brink former disc jockey at such stations as WLS and KHJ and most recently a programmer at KELP in El Paso is named program director of WRKO...

Johnny Canton moves from music director to program director at WDGY in Minneapolis...

KNUZ votes to join AFTRA...negotiations beginning...

## Broadcast Management

Committee to determine goals and direction of the National Association of Broadcasters was named Friday, February 4th with Richard Dudley, former commissioner, as chairman...

Increased use of radio and television advertising by retailers (up to 20% of budgets) was described by Howard Abrams, retail specialist for Cox Broadcasting...

On February 6th, stations instituting on-going news interview programs using incumbents to office may not be exempt from equal time requirements.

## The FCC

Broadcast complaints decreased in December...FCC reports a total of 1,276 complaints from the public; a decrease of 250 from November...

WCCO's request for a change of transmitter sites set over for hearing...problem of interference with application of WNYC in New York...if granted...

## The Advertising Business

Lennen & Newell in a last ditch effort to stay in business has had a meeting with its creditors, reportedly offering 50 cents on the dollar for their three million dollar debt...agreement is predicated on support of employees however...agency has asked its people to stay on at sizable pay reductions...

Group W goes to court in an effort to collect \$300,000 allegedly due them from schedules placed by defunct middleman buying service...US Media International...

FTC charges Kellogg, Quaker Oats, General Foods and General Mills have corner 91 percent of the cereal market by introducing at least 150 new brands in the last ten years...Case also challenges truthfulness of ads...

Dancer-Fitzgerald-Sample pick up 7 million dollar Florida Citrus account...

## The Music Business

Sweet Seasons by Carole King immediately jumps on charts at number 15...

Horse With No Name by America is released...

NMC takes over raching White Front's 38 outlets...

Pirate battle continues, record business at war...

Miami police seize 109 tapes from bootleggers...

Mercury Records sold to Polygreen...

## In The World

Richard Nixon delivers State Of The Union address to Congress...TV cameras noted that Hubert Humphrey and Edmund Muskie were on hand, but, George McGovern was out campaigning...

Howard Hughes alleged biography may not be at all...investigation of a possible hoax to collect \$650,000 in royalties is beginning to be uncovered...

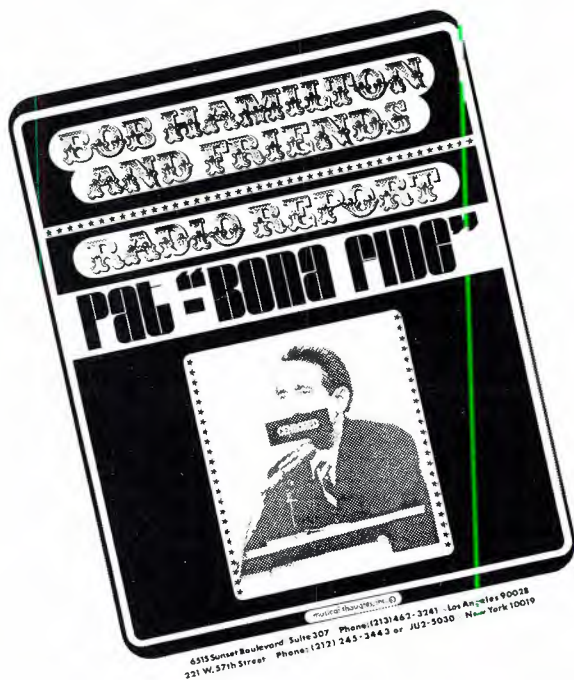
Polls say that McGovern's getting Democratic nomination is a 50 to 1 shot against...while Jimmy The Greek in Vegas says it's going to be Muskie...

Trial of Philip and Daniel Berrigan charged with plot to kidnap Henry Kissinger comes up this week in Harrisburg...

Medical researchers report irreparable damage to the ears of young people listening to rock music...

President's Commission on marijuana reports 24 million Americans have broken the law by smoking marijuana...

# THE WEEK OF ...



## HIT SINGLES

LW TW

1. 1. WITHOUT YOU . . . . . Nilsson
3. 2. DOWN BY THE LAZY RIVER . . . . . Osmond Bros.
3. 3. HURTING EACH OTHER . . . . . Carpenters
4. 4. PRECIOUS AND FEW . . . . . Climax
6. 5. JOY . . . . . Apollo 100
14. 6. LION SLEEPS TONIGHT . . . . . Robert John
8. 7. ANTICIPATION . . . . . Carly Simon
5. 8. NEVER BEEN TO SPAIN . . . . . 3 Dog Night
15. 9. SWEET SEASONS . . . . . Carole King
10. 10. DON'T SAY YOU DON'T . . . . . Beverly Brummers
11. 11. STAY WITH ME . . . . . Faces
7. 12. LET'S STAY TOGETHER . . . . . Al Green
9. 13. AMERICAN PIE . . . . . Don McLean
18. 14. EVERYTHING I OWN . . . . . Bread
19. 15. MY WORLD . . . . . Bee Gees
17. 16. BANG A GONG . . . . . T-Rex
- 17. FLOY JOY . . . . . Supremes
12. 18. CLEAN UP WOMAN . . . . . Betty Wright
- 19. WAY OF LOVE . . . . . Cher

## HIT ALBUMS

1. DON McLEAN/American Pie/UA
2. VARIOUS ARTISTS/Bangla-Desh/Apple
3. CAROLE KING/Music Jode
4. ROLLING STONES/Hot Rocks/London
5. LED ZEPPELIN/Atlantic
6. CAT STEVENS/Teaser Firecat/A&M
7. ELTON JOHN/Madam Across The Water/Uni
8. FACES/A Nod Is As Good As A Wink/WB
9. CHICAGO/At Carnegie Hall/Columbia
10. YES/Fragile (Atlantic)
11. PAUL SIMON (Columb i)
12. WINGS/Wild Life (Appli)
13. EMERSON, LAKE & PALMER/Pictures at An Exib. (Cotillion)
14. NILSSON/Nilsson Schmilsson (RCA)
15. MALO (WB)
16. CHEECH AND CHONG (Ode)
17. CAROLE KING/Tapestry (Ode)
18. OSMOND BROS./Phase I (MGM)
19. JAMMING WITH EDWARD (Rolling Stone)
20. BADFINGER/Straight L (Apple)

# FEBRUARY 7-14

## Radio Programming

ARB announces several new radio services designed to make buying and selling of radio time easier...

Scott Christensen named program director at WIST...

Johnny Bridges named program director at KXOL...

Charlie Stone named PD at KOIL...

13 members of Black Caucus in Congress asked for equal time to respond to the President's State Of The Union message...

## Broadcast Management

FCC follows US Court of Appeals decision that broadcasters may not completely rule out editorial advertising...as the battle on the fairness doctrine continues...

Virginia Association of Broadcasters give award to President Nixon for distinguished service to broadcasters...citing his continued efforts in understanding between the White House and broadcasting...

Hearings begin on public broadcasting...closest scrutiny of PB's life...

## The FCC

Applications by Friendly Broadcasting Company...for renewal of licenses for WJMO and WLYT-FM have been designated for hearing by the FCC...several possible violations were considered...

## Advertising Business

FTC sought ad claim proof from 16 makers of cough and cold remedies in its most extensive orders yet...ad substantiation program is 6 months old...

Folger's Coffee expansion causing nervous switches of coffee sellers...

L&N continues to try to stay in business going after new clients...

## The Music Business

### In The World

President Nixon reveals that Henry Kissinger has conducted 12 secret peace negotiating sessions with the Vietnamese...

Howard Hughes supposed biographer Clifford Irving admitted that he had lied last week...his wife signed the name HR Hughes to withdrawl from a Zurich bank in the amount of \$650,000...

Shirley Chisolm announces she will be a candidate for President...

# THE WEEK OF ...



## HIT SINGLES

LW TW

2.	1.	DOWN BY THE LAZY RIVER	Osmond Bros.
3.	2.	HURTING EACH OTHER	Carpenters
1.	3.	WITHOUT YOU	Nilsson
6.	4.	LION SLEEPS TONIGHT	Robert John
4.	5.	PRECIOUS AND FEW	Climax
14.	6.	EVERYTHING I OWN	Bread
5.	7.	JOY	Apollo 100
19.	8.	SWEET SEASONS	Carole King
7.	9.	ANTICIPATION	Carly Simon
15.	10.	MY WORLD	Bee Gees
16.	11.	BANG A GONG	T-Rex
-	12.	HEART OF GOLD	Neil Young
9.	13.	NEVER BEEN TO SPAIN	3 Dog Night
19.	14.	DON'T SAY YOU DON'T	Beverly Bremers
10.	15.	WAY OF LOVE	Cher
17.	16.	FLOY JOY	Supremes
13.	17.	AMERICAN PIE	Don McLean
-	18.	ROCK AND ROLL LULLABY	B.J. Thomas
11.	19.	STAY WITH ME	Faces
-	20.	MOTHER AND CHILD RE-UNION	Paul Simon

## HIT ALBUMS

1.	DON McLEAN/American Pie (UA)
2.	VARIOUS ARTISTS/Bangla-Desh (Apple)
3.	CAROLE KING/Music (Ode)
4.	ROLLING STONE/Hot Rocks (London)
5.	LED ZEPPELIN (Atlantic)
6.	CAT STEVENS/Teaser & Firecat (A&M)
7.	FACES/A Nod Is As Good As A Wink (WB)
8.	ELTON JOHN/Madman Across The Water (Uni)
9.	CHICAGO/At Carnegie Hall (Columbia)
10.	NILSSON/Nilsson Schmilsson (RCA)
11.	YES/Fragile (Atlantic)
12.	MALO (WB)
13.	PAUL SIMON (Columbia)
14.	EMERSON, LAKE & PALMER/Pictures At An Exhib. (Cotillion)
15.	CHEECH & CHONG (Ode)
16.	OSMOND BROS./Phase II (MGM)
17.	AL GREEN/Let's Stay Together (Hi)
18.	JAMMING WITH EDWARD (Rolling Stone)
19.	BREAD/Baby I'm A Want You (Elektra)
20.	WINGS/Wild Life (Apple)



# FEBRUARY 14-21

## Radio Programming

Ron Jacobs, former successful PD at KHJ announces that he's joining KGB as program director...  
 KTSA leader in Pulse taken in San Antonio...  
 NATRA announces a national membership and reorganization drive...  
 KPCC in LA airs a two-hour War Of The Worlds-type show on a California earthquake...

## Broadcast Management

Vincent Wasilewski picks up increases in salary bringing him up to \$100,000 a year...  
 Nick Johnson supports PBS budget requests in speech to Harvard Law School...  
 McAnn Ericson starts buying advertising for its clients dealing in radio and TV time...  
 KHJ asks FCC to take away facility of Mexican station XEGM in the LA area...because of interference...

## The FCC

Wholesale renewal of licenses in Alaska, Guam, Hawaii, Oregon and Washington by Commission brings strong dissent from Nicholas Johnson...  
 KSFO has been notified of a \$2,000 fine for willful or repeated violation of the rules by failing to log sponsorship identification announcements...  
 In a personal attack on a professor on a talk show on WWJ...FCC says that its stations responsibility to notify man he's been attacked personally on the air...WWJ in Detroit draws \$1,000 fine for failing to do so...  
 News that Nick Johnson is thinking about resigning to run for Senate hits grape-vine, in Washington...

## Advertising Business

General Motors fires Wells, Rich Green ad agency from account and asks for bids...  
 Lennon & Newell execs begin to head for exit door...headed by William C. Lyddan, president for past two months...  
 Cartridge cassette companies hit the advertising trail for first time...

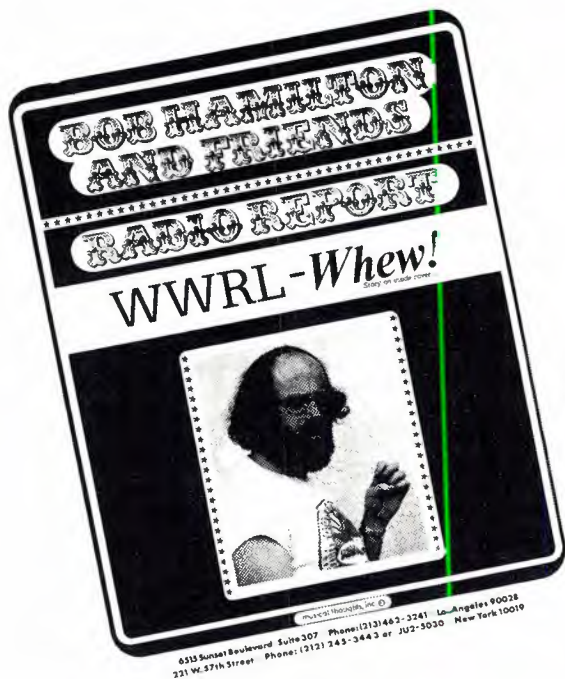
## The Music Business

Heart of Gold by Niel Young slams onto the charts...  
 NARM convention works on anti-piracy campaign...  
 CHFI-FM asks government for permission to broadcast discrete quad...

## In The World

1972 Winter Olympics held in Japan...  
 13 demonstrators die in Londonderry...killed by British troops...day known as Bloody Sunday...  
 Vietnam continues...

# THE WEEK OF ...



## HIT SINGLES

LW TW

4.	1.	LION SLEEPS TONIGHT	Robert John
1.	2.	DOWN BY THE LAZY RIVER	Osmond Bros.
6.	3.	EVERYTHING I OWN	Bread
2.	4.	HURTING EACH OTHER	Carpenters
3.	5.	WITHOUT YOU	Niisson
5.	6.	PRECIOUS & FEW	Climax
12.	7.	HEART OF GOLD	Neil Young
7.	9.	JOY	Apollo 100
11.	11.	BANG A GONG	T-Rex
18.	12.	ROCK AND ROLL LULLABY	B.J. Thomas
-	13.	HORSE WITH NO NAME	America
20.	14.	MOTHER AND CHILD REUNION	Paul Simon
13.	15.	NEVER BEEN TO SPAIN	3 Dog Night
10.	16.	MY WORLD	Bee Gees
16.	17.	FLOY JOY	Supremes
9.	18.	ANTICIPATION	Carly Simon
-	19.	RING THE LIVING BELL	Melanie
-	20.	JUNGLE FEVER	Chakachas
-	21.	PUPPY LOVE	Donny Osmond

## HIT ALBUMS

1.	DON McLEAN/America Pie (UA)
2.	VARIOUS ARTISTS/Bazgia Deth (Apple)
3.	CAROLE KING/Music (Dede)
4.	ROLLING STONES/No. Rocks (London)
5.	LED ZEPPELIN (Atlantic)
6.	NILSSON/Niisson Schmi-sson (RCA)
7.	PAUL SIMON (Columbia)
8.	AL GREEN (HI)
9.	YES/Fragile (Atlantic)
10.	EMERSON, LAKE & PALMER/Pictures (Cotillion)
11.	OSMOND BROS./Phase 1 (MGM)
12.	FACES/A Nod Is As Goc J As A Wink (WB)
13.	ELTON JOHN/Madman Across The Water (Uni)
14.	BREAD/Baby I'm A Warm You (Elektra)
15.	MALO (WB)
16.	CHEECH & CHONG (Ods)
17.	CHICAGO/At Carnegie Hall (Columbia)
18.	JAMMING WITH EDWAF D (Rolling Stone)
19.	ARETHA F./Young, Gifted & Black (Atlantic)
20.	DRAMATICS/Whatcha' See (Votl)

# FEBRUARY 21-28

## Radio Programming

Pulse is out for New York...WWRL doubling it's ratings in places...Dan Ingram at WABC continuing to be New York's highest rated show...

KYA and KFRC battle out for top contemporary ratings in San Francisco...Latest Pulse puts the two stations neck and neck...

New computers installed at Beltsville...as ARB continues expansion...

Pulse out for Dallas...KLIF continues commanding lead...

## Music Business

Horse With No Name by America breaks into two twenty...hottest record of the week..

Niel Young releases new album...

Paul McCartney out with new single...met with non-chalance...

RCA announces plan to beef up west coast operation...

MCA reveals they'll re-package 100 albums this year...

Sal Ianucci named VP at Playboy...

## Broadcast Management

Forces begin to gather to oppose counter advertising suggestion of FCC...US Chamber of Commerce joins fight on broadcasts side...

Word is that license renewals will probably be lengthened, eventually...but, not this year...

Planned format change at WGMS met with opposition by listeners...FCC called in...

ASCAP & Radio License Committee unable to agree on negotiations...

## The FCC

Dean Burch lets go with attack on Nicholas Johnson, calling him irresponsible...a term later used by Commissioner Robert E. Lee to give his feelings on Johnson...

WJJZ, Mt. Holly, New Jersey fined \$2,000 for rules violations...generally in the area of keeping up logs...

FCC fines KYMN-AM-FM (Inglewood, California) \$5,000 and renews station for one year because of a failure to report time brokerage agreements...

Metromedia attacks FCC for what they call their "Incomprehensible Disregard" for a broadcasters "sincere" efforts toward responsible programming...this in letter requesting re-evaluation of its ruling on Fairness Doctrine complaint against its Kansas City TV station...

## The Advertising Business

Volkswagen raises ad budget 30 percent to get back some of its lost sales...

Advertising Age magazine announces a study to determine public's attitude toward advertising...

Doyle Dane Berbach announces drive for new business to make up for loss of Lever Brothers account...that was worth...better than 16 million dollars worth of business...

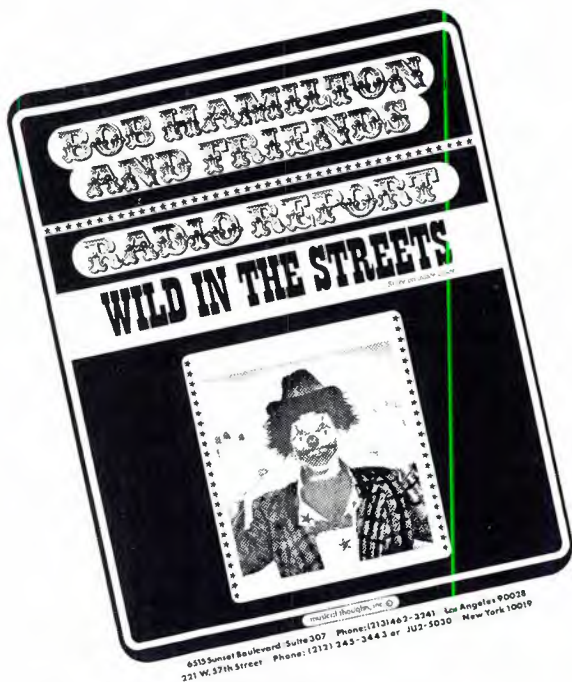
## In The World

Whole Howard Hughes autobiography story turns out to be a hoax...Life Magazine which had backed Clifford Irving's story announced it was not a true autobiography of Hughes...

China trip of Nixon has Taiwan in a quandry...applications for passports more than double a year ago, out of the tiny island called Nationalist China...

Military manpower costs soar from 20 billion in 1968 to 41 billion in 1968...but, war costs themselves are down...

# THE WEEK OF ...



## HIT SINGLES

LW TW

7.	1.	HEART OF GOLD	Neil Young
1.	2.	LION SLEEPS TONIGHT	Robert John
13.	3.	HORSE WITH NO NAME	America
3.	4.	EVERYTHING I OWN	Bread
21.	5.	PUPPY LOVE	Donny Osmond
10.	6.	WAY OF LOVE	Cher
2.	7.	DOWN BY THE LAZY RIVER	Osmond Bros.
5.	8.	WITHOUT YOU	Nilsen
14.	9.	MOTHER AND CHILD REUNION	Paul Simon
8.	10.	SWEET SEASONS	Carole King
12.	11.	ROCK AND ROLL LULLABY	B.J. Thomas
6.	12.	PRECIOUS AND FEW	Climax
9.	13.	JOY	Apollo 100
20.	14.	JUNGLE FEVER	Chakachas
4.	15.	HURTING EACH OTHER	Carpenters
-	16.	I GOTCHA	Joe Tex
11.	17.	BANG A GONG	T-Rex
18.	18.	RING THE LIVING BELL	Melanie
17.	19.	FLOY JOY	Supremes
-	20.	WE'VE GOT TO GET IT ON	Address Bros.

## HIT ALBUMS

1. DON McLEAN/American Pie (UA)
2. PAUL SIMON (Columbia)
3. VARIOUS ARTISTS/Bangla Desh (Apple)
4. CAROLE KING/Music (Ode)
5. NEIL YOUNG/Harvest (Reprise)
6. ROLLING STONES/Hot Rocks
7. NILSSON/Nilsen Sch Nilsson (RCA)
8. BREAD/Baby I'm A Want You (Elektra)
9. AMERICA (WB)
10. YES/Fragile (Atlantic)
11. LED ZEPPELIN (Atlantic)
12. AL GREEN (HI)
13. MALO (WB)
14. OSMOND BROS./Phase II (MGM)
15. ARETHA F./Young, Gifted & Black (Atlantic)
16. EMERSON, LAKE & PALMER/Pictures (Columbia)
17. FACES/A Good As At Good As A Wink (WB)
18. ELTON JOHN/Madman Across The Water (Uni)
20. CHICAGO/At Carnegie Hall (Columbia)

# FEBRUARY 28-MARCH 6

## Radio Programming

Change at WWDJ — Nick Anthony made station manager, Mike Phillips upped to program director. Bwana Johnny out from the station, in Miami waiting for the right gig to happen...

Announcement of Radio Report Clinic in Philadelphia comes this week — staff will include: American Bandstand host, Dick Clark, comedian, George Carlin, Cannon Ball Adderly, Harry Chapin & Michael Nesmith...

Peter May out as program director at WMYQ-Miami — Young joins WMYQ where he will do afternoon drive

## Music Business

I Gotcha by Joe Tex bangs on to the chart at number 16...

Roundabout by Yes Hits Records That Will Be Hits first week — Crazy Mama J.J. Cale also hits records that will be hits...

Grammy Awards ahead — radio stations begin to contest in conjunction...

John Stanton shifted from National promotion director of Capitol Records to national marketing co-ordinator. A replacement for Stanton not named as yet...

## Broadcast Management

A public opinion survey conducted for the NAB 2 years ago released last week has found all media including radio and television are drawing increasing critical appraisals from the general public...

Presidential candidate Shirley Chisholm refused an invitation to a Washington press organization's dinner claiming the membership "is symbiotic of the racism and sexism which prevades the news industry."

Walter Winchell dies at age 74...the syndicated news columnist turned radio newscaster in 1932...

## The FCC

WKKR in Pickens, South Carolina ordered to forfeit \$1,000 for repeated violation of the rules by failing to file an annual financial report on time for the years 1968-1969...

KRZE, Farmington, New Mexico incurs \$1,000 fine for repeated violation of the rules for commencing operation prior to its licensed hours.

Barter and trade-out arrangements have been exempted by the FCC from rules requiring broadcast licensees to file time brokerage agreements with the Commission.

FCC changes rules in regard to FM's...they now are required to operate no less than 12 hours a day...

## The Advertising Business

Advertising age magazine reveals that 624 agencies build a combined \$10,535,500. In 1971 a new record for advertising agencies...

So far under FTC ad substantiation plan, 50 advertisers have been asked to substantiate their claims...

Lennen & Newell ad agency appears before bankruptcy referee Judge Roy Babbit in bankruptcy proceedings...

Young & Rubicam reported as largest 1971 advertising agency according to billing...Baton, Barton, Durstine & Asburn come in second and Ted Bates third...

## In The World

President Nixon makes first trip to Red China...

# THE WEEK OF . . .

**BOB HAMILTON  
AND FRIENDS**

**RADIO REPORT**

**ROBERTS SPLITS  
K TSA**



**LEG COMMISSIONER  
NICHOLAS J. JONSON  
ONE OF MANY ADDED  
TO PHILADELPHIA  
CLING STAFF**  
By Joe B. ...

**STEIN OUT AND  
OTHER CHANGES  
KAPLAN IN BUREAU**  
By Joe B. ...

**MIKE NEWMITH  
SPEAKS OUT ON  
MANAGIANGA SICHORIN**  
By Joe B. ...

**WASC MOURNING  
SPEAKS OUT ON  
LATEST PALS**  
By Joe B. ...

**JACK HOLZMAN & MO AUSTIN**

6513 Sunset Boulevard, Suite 107 Phone: (213) 462-3741 Los Angeles 90028  
221 W. 57th Street Phone: (212) 245-3443 or JU-2-5030 New York 10019

## HIT SINGLES

LW TW

- |     |     |                          |       |               |
|-----|-----|--------------------------|-------|---------------|
| 3.  | 1.  | HORSE WITH NO NAME       | ..... | America       |
| 1.  | 2.  | HEART OF GOLD            | ..... | Neil Young    |
| 5.  | 3.  | PUPPY LOVE               | ..... | Donny Osmond  |
| 9.  | 4.  | MOTHER AND CHILD REUNION | ..... | Paul Simon    |
| 6.  | 5.  | WAY OF LOVE              | ..... | Cher          |
| 2.  | 6.  | LION SLEEPS TONIGHT      | ..... | Robert John   |
| 14. | 7.  | JUNGLE FEVER             | ..... | Chakachas     |
| 4.  | 8.  | EVERYTHING I OWN         | ..... | Bread         |
| 16. | 9.  | I GOTCHA                 | ..... | Joe Tex       |
| 11. | 10. | ROCK AND ROLL LULLABY    | ..... | B.J. Thomas   |
| 7.  | 11. | DOWN BY THE LAZY RIVER   | ..... | Osmonds Bros. |
| 8.  | 12. | WITHOUT YOU              | ..... | Nilsdon       |
| 20. | 13. | WE'VE GOT TO GET IT ON   | ..... | Address Bros. |
| 12. | 14. | PRECIOUS AND FEW         | ..... | Climax        |
| 10. | 15. | SWEET SEASONS            | ..... | Carole King   |
| 17. | 16. | BANG A GONG              | ..... | T-Rex         |
| —   | 17. | ROUND ABOUT              | ..... | Yes           |
| —   | 18. | GLORY BOUND              | ..... | Grassroots    |

## HIT ALBUMS

- NEIL YOUNG/Harvest (Reprise)
- PAUL SIMON (Columbia)
- AMERICA (WB)
- NILSSON/Nilsdon Schmilsson (RCA)
- DON McLEAN/American Pie (UA)
- VARIOUS ARTISTS/Bangla Dash (Apple)
- CAROLE KING/Music (Ode)
- ROLLING STONES/Hot Rocks (Rolling Stone)
- YES/Fragile (Atlantic)
- BREAD/Baby I'm A Want You (Elektra)
- LED ZEPPELIN (Atlantic)
- MALO (WB)
- OSMOND BROTHERS/Phase III (MGM)
- JIMI HENDRIX (WB)
- ARETHA FRANKLIN/Young, Gifted & Black (Atlantic)
- EMERSON, LAKE & PALMER/Pictures (Cotillion)
- FACES/A Nod Is As Good As A Wink (WB)
- AL GREEN (HI)
- ELTON JOHN/Madman Across The Water (Uni)
- CHEECH & CHONG (Ode)

# MARCH 6-13

## Radio Programming

Dick Starr and Sherry Smith leave WINZ, Miami...

KSTT grabbed the number one slot in the new Davenport Pulse with WQUA coming in second...

The new Pulse for Baltimore shows WBAL taking morning and middays with WCAO taking afternoon drive and nights...

Ken Dowe leaves the station manager's position at KLIF to work in the McClendon office in Dallas...

## Music Business

B.B. King teams up with famed criminal lawyer F. Lee Bailey to form the Foundation for the Advancement of Inmate Rehabilitation and Recreation...

Creedence Clearwater Revival has finished their new album...Mardi Gras...

Joe Cocker tour starts next week in Madison Square Garden...

## Broadcast Management

The FCC has approved the sale of WERX, Wyoming, Mich. to Stuart Paul Noordyk for \$115,000...

NBC given 20 days to show how they will present the opposing views to ads for large-engine autos and leaded gasoline...

1971 radio revenue figures released showing radio up to 1.36 billion dollars overall. Television revenue slipped during the year...

Gateway Broadcasting threatened with losing the licenses of WYDD-FM, Pittsburgh and WKPA, New Kensington, Pa. by the FCC for fraudulent billing practices...

## Advertising Business

Robert Choate attacks the ads for children's foods before a Senate Consumer Subcommittee, saying they distort nutritional values...

Two executives at Leo Burnett warn stations they need to correct sloppy billing practices before getting tough with ad agencies that are slow in paying...

Robert L. Edens, Jr. unexpectedly exits Foote, Cone & Belding...he was GM of their Chicago office...

## In The World

Nixon does not receive quite the fanfare he expected on arriving in Red China...

Funds for Radio Free Europe cut off by the U.S. Congress...

Father Daniel Berrigan and Angela Davis are both released on bail...

# THE WEEK OF . . .



## HIT SINGLES

1. 1. HORSE WITH NO NAME . . . . . America
2. 2. HEART OF GOLD . . . . . Neil Young
3. 3. PUPPY LOVE . . . . . Donny Osmond
4. 4. MOTHER AND CHILD REUNION . . . . . PAUL Simon
9. 5. I GOTCHA . . . . . Joe Tex
7. 6. JUNGLE FEVER . . . . . Chakachas
5. 7. WAY OF LOVE . . . . . Cher
10. 8. ROCK AND ROLL LULLABY . . . . . B.J. Thomas
6. 9. LION SLEEPS TONIGHT . . . . . Robert John
- 10. ROCKIN ROBIN . . . . . Michael Jackson
8. 11. EVERYTHING I OWN . . . . . Bread
13. 12. WE'VE GOT TO GET IT ON . . . . . Addisri Bros.
17. 13. ROUND ABOUT . . . . . Yes
- 14. FIRST TIME EVER I SAW YOUR FACE . . . . . R. Flack
- 15. A COWBOY'S WORK IS NEVER DONE . . . . . Sonny & Cher
- 16. BANG A GONG . . . . . T-Rex
18. 17. GLORY BOUND . . . . . Grassroots
- 18. BETCHA' BY GOLLY WOW . . . . . Stylistics
12. 19. WITHOUT YOU . . . . . Nilsson
- 20. IN THE RAIN . . . . . Dramatics

## HIT ALBUMS

1. 1. PAUL SIMON (Columbia)
2. 2. NILSSON/Nilsson Schmilsson (RCA)
3. 3. AMERICA (WB)
4. 4. NEIL YOUNG/Harvest (Reprise)
5. 5. DON McLEAN/American Pie (UA)
6. 6. VARIOUS ARTISTS/Bangla Desh (Apple)
7. 7. BREAD/Baby I'm A Want You (Elektra)
8. 8. YES/Fragile (Atlantic)
9. 9. ROLLING STONES/Hot Rocks (Rolling Stone)
10. 10. JIMI HENDRIX (WB)
11. 11. ARETHA FRANKLIN/Young, Gifted & Black (Atlantic)
12. 12. CAROLE KING/Music (Ode)
13. 13. LED ZEPPELIN (Atlantic)
14. 14. OSMOND BROTHERS/Phase III (MGM)
15. 15. MALO (WB)
16. 16. AL GREEN (HI)
17. 17. CAROLE KING/Tapestry (Ode)
18. 18. STYLISTICS (A&W)
19. 19. EMERSON, LAKE & PALMER/Pictures (Cotillion)
20. 20. FACES/A Nod Is As Good As A Wink (WB)



# MARCH 13-20

## Radio Programming

WGMS will stay with classical music programming, KRO VP Ross Tabor reluctantly announced...

Pulse for Chicago shows WLS leading overall!...followed closely by WGN...WCFL and WVON in a tie for third place...

Jack London replaces Buzz Lawrence as PD at KPRC, Houston...Lynn Sauer takes over as MD at KPRC...

The first "Progressive Rock" station in the country switched to MOR, KMPX-FM, San Francisco. Tom Donahue, who shaped the station, is programming KSAN-FM in the same city...

## Music Business

Rockin' Robin by Michael Jackson bursts into the top twenty at number eleven and Roberta Flack comes in at number fourteen...

The Canadian Recording Manufacturer's Association announced plans to hold a \$75,000 Maple Music Junket to promote Canadian record product to the world...

NARM holds convention in Bel Harbor, Florida...

RIAA President Gartikon vows pirate war...

## Broadcast Management

Pat Paulsen files a petition in the US Court of Appeals to protest the FCC's ruling he is not a bona fide candidate for the Republican nomination for president...

The FCC approves the sale of Time-Life stations to McGraw-Hill for 69.3 million dollars despite the protests of Black and Chicano groups...

Rumors are flying that Nicholas Johnson will soon announce his intention to run for a Senate seat in Iowa...

Spending on media time buying by political candidates starts picking up...

## The Advertising Business

N.W. Ayer & Son's merges with Rink Wells Associates to strengthen their positions as midwest ad agencies...

Philco-Ford dropped the word "noiseless" from their ads, but questions why the FTC allows others to still use it...

## In The World

Nixon returns from Red China amidst mixed reaction...

A Gallup Poll shows Americans favor desegregation, but not busing...

Jack Anderson takes aim at ITT-Republican Party financial arrangements...

George McGovern and Paul McCloskey reveal their campaign contributors, but other political candidates do not follow suit...

# THE WEEK OF . . .



## HIT SINGLES

LW TV

- |     |     |                          |                 |
|-----|-----|--------------------------|-----------------|
| 6.  | 1.  | FIRST TIME EVER          | Roberta Flack   |
| 1.  | 2.  | HORSE WITH NO NAME       | America         |
| 4.  | 3.  | GOTCHA                   | Joe Tex         |
| 13. | 4.  | BETCHA BY GOLLY WOW      | Stylistics      |
| 5.  | 5.  | ROCKIN' ROBIN            | Michael Jackson |
| 2.  | 6.  | PUPPY LOVE               | Donny Osmond    |
| 9.  | 7.  | IN THE RAIN              | Dramatics       |
| 11. | 8.  | A COWBOY'S WORK          | Sonny & Cher    |
| 10. | 9.  | ROUND ABOUT              | Yes             |
| 3.  | 10. | HEART OF GOLD            | Neil Young      |
| 7.  | 11. | MOTHER AND CHILD REUNION | Paul Simon      |
| 15. | 12. | SUAVECITO                | Maljo           |
| 20. | 13. | DAY DREAMING             | Aretha Franklin |
| —   | 14. | FAMILY OF MAN            | 3 Dog Night     |
| —   | 15. | JUNGLE FEVER             | Chakachas       |
| —   | 16. | CRAZY MAMA               | J.J. Cale       |
| —   | 17. | DOCTOR MY EYES           | Jackson Brown   |
| 19. | 18. | GIVE IRELAND BACK        | Paul McCartney  |
| 14. | 19. | WAY OF LOVE              | Cher            |
| 8.  | 20. | ROCK AND ROLL LULLABY    | B.J. Thomas     |

## HIT ALBUMS

- |     |  |
|-----|--|
| 1.  | AMERICA (WB)                                     |
| 2.  | NEIL YOUNG/Harvest (Reprise)                     |
| 3.  | PAUL SIMON (Columbia)                            |
| 4.  | NILSSON/Nilsson Schmilsson (RCA)                 |
| 5.  | YES/Fragile (Atlantic)                           |
| 6.  | BREAD/Baby I'm A Want You (Elektra)              |
| 7.  | DON McLEAN/American Pie (UA)                     |
| 8.  | JIMI HENDRIX/In The West (Reprise)               |
| 9.  | AL GREEN/Al Green (HI)                           |
| 10. | CAROLE KING/Music (Ode)                          |
| 11. | VARIOUS ARTISTS/Bangla Desh (Apple)              |
| 12. | MALO/Malo (WB)                                   |
| 13. | ROLLING STONES/Hot Rocks (Rolling Stone)         |
| 14. | ALLMAN BROTHERS BAND/Eat A Peach (Capricorn)     |
| 15. | ARETHA FRANKLIN/Young, Gifted & Black (Atlantic) |
| 16. | LED ZEPPELIN/Led Zeppelin III (Atlantic)         |
| 17. | KENNY ROGERS/Ballad of Calico (Reprise)          |
| 18. | ELTON JOHN/Madman Across The Water (Uni)         |
| 19. | DRAMATICS/Whatcha See (Volt)                     |
| 20. | OSMOND BROTHERS/Phase III (MGM)                  |

# MARCH 27-APRIL 3

## Radio Programming

Neil McIntyre replaces Mike Harvey as PD at WPIX...

ARB for San Francisco shows KYA making inroads on KFRC, especially in teens. KGO was number one in total and metro survey areas...followed by KCBS, KFRC, KABL, KSFO and KYA...

Both WRKO and WMEX dropped in total persons in the new ARB. WMEX gained in teens and WRKO gained in men 18-34...In total survey area, WBZ was number one, followed by WJIB, WRKO, WEEI, WHDH and WMEX...

The Chicago ARB showed a gain for WLS and a loss for WCFL...WLS picked up teens and was number one overall...then WGN, WBBM, WIND, WVON, WAIT, WCFL...

## Music Business

Terry Knight files a five million dollar lawsuit against John L. Eastman in the Grand Funk Railroad defection matter...

Jackson Browne breaks into the top twenty with the group's first hit, "Doctor My Eyes."...

Larry Douglas returns to RCA as national singles promotion director from Epic...

## Broadcast Management

Nicholas Johnson decides not to run for the Senate from Iowa, even though he feels the incumbent can be defeated...

Doubleday Broadcasting reaches an agreement with four Chicano groups...the groups announcing they will withdraw license renewal challenges against Doubleday stations...

An effort by radio stations to get a reduction in rates from ASCAP seems to be in vain...ten percent appears to be the maximum reduction...

## The Advertising Business

The second phase of a campaign, "Help Unsell The War," has started under the direction of David McCall, President of McCaffrey & McCall...

CBS Radio Spot Sales launches a campaign to keep national advertisers from using spot radio and then turning away...

Giant Food Stores start a campaign advising consumers unhappy with high food prices to buy something else, like turkey, fish or cheese...

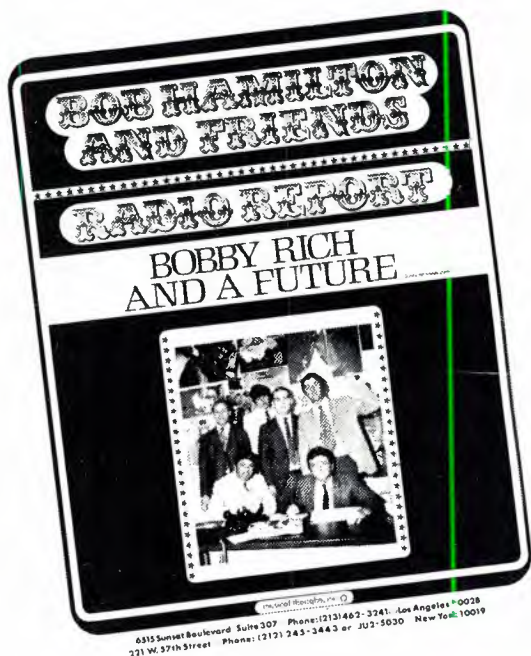
## In The World

The first National Black Political Convention is held in Gary, Indiana and attracts some 8,000 people...

Marshal Lon Nol swears himself in as President of Cambodia...

An administration task force reports \$31.6 billion over the next nine years will be required to curb the industrial pollution of the 25 industries most heavily affected...

# THE WEEK OF ...



## HIT SINGLES

LW	TW		
1.	1.	FIRST TIME EVER	Roberta Flack
5.	2.	ROCKIN' ROBIN	Michael Jackson
2.	3.	HORSE WITH NO NAME	America
3.	4.	I GOTCHA	Joe Tex
7.	5.	IN THE RAIN	Dramatics
4.	6.	BETCHA BY GOLLY WOW	Stylists
8.	7.	A COWBOY'S WORK	Sonny & Cher
14.	8.	FAMILY OF MAN	3 Dog Night
13.	9.	DAY DREAMING	Aretha Franklin
6.	10.	PUPPY LOVE	Donny Osmond
12.	11.	SUAVECITO	Malo
12.	12.	DOCTOR MY EYES	Jackson Brown
—	13.	BACK OFF BOOGALOO	Ringo Starr
18.	14.	GIVE IRELAND BACK	Paul McCartney
16.	15.	CRAZY MAMA	J.J. Cale
—	16.	VINCENT	Don McLean
10.	17.	HEART OF GOLD	Neil Young
11.	18.	MOTHER AND CHILD REUNION	Paul Simon
—	19.	SYLVIA'S MOTHER	Dr. Hook
—	20.	HOT ROD LINCOLN	Commander Cody

## HIT ALBUMS

1. AMERICA (WB)
2. NEIL YOUNG/Harvest (Reprise)
3. YES/Fragile (Atlantic)
4. PAUL SIMON (Columbia)
5. NILSSON/Niisson Schmisson (RCA)
6. BREAD/Baby I'm A Want You (Elektra)
7. ARETHA FRANKLIN/Young, Gifted & Black (Atlantic)
8. DON McLEAN/American Pie (UA)
9. ALLMAN BROTHERS BAND/Eat a Peach (Capricorn)
10. MALD/Malo (WB)
11. AL GREEN/Al Green (HI)
12. VARIOUS ARTISTS/Bangla Desh (Apple)
13. CAROLE KING/Music (Ode)
14. ROLLING STONES/Hot Rocks (Rolling Stone)
15. JIMI HENDRIX/In The West (Reprise)
16. ROBERTA FLACK/First Take (Atlantic)
17. KENNY ROGERS/Ballad of Calico (Reprise)
18. LED ZEPPELIN/Led Zeppelin III (Atlantic)
19. DRAMATICS/Whatcha See (Volt)
20. OSMOND BROTHERS/Phase III (MGM)

# APRIL 3-10

## Radio Programming

Los Angeles ARB shows significant gains for KLOS and KGfJ, due in large part to their inroads in teen demographics...KHJ dropped overall, especially in teens...KKDJ stayed about the same...KRLA dropped while KMET pulled much better numbers...

Steve Stafford replaces Bob Green as PD of KWNR...

Bobby Rich leaves KSTT after four-and-a-half years as PD...

No surprises in New York ARB as WABC and WOR dominate...

Dave Laird names PD at WMPS as Roy Mack leaves...

WMAL tops the Washington ARB...followed by WOL, WPGC, WTOP, WJMD, WGAY...

## Music Business

Two novelty songs break into the top twenty, Sylvia's Mother by Dr. Hook and Commander Cody's Hot Rod Lincoln...

## Broadcast Management

Rumors are rampant that Doubleday Broadcasting will buy KDMB...

A Federal District Judge refuses to dismiss suits against NBC, ABC, and CBS brought by BMI...

A committee backed by the Radio Advertising Bureau (called GOALS) will seek better ways to persuade 18-24 year olds to participate in audience measurement surveys...

## The Advertising Business

A Pulse conducted study for ABC-FM Spot Sales shows the 18-34 age group much more highly involved with media than other groups, especially electronic media...

A complaint was submitted to the National Advertising Review Board against Johnny Cash's commercials for American Oil and Chrysler-Plymouth. Complainant Benny L. Kass charged that Cash nor the companies involved could substantiate the claims made...

## In The World

George Meany and three other labor leaders walked off Richard Nixon's Pay Board...

Britain announced it would take over complete political control of Northern Ireland...

By a vote of 84-8 the Senate approved including sex discrimination under the Equal Rights amendment to the Constitution...

# THE WEEK OF ...

**ROB HAMILTON AND FRIENDS**

**RADIO REPORT**

**ANDERSON PANICS INDUSTRY**

THE HITS

THE WEEK OF ...

1. FIRST TIME EVER ... Roberta Flack  
2. ROCKIN' ROBIN ... Michael Jackson  
3. IN THE RAIN ... Dramatics  
4. I GOTCHA ... Joe Tex  
5. FAMILY OF MAN ... 3 Dog Night  
6. A COWBOY'S WORK ... Cher  
7. DAY DREAMING ... Aretha Franklin  
8. BETCHA BY GOLLY WOW ... Stylistics  
9. DOCTOR MY EYES ... Jackson Brown  
10. SUAVECITO ... Malo  
11. BACK OFF BOOGALOO ... Ringo Starr  
12. VINCENT ... Don McLean  
13. HORSE WITH NO NAME ... America  
14. HOT ROD LINCOLN ... Commander Cody  
15. SYLVIA'S MOTHER ... Dr. Hook  
16. GIVE IRELAND BACK ... Paul McCartney  
17. BABY BLUE ... Badfinger  
18. PUPPY LOVE ... Donny Osmond  
19. LOOK WHAT YOU DONE ... Al Green  
20. OH GIRL ... Chi-Lites

**ATTENTION GRINGO**  
THE FIRST SINGLE BY THE COUNTRY OF  
*Ride*  
The **RON JACOBS** Band  
VIVA VIVA VIVA Revolution

Credence - Badfinger - F. Knight  
spotlight this week's music!

(IN COUNTRY REGIONS ON PAGE 151)

6315 Sunset Boulevard • Suite 307 • Phone: (213) 467-3261 • Los Angeles 90028

## HIT SINGLES

LW TW

1.	1.	FIRST TIME EVER	Roberta Flack
2.	2.	ROCKIN' ROBIN	Michael Jackson
3.	3.	IN THE RAIN	Dramatics
4.	4.	I GOTCHA	Joe Tex
5.	5.	FAMILY OF MAN	3 Dog Night
6.	6.	A COWBOY'S WORK	Cher
7.	7.	DAY DREAMING	Aretha Franklin
8.	8.	BETCHA BY GOLLY WOW	Stylistics
9.	9.	DOCTOR MY EYES	Jackson Brown
10.	10.	SUAVECITO	Malo
11.	11.	BACK OFF BOOGALOO	Ringo Starr
12.	12.	VINCENT	Don McLean
13.	13.	HORSE WITH NO NAME	America
14.	14.	HOT ROD LINCOLN	Commander Cody
15.	15.	SYLVIA'S MOTHER	Dr. Hook
16.	16.	GIVE IRELAND BACK	Paul McCartney
17.	17.	BABY BLUE	Badfinger
18.	18.	PUPPY LOVE	Donny Osmond
19.	19.	LOOK WHAT YOU DONE	Al Green
20.	20.	OH GIRL	Chi-Lites

## HIT ALBUMS

1.	AMERICA (WB)
2.	NEIL YOUNG/Harvest (Reprise)
3.	PAUL SIMON (Columbia)
4.	YES/Fragile (Atlantic)
5.	NILSSON/Nilsson-Schmilion (RCA)
6.	ALLMAN BROTHERS BAND/Eat a Peach (Capricorn)
7.	ROBERTA FLACK/First Take (Atlantic)
8.	BREAD/Baby I'm a Want You (Elektra)
9.	DON McLEAN/American Pie (UA)
10.	MALO/Malo (WB)
11.	AL GREEN/Al Green (MII)
12.	VARIOUS ARTISTS/Banga Desh (Apple)
13.	ARETHA FRANKLIN/Young, Gifted & Black (Atlantic)
14.	WAR/All Day Music (UA)
15.	JIMI HENDRIX/In The West (Reprise)
16.	DRAMATICS/Whatcha See (Volt)
17.	CREAM/Live Vol. II (A-Zantic)
18.	SONNY & CHAR/Kapp
19.	ROLLING STONES/Honky Tonk (Rolling Stone)

# APRIL 10-17

## Radio Programming

Jack Anderson unloaded his first blast against "a new payola scandal in the billion dollar record industry." Reaction was immediate and widespread...

New Pulse in New York shows WPLJ strong at nights with a 7...

KYA, KFRC and KGO tied in overalls in the new San Francisco Pulse...They were followed by KABL, KSFO, KCBS, KDIA, KSAN...

WWOM-FM, New Orleans changes its call letters to WIXO and will rock under Tony Delaney...  
Danny Davis resigns PD slot at KRIZ to return to KHOW...

## Music Business

Badfinger returns to the top twenty with "Baby Blue," as does Al Green with "Look What You Done."...

## Broadcast Management

Pacific and Southern Broadcasting announced a plan to merge with Globetrotter Communications...the total assets involved being 32.3 million dollars...

National Association of FM Broadcasters were told at their meeting in Chicago that FM car radio penetration is 20 percent and should reach nearly 40 percent this year. John Richer is re-elected President of the NAFMB...

The FCC announced that effective May 1, the absolute limit on positive peaks for AM stations is 125%.

## The Advertising Business

The Navy announces it will buy no broadcast time in its recruitment campaign...plans are to use only print media...

A once-powerful ad agency, Lennen & Newell was declared bankrupt in New York...

Ralph Nader, speaking before the American Marketing Association, urged companies to use competitive advertising to attack another company's deceptive claims or product deficiencies...

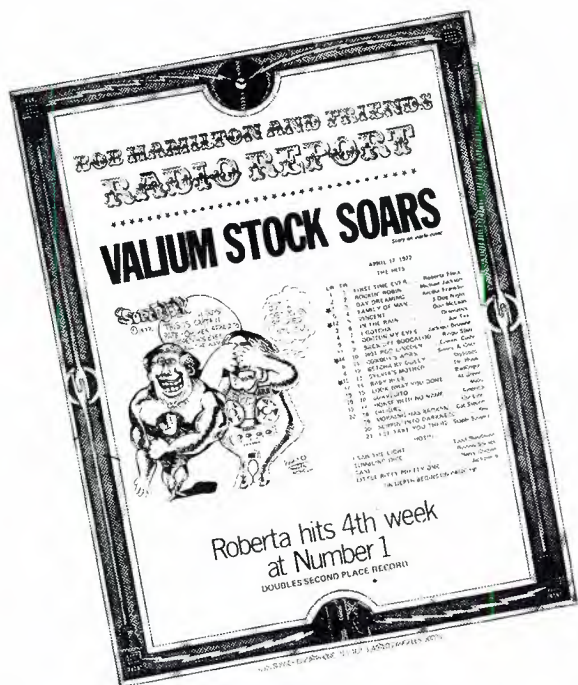
## In The World

The new Federal Election Campaign Act has gone into effect with the toughest requirements ever for financial disclosure by candidates...

Federal Judge Stephen Roth held firm in Detroit on his decision that busing should be utilized to achieve racial integration...

Burt Reynolds invades the centerfold of Cosmopolitan, quickly entrenching himself as the heart-throb of every American female...

# THE WEEK OF . . .



## HIT SINGLES

LW TW

1. FIRST TIME EVER . . . . . Roberta Flack
2. ROCKIN' ROBIN . . . . . Michael Jackson
3. DAY DREAMING . . . . . Aretha Franklin
5. 4. FAMILY OF MAN . . . . . 3 Dog Night
12. 5. VINCENT . . . . . Don McLean
3. 6. IN THE RAIN . . . . . Dramatics
4. 7. I GOTCHA . . . . . Joe Tex
9. 8. DOCTOR MY EYES . . . . . Jackson Brown
11. 9. BACK OFF BOOGALOO . . . . . Ringo Starr
14. 10. HOT ROD LINCOLN . . . . . Commander Cody
6. 11. A COWBOY'S WORK . . . . . Sonny & Cher
12. 12. HOT ROD GOLLY WOW . . . . . Stylistics
15. 13. SYLVIA'S MOTHER . . . . . Dr. Hook
17. 14. BABY BLUE . . . . . Badfinger
19. 15. LOOK WHAT YOU DONE . . . . . Al Green
10. 16. SJAVECITO . . . . . Maio
13. 17. HORSE WITH NO NAME . . . . . America
20. 18. OH GIRL . . . . . Chi-Lites
- 19. MORNING HAS BROKEN . . . . . Cat Stevens
- 20. SLIPPING INTO DARKNESS . . . . . War
- 21. I'LL TAKE YOU THERE . . . . . Staple Singers

## HIT ALBUMS

1. AMERICA (WB)
2. NEIL YOUNG/Harvest (Reprise)
3. PAUL SIMON (Columbia)
4. YES/Fragile (Atlantic)
5. ALLMAN BROTHERS BAND/Eat a Peach (Capricorn)
6. NILSSON/Nilsson Schmilsson (RCA)
7. ROBERTA FLACK/Fir-Take (Atlantic)
8. AL GREEN/AI Green (WB)
9. ARETHA FRANKLIN/Young, Gifted & Black (Atlantic)
10. DON McLEAN/American Pie (UA)
11. MALO/Malo (WB)
12. DONNY HATHAWAY/Live (Atco)
13. VARIOUS ARTISTS/Bangla Desh (Apple)
14. BREAD/Baby I'm A Wa it You (Elektra)
15. STYLISTICS (A&O)
16. JIMI HENDRIX/In The West (Reprise)
17. WAR/All Day Music (UA)
18. CAROLE KING/Music (3de)
19. GODSPELL (Bell)
20. GRAHAM NASH & DAVID CROSBY (Atlantic)



# APRIL 17-24

## Radio Programming

Wolfman Jack leaves XPRS for L.A.'s KDAY 7 to Midnight show, bumping out China Smith. Ted Randall to consult XPRS on R&B, and Roger Christian also leaves XPRS for syndicated projects...

Paxton Mills comes to 100,000 watt KNUS, Dallas, as music director, testing KLIF...  
KROY first in Sacramento Pulse, KRAK second...

## Music Business

Al Cory named National Promotion Director of Capitol Records, replacing John Stanton, who becomes trouble shooter...

Breaking into Top Twenty this week, War and the Staple Singers, with "Slippin' into Darkness" and "I'll Take You There" respectively...

## Broadcast Management

KDWB sale to Doubleday in Minneapolis reportedly for 3.25 million dollars...

Pending FCC approval, Fairchild buying WPBC in Minneapolis...

Nixon endorses profit motive in broadcasting, via Herb Klein

## The Advertising Business

Miles David of RAB feels aural broadcast medium can sell advertisers \$2 billion by 1976...

FTC plans to renew complaints against analgesic makers refuting claims of effectiveness and speed...

Reasonable access provision of new NAB guidelines for political advertising under debate...

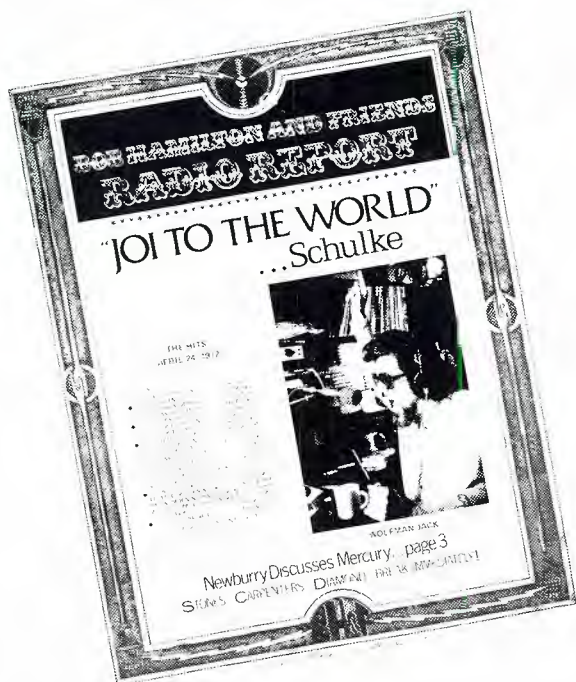
## In The World

Democratic nomination race now a three-way sweepstakes with McGovern, Humphrey and Muskie...

LBJ has heart attack one year after resuming smoking cigarettes...

Adam Clayton Powell dies at 63 of cancer...

# THE WEEK OF ...



## HIT SINGLES

LW TW

1.	1.	FIRST TIME EVER	Roberta Flack
5.	2.	VINCENT	Don McLean
4.	3.	FAMILY OF MAN	3 Dog Night
3.	4.	DAY DREAMING	Aretha Franklin
9.	5.	BACK OFF BOOGALOO	Ringo Starr
2.	6.	ROCKIN' ROBIN	Michael Jackson
8.	7.	DOCTOR MY EYES	Jackson Brown
10.	8.	HOT ROD LINCOLN	Commander Cody
6.	9.	IN THE RAIN	Dramatics
15.	10.	LOOK WHAT YOU DONE	Al Green
13.	11.	SYLVIA'S MOTHER	Dr. Hook
7.	12.	I GOTCHA	Joe Tex
14.	13.	BABY BLUE	Badfinger
12.	14.	BETCHA BY GOLLY WOW	Stylistics
18.	15.	OH GIRL	Chi-Lites
21.	16.	I'LL TAKE YOU THERE	Staple Singers
11.	17.	A COWBOY'S WORK	Sonny & Cher
19.	18.	MORNING HAS BROKEN	Cat Stevens
20.	19.	SLIPPIN' INTO DARKNESS	.War
-	20.	TAXI	Harry Chapin
-	21.	TUMBLING DICE	Rolling Stones

## HIT ALBUMS

1.	AMERICA (WB)
2.	NEIL YOUNG/Harvest* (Reprise)
3.	ROBERTA FLACK/First Take (Atlantic)
4.	YES/Fragile (Atlantic)
5.	PAUL SIMON (Columbia)
6.	ALLMAN BROTHERS BAND/Eat a Peach (Capricorn)
7.	ARETHA FRANKLIN/Young, Gifted & Black (Atlantic)
8.	NILSSON/Nilsson Schmilsson (RCA)
9.	MALO/Malo (WB)
10.	AL GREEN/Al Green 'HI)
11.	DONNY HATHAWAY/Live (Atco)
12.	DON McLEAN/American Pie (UA)
13.	BREAD/Baby I'm a Want You (Elektra)
14.	GRAHAM NASH & DAVID CROSBY (Atlantic)
15.	CAROLE KING/Tapestry (Ode)
16.	STYLISTICS (Avco)
17.	CREAM/Live Vol. II (Atlantic)
18.	WAR/All Day Music (UA)
19.	DRAMATICS/Whatcha See (Volt)
20.	HISTORY OF ERIC CLAPTON (Atlantic)

# APRIL 24-MAY 1

## Radio Programming

KLOS gets a 9 in the Pulse at night in Los Angeles, again showing strength...  
KCBQ in San Diego gets a 15 in the Pulse, with six stations tied behind, all with a 7...

## Music Business

Carole King's Tapestry now over 4.5 million copies in the U.S., 6 million world-wide, outselling any Beatles album ...

San Francisco Sheriff Richard Hongisto gets David Crosby Graham Nash and others to perform a benefit for county-jail prisoners...KSAN broadcasts...

Harry Chapin's "Taxi" and the Rolling Stones' "Tumblin' Dice" move into the Top Twenty...

## Broadcast Management

ROP to be the first company to comply with the FCC's one-to-a-market rule properties in several cities where it owns TV-AM-FM situations...

Ben Hooks named first Black FCC member...

NBC announces plans to sell its radio stations...

Community activists groups promised extensive participation by Starr Broadcasting as chain buys KABL stations in Bay Area...

FCC holding inquiry into suggested cable radio rules...

## The Advertising Business

Commerce Dept. says ad spending in 72 for all media could reach 22.8 billion dollars...

Stern Concern law firm gets free time on NBC for Senator Fred Harris of Oklahoma and six farm groups to answer railroad-sponsored ads supporting the Surface Transportation Act :60 spot produced for the effort...

## In The World

U.S. reacts to Communist offensive in Indochina with heavy bombing of Haiphong Harbor...

Gang killings in Brooklyn...

Justice Dept. files anti-trust suits against CBS, NBC, ABC and Viacom claiming television monopoly...

# THE WEEK OF . . .



## HIT SINGLES

LW TW

15.	1.	OH GIRL	Chi-Lites
2.	2.	VINCENT	Don McLean
1.	3.	FIRST TIME EVER	Jackson Brown
5.	5.	BACK OFF BOOGALOO	Ringo Starr
8.	6.	HOT ROD LINCOLN	Commander Cody
10.	7.	LOOK WHAT YOU DONE	Al Green
11.	8.	SYLVIA'S MOTHER	Dr. Hook
4.	9.	DAY DREAMING	Aretha Franklin
16.	10.	I'LL TAKE YOU THERE	Staple Singers
21.	11.	TUMBLING DICE	Rolling Stones
3.	12.	FAMILY OF MAN	3 Dog Night
18.	13.	MORNING HAS BROKEN	Cat Stevens
6.	14.	ROC'KIN' ROBIN	Michael Jackson
19.	15.	SLIP'IN' INTO DARKNESS	War
13.	16.	BABY BLUE	Badfinger
—	17.	LITTLE BITTY PRETTY ONE	Jackson Five
14.	18.	BETCHA BY GOLLY WOW	Stylistics
20.	19.	TAXI	Harry Chapin
12.	20.	I GOTCHA	Joe Tex
—	21.	DIARY	Bread
9.	22.	IN THE RAIN	Dramatics

## HIT ALBUMS

1.	AMERICA (WB)
2.	ROBERTA FLACK/First Take (Atlantic)
3.	NEIL YOUNG/Harvest (Reprise)
4.	ALLMAN BROTHERS BAND/Eat A Peach (Capricorn)
5.	PAUL SIMON (Columbia)
6.	MALO (WB)
7.	YES/Fragile (Atlantic)
8.	ARETHA FRANKLIN/Young, Gifted & Black (Atlantic)
9.	GRAHAM NASH & DAVID CROSBY (Atlantic)
10.	DON McLEAN/American Pie (UA)
11.	DONNY HATHAWAY/Live (Avco)
12.	AL GREEN (HI)
13.	NILSSON/Nikson Schmilsson (RCA)
14.	CREEDENCE CLEARWATER REVIVAL (Fantasy)
15.	CAROLE KING/Tapestry (Ode)
16.	BREAD/Baby I'm A'Want You (Elektra)
17.	GODSPELL (Bell)
18.	HISTORY OF ERIC CLAPTON (Atlantic)
19.	WAR/All Day Music (UA)
20.	CAROLE KING/Music (Ode)

# MAY 1-8

## Radio Programming

Heavy top 40 battle shaping up in Chattanooga between WGOW, WDXB, WFLI...programmed by Bill Scott, Bob Todd and E. Alvin Davis respectively...

Tom Donahue supposed to be leaving KSAN to work with Dave Moorehead, the new GM of KMET...

Jack McCoy copyrights the Last Contest...

WDAS, under LeBaron Taylor, sues ARB for two million dollars, listing 25 different grievances...

WNIC, Detroit (formerly WKNR) going beautiful music...

## Music Business

Paul Fishkin, of Bearsville Records, credits the Communicator Network with breaking Todd Rundgren's "I Saw The Light"...

Rolling Stones tour begins in San Francisco June 6 and ends in New York July 26...

Big benefit at Winterland in San Francisco for the California marijuana initiative...

Chi-Lites' "Oh Girl" vaults to number one single in the country...

## Broadcast Management

KMEN, San Bernardino sold by Val Jon to Fanfare Corporation...

FCC reportedly getting ready to ease restrictions on first-class license requirements...

FTC Chairman Miles Kirkpatrick moves to obtain more control over advertising...

## Advertising Business

Television networks reject spots about defective Chevrolet engine mounts...

Thomas Adams, Chairman of Campbell-Ewald, calls for those opposing certain ads to substantiate the claims of deception...

## In The World

The U.S. dramatically steps up the air war in Vietnam...

George McGovern decides to enter Ohio primary...

Apollo 14 crew lands on the moon...

# THE WEEK OF . . .



## HIT SINGLES

LW TW

1.	1.	OH GIRL	Chi-Lites
10.	2.	I'LL TAKE YOU THERE	Staple Singers
2.	3.	VINCENT/FLIP	Don McLean
6.	4.	HOT RCD LINCOLN	Commander Cody
11.	5.	TUMBLING DICE	Rolling Stones
8.	6.	SYLVIA'S MOTHER	Dr. Hook
7.	7.	LOOK WHAT YOU DONE	Al Green
4.	8.	DOCTOR MY EYES	Jackson Brown
13.	9.	MORNING HAS BROKEN	Cat Stevens
3.	10.	FIRST TIME EVER	Roberta Flack
15.	11.	SLIPPIN' INTO DARKNESS	War
—	12.	IT'S GOING TO TAKE SOMETIME	Carpenters
—	13.	LITTLE BITTY PRETTY ONE	Jackson Five
—	14.	I SAW THE LIGHT	Tod Rundgren
5.	15.	BACK OFF BOOGALOO	Ringo Starr
—	16.	CANDY MAN	Sammy Davis
—	17.	SONG SUNG BLUE	Neil Diamond
—	18.	LAST NIGHT I DIDN'T GET TO SLEEP	5th Dimension
21.	19.	DIARY	Bread
9.	20.	DAY DREAMING	Aretha Franklin
—	21.	NICE TO BE WITH YOU	Gallery

## HIT ALBUMS

1.	ROBERTA FLACK/First Take (Atlantic)
2.	AMERICA (WB)
3.	NEIL YOUNG/Harvest (Reprise)
4.	ALLMAN BROTHERS BAND/Eat A Peach (Capricorn)
5.	PAUL SIMON (Columbia)
6.	MALO (WB)
7.	GRAHAM NASH & DAVID CROSBY (Atlantic)
8.	YES/Fragile (Atlantic)
9.	AL GREEN (HI)
10.	DONNY HATHAWAY/Live (Aveco)
11.	CREDENCE CLEARWATER REVIVAL (Fantasy)
12.	DON McLEAN/American Pie (UA)
13.	WAR/All Day Jusic (UA)
14.	ARETHA FRANKLIN/Young, Gifted & Black (Atlantic)
15.	STAPLE SINGERS/Beatitude (Stax)
16.	NILSSON/Nitson Schmi sson (RCA)
17.	STYLISTICS (Aveco)
18.	CAROLE KING/Tapestry (Ode)
19.	HISTORY OF ERIC CLAPTON (Atlantic)
20.	HUMBLE PIE/Smokin' (A&M)

# MAY 8-15

## Radio Programming

Despite poor signal, KUDL makes inroads on WHB in new Kansas City Pulse...

After ten years of programming KMPC, Russ Barnett resigns...Mark Blinoff becomes acting PD...

John Rook returns to the city of his greatest triumph, Chicago, to program his former competitor, WCFL, as a consultant...

Robert E. Lee leaves WCFL, where he was acting program manager...

## Music Business

Atlantic Records announces no blocks of tickets for Stones' concerts to radio stations...limit is two per customer...

First annual San Francisco Bay Area Festival will be held next month by George Wein, who does the Newport Jazz Festival...

Sammy Davis, Jr., breaks into the top twenty with his biggest record ever, "Candy Man"...

## Broadcast Management

Twenty-six license renewal challenges filed in the State of New York...

Burns Nugent named stations-relations Chief of NAB...

Ninety broadcasters voted to have the NAB put pressure on Richard Nixon to make the next FCC Commissioner a broadcaster...

## Advertising Business

Ocean Spray ordered by the FTC to run corrective ads on their "food energy" claims...

Dean Burch says FCC should consider limiting political spots to five minutes in length...for the next election...

National Citizens Committee for Broadcasting pressures NAB to establish a policy for handling political advertising abuses...

## In The World

Willy Brandt narrowly gets a vote of confidence...

Edmund Muskie drops out of the race for the Democratic Presidential Nomination...

North Vietnam starts on yet another offensive...

# THE WEEK OF ...

**BOB HAMILTON AND FRIENDS**  
**RADIO REPORT**  
 MAY 15, 1972  
 THE HITS

LW	TW		Chi-Lites
1	1	OH GIRL (3rd week)	Staple Singers
2	2	I'LL TAKE YOU THERE	Neil Diamond
3	3	SONG SUNG BLUE	Commander Cody
4	4	HOT ROD LINCOLN	Rolling Stones
5	5	TUMBLING DICE	Dr. Hook
6	6	SYLVIA'S MOTHER	Cat Stevens
7	7	MORNING HAS BROKEN	Bread
8	8	DIARY	5th Dimension
9	9	LAST NIGHT I DIDN'T GET TO SLEEP	Carpenters
10	10	IT'S GOING TO TAKE SOMETIME	War
11	11	SLIPPIN' INTO DARKNESS	Todd Rundgren
12	12	I SAY THE LIGHT	Sammy Davis Jr.
13	13	I SAW THE MAN	Galtney
14	14	NICE TO BE WITH YOU	Jackson 5
15	15	LITTLE BITTY PRETTY ONE	Don McLean
16	16	VINCENT	Love Unlimited
17	17	WALKIN' IN THE RAIN	Roberta Flack
18	18	FIRST TIME EVER	Al Green
19	19	LOOK WHAT YOU DONE	Jackie Brown
20	20	DOCTOR MY EYES	Billy Preston
21	21	OUTA SPACE	

DEPTH BEGINS ON PAGE 191

**GEORGE BURNS**  
RESIGNS FROM P.B.S.

**RECORD BIZ**  
REACHES HEAVY LOW

**BARRY GROSS**  
SPLITS ABC-DUNHILL

**Neil Diamond**  
Skyrocks

How Do You Do  
Records That Will Go High

JOHN BUTLER

WOODY ROBERTS

SCOTTY TRIPP

## HIT SINGLES

LW TW

1.	1.	OH GIRL	Chi-Lites
2.	2.	I'LL TAKE YOU THERE	Staple Singers
3.	3.	SONG SUNG BLUE	Neil Diamond
4.	4.	HOT ROD LINCOLN	Commander Cody
5.	5.	TUMBLING DICE	Rolling Stones
6.	6.	SYLVIA'S MOTHER	Dr. Hook
7.	7.	MORNING HAS BROKEN	Cat Stevens
8.	8.	DIARY	Bread
9.	9.	LAST NIGHT I DIDN'T GET TO SLEEP	5th Dimension
10.	10.	IT'S GOING TO TAKE SOMETIME	Carpenters
11.	11.	SLIPPIN' INTO DARKNESS	War
12.	12.	I SAY THE LIGHT	Todd Rundgren
13.	13.	CANDY MANN	Sammy Davis
14.	14.	NICE TO BE WITH YOU	Gallery
15.	15.	LITTLE BITTY PRETTY ONE	Jackson Five
16.	16.	VINCENT	Don McLean
17.	17.	WALKIN' IN THE RAIN	Love Unlimited
18.	18.	FIRST TIME EVER	Roberta Flack
19.	19.	LOOK WHAT YOU DONE	Al Green
20.	20.	DOCTOR MY EYES	Jackie Brown
21.	21.	OUTA SPACE	Billy Preston

## HIT ALBUMS

1.	ROBERTA FLACK/First Take (Atlantic)
2.	AMERICA (WB)
3.	NEIL YOUNG/Harvest Reprise
4.	PAUL SIMON (Columbia)
5.	JETHRO TULL/Thick as a Brick (WB)
6.	MALO (HI)
7.	ALLMAN BROTHERS BAND/Eat a Peach (Capricorn)
8.	JANIS JAPLIN/In Concert (Columbia)
9.	DONNY HATHAWAY/Live (Avco)
10.	AL GREEN (HI)
11.	GRAHAM NASH & DAVID CROSBY (Atlantic)
12.	STAPLE SINGERS/Baitude (Stax)
13.	YES/Fragile (Atlantic)
14.	STEPHEN STILLS/Manassas (Atlantic)
15.	HUMBLE PIE/Smokin' (A&M)
16.	ROBERTA FLACK & DONNY HATHAWAY (Atlantic)
17.	CREFDENCE CLEARWATER REVIVAL (Fantasy)
18.	DON McLEAN/American Pie (UA)
19.	CAROLE KING/Tapestry (Ode)
20.	WAR/All Day Music (UA)



# MAY 15-22

## Radio Programming

George Burns, group programmer for Pacific and Southern, resigns...will go into consulting...

Russ Barnett announces he too will go into consulting...

WDRQ becomes an FM rocker in Detroit...Al Casey programming and Andy Wilson doing the music...

Gerry Peterson named PD at KRIZ...

Boston Pulse shows rating gains for WRKO and WMEX...

Allan Mitchell named PD of KDKA...

## Music Business

Ira Trachter leaves the Billboard chart department for a research post with MGM Records...

Barry Gross resigns as national promotion director for ABC-Dunhill to form a new, unannounced label...

Billy Preston breaks into the top twenty with an instrumental, "Outta Space," as does Love Unlimited with "Walkin' In The Rain,"...

For the first time, the Communicator Network adds two records at once:...the Eagles' "Take It Easy" and Procol Harum's "Conquistador."

## Broadcast Management

A national survey on FM set penetration shows Detroit the leading city with a 95 percent penetration, followed by Dayton, Ohio and Lansing, Michigan. Michigan and Ohio are the leading states. Fresno showed a gain of 60 percent...

Arthur McCoy, President of Pacific and Southern, regains and exchanges his stocks for KYXI and KHOU-TV...

## Advertising Business

The Advertising Council should take on more of today's sensitive problems, says its President Robert Keim...

The City Manager of Miami Beach tells Media officials they will have to pay rental fees for equipment left after the Democratic National Convention...

An FTC Hearing Examiner rules it's not necessarily deceptive that the odds weren't specified nor all the prizes awarded in a Blair Corp. pre-selected sweepstakes...

## In The World

J. Edgar Hoover dies at 77 and is replaced by L. Patric Gray...

While Chrysler was on trial for price cutting, Ford and G.W. were charged by a grand jury with conspiring to refuse to cut prices...

Pulitzer prizes were awarded to the New York Times for publishing the Pentagon Papers and Jack Anderson for general muckraking...

# THE WEEK OF . . .



## HIT SINGLES

LW TW

2.	1.	I'LL TAKE YOU THERE	Staple Singers
3.	2.	SONG SUNG BLUE	Neil Diamond
1.	3.	OH GIRL	Chi-Lites
9.	4.	LAST NIGHT I DIDN'T GET TO SLEEP	5th Dimension
6.	5.	SYLVIA'S MOTHER	Dr. Hook
14.	6.	NICE TO BE WITH YOU	Gallery
8.	7.	DIARY	Bread
13.	8.	CANDY MAN	Sammy Davis, Jr.
10.	9.	IT'S GOING TO TAKE SOMETIME	Carpenters
5.	10.	I SAW THE LIGHT	Todd Rundgren
12.	11.	TUMBLING DICE	Rolling Stones
—	12.	TROGLODYTE	Jimmy Castor Bunch
21.	13.	OUTA SPACE	Billy Preston
7.	14.	MORNING HAS BROKEN	Cat Stevens
17.	15.	WALKIN' IN THE RAIN	Love Unlimited
11.	16.	SLIPPIN' INTO DARKNESS	War
4.	17.	HOT ROD LINCOLN	Commander Cody
15.	18.	LITTLE BITTY PRETTY ONE	Jackson Five
19.	19.	LOOK WHAT YOU'VE DONE	Al Green

## HIT ALBUMS

1.	ROBERTA FLACK/First Take (Atlantic)
2.	JETHRO TULL/Thick As A Brick (WB)
3.	NEIL YOUNG/Harvest (Reprise)
4.	AMERICA (WB)
5.	JANIS JOPLIN/In Concert (Columbia)
6.	MALO (WB)
7.	PAUL SIMON (Columbia)
8.	AL GREEN (HI)
9.	GRAHAM NASH & DAVID CROSBY (Atlantic)
10.	ROBERTA FLACK & DONNY HATHAWAY (Atlantic)
11.	ALLMAN BROTHERS BAND/Eat A Peach (Capricorn)
12.	DONNY HATHAWAY/Live (Avco)
13.	STAPLE SINGERS/Beatitude (Stax)
14.	STEPHEN STILLS/Manassas (Atlantic)
15.	CREEDENCE CLEARWATER REVIVAL (Fantasy)
16.	CHI-LITES/A Lonely Man (Brunswick)
17.	WAR/All Day Music (UA)
18.	YES/Fragile (Atlantic)
19.	HISTORY OF ERIC CLAPTON (Atlantic)
20.	GODSPELL (Bell)

# MAY 22-29

## Radio Programming

The Canadian Association of Broadcasters names CKLG, Vancouver, the Am, FM and News station of the year for Canada...

Jimmie Rabbit joins Drake station KHJ in Los Angeles. Walt "Baby" Love returns to WOR-FM, New York...

KNX-AM, a CBS outlet, to endorse political candidates...

## Music Business

Terry Fletcher becomes National Promotion Director for ABC-Dunhill, succeeding Barry Gross, Dennis Laventhal named head of Sales and Promotion combined, and Julie Zimand put in charge of Sales...

Near riot occurs in Vancouver as tickets for the first of the upcoming Rolling Stones tour go on sale...

Staple Singers' "I'll Take You There" hits Number one...

Rolling Stones' "Exhile On Main Street LP released...

## Broadcast Management

Cost of Living Council rejects NAB plea that radio and television advertising be exempt from price controls...

Bernard Mayes, chairman of National Public Radio says public radio is growing strong amidst general renewed public interest in radio...

## Advertising Business

American Advertising Federation hold convention in Washington, D.C., concerned with consumer credibility and tightening Federal controls...

Head of American Association of Advertising Agencies urges news media to give better balance in reporting complaints on advertising...

Miles Kirkpatrick, Chairman of the FTC, urges advertisers to challenge each other advertising claims...

FCC proposes new rules forcing sponsor-identification of political advertising to greater accuracy and truth...

## In The World

Haiphong Harbor mined...

Nixon prepares to visit Moscow...

Survey for the Commission on Population Growth and the American Future concludes that almost half of all single American girls become non-virgins before they are 20...

Whole Earth Conference held in Stockholm, Sweden...

# THE WEEK OF ...

**BOB HAMILTON AND FRIENDS**  
**RADIO REPORT**

WMBL & MIKE JOSEPH PLANNING FORMAT CHANGE  
 MEMPHIS MUSIC AWARDS THIS SATURDAY  
 PART TWO- BILL DRAKE'S EARLY LIFE

MAY 29, 1972  
 THE 1970s

LW TW

1	SONG SUNG BLUE	Neil Diamond
2	NICE TO BE WITH YOU	Gallery
3	LAST NIGHT I DIDN'T GET TO SLEEP	5th Dimension
4	I'LL TAKE YOU THERE	Staple Singers
5	TROGLODYTE	Jimmy Castor Bunch
6	CANDY MAN	Sammy Davis Jr.
7	OH GIRL	Bread
8	IT'S GOING TO TAKE SOME TIME	Chi-Lites
9	DIARY	Carpenters
10	IT'S SYLVIA'S MOTHER	Dr. Hook
11	OUTA SPACE	Billy Preston
12	I SAW THE LIGHT	Todd Rundgren
13	WALKIN' IN THE RAIN	Love Unlimited
14	TUMBLING DICE	Rolling Stones
15	AMAZING GRACE	Royal Scots Dragon Guard
16	MORNING HAS BROKEN	Cat Stevens
17	I NEED YOU	America
18	IT'S TOO LATE	Cornelius Bros. & Sister Rose
19	SLIPPIN' INTO DARKNESS	War
20	I BEEN LONELY FOR SO LONG	Fredrick Knight
21	HOW DO YOU DO	Mouth & Mac Neal

LEAN ON ME  
 TAKE IT EASY  
 (IN DEPTH BEGINS ON PAGE 18)

NEIL DIAMOND  
 NEIL DIAMOND  
 NEIL DIAMOND

**Eagles Record Breaks  
 Rocket Man, Wayne Newton  
 Double Points**

## HIT SINGLES

LW TW

- SONG SUNG BLUE . . . . . Neil Diamond
- NICE TO BE WITH YOU . . . . . Gallery
- LAST NIGHT I DIDN'T GET TO SLEEP . . . . . 5th Dimension
- I'LL TAKE YOU THERE . . . . . Staple Singers
- TROGLODYTE . . . . . Jimmy Castor Bunch
- CANDY MAN . . . . . Sammy Davis Jr.
- OH GIRL . . . . . Bread
- IT'S GOING TO TAKE SOME TIME . . . . . Chi-Lites
- DIARY . . . . . Carpenters
- IT'S SYLVIA'S MOTHER . . . . . Dr. Hook
- OUTA SPACE . . . . . Billy Preston
- I SAW THE LIGHT . . . . . Todd Rundgren
- WALKIN' IN THE RAIN . . . . . Love Unlimited
- TUMBLING DICE . . . . . Rolling Stones
- AMAZING GRACE . . . . . Royal Scots Dragon Guard
- MORNING HAS BROKEN . . . . . Cat Stevens
- I NEED YOU . . . . . America
- IT'S TOO LATE . . . . . Cornelius Bros. & Sister Rose
- SLIPPIN' INTO DARKNESS . . . . . War
- I BEEN LONELY FOR SO LONG . . . . . Fredrick Knight
- HOW DO YOU DO . . . . . Mouth & Mac Neal

## HIT ALBUMS

- ROBERTA FLACK/First Take (Atlantic)
- JETHRO TULL/Thick As A Brick (WB)
- NEIL YOUNG/Harvest (Reprise)
- AMERICA (WB)
- JANIS JOPLIN/In Concert (Columbia)
- ROBERTA FLACK & DONNY HATHAWAY (Atlantic)
- ALLMAN BROTHERS BAND/Eat A Peach (Capricorn)
- DONNY HATHAWAY/Live (A&M)
- AL GREEN (HI)
- STAPLE SINGERS/Beatitude (Stax)
- PAUL SIMON (Columbia)
- STEPHEN STILLS/Manassas (Atlantic)
- PROGOL HARUM/Live (A&M)
- WAR/All Day Music (UA)
- MALO (WB)
- GRAHAM NASH & DAVID CROSBY (Atlantic)
- CREDENCE CLEARWATER: REVIVAL (Fantasy)
- HISTORY OF ERIC CLAPTON (Atlantic)
- JEFF BECK GROUP (Epic)
- CHI-LITES/A Lonely Man (Brunswick)

# MAY 29-JUNE 4

## Radio Programming

Allen Dennis returns to WMAK in Nashville, after a year at WKGN in Knoxville...

WZUU becomes the tenth mass applier to enter the Milwaukee market, consulted by Mike Joseph...

Rolling Stones Magazine announces "Rolling Stone of-the-Air" radio programs for FM progressive rock stations...

## Music Business

WCFL in Chicago somehow gets 100 Rolling Stones concert tickets...

"Take It Easy" breaks big for Eagles...

Breaking into the Top Twenty, "I Been Lonely For So Long" by Frederic Knight, and "How Do You Do" by Mouth & MacNeal...

## Broadcast Management

Twentieth Century Fund releases report that the First Amendment does not assure freedoms, and legal methods are necessary to preserve press rights...

National Citizens Committee for Broadcasting announces it is instituting a national study of political advertising on radio and television for 1972...

WDSU-AM-FM New Orleans, for some 25 years the radio voices of the Stern family's Royal Street Corp. sold to Covenant Broadcasting Corp. for 1.5 million dollars...

NAB begins \$24,000 ad campaign extolling virtues of broadcast advertising...

FCC denies a motion by Friendly Broadcasting Co. for reconsideration of a January hearing order directed against the license renewal of its WJMO-AM — WLYT-FM Cleveland Heights, Ohio for various alleged failures...

Corporation for Public Broadcasting asks FCC for rule changes that would permit more extensive service on noncommercial radio stations...

Winners of the Alfred P. Sloan Highway Safety Awards for 1972 are WEEI-AM-FM Boston, KRMG-AM-FM Tulsa, WJAG-AM-FM Norfolk, Nebraska. NBC took the network award...

## Advertising Business

An attorney for the Standard Oil Co. of California charges that the FTC harmed his client by quietly dropping complaints against the additive F-310, claiming that Standard was not given an opportunity to refute the allegations...

## In The World...

George Wallace shot in Laurel, Maryland...

Prosecution rests in Angela Davis case...

John Connally leaves post of Secretary of the Treasury...

# THE WEEK OF ...



## HIT SINGLES

LW TW

1.	1.	SONG SUNG BLUE	Neil Diamond
2.	2.	NICE TO BE WITH YOU	Gallery
3.	3.	LAST NIGHT I DIDN'T GET TO SLEEP	5th Dimension
4.	5.	TROGLODYTE	Jimmy Castor Bunch
5.	11.	OUTA SPACE	Billy Preston
6.	6.	CANDY MAN	Sammy Davis, Jr.
7.	7.	I'LL TAKE YOU THERE	Staple Singers
8.	8.	IT'S TOO LATE	Cornelius Bros. & Sister Rose
9.	9.	WALKIN' IN THE RAIN	Love Unlimited
10.	10.	OH GIRL	CHI-LITES
11.	11.	AMAZING GRACE	Royal Scots Dragoon Guards
12.	12.	I NEED YOU	America
13.	13.	SYLVIA'S MOTHER	Dr. Hook
14.	14.	LEAN ON ME	Bill Withers
15.	21.	HOW DO YOU DO	Mouth & Mac Neal
16.	16.	DIARY	Bread
17.	17.	IT'S GOING TO TAKE SOMETIME	Carpenters
18.	20.	I BEEN LONELY FOR SO LONG	Frederick Knight
19.	19.	TUMBLING DICE	Rolling Stones
20.	14.	I SAW THE LIGHT	Todd Rundgren
21.	21.	HOW CAN I BE SURE	David Cassidy
22.	22.	ROCKET MAN	Elton John

## HIT ALBUMS

1.	JETHRO TULL/Thick As A Brick (WB)
2.	ROBERTA FLACK/First Take (Atlantic)
3.	ROLLING STONES/Exile On Main St. (Rolling Stone)
4.	NEIL YOUNG/Harvest (Reprise)
5.	AMERICA (WB)
6.	ROBERTA FLACK & DONNY HATHAWAY (Atlantic)
7.	ALLMAN BROTHERS BAND/Eat A Peach (Capricorn)
8.	JANIS JOPLIN/In Concert (Columbia)
9.	WAR/All Day Music (UA)
10.	DONNY HATHAWAY/Live (Atco)
11.	STAPLE SINGERS/Beatitude (Stax)
12.	AL GREEN (HI)
13.	PROCOL HARUM/Live A&M
14.	CREDENCE CLEARWATER REVIVAL (Fantasy)
15.	HISTORY OF ERIC CLAPTON (Atlantic)
16.	CHI-LITES/A Lonely Man (Brunswick)
17.	STEPHEN STILLS/Mansions (Atlantic)
18.	MALO (WB)
19.	PAUL SIMON (Columbia)
20.	ARETHA FRANKLIN/Young, Gifted & Black (Atlantic)

# JUNE 5-12

## Radio Programming

George Lorenz, known as "The Hound Dog," died at 52. He had been a disc jockey, radio station owner and tip sheet writer...

Jack Woods leaves KHOW to program KFMB, San Diego...

WXLW, Indianapolis moves into more of a top 40 format...

San Francisco, being inordinately hilly, has poor FM reception...

## Music Business

Despite the ban of block sales, some radio stations managed to get as many as 150 tickets for Stones concerts...meanwhile the Stones add a fourth concert in Los Angeles...

David Crosby and Graham Nash announce their first tour in almost a year...

Bill Withers breaks into the top twenty with "Lean On Me"...his first hit since "Ain't No Sunshine"...

## Broadcast Management

The merger between Pacific and Southern and Globetrotter Communications seems to be off...

The U.S. Court of Appeals overturns FCC decision to deny equal time for Shirley Chisolm...

FCC Commissioner Richard Wiley says drastic extensions of the Fairness Doctrine are incompatible with free enterprise broadcasting...

## Advertising Business

RKO radio representatives will drop 14 FM outlets it represents within 60 to 90 days...

Faberge assigned their products and broadcast media buying responsibilities to Young & Rubicam...

Thomas Eagleton introduces a bill into the Senate to limit campaign advertising to the three weeks before primaries...

## In The World

Richard Nixon visits Russia...amidst cries from the right he's a communist and the left that he's insincere...

George Wallace's assassin Arthur Bremer was discovered to have been stalking Richard Nixon...

The Supreme Court upheld the ancient common law principle that a jury's verdict must be unanimous to convict...

# THE WEEK OF ...

**BOB HAMILTON AND FRIENDS**  
**RADIO REPORT**

**THE WEEK OF THE BIG RUB-OUT**  
 ROBIN MITCHELL FIRED AT KOL  
 RABBITT HAS A QUICKY  
 LARRY LUJACK SPLITTING  
 FAMOUS MUSIC SHUFFLES

Cornelius Brothers - Bill Withers  
 Take Giant Jumps

Hollies, Roberta and Danny,  
 Luner Ingran, and  
 Nilsson - New RFWB

JUNE 12, 1972  
 THE HITS

LW	TW	OUTA SPACE	Billy Preston
3	1	TROGLODYTE	Jimmy Castor Bunch
4	2	SONG SUNG BLUE	Neil Diamond
1	3	IT'S TOO LATE	Cornelius Brothers
3	4	LEAN ON ME	Bill Withers
14	5	LAST NIGHT I DINT GET TO SLEEP	5th Dimension
15	6	HOW DO YOU DO	Mouth & Mac
7	7	NICE TO BE WITH YOU	Love Unlimited
8	8	I NEED YOU	America
9	9	WALKIN' IN THE RAIN	Royal Scots
10	10	I NEED YOU	Royal Scots
11	11	AMAZING GRACE	Sammy Davis, Jr.
12	12	CANDY MAN	Elton John
13	13	ROCKET MAN	Eagles
14	14	TAKE IT EASY	Wayne Newton
15	15	DADDY DON'T YOU WALK SO FAST	Frederick Knight
16	16	I BEEN LONELY FOR SO LONG	Staple Singers
17	17	I'LL TAKE YOU THERE	Chi-Lites
18	18	OH GIRL	Derek & The Dominos
19	19	LAYLA	Dr. Hook
20	20	SYLVIA'S MOTHER	Steve Cassidy
21	21	HOW CAN I BE SURE	Looking Glass
22	22	BRANDY	Looking Glass

(INDEPTH BEGINS ON PAGE 18)

## HIT SINGLES

LW TW

1. OUTA SPACE . . . . . Billy Preston
2. TROGLODYTE . . . . . Jimmy Castor Bunch
3. SONG SUNG BLUE . . . . . Neil Diamond
4. IT'S TOO LATE . . . . . Cornelius Bros. & Sister Rose
5. LEAN ON ME . . . . . Bill Withers
6. LAST NIGHT I DINT GET TO SLEEP . . . . . 5th Dimension
7. HOW DO YOU DO . . . . . Mouth & Mac
8. NICE TO BE WITH YOU . . . . . Gallery
9. WALKIN' IN THE RAIN . . . . . Love Unlimited
10. I NEED YOU . . . . . America
11. AMAZING GRACE . . . . . Royal Scots Dragoon Guards
12. CANDY MAN . . . . . Sammy Davis, Jr.
13. ROCKET MAN/Elton John
14. TAKE IT EASY . . . . . Eagles
15. DADDY DON'T YOU WALK SO FAST . . . . . Wayne Newton
16. I BEEN LONELY FOR SO LONG . . . . . Frederick Knight
17. I'LL TAKE YOU THERE . . . . . Staple Singers
18. OH GIRL . . . . . Chi-Lites
19. LAYLA . . . . . Derek & The Dominos
20. SYLVIA'S MOTHER . . . . . Dr. Hook
21. HOW CAN I BE SURE . . . . . David Cassidy
22. BRANDY . . . . . Looking Glass

## HIT ALBUMS

1. ROLLING STONES/Ewile On Main St. (Rolling Stone)
2. JETHRO TULL/Thick As A Brick (WB)
3. ROBERTA FLACK & DONNY HATHAWAY (Atlantic)
4. NEIL YOUNG/Harvest [Reprise]
5. ROBERTA FLACK/First Take (Atlantic)
6. PROCOL HARUM/Live (A&M)
7. ALLMAN BROTHERS BAND/Eat A Peach (Capricorn)
8. AMERICA (WB)
9. JANIS JOPLIN/In Concert (Columbia)
10. HISTORY OF ERIC CLAPTON (Atlantic)
11. AL GREEN (HI)
12. STEPHEN STILLS/Mamasas (Atlantic)
13. STAPLE SINGERS/Bearitude (Stax)
14. DONNY HATHAWAY/.live (A&M)
15. WAR/All Day Music (UJA)
16. GRAHAM NASH & DA /ID CROSBY (Atlantic)
17. PAUL SIMON (Columbia)
18. DONNY OSMOND/Portrait of (MGM)
19. CREEDENCE CLEARWATER REVIVAL (Fantasy)
20. CHI-LITES/A Lonely Man (Brunswick)



# JUNE 12-19

## Radio Programming

Shake-up at WLS with Larry Lujack and Chuck Buehl leaving...Tommy Edwards and Dick Saint move in...

KOL fired GM Dick Curtis and PD Rosin Mitchell unexpectedly...Rich Fitzgerald resigns from the station...

Jimmy Rabbitt lasted four days at KHJ before betting the ax from Ted Atkins...who called it a lack of communication...

Turntable hits are a reality, according to research done by Dr. Tom Turrichi...

Jimmy Hilliard of WIBC will consult CFTR in Toronto...

KCBQ pulled the biggest ARB in the history of the station...KGB meanwhile dropped in the San Diego book...

## Music Business

Bob Krasnow takes over as VP of A&R for Famous Music...

Eric Clapton emerges with his first hit since the days of Cream as Derek and the Dominoes do it with the long version of "Layla,"...

## Broadcast Management

CBS president Charles Ireland dies after his second seizure at age 51...

The Nixon Administration delivers thinly veiled threat to the Corporation for Public Broadcasting that they will not help them get financing...

The FCC approved the sale of WFMB and WFMB-FM by Time-Life to Rayhall Communications...

## Advertising Business

Drug companies begin campaign to de-emphasize sleeping pills...

Bristol Myers passes FTC test of claims with underarm deodorant ads...

Mennen announces first deodorant containing Vitamin E...

Post Office says it may put off rate increases...

## In The World

Richard Nixon ends his visit to Moscow with few new revelations...

Arab terrorists kill 26 Israeli's inside a Tel Aviv airport...

Supreme Court rules neither Federal Law or the U.S. Constitution prevents a state from cutting back child welfare payments...

# THE WEEK OF . . .



## HIT SINGLES

LW TW

5.	1.	LEAN ON ME	Bill Withers
4.	2.	IT'S TOO LATE	Cornelius Brothers
1.	3.	OUTA SPACE	Billy Preston
13.	4.	ROCKET MAN	Elton John
7.	5.	HOW DO YOU DO	Mouth & MacNeal
2.	6.	TROGLODYTE	Jimmy Castor Bunch
3.	7.	SONG SUNG BLUE	Neil Diamond
15.	8.	DADDY, DON'T YOU WALK	Wayne Newton
10.	9.	I NEED YOU	America
—	10.	TOO YOUNG	Donny Osmond
19.	11.	LAYLA	Derek and The Dominos
14.	12.	TAKE IT EASY	Eagles
8.	13.	NICE TO BE WITH YOU	Gallery
22.	14.	BRANDY	Looking Glass
16.	15.	I BEEN LONELY	Frederick Knight
6.	16.	LAST NIGHT	5th Dimension
12.	17.	CANDY MAN	Sammy Davis, Jr.
11.	18.	AMAZING GRACE	Royal Scots
9.	19.	WALKIN' IN THE RAIN	Lova Unlimited
—	20.	CONQUISTADOR	Procol Harum

## HIT ALBUMS

1.	1.	ROLLING STONES/E ile on Main St. (Rolling Stone)
2.	2.	JETHRO TULL/Thick As A Brick (WB)
3.	3.	ELTON JOHN/Jonky Chateau (Uni)
4.	4.	PROCOL HARUM/Live (A&M)
5.	5.	ROBERTA FLACK & DONNY HATHAWAY (Atlantic)
6.	6.	NEIL YOUNG/Harvest (Reprise)
7.	7.	ROBERTA FLACK/First Take (Atlantic)
8.	8.	HISTORY OF ERIC CLAPTON (Atlantic)
9.	9.	JANIS JOPLIN/In Concert (Columbia)
10.	10.	ALLMAN BROTHERS BAND/Eat A Peach (Capricorn)
11.	11.	STAPLE SINGERS/Beatitude (Stax)
12.	12.	STEPHEN STILLS/Maassas (Atlantic)
13.	13.	WAR/All Day Music (UA)
14.	14.	CHI-LITES/A Lonely Man (Brunswick)
15.	15.	DEREK AND THE DOMINOS/Layla (Atlantic)
16.	16.	AMERICA (WB)
17.	17.	AL GREEN (HI)
18.	18.	DONNY HATHAWAY/Live (Atco)
19.	19.	ARETHA FRANKLIN/Amazing Grace (Atlantic)
20.	20.	BILL WITHERS (Sussex)

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# JUNE 19-26

## Radio Programming

Jimmie Rabbit leaves KHJ in Los Angeles after four days; Sharon Nelson, KHJ's music director for six years, leaves; Johnny Williams takes over Rabbit's spot...

Steve Brown, longtime VP of STarr Broadcasting, leaves and comes to L.A....J.J. Jordan takes over as group program director of the Omaha based group...

## The Advertising Business

Colgate becomes first company to change an ad because of NARB...

Xerox-FTC case comes to an end with Dupont promising better testing methods of products...

Advertising Council and National Council For Women begin heavy controversy...

## In The World

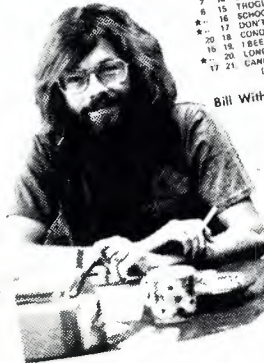
McGovern the front runner for the Democratic nomination with primary victories in California, New Jersey, New Mexico and South Dakota...

Angela Davis acquitted...

# THE WEEK OF ...

## BOB HAMILTON AND FRIENDS RADIO REPORT

W4 SOLD TO STARR  
FM #1 IN PHOENIX  
MORE HEAVY  
RECORD COMPANY CHANGES



JUNE 26, 1972  
THE HITS

LW	TW	ARTIST	ALBUM
1	1	Bill Withers	Lean On Me
2	2	Cornelius Bros. & Sister Rose	It's Too Late
3	3	Elton John	Rocket Man
4	4	Mouth & MacNeal	How Do You Do
5	4	Looking Glass	Brandy
#14	5	Derek and the Dominos	Layla
#11	6	America	Daddy Don't You Walk So Fast
7	7	Wayne Newton	I Need You
8	8	Eagles	Too Young
9	9	Billy Preston	Take It Easy
#12	10	Donny Osmond	Outa Space
11	11	Flack & Hathaway	Where Is The Love
12	12	Gilbert O'Sullivan	Alone Again
#-	13	Neil Diamond	Song Sung Blue
14	14	Alice Cooper	School's Out
#-	15	Jimmy Castor Bunch	Troglydyte
16	16	Luther Ingram	School's Out
#-	17	Procol Harum	Conquistador
18	18	Frederick Knight	I Been Lonely
19	19	Hollies	Long Cool Woman (In A Black Dress)
#-	20	Sammy Davis, Jr.	Candy Man
17	21	(DEPTH BEGINS ON PAGE 19)	

Bill Withers Super #1 Second Week

Positives On Osmonds,  
Donna Fargo, Sailcat,  
and Tower of Power...  
New RTWBH

## HIT SINGLES

LW TW

1	1	Bill Withers	Lean On Me
2	2	Cornelius Bros. & Sister Rose	It's Too Late
3	3	Elton John	Rocket Man
4	4	Mouth & MacNeal	How Do You Do
5	4	Looking Glass	Brandy
14	5	Derek & The Dominos	Layla
11	6	Wayne Newton	Daddy Don't You Walk So Fast
8	7	America	I Need You
9	8	Donny Osmond	Too Young
10	9	Eagles	Take It Easy
12	10	Billy Preston	Outa Space
3	11	Flack & Hathaway	Where Is The Love
-	12	Gilbert O'Sullivan	Alone Again Naturally
-	13	Neil Diamond	Song Sung Blue
7	14	Jimmy Castor Bunch	Troglydyte
-	15	Alice Cooper	School's Out
-	16	Luther Ingram	I Don't Want To Be Right
20	17	Procol Harum	Conquistador
15	18	Frederick Knight	I Been Lonely For So Long
-	19	Hollies	Long Cool Woman (In A Black Dress)
17	21	Sammy Davis, Jr.	Candy Man

## HIT ALBUMS

1	ROLLING STONES/Exit on Main St. (Rolling Stone)
2	JETHRO TULL/Thick As A Brick (WB)
3	ELTON JOHN/Honky Chateau (Uni)
4	PROCOL HARUM/Live BA*TM
5	ROBERTA CLACK & DONNY HATHAWAY (Atlantic)
6	ROBERTA CLACK/First Take (Atlantic)
7	NEIL YOUNG/Harvest (Reprise)
8	ALLMAN BROTHERS BAND/Eat A Peach (Capricorn)
9	WAR/All Day Music (UA)
10	ARETHA FRANKLIN/Amazing Grace (Atlantic)
11	CHEECH & CHONG/Big Bambu (Ode)
12	HISTORY OF ERIC CLAPTON (Atlantic)
13	JANIS JOPLIN/In Concert (Columbia)
14	STAPLE SINGERS/Beatin'ude (Stax)
15	DEREK AND THE DOMINOS/Layla (Atlantic)
16	AL GREEN (Hi)
17	SIMON AND GARFUNKEL/Greatest Hits (Columbia)
18	AMERICA (WB)
19	ROYAL SCOTS/Amazing Grace (RCA)
20	CHI-LITES/Lonely Man (Brunswick)

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# JUNE 26-JULY 3

## Radio Programming

Sharon Nelson leaves MD slot at KHJ...

Bob Noonan named PD of KISN for the second time...

Tom Donahue remains at KSAN following rumors he would leave and the staff would go with him...

## Music Business

Five songs break into the top twenty...as the Hollies return for the first time in years with "Long Cool Woman,"...

Terry Fletcher leaves national promotion job with ABC-Dunhill...

Bob Cullen is replaced by Larry Cohen as president of Playboy Records...

Red Schwartz leaves Avco for special projects at UA...Steve Rudolph replaces him as head of promotion...

Chris Jonz named national promotion for Scepter...

## Broadcast Management

WWWW-FM, Detroit sold by Gordon McClendon to Starr Broadcasting for \$750,000, far below the expected value...It is believed it's part of a prior or pending deal...

Ross Taber, VP of RKO General, believed to be getting new post within the company soon...

The ANA and RAB sponsored a radio workshop in New York...

## The Advertising Business

Wrigley's Spearmint gets new ads...

At an ANA-RAB workshop, Jerry Della Femina blasts agencies for writing radio spots that don't sell, using humor as an excuse for effective advertising...

National Advertising Review Board persuades Colgate-Palmolive to drop its "go organic" ads for Bright Side Shampoo...

## In The World

Gen. John D. Lavelle testifies that he conducted illegal bombing strikes in the Indochina War...

Democratic Convention portends to be dominated by youth and minorities...

Word of protests within the Soviet Union increases...

# THE WEEK OF ...



## HIT SINGLES

LW TW

1.	1.	LEAN ON ME	Bill Withers
13.	2.	ALONE AGAIN NATURALLY	Gilbert O'Sullivan
5.	3.	BRANDY	Looking Glass
2.	4.	IT'S TOO LATE	Cornelius Bros. & Sister Rose
4.	5.	HOW DO YOU DO	Mouth & MacNeal
6.	6.	LAYLA	Derek & The Dominos
7.	7.	DADDY DON'T YOU WALK SO FAST	Wayne Newton
12.	8.	WHERE IT THE LOVE	Flack / Hathaway
10.	9.	TAKE IT EASY	Eagles
3.	10.	ROCKET MAN	Elton John
17.	11.	I DON'T WANT TO BE RIGHT	Luther Ingram
9.	12.	TOO YOUNG	Donny Osmond
16.	13.	SCHOOL'S OUT	Alice Cooper
20.	14.	LONE COOL WOMAN (IN A BLACK DRESS)	Hollies
11.	15.	OUTA SPACE	Billy Preston
18.	16.	CONQUISTADOR	Procol Harum
-	17.	DAY BY DAY	Godspell
14.	18.	SONG SUNG BLUE	Neil Diamond
8.	19.	I NEED YOU	America
-	20.	HOLD HER TIGHT	Osmond

## HIT ALBUMS

1.	ROLLING STONES/Exile on Main St. (Rolling Stone)
2.	JETHRO TULL/Thick As A Brick (WB)
3.	ELTON JOHN/Honky Chateau (Uni)
4.	PROCOL HARUM/Live (A*M)
5.	ROBERTA FLACK & DONNY HATHAWAY (Atlantic)
6.	CHEECH & CHONG/Big Bambu (Dde)
7.	ROBERTA FLACK/First Take (Atlantic)
8.	HISTORY OF ERIC CLAPTON (Atlantic)
9.	SIMON AND GARFUNKEL/Greatest Hits (Columbia)
10.	BILL WITHERS (Sussel)
11.	JANIS JOPLIN/In Concert (Columbia)
12.	NEIL YOUNG/Harvest (Reprise)
13.	CARPENTERS/A Song for You (A&M)
14.	ARETHA FRANKLIN/Amazing Grace (Atlantic)
15.	ALLMAN BROTHERS BAND/Eat A Peach (Capricorn)
16.	STAPLE SINGERS/Beatitude (Stax)
17.	WAR/All Day Music (UA)
18.	DEREK AND THE DOMINOS/Layla (Atlantic)
19.	CHI-LITES/A Lonely Man (Brunswick)
20.	STEPHEN STILLS/Manassas (Atlantic)

# JULY 3-10

## Radio Programming

Charlie Van Dyke moves to mornings at WLS and Larry Lujack takes over afternoon drive at WCFL...  
 Buzz Bennett to do 30-day advisory stints with KDEO and KRIZ...  
 WIST stunningly beats WAYS in the Charlotte ARB...  
 WJAS rumored to be going top 40 in Pittsburgh...  
 WDIA pulls a solid number one in new Memphis Pulse...  
 Hudson and Harrigan finally break up their morning duo at KILT, as Harrigan splits to KFMB...

## Music Business

Gil Bateman and Terry Fletcher open "Sensitive Care Productions,"...they will specialize in everything...  
 Mark Stewart of KASH offers Eugene, Ore. as a test market for new records...  
 TV special announced with Beachboys, Sha Na Na, Joe Cocker, Richie Havens, Melanie on NBC-TV during prime time...  
 Leon Russell kicks off his 56 city-tour in Philadelphia...  
 Sal Marino resigns bartending position at Martoni's...  
 Stiff Bootlegging law is passed in England...

## Broadcast Management

Stations must pay old ASCAP rates pending the outcome of litigation...  
 National Black Network missed its second scheduled attempt to get into actual operation...

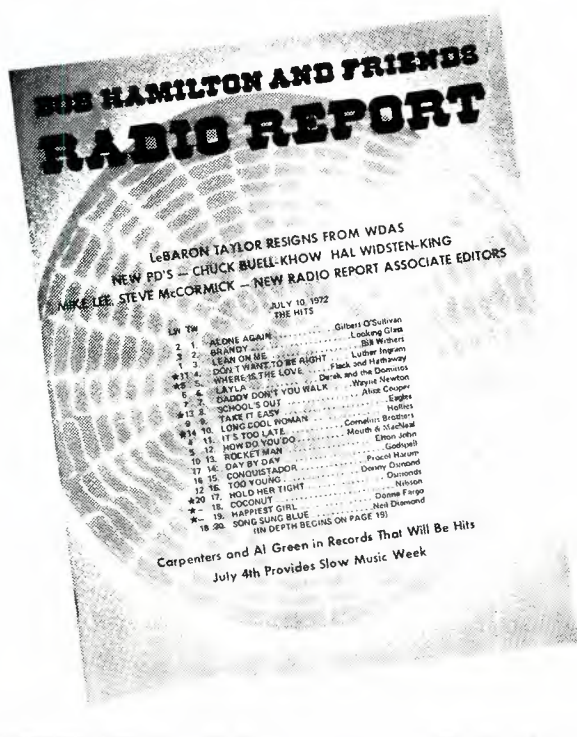
## Advertising Business

The Nixon Administration is irate over ad in New York Times calling for Nixon's impeachment...  
 Democrats decide not to include a counter-advertising plank in their national platform...  
 Chicago becomes second major market to ban phosphates in laundry detergents...

## In The World

George McGovern wins the California Democratic primary...  
 Five states declared disaster areas as Agnes rampages all over the East Coast...  
 Four of the people involved in the Watergate Affair are revealed to be agents or operatives for the CIA...

# THE WEEK OF . . .



## HIT SINGLES

LW TW

- |     |     |                                    |                              |
|-----|-----|------------------------------------|------------------------------|
| 2.  | 1.  | ALONE AGAIN NATURALLY              | Gilbert O'Sullivan           |
| 2.  |     | BRANDY                             | Looking Glass                |
| 3.  |     | LEAN ON ME                         | Bill Withers                 |
| 11. | 4.  | I DON'T WANT TO BE RIGHT           | Luther Ingram                |
| 8.  | 5.  | WHERE IS THE LOVE                  | Flack and Hathaway           |
| 6.  | 6.  | LAYLA                              | Derek and The Dominos        |
| 7.  | 7.  | DADDY DON'T YOU WALK SO FAST       | Wayne Newton                 |
| 13. | 8.  | SCHOOL'S OUT                       | Alice Cooper                 |
| 9.  | 9.  | TAKE IT EASY                       | Eagles                       |
| 14. | 10. | LONG COOL WOMAN (IN A BLACK DRESS) | Hollies                      |
| 4.  | 11. | IT'S TOO LATE                      | Cornelius Bros & Sister Rose |
| 5.  | 12. | HOW DO YOU DO                      | Mouth & MacNeal              |
| 10. | 13. | ROCKET MAN                         | Elton John                   |
| 17. | 14. | DAY BY DAY                         | Godspell                     |
| 16. | 15. | CONQUISTADOR                       | Procol Harum                 |
| 12. | 16. | TOO YOUNG                          | Donny Osmond                 |
| 20. | 17. | HOLD HER TIGHT                     | Osmonds                      |
| -   | 18. | COCONUT                            | Nilsson                      |
| -   | 19. | HAPPIEST GIRL IN THE WHOLE USA     | Donna Fargo                  |
| 18. | 20. | SONG SUNG BLUE                     | Neil Diamond                 |

## HIT ALBUMS

- |     |  |
|-----|--|
| 1.  | ROLLING STONES/Exile on Main St. (Rolling Stone) |
| 2.  | ELTON JOHN/Honky Chateau (Uni)                   |
| 3.  | JETHRO TULL/Thick As A Brick (WB)                |
| 4.  | PROCOL HARUM/Live (A&M)                          |
| 5.  | ROBERTA FLACK & JONNY HATHAWAY (Atlantic)        |
| 6.  | CHEECH & CHONG/B-g Bambu (Ode)                   |
| 7.  | HISTORY OF ERIC CLAPTON (Atlantic)               |
| 8.  | SIMON AND GARFUNKEL/Greatest Hits (Columbia)     |
| 9.  | CHI-LITES/A Lonely Man (Brunswick)               |
| 10. | DEREK AND THE DOMINOS/Layla (Atlantic)           |
| 11. | ALLMAN BROTHERS BAND/Eat A Peach (Capricorn)     |
| 12. | ROBERTA FLACK/First Take (Atlantic)              |
| 13. | BILL WITHERS (Sussex)                            |
| 14. | ALICE COOPER/School's Out (WB)                   |
| 15. | NEIL DIAMOND/Moods (Uni)                         |
| 16. | NEIL YOUNG/Harvest (Reprise)                     |
| 17. | JANIS JOPLIN/In Concert (Columbia)               |
| 18. | ARETHA FRANKLIN/Amazing Grace (Atlantic)         |
| 19. | AL GREEN (IH)                                    |
| 20. | WAR/All Day Music (UA)                           |



# JULY 10-17

## Radio Programming

Hal Widsten replaces Buzz Barr as PD of KING. Mike Rivers takes over Widsten's programming responsibilities at KGW...

Chuck Buell named PD at KHOW...

El Paso ARB shows KELP in a very dominant position, followed by KHEY and XELO...

## Music Business

Mike Nesmith forms Countryside Records with help of Jak Holzman...Elektra will distribute the label...

Donna Fargo scores with the first country cross-over record in a long time...top twenty with "Happiest Girl in the U.S.A...."

## Broadcast Management

28 of 36 Philadelphia broadcast stations are hit by a license renewal challenge on basis of race discrimination in employment...

J. Walter Thompson opens its seventh regional buying office in San Francisco...amidst criticism from many reps...

Representatives of the State Department and FCC travel to Mexico City to try to stop interference from Mexico's FM signals...

## Advertising Business

A Yale Law professor opposes setting up a governmental agency for consumer protection because it would raise prices of products...

George McGovern gives strong personal support to truth in advertising regulations...

National Organization for Women tells Ogilvy & Mather executives they're reinforcing false impressions of women...

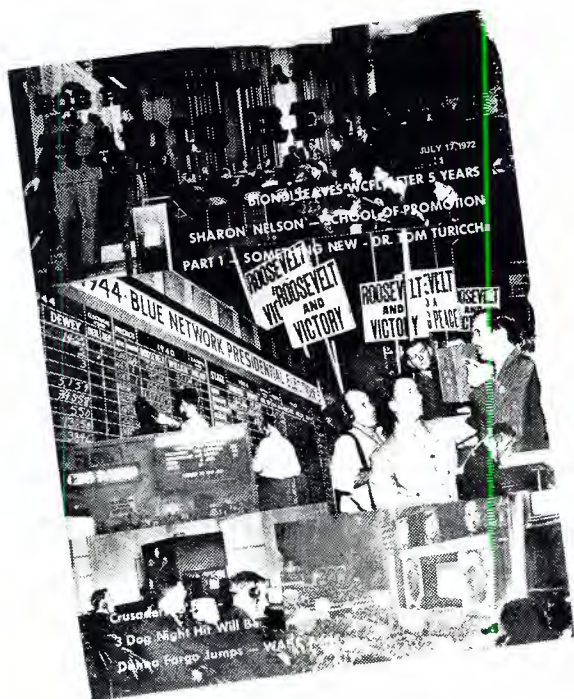
## In The World

Supreme Court rules the death penalty constitutes cruel and unusual punishment, which is unconstitutional...

Martha threatens to break up with John Mitchell unless he gets out of politics...he steps down as Nixon's campaign manager...

Wall Street makes usual election year gains...

# THE WEEK OF . . .



## HIT SINGLES

LW TW

1.	1.	ALONE AGAIN NATURALLY	.....	Gilbert O'Sullivan
2.	2.	BRANDY	.....	Looking Glass
3.	3.	I DON'T WANT TO BE RIGHT	.....	Luther Ingram
4.	4.	WHERE IS THE LOVE	.....	Flack & Hathaway
5.	4.	SCHOOL'S OUT	.....	Alice Cooper
10.	6.	LONG COOL WOMAN	.....	Hollies
3.	7.	LEAN ON ME	.....	Bill Withers
6.	8.	LAYLA	.....	Derek & The Dominos
14.	9.	DAY BY DAY	.....	Godspell
10.	10.	HAPPIEST GIRL	.....	Donna Fargo
7.	11.	DADDY DON'T	.....	Wayne Newton
9.	12.	TAKE IT EASY	.....	Eagles
15.	13.	CONQUISTADOR	.....	Procol Harum
11.	14.	IT'S TOO LATE	.....	Cornelius Bros.
13.	15.	ROCKET MAN	.....	Elton John
17.	16.	HOLD HER TIGHT	.....	Osmonds
18.	17.	COCONUT	.....	Nilsson
12.	18.	HOW DO YOU DO	.....	Mouth & MacNeal
-	19.	GOODBYE TO LOVE	.....	Carpenters
-	20.	I'M STILL IN LOVE	.....	Al Green

## HIT ALBUMS

1.	ROLLING STONES/Exile on Main St. (Rolling Stone)
2.	ELTON JOHN/Honky Cat (Uni)
3.	JETHRO TULL/Thick As A Brick (WB)
4.	ROBERTA FLACK & CONNY HATHAWAY (Atlantic)
5.	PROCOL HARUM/Live (A&M)
6.	CHEECH & CHONG/Bic Bambu (Ode)
7.	SIMON AND GARFUNKEL/Greatest Hits (Columbia)
8.	BILL WITHERS/Still Bill (Sussex)
9.	HISTORY OF ERIC CLAPTON (Atlantic)
10.	SANTANA AND BUDDY/ MILES (Columbia)
11.	DEREK AND THE DOMINOS/ Eat A Peach (Capricorn)
12.	NEIL DIAMOND/Mood (Uni)
13.	CARPENTERS/A Song For You (A&M)
14.	ALICE COOPER/School's Out (WB)
15.	DEREK AND THE DOMINOS/Layla (Atlantic)
16.	ARETHA FRANKLIN/Amazing Grace (Atlantic)
17.	JANIS JOPLIN/In Concert (Columbia)
18.	AL GREEN (Hi)
19.	CHI-LITES/A Lonely Man (Brunswick)
20.	NEIL YOUNG/Harvest (Reprise)

# JULY 17-24

## Radio Programming

KTKT takes the Tucson ARB with KAIR coming in second...

KOME-FM, San Jose witnessed the collapse of their 90 foot tower...

WGLD begins utilizing a newsblimp...

Ray Dennis replaced as PD... of WXLW by Dennis Strinney...looks like a swing back to MOR...

## Music Business

Concert attractions draw 100,000 to WIXY Appreciation Day...

Charles Greene, president of Greene Bottle Records, announces he's suing Famous Music for more than 25 million dollars...

NARM will conduct an all-industry drive to get financial support for record retailers wiped out by Agnes flood...

Florida anti-piracy law held unconstitutional by Federal District Judge...

## Advertising Business

Political consultant Joe Napolitan says George McGovern should use strong anti-Nixon ads, as Nixon will probably attack McGovern...

ITT-Continental Baking opens defense to FTC charges that false uniqueness claims were made for Wonder Bread and Hostess Cupcakes...

## In The World

500,000 Vegas recalled by Chevrolet...

Clark MacGregor replaces John Mitchell as Nixon campaign manager...

Japan changes leaders...

Fischer-Spassky battle raging...

# THE WEEK OF . . .

## BOB HAMILTON AND FRIENDS RADIO REPORT

JULY 24, 1972  
BIG BATTLE IN  
HONOLULU  
CHANGES AT WCAR  
ARBs END



### THE HITS

LW TW

1	1	ALONE AGAIN (3rd Week)	Gilbert O'Sullivan
* 2	2	LONG COOL WOMAN	Hollies
3	3	BRANDY	Looking Glass
4	4	DON'T WANT TO BE RIGHT	Luther Ingram
5	5	SCHOOL'S OUT	Alice Cooper
6	6	WHERE IS THE LOVE	Flack & Hathaway
7	7	DAY BY DAY	Godspell
8	8	HAPPIEST GIRL	Donna Fargo
9	9	I'M STILL IN LOVE	Bill Withers
* 10	10	LEAN ON ME	Derek & The Dominos
11	11	LAYLA	Eric Clapton
12	12	CONQUISTADOR	Procol Harum
13	13	GOODBYE TO LOVE	Carpenters
* 14	14	DADDY DON'T YOU WALK	Wayne Newton
15	15	COCONUT	Nilsen
16	16	HOLD HER TIGHT	Osmonds
17	17	IT'S TOO LATE	Cornelius Bros. & Sister Rose
18	18	MOTORCYCLE MAMA	Sailcat
* 19	19	ROCK & ROLL PART 2	Gary Glitter
20	20	HOW DO YOU DO	Mouth & MacNeal
21	21	STILL A YOUNG MAN	Tower of Power

3rd Week for O'Sullivan  
New Rod Stewart LP

This Week

Bee Gees, Bread, Max Davis,  
Argent Hit RT/WB

## HIT SINGLES

## HIT ALBUMS

LW TW

1.	1.	ALONE AGAIN NATURALLY	Gilbert O'Sullivan
2.	2.	LONG COOL WOMAN (IN A BLACK DRESS)	Hollies
3.	3.	BRANDY	Looking Glass
4.	4.	I DON'T WANT TO BE RIGHT	Luther Ingram
5.	5.	SCHOOL'S OUT	Alice Cooper
6.	6.	WHERE IS LOVE	Flack & Hathaway
7.	7.	DAY BY DAY	Godspell
8.	8.	HAPPIEST GIRL IN THE WHOLE USA	Donna Fargo
9.	9.	I'M STILL IN LOVE WITH YOU	Bill Withers
10.	10.	LEAN ON ME	Derek & The Dominos
11.	11.	LAYLA	Eric Clapton
12.	12.	CONQUISTADOR	Procol Harum
13.	13.	GOODBYE TO LOVE	Carpenters
14.	14.	DADDY DON'T YOU WALK SO FAST	Wayne Newton
15.	15.	COCONUT	Nilsen
16.	16.	HOLD HER TIGHT	Osmonds
17.	17.	IT'S TOO LATE	Cornelius Bros. & Sister Rose
18.	18.	MOTORCYCLE MAMA	Sailcat
19.	19.	ROCK AND ROLL PART II	Gary Glitter
20.	20.	HOW DO YOU DO	Mouth & MacNeal
21.	21.	STILL A YOUNG MAN	Tower of Power

1.	1.	ELTON JOHN/Honky Chateau (Uni)
2.	2.	JETHRO TULL/Thick As A Brick (WB)
3.	3.	ROLLING STONES/Exile on Main St. (Rolling Stone)
4.	4.	ROBERTA FLACK & DONNY HATHAWAY (Atlantic)
5.	5.	SIMON & GARFUNKEL/Greatest Hits (Columbia)
6.	6.	CARPENTERS/A Song For You (A&M)
7.	7.	BILL WITHERS/Still Bill (Sussex)
8.	8.	CHEECH & CHONG/Eig Bambu (Ode)
9.	9.	ALICE COOPER/School's Out (WB)
10.	10.	PROCOL HARUM/Live (A&M)
11.	11.	CHICAGO/Chicago V (Columbia)
12.	12.	HISTORY OF ERIC C. APTON (Atlantic)
13.	13.	ALLMAN BROTHERS BAND/Eat A Peach (Capricorn)
14.	14.	SANTANA & BUDDY MILES (Columbia)
15.	15.	NEIL DIAMOND/Moods (Uni)
16.	16.	LEON RUSSELL/Carry (Shelter)
17.	17.	AL GREEN (Hi)
18.	18.	DEREK & THE DOMI VOS/Layla (Atlantic)
19.	19.	TOWER OF POWER/Eump City (WB)
20.	20.	ARETHA FRANKLIN/Amazing Grace (Atlantic)

# JULY 24-31

## Radio Programming

After some twenty-five years at the station, George Irwin named PD at KFJZ...  
 C.J. Jones fired as programmer of WCAR...replaced by Paul Christy and Dave Prince...  
 KAKC, Tulsa no longer to be consulted by Drake-Chenault...  
 KKUA slightly tops KGMB in Honolulu ARB...

## Music Business

New Rod Stewart album out...  
 Third week at number one for Gilbert O'Sullivan's "Alone Again Naturally"...  
 MGM signs distribution pact with Amaret...  
 David Geffen announces Byrds will cut a new album...

## Broadcast Management

FCC announces stepped up scrutiny of renewal applications in light of possible employment discrimination...this time women...  
 Cox Broadcasting buys KFI for 15.1 million dollars, a new record high for a radio station...  
 Alan Henry, VP for Sonderling Broadcasting, charges ARB with serious errors in samr.ing Blacks...

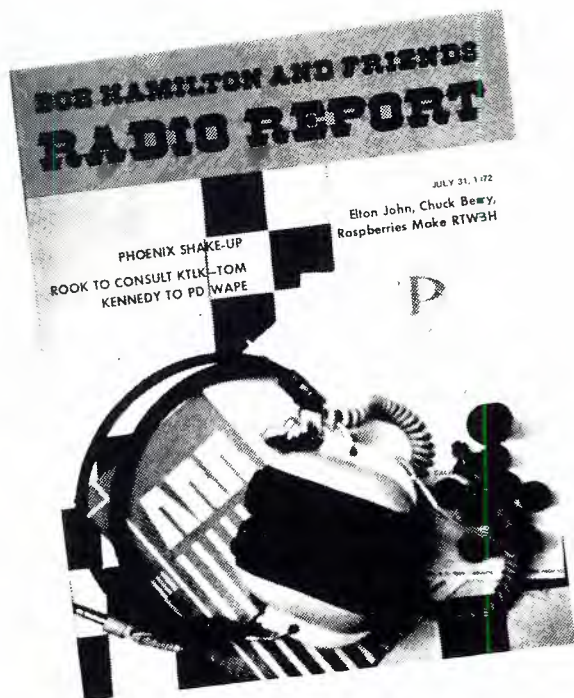
## Advertising Business

The Nixon re-election campaign will take some of the emphasis away from broadcast advertising...  
 E. Wyatt Hicks at 46 takes over mammoth J. Walter Thompson...  
 Proctor & Gamble advertising bill soars to 200 million dollars...

## In The World

George McGovern sweeps to the Democratic Presidential nomination in Miami...  
 Thomas Eagleton selected by McGovern as running mate...

# THE WEEK OF ...



## HIT SINGLES

LW TW

1.	1.	ALONE AGAIN	Gilbert O'Sullivan
2.	2.	LONG COOL WOMAN	Hollies
5.	3.	SCHOOL'S OUT	Alice Cooper
9.	4.	I'M STILL IN LOVE	Al Green
3.	5.	BRANDY	Looking Glass
7.	6.	DAY BY DAY	Godspell
8.	8.	HAPPIEST GIRL	Donna Fargo
4.	9.	DON'T WANT TO BE RIGHT	Luther Ingram
6.	10.	WHERE IS THE LOVE	Flack & Hathaway
19.	11.	ROCK & ROLL PT. 2	Gary Glitter
15.	12.	COCONUT	Nitsson
10.	13.	LEAN ON ME	Bill Withers
18.	14.	MOTORCYCLE MAMA	Sailcat
—	15.	HOLD YOUR HEAD UP	Argent
—	16.	YOU'RE STILL A YOUNG MAN	Tower of Power
11.	17.	LAYLA	Derek & The Dominos
12.	18.	CONQUISTADOR	Procol Harum
—	19.	BABY DON'T GET HOOKED	Mac Davis
14.	20.	DADDY DON'T YOU WALK	Wayne Newton

## HIT ALBUMS

1.	ELTON JOHN/Honky Chateau (Uni)
2.	CHICAGO/Chicago V (Columbia)
3.	ROLLING STONES/Exile On Main Street (Rolling Stone)
4.	JETHRO TULL/Thick As A Brick (WB)
5.	SIMON & GARFUNKEL/Greatest Hits (Columbia)
6.	ROBERTA FLACK & DONNY HATHAWAY (Atlantic)
7.	ALICE COOPER/School's Out (WB)
8.	CHEECH & CHONG/Big Bambu (Ode)
9.	EMERSON, LAKE & PALMER (Capitol)
10.	SANTANA & BUDDY MILES (Columbia)
11.	BILL WITHERS/Shill Bi (Sussex)
12.	CARPENTERS/A Song For You (A&M)
13.	
14.	NEIL DIAMOND/Mood: (Uni)
15.	PROCOL HARUM/Live (A&M)
16.	3 DOG NIGHT/Seven Separate Fools (ABC-Dunhill)
17.	TOWER OF POWER/Bump City (WB)
18.	ALLMAN BROTHERS BAND/Eat A Peach (Capricorn)
19.	AL GREEN (Hi)
20.	ARETHA FRANKLIN/Amazing Grace (Atlantic)

# JULY 31-AUGUST 6

## Radio Programming

Tom Kennedy leaves WRKO to program WAPE...  
 John Rook to be program consultant of KTLK...  
 Chuck Bjore to be program consultant of KIIS...  
 Re-organization of ABC may affect some of their radio programmers positively...  
 Paul Drew named as program consultant of KAKC with Scott Seagraves taking over PD duties...

## Music Business

Bill Graham announces he will be doing some benefit rock concerts for George McGovern...  
 Rolling Stones so loud in concert, they allegedly cause pain to the ears of those attending...  
 Mac Davis finally makes the top twenty with "Baby Don't Get Hooked On me"...

## Broadcast Management

Doug Cox leaves GM slot at KPPC to devote more time to his positive thinking lectures...  
 San Diego stations request immediate FCC action to curb American-owned Mexico located FM stations from booming into the city...  
 FCC approves sale of KBTR, Denver amidst much controversy about the station changing from an all-news format to country music...

## Advertising Business

The FTC gives Congress a book that allegedly rates advertisers in four product categories in terms of their ability to substantiate their claims...  
 Advertising agency profitability hit a ten-year low in 1971, according to a 4A study...  
 FTC charges A&P with running false ads, as non-available foods were listed...

## In The World

George McGovern hits the Presidential campaign trail...  
 Frank Sinatra appears before the House Select Committee on crime...  
 Spiro Agnew announced as a returnee to the Nixon management team, amidst speculation he might be dumped...

# THE WEEK OF ...

## BOB HAMILTON AND FRIENDS RADIO REPORT

AUGUST 1972

THE HITS

LW	TW	SON	ARTIST
1	1	ALONE AGAIN (5th Week)	Gilbert O'Sullivan
2	2	LONG COOL WOMAN	Hollies
3	3	GOODBYE TO LOVE	Carpenters
4	4	I'M STILL IN LOVE	Al Green
5	5	SCHOOL'S OUT	Alice Cooper
6	6	HAPPIEST GIRL	Donna Fargo
7	7	BRANDY	Looking Glass
8	8	ROCK & ROLL PT. 2	Gary Glitter
9	9	HOLD YOUR HEAD UP	Argent
10	10	I DON'T WANT TO BE RIGHT	Luther Ingram
11	11	COCONUT	Nilsson
12	12	MOTORCYCLE MAMA	Sailcat
13	13	DAY BY DAY	Godspell
14	14	GUITAR MAN	Bread
15	15	YOUR STILL A YOUNG MAN	Tower of Power
16	16	BABY DON'T GET HOOKED	Mac Davis
17	17	WHERE IS THE LOVE	Flack & Hathaway
18	18	BLACK AND WHITE	3 Dog Night
19	19	BEAUTIFUL SUNDAY	Daniel Boone
20	20	YOU DON'T MESS AROUND	Jim Croce

GOODBYE  
TO THE HOLLYWOOD BOOGIE  
THE GENERAL FREAKS OUT  
SINGING TELEGRAM DIES  
ABBAY RENTS

Boone, Croce Pass By RTWBH into Hits  
O'Sullivan Close to All-Time High

**Sunday Mirror**

The Top  
Disturbances  
of No. 10

**END OF A  
MAD WEEK**



SA LUNSDAY IN THE PARK  
BACKSTAIRS  
IN DEPTH BEGINS ON PAGE 18!



## HIT SINGLES

LW TW

1	1	ALONE AGAIN NATURALLY	Gilbert O'Sullivan
2	2	LONG COOL WOMAN (IN A BLACK DRESS)	Hollies
3	3	GOODBYE TO LOVE	Carpenters
4	4	I'M STILL IN LOVE WITH YOU	Al Green
5	5	SCHOOL'S OUT	Alice Cooper
6	6	HAPPIEST GIRL IN THE WHOLE USA	Donna Fargo
7	7	BRANDY	Looking Glass
8	8	ROCK & ROLL PART II	Gary Glitter
9	9	HOLD YOUR HEAD UP	Argent
10	10	I DON'T WANT TO BE RIGHT	Luther Ingram
11	11	COCONUT	Nilsson
12	12	MOTORCYCLE MAMA	Sailcat
13	13	DAY BY DAY	Godspell
14	14	GUITAR MAN	Bread
15	15	YOUR STILL A YOUNG MAN	Tower of Power
16	16	BABY DON'T GET HOOKED	Mac Davis
17	17	WHERE IS THE LOVE	Flack & Hathaway
18	18	BLACK AND WHITE	3 Dog Night
19	19	BEAUTIFUL SUNDAY	Daniel Boone
20	20	YOU DON'T MESS AROUND	Jim Croce

## HIT ALBUMS

1	ELTON JOHN/Honky Chateau (Uni)
2	CHICAGO/Chicago V (Columbia)
3	ROLLING STONES/Exile On Main Street (Rolling Stone)
4	JETHRO TULL/Thick As A Brick (WB)
5	LEON RUSSELL/Carney (Shelter)
6	SIMON & GARFUNKEL/Greatest Hits (Columbia)
7	ALICE COOPER/School's Out (WB)
8	CHEECH & CHONG/Big Bambu (Ode)
9	SANTANA & BUDDY MILES (Columbia)
10	BILL WITHERS/Still Bill (Sussex)
11	ROD STEWART/Never A Dull Moment (Mercury)
12	EMERSON, LAKE & PALMER (Cotillion)
13	3 DOG NIGHT/Seven Separate Fools (ABC-Dunhill)
14	CARPENTERS/A Song For You (A&M)
15	ROBERTA FLACK & DONNY HATHAWAY (Atlantic)
16	NEIL DIAMOND/Moods (Uni)
17	PROCOL HARUM/Live (A&M)
18	VAN MORRISON/Saint Dominic's Preview (WB)
19	TOWER OF POWER/Blump City (WB)
20	ALLMAN BROTHERS BAND/Eat A Peach (Capricorn)



# AUGUST 7-14

## Radio Programming

George "Boogaloo" Frazier, MD of KYOK in Houston is shotgunned, in poor condition...  
 KBBQ Burbank to become KROQ, programmed by Johnny Darin, with Charlie Tuna doing a show, J. Paul Huddleston with news...  
 George Burns to consult WFAA in Dallas...  
 Chuck Blore consults KILS, Los Angeles...  
 J.B. Stoner buys racist political ads in his race for U.S. Senate in Georgia. FCC upholds his right to do so, citing Section 315...

## Music Business

Columbia convention held in England, Donovan back with the label...  
 Jim Croce's "You Don't Mess Around," Daniel Boone's "Beautiful Sunday" and 3 Dog Night's "Black & White" all hit the Top 20...  
 Stones at Madison Square Garden — last concert of tour...

## Broadcast Management

Citizen Committee to Keep Progressive Rock asks U.S. Court of Appeals in Washington to prevent WXEZ (formerly WBLN-FM) in Syracuse, Ohio from becoming MOR under new management, by asking for reversal of a July FCC decision...

FCC backs up Mission Denver Broadcasting in not forcing KBTQ to remain all-news format despite petitions Lakewood Broadcasting Service and Colorado Citizens for Broadcasting station had become C&W...

FCC hearing examiner concludes that WSTC-AM-FM was biased toward the Republican mayoral candidate in Stamford, Connecticut in 1969, violating non-censorship and equal opportunities provisions of Section 315; Examiner Isadore A. Honig recommends a \$10,000 fine instead of license revocation...

Storer Broadcasting buying more stock in Delta Airlines following Delta absorption of Northeast Airlines...

Joint Media Committee, a coalition of five news organizations including the Radio Television News Directors Association, announces its recommendations for newsmen's privilege legislation...

FCC preparing to take action on 12 pressing matters aimed at simplifying regulations dealing with technical requirements...

## Advertising Business

VP of McCann-Erickson Agency, Robert J. Coen, predicts 1972 is the beginning of a five-year boom in advertising spending...

## In The World

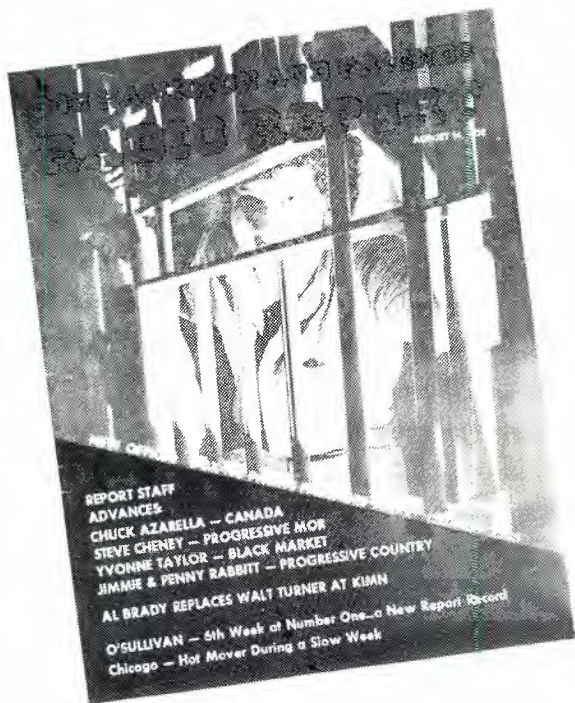
Tom Eagleton dropped from McGovern ticket as VP candidate...

Controversy continues on McGovern's economic stand...

Bobby Fischer leads Spassky 3-1/2-2-1/2 in national chess championships...

Mayor Daley confirms opposition to McGovern in Speech in Chicago

# THE WEEK OF . . .



## HIT SINGLES

LW TW

1.	1.	ALONE AGAIN	Gilbert O'Sullivan
2.	2.	LONG COOL WOMAN	Hollies
3.	3.	GOODBYE TO LOVE	Carpenters
8.	4.	ROCK & ROLL PART 2	Gary Glitter
6.	5.	HAPPIEST GIRL	Donna Fargo
9.	6.	HOLD YOUR HEAD UP	Argent
4.	7.	I'M STILL IN LOVE	Al Green
18.	8.	BABY DON'T GET HOOKED	Mac Davis
9.	9.	BLACK AND WHITE	3 Dog Night
—	10.	SATURDAY IN THE PARK	Chicago
14.	11.	GUITAR MAN	Bread
7.	12.	BRANDY	Looking Glass
11.	13.	COCONUT	Nilsson
15.	14.	STILL A YOUNG MAN	Tower of Power
5.	15.	SCHOOL'S OUT	Alice Cooper
—	16.	BACKSTABBERS	O'Jays
20.	17.	YOU DON'T MESS AROUND	Jim Croce
19.	18.	BEAUTIFUL SUNDAY	Daniel Boone
10.	19.	DON'T WANT TO BE RIGHT	Luther Ingram
12.	20.	MOTORCYCLE MAMA	Sailcat
—	21.	RUN TO ME	Bee Gees

## HIT ALBUMS

1.	ELTON JOHN/Honky Chateau (Uni)
2.	CHICAGO/Chicago V (Columbia)
3.	ROD STEWART/Never A Dull Moment (Mercury)
4.	SIMON & GARFUNKEL/Greatest Hits (Columbia)
5.	LEON RUSSELL/Carrey (Shelter)
6.	ALICE COOPER/School's Out (WB)
7.	ROLLING STONES/Excite On Main Street (Rolling Stone)
8.	CHEECH & CHONG/Eng Bambu (Ode)
9.	VAN MORRISON/Sai-yt Dominic's Preview (WB)
10.	NEIL DIAMOND/Moods (Uni)
11.	SANTANA & BUDDY MILES (Columbia)
12.	BILL WITHERS/Siri Bii (Sussex)
13.	3 DOG NIGHT/Seven Separate Fools (ABC-Dunhill)
14.	CARPENTERS/A Song For You (A&M)
15.	JETHRO TULL/Thick As A Brick (WB)
16.	ROBERTA FLACK & DONNY HATHAWAY (Atlantic)
17.	EMERSON, LAKE & PALMER (Cotillion)
18.	TOWER OF POWER/ump City (WB)
19.	ALLMAN BROTHERS BAND/Eat A Peach (Capricorn)
20.	NILSSON/Son of Schrilsson (RCA)

# AUGUST 14-21

## August 14-21

### Radio Programming

KROQ Burbank lineup announced by PD Johnny Darin. It includes Charlie Tuna, Sam Riddle, MD Jay Stevens, Steve Lundy, Jim Wood and Jimmie Rabbit...  
 Bartell Broadcasting, New York, announces changes in personnel. KSLQ-FM to rock in St. Louis...  
 Don Imus, morning man at WNBC New York appears with Robert W. Morgan on KHJ, Los Angeles, gets his KDAY appearance with Wolfman cancelled...  
 Rick Carrol PD and Chris Schrieffer, librarian, resign from KNDE in Sacramento. Also leaving are disc-jockeys Neale Blase and Greg Mondy...  
 KCBQ gets Pulse ratings in the 17-18's range in San Diego, with a huge teen audience...  
 Pulse in New York shows everything still the same WABC on top with afternoon drive lead of 22...  
 NATRA convention in Philadelphia...

### Music Business

The Raspberries' "Go All The Way" becomes Top 20, Elton John's "Honky Cat" comes into Top 20 at Number 13...  
 Oldies Show with Frankie Avalon, Cornell Gunter and the Coasters, Gary "U.S." Bonds, the Five Satins, Danny and the Juniors and Bobby Lewis appear without pay as the first official event of the Republican Convention in Miami...  
 New York Supreme Court bars John L. Eastman and the Eastman law firm from representing Grand Funk Railroad in court since they ought to be called as witnesses according to the Court...  
 Gilbert O'Sullivan tops the charts and sweeps the peak of major market Top 40 playlists, making "Alone Again" the first record to do so since the Beatles era...  
 Robert Stigwood Organization to launch label...  
 CTI Summer Jazz Festival held at the Hollywood Bowl...

### Broadcast Management

FCC task force in process of developing Phase II of its "de-regulation" project, to begin early next year with regional conferences in the field. All rules in "Part 73" of FCC rules and regulations would be fair game for licensee participants with FCC Broadcast Bureau experts...  
 Nicholas Johnson of the FCC charges that the White House is creating a domestic "Voice of America" and asks Sen. John Pastore of the Senate Subcommittee on Communications to investigate...  
 NAB asks FCC for clarification of operator requirements for AM stations employing directional antennas...  
 Broadcast industry's political arm, the National Committee for the Support of Free Broadcasting, holds first meeting in Washington...  
 NAB discovers "oversight" in FCC regulations, which would allow use of FM translators in forbidden ways (to relay signals for competitive purposes in new markets)...

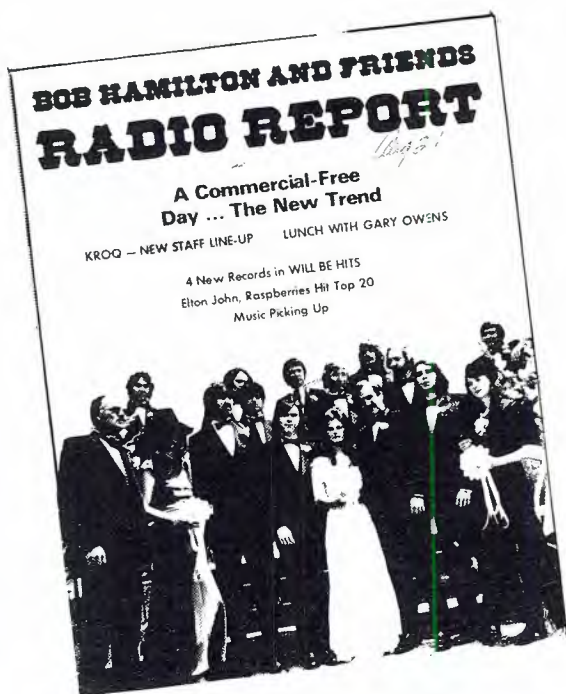
### Advertising Business

Figures from 10 AM's and 7 FM's in New York show advertising gains of \$1.78 million in first half of 1972...  
 RAB and Radio Expenditure Reports show that among the Top 100 advertisers in network radio during '71, those leading are GM, STP, Ford, Colgate-Palmolive and Sterling Drug...

### In The World

Senate passes bill outlawing "Saturday Night Specials"...  
 McGovern trying to woo old-line party support...  
 Jewish vote swinging to Nixon...  
 Nixon leading McGovern by 23-25 points in polls...  
 President Nixon's lame duck congressman, John Schmitz' is the American Party presidential nominee, says he'll win...

# THE WEEK OF . . .



## HIT SINGLES

LW TW

9.	1.	BLACK AND WHITE	3 Dog Night
4.	2.	ROCK AND ROLL PART 2	Gary Glitter
8.	3.	BABY, DON'T GET HOOKED	Mac Davis
10.	4.	SATURDAY IN THE PARK	Chicago
1.	5.	ALONE AGAIN (NATURALLY)	Gary Glitter
6.	6.	HOLD YOUR HEAD UP	Argent
16.	7.	BACKSTABBERS	O'Jays
2.	8.	LONG COOL WOMAN	Hollies
11.	9.	GUITAR MAN	Bread
3.	10.	GOODBYE TO LOVE	Carpenters
5.	11.	HAPPIEST GIRL	Donna Fargo
7.	12.	I'M STILL IN LOVE	Al Green
-	13.	HONKY CAT	Elton John
14.	14.	YOU'RE STILL A YOUNG MAN	Tower of Power
21.	15.	RUN TO ME	Bee Gees
17.	16.	YOU DON'T MESS AROUND	Jim Croce
18.	17.	BEAUTIFUL SUNDAY	Daniel Boone
12.	18.	BRANDY	Looking Glass
-	19.	GO ALL THE WAY	Raspberries
13.	20.	COCONUT	Nilsson

## HIT ALBUMS

1.	CHICAGO/Chicago V (Columbia)
2.	ELTON JOHN/Honky Chateau (Uni)
3.	ROD STEWART/Never A Dull Moment (Mercury)
4.	LEON RUSSELL/Caney (Shelter)
5.	CHEECH & CHONG/Big Bambu (Ode)
6.	ROLLING STONES/Exile On Main Street (Rolling Stone)
7.	EMERSON, LAKE & PALMER (Cotillion)
8.	NEIL DIAMOND/Moods (Uni)
9.	3 DOG NIGHT/Seven Separate Fools (ABC-Dunhill)
10.	ALICE COOPER/School's Out (WB)
11.	JETHRO TULL/Thick As A Brick (WB)
12.	SIMON & GARFUNKEL/Greatest Hits (Columbia)
13.	VAN MORRISON/Saint Dominic's Preview (WB)
14.	CARPENTERS/A Song For You (A&M)
15.	SANTANA & BUDDY MILES (Columbia)
16.	BILL WITHERS/Still Bill (Sussex)
17.	ALLMAN BROTHERS BAND/Eat A Peach (Capricorn)
18.	TOWER OF POWER/3ump City (WB)
19.	ROBERTA FLACK & DONNY HATHAWAY (Atlantic)
20.	NILSSON/Son of Schmilsson (RCA)

# AUGUST 21-28

## Radio Programming

- Chuck Azzarello named PD of CHLO, St. Thomas, Ontario...
- KSLQ, part of the Bartell Chain, hits the air in St. Louis...
- Dave Diamond leaves as PD of KCBS-FM, San Francisco...
- CKLW, Detroit! moves into new studios 1640 Ouelette, Windsor 14, Ontario...
- Obscene Steven Clean on KMET, Los Angeles, runs a prisoner request show, gets 1,200 responses from cons...
- Ed Richards leaves WIBG PDship in Philadelphia...
- NATRA convention takes stand against payola...

## Music Business

- "Everybody Plays" by the Main Ingredient meets "Play Me" by Niel Diamond, Chuck Berry's "My Ding-a-ling", "Burning Love" by Elvis Presley, and "Ben" by Michael Jackson as first week entries in the Top 20...
- Terry Knight gets \$1 million attachment against Grand Funk...
- John Lennon, others do Charity Concert for Retarded in New York...
- "Jesus Christ Superstar" gross announced at \$62 million...
- Rolling Stones tour made \$4 million gross...

## Broadcast Management

- WPOP Hartford, Connecticut sold to January Enterprises, which is owned by Merv Griffin...
- WHBQ, Memphis, sold to Southern Broadcasting...
- FCC refuses to reconsider its authorization of the sale of KJCF-AM, Festus, Mo., despite a Justice Department contention that it would lessen news competition in Festus...

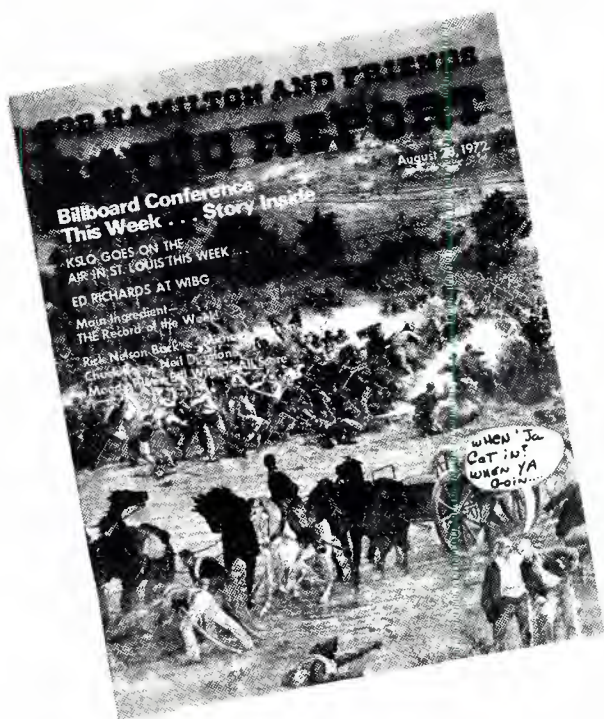
## The Advertising Business

- Top 100 advertisers spend \$4.9 in 1971...
- Top 100 advertisers buy 61.7% (over 39 million dollars) of all network radio advertising, 59.3% (over 205 million dollars) of all spot radio advertising purchased...

## In The World

- President Nixon renominated by the Republican Party...
- Qui published by Playboy empire as self-made competition for competitor Penthouse, which competes with Playboy...
- Oscar Levant dies...
- Administration releases 111 page "World Opium Trade" study...

# THE WEEK OF . . .



## HIT SINGLES

LW TW

1.	1.	BLACK AND WHITE	3 Dog Night
3.	2.	BABY DON'T GET HOOKED ON ME	Mac Davis
4.	3.	SATURDAY IN THE PARK	Chicago
7.	4.	BACKSTABBERS	O'Jays
2.	5.	ROCK AND ROLL PART 2	Gary Glitter
9.	6.	GITAR MAN	Bread
13.	7.	HONKY CAT	Elton John
5.	8.	ALONE AGAIN (NATURALLY)	Gilbert O'Sullivan
6.	9.	HOLD YOUR HEAD UP	Argent
-	10.	EVERYBODY PLAYS	Main Ingredient
16.	11.	YOU DON'T MESS AROUND	Jim Croce
15.	12.	RUN TO ME	Bee Gees
8.	13.	LONG COOL WOMAN	Hollies
19.	14.	GO ALL THE WAY	Raspberries
17.	15.	BEAUTIFUL SUNDAY	Daniel Boone
10.	16.	GOODBYE TO LOVE	Carpenters
12.	17.	I'M STILL IN LOVE	Al Green
-	18.	PLAY ME	Neil Diamond
11.	19.	HAPPIEST GIRL	Donna Fargo
-	20.	MY DING A LING	Chuck Berry
-	21.	BURNING LOVE	Elvis Presley
-	22.	BEN	Michael Jackson
13.	23.	YOU'RE STILL A YOUNG MAN	Tower of Power

## HIT ALBUMS

1.	CHICAGO/Chicago V (Columbia)
2.	ROD STEWART/Never A Dull Moment (Mercury)
3.	ELTON JOHN/Honky Chateau (Uni)
4.	LEON RUSSELL/Carney (Shelby)
5.	CHEECH & CHONG/Big Bambu (Ode)
6.	SIMON & GARFUNKEL/Greatest Hits (Columbia)
7.	SANTANA & BUDDY MILES (Columbia)
8.	NEIL DIAMOND/Moods (Uni)
9.	3 DOG NIGHT/Seven Separate Fools (ABC-Dunhill)
10.	ALICE COOPER/School's Out (WB)
11.	ROLLING STONES/Exile On Main Street (Rolling Stone)
12.	EMERSON, LAKE & PALMER (Cotillion)
13.	JETHRO TULL/Thick As A Brick (WB)
14.	CARPENTERS/A Song For You (A&M)
15.	GILBERT O'SULLIVAN HIMSELF (MAM)
16.	VAN MORRISON/Saint Dominic's Preview (WB)
17.	BILL WITHERS/Still Bill (Sussex)
18.	TOWER OF POWER/Bump City (WB)
19.	AL GREEN (Hi)
20.	SUPERFLY (Sussex)

# AUGUST 28-SEPTEMBER 4

## Radio Programming

KHOW's rise to Number 1 in the Denver Pulse causes changes at the competition...

WCBS in New York acquires John Gehron, will now play current music with oldies. Dick Bossi leaves...

WOR-FM, in D.C. has applied to change call letters to WROQ...

KMPX-FM, San Francisco, the first "underground" station, becomes MOR...

## Music Business

"Saturday In The Park" by Chicago, "Backstabbers" by the O'Jays, and "Run To Me" by the Bee Gee's, all into the Top 20...

"Alone Again Naturally" by Gilbert O'Sullivan Number 1 for the sixth week...

Dutch Artists union (ANOUK) seeks to expell the Beach Boys from Holland, fearing mass-immigration of American artists if the group takes residency...

"The Midnight Special" rock music show on NBC-TV with pro-voting message, with David Clayton-Thomas, Helen Reddy, Linda Ronstadt, Everley Bros. and others...

## Broadcast Management

Don Imus, WNBC New York morning man to be managed by Jack Thayer, who hired Imus for KXOA in Sacramento and WGAR, Cleveland. Imus will do a pilot for an ABC-TV series for David Susskind...

Sale of Time-Life's KFSD-FM (formerly KOGO-FM) in San Diego jeopardized as FCC decides to hold hearings to consider claims that new management should not be allowed to change the format...

FCC denies request by a citizen group to save progressive broadcasting that protested the format change accompanying the sale of WXEZ-FM (formerly WGLN-FM), Sylvania, Ohio...

Eastminster Broadcasting Corp.'s WOTW-AM-FM to be the subject of FCC application hearings on nine issues including false billing and logging, and use of the station for personal gain...

Broadcasters planning discrete four channel quadraphonic transmission instead of the more widely used matrix system told by FCC in rulings responding to a request by KLOL, San Francisco, that such use requires authorization from the Commission...

## The Advertising Business

Pepsi drops plans for "smilin' majority" theme, keeps "live, give" theme for advertising...

NAB shown advertising campaigns for two feminine douches and two menstrual items...

## In The World

George McGovern pressures Tom Eagleton off the Democratic ticket and takes on Sargent Shriver...

Tenth anniversary of the death of Marilyn Monroe...

Word comes out that Howard Hughes seems to have been bilked for up to \$50 million by swindlers of all kinds...

# THE WEEK OF ...



## HIT SINGLES

LW TW

1.	1.	BLACK AND WHITE	3 Dog Night
3.	2.	SATURDAY IN THE PARK	Chicago
4.	3.	BACKSTABBERS	O'Jays
2.	4.	BABY DON'T GET HOOKED	Mac Davis
10.	5.	EVERYBODY PLAYS	Main Ingredient
7.	6.	HONKY CAT	Elton John
5.	7.	ROCK AND ROLL PART 2	Gary Glitter
14.	8.	GO ALL THE WAY	Raspberries
6.	9.	GUITAR MAN	Bread
-	10.	BEN	Michael Jackson
11.	11.	YOU DON'T MESS	Jim Croce
21.	12.	BURNING LOVE	Elvis Presley
18.	13.	PLAY ME	Neil Diamond
20.	14.	MY DING A LING	Chuck Berry
8.	15.	ALONE AGAIN (NATURALLY)	Gilbert O'Sullivan
9.	16.	HOLD YOUR HEAD UP	Argent
12.	17.	RUN TO ME	Bee Gees
-	18.	GARDEN PARTY	Rick Nelson
13.	19.	LONG COOL WOMAN	Hollies
15.	20.	BEAUTIFUL SUNDAY	Daniel Boone
-	21.	LONELY BOY/WHY	Donny Osmond
-	22.	USE ME	Bill Withers

## HIT ALBUMS

1.	CHICAGO/Chicago V (Columbia)
2.	ROD STEWART/New or A Dull Moment (Mercury)
3.	ELTON JOHN/Honky Chateau (Uni)
4.	SANTANA & BUDDY MILES (Columbia)
5.	LEON RUSSELL/Carrey (Shelter)
6.	3 DOG NIGHT/Seven Separate Fools (ABC-Dunhill)
7.	EMERSON, LAKE & PALMER/Trilogy (Cotillion)
8.	NEIL DIAMOND/Moods (Uni)
9.	CHEECH & CHONG/Eg Bambu (Ode)
10.	VAN MORRISON/Saint Dominic's Preview (WB)
11.	ALICE COOPER/School's Out (WB)
12.	SIMON & GARFUNKEL/Greatest Hits (Columbia)
13.	ROLLING STONES/Exile on Main Street (Rolling Stone)
14.	SUPERFLY (Sussex)
15.	JETHRO TULL/Thick As A Brick (WB)
16.	GILBERT O'SULLIVAN/HIMSELF (MAM)
17.	CARPENTERS/A Song For You (A*M)
18.	TOWER OF POWER/Bump City (WB)
19.	TEMPATIONS/All Directions (Gordy)
20.	NILSSON/Son of Schmilsson (RCA)



# SEPTEMBER 4-11

## Radio Programming

Chuck Blore and Ken Draper split their successful partnership in program consultancy...  
 Paul Cassidy resigns as GM of KHJ, Los Angeles...Dwight Case, VP and GM of KROY to replace...  
 Bobby Ocean named to morning show at KFRC, San Francisco...  
 Pulse makes KDKA number one with a 26 overall in Pittsburgh...  
 Sonny Melendrez comes to Los Angeles to program KHS for consultant Chuck Blore...  
 KPRI, San Diego progressive rock stations, boosts power to 50,000...  
 FCC Complaints and Compliance Chief, William B. Ray, hints at public hearings on payola...

## Music Business

"Black & White" Three Dog Night smash is number one for third week straight...  
 Into The Top Twenty: "Garden Party, Rick Nelson; "Lonely Boy" Donny Osmond; "Use Me," Bill Withers...  
 First issue of 75,000 "magazines on a disc" from Buddah sell out...

## Broadcast Management

Starr Broadcast Group agrees to purchase National Science network's WNCN-FM New York for about \$2 million dollars...  
 Socialist Labor Party files complaint with FCC asking for equal time from CBS and Mutual Networks, after winning time from ABC and NBC...

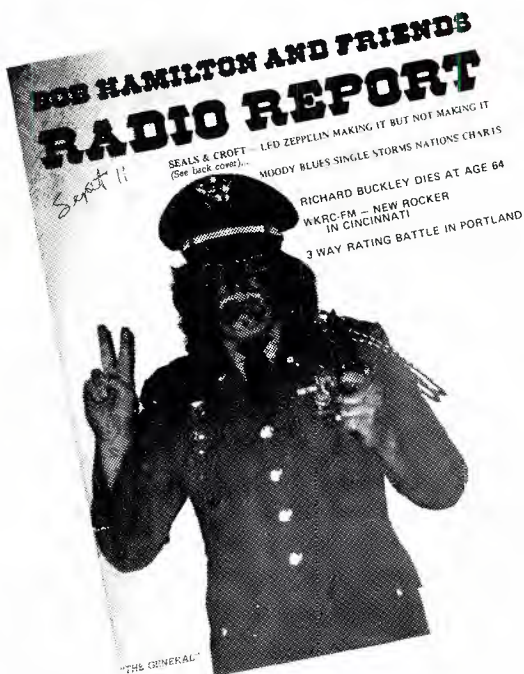
## The Advertising Business

National Airlines to keep "Fly Me" campaign, allocating almost \$10,000,000 for it in 1973...  
 FCC Commissioner Wiley says there is nothing innately evil about an advertising message in opposition to counter advertising...

## In The World

Chou En-lai reveals that China's former heir-to-Mao, Lin Piao, was killed escaping in a plane, which crashed in Mongolia while headed for Russia...  
 Sammy Davis, Jr., hugs President Nixon at the White House...  
 GOP convention closes, having gone like clockwork...

# THE WEEK OF . . .



## HIT SINGLES

LW TW

1.	1.	BLACK AND WHITE	3 Dog Night
3.	2.	BACKSTABBERS	O'Jays
5.	3.	EVERYBODY PLAYS	Main Ingredient
8.	4.	GO ALL THE WAY	Raspberries
12.	5.	BURNING LOVE	Elvis Presley
10.	6.	BEN	Michael Jackson
2.	7.	SATURDAY IN THE PARK	Chicago
4.	8.	BABY DON'T	Mac Davis
14.	9.	MY DING A LING	Chuck Berry
6.	10.	HONKY CAT	Elton John
22.	11.	USE ME	Bill Withers
-	12.	NIGHTS IN WHITE SATIN	Moody Blues
13.	13.	PLAY ME	Neil Diamond
18.	14.	GARDEN PARTY	Rick Nelson
7.	15.	ROCK AND ROLL	Gary Glitter
21.	16.	LONELY BOY/WHY	D. Osmond
9.	17.	GUITAR MAN	Bread
-	18.	YOU WEAR IT WELL	Rod Stewart
-	19.	POPCORN	Hot Butter
20.	20.	BEAUTIFUL SUNDAY	Daniel Boone
11.	21.	YOU DON'T MESS WITH HIM	Jim Croce

## HIT ALBUMS

1.	CHICAGO/Chicago V (Columbia)
2.	ROD STEWART/Never A Dull Moment (Mercury)
3.	ELTON JOHN/Honky Chateau (Uni)
4.	LEON RUSSELL/Carney (Shelter)
5.	SANTANA & BUDDY MILES (Columbia)
6.	EMERSON, LAKE & PALMER/Trilogy (Cotillion)
7.	CHEECH & CHONG/Big Bambu (Ode)
8.	SUPERFLY/Curtis Mayfield (Sussex)
9.	3 DOG NIGHT/Seven Separate Fools (ABC-Dunhill)
10.	NEIL DIAMOND/Moods (Uni)
11.	SIMON & GARFUNKEL/Greatest Hits (Columbia)
12.	ALICE COOPER/School's Out (WB)
13.	CARPENTERS/A Song For You (A&M)
14.	JETHRO TULL/Thick As A Brick (WB)
15.	CHUCK BERRY/Liv' London Session (Chess)
16.	ROLLING STONES/Exile (Rolling Stone)
17.	GILBERT O'SULLIVAN/Himself (MAM)
18.	BAND/Rock of Ages (Capitol)
19.	VAN MORRISON/Saint Dominic's Preview (WB)
20.	TOWER OF POWER/Bump City (WB)

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# SEPTEMBER 11-18

## Radio Programming

WKRC-FM becomes the third rocker as it joins the Cincinnati market. Chris Bailey will be PD...  
Strike ends at WCHB Detroit with negotiations beginning...  
KCBQ in San Diego gets new lineup...  
KPRC and KYOK tie in Huston in Pulse ratings...

## Music Business

"Knights in White Satin" single by Moody Blues comes onto Top 20 at Number 12. "You Wear It So Well" by Rod Stewart and "Popcorn" by Hot Butter onto the chart...  
Terry Knight files \$15 million countersuit against GFR...

## Broadcast Management

RTNDA announces study that shows that women are getting more involved in news. 23% of 95 stations surveyed employ one woman, 9% employ two or more...  
FCC rules that KTLK Denver, owned by Action Radio, Inc., must undergo a hearing for its license renewal for a wide variety of alleged violations...

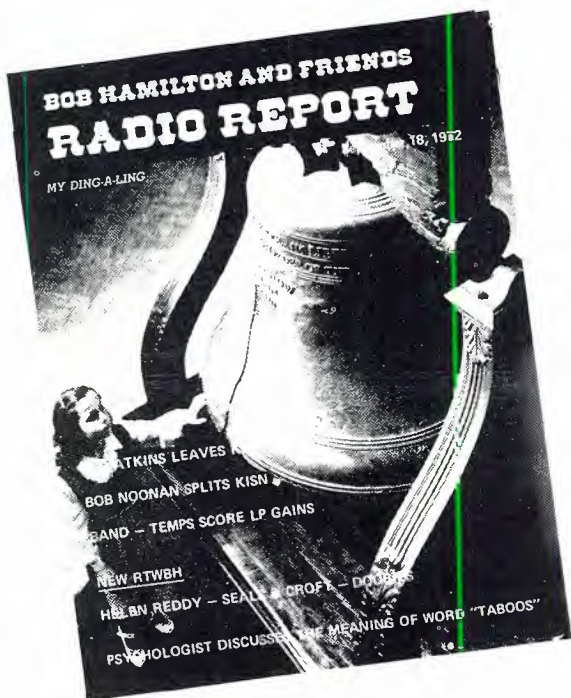
## Advertising Business

R.J. Reynolds files suit against Paul Ropp, Ltd. for its Camouflage cigarette papers design which they claim resembles that of Camels...  
Coffee market said to be eroding, soft drinks now the favorite, according to ad man John C. Maxwell, Jr., VP of Oppenheimer & Co...

## In The World

Summer Olympics begin in Munich; Mark Spitz gets famous...  
McGovern begins campaigning all over again, after the Eagleton affair...

# THE WEEK OF . . .



## HIT SINGLES

LW TW

3.	1.	EVERYBODY PLAYS	Main Ingredient
5.	2.	BURNING LOVE	Elvis Presley
4.	3.	GO ALL THE WAY	Raspberries
6.	4.	BEN	Michael Jackson
1.	5.	BLACK AND WHITE	3 Dog Night
11.	6.	USE ME	Bill Withers
12.	7.	NIGHTS IN WHITE SATIN	Moody Blues
9.	8.	MY DING A LING	Chuck Berry
2.	9.	BACKSTABBERS	O'Jays
7.	10.	SATURDAY IN THE PARK	Chicago
8.	11.	BABY DON'T GET HOOKED	Mac Davis
14.	12.	GARDEN PARTY	Rick Nelson
10.	13.	HONKY CAT	Elton John
13.	14.	PLAY ME	Neil Diamond
18.	15.	YOU WEAR IT WELL	Rod Stewart
16.	16.	LONELY BOY/WHY	Donny Osmond
19.	17.	POPCORN	Hot Butter
-	18.	I CAN SEE CLEARLY NOW	Johnny Nash
15.	19.	ROCK & ROLL PART 2	Gary Glitter
-	20.	GOODTIME CHARLIE	Danny O'Keefe

## HIT ALBUMS

1. CHICAGO/Chicago V (Columbia)
2. ROD STEWART/Never A Dull Moment (Mercury)
3. ELTON JOHN/Honky Chateau (Uni)
4. LEON RUSSELL/Carrey (Shelter)
5. CHEECH & CHONG/Big Bambu (Ode)
6. EMERSON, LAKE & PALMER/Trilogy (Cotillion)
7. SUPERFLY/Curtis Mayfield (Curton)
8. 3 DOG NIGHT/Seven Separate Fools (ABC-Dunhill)
9. NEIL DIAMOND/Moods (Uni)
10. SANTANA/Buddy Miles (Columbia)
11. SIMON & GARFUNKEL/Greatest Hits (Columbia)
12. ALICE COOPER/School's Out (WB)
13. BAND/Rock of Ages (Capitol)
14. VAN MORRISON/Saint Dominic's Preview (WB)
15. GILBERT O'SULLIVAN/Himself (MAM)
16. MOODY BLUES/Days Of Future Passed (Threshold)
17. CARPENTERS/A Song For You (A&M)
18. CHUCK BERRY/Live London Session (Chess)
19. JETHRO TULL/Thick As A Brick (WB)
20. TEMPTATIONS/AH Directions (Gordy)

# SEPTEMBER 18-25

## Radio Programming

Ted Atkins resigns as PD of KHJ in Los Angeles...  
 PD Bob Noonan exits KISN, Portland...  
 WCBS-FM's ARB is 3.6 with oldies format, scoring past usually strong stations...  
 WMAL tops book in Washington with 11.8 ARB...  
 KDAY, KLOS, KMET, KKDJ show significant gains in L.A. market for FM...  
 KFRC on top in San Francisco with a 6.3...  
 Pulse shows WIXY battling WERE in Cleveland...  
 KNUS-FM crowding KLIF in Dallas Pulse ratings...

## Music Business

"I Can See Clearly Now" by Johnny Nash, and "Good Time Charlie" by Danny O'Keefe into the top 20...  
 Music Operators of America convention in Chicago discusses growing number of artists that don't record singles, plus FM airplay exposure for songs not available to jukebox programmers...

## Broadcast Management

NAB executive committee decides to have a conference aimed at interested minorities in investing in broadcast station ownership...  
 CBS Radio Network Affiliates Association holds meeting in Phoenix...  
 FCC Commissioner Nicholas Johnson's new book "Test Pattern For Living" suggests alternative life style to corporate methods, "without dropping out."  
 FCC asked by WKXI-FM, Jackson, Miss. to prohibit the sale of WJMI-FM to Tri-Cities Broadcasting, which already owns WOKJ in that market, claiming the chain does not possess the character qualifications to merit a second facility...  
 FCC Chairman Dean Burch says there is no government conspiracy to muzzle radio-TV journalism...  
 Electronic Industries Association reports sales of AM sets down 11.4%, sales of FM sets climbing, up 18.7% for the first eight months of 1972...

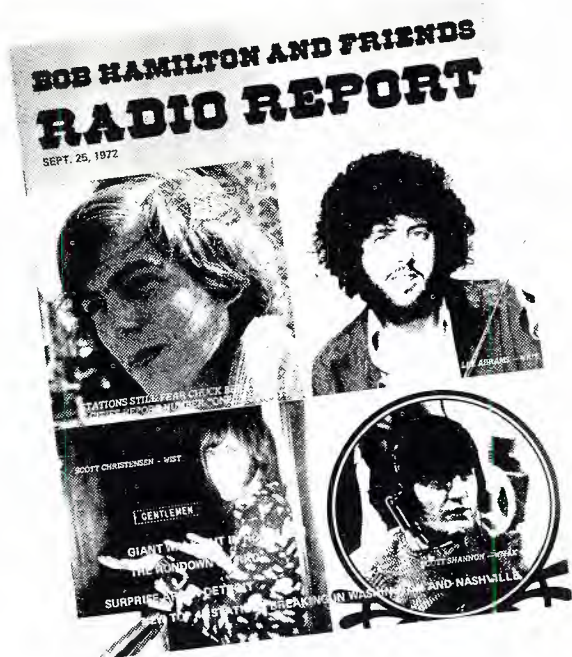
## The Advertising Business

Warner Records launches TV ad campaign in conjunction with T-Rex tour...  
 Marketing expert E.B. Weiss says life styles are changing in America, and that advertising must change soon or be passed by...  
 Confidants feminine ads approved by NAB...  
 American Dairy ads turned down by NARB...  
 President Nixon supports SAG in TV re-run controversy...

## In The World

William Boyd, 77, ("Hopalong Cassidy") dies...  
 Massacre of Israeli athletes by Arab terrorists in Munich at the Summer Olympics shocks the world...  
 Watergate bugging becomes a major campaign issue...

# THE WEEK OF ...



## HIT SINGLES

LW TW

4. 1.	BEN	Michael Jackson
2. 2.	BURNING LOVE	Elvis Presley
1. 3.	EVERYBODY PLAYS	Main Ingredient
7. 4.	NIGHTS IN WHITE SATIN	Moody Blues
6. 5.	USE ME	Bill Withers
3. 6.	GO ALL THE WAY	Raspberries
8. 7.	MY DING A LING	Chuck Berry
5. 8.	BLACK AND WHITE	3 Dog Night
12. 9.	GARDEN PARTY	Rick Nelson
9. 10.	BACKSTABBERS	O'Jays
10. 11.	SATURDAY IN THE PARK	Chicago
11. 12.	BABY DON'T GET HOOKED	Mac Davis
13. 13.	I CAN SEE CLEARLY	Johnny Nash
15. 14.	YOU WEAR IT WELL	Rod Stewart
— 15.	LISTEN TO THE MUSIC	Doobie Bros.
20. 16.	LONELY BOY/WHY	Donny Osmond
17. 17.	POPCORN	Hot Butter
20. 18.	GOODTIME CHARLIE	Danny O'Keefe
14. 19.	PLAY ME	Neil Diamond
13. 20.	HONKY CAT	Elton John

## HIT ALBUMS

1.	CHICAGO/Chicago V (Columbia)
2.	ROD STEWART/Never A Dull Moment (Mercury)
3.	LEON RUSSELL/Carney (Shelter)
4.	ELTON JOHN/Honky Chateau (Uni)
5.	SUPERFLY/Curtis Mayfield (Curton)
6.	EMERSON, LAKE & PALMER/Trilogy (Cotillion)
7.	3 DOG NIGHT/Seven Separate Fools (ABC-Dunhill)
8.	SANTANA/Buddy Miles (Columbia)
9.	BAND/Rock of Ages (Capitol)
10.	CHEECH & CHONG/Big Bambu (Ode)
11.	NEIL DIAMOND/Moods (Uni)
12.	MOODY BLUES/Days Of Future Passed (Threshold)
13.	ALICE COOPER/School's Out (WB)
14.	SIMON & GARFUNKEL/Greatest Hits (Columbia)
15.	TEMPTATIONS/All Directions (Gordy)
16.	SEALS & CROFTS/Summer Breeze (WB)
17.	CHUCK BERRY/Live London Session (Chess)
18.	GILBERT O'SULLIVAN/Himself (MAM)
19.	CARPENTERS/A Song For You (A&M)
20.	VAN MORRISON/Saint Dominic's Preview (WB)

# SEPTEMBER 25-OCTOBER 2

## Radio Programming

The "Stone Ranger" into syndication, series with 65 episodes created for radio by Don Wade...  
 Tod Wallace leaves KRUX, Phoenix for KTSA, San Antonio...  
 Rod Roddy fired from KLIF, Dallas...  
 Staff reorganized at KYA, San Francisco after the summer ARB...  
 FCC seeks new rules to fight payola takers...

## Music Business

Doobie Bros. "Listen To The Music" into the Top 20...  
 Jerry Sharell and Ron Weisner named VP's of Buddah group...  
 PUSH exposition in Chicago highlights black performers, including Supremes, Temptations,  
 Quincy Jones, Roberta Flack, Gladys Knight and Curtis Mayfield...  
 Monterey jazz festival held...

## Broadcast Management

FCC seen as all-out to push for equal opportunity for minorities; drive includes Chairman Dean  
 Burch and Commissioner Benjamin Hooks, who is black...  
 WSUN-AM St. Petersburg-Tampa, sold to Plough Broadcasting...  
 KWRT Boonesville, Mo. sold to Big Country of Missouri...  
 WLUX, Baton Rouge, ordered off the air by the FCC for "misconduct"...

## The Advertising Business

AFTRA and SAG outline new demands for actors and others in broadcast media  
 advertisements...  
 Eiton Rule, President of ABC, says cable and cassettes are no threat to broadcasters, says of  
 ABC's radio chain shows a profit for the first time in twelve years...

## In The World

Watergate incident finally produces Federal indictments...  
 Juan Corona mass-murder trial begins in Fairfield, California...  
 special investigative committee report on the Attica Prison riot blames the prison officials...  
 Israeli air strikes in Lebanon and Syria in reprisal for the deaths of Jewish Olympic team  
 members...  
 International Predictors Conference in Tokyo agrees unanimously that Nixon will win;  
 Germany, Korea and Vietnam will reunify within ten years; natural disasters in Asia in 1974; a  
 great European flood in 1984; there will be no third world war; and that a new Christ will emerge  
 around the year 2020...

# THE WEEK OF . . .

## BOB HAMILTON AND FRIENDS RADIO REPORT



## HIT SINGLES

LW TW

2.	1.	BURNING LOVE	Elvis Presley
1.	2.	BEN	Michael Jackson
4.	3.	NIGHTS IN WHITE SATIN	Moody Blues
5.	4.	USE ME	Bill Withers
3.	5.	EVERYBODY PLAYS	Main Ingredient
7.	6.	MY DING A LING	Chuck Berry
9.	7.	GARDEN PARTY	Rick Nelson
15.	8.	LISTEN TO THE MUSIC	Doobie Bros.
13.	9.	I CAN SEE CLEARLY	Johnny Nash
-	10.	I'D LOVE YOU	Lobo
6.	11.	GO ALL THE WAY	Raspberries
18.	12.	GOODTIME CHARLIE	Danny O'Keefe
8.	13.	BLACK AND WHITE	3 Dog Night
14.	14.	YOU WEAR IT WELL	Rod Stewart
10.	15.	BACKSTABBERS	O'Jays
17.	16.	POPCORN	Hot Butter
-	17.	FREDDIE'S DEAD	Curtis Mayfield
-	18.	STARTING ALL OVER	Mel & Tim
12.	19.	BABY DON'T GET HOOKED	Mac Davis
19.	20.	SATURDAY IN THE PARK	Chicago
16.	21.	LONELY BOY/WHY	D. Osmond
-	22.	DON'T EVER BE LONELY	Corn. Bros.

## HIT ALBUMS

1.	CHICAGO/Chicago V (Columbia)
2.	ROD STEWART/Never A Dull Moment (Mercury)
3.	LEON RUSSELL/Carney (Shelter)
4.	SUPERFLY/Curtis Mayfield (Curton)
5.	EMERSON, LAKE & PALMER/Trilogy (Cotillion)
6.	ELTON JOHN/Honky Chateau (Uni)
7.	3 DOG NIGHT/Seven Separate Fools (ABC-Dunhill)
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9.	CHEECH & CHONG/Big Banbu (Ode)
10.	TEMPTATIONS/All Directions (Gordy)
11.	BAND/Rock Of Ages (Capitol)
12.	SANTANA/Buddy Miles (Columbia)
13.	NEIL DIAMOND/Moods (Uni)
14.	SEALS & CROFTS/Summer Breeze (WB)
15.	DOOBIE BROTHERS/Toulouse Street (WB)
16.	CHUCK BERRY/Live London Session (Chess)
17.	CARPENTERS/A Song For You (A&M)
18.	SIMON & GARFUNKEL/Greatest Hits (Columbia)
19.	GILBERT O'SULLIVAN/Himself (MAM)
20.	VAN MORRISON/Saint Dominic's Preview (WB)



# OCTOBER 2-9

## Radio Programming

John Nesci, radio artist at WOW-FM in Norfolk, Virginia indicted by a Federal Grand Jury on charges of obscenity on the air...

Tom Kennedy fired as program director of WAPE in Jacksonville, Florida...

KIIS begins changes toward new concept of radio with Sonny Melendez and Chuck Blore at the helm...

WKRQ-FM goes on the air in Cincy...the first top 40 competition against WSAI since WUBE went country over three years ago...

## Music Business

Stan Monteiro named national promotion director of Epic Records...

RCA Records raises its prices to racks by three percent...

Pop song festival opens in Rio De Janeiro...

FCC hit with protests over ruling that broadcasters must switch off FM subcarrier while mono programs over five minutes long are being played...

Lobo's, "I'd Love You To Want Me" hits top ten first week in The Hits category...

Controversy rages between LA's Columbia Studios and IBEW...

## Radio Management

Cecil Heffel picks up another property in buying spree...latest is KDNA-FM in St. Louis...

Approval of sale of KDWB to Doubleday Broadcasting is approved by Commission...

NAB board Chairman Richard Chapin warns broadcasters that there's still a long way to go to get license renewal laws changed in congress... urges broadcasters not to let up...

ASCAP releases figures of monies they've collected from broadcasters so far this year...41.7 million...number also included symphonic and concert...

## The FCC

Black Commissioner Ben Hooks gets first chance to vote on racial issue...joined by Nick Johnson...

The two dissented against FCC's majority rejection of petitions filed by black groups in Omaha charging racial discrimination...FCC begins investigation of LA stations reported selling practice of offering two stations at once...

WLOX in Baton Rouge, La. denied renewal of license and told by commission to cease operation...charges were "serious acts of misconduct" for financial gain...

## The Advertising Business

Word is that if heat continues on non-prescription drug advertising companies may offer to sacrifice broadcast ads to get pressure off...

FTC administrative judge William K. Anderson says FTC attorneys failed to establish case against HI-C...stating their ads don't mislead...

Liggett & Myers re-releases Adam (the brown cigarette) and states it's ad budget will be 12-1/2 million...

Political ads get tougher in presidential race...Nixon begins rap on McGovern on TV...

## In The World

Presidential political campaign continues with Nixon continually widening lead...polls taken show 18-24 year olds leaning toward President 5 to 4 with 1 percent as yet undecided...

Arab terrorists continue underground activity...bombs mailed on Jewish Day of Atonement...one diplomat killed in London...fifty five bombs in all found...terrorists attack government officials in Phillipines... President Marcos declares martial law...

# THE WEEK OF . . .



## HIT SINGLES

## HIT ALBUMS

LW TW

3. 1.	NIGHTS IN WHITE SATIN	Moody Blues
2. 2.	BEN	Michael Jackson
1. 3.	BURNING LOVE	Elvis Presley
9. 4.	I CAN SEE CLEARLY	Johnny Nash
4. 5.	USE ME	Bill Withers
6. 6.	MY DING A LING	Chuck Berry
10. 7.	I'D LOVE YOU	Lobo
8. 8.	LISTEN TO THE MUSIC	Doobie Bros.
5. 9.	EVERYBODY PLAYS	Main Ingredient
7. 10.	GARDEN PARTY	Rick Nelson
12. 11.	GOODTIME CHARLIE	Danny O'Keefe
17. 12.	FREEDIE'S DEAD	Curtis Mayfield
18. 13.	POPCORN	Hot Butter
22. 14.	STARTING ALL OVER	Mel & Tim
21. 15.	DON'T EVER BE LONELY	Cornelius Bros.
- 16.	I AM WOMAN	Helen Reddy
- 17.	WITCHY WOMAN	Eagles
14. 18.	YOU WEAR IT WELL	Rod Stewart
13. 19.	BLACK AND WHITE	3 Dog Night
11. 20.	GO ALL THE WAY	Raspberries

1.	CHICAGO/Chicago V (Columbia)
2.	ROD STEWART/Never A Dull Moment (Mercury)
3.	LEON RUSSELL/Carney (Shelter)
4.	SUPERFLY/Curtis Mayfield (Curton)
5.	EMERSON, LAKE & PALMER/Triology (Cotillion)
6.	ELTON JOHN/Honky Chateau (Uni)
7.	MOODY BLUES/Days Of Future Pastes (Threshold)
8.	CHEECH & CHONG/Big Bambu (Ode)
9.	3 DOG NIGHT/Seven Separate Fools (ABC-Dunhill)
10.	TEMPTATIONS/All Directions (Gordy)
11.	NEIL DIAMOND/Moods (Uni)
12.	SEALS & CROFTS/Summer Breeze (WB)
13.	BAND/Rock Of Ages (Capitol)
14.	YES/Close To The Edge (Atlantic)
15.	CHUCK BERRY/Live London Session (Chess)
16.	SANTANA/Buddy Miles (Columbia)
17.	CARPENTERS/A Song For You (A&M)
18.	SIMON & GARFUNKEL/Greatest Hits (Columbia)
19.	D'OOBIE BROTHERS/Toulouse Street (WB)
20.	

# OCTOBER 9-16

## Radio Programming

Super successful KDWB general manager Deane Johnson leaves the majors to return to St. Joseph Missouri as part owner and GM of KKJO...

False report that peace negotiations have been completed and war is over, hit the air in at least five cities...

Third report of FBI agent visiting radio station to talk about playing of Chuck Berry's My Ding A Ling...

WFIL morning man Dr. Don Rose enters Jefferson Memorial Hospital to undergo open heart surgery...

## The Music Business

Charges against three alleged unlicensed duplicators is dropped in Atlanta...

Larry Uttal, Bell Records president calls on record business as a whole to pass along rising costs of production to consumer...

Mel Posner named executive VP and general manager at Elektra Records...

Helen Reddy, Eagles hit top 20 with hit records...

Sly Stone signs new five-year deal with Epic...

Record artists continue free donation of services with giant voter registration concerts...

## Broadcast Management

Negotiations underway for sale of Woody Sudbink's KYNA-FM in Houston to Southern Broadcasting...

RAB's research and development plan (series of major studies to document effectiveness of radio for advertisers) is picked up by General Foods...Plan moved Sears from negligible radio spot buys to 30 million dollars a year...Final FCC approval of sale of WKYC-FM-AM is complete...Nick Melati is new owner...

NAB fights back in comments on non-prescription drug advertising...

Richard W. Chapin NAB Board Chairman answers criticism of Alaska Senator Mike Gravel...

George Duncan named president of Metromedia...

## The FCC

Year of the call letter change... this week...KYNA Des Moines to KIOA-FM...WJAS-FM to WPYQ...KWIC in Salt Lake City to KLUB-FM...and KUDU in Ventura moves to KBBQ (old KROQ call letters)...

Complaints that advertising Chevron F-310 gasoline violates Fairness Doctrine again met by FCC with denial...

FCC approves sale that gives Metromedia its 11th radio facility...WOMC-FM in Detroit sold to Metro for 1-1/2 million dollars...

Omaha politician charges WOW in Omaha with slating news stories that kept him from being elected asks that station renewal application be turned down...FCC says no...

## The Advertising Business

Federal Trade Commission rules that Firestone Tire and Rubber Co's wide oval tire ads are false and deceptive...Firestone files appeal with SU Circuit Court of Appeals in Cincinnati...

FTC's testing organization hired to check out ad substantiation claims of automobile marketers...reports data received by marketers is inadequate...

FCC-FTC panel discussions on children's advertising continues...with changes being due...

## In The World

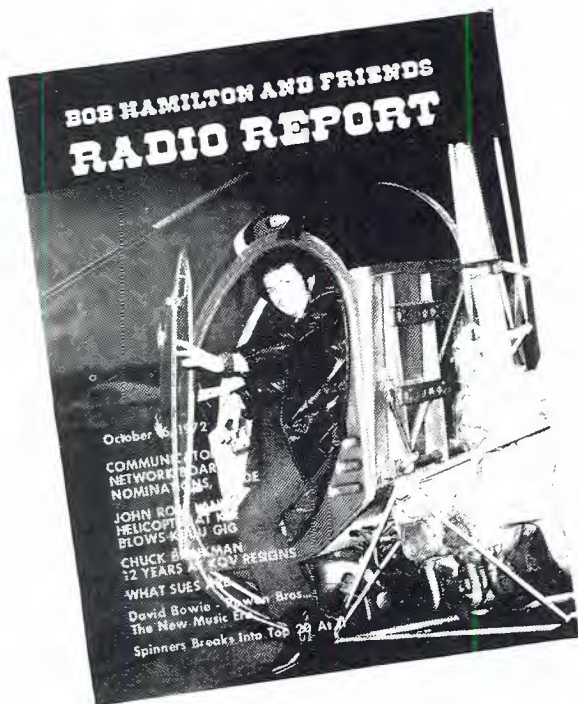
Three POW's released from North Vietnam...

Pollsters predict that Nixon will win 50 states in presidential election next month...

Martial law continues in Philippines but, violence is over...for the moment at least...

International Money Exchange conference meets and agreements are surprisingly easy...first moves to devalue Japanese Yen put together by Britain and US...

# THE WEEK OF ...



## HIT SINGLES

LW	TV		
4.	1.	I CAN SEE CLEARLY NOW	Johnny Nash
1.	2.	NIGHTS IN WHITE SATIN	Moody Blues
7.	3.	I'D LOVE YOU TO WANT ME	Lobo
2.	4.	BEN	Michael Jackson
5.	5.	BURNING LOVE	Elvis Presley
6.	6.	USE ME	Bill Withers
16.	7.	I AM WOMAN	Helen Reddy
6.	8.	MY ING A LING	Chuck Berry
11.	9.	GOODTIME CHARLIE	Danny O'Keefe
12.	10.	FREDDIE'S DEAD	Curtis Mayfield
-	11.	I'LL BE AROUND	Spinners
13.	12.	POPCORN	Hot Butter
14.	13.	STARTING ALL OVER	Mel & Tim
17.	14.	WITCHY WOMAN	Eagles
8.	15.	LISTEN TO THE MUSIC	Doobie Bros.
9.	16.	EVERYBODY PLAYS	Main Ingredient
10.	17.	GARDEN PARTY	Rick Nelson
15.	18.	DON'T EVER BE LONELY	Cornelius Bros.
-	19.	SUMMER BREEZE	Seals & Crofts
-	20.	CITY OF NEW ORLEANS	Arlo Guthrie
-	21.	CONVENTION 72	Delegates

## HIT ALBUMS

1. CHICAGO/Chicago V (Columbia)
2. SUPERFLY/Curtis Mayfield (Curtom)
3. ROD STEWART/Never a Dull Moment (Mercury)
4. MOODY BLUES/Days Of Future Past (Threshold)
5. LEON RUSSELL/Carney (Shelter)
6. EMERSON, LAKE & PALMER/Trilogy (Cotillion)
7. ELTON JOHN/Honky Catteau (Uni)
8. CAT STEVENS/Catch Bull At Four (A&M)
9. 3 DOG NIGHT/Seven Separate Fools (ABC-Dunhill)
10. SEALS & CROFTS/Summer Breeze (WB)
11. YES/Close To The Edge (Atlantic)
12. CHEECH & CHONG/Big Banbu (Ode)
13. NEIL DIAMOND/Moods (Uni)
14. TEMPTATIONS/All Directions (Gordy)
15. BAND/Back Of Ages (Capitol)
16. GRAND FUNK RAILROAD/Phoenix (Capitol)
17. CHUCK BERRY&Live London Session (Chess)
18. SANTANA/Buddy Miles (Columbia)
19. DOOBIE BROTHERS/Toulouse Street (WB)
20. MAC DAVIS/Baby Don't Get Kooked (Columbia)

# OCTOBER 16-23

## Radio Programming

Former KRLA jock and most recently manager of Three Dog Night Reb Foster returns to radio as program director of KRLA replacing Shadoe Stevens...

WRC in Washington goes on the air with top forty format under WFIL program director of earlier years Lee Sherwood...

Battle between KTLK and KIMN in Denver intensified with ARB's beginning...

WFIL morning man Dr. Don Rose recuperating at home after open heart surgery...

Communicator Network board nominations underway...Steve West of KJRB in Spokane and Eddie B. Baker of WKBR in Manchester receive nominations for President...

## Music Business

'I'll Be Around by Spinners biggest record of the week...jumping into Hits category at number 11...

New Carole King album released...

SESAC country convention held in Nashville...Ted Harris named Country Music Writer Of The Year...

Kris Kristofferson wins award from BMI for most performed country song of the year...help Me Make It Through The Night...

Jerry Foster and Bill Rice win nine awards at the ASCAP Country Music Awards Dinner...

Bob Greenberg named assistant national promotion director at Warner Brothers Records...

## Broadcast Management

Radio spot sales down in younger demographic areas on the east coast...but, holding its own on west coast...FTC attitudes toward pimple creams, etc., blamed for business slump...

CE Hooper announced new service that will allow several stations to get ratings done for as little as \$250 per station...new head Tom Cox says more new innovations coming...

Fight toward Election Day with Fairness Doctrine plaguing broadcasters all over US...

Controversy over daytime sex talk shows comes to heavy discussion from broadcasters in Dallas...

Cecil Heftel picks up 10th station...WMJR-FM in Fort Lauderdale...

## The FCC

Julian W. Craft has his first ticket suspended 30 days by the FCC for making false entries in the technical logs of WTAR, Norfolk...only time this rule upheld by FCC all year...

Commissioner Ben Hooks plan to establish Office of Equal Employment as FCC goes back to drawing board...for revisions...

KNUI in Kahului, Hawaii gets short term renewal because of false contesting...

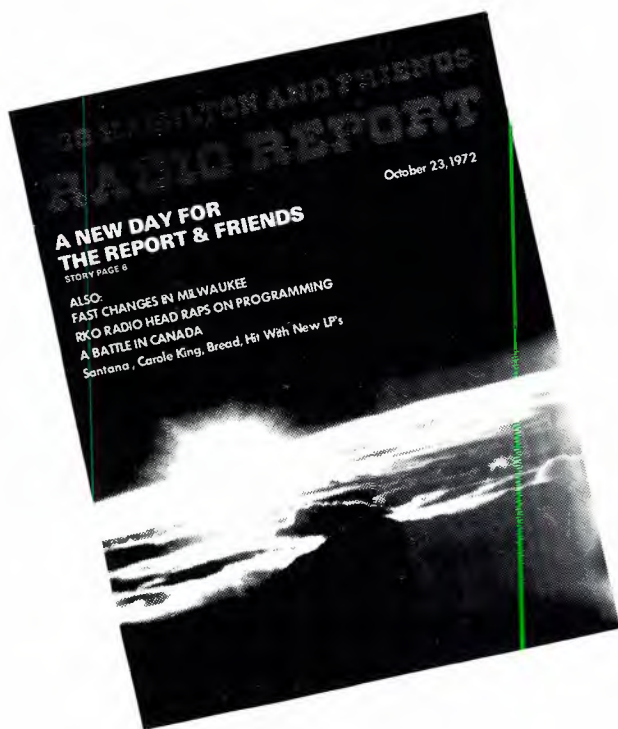
## In The World

George McGovern shifts tactics in election with direct attacks on administration moral tone...

Fear of Arab terrorism sweeps officials the world over...results of Munich murders...

12 newsmen in various part of the US face jail terms for refusal to supply courts with names of news tippers and informers...

# THE WEEK OF ...



## HIT SINGLES

LW TW

1.	1.	I CAN SEE CLEARLY NOW	Johnny Nash
2.	1.	I'D LOVE YOU TO WANT ME	Lobo
11.	3.	I'LL BE AROUND	Spinners
2.	4.	NIGHTS IN WHITE SATIN	Moody Blues
7.	5.	I AM WOMAN	Helen Reddy
4.	6.	BEN	Michael Jackson
10.	7.	FREDDIE'S DEAD	Curtis Mayfield
9.	8.	GOODTIME CHARLIE	Danny O'Keefe
19.	9.	SUMMER BREEZE	Seals & Crofts
14.	10.	WITCHY WOMAN	Eagles
21.	11.	CONVENTION 72	Delegates
8.	12.	MY DING A LING	Chuck Berry
5.	13.	BURNING LOVE	Elvis Presley
6.	14.	USE ME	Bill Withers
15.	15.	LISTEN TO THE MUSIC	Doobie Bros.
20.	16.	CITY OF NEW ORLEANS	Arlo Guthrie
13.	17.	STARTING ALL OVER	Mel & Tim
17.	18.	GARDEN PARTY	Rick Nelson
16.	19.	EVERYBODY PLAYS	Main Ingredient
—	20.	IF I COULD REACH YOU	5th Dimension
12.	21.	POPCORN	Hot Butter

## HIT ALBUMS

1.	SUPERFLY/Curtis Mayfield (Curtom)
2.	CAT STEVENS/Catch Bull At Four (A&M)
3.	CHICAGO/Chicago V (Columbia)
4.	WOODY BLUES/Days Of Future Past (Threshold)
5.	ROD STEWART/Never A Full Moment (Mercury)
6.	LEON RUSSELL/Carney (Zhetter)
7.	EMERSON, LAKE & PALMER/Trilogy (Cotillion)
8.	TEMPTATIONS/All Direct ons (Gordy)
9.	SEALS & CROFTS/Summe (Atlantic)
10.	SEALS & CROFTS/Summe (Breez (WB)
11.	WEIL DIAMOND/Moods (Uni)
12.	DOG NIGHT/Seven Separate Fools (ABC-Dunhill)
13.	ELTON JOHN/Honky Chamau (Uni)
14.	CHUCK BERRY/Live Long on Session (Chess)
15.	BAND/Rock Of Ages (Capitol)
16.	GRAND FUNK RAILROAD/Phoenix (Capitol)
17.	CHEECH & CHONG/Big Bambu (Ods)
18.	GEILS BAND/Full House (Atlantic)
19.	MAC DAVIS/Baby Don't Get Hooked (Columbia)
20.	BLACK SABBATH/Volume 4 (WB)

# OCTOBER 23-30

## Radio Programming

Announcement that five licenses for commercial radio will be issued in England. Their spot limit will be 9 minutes per hour...Sixty licenses ultimately to be awarded...

Globetrotter Communications rumored to be expanding...name Chuck Dunaway operations manager of WIXY...

The parent company denies WNBC to be sold...

## Music Business

Ten years since they first came out with a record, the Beatles have sold some 545 million units...

MCA drops six major independent distributors...

Cobblestone releases six album set from the Newport Jazz Festival...

## Broadcast Management

FCC general counsel John Pettit says that in view of the number of radio stations losing money, the FCC should consider relaxing some of its policies...

FCC denied Voice of Reason's proposed purchase of KICM, Golden, Colo...ruled they had participated in an unauthorized transfer of control...

Cecil Heftel buys his tenth station since May, WMJR-FM, Fort Lauderdale, Florida...

## Advertising Business

Robert Pitofsky, chief of FTC's bureau of consumer protection, leaves to return to N.Y.U. Law Faculty...had been instrumental in introducing corrective ads...

George McGovern introduces tougher ads as election draws near....

Clay Whitehead says FTC's proposal for mandatory free spots to balance ad claims will die...

## In The World

Voting experts say less than 60 percent of voters will turn out for presidential election...

Watergate case, part 12... evidence that Republicans wanted to sabotage the Democratic national convention...


Heavy congressional debates about a Nixon bill that would allow him unlimited authority to cut budgets for programs set up by congress...

# THE WEEK OF . . .

**BOB HAMILTON AND FRIENDS**  
**RADIO REPORT**  
 October, 30 1972  
 ARB FULLY UNDERWAY  
 NEW ALBUMS HIT THE MARKET  
 — Moody Blues, America  
 Paul Williams

WKYC - WHK - NEW OWNERS &  
 NEW FORMATS IN CLEVELAND -  
 New Address of RADIO REPORT  
 9255 SUNSET BLVD. - SUITE 411  
 LOS ANGELES, CALIF. 90069  
 (213) 278-2570

**The Format**  
 (NON MATH)



**The Personality**  
 (NON MATH)

## HIT SINGLES

LW TW

1. I CAN SEE CLEARLY NOW . . . . . Johnny Nash
2. I'D LOVE YOU TO WANT ME . . . . . Lobo
3. I'LL BE AROUND . . . . . Spinners
5. I AM WOMAN . . . . . Helen Reddy
9. SUMMER BREEZE . . . . . Seals & Crofts
4. NIGHTS IN WHITE SATIN . . . . . Moody Blues
7. FREDDIE'S DEAD . . . . . Curtis Mayfield
10. WITCHY WOMAN . . . . . Eagles
11. CONVENTION '72 . . . . . Delegates
8. GOOD TIME CHARLIE . . . . . Danny O'Keefe
6. BEN . . . . . Michael Jackson
13. BURNING LOVE . . . . . Elvis Presley
- 13. IF YOU DON'T KNOW ME BY NOW Harold Melvin and The Blue Notes
15. LISTEN TO THE MUSIC . . . . . Doobie Brothers
20. IF I COULD REACH YOU . . . . . 5th Dimension
16. CITY OF NEW ORLEANS . . . . . Arlo Guthrie
14. USE ME . . . . . Bill Withers
12. MY DING A LING . . . . . Chuck Berry
- 19. PAPA WAS A ROLLIN' STONE . . . . . Temptations
- 20. IT NEVER RAINS IN SOUTHERN CALIF. . . . . Albert Hammond
- 21. VENTURA HIGHWAY . . . . . America

## HIT ALBUMS

1. CAT STEVENS/Catch Eull At Four (A&M)
2. SUPERFLY/Curtis Mayfield (Curton)
3. MOODY BLUES/Days Of Future Past (Threshold)
4. ROD STEWART/Never A Dull Moment (Mercury)
5. CHICAGO/Chicago V (Columbia)
6. LEON RUSSELL/Carney (Shelby)
7. EMERSON, LAKE & PALMER/Trilogy (Cotillion)
8. YES/Close To The Edge (Atlantic)
9. TEMPTATIONS/All Directions (Gordy)
10. SEALS & CROFTS/Summer Breeze (WB)
11. NEIL DIAMOND/Moods (Uni)
12. BAND/Rock Of Ages (Capitol)
13. CHUCK BERRY/Live London Session (Chess)
14. AL GREEN/I'm Still In Love With You (Hi)
15. GRAND FUNK RAILROAD/Phoenix (Capitol)
16. 3 DOG NIGHT/Seven Separate Feet (ABC-Dunhill)
17. ELTON JOHN/Honky Chateau (Uni)
18. CAROLE KING/Rhymes and Reasons (Ode)
19. SANTANA/Caravansera
20. TEN YEARS AFTER/Rock & Roll Music to the World (Columbia)
21. BLACK SABBATH/VoLume 4 (WB)



# OCTOBER 30-NOVEMBER 6

## Radio Programming

Latest Pulse show WABC tops in every segment across the board, dominating New York in teens...

Radio Report moves back to Hollywood...

Hal Moore named station manager and Charlie Martin named PD of KHOW in Denver...

Tex Meyer named MD of WOKY for the second time...

## Music Business

Four records break Top 20 — including Harold Melvin with If You Don't Know Me By Now, Temptations with Papa Was A Rolling Stone, Albert Hammond with It Never Rains in Southern California, and Ventura Highway by America...

Don Kirshner to put together late night TV rock concerts for ABC, to be shown in Cavett's spot...

PUSH EXPO, held in Chicago, draws nearly 1 million people to festival spotlighting Black music and a wide range of artists...

Chrysalis Records name Ron Goldstein General Manager and Mike Papale national promotion director...

## Broadcast Management

Charge of false and misleading advertising reason given for FCC hitting KNUI, Kahului with short-term license renewal...

Bob Brown says that finalization of deal with NBC for purchase of WKYC in Cleveland taking place. Station was sold to Nick Mileti, owner of Indians and hockey team...

FCC commissioners briefed on TV rating process by Neilson, ARB, Broadcasting Rating Council, research director of NAB, and Leo Burnett Advertising Agency...

## Advertising Business

Broadcasters appear to be turning down Bristol-Myers request that they look to agencies as the parties responsible for spot radio-TV bills...

Consumer groups ask for clarification of their lack of success in complaints before the National Advertising Division of the Council of Better Bureaus...

## In The World

President announces new Vietnam deal as the fighting continues...

Three year-trade agreement announced between US and Russia...

Political espionage surfaces again with news of a campus political machine and its alumni now in the White House...

# THE WEEK OF . . .

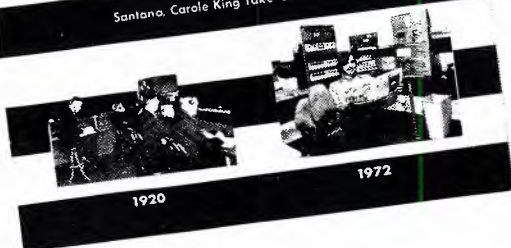
## BOB HAMILTON AND FRIENDS RADIO REPORT

November 6, 1972

LORENZO MILAM...THE PASSING OF ONE OF RADIO'S CHAMPIONS  
CHICAGO PULSE INDICATED INTERESTING ARB COMING UP HERE...

CHUCK BRINKMAN, JOHN GARY, LARRY O'BRIEN JOIN WTAE  
Seals and Crofts May Make It Yet

Santana, Carole King Take Giant LP Jumps



1920

1972

## HIT SINGLES

LW TW

5.	1.	SUMMER BREEZE	Seals & Crofts
1.	2.	I CAN SEE CLEARLY NOW	Johnny Nash
3.	3.	I'LL BE AROUND	Spinners
4.	4.	I AM WOMAN	Helen Reddy
2.	5.	I'D LOVE YOU TO WANT ME	Lobo
6.	6.	WITCHY WOMAN	Eagles
13.	7.	IF YOU DON'T KNOW ME	Harold Melvin
6.	8.	NIGHTS IN WHITE SATIN	Moody Blues
7.	9.	FREDDIE'S DEAD	Curtis Mayfield
20.	10.	IT NEVER RAINS	Albert Hammond
9.	11.	PAPA WAS A ROLLING STONE	Temptations
12.	12.	CONVENTION '72	Delegates
11.	13.	BEN	Michael Jackson
10.	14.	GOODTIME CHARLIE	Danny O'Keefe
—	15.	SOMETHING'S WRONG	Austin Roberts
15.	16.	IF I COULD REACH YOU	5th Dimension
21.	17.	VENTURA HIGHWAY	America
14.	18.	LISTEN TO THE MUSIC	Doobie Bros.
—	19.	YOU OUGHTA BE WITH ME	Al Green
12.	20.	BURNING LOVE	Elvis Presley

## HIT ALBUMS

1.	CAT STEVENS/Catch 22 At Four (A&M)
2.	SUPERFLY/Curtis Mayfield (Curton)
3.	MOODY BLUES/Days of Future Past (Threshold)
4.	TEMPTATIONS/All Directions (Gordy)
5.	EMERSON, LAKE & PA_MER/Trilogy (Cotillion)
6.	YES/Close To The Edge Atlantic
7.	SANTANA/Caravanserai
8.	CAROLE KING/Rhymes and Reasons (Ode)
9.	CHICAGO/Chicago V (Columbia)
10.	ROD STEWART/Never A Dull Moment (Mercury)
11.	SEALS & CROFTS/Summer Breeze (WB)
12.	GRAND FUNK RAILROAD/Phoenix (Capitol)
13.	AL GREEN/I'm Still In Love With You (Hi)
14.	LEON RUSSELL/Carney (Shelter)
15.	NEIL DIAMOND/Moods (Uni)
16.	BLACK SABBATH/Volume 4 (WB)
17.	3 DOG NIGHT/Seven Separate Fools (ABC-Durhill)
18.	BAND/Rock Of Ages (Capitol)
19.	CHUCK BERRY/Live London Session (Chess)
20.	TEN YEARS AFTER/Rock & Roll Music to the World (Columbia)

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# NOVEMBER 6-13

## Radio Programming

Chuck Brinkman, Larry O'Brien and John Garry show up at WTAE, Pittsburgh...  
Tom Dooley leaves MD slot at WAYS...  
Shadoe Stevens leaves KRLA...  
Ron Gregory named PD of WLPL...  
Ratings have started in Canada...

## Music Business

Long haul realized as Seals & Crofts "Summer Breeze" hits number one and Austin Roberts' "Something's Wrong With Me" breaks into the top 20...  
Fantasy will distribute for US and Canada the Riverside catalog...  
Drug Lyrics policy of FCC comes up before US appeals Court...  
Chips Moman moves back to Nashville...

## Broadcast Management

ABC Radio Network reaches agreement with ASCAP...  
Newhouse radio stations endorse Nixon-Agnew...  
IEBW strikes CBS...  
Nicholas Johnson calls FCC's equal employment opportunities policy a joke."

## Advertising Business

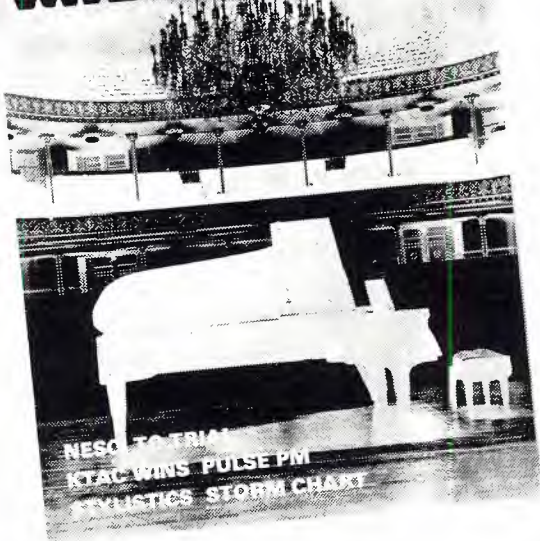
McGovern staff split on his hard-hitting new ads aimed at Nixon...  
Merrill, Lynch analysts say things look good for broadcasting and newspapers, but not for magazines...  
U.S. Postal service starts its first paid ad campaigns...  
John Bowen, President of Benton & Bowles, and Jack Elliott, of Ogilvy and Mather, charge broadcasting with clutter, straining the limits of viewers or listeners...

## In The World

Henry Kissinger makes dramatic, well-timed news with his peace claim...  
Democrats charge Nixon could have had same settlement on war when he took office...  
Juan Peron returns to Argentina...

# THE WEEK OF ...

## BOB HAMILTON AND FRIENDS RADIO REPORT



## HIT SINGLES

LW TV

1.	1.	SUMMER BREEZE	Seals & Crofts
7.	2.	IF YOU DON'T KNOW	Harold Melvin
4.	3.	I AM WOMAN	Helen Reddy
2.	4.	I CAN SEE CLEARLY NOW	Johnny Nash
6.	5.	WITCHY WOMAN	Eagles
3.	6.	I'LL BE AROUND	Spinners
5.	7.	I'D LOVE YOU TO WANT ME	Lobo
10.	8.	IT NEVER RAINS	Albert Hammond
11.	9.	PAPA WAS A ROLLIN' STONE	Temptations
17.	10.	VENTURA HIGHWAY	America
15.	11.	SOMETHING'S WRONG	Austin Roberts
16.	12.	IF I COULD REACH YOU	5th Dimension
-	13.	I'M STONE IN LOVE WITH YOU	Stylistics
-	14.	OPERATOR	Al Green
19.	15.	YOU OUGHT TO BE WITH ME	Moody Blues
8.	16.	NIGHTS IN WHITE SATIN	Curtis Mayfield
9.	17.	FREDDIE'S DEAD	Gilbert O'Sullivan
13.	18.	CLAIR	Michael Jackson
19.	19.	BEN	Johnny Rivers
-	20.	ROCKIN' PNEUMONIA	Johnny Rivers

## HIT ALBUMS

1.	CAT STEVENS/Catch Bull At Four (A&M)
2.	SUPERFLY/Curtis Mayfield (Curton)
3.	SANTANA/Caravansera
4.	MOODY BLUES/Days of Future Past (Threshold)
5.	CAROLE KING/Rhymes and Reasons (Ode)
6.	TEMPTATIONS/All Directions (Gordy)
7.	CHICAGO/Chicago V (Columbia)
8.	JETHRO TULL/Living in the Past (Chrysalis)
9.	MOODY BLUES/Sevenm Sojour (Threshold)
10.	EMERSON, LAKE & PALMER/Trilogy (Cotillion)
11.	SEALS & CROFTS/Sun mer Breeze (WB)
12.	ROD STEWART/Never 4 Dull Moment (Mercury)
13.	YES/Close To The Edge (Atlantic)
14.	GRAND FUNK RAIL R JAD/Phoenix (Capitol)
15.	AL GREEN/I'm Still In Love With You (Hi)
16.	LEON RUSSELL/Carnay (Shelter)
17.	BLACK SABBATH/Vol.ime 4 (WB)
18.	3 DOG NIGHT/Seven Si parate Fools (ABC-Dunhill)
19.	NEIL DIAMOND/Moods (Uni)
20.	CHUCK BERRY/Live London Session (Chess)

# NOVEMBER 13-20

## Radio Programming

Country Joe MacDonald will attempt to testify in the John Nesci case...

Jim Brown, PD of WDRQ, leaves for Cleveland...

Dallas Riggan leaves WMVA due to the FCC discovering he missed two meter readings...

FCC announces ID's required only once an hour and transmitter logs need to be filled out every three hours...

Mike Lee leaves Radio Report...

## Music Business

Johnny Rivers returns to top 20 with "Rockin' Pneumonia" after lengthy absence...

L.A. bank finances a rock group, Sweet Salvation...

Independent distributors propose to form a trade organization...

## Broadcast Management

AFTRA files unfair labor practices suit against KIMN on charges brought by former radio artist Mike Collins...

Rex Rand sells WINZ to Guy Gannett Broadcasting Services for 2.5 million dollars...

WGAR General manager Jack Thayer named head of Nationwide Communications...

FCC opens 10 watt airport information radio station in L.A. ...

## Advertising Business

N.W. Ayer study indicates radio can reach both the mass and target audiences...

Miles Kirkpatrick rumored to be resigning as head of FTC...

Seven-Up will be in television campaign full-time and radio campaign half-time for 1973...

## In The World

Last Tuesday it happened...a Richard Nixon landslide (the biggest in history)...and the slogan of "four more years" was fulfilled...

President Sadat threatened in Egypt...

Democrats win control of both houses of congress and add more senators...

# THE WEEK OF . . .



## HIT SINGLES

LW TW

2.	1.	IF YOU DON'T KNOW ME BY NOW	Harold Melvin and the Blue Notes
3.	2.	SUMMER BREEZE	Seals & Crofts
8.	3.	IT NEVER RAINS IN SO. CALIF.	Albert Hammond
3.	4.	I AM WOMAN	Helen Reddy
4.	5.	I CAN SEE CLEARLY NOW	Johnny Nash
9.	6.	PAPA WAS A ROLLIN' STONE	Temptations
6.	7.	I'LL BE AROUND	Spinners
10.	8.	VENTURA HIGHWAY	America
13.	9.	I'M STONE IN LOVE WITH YOU	Stylistics
11.	10.	SOMETHING'S WRONG	Austin Roberts
-	11.	ME & MRS. JONES	Billy Paul
15.	12.	YOU OUGHTA BE WITH ME	Lobo
14.	13.	OPERATOR	Jim Croce
7.	14.	I'D LOVE YOU TO WANT ME	Lobo
18.	15.	CLAIR	Gilbert O'Sullivan
5.	16.	WITCHY WOMAN	Eagles
12.	17.	IF I COULD REACH YOU	5th Dimension
20.	18.	ROCKIN' PNEUMONIA	Johnny Rivers
-	19.	FUNNY FACE	Donna Fargo
-	20.	DIALOGUE	Chicago

## HIT ALBUMS

1.	CAT STEVENS/Catch Bull At Four (A&M)
2.	SUPERFLY/Curtis Mayfield (Curton)
3.	SANTANA/Caravanserai
4.	MOODY BLUES/Days of Future Past (Threshold)
5.	CAROLE KING/Rhymes and Reason (Ode)
6.	MOODY BLUES/Seventh Sojourn (Threshold)
7.	JETHRO TULL/Living in the Past (Chrysalis)
8.	TEMPTATIONS/All Directions (Gordy)
9.	SEALS & CROFTS/Summer Breeze (WB)
10.	CHICAGO/Chicago V (Columbia)
11.	GRAND FUNK RAILROAD/Phoenix (Capitol)
12.	MALO (Warner Brothers)
13.	YES/Close To The Edge (Atlantic)
14.	ROD STEWART/Never A Dull Moment (Mercury)
15.	LOGGINS & MESSINA (Columbia)
16.	EMERSON, LAKE & PALMER/TriLOGY (Cotillion)
17.	BLACK SABBATH/Volume 4 (WB)
18.	LEON RUSSELL/Carney (Shelter)
19.	AL GREEN/I'm Still in Love With You (Hi)
20.	3 DOG NIGHT/Seven Separate Fools (ABC-Durhill)

# NOVEMBER 20-27

## Radio Programming

Buzz Bennett named National Program Co-ordinator for the Heftel stations...

Joe Finan resigns as general manager of KTLK, but remains as vice-president of Action Radio...

J.J. Jordan resigns as group PD of Star Stations to program WGR-FM in Buffalo. The format is expected to change from solid gold to a tight rock concept...

Described as "trusted, reliable, and hard-working," disc jockey Michael David Roberts of KYXI in Oregon City, took his own life while on the air...

Mike Kagan named Executive Editor for Radio Report...

## Music Business

Billy Paul's Me and Mrs. Jones hits chart at No. 11...

Music Scene observers presented Bread with the rock music "decalathlon champion" award after determining the group finished highest overall in a compilation of 10 categories...

## Broadcast Management

CBS faces work stoppage of 1,700 performers, announcers, and newsmen — members of AFTRA...

People's Party Fairness complaint to give Dr. Spock national time on ABC, NBC, and CBS was denied by the FCC...

KPOK-AM and FM in Portland sold to a group headed by Richard Stevens for slightly more than 1 million dollars...

Maryland, Virginia, West Virginia, and D. of C. renewals have been denied pending investigation of employment practices...

## Advertising Business

Charles W. Yost of the National Advertising Review Board announces full disclosure move to boost self regulation program hopes...

FTC has modified a corrective ad required for two sugar companies. The settlement now provides for two paragraphs that explains that consuming sugar before meals doesn't necessarily contribute to weight loss...

Because it is questionable that "everybody needs milk," milk producers in Oregon, Washington, and California are changing their slogan to "milk has something for everybody."

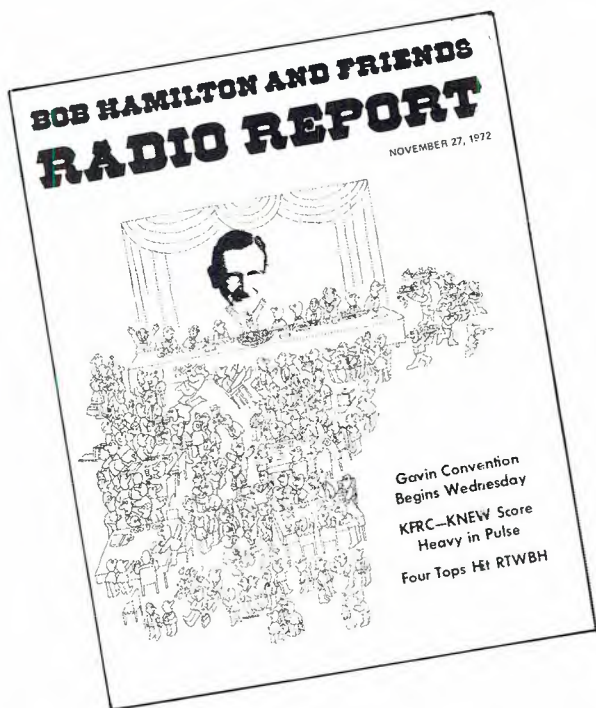
## In The World

Democrats begin to reorganize after landslide election loss...

Election spotlight moves to Germany and the toughest battle yet for Chancellor Willy Brandt...

Racial turmoil aboard the USS Constellation of a ten-day training exercise and send the ship back to San Diego...

# THE WEEK OF . . .



## HIT SINGLES

LW TW

3	1.	IT NEVER RAINS IN SO. CALIF.	Albert Hammond
1	2.	IF YOU DON'T KNOW ME BY NOW	Harold Melvin
11	3.	ME AND MRS. JONES	Billy Paul
6	4.	PAPA WAS A ROLLING STONE	Temptations
15	5.	CLAIR	Gilbert O'Sullivan
2	6.	SUMMER BREEZE	Seals & Crofts
9	7.	I'M STONE IN LOVE WITH YOU	Stylistics
8	8.	VENTURA HIGHWAY	America
10	9.	SOMETHING'S WRONG WITH ME	Austin Roberts
12	10.	YOU OUGHT TO BE WITH ME	Al Green
4	11.	I AM WOMAN	Helen Reddy
5	12.	I CAN SEE CLEARLY NOW	Johnny Rivers
13	13.	OPERATOR	Jim Croce
16	14.	ROCKIN' PNEUMONIA	Johnny Rivers
7	15.	I'LL BE AROUND	Spinners
20	16.	DIALOGUE	Chicago
19	17.	FUNNY FACE	Donna Fargo
14	18.	I'D LOVE YOU TO WANT ME	Lobo
-	19.	SWEET SURRENDER	Bread

## HIT ALBUMS

1. MOODY BLUES/Seven'sh Sojourn (Threshold)
2. SUPERFLY/Curtis Mayfield (Curtom)
3. CAT STEVENS/Catch Bull At Four (A&M)
4. SANTANA/Caravanserai
5. CAROLE KING/Rhymes and Reason (Ode)
6. JETHRO TULL/Living in the Past (Chrysalis)
7. TEMPTATIONS/All Directions (Gordy)
8. MOODY BLUES/Days of Future Past (Threshold)
9. SEALS & CROFTS/Summer Breeze (WB)
10. LOGGINS & MESSINA (Columbia)
11. GRAND FUNK RAILROAD/Phoenix (Capitol)
12. MALO (Warner Brother's)
13. CHICAGO/Chicago V (Columbia)
14. GRATEFUL DEAD/Europe '72 (WB)
15. JAMES TAYLOR/One Man Dog (WB)
16. AL GREEN/I'm Still In Love With You (Hi)
17. BLACK SABBATH/Volume 4 (WB)
18. JOHN DENVER/Rocky Mountain High (RCA)
19. JOHNNY NASH/I Can See Clearly Now (Epic)
20. WEST, BRUCE & LANG/Why Doncha (Columbia)



# NOVEMBER 27

# DECEMBER 4

## Radio Programming

Jack McCoy granted a temporary restraining order against KNUS regarding his "Last Contest."  
 Mike Hunter named PD of KMET...Richard Kimble moving to MD...  
 WROK, Rockford, Illinois starts rocking...  
 Don Fox leaves KCBQ for KHJ...  
 KFRC leads Pulse in every time segment except mornings...KNEW picked up points, especially in midday with "California Girls."

## Music Business

Polydor promotion man Josh White dies in Philadelphia...  
 Albert Hammond hits number one with "It Never Rains In Southern California." Bread breaks into the top 20 with "Sweet Surrender."  
 Harry Fox agency vows watch of mail order TV ads for performance violations...  
 Gerry Purcell charges artist pressure for advent of cut out business success...

## Broadcast Management

Dean Burch departs for ten-day visit to Japan...  
 Broadcast news shown to increase its credibility lead over print in study by Television Information Office...  
 NAB takes offense to Nicholas Johnson's charges that television is the principal drug pusher...  
 BBD & O announced as the biggest agency biller for radio spots...

## Advertising Business

Controversy begins on multi-product 30 second spots — Advertising Age says it's only 4% of TV commercials...  
 Tracy Weston asks FCC to prohibit blipping of sponsors name in talk shows...  
 Agency stocks continues slump while market itself rises...  
 Magazines report 1972 as one of most profitable years ever...

## In The World

Laurence Silverman appointed new Secretary of Labor...  
 Henry Kissinger into yet another series of Peace Talks with the North Vietnamese...  
 US and Cuba hold meetings to reach an agreement on skyjacking...



# DECEMBER 4-11

## Radio Programming

Jerry Allen replaces J. Michael Stone as PD of WMYQ...

Jerry Clifton to program WDRQ and Brian White to be acting PD at KSEA...

Koopers show music repetition really noticed on commercial-free days...

John Nesci's dismissal on obscenity charges is still is not complete, but seems apparent...

## Music Business

The new Mrs. James Taylor, Carly Simon, breaks into the top 20 with "You're So Vain"...Billy Paul's "Me and Mrs. Jones" hits number one...

B.J. Thomas Told by Federal judge to resolve records royalty suit brought by his former group, The Triumphs...

## Broadcast Management

Burbank Broadcasting buys KPPC-FM, Los Angeles and KMPX-FM, San Francisco for 2.2 million dollars...

Twelve prospects for the RTNDA board of Directors can't run because station management says it will distract them from their work...

Resolving one of longest license renewal disputes in history, WCFL, Chicago resolved. After pending since December, 1970, it is granted...

## Advertising Business

Four top executives leave Campbell-Ewald after takeover by Interpublic Group...

Goodrich Tire to base mammoth campaign on dispelling the "Curse" brought on by its name similarity to Goodyear, its major competitor...

Spot radio is down 5 percent while network radio billings are up 11 percent...

## In The World

US Court of Appeals chastises Julius Hoffman for his handling of the trial of the Chicago Seven...

Samuel Popkin becomes first US scholar to go to jail for refusing to name his confidential sources...

Military pension plan being revamped...

Henry Kissinger resumes talks with North Vietnam's Le Duc To...

# THE WEEK OF ...



## HIT SINGLES

LW	TW		
1	1.	ME & MRS. JONES	Billy Paul
5	2.	I'M STONE IN LOVE WITH YOU	Stylistics
2	3.	PAPA WAS A ROLLING STONE	Temptations
3	4.	CLAIR	Gilbert O'Sullivan
8	5.	ROCKIN' PNEUMONIA	Johnny Rivers
17	6.	YOU'RE SO VAIN	Carly Simon
7	7.	SOMETHING'S WRONG	Austin Roberts
6	8.	IT NEVER RAINS IN SO. CALIF.	Albert Hammond
4	9.	IF YOU DON'T KNOW ME BY NOW	Harold Melvin
15	10.	SUPERFLY	Curtis Mayfield
10	11.	YOU OUGHT TO BE WITH ME	Al Green
9	12.	VENTURA HIGHWAY	America
13	13.	SWEET SURRENDER	Bread
21	14.	KEEPER OF CASTLE	4 Tops
16	15.	FUNNY FACE	Donna Fargo
11	16.	SUMMER BREEZE	Seals & Crofts
12	17.	WALK ON WATER	Neil Diamond
12	18.	I AM WOMAN	Helen Reddy
-	19.	SUPERSTITION	Stevie Wonder
14	20.	I CAN SEE CLEARLY NOW	Johnny Nash
-	21.	YOUR MAMA DON'T DANCE	Loggins & Messina

## HIT ALBUMS

1.	MOODY BLUES/Seventh Sojourn (Threshold)
2.	CAT STEVENS/Catch Bull At Four (A&M)
3.	JETHRO TULL/Living In The Past (Chrysalis)
4.	CAROLE KING/Rhymes and Reason (Ode)
5.	SUPERFLY/Curtis Mayfield (Curton)
6.	SANTANA/Caravanserai
7.	JAMES TAYLOR/One Man Dog (WB)
8.	CARLY SIMON/No Secrets (Elektra)
9.	AMERICA/Homecoming (WB)
10.	LOGGINS & MESSINA (Columbia)
11.	GRAND FUNK RAILROAD/Phoenix (Capitol)
12.	WAR/All Day Music (UA)
13.	JONI MITCHELL (Asylum)
14.	TEMPTATIONS/All Directions (Gordy)
15.	GRATEFUL DEAD/Europe '72 (WB)
16.	GREAD/Guitar Man (Elektra)
17.	TOMMY (Ode)
18.	CHICAGO/Chicago V (Columbia)
19.	JOHN DENVER/Rocky Mountain High (RCA)
20.	SEALS & CROFTS/Summer Breeze (WB)

# DECEMBER 11-18

## Radio Programming

Rick Sklar moves into newly created position of Operations Director at WABC... Meanwhile, rumors persist of further reorganization in the entire ABC organization...

Jay Stone, PD of KRUX, leaves for KTSA, San Antonio, to assist PD Todd Wallace... John Flanagan takes Stone's place at KRUX...

WPDQ, Jacksonville, changes to "All Black Radio." No one at the station was made aware of the change in time to get another job...

Dave Ambrose named PD of KLIF in Dallas where he'll continue to do his "girl talk" show...

Steve West voted president of first Communicators Network Board of Directors. Alan Burns elected VP and Gene Werley secretary...

## Music Business

"You're So Vain" by Carly Simon jumps 11 places to No. 6 in Top 20...

Warner Bros. expands Artists Relation Department, promoting Bob Regher to post of Director of Artist Relations and Development...

RCA Records appoints Jim Bailey as manager of Marketing for Europe, Middle East and Africa...

## Broadcast Management

Six black employees walked off their jobs at Los Angeles-based XPRS... stemming from "intolerable differences," former employees, according to owners, organized the walk-out...

Call letter changes — WGR-FM to WGRQ, WKYC-AM & FM to WWWE AM & FM, and WPTF FM to WQDR FM...

KRLA, Pasadena, authorized by the FCC to release \$60,000 to educational TV station KCET from interim operator's account...

CRTC denies acquisition of Bushnell Communications by Western Broadcasting...

FCC denies renewal of WLDB, Atlantic City, for failure to pay annual license fees...

## Advertising Business

Life Magazine does out of existence after absorbing a loss of 30 million dollars in the last four years...

Setting up a house advertising agency saved the Nixon backers 1 million dollars...

Vick Chemical leaves Leo Burnett after nine-year association...

## In The World

Apollo 17 flight approaches... will perhaps be last US thrust this century...

Elliott Richardson named Secretary of Defense...

Round three of the Peace Talks begin in Paris...

# THE WEEK OF . . .



## HIT SINGLES

LW	TW		
6	1.	YOU'RE SO VAIN . . . . .	Carly Simon
1	2.	ME & MRS. JONES . . . . .	Billie Paul
3	3.	I'M STONE IN LOVE WITH YOU . . . . .	Stylistics
5	4.	ROCKIN' PNEUMONIA . . . . .	Johnny Rivers
4	5.	CLAIR . . . . .	Gilbert O'Sullivan
10	6.	SUPERFLY . . . . .	Curtis Mayfield
3	7.	PAPA WAS A ROLLING STONE . . . . .	Temptations
19	8.	SUPERSTITION . . . . .	Stevie Wonder
9	9.	IF YOU DON'T KNOW ME BY NOW . . . . .	Harold Melvin
8	10.	IT NEVER RAINS IN SO CALIF. . . . .	Albert Hammond
7	11.	SOMETHING'S WRONG . . . . .	Austin Roberts
21	12.	YOUR WAMA DON'T DANCE . . . . .	Loggins & Messina
13	13.	SWEET SURRENDER . . . . .	Bread
15	14.	FUNNY FACE . . . . .	Donna Fargo
14	15.	KEEPER OF THE CASTLE . . . . .	Four Tops
17	16.	WALK ON WATER . . . . .	Neil Diamond
-	17.	CROCODILE ROCK . . . . .	Elton John
11	18.	YOU OUGHT TO BE WITH ME . . . . .	Al Green
-	19.	I WANNA BE WITH YOU . . . . .	Raspberries
-	20.	LIVING IN THE PAST . . . . .	Jethro Tull
21	21.	I AM WOMAN . . . . .	Helen Reddy

## HIT ALBUMS

1.	MOODY BLUES/Sevench Sojourn (Threshold)
2.	CAT STEVENS/Catch Bull At Four (A&M)
3.	SUPERFLY/Curtis Mayfield (Curton)
4.	CAROLE KING/Rhymes and Reason (Ode)
5.	JETHRO TULL/Living in the Past (Chrysalis)
6.	CARLY SIMON/No Secrets (Elektra)
7.	SANTANA/Caravanserai (Columbia)
8.	JAMES TAYLOR/One Man Dog (WB)
9.	AMERICA/Homecoming (WB)
10.	LOGGINS & MESSINA (Columbia)
11.	SEALS & CROFTS/Summer Breeze (WB)
12.	JONI MITCHELL/For The Roses (Asylum)
13.	TOMMY/London Symphony Orchestra
14.	WAR/The World Is A Ghetto (UA)
15.	BREAD/Guitar Man (Elektra)
16.	TEMPTATIONS/All Directions (Gordy)
17.	NEIL DIAMOND/Hot August Night (MCA)
18.	AL GREEN/I'm Still In Love With You (Hi)
19.	GRAND FUNK RAILROAD/Phoenix (Capitol)
20.	JOHN DENVER/Rocky Mountain High (RCA)

# DECEMBER 18-25

## Radio Programming

41 year old Royce Johnson afternoon man at KOGO dies of what were believed to be self inflicted wounds...

Tom Murphey leaves KOL to do mornings at WCFL...

Jay Stevens out at KROQ where he was music director and Johnny Darin moved from PD position at same station into work for corporation...no new PD named...

## Radio Management

Gene Taylor leaves GM position at WIXY...says he'll relocate on the coast...

KULF buys KYND-FM in Houston...reported price...\$2,400,000...

WCFL and Chicago Federation of Labor win license renewal...despite attacks from a bevy of Chicago citizen's groups...

Telecommunications head Clay Whitehead makes announcement of plan to introduce bill for five-year licenses for broadcasters but makes it plain that news "objectivity" is part of the deal...

## The Music Business

New ASCAP broadcasting contract is set lowering costs to radio...

Stevie Wonder and Loggins and Messina break into national Top Ten with singles...

## The FCC

Commission announces 100% increase in license renewal fees for broadcast stations...

Commission announces crack down of a higher scale on broadcasters engaged in fraudulent billing practices...

Too much power... not enough logging...\$1,000 fine for WANT in Richmond, Virginia...

KKEY hit by FCC for failing to notify recipients of telephone calls that they were on the air (in front)...

## The Advertising Business

Public interest groups ask FTC to crack down on TV commercials for little cigars...

FTC asks 12 auto makers to justify claims made in ads on '73 cars...

Life Magazine prepares for its final issue...business closing...





# CHARTS - 1972



# TOP 40



GILBERT O'SULLIVAN

## HIT SINGLES

1. ALONE AGAIN/Gilbert O'Sullivan (MAM)
2. BEN/Michael Jackson (Motown)
3. FIRST TIME EVER I SAW YOUR FACE/Roberta Flack (Atlantic)
4. WITHOUT YOU/Nilsson (RCA)
5. BURNING LOVE/Elvis Presley (RCA)
6. BLACK AND WHITE/Three Dog Night (ABC-Dunhill)
7. BRANDY/Looking Glass (Epic)
8. LONG COOL WOMAN/Hollies (Epic)
9. LEAN ON ME/Bill Withers (Sussex)
10. HORSE WITH NO NAME/America (WB)
11. I CAN SEE CLEARLY NOW/Johnny Nash (Epic)

12. NIGHTS IN WHITE SATIN/Moody Blues (Deram)
13. SONG SUNG BLUE/Neil Diamond (Uni)
14. I AM WOMAN/Helen Reddy (Capitol)
15. I GOTCHA/Joe Tex (Dial)
16. EVERYBODY PLAYS THE FOOL/Main Ingredient (RCA)
17. I'D LOVE YOU TO WANT ME/Lobo (Big Tree)
18. OH GIRL/Chi Lites (Brunswick)
19. SUMMER BREEZE/Seals & Crofts (WB)
20. ROCKIN' ROBIN/Michael Jackson (Motown)
21. I'LL TAKE YOU THERE/Staple Singers (Stax)
22. BABY DON'T GET HOOKED ON ME/Mac Davis (Columbia)
23. IT'S TOO LATE/Cornelius Brothers and Sister Rose (UA)
24. PRECIOUS AND FEW/Climax (Carousel)
25. SYLVIA'S MOTHER/Dr. Hook (Columbia)
26. LION SLEEPS TONIGHT/Robert John (Atlantic)
27. MY DING A LING/Chuck Berry (Chess)
28. HEART OF GOLD/Neil Young (Reprise)
29. BACKSTABBERS/O'Jays (Philadelphia International)
30. SATURDAY IN THE PARK/Chicago (Columbia)
31. IF YOU DON'T KNOW ME BY NOW/Harold Melvin and The Bluenotes (Philadelphia International)
32. DOWN BY THE LAZY RIVER/Osmond Brothers (MGM)
33. USE ME/Bill Withers (Sussex)
34. ROCK AND ROLL PART II/Gary Glitter (Bell)
35. SCHOOL'S OUT/Alice Cooper (WB)
36. I'LL BE AROUND/Spinners (Atlantic)
37. PUPPY LOVE/Donny Osmond (MGM)
38. LET'S STAY TOGETHER/Al Green (Hi)
39. HURTING EACH OTHER/Carpenters (A&M)
40. VINCENT/Don McLean (UA)
41. AMERICAN PIE/Don McLean (UA)
42. PAPA WAS A ROLLING STONE/Temptations (Gordy)
43. I DON'T WANNA BE RIGHT/Luther Ingram (KoKo)
44. OUTA SPACE/Billy Preston (A&M)
45. LAST NIGHT I DIDN'T SLEEP/5th Dimension (Bell)
46. IN THE RAIN/Dramatics (Volt)
47. IT NEVER RAINS IN SOUTHERN CALIFORNIA/Albert Hammond (Mums)
48. NEVER BEEN TO SPAIN/Three Dog Night (ABC-Dunhill)
49. GO ALL THE WAY/Raspberries (Capitol)
50. JOY/Three Dog Night (ABC-Dunhill)
51. HOT ROD LINCOLN/Commander Cody (Paramount)
52. HOW DO YOU DO/Mouth & MacNeal (Phillips)
53. DOCTOR MY EYES/Jackson Browne (Asylum)
54. DAY DREAMING/Aretha Franklin (Atlantic)
55. LAYLA/Derrick & the Dominoes (Atco)
56. HAPPIEST GIRL IN THE WHOLE USA/Donna Fargo (Dot)
57. WHERE IS THE LOVE/Flack and Hathaway (Atco)
58. NICE TO BE WITH YOU/Gallery (Sussex)
59. TROGLODYTE/Jimmy Castor Bunch (RCA)
60. EVERYTHING I OWN/Bread (Elektra)
61. FAMILY OF MAN/Three Dog Night (ABC-Dunhill)
62. DADDY DON'T YOU WALK SO FAST/Wayne Newton (Chelsea)
63. MOTHER AND CHILD REUNION/Paul Simon (Columbia)
64. BETCHA BY GOLLY WOW/Stylistics (Avco)

65. GOODBYE TO LOVE/Carpenters (A&M)
66. I'M STILL IN LOVE/Al Green (Hi)
67. CANDY MAN/Sammy Davis, Jr. (MGM)
68. A COWBOY'S WORK/Sonny & Cher (Kapp)
69. FREDDIE'S DEAD/Curtis Mayfield (Curtom)
70. WITCHY WOMAN/Eagles (Asylum)
71. WAY OF LOVE/Cher (Kapp)
72. BACK OFF BOOGOLOO/Ringo Starr (Apple)
73. GOODTIME CHARLEY/Danny O'Keefe (Signpost)
74. GARDEN PARTY/Rick Nelson (Decca)
75. HOLD YOUR HEAD UP/Argent (Epic)
76. I'M STONE IN LOVE WITH YOU/Stylistics (Avco)
77. TUMBLING DICE/Rolling Stones (R.S.)
78. DAY AFTER DAY/Badfinger (Apple)
79. ME & MRS. JONES/Billy Paul (Philadelphia International)
80. SOMETHING'S WRONG/Austin Roberts (Chelsea)
81. GUITAR MAN/Bread (Elektra)
82. VENTURA HIGHWAY/America (WB)
83. CLEAN UP WOMAN/Betty Wright (Alston)
84. TAKE IT EASY/Eagles (Asylum)
85. HONKY CAT/Elton John (Uni)
86. ROCKET MAN/Elton John (Uni)
87. CLAIR/Gilbert O'Sullivan (MAM)
88. ROCK AND ROLL LULLABY/B. J. Thomas (Scepter)
89. DAY BY DAY/Godspell (Bell)
90. ANTICIPATION/Carly Simon (Elektra)
91. LISTEN TO THE MUSIC/Doobie Brothers (WB)
92. SWEET SEASONS/Carole King (Ode)
93. MORNING HAS BROKEN/Cat Stevens (A&M)
94. I NEED YOU/America (WB)
95. LOOK WHAT YOU'VE DONE/Al Green (Hi)
96. DIARY/Bread (Elektra)
97. JUNGLE FEVER/Chakackas (Polydor)
98. IT'S GONNA TAKE SOME TIME/Carpenters (A&M)
99. YOU OUGHTA BE WITH ME/Al Green (Hi)
100. WALKING IN THE RAIN/Love Unlimited (Uni)

## IN DEPTH

American Pie/Don McLean (UA) 4:21  
:00 Cold-1/10-1, 1/17-2, 1/24-4, 2/7-13  
2/14-12

All I Ever Need Is You/Sonny & Cher  
(Kapp) 2:38-06 Fade, 12/27-15

Anticipation/Carly Simon (Elektra)  
3:09 :05 Cold-1/10-20, 1/17-16, 1/24-  
10, 2/7-7, 2/14-9, 2/21-18

A Horse With No Name/America (WB)  
4:10 :05 Fade-2/14-RT, 2/21-13, 2/28-  
3, 3/16-1, 3/13-1, 3/20-1, 3/27-2, 4/3-  
3, 4/10-13, 4/17-17

A Cowboy's Work/Sonny & Cher (Kapp)  
3:14 :21 Fade-3/6-RT, 3/13-15, 3/20-  
11, 3/27-8, 4/3-7, 4/10-6, 4/17-11,  
4/24-17

Amazing Grace/Royal Scotts (RCA)  
3:15 :00 Fade-5/22-RT, 5/29-15, 6/5-  
11, 6/12-11, 6/19-18

Automatically Sunshine/Supremes (Mo-  
town 2:35 :3- Fade-5/22-RT, 5/29-RT

Alone Again, Naturally/Gilbert O'Sul-  
livan (MAM) 3:40 :11 Coded-6/19-RT,  
6/24-13, 7/3-2, 7/10-1, 7/17-1, 7/24-1,  
7/31-1, 8/7-1, 8/14-1, 8/21-5, 8/28-8,  
9/4-15

Backstabbers/O'Jay's (Phil. Int'l) 3:07  
38 Fade-7/17-RT, 7/24-RT, 7/31-RT,  
8/6-RT, 8/14-16, 8/21-7, 8/28-4, 9/4-  
3, 9/11-RT, 9/18-9, 9/25-10, 10/2-15

Black & White/3 Dog Night (ABC-  
Dunhill) 3:47 :13 Fade-7/17-RT, 7/24-  
RT, 7/31-RT, 8/7-18, 8/14-9, 8/21-1  
1, 8/28-1, 9/4-1, 9/11-1, 9/18-5, 9/25-  
8, 1-2-13, 10/9-19

Baby, Don't Get Hooked On Me/Mac  
Davis (Columbia) 3:02 :13 Fade-7/24-  
RT, 7/31-19, 8/7-16, 8/14-8, 8/21-3,  
8/28-2, 9/4-4, 9/11-8, 9/18-11, 9/25-  
12, 10/2-19

Beautiful Sunday/Daniel Boone (Mer-  
cury— 3:00 :08 Fade-8/6-19, 8/14-18  
8/21-17, 8/28-15, 9/4-20, 9/11-20

Brand New Key/Melanie (Neighbor-  
hood) 2:26 :06 Fade-12/27-2, 1/10-12

Black Dog/Led Zepplin (Atlantic) 3:33  
:06 Fade-1/10-15, 1/17-14, 1/24-13

Bang A Gong/T. Rex (Reprise) 4:25  
:15 Fade-1/17-RT, 1/24-RT, 2/7-16,  
2/14-11, 2/21-11, 2/28-17, 3/6-16, 3/  
13-16

Betcha By Golly Wow/Stylistics (Avco)  
3:12 :28 Fade-3/6-RT, 3/13-18, 3/20-  
13, 3/27-4, 4/3-6, 4/10-8, 4/10-8, 4/17-  
12, 4/24-14

Back Off Boogalo/Ringo Starr (Apple)  
3:12 :10 Fade-3/20-RT, 4/3-13, 4/10-  
11, 4/12-9, 4/24-5

Baby Blue/Badfinger- (Apple) 3:32 :09  
Cold-4/10-17, 4/17-14, 4/24-13

Brandy/Looking Glass (Epic) 3:00 :12  
Fade-5/22-RT, 5/29-RT, 6/5-RT, 6/12-  
22, 6/19-14, 6/26-5, 7/3-3, 7/10-2,  
7/17-2, 7/24-3, 7/31-5, 8/7-7, 8/14-12

Burning Love/Elvis Presley (RCA) 2:48  
:06 Fade-8/21-RT, 8/28-21, 9/4-12,  
9/11-5, 9/18-2, 9/25-2, 10/2-1, 10/9-  
3, 10/16-5, 10/23-13, 10/30-12, 11/6-  
20

Ben/Michael Jackson (Motown) 8/28-  
22, 9/4-10, 9/11-6, 9/18-4, 9/25-1  
10/2-2, 10/9-2, 10/16-4, 10/23-6  
10/30-11, 11/6-13, 11/13-19

Clean Up Woman/Betty Wright  
(Alston) 2:45 :16 Fade-1/10-4, 1/17-5,  
1/24-9, 1/7-18

Crazy Mama/J.J. Cale (Shelter) 2:30  
:15 Fade-2/28-RT, 3/6-RT, 3/13-RT,  
3/20-12, 3/27-16, 4/3-15

Candy Man/Sammy Davis, Jr. (MGM)  
3:10 :01 Fade-4/3-RT, 4/10-RT, 4/17-  
RT, 4/24-RT, 5/1, 5/8-16), 5/15-13,  
5/22-8, 5/29-6, 6/5-6, 6/12-12, 6/19-  
17, 6/26-21

Coconut/Nilsson (RCA) 3:48 :11 Fade  
6/12-RT, 6/19-RT, 6/26-RT, 7/3-RT,  
7/10-18, 7/17-17, 7/24-15, 7/31-12,  
8/7-11, 8/14-13, 8/21-20

Conquistador/Procol Harum (A&M)  
:25 Cold-6/19-20, 6/26-18, 7/3-16,  
7/3-16, 7/10-15, 7/17-13, 7/24-12,  
7/31-18

City Of New Orleans/Arlo Guthrie  
(WB) 4:31 :06 Fade-10/7-RT, 10/16-  
20, 10/23-16, 10/30-16

Convention '72/Delegates (Mainstream)  
5:07 :03 Cold-10/7-RT, 10/16-21,  
10/23-11, 10/30-9, 11/6-12

Clair/Gilbert O. Sullivan (MAM) 3:00  
:10 Cold-10/30-RT, 11/6-RT, 11/13-  
18, 11/20-15, 11/27-1

Crazy Horses/Osmonds (MGM) 2:40  
:17 Fade-11/6-RT, 11/13-RT, 11/20-  
RT

Day After Day/Badfinger (Apple) 3:03  
:10 Cold-12/27-4, 1/10-3, 1/17-3,  
1/24-7

Drowning in The Sea Of Love/Joe Sim-  
on (Spring) 3:15 :17 Fade-1/10-8,  
1/17-7, 1/24-12

Don't Say You Don't/Beverly Bremers (Scepter) 3:13 :12 Fade-1/10-RT, 1/17-20, 1/24-16, 2/7-10, 2/14-14

Down By The Lazy River/Osmonds (MGM) 2:53 '00 Fade-1/17-RT, 1/24-11, 2/7-2, 2/14-1, 2/21-2, 2/28-7, 3/6-11

Doctor My Eyes/Jackson Browne (Asylum) 2:55 :12 Fade-3/6-RT, 3/13-RT, 3/20-RT, 3/27-12, 4/3-12, 4/10-9, 4/17-8, 4/24-7, 5/1, 5/8-9, 5/15-20

Day Dreaming/Aretha Franklin (Atlantic) 2:45 :01 Fade-3/13-RT, 3/20-20, 3/27-13, 4/3-9, 4/10-7, 4/17-3, 4/24-4

Diary/Bread (Elektra) 3:05 :11 Cold-4/17-RT, 4/24-RT, 5/1, 5/8-19, 5/15-8, 5/22-7, 5/29-7, 6/5-16

Daddy, Don't You Walk So Fast/Wayne Newton (Chelsea) 3:18 :16 Fade-5/29-RT, 6/5-RT, 6/12-15, 6/19-8, 6/26-7, 7/3-7, 7/10-7, 7/17-11, 7/24-14, 7/31-20

Day By Day/Godspell (Bell) 3:07 :08 Fade-6/5-RT, 6/12-RT, 6/19-RT, 6/26-RT, 7/3-17, 7/10-14, 7/17-9, 7/24-7, 7/31-6, 8/7-13

Don't Ever Be Lonely/Cornelius Bros. (UA) 2:58 :00 Fade-9/25-RT, 10/2-22, 10/9-15, 10/16-18

Dialogue/Chicago (Columbia) 4:53 :19 Cold-11/20-20, 11/27-16

Everything I Own/Bread (Elektra) 3:06 :07 Cold-2/7-14, 2/14-6, 2/21-3, 2/28-4, 3/6-8, 3/13-11, 3/20-18

Everybody Plays The Fool/Main Ingredient (RCA) 3:22 :14 Fade-8/7-RT, 8/14-RT, 8/21-RT, 8/28-10, 9/4-5, 9/11-3, 9/18-1, 9/25-3, 10/2-5, 10/9-9, 10/16-16, 10/23-19

Floy Joy/Supremes (Motown) 2:34 :02 Fade-2/7-16, 2/21-17, 2/28-19

First Time Ever I Saw Your Face/Roberta Flack (Atlantic) 4:15 :17 Cold-2/28-RT, 3/6-RT, 3/13-14, 3/20-6, 3/27-1, 4/3-1, 4/10-1, 4/17-1, 4/24-1, 5/1, 5/8-10, 5/15-18

Family of Man/3 Dog Night (ABC-Dunhill) 3:10 :08 Fade-3/13-RT, 3/20-RT, 3/27-14, 4/3-8, 4/10-5, 4/17-1, 4/24-3

Freddie's Dead/Curtis Mayfield (Curton) 5:26 :09 Fade-9/11-RT, 9/18-RT, 9/25-RT, 10/2-17, 10/9-12, 10/16-10, 10/23-06, 10/30-7, 11/6-9, 11/13-17

From The Beginning/ELP (Cotillion) 3:48 :08 Cold-10/16-RT, 10/23-RT, 10/30-RT

Funny Face/Donna Fargo (Dot) 2:42 :04 Fade-11/20-19, 11/27-17

Give Ireland Back/McCartney's (Apple) 3:36 :04½ Cold-2/28-RT, 3/6-RT, 3/13-RT, 3/20-19, 3/27-18, 4/3-14, 4/10-16

Glory Bound/Grass Roots (Dunhill) 2:35 :12 Fade-3/6-18, 3/13-17

Goodbye to Love/Carpenters (A&M) 3:50 :00 Fade-7/10-RT, 7/17-19, 7/24-13, 7/31-7, 8/7-3, 8/14-3, 8/21-10, 8/28-16

Guitar Man/Bread (Elektra) 3:46 :14 Fade-7/24-RT, 8/7-14, 8/14-11, 8/21-9, 8/28-6, 9/4-9, 9/11-17

Go All The Way/Raspberries (Capitol) 3:10 :29 Cold-7/31-RT, 8/8-RT, 8/14-RT, 8/21-19, 8/28-14, 9/4-8, 9/11-4, 9/18-3, 9/25-6, 10/2-11, 10/9-20

Garden Party/Rick Nelson (Decca) 3:45 :08 Cold-8/28-RT, 9/4-18, 9/11-14, 9/18-12, 9/25-9, 10/2-7, 10/9-10, 10/16-17, 10/23-18

Goodtime Charlie's Got The Blues/Danny O'Keefe (Signpost) 3:02 :13 Fade-

9/4-RT, 9/11-RT, 9/18-20, 9/25-18,  
10/2-12, 10/9-11, 10/6-9, 10/23-8,  
10/30-10, 11/16-14

Hey Big Brother/Rare Earth (Rare  
Earth) 2:59 :68 Fade-12/27-13, 1/10-  
18

Hey Girl(Flip)/Donny Osmond (MGM)  
3:06 :06 Fade-12/27-7

Hurting Each Other/Carpenters (A&M)  
2:46 :00 Fade-1/10-RT, 1/17-18, 1/24-  
6, 2/2-3, 2/14-2, 2/21-4, 2/28-15

Happy Christmas/John & Yoko (Apple)  
12/27-12

Heart of Gold/Neil Young (Reprise)  
2:59 :33 Fade-2/7-RT, 2/14-12, 2/21-  
7, 2/28-1, 3/6-2, 3/13-2, 3/13-2, 3/20-  
3, 3/27-10, 4/3-17

Handbags & Gladrags/Rod Stewart  
(Mercury) 3:59 :19 Fade-2/7-RT,  
2/14-RT

Hot Rod Lincoln/Commander Cody  
(Paramount) 2:40 :00 Cold-8/27-RT,  
4/3-20, 4/10-14, 4/17-10, 4/24-8,  
5/1, 5/8-4, 5/15-4, 5/22-17

How Can I Be Sure/David Cassidy  
(Bell) 2:52 :06½ Fade-5/15-RT, 5/22-  
RT, 5/29-RT, 6/5-21, 6/12-21

How Do You Do/Mouth & MacNeal  
(Philips) 2:57 :10 Fade-5/15-RT,  
5/22-RT, 5/29-21, 6/5-15, 6/12-7,  
6/19-5, 6/26-4, 7/3-5, 7/10-12,  
7/17-18, 7/24-20

Happiest Girl In The Whole USA/  
Donna Fargo (Dot) 2:27 :01 Fade-  
6/26-RT, 7/3-RT, 7/10-19, 7/17-10,  
7/24-8, 7/31-8, 8/7-6, 8/14-5, 8/21-  
11, 8/28-19

Hold Her Tight/Osmonds (MGM) 3:07  
:22 Fade- 6/26-RT, 7/3-20, 7/10-17,  
7/16-16, 7/24-16

Hold Your Head Up/Argent (Epic)5/8-14,

2:52 :33 Fade-7/24-RT, 7/31-15,  
8/7-9, 8/14-6, 8/21-6, 8/28-9, 9/4-16

Honky Cat/Elton John (Uni) 5:12 :12  
Fade- 7/31-RT, 8/6-RT, 8/4-RT, 8/21-  
13, 8/28-7, 9/4-6, 9/11-10, 9/18-13,  
9/25-20

I'd Like To Teach/New Seekers (Elek-  
tra) 2:23 :03 Fade-12/27-5, 1/10-10,  
1/17-15, 1/24-18

I'd Like to Teach/Hillside Singers  
(Metromedia) 2:28 :04½ Fade-  
12/27-11, 1/10-10

It's One of Those Nights/Partridge  
Family (Bell) 3:29 :10 Fade-1/10-12.  
1/17-19

I Gotcha/Joe Tex (Dial) 2:18 :00 Fade  
2/14-RT, 2/21-RT, 2/28-16, 3/6-9,  
3/13-5, 3/20-4, 8/27-3, 4/3-4, 4/10-4,  
4/17-7, 4/24-12

I Can't Help Myself/Donnie Elbert  
(Avco) 2:37 :12 Fade-2/21-RT, 2/28-  
RT, 3/6-RT

In The Rain/Dramatics (Volt) 3:15  
:28 Fade-3/6-RT, 3/13-20, 3/20-9,  
3/27-7, 4/3-5, 4/10-3, 4/17-6, 4/24-9

I Saw The Light/Todd Rundgren  
(Bearsville) 2:59 :08 Fade-4/3-RT,  
4/10-RT, 4/12-RT, 4/24-RT, 5/1,  
5/8-14, 5/15-12, 5/22-11, 5/29-12,  
6/5-20

I've Been Lonely For So Long/Fred-  
rick Knight & (Stax) 3:11 :10 Fade-  
4/10-RT, 4/17-RT, 4/24-RT, 5/1-RT,  
5/8-RT, 5/15-RT, 5/22-RT, 5/29-20,  
6/5-18, 6/12-16, 6/19-15, 6/26-19

I'll Take You There/Staple Singers  
(Stax) 3:19 :12 Fade-4/12-21, 4/24-  
16, 5/1, 5/8-2, 5/15-2, 5/22-1, 5/29-4,  
6/5-7, 6/12-17

It's Going To Take Some Time/Car-  
penters (A&M) 2:54 :14 Cold-4/24-  
RT, 5/1, 5/8-12, 5/15-10,5/22-9 ,  
5/29-9, 6/5-17

I Need You/America (WB) 3:04 :00  
 Fade-5/15-RT, 5/22-RT, 5/29-17,  
 6/5-12, 6/12-10, 6/19-9, 6/26-8, 7/3-19

It's Too Late/Cornelius Bros. & Sister  
 Rose (UA) 3:12 :18 Fade-5/22-RT,  
 5/29-18, 6/5-8, 6/12-4, 6/19-2, 6/26-2,  
 7/3-4, 7/10-11, 7/17-14, 7/24-17,

If I Were A Carpenter/Bob Seegar  
 (Palladium) 3:24 :20 Cold-6/5-RT

I Don't Wanna Be Right/Luther Ingram  
 (KoKo) 3:25 :32 Fade-6/12-RT, 6/19-  
 RT, 6/26-17, 7/3-11, 7/10-4, 7/17-3,  
 7/24-4, 7/31-9, 8/7-10, 8/14-19

I'm Still In Love with You/AI Green  
 (Hi) 3:12 :13 Fade-7/10-RT, 7/17-20,  
 7/24-9, 7/31-4, 8/7-4, 8/14-7, 8/21-12,  
 8/28-17

I Can See Clearly Now/Johnny Nash  
 (Epic) 2:48 :07 Fade-9/3-RT, 9/11-  
 RT, 9/18-18, 9/25-13, 10/2-9, 10/9-4,  
 10/16-1, 10/23-1, 10/30-1, 11/6-2  
 11/13-4, 11/20-5, 11/22-12

I'd Love You To Want Me/Lobo (Big  
 Tree) 3:59 '01 Fade-9/11-RT, 9/18-RT,  
 9/25-RT, 10/2-10, 10/9-7, 10/16-3,  
 10/23-2, 10/30-2, 11/6-5, 11/18-7,  
 11/20-14, 11/27-18

I Am Woman/Helen Reddy (Capitol)  
 3:04 :11 Fade-9/18-RT, 9/25-RT,  
 10/2-RT, 10/9-16, 10/16-7, 10/23-5,  
 10/30-4, 11/6-4, 11/13-3, 11/30-4,  
 11/27-11

I'll Be Around/Spinners (Atlantic)  
 3:10 :18 Fade-10/7-RT, 10/16-11,  
 10/23-3, 10/30-3, 11/6-3, 11/13-6,  
 11/20-7, 11/27-15

I Believe In Music/Gallery (Sussex)  
 2:26 :11 Fade-10/7-RT

If I Could Reach You/5th Dimension  
 (Bell) 3:08 :14 Cold-10/16-RT,  
 10/23-20, 10/30-15, 11/6-16, 11/13-  
 12, 11/20-17

If You Don't Know Me By Now/Harold  
 Melvin & the Blue Notes (Phil. Int'l)  
 3:27 ;16 Fade-10/23-RT, 10/30-13,  
 11/6-7, 11/13-2, 11/20-1 11/27-2

It Never Rains In So. California/Albert  
 Hammond (Mums) 3:12 :12 Fade-  
 10/23-RT, 10/30-20, 11/6-10, 11/13-  
 8, 11/20-3, 11/27-1

I'm Stoned In Love With You/Stylistics  
 (Avco) 3:12 :09 Cold-11/13-13, 11/20-  
 9, 11/27-7

Joy/Appollo 100 (Mega) 3:10 Inst.  
 Cold-1/10-17, 1/17-13, 1/24-8, 2/7-5,  
 2/14-7, 2/21-9, 2/28-13

Jungle Fever/Chakachas (Polydor)  
 2:18 :15 Fade-2/7-RT, 2/14-RT, 2/21-  
 20, 2/28-14, 3/6-7, 3/13-6, 3/20-12,  
 3/27-15

Join Together/Who (Decca) 4:22 :37  
 Fade-8/21-RT

Kiss Me Angel/Charlie Pride (RCA)  
 2:02 :06½ Cold-1/24-RT, 2/2-RT

Keeper of The Castle/Four Tops (ABC-  
 Dunhill) 3:00 :18 Fade-11/27-RT

Let's Stay Together/AI Green (Hi)  
 3:15 :10 Fade-12/27-8, 1/10-2, 1/17-  
 1, 1/24-2, 2/7-12

Levon/Elton John (Uni) 4:59 :13 Fade  
 1/10-RT, 1/17-RT, 1/24-RT

Lion Sleeps Tonight/Robert John  
 (Atlantic) 2:36 '00 Fade-1/24-20, 2/7-  
 6, 2/14-4, 2/21-1, 2/28-2, 3/6-6, 3/13-  
 9, 3/20-16

Love Me, Love Me, Love/Frank Mills  
 (Sunflower) 2:54 :10 Fade-1/24-RT,  
 2/7-RT, 2/14-RT, 2/28-RT

Look What You've Done/AI Green (Hi)  
 3:02 :12 Fade-4/3-RT, 4/10-19, 4/17-  
 15, 4/24-10, 5/1, 5/8-7, 5/15-19, 5/22-  
 19



Little Bitty Pretty One/Jackson 5  
(Motown) 2:48 :06 Fade-4/12-RT,  
4/24-RT, 5/8-13, 5/15-15, 5/22-18

Last Night - I Didn't Sleep/5th Dimen-  
sion (Bell) 3:10 :09 Fade-5/8-18, 5/15-  
9, 5/22-4, 5/29-3, 6/5-3, 6/12-6,  
6/19-16

Lean On Me/Bill Withers (Sussex) 3:45  
:26 Fade-5/22-RT, 5/29-RT, 6/5-14,  
6/12-5, 6/19-1, 6/26-1, 7/3-1, 7/10-3,  
7/17-7, 7/24-10, 7/31-13

Layla/Eric Clapton (Atlantic) 7:10 :24  
Fade-5/29-RT, 6/5-RT, 6/12-19, 6/19-  
11, 6/26-6, 7/3-6, 7/10-6, 7/17-8,  
7/24-11, 7/31-17

Long Cool Woman In A Black Dress/  
Hollies (Epic) 3:02 :28 Fade-6/12-RT,  
6/19-RT, 6/26-20, 7/3-14, 7/10-10,  
7/17-6, 7/24-2, 7/31-2, 8/7-2, 8/14-2,  
8/21-8, 8/28-13, 9/4-19

Lonely Boy/Donny Osmond (MGM)  
2:54 :07 Fade-8/21-RT, 8/28-RT, 9/4-  
21, 9/11-16, 9/18-16, 9/25-16,  
10/2-21

Listen To The Music/Doobie Bros.  
(WB) 3:26 :18 Fade-9/18-RT, 9/25-15,  
10/2-8, 10/9-8, 10/16-15, 10/23-15,  
10/30-14, 11/6-8

Living In The Past/Jethro Tull (Chrys-  
lis) :40 Fade-11/13-RT, 11/20-RT,  
11/27-RT

My World/Bee Gees (ATCO) 4:20 :13  
Fade-1/12-RT, 1/24-RT, 2/7-15, 2/14-  
10, 2/21-16

Mother & Child Reunion/Paul Simon  
(Col.) 3:05 :16 Fade-1/24-RT, 2/7-RT,  
2/14-20, 2/21-14, 2/28-9, 3/6-4,  
3/13-4, 3/20-7, 3/27-11, 4/3-18

Morning Has Broken/Cat Stevens  
(A&M) 3:15 :12 Cold-4/17-19, 4/24-  
18, 5/29-16

Me & Julio/Paul Simon (Col.) 2:40 :16

Fade-4/24-RT, 5/1-RT, 5/8-RT, 5/15-  
RT, 5/24-14

Motorcycle MaMa/Sailcat (Elektra)  
2:07 :25 Cold-6/26-RT, 7/2-RT, 7/10-  
RT, 7/17-RT, 7/24-18, 8/7-12, 8/14-  
22

My Ding A Ling/Chuck Berry (Chess)  
4:18 :01½ Fade-7/31-RT, 8/6-RT,  
8/14-RT, 8/21-RT, 8/28-20, 9/4-14,  
9/11-9, 9/18-8, 9/25-7, 10/2-6, 10/9-  
6, 10/16-8, 10/23-12, 10/30-18

Me & Mrs. Jones/Billy Paul (Phil. Int'l)  
3:41 :28 Fade-11/13-RT, 11/20-11,  
11/27-3

Never Been To Spain/e Dog Night  
(ABC-Dunhill) 3:21 :00 Fade-1/10-7,  
1/17-4, 1/24-3, 2/7-8, 2/14-13, 2/21-  
15

Nice To Be With You/Gallery (Sussex)  
2:32 :00 Fade-4/3-RT; 4/10-RT, 4/24-  
RT, 5/8-12, 5/15-14, 5/22-6, 5/29-2,  
6/5-2, 6/12-8, 6/19-13

Nights In White Satin/Moody Blues  
(Duram) 4:20 :01 Fade; 7:41 :24 Fade  
8/28-RT, 9/4-RT, 9/11-12, 9/18-7,  
9/25-4, 10/2-3, 10/9-1, 10/16-2, 10/23-  
4, 10/30-6, 11/6-8, 11/13-16

Once You Understand-Think/Laurie  
3:52 :00 Cold-1/10-RT, 1/12-RT

Oh, Girl/Chi-Lites (Brunswick) 2:59  
:13 Fade- 4/3-RT, 4/10-20, 4/17-18,  
4/24-15, 5/8-1, 5/15-1, 5/22-3, 5/29-8,  
6/5

Outa Space/Billy Preston (A&M) 4:08  
(Instr.) Fade-5/1-RT, 5/8-RT, 5/15-21,  
5/22-13, 5/29-11, 6/5-5, 6/12-1, 6/19-  
3, 6/26-11, 7/3-15

Operator/Jim Croce (ABC-Dunhill)  
3:45 :16 Cold-10/23-RT, 10/30-RT,  
11/13-14, 11/20-13, 11/27-13

Precious & Few/Climax (Carousel)  
2:43 :09 Fade-1/10-14, 1/17-8, 1/24-  
5, 2/7-4, 2/14-5, 2/21-6, 2/28-12,  
3/6-14

Puppy Love/Donny Osmond (MGM)  
2:58 :12 Fade-2/14-RT, 2/21-21, 2/28-  
5, 3/6-3, 3/13-3, 3/20-2, 3/27-6, 4/30  
10, 4/10-18

Put It Where You Want It/Crusades  
(Blue Thumb) 2:50 Instr. Fade-7/17-  
RT, 7/24-RT, 7/31-RT

Power Of Love/Joe Simon (Spring)  
2:45 :04 Fade-8/14-RT, 8/21-RT,  
8/28-RT, 9/4-RT

Play Me/Neil Diamond (Uni) 3:49 :15  
Cold-8/21-RT, 8/28-18, 9/4-13, 9/11-  
13, 9/18-14, 9/25-19

Popcorn/Hot Butter (Musicae) 2:30  
Instr. Cold-9/4-RT, 9/11-19, 9/18-17,  
9/25-17, 10/2-16, 10/9-13, 10/16-12,  
10/23-21

Papa Was A Rollin Stone/Temptations  
(Gordy) 6:15 1:53 Fade-10/30-19,  
11/6-11, 11/13-9m11/20-6, 11/27-4

Rock & Roll Lullaby/B.J. Thomas  
(Scepter) 4:30 :35 Fade-1/24-RT,  
2/7-RT, 2/14-18, 2/21-12, 2/28-11,  
3/6-10, 3/13-8, 3/20-8, 3/27-20

Ring The Living Bell/Melanie (Neigh-  
borhood) 2:41 :00 Fade-2/21-19, 2/28-  
18

Respect Yourself/Staple Singers (Stax)  
3:30 :08 Fade 12/27-14

Roundabout/Yes (Atlantic) 3:27 :19½  
Fade-2/28-RT, 3/6-12, 3/13-13, 3/20-  
10, 3/27-9

Rockin' Robin/Michael Jackson (Mo-  
town) 2:30 :00 Fade-3/5-RT) 3/13-10,  
3/20-5, 3/27-5, 4/3-2, 4/10-2, 4/17-2.  
4/24-6

Rocket Man/Elton John (UNI) 4:35  
:00½ Fade-5/29-RT, 6/5-22, 6/12-13,  
6/19-4, 6/26-3, 7/3-10, 7/10-13, 7/17-  
15

Rock & Roll Part II/Gary Glitter (Bell)

3:10 :16 Fade-7/3-RT, 7/10-RT, 7/17-  
RT, 7/24-19, 7/31-11, 8/7-8, 8/14-4,  
8/21-2, 8/28-5, 9/4-7, 9/11-15, 9/18-19

Run To Me/Bea Gee's (ATCO) 3:05  
:07 Fade-7/24-RT, 7/31-RT, 8/6-RT,  
8/14-20, 8/21-15, 8/28-12, 9/4-17

Rockin' Pneumonia/Johnny Rivers  
(UA) 3:30 :37; FAde-11/6-RT, 11/13-  
20, 11/20-18, 11/27-14

Sunshine/Jonathan Edwards (Capricorn)  
2:16 :03½ Cold-12/27-3, 1/10-5, 1/17-  
12, 1/24-14

Scorpio/Dennis Coffey (Sussex) 3:59  
Instr. Fade-12/27-9, 1/10-9, 1/17-10,  
1/24-19

Sugar Daddy/Jackson 5 (Motown) 2:34  
:11 Fade-1/10-11, 1/17-11, 1/24-21

Stay With Me/Faces (WB) 4:37 :51  
Fade-1/10-19, 1/17, 1/24-15, 2/7-11,  
2/14-19

Softly Whispering/English Cong. (Avco)  
2:58 :05 Fade-1/10-RT, 1/17-RT,  
1/24-RT, 2/7-RT, 2/14-RT

Sweet Seasons/Carole King (Ode) 3:14  
3:14 :08 Fade-1/24-RT, 2/7-9, 2/14-8,  
2/21-8, 2/28-10, 3/6-15

Suavecito/Malo (WB) 3:25 :08½ Fade-  
3/13-RT, 3/20-15, 3/27-12, 4/3-11,  
4/10-10, 4/17-16,

Sylvia's Mother/Dr. Hook (Col.) 3:31  
:05 Fade-3/20-RT, 3/27-RT, 4/3-19,  
4/10-15, 4/12-13, 4/24-11, 5/8-6,  
5/15-6, 5/22-5, 5/29-10, 6/5-13,  
6/12-20

School Teacher /Kenny Rogers  
(Reprise) 3:50 :28 Fade-3/20-RT,  
3/27-RT,

Slippin' Into Darkness/War (UA) 3:59  
:00 Fade-4/3-RT, 4/10-RT, 4/17-20,  
4/24-19, 5/8-11, 5/15-11, 5/22-16,  
5/29-19

Someday Never Comes/Creedence  
(Fantasy) 3:59 :15 Fade-4/12-RT

Song Sung Blue/Neil Diamond (Uni)  
3:15 :18 Fade-4/24-RT, 5/8-17, 5/15-  
3, 5/22-2, 5/29-1, 6/5-1, 6/12-3, 6/19-  
7, 6/26-14, 7/3-18, 7/10-20

School's Out/Alice Cooper (WB) 3:29  
:21 Fade-6/5-RT, 6/12-RT, 6/19-RT,  
6/26-16, 7/3-13, 7/10-8, 7/17-5, 7/24-  
5, 7/31-3, 8/7-5, 8/14-15

Sealed With A Kiss/Bobby Vinton  
(Epic) 2:52 :15 Fade-7/3-RT, 7/10-  
RT, 7/17-RT, 7/24-RT, 7/31-RT,  
7/6-RT

Saturday In The Park/Chicago (Colum-  
bia) 3:56 :04 Cold-8/7-RT, 8/14-10,  
8/21-4, 8/28-3, 9/4-2, 9/11-7, 9/18-10,  
9/25-11, 10/2-20

Starting All Over Again/Mel & Tim  
(Stax) 3:55 :42 Fade-8/14-RT, 8/21-  
RT, 8/28-RT, 9/4-RT, 9/11-RT, 9/18-  
RT, 9/25-RT, 10/2-18, 10/9-14,  
10/16-13, 10/23-17

Stairway To Heaven/Led Zeppelin  
(Atlantic) 7:55 :52 Cold-9/11-RT,  
9/18-RT, 9/25-RT, 10/2-RT, 10/9-  
RT, 10/16-RT, 10/23-RT, 10/30-RT,  
11/6-RT, 11/13-RT

Summer Breeze/Seals & Crofts (WB)  
3:24 :17 Fade-9/11-RT, 9/18-RT,  
9/25-RT, 10/2-RT, 10/9-RT, 10/16-  
19, 10/23-9, 10/30-5, 11/6-1, 11/13-1,  
11/20-2, 11/27-6

Something's Wrong/Austin Roberts  
(Chelsea) 3:07 :07 Fade-10/16-RT,  
10/23-RT, 10/30-RT, 11/6-15, 11/13-  
11, 11/20-10, 11/27-9

Sweet Surrender/Bread (Elektra) 2:35  
:12 Cold-11/13-RT, 11/20-RT, 11/27-  
19

Superfly/Curtis Mayfield (Custom)  
3:10 :20 Fade-11/20-RT, 11/27-RT

Take A Look Around/Temptations  
(Gordy) 2:59 :41 Fade-3/6-RT, 3/13-  
RT

Taurus/Dennis Coffey (Sussex) 3:00  
Inst. Fade-3/27-RT, 4/3-RT

Taxi/Harry Chapin (Elektra) 6:40 :10  
Fade-4/3-RT, 4/10-RT, 4/17-RT,  
4/24-20

Tumbling Dice/Rolling Stones (Rolling  
Stones) 3:30 :11 Fade-4/17-RT, 4/24-  
21, 5/8-5, 5/15-5, 5/23-10, 5/29-14,  
6/5-19

Proglodyte/Jimmy Castor Bunch  
(RCA) 3:24 :00 Fade-5/15-RT, 5/22-  
12, 5/29-5, 6/5-4, 6/12-2, 6/19-6,  
6/26-15

Take It Easy/Eagles (Asylum) 3:21 :17  
Fade-5/29-RT, 6/5-RT, 6/12-14, 6/19-  
12, 6/26-10, 7/3-9, 7/10-9, 7/17-12

Too Young/Donny Osmond (MGM)  
2:58 :17 Fade-6/5-RT, 6/12-RT, 6/19-  
10, 6/26-9, 7/2-12, 7/10-16

Tightrope/Leon Russell (Shelter) 2:59  
:05 Fade-9/25-RT, 10/2-RT, 10/9-RT

Use Me/Bill Withers (Sussex) 3:46 :12  
Fade-8/28-RT, 9/4-22, 9/11-11, 9/18-  
6, 9/25-5, 10/2-4, 10/9-5, 10/16-6,  
10/23-14, 10/30-17

Vincent/Don McLean (UA) 3:55 :00  
Cold-4/3-16, 4/10-12, 4/17-5, 4/24-2  
5/8-3, 5/15-16

Ventura Highway/America (WB) 3:32  
:17 Fade-10/16-RT, 10/23-RT, 10/30-  
21, 11/6-17, 11/13-10, 11/20-8, 11/27-  
8

Where Did Our Love Go/Donny Elbert  
(All Platium) 2:58 :02 Fade-12/27-16

Without You/Nillson (RCA) 3:16 :00½  
Fade-1/10-16, 1/17-6, 1/24-1, 2/7-1,  
2/14-3, 2/21-5, 2/28-8, 3/6-12, 3/13-  
19

**You Are Everything/Stylistics (Avco)**  
2:55 :19½ Fade-1/10-6, 1/17-9, 1/24-12

**You're Still A Young Man/Tower of Power (WB)** 3:36 :18 Cold-6/26-RT, 7/3-RT, 7/10-RT, 7/17-RT, 7/24-21, 7/31-16, 8/7-15, 8/14-14, 8/21-14, 8/28-23

**You Don't Mess Around With Jim/Jim Croce (ABC-Dunhill)** 3:00 :06 Fade-8/6-20, 8/14-17, 8/21-16, 8/28-11, 9/4-11, 9/11-21

**You Wear It Well/Rod Stewart (Mercury)** 4:21 :25 Fade-9/4-RT, 9/11-18, 9/18-15, 9/25-14, 10/2-14, 10/9-18

**You Oughta Be With Me/Al Green (Hi)**  
3:15 :18 Fade-10/30-RT, 11/6-19, 11/13-15, 11/20-12, 11/27-10

**You're So Vain/Carly Simon (Elektra)**  
4:25 :17 Fade-11/27-RT

**Way of Love/Cher (Kapp)** 2:58 :25  
Fade-2/7-19, 2/14-15, 2/21-10, 2/28-6, 3/6-5, 3/20-14, 3/27-19

**We've Got To Get It On/Addrisi Bros. (Col.)** 2:49 :14 Fade-2/7-RT, 2/21-RT, 2/28-20, 3/6-13, 3/13-7, 3/13-12

**Walkin In The Rain/Love Unlimited (Uni)** 3:35 :01 Fade-5/8, 5/15-17, 5/22-15) 5/29-13, 6/5-9, 6/12-9, 6/19-19

**Where Is The Love/Flack & Hathaway (Atco)** 2:43 :01 Fade-6/12-RT, 6/19-1 RT, 6/26-12, 7/3-8, 7/10-5, 7/17-4, 7/24-6, 7/31-10, 8/7-17

**Witchy Woman/Eagles (Asylum)** 3:53 :29 Cold-9/25-RT, 10/2-RT, 10/9-17, 10/16-14, 10/23-10, 10/30-7, 11/6-6, 11/13-6, 11/20-16

**Walk On Water/Neil Diamond (Uni)**  
3:05 :18 Cold-11/20-RT, 11/27-RT



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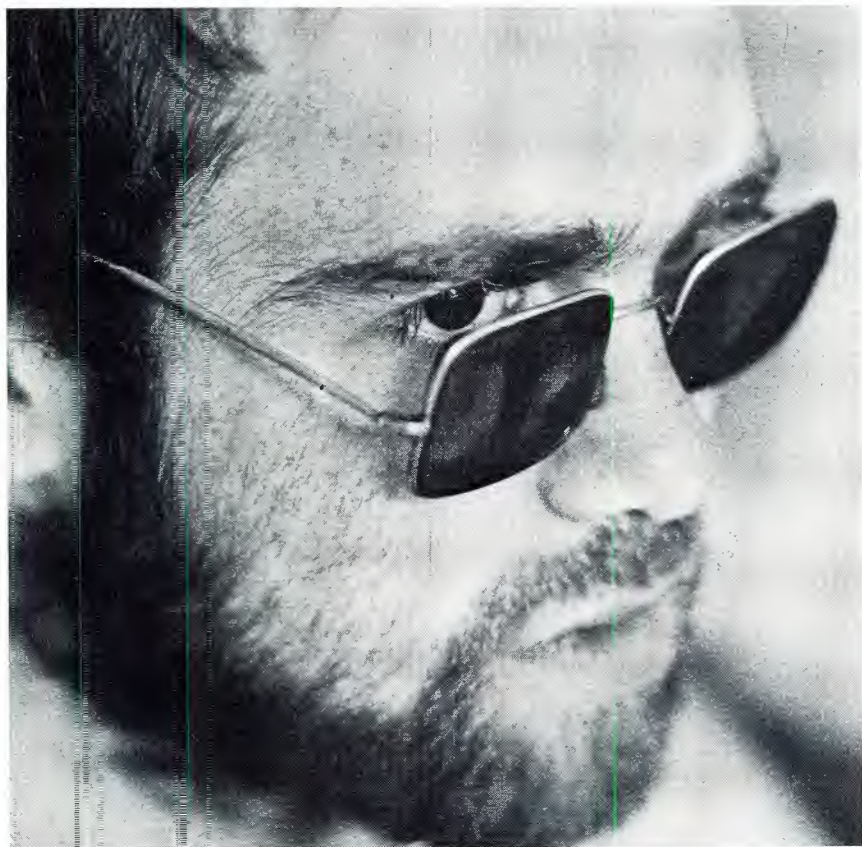
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# ALBUMS



ELTON JOHN

## HIT ALBUMS

1. ELTON JOHN/Honky Chateau (Uni)
2. NEIL YOUNG/Harvest (Reprise)
3. CHICAGO/Chicago V (Columbia)
4. DON McLEAN/American Pie (UA)
5. AMERICA (WB)
6. JETHRO TULL/Thick As a Brick (WB)
7. PAUL SIMON (Columbia)
8. LEON RUSSELL/Carney (Shelster)
9. ROLLING STONES/Exile on Main Street (Rolling Stones)
10. ALLMAN BROTHERS/Eat A Peach (Capricorn)
11. ROD STEWART/Never A Dull Moment (Mercury)
12. ROBERTA FLACK/First Take (Atlantic)
13. CAROLE KING/Music (Ode)

14. BANGLA DESH/Various Artists (Apple)
15. CHEECH & CHONG/Big Bambu (Ode)
16. YES (Atlantic)
17. CURTIS MAYFIELD/Superfly (Curton)
18. EMERSON, LAKE & PALMER/Trilogy (Cotillion)
19. AL GREEN/Let's Stay Together (Hi)
20. FLACK & HATHAWAY (Atlantic)
21. NILSSON/Nilsson Schmillson (RCA)
22. MALO(WB)
23. NEIL DIAMOND/Moods (Uni)
24. LED ZEPPLIN IV (Atlantic)
25. ROLLING STONES/Hot Rocks (London)
26. SIMON & GARFUNKEL/Greatest Hits (Columbia)
27. THREE DOG NIGHT/Seven Separate Fools (ABC-Dunhill)
28. MOODY BLUES/Days of Future Past (Threshold)
29. SANTANA & BUDDY MILES (Columbia)
30. PROCOL HARUM/Line (A&M)
31. CAT STEVENS/Catch Bull At Four (A&M)
32. ALICE COOPER/School's Out (WB)
33. TEMPTATIONS/All Directions (Gordy)
34. BREAD/Baby I'm A Want You (Elektra)
35. CAT STEVENS/Teaser And The Firecat (A&M)
36. ELTON JOHN/Madman Across The Water (Uni)
37. ARETHA FRANKLIN/Young, Gifted & Black (Atlantic)
38. CHICAGO/At Carnegie Hall (Columbia)
39. FACES/A Nod Is As Good As A Wink (WB)
40. ERIC CLAPTON/The History of (Atco)
41. SEALS & CROFTS/Summer Breeze (WB)
42. CARPENTERS/A Song For You (A&M)
43. DONNY HATHAWAY – LIVE (Atco)
44. JANIS JOPLIN – IN CONCERT (Columbia)
45. BILL WITHERS (Sussex)
46. YES – CLOSE TO THE EDGE (Atlantic)
47. WAR – ALL DAY MUSIC (UA)
48. STAPLE SINGERS – BEALITUDE (Stax)
49. SANTANA – CARAVANSERA (Columbia)
50. WINGS – WILD LIFE (Apple)

## IN DEPTH

All In The Family (Atlantic) 12/27-23,  
1/10-19, 1/17-17, 1/24-19, 1/30-21

America (WB) 2/21-23, 2/28-9, 3/6-3,  
3/13-3, 3/20-1, 3/27-1, 4/3-1, 4/10-1,  
4/17-1, 4/24-1, 5/1-1, 5/8-2, 5/15-2,  
5/22-4, 5/29-4, 6/5-5, 6/12-8, 6/19-16,  
6/26-18

Allman Brothers/Eat A Peach  
(Capricorn) 3/20-14, 3/27-14, 4/3-9,  
4/10-6, 4/17-5, 4/24-6, 5/1-4, 5/8-4,  
5/15-7, 5/22-11, 5/29-7, 6/5-7, 6/12-7,  
6/19-10, 6/26-8, 7/3-15, 7/10-11,  
7/24-13, 7/31-18, 8/7-20, 8/14-19,  
8/21-17, 8/28-21, 7/17-11

Bangla Desh/Various Artists (Apple)  
12/27-18, 1/10-2, 1/17-2, 1/24-2,  
1/30-2, 2/7-2, 2/14-2, 2/21-2, 2/28-3,  
3/6-6, 3/13-6, 3/20-11, 3/27-11,  
4/3-12, 4/10-12, 4/17-13, 4/24-23,  
5/1-24

James Brown/Revolution of the Mind  
(Polydor) 1/10-17, 1/17-23

Badfinger/Straight Up (Apple)  
6/30-17, 2/7-20, 2/14-21, 2/21-22,  
2/28-24, 3/6-26

Bread/Baby I'm A Want You (Elektra)  
2/14-19, 2/21-14, 2/28-8, 3/6-10,  
3/13-7, 3/20-6, 3/27-6, 4/3-6, 4/10-8,  
4/17-14, 4/24-13, 5/1-16, 5/8-24,  
5/15-25

Jeff Beck Group (Epic) 5/22-25,  
5/29-19, 6/5-22, 6/12-22, 6/19-25,  
6/26-22

Chuck Berry/London Sessions (Chess)  
6/12-25, 6/19-26, 6/26-25, 7/3-24,  
8/7-25, 8/14-25, 8/21-23, 9/11-15,  
9/18-18, 9/25-17, 10/2-16, 10/9-15,  
10/23-14, 11/6-19, 11/13-20,  
10/30-13, 10/16-17

Band/Rock of Ages (Capitol) 9/11-18,  
9/18-13, 9/25-9, 10/2-11, 10/23-15,  
11/6-18, 10/30-12, 10/16-15

Black Sabbath/Volume 4 (WB)  
10/23-20, 11/6-16, 11/13-17,  
11/20-17, 11/27-17, 10/30-21

Chicago/At Carnegie Hall (Columbia)  
23/27-10, 1/10-5, 1/17-6, 1/24-6,  
1/30-6, 2/7-9, 2/14-9, 2/21-17,  
2/28-20, 3/13-26, 3/27-26

Alice Cooper/Killer (WB) 1/10-18,  
1/17-16, 1/24-17, 1/30-15, 2/21-24

Cheech & Chong (Ode) 1/17-25,  
1/24-23, 1/30-22, 2/7-16, 2/14-15,  
2/21-16, 2/28-19, 3/6-20, 3/13-25

Cream/Live Vol. II (Atco) 4/10-18,  
4/17-22, 4/24-17

Eric Clapton/History of (Atco)  
4/24-20, 5/1-18, 5/8-19, 5/15-23,  
5/22-19, 5/29-18, 6/5-15, 6/12-10,  
6/18-8, 6/25-12, 7/3-8, 7/10-7,  
7/24-12, 7/31-23, 7/17-9

Creedence Clearwater Revival  
(Fantasy) 4/24-22, 5/1-14, 5/8-11,  
5/15-17, 5/22-15, 5/29-16, 6/5-14,  
6/12-19

Chi-Lites (Brunswick) 4/24-24, 5/8-23,  
5/15-24, 5/22-16, 5/29-20, 6/5-16,  
6/12-20, 6/19-14, 6/26-20, 7/3-19,  
7/10-9, 7/24-24, 7/17-19

Cheech & Chong/Big Bambu (Ode)  
6/26-11, 7/3-6, 7/10-6, 7/24-8, 7/31-8,  
8/7-8, 8/14-8, 8/21-5, 8/28-5, 9/4-9,  
9/11-7, 9/18-5, 9/25-10, 10/2-9,  
10/9-8, 10/23-17, 10/16-12

Carpenters/A Song For You (A&M)  
7/3-13, 7/24-6, 7/31-12, 8/7-14,  
8/14-14, 8/21-14, 8/28-14, 9/4-17,  
9/11-13, 9/18-17, 9/25-19, 10/2-17,  
10/9-17, 7/17-13

Alice Cooper/School's Out (WB)  
7/3-26, 7/10-14, 7/24-9, 7/31-7,



8/14-6, 8/21-10, 8/28-10, 9/4-11,  
9/11-12, 9/18-12, 9/25-13, 7/17-14

Chicago/Chicago V (Columbia)  
7/24-11, 7/31-1, 8/7-2, 8/14-2, 8/21-1,  
8/28-1, 9/4-1, 9/11-1, 9/18-1, 9/25-1,  
10/2-1, 10/9-1, 10/23-3, 11/6-9,  
11/13-7, 11/20-10, 11/27-13, 10/30-5,  
10/16-1

Bob Dylan/Greatest Hits, Vol. II  
(Columbia) 12/27-16, 1/10-7, 1/17-7,  
1/24-12, 1/30-18, 2/7-23

Dramatics/Watcha See (Volt) 2/14-23,  
2/21-20, 2/28-21, 3/6-22, 3/13-29,  
3/27-19, 4/3-19, 4/10-17, 4/17-23,  
4/24-19, 5/1-22

Derek and the Dominoes/Layla (Atco)  
6/19-15, 6/15-15, 7/3-18, 7/10-10,  
7/24-18, 7/31-21, 7/17-15

Neil Diamond/Moods (Uni) 7/10-15,  
7/24-15, 7/31-14, 8/7-16, 8/14-10,  
8/21-8, 8/28-8, 9/4-8, 9/11-10, 9/18-9,  
9/25-11, 10/2-13, 10/9-11, 10/23-11,  
11/6-15, 11/13-19, 10/30-11,  
10/16-13, 7/17-12

Doobie Brothers/Toulouse Street (WB)  
9/25-23, 10/2-19, 10/16-19

Mac Davis/Baby Don't Get Hooked  
(Columbia) 10/23-19, 10/16-20

John Denver/Rocky Mountain High  
(RCA) 11/27-18

Emerson, Lake & Palmer/Pictures At  
An Exhibition (Cotillion) 1/24-15,  
1/30-10, 2/7-13, 2/14-14, 2/21-10,  
2/28-16, 3/6-16, 3/13-19

Eagles (Asylum) 7/3-21, 7/10-23

Emerson, Lake & Palmer/Triology  
(Cotillion) 7/24-22, 7/31-9, 8/7-12,  
8/14-17, 8/21-7, 8/28-12, 9/4-7,  
9/11-6, 9/18-6, 9/25-6, 10/2-5, 10/9-5,  
10/23-7, 11/6-5, 11/13-10, 11/20-16

Faces/A Nod Is As Good As A Wink

(WB) 12/27-15, 1/10-12, 1/17-8,  
1/24-7, 1/30-8, 2/7-8, 2/14-7, 2/21-12,  
2/28-17, 3/6-17, 3/13-20

Roberta Flack/Chapter Two (Atlantic)  
1/10-20, 1/17-18, 1/24-20, 1/30-24

Aretha Franklin/Young, Gifted and  
Black (Atlantic) 2/21-19, 2/28-16,  
3/6-15, 3/13-11, 3/20-16, 3/27-15,  
4/3-7, 4/10-13, 4/17-9, 4/24-7, 5/1-8,  
5/8-14, 6/5-20

Roberta Flack/First Take (Atlantic)  
4/3-16, 4/10-7, 4/17-7, 4/24-3, 5/1-2,  
5/8-1, 5/15-1, 5/22-1, 5/27-1, 6/5-2,  
6/12-5, 6/18-7, 6/26-6, 7/3-7, 7/10-12

Roberta Flack & Donny Hathaway  
(Atlantic) 5/15-16, 5/22-10, 5/29-6,  
6/5-6, 6/12-3, 6/19-5, 6/26-5, 7/3-5,  
7/10-5, 7/24-4, 7/31-6, 8/7-15,  
8/14-16, 8/21-19, 7/17-4

Aretha Franklin/Amazing Grace  
(Atlantic) 6/19-19, 6/26-10, 7/3-14,  
7/10-18, 7/24-20, 7/31-20, 8/7-13,  
8/14-21, 7/17-16

Fillmore—The Last Days/Various  
Artists (Fillmore) 7/10-25, 7/24-26,  
7/31-25, 8/14-23, 8/21-25, 7/17-26

Grand Funk/E Pluribus Funk (Capitol)  
12/27-17, 1/10-14, 1/17-13, 1/24-16,  
1/30-20, 2/7-22

Jerry Garcia (WB) 2/7-21, 2/21-21,  
3/6-21, 3/13-28, 3/20-22

Al Green/Let's Stay Together (Hi)  
2/14-17, 2/21-8, 2/28-12, 3/6-18,  
3/13-16, 3/20-10, 3/27-9, 4/3-11,  
4/10-11, 4/17-8, 4/24-10, 5/1-12,  
5/8-9, 5/15-10, 5/22-8, 5/29-9, 6/5-12,  
6/12-11, 6/19-17, 6/24-16, 7/3-22,  
7/10-19, 7/31-19, 8/6-21, 8/28-19,  
11/6-13, 11/13-15, 11/20-19,  
11/27-16, 10/30-14

Godspell (Bell) 2/28-26, 3/6-23,  
3/13-21, 3/20-21, 3/27-22, 4/3-22,

4/10-23, 4/17-19, 4/24-21, 5/1-17,  
5/8-22, 5/15-21, 5/22-20, 5/29-23,  
6/5-23, 7/31-22, 8/7-23, 8/14-24,  
8/21-22

Grand Funk Railroad/Phoenix  
(Capitol) 10/23-16, 11/6-12,  
11/13-14, 11/20-11, 10/30-15,  
10/16-16

J. Geils Band/Full House (Atlantic)  
10/23-18

Grateful Dead/Europe '72 (WB)  
11/27-14

Isaac Hayes/Black Moses (Enterprise)  
12/27-7, 1/10-9, 1/17-11, 1/24-11,  
1/30-13, 2/14-25

Humble Pie/At The Fillmore (A&M)  
12/27-14, 1/24-26

Isaac Hayes/Shaft (Enterprise)  
12/27-21, 2/7-25

Jimi Hendrix (WB) 3/6-14, 3/13-10,  
3/20-12, 3/27-8, 4/3-15, 4/10-16,  
4/17-16

Donny Hathaway/Live (Atco)  
3/27-26, 4/3-24, 4/10-21, 4/17-12,  
4/24-11, 5/1-11, 5/8-10, 5/15-9,  
5/22-12, 5/29-8, 6/5-10, 6/12-14  
6/19-19

Humble Pie/Smokin' (A&M) 6/8-20,  
5/15-15, 5/22-23, 5/29-24, 6/5-25,  
6/12-24

Elton John/Madman Across the Water  
(Uni) 12/27-9, 1/10-11, 1/17-12,  
1/24-8, 1/30-9, 2/7-7, 2/14-8, 2/21-13,  
2/28-18, 3/6-19, 3/13-24, 3/20-13,  
3/27-18, 4/3-25, 4/10-22

Jackson 5/Greatest Hits (Motown)  
1/10-16, 1/17-15

Jamming With Edward (Rolling Stone)  
2/17-19, 2/14-18, 2/21-18, 2/28-22

Michael Jackson/Got To Be There  
(Motown) 2/14-26, 2/21-26, 2/28-25,

3/13-23, 3/20-24, 3/27-24

Janis Joplin/In Concert (Columbia)  
5/8-26, 5/15-8, 5/22-5, 5/29-5, 6/5-8,  
6/12-9, 6/19-9, 6/26-13, 7/3-11,  
7/10-17, 7/24-25, 7/17-17

Elton John/Honky Chateau (Uni)  
6/12-23, 6/19-3, 6/26-3, 7/3-3, 7/10-2,  
7/24-1, 7/31-1, 8/7-1 8/14-1, 8/21-2,  
8/28-3, 9/4-3, 9/11-3, 9/18-3, 9/25-4,  
10/2-6, 10/9-6, 10/23-13, 10/30-17,  
10/16-7, 7/17-2

Jackson 5/Looking Through the  
Windows (Motown) 8/14-22, 8/21-24

Jefferson Airplane/Long John Silver  
(Grunt) 8/21-21, 9/18-22

Carole King/Music (Ode) 12/27-1,  
1/10-3, 1/17-3, 1/24-3, 1/30-3, 2/7-3,  
2/14-3, 2/21-3, 2/28-4, 3/6-7, 3/13-12,  
3/20-8, 3/27-10, 4/3-13, 4/10-14,  
4/17-18, 4/24-26, 5/1-20, 5/8-18

Carole King/Tapestry (Ode) 12/27-11,  
1/10-13, 1/17-14, 1/30-16, 2/7-17,  
3/6-24, 3/13-17, 3/27-25, 4/3-26,  
4/10-24, 4/17-24, 4/24-15, 5/1-15,  
8/14-19, 5/22-21, 5/29-25

Carole King/Rhymes & Reasons (Ode)  
11/6-8, 22/13-5, 11/20-5, 22/27-5,  
10/30-18

Led Zeppelin (Atlantic) 23/27-3,  
1/10-6, 1/17-5, 1/24-5, 1/30-5, 2/7-5,  
2/14-5, 2/21-5, 2/28-11, 3/6-11,  
3/13-13, 3/20-17, 3/27-16, 4/3-18,  
4/10-26, 4/17-26

John Lennon/Imagine (Apple)  
23/27-22

Loggins & Messina (Columbia)  
11/20-15, 11/27-10

Moody Blues /Every Good Boy  
(Threshold) 12/27-13

Melanie/Gather Me (Neighborhood)  
11/10-23, 1/17-21, 1/24-25, 1/30-23,  
2/14-24

Malo (WB) 2/17-15, 2/14-12, 2/21-15,  
2/28-13, 3/6-12, 3/13-15, 3/20-9,  
3/27-12, 4/3-10, 4/10-10, 4/17-11,  
4/24-9, 5/1-6, 5/8-6, 5/15-6, 5/22-6,  
5/29-15, 6/5-18, 6/12-21

Dave Mason/Headkeeper (Blue  
Thumb) 2/21-25, 2/28-23, 3/6-25

Van Morrison/Saint Dominic's Preview  
(WB) 8/7-18, 8/14-9, 8/21-13,  
8/28-16, 9/6-10, 9/11-19, 9/18-14,  
9/25-20, 10/2-20

Curtis Mayfield/Superfly (Sussex)  
8/28-20, 9/4-14, 9/11-8, 9/18-7,  
9/25-5, 10/2-4, 10/9-4, 10/23-1,  
11/6-2, 11/13-2, 11/20-2, 11/27-2,  
10/30-2, 10/16-2

Moody Blues/Days of Future Passed  
(Threshold) 9/8-16, 9/25-12, 10/2-8,  
10/9-7, 10/23-4, 11/6-3, 11/13-4,  
11/20-4, 11/27-8, 10/30-3, 10/16-4

Moody Blues/Seventh Sojourn  
(Threshold) 11/13-9, 11/20-6, 11/27-1

Malo (WB) 11/20-12, 11/27-12

Don McLean/American Pie (UA)  
12/27-2, 1/10-1, 1/17-1, 1/24-1,  
1/30-1, 2/7-1, 2/14-1, 2/21-1, 2/28-1,  
3/6-5, 3/13-5, 3/20-5, 3/27-7, 4/3-8,  
4/10-9, 4/17-10, 4/24-12, 5/1-10,  
5/8-12, 5/15-18

Nilsson/Nilsson Schmillson (RCA)  
1/24-24, 1/30-25, 2/7-14, 2/14-10,  
2/21-6, 2/28-7, 3/6-4, 3/13-2, 3/20-7,  
3/27-4, 4/3-5, 4/10-5, 4/17-5, 4/17-6,  
4/24-8, 5/1-13, 5/8-16, 5/15-26

Graham Nash & David Crosby  
(Atlantic) 4/16-20, 4/24-14, 5/1-9,  
5/8-7, 5/16-11, 5/22-9, 5/29-16,  
6/5-21, 6/12-16, 6/19-22, 6/26-26

Nilsson/Son of Schmillson (RCA)  
7/24-21, 7/31-24, 8/7-22, 8/14-20,  
9/4-20, 9/11-22

Johnny Nash/I Can See Clearly Now  
(Epic) 11/27-19

Osmond Bros./Phase II (Ode) 2/7-18,  
2/14-16, 2/21-11, 2/28-14, 3/6-13,  
3/13-14, 3/20-19, 3/27-20, 4/3-20

Donny Osmond/Portrait of (MGM)  
6/12-18, 6/19-24

Gilbert O'Sullivan/Himself (MAM)  
8/28-15, 9/4-16, 9/11-17, 9/18-15,  
9/25-18, 10/2-19

Procol Harum/Live (A&M) 5/22-24,  
5/29-13, 6/5-13, 6/12-6, 6/18-4,  
6/26-4, 7/3-4, 7/10-4, 7/24-10,  
7/31-15, 8/6-17, 7/17-5

Rolling Stones/Hot Rocks (London)  
1/10-8, 1/17-9, 1/24-10, 1/30-7, 2/7-4,  
2/14-4, 2/21-4, 2/28-6, 3/6-8, 3/13-9,  
3/20-15, 3/27-13, 4/3-14, 4/10-20,  
4/17-25, 4/24-25

Kenny Rogers/Calico (WB) 3/13-22,  
3/20-18, 3/27-17, 4/3-17

Rolling Stones/Exile on Main Street  
(Rolling Stone) 6/5-3, 6/12-1, 6/19-1,  
6/26-1, 7/3-1, 7/10-1, 7/24-3, 7/31-3,  
8/7-3, 8/14-7, 8/21-6, 8/28-11, 9/4-13,  
9/11-16, 9/18-21, 9/25-22, 7/17-1

Royal Scots/Amazing Grace (RCA)  
6/26-19, 7/3-25

Leon Russell/Carney (Shelter)  
7/24-16, 7/31-13, 8/7-5, 8/4-5, 8/21-4,  
8/28-4, 9/4-5, 9/11-4, 9/18-4, 9/25-3,  
10/2-3, 10/9-3, 10/23-6, 11/6-14,  
11/13-16, 11/20-18, 10/30-6, 10/16-5,  
7/17-22

Cat Stevens/Teaser and the Firecat  
(A&M) 12/27-4, 1/10-4, 1/17-4,  
1/24-4, 1/30-4, 2/7-6, 2/14-6

Santana (Columbia) 12/27-6, 1/10-22,  
1/17-20, 1/24-22, 3/13-27, 3/20-25

Sly Stone/There's A Riot (Epic)  
12/27-8, 1/10-24, 1/17-24, 1/24-14,  
1/30-14, 2/7-24

Original Cast Super Star (Decca)  
12/27-20, 1/10-15, 1/17-22

Stylistics (Avco) 1/10-21, 1/17-19, 1/24-21, 2/14-22, 3/13-18, 3/20-20, 3/27-21, 4/3-21, 4/10-25, 4/17-15, 4/24-16, 5/1-23, 5/8-17

Paul Simon (Columbia) 2/7-11, 2/14-13, 2/21-7, 2/28-2, 3/6-2, 3/13-1, 3/20-2, 3/27-3, 4/3-4, 4/10-3, 4/17-3, 4/24-5, 5/1-5, 5/8-5, 5/15-4, 5/22-7, 5/29-11, 6/5-19, 6/12-17, 6/19-23

Sonny & Cher/All I Ever Need (Kapp) 3/20-23, 3/27-23, 4/3-23, 4/10-19, 4/17-21

Stephen Stills/Manassas (Atlantic) 5/1-21, 5/8-21, 5/15-14, 5/29-12, 6/5-17, 6/12-12, 6/19-12, 6/26-23, 7/3-20, 7/10-22

Staple Singers/Beatitude (Stax) 5/8-15, 5/15-12, 5/22-13, 5/29-10, 6/5-11, 6/12-13, 6/29-11, 6/26-14, 7/3-16, 7/10-24, 7/17-25

Simon & Garfunkel/Greatest Hits (Columbia) 6/26-17, 7/3-9, 7/10-8, 7/24-5, 7/31-5, 8/14-4, 8/21-12, 8/28-6, 9/4-12, 9/11-11, 9/18-11, 9/25-14, 10/2-18, 10/9-18, 7/17-7

Santana & Buddy Miles (Columbia) 7/10-26, 7/24-14, 7/31-10, 8/7-9, 8/14-11, 8/21-15, 8/28-7, 9/4-4, 9/11-5, 9/18-10, 9/25-8, 10/2-12, 10/9-16, 7/17-10

Rod Stewart/Never A Dull Moment (Mercury) 8/7-11, 8/14-3, 8/21-3, 8/28-2, 9/4-2, 9/18-2, 9/25-2, 10/2-2, 10/9-2, 10/23-5, 11/6-10, 11/13-12, 11/20-14, 10/30-4

Seals & Crofts/Summer Breeze (WB) 9/25-16, 10/2-14, 10/9-12, 10/23-10, 11/6-11, 11/13-11, 11/20-9, 11/27-9, 10/30-10, 10/16-10

Cat Stevens/Catch Bull At Four (A&M) 10/23-2, 11/6-1, 11/13-1, 11/20-1, 11/27-3, 10/30-1, 10/16-8

Santana/Caravanserai (Columbia)

11/6-7, 11/13-3, 11/20-3, 11/27-4, 10/30-19, 10/16-18

Three Dog Night/Harmony (ABC-Dunhill) 12/27-12

Traffic/Low Spark of High Heeled Boys (Island) 12/27-24, 1/24-13, 1/30-19, 2/7-26

Jethro Tull/Thick As A Brick (WB) 5/15-5, 5/22-2, 5/29-2, 6/5-1, 6/12-2, 6/19-2, 6/26-2, 7/3-2, 7/10-3, 7/24-2, 7/31-4, 8/7-4, 8/14-15, 8/21-11, 8/28-13, 9/4-15, 9/11-14, 9/18-19, 9/25-21, 7/17-3

Tower of Power/Bump City (WB) 6/19-21, 6/26-21, 7/3-23, 7/10-21, 7/24-19, 7/31-17, 8/7-19, 8/14-18, 8/21-18, 8/28-18, 9/4-18, 9/11-20, 7/17-23

Three Dog Night/Seven Separate Fools (ABC-Dunhill) 7/31-16, 8/7-13, 8/14-13, 8/21-9, 8/28-9, 9/4-6, 9/11-9, 9/18-8, 9/25-7, 10/2-7, 10/9-9, 10/23-12, 11/6-17, 11/13-18, 11/20-20, 10/30-16, 10/16-9

Temptations/All Directions (Gordy) 9/4-10, 9/11-21, 9/18-20, 9/25-15, 10/2-10, 10/9-10, 10/23-8, 11/6-4, 11/13-6, 11/20-8, 11/27-7, 10/30-9, 10/16-14

Ten Years After/Rock & Roll Music to the World (Columbia) 11/6-20, 10/30-20

Jethro Tull/Living in the Past (Chrysalis) 11/13-8, 11/20-7, 11/27-6

James Taylor/One Man Dog (WB) 11/27-15

Wings/Wild Life (Apple) 12/27-5, 1/10-10, 1/17-10, 1/24-9, 1/30-11, 2/7-12, 2/14-20

Who/Meaty, Beaty & Bouncy) Decca) 12/27-19

War/All Day Music (UA) 4/10-15,  
4/17-17, 4/24-18, 5/1-19, 5/8-13,  
5/15-20, 5/22-17, 5/29-14, 6/5-9,  
6/12-15, 6/19-13, 6/26-9, 7/3-17,  
7/10-20, 7/17-24

Bill Withers (Sussex) 6/19-20, 6/26-24,  
7/3-10, 7/10-13, 7/24-7, 7/31-11,  
8/7-10, 8/14-12, 8/21-16, 8/28-17,  
7/17-8

West, Bruce & Lang/Why Doncha  
(Columbia) 11/27-20

Yes (Atlantic) 12/27-25, 1/24-18,  
1/30-12, 2/7-10, 2/14-11, 2/21-9,  
2/28-10, 3/6-9, 3/13-9, 3/20-4, 3/27-5,

4/2-3, 4/10-4, \$617-4, 4/24-4, 5/1-7,  
5/8-8, 5/16-13, 5/22-18, 5/29-21

Neil Young/Harvest (Reprise) 2/28-5,  
3/6-1, 3/13-4, 3/20-3, 3/27-2, 4/3-2,  
4/10-2, 4/17-2, 4/24-2, 5/1-3, 5/8-3,  
5/15-3, 5/22-3, 5/29-3, 6/5-4, 6/12-4,  
6/19-6, 6/26-7, 7/3-7, 7/3-12, 7/10-16,  
7/24-23, 7/17-20

ZZ Top (London) 5/1-26, 5/8-25,  
5/14-22, 5/22-22, 5/29-22, 6/5-24

Yes/Close to the Edge (Atlantic)  
10/9-14, 10/23-9, 11/6-6, 11/13-3,  
11/20-13, 10/30-8, 10/16-11



# CANADA



ROBERTA FLACK

## HIT SINGLES

1. **FIRST TIME EVER I SAW YOUR FACE/Roberta Flack**  
(Atlantic)
2. **PUPPY LOVE/Donny Osmond**  
(Polydor)
3. **ALONE AGAIN, NATURALLY/Gilbert O'Sullivan (MAM)**
4. **HORSE WITH NO NAME/America (WB)**
5. **BLACK AND WHITE/Three Dog Night (ABC-Dunhill)**
6. **HEART OF GOLD/Neil Young (WB)**
7. **I'D LOVE YOU TO WANT ME/Lobo (Big Tree)**
8. **SCHOOL'S OUT/Alice Cooper (WB)**
9. **DOWN BY THE LAZY RIVER/Osmond Brothers (Polydor)**
10. **NICE TO BE WITH YOU/Gallery (Sussex)**
11. **AMERICAN PIE/Don McLean (UA)**

12. LONG COOL WOMAN/Hollies (Epic)
13. SATURDAY IN THE PARK/Chicago (Columbia)
14. I CAN SEE CLEARLY NOW/Johnny Nash (Epic)
15. ROCKIN' ROBIN/Michael Jackson (Motown)
16. SYLVIA'S MOTHER/Dr. Hook (Columbia)
17. WITHOUT YOU/Harry Nilsson (RCA)
18. BEN/Michael Jackson (Motown)
19. I AM WOMAN/Helen Reddy (Capitol)
20. HOT ROD LINCOLN/Commander Cody (Paramount)
21. AMAZING GRACE/Royal Scots Dragon Guards (RCA)
22. BABY DON'T GET HOOKED ON ME/Mac Davis (Columbia)
23. PRECIOUS AND FEW/Climax (Bell)
24. CANDY MAN/Sammy Davis, Jr. (Polydor)
25. SONG SUNG BLUE/Neil Diamond (Uni)
26. HOW DO YOU DO/Mouth & McNeal (Mercury)
27. SEALED WITH A KISS/Bobby Vinton (Epic)
28. OH GIRL/Chi-Lites (Brunswick)
29. FAMILY OF MAN/Three Dog Night (ABC-Dunhill)
30. NEVER BEEN TO SPAIN/Three Dog Night (ABC-Dunhill)
31. MOTHER AND CHILD REUNION Paul Simon (Columbia)
32. NIGHTS IN WHITE SATIN/Moody Blues (Deram)
33. MY DING A LING/Chuck Berry (Chess)
34. TRIGOLDGE/Jimmy Castor Bunch (RCA)
35. GARDEN PARTY/Rick Nelson (Decca)
36. CONQUISTADOR/Procol Harum (A&M)
37. LOVE ME LOVE/Frank Mills (Polydor)
38. LONELY BOY/Donny Osmond (Polydor)
39. HOLD YOUR HEAD UP/Argent (Epic)
40. BACK OFF BOGALOO/Ringo Starr (Apple)
41. JOY/Apollo 100 (Mega)
42. DADDY DON'T YOU WALK SO FAST/Wayne Newton (RCA)
43. ROCK & ROLL PART II/Gary Glitter (Bell)
44. LEVON/Elton John (Uni)
45. BEAUTIFUL SUNDAY/Daniel Boone (Mercury)
46. BRANDY/Looking Glass (Epic)
47. DAY AFTER DAY/Badfinger (Apple)
48. GO ALL THE WAY/Raspberries (Capitol)
49. I'D LIKE TO TEACH THE WORLD TO SING/New Seekers (Elektra)

50. SUMMER BREEZE/Seals & Crofts (WB)

## IN DEPTH

American Pie/Don McLean (UA)  
1/10-1, 1/17-2, 1/24-1, 1/31-1, 2/7-5,  
2/14-8

Amazing Grace/Royal Scots Dragoon  
Guards (RCA) 5/22-8, 5/29-1, 6/5-1,  
6/12-1, 6/19-2

Alone Again Naturally/Gilbert  
O'Sullivan (MAM) 7/10-10, 7/17-5,  
7/24-1, 7/31-1, 8/7-1, 8/14-1, 8/21-1,  
8/28-3, 9/4-8

Brand New Key/Melanie  
(Neighborhood) 1/10-2, 1/17-4,  
1/24-9, 1/31-12

Betcha By Golly Wow/Stylistics  
(Avco) 1/3-9

Back Off Boogaloo/Ringo Starr  
(Apple) 4/24-7, 5/1-3, 5/8-3, 5/15-5,  
5/22-9

Baby Blue/Badfinger (Apple) 4/24-8,  
5/1-8, 5/8-9

Brandy/Looking Glass (Epic) 7/10-9,  
7/17-4, 7/24-3, 7/31-6, 8/7-7

Beautiful Sunday/Daniel Boone  
(Mercury) 8/14-8, 8/21-7, 8/28-2,  
9/4-5, 9/11-7

Black & White/3 Dog Night  
(ABC-Dunhill) 8/21-8, 8/28-4, 9/4-1,  
9/11-1, 9/18-1, 9/25-1, 10/2-3, 10/9-7

Baby Don't Get Hooked On Me/Mac  
Davis (Columbia) 9/4-7, 9/11-3,  
9/18-3, 9/25-2, 10/2-4, 10/9-6

Backstabbers/O'Jays (Phil Int'l)  
9/11-9, 9/18-7, 9/25-6

Burning Love/Elvis Presley (RCA)  
10/2-10, 10/9-4, 10/16-4, 10/23-6

Ben/Michael Jackson (Motown)  
10/9-8, 10/16-5, 10/23-1, 10/30-3,  
11/6-5, 11/13-4, 11/20-8

Clean Up Woman/Betty Wright  
(Alston) 1/10-10, 1/17-10, 1/24-11,  
1/31-13

Cowboys Work/Sonny & Cher (Kapp)  
3/27-10, 4/3-10, 4/10-7, 4/17-7

Candy Man/Sammy Davis, Jr.  
(Polydor) 5/29-10, 6/5-6, 6/12-3,  
6/19-3, 6/26-2, 7/3-4

Conquistador/Procol Harum (A&M)  
6/12-10, 6/19-7, 6/26-4, 7/3-1, 7/10-2,  
7/17-11

Coconut/Harry Nilsson (RCA) 8/7-9,  
8/14-5, 8/21-4

Concrete Sea/Terry Jacks (London)  
8/21-10, 8/28-10

City of New Orleans/Arlo Guthrie  
(Reprise) 11/13-7

Clair/Gilbert O'Sullivan (MAM)  
11/20-5, 11/27-1

Day A Fter Day/Badfinger (Apple)  
1/10-5, 1/17-3, 1/24-2, 1/31-10,  
2/7-12

Devil You/Stampeders (Polydor)  
1/10-9, 1/17-11

Down By The Lazy River/Osmond  
Bros. (Polydor) 1/31-6, 2/7-2, 2/14-2,  
2/21-1, 2/28-1, 3/6-3, 3/13-7, 3/20-9

Doctor My Eyes/Jackson Browne  
(Asylum) 4/17-9, 4/24-6, 5/1-6, 5/8-6

Daddy, Don't You Walk So  
Fast/Wayne Newton (Chelsea)  
6/20-10, 7/3-7, 7/10-3, 7/17-1,  
7/24-7



Day By Day/Godspell (Bell) 8/7-10

Everything I Own/Bread (Elektra)  
2/28-12, 3/6-8, 3/13-5, 3/20-5

Everybody Plays The Fool/Main  
Ingredient (RCA) 9/18-9, 9/25-7

First Time Ever I Saw Your  
Face/Roberta Flack (Atlantic) 3/27-8,  
4/3-3, 4/10-3, 4/17-1, 4/24-1, 5/1-1,  
5/8-1, 5/15-3, 5/22-7

Family Of Man/3 Dog Night  
(ABC-Dunhill) 4/10-8, 4/17-5, 4/24-4,  
5/1-4, 5/8-4, 5/15-7

Good Friends/Poppy Family (London)  
3/13-9, 3/20-6, 3/27-6

Goodbye To Love/Carpenters (A&M)  
8/7-8, 8/14-7, 8/21-6, 8/28-9

Go All The Way/Raspberries (Capitol)  
9/11-8, 9/18-6, 9/25-4, 10/2-2,  
10/9-13

Guitar Man/Bread (Elektra) 9/8-10

Garden Party/Rick Nelson (Decca)  
9/25-10, 10/2-5, 10/9-2, 10/16-3,  
10/23-5

Hurting Each Other/Carpenters (A&M)  
2/7-10, 2/14-6, 2/21-4, 2/28-7

Heart of Gold/Neil Young (WB)  
2/21-8, 2/28-5, 3/6-2, 3/13-1, 3/20-3,  
3/27-3, 4/3-4, 4/10-5, 4/17-8

Horse With No Name/American (WB)  
3/6-10, 3/13-2, 3/20-1, 3/27-2, 4/3-2,  
4/10-1, 4/17-2, 4/24-5, 5/1-11

Hot Rod Lincoln/Commander Cody  
(Paramount) 5/1-7, 5/8-5, 5/15-2,  
5/22-2, 5/29-5, 6/5-5, 6/12-8

How Do You Do/Mouth & McNeal  
(Philips) 6/19-10, 6/26-5, 7/3-2,  
7/10-1, 7/17-2, 7/24-9

Hold Her Tight/Osmond Bros.  
(Polydor) 7/31-8, 8/7-5

Hold Your Head Up/Argent (Epic)  
8/14-6, 8/28-11, 9/4-4, 9/11-6, 9/18-4,  
9/25-8

Honky Cat/Elton John (Uni) 9/18-8,  
9/25-5, 10/2-7, 10/9-9

I'd Like To Teach The World/New  
Seekers (Elektra) 1/10-4, 1/17-2,  
1/24-3, 1/31-14

I Am Preacher/Tony Kingston  
(Motown) 2/21-10, 2/28-10

I Gotcha/Joe Tex (Dial) 4/3-6,  
4/10-10

I'll Take You There/Staple Singers  
(Stax) 5/22-10

It's Too Late To Turn Back  
Now/Cornelius Bros. & Sister Rose  
(UA) 6/26-7, 7/3-6, 7/10-4, 7/17-7

I'd Love You To Want Me/Lobo (Big  
Tree) 10/9-11, 10/16-6, 10/23-3,  
10/30-1, 11/6-1, 11/13-1, 11/20-2,  
11/27-5

I Am Woman/Helen Reddy (Capitol)  
10/16-10, 10/23-10, 10/30-5, 11/6-3,  
11/12-2, 11/20-3, 11/27-2

I Can See Clearly Now/Johnny Nash  
(Epic) 10/23-8, 10/30-2, 11/6-2,  
11/13-3, 11/20-1, 11/27-4

I'll Be Around/Spinners (Atlantic)  
11/6-10, 11/20-7, 11/27-6

It Never Rains In Southern  
California/Albert Hammond (Mums)  
11/27-7

Joy/Apollo 100 (Mega) 2/7-11,  
2/14-7, 2/21-5, 2/28-4, 3/6-1

Life In The Bloodstream/Guess Who (RCA) 1/10-6

Lenon/Elton John (Uni) 1/10-7, 1/17-6, 1/24-4, 1/31-4, 2/7-9, 2/14-10

Love Me Love/Frank Mills (Polydor) 1/24-8, 1/31-5, 2/7-3, 2/14-5, 2/21-7, 2/28-9

Let's Stay Together/Al Green (Hi) 1/31-7, 2/7-7

Lion Sleeps/Robert John (Atlantic) 2/14-9, 2/21-6, 2/28-6, 3/6-11, 3/13-10

Last Night/5th Dimension (Bell) 6/5-8, 6/12-9, 6/19-9

Lean On Me/Bill Withers (Sussex) 7/10-6, 7/17-6, 7/24-6, 7/34-5

Layla/Derrek & The Dominos (Atlantic) 7/17-8, 7/24-5, 7/31-4, 8/7-6

Long Cool Woman/Hollies (Epic) 7/17-9, 7/24-4, 7/31-3, 8/7-2, 8/21-2, 8/28-6

Lonely Boy/Donny Osmond (Polydor) 8/28-5, 9/4-3, 9/11-5, 9/25-9

Listen To The Music/Doobie Bros. (WB) 10/23-9, 10/30-4, 11/6-6, 11/13-9, 11/20-9

Mother & Child Reunion/Paul Simon (Columbia) 2/28-11, 3/6-7, 3/13-3, 3/20-4, 3/27-4, 4/3-5

Morning Has Broken/Cat Stevens (A&M) 5/8-10, 5/15-8, 5/22-6, 5/29-8, 6/5-10

Make Me Do Anything/A Foot In Cold Water (Capitol) 7/31-9

My Ding A Ling/Chuck Berry (Chess) 10/2-6, 10/9-1, 10/16-2, 10/23-4, 10/30-9

Never Been To Spain/Three Dog Night (ABC-Dunhill) 1/24-5, 1/31-2, 2/7-1, 2/14-3, 2/21-11

Nice To Be With You/Gallery (Sussex) 5/1-12, 5/8-8, 5/15-4, 5/22-3, 5/29-2, 6/5-2, 6/12-2, 6/19-4, 6/26-8

Nights In White Satin/Moody Blues (Threshold) 10/2-9, 10/9-2, 10/16-1, 10/23-2, 10/30-7

Prescious & Few/Climas (Bell) 1/31-9, 2/7-4, 2/14-4, 2/21-3, 2/28-2, 3/6-5

Puppy Love/Donny Osmond (Polydor) 3/6-9, 3/13-4, 3/20-2, 3/27-1, 4/3-1, 4/10-2, 4/17-3, 4/24-3, 5/1-5

Poor Little Fool/Frank Mills (Polydor) 5/29-9, 6/5-9

Popcorn/Hot Butter (Musicor) 10/2-8, 10/9-10, 10/16-7

Rock & Roll Lullaby/B.J. Thomas (Scepter) 3/13-8, 3/20-7, 3/27-5, 4&3-7

Rockin' Robin/Michael Jackson (Motown) 4/10-4, 4/17-4, 4/24-2, 5/1-2, 5/8-2, 5/15-6

Roundabout/Yes (Atlantic) 4/10-9

Rocket Man/Elton John (Uni) 7/3-10

Rock & Roll Part II/Gary Glitter (Bell) 8/21-9, 8/28-1, 9/4-2, 9/11-5

Run To Me/Bee Gee's (Atco) 8/28-12, 9/4-10

Running Back to Saskatoon/Guess Who (RCA) 10/23-11, 10/30-6, 11/6-4, 11/13-8

Sunshine/Jonathan Edwards (Capricorn) 1/10-3, 1/17-5

Stay With Me/Faces (WB) 1/24-10, 1/31-3, 2/7-3, 2/14-11

Sweet Season/Carole King (Ode)  
2/21-9, 2/28-8, 3/6-6

Suavecito/Malo (WB) 4/17-10,  
4/24-10, 5/1-9, 5/8-11

Sylvia's Mother/Dr. Hook (Columbia)  
5/1-10, 5/8-7, 5/15-1, 5/22-1, 5/29-3,  
6/5-3, 6/12-7

Song Sung Blue/Neil Diamond (Uni)  
5/29-7, 6/5-7, 6/12-4, 6/19-1, 6/26-1,  
7/3-9

Schools Out/Alice Cooper (WB)  
7/3-11, 7/10-8, 7/17-3, 7/24-2, 7/31-2,  
8/7-2, 8/14-3, \*21-5, 8/28-7

Sealed With A Kiss/Bobby Vinton  
(Epic) 7/24-8, 7/31-7, 8/7-4, 8/14-4,  
8/21-3, 8/28-8, 9/4-9

Saturday In The Park/Chicago  
(Columbia) 9/4-6, 9/11-2, 9/18-2,  
9/25-3, 10/2-1, 10/9-5

Summer Breeze/Seals & Crofts (WB)  
11/6-7, 11/13-6, 11/20-4, 11/27-3

Sunny Days/Lighthouse (GRT)  
11/6-8, 11/13-10

Take It Slow/Lighthouse (GRT)  
6/10-8, 1/17-8

Tumbling Dice/Rolling Stones (Rolling  
Stones) 5/15-10, 5/22-5, 5/29-6

Troglody/Jimmy Castor Bunch  
(RCA) 6/12-6, 6/19-5, 6/26-3, 7/3-3,  
7/10-5

Too Young/Donny Osmond (Polydor)  
6/26-9, 7/3-8, 7/10-7, 7/17-10

Take It Easy/Eagles (Asylum) 7/10-11

Thunder and Lightning/Chi Coltraine  
(Columbia) 10/30-10

Use Me/Bill Withers (Sussex)  
10/16-10, 10/23-7, 10/30-8

Ventura Highway/America (WB)  
11/27-8

Without You/Harry Nilsson (RCA)  
2/7-6, 2/14-1, 2/21-2, 2/28-3, 3/6-4,  
3/13-6

Way Of Love/Cher (Kapp) 3/13-11,  
3/20-8, 3/27-7

Wild Eyes/Stampeders (MWC) 6/19-8

Who Has The Answer/Andy Kim (Uni)  
8/14-9

Witchy Woman/Eagles (Asylum)  
11/6-9, 11/13-5, 11/20-6, 11/27-9

You Are Everything/Stylistics (Avco)  
1/17-7, 1/24-6, 1/31-11

You Could Have Been A Lady/April  
Wine (Aquaris) 3/20-10, 3/27-9, 4/3-8,  
4/10-6, 4/17-6, 4/24-9

You Wear It Well/Rod Stewart  
(Mercury) 10/9-12, 10/16-8



# PROGRESSIVE MOR



GILBERT O'SULLIVAN

## HIT SINGLES

1. ALONE AGAIN NATURALLY/  
Gilbert O'Sullivan (MAM)
2. SONG SUNG BLUE/Neil  
Diamond (Uni)
3. GARDEN PARTY/Rick Nelson  
(Decca)
4. BABY DON'T GET HOOKED ON  
ME/Mac Davis (Columbia)
5. BLACK AND WHITE/Three Dog  
Night (ABC-Dunhill!)
6. FIRST TIME EVER/Roberta  
Flack (Atlantic)
7. VINCENT/Don McLean (UA)
8. MORNING HAS BROKEN/Cat  
Stevens (A&M)
9. IF I COULD REACH YOU/Fifth  
Dimension (Bell)
10. WHERE IS THE LOVE/Flack  
and Hathaway (Atlantic)
11. LAST NIGHT/Fifth Dimension  
(Bell)

12. BRANDY/Looking Glass (Epic)
13. IT'S TOO LATE/Cornelius Bros. and Sister Rose (UA)
14. I CAN SEE CLEARLY NOW/Johnny Nash (Epic)
15. CANDY MAN/Sammy Davis, Jr. (MGM)
16. GUITAR MAN/Break (Elektra)
17. SWEET SEASON/Carole King (Ode)
18. HONKY CAT/Elton John (Uni)
19. GOODBYE TO LOVE/Carpenters (A&M)
20. HURTING EACH OTHER/Carpenters (A&M)
21. HORSE WITH NO NAME/America (WB)
22. IT'S GOING TO TAKE SOME TIME/Carpenters (A&M)
23. DADDY DON'T YOU WALK SO FAST/Wayne Newton (Chelsea)
24. HEART OF GOLD/Neil Young (WB)
25. IF YOU LEAVE ME/Jerry Wallace (Decca)
26. RUN TO ME/Bee Gee's (Atco)
27. PRECIOUS AND FEW/Climax (Carousel)
28. I'D LOVE YOU TO WANT ME/Lobo (Big Tree)
29. SEALED WITH A KISS/Bobby Vinton (Epic)
30. GODFATHER/Andy Williams (Columbia)
31. EVERYTHING I OWN/Bread (Elektra)
32. WITHOUT YOU/Harry Nilsson (RCA)
33. DIARY/Bread (Elektra)
34. BURNING LOVE/Elvis Presley (RCA)
35. MOTHER AND CHILD REUNION/Paul Simon (Columbia)
36. THE WAY OF LOVE/Cher (Kapp)
37. SATURDAY IN THE PARK/Chicago (Columbia)
38. ANTICIPATION/Carly Simon (Elektra)
39. BETCHA BY GOLLY WOW/Stylistics (Avco)
40. LEAN ON ME/Bill Withers (Sussex)
41. ROCK & ROLL LULLABY/B.J. Thomas (Scepter)
42. JOY/Apollo 100 (Mega)
43. GONE/Joey Heatherton (MGM)
44. I NEED YOU/America (WB)
45. POPCORN/Hot Butter (Musicor)
46. EVERYBODY PLAYS THE FOOL/Main Ingredient (RCA)
47. GOOD TIME CHARLIE'S GOT THE BLUES/Danny O'Keefe (Signpost)
48. I AM WOMAN/Helen Reddy (Capitol)

49. NICE TO BE WITH YOU/  
Gallery (Sussex)
50. YOU DON'T MESS AROUND  
WITH HIM/Jim Croce (ABC-  
Dunhill)

## IN DEPTH

Anticipation/Carly Simon (Elektra)  
2/7-3, 2/14-6, 2/21-13, 2/28-19,  
1/10-5, 1/17-2, 1/24-1, 1/31-2,  
18-15-8-2-16-19-20-19

American Pie/Don McLean (UA)  
2/7-12, 2/14-16, 2/21-20, 1/10-2,  
1/17-1, 1/24-3, 1/31-3,  
9-5-1-19-20-18-18

Amazing Grace/Royal Scots Dragoon  
Guards (RCA) 6/5-20, 6/12-16,  
6/19-17, 6/26-19, 1-5-4-2

Alone Again, Naturally/Gilbert  
O'Sullivan (MAM) 6/12-18, 6/19-15,  
/626-7, 7/3-1, 7/17-1, 7/24-1, 7/31-1,  
8/6-1, 8/13-1, 8/20-1, 8/27-7, 9/4-10,  
9 / 1 3 - 1 3 ,  
3-6-14-20-20-20-20-20-20-14-11-8

All I Ever Need Is You/Sonny & Cher  
(Kapp) 1/10-17, 1/17-19, 1/24-20,  
4-2-1

Brand New Key/Melanie  
(Neighborhood) 2/7-19, 1/10-3,  
1/17-9, 1/24-13, 1/31-18, 2-18-12-8-3

Betcha By Golly/Stylistics (Avco)  
3/13-14, 3/20-11, 3/27-10, 4/3-6,  
4/10-5, 4/17-2, 4/24-5, 5/1-7, 5/8-12,  
8-10-11-15-16-19-16-14-9

Beautiful/Gordon Lightfoot (WB)  
6/19-21

Brandy/Looking Glass (Epic) 6/26-16,  
7/3-6, 7/10-4, 7/17-4, 7/24-4, 7/31-2,  
8/6-2, 8/13-4, 8/20-5, 8/27-8, 9/4-13.  
9 / 1 3 - 1 6 ,

5-15-17-17-17-19-19-17-16-13-8-5

Baby Don't Get Hooked/Mac Davis  
(Columbia) 7/3-19, 7/10-16, 7/17-8,  
7/24-6, 7/31-6, 8/6-6, 8/13-3, 8/20-3,  
8/27-1, 9/4-1, 9/11-4, 9/18-6, 9/25-10,  
1 0 / 2 - 1 3 ,  
2-5-13-15-15-15-18-18-20-20-17-15-11-8

Black & White/Three Dog Night  
(ABC-Dunhill) 8/6-18, 8/13-16,  
8/20-11, 8/27-5, 9/4-2, 9/11-1, 9/18-1,  
9/25-1, 10/2-3, 10/9-5, 10/16-8,  
10/23-10, 10/30-12, 11/6-20,  
3-5-10-16-19-20-20-20-18-16-13-11-9-1

Beautiful Sunday/Daniel Boone  
(Mercury) 8/27-19, 9/4-16, 9/11-14,  
9/18-13, 9/25-14, 2-5-7-8-7

Burning Love/Elvis Presley (RCA)  
9/11-21, 9/18-17, 9/25-13, 10/2-11,  
10/9-10, 10/16-7, 10/23-4, 10/30-3,  
11/6-4, 11/13-8, 11/20-13,  
1-4-8-10-11-14-17-18-17-13-8

Ben/Michael Jackson (Motown)  
9/18-20, 9/25-18, 10/2-17, 10/9-15,  
10/16-14, 10/23-7, 10/30-6, 11/6-6,  
1 1 / 1 3 - 1 1 , 1 1 / 2 0 - 1 7 ,  
1-3-4-6-7-14-15-15-10-4

Could It Be Forever/David Cassidy  
(Bell) 3/13, 3/20-15, 3/27-15

Cowboys Work/Sonny & Cher (Kapp)  
3/20-14, 3/27-8, 4/3-4, 4/10-4, 4/17-7,  
4/24-9 5/1-14

Candy Man/Sammy Davis, Jr. (MGM)  
4/3-20, 4/10-19, 4/17-14, 4/24-12,  
5/1-10, 5/8-10, 5/15-10, 5/22-6,  
5/29-5, 6/5-3, 6/12-3, 6/19-6, 6/26-11,  
7/3-14

City of New Orleans/Arlo Guthrie  
(Reprise) 9/4-18, 9/11-15, 9/18-12,  
9/25-9, 10/2-8, 10/9-13, 10/16-16,  
10/23-19, 10/30-21

Can't You Hear The Song/Wayne  
Newton (Chelsea) 9/25-21, 10/2-20,  
10/9-19, 10/16-20

Clair/Gilbert O'Sullivan (Mam)  
11/6-17m 11/13-14, 11/20-10,  
11/27-6

Cherish/David Cassidy (Bell) 1/10-15,  
1/17-18, 1/24-19

Don't Say You Don't/Beverly Bremers  
(Scepter) 2/7-11, 2/14-9, 2/21-12,  
2/28-18, 3/6-19, 1/31-13

Diamonds Are Forever/Shirley Bassey  
(UA) 2/7-14, 2/14-12, 2/21-16,  
2/28-17

Day After Day/Badfinger (Apple)  
2/7-17, 2/14-19, 1/10-4, 1/17-4,  
1/24-14, 1/31-16)

Day Dreaming/Aretha Franklin  
(Atlantic) 3/27-17, 4/3-11, 4/10-6,  
4/17-4, 4/24-4, 5/1-6, 5/8-11)

Doctor My Eyes/Jackson Browne  
(Asylum) 3/27-20, 4/3-18, 4/10-17,  
4/17-13, 4/24-13, 5/1-13, 5/8-15)  
5/15-15

Diary/Bread (Elektra) 4/24-16, 5/1-11,  
5/8-7, 5/15-4, 5/22-3, 5/29-2, 6/5-2,  
6/12-4, 6/19-16, 6/26-20

Daddy Don't You Walk So  
Fast/Wayne Newton (Chelsea) 5/1-20,  
5/8-20, 5/15-14, 5/22-9, 5/29-8, 6/5-8,  
6/12-8, 6/19-3, 6/26-2, 7/3-5, 7/10-10,  
7/17-14

Day By Day/Godspell (Bell) 6/18-19,  
6/26-17, 7/3-18, 7/10-11, 7/17-11,  
7/24-9, 7/31-8, 8/6-13 8/13-17

Don't Ever Be Lonely/Cornelius Bros. &  
Sister Rose (UA) 9/11-20, 9/18-18  
9/25-16, 10/2, 10/9-14, 10/16-13,  
10/23-16, 10/30-20, 11/6-20

Everything I Own/Bread (Elektra)  
2/7-10, 2/14-5, 2/21-4, 2/28-2, 3/6-2,  
3/13-2, 3/20-4, 3/26-9

Every Day of My Life/Bobby Vinton  
(Epic) 3/6-14, 3/13-11, 3/20-9,

3/27-11, 4/3-15, 4/10-15

Everybody Plays The Fool/Main Ing  
(RCA) 9/11-18, 9/18-14, 9/25-12,  
10/2-10, 10/9-6, 10/16-1, 10/23-3,  
10/30-5, 11/6-11, 11/13-16

First Time Ever/R. Flack (Atlantic)  
3/6-15, 3/13-9, 3/20-6, 3/27-2, 4/3-2,  
4/10-1, 4/17-1, 4/24-1, 5/1-1, 5/8-2,  
5/15-7, 5/22-12)

Funny Face/Donna Fargo (Dot)  
11/27-22

Friends With You/John Denner (RCA)  
1/10-18, 1/17-20

Godfather/Andy Williams (Columbia)  
3/27-18, 4/3-9, 4/10-9, 4/17-8, 4/24-7,  
5/1-5, 5/8-5, 5/15-6, 5/22-10, 5/29-14,  
6/5-15

Gone/Joey Heatherton (MGM)  
6/12-20, 6/19-20, 6/26-21, 7/3-16,  
7/10-14, 7/17-10, 7/24-10, 7/31-9,  
8/6-8, 8/13-6, 8/20-8, 8/27-11, 9/4-15

Goodbye To Love/Carpenters (A&M)  
7/17-16, 7/24-8, 7/31-7, 8/6-3, 8/13-2,  
8/20-2, 8/27-2, 9/4-7, 9/11-12,  
9/18-15

Guitar Man/Bread (Elektra) 7/24-19,  
7/31-12, 8/6-9, 8/13-7, 8/20-4, 8/27-3,  
9/4-3, 9/11-2, 9/18-2, 9/25-7, 10/2-9,  
10/9-17

Garden Party/Rick Nelson (Decca)  
8/6-21, 8/13-14, 8/20-13, 8/27-9,  
9/4-6, 9/11-5, 9/18-3, 9/25-2, 10/2-1,  
10/9-2, 10/16-3, 10/23-5, 10/30-9,  
11/6-13, 11/13-17, 11/20-20

Goodtime Charlie's Got the  
Blues/Danny O'Keefe (Signpost)  
9/25-19, 10/2-14, 10/9-12, 10/16-10,  
10/23-9, 10/30-8, 11/6-7, 11/13-5,  
11/20-6, 11/27-7

Hurting Each Other/Carpenters (A&M)  
2/7-1, 2/14-1, 2/21-1, 2/28-4, 3/6-8,  
3/13-13, 3/20-17 1/17-16, 1/24-8,  
1/31-5

Harder I try/Free Movement  
(Columbia) 2/7-18, 1/10-9, 1/17-15,  
1/24-15, 1/31-15

Heart of Gold/Neil Young (WB)  
2/21-14, 2/28-9, 3/6-6, 3/13-3, 3/20-3,  
3/27-4, 4/3-5, 4/10-8, 4/17-11,  
4/24-15

Horse With No Name/America (WB)  
2/28-16, 3/6-11, 3/13-6, 3/20-2,  
3/27-1, 4/3-1, 4/10-3, 4/17-9, 4/24-10,  
5/1-15

Have You Seen Her/Chi-Lites  
(Brunswick) 1/10-19

How Can I Be Sure/David Cassidy  
(Bell) 5/15-19, 5/22-17, 5/29-11,  
6/5-11, 6/12-9, 6/19-9, 6/26-10,  
7/3-11, 7/10-15

Happiest Girl/Donna Fargo (Dot)  
7/3-21, 7/10-17, 7/17-13, 7/24-16,  
7/31-16, 8/6-16, 8/13-18, 8/20-18

How Do You Do/Mouth & McNeal  
(Mercury) 7/31-19

Honky Cat/Elton John (Uni) 8/21-20,  
8/27-13, 7/4-8, 9/19-6, 9/18-5, 9/25-3,  
10/2-2, 10/9-3, 10/16-5, 10/23-11,  
10/30-16

I'd Like To Teach The World/New  
Seekers (Metromedia)  
2/7-20, 1/10-1, 1/17-3, 1/24-7

I'd Like To Teach The World/Hillside  
Singers (Elektra) 2/7-20, 1/10-1,  
1/17-3, 1/24-7, 1/31-17

It's One Of Those/Partridge Family  
(Bell) 2/7-21, 1/10-7, 1/17-6, 1/24-5,  
1/31-10

If We Only Had Love/Dionne Warwick  
(WB) 3/6-13, 3/13-16

In The Rain/Dramatics (Volt) 3/27-19,  
4/3-19, 4/10-18, 4/17-17 4/24-17

I Saw The Light/Todd Rundgren  
(Bearsville) 4/10-20, 4/17-19,  
4/24-18, 5/5-19, 5/8-18, 5/15-18,  
5/22-18, 5/29-18, 6/5-18, 6/12-19

It's Going to Take Some Time This  
Time/Carpenters (A&M) 5/1-21,  
5/8-14, 5/15-8, 5/22-5, 5/29-4, 6/5-4,  
6/12-1, 6/19-2, 6/26-5, 7/3-13

I Need You/America (WB) 5/15-16,  
5/22-14, 5/29-13, 6/5-12, 6/12-11,  
6/19-11, 6/26-8, 7/3-8, 7/10-5, 7/17-7,  
7/24-12

It's Too Late/Cornelius Bros. & Sister  
Rose (UA) 5/29-16, 6/5-13, 6/12-10,  
6/19-4, 6/26-3, 7/3-2, 7/10-3, 7/17-3,  
7/24-3, 7/31-4, 8/6-7, 8/13-11

I'm Still In Love With You/Al Green  
(Hi) 7/24-20, 7/31-18, 8/6-15,  
8/13-15, 8/20-15, 8/27-17, 9/4-17,  
9/13-19

If You Leave Me/Jerry Wallace  
(Decca) 8/21-19, 8/27-14, 9/4-12,  
9/11-10, 9/18-10, 9/25-6, 10/2-5,  
10/9-4, 10/16-4, 10/23-8, 10/30-15,  
11/6-16, 11/13-19

If I Could Reach You/Fifth Dimension  
(Bell) 8/27-20, 9/4-14, 9/11-11,  
9/18-7, 9/25-4, 10/2-4, 10/9-1,  
10/16-2, 10/23-2, 10/30-4, 11/6-8,  
11/13-12, 11/20-14, 11/27-16

I Believe In Music/Gallery (Sussex)  
9/4-20, 9/11-17, 9/18-16, 9/25-15,  
10/2-15, 10/9-16, 10/16-17

I Can See Clearly Now/Johnny Nash  
(Epic) 9/18-19, 9/25-17, 10/2-12,  
10/9-7, 10/16-6, 10/23-1, 10/30-1,  
11/6-2, 11/13-3, 11/20-3, 4/27-4

I'd Love You To Want Me/Lobo (Big  
Tree) 9/25-20, 10/2-19, 10/9-11,  
10/16-9, 10/23-6, 10/30-2, 11/6-1,  
11/13-2, 11/20-4, 11/27-9

I Am Woman/Helen Reddy (Capitol)  
10/9/018m 10/16-15, 10/23-14,



10/30-11, 11/6-3, 11/13-1, 11/20-1,  
11/27-3

It Never Rains In Southern  
California/Albert Hammond (Mums)  
10/23-21, 10/30-17, 11/6-14, 11/13-7,  
11/20-5, 11/27-1

I'll Be Around/Spinners (Atlantic)  
10/23-22, 10/30-19, 11/6-15,  
11/13-13, 11/20-9, 11/27-8

I Never Said Goodbye/Engelbert  
Humperdink (Parrot) 11/13-18,  
11/20-15, 11/27-13

I'm Stone In Love With You/Stylistics  
(Avco) 11/20-19, 11/27-18

Joy/Apollo 100 (Mega) 2/7-3, 2/14-7,  
2/21-8, 2/28-13, 1/10-13, 1/17-7,  
1/24-4, 1/31-4

Lion Sleeps Tonight/Robert John  
(Atlantic) 2/7-5, 2/14-8, 2/21-10,  
2/28-12, 3/6-16, 3/13-17, 3/20-20,  
1/24-9, 1/31-7

Levon/Elton John (Uni) 2/7-9,  
2/14-14, 2/21-17, 1/24-18, 1/31-14

Let's Stay Together/Al Green (Hi)  
2/7-16, 2/14-20, 2/21-21, 1/17-13,  
1/24-12, 1/31-12

Love Me Love/Frank Mills (Sunflower)  
2/21-15, 2/28-11, 3/6-10, 3/3-10,  
3/20-10, 3/27-12

Legend In Your Own Time/Carly  
Simon (Elektra) 4/3-16, 4/10-14,  
4/17-12, 4/24-14, 5/1-18

Last Night/Fifth Dimension (Bell)  
4/3-17, 4/10-11, 4/17-10, 4/24-8,  
5/1-4, 5/8-4, 5/15-2, 5/22-4, 5/29-6,  
6/5-6, 6/12-8, 6/19-8, 6/26-12, 7/3-15

Look What You've Done/Al Green  
(Hi) 4/17-20, 4/24-19, 5/8-19,  
5/15-21, 5/22-20, 5/29-17

Living In A House Divided/Cher  
(Kapp) 5/15-20, 5/22-15, 5/29-12,  
6/5-10, 6/12-7, 6/19-5, 6/26-4, 7/3-7,  
7/10-13

Lean On Me/Bill Withers(Sussex)  
6/5-19, 6/12-15, 6/19-12, 6/26-9,  
7/3-9, 7/10-2, 7/17-5, 7/24-7, 7/31-10,  
8/6-17

Listen To The Music/Doobie Bros  
(WB) 10/16-19, 10/23-15, 10/30-10,  
11/6-9, 11/13-9, 11/20-11, 11/27-14

My World/Bee Gee's (Atco) 2/14-13,  
2/21-9, 2/28-8, 3/6-9

Mother and Child Reunion/Paul Simon  
(Col) 2/14-17, 2/21-6, 2/28-6, 3/6-5,  
3/13-1, 3/20-1, 3/27-3, 4/3-7, 4/10-13

Morning Has Broken/Cat Stevens  
(A&M) 4/3-10, 4/10-7, 4/17-5, 4/24-3,  
5/1-2, 5/8-1, 5/15-1, 5/22-1, 5/29-3,  
6/5-7, 6/12-14

Me & Julio/Paul Simon (Columbia)  
4/17-16, 4/24-11, 5/1-9, 5/8-8, 5/15-9,  
5/22-13, 5/29-15, 6/5-16

Never Been To Spain/3 Dog Night  
(ABC-Dunhill) 2/7-6, 2/14-11,  
2/21-19, 2/28-20, 1/10-10, 1/17-10,  
1/24-10, 1/31-6

Nice To Be With You/Gallery (Sussex)  
5/1-17, 5/8-13, 5/15-12, 5/22-8,  
5/29-7, 6/5-5, 6/12-5, 6/19-10,  
6/26-14

Nights In White Satin/Moody Blues  
(Deram) 10/9-20, 10/16-18, 10/23-13,  
10/30-7, 11/6-5, 11/13-4, 11/20-7,  
9/27-11

Oh Girl/Chi-Lites (Brunswick) 5/8-17,  
5/15-13, 5/22-11, 5/29-9, 6/5-9,  
6/12-12, 6/19-14

Outa Space/Billy Preston (A&M)  
5/29-20, 6/5-17, 6/12-13, 6/19-13,  
6/26-13

Operator/Jim Croce (ABC-Dunhill)  
10/23-20, 10/30-14, 11/6-12,  
11/13-10, 11/20-8, 11/27-5

Old Fashioned Love/3 Dog Night  
(Dunhill) 1/10-12, 1/17-17

Presious and Few/Climax (Carousel)  
2/7-7, 2/14-4, 2/28-7, 3/6-7, 3/13-8,  
3/20-12, 1/10-11, 1/17-8, 1/24-6,  
1/31-8

Popcorn/Hot Butter (Musicor)  
7/17-18, 7/24-13, 7/31-13, 8/6-12,  
8/13-12, 8/20-12, 8/27-18, 9/4-19

Play Me/Neil Diamond (Uni) 8/13-20,  
8/20-17, 8/27-12, 9/4-11, 9/11-9,  
9/18-8, 9/25-5, 10/2-6, 10/9-9,  
10/16-12, 10/23-18

Rock Roll Lullaby/B.J. Thanas  
(Scepter) 2/14-18, 2/21-7, 2/28-5,  
3/6-4, 3/13-5, 3/20-5, 4/3-8, 4/10-12,  
4/17-15

Running Away/Sly & Family Stone  
(Epic) 3/6-20, 3/13-19, 3/20-19

Rockett Man/Elton John (Uni)  
6/26-18, 7/3-12, 7/10-12, 7/17-12,  
7/24-15

Run To Me/Bee Gee's (Atco) 7/24-17,  
7/31-11, 8/6-11, 8/13-10, 8/20-9,  
8/27-4, 9/4-4, 9/11-3, 9/18-4, 9/25-11,  
10/2-18

Sweet Seasons/Carole King (Ode)  
2/7-8, 2/14-3, 2/21-2, 2/28-1, 3/6-1,  
3/13-4, 3/20-8, 3/27-14, 1/31-11

Sunshine/Jonathan Edwards  
(Capricorn) 1/10-6, 1/17-11, 1/24-16,  
1/31-19

Softly Whispering/English Cong.  
(Atlantic) 2/21-18, 2/28-15, 3/6-18

Suavecito/Malo (WB) 3/27-16, 4/3-14,  
4/10-10, 4/17-6, 4/24-6, 5/1-8, 5/8-9,  
5/15-11, 5/22-16

Song Sung Blue/Neil Diamond (Uni)  
5/1-12, 5/8-6, 5/15-3, 5/22-2, 5/29-1,  
6/5-1, 6/12-1, 6/19-1, 6/26-1, 7/3-4,  
7/10-6, 7/17-15

Stones/Neil Diamond (Uni) 1/10-16

Sealed With A Kiss/Bobby Vinton  
(Epic) 7/3-17, 7/10-7, 7/17-6, 7/24-5,  
7/31-5, 8/6-5, 8/13-5, 8/20-6, 8/27-16

Sweet Inspiration/Barbara Streisand  
(Columbia) 7/3-20, 7/10-20, 8/6-19,  
8/13-19

Summer Sun/Jamestown Massacre  
(WB) 7/10-19, 7/17-19, 7/24-18,  
7/31-20, 8/6-20

Saturday In The Park/Chicago  
(Columbia) 8/13-21, 8/20-14, 8/27-10,  
9/4-9, 9/11-8, 9/18-9, 9/25-8, 10/2-7,  
10/9-8, 10/16-11, 10/23-12, 10/30-18

Summer Breeze/Seals & Crofts (WB)  
10/23-17, 10/30-13, 11/6-10, 11/13-6,  
11/20-2, 11/27-2

Sweet Surrender/Bread (Elektra)  
11/20-18, 11/27-15

Something's Wrong/Austin Roberts  
(Chelsea) 11/20-21, 11/27-17

The Way Of Love/Cher (Kapp) 2/7-13,  
2/14-10, 2/21-5, 2/28-3, 3/6-3, 3/13-7,  
3/20-7, 3/27-7, 4/3-12

Together Let's/5th Dimension (Bell)  
2/7-15, 2/14-21, 1/17-13, 1/24-11,  
1/31-9

This I Find Is Beautiful/Storm  
(Sunflower) 5/22-21, 5/29-21, 6/5-21

Take It Easy/Eagles (Asylum)  
6/19-18, 6/26-15, 7/3-10, 7/10-9,  
7/17-9, 7/24-10, 7/31-14

The Theme From The Men/Isaac  
Hayes (Enterprise) 11/27-20

Until It's Time/Elvis Presley (RCA)  
2/28-14, 3/6-17, 3/13-20

Vincent/Don McLean (UA) 3/20-16,  
3/27-6, 4/3-3, 4/10-2, 4/17-3, 6/24-2,  
5/1-3, 5/8-3, 5/15-5, 5/22-7, 5/29-10,  
6/5-14

Ventura Highway/America (WB)  
11/6-18, 11/13-15, 11/20-12,  
11/27-10

Without You/Nelsson (RCA) 2/7-2,  
2/14-2, 2/21-3, 1/10-8, 1/17-5, 1/24-2,  
1/31-1

We Got To Get It On/Adrissi Bros.  
(Columbia) 2/14-15, 2/21-11, 2/21-10,  
3/6-12, 3/13-12, 3/20-18

Waking Up Alone/Paul Williams  
(A&M) 3/13-18, 3/20-13, 3/27-13,  
4/3-13, 4/10-16

Where Is The Love/R. Flack & Donny  
Hathaway (Atlantic) 6/12-17, 6/19-7,  
6/26-6, 7/3-3, 7/10-2, 7/17-2, 7/24-2,  
7/31-3, 8/6-4, 8/13-9, 8/20-10,  
8/27-15

When You Say Love/Sonny & Cher  
(Kapp) 7/10-18, 7/17-17, 7/24-14,  
7/31-15, 8/6-14, 8/13-13, 8/20-16

We're Free/Beverly Bremers (Scepter)  
7/17-20

Walk On Water/Neil Diamond (Uni)  
11/20-16, 11/27-12

What Am I Cryin' For/Dennis Yost &  
The Classic Four (MGM/South)  
11/27-21

Young New Mexican Puppeteer/Tom  
Jones (Parrot) 4/24-20, 5/1-16,  
5/8-16, 5/15-17m 5/22-19, 5/29-19

You Don't Mess Around With Jim/Jim  
Croce (ABC-Dunhill) 7/24-21,  
7/31-17, 8/6-10, 8/13-8, 8/20-7,  
8/27-6, 9/4-5, 9/11-7, 9/18-11

You Oughta Be With Me/Al Green (Hi)  
11/27-19

You Are Everything/Stylistics (Avco)  
1/10-14, 1/17-12, 1/24-17, 1/31-20



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 Rev. J. D. Montgomery  
 McDowell Singers  
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 Frederick Knight  
 Veda Brown  
 Little Milton  
 Jean Knight  
 Melvin Van Peebles  
 The New Comers  
 Annette Thomas  
 Mel & Tim  
 Stephan  
 Katie Love  
 John Gary Williams  
 March Wind  
 Harvey Scales  
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1. IF LOVING YOU IS WRONG I DON'T WANNA BE RIGHT/  
Luther Ingram (Koko)
2. I'LL TAKE YOU THERE/  
Staple Singers (Stax)
3. OH GIRL/Chi-Lites (Brunswick)
4. I'M STILL IN LOVE/AI Green  
(Hi)
5. LET'S STAY TOGETHER/AI  
Green (Hi)
6. LEAN ON ME/Bill Withers  
(Sussex)
7. IN THE RAIN/Dramatics (Stax)
8. GOODFOOT/James Brown  
(Polydor)
9. IF YOU DON'T KNOW ME  
BY NOW/Harold Melvin and  
the Blue Notes (Phil Int'l)
10. HOW COULD I LET YOU GET  
AWAY/Flip/Spinners  
(Atlantic)

11. USE ME/Bill Withers (Sussex)
12. THAT'S THE WAY I FEEL  
Bobby Womack (UA)
13. AIN'T UNDERSTANDING MEL-  
LOW/Jerry Butler (Mercury)
14. FREDDIE'S DEAD/Curtis  
Mayfield (Curton)
15. I GOTCHA/Joe Tex (Dial)
16. POWER OF LOVE/Joe Simon  
(Spring)
17. BACKSTABBERS/O'Jays  
(Philadelphia International)
18. LOOK WHAT YA DONE FOR  
ME/AI Green (Hi)
19. JUNGLE FEVER/Chackakas  
(Polydor)
20. OUTA SPACE/Billy Preston  
(A&M)
21. EVERYBODY PLAYS THE  
FOOL/Main Ingredient (RCA)
22. THERE IT IS/James Brown  
(Polydor)
23. CLEAN UP WOMAN/Betty  
Wright (Alston)
24. HEARSAY/Soul Children (Stax)
25. ME & MRS. JONES/Billy Paul  
(Philadelphia International)
26. I'M STONE IN LOVE WITH  
YOU/Stylistics (Avco)
27. DAY DREAMING/Aretha  
Franklin (Atlantic)
28. TROGLODYTE/Jimmy Castor  
Bunch (RCA)
29. ALL THE KINGS HORSES/  
Aretha Franklin (Atlantic)
30. BETCHA BY GOLLY WOW/  
Stylistics (Avco)
31. YOU OUGHTA BE WITH ME/  
AI Green (Hi)
32. ROCKIN' ROBIN/Michael Jack-  
son (Motown)
33. POP THAT THANG/Isley Bros.  
(T-Neck)
34. SUGAR DADDY/Jackson 5  
(Motown)
35. PAPA WAS A ROLLING STONE/  
Temptations (Gordy)
36. WHERE IS THE LOVE/Flack  
and Hathaway (Atlantic)
37. I MISS YOU/Harold Melvin and  
The Blue Notes (Philadelphia  
International)
38. RIP OFF/Laura Lee (Hot Wax)
39. STARTING ALL OVER AGAIN/  
Mel & Tim (Stax)
40. KING HEROIN/James Brown  
(Polydor)
41. ASK ME WHAT YOU WANT/  
Millie Jackson (Spring)
42. MAN SIZE JOB/Denise La Salle  
(Westbound)
43. I'LL BE AROUND/Spinners  
(Atlantic)
44. DROWNING IN THE SEA/Joe  
Simon (Spring)
45. I HAD ALL THE TIME/Tyrone  
Davis (Dakar)

46. **WHY CAN'T WE LIVE TOGETHER**/Timmy Thomas (Glades)  
Clean Up Woman/Betty Wright (Alston) 12/27-2, 1/10-2, 1/17-2, 1/24-6, 1/31-3, 2/7-7
47. **BABYSITTER**/Betty Wright (Alston)  
Can't Help Myself/D. Elbert (Avco) 2/28-6
48. **LAY AWAY**/Isley Brothers (T-Neck)  
Close To You/Jerry Butler & Eager (Mercury) 8/7-4, 8/14-8, 9/4-9
49. **LOOKING THROUGH THE WINDOW**/Jackson 5 (Motown)  
Coldest Day of My Life/Chi Lites (Brunswick) 8/14-9, 8/21-9, 8/28-7, 9/4-8, 9/11-10
50. **TALKING LOUD**/James Brown (Polydor)  
Corner of the Sky/Jackson 5 (Motown) 11/20-9, 11/27-8

## IN DEPTH

- Ain't Understanding Mellow/J. Butler & B. Eager (Mercury) 1/10-6, 1/17-9, 1/24-3, 1/31-4, 2/7-2, 2/14-1, 2/21-1, 2/28-3, 3/6-10
- Ask Me What You Want/Millie Jackson (Spring) 4/17-9, 4/24-6, 5/1-4, 5/8-8, 5/15-6, 5/22-9
- All the King's Horses/Aretha Franklin (Atlantic) 6/12-5, 6/19-5, 6/26-5, 7/3-3, 7/10-3, 7/17-6
- Betcha By Golly Wow/Stylistics (Avco) 3/6-8, 3/13-2, 3/20-2, 3/27-3, 4/3-3
- Backstabbers/O'Jays (Philadelphia International) 7/17-10, 7/24-1, 7/31-2, 8/7-7, 8/14-4, 8/21-4, 9/18-7, 10/2-4
- Baby Let Me Take You/Detroit Emeralds (Westbound) 7/31-10
- Ben/Michael Jackson (Motown) 8/21-10, 8/28-9, 9/11-8
- Babysitter/Betty Wright (Alston) 10/9-4, 10/23-3, 10/30-7
- Bag of My Own/James Brown (Polydor) 11/20-8, 11/27-7
- Drowning in the Sea/Joe Simon (Spring) 12/27-3, 1/10-4, 1/17-7, 1/24-10
- Do the Penguin/Rufus Thomas (Stax) 1/10-8, 1/17-5, 1/24-7, 1/31-6
- Do What You Set Out To Do/B. Bland (Duke) 2/28-5, 3/6-7
- Day Dreaming/Aretha Franklin (Atlantic) 3/20-10, 3/27-4, 4/3-4, 4/10-2, 4/17-2, 4/24-4, 5/1-9
- Dedicated to the One I Love/Temptrees (McProduce) 9/25-5, 10/9-10, 10/30-10
- Don't Ever Be Lonely/Cornelius Bros. & Sister Rose (UA) 10/16-11
- Everything Good Is Bad/100 Proof (Hot Wax) 5/1-7
- Everybody Plays the Fool/Main Ingredient (RCA) 8/14-5, 8/21-3, 9/4-2, 9/11-4, 9/18-4, 9/25-3, 10/16-10
- Family Affair/Sly & Family Stone (Epic) 12/27-8
- Fire & Water/Wilson Pickett (Atlantic) 6/10-7



Floy Joy/Supremes (Motown) 2/7-5,  
2/14-12, 2/21-10, 2/28-13

First Time Ever/Roberta Flack  
(Atlantic) 4/10-9, 4/17-7, 4/24-3,  
5/1-10, 5/8-11

Freddy's Dead/Curtis Mayfield  
(Curton) 8/14-6, 8/21-4, 9/4-6,  
9/18-5, 9/25-4, 10/2-6, 19/9-3,  
10/16-3, 10/23-9, 11/13-8

Goodfoot/James Brown (Polydor)  
7/31-8, 8/7-8, 8/14-3, 8/21-5, 8/28-2,  
9/4-1, 9/11-3, 9/18-1, 9/25-6

Guilty/Al Green (Hi) 10/9-8,  
10/16-12, 10/23-8

Hearsay/Soul Children (Stax) 2/28-10,  
3/6-6, 3/13-8, 3/20-7, 3/27-6, 4/3-5,  
4/10-5, 4/17-8, 4/24-7, 5/1-5, 5/8-12

Help Me Make It Through The  
Night/Gladys Knight and The Pips  
(Gordy) 4/24-8

How Could I Let You Get  
Away/Flip/Spinners (Atlantic) 8/28-5,  
9/4-4, 9/11-1, 9/18-2, 9/25-1, 10/2-1,  
10/9-1

I Gotcha/Joe Tex (Dial) 2/7-8, 2/14-3,  
2/21-2, 2/28-1, 3/6-1, 3/13-3, 3/20-6,  
3/27-9

In and Out of My Life/Martha Reeves  
& Vandellas (Gordy) 2/14-11, 2/21-9,  
3/20-11, 3/27-10

In the Rain/Dramatics (Stax) 2/14-13,  
2/21-11, 2/28-4, 3/6-2, 3/13-1, 3/20-1,  
3/27-2, 4/3-1, 4/10-8, 4/17-9

I Can't Help Myself/Donnie Elbert  
(Avco) 3/6-5

I Had All The Time/Tyrone Davis  
(Dahar) 3/13-4, 3/20-4, 3/27-5

I'll Take You There/Staple Singers  
(Stax) 3/27-13, 4/3-7, 4/10-1, 4/17-1,  
4/24-1, 5/1-1, 5/8-1, 5/15-1, 5/22-1,  
5/29-1, 6/5-6, 6/12-8

I've Been Loving You/Fredrick Knight  
(Stax) 5/8-7

If Loving You Is Wrong (Luther  
Ingram (KoKo) 5/29-7, 6/5-3, 6/12-2,  
6/18-1, 6/26-1, 7/3-1, 7/10-1, 7/17-1,  
7/24-4, 7/31-3, 8/7-3

I Miss You/Harold Melvin and the Blue  
Notes (Philadelphia International)  
5/29-9, 7/3-5, 7/10-5, 7/17-5, 7/24-6,  
7/31-7

It's Too Late/Cornelius Bros. & Sister  
Rose (UA) 6/19-8, 6/26-6

In the Ghetto/Candi Staton (Fame)  
7/24-10

I'll Find A Way/Black Ivory  
(Perception) 9/18-10

If You Don't Know Me By  
Now/Harold Melvin and the Blue  
Notes (Philadelphia International)  
10/9-5, 10/16-1, 10/23-1, 10/30-1,  
11/6-1, 11/13-3, 11/20-3

I'll Be Around/Spinners (Atlantic)  
10/16-2, 10/23-4, 10/30-3

If You Can Beat Me/Laura Lee (Hot  
Wax) 10/16-8

I'm Stoned In Love With  
You/Stylistics (Avco) 10/23-5,  
10/30-4, 11/6-3, 11/13-2, 11/20-5,  
11/27-4

If You Let Me/Eddie Kendricks  
(Motown) 10/23-11, 11/6-10

I Love You More/Donny Hathaway  
(Atco) 11/6-9

I Can See Clearly Now/Johnny Nash  
(Epic) 11/27-9

Jungle Fever/Chackakas (Polydor)  
1/10-10, 1/17-10, 1/24-8, 1/31-7,  
2/7-4, 2/14-9, 2/21-3, 2/28-2, 3/6-3,  
3/13-9, 3/20-12

Just As Long/Independents (Wand)  
5/8-5, 5/15-4, 5/22-7

Jealous/Little Royal (Tri-Us) 7/3-6,  
7/10-6

King Heroin/James Brown (Polydor)  
2/28-7, 3/6-4, 3/13-6, 3/20-5, 3/27-11

Keeper of the Castle/4 Tops  
(ABC-Dunhill) 11/20-10

Let's Stay Together/Al Green (Hi)  
12/27-1, 1/10-1, 1/17-1, 1/24-1,  
1/31-1, 2/7-1, 2/14-5

Love Gonna Pack Up/Persuaders  
(Atco) 1/31-8, 2/7-10, 2/4-10

Lay Away/Isley Brothers (T-Neck)  
3/27-7, 4/3-8, 4/10-6, 4/17-5

Look What You Done For Me/Al  
Green (Hi) 3/27-8, 4/3-6, 4/10-3,  
4/17-4, 4/24-5, 5/1-3, 5/8-3, 5/15-10,  
5/22-11

Little Bitty Pretty One/Jackson 5  
(Motown) 5/15-9, 5/22-6

Lean On Me/Bill Withers (Sussex)  
5/15-11, 5/22-4, 5/29-3, 6/5-1, 6/12-1,  
6/19-2, 6/26-2, 7/3-7, 7/10-7, 7/17-9

Looking Through the Window/Jackson  
5 (Motown) 7/31-6, 8/7-6, 8/14-9,  
8/21-6, 8/28-10

Lonely Man/Chi Lites (Brunswick)  
10/2-8, 10/9-7, 10/23-13

Make Me the Woman/Gladys Knight  
and the Pips (Soul) 12/27-10, 1/10-9,  
1/17-3, 1/24-4, 1/31-9

My Man Is A Sweet Man/Millie  
Jackson (Spring) 8/28-8, 9/4-3, 9/18-8

My Ding A Ling/Chuck Berry (Chess)  
10/2-7, 10/16-7

Man Size Job/Denise La Salle  
(Westbound) 10/16-5, 10/24-2,  
10/30-6, 11/6-8, 11/13-10

Me & Mrs. Jones/Billy Paul  
(Philadelphia International) 10/23-12,  
10/30-8, 11/6-2, 11/13-1, 11/20-1,  
11/27-1

992 Arguments/O'Jays (Philadelphia  
International) 11/13-7, 11/20-6,  
11/27-5

Oh Girl/Chi Lites (Brunswick) 4/3-10,  
4/10-4, 4/17-3, 4/24-2, 5/1-2, 5/8-2,  
5/15-2, 5/22-2, 5/29-2, 6/5-7, 6/12-7

One Monkey/Honey Cone (Hot Wax)  
12/27-7

Outa Space/Billy Preston (A&M)  
5/8-10, 5/15-8, 5/22-10, 5/29-5, 6/5-2,  
6/12-3, 6/19-4, 6/26-4, 7/3-9, 7/10-9

One Life To Live/Manhattans (Deluxe)  
9/25-9, 10/2-5, 10/9-6, 10/16-9

One Night Affair/Jerry Butler  
(Mercury) 11/27-10

Pool of Bad Luck/Joe Simon (Spring)  
4/3-9, 4/10-10

People Make the World Go  
Round/Stylistics (Avco) 6/19-9

Pop That Thang/Isley Bros. (T-Neck)  
7/17-4, 7/24-3, 7/31-5, 8/7-5, 8/14-7,  
8/21-7

Power of Love/Joe Simon (Spring)  
7/24-5, 7/31-4, 8/7-2, 8/14-2, 8/21-2,  
8/28-3, 9/11-7

Peace in the Valley/The Persuaders  
(Win or Lose) 10/9-9, 11/13-6

- Papa Was A Rolling Stone/  
Temptations (Gordy) 10/16-13,  
10/23-7, 10/30-9, 11/6-4, 11/20-2,  
11/27-2
- Rock Steady/Aretha Franklin  
(Atlantic) 12/27-9
- Run and Tell That/Denise La Salle  
(Westbound) 2/14-7, 2/21-7, 2/28-8,  
3/6-11
- Running Away/Sly & Family Stone  
(Epic) 2/28-9, 3/6-12, 3/13-7, 3/20-8
- Rockin' Robin/Michael Jackson  
(Motown) 3/13-5, 3/20-3, 3/27-2,  
4/3-2, 4/10-7
- Rip Off/Laura Lee (Hot Wax) 6/19-6,  
6/26-8, 7/3-4, 7/10-4, 7/17-7, 7/24-9
- Sugar Daddy/Jackson 5 (Motown)  
12/27-4, 1/10-5, 1/17-4, 1/24-5,  
1/31-5, 2/7-9
- Show Me/Emotions (Stax) 12/27-6,  
1/17-11
- Standing In For Jody/Johnnie Taylor  
(Stax) 2/14-8, 2/21-8
- Starting All Over Again/Mel & Tim  
(Stax) 9/4-7, 9/11-5, 9/18-6, 9/25-7,  
10/2-3
- Sweet Caroline/Bobby Womack (UA)  
9/18-9, 9/25-10, 10/2-9, 10/9-11
- Stop Donnin' Me/Johnny Taylor,  
10/16-6 (Stax)
- That's The Way I Feel/Bobby Womack  
(UA) 12/27-5, 1/10-3, 1/17-6, 1/24-2,  
2/7-3, 2/14-2, 2/21-5, 2/28-12
- That's What Love Will Make/Little  
Milton (Stax) 2/7-6, 2/14-6, 2/21-6
- Talking Loud/James Brown (Polydor)  
2/14-4, 2/21-4, 2/28-11, 3/6-9
- The Day I Found Myself/Honey Cone  
(Hot Wax) 3/13-10, 3/20-9, 3/27-12
- There It Is/James Brown (Polydor)  
5/1-8, 5/8-4, 5/15-2, 5/22-3, 5/29-4,  
6/5-4, 6/12-6
- Troglodyte/Jimmy Castor Bunch  
(RCA) 5/22-12, 5/29-6, 6/5-5, 6/12-4,  
6/19-3, 6/26-3, 7/3-8, 7/10-8
- Think/Lynn Collins (People) 7/24-7,  
8/7-9
- This World/Staple Singers (Stax)  
8/7-10, 8/14-10
- Toast to the Fool/Dramatics (Volt)  
10/2-10
- Use Me/Bill Withers (Sussex) 8/28-6,  
9/4-5, 9/11-2, 9/18-3, 9/25-2, 10/2-2,  
10/9-2, 10/16-4
- Walking In the Rain/Love Unlimited  
(Uni) 4/24-9, 5/8-6, 5/15-5, 5/22-8
- Woman's Got To Have It/Bobby  
Womack (UA) 5/1-6, 5/8-9, 5/15-7,  
5/22-5
- Where Is The Love/Flack & Hathaway  
(Atlantic) 7/3-2, 7/10-2, 7/17-2,  
7/24-8, 7/31-9
- We've Come Too Far/Smokey  
Robinson and the Miracles (Tamala)  
7/17-8
- Why Can't We Be Lovers/Lamont  
Dozier (Invictus) 10/9-12
- Woman Don't Go Astray/King Floyd  
(Chimneyville) 10/23-10, 10/30-5,  
11/13-9
- Work To Do/Isley Brothers (T-Neck)  
11/6-6, 11/13-5
- Why Can't We Live Together/Timmy  
Thomas (Glades) 11/6-7, 11/20-4,  
11/27-3

**You Want It, You Got It/Detroit  
Emeralds (Westbound) 1/17-8, 1/24-9**

**You're Still A Young Man/Tower of  
Power (WB) 9/11-6, 9/25-8**

**You're The Man/Marvin Gaye (Gordy)  
5/29-9, 6/5-8, 6/19-7, 6/26-7**

**You Oughta Be With Me/Al Green (Hi)  
10/23-6, 10/30-2, 11/6-5, 11/13-4,  
11/20-7, 11/27-6,**



ROBERTA FLACK



LAWRENCE UTTAL  
PRESIDENT

Bell Records has come a long way in the past several years. Many factors have contributed to our current position among the record industry's Top Ten in both album and single sales.

The assistance and support of many people has made such growth possible. From the earliest days of Bell Records, we've concentrated on promoting, marketing and selling the product of independent producers and labels.

Like any company eager to utilize most effective methods of finding an audience for our artists, we've used multi-media blends of radio, television, personal appearances and print to make our hits. But in every case, we've never lost sight of the vital impact radio has on our business and how essential it is in making records happen.

All of us at Bell Records want to take this opportunity to thank you for your continued support. We could never be where we are without you.

Cordially,

A handwritten signature in black ink that reads "Larry Uttal". The signature is written in a cursive, flowing style with a large, prominent "L" and "U".

# PROGRESSIVE COUNTRY



JERRY WALLACE

## HIT SINGLES

1. **IF YOU LEAVE ME**/Jerry Wallace (Decca)
2. **MY HANG UP IS YOU**/Freddie Hart (Capitol)
3. **ONEY**/Johnny Cash (Columbia)
4. **IT'S NOT LOVE**/Merril Haggard (Capitol)
5. **HAPPIEST GIRL IN THE USA**/Donna Fargo (Dot)
6. **FUNNY FACE**/Donna Fargo (Dot)
7. **MY MAN**/Tammy Wynette (Epic)
8. **A THING CALLED LOVE**/Johnny Cash (Columbia)
9. **I CAN'T STOP LOVING YOU**/Conway Twitty (Decca)
10. **GOOD HEARTED WOMAN**/Waylon Jennings (RCA)
11. **WHEN THE SNOW**/Sonny James (Columbia)

- |  |  |
|--|--|
| 12. ALL HIS CHILDREN/Charlie Pride (RCA)           | 31. JUST FOR WHAT I AM/Connie Smith (RCA)                |
| 13. KATE/Johnny Cash (Columbia)                    | 32. LONESOMEST/Flip/Ray Price (Columbia)                 |
| 14. ONLY LOVE/Sonny James (Capitol)                | 33. DO YOU REMEMBER THESE/Statler Brothers (Mercury)     |
| 15. WOMAN/Don Bigson (Hickory)                     | 34. LOVING YOU/George Jones (Epic)                       |
| 16. HERE I AM AGAIN/Loretta Lynn (Decca)           | 35. REACH OUT YOUR HANDS/Tammy Waynette (Epic)           |
| 17. THIS LITTLE GIRL OF MINE/Faron Young (Mercury) | 36. DELTA DAWN/Tanya Tucker (Columbia)                   |
| 18. GRANDMA HARP/Merril Haggard (Capitol)          | 37. PRIDE'S NOT HARD TO SWALLOW/Hank Williams, Jr. (MGM) |
| 19. I AIN'T NEVER/Mel Tillis (MGM)                 | 38. ME & JESUS/Tom T. Hall (Mercury)                     |
| 20. ELEVEN ROSES/Hank Tillis (MGM)                 | 39. LAWRENCE WELK HEE HAW/Roy Clark (Dot)                |
| 21. BEDTIME STORY/Tammy Waynette (Epic)            | 40. WE CAN MAKE IT/George Jones (Epic)                   |
| 22. CHANTILLY LACE/Flip/Jerry Lee Lewis (Mercury)  | 41. MAKE IN JAPAN/Buck Owens (Capitol)                   |
| 23. SOMEONE/Johnny Paycheck (Epic)                 | 42. I'M A TRUCK/Red Simpson (Capitol)                    |
| 24. IT'S GONNA TAKE SOME TIME/Charlee Pride (RCA)  | 43. TOUCH YOUR WOMAN/Dolly Patron (RCA)                  |
| 25. THAT'S WHY I LOVE YOU/Sonny James (Capitol)    | 44. TAKE IT ON HOME/Charlie Rich (Epic)                  |
| 26. I'M GONNA KNOCK/Billy "C" Craddock (Cartwheel) | 45. LAST DATE/Conway Twitty (Decca)                      |
| 27. FOUR IN THE MORNING/Faron Young (Mercury)      | 46. DON'T SHE LOOK GOOD/Bill Anderson (Decca)            |
| 28. BLESS YOUR HEART/Freddie Heart (Capitol)       | 47. SHE'S TOO GOOD/Charlie Pride (RCA)                   |
| 29. IF IT AIN'T LOVE/Connie Smith (RCA)            | 48. LONELY WOMAN/Bill Anderson (Decca)                   |
| 30. THE CEREMONY/Tammy & George (Epic)             |  |

49. MISSING YOU/Jim Reeves  
(RCA)

A Picture of Me/George Jones (Epic)  
11/20-19, 11/27-16, 25

50. LONELY WOMEN MAKE GOOD  
LOVERS/Bob Luman (Epic)

Bedtime Story/T. Waynette (Epic)  
2/7-2, 2/14-5, 2/21-1, 2/28-1, 3/13-8,  
3/20-13, 1/31-4, 19-16-20-20-13-8-17

## IN DEPTH

Ballad of a Hillbilly/Freddy Weller  
(Columbia) 3/20-13, 3/27-17, 4/3-14,  
4/10-12, 4/17-12, 4/24-10, 5/1-17,  
8-4-7-9-9-11-4

Best Part of Living/Marty Robbins  
(Columbia) 3/20-17, 1/31-9, 4-13

Be My Baby/Jody Miller (Epic)  
5/1-20, 5/15-14, 1-7

Borrowed Angel/Mel Street (Royal  
America) 7/3-15, 7/10-12, 8/21-14,  
8/28-15, 6-9-7-6

Bless Your Heart/Freddie Hart (Capi-  
tol) 7/3-20, 7/10-13, 8/7-1, 8/14-1,  
8/21-3, 8/28-5, 9/4-11, 9/11-16,  
1-8-20-20-18-16-9-5

Cry/L. Anderson (Columbia) 2/27-20,  
2/14-15, 2/21-10, 2/28-11, 3/13-14,  
3/20-9, 3/27-13, 1-6-11-10-7-12-8

Color My World/B. Fairchild (Colum-  
bia) 2/14-19, 2/21-16, 2-5

Cotton Jenny/A Murray (Capitol)  
2/21-15, 2/28-10, 3/13-7, 3/20-14,  
3/27-19, 4/3-18, 6-11-14-7-2-3

Chantilly Lace/Flip/The Killer  
(Mercury) 4/3-2, 4/10-2, 4/24-2,  
5/1-8, 5/15-8, 5/22-12,  
19-19-20-19-13-13-9

Cab Driver/Hank Thompson (Dot)  
5/29-16, 6/5-12, 6/12-11, 5-9-10

Class of '57/Statler Bros. (Mercury)  
9/25-15, 10/2-11, 10/9-8, 10/16-5,  
10/23-5, 10/30-11, 6-10-13-16-16-10

Carolyn/M. Haggard (Capitol) 1/31-16

Do You Remember These/Statler

Ann/Tommy Overstreet (Dot) 2/7-5,  
2/14-3, 2/21-7, 2/28-5, 3/13-15,  
3/20-20, 1/31-11, 16-18-14-16-6-1-10

Ain't That A Shame/H. Williams, Jr.  
(MGM) 2/7-11, 1/31-6, 10-15

A Thing Called Love/J. Cash (Colum-  
bia) 2/7-18, 2/14-12, 3/20-2, 3/27-1,  
4/3-3, 4/10-11, 4/17-20, 2/21-8,  
2/28-8, 3/13-4,  
3-9-19-20-18-10-1-13-13-17

All His Children/Charley Pride (RCA)  
3/13-9, 3/20-3, 3/27-3, 4/3-1, 4/10-1,  
4/17-2, 4/24-11, 5/1-18,  
12-18-18-20-20-19-10-3

Ain't Nothing Shakin'/B. "Crash Crad-  
dock (CW) 4/17-15, 4/24-8, 5/1-14,  
5/15-18, 5/22-8, 5/29-8, 6/5-18,  
6-13-7-3-13-13-3

A Good Country Song/Lynn Anderson  
(Columbia) 6/18-17, 6/26-9, 7/3-7,  
7/10-9, 8/7-5, 8/14-18,  
4-12-14-12-16-3

Ashes of Love/Dickie Lee (RCA)  
8/7-17, 8/14-17, 8/21-17, 8/28-17

Ain't It All Worth Living/Glaser Bros.  
(MGM) 8/7-20, 8/14-20, 8/21-9,  
8/28-10, 9/4-10, 9/11-18,  
7-1-12-11-11-3

Alabama Wildman/Jerry Reed (RCA)  
9/4-19, 9/11-19

A World Without Music/Porter  
Wagoner (RCA) 9/18-18, 9/25-18,  
10/2-17, 10/9-18, 10/16-18, 3-3-4-3-3



Bros. (Mercury) 4/3-16, 4/10-4,  
4/17-11, 4/24-1, 5/1-2, 5/15-7,  
5/22-14, 5-17-10-20-19-14-7

Delta Dawn/Tanya Tucker (Columbia)  
5/29-18, 6/5-10, 6/12-9, 6/18-7,  
6 / 2 6 - 6 , 7 / 3 - 5 , 7 / 1 0 - 4 ,  
3-11-12-14-15-16-17

Down to the River/Paycheck & Miller  
(Epic) 6/18-15, 6/26-11, 7/3-12,  
7/10-11, 6-10-9-10

Don't Pay the Ransom/Nat Stuckey  
(RCA) 10/2-13, 10/9-13, 10/16-9,  
10/23-7, 10/30-12, 8-8-12-14-9

Don't She Look Good/Bill Anderson  
(Decca) 10/16-16, 10/23-9, 10/30-6,  
11/6-4, 11/13-4, 11/20-8, 11/27-4,  
5-12-15-17-17-13-17

Everybody's Reachin'/Pat Daisy  
(RCA) 3/20-16, 3/27-15, 4/3-12,  
4 / 1 0 - 1 0 , 4 / 1 7 - 9 , 4 / 2 4 - 1 9 ,  
5-6-9-11-12-2

Eleven Roses/Hank Williams, Jr.  
(MGM) 5/20-14, 6/5-7, 6/12-4, 6/18-1,  
6 / 2 6 - 2 , 7 / 3 - 1 ,  
7/10-2, 7-14-17-20-20-20-19

Four in the Morning/F. Young  
(Mercury) 2/7-1, 2/14-2, 2/21-5,  
2 / 2 8 - 7 , 3 / 1 3 - 1 3 , 1 / 3 1 - 1 ,  
20-19-16-14-8-20

Forgive Me/N. Stuckey (RCA) 2/7-13,  
1/31-17, 8-4

Far Far Away/Don Gibson (Hickory)  
3/13-17, 3/20-10, 3/27-5, 4/3-4,  
4/10-9, 4-11-16-17-12

Fools/Johnny Duncan (Columbia)  
4/17-16, 4/24-15, 5/1-15, 5/15-19,  
5-6-6-2

Far Far Away/Don Gibson (Hickory )  
4/17-19

Funny Face/Donna Fargo (Dot)  
9/18-17, 9/25-10, 10/2-4, 10/9-2,  
10/16-1, 10/23-3, 10/30-3, 11/6-6,  
11/13-12, 4-11-17-19-20-18-18-15-9

Fool Me/Lynn Anderson (Columbia)  
11/13-17, 11/20-11, 11/27-8, 4-10-3

Good Hearted Woman/W. Jennings  
(RCA) 2/7-7, 2/14-6, 2/21-4, 2/28-2,  
3/13-2, 3/20-5, 3/27-9, 4/3-17,  
1/31-14, 14-15-17-19-19-16-12-4-7

Give Myself A Party/J. C. Riley  
(MGM) 2/7-16, 2/14-9, 2/21-14,  
2/28-17, 3/13-19, 5-12-7-4-2

Grandma Harp/Merle Haggard  
(Capitol) 4/10-14, 4/17-6, 4/24-6,  
5/1-1, 5/15-1, 5/22-4, 5/29-7, 6/5-14,  
7-15-15-20-20-17-14-7

Girl In New Orleans/Sammi Smith  
(Mega) 5/29-17, 6/5-17

Got The All Overs For You/Freddie  
Hart (Capitol) 11/13-19, 11/20-12,  
11/27-10, 2-9-11

Heartaches/Jack Reno (Target)  
3/20-12, 3/27-12

Happiest Girl in the Whole  
USA/Donna Fargo (Dot) 5/1-19,  
5/5-4, 5/22-1, 5/29-2, 6/5-2, 6/12-2,  
6 / 1 8 - 4 , 6 / 2 6 - 5 , 7 / 3 - 1 8 ,  
2-17-20-19-19-19-17-16-3

Here I am Again/Loretta Lynn (Decca)  
8/7-10, 8/14-10, 8/21-6, 8/28-2, 9/4-5,  
9/11-5, 9/18-8, 9/25-12, 10/2-15,  
11-11-15-19-16-16-13-9-6

Heaven Is My Woman's Love/Tommy  
Overstreet (Dot) 10/30-19, 11/6-13,  
11 / 1 3 - 7 , 1 1 / 2 0 - 1 7 , 1 1 / 2 7 - 1 4 ,  
2-8-14-4-7

I'm A Truck/Red Simpson (Capitol)  
2/7-8, 2/14-1, 2/21-2, 2/28-6, 1/31-3,  
13-20-19-15-18

I'll Still Be Waiting/Buck Owens

(Capitol) 2/28-13, 3/13-6, 3/20-11,  
3/27-14, 8-15-10-7

I Started Loving You Again/C. McCoy  
(Mon) 2/28-19

If It Feels Good/Dave Dudley  
(Mercury) 4/17-18, 4/24-16, 5/1-12,  
5/15-12, 5/22-9, 5/29-6, 6/5-6,  
6/12-16, 3-5-9-9-12-15-15-5

I'll Be There/Johnny Bush (Million)  
5/22-16, 5/29-15, 6/5-8, 6/12-8,  
6/18-9, 6/27-17, 5-6-13-13-12-4

I Found Someone/Cal Smith (Decca)  
5/29-20, 6/5-16, 6/12-10, 6/18-11,  
6/26-7, 7/3-11, 7/10-10,  
1-5-11-10-1-4-10-11

Is It Any Wonder/Nat Stuckey (RCA)  
6/12-17

It's Gonna Take Some Time/Charley  
Pride (RCA) 6/18-16, 6/26-13, 7/3-4,  
7/10-1, 7/17-18, 8/7-2, 8/14-3, 8/21-7,  
8/28-19, 5-8-17-20-3-19-18-14-2

In The Spring/Dorsey Burnette  
(Capitol) 6/18-20, 6/26-20

It Takes You/Bob Luman (Epic)  
7/3-16, 7/10-15, 5-6

I've Got To Have You/Sammi Smith  
(Mega) 8/7-11, 8/14-11, 8/21-11,  
8/28-12, 9/4-12, 9/11-17,  
10-10-10-9-9-4

I'm Gonna Knock/Billy "C" Craddock  
(Cartwheel) 8/7-13, 8/14-14, 8/21-4,  
8/28-4, 9/4-3, 9/11-7, 9/18-7, 9/25-14,  
8-7-17-17-18-14-14-7

If You Touch Me/Joe Stampley (Dot)  
8/7-18, 8/14-16, 8/21-10, 8/28-9,  
9/4-9, 9/11-9, 9/18-14, 9/25-17,  
3-5-11-12-12-12-7-4

If You Leave Me/Jerry Wallace  
(Decca) 8/14-8, 8/21-1, 8/28-1, 9/4-2,  
9/11-2, 9/18-3, 9/25-4, 10/2-9, 10/9-9,  
10/16-8, 10/23-12, 10/30-14, 11/6-20,

13-20-20-19-19-18-17-12-12-13-8-7-1

I Can't Stop Loving You/Conway  
Twitty (Decca) 8/21-18, 8/28-8, 9/4-8,  
9/11-3, 9/18-1, 9/25-1, 10/2-5, 10/9-7,  
10/16-14, 3-13-13-18-20-20-16-14-7

I'm So Lonesome/Charlie McCoy  
(Monument) 8/27-20, 9/4-20, 9/11-20

I Ain't Never/Mel Tillis (MGM) 9/4-16,  
9/11-10, 9/18-5, 9/25-3, 10/2-3,  
10/9-3, 10/16-11, 10/23-11, 10/30-13,  
5-11-16-18-18-18-101-10-8

If It Ain't Love/Connie Smith (RCA)  
9/4-17, 9/11-11 9/18-12, 9/25-7,  
10/2-2, 10/9-5, 10/16-7, 10/23-14,  
10/30-18, 4-10-9-14-19-16-14-7-3

It's Not Love/Merle Haggard (Capitol)  
9/18-15, 9/25-8, 10/2-7, 10/9-4,  
10/16-2, 10/23-1, 10/30-2, 11/6-2,  
1 1 / 1 3 - 6 , 1 1 / 2 0 - 1 4 ,  
6-13-14-17-19-20-19-19-15-7

I've Come Awful Close/H. Thompson  
(Dot) 1/31-13, 8

Just For What I Am/Connie Smith  
(RCA) 4/3-10, 4/10-5, 4/17-4, 4/24-4,  
5/1-4, 5/15-9, 5/22-18,  
11-16-17-17-17-12-3

Kate/Johnny Cash (Columbia)  
5/22-10, 5/29-4, 6/5-1, 6/12-1, 6/18-2,  
6/26-4, 7/3-9, 7/10-17,  
11-17-20-20-19-17-12-4

The Key/Tony Booth (Capitol)  
5/22-19, 5/29-19, 2

Kiss An Angel/C. Pride (RCA) 1/31-5

Lonely Woman/Bill Anderson (Decca)  
4/24-12, 5/1-5, 5/15-3, 5/22-5,  
5/29-10, 6/5-15, 9-16-18-16-11-6

Last Date/Conway Twitty (Decca)  
4/24-18, 5/22-2, 5/29-3, 6/5-5, 6/12-7,  
6/18-14, 3-19-18-16-14-7

Lost Forever/Dolly and Porter (RCA)

5/1-16, 5/15-17, 5/22-11, 6/5-20,  
6/12-14, 6/18-12, 6/26-16,  
5-4-10-1-7-9-5

Lonesomest/Flip/Ray Price  
(Columbia) 5/15-10, 5/22-3, 5/29-1,  
6/5-3, 6/12-5, 6/18-8, 6/26-15,  
11-18-20-18-16-13-6

Lonesome 7-7203/Tony Booth  
(Capitol) 11/6-17, 11/13-14, 11/20-7,  
11/27-7, 4-7-14

Loving You/George Jones (Epic)  
6/12-18, 6/18-10, 6/26-8, 7/3-6,  
7/10-3, 8/17-4, 8/14-9,  
3-11-13-15-18-17-12

Lonely Weekends/Jerry Lee Lewis  
(Mercury) 7/10-20, 8/7-6, 8/14-6,  
8/21-16, 1-15-15-5

Love Is A Good Thing/Johnny  
Paycheck (Epic) 8/7-12, 8/14-12, 9-9

Looking Back/Buck and Susan  
(Capitol) 8/21-20, 8/28-14, 9/14-14,  
9/11-14, 1-7-7-7

Lawrence Welk Hee Haw/Roy Clark  
(Dot) 10/2-18, 10/9-11, 10/16-4,  
10/23-4, 10/30-4, 11/6-8, 11/13-11,  
3-10-17-17-17-13-10

Last Time I Called Somebody/Roy  
Druskey, 10/16-19, 10/23-19

Lonely Women Make Good  
Lovers/Bob Luman (Epic) 10/23-18,  
10/30-10, 11/6-10, 11/13-10, 11/20-2,  
11/27-2, 3-11-11-11-19-19

Loving On Back Streets/Mel Street  
(Metromedia) 11/27-20

My Hang Up Is You/F. Hart (Capitol)  
2/7-12, 2/14-8, 2/21-6, 2/28-4, 3/13-1,  
3/20-1, 3/27-2, 4/3-5, 4/10-8, 4/17-13,  
9-13-15-17-20-20-19-16-13-8

Me Without You/C. Twitty (Decca)  
2/7-15, 1/31-5, 6-15

Morning After/R. Griff (Royal  
American) 2/7-17, 1/31-18, 4-3

Me and Jesus/Tom T. Hall (Mercury)  
4/10-18, 4/17-10, 4/24-9, 5/1-6, 5/5-5,  
5/22-6, 5/29-9, 6/5-19,  
3-11-12-15-16-15-12-2

Manhattan, Kansas/Glen Campbell  
(Capitol) 4/24-14, 5/1-10, 5/15-6,  
5/22-7, 5/29-13, 7-11-15-14-8

Made In Japan/Buck Owens (Capitol)  
5/22-15, 5/29-5, 6/5-4, 6/12-3, 6/18-6,  
6/26-14, 7/3-14, 6-16-17-18-15-7-7

My Heart/Susan Ray (Capitol)  
6/26-18, 7/3-13, 7/10-8, 3-8-13

Monkey/Tom T. Hall (Mercury)  
8/7-14, 8/14-14, 8/21-12, 8/28-13,  
9/4-13, 9/11-13, 7-7-9-8-8-8

Missing You/Jim Reeves (RCA)  
9/4-18, 9/11-15, 9/18-11, 9/25-11,  
10/2-10, 19/9-10, 10/16-10, 10/23-13,  
10/30-17, 3-6-10-10-11-11-11-8-4

My Man/Tammy Wynette (Epic)  
10/9-14, 10/16-6, 10/23-2, 10/30-1,  
11/6-1, 11/13-1, 11/20-5, 11/27-11,  
7-15-19-20-20-20-16-10

My Baby's Comin' Home/B. Mandrell  
(Columbia) 1/31-8

Need You/David Rogers (Columbia)  
3/27-18, 4/3-13, 4/10-13, 4/17-8,  
4/24-7, 5/1-9, 5/15-16,  
3-8-8-13-14-12-5

One's On The Way/L. Lynn (Decca)  
2/7-4, 2/14-11, 2/21-20, 1/31-2,  
17-10-1-19

Only Love/S. James (Capitol) (2/7-9,  
2/14-4, 2/21-3, 2/28-3, 3/13-3, 3/20-7,  
3/27-7, 4/3-15, 4/10-20, 1/31-20,  
12-17-18-18-18-14-14-6-1-1

Oklahoma Sunday Morning/Glen  
Campbell (Capitol) 2/7-14, 2/14-10,  
2/21-9, 2/28-9, 3/13-20, 7-11-12-12-1

On Our Last Date/Conway Twitty  
(Decca) 5/1-11, 5/15-2, 10-19

Oney/Johnny Cash (Columbia)  
9/18-10, 9/25-6, 10/21-1, 10/9-1,  
10/16-3, 10/23-6, 10/30-9, 11/6-9,  
11/13-13, 11/20-13, 11/27-19,  
11-15-20-20-18-15-12-12-12-8-8-2

Old Piano/Jerry Lee Lewis (Mercury)  
11/20-16, 11/27-15, 5-6

Party Dolls and Wine/R. Steagall  
(Capitol) 2/14-20, 2/21-18, 2/28-18,  
1-3-3

Pride's Not Hard to Swallow/Hank  
Williams, Jr. (MGM) 10/23-16,  
10/30-5, 11/6-3, 11/13-3, 11/20-6,  
11/27-5, 5-16-18-18-15-16

Pretend I Never Happened/Waylon  
Jennings (RCA) 10/20-20, 11/27-17,  
1-4

Part of Your Life/C. Rich (Epic)  
1/31-10

Red Red Wine/R. Drusky (Mercury)  
2/21-13

Reach Out Your Hand/Tammy  
Wynette (Epic) 6/12-12, 6/18-5,  
6/26-3, 7/3-2, 7/10-5, 8/7-9,  
9-16-18-19-16-12

Ruby You're Warn/D. Rogers  
(Columbia) 1/31-12

Sweet Love Me Good Woman/Glaser  
Bros. (MGM) 2/14-18, 2/21-17,  
2/28-14, 3-4-7

Someone/Johnny Paycheck (Epic)  
3/26-10, 4/3-8, 4/10-6, 4/17-3, 4/24-3,  
5/1-3, 5/15-11, 5/22-17,  
11-13-15-18-18-18-10-4

Singing In the Sunshine/Alice Creech  
(Mega) 3/27-16

Sweet Dream Woman/Waylon Jennings  
(RCA) 6/18-18, 6/26-12, 7/3-8,

7/10-6, 8/7-19, 8/14-19, 3-9-13-15-2-2

Seed/Tommy Overstreet (Dot) 7/3-19

Soft and Warm/David Houston (Epic)  
7/10-16, 8/7-7, 8/14-7, 5-14-14

Sylvia's Mother/Bobby Bare (Mercury)  
10/9-20, 10/16-17, 10/23-8, 10/30-7,  
11/6-7, 11-13-16 1-4-13-14-14-5

She's Too Good/Charley Pride (RCA)  
10/30-11, 11/6-12, 11/13-5, 11/20-1,  
11/27-1, 10-9-16-20-20

Sing Me A Love Song/Billy Walker  
(MGM) 11/6-14, 11/73-8, 11/20-3,  
11/27-3, 7-13-18-18

Sea of Heartbreak/Kenny Price (RCA)  
11/6-19, 11/13-18, 2-3

Somebody Loves Me/Johnny  
Paycheck (Epic) 11/20-18, 11/27-18

The Best Part of Living/Marty Robbins  
(Columbia) 2/7-3, 2/14-13, 2/21-12,  
2/28-12, 3/13-12, 18-8-9-9-9

Take Me/George and Tammy (Epic)  
2/7-6, 2/14-14, 2/21-19, 3/13-16,  
1/31-7, 15-7-2-5-14

To Get To You/J. Wallace (Decca)  
2/7-19, 2/14-16, 2/28-15, 3/13-5,  
3/20-4, 3/29-11, 4/3-20,  
2-5-6-16-17-10-1

The One You Say Good Morning To/J.  
Dean (RCA) 2/28-20

Today/Charlie McCoy (Monument)  
3/20-15

Touch Your Woman/Dolly Parton  
(RCA) 3/27-20, 4/3-9, 4/10-7, 4/17-5,  
4/24-5, 5/1-7, 5/15-15,  
1-12-14-16-16-14-6

The Day That Love/David Houston  
(Epic) 4/3-19, 4/10-16, 4/17-14,  
4/24-13, 5/1-13, 5/15-13, 5/22-13,  
2-5-7-8-8-8-8

The Key/Tony Booth (Capitol)  
5/15-20, 6/5-19, 6/12-13, 6/18-13,  
6/26-19, 1-2-8-8-2

That's Why I Love You/Sonny James  
(Capitol) 5/22-20, 5/29-12, 6/5-9,  
6/12-6, 6/18-3, 6/26-2, 7/3-3, 7/10-7,  
1-9-12-15-18-19-18-14

There's A Party/Jody Miller (Epic)  
8/7-8, 8/14-5, 8/21-5, 8/28-16,  
13-16-16-5

The Roadmaster/Freddy Weller  
(Columbia) 8/7-15, 8/14-15, 8/21-15,  
6-6-6

The Ceremony/Tammy and George  
(Epic) 8/7-16, 8/14-13, 8/21-13,  
8/28-7, 9/4-4, 9/11-4, 9/18-6, 9/25-13,  
10/2-20, 5-8-8-14-17-17-15-8-1

This Little Girl of Mine/Faron Young  
(Mercury) 8/21-19, 8/28-11, 9/4-7,  
9/11-6, 9/18-4, 9/25-2, 10/2-6, 10/9-6,  
1 0 / 1 6 - 1 3 , 1 0 / 2 3 - 2 0 ,  
2-10-14-15-17-19-15-15-8-1

Together Always/Dolly and Porter  
(RCA) 10/6-20, 10/23-17, 10/30-15,  
11/6-15, 11/13-20, 1-4-6-6-1

Take It On Home/Charlie Rich (Epic)  
10/23-10, 10/20-8, 11/6-5, 11/13-2,  
11/20-10, 11/27-12, 11-13-16-19-11-9

This Much A Man/Marty Robbins  
(Decca) 10/30-20, 11/13-9, 11/20-9,  
11/27-9, 1-12-12-12

Thinking About You/J. Carner (Epic)  
1/31-19

Untouched/Ramblin'/M. Tillis (MGM)  
2/7-10, 2/14-7, 2/21-11, 2/28-16,  
11-14-10-5

Unexpected Goodbye/Glenn Barber  
(Hickory) 9/18-20, 9/25-20, 10/2-16,  
10/9-17, 1-1-5-4

When You Say Love/Bob Luman  
(Epic) 3/13-10, 3/20-6, 3/27-4, 4/3-7,  
4/10-15, 11-15-17-14-6

We Can Make It/George Jones (Epic)  
3/13-11, 3/20-8, 3/27-6, 4/3-6, 4/10-3,  
4/17-7, 4/24-20, 10-13-15-15-18-14-1

What Ain't To Be/Porter Wagoner  
(RCA) 3/26-8, 4/3-11, 4/10,17,  
4/17-17, 4/24-17, 13-10-4-4-4

What Am I Gonna Do/Bobby Bare  
(Mercury) 5/29-11, 6/5-11, 6/12-15,  
10-10-6

Would You Want/Mel Tillis (MGM)  
6/12-20, 6/18-19, 6/26-10, 7/3-10,  
7/10-19, 1-2-11-11-2

Woman/Don Gibson (Hickory) 7/3-17,  
7/10-14, 8/7-3, 8/14-2, 8/21-2, 8/28-6,  
9 / 4 - 6 , 9 / 1 1 - 8 , 9 / 1 8 - 1 3 ,  
4-7-18-19-19-15-15-13-8

When The Snow/Sonny James  
(Columbia) 8/21-8, 8/28-3, 9/6-1,  
9/11-1, 9/18-2, 9/25-5, 10/2-8,  
10/9-19, 13-18-20-20-19-16-13-2

Whiskey River/Johnny Bush (Million)  
8/26-18, 9/4-15, 9/11-12, 9/18-9,  
9 / 2 5 - 9 , 1 0 / 2 - 1 2 , 1 0 / 9 - 1 6 ,  
3-6-9-12-12-9-5

Washday Blues/Dolly Parton (RCA)  
9/18-19, 9/25-19, 10/2-19, 2-2-2

What's Gone Wrong/Greene and Seely  
(Mercury) 10/2-14, 19/9-12, 10/16-12,  
7-9-9

White Silver Sands/Sonny James  
(Columbia) 11/20-15, 11/27-13, 6-8

You Can't Go Home/Statler Bros.  
(Mercury) 2/14-7

You're My Shoulder/Lana Rae (Decca)  
4/10-19

You Got To Cry Girl/Dave Dudley  
(Mercury) 9/18-16, 9/25-16, 10/9-15,  
10/16-15, 10/23-15, 5-5-6-6-6

You Ain't Gonna Have Old Buck/Buck  
Owens (Capitol) 11/6-16, 11/13-15,  
11/20-4, 11/27-6, 5-6-17-15



# PROMOTIONS



1972 produced the increased sophistication in radio contests and promotions... in both methodology and presentation to a media barraged audience that is showing itself less and less impressed with radio and the game with increased communication between broadcasters the ratings and in particular ARB ratings increased in importance...It became more and more apparent to stations and to specific programmers that the name of the game ultimately is the ratings... because of its impact on billing and as a result on their jobs. In below 150 markets the listener continued to have heavier impact. The further growth of

FM...divided the audience...competition for the numbers intensified. As a result contests which at times in the past had been put on radio as a "form of show business" were being structured to increase audience by means of quarter hour maintenance...or increase the cumes of the tune in...or third to increase the overall image of the station in the community.

Hence the increase of community involved promotions in such areas as ecology or reflection of current events...the big prizes continued to get bigger...and the old razz ma tazz disc jockey as hero startlingly increased its speed of disappearance.

Of significance in 1972 was what Kilt PD Bill Young called the most incredible promotion he had ever experienced in his many years of programming...the great Texas Bike Race...a promotion rather than a contest. Listeners won nothing... Certainly this promotion was based on the increased popularity of the bicycle and in turn was acknowledgement of radio's better mirroring reflective tastes of the audience. In San Diego, Jack McCoy program director of KCBQ invented what he called The Last Contest...its effectiveness so great that over 40 stations bought the idea from McCoy. This was the most blatant of the big prize contests...offering potential prizes such as large yachts, airplanes etc. In Los Angeles, listeners had the opportunity to experience a money battle between contemporary stations KRLA and KHJ, that at times added up to over \$40,000 being offered at one time. FM's started promoting harder... WMYQ in Miami showered its listeners with \$50,000+ in prizes over a 12-month period.

Another important change in contesting and promoting in radio came with the heavy contesting during rating period. In a good many markets, the twice a year or four times a year coincided with the third heaviest times of promotion.

It is obvious in Washington that there is (1) increased communication between the FTC and the FCC and (2) there is a heavy government mis-trust of the advertising people...and as a result...the rating services. Commissioner Nicholas Johnson has been a heavy critic in this area...and Commissioner Robert E. Lee in a November speech

in St. Louis stated in a speech critical of the rating services..."A station manager must choose to program an appealing program...one designed to achieve high ratings...rather than an innovative program...one designed to stimulate, entertain, or educate regardless of ratings..." A note not unnoticed by several broadcast rating people who privately confured that broadcasters should perhaps refrain from such heavy promotions during the ratings.

While contesting is undoubtedly done by far less than 50 percent of the stations its history in radio is long... earliest "Quiz Game" we can find on radio is back in the late 30's the Quiz Kids...a program where genius children answered incredibly hard questions wowing an adult audience that didn't know the answer. Humor was heavily incorporated in the program to make it even more entertaining. Quiz programs increased over the years...finally having "their era" where they were the most popular programs on television. An era that ended with scandal of "fixes" in the late 50's.

Contests, however, continue in their own form on television...with football games and situation comedies which in reality are psychological word contests between the square generation and the hip; husband and wife, etc...on radio the contest is a running pattern interspersed with music news, etc. The word "contest" comes from the French word "contesari"...to call to witness against...(test...testimony) then proceeded to be known "when witnesses were arrayed on both sides against each other"... "Contest" ..

Promotion is a Latin based word ..."motion for movement of time"... and pro..."meaning forward"...



A third important element is the "prize"...prize is a double derivitate of Latin "price" and French "surprise."

The word "promotion" then is ultimately used in this case to mean promoting the listener so he will listen to the radio station...It can further mean promoting the overall image of the radio station for the purpose of position in the overall community...hence the heavy promotions of community involvement in such areas as cleaning up the city, promoting the city, etc.

ARB and Pulse have broken down radio listening into two categories...cume and quarter-hour share...Cume is how many listened...quarter-hour is how long did they listen...Of course, the bigger the cume, the greater potential for high quarter-hour share numbers...But, methodologies used to increase cumes quite often conflict with quarter-hour and vice versa...so a promotion or promotion-contest is ideal when it does both. A task programmers in 1972 found increasingly difficult to balance.

Most programming is generally itself designed to increase quarter-hour by its format and in certain formats to increase cumes by its repetitiveness, and familiarity.

A contest may be designed to increase quarter-hour shares, especially with utilization of the surprise and prize element. Listeners don't know when the contest will be played and announcements on the air continue to let listeners know the game will be played shortly...Mail contests are also possible quarter-hour maintenance builders by asking for the answer to a riddle by

mail and then giving the answer out in a little by little method (such as clues), there are scores of ways that a contest can be structured...Its impact on the listener has to be carefully studied to decide if it has the basic qualities necessary to achieve the desired results.

A good many programmers in the US don't understand the structural qualities of a contest or promotion and many times will take a contest that was successful on one station and run it on their own station without understanding the ingredients.

The Radio Report has always tried to pass along many ideas on how to promote on contest...At the same time urging programmers to mold the ideas used at another station and vary them in their own unique situation. A programmer looking for a way to improve overall image may take a contest that was designed to increase quarter hours and be disappointed with its results.

In the following listing, we have written up the promotions and contests that were most effective in their unique "idea" rather than in just their results...probably none of the promotions listed were failures in their desire, but, the amount of calls or the added ratings were not as important as the possibility that they might trigger an idea in your head.

Therefore, we ask you to read the following pages for ideas of how to better promote your station with your own audience and that you take the knowledge you will learn in the following pages and add to it by studying new ways to serve the audiences who yearn to hear something worthwhile on radio.

## COMMUNITY

### CURRENT EVENTS

**HONOLULU – KPOI (10/11/71)** noting that the city is in a lot of trouble because of the dock strike, is running its own contest called a Giant Roll-A-Thon. There is a tremendous shortage of toilet tissue in the city, so the station is now giving away four rolls an hour to various callers. There must be a moral to this story.

**RAPID CITY – KKLS (11/15/71)** built the world's record record...the world's tallest record. Actually, it was a 50-foot stack of records donated by the listeners and the station. It was built alongside a large billboard in a local shopping center. Various community organizations then went out, as the stack of wax was growing and got pledges per foot for the United Fund. The KKLS jocks said that if they didn't get \$1,000 per foot pledge that 'the jock of KKLS would hit the ground from the top of the billboard.

The station got over 7,200 records and short of the \$1,000 per foot pledge. So the crowds gathered in the park on Saturday afternoon to watch the 'jocks fall.' On top of the billboard they climbed...but, rather than the gentlemen who broadcast on the station falling... the station had gotten a supporting supply company to embroider the names of the jocks on athletic supporters...and each one of the disc jockeys dropped his own jock strap.

**LOUISVILLE (2/6/71)** The High Low Contest is being run on WAKY... listeners guess how much money is in the State's Sinking fund...(a large petty cash operation...collection of license fees, other taxes, etc.). Listeners are told how high or how low that is. Winner gets a brand new sink...all installed along with everything else to make a brand new \$2,000 kitchen.

**MOBILE, ALA (9/18/72)** — What does your radio station do to help prevent another year of hassles and racial disturbances in the public school? WABB here taped positive statements from students all over the area...spliced 4 or 5 together...ran them over a bed of "Peace will Come" by Tom Paxton and Sly's "Everyday People." So far this year, trouble in those schools is reported minimal...perhaps in part because of a communicating radio station.

**PHILADELPHIA (7/5/71)** — WFIL's Dr. Don Rose is at it again. A heavy Pennsylvania income tax was passed a few weeks ago and made retroactive to the first of the year...which has taken a great bite out of the taxpayer's paycheck. The Supreme Court, last week, declared the whole thing illegal...the problem being now, how to give the money back to the people. Dr. Don has it. He sent a letter to the Governor explaining that he would help. Each morning on his show, Dr. Don hourly gives away one of 56 (560 kc.) rebate checks on his show...checks are pretty hefty...all the way past the one hundred plus mark. Listeners, each hour, just pick a check number and they get what's on it. The letter to the Governor was made into a newspaper ad for support.

**LOUISVILLE (3/16/70)** — WKLO, tying in last few promotions with latest called, "what do you want in the seventies." Listeners are asked that question and each entry used on the air goes into a hopper for a one thousand dollar cash prize. To support the promotion, the station has taped statements from local officials such as the mayor, etc. Also various record

artists are on the station, with their wishes for 70. Station is trying to keep listeners away from the obvious answers, such as peace...love...etc. Listeners could write in, phone in on Lee Grey's show or fill out newspaper entry. Some of the answers included... legalize pot...make a hit record...have ten birthdays...or even one chick hoped she would have a baby.

**PHILADELPHIA (1/12/70)** — WIGB morning man Ed Richards has launched a campaign against pay potties. Ad libbing against pocket pennies pilfered by the pay pottie people on his program, Ed has informed listeners, that if they will send a letter to him requesting it, he will be glad to send them a free pottie pass. Pass actually is a card, informing the listeners that they can get in free, with the dime attached to the card. Ed also did a mini-spin on his program last week...playing 43 records in a row... they were cut down to about a minute and a half apiece.

## ECOLOGY

**WATERLOO, IOWA (5/12/71)** — KWVL here is giving away lead free gasoline to the winners of the paint your can contest. Listeners must dress up their garbage can including the KWVL call letters.

**BUFFALO (11/72)** — WKBW is giving 2,000 tickets to the Ice Capades to the club or organization that brings in the most political posters from city streets. Similar thing at KJRB in Spokane...throwing a party in local park and \$100 goes to person bringing most posters and 2nd and 3rd prize \$50.00.

**LOS ANGELES (10/11/71)** – 93/KHJ, in an effort to reduce pollution and support the work of Operation Oxygen and Stamp Out Smog, provided free bus service during the morning and evening rush hours during “Share A Ride Day” last week. The station paid the fares of all passengers on that day to encourage them to take the bus rather than their cars to work. The concept of “Share A Ride Day” was to reduce the pollutants in the air due to auto emissions by reducing the number of cars on the streets and freeways. One excellent way of reducing the number of vehicles is to provide bus service and KHJ is doing just that, with the added benefit of rewarding the people who participate by making the trip a free one courtesy of the station. To further highlight this service, KHJ is using the only full-sized natural gas-powered bus in regular service in Los Angeles, a virtually pollution-free vehicle.

**LINCOLN (5/12/71)** – KLMS is running a series of vignettes revolving around a couple constantly being caught up on the perils of pollution. The series contains 20 episodes and were produced at the station. They include all facets of pollution exaggerated to the ridiculous but, still possible. Good response.

**WICHITA (9/25/72)** – “Save Our Trees” promotion successful for KEYN here. High school students over an eight-week period collect as many recyclable newspapers as possible...each ton collected buys 17 trees...school with the most tonnage per student wins.

**OKLAHOMA CITY (10/18/71)** –

KOMA is promoting its own “pollution hot-line”... inviting listeners to tell of specifics concerning both good and bad things happening ecologically in the town. Those are edited and played back as spots on the air.

**PHILADELPHIA (6/14/71)** – Cornbread and Cool Earl are just two of the cats who spend most of their waking hours painting their names everywhere in this graffiti crazed city. In fact, Cool Earl is super cool...while one cat kept the cops busy rapping...Cool Earl painted his name on the side of a police car. WFIL feels that flowers and fresh paint would be better, however, than Cool Earl’s sig., so this weekend, they’re inviting listeners to come to a youth center and pick up paint and stick on flowers, butterflies, etc., and redo the whole ghetto area...I’ll take the police cars.

**PITTSBURGH (5/22/72)** – WTAE ran a blanket covering Ecological Campaign including all the usual ecology spots, fact sheets, etc. At the same time the station put together an exhibit called EcOasis. The EcOasis, an exhibit designed to simulate an ideal ecological environment, answered the question...“How on earth?” As a four-part exhibit it allowed people to drink absolutely pure water... they then move to another booth and breath perfect air...then after a short taped audio presentation of the growing decible levels of common everyday noises, the experience of total silence within an audiometric sound proof chamber, and finally, the gift of an untreated sunflower seed planted in a cup of organically pure earth with instructions for care and transplant.

Some 1,200 people visited the exhibit...that had to be moved into the station's studios because of a ton of organically unpure water falling all of a sudden.

**DENVER (12/13/71)** – KHOW cracked down on the major air polluter of this city, with each of the jocks and newsmen hyping the Public Service Company...giving facts and figures about pollution and finally stating they were going to do something about it. Word finally leaked over the air that bomb sites had been installed in the station's Cessna 182. Finally, the station announced they were going to bomb Public Service with Miracle White non-polluting detergent on a given day. The FAA was fully informed so they could handle any calls. In actuality, the station did a play by play take off and bombing complete with all the sounds on tape and ran it announcing that the whole thing was simulated. Plenty of good reaction from the public but, Public Service Company (who ironically on the day of the bombing reached one of the most polluting days) was not pleased at all...in fact they were irate.

**EL PASO (3/2/70)** – Two months ago, KINT asked for signatures of all those people who did not like what was being done about air pollution. The result? Some one hundred thousand people, responded. KINT, one day last week read all one hundred thousand names on the air...fifty in each set. The only record played all day was On A Clear Day. Record was played 312 times.

**LOUISVILLE (8/10/70)** – You hear a kiss and a grunt and your name gets

qualified for a ride around a block in a Gremlin. WKLO has just had a listener choose what he would like...kiss a sexy frog...be kissed by a sexy frog...or have a sexy frog kiss somebody else. Not only do the listeners get a ride around the block, but, get to choose the block if they show up at the station with a cleaning implement they get a tube of Ultra Brite. Ultra Brite to clean their teeth after that frog kiss and the learning implement to clean up the block they ride around. It's all part of WKLO's clean up Louisville campaign.

**PITTSBURGH (1970)** – Bob Harper calls it Radio Paydirt and here's the p r o m o . . . of the K Q V contest...“Captains of industry we don't usually run contests on your level, but, we've come up with one. Send us all the pollution you put into the air in one day. The best entry wins an 8x10 glossy of your family breathing it in. Enter today...neatness counts.” Another bit on the air there is a spot for Tommy Turntable School of Broadcasting using a plastic nasal voice saying pay now, attend the Tommy Turntable School of Broadcasting. Send your name and address to “Hi Everybody” KQV...Pittsburgh.

**RALEIGH (4/20/70)** – WRNC in Raleigh is a freak for dirty pictures this month. In fact, they are running a contest for the dirtiest picture presented to them. However, the pictures are not the Gina Lollabridgida type. They are a bit sadder than that. The cash prize winning picture will be of the filthiest place in Raleigh. Pictures will be turned over to the Earth Day people in Raleigh to add further proof of the need for an

improvement of our environment. Station also will be covering the Teach-In there in 3-minute news type slots.

**PITTSBURGH (8/10/70)** — WIXZ in its anti-litter campaign paid \$100 for the best decorated beer can brought to the station. "Make something practical out of our can." Station also distributed some 5,000 mini-peace stickers in two days. Listeners had to send in for them...got five each. Oh by the way, Rob Wayne who tried to set a record for go-rounds or the ferris wheel stayed up one hour and 20 minutes and got sick — way to go Rob. Add to that that Sean Grabowski is distributing his own cook book along with autographed pictures of himself and you know that Chuck Dunaway must be programming the station.

#### GENERAL

**DENVER (7/5/71)** — KTLK is looking for some help for their Colorado State Penitentiary project. They are spending time teaching radio to the inmates for their closed circuit radio station, plus helping their application for an FM station. The station needs records if you can help...send it to Station Manager...KCSP Radio...Box 1010, Colorado State Penitentiary, Canon City, Colorado, 81212.

**MONTGOMERY (3/23/70)** — New KHHY jock, Larry Stevens, decided to make a tour of the town, but didn't know the places to go. So, he asked his listeners to write him a letter and tell him the in places to tour. Larry, then will pick one of the letters and take a couple with him on a tour of the city to all the places the winning entry picked, plus state will pick up the tab

for a statewide tour.

**LOS ANGELES (3/2/70)** — KDAY, tied in with the Public Computer people in the city perform a great service, for people looking for a job. They used a promo on the air, with a voice claiming to be Ralph the Computer. He gave a phone number for people to call if they were looking for a new job. When people called a secretary answered, took the listeners qualifications, programmed it into the computer. Secretary then read back jobs that would fit that particular person. Receiving some 900-1,100 calls per day, station placed 1,200 people in the first week of operation.

**LOUISVILLE (1/26/70)** — WKLO, here, has hipped people to the fact that Louisville is one of the fastest growing cities in the south. Current contest promotion is "Louisville City Of The 70's." Each day a different question is asked that pertains to something that is happening to the city. For example, one question was the new post office will cost \_\_\_\_\_? Listeners are given three choices...then they write their answer on a card. There is a different question each day...and listeners can enter every day. Winning prize at the end of the month is one thousand dollars.

**PEORIA (3/16/70)** — One thousand dollars cash, and big dance for the winners of the On The Street Contest now happening at WIRL. Each side of a street is judged for its beauty and cleanliness, by the mayor and Sanitation Department. All the people of winning side of the block divide the prizes.

**SEATTLE (1/26/70)** — Ask the doctor...latest public service project of KJR in Seattle is getting great response according to PD Gary Taylor. Each night from 9:30 to 10:00 the lines are opened and listeners are invited to call one of the cities leading, (very hip) doctors. There they can ask any question they choose, mostly concerning sex, drugs, family relationship, etc. Questions have varied, to a pregnant girl asking where she can get help to an argument on drugs, etc. Calls are pre-taped and production added and they are run three an hour from ten to midnight.



**EYE POLLUTION**, a high-contrast photo by John Dylono of Chicago, the winner in a "Dirty Pictures" contest sponsored jointly by WGLD, the Oak Park-Chicago rock FM outlet, and the Chicago Lung Association, formerly the Tuberculosis Institute.

Plenty of no smoking campaigns . . . Dean Parkhurst kicks off a campaign at WHEN in Syracuse.



## HOLIDAYS

### APRIL FOOL'S DAY

**EL PASO (4/12/71)** – KINT. You've heard of Sonny Melendrez...April Fools's Day, the jocks and the principals traded places..principals on the air, and jocks at the school...Principals had their own logos cut, etc., and the jocks stood by to sing the jingles. On the other hand, jocks did their bits as leaders of the day at the schools...by hiping the kids to what's happening on the school intercom.

**SAN FRANCISCO (4/13/70)** – Might work on this for next April Fool's Day. KSFO and one of their jocks...Carter Smith pulled a heavy. San Francisco, of course, is the home of the cable cars. It's also the home of a wax museum. So Carter Smith borrowed one of the cable cars and several of the wax figures. Smith then sat down on the car and recorded peoples' reactions to sitting next to

Willie Mays, President Nixon, Liz Taylor, Richard Burton, Boris Karloff, Count Dracula and others. Smith had informed listeners what he was going to do but, none of the listeners on the streets got what has been called "suite a start."

**SEATTLE (4/20/70)** – This is a real switch. April Fool's Day here made listeners really wonder what was happening. All the jocks on KVI, a middle of the road station were doing their thing on KJR, the city's leading rocker. At the same time, the KJR jocks had become MOR personalities on KVI. Both stations called to let Radio 70 know that the town was turned upside down by the promotion, not to mention the absolute respect both groups of jocks learned for the other's format.

**HOUSTON (4/3/72)** – Bill Young of KILT is running an April Poolcontest...giving away a swimming



pool if they locate the Mystery Man, who's phoning in from various places around the city...and giving clues to where he's calling from.

## **CHRISTMAS**

**SAN DIEGO (12/72)** — KFMB/San Diego coming out of one Christmas contest and going into another. Former contest was variation on "World's Largest Christmas Card" Contest. Listeners were asked to send in postcards — whoever's card was drawn won a Billboard somewhere in San Diego with a message like "Season's Greetings and a Happy New Year to (winner's name) from KFMB." The message stays up for a week or two. Contest they are going into now is "KFMB Presents a White Christmas in San Diego." Listeners are asked to call in once an hour and state, on the air, why they would like to have a white Christmas. Every hour, one listener is picked and at the end of the contest, one listener will win a white Christmas — a couple of tons of snow will be dumped on the winner's house; snow machine creating snow. Second and third prize were one of these "Your Wish Come True" things with a \$1,000 limit.

**LOS ANGELES (1/19/70)** — Probably one of the most successful Christmas promotions ever was run again on Drake stations across the country. It's called Christmas Wish contest. Right before Christmas listeners are invited to send in a wish, telling what they want for Christmas. Wishes varied from a wife wanting to go see her husband on his R&R in Hawaii to a college girl who needed her car repaired to go to school. All the wishes

that are granted are taped first person and played back on the air. The budget for this contest must have been phenomenal...some of the prizes were fantastic. Plus it goes without saying, a lot of good was done.

**LOUISVILLE (12/7/70)** — WAKY, aware that Santa Claus, Indiana isn't far away is utilizing the city for their Christmas promotion. All the kids in the area are being urged by the station to send in their names and phone numbers. Station salesmen are taking their time to call the home...posing as Santa Claus...talking to the children and asking them what they want for Christmas. All the cards go in for a drawing...the winner receiving a day in Santa Claus, Indiana...which is a far out place with all kinds of Christmas attractions...toy factory, etc. The next 100 people drawn win a deed for one square inch ownership in Santa Claus, Indiana.

**SEATTLE (11/23/70)** — Far out...from KJR. Getting ready for Christmas, station has the KJR Electronic Christmas trees. These trees are sold to various stores to put on the roof of their buildings. The trees are wired to the KJR frequency. Listeners are told to go to the parking lot of the various stores and they can sit and see KJR on a Christmas tree. As pulsations hit the lights on the tree that flash in time with the music. This has been proven as a good traffic builder for the stores and good publicity for the station. At the same time, the station has its own Santa Claus...on the air. Listeners can call in one an hour and speak with Santa Claus on the air. There is an age limit of something like 5-12 years old.

addition they re-ran their old Paul McCartney special.

## LOVE AND VALENTINE'S DAY

**MONTGOMERY (1/26/70)** — The prize is the world's largest Valentine and it's being given away by fast climbing WHHY here. Listeners are being urged to drop by a numerous amount of stores in town and register their name for a drawing that will be held prior to Valentine's Day. The winning name will get to make up his or her own valentine for the member of the opposite sex chosen. Station then will have a billboard in an obvious section of town displaying not only the Valentine message by station call letters as well. Of course contest can be done in several different ways...but as PD Bob Baron says, the import and thing is the prize.

**DETROIT (2/10/72)** — CKLW is running a Secret Sweetheart contest. Listeners call in and tell their sweetheart (on tape) how much they love them. Once an hour the lovers are played back on the air...each lover receiving candy or flowers. On Valentine's Day the 10 greatest lovers will be awarded a hundred bucks apiece.

**INDIANAPOLIS (3/9/70)** — WIFE is running one of those mental-image type of promotions, without really giving away a prize. Station found some ten thousand antenna balls with stations' call printed on them. Tying it in with National Bachelor's Week, WIFE urged bachelor and bachelorette listeners to have a ball on them. Listeners could pick up the balls at

various service stations and stick them on the antenna to show everyone they were single. Promotions contained double entendre that would take Carrie Nation to figure out.

**LINCOLN (2/8/71)** — KLMS is running a contest they call "All the Loving Couples." Clues are given on the air as to the identity of 10 famous couples. Clues on each couple are given for about 5 hours each. First entry to guess all 10 couples wins. Dinner for 2, tickets to Love Story, etc., are the prizes.

**PITTSBURGH (2/22/71)** — Bob Harper of KQV could just about start his own contest idea company. This is what they did for Valentine's Day. Station promoted a Beauty and the Beast Contest. Once each hour a clue was given to "the beauty"...each beauty being a female recording artist. Later they took calls and the first person to identify the beauty took both prizes..."The beauty and the beast"...the beauty prize being an album by that artist...and the best being a pet of some kind...a puppy, kitten, goldfish, etc. Station ran the contest throughout the weekend.

**DAVENPORT (1970)** — KSTT calls it "Beautiful Thoughts." They took calls from listeners who had a poem...a thought...or whatever that pertained to something loving or beautiful. Complete with production, the best thirty played back over the air on Valentine's Day. Best thirty were sent a Whitman's Sampler. Thoughts were not over 20 seconds long, and were played right before a love ballad of a contemporary bag.

**SHREVEPORT (3/23/70)** — A Valentine promo here at KEEL. One hour a day set aside for people to call and record a message to someone they love. Valentine's Day the messages will be played back and tagged with a number. If listener hears a message to themselves they drop a card along with their number and win a prize of some kind.

**RALEIGH, NORTH CAROLINA (10/17/70)** — WRNC in this city has come up with the anniversary game played just like the Birthday thing. Get the year you were married...win a prize...get the month...win a bigger prize...get the exact day and win a huge prize. Bob Raleigh reports good demographic appeal.

#### MISCELLANEOUS HOLIDAYS

**DALLAS (5/12/71)** — I know you're sorry you missed it, but last Saturday was Lei Day. Lei Day is a celebration in Hawaii, promoting friendship and good will with the giving of leis...(I've never been able to think of a better way)...Anyway, KLIF in Dallas was hip to Lei Day, so they invited their listeners to send in their own leis made out of real flowers. At five o'clock on Friday, the judging was completed and the winner announced. The next day, which was Lei Day, the winner of the contest, along with KLIF jock Mike Seldon, flew to Honolulu to present their lei to the mayor of Honolulu and the governor of Hawaii. Then just 2½ hours later, Seldon and guest were flying right back to Dallas. The essence of the contest being a good will thing, rather than giving away a trip to Hawaii.

**CINCINNATI (1/19/70)** — WSAI does it one more time. This next week they'll be taking the side of the heavy, celebrating fat week. Little vignettes will be running throughout the day, each and every line will be geared to promoting fat people...lines like fat people are fun...fat people work the hardest, etc. To get ready for it this weekend they're running Get Heavy Weekend.

**DENVER (3/6/72)** — In the country's second biggest St. Patrick's Day Parade, KHOW has invited anyone who can play any instrument such as a garbage can to show up and join their floats. Auditions are also being held on the air...good response...far out instruments.

**BUFFALO (11/29/71)** — While you probably weren't aware that this last week was International Cat Week...WYSL morning man Jack Sheridan ran a week long promotion with the winner having his cat taken to lunch.

#### MOTHER'S DAY

**MIAMI (5/17/71)** — WFUN taping kids and having their mothers identify the voices on Mother's Day (winner getting from 20 to 79 dollars) is not unusual type contest, but the fact that out of 36 voices played, 28 of them were winners.

#### NEW YEAR'S DAY

**BUFFALO (1/26/70)** — This has been done many times before, but I thought you'd like your memory refreshed. WKBW, always a promotion minded station, reported to listeners that

**CHICAGO (12/13/70)** – Clark Weber, morning man at WCFL is doing his thing for thirsty Christmas trees. He is asking his listeners to send him a stamped, self-addressed envelope so that he can forward to them this exciting new thirst quencher for Christmas trees: 4 teaspoons of household bleach...2 cups of simple syrup...4 tablespoons of micronized iron (available at most florists under the tradename Green Guard). Above solution should be placed in the tree holder. Recut the tree at its base and then set the tree in the solution. It's not necessary to put the entire solution in the tree at once. It's better to add it over a period of several days. After the initial preserver, allow the tree to stand for 12 hours before decorating. Clark is sending the whole thing to listeners free. By the way, the solution is not good for people as evidenced by the ingredients so keep it away from kids.

**ANAHEIM (1/11/71)** – KEZY PD Mark Dennishipped us to a promotion, "Christmas Eve morning I made a direct call live via satellite to Camranh Bah, Vietnam. (7:45am California time – 11:45pm Christmas Eve Vietnam time). During an in-progress Christmas party, the USO director assembled several California boys around the phone for a brief hello and greeting from each. Perhaps the high point of the entire half way around the world conversation was a serenade of "Silent Night" by the troupes. The next hour we played back a conversation from KEZY to Saigon via Mars radio at Fort McArthur (general conversation regarding the mood and yuletide attitude of the boys, etc.). The station received

heart-warming response and we felt it was another successful link to our "humanication" approach...often times not found in a contemporary operation."

## **EASTER**

**DAYTON (4/19/71)** – We were unable to reprint a picture that you wouldn't believe! WONG ran a Build An Easter Egg contest. They received about 180 eggs. all huge. Later on, using the winning egg, they ran a What's in the Egg contest, similar to What's in the Box.

**LOUISVILLE (3/16/70)** – WAKY HAS HIDDEN 4,000 PLASTIC Easter eggs all over town with call letters on them. some eggs have candy inside and others, slips with big prizes. Station is giving on the air clues to where the big prize eggs are hidden.

**LOUISVILLE (4/3/72)** – Johnny Randolph of WAKY informs the Report (although it may be a little late for this year) that those plastic Easter eggs can be purchased for almost nothing. 5,000 of the eggs cost John 64 bucks...the firm is in Peoria, Illinois. John filled the eggs with numbers and called the numbers for prizes the week prior to Easter. The night before the contest began, all the station personnel took a pack and threw them on 5,000 different lawns in the city.

**LOS ANGELES (4/3/72)** – Word of Easter Weekend contests and promotions deluged the office last week. At WRIT, Jim Kagen dressed up as a bunny and visited children's hospitals with the other jocks...passing

out painted eggs and other small prizes. Several stations reported all-day promotions tied in with the city's jaycees... such as WIFE, where all jocks were in costume for the annual Easter Egg Hunt, held in one of the larger parks.

### **FATHER'S DAY**

**MILWAUKEE (6/19/72)** – When you hear the cat say, “So’s your father” on WRIT, a listener calls and first one in wins a father’s day type prize.

**MONTGOMERY (6/22/70)** – Bob Baron has created a father’s day promotion for his station. While the disc jockey fathers take the day off their wives will handle air chores. Two of the jocks are not married, but they are looking for a wife for that day. Entrants explain why they want to take over the show...best two win. It’s been done many times before, but just a bit to refresh the memory.

### **GEORGE WASHINGTON'S BIRTHDAY**

**CLEVELAND (2/15/71)** – Friday in two three-hour time segments, WIXY recorded listeners...saying “I listen to WIXY and that’s the truth.” Monday on the George Washington Birthday celebration...they’ll play back the tapes...if a listener recognized his voice...and calls in time he wins a cherry pie. One of the cherry pies is full of pictures of George Washington rather than the usual cherry filling. Listeners go by the bakery to pick their pie up...they select from a stack.

**NASHVILLE (1/12/70)** – WMAK, tying in George Washington’s Birthday

with George Washington Record Toss. One day set aside for listeners to come down and try their hand at throwing a record across the Cumberland River. It costs them 25 cents for three throws, proceeds to go for the heart fund. If anybody gets lucky enough to throw one across, they win \$1300 from WMAK...Station also will give away box of chocolate covered cherries and dollar bills on the air. This is the third year station has done the promotion...last year no winner...year before winner gave half to heart fund.

### **HALLOWEEN**

**SANTA MARIA (10/18/71)** – My God...leave it to Sandy Horn. KSEE is having a fun frolicking affair for Halloween...various groups are signing up for its first annual pumpkin rolling, painting and eating, and generally off-the-wall contest. It’s about the “off the wall” part. That’s when all else is done and the pumpkins left become ammunition for a war between the groups...that’s called a pumpkin throwing at each other contest with all the pumpkin stuff left. Who wins? Whoever is smiling at the end of the trip. All this is just a prerequisite to Sandy’s next promotion. November will be Stick It In Your Ear Month in Santa Maria...details later.

**BUFFALO (11/72)** – You can save this for next Halloween and maybe make a deal with Jeff Kaye for the tapes...WKBW ran 5 hours of special programming Halloween night almost all of it locally written and produced...including History of Vampires...the Wax Works...The Four Poster Bed...and War of the Worlds...In

through cleaning up after Christmas, they had found a bunch of old money they wanted to get rid of. So they held a clearance sale. Twice an hour they called a number at random and if the phone was answered "KB Cash Clearance," listener won whatever money was in the jackpot. Each day the prize went down 50 dollars...starting from one thousand. Every day (in other words) there was not a winner...the thousand dollars would cost 50 dollars, more. WKBW by the way is the first station I've heard of to hold their own ski meet...coming soon...more report on that.



Chicago — The way I always wanted to run a show..WGLD radio artist Morgan Moore did his show with the help of 14 gin and tonics on a recent holiday to emphasize sober driving...A promotion that has been done several times...in fact I know a few cats who don't even need the holiday as an excuse.

## IN STATION IDEAS

**HOUSTON (1/4/71)** — KNUZ is coming up with an entirely different kind of survey each week. They noticed that the shucks that were put on various single records were usually thrown away because of their flimsiness. So the new KNUZ survey will be printed on a 24 weight paper in the form of a shuck. This was as explained by PD Larry Vance, the kids will keep the survey each week...plus it will help them take a little more pride in their singles.

**INDIANAPOLIS (11/72)** — WXLW PD, Pat Martin, found a whole raft of original Walt Disney records ("When You Wish Upon A Star," etc.) in the depths of their library and decided to make use of them. Says he'll be glad to make a sign off trip for anybody interested. Phone number is (317) 925-6494 or Box 22300, Indianapolis, Indiana 46222.

**NASHVILLE (5/21/72)** — Another

good idea from Buddy Blake...putting together a "talking trade sheet"...giving actual sounds of contests, etc., in the form of a record...I'm sure you can probably get a copy from Buddy if you call or write him in Nashville.

**MILWAUKEE (12/7/70)** — Skip Broussard of WOKY is doing something about the young people getting into radio. The station is conducting a 16 week one-night-a-week course on radio, free of charge, to those who are thinking about making it their career. The whole station staff participates...engineers, traffic heads, copy writers, salesmen, jocks. The WOKY Workshop is promoted on the air.

## METHODOLOGY

### AUDIENCE CREATIVITY

**HOUSTON (5/15/72)** – As a “spin-off” on the highly popular “I can’t believe I ate that whole thing” Alka-Seltzer commercial, KNUZ has begun the KNEWS “I can’t believe I ate that whole thing” promotion. Listeners have been invited to write and tell KNUZ what “whole thing” they can eat all of. A number of finalists have been chosen from the many interesting letters received. Entrants include: Rattle eaters (with milk and eat 7 live rattlesnakes)... Grasshopper eaters (a 15 year old boy will attempt to set a word banana eating record – 40 bananas in 45 minutes)...One man will attempt to eat all the chocolate from a chocolate covered Volkswagen. All finalists will be entered in the KNUZ “Grand Gobble Off” to be held Saturday, May 13, at the KNUZ studios. Contestant eating the most original “Whole Thing” and the contestant eating the

largest amount of “Whole Thing” will receive dinner for two at the Houston restaurant of their choice. Needless to say, the produced promos and jock ad libs on this have been extremely funny. Much listener comment.

**PHILADELPHIA (8/2/71)** – WFIL is running their First Annual Used Money Auction and it works like this: At the first of the hour, the jock puts up a \$20 to a \$500 bill, explaining that later in the hour they would be auctioning off the bread. At the sound of the auctioneer, the jock gets two contestants on the line. A 15-second timer begins and the two begin bidding for the money. At the end of the 15 seconds, the last person submitting a bid wins the money. Response is reported heavy.

**SAN ANTONIO (9/20/71)** – WOAI is running a Smiling Faces contest...asking listeners to send in pictures of their favorite smiling face



(people they know). Winning prize is a Polaroid camera. At the same time, the station has sent fifty attractive chicks out with "Tooth Totes"...containing keys. Winning Key fits a 1971 Toyota. The note here says the girls are tooth fairies...just my luck.

**SEATTLE (11/13/71)** – KOL disc jockey, Don Clark, has apparently procured a part in an upcoming Paramount picture for one of his listeners. Each day he is letting the people call in and audition. He gives them a word such as "anger"..."emotion"...etc., and they have sixty seconds to show whatever Don wants them to. Winner gets the part.

**SEATTLE (3/6/72)** – At KOL's midnight Pajama Party, all the lyrics that jock Don Clark has been collecting from listeners that they think "ought to be in a hit song" will be sung as one big song by the entire theatre at the end of the movie.

**AUGUSTA, GEORGIA (4/10/72)** – WBBQ is running a contest to find "Miss America Frog"...apparently it's a whole frog jumping trip all over...latest survey sheet of the station shows Miss South Carolina holding the trophy that will be presented...plenty of good tie ins.

**SAN FRANCISCO (1/26/70)** – Middle of the road stations can have promotions also as evidenced by KSFO's late running Up Your Pleasure contest. Listeners were invited to send in their ideas on how one's pleasure could be upped. Contestant with the best idea won all expense paid trip. Listeners were awarded special Up

Your Pleasure Kits that contained such things as a feather to tickle your fancy...confetti...perfume and other delightful gifts. Campaign was supported with TV, billboards and antenna flags.

**MILWAUKEE (3/2/70)** – WRIT running an unusual contest...called the Thing-A-Ma-Jig. First day of the contest, listeners are given one thing to do such as getting a pencil. All day long that one instruction is repeated. The next day they are told to tie a string to the pencil. There is a different instruction each day...thirty instructions in all. At the end of the contest, person who has built the best thing-a-ma-jig wins the prize.

**DETROIT (8/10/70)** – WKNR has come up with it. It's called WKNR words. Listeners have been invited to come up with lyrics to a song that they themselves have written. They can write about anything, but PD Bob Green says that most of the songs are very serious and most of the entries are young adults. Winners not only get a thousand dollars, but the guarantee that their song will be set to music and recorded by one of the Motown groups...Edwinn Starr, Stevie Wonder, Marvelletes, etc. At the same time station has prepared thirty beds and will be reading various items on the air from the lyrics over the beds. Stations who decide to run the contest must be sure and check into the legal ramifications..copyright laws, etc.

**DAVENPORT, IOWA** – KSTT holds the "giant popcorn ball." During a four-hour remote contestants were urged to bring out a popcorn ball. Prizes awarded in two categories:

biggest and most creative. There were 65 balls that day (possibly a record for four hours). Winners of the biggest category used 130 pounds of popcorn, 120 pounds syrup, 160 pounds sugar, five gallons water and 350 man hours. The object was not quite a ball...in fact it was an as yet undiscovered shape, hauled in for the judging on a flat bed truck. The prize, a \$200 mini-bike, was donated by the winners to their high school mascot to ride at the football games.

### **CASH CALL, ETC.**

**PHILADELPHIA (5/12/71)** – WIBG running the Marvelous Money Maker...machine running off different denominations of bread...listener picks his bill...if he gets the right denomination he wins it...from a dollar bill to a thousand dollar bill. After a week of that the machine broke down...and began spitting out all kinds of money...only thing that would shut it off is the magic word. At last count machine was at 1200 dollars and was still spitting out bread at the rate of about 200 dollars a day. After a week clues to the magic word will be given.

**SAN FRANCISCO (11/2/70)** – The KFRC Money Machine...a deluge of dollars was created by the KRFC Money Machine, which produced a dollar a minute, every minute, every hour, every day from 6 AM to midnight. Only an eleven letter verbal command uttered by a KFRC listener could stop the machine. The first person to utter the command and stop the machine, won all the money made. The amount produced was the largest cash jackpot in San Francisco radio

history. Winner won \$13,397. No clues were given.

**PHILADELPHIA (4/7/70)** – They call it Checkmate at WFIL. A highly successful contest that starts with the jock giving the amount in the jackpot for the hour. Jackpot ranges from \$225 to \$1000. The second half of the hour jock takes a call. If listener knows the amount in the jackpot he gets to pick someone else who the jock gets on the phone. At this point, original contestant gets to make a move toward one of the jocks. If the move is right, they both win the jackpot. WFIL, so far, has had three winners for \$3850. Jay Cook says that the only problem is that it can take as long as three minutes to play the game if the partner does not know the rules. Station sends a consolation prize of a chess set to losers.

### **CONCERTS**

**PHOENIX (6/21/71)** – KRUX is working on pushing the names of their jocks so they are tying the jocks in with the concerts rather than the station. They're calling the promotion, Musical Expo I...Musical Expo II...etc. Two jocks are promoted as presenting the concert at a time.

**SAN ANTONIO (3/6/72)** – KONO not only gives out tickets to concerts being performed in their city...but an entire kit at various intervals in the hour. The KONO concert kit contains the tickets, plus an album by the group along with a picture of the group.

**PITTSBURGH (10/28/72)** – KQV which sponsors most of the concerts

that come into Pittsburgh has a poster they are distributing that has the pictures along with the date of the concert of the last three months KQV sponsored events...one poster may contain Alice Cooper, Sly Stone, Grand Funk, etc...with the dates captioned beneath them...along with KQV's calls...but they're thrown in subtly. Station ties in with a multi-location sponsor...sells him a spot package and then gives him exclusive rights to distribute the posters. Sponsors ID is not contained on the poster.

### FORMAT CHANGE PROMOTION

**INDIANAPOLIS (6/14/71)** – WXLW has switched formats from MOR to adult oriented contemporary. Station completely changed on June 7th after running a Mystery Box promotion. On the day it was opened on the air...a radio was found inside...switched on and the listeners heard one of the new jingles...and the new format began. This had been backed up by TV spots and a continuing "saga of the Mystery Box." The station will be playing mostly current singles but a few album cuts. Station operates at 950 kc with 5,000 watts daytime. Ray Dennis is PD.

### LICENSE TAGS

**DALLAS (3/15/71)** – Playing tag with KLIF. State has customized license plate laws and some of them are far out. Such words are featured on the plates as GOD JR...GRASS III...JUNK...DYKE...A word called if listener has seen the tag...he calls in and describes the car...and wins \$11.90...Can be owner or non-owner.

### MARATHONS

**HARTFORD (10/23/72)** – WDRC is running something besides the Last Contest...using the "Get Your Hands on a Toyota and Never Let Go" marathon...at 6am last Monday morning some 60 people completely obscured two contest vehicles...the reason being that the cat who keeps his hand on a Toyota longest wins the car...contestants have to be 16 years old...remain in a standing position with both feet on the ground and both hands on the car...not permitted to have a substitute or stand in...contestants are permitted one 15 minute break in twelve hours...the marathon remains in progress 24 hours a day rain or shine...a second car is awarded to the listener who guesses what the winning time will be...they shoot horses don't they?

**BAKERSFIELD (10/4/71)** – KAFY has been broadcasting live from the local Kern County Fair...seems jock Jerry Clifton is going to entertain the crowds by attempting to break the record of throwing an ice cube back and forth to himself. The record now stands at just over 2500 tosses. The ice cube must be regulation size.

**INDIANAPOLIS (12/7/70)** – You probably didn't know this, but Perry Murphey of WIFE informs the Report that the world's record for kissing is 15 hours and one minute (late word from Washington...record just broken...now up to 18 hours). Anyway the kids in Indianapolis are attempting to break the record for the longest kiss this week...all sponsored by "Have a Happy Day," WIFE. Some 62 couples have registered for the

event at a local theatre. Couple that holds the longest kiss will receive 100 dollars in cash...bottle of champagne...a case of chap stick...sack of Hershey kisses...and worldwide recognition.

**DALLAS (5/22/72)** – KNUS is off and running with the “Great Rip-Off”...every 20 minutes giving something away on the air. At the same time the station, intrigued by the Playboy story on flag pole sitting, has its own flag pole sitter on the perch right now. The station advertised for somebody to go up to the top and attempt to set the national record...which, by the way, is 248 days...all expenses are paid...and if the record is broken the sitter will receive a nice \$5,000 prize. The pole is near a freeway...sitting 50 feet up in the air...his little building is 5 feet by 5 feet and contains television, books and a telephone. Once a week his chick comes up to visit him, but that’s about all the visitors he’s got. If you’d like...you can talk to him at 212-234-2931.

**CLEVELAND (8/28/72)** – WIXY’s Mike Kelley had completed 289 hours via the ferris wheel on his way to setting a new world’s record. The record of 17 days and 19 minutes will be broken as of Tuesday, August 29th at 10:22 PM. Either Kelley or a newsman will be on duty to take telephone calls right on the spot beginning at 10:25 if you would like a live report for your station. The number is 419-627-1757...Kelley for sure will break it or forego presentation ceremonies with the key to the city given by the mayor and a parade through the streets of

Cleveland after the event.

**WILMINGTON, DELAWARE (2/26/72)** – This will produce some far out images...WAMS in this city just completed a Kissing Marathon where Harvey Waltgon and Patricia Lillya kissed for 36 hours and 57 minutes...taking the first prize of a dune buggy. The couple was quoted later when asked how they felt...“Ugh.”

**CLEVELAND (9/18/72)** – September 2nd was declared by Mayor Ralph Perk here “Mike Kelly Day” after the WIXY jock set a new world’s record for continuous rides on a ferris wheel. For those statistically inclined Kelley traveled the equivalent of 750 miles, took 11,000 revolutions during his 21 day, 4-hour adventure.

#### **MYSTERY, ETC.**

**PHILADELPHIA (2/2/72)** – Howard Hughes in the news may be another catapult for promotion. The Millionaire Contest at WFIL was based on Hughes...surrounded in much secrecy and mystery. The contest itself is not new...the Millionaire pulls up in front of a house...they have 15 seconds to come out; or pulling up behind another car they have five seconds to acknowledge they’re listening. Prizes are up to \$2,000. While the Millionaire was giving a report last week, he was accosted by two men in a black car and whisked away...the weekend contest asked listeners to find out where he had been taken. That was worth \$560.

**SPOKANE (3/20/72)** – KJRB is running a Mystery Sound

Contest...utilizing 10 different mystery sounds on the air...Winner will receive a beautiful 1923 Model T Roadster, that has been completely re-built and was one of the stars of a local car show. The car is valued at \$10,000. Sometimes we get hung up on giving away the same kind of prize everytime.

**ANAHEIM (6/7/71)** – Not only one, but four mystery people at one time. That's what KEZY ran last week. The contestant on the phone was asked to pick either K E Z or Y. Each letter was custom voiced by one of four Hollywood radio/television/movie celebrities. The contestant aided by additional clues was then to identify the famous four for \$400. The station made arrangements for the losers to "mingle" with the stars at Movieland Wax Museum. The KEZY guest stars were Raquel Welch, Jonathan Winters, Jay Silverheels and Elke Sommers.

**SEATTLE (2/2/72)** – Another off-shoot on the Mystery Man Contest...KOL is running a "Mercedes Benz Contest" asking listeners to name the chauffeur...the chauffeur, of course, will be a celebrity. Winner gets a night on the town (driven around, of course, in the Mercedes by their chauffeur)...and an extra added prize of a new color TV.

**DETROIT (5/31/71)** – Another take off on the Mystery whatever contest this time from WXYZ here. The station ran a Mystery Place contest with clues to the location given by using only songs written by Bacharach-David. First prize was a trip to San Jose and second prize was a camper..."A House Is Not A Home."

**NEW HAVEN (4/13/70)** – WNHC has come up with a bit of a twist on the Location X Secret Location type of contest. The secret location is a gold mine with gold worth \$1340. Listeners hear clues given by the old prospector.

**BUFFALO (4/26/71)** – First part of a two parter on different ways to run the Mystery Man Contest. WKBW is asking listeners to identify their Celebrity Swimmer who does an underwater type voice sound. Winner picks up an in-ground swimming pool, valued at \$4,000.

**PITTSBURGH (7/27/70)** – A summer yellow Mustang is the prize given to KQV listeners by guessing who is in the trunk of their car. Clues are given two times an hour and once per hour listener on the phone gets a chance to guess.

**PHILADELPHIA (1970)** – Jay Cook at WFIL calls his new contest...The Mystery Money Mansion. Hourly clues are given to the whereabouts of the house. First postcard sent to the correct address of the Mystery Money Mansion with the words "WFIL plays more music!" wins the jackpot. Jackpot starts at \$2000 and goes up \$250 dollars per day.

**HOUSTON (6/15/70)** – Bill Young and the cats at KILT are promoting friendliness this week. They are running the old mystery man on the street contest with a bit of a different twist. The mystery man's name is Fred Friendly and you can locate him by asking the correct man on the street, "Are you a friend of KILTS?" The winner not only wins a new car for himself but four more cars to give to

his friends.

**NEW YORK (7/12/71)** – WOR/FM is running a contest they call “Voices of Rock”...almost the old mystery voice thing again. Listeners have to identify who the rock star is...if they get it, they win a thousand dollars. Station gave away \$4,000 the first day.

**LINCOLN, NEBRASKA (5/24/71)** – KLMS is running “The Great Mystery Message in the Sky” contest. Jocks are painting, little by little, a mystery message on a billboard near the downtown area. If a listener can guess the message in the first week, he wins \$1480...1480 half dollars the second week...1480 quarters the third week and 148 dollars the fourth week.

**MONTREAL (11/9/70)** – Roger Scott doing the night show on CFOX...goes out right before his show and picks up numbers from phone booths. At various times in the evening, he announces he is calling a booth...whoever picks up the phone wins whatever prize he is giving away. Roger states that about sixty seconds is all it takes for somebody to pick up the phone...he's had a winner every time.

**NEW YORK (3/9/70)** – This contest currently running at WMCA: Giving away a brand new Pontiac, station gives three clues a day for five days. Clues are given by playing a song that would indicate a city, town or place. Listeners must pick up on all fifteen clues, to find out the route that the Pontiac is taking. After finding the route, they send it in to WMCA and earliest postmark with all fifteen correct wins the car. Clues are

repeated in complete form on the weekend.

**SEATTLE (10/17/70)** – Starting with \$95 in their jackpot, KJR throws two organ notes on the radio. Each day they add a note, plus another \$95. Notes keep increasing each day...so does the jackpot until someone finds out what the name of the song is. Gary Taylor says he expects the contest to cause a great deal of talk. Remember also that garage sale at KJR we rapped about a couple of weeks ago. Raised \$7000 for the Boys Club...(which was in bad financial shape)...some 5,000 people showed up in the first two hours.

**MINNEAPOLIS (5/21/71)** – KDWB...running a Kemosabe Kawasaki contest. It's one more way to run the Mystery Man contest. All you do is listen to the clues...and identify the masked man...ten cycles in all are given away.

**PHILADELPHIA (11/8/71)** – WIBG has started a new contest called “Phantom Phone”...listeners call in and guess studio private line number after elimination-type clues are given over the air...prize is \$1000...one winner so far...jock on the air dials number which listener guesses...if studio phone rings, he has guessed right.

**SAN FRANCISCO (3/2/70)** – Contest to be started at KFRC...apparently also will be run at WRKO...maybe other Drake stations. At KFRC, called the “Heavy Wheels” promotion...A new 1970 Firebird will be given away, along with a trunk full of dollars, nickels, dimes and pennies. All you

have to do is guess correctly the weight of the car, when it is filled with the money and all the KFRC disc jockeys. Clues are given throughout the day, and listeners are given the chance once per hour to guess the weight on the phone. Correct, exact guess wins the whole pile...except for the disc jockeys. WRKO will call theirs the Birthday Bird.

**NASHVILLE (6/28/71)** – The WMAK jocks have written a song together and they are letting it out piece by piece on the air. Each hour, another word or phrase is given from one of the three verses or the chorus...at the end of the four-week contest, listeners have to submit the correct lyrics in proper order...winner getting a trip to Florida and a swimming pool. The song, of course, is about WMAK and summer.

**PHILADELPHIA (8/9/71)**–WIBG is giving away a free concert with Freddy King, Leon Russell and The Gang...only catch is they're not announcing where it's going to be held. Listeners have to catch the clues given hourly...hopefully discerning the exact location.

**BOSTON (11/29/71)** – WRKO here and WHBQ are two of the Drake stations running the Superstar Contest. Five different celebrities or superstars in their own right, alternate in spelling out the word S-U-P-E-R-S-T-A-R. Hourly clues are given and winner racks up heavy prize money.

#### **NUMBER GUESSING GAMES**

**HOUSTON (4/7/70)** – Some listener of KILT in Houston will become a millionaire this year. There is a catch,

you're right. Winner of contest will win a million "yen." That's about \$2,800 American greenbacks...still a pretty good prize. A YEN TO WIN is being heavily promoted on the air with exotic Japanese type sounds. All listener has to do is guess how long it will take the counter of a million yen to count all of it, one by one. "Saki Tune" the counter will be displayed daily in a glass cage, surrounded by four guards dressed appropriately and wearing samurai swords. Winner, besides taking home the money also wins a trip for two to Expo 70.

**SALT LAKE CITY (7/13/70)** – KNAK here is pushing the fact that "You're never more than sixty seconds away from KNAK music." No breaks are longer than 60 seconds. They just gave away a new car also by asking listeners to guess how many Pepsi bottle caps would fill the trunk.

**DETROIT (3/8/71)** – This is an off-shoot of a lot of contests...called the WKNR Credit Card Contest. Listeners call in...get a chance to guess the first number of the WKNR credit card. If they get the number right, they win 13 dollars and get a chance at a thousand dollars by naming all four numbers and the letter at the end. If they don't get all the numbers...that first one is held over till next hour and the next contestant guesses at the second number...if they get that right they win 13 dollars and a chance at naming all four numbers and the letter. It keeps going like that until somebody can name all the numbers and the letter and then they win the thousand dollars and a new number is up.

**RECORDER PHONE**

**MILWAUKEE (4/12/71)** — George Wilson of WOKY finally came up with his second original idea. Noticing that the three recorder phones were not in use, Wilson conceived the idea of getting a newsman to record Fairy Tales and invite listeners to call and listen to Uncle Bobby's Fairy Tales. With on the air promotion, the response was incredible...phones tied all the time. WRIT across the street is running the Tooth Fairy...perhaps this had something to do with WOKY's trip. My God...what's happening up there???

**CINCINNATI (6/29/70)** — WSAI held its first RAP Tournament a few days ago. Once again utilizing their automatic recorder. Phone listeners called and were given twenty seconds to rap on the subject given them. Such easy to talk about items as the "Dating habits of a graham cracker," were announced to the rap tournament victims. A trophy was awarded the grand winner; several were played back on the air.

**RIP OFF, ETC.**

**MILWAUKEE (5/8/72)** — A fairly simple contest but effective...The Great WOKY Ripoff...Listeners send a post card with 5 of their friends that listen to WOKY...station then draws a card and calls one of the five and asks what station they're listening to...If they answer WOKY...they win the prize and the original card sender wins twice the prize.

**ROTATING CARTS**

**PHILADELPHIA (1/19/70)** —

Interesting contest happening at WFIL. Called the Amazing Money Maze, contestant on line is immediately awarded five dollars. Contestant must go ahead at that point and play the game. Contestant is given the choice while running the maze, of turning right or left...then that ever popular cart is pushed and it signifies whether the correct choice was made by either a door shutting or whistling on through. If contestant makes the right choice, the \$5 is doubled. At this point he has a choice of whether to stop there or go ahead. He can go through as many as four doors...stopping and keeping his money any time he wants to. The fifth door not only doubles the money but awards the contestant one thousand dollars if he picks the right direction. It takes a little while to play, but station personnel report that it is interesting to listen to. With January usually being a light billing month, this might be the time to play.

**OKLAHOMA CITY (9/7/70)** — Sequence carts that's what WKY has in its control room...and Danny Williams watching the carts trip from one to another came up with the right contest...It's called the WKY Money Machine...listener on the phone hears the three slots drop just like in a slot machine. One cart hits a number...the second a number and the third another number. Only nine, three and zero are used (930)...so listener can win from 000 to 9.99...

**PITTSBURGH (2/2/70)** — Dig the money scene here. KQV running the Bank Payment Contest. Caller on the line picks a number from 1 to 14...that's his bank account number and also the number of the cart the



jock puts into the machine. Caller automatically has won \$14 from the start. All the cart says is how many \$14 deposits has been put into the account. In other words the cart will say (with cash register sound in the background) \$14...3 times or \$14...14 times. A lot of bread given away.

**PHILADELPHIA (6/28/71)** – WIBG is running a Musical Chairs Contest to correspond with the changing of the line-up at the station. Promoting the fact that the jocks are moving from shift to shift, listener has to pick off the rotating cart one of seven European cities and the correct jock and his new shift on the air...if listener gets all correct, they win two Musical Chairs (airplane tickets) to the city they named. As a consolation prize, losers get two musical chairs, which are seats to the summer concerts.

### **PROGRAM PROMOTION**

**NASHVILLE (1/19/70)** – Deciding to make many changes in their jock line-up, WMAK took the opportunity to tie in what they called a New Deal For A New Decade. They are promoting the fact that WMAK is all new, with newspaper billboards and cab ads, plus on the air promotion. To tie in they are running a contest they call The New Deal. Listener on the phone is given a choice of whether or not to accept a check that is immediately awarded to him (amount from 13 cents to 130 dollars) or take the new deal. Contestant, by the way, does not know what the amount of the check is until after he has made his choice. Prizes on rotating cart vary from booby prizes (like a Humphrey campaign kit) to items valued at more than \$130.00.

**SEATTLE (4/26/71)** – PD Jack Bolton came up with the idea of brightening up this heavy economy slide laden city with a National Day of Humor. Station ran 12 hours of comedy...starting at 8am and ending at 8pm. Various album tracks, and locally produced stuff was used...heavy positive reaction.

**DALLAS (7/17/72)** – Now wouldn't you know that Gordon would be into chess...Gordon McLendon (in case you don't know who that is, give me a call and I'll tell you) is back on the air at his FM station in Dallas, KNUS. Every morning, he gives a rundown of the play in the Bobby Fisher-Boris Spasski chess match. Noticing a lot more chess games being purchased lately?

**PHOENIX (9/6/71)** – KRUX is having a KRUX week...patterned after an NBC week to show their new fall line-up. The KRUX jocks are featured...the line-up is given a showcase...with something new each day. The day the full line-up is announced, the station will give away transistor radios...the next day, they will be showing off the fact they are going to be playing hits...every record they play being given away. The following day, they will show off their LP play list...giving away 6 LP's an hour. Thursday through Monday will be their Back To School Rip Off...playing goldens and giving away every one they play.

**NEW ORLEANS (4/3/72)** – Progressive station WRNO was visited by four police cars last Saturday...the results of reports that the station had been captured. On the air, they heard promotion man Kirk Mattle and former WDIA PD Roger Caveness,

telling listeners they would not give the station back until the management agreed to play more music...less commercials, etc. A call on the phone from the manager of the station, Joe Costello, resulted in a lessening of commercials and other promises as the station also announced an increase of power from 39 to 100 thousand watts. The cops were finally persuaded that it all was a promotion...

### **PRIZES FOR THE CONTEST**

**PHILADELPHIA (6/15/70)** — Jay Cook WFIL program director reports that Polaroid cameras are among the most popular prizes at his station. In one week he ran the See Yourself On Radio Contest, giving away 165 of the little clickers. Jock came on during a record twice an hour and said, "Hi this is \_\_\_\_\_ watch the birdie." First caller won the prize. Also helped in cross plugging.

**WILMINGTON, DELAWARE (10/26/70)** — The dictionary lists a "herd" of cattle as three or more. Latest word is that southern man, Bobby Rich, has moved to WAMS here, and is giving away a herd. This message is for those who are looking for an interesting prize to give away.

**DENVER (7/20/70)** — KHOW is giving away a free trip to "the mysterious Middle East." Unfortunately for the listeners the mysterious middle east happened to be the middle east of Iowa...where jock Hal Moore is from. Prize included an all expense paid trip by Greyhound bus featuring some eight Iowa cities. One of the highlights of the trip is dinner in the local drug store with Moore's former high school principal.

**LOUISVILLE (1970)** — WFIL's George Michaels believes that telephones make a good contest prize. At intervals during his hour George rings that telephone. When you hear the fifth ring, first caller wins installation and minimum service for a year.

**FRESNO (3/6/72)** — How's this for a different prize. KFIG in this city has picked out several books they think might help their listeners in their daily lives...such as Jonathan Livingston Seagull...Stranger in a Strange Land...Hobbit...Greening of America and many more. Periodically the jock reads a super short selection from the book and waits for callers to identify the book the quote came from. First right answer gets the book.

**DES MOINES (5/31/71)** — KIOA is running a contest called "A Diamond A Day." They're giving away a Neil Diamond album each day...with that winner qualifying for the grand prize of a diamond ring. Contest ends the same day that Neil Diamond appears in concert.

**WASHINGTON (11/72)** — It was bound to happen; WRC ran what they called the First Contest. Whole thing was patterned after TV's Let's Make A Deal with listener getting 9.80 upon being contestant then radio artist giving the contestant an additional sum of money...25, 50 or 100 dollars...then asking the listener if he'd like to try for one of the doors...If so he picks the W door...the R door...or the C door...behind the door could be a nothing prize or other prizes that went up to new cars...trip to London...other trips...and more heavy prizes...total contest cost was in the

neighborhood of 50 thousand dollars and certainly was one of the more energetic contests ever held in this city.

**HOUSTON (4/24/72)** – KNUZ has an interesting prize for their mail-in-the-postcard drawing time contest. A whole family will win exclusive use of the huge Goodyear blimp “America” for a “picnic in the sky”...Meal will be supplied by one of Houston’s leading restaurants...family will cruise the Houston-Gulf area at altitudes up to 7800 feet.

**BOSTON (7/3/72)** – WRKO is giving away a round trip flight to Europe for two, along with all the camping equipment one needs to go “back-packing”...Promotion is...“WRKO takes you back-packing.”

#### **PUBLIC APPEARANCES**

**ATLANTA (1970)** – George Burns and Gary Cory at WQXI proved that you don’t have to spend a lot of bread to have a good promotion. They held the world’s first FLIP FLOP at the local race track. Listener got a chance to come out and throw all the stiff records they wanted. Categories were divided into male and female and trophies were given for distance, accuracy, and form. Albums were given to anyone who threw their records and hit the garbage can set up for accuracy. Over a thousand people attended...everything went well. One reminder...thrown records can hurt so you gotta practice a little safety.

**CINCINNATI (7/13/70)** – WSAI is the most insanely promotion minded station in America. Dig...latest Cincy parade will feature as WSAI’s entry the

world’s first all transistor band. Some 70 beautiful girls clad in bikinis will march in the parade all carrying turned on (and why not) transistor radios. Of course all are turned on to WSAI. Who could get mad at that. In the meantime they also are promoting a 6’1” 37-24-37 chick they call Super Chick. Guys talk about her on the air...and every once in a while, the jock will mention that he has a date with her at a certain place. Response of listeners coming to see Super Chick is incredible.

**CLEVELAND (1/26/70)** – WIXY holding their own row boat race between jocks Chuck Dunaway and Larry Morrow. The lake was completely frozen so jocks wound up pushing the skifs most of the way. 800 people turned out in subzero weather to witness the highly promoted venture.

**HARTFORD (1/12/70)** – Complete with self-destructing tape, the Mission Impossible jocks at WDRC have done everything from ride a ski lift (6,000 feet at 35 degrees below zero) trying to set a record...to riding mini bikes on a hockey field ice rink...Promotions have drawn record crowds...Complaining about basketball?

**ATLANTA (6/15/70)** – Speaking of good numbers, WQXI had some one thousand rafts show up for their race down the Chatahoochie River. Station sponsored the promotion in conjunction with a local fraternity. First prize included trophy and raft full of cokes...big turn out...no injuries. Entrants on rafts had to wear life jackets.

**SEATTLE (7/26/71)** – City beach

hanger-outers must have gotten a wee bit of a jolt to look up last Sunday and see a naval landing craft dock on the beach...the gate swing down and a local band plugged in and cooking with KOL jocks began passing out records, radios and other prizes. Only pre-promotion done on it was a mystery...“You’ll know us when you see us.”

**MIAMI (1/26/70)** – Courageous jocks Tom Kennington of WFUN is afraid to fly and that’s what he told his listeners. To prove his courage though, terrible Tom spent some 11 and one half hours aboard the Goodyear Blimp, doing cut ins and urging people to contribute to Toys for Tots. Some three truck loads were collected...next...skydiving.

**ANAPOLIS, MARYLAND (9/7/70)** – WYRE did an incredible bit that made the front page of the local paper...with headlines that read...“Man giving away \$10,000 inheritance”...Thereby follows the story which gives the facts...seriously. PD Dennis Constantine...“First we brought on our new DJ, ~~Brand~~ Summers, with a band. Brad, ‘the Millionaire’ gave away money at a local shopping center and created havoc. Actually we gave him \$100 to give away. By the time the press got hold of the story and it got to the newspapers, it was reported he was giving away fives, tens and twenties of a thousand dollar inheritance. WBAL-TV used the story as their lead off report on the 7 and 11 PM news. Well anyway, the Millionaire was offered a job at WYRE (according to the press) immediately after the money giveaway and started on the air the following day.

**MIAMI (3/9/70)** – How many hours will it take for two of WFUN’s jocks to row across Biscayne Bay? How about in a bathtub? That’s what FUN asked listeners to figure out this week. Tying in with Tom McCann, listeners who wished could register their guess at any TC store. Winner received a bathtub full of all kinds of hit records.

**CHICAGO (6/14/71)** – Taking time from his busy broadcast day, WCFL’s Dick Biondi will swing over to the Children’s Zoo (Lincoln Park Zoo) on Friday, June 11 at 1:30pm, and hug his 50-year-old Heinie a lot. Heinie is a chimp who will be 50 years old on that day, more or less, and he goes ape for Biondi. At the above hour, two brave men from Torino Baking Company will make the scene with Dick Biondi who will be carrying a five-foot high banana birthday cake for Heinie, complete with bananas (you can’t feed banana extract to chimps, baby. Embroider that on your next sampler). Starting Monday, June 7, through that week, Dick will be asking his WCFL listeners to join him when he gives it to Heinie on Friday, June 11, at 1:30pm at the Children’s Zoo. Biondi is the one with the glasses.

**DUBUQUE (8/16/71)** – WDBQ will be broadcasting from the Dubuque County Fair...and are now asking for entries in a rooster crowing contest they’ll have there. On a certain day of the fair, entrants will bring their roosters to the broadcast booth. Judges deciding a winner from how loud the rooster crows...how many times it crows...the length, the clarity and the rooster’s physique. Contestants can use any method to get the rooster to crow without touching

him...in a case of a tie, they would have a crow-off...undoubtedly would have a ball with the usual lines thrown in.

**SEATTLE (9/6/71)** — KING is sponsoring a Bed Race in a section of the city. The beds to have at least one rider...wheels and some kind of propulsion. Winner of the race gets a water bed.

### SCAVENGER HUNT

**PHOENIX (4/20/70)** — Don Pietro of KRIZ ran a groovy bit. A scavenger hunt on the air with all items based on hit groups. Some of the items Pietro asked for were a turtle, a T bone, a grass root, a puppet, a strawberry alarm clock, a box top, etc. Contestants were to take items to large parking lot. Winner, who received a color t.v. for his efforts, arrived on the scene with all the items in some 12 minutes. Within an hour and a half 500 people had gathered on the lot with either the entire catalog of items or at least part of them.

### SURVEYING PROMOTIONS

**SACRAMENTO (12/72)** — Johnny Hyde and Lee Kirk of KCRA here have started an interesting survey idea...(also giving jocks freedom to program using individual concepts) called the "Small Whole Record Club." First step is to send applications for club membership at listener's request...which consists of questions similar to a job application with added info on types of preferred artists, last concert attended, equipment at home and extent of use, if car radio is used, etc., etc. Next

station sends out albums (new releases), working directly with record companies with a questionnaire that must be returned within 7 days...In working with the record companies they can request certain age group to be surveyed and a preference of questions for each album. About 100 people are being used in the survey so far. The purpose is to give the station more insight into trends of new albums and at the same time serve as a test market for the record companies (since the population spread is considered good for this). Kirk takes an hour during his pm show to relate the results and preview the new albums. So far the return has been in "excess of 95%," with the only stipulation being one failure to get the questionnaire back to them takes your name out of the club...

**TOPEKA (2/20/72)** — The KEWI Constant Comment Line has been offered for 24 hours a day taping of 60-second listener opinions on any subject of their choice. The spots are broadcast once an hour. KTLK in Denver has also had their production department carting similar views on topics of concern...including "Radicalization of the government by student voters" and "the possibility of a woman President of the United States." Student volunteers recorded the comments via special telephone lines.

**INDIANAPOLIS (3/15/71)** — WIFE is running a Breakfast in Bed Contest...tying in with Robert's Dairy. Listeners pick up an entry blank either from their milkman or the dairy. Each week a new winner is drawn and they win a weekend in the city's nicest

hotel. Then on Sunday, morning man Cliff Saunders will serve the winning couple breakfast in bed...interesting. Also at WIFE, PD Murphey is putting a crossword puzzle on the front of his survey...then the night man, Scott Carpenter, is reading off the definitions...both across and down...going through it twice...on his show. Listeners fill out the puzzle and first correct entry wins the top ten. This is giving Murphey some names and addresses to get research info from...at the same time he is finding out where his surveys are going.

**KANSAS CITY (4/20/70)** – WHB had all of its jocks register their choice for best actor and actress plus best movie of the year. During the course of their show they would mention that they were voting for a certain item. Listeners picked up entry blanks at local theaters and wrote down what they thought would be consensus opinions of the jocks. Listener who

picked all three items correctly also picked his flight to L.A. for the Academy Awards this Monday night.

**SAN DIEGO (2/8/71)** – KCBQ has instituted a new format and with a feature they call the Change Line. Listeners are told through on the air promos that they can call and assume control of the station. A recorder phone is utilized reading i.e., "if there is anything you'd like us to change or continue record at the tone; all suggestions will be reviewed at the end of the day. All feasible changes will be made at the first of the month. Please help us paint the canvas of the new KCBQ. You are in control. (Tone)."

**LOUISVILLE (7/6/70)** – WAKY has two automatic request lines...one for singles and one for albums. Each hour, the tape is run back and the most requested cut from an album and single are played back on the air.



WPIX-FM air personality Dennis Quinn with recording artist Bill Withers, as Bill talks with listeners over the WPIX "Rap Line".

## MISCELLANEOUS

### ASTROLOGY

**LOS ANGELES (3/23/70)** – Drake stations running an astrology type contest called the Zodiac Jackpot. Listener on the line gives birthday, jock hits rotating cart and “Gypsy” (female astrology authority) comes on and gives a prediction for that day, then follows it up with the words, if you are a...(gives sign). If contestant’s sign matches sign Gypsy gives they win. Jackpots vary, but with 12-1 odds there are many winners.

**DAVENPORT (7/6/70)** – KSTT PD Bobby Rich reports station now has its own astrologer. She writes and records a daily astrological forecast in sets of 3 astro signs per 60 second set plus an “insight” into the Zodiac. Four cuts rotate (one per hour) so everybody hears their sign mentioned 4 times every day of the week. She not only tells them about the usual love, marriage and business, but what color

to wear, what people of a certain sign were like as children, etc.

**INDIANAPOLIS (11/2/70)** – Perry Murphey of WIFE says this is the biggest phone getter he’s ever had on the air. Hours are divided in thirds...every twenty minutes, night jock Scott Christianson gives their astrological sign and asks everybody under that sign to call in and give their favorite record off the chart and their favorite something else, such as food, car, day, etc. Scott averages the calls...then between eleven and twelve gives the favorite song and item of each sign. He is doing this every night, but changing item.

**NEW YORK (5/31/71)** – WOR-FM took a survey to see which astrological sign was the heaviest on the request phones. When a listener called in for a request, the phone girls asked them what sign they were. Out of a sample of some 7,000 calls, the heaviest

requesting sign was Leo...then Aquarius, Virgo, Taurus, Cancer, Capricorn, Libra, Pisces, Aires, Saggitarius, Gemini, Scorpio, in that order.

## **BICYCLES**

**SAN FRANCISCO (12/6/71)** – KFRC newsman Bob Safford heard that a coalition of bicycle clubs was planning a race between a car, a streetcar, and a bicycle during San Francisco's "Bicycle Week." Safford volunteered to drive the KFRC Mobile Unit in the race and gave on-going reports during Jim Carson's morning show. The race moving through San Francisco ended with the bicycle in front, the streetcar second, and Safford in the news mobile third. All this happened during rush hour.

## **BOSS AND BUSINESS**

**SAN DIEGO (6/15/70)** – KCBQ took advantage of the stock market plunge the last couple of weeks with a promotion. Listeners called in at various times during the day to do their own investing. Once on the line they could take the 11.70 the jock gave them and quit or invest it. Complete with sound effects, if they wished to invest, jock took them down to the floor of the market and found out how their particular stock was doing. Some lost the whole thing or wound up with as much as 117.00. Stocks were localized and had to do with particular San Diego situations.

**DALLAS (6/29/70)** – Can you believe this contest about ten years ago? KLIF ran its "Stock Market Sweepstakes." Listeners picked one to five of the

thirty industrials and via postcards bought five hundred shares of stock. Cards were put through a computer and at the end of the contest, card with the greatest gain won \$1000.

**DALLAS (1970)** – KLIF is running a "Go Tell Your Boss To Go Fly A Kite" contest. Secretaries are sending in their bosses' names. Station then calls the name of boss on the air and calls on the phone and invites him to participate in a kite flying contest, with winning prize...\$300 for an office party. Jim Tabor reports tremendous response.

**WICHITA** – KWBB in this city has a good way to get local time buyers to notice their station. They award a \$100 prize each month to the time buyer who gets closest to predicting how the monthly hooper is going to turn out...last time out they had 80 participants.

## **POLITICS**

**DUBUQUE, IOWA (2/1/71)** – WDBQ is running an election for the most popular American President (now no jokes like...what happened...nobody win?). Ballots were available in various stores. February 15 is American President's Day which is a new holiday. On that day, the station will be broadcasting the election returns all day. Station has authentic campaign songs from some of the presidents...airing them along with gag material (such as some of the State of the Union messages)...Everyone who puts in a ballot will get a chance on a number of prizes. If winning ballots also have voted for the winning candidate, there will be a bonus of 149



dollars...(funny that's what happens in a real Presidential election).

**HOUSTON (1/25/71)** – KNUZ PD Larry Vance is entering an authentic replica of a Viet Cong prison hut, hung from the Astro Needle, 31 floors up near the Astro Dome. Vance will stay there until the city gains some 75,000 signatures on a petition to free American prisoners in Viet Nam. Vance says that he'll have nothing in the hut to eat or drink except rice and tea. He'll be doing reports by phone. They would like artists who can to phone and record promos supporting...news hotline is 713-523-4254. Vance and a group of people will take the petition to Paris after it's completed.

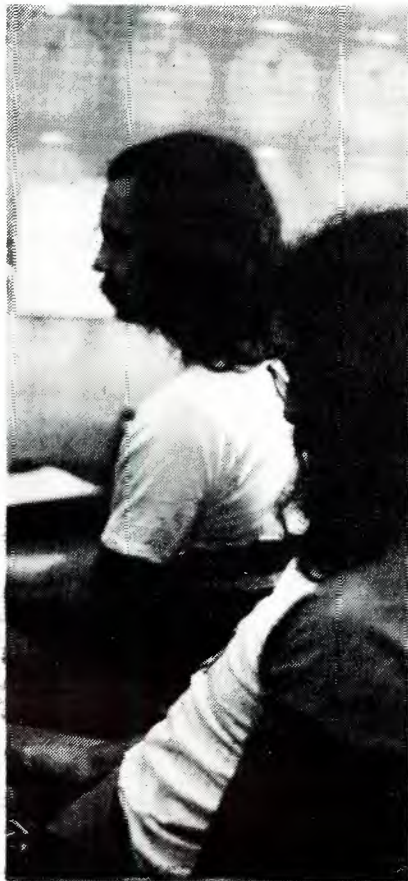
**BUFFALO (11/8/71)** – WYSL is (as are several stations) running the Great Ripoff. Only their's is a little different. With local elections over, the station asked listeners to help beautify the area by taking down all the political posters. The station offered a free dance with LP give-aways...plus an all expense paid weekend in Washington, D.C. for the winning school's principal. The winning school brought in over 30,000 posters. The station arranged for all the posters to go to the Buffalo Ecology Center so they could be recycled.

## SPORTS

**PHILADELPHIA (10/12/70)** – Jay Cook of WFIL is running a typical kind of World Series related contest, but what makes it really interesting is the prize. The winner of the contest gets a portable refrigerator that he can place by the TV set while watching the

games...so he won't have to get up.

**LOUISVILLE (9/14/70)** – Using the local computer service...WAKY makes predictions of the college games every Friday morning and high school games in the afternoon and early evening. Very interesting...according to PD Johnny Randolph last week the computer was 96% correct.



CHEECH & CHONG record voter registration promos in the KTSA studios.

## MUSIC PROMOTIONS

### MUSIC GENERAL

**CHARLOTTE (1/12/70)** – A different kind of promotion coming from a promotion man this time. Mike Clore, Liberty's promotion man in the area given the task of making station aware of "Don't Get Close" by Little Anthony, sent each station a 25-pound bag of "Pure De Old Fertilizer made by a horse," with the note "You might not want to get close to this, try getting close to 'Don't Get Close'." Might not be better than Shelby's green door promotion, but it's dirtier. One MD was heard commenting, "All we got in this week was a lot of \_\_\_\_."

**NEW YORK (2/2/70)** – WABC currently running THE GREAT RECORD RACE...With listeners on the line a record is introduced, and a verbal cart is started that states "\$77 from the start...and continues to go down \$7 at a time until the listener guesses the name of the record. Songs

are current so it is relatively easy to guess, as evidenced by the many winners.

**CINCINNATI (2/2/70)** – For some reason WSAI here has gotten a reputation for playing bubblegum to a heavy extent. So this weekend (with prior promotion) station is running an end to bubblegum promotion. Every time listener hears a bubblegum record he is asked to call the station. Fifth caller wins the giant size prize...a bubblegum record and a hammer. Promos are heavy and clever.

**BUFFALO (11/16/70)** – Jeffy Kaye of WKBW reports good reaction to the sound of their instant replay. At end of the record a short production announcement and pre-carted sixty seconds of the same song is replayed. Jeff states that it sounds like they are playing one hell of a lot of music.

**CLEVELAND (3/16/70)** – Identify

the three records and go into the hopper for a drawing. Listeners at WIXY have a chance to win that every popular new automobile. Contest is called CAR-TUNES.

**EDMONTON (8/16/71)** — CHED has come up with an unusual type weekly chart. They've printed their list (which has no numbers, only the hits in alphabetical order) on a one and a half by two foot poster. The chart, which has a blow-up of a current artists on the flip, is being circulated to plenty of enthusiastic listeners, record companies, retailers, etc.

**SALT LAKE CITY (9/6/71)** — KRSP is reporting good reaction from their Midnight Tracker. Each night at midnight, they play a brand new album in totality...all the cuts. Every night a different album...each album is preselected and the week's schedule is announced on their chart prior to playing.

**MILWAUKEE (1/12/70)** — Jocks themselves are given a test in latest contest at WOKY. Called "Beat the Jock"...listener (on signal) gives jock the name of a song. He has just a few seconds to give the artist. If not the contestant wins..."just a little throw-away, but highly interesting to listen to."

**WICHITA (3/20/72)** — The jingle concept, Rock of.....has hit a good many cities of late. One of them is Wichita, where KEYN did the old..."We're going to become a thing of the past" bit...followed it with all pre-1964 oldies for a day...then introduced their new Rock of Wichita package. Contests were run asking for

various Wichita Rocks...the biggest Jesus Rock...the most progressive rock, etc. First prize in the contest was for the biggest "mutha" rock...a \$500 quad system.

**DALLAS (1/12/70)** — Take off on "Name It and Claim It." KLIF's Jim Tabor calls it "Armed Robbery." Complete with sound effects, etc. Run the same way as NIAC contest.

### MUSIC NOSTALGIA

**DETROIT (2/2/70)** — A bit of a twist with the record battle thing here. CKLW ran thing called The Million Dollar Battle last weekend. Beginning with two records, five operators took calls for something like eight minutes. Votes were tabulated and the winning record was played again against a new challenger. Again votes were taken and the winning record was replayed and so on. As long as a record won it was replayed over and over against another record. All were oldies. Biggest winner was Last Kiss by J. Frank Wilson, which hit fifteen times before it was defeated.

**LOUISVILLE (4/7/70)** — WAKY ran something last week you had to hear to really get the full effect of. The History of Bubblegum complete with its own jingle ran the gamut of bubblegum music from Patience and Prudence to today. Two cuts were played an hour with jingle introing each cut. Promos and jingles were a total put on and very funny.

**PITTSBURGH (9/7/70)** — WIXZ was a thing of the past last week...this week a thing of the future. Playing some heavy music for the weekend, the

whole DJ trip will be a pre-recorded mechanical sounding voice they call Charlie the Computer. Newscasts will be things of the future also. The entire journey will be a positive one...

**DALLAS (2/8/71)** – The KLIF Clearance Sale is kicking off. A record with a song title that is an item (i.e. Rose & A Baby Ruth, Promises, Promises) is played on the air. Records go back to 1954. When listener hears the song he calls and gets the choice of keeping the article in the song or trading it. If he trades rotating cart is pushed and you hear sound of cat in the attic messing around finding articles from the past, finally selecting one and giving it to the listener.

**LOS ANGELES (11-72)** – As a tribute to Chuck Blore and the KFVB personalities in its early rock years (high rated station in L.A. – 1958-61 – broadcasting history), KMET became KFVB for 24 hours on Saturday, November 11. All of the DJ's, with the exception of the late Al Jarvis, were on the air in previous KFVB time slots. The line up was...midnight-6am Ted Quillan (XPRS)...6am-9am Gary Owens (KMPC)...9-noon Joe Yocam, noon-3pm Gene Weid (Film Factory)...3-6pm Elliot Field...6-9 pm B. Mitch Reed (KMET)...9-midnight Bill Ballance (KGBS)...news – Pat McGuinness, Charlie Arlington, Hal Goodwin and Bill Angel and Cleve Herman Live Line to Sports.

**PHILADELPHIA (3/20/72)** – WCAU/FM, an all oldie station in this city, is giving away three juke boxes full of oldies. They're asking the listeners to fill out a card with the

oldies they would like to have on the juke if they win. Winners are selected by random drawing.

**ASHVILLE, N.C. (10/23/72)** – “Boss Radio” has started anew at WISE here. “Everybody sounded dead...really it's about time to get back to rock and roll up-tempo radio,” said PD Don Moore. Boss Radio has had a dwindling number of adherents since the days of the middle-late sixties, when Bill Drake had KHJ calling it Boss Angeles. In conjunction with the move, WISE has virtually abandoned album cuts...the station kicked it off with “Super-Wise Constant Carry Off.”

## OFF THE WALL

**DENVER (10/17/70)** – Sex is a beautiful word...and it would be nice to talk about it on the air, but since someone would probably take offense, how 'bout the word "flex." Every morning at 6:58, John Lannigan at KHOW plays the "Stripper" by David Rose. Every day...six days a week. Over the track, he gives the flex exercises for the day..."howz yer flex-life"... "Let's flex our muscles, now...but be careful or they'll get over-flexed"... "If it feels good, flex it." Besides being amusing, playing a record as highly identifiable and non-offensive as the "Stripper" at the same time each day could have a most important psychological impact on an audience.

**PHILADELPHIA (8/10/70)** – Yo Yos are contagious...4 times an hour, Jay Cook's WFIL is inviting listeners to call up and pick out the person who they think is a real Yo-Yo. Both caller and recipient get a WFIL Yo-Yo.

Please no up and down jokes.

**NEW YORK (7/27/70)** – Gil Bateman of Elektra had the idea for this bit which has been used on a couple of stations...Color Coded Weather...At the end of the cast or during the rest of the show when you're talking about weather...use one color to describe the day. A clear day would be blue...cloudy would be gray...snow would be white, etc. Even on the gloomiest day the color could be positive.

**PITTSBURGH (11/9/70)** – Discussion with Bob Harper of KQV about exotics. For example this week Bob ran a spot that talked about Making Money in Your Spare Time. Listeners were hyped by a very slow reading lady talking about how she made money at home. All the listener had to do was send in a request to Department F of the United States Treasury Department. Listeners were

told they would get back a roller and some paper. Well, Harper got a call. It seems the Treasury Department got a stack of mail from people that really believed it. Asked what the purpose of the put-on spots were Harper stated that people believe everything. It is just something to make them think a little bit, instead of taking the word because it's on the radio or in the paper. Most of the time the exotics are comical enough so that people can't possibly believe them, but they do.

**CINCINNATI (1/12/70)** – WSAI again. The funniest noise of the day gets \$25. Listeners given an open line with a tape recorder at the other end made some of the most unbelievable noises you ever heard. Heavily promoted.

**SEATTLE** – KOMO has pulled the coup of the month. KOL and KING were suspected of monitoring the two-way conversations between KOMO's air traffic spotter and announcer Larry Nelson...so the station planted a false report of an overturned truck spilling oil barrels onto the Evergreen Point Bridge. The two eavesdropping stations rushed the false news on the air to their immediate embarrassment. KOMO staffers awarded the "Royal KOMO Gotcha Award" to the KING radio news director who carried the story on television news.

**PITTSBURGH (12/6/71)** – WTAE mid-afternoon man Bill Howell introduced, as an oldie, Sinatra's "Bein' Green." He said something like.. "wonder what it would be like bein' green?" About a minute later a woman called and said that just as he

introduced the tune, she fell off her stepladder and tipped over a gallon of bright green paint. The woman was completely covered with green paint...hair, face, clothes, the works.

**LOS ANGELES (5/24/72)** – I've heard of die-hard listeners, but this one takes the cake...In a conversation with an undertaker in L.A., it seems the attitudes of Americans toward death are sometimes freakier than we think...and story after story of far out requests were related as people's dying wishes. Not the least of these was a gentleman whose last request was to be buried with a radio going full blast...He even requested the station...KPOL in L.A. Don't know exactly what kind of signal the cat picked up...

**WICHITA (11/1/71)** – Perhaps KEYN is just north of KLEO. Seems this week some dude came up with the idea of showing America's first Drive-In Matinee Movie. Sixty cars showed up to watch blank screen in bright sunshine...while listening to soundtrack of Romeo and Juliet and Spike Jones tracks for cartoons. Anybody who sat through the whole show got free movie passes...pizza and of course free records. The theatre actually made more from concessions than regular Saturday midnight show...maybe the theatre is north of KLEO.

**PITTSBURGH (10/4/71)** – KQV has put together their very own Rock Opera...running a total of 60 seconds...entitled Donny Osmond's Appendix. (Donny had his appendix removed and should be out of the hospital by today.) Donny's Appendix

is played by Bobby Sherman and the youngest Osmond's brothers are played by Grand Funk Railroad. Cuts from Superstar, Sherman, Grand Funk and others are used in telling the story of Donny's appendix removal...all done in a very serious vein with Superstar type production...you had to be there.

**WICHITA (11/1/71)** – KLEO program director Bob Roberts led an hour long discussion with the jocks about what kind of large plant that was peering into his window from just outside the station. The vice squad was called and after verifying the plant as marijuana set it on fire. With a south wind blowing, jocks gathered north of the station and watched. Late word is that KELO may be going all religion.

**KANSAS CITY (5/8/72)** – KUDL PD and jock Jim Morgan did his show from a nudist camp near here...the station invited listeners out...500 came and 50 of them showed...this week a skydiver will be diving right into the midst of the group absolutely au naturel (except that he'll cheat and wear a parachute)...now how can you put that on a rating chart?

**HONOLULU (5/24/71)** – KGMB morning man, J. Akuhead Pupule got fed up with the city traffic so he decided to send newsman, Al Allen to check on the traffic...Al started in Honolulu...and since has checked such places as L.A. traffic, New York traffic, London traffic and even the traffic in Alaska...all on the spot.

**CHICAGO (1972)** – WDAI-FM here ran what they consider to be one of the most successful if not the most

interesting contest promotion they've ever had. Jim David, PD of WDAI, was having lunch one day with Elektra promotion man, Burt Stein, when the idea of a Doors contest promotion evolved. After touching the bases with Roger Turnbeaugh (Gen. Mgr.), Jule Helm (M.D.), and Ralph Ebler (Elektra Reg. Mgr.), the idea took shape and became a reality. The promotion spots ran for one week from 9 to 5 stating that any listener who sent a door to the radio station would receive a Doors' album and that ultimately the station would award a complete set of doors. . LP's to the listener who submitted the most unusual door. The 30-second spots brought between 60 and 70 doors into the station including such novel entries as a 1959 cigarette vending machine door, a swinging door from a battleship, a door from a truck, glass paneled French doors, a men's room door, a telephone booth door, a safe door with the combination lock intact, a bird cage door, a refrigerator door, a map of Door County, and last but not least, a series of eleven doors each with a padlock that had to be opened to get to the next one. Behind the 11th tiny door, was a miniature reproduction of a Door's album cover. So creative were the entries, that there was actually a tie for first place. Everyone at WDAI-FM was surprised at the overwhelming response this simple little contest received. Even the station's General Manager was said to have been behind and involved with its progress every step of the way and was also most gratified at the listener's intense involvement.

**NASHVILLE (10/18/71)** – WMAK music director, John Young, took his physical last Thursday and was turned

down by the Army...The physical problem...John's ears aren't normal...true story.

**WEST WARWICK, RHODE ISLAND (2/20/72)** – WSVP got a good look at the power of their ratings during a recent snow storm here. Morning man Chuck Morgan took a routine school cancellation for West Warwick School. Since the weather was miserable, he aired it without checking for verification. The school wound up being closed anyway...some 4,000 students didn't show. At first, it was thought to be a prank by some of the politicians involved in a local school bussing controversy then it was thought that it was just a prank from one of the students.

**ANNAPOLIS, MARYLAND (3/20/72)** – WYNE program director Scott Carpenter received a call from a lady whose husband had gone ice fishing with a couple of friends...and during the trip a blizzard had hit the city and the men had not returned. Carpenter chartered an airplane to help search parties and did live reports over the air...as it has it, Carpenter's plane was the first to locate the three men...who were huddled together...Carpenter picked them up...safe, except for frost bite.

**CINCINNATI (5/8/72)** – Through a public television auction, Jerry Thomas, PD and mid-day man at WKRC will do one hour of afternoon drive at WLW, the major competition for them in this city. Dan Clayton, afternoon drive man at WLW auctioned one hour of his show off on WCET here. Thomas made the buy for \$81. The hour is scheduled to be done

after the ARB is over.

## **OTHER MEDIA**

**FRESNO, CALIFORNIA (3/23/70)** – KFRE pushing their "KFRE plays favorites" thing is now giving a billboard to each of their d.j.'s. Each of the five jocks can paint on his own billboard anything he wants. Station begins billboard with theme at the top along with calls and freq. Nighttime jock for example is painting his entire board black with a star in the center and his name behind it. Jocks of course rap about it heavily on the air.

**LOS ANGELES (9/7/70)** – KIIS, the station, Lee Sherwood programs was one of great interest to radio people here this week. Station plays a great group of collages...a score of billboards up around the city. Man and woman about to kiss...with the line..."Please turn your dial to KIIS, 1150." Direct approach of ad is interesting.

**SAN FRANCISCO (9/7/70)** – Joyce Monroe, KYA's creative service director reports – "KYA-wearness buttons are circulating San Francisco urging listeners to "Keep Yourself Aware" of politics, ecology, social change, economic crisis, or what's happening – whatever, wherever, whenever it happens." The buttons with appropriate design, in black and white, read, "Keep Yourself Aware...with the K, Y, and A showing up in heavy caps.

**SAN BERNARDINO (8/10/70)** – A nine foot high tin man (money monster) is visiting 7-11 stores around the area. At the store the contestant presses a button on the monster's belly



and a cart machine inside the monster sounds out their prize. Some two thousand dollars worth of prizes given away in two weeks. Fantastic response.

**PHOENIX (11/16/70)** – Win a Billboard contest is running at KRIZ right now. Each week, for eight weeks, the station has given away a major billboard. The winners were allowed to put any message they wanted on the board. KRIZ had the billboard re-painted each Monday with the winner's message, and it remained for a full week.

**CHICAGO (7/17/72)** – A new concept in radio news broadcasting – the “Newsblimp” has been employed by WGLD, the Oak Park-Chicago rock FM outlet. “Newsblimps are McLuhanesque productions that assault the listener with impressions as well as information,” according to Ed Shane, WGLD Program Director. Shane said that the presentation is of pertinent news, but “it’s done with music, with sound effects, with cuts from movie scripts or whatever fits. The whole ‘Newsblimp’ gives the listener the story, not any piece of copy, not any separate part of the production.” The “Newsblimps” are produced by the Production Company in Hartford, Connecticut, and are heard on WGLD exclusively in the Chicago area.

**CHICAGO (5/10/72)** – Another way to promote. WGLD is using a helicopter mounted light board...the station lit the Fourth of July sky with its call letters and advertising slogan...“More Rock”...The sign measures 40’ x 8’ and is visible for

miles with the helicopter hovering at 500 feet.

**SAN FRANCISCO (11-72)** – Speaking of San Francisco...KSAN has on the tube some of the most unusual commercials ever run by a station...It begins with a print of the City of San Francisco...suddenly with rumbling and earthquake type effects followed by the demolition of the city...then the announcer comes in (with supportive graphics) and says, “the city that waits to die...listens to KSAN...while there’s still time.” (Editor’s note...“whew”).

## SEASONS

### SPRING

**DALLAS (3/8/71)** – The first day of spring will hit Dallas...with KLIF celebrating by running a Free Frisby Festival in the city's biggest park. People have been invited to bring their frisby and enter one of five events...accuracy, distance, etc.

### SUMMER

**MADISON, WISCONSIN (5/15/72)** – And so begins the summer of '72...and at WISM they've decided to make this the summer that the listeners of the city will remember. Bill Vancil, PD of the station said, "It's much more than a promotion, it's a concept for in-depth audience/community involvement. A line used to promote the film, "Summer of '42" stated something like "everyone has his own special summer, the one he remembers above all the others." For our listeners we're trying to make this

the best summer of all...the one you'll remember." Everybody looks back at good times with a feeling of nostalgia, a lump in the throat. Why not dig the things that are happening now the same way? I guess we're creating a sort of instant nostalgia." TM produced a special six jingle package (which they are now offering to other stations).

**PHILADELPHIA (7/19/71)** – WIBG ran a new contest last week called, "Summer Rock," which began with the station locking Neil Diamond in a hotel room. Listeners called and picked a room number from the hotel...rotating cart opened the door and there were various sound effects behind the door...a dog barking...an irate man, etc. Listener who opened the door (picked the right hotel number) won more Diamonds...Tickets to a rock concert...a big diamond...and a trip to Diamond Head...the large mountain in Hawaii

**DENVER (9/6/71)** – KTLK is running a summer clearance contest...whenever a listener hears the word “summer” in the context of a record...they call and win all the summer things left over...water skis .golf clubs, etc.

**DETROIT (7/6/70)** – WKNR is running “Summer Re-Runs.” Four records from past summers are placed in a five second collage. Once an hour listeners get a chance at the jackpot, winning if they name all five songs.

**LOS ANGELES (7/6/70)** – Probably the biggest contest ever run in the history of radio...“KHJ’s Super Summer Spectacular.” Promos hit with the announcement that this summer the station would be giving away some \$40,000. Prizes are phenomenal...automatic washers, portable t.v.’s, stereos, trips to Hawaii plus actual cash money. Jocks themselves are given a certain amount or prize to give away on their show each day. They themselves figure out various ways to give it away. Sometimes the station has a contest figured out.

**MIAMI (6/22/70)** – 3:43 Sunday...the very first day of summer and since Miami finds it difficult to believe the seasons do change, WFUN is running its own weekend summer promotion, “WFUN Presents Summer.” Fifteen minutes prior to the official summer opening a produced sound of summer complete with countdown is hit. All weekend long station will be playing every record they can find with summer in the title.

**BAKERSFIELD, CALIFORNIA (7/31/72)** – KAFY running a “Super

Summer Skinny Dip” contest. Most unique prizes are hundreds of transistor radios mailed out with batteries and turned on to the station full blast. So far, no negative reaction from the postal people.

## WINTER

**OKLAHOMA CITY (2/2/70)** – Brilliant idea for a contest that almost worked. Oklahoma City going through one of its coldest winters had KOMA on its side. PD Johnny Bridges decided to run a whole promotion called THINK SUMMER. Hired girls in bikinis to help, plus planned to give away a prize to first chick who made it all the way to station in a bikini. Day promos were to hit...sun came out and temperature went up to the high fifties...next...

## SPECIAL AUDIENCE TARGET

### HIGH SCHOOL & COLLEGE

**LOUISVILLE (2/2/70)** – Take off on School Spirit Contest..WKLO running Be A Jock Contest. On C.T. Wigglesworth's show, he is announcing a different school twice an hour. First caller from that school is given the opportunity to introduce the next record, live on the air (with prompting from Carl of course). Intro is taped and production is added...fifty schools later, intros are run back on the air throughout the day and people are given the opportunity to vote on the jock they think best. Votes are taken, one per post card. Winning jock gets \$500 and gets to donate it to his school. Post cards are put in hopper for drawing for another \$500 prize, plus winning jock gets to help C.T. on his show for one afternoon.

**CINCINNATI (3/2/70)** – WSAI still causing a stir in their city. Each day, station always salutes a high school of

the day. City reacted strongly when everyday for a solid two weeks the same high school got the honor. Monday WSAI went on the air apologizing for the mix-up, but Tuesday began the thing all over again...same high school. This week, they will again do the same thing, but Tuesday come back with a different high school. There will be a new one on Wednesday, but Thursday, they'll go back with the original high school and begin again. Calls were unbelievable, but station just played dumb to the whole thing. Controversy causes a great deal of talk.

**LOUISVILLE (10/17/70)** – Another back to school shot...The night man at WAKY, **Weird Beard**, is sending buttons to everybody who writes their name and address on a postcard. Buttons read, "I had to get my hair cut for school and **Weird Beard** sympathizes with me." Ten cards will be drawn and those ten people will get

*Special Audience Target*

their books for school free of charge..courtesy of the Weird Beard. Now about that school policy of cutting your hair...

**HOUSTON (3/15/71)** – KNUZ jock Roger Bordon, just arrived in town...is selecting five high school girls from cards and phone calls. On selected day Roger will escort the five girls to school in a chauffeur driven Rolls Royce...upon reaching school a red carpet will be rolled from the car to the door...plus he'll be bestowing flowers and candy upon the girls...and giving LP's to assembled crowd.

**ALTOONA (10/17/70)** – WFBG is getting ready for the back to school thing starting today...Some ten thousand students in junior high and high school all over Blarr County will hear their name some time this week. PD John Anthony says that names will be read along with the school they're going back to...and jocks are being cautioned to mix up the way they read the names...various sets will be used for the name calling.

**PHILADELPHIA (5/8/72)** – The Mystery Man game has been turned into the Secret Student game during the current rating period here. Ten secret students in area high schools have been chosen...students are to ask until they find the WFIL Secret Student...for each one found there's a hundred dollar bill.

**HOUSEWIVES AND WOMEN**

**PITTSBURGH (9/7/70)** – KQV spent Women's Liberation Day saluting the great women of all time, such as Mrs. O'Leary (remember that cow in

Chicago), Marie Antoinette, and Lucretia Borgia, with the theme line, "The big 14 proves once again women weren't really made from man's rib...it was his funny bone." The Movement chicks didn't really get the humor. Piling out of cars, chicks brought all their old eggs and let the control room have it, and they weren't laughing.

**MILWAUKEE (1/18/71)** – WOKY running "Dreams of the Everyday Housewife"...Each hour a housewife registers with the station on the phone...where she would like to be within a thousand miles of Milwaukee...and also what she would like to take with her. Winner gets to take the trip...take what she would like with her...plus grabs a thousand dollars for the journey.

**NASHVILLE (10/17/70)** – Allan & Alan, the morning team on Joe Sullivan's WMAK did a number last Wednesday on Women's Lib day. They invited some of the listeners to take them to lunch. Four secretaries called up and took four of the jocks out...lit their cigarettes, opened doors, etc. Made good rap on the air. When it came check time, the chicks chickened out and checked out and the charming jocks chased the check-book.

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IN RADIO  
SINCE TOP 40 ...**



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Bill Ballance  
Show**

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(213) 278-0311  
Bill Cochran, V.P., Sales

# SERVICES



**Adco, Incorporated**  
30233 Southfield Road  
Southfield, Michigan 48076  
(313) 642-4300

**Contact:** Cliff Beresh, Gen. Mgr.

**Description:** Adco, Incorporated is a production house as well as a full-service advertising agency. In application to radio stations provide the following services: Custom ad campaigns based on market research; custom jingles; multi-media campaigns for promoting radio stations; sales and promotion consulting; preparation of promotional rate cards and other materials.

**Price:** Quotes on request per job basis. Hourly rates or retainer. Very competitive.

**American Radio Programs**

P. O. Box 869  
(1635 Vista del Mar)  
Hollywood, Calif. 90028  
(213) 469-2125

**Contact:** Jerry Simmonds, President, or Craig Simmonds, Production Manager

**Description:** Syndicating "George Putnam's One Reporter's Opinion," "Chuck Cecil in Music of the Swinging Years," "Sports Challenge," Wink Martindale's "Those Were The Days," and Jim Harrison's "Country Countdown."

**Anderson, Roger Productions**

770 Lexington Avenue  
New York, New York 10021  
(212) 486-0520

**Contact:** Roger Anderson

**Description:** Provide total creative production service — or any part thereof. Create concepts, write and produce — or take someone else's copy and produce.

**Price:** Fees depend entirely on situation.

**American Reports Radio**  
1330 Massachusetts Avenue  
Room 102  
Washington, D.C. 20005  
(202) 737-3408

**Description:** Four-minute program on problems relating to nuclear weapons.

**Price:** Free.

**Alan-Tuna Productions**  
(213) 463-4195

**Contact:** Jeff Alan

**Description:** Various seasonal and subject oriented programs narrated by Charlie Tuna.

**Price:** According to market.



**Audio Creations**

80 N. Grand, No. 7

Eugene, Oregon 97402

(503) 686-9669

Contact: A. J. Boyan

Description: Various production specials including "Black Gold – A 12-Hour Tribute," 12-hour bit on history of black music.

**The Brain Bag**

P. O. Box 875

Lubbock, Texas 79408

(806) 797-3131

Contact: Jerry D. Henderson

Description: The Brain Bag is a weekly newsletter containing creative ideas in sales, programming, promotion and copy. In addition to 12 weekly radio ideas to spark sales production, one regular feature is SPOT...acronym for Sales Pitches On Tape...a humor commercial ready to be taped and sold on the spot. A collection of these SPOTS in book form is also available to new subscribers as a bonus.

Price: Two dollars per week. Bill on five-week basis, or however station prefers.

**Mel Blanc Audiomedia**

9454 Wilshire Blvd., Suite 305

Beverly Hills, California 90212

(213) 278-2600

Contact: Noel Blanc, President

Description: Creative services for commercials; syndicating "Gary Owens Special" and "Superfun."

**Bonneville Program Services**

485 Madison Avenue

New York, New York 10022

(212) 371-3400

Contact: Marlon Taylor, President and Loring Fisher, Director of Marketing & Operations

Description: Automated programming – beautiful music.

Price: To market.

**Blore, Chuck Creative Services**

1606 N. Argyle Avenue

Hollywood, California 90028

(213) 466-9221

Contact: Milt Klein, President

Description: Create and produce radio commercials as a service to advertising agencies.

Price: According to market.

**Program Services Division,  
Bonneville International Corp.**  
163 Social Hall Avenue  
Salt Lake City, Utah 84111  
(801) 524-2621

**Contact:** M. Gordon Johnson, Director

**Description:** Program Services produces and distributes public service and seasonal spots and programs to radio and television stations throughout the world with special emphasis in North and South America. Program Services is also a complete audio production house: mastering, mixdowns, radio spots and programs, soundtracks for filmstrips, motivational aids and sales presentations...in addition to ultra-high speed open reel and cassette tape duplication.

**Price:** Public service and seasonal spots and programs are sent to stations without cost.

**Broadcasting Foundation  
of America**  
52 Vanderbilt Avenue  
Suite 1810  
New York, New York, 10017  
(212) MU 4-2505

**Contact:** Howard L. Kany

**Description:** Various numbers of PSA spots and programs. Catalogue is available.

**Price:** Free.

**Comments:** One of U.S. best sources for PSA material.

**Buffalo Goodwill Industries**  
153 N. Division Street  
Buffalo, New York 14201  
(716) 854-3494

**Contact:** John Reynolds

**Description:** Various humorous PSA's on Goodwill Industries.

**Price:** Free.

**Chicago Radio Syndicate, Inc.**  
25 E. Chestnut, Suite 19A  
Chicago, Illinois 60611  
(312) 944-7724

**Contact:** Sandy Orkin, President; Ursula Wosik, Sales Rep.

**Description:** Syndicates radio programming produced by Dick Orkin Creative Services, Inc. as well as other radio program producers.

**Price:** Rates are based upon market population, local spot rates and power!

**Comments:** Current programs in syndication include: CHICKENMAN, ACE TRUCKING COMPANY'S NEWS CALVACADE OF THE AIRWAVES, THE SECRET ADVENTURES OF THE TOOTH FAIRY, YOU HAD TO BE THERE, MINI-PEOPLE, BEST OF BIG MOUTHS—D.J. one liners, and MOVING-ON (documentaries on current controversial topics). Demos are available upon request. Programs are also distributed in Canada, Australia and the United Kingdom.

**CRC World Productions**

P. O. Box 19246  
Dallas, Texas 75219  
522-1620

Contact: John J. Coyle, President

Description: Custom commercials, syndicated commercials and station I.D.'s. Creativity is our one asset that cannot be copied. Satisfaction guaranteed.

Price: Depending on situation.

**CHUM Ltd.**

1331 Yonge Street  
Toronto, Ontario, Canada  
(416) 925-6666

Contact: Bob Wood

Description: Top 100 hits of 1972 – complete with interviews, top news stories in Canada, etc. – Exclusive in market.

Price: To market.

**Christian Life Philosophies**

WISM

P. O. Box 2058  
Madison, Wisconsin 53701  
(608) 271-1484

Contact: Johnathan Little

Description: Public service spots – 45 to 60 seconds.

Price: Free.

**Dick Clark Radio Shows**

9125 Sunset Boulevard  
Los Angeles, California 90069  
(213) 278-9311

Contact: Bill Cohran

Description: Syndicates Bill Ballance Show. Highly successful KGBS mid-morning man...3 hours-5 days a week – talk and music.

Price: According to market.

**Canadian Association of Broadcasters**

12 Richmond Street East  
Suite 347  
Toronto, 210, Ontario, Canada  
(416) 528-0181

Contact: Jerry Acton

Description: Various special programs including 3-hour "Elvis Presley Story."

Comments: One of America's best sources for PSA's.

**Mike Dodd Company**

P. O. Box 925  
Cleveland, Tennessee 37311  
(615) 472-7441

Contact: Lois Dodd

**Description:** We produce 5 and 15 minute taped news commentaries; gospel song programs; voice radio commercials copy for which client furnishes, or we prepare copy.

**Price:** Prices are usually worked out with each individual client on a prorated basis, based on size of the population station serves.

**Diamond P Enterprises Inc.**

**Suite 300**

**7715 Sunset Boulevard**

**Hollywood, California 90046**

**(213) 874-1512**

**Contact:** George Savage, Director of Marketing; Sylvia Woodworth, Director of Station Relations

**Description:** Radio Program Producer and Syndicator. Creator and producer of the Audio Biography series of 12-hour "specials" on Burt Bacharach, Jerry Lee Lewis, Glen Campbell, Paul Anka and others. Producer/Distributor of "Continental Country" — a weekly, three-hour program of current country music scene featuring Jerry Naylor; distributor of "World of Wheels" daily five-minute reports on the automotive industry, with weekly 30-minute wrap up report. "World of Wheels" narrated by Ralph Lawler, produced in association with Woody Frazier; distributor of special package of programs starring Mr. Blackwell.

**Price:** Specials or program series priced to stations on basis of market size and station published spot rate. Rates for station purchase of programs are fixed to provide maximum value and profitability for the station. Some programs available on barter basis to stations in selected markets.

**Comments:** Diamond P Enterprises, Inc. intends 1973 to be a major expansion year for its radio program services and anticipates much growth in the radio program syndication industry.

**Drake-Chenault**

**8399 Topanga Canyon Blvd.**

**Canoga Park, California 92301**

**(213) 883-7400**

**Description:** Drake-Chenault provides full service, fully automated AM & FM programming for all markets. There are 5 basic formats: Hit Parade, Solid Gold, Classic Gold, Great American Country and Stereo Rock. Everything needed to give a station a "live" sound is provided by our company. All formats are created and developed by Bill Drake and his programming staff.

**Price:** All service prices are based on market size. Small market basic price starts at \$400 per month.

**Comments:** We also offer fully produced specials, such as the nationally acclaimed History of Rock and Roll, The Golden Years, etc. In addition to the specials we also produce the widely used jingle packages created and used by Bill Drake.

**DeWolfe Music Library Inc.**

**25 West 45th Street**

**New York, New York 10036**

**(212) 586-6673**

**Contact:** Fred Jacobs

**Description:** Supply DeWolfe music library recorded on disc and tape for all types of films and slide films.

**Price:** Per needle drop, per film, or on an annual contract.

**Comments:** We also supply sound effects.

**Dennon, Jerry Productions**

1810 7th Avenue

Seattle, Washington 98101

(206) MA 2-0470

**Contact:** Jerry Dennon

**Description:** Producing custom music for radio-TV commercials and station ID's. Firm is an out-growth of an active record production company that has produced over \$10 million in hit record sales. Company also owns broadcasting stations, so has valued insight into marketplace.

**Price:** Rates vary with each project. General rates run between \$1,500 and \$5,000 for 60-second spot.

**Do It Now Foundation**

P. O. Box 5115

Phoenix, Arizona 85010

(602) 955-4400

**Contact:** Unknown

**Description:** Have produced 2 volume LP "A Realistic Drug Education Album"...interviews and songs giving drug education.

**Price:** Free

**Ecumedia**

320 Cathedral Street

Baltimore, Maryland 21201

(301) 727-5510

**Contact:** Casimir Pugevicius

**Description:** Religious and other public service programming. Local production and consultation on material available from Protestant, Catholic, Jewish and other sources. Besides programming available from national syndicators, we produce BIBLE SERVICE, 30 min. weekly contemporary comments with music, by Father William F. Hill, and THE NEW PROGRAM, a 1-hr. program of contemporary show-, pop-, and folk-songs all speaking to the young adult.

**Price:** BIBLE SERVICE — \$100 for 52 programs. THE NEW PROGRAM — \$200 for 52 programs. Consultation on local productions negotiable. Consultation on syndicated material available from other sources: no charge.

**English Poets and Performers**

**KISD Radio**

130 N. Main

Sioux Falls, Iowa 57104

(605) 336-1230

**Contact:** Jerry Damon

**Description:** 60-minute special consisting of a series of interviews with English artists, explaining the background and concept of their music. Some of the artists are Jethro Tull, Emerson, Lake & Palmer, Procul Harum, Elton John, Cat Stevens, etc.

**Comments:** Took 2 years to compile.

**Earth News Service**  
24 California Street  
Suite 400

San Francisco, California 94111  
(415) 362-3045

Contact: Michael Shannon

Description: Daily mail service for progressive youth oriented newscasts...also have audio service available.

Price: According to market.

**Five Seas Productions Inc.**

433 Beach Avenue

Mamaroneck, New York 10543

(914) 381-2730

Contact: Mr. Christopher Coleman, Executive Producer

Description: Syndicated shows and spots of all sorts.

Price: Negotiable – and obviously depending on service provided – from consultation through complete production and distribution.

Comments: Our love of radio is undiminished by our successes in TV and other media. Currently in production with a nationally syndicated talk show. We've done many spot commercials and even a radio documentary. On the planning board are musical variety specials for specific holiday radio programming.

**Firestone Distributors**

24 Cobek Court

Brooklyn, New York 11223

Contact: Unknown

Description: Sell green cardboard shucks.

Price: \$9.99 per thousand.

**Greene Inc.**

71 Park Avenue

New York, New York 10016

(212) MU 5-0211

Contact: Howard Greene

Description: Producer of syndicated radio programs for commercial clients.

Price: Programs given free to stations.

**Graphic Eleven, Inc.**

P. O. Box 1084

Louisville, Kentucky 40201

(502) 582-7368

Contact: Carolyn Denton, Administrative Assistant

Description: Syndicated commentary: "One Moment Please" with Mort Crim.

**Greene, Larry Productions, Inc.**  
1151 Sunset Hills Road  
Los Angeles, California 90069  
(213) 273-0643

**Contact: Larry Greene, President**

**Description:** Composers, arrangers and producers of Radio ID packages, logos and underscores, creators and producers of original commercials and spot campaigns. Producers of agency-created material. Music and programming consultants to radio stations and advertising agencies. Electronic music scoring.

**Gebtajon Productions**  
30 West Washington  
Chicago, Illinois 60602  
(312) 641-1109

**Contact: Don St. John**

**Description:** 3-hour show called — Top 40 Soul Records of the Year.

**Price:** According to market.

**Horizons Communications Corp.**  
444 Madison Avenue  
New York, New York 10022  
(212) 752-3840

**Contact: Jerome R. Feniger, President**

**Description:** Chet Huntley radio show; Arthur Godfrey radio show; now getting into syndication.

**Hartwest Productions, Inc.**  
211 East 51st Street  
New York, New York 10022  
(212) 593-0550

**Contact: Saul Jaffe, President**

**Description:** Syndicating Norman Vincent Peale's "Live With Confidence."

**Hap Day Industries**  
40 Court Street  
Boston, Massachusetts 02108  
(617) 267-7886

**Contact: Merrill Barr, General Manager**

**Description:** Syndicating and promotion, plus The Audio Biographies (12-hr. specials) on Burt Bacharach, Paul Anka, Jerry Lee Lewis, Glen Campbell.

**Help Unsell The War****P. O. Box 4453****San Francisco, California 10027****Contact:** Unknown**Description:** A group of ad execs put together spots to inspire more public opinion against the war...60's & 30's.**Price:** Unknown, but probably free.**Habile Enterprises****P. O. Box 4004****Dayton, Ohio****(513) 228-8132****Contact:** Unknown**Description:** Produced a six-hour show called The Golden Era of the Four Seasons – History of Recording Group, Four Seasons.**Price:** According to market.**International Good Music****Box 943****Bellingham, Washington 98225****(206) 733-4567****Contact:** Don McMaster, Program Manager**Description:** Complete syndicated music programs in all formats.**Irving Productions, Inc.****405 LVO Enterprise Bldg.****Tulsa, Oklahoma 74103****(918) 583-7564****Contact:** Dick Schmitz**Description:** Audio production house. Recording of radio spots and television tracks.**Kidder Organization, Inc.****430 16th Street, Suite 316****Denver, Colorado 80202****(303) 573-6051****Contact:** David L. Kidder, President**Description:** Syndication of "The Music Professor" with Jim LaBarbara.**Kowatchi Productions****(215) 922-2530****Contact:** Unknown**Description:** Produce short shows (about 2 minutes) called The Stone Ranger – humorous bits.**Price:** According to market.**Lafayette Recording Co.****989 Oakland Street****Lafayette, California 94549****(415) 284-7575****Contact:** W.E.S. Dyer, Jr., Owner**Description:** Taped programs and/or background music for radio broadcasting, with or without commercials, custom timed to suit the station concerned. Programs consist of light or heavy classical music,



music of the 20's, 30's, 40's, etc. that the older generation enjoyed, and music of the jazz vein in the traditional style of the great jazzmen. All programs are interspersed with commentary about the selection upcoming.

**Price:** Prices available upon written application to Lafayette Recording Co. All tapes for broadcast are leased only; not sold outright and remain the property of Lafayette Recording Co.

**Comments:** Programming and type of music desired by the sponsor and/or the radio station are seriously considered, but the final schedule is the responsibility of this organization, i.e. Lafayette Recording Co. All tapes are available in monaural or stereo modes, at 15 ips, 7½ ips, and for background music only, at 3¾ ips. All recordings meet or exceed NAB standards. Further information is always available from this company.

### **Messiah College**

**Grantham, Pennsylvania 17027**

**(717) 766-2511**

**Contact:** Ray M. Zercher

**Description:** 15-minute broadcast "Music from Messiah College" issued for weekly airing in mono.

**Price:** College provides program, station provides time.

### **More Music Productions**

**Box 3133**

**North Hollywood, California**

**(213) 654-4522**

**Contact:** Ron Lewis

**Description:** Produce The Chronology of American Music, 19-hour program designed to include every number one record in U.S. since Rock Around the Clock.

**Price:** According to market from \$300 to \$1200.

**Comments:** Narrated by Johnny Darin and Jay Stevens.

### **Morris Electronics**

**1153 W. Fayette Street**

**Syracuse, New York**

**(315) 476-7431**

**Contact:** Unknown

**Description:** Sells green cardboard shucks.

**Price:** 2 cents each.

### **Mondo Productions**

**1101 S. 9th Street**

**Omaha, Nebraska**

**(402) 341-1406**

**Contact:** Unknown

**Description:** Various specialized programs — 13 week, 2-minute humorous show — special one minute shows on mysticism — other shows.

**Price:** According to market.

**Charles Michelson, Inc.**  
45 West 45th Street  
New York, New York 10036  
(212) PL 7-0695

**Contact:** Robert Michelson, General Manager

**Description:** Syndication of original old-time radio programs. Company has cleared rights with copyright holders and paid all performers. All programs on tape. 52 THE SHADOW, 52 GANGBUSTERS, 52 THE GREEN HORNET, 52 FIBBER MCGEE & MOLLY, 52 THE LONE RANGER plus others.

**Price:** Rates based upon market size, residual payments and promotional materials provided in total cost.

**Comments:** Company is planning to release quarter hour original adventures of SUPERMAN in 1973. This company is one of the very few that has rights to legally syndicate programming of this nature.

**Nightingale-Conant Corp.**  
6677 North Lincoln Avenue  
Chicago, Illinois 60645  
(312) 478-0050

**Contact:** Mr. Bryant W. Gillespie, Vice President – Radio

**Description:** Syndicated five-minute radio program by Earl Nightingale currently broadcast by more than 850 radio stations in the U.S., Canada, the South Pacific and the Caribbean.

**Price:** According to individual market.

**No Soap Radio Ltd.**  
One Patchin Place  
New York, New York 10011  
(212) 924-2424

**Contact:** Dan Aron

**Description:** Create and produce award winning radio commercials, and music for radio and television. Specialists in unique use of music, sound effects and copy.

**Price:** According to market size and nature of production. Bid on job basis.

**Comments:** Full music, writing and production staff with their own gold record and outside production credits.

**Orbit Radio/Video**  
P. O. Box 1644  
Louisville, Kentucky 40201  
(502) 584-5535

**Contact:** Stephen A. Cisler

**Description:** Tape programs of imported music with English announcing; all types of pop, folk, classical, plus documentaries and spoken word. In 30-55-60 minute segments. All programs designed for American radio, including those which may be originating from overseas. Now using material from 30 countries. Designed for spot commercial insertion, or complete sponsorship, or sustaining. Sold on exclusive basis to one station per market. Audition samples on returnable (or charge) basis. Mono and stereo formats.

**Price:** Size of market and station rate.

**Comments:** Will offer list of old USA radio programs for rebroadcast. Foreign radio series now available: ORBIT—a 60 min. magazine type, 5 per week. MAGIC CARPET—60 min. music, 5 per week. ON THE SPOT—30 min. special from unusual locations. MUSIC OF THE WORLD—30 min. series, each program devoted to separate country, embracing both pop-folk-serious. ZOUNDS!—30 min. series on pop music. Also special custom features.

**Peters Production Co.**  
1333 Camino del Rio  
San Diego, California 92108  
(714) 291-4044

**Contact:** Ed Peters

**Description:** “Only for Women” and “Just for the Two of Us” formats.

**PAMS, Inc.**  
4141 Office Parkway  
Dallas, Texas 75204  
(214) 827-0901

**Contact:** Toby Arnold, Vice President & Sales Manager

**Description:** Jingle packages, various sound services. Equipment sales also.

**Programming DB**  
6430 Sunset Boulevard  
Suite 621  
Hollywood, California 90028  
(213) 466-4116

**Contact:** Ken Draper, President; Chuck Blore; Bob Fuller, Director of Sales; Chris Lane

**Description:** Automation “Old Gold,” “Big Country,” “Lovin’ Touch.” Weekly syndicating “Sir John Manelesco” (astrology); “Rock Shoppe,” “Christmas Is,” “Rock ’n Roll Reunion,” plus “Pilgrims’ Progress” special and others.

**Programming Aids & Services**  
3620 Barham Boulevard  
Los Angeles, California 90068

**Contact:** Russ Barnett

**Description:** Work with stations in a variety of areas including promos, jingles, license renewal.

**Price:** According to market.

**Professional Programming Production**  
8867 So. Dixie Highway  
Miami, Florida  
(305) 667-4678

**Contact:** Dick Starr

**Description:** Various syndicated programs and commercial production.

**Price:** According to service.

**Radio Programming/Management (RPM)**

15552 Arbor Place

Southfield, Michigan 48075

(313) 557-3246

Contact: Tom Krikorian

**Description:** We have two areas of service: automated programming, and RPM top tapes. "Top Tapes" is a monthly hit music service where we supply the top 40 "MOR" or "Top-40" hits on tape to smaller stations. Our automated programming packages are complete with music, ID's, graphics, and consultation in both marketing and engineering. Our two automated packages are middle of the road and beautiful music.

**Price:** Top Tapes: \$28.00 per month flat rate for any market. RPM Automated Programming: Price level changes with market size. We have set the lowest rate to be within the means of a station in Market No. 300.

**Comments:** Custom spot production is done by RPM for local agencies here in Detroit. Our automated formats are designed by computer. RPM is working on a system for broadcasting four channel stereo over FM radio. We have received publicity about this in many trade papers. Our system for quad stereo is being studied by the National Quadrophonic Radio Committee along with systems from General Electric, RCA, Zenith, Motorola and others. If you need more data, feel free to call.

**Rowe International, Inc.**

(Customusic Division,

Subsidiary of

Triangle Industries, Inc.)

888 Providence Highway (Rear)

Dedham, Massachusetts 02026

(617) 326-4446

Contact: R.T. Eckel, Director, Customusic Sales

**Description:** Background Music Systems; Central Studio Music Service for FM Multiplex; on-premise units with atmosphere, commercial and production libraries; specialty music available.

**Price:** Lease and/or purchase.

**Radio Script Services**

301 N. Queen Street – 2nd Floor

Lancaster, Pennsylvania 17602

(717) 393-4337

Contact: Estella B. Christman, Director

**Description:** 1. Commercial Copy Book – includes commercial copy, 120 pages monthly and program aids such as editorials, 36 pages, monthly. 2. Christmas Script (Stories of Christmas and Santa Claus Script).

**Price:** Commercial Copy Book: \$10.00 per month plus mailing charges. Program Scripts are \$20.00 and \$30.00.

**Radio & TV Roundup Productions**

111 Maplewood Avenue

Maplewood, New Jersey 07040

(201) 762-2755

Contact: Bill Bertenshaw

**Description:** Provide public service programs to radio stations and radio

networks. Radio programs available: "Suggested Solutions" 52 weeks yearly 24-minutes weekly on tape. Series originates from New York, but 26 programs are recorded on location in USA, Canada, Latin America. Interview/discussion series all topics. Pennsylvania Highlights, 52 3½-minute weekly taped programs dealing with issues of concern in Pennsylvania.

**Price:** All programming free to stations with exception of weekly 24-minute series, "Suggested Solutions", for which there is a nominal charge of \$3.00 per week.

**Comments:** Other programs: "Health's-A-Poppin", 52 weeks 3½-minute series of taped news interviews on all aspects of health.

### **Scott Ross Show**

**R.D. No. 2**

**Freeville, New York 13068**

**(607) 272-8080**

**Contact:** Jacki Brown or Alan Belknap

**Description:** Internationally syndicated Jesus Rock show. Now on over 100 stations throughout the U.S. and the world. For two consecutive years in a row, it has won the Billboard Magazine Award for best syndicated show.

**Price:** In tallying up the total cost, the figure is \$18,000 per week or roughly \$1,000,000 per year. Due to the design of the show and the FCC regulations, this time is donated by stations and runs in prime time, to reach the greatest number of people with the message of Christ. In other words, it's FREE!

**Comments:** While the show was originally financed by the Christian Broadcasting Network, Love Inn Ministries has been carrying the financial obligations for the last twenty months.

### **Ross-Gaffney, Inc.**

**21 West 46th Street**

**New York, New York 10036**

**(212) JU 2-3744**

**Contact:** Charles R. Barnett, G.M. or James A Gaffney (partner)

**Description:** Maintain one of largest music libraries and one of largest sound effects libraries on east coast. Have sound mixing facilities, recording facilities, etc. In short, completely equipped, including sound editing personnel, to create sound tracks for radio.

**Price:** Studio Time: Narration recording – Wild – Per hr. \$50.00; Narration Recording Sync. – Per hr. \$55.00; Transfer Mag-Opt – Per hr. \$40.00; Mixing (includes transfer to any one type track) – Per hr. \$80.00.

### **R & B Productions**

**1734 Villa Avenue**

**Indianapolis, Indiana 46203**

**(317) 784-4471**

**Contact:** Rickie Clak – Johnny Biscuit

**Description:** Handling all groups, bookings, etc. and will be operating on a program consultant basis with any black station interested.

**Price:** According to market.

**Signal Productions, Inc.**

6223 Selma Avenue  
Hollywood, California 90028  
(213) 463-4173

**Contact:** Edwin W. Buckalew, President or Kenneth L. Veth, Vice President/Station Relations

**Description:** Signal Productions specializes in the production and syndication National and Worldwide of 5-minute daily radio programs features including: Point of Law, Doctor's House Call, Art Linkletter's Little Ones, The World of Money, Frank Brezee's Original Golden Days of Radio.

**Price:** By size of market taking into account radio station's local time rates.

**Stereo Radio Productions Ltd.**

36 East 61st Street  
New York, New York 10021  
(212) 980-3888

**Contact:** Jim Schulke or Phil Stout

**Description:** SRP provides consultation and complete programming in beautiful music/lush/category. One of the most successful in this area of programming with 5 of their client stations number one in their markets in April/May 1972 ARB's. SRP client stations include WLYF, Miami, KRFM, Phoenix, WOOD-FM, Grand Rapids, WWJ-FM, Detroit, WWSH, Philadelphia, WLAK, Chicago, WLIF, Baltimore and WWEZ, Cincinnati, among others. President of SRP is Jim Schulke, Vice President and Creative Director is Phil Stout.

**Price:** According to market size.

**Sheridan-Elson Communications, Inc.**

48 West 48th Street  
New York, New York 10036  
(212) LT-1-2531

**Contact:** Bob Elson, Bill Sheridan

**Description:** Broadcast publicity. We are creators, producers and distributors of radio and TV material which is distributed free of charge to stations for on-air use. Programs range from a 52-program series on nutrition produced for Nabisco for radio (each program runs 2 minutes), to a 15-minute documentary on drug abuse produced for the Foundation for Full Service Banks. Programs for radio are factual, topical, professional and entertaining. We also have 1,000 programs, already produced, available for syndication in one-minute segments. These are for sale and there is additional material available upon request.

**Price:** For the broadcast publicity services, there is no charge. Syndicated programming is priced according to the size of the market and the number of shows purchased.

**Comments:** Our broadcast publicity programming is sent each month to those stations requesting it. All we ask is that they return the enclosed, pre-paid reply card indicating usage. If any station wishes to be included in our mailings they should drop us a note telling us what type of programming best suits their needs and we'll add them to our list.

**Ralph Stachon & Associates, Inc.**  
1322 Inwood Road  
Dallas, Texas 75247  
(214) 748-8216

Contact: May Moseley or Ralph Stachon

Description: Full service production; ID's; Automation service; 10 syndicated music packages: including "Sound of money;" "Sound for All Season;" "Radio Good Times;" and "We Believe" series.

**Show-Biz Comedy Service**  
1735 East 26th Street  
Brooklyn, New York 11229  
(212) 336-0605

Contact: George Schindler

Description: Show-Biz Comedy Service provides spoken and written comedy material geared to radio. (Deejays or advertisers). Commercials are specially written for specific clients or local station requesting comedy ideas or finished scripts. Nothing is done on tape or ET. In addition to commercials, we also supply day to day comedy.

Rates: Fees are quoted on a per job basis depending upon time and length of script.

**Showcase Productions of Texas, Inc.**  
21 Turtle Creek Square, Suites H & I  
Dallas, Texas 75219  
(214) 522-4940

Contact: Rusty Gold, Frank Bloebaum

Description: Custom create and produce singing commercials, film scores, records, background music for advertisers, ad agencies and radio and television stations. Also create, produce, and syndicate station ID jingles for radio and television. Series of singing commercials for specific categories of business also available.

Rates: Rate card for singing commercials available upon request. Rate cards for ID's are variable. Syndicated series sales sold on a market rank basis and by number of cuts.

**Smokey Robinson- End of An Era**  
KKVA Radio  
765 Amana  
Honolulu, Hawaii 96814  
(808) 946-2869

Contact: Steven B. Williams or Steve Nicolet

Description: One hour special on Smokey Robinson

Price: According to market.

**William B. Tanner Company (formerly Pepper-Tanner)**

2076 Union

Memphis, Tennessee 38104

(901) 274-6674

Contact: Tony Armstrong or Zack Hernandez

**Description:** Library services: (1) instant library service, (2) creative sales service library, (3) Tanner total sound library (available in stereo), (4) country-western library, (5) showcase production music. Airplay International – Promotional ideas for stations including a sales promotion...two programming contests and twenty thematic promos supplied monthly. All cuts are customized with station call letters. "Golden Reflections:" 24 special hours reflecting hits and headlines beginning with the year 1955. Airchecks of top markets. Custom concepts for advertisers, ID's.

**Price:** By market.**Totalsound**

4504 Belmont

Dallas, Texas 75204

(214) 823-6821

Contact: Tom Parma – President

**Description:** Creators and producers of musical commercials, radio station, ID's and film score. A complete staff of writers, musicians, vocalists and recording engineers.

**Price:** Fees are based on market(s) size, number of instruments and vocalists.

**Rick Trow Productions**

7320 Old York Road

Melrose Park, Pennsylvania

(215) 635-6200

Contact: Richard Akins

**Description:** Assembly programs for high schools on history of music, sound, etc.

**Three N. Productions**

502 Lincoln Building

Cleveland, Ohio 44114

Contact: Norm N. Nite

**Description:** Various specials (5 minutes) on music ( The Honor Roll of Hits) and various other subjects...(The Sullivan Years...story and interviews with Ed Sullivan).

**Price:** To market.**TRAV**

341 Ponce de Leon Ave. NE

Atlanta, Georgia 30308

(404) TR3-8921

Contact: Bill Huie

**Description:** Various religious programs

**(PSA) Price:** Free



**TM Productions, Inc.**  
**3103 Routh Street**  
**Dallas, Texas 75201**  
**(214) 748-8216**

**Contact:** Jim Long, Jim West, Joe Levin, Tom Parma, Rusto Gold

**Description:** (1) Radio station identification production (for all formats) – contemporary, MOR, soul, C&W, and good music. TM provides complete custom production as well as syndicated services, (2) custom commercial service – a full library of product commercials cataloged for easy usage, combined with a professional sales seminar at the station. (A super sales aid to radio stations.), (3) direct service to advertising agencies and film companies offering complete audio services.

**Price:** Services are priced according to market size and based on current union scales.

**Comments:** TM Productions, Inc., is “kicking-off” the New Year with “shock-wave.” the first contemporary production in the radio production field. After scoring one success after another in “Phase II,” “Phase III,” and the “propellants” – “Shock-Wave” is based on “Blending Devices” guaranteed to revolutionize industry thinking.

**University of Illinois at Chicago Circle**  
**Public Information Office**  
**Box 4348**  
**Chicago, Illinois 60680**  
**(312) 996-3456**

**Contact:** Michael A. Steinberg

**Description:** Production of public affairs programming, generally, 30-minute programs in 13-week series, current series include pollution and growing old in America. Formats are talk, question and answer and panels.

**Price:** Service is free of charge on a return after airing basis.

**Universal Media, Inc.**  
**P.O. Box 4606**  
**Fort Lauderdale, Florida 33304**  
**(315) 565-9406**

**Contact:** Mr. Alger, President

**Description:** Station ID's, merchandise, promotion.

**Price:** Barter basis.

**Thomas J. Valentino, Inc.**  
**151 West 46th Street**  
**New York, New York 10036**  
**(212) 246-4675**

**Contact:** Thomas J. Valentino, Jr.

**Description:** Provide complete libraries of Sound Effects and Production Music for Radio Programming. Services come on discs and are used by Radio Stations as a software tool in production.

**Price:** Sound Effects come on 15 LPs, (500 effects) and each LP is priced at \$5.00 individually or \$75.00 for the entire set. Production Music (Openings, Closings, Themes, bridges, stings, etc.) comes on 124 LP set of albums again can be purchased individually or as a set. Free catalogs on request to our company.

**Watermark, Inc.**  
10700 Ventura Boulevard  
Los Angeles, California 91604  
(213) 980-9490

**Contact:** Tom Rounds or Steve Aitken or Jane Nunez

**Description:** (1) "American Top 40," weekly, 3-hour countdown of the national Top 40 records along with information and vital statistics on the music, artists, producers and writers of the hits. Hosted by Casey Kasem; based on chart information supplied in advance of publication by Billboard Magazine. Currently on over 200 stations in the U.S., (2) "The Elvis Presley Story." A 12-hour documentary on the life of Elvis, written by Jerry Hopkins; produced by Ron Jacobs, heard on more stations in more countries than any other program of its kind, (3) complete 8-track recording studio designed for radio production.

**Price:** According to the retail price structure established by radio stations and other clients.

**Comments:** Watermark's engineering services division, headed by David Freese, provides technical consulting and installation services for broadcast stations.

**Wrather Corporation**  
270 N. Canon Drive  
Beverly Hills, California 90210  
(213) 278-8521

**Contact:** Charles Michelson of Charles Michelson, Inc., International Broadcasting.

**Description:** Distributor of 52 Lone Ranger half-hour radio programs.

**Price:** Negotiated.

**Comments:** Address of Charles Michelson, Inc. is: 45 West 45th Street, New York, New York 10036.

**Robert Wold Company (RWC)**  
11661 San Vicente Boulevard  
Los Angeles, California 90049  
(213) 820-2668

**Contact:** Robert N. Wold, R.F. Wold, Jane Martin

**Description:** (1) Technical services including leasing of telephone company facilities for remote broadcasting, (2) production and distribution of live special events programming.

**Price:** Technical services priced according to requirements. Programming priced according to market size and type of program.

**World Wide Bingo, Inc.**  
P.O. Box 1401  
Englewood, Colorado 80110  
(303) 781-8697

**Contact:** Jack Hampton, "Beanie" Wedgel

**Description:** Radio Bingo Package Program plus Bingo Supplies.

**Price:** Radio package: \$348.95, Bingo Cards \$3.00 per M.

**Comments:** Track record of over 1,000 stations in the past 22 years.

**Westport Communications Group, Inc.**

155 East State Street  
 Westport, Connecticut 06880  
 (203) 226-3525

**Contact:** Tod Dockstader

**Description:** Electronic themes, signatures, ID's, complete music and effects libraries; two recording-mixing-editing studios; specializing in station identity sound and renaissance-radio drama, mono and stereo.

**Price:** Hourly rates on fixed services (recording, mixing, editing); per-use rates on music and effects; package rate on original material (ID's, etc.); royalty rates on programming syndications.

**Woroner Films & Ben-Scott Recordings**

1995 NE 150th Street  
 North Miami, Florida 33161  
 (305) 945-5465

**Contact:** Murray Woroner

**Description:** Primarily commercials for radio.

**World Broadcasting System, Inc.**

P.O. Box 19246  
 Dallas, Texas 75216  
 522-1620

**Contact:** John J. Coyle, President

**Description:** Have two complete Production Libraries: The CRC Money Maker and the New World Production Series. Both are available on an exclusive, Outright License basis for broadcast use by market.

**Price:** Outright License for Money Maker and New World Libraries: Broadcast License – \$1,800 per market payable over one year, \$1,000, if paid within 90 days. Slide Film License – \$600 – non-exclusive.

**ZOUNDS!**

224 Bellevue Avenue  
 Haddonfield, New Jersey 08033  
 (609) 429-4482

**Contact:** Frank Knight

**Description:** Complete production of musical, dialogue, humor, straight-announce commercials, backgrounds, and identifications for agencies, advertisers, and stations. Radio and TV (film and tape). Over 300 credits.

**Price:** Services are priced at less than average due to smaller staff. None but the finest performing and technical talent are hired on a per-job basis.

**Comments:** Have the knack of coming up with concepts and commercials that are used not for mere campaigns or seasons – but rather, for years.

**Zoo World News**

Box 6848  
 San Francisco, California 94101  
 (415) 956-2920

**Contact:** Tom Newton

**Description:** Daily Mail Service for progressive youth oriented news – also taped interviews available.

**Price:** According to market.

**ZBS Media****RD 1****Fort Edward, New York 12828****(518) 695-6406****Contact: Michael****Description:** Various progressive type program serials – Tower of Inverness – The Farm Hour, also do specialized commercial productions.**Arthur Henley Productions****507 Fifth Avenue****New York, New York 10017****(212) 263-0136****Contact: Arthur Henley****Description:** Package production and writing services. Programs created for specific needs. Commercials to order.**Price:** Negotiable.**Comments:** Arthur Henley Productions has created, produced and written properties for all major networks, as well as for syndication and local broadcast.**Mark Century Corporation****3 East 57th Street****New York, New York 10022****(212) 421-6880****Contact: F.C. Beck – Executive Vice President****Description:** Packager of commercial production services for radio and television.**Price:** Priced on a monthly fee on either a two- or three-year contractual agreement.**Meridian Productions Company****J. F. Kennedy Box 8765****Government Center****Boston, Massachusetts 02114****Contact: Bill Drake****Description:** PRODUCTS FOR RADIO STATIONS: A 'CAPPELLA JINGLE I.D.'s ala the Bill Drake/Johnny Mann sound. "The Real Thing" series: 10 cust, Lyrics dictated by station, 5 voices. "The Basics": 5 cuts 1-3=call letters in three tempos, 4=frequency logo (eg.: 62/KGW), 5- legal I.D., Seven voices.**Prices****Prices:** "The Real Thing" – \$695. – "The Basics" – \$500 with extra cuts available at \$100 each.



We are the music-makers  
And we are the dreamers of dreams,  
Wandering by lone sea breakers,  
And sitting by desolate streams;  
World-losers and world-forsakers  
On whom the pale moon gleams:  
Yet we are the movers and shakers  
Of the world forever, it seems.

— Arthur O'Shaughnessy: *Ode*

THE PEOPLE FROM CAPITOL



# RECORD COMPANIES



**ABC/Dunhill Records**  
 8255 Beverly Boulevard  
 Los Angeles, California 90048  
 (213) 651-5530

**HISTORY:** ABC Records was begun by the ABC Corporation...beginning by bringing in Sam Clark who was owner of a Boston record distributor and an advisor at Cadence Records...to run the company...ABC is now in its sixteenth year. At that time the only philosophy and direction of the company was "get some hits." They began with hit records such as "Short Shorts"... "At The Hop"... "Little Star" by the Elegants... "Born Too Late"... hits by Ray Charles...and the Impressions...the company was super successful right off the bat...Lou Adler and Jay Lasker put together a label deal with ABC...beginning their own label called Dunhill...later, all labels were put together and the operation moved into one central place...from New York to Los Angeles...The company has about 35 acts on the pop labels...Impulse has about 10. President Jay Lasker formerly worked with Kapp...then was on the ground floor of Reprise...after that, working with Veejay prior to his beginnings with Dunhill.

**ABC/DUNHILL (the name):** Of course, ABC came from the American Broadcasting Company...Dunhill hit in '65 when the English thing was happening so big...the name was derived from various English companies with that name to present an English image...

**OTHER LABELS:** Besides ABC and Dunhill, they have Impulse which is basically a jazz label, Westminster Gold and Audio Treasury which are classics labels and Bluesway which is a blues label...

**TOTAL ALBUMS RELEASED:** Dunhill has released about 140...ABC has released about 650...last year the two companies released 46 LP's...

**TOTAL SINGLES RELEASED:** Dunhill 200...last year about 100 singles for the two labels...

**BIGGEST SINGLE:** "Joy To the World" - Three Dog Night.

**BIGGEST ALBUM:** "I Can't Stop Loving You" by Ray Charles...followed by Mamas and Papas first album.

**EMPLOYEES:** Less than 100...offices in New York, Los Angeles, Nashville and Atlanta...

**NATIONAL PROMOTION DIRECTOR:** Dennis Lavinthal

**NATIONAL COUNTRY PROMOTION MANAGER:** Tom McAntee

**NATIONAL SALES AND MARKETING:** Lou Sebok

**NATIONAL COUNTRY SALES MANAGER:** Tom McAntee

**NATIONAL A&R:** Steve Barri

**NATIONAL COUNTRY A&R:** Don Gant

**PRESIDENT:** Jay Lasker

**POLICY REGARDING PROMOTION COPIES TO RADIO STATIONS:** Will supply any station...

**SUMMARY:** Jay Lasker... "For a company our size, we release less product...to do a proper job for an artist...we just can't work on too much at a time...the key is quality of artist and repertoire and quality of promotion."

**A&M Records**  
 1416 N. La Brea  
 Hollywood, California 90028  
 (213) 469-2411

**HISTORY:** Jerry Moss, growing up on the east coast, attending Brooklyn College (with a major in English and minor in writing), kicked around various aspects of the entertainment business, including stints in television production, etc...leaving that, he started working some in the record business...and then a move to the west coast...and a beginning of his own business...independent promotion. At the same time, Herb Alpert was not only a musician, but a singer...and he had been recording as a vocalist...with little success. The two of them met...and started their own record

company...the first record out of the bag was "The Lonely Bull" by Alpert, but this time he was playing...not singing...That was 1962...The rest, of course, is well known history...the company struggled along with some chart records for awhile...but it was not until two and a half years later than the company really began to hit..."Whipped Cream and Other Delights" by Alpert was recorded...from that came a giant single "Taste of Honey"...the success has continued...

**A&M (the name):** A for Alpert and M for Moss...they tried to come up with all kinds of names...but finally decided this was about the only way to go...

**OTHER LABELS:** No other labels owned...only other label they distribute is Ode...

**TOTAL ALBUMS RELEASED:** About 300.

**TOTAL SINGLES RELEASED:** 750.

**BIGGEST SINGLE:** "Close To You" - Carpenters.

**BIGGEST ALBUM:** "Whipped Cream and Other Delights" - Herb Alpert and the Tijuana Brass.

**OTHER OFFICES:** Besides the home office in L.A., Toronto, New York and London.

**TOTAL EMPLOYEES:** 211.

**NATIONAL PROMOTION DIRECTOR:** Harold Childs

**VICE PRESIDENT IN CHARGE OF DISTRIBUTION:** Bob Feede

**VICE PRESIDENT IN CHARGE OF RECORDED PRODUCT:** Chuck Kaye

**PRESIDENT:** Jerry Moss

**SUMMARY:** Jerry Moss attributes the success of the company to simply following instinct and then executing...A&M is the furthest from a follower...they've become well known in the industry for doing their own thing...

#### Apple

54 St. James

London, England

9130 Sunset Boulevard

Los Angeles, California 90069

(213) 274-7554

**HISTORY:** Early 1968 the Beatles formed Apple Records, Ltd. in London to provide themselves and aspiring new artists the freedom needed to be really creative. We think everyone will agree that this was accomplished. Apple Records, through the Beatles, collectively and individually, whether performing or producing have set the standards for contemporary music.

**APPLE (the name):** They (the Beatles) liked it better than "Orange."

**OTHER LABELS:** None

**TOTAL ALBUMS RELEASED:** 46 (15 Gold)

**TOTAL SINGLES RELEASED:** 62 (20 Gold)

**BIGGEST SINGLE:** Hey Jude - The Beatles (excess of 5,000,000)

**BIGGEST ALBUM:** Abbey Road - The Beatles (excess of 7,000,000)

**TOTAL EMPLOYEES:** 23

**GENERAL MANAGER (U.S.):** Charley Nuccio, Los Angeles

**NATIONAL PROMOTION DIRECTOR:** Pete Bennett, New York

**NATIONAL SALES MANAGER:** Tom Takayoshi, Los Angeles

**NATIONAL A&R:** Alan Steckler, New York

**WHO DO STATIONS CALL WHEN THEY NEED RECORD SERVICE:**

Tom Takayoshi or Pete Bennett

#### Atlantic/Atco Records

1841 Broadway

New York, New York 10023

(212) 757-6306

**HISTORY:** In 1948 Herb Abramson and Ahmet Ertegun decided to start a jazz and blues label...quickly Atlantic moved into rhythm and blues with people like LaVern Baker, The Coasters, The Drifters, Ray Charles. At the same time, the company was developing a strong jazz line with Charles Mingus, John Coltrane, Herbie Mann. In mid-1950's Jerry Wexler and Neshui Ertegun joined as



partners...about the same time Atco was started as a new label and its first big hit was "Mack the Knife" by Bobby Darin. Herb Abramson left the company in 1958. In the mid-60's Atlantic moved strongly into the pop-rock field with Sonny & Cher, Buffalo Springfield, Iron Butterfly and began developing English groups like Cream, Bee Gees, Led Zeppelin, King Crimson. It was in 1967 that Jerry Wexler signed Aretha Franklin and rhythm and blues flourished on the label with Wilson Pickett, Sam & Dave, King Curtis, Otis Redding. Company was solid and diversified coming into the late sixties and seventies with Crosby, Stills, Nash & Young; the Woodstock album; the Rolling Stones label; comedy with George Carlin, Flip Wilson, Conception Corporation; more jazz with Eddie Harris, Les McCann, Mongo Santamaria, Roberta Flack; and rock with Emerson, Lake & Palmer, Black Oak Arkansas, through Asylum Jackson Browne, Eagles, Jo Jo Gunne, Joni Mitchell, J.D. Souther, Linda Ronstadt. Company's approach has been to develop strong acts and maintain diversity. Atlantic has moved into country music with the signing of singer-songwriter Willie Nelson and Bobby Austin.

**ATLANTIC RECORDS (the name):** Derived principally from their location in the vicinity of a large body of water.

**OTHER LABELS:** Asylum, Little David, Signpost, Clean, Rolling Stone, Chimneyville.

**TOTAL ALBUMS RELEASED:** Over 2,000.

**SINGLES RELEASED:** Over 6,000-7,000.

**BIGGEST SINGLE:** They say too close to separate are "Groove Me" by King Floyd, "Dock of the Bay" by Otis Redding and "Respect" by Aretha Franklin.

**BIGGEST ALBUM:** Iron Butterfly - "Inna-Gadda-Da-Vida."

**TOTAL EMPLOYEES:** About 200.

**PRESIDENT:** Ahmet Ertegun

**EXECUTIVE VICE PRESIDENT:**

Jerry Wexler

**VICE PRESIDENT/PRESIDENT OF W.E.A.:** Nesuhi Ertegun

**GENERAL MANAGER/SENIOR**

**VICE PRESIDENT:** Jerry Greenberg

**NATIONAL PROMOTION:** Dick Kline (Atlantic), Vince Feraci (Custom labels)

**VICE PRESIDENT/PROMOTION:** Henry Allen

**VICE PRESIDENT/FINANCE:** Sheldon Vogel

**VICE PRESIDENT/MARKETING:** Dave Glew

**VICE PRESIDENT/ADVERTISING & PUBLICITY:** Bob Rolontz

**SALES MANAGERS:** Sal Uterano (albums) and Johnny Beinstock (singles)

**SUMMARY:** In the words of Jerry Wexler... "One of the most important considerations is that the people who run the company have emerged from the Studio. Atlantic has been run by owner-managers from the beginning. Management is in the hands of visible people, which gives us a continuity of identity...we try for the least amount of commercial compromise. It's been psychically so rewarding to make it with music we believe in...we're not victimized by rhetoric (our own or others)...we have a passion for details."

**Asylum Records**

**9120 Sunset Boulevard**

**Los Angeles, California 90069**

**(213) 278-8510**

**HISTORY:** Asylum was founded in September, 1971 as a joint venture between David Geffen and Atlantic Records. The Geffen Roberts Company, run by Geffen and his partner, Elliot Roberts, was already guiding the talents of such artists as Joni Mitchell, Laura Nyro, David Crosby, Stephen Stills, Graham Nash and Heil Young: artists whom Geffen and Roberts had discovered and worked with from the beginning. Asylum Records was the next logical step, continuing the essential aim of

Geffen Roberts to discover and develop new talent.

**ASYLUM (the name):** We chose the name Asylum because the music industry is a crazy business and we like to think of our office as a refuge from all the showbiz madness — and the name Asylum can have both meanings.

**TOTAL ALBUMS RELEASED:** 8  
**TOTAL SINGLES RELEASED:** 12  
**BIGGEST SELLING ALBUM:** Joni Mitchell — “For The Roses”

**BIGGEST SELLING SINGLE:** Eagles — “Witchy Woman”

**TOTAL EMPLOYEES:** 5

**PRESIDENT:** David Geffen

**NATIONAL PROMOTION:** Paul Ahern

Radio stations are serviced through Atlantic Records.

**SUMMARY:** There is a way things can and should be in the record business, and we are trying to make it happen. We have faith in everyone we record; we are proud of each one of our artists. Asylum was begun with new talent and we are always interested in more new people, but we can't say we are anxious to get much bigger.

**Avco**

1301 Avenue of the Americas  
 New York, New York 10019  
 (212) 956-6276

**HISTORY:** Formed June, 1969, as part of Avco-Embassy Pictures in New York. May of 1971 it was taken away from picture company and made a separate division of Avco Corp. Company started making mainly LP product geared toward pop. In 1971, their efforts were geared toward R&B and pop as well.

**OTHER LABELS:** Honey Records (owned)

**TOTAL ALBUMS RELEASED:** Approximately 25

**TOTAL SINGLES RELEASED:** 175  
**BIGGEST ALBUM:** Stylistics first LP — “Stylistics”

**BIGGEST SINGLE:** “You Are Everything” by Stylistics

**PRESIDENT:** James Kerr

**OPERATING OFFICERS:** Hugo

Peretti, Luigi Creatore

**NATIONAL PROMOTION**

**DIRECTOR:** Steve Rudolph

**NATIONAL SALES MANAGER AND**

**GENERAL MANAGER:** Bud Katzel

**NATIONAL A&R:** Independent producers only

**TOTAL EMPLOYEES:** 15

**WHO DO STATIONS CALL WHEN**

**THEY NEED RECORD SERVICE:**

Steve Rudolph

**SUMMARY:** The company's aim is to make R&B product and the kind of black music that can cross over to appeal to a wide audience in top 40, etc.

**Bang**

2107 Faulkner Road, NE

Atlanta, Georgia 30324

(404) 325-9810

**HISTORY:** Started in New York City in 1965 by an independent producer and writer Bert Berns (Drifters, Exciters, Solomon Burke). Offices located on Broadway until 1971. Company was basically singles orientated and had such records as Hang on Sloopy & Brown Eyed Girl. Bert Berns died at end of 1967 — survived by Ilene Burns and 3 children. From 1968 to the beginning of 1970 and during that time picked up a master on Cinnamon by Derek. 1970 company changed to album orientation, selling catalogue and moving toward new product.

**Bang (the name):** Original four partners — first letter of first names = Bert Berns, Ahmed Ertegen, Neushi Ertegen, Gerald Wexler.

**OTHER LABELS:** Shout — own. Bullet — distribute. Solid Gold — distribute.

**TOTAL ALBUMS RELEASED:** 16

**TOTAL SINGLES RELEASED:** 155

**BIGGEST ALBUM:** Neil Diamond's Greatest Hits

**BIGGEST SINGLE:** Hang On Sloopy McCoy

**PRESIDENT:** Eddie Biscoe

**NATIONAL PROMOTION****DIRECTOR:** Eddie Biscoe**NATIONAL SALES MANAGER:**  
Eddie Biscoe**NATIONAL A&R:** Paul Davis**TOTAL EMPLOYEES:** 6**WHO DO STATIONS CALL WHEN  
THEY NEED RECORD SERVICE?**

Ms. Creel Cutler

**SUMMARY:** One of the last of the small independent record companies left. We believe today to survive you need outstanding product as well as excellent promotion and a tremendous amount of support on the distribution level. Excellent catalogue and have been very successful in repackaging. Instrumental in bringing Neil Diamond to national recognition. Making strides in building new names and artists. Paul Davis is a good example of a name you will definitely be hearing more from.

**Barnaby Records**

816 N. La Cienega

Los Angeles, California 90068

(213) 657-6150

**HISTORY:** Formed by Andy Williams as a recording outlet for The Osmonds. The general direction of the label was MOR and a little country. Since the takeover by Ken Mansfield, the direction has become definite 50% C&W and 50% contemporary.

**BARNABY (the name):** Named after owner's (Andy Williams) dog.

**OTHER LABELS:** None**TOTAL ALBUMS RELEASED:** 29**TOTAL SINGLES RELEASED:** 64**BIGGEST ALBUM** Everything Is Beautiful — Ray Stevens**BIGGEST SINGLE:** Everything Is Beautiful — Ray Stevens**PRESIDENT:** Ken Mansfield**NATIONAL PROMOTION****DIRECTOR:** Cliff Gorov**NATIONAL C&W PROMOTION****DIRECTOR:** Joy Hall**NATIONAL A&R:** Ken Mansfield**TOTAL EMPLOYEES:** 11**WHO DO STATIONS CALL WHEN  
THEY NEED RECORD SERVICE:**

Cliff Gorov (Pop/MOR/U/6), Joy Hall

(C&amp;W)

**SUMMARY:** Artist environment controls — Barnaby is completely artist oriented.

**Bearsville Records**

44 E. Fiftieth Street

New York, N. Y. 10022

(212) 751-7030

**HISTORY:** Albert Grossman started the company some 2½ years ago...he had been one of the top managers in the business with Dylan for eight years, Janis Joplin, Paul Butterfield, and others. It was a sort of natural evolution...how to serve the artist in a different capacity. He began the label with a studio in Bearsville, N.Y. The company was originally conceived as a "purist" type of thing for artists...time tempered the approach somewhat (termed the realities of business). The label was originally distributed by Ampex...in fact, their early releases were on the Ampex label (since Ampex had no releases of its own — somehow that makes sense). It seemed to confuse a lot of people...Bearsville when with Ampex didn't have their own staff. September 1971 (preceding the demise of Ampex), Bearsville signed a joint venture agreement with Warner Brothers. Their early artists were the Great Speckled Bird, Jesse Winchester, Todd Rundgren (at that time known as Runt). Bearsville became a distinct entity, hiring their own people, once with WB. Todd Rundgren came into his most successful work, "I Saw The Light" and the resultant album I SAW THE LIGHT. Company's artists are now Rundgren, Foghat, Jesse Winchester, Sparks, Bobby Charles. Coming up is product from Paul Butterfield and his latest band.

**BEARSVILLE (the name):** Named after this city in New York...right down the road from Woodstock.

**DISTRIBUTED BY:** Warner Brothers**TOTAL ALBUMS RELEASED:** 15**TOTAL SINGLES RELEASED:**  
About 15

**BIGGEST SINGLE:** Todd Rundgren's "I Saw The Light"

**BIGGEST ALBUM:** Same fellow's SOMETHING ANYTHING

**TOTAL EMPLOYEES:** 6

**PRESIDENT:** Albert Grossman

**VICE PRESIDENT, DIRECTOR OF OPERATIONS:** Paul Fishkin

**COORDINATOR, PROMOTION:** Marc Nathan

**COORDINATOR, OPERATIONS:** Bob Merlis

**SUMMARY:** In the words of Paul Fishkin, "We're an artist-oriented company that insists on retaining the luxury of working on but a few projects at a time, so that we may fully realize the potential of each artist or project."

**Bell Records**

1776 Broadway

New York, New York 10019

(212) 757-6081

**HISTORY:** Larry Uttal, formerly in the doughnut business...then the ready-to-wear business entered the music business by becoming a music publisher...He quickly decided the action was in records and not in sheet music...and by 1964, after developing a reputation for his exceptional ability to find hit masters...started Bell Records. The label's first smash "Midnight Mary" by Joey Powers was quickly followed by his breakthrough as an important company with the signing of Del Shannon...then a major artist. In 1969, Bell Records sold to Columbia Pictures and Uttal was still afforded complete autonomy...in its operation. From its beginning, Uttal's concept was total independent production with complete company emphasis on promotion sales and advertising and publicity...This policy has remained the guiding force behind Bell Records. In January, 1971, Bell Records signed a three-year agreement with Deutsche-Grammaphone, covering the manufacturing and sale of Bell products under the Bell logo with the exception of the United States,

Great Britain, Canada, Japan and Taiwan...In January of 1971, Bell became a completely independent label in the United Kingdom...

**OTHER LABELS:** Has distribution agreements with Windfall, Rocky Road, Big Tree, Philly Groove, Pye and Amos...

**TOTAL ALBUMS RELEASED:** Since inception of the company 200...last year 28...

**TOTAL SINGLES RELEASED:** About 1600 since inception...last year 172...

**BIGGEST SINGLE:** A toss up between "Knock Three Times" by Dawn and "I Think I Love You" by the Partridge Family...

**BIGGEST ALBUM:** "The Partridge Family"

**OTHER OFFICES:** Los Angeles and London

**TOTAL EMPLOYEES:** 72

**PRESIDENT:** Larry Uttal

**EXECUTIVE VICE PRESIDENT:** Irv Biegel

**VICE PRESIDENTS:**

**PROMOTION:** Steve Wax

**MARKETING:** Gordon Lawson

**SALES:** Oscar Fields

**A&R:** Dave Carrico

**FINANCE:** Allen Cohen

**PRODUCTION:** Beverly Weinstein

**SUMMARY:** The company's current status of 11 single and 7 LP's on the chart at this time, by such artists as David Cassidy, Fifth Dimension, Delphonics, Climax, Mountain, Partridge Family, Original Cast album of Godspell attests to its success in all spectrum of sound...Larry Uttal on the reason behind the success of the company: "I really feel it was the concept of independent production...we have no mikes in the house...no house A&R...My theory was that if I developed a broad spectrum of producers, each one of whom produced a specific type of material, that we would be able to broaden our sound basis and have as broad a base to work from as possible..."

**Beverly Hills Records, Inc.**  
 6430 Sunset Boulevard  
 Hollywood, Calif. 90028  
 (213) 461-4409

**HISTORY:** Label was started initially as an arm of the newly formed Beverly Hills Studios (Motion Picture), which was formerly the old Desilu Studios, in early 1969. After almost a year of preparation and organization the backers decided to utilize the studios strictly as a rental facility and do away with the normal motion picture making and all its subsids. Morris I. Diamond was in charge of the record company, plus a vp of the overall operation. In lieu of future salaries contracted for, Diamond took over the books and stock, and has since been running the company as sole owner.

**OTHER LABELS:** We own "THE TALKING MACHINE"...involved in recordings that span the years from 1888 to the present...voices of Thomas Edison, Lillian Russell, etc.

**TOTAL ALBUMS RELEASED:** 18

**TOTAL SINGLES RELEASED:** 32

**BIGGEST ALBUM:** "Sex Is Not Hazardous To Your Health" by Jackie Vernon

**BIGGEST SINGLE:** "A Song For You" - Jaye P. Morgan and "Why Do You Pretend" - David & Goliath

**PRESIDENT:** Morris I Diamond

**VICE PRESIDENT:** George "Bullets" Durgom

**NATIONAL PROMOTION DIRECTOR AND NATIONAL SALES**

**MANAGER:** Morris I. Diamond

**TOTAL EMPLOYEES:** 4

**WHO DO STATIONS CALL WHEN THEY NEED RECORD SERVICE:**

Morris I. Diamond

**SUMMARY:** There is "Top 40" - "R&B" - C&W - MOR - Our aim is to be "A O R" (All over the road). We try to give an artist the best shake possible...and that is total concentration on promotion, that is our forte. If a record has to get started, it must come from within our organization. Distributors can do only so much. We must rely on the various

free-lance promo specialists around the country in our employ.

**Big Tree Records**  
 555 Madison Avenue  
 New York, New York 10022  
 (212) 838-2781

**HISTORY:** Big Tree was started in January, 1970 with a \$10,000 initial investment by Doug Morris and Dick Vanderbilt (both had been in promotion for Laurie). It was originally oriented strictly toward singles...and "whatever was commercial." In 1972 Big Tree made a distribution deal with Ampex and released Lobo's "Me and You and A Dog Named Boo." Big Tree has a policy of only buying masters...then having first refusal rights on subsequent tracks. Following the demise of Ampex, Big Tree switched to Bell as a distributor earlier this year. Their artists include Bullett, Lobo, Sugar Bears, April Wine, Brownsville Station, and the newly signed Duane Eddy and The Happenings. Big Tree considers Brownsville Station their first "album group" and is looking to move more in that direction...albums and long-term artists. With Morris, Vanderbilt and Dick Webber being 75% of the company, it's very heavily into promotion.

**BIG TREE (the name):** It's the nickname of the president of the company's son, Walter.

**DISTRIBUTED BY:** Bell

**TOTAL ALBUMS RELEASED:** 10

**TOTAL SINGLES RELEASED:** 51

**BIGGEST SINGLES:** "Me and You and A Dog Named Boo" by Lobo.

**BIGGEST ALBUM:** Of A Simple Man by Lobo

**TOTAL EMPLOYEES:** 4

**PRESIDENT:** Doug Morris

**VICE PRESIDENT, TREASURER:** Dick Vanderbilt

**NATIONAL PROMOTION DIRECTOR:** Dick Webber

**SUMMARY:** In the words of Doug Morris..."We believe in continual detail

and thorough follow-through on all projects undertaken...we're trying to develop album artists.

**Blue Thumb Records**  
427 North Canon Drive  
Beverly Hills, Calif. 90210  
(213) 278-4065

**HISTORY:** Blue Thumb was started on Nov. 1, 1968 by Bob Krasnow...an A&R oriented man who had produced for King...WB, and Kama Sutra...the purpose of the company is the same today as it was 4 years ago, according to Krasnow...“to entertain people.” Blue Thumb feels an experimental consciousness...ranging from Captain Beefheart (who they started) to W.C. Fields. The company wants to maintain “a low profile,” putting artists ahead of the structures. Other artists they feel instrumental in breaking are Ike and Tina Turner, Dave Mason, Leon Russell, Dan Hicks, Crusaders, Mark Almond. In May, 1972, the company was purchased by Gulf and Western. Blue Thumb takes pride in the fact that though they're small, it's still a “full service record company.” Recently signed to the label are National Lampoon, Sun Ra, Pearls Before Swine, Arthur Adams, Hoo Doo Rhythm Devils...to go along with people like Finnegan and Wood and the Last Poets. The company feels it is definitely not oriented towards one type of artists more than another.

**BLUE THUMB (the name):** Krasnow explains it thusly: His friends were always getting arrested...he knew they could always identify with fingerprints.

**TOTAL ALBUMS RELEASED:** 44  
**SINGLES RELEASED:** 19

**BIGGEST ALBUM:** The multi-colored vinyl of Dave Mason's classic, “Alone Together.”

**BIGGEST SINGLE:** “Put It Where You Want It” by the Crusaders.

**TOTAL EMPLOYEES:** 7

**PRESIDENT:** Bob Krasnow

**VICE PRESIDENT & GENERAL MANAGER:** Sal Licata

**VICE PRESIDENT, A&R:** Tommy Li Puma

**NATIONAL PROMOTION DIRECTOR:** Louie “Flash” Newman  
**SUMMARY:** In the words of Bob Krasnow: “Blue Thumb always comes up with the unexpected and the best.”

**Brunswick Record Corp.**  
888 7th Avenue  
New York, New York 10019  
(212) 541-9860

**HISTORY:** The company was half owned by MCA. Nat Tarnopol owned other half. It was wholly acquired by Mr. Tarnopol two years ago. Since then we have had great success.

**BRUNSWICK (the name):** I believe it was originally owned by the Brunswick Co., Bowling Equipment, etc.

**OTHER LABELS:** Dakar, BRC  
**TOTAL ALBUMS RELEASED:** 35

**TOTAL SINGLES RELEASED:** 40

**BIGGEST ALBUM:** “Lonely Man” – Chilites (850,000)

**BIGGEST SINGLE:** “Have You Seen Her” – Chilites – over 3 million

**PRESIDENT:** Nat Tarnopol

**NATIONAL PROMOTION DIRECTOR:** Melvin Moore

**NATIONAL SALES MANAGER:** Pete Garris

**NATIONAL A&R:** Carl Davis and Eugene Record

**TOTAL EMPLOYEES:** 20

**WHO DO STATIONS CALL WHEN THEY NEED RECORD SERVICE:** Melvin Moore and Dave Bernstein

**SUMMARY:** A quiet little company making more money than a lot of the companies that are always being written up in tip sheets, trade papers, and especially The Bob Hamilton Report.

**Buddah Records**  
810 7th Avenue  
New York, New York 10019  
(212) 582-6900

**HISTORY:** Kama Sutra Records was

begun with a distribution deal with MGM...the direction being toward progressive with such groups as Sopwith Camel, Lvin' Spoonful, etc...Artie Ripp wanted to establish a new label. In August of 1967 Ripp brought in Neil Bogard (general manager of Cameo-Parkway at that time) to run the new label...this was the beginning of Buddah. The company needed to make money immediately...and establish themselves...first direction was toward teeny bopper rock records...Fruitgum Company...1910 Fruitgum Company...Ohio Express, etc. Most of these were master purchases...although not all. The first year in business the company sold 18 million singles. A good part of the company's success was a large promotion team that was constantly on the road...as Bogard phrased it..."It was indeed scientific promotion...covering all areas." From Buddah Records came the term "bubblegum records"...Curtis Mayfield...the Impressions...the Isley Brothers...the Stairsteps joined the label and it began to take a sort of R&B pop direction...later the company started going back to where it began...with Melanie and other acts...the folk rock bag was back. The company today is still producing some teeny bopper rock...some R&B and some folk rock...they've expanded into all areas of music.

**BUDDAH (the name):** Was an obvious off-shoot of the term Kama Sutra which is an eastern term for love making...

**OTHER LABELS:** Buddah group now owns Kama Sutra and Cobblestone which is a jazz line...they also distribute Hot Wax, Curtom, T-Neck, Sussex and a newly added label Charisma...

**TOTAL ALBUMS RELEASED:**  
Approximately 200

**TOTAL SINGLES RELEASED:**  
Approximately 250

**BIGGEST SINGLE:** "It's Your Thing"  
— Isley Brothers

**BIGGEST ALBUM:** A toss-up between two..."Candles In The Rain" — Melanie...and the first Curtis Mayfield album...

**TOTAL EMPLOYEES:** About 85 in four offices...New York, Los Angeles, Chicago and Atlanta.

**NATIONAL PROMOTION DIRECTOR:** Jerry Sharell (Cecil Holmes is National R&B Promotion Director)

**NATIONAL MARKETING DIRECTOR:** Joe Fields (Dominic Sicilia is Creative Director)

**NATIONAL A&R:** Neil Bogart

**CO-PRESIDENTS:** Neil Bogart and Art Kass

**POLICY REGARDING PROMOTION**

**COPIES:** Will give to any legitimate radio station.

**SUMMARY:** Neil Bogart..."The company basically today is totally dedicated to the record industry and I think we take as much pain in improving the record industry as we do our own company...At the same time I think we're an exciting promotion company and we try to keep show business in the record business.

**Capitol Records, Inc.**

**(A Subsidiary of**

**Capitol Industries, Inc.)**

**1750 N. Vine Street**

**Hollywood, California 90028**

**(213) 462-6252**

**HISTORY:** Piqued by the way the "Big Three" companies in New York operated, songwriter Johnny Mercer, record retailer Glenn E. Wallichs and Paramount Pictures Producer B.G. (Buddy) DeSylva met at lunch in the spring of 1942 in Hollywood, and founded their own record label. At first it was called Liberty, but by the time the first discs (all 78 rpm shellacs) were issued June 15, the company named had been switched to Capitol because of a name conflict with Liberty Music Shops of New York. DeSylva served as financial angel

with an original investment of \$10,000 and was never active in the company. Mercer was president and A&R chief. Wallichs bossed Sales and Promotion. Among the first five singles released were two smashes, "Cow-Cow Boogie" by Ella Mae Morse and Pianist Freddie Slack and "Strip Polka," a Mercer tune sung by Cap's young prexy. The first year saw 25 singles released, no albums, and a sales gross of \$200,000. Within two years, the "Big Three" of RCA, Columbia and Decca had become the "Big Four" as talent like Peggy Lee, Nat King Cole, Stan Kenton, Margaret Whiting, Jo Stafford, Paul Weston and Andy Russell all enjoyed strings of hits. Cap was the first label to romance the deejays, many of them being serviced with special, personalized copies. By 1948, Capitol released 400 singles annually, 44 albums and grosses hit \$16,900,000. In '49 it was the first company to issue discs on all three speeds. Mercer had left the firm and DeSylva had died by 1950, but Capitol's success continued with chartbusters by Nat Cole, Tex Williams, Nellie Lutcher, Tex Ritter, Les Paul & Mary Ford, Kay Starr and Tennessee Ernie Ford, followed in the early 50's by Jackie Gleason, Frank Sinatra and Dean Martin. In 1954, the majority of Cap shares was purchased by England's entertainment giant Electric & Musical Industries, Ltd., a move that further established Capitol's recording leadership throughout the world. In 1957, Capitol acquired the Angel classical label and launched the Capitol Record Club. Then came the Beach Boys, the Beatles, Glen Campbell and Grand Funk. The Beatles have had the industry's best selling album in the six of the last eight years. In 1968, Capitol merged with Audio Devices (a recording tape producer) and purchased control of Merco Enterprises, a major rack jobber in retail and college book stores. Capitol stock is now traded under Capitol Industries on the American

Stock Exchange. There have been several major management changes in recent years, Bhaskar Menon of EMI taking over as Cap president in April 1971. Wallichs died last December.

**OTHER LABELS:** Angel, Seraphim and Melodiya (Classical), Apple, Harvest, Invictus, Island, Purpose, Shelter (Distributed).

**TOTAL ALBUMS RELEASED:** About 4,000

**TOTAL SINGLES RELEASED:** Over 6,000

**BIGGEST SINGLE:** "Hey Jude/Revolution" — Beatles

**BIGGEST ALBUM:** "Abby Road" — Beatles

**EMPLOYEES:** Over 3,200 including four plants, distribution and sales personnel, Audio Devices and Merco.

**PRESIDENT:** Bhaskar Menon

**VICE PRESIDENT A&R:** Mauri Lathower

**VICE PRESIDENT, MARKETING:** Brown Meggs

**VICE PRESIDENT, NATIONAL SALES:** Marvin Beisel

**VICE PRESIDENT, NATIONAL PROMOTION:** Al Coury

**SUMMARY:** Bhaskar Menon, 38, a veteran record man who has supervised record companies and represented American labels in all parts of the world for EMI, has brought about dramatic changes at Capitol over the past year, cutting costs, shortening lines of communication and generally putting the company back onto a profitable basis after the disastrous 1970-71 fiscal year in which Capitol lost money for the first time in its 30-year history. Philosophical cornerstones of Menon's approach are (1) sensitivity to artists' needs and (2) a high degree of professionalism throughout management. The company's artist roster has been pared down to a solid, manageable body of talented performers who merit total marketing support and exploitation.



**Capricorn Records**  
 548 Broadway  
 Macon, Georgia 31201  
 (912) 745-8511

**HISTORY:** Established in 1969 to cut rhythm and blues records, Capricorn went through some sudden sweeping changes...Phil Walden, president of the company, had managed rhythm and blues artists, some top names like Otis Redding, Percy Sledge, Arthur Conely...he built a studio in Macon and Jerry Wexler of Atlantic suggested he form his own label...his rhythm and blues single orientation ended one day when he heard Wilson Pickett's "Hey Jude"...not a reaction to Wilson, but to the song's lead guitarist, Duane Allman. He met Duane, asked him to form his own band and made the decision to go into albums...Capricorn has kept its focus on albums...originally distributed by Atlantic, they switched to Warner Brothers in January...Capricorn goes after varied artists...from the Allman Brothers and Captain Beyond to Alex and Livingston Taylor...also have Cowboy, White Witch, Wet Willie, Martin Mull...company is into young artists...Phil Walden is proud Capricorn's studios don't have a clock ticking away the bread young artists can't afford.

**CAPRICORN (the name):** Astrologically inspired by the birth signs of both Phil Walden and Jerry Wexler.

**OTHER LABELS:** None

**TOTAL ALBUMS RELEASED:** About 16

**SINGLES RELEASED:** Approximately 20

**BIGGEST SINGLE:** Although not heavily into them, they sold over a million of Jonathan Edwards' "Sunshine" (he's no longer with Capricorn).

**BIGGEST ALBUM:** Allman Brothers "Eat A Peach" on its way to platinum status (an ore more coveted than gold).

**TOTAL EMPLOYEES:** 25

**PRESIDENT:** Phil Walden  
**VICE PRESIDENT:** Frank Fenter  
**NATIONAL PROMOTION DIRECTOR:** Dick Wooley  
**NATIONAL A&R:** Johnny Sandlin  
**DIRECTOR, WEST COAST OPERATIONS:** Tim Lane  
**SUMMARY:** Phil Walden, about the company he created..."We don't want to be just another distributed label...we want to be autonomous from the standpoint we create, produce and figure the exploitation of our own records. We want Capricorn to be a company, not a label."

**Chelsea**  
 7033 Sunset Boulevard  
 Los Angeles, Calif. 90028  
 (213) 466-9676

**HISTORY:** March 1, 1972 — N.Y. based, doing business in Los Angeles, California. Concept designed to deal with minimum amount of artists with maximum-maximum roster — 12 artists. Broad based in terms of top 40, prog., and R&B.

**CHELSEA (the name):** Just a name Wes liked. From Chelsea in London.

**TOTAL ALBUMS RELEASED:** 5

**TOTAL SINGLES RELEASED:** 9

**BIGGEST ALBUM:** "Daddy Don't You Walk So Fast" — Wayne Newton

**BIGGEST SINGLE:** Same as above

**PRESIDENT:** Wes Farrell

**NATIONAL PROMOTION**

**DIRECTOR:** Jerry Fine

**NATIONAL SALES MANAGER:**

Buzz Wilburn

**NATIONAL A&R:** Wes Farrell

**TOTAL EMPLOYEES:** 9

**WHO DO STATIONS CALL WHEN THEY NEED RECORD**

**SERVICE:** Jerry Fine

**SUMMARY:** Our objective in the formation of Chelsea Records was a result of our production company. We want to be the first major company distributed by a major — distributed by RCA.

**Chrysalis**

6922 Hollywood Blvd.  
Burbank, California 90028  
(213) 461-4751

**HISTORY:** Started in London, England in 1968 by Terry Ellis and Chris Wright. October 23, 1972 formed in U.S.A. (Los Angeles, California) to accentuate and intently expose the highest quality of English music.

**CHRYSLIS (the name):** Two owners, Chris Wright and Terry Ellis — Chrislas

**TOTAL ALBUMS RELEASED:** Approximately 47

**TOTAL SINGLES RELEASED:** Approximately 25

**BIGGEST ALBUM:** "Aqualung" by Jethro Tull

**BIGGEST SINGLE:** "Living in the Past" by Jethro Tull

**PRESIDENT:** Terry Ellis

**EXECUTIVE VICE PRESIDENT:** Chris Wright

**NATIONAL PROMOTION DIRECTOR:** Michael Papale

**NATIONAL SALES MANAGER:** Ron Goldstein

**NATIONAL A&R:** Everyone

**TOTAL EMPLOYEES:** 40

**WHO DO STATIONS CALL WHEN THEY NEED RECORD SERVICE:** Mike Papale

**Columbia Records**

51 West 51st Street  
New York, New York, 10019  
(212) 765-4321

**HISTORY:** The oldest and the biggest, Columbia began as Columbia-Graphanola before the turn of the century. The vision was of something larger than records, it encompassed most of what is now electronic communications — recordings, broadcasting, manufacturing equipment...music was on cylinders and marching bands had the "hits." In the early 1920's Columbia was bolstered by artists like Bessie Smith. In 1948, about the time Columbia was

introducing the first albums as we know them today, Goddard Lieberson became President of the company...he was a record producer and during his tenure Columbia put out some of the all-time big soundtracks like My Fair Lady and West Side Story...Mitch Miller was head of A&R for part of this time...1966, a time for the emergence of a lot of new music...Columbia felt the need for changes...they had Dylan. The Byrds, Simon & Garfunkel. Lieberson felt it was time for him to step down...after a long search he decided Clive Davis should replace him...Davis had been general counsel of Columbia and new artists were not considered his forte...he laid back for a while, got the feel of things and then started signing new rock artists...Janis Joplin, Chicago, Blood, Sweat and Tears, Santana...he's kept the pace and recently announced signing Lee Michaels, Dave Mason, Neil Diamond, Mott the Hoople. Why sign established artists? Columbia feels its strength is in working with groups who have long futures rather than one-record flashes...Davis has not sacrificed diversity...in country Johnny Cash and Ray Price...in MOR Andy Williams, Barbra Streisand...Classical Leonard Bernstein...and jazz Miles Davis to name just a few. They're still working on new groups like Dr. Hook, Loggins and Messina, Chi Coltrane, etc.

**COLUMBIA RECORDS (the name):** Not chosen for its aesthetic qualities...more for reliability and universality...they compare it to National, Federal or General.

**OTHER LABELS:** Epic and Columbia custom labels...Rak, LeCam, Entrance, Spindizzy, Monument, Philadelphia International, Mums, Douglass, Panda, Fillmore, Great Western, Gramophone (in the future we'll do a report on Epic and the Columbia custom labels they work).

**TOTAL ALBUMS RELEASED:** Over 5,000

**SINGLES RELEASED:** They can't find an adding machine with that

many digits...suffice it to say over 15,000.

**BIGGEST SINGLE:** They're not swelling with pride over this one...but Gene Autrey's "Rudolph the Red-Nosed Reindeer" found its way into eight million eager hands...more recently "Bridge Over Troubled Waters" sold over four million copies. **BIGGEST ALBUM:** Over eight million copies worldwide of "Bridge Over Troubled Waters."

**TOTAL EMPLOYEES:** About 6,000

**PRESIDENT:** Clive Davis

**EXECUTIVE VICE PRESIDENT:** Walter Dean

**NATIONAL PROMOTION DIRECTOR:** Steve Popovich

**NATIONAL A&R:** Jack Gold, Kip Cohen, Vice President

**VICE PRESIDENT, BUSINESS:** Elliott Goldman

**VICE PRESIDENT, MARKETING:** Bruce Lundvall

**VICE PRESIDENT, MARKETING & SALES:** Ron Alexenburg

**VICE PRESIDENT, SALES & DISTRIBUTION:** Jack Craigo

**SUMMARY:** The words of Clive Davis..."And people are what we record, not styles, sounds, images or categories. It works out pretty well, for one reason: people are around a whole lot longer than trends. We will change whatever, whenever, however is necessary to make certain that in this world of changes, nothing will change our position as the complete record company. One that is both youthful and mature, bold with a sense of tradition, innovative with an awareness of the past and, above all, committed in every sense to music.

**Crested Butte Records**  
1200 Lincoln Street  
Suite 315  
Denver, Colorado 80203  
(303) 534-0127

**HISTORY:** J. Carlos Schidlowski, formerly a New York marketing specialist, started the company in

August this year. He saw Colorado, with its great influx of young people and faster growth rate in the nation, as a potential new recording capital. He used the already established "mellow...land conscious" attitude of the people as a motivation in ideals for the company. The "Open Fairness" policy led him to bring in a "reputable management consulting firm" to put all royalties, payables and inventories, etc. on the computer. The basic premise of the system is to have all information readily available in simple form so artists and managers have ready access to immediate facts. "We will be able to discover and take care of problems before they get out of control." A young company concerned with more than the record/promotion aspect of the industry. For example, the Disq Pak, following in line with our company's "land conscious" philosophy, totally eliminates the need for cardboard mailers — an important ecological conservation step in packaging. The acoustical portable pavilion, which we will be setting up this year and beginning a series of "mini-festivals" (press release to be sent out sometime this month) is an environmental approach to live concert sound. Thus, when we say "...a business that isn't all promotion..." you can get a better idea of what we mean. The inclusion of the Disq Pak and the acoustical portable pavilion as integral parts of our company's operations is more important than anything else that was written!

**CRESTED BUTTE RECORDS (the name):** The name of a small, unspoiled mining town in the central Rockies.

**DISTRIBUTED BY:** Independent distribution in 26 cities.

**TOTAL ALBUMS RELEASED:** 1

**TOTAL SINGLES RELEASED:** 1

**TOTAL EMPLOYEES:** 4

**PRESIDENT:** J. Carlos Schidlowski

**COORDINATOR, PROMOTION:**

Gary Kensmoe

**COORDINATOR, OPERATIONS:**

Kathy Eichler

**SUMMARY:** In the words of J. Carlos Schidlowski...“The key word for us is “environmental.” Our idea is to use honest marketing concepts in a business that isn’t all promotion. Crested Butte is fresh air!”

**CTI**

1 Rockefeller Plaza  
New York, New York 10020  
(212) 489-6120

**HISTORY:** 1969 – separate independent label – prior, Creed Taylor Productions had been distributed by A&M. All products produced by Creed Taylor – Wes Montgomery, Stan Getz, Astrud Gilberto.

**CTI (the name):** Creed Taylor Inc.

**OTHER LABELS:** Kuder – owned, Salvation – owned. Metronome – distribute.

**TOTAL ALBUMS RELEASED:** 32

**TOTAL SINGLES RELEASED:** 27

**BIGGEST ALBUM:** Grover

Washington Jr. – “Inner City Blues”

**BIGGEST SINGLE:** Grover

Washington, Jr. – “Inner City Blues”

**PRESIDENT:** Creed Taylor

**NATIONAL PROMOTION**

**DIRECTOR:** John Rosica

**NATIONAL SALES MANAGER:** Lee Levine

**NATIONAL A&R:** Creed Taylor

**TOTAL EMPLOYEES:** 44

Barbara Morris

**SUMMARY:** Unique and unusual label. Branch and independent distribution. Electronic excellence and graphics are primary factors in the company.

**Curtom Records, Inc.**

5915 N. Lincoln Avenue  
Chicago, Illinois 60659  
(312) 769-4676

**HISTORY:** The company began about June 1969 in Chicago. The company began as an R&B label distributed by Buddah Records and now is diversifying into all fields of music

from soundtracks to hard rock. Our artists are Curtis Mayfield, Impressions, Gene Chandler, Larry Hutson, Ruby Jones, Natural Foni.

**CURTOM (the name):** Curtom was derived from Curtis Mayfield for Cur, and tom was for his past associate Eddie Thomas.

**OTHER LABELS:** Mad/Tad distributed by Scepter Records.

**TOTAL ALBUMS RELEASED:** Approximately 12

**TOTAL SINGLES RELEASED:** Approximately 50

**BIGGEST ALBUM:** “Superfly” by Curtis Mayfield

**BIGGEST SINGLE:** “Freddie’s Dead” by Curtis Mayfield

**PRESIDENT:** Curtis Mayfield

**NATIONAL PROMOTION**

**DIRECTOR:** George Morris

**EXECUTIVE VICE PRESIDENT:** Marv Stuart

**NATIONAL A&R:** Rich Rufo

**TOTAL EMPLOYEES:** 14

**WHO DO STATIONS CALL WHEN THEY NEED RECORD SERVICE:**

George Morris

**SUMMARY:** We are going to be a major force on music during the 70’s. We know what the public wants and we’ve got the talent here to ‘keep on pushing.’

**Douglas Records**

c/o CBS

51 W. 52nd Street

New York, New York 10019

(212) 765-765-4321

**HISTORY:** 1968 NYC with what we could assemble as a catalogue indicative of our strange and wondrous tastes...Lenny Bruce, Malcolm X., Eric Dolphy, etc. Changed distributors twice, now Epic, with increase product \$\$ and more flexibility to swing with. We try for “classics” – put unique product through existing distribution. Broke LAST POETS, John McLaughlin. We’re multi-media. Books & Records and EL TOPO. Cross-media whenever possible. (Bruce Book &

Record, same cover) ( EL TOPO book record & film same cover-log, etc.). Most interested in artists and records to sell constantly over many years than pop-wipe hits. Development. Our first real rock band is out this week, Buzz Feiten's band Full Moon. Only a few releases a year, much love. We produce finished product for CBS to manufacture. Has to be special, all of it.

**DOUGLAS (the name):** Alan Douglas

**OTHER LABELS:** In answer to your question, it's Douglas Books (dist. by World Publishing Co.) and Douglas Films, (El Topo dist. through ABKCO). UA just released "Douglas Collection of jazz classics. Alan Douglas produced in the early sixties.

**TOTAL ALBUMS RELEASED:** 20 or so, 10 of which still in catalogue, others dropped as we evolved to higher levels from esoteric to universal, ya know? They were just to get started.

**TOTAL SINGLES:** 4?

**BIGGEST ALBUM:** The Last Poets

**BIGGEST SINGLE:** 7

**PRESIDENT:** Alan Douglas

**NATIONAL PROMOTION**

**DIRECTOR:** Phil Willen, — Ken Schaffer, Propaganda

**TOTAL EMPLOYEES:** 3-5 (seasonal)

**WHO DO STATIONS CALL WHEN THEY NEED RECORD SERVICE:**

Epic

**SUMMARY:** In the five fun-filled years since we started we've appeared and disappeared with equal miraculousness. Never put out an artistically bumner product, have starved and sniffed separately week-to-week, kept production "in the house" to keep it clean and come to see the market grow up to us. Contributions are tax deductible, send to Ken Schaffer.

**Elektra Records**

15 Columbus Circle

New York, New York 10023

(212) 582-7711

**HISTORY:** Jac Holzman, president

and founder of Elektra Records, created the company in 1950 while attending college. The label's initial direction was in the folk vein introducing such artists as Jean Ritchie, Theodore Bikel, Josh White and Judy Collins. In 1964, Elektra launched Nonesuch Records, a moderate-price classical label which has become preeminent in the classical field, winning numerous awards for its innovation in artistic packaging and merchandising done under the creative guidance of William S. Harvey. 1967 found Elektra more involved in contemporary pop music and with the signing of such groups as The Doors, Love and The Butterfield Blues Band, a Los Angeles office and studio were opened. In 1970, Elektra became part of Warner Communications, Inc. Over the course of its 22-year history, Elektra has changed considerably while remaining in the forefront of the new music the public desires.

**OTHER LABELS:** Nonesuch Records (classical music) is owned and distributed by Elektra. Countryside Records (country music) is owned and distributed by Elektra beginning in 1973.

**TOTAL ALBUMS RELEASED:** 402

**TOTAL SINGLES RELEASED:** 227

**BIGGEST ALBUM:** The Doors

**BIGGEST SINGLE:** "Light My Fire" — The Doors

**PRESIDENT:** Jac Holzman

**NATIONAL PROMOTION**

**DIRECTOR:** John Davis

**NATIONAL SALES MANAGER:** Stan Marshall

**NATIONAL A&R:** Jac Holzman

**TOTAL EMPLOYEES:** 90

**WHO DO STATIONS CALL WHEN THEY NEED RECORD SERVICE:**

John Davis

**SUMMARY:** Elektra Records is dedicated to a "Tiffany" type approach to the record industry. We believe in a selective release schedule and the ability to merchandise every artist that records for the company.

**Epic Records**  
51 West 52nd Street  
New York, New York 10019

**HISTORY:** Epic was begun in 1951 as a second label for Columbia...there was an independent distribution system, which they considered strong at that time. They were originally heavily oriented "pop music"...first really big star was Roy Hamilton. Epic was originally distributed internationally, as was Columbia, by Philips. In addition to their pop line, Epic moved into classical, jazz, and some traditional MOR. Company moved strongly into the English scene in the mid-sixties, led by the Dave Clark Five. Donovan, now back on Epic, and Sly became immediately popular. About four years ago Epic joined the CBS distribution network. At one time the company owned the Okeh Label, which was primarily rhythm and blues (Major Lance). Epic has continued to pick up other labels for idistribution (now has 14 of them). Epic is a large country label with Tammy Wynette, George Jones, David Houston, Johnny Paycheck. Rock flourishes with groups like Jeff Beck, Argent, Hollies, Edgar Winter, Spirit and Poco. Company oriented toward commercial diversity, strong acts.

**EPIC (the name):** A contest...yes, it's true...the winner received a prize for naming the company.

**OTHER LABELS:** Douglas, Entrance, Fillmore, Le Cam, Great Western Gramophone, Monument, Sound Stage Seven, Mums, Prophecy, Rak, Spindizzy, Philadelphia International, Gamble, Amber Antique.

**TOTAL ALBUMS RELEASED:** Over 1,500

**SINGLES RELEASED:** About 3,000

**BIGGEST SINGLE:** "Family Affair" by Sly and the Family Stone

**BIGGEST ALBUM:** Sly et al's "Greatest Hits."

**TOTAL EMPLOYEES:** 195 worldwide

**PRESIDENT:** Clive Davis

**VICE PRESIDENT, SALES**

**DISTRIBUTION:** Ron Alexenburg

**DIRECTOR OF SALES:** Jim Tyrrell  
**DIRECTOR OF PROMOTION:** Stan Monteiro

**DIRECTOR OF MERCHANDISING:** Charles Lourie

**DIRECTOR OF A&R:** Don Ellis

**SUMMARY:** In the words of Ron Alexenburg: "We're very unique in our size in that we operate as a major record company under the Columbia umbrella. It gives us the opportunity to develop our own label. That's very important. The key to the success of the label is the development of an artist on a steady basis."

**Famous Music Corp.**  
1 Gulf & Western Plaza  
New York, New York 10023

**HISTORY:** Dot Records started 1951 bought by Paramount Pictures who also own Famous Music Pub. All purchased by Gulf & Western in 1966. Now named Famous Music Corp. Parent company handles Dot - Paramount & Satalite Labels. Dot Label is only C&W.

**FAMOUS MUSIC CORP. (the name):** Famous Music Corp. after Publishing Co., also Paramount after Paramount Pictures.

**OTHER LABELS:** Distribute Family, Just Sunshine, Neighborhood, Green Bottle, Sire. Own Dot, Paramount, Tumbleweed, Blue Thumb.

**TOTAL ALBUMS RELEASED:** Over 5,000

**TOTAL SINGLES RELEASED:** Over 5,000

**BIGGEST ALBUM:** "Love Story" - over 1,500,000

**BIGGEST SINGLE:** "Brand New Key" - Melanie - over 2,000,000

**PRESIDENT:** TONY MARTELL

**NATIONAL PROMOTION**

**DIRECTOR:** Herb Gordon/Dot-Paramount, Noel Love/Satellites

**NATIONAL SALES MANAGER:** Carmen LaRosa

**NATIONAL A&R VICE PRESIDENT:** Chuck Gregory

**TOTAL EMPLOYEES:** 90

## WHO DO STATIONS CALL WHEN THEY NEED RECORD SERVICE:

Herb Gordon — (212) 333-7065

**SUMMARY:** Strong direction in all field, C&W, Pop, MOR and strong contemporary — Famous Music Building new labels and artists — Melanie, Commander Cody, Donna Fargo, The Crusaders, Dan Hicks, Fabulous Rhinestones, Heywoods, etc.

### Fantasy Records

10th & Parker

Berkeley, California 94710

(415) 549-2500

**HISTORY:** The label was begun 22 years ago by the Weiss Brothers...their background is not available...The original concept of the label was to work with spoken words and jazz...The first Lenny Bruce stuff...Allen Ginsberg and others started the label. On the jazz side, they began with such people as Cal Tjader, Vince Guaraldi, Mongo Santamaria, Stan Getz, Earl Hines, and B.B. King. About five years ago, Saul Zantz who had a background of experience in the record industry and more specifically in the jazz field, got a group of people together and bought the label from the Weiss Brothers. Saul had been sales manager and then general manager for the label. A group that had recorded under the name The Golliwogs and later Tommy and the Blue Velvets, was signed by the label, and their name was changed to Creedence Clearwater Revival. "Susie Q" was the first big pop hit for them and for Fantasy after the sale to Zantz and friends. The label then began slowly building acts along that line as well...with Redwing and Alice Stewart. At this point, the company is "in a work shop affair"...not going after name producers and acts, but developing their own trip in San Francisco...they're building three studios at this time (1½ completed at this point).

**FANTASY (the name):** Fantasy

Records came directly from the science fiction magazine Fantasy Tales...likewise, subsid label Galaxy came from the mag.

**TOTAL ALBUMS RELEASED:** Impossible to say exactly after 22 years...they currently have 140 albums in the catalog...last year, they released 12 albums on Fantasy and 60 albums on Presige

**TOTAL SINGLES RELEASED:** Last year the company released about 10 singles.

**BIGGEST SINGLE:** "Proud Mary" — Creedence Clearwater

**BIGGEST ALBUM:** "Cosmos Factory" — Creedence Clearwater

**PRESIDENT:** Saul Zantz

**NATIONAL SALES:** Max Cooperstein

**NATIONAL PROMOTION:** (Fantasy) Bob Mercer (Prestige) Bob Gaitors

**NATIONAL A&R:** Ray Shanklin (Fantasy) Ozzie Cadena (Prestige)

**VICE PRESIDENT:** (Creative Services) Ralph J. Gleason

**OTHER LABELS:** Also own Prestige and Galaxy

**OTHER OFFICES:** Have an office in New York besides the home office in San Francisco. New York is mostly Prestige...about 60 employees in all with the company.

**SUMMARY:** Saul Zantz's "realistic outlook" toward the label...it has operated as a very low key label...yet had successes. Company does what it does with much thought and taste in front, as shown by the small amount of records released each year.

### Great Western Gramophone

9151 Sunset Boulevard

Los Angeles, California 90069

(213) 278-1566

**HISTORY:** The label began its existence in March of 1972 as a custom recording business entity distributed by Columbia Records. Our desire is to offer to the recording artist the freedom and identity which is inherent in a small company while at the same time offering the strength and power of a major label. Our

musical tastes and direction are broad spectrum and we expect to be strong in all facets of the business.

**GREAT WESTERN GRAMOPHONE (the name):** We wanted to have an identity that would create a specific image in the public mind and make us stand out from the multitude of labels known as "So & So" Records.

**TOTAL ALBUMS RELEASED:** 2

**TOTAL SINGLES RELEASED:** 3

**BIGGEST ALBUM:** Our projects to date are all too new to have a sales identity.

**PRESIDENT:** Don Shain

**VICE PRESIDENT:** Mike Gruber

**ADMINISTRATIVE ASSISTANT:**  
Pax Couenberg

**TOTAL EMPLOYEES:** 3

**WHO DO STATIONS CALL WHEN THEY NEED RECORD SERVICE:**  
Don Shain

**SUMMARY:** Our initial album artist, the English group "Glencoe," begin their first tour in this country in December and we expect them to be the forerunner of a highly competitive and viable label structure.

#### **Grunt Records**

P. O. Box 99387

San Francisco, Calif. 94109

(415) 221-7410

**HISTORY:** Jefferson Airplane decided they no longer wanted to be recording artists on a larger label, and felt they wanted to have more control over their music. So in August, 1970 they formed their own production company called Afterthought Productions, Inc., and also formed their own label, Grunt Records. A production contract was signed with RCA Records, who are funding the production company. They manufacture and distribute Grunt Records. Grunt is staffed with people who believe in artistic freedom for the artists, which carries on through to the packaging and promotion of their records. The label has so far been primarily an album oriented company. Would love to have some hit singles

but it has to be in the grooves to happen. Heavy reliance on RCA for promotion and sales. Label doesn't have the bread for its own people in the field as yet. Bill Thompson and Jefferson Airplane decide on who to sign. So far the artists on the label include Jefferson Airplane, Paul Kantner and Grace Slick, Hot Tuna, Papa John Creach, Jorma Kaukonen, Black Kangaroo with Peter Kaukonen, Jack Bonus, ONE, Richard Talbott, Joe E. Covington, and Jack Traylor. Company works out of the Airplane house in San Francisco. No plush offices, no business cards, but we do have a good time.

**GRUNT RECORDS (the name):** Grace and Paul like the sound, feel it added a little class to the record biz.

**TOTAL ALBUMS RELEASED:** 9 through December 1972

**TOTAL SINGLES RELEASED:** Same as above

**BIGGEST SINGLE:** "Pretty As You Feel (from the BARK album)"

**BIGGEST ALBUM:** "Bark" by Jefferson Airplane

**TOTAL EMPLOYEES:** 9

**PRESIDENT & CATALYST:** Bill Thompson

**PUBLICITY:** Heidi Howell

**PROMOTION:** Augie Blume

**PRODUCTION:** Jamie Howell

**SALES:** Nancy Blume

**KEEPING THE BOOKS:** Mel Goldblatt

**KEEPING IT ALL ALIVE:** Rosemary Leaver, Ned Handsome, Doris Cook

**SUMMARY:** Music is the essence of it all. Would like to become a good small record company that can do a good job for its artists.

#### **Hickory Records**

2510 Franklin Road

Nashville, Tennessee 37204

(615) 297-8558

**HISTORY:** Label formed in Nashville, Tennessee, 1953, by the late Fred Rose to find and establish new artists. The first release, "Good Deal Lucille"



— Al Terry, made No. 1 in C&W charts. Hickory, 90% C&W started and helped such C&W artists as Don Gibson, Bob Luman, Roy Acuff, Wilma Lee & Stoney Cooper. Pop acts include Donovan, Frank Ifield, B.J. Thomas, Sue Thompson and New Beats. Hickory is the record arm of Acuff Rose Publishing Co.

**HICKORY (the name):** From “Old Hickory” — home of Andrew Jackson

**OTHER LABELS:** TRX Records — own label — used for pop acts and lease masters.

**TOTAL ALBUMS RELEASED:** 68

**TOTAL SINGLES RELEASED:** 1,000

**BIGGEST ALBUM:** The Best of Donovan

**BIGGEST SINGLE:** “Norman” — Sue Thompson

**PRESIDENT:** Wesley H. Rose

**NATIONAL PROMOTION**

**DIRECTOR:** Hugh King

**NATIONAL SALES MANAGER:** Joe D. Lucas

**NATIONAL A&R:** Wesley H. Rose

**TOTAL EMPLOYEES:** 16

**WHO DO STATIONS CALL WHEN THEY NEED RECORD SERVICE:**

Joe D. Lucas — Hugh King

**SUMMARY:** Hickory is rated one of the strongest independent labels in Nashville, with releases under the Hickory name in all free countries.

**Hi Recording Corporation**  
308 Poplar Avenue  
Memphis, Tennessee 38103  
(901) 948-8776

**HISTORY:** Hi Recording Corporation was originated in Memphis, Tennessee in 1957 by Joseph A. Cuoghi, for the particular purpose of recording an artist named Carl McVoy. Hi's first hit however was “SMOKE PART II” by Bill Black, and it was successful primarily in the sale of instrumental records by Bill Black, Ace Cannon, and later Willie Mitchell. In 1969 Hi released such Rhythm & Blues artists as Al Green and Ann Peebles, and progressed in this field to the point

that presently it has a complete roster of artists including Al Green, Ace Cannon, Ann Peebles, Otis Clay, Syl Johnson, Willie Mitchell, and many others.

**HI (the name):** By taking part of the term “Hifi”

**OTHER LABELS:** Mach & Hi Country

**TOTAL ALBUMS RELEASED:** Approximately 80

**TOTAL SINGLES RELEASED:** Approximately 250

**BIGGEST ALBUM:** “I’m Still in Love With You” — Al Green — over 2 million sales

**BIGGEST SINGLE:** “Let’s Stay Together” — Al Green — over 1 million sales

**PRESIDENT:** Nick Pesce

**VICE PRESIDENT:** Willie Mitchell

**GENERAL MANAGER:** Willie Mitchell

**NATIONAL PROMOTION**

**DIRECTOR:** London Records

**NATIONAL A&R:** Willie Mitchell

**TOTAL EMPLOYEES:** 10

**WHO DO STATIONS CALL WHEN THEY NEED RECORD SERVICE:**

London Records Promo Dept. (212) 675-6060.

**Im’Press Records**  
7925 Santa Monica Blvd.  
Hollywood, California 90046  
(213) 654-4522

**HISTORY:** Im’Press Records was started November 1, 1971 by Bud Dain, former General Manager of Liberty Records...and Alex Hassilev (one-third of the Lmeliters)...they’re owned by Custom Fidelity Corp. of which David Burkus is President. Custom began 14 years ago producing top quality records for other people...such as high school and college choirs...have also moved into recording equipment sales...Custom does some three million dollars worth of business a year. The major premise behind Im’Press is that independent

record distribution is the key to competition in the industry...want to take a select group of artists (three or four) and build the way A&M, Elektra and ABC-Dunhill did...Im'Press is very conscious of technical quality and is willing to spend more money on the finest quality vinyl (pure virgin vinyl)...also a polyline inner sleeve...feel the consumer will react favorably to the higher quality...they're not geared to any particular bag of music...artists they've put out include Glenn Yarborough, they say it's his last album but we've heard that before...also Dennis Weaver, whose leg has mended to the extent he's fought big city crime...and Havenstock River Band, a group the company is really behind. Im'Press is also looking forward to the release soon of product from Sonny Terry and Brownie McGhee.

**IM'PRESS RECORDS (the name):** Lifted from a book by a dude named Webster...it means "mark of excellence."

**OTHER LABELS:** Distribute the Yardbird Label, with "Sweet Marie" group. The number one rock group in Hawaii and breaking on mainland.

**TOTAL ALBUMS RELEASED:** 5

**TOTAL SINGLES RELEASED:** 8

**BIGGEST ALBUM:** Glenn Yarborough and Havenstock River Band

**BIGGEST SINGLE:** Ben Wassah

**PRESIDENT:** David Berkus

**NATIONAL PROMOTION**

**DIRECTOR:** Jim Sinclair

**NATIONAL SALES MANAGER:** Jim Sinclair

**NATIONAL A&R:** Ron Lewis

**TOTAL EMPLOYEES:** 4

**WHO DO STATIONS CALL WHEN THEY NEED RECORD SERVICE:**

Ron Lewis

Jamie Record Co.  
919 N. Broad Street  
Philadelphia, Penna. 19123  
(215) 232-8383

**HISTORY:** Jamie Record Co. started in 1956 in Philadelphia and its first successful artist was Duane Eddy. Since its inception, Jamie has released recordings produced by others where it has acquired the masters, and the Duane Eddy masters were produced and sold to it by Lester Sill and Lee Hazelwood, legendary names in the industry. It has not been limited to any particular type of recording and has from time to time released records on labels other than Jamie, which were quite successful. Among these were the Montel Record by Dale & Grace, "I'm Leaving It Up To You," Sundi Record by Merci of "Love Can Make You Happy," the Teardrop Record, "Talk To Me," by Sunny and the Sunliners; the Arctic Record of "Yes I'm Ready" by Barbara Mason; the Dionn (and then Top & Bottom) recordings by Brenda & The Tabulations, of which "Dry Your Eyes" was the outstanding hit. Jamie in 1967 created its R&B oriented label, Phil.-L.A. of Soul, on which it has had such hits as "Boogaloo Down Broadway" by the Fantastic Johnny C., and "The Horse" by Cliff Nobles and Co. Jamie had a very successful comedy album about President Johnson in "Our Wedding Album or The Great Society Affair," which still gets calls from the nostalgic historians. In addition, Jamie has a very successful album containing the original speech by Malcom X of "Ballots or Bullets" on the First Amendment label.

**JAMIE (the name):** Jamie is the name of the daughter of Allen Sussel, one of the originators of the company.

**OTHER LABELS:** (Own) Guyden, Phil.-L.A. of Soul, and First Amendment Records. (Distribute) S.O.S., Arctic, Top & Bottom.

**TOTAL ALBUMS RELEASED:** 50

**TOTAL SINGLES RELEASED:**

Several hundred

**BIGGEST ALBUM:** Duane Eddy

**BIGGEST SINGLE:** "The Horse" by Cliff Nobles & Co.

**PRESIDENT:** Harold B. Lipsius

**NATIONAL PROMOTION**

**DIRECTOR:** Bobbi Silver  
**NATIONAL SALES MANAGER:** Paul Fien

**NATIONAL A&R:** Paul Fien

**TOTAL EMPLOYEES:** 5

**WHO DO STATIONS CALL WHEN THEY NEED RECORD SERVICE:** Bobbi Silver

**King Records**

3557 Dickerson Road  
 Box 8188  
 Nashville, Tennessee 37207  
 (615) 228-2575

**HISTORY:** King Records founded in Cincinnati, Ohio in 1943 by the late Syd Nathan. Started as a country label. Moved into rhythm and blues in 1944. Purchased the Deluxe label and others during mid-40's. Added Bethlehem in 1958.

**OTHER LABELS:** (Own) King, Federal, Bethlehem, Deluxe, Starday Nashville, Queen, Agape, Hollywood, Good Medicine, Mecca

**TOTAL ALBUMS RELEASED:** King: 463, Bethlehem: 102, Deluxe: 8, Federal: 12, Starday: 373.

**TOTAL SINGLES RELEASED:** Over 6,000

**BIGGEST ALBUM:** James Brown Live at the Apollo - Vol. 1

**BIGGEST SINGLE:** "Honky Tonk" by Bill Doggett

**PRESIDENT:** Hal G. Neely

**NATIONAL PROMOTION**

**DIRECTOR:** William "Hoss" Allen  
**NATIONAL SALES MANAGER:** Col. Jim Wilson

**NATIONAL A&R:** Jerry Leiber and Mike Stollen

**TOTAL EMPLOYEES:** 35

**WHO DO RECORD STATIONS CALL WHEN THEY NEED RECORD SERVICE:** "Hoss" Allen

**SUMMARY:** One of oldest independent companies. Headquarters in Nashville with offices in New York and London. Purchased in 1968 from Nathan family by Hal Neely. Now owned by Neely, Jerry Leiber, Mike Stollen, Freddy Bienstock. Owns over

30,000 masters. Starday and Nashville, country lines, purchased in 1968 and added to King.

**Laurie Records Inc.**

165 West 46th Street  
 New York, New York 10036  
 (212) 582-2975

**HISTORY:** Laurie Records Inc. started in New York, N.Y. in 1958. It was essentially a one artists label, that artists being Dion & The Belmonts. Eventually more artists were added and the company built up into a multi-faceted organization comprising records, educational material, radio and TV commercial music, and now TV record marketing.

**LAURIE (the name):** Former partner's daughter's name.

**OTHER LABELS:** Legrand (Dist.), Audicon (Dist.), Rust (Own).

**TOTAL ALBUMS RELEASED:** 61

**TOTAL SINGLES RELEASED:** 593

**BIGGEST ALBUM:** Presenting Dion & The Belmonts

**BIGGEST SINGLE:** "Snoopy vs. The Red Baron" - The Royal Guardsmen)

**PRESIDENT:** Robert Schwartz

**NATIONAL PROMOTION**

**DIRECTOR:** Gene Schwartz

**NATIONAL SALES MANAGER:** Robert Schwartz

**NATIONAL A&R:** Eliot Greenberg

**TOTAL EMPLOYEES:** 5

**WHO DO STATIONS CALL WHEN THEY NEED RECORD SERVICE:** Gene Schwartz

**Little David**

1425 N. Kings Road  
 Los Angeles, California 90069  
 (213) 656-3842

**HISTORY:** Started with Flip Wilson album, 1970.

**LITTLE DAVID (the name):** Flip has a son named David - also David knocked off Goliath and the rest of the record companies are Goliaths.

**TOTAL ALBUMS RELEASED:** 6

**TOTAL SINGLES RELEASED:** 3  
**BIGGEST ALBUM:** "Devil Made Me Do It" – Flip Wilson  
**BIGGEST SINGLE:** None  
**PRESIDENT:** Monty Kay  
**NATIONAL PROMOTION DIRECTOR:** None  
**NATIONAL A&R:** Jack Lewis  
**TOTAL EMPLOYEES:** 4  
**WHO DO STATIONS CALL WHEN THEY NEED RECORD SERVICE:** Jack Lewis and Joanie Juster  
**SUMMARY:** When an album is ready and company is fully happy, the album is released. Very laid back, no hurry to rush anything.

**Record Company of the Week**  
 (5/29/72)

**London Records**  
 539 W. 25th Street  
 New York, New York 10001  
 (212) 675-6060

**HISTORY:** London Records is celebrating their 25th year in business. Sir Edward Lewis began the company in London. He had previously been in business in London with Kapp...but during the war, Sir Edward began London...He had his first hits on 78's...“shipped to the US in wooden crates by boat...allowing 4 to 5 weeks for delivery.” His first hit was “Now Is The Hour” by Gracie Fields...he also had hits with “Music Music Music” by Teresa Brewer...and numerous hits by Tutie Camarata. All of the records at first were British product...even the Teresa Brewer stuff was done there and sent here. DH Toller-Bond is president of London Records in the United States (also prez of Decca Radar and Decca Navigation)...It was then that the company started going toward American product in conjunction with continuing British product. London was one of the first companies to look to outside distributors...hits in this era included Marcie Blaine's “Bobby's Girl”...“Monster Mash” by Bobby

“Boris” Pickett...“Goodbye Jimmy Goodbye” by Kathy Linden...and later, beginning with Hi Records, hits by Bill Black and others...and finally with their deal with Monument as its beginning, the first hit...“Gotta Travel On” by Billy Grammer, and, of course, the Roy Orbison stuff. London really came into its own, of course, when the British influx of music hit in full swing...the Rolling Stones stuff was all on London, along with the Zombies, Moody Blues, and later Tom Jones and Engelbert Humperdinck...at the same time, they made a deal with Sir Douglas and had hits with him...Ace Cannon, Los Bravos, and many others. At the same time, their Hi affiliation continued with hits from Bill Black. The number of artists hitting on their labels at this time was incredible. Today, Al Green, the Moody Blues, Tom Jones, and others keep the company on the charts constantly. London of American is associated with London of England, but the two are separate record companies.

**LONDON RECORDS (the name):** Of course, the name came from London, England.

**OTHER LABELS:** Deram, Threshold (owned by Moody Blues), Parrot, MAM, and distribute Hi Records...they have country product on the Renegade and Ashley label. Company still is very heavy into catalogue...classical, jazz, etc.

**ALBUMS RELEASED:** Total is impossible to figure, but company released about 300 albums last year...that includes their classical, Phase IV, and other specialized product as well.

**SINGLES RELEASED:** Again total is impossible, but company released 111 singles last year.

**BIGGEST SINGLE:** “Satisfaction” – Rolling Stones

**BIGGEST ALBUM:** “Rolling Stones' Greatest Hits”

**CHAIRMAN OF THE BOARD:** Sir Edward Lewis

**PRESIDENT OF LONDON-AMERICA:** DH

Toller-Bond

**VICE PRESIDENT IN CHARGE OF**

**A&R:** Walt McGuire

**VICE PRESIDENT IN CHARGE OF**

**SALES & MARKETING:** Herb Goldfarb

**DIRECTOR OF PROMOTION &**

**SINGLE SALES:** Sy Warner

**NATIONAL PROMOTION**

**(SINGLES):** Dave Marshall

**NATIONAL PROMOTION (LP's):**

Len Mizell

**NATIONAL PROMOTION**

**(COLLEGE):** Ray Caviano

**TOTAL EMPLOYEES:** Company

employs about 175 people in one main office (New York) and six branches around the country. The parent company is one of the largest companies in the world.

**SUMMARY:** Reason for success of London... "Good management...good leadership..."

## **MCA**

**100 Universal City Plaza**

**Universal City, Calif. 91608**

**HISTORY:** October 1972 began the formation of MCA Record label. MCA will be the label for contemporary product.

**MCA (the name):** Music Corporation of America

**OTHER LABELS:** Decca, Kapp, Uni, Coral, Vocalion

**TOTAL ALBUMS RELEASED:** 1

**TOTAL SINGLES RELEASED:** 1

**BIGGEST ALBUM:** "Hot August Night" -- Neil Diamond

**BIGGEST SINGLE:** "Crocodile Rock" -- Elton John

**PRESIDENT:** Mike Maitland

**NATIONAL PROMOTION**

**DIRECTOR:** Pap Pipolo

**NATIONAL SALES MANAGER:**

Vince Cosgrove

**NATIONAL A&R:** Artie Mogul

**TOTAL EMPLOYEES:** 480

**WHO DO STATIONS CALL WHEN**

**THEY NEED RECORD SERVICE:**

Pat Pipolo

**SUMMARY:** Aim of the company is

to continue their upward trend and to make people aware of the success of MCA Records as a whole rather than three individual labels.

## **MGM Records**

**7165 Sunset Boulevard**

**Hollywood, California 90046**

**(213) 874-0180**

**HISTORY:** MGM, of course, began as part of MGM Motion Pictures a good many years ago, but really has become a completely different record corporation formed two years ago with Mike Curb. Curb had been in business with his own corporation...Sidewalk Records, which he sold to Trans-Con. He, in effect, bought it back from Trans-Con and then merged it with the MGM Corp. to form the new company. With him he brought the Osmond Brothers, Michael Parks, Eric Burdon and War were the first new artists to be broken on the label...The company also took over distribution of Collusus...and had hits with product from Holland. About 18 months ago, the company began to work toward signing established names...such as Sammy Davis Jr...Steve Lawrence and Eydie Gorme and Lou Rawls. The company changed direction about this time in their attitude toward being creatively involved in the product...With the Osmond Brothers and a ton of other artists, the company has been super successful in the past two years...Richie Havens, Kenny Rogers and the First Edition, Danyel Gerard, Joey Heatherton, Petula Clark, Five Man Electrical Band, Frigid Pink are among MGM's artist roster...are also strong in the country field.

**MGM (the name):** The name, of course, came from Metro-Goldwyn-Mayer Motion Picture Company.

**OTHER LABELS:** Verve, Lion, both wholly owned labels...also distribute Sunflower, Sounds of Memphis, MGM South.

**TOTAL ALBUMS RELEASED:** (Since

new corporation formed) a little over 200 in last two years.

**TOTAL SINGLES RELEASED:** Figures not available, although Curb says the company is now putting out about 12 singles a month.

**BIGGEST SINGLE:** "Puppy Love" — Donny Osmond

**BIGGEST ALBUM:** (Besides being co-marketer of Shaft-Isaac Hayes) between "Alarm Clock" — Richie Havens... "To You With Love" — Donny Osmond... "Phase III" — Osmond Brothers.

**PRESIDENT:** Mike Curb

**NATIONAL PROMOTION**

**DIRECTOR:** Ben Scotti

**NATIONAL PROMOTION (MGM):** Ernie Ferrell

**NATIONAL PROMOTION (Verve):** Jacques Amman

**GENERAL MANAGER:** Bud Fraser

**NATIONAL SALES:** Saul Greenberg

**VICE PRESIDENT A&R:** Eddie Ray

**TOTAL EMPLOYEES:** About 90...Offices in Los Angeles and Nashville.

**SUMMARY:** Mike Curb: "We're being extremely cautious about the number of artists we sign... Secondly we're making sure that when we have a hit single, we're building an artist that means something in terms of potential longevity and album sales."

#### Mainstream

1700 Broadway

New York, New York 10019

(212) 247-0655

**HISTORY:** Bob Shad left Mercury and started Time Records (inception of big stereo records). Sold to Ampex; had just started Mainstream as a jazz label in '64-'65. First into acid rock — Janis Joplin, etc. One and one-half years ago killed entire catalogue and started total jazz. Since June 1971 put out 70-80 albums. Also have an avant garde classical line on Mainstream.

**MAINSTREAM (the name):** Bob Shad had an album on Mercury called Mainstream by Jerry Mulligan in 1956.

**TOTAL ALBUMS RELEASED:** 300

**TOTAL SINGLES RELEASED:** 50

**BIGGEST ALBUM:** "Journey to the Center of Your Mind" — Amboy Dukes

**BIGGEST SINGLE:** "Convention '72" — Delegates

**PRESIDENT:** Bobby Shad

**NATIONAL PROMOTION**

**DIRECTOR:** Morrie Apatow

**NATIONAL SALES MANAGER:** Dick Carew

**NATIONAL A&R:** Bobby Shad

**TOTAL EMPLOYEES:** 11

**WHO DO STATIONS CALL WHEN THEY NEED RECORD SERVICE:**

Morrie Apatow

**SUMMARY:** Trying to enjoy himself — Bobby Shad.

#### Marina Records, Inc.

8733 Sunset Boulevard

Los Angeles, Calif. 90069

(213) 659-5440

**HISTORY:** Company formed in 1970. Direction toward a full commercial sound label — MOR, R&B, POP.

**TOTAL ALBUMS RELEASED:** 2

**TOTAL SINGLES RELEASED:** 10

**BIGGEST ALBUM:** "Skyjacked" (The Marina Strings)

**BIGGEST SINGLE:** "Skyjacked" (The Marina Strings)

**PRESIDENT:** Harold Berkman

**WHO DO STATIONS CALL WHEN THEY NEED RECORD SERVICE:**

Office

#### Mercury Records

35 East Wacker Drive

Chicago, Illinois 60601

(312) 332-5788

**HISTORY:** Began in March of 1947 when Irving Green and Burl Adams started it in Chicago. Adams was in artist relations at that time, and Green was an engineer...It was primarily an R&B label at that time. "To Each His Own" by Eddie Howard... "Cry of the Wild Goose" by Frankie Laine... "I

Cover The Waterfront" by Bill Samuels...along with Dinah Washington and later Patti Page. They continued their growth through the '50's...moving in both the R&B and the Pop fields..."How Much Is That Doggie In The Window" by Patti Page was a monster hit in the middle '50's...the company's hottest period. They sported artists such as the Crew Cuts, Vic Damone, along with the artists named above. In 1961, the company became a wholly owned subsidiary of North American Philips...which was 70 percent owned by Philips-Land of Holland. At that time, a cross licensing agreement was established between the two companies...A later merger in Europe established Polygram...and Mercury became a part of that. In the late sixties, an entire change came down in the upper management...Irving Green was replaced as president, and Irwin Steinberg became president of the company. Since that time, a growth has ensued in the company with Rod Stewart, Uriah Heep and Buddy Miles (and beginning with Mouth & MacNeal)...along with a strong country roster, headed by Jerry Lee Lewis...and a strong R&B roster spotlighting Joe Tex (Dial) and Jerry Butler.

**OTHER LABELS:** Philips, Vertigo...along with a distribution deal with Dial.

**TOTAL ALBUMS RELEASED:** Have no idea the total, but company plans to release about 75 albums this year, as opposed to as many as 300 LP's in previous years.

**TOTAL SINGLES RELEASED:** Again, the total is impossible to know but should release anywhere from 100 to 150 this year...released about 150 last year.

**BIGGEST SINGLE:** "I Gotcha" by Joe Tex or "Maggie May" by Rod Stewart...hard to say which is bigger as yet.

**BIGGEST ALBUM:** "Every Picture Tells A Story" - Rod Stewart

**PRESIDENT:** Irwin Steinberg

**VICE PRESIDENT & MARKETING DIRECTOR:** Lou Simon

**A&R:** Divided up between Robin McBride in Chicago, Charles Fash in New York, Denny Rosencrantz in Los Angeles and Jerry Kennedy in Nashville.

**DIRECTOR OF PROMOTION:** Stan Bly (with Long John Silver working pop singles)

**EMPLOYEES:** Have about 135 people working in four offices, Chicago, Los Angeles, New York and Nashville.

**SUMMARY:** Irwin Steinberg: "I think we're moving in a direction in which we're finding very good balance between the creative side of the business...and meeting our fiscal responsibility of the business. In the process of trying to make a profit, we are very interested and into the creativity...we respect it, we like working with it...it's exciting to us."

#### Metromedia Records

1700 Broadway

New York, New York 10019

(212) 757-8387

**HISTORY:** Metromedia Records started in the autumn of 1968 in New York City with Len Levy as president.

**METROMEDIA (the name):** Metromedia Records is part of a large corporation, Metromedia, Inc.

**OTHER LABELS:** We own Metromedia Country

**TOTAL ALBUMS RELEASED:** 55

**TOTAL SINGLES RELEASED:** 170

**BIGGEST ALBUM:** "Here Comes Bobby" - Bobby Sherman

**BIGGEST SINGLE:** "Julie, Do Ya Love Me" - Bobby Sherman

**PRESIDENT:** Jack Wiedenmann

**NATIONAL PROMOTION**

**DIRECTOR:** Mike Becce

**NATIONAL SALES MANAGER:** Mort Weiner

**NATIONAL A&R:** Dave Knight

**TOTAL EMPLOYEES:** 21

**WHO DO STATIONS CALL WHEN**

**THEY NEED RECORD SERVICE:**

Mike Becce or Linda Rice

**SUMMARY:** Young, aggressive company started immediately with a gold record in the R&B field, "Color Him Father" by the Winstons, then became super active with Bobby Sherman, Gypsy, and Elephant's Memory. Under the direction of Jack Wiedenmann, president of Metromedia Records, company has gone into contemporary and (underground) rock oriented records, plus strong MOR acts, like the Hillside Singers. Believes in starting with new groups and developing them. Company has strong financial backing through the support of its parent company, Metromedia, Inc. Future plans are to start with limited artist roster and concentrate all our efforts in promotion and sales of these artists. There is a close relationship amongs Metromedia Records staff, with everyone believing in our continued growth.

#### **Motown Records**

2457 Woodward Avenue  
Detroit, Michigan 48201  
(313) 875-2262

**HISTORY:** Started in January of 1959 in Detroit. Smokey Robinson persuaded Berry Gordy to manufacture and distribute his own records. Motown was to become the master purveyor of the "Detroit Sound" which soon became the Motown Sound. The only change is the company's diversification into Broadway shows, publishing, films and television. Becoming a total entertainment complex.

**MOTOWN (the name):** Motor-town

**OTHER LABELS:** Tamla, Soul, Gordy, Rare Earth, Natural Resources, Mowest

**TOTAL ALBUMS RELEASED:** 350

**TOTAL SINGLES RELEASED:** 4,000

**BIGGEST ALBUM:** "What's Going On" - Marvin Gaye

**BIGGEST SINGLE:** Heard It Through the Grapevine" - Marvin Gaye

**PRESIDENT:** Berry Gordy, Jr.

**NATIONAL PROMOTION**

**DIRECTOR:** Al De Noble

**NATIONAL SALES MANAGER:** Phil Jones

**NATIONAL A&R:** Suzanne de Passe

**TOTAL EMPLOYEES:** 300

**WHO DO STATIONS CALL WHEN THEY NEED RECORD SERVICE:** Al De Noble

**SUMMARY:** To reflect the cultural complexities and social changes of an era in which its music has gained international repute as a stylized reflection of Afro-American tradition.

#### **Mums Records**

8899 Beverly Boulevard  
Suite 501  
Los Angeles, California 90048  
(213) 273-5050

**HISTORY:** We began in June of 1972, based in Los Angeles as a CBS custom label. The objective of our "totally promotion oriented" label is to establish artists, with longevity being the culminating factor. We feel and find by having a limited artist roster we are able to concentrate and extend all personal promotional efforts required. A case in point being Albert Hammond. We have released two singles and one album of his at the present time and all three have hit the national charts.

**MUMS (the name):** Mums as in "Fine Taste" and Mums as in "Mum's the word."

**OTHER LABELS:** Prophecy Records (R&B)

**TOTAL ALBUMS RELEASED:** 2

**TOTAL SINGLES RELEASED:** 5

**BIGGEST ALBUM:** "It Never Rains In Southern California" - Albert Hammond

**BIGGEST SINGLE:** "It Never Rains In Southern California" - Albert Hammond

**PRESIDENT:** Barry Gross

**NATIONAL PROMOTION**

**DIRECTOR/VICE PRESIDENT:** Marty Kupps

**NATIONAL A&R:** Don Altfeld

**TOTAL EMPLOYEES:** 4



## WHO DO STATIONS CALL WHEN THEY NEED RECORD SERVICE:

Local Epic Branches

**SUMMARY:** To continue in the direction of hit artistry, and at the same time make the music business fun for all involved.

### Musicor Records

240 W. 55th Street

New York, New York 10019

(212) 581-4680

**HISTORY:** Musicor Records as a label was created in 1962 with Gene Pitney as its first artist. The label was distributed by U.A. until 1965 at which time it became an independent record company on its own.

**MUSICOR (the name):** Actually means Music Corporation

**OTHER LABELS:** Dynamo, Rhythm & Blues

**TOTAL ALBUMS RELEASED:** About 150

**TOTAL SINGLES RELEASED:** About 250

**BIGGEST ALBUM:** "Popcorn - With Hot Butter/Gene Pitney's Greatest Hits

**BIGGEST SINGLE:** Popcorn

**PRESIDENT:** Art Talmadge

**NATIONAL PROMOTION DIRECTOR:** Danny Jordan

**NATIONAL SALES MANAGER:** Chris Spinosa, Vice President

**NATIONAL A&R:** Richard Talmadge, Vice President

**TOTAL EMPLOYEES:** 15, N.Y. Office

**WHO DO STATIONS CALL WHEN THEY NEED RECORD SERVICE:** Danny Jordan

**SUMMARY:** Making strong attempt to build contemporary stable with new groups and new single artists. We own our own 16 track studio.

### Nashboro Records

1011 Woodland Street

Nashville, Tennessee 37206

(615) 227-5081

**HISTORY:** Started in 1948 by Mr. Ernest Young. Initially C&W, changed in 1950 to Black spirituals and blues. Purchased in 1966 by the Crescent Co. of Nashville. Continued expansion in spirituals and blues, with diversification into R&B and Pop. Now has national distribution through independent distributors and licensees throughout the world.

**NASHBORO (the name):** Nashboro is a derivation from Nashborough, the name of the fort that protected the first settlers of Nashville.

**OTHER LABELS:** Own: Excello, Abet, Mankind, Nasco, Creed. Distribute: Kenwood

**TOTAL ALBUMS RELEASED:** 200

**TOTAL SINGLES RELEASED:** 1,500

**BIGGEST ALBUM:** "Heart Warming Spirituals" includes the cut "Waiting for My Child" by the Consolers.

**BIGGEST SINGLE:** "Baby, Scratch My Back" by Slim Harpo.

**PRESIDENT:** Bud Howell

**NATIONAL PROMOTION DIRECTOR:** Freddie North, Vice President

**NATIONAL SALES MANAGER:** Bud Howell

**NATIONAL A&R:** Gospel - Shannon Williams, V.P. Other - independent producers

**TOTAL EMPLOYEES:** 26

**WHO DO STATIONS CALL WHEN THEY NEED RECORD SERVICE:**

Promotion Department

**SUMMARY:** We don't hype.

### Neighborhood Records

1 Gulf & Western Plaza

New York, New York 10023

(212) 333-4198

**HISTORY:** Peter and Melanie Schekeryk formed Neighborhood Records in August, 1971.

**NEIGHBORHOOD RECORDS (the name):** A nice place to bring up your music.

**DISTRIBUTED BY:** Famous Music Corp.

**PRESIDENT:** Peter Schekeryk

**VICE PRESIDENT:** Jerry Kellert  
**SALES & MARKETING:** Irv Trencher  
**NATIONAL PROMOTION COORDINATOR:** DeDe Desmond  
**PUBLISHING:** Bob Esposito  
**A&R:** Les Turpin  
**SPECIAL PROJECTS:** Irene Minett  
**TOTAL ALBUMS RELEASED:** 4  
**TOTAL SINGLES RELEASED:** 9  
**BIGGEST SINGLE:** "Brand New Key" — Melanie  
**BIGGEST ALBUM:** "Gather Me" — Melanie  
**OTHER LABELS:** Toy Records  
**SUMMARY:** Just your friendly Neighborhood record company!

#### Original Sound Records

7120 Sunset Boulevard  
 Los Angeles, California 90028  
 (213) 851-2254

**HISTORY:** Contrary to the belief of many, when Art Laboe formed Original Sound Records 14 years ago, it was not with the intention of packaging "oldies but goodies," but to produce new records with an "original sound." A direct result of the concept was "Teen Beat" by Sandy Nelson, the first rock and roll record to spotlight a drummer. Another Original Sound record was Preston Epps' "Bongo Rock," the first record to feature the bongo. "Oldies But Goodies" album series started when Art Laboe, President of Original Sound, was a disc jockey doing a radio show for a drive-in restaurant in Hollywood called Scrivner's. Laboe says, "I always dug old records. Consequently, I had a large personal library of oldies to play" and listeners preferred the "oldies but goodies" as Laboe called them. The success led to Laboe's producing live "Oldies But Goodies" shows and soon the words "oldies but goodies" and Laboe became synonymous. Now there are 12 Volumes of "Oldies But Goodies" with Volume 14 to be released in January; skipping Volume 13 for

obvious reasons.

**ORIGINAL SOUND RECORDS (the name):** Original Sound Records...to start a record company that would produce new records with an "original sound."

**OTHER LABELS:** Starla and Now Records

**TOTAL ALBUMS RELEASED:** 18

**TOTAL SINGLES RELEASED:** 110

**BIGGEST ALBUM:** "Oldies But Goodies, Volume One," nationally charted for over 200 consecutive weeks.

**BIGGEST SINGLE:** "Teen Beat" by Sandy Nelson and "Since I Don't Have You" by the Skyliners (now owned by Original Sound).

**MOST REQUESTED SINGLE:** "Memories of El Monte" by The Penguins (written by Frank Zappa), released in 1963.

**TOTAL EMPLOYEES:** 18

**PRESIDENT:** Art Laboe

**VICE PRESIDENT:** Paul Politi

**W.C. OPERATIONS MANAGER:** Joe Daigle

**EAST COAST OPERATIONS MANAGER:** Charlie Peters

**LONDON OPERATIONS MANAGER:** Susan Jacoby (commencing January, 1973)

**SUMMARY:** In the words of Paul Politi: "Everyone at Original Sound Records has a deep love and appreciation for the 'roots music' of the 50's and 60's. Since the beginning, we try focusing attention on this music, which it so rightly deserves."

#### Perception/Today Records

165 W. 46th Street  
 New York, New York 10036  
 (212) 765-9690

**HISTORY:** Perception/Today began in January, 1970. It was created by Terry Phillips, a writer-producer who worked with Phil Spector, Leiber-Stoller and others, and Boo Frazier who was with Vee-Jay and Mercury working primarily with R&B artists. Relying heavily on R&B product along with

jazz (which they got into before its recent resurgence...they signed some artists with widely varied backgrounds...like five year old Lucky Peterson, who had a substantial R&B record called "One, Two, Three, Four." At the other end of the spectrum is Dizzy Gillespie...an artist most record companies no longer believed in...last year, while on Perception, two of his albums were nominated for Grammy Awards. The company "has taken on the initially greater fight" of independent promotion and distribution because it feels ties to a major label are restrictive. Other jazz artists they're "bringing back" are Johnny Hart, "Girl from Ipanema" Astrud Gilberto, Shirley Horn and pop artists Bobby Rydell and Milyn Maye. Artists do a lot of their own producing or co-producing. Company also has Top 40 acts King Harvest ("Dancing in the Moonlight"). Company takes inspiration from independents who've "made it" like A&M and Elektra...Perception wants to be a major independent. They're into a country thing through Hamboree, a label they distribute. Perception is a publicly owned company, traded over the counter. Other artists include Black Ivory, Wanda Robinson, Odds and Ends, James Moody and Maya Angelou. Perception is oriented towards albums and feels developing a good catalog is most important.

#### **PERCEPTION/TODAY RECORDS**

**(the name):** Perception was chosen to indicate the vantage point of the artist and company. Perception comes from an artistic feeling, while Today was to be a vehicle for more "pop sounds." However, both have pretty much evolved into one.

**TOTAL ALBUMS RELEASED:** Over 30

**TOTAL SINGLES RELEASED:** Over 20

**BIGGEST SINGLE:** "Dancing in the Moonlight" by King Harvest

**BIGGEST ALBUM:** Black Ivory's album, "Baby Won't You Change

Your Mind"

**TOTAL EMPLOYEES:** 12

**PRESIDENT:** Terry Philips

**EXECUTIVE VICE PRESIDENT,**

**MARKETING:** Boo Frazier

**EXECUTIVE VICE PRESIDENT:** Dan Teitelbaum

**SALES MANAGER:** George Saydah

**NATIONAL PROMOTION:** Jeanie Brittan, Pop, Progressive; Luella Johnston, R&B, Jazz

**HEAD OF A&R:** Patrick Adams

**SUMMARY:** In the words of Terry Philips... "Perception is trying to develop creative product that satisfies people's life styles and needs...we're trying to build a reputation not only as hit-makers, but ahead of ourselves artistically...it's a great industry when you can share the charts with monster companies."

#### **Philadelphia International**

**250 South Broad Street**

**Suite 611**

**Philadelphia, Pa. 19102**

**(215) 545-6490**

**HISTORY:** Kenny Gamble and Leon Huff had long been a successful production team focusing primarily on rhythm and blues...their production credits include Jerry Butler, Wilson Pickett, Archie Bell and the Drells, Dusty Springfield. In 1971, they took their dream...to have an identity of creative ability, which would enable them to control and develop their own artists in a first class manner...and formed Philadelphia International. They're still doing some independent production, but are concentrating on their own artists...like the O'Jays, Billy Paul, Harold Melvin and the Bluenotes, Johnny Williams, Bunny Sigler. Success has come quickly for the company, which had had a number of "cross-over" records recently.

**PHILADELPHIA INTERNATIONAL (the name):** Gamble and Huff being from Philadelphia have a hope to spread that music worldwide.

**OTHER LABELS:** Gamble

Records...which has the Intruders and Futures.

**DISTRIBUTED BY:** Epic (they are a Columbia custom label).

**TOTAL ALBUMS RELEASED:** 4

**TOTAL SINGLES RELEASED:** 23

**BIGGEST SINGLE:** "Backstabber" by the O'Jays has gone over a million.

**BIGGEST ALBUM:** O'Jays again.

**TOTAL EMPLOYEES:** About 20

**PRESIDENT:** Kenny Gamble

**VICE PRESIDENT:** Leon Huff

**ADMINISTRATIVE VICE**

**PRESIDENT:** Earl Shelton

**OPERATIONS DIRECTOR:** Harry J. Coombs

**ASSOCIATE PRODUCER AND ARRANGER:** Tom Bell

**SUMMARY:** In the words of Kenny Gamble..."Philadelphia International Records represents a goal we have been trying to reach. We have created the sound of Philadelphia, a sound that has taken eight years to perfect and eight years to penetrate the record industry. We're a home, a family for artists and creative people...it's part of the Gamble-Huff family.

### **Playboy**

**8560 Sunset Boulevard**

**Los Angeles, California 90069**

**(213) 659-4110**

**HISTORY:** August 1971, company was formed to make money. Contemporary product.

**TOTAL ALBUMS RELEASED:** 6

**TOTAL SINGLES RELEASED:** 10

**BIGGEST ALBUM:** Will not say

**BIGGEST SINGLE:** Will not say

**PRESIDENT:** Hugh Hefner

**VICE PRESIDENT, PLAYBOY**

**ENTERPRISES:** Sal Iannuci

**EXECUTIVE VICE PRESIDENT:**

Larry Cohn

**TOTAL EMPLOYEES:** 14

**SUMMARY:** We intend to be commercial as well as artistic, prideful as well as profitable in our music offerings to the public.

### **Polydor**

**1700 Broadway**

**New York, New York 10019**

**(212) 245-0600**

**HISTORY:** Polydor, as a label, was introduced in this country three years ago under the direction of Jerry Schoenbaum. Interested in expanding his horizons, Schoenbaum left his position as head of one of the country's largest mail order record services to become director of the classical division at MGM, which at that time distributed Deutsche Grammophon, Archive and Heliodor. An extension of his department at MGM, Schoenbaum was largely involved in establishing the Verve-Forecast label for MGM, and was responsible for the initial recording efforts of artists such as Janice Ian, Laura Nyro, Tim Hardin, The Blues Project and many others. After five years at MGM, Schoenbaum's success at searching out new talent led him to Atlantic Records, where he became director of new talent, a position that was established especially for him, and one that he held for a short time...when Polydor Inc. was established in the United States, and he accepted the presidency of the company. Polydor, Inc. is owned by Polydor International, but recently, Polygram U.S. was set up as a corporate umbrella for Polydor, Phillips-Mercury and MGM...the latter two having recently been acquired along with Chappell Music Publishing Company. Polydor in the U.S. also distributes Spring Records, Event, People, Brownstone and the Lava labels. The first group signed was Cat Mother, who had an immediate hit, "Good Old Rock and Roll." Other major artists include Mandrill, John Mayall, Lily Tomlin, James Brown, Joe Simon, Millie Jackson, James Last, Arthur Fiedler and the Boston Pops, Ellen McIlwaine, Roy Ayers, Jake with the Family Jewels, Lyn Collins, The Bells, Hank Ballard, J.B.'s and others.

Polydor, Inc. is distributed exclusively in the U.S. by United Artists Distributing Corporation. Polydor, Inc., however, maintains its own promotion staff with 22 local men, four regional men and five in R&B promotion.

**TOTAL ALBUMS RELEASED:** 199  
**TOTAL SINGLES RELEASED:** 261...Average of about eight singles per month.

**BIGGEST SINGLE:** "Drowning in the Sea of Love" – Joe Simon on the Spring label.

**BIGGEST ALBUM:** "Turning Point" – John Mayall.

**PRESIDENT:** Jerry Schoenbaum

**GENERAL MANAGER:** Si Mael

**DIRECTOR OF A&R:** Peter Siegel

**NATIONAL SALES MANAGER:** Phil Picone

**DIRECTOR OF PROMOTION:** Mike Becce

**TOTAL EMPLOYEES:** About 65...offices in New York, Los Angeles, and Union, New Jersey.

**SUMMARY:** A dynamic full line label with heavy emphasis in classical, R&B, popular music in all of its forms...and a label that is considerably ahead of last year in sales, chart singles and albums, and heavy in the development of new artists.

### RCA Records

1133 Avenue of the Americas  
 New York, New York  
 (212) 586-3000

**HISTORY:** In 1929 the Radio Corporation of America (into electronics and radio) bought out Victor (since 1903 a leader in "talking machines"). David Sarnoff, President of RCA during the formative years and then some, felt it was a natural for radio and records to meet. Sarnoff's visions were of the consumer as the ultimate judge...people shouldn't be hyped...and quality was important at every level. From the beginning Sarnoff took the company in the direction of being full-line. RCA's early success was with classical

artists...when they were finding "hard times" at the outset, Enrico Caruso cut ten sides (equivalent to ten records) for RCA on a flat fee, no royalties basis...company moved up sharply thereafter. Early classical artists were joined by show-biz folks like Eddie Cantor and Nelson Eddy. In 1956 few realized the importance of the signing of that truck driver with the loose hips. Elvis was, to say the least, a boon for the company. RCA has been working on technical improvements vis a vis dynagroove and dynaflex (if your TCA dynaflex records are sticking, they say you only need adjust the tone arm)...recently company has started on quadrasonic product. RCA's worldwide prominence is still there and several of their other labels are doing well. Diversity is just as important today with RCA...strong in classical, country (Charlie Pride, Jerry Reed), MOR (Ed Ames, Perry Como)...they have felt that lack of developing strong rock artists over the last several years and are working to change it...now have the Kinks, Harry Nilsson, Guess Who and through Grunt, Jefferson Airplane.

**RCA RECORDS (the name):** Radio Corporation of America...have pretty much abandoned the Victor...but the real story here is the most recognizable mascot in the business...Nipper is the official name of that canine always listening to the gramophone.

**OTHER LABELS:** Grunt, Chelsea, TMI, Neon, Wooden Nickel, Kirchner, Camden (budget line), Red Seal and Victrola (both Classical music labels).

**TOTAL ALBUMS RELEASED:** Over 8,000

**SINGLES RELEASED:** Over 25,000

**BIGGEST SINGLE:** Elvis did over 7 million copies of "Hound Dog."

**BIGGEST ALBUM:** "Sound of Music" has done over 13 million copies.

**TOTAL EMPLOYEES:** Over 4,000 domestic and about 2,000 more worldwide.

**PRESIDENT:** Rocco Laginestra

**VICE PRESIDENT, COMMERCIAL**

**OPERATIONS:** Mort Hoffman  
**DIRECTOR OF PROMOTION:** Frank Mancini  
**NATIONAL SINGLES PROMOTION:** Larry Douglas  
**NATIONAL ALBUM PROMOTION:** Tom Cossie  
**VICE PRESIDENT, MARKETING:** Gene Settler  
**VICE PRESIDENT, A&R:** Don Burkheimer  
**SUMMARY:** Rocco Laginestra says he will continue David Sarnoff's visions of a full-line company serving the consumer...“our goal is to be as strong in every area of music as possible.” Main drive in recent years has been to sign rock artists...“We want to be everywhere with a strong showing. We sell talent...there isn't any music without the artist.”

**Roulette Records**  
 17 West 60th  
 New York, New York  
 (212) PL 7-9880

**HISTORY:** Roulette Records actually starts back around 1954...George Goldner had a label called Rama and Gee, which was small but successful with such acts as the Heartbeats...at the same time Morris Levy was booking acts (mostly jazz) for various companies around the country including Birdland. Levy also owned his own publishing company in partnership with Phil Kahl and Morris Gurlock...and eventually bought into Gee and Rama at the same time that Phil Kahl's brother Joe Kolsky also became a part owner. Levy felt the label should take a different direction...so after discussion with Goldner, he decided to form his own label and he called it Roulette...Goldner owned part of it, as did Joe Kolsky. Morris Levy bought out Joe Kolsky's interest in all the record companies in 1961. The first two records out of the bag were both million sellers...“Party Doll” by Buddy Knox and “I'm Stickin' With You” by Jimmy Bowen. The label was formed

in 1957. When Roulette took off it brought all the other labels in...Gee, Rama, Gone, Edn, Tico, Allegre, Mardi Gras...From there the company hit with people like Jimmy Rodgers...and later Tommy James...The number of hit records in the early days was incredible.

**ROULETTE (the name):** Obvious...was named just because of the wheel and the records.

**OTHER LABELS:** Tico, Allegre, and Mardi Gras are all Latin labels...Calla...distribute Virgo.

**TOTAL ALBUMS RELEASED:** Approximately 700 to 800

**TOTAL SINGLES RELEASED:** Hard to say, but over a thousand

**BIGGEST SINGLE:** “Crimson and Clover” – Tommy James

**BIGGEST ALBUM:** Between the “Best of Tommy James,” or “Peppermint Twist” by Joey Dee and The Starlighters

**OTHER OFFICES:** The record company itself doesn't have any offices...but the publishing company has offices in seven foreign countries. Company has about 100 employees...including publishing and the record company.

**NATIONAL PROMOTION DIRECTOR:** Joe Kolsky  
**NATIONAL SALES:** Joe Kolsky  
**NATIONAL A&R:** Morris Levy and several others in the office.

**Scepter**  
 254 West 54th Street  
 New York, New York 10019  
 (212) 245-5515

**HISTORY:** Mrs. Greenberg was a housewife with teenagers and dug the music. Shearells were friends of her kids. She learned about the business runnin' around New York.

**OTHER LABELS:** Wand, Mace, Hob  
**BIGGEST ALBUM:** Dionne Warwick  
**PRESIDENT:** Florence Greenberg  
**NATIONAL PROMOTION DIRECTOR:** Kris Jonz  
**NATIONAL SALES MANAGER:** Ed

Kushins

**NATIONAL A&R:** Stanley Greenberg

**TOTAL EMPLOYEES:** 40

**WHO DO STATIONS CALL WHEN**

**THEY NEED RECORD SERVICE:**

Kris Jonz

**SUMMARY:** Try to put out good records the public likes.

**The Shelby Singleton Corp.**

3106 Belmont Boulevard

Nashville, Tennessee 37212

(615) 385-1960

**HISTORY:** Formed January 1967 in New York City – to cover all fields of endeavor in the music business – of late have been involved mostly in pop and country oriented product. Early years heavily R & B oriented.

**The Shelby Singleton Corp. (the name):** Founder S. S. Singleton

**OTHER LABELS:** Own – SSS, Plantation, San, Midnight Sun – Distribute: American Heritage.

**TOTAL ALBUMS:** 64

**TOTAL SINGLES:** 400

**BIGGEST ALBUM:** Harper Valley P.T.A. by Jeannie C. Riley

**BIGGEST SINGLE:** Harper Valley P.T.A. by Jeannie C. Riley

**PRESIDENT:** Shelby S. Singleton, Jr.

**NATIONAL PROMOTION**

**DIRECTOR:** Buddy Blake

**NATIONAL SALES MANAGER:**

Dick Bruce

**NATIONAL A&R:** Shelby S. Singleton

**TOTAL EMPLOYEES:** 18

**WHO DO STATIONS CALL WHEN**

**THEY NEED RECORD SERVICE:**

Buddy Blake

**SUMMARY:** Shelby Singleton: "Other than established acts, the type material released is of such an unusual nature that it usually is 'a million, or nothing.'"

**Stax Records**

96 N. Avalon

Memphis, Tennessee 38104

**HISTORY:** Stax Records began as

Satellite Records back in 1957...dealing with pop, country, etc. They immediately went through a three-year period without a hit record...Jim Stewart began the company...he had been a banker (VP of a bank, in fact)...and a musician as a sideline. In 1959 Jim's sister who's name is Axton came into the business with Jim and the next year the company moved to a new location (present) which was a black-white fringe area...and this began to attract a good many black musicians...It was from this that the company began to deal with mostly black oriented product. It was not planned to do this...it just evolved as a result of the location...Jim's sister ran a record shop in front of the studio...which helped pay the bills of the sessions...most of their customers were buying black oriented product and this in turn was an influence of the company...The continued perseverance of Stewart and his sister resulted in their first success which was Gee Whizz by Carla Thomas...This was a master purchase deal with Atlantic, however...the first hit on Satellite was Last Night by the Mar-Keys...and it was then that a west coast company informed Stewart that they had previous rights to the name Satellite...It was then that the company changed its name to Stax...Stax was affiliated with Atlantic...first from a master purchase deal...From 1960 to 1967 Stax had a distribution agreement with Atlantic...being very successful in the era with records that were regional hits (some of them selling 150,000 or more) that never hit the charts...Otis Redding for example was having hits from 1962 on. Other artists such as Booker T...Sam & Dave...Carla Thomas were hitting the national charts...But at the same time artists like Albert King and William Bell were keeping the company going with "bread and butter" records...In 1967, Atlantic Records was sold...six months later Stax became an independent company...shortly after that they sold to Gulf and Western. Shortly after that

Stewart bought the company back from Gulf and Western (18 months later)...Mrs. Axton got out of the business and it was here that Al Bell and Jim Stewart became partners. Al had been with the label since 1964...and worked his way to being part owner and finally he and Stewart joined full forces and the two are the owners of the label today. Al had been in the business for some time before joining Stax...

**STAX RECORDS (the name):** St for Stewart and ax for Axton

**OTHER LABELS:** Volt, Enterprise, Respect, Gospel Truth and also distribution agreements with Koko. We produce Ardent

**TOTAL ALBUMS RELEASED:** 125

**TOTAL SINGLES RELEASED:** 365

**BIGGEST SINGLE:** Close race between several, but I'll Take You There by Staple Singers is biggest so far.

**BIGGEST ALBUM:** Shaft by Isaac Hayes

**TOTAL EMPLOYEES:** 125

**PRESIDENT:** Jim Stewart

**EXECUTIVE VICE PRESIDENT:** Al Bell

**CORPORATE MANAGER:** John Smith (also pretty well directs promotion)

**SALES MANAGER:** Hy Weiss

**A&R:** No A&R director as such...Stewart, Bell and several others work with this area

**SUMMARY:** Reason for the success of Stax records...Jim Stewart "without sounding trite I think it's the old blood, sweat and whatever else you want to call it...On all levels...Let's say that people are totally involved...I think you saw this when you were down here...the girls in the sales department for example...they dearly love what they're doing...it's not just a 9 to 5 job to them...they dearly love to sell Stax product...Like I say you'd have to sit in that sales office to appreciate that...I've gone into other sales offices and saw the people just sitting around and bullshitting until somebody says "do something." That's not it at Stax...they're busy and

they're enjoying what they're doing...that's in every area...it's a total involvement that makes the difference...

**Stereo-Dimension Records**

888 Seventh Avenue

New York, New York 10019

(212) 582-6855

**HISTORY:** 1969 started in New York – Direction contemporary pop music – has expanded into R & B. Company owned by Westinghouse Corporation. **Stereo-Dimension Records (the name):** Wanted it to be Dimension Records but that was taken so Stereo was tacked onto beginning.

**OTHER LABELS:** There is no Stereo-Dimension label – only the company "Evolution Records" – pop-contemporary. R & B – "Road Show," Children – "Let's Pretend," and "Affinity."

**TOTAL ALBUMS RELEASED:** Approximately 50

**TOTAL SINGLES RELEASED:** 75

**BIGGEST ALBUM:** One Fine Morning by Lighthouse (Evolution)

**BIGGEST SINGLE:** One Fine Morning by Lighthouse (Evolution)

**PRESIDENT:** Loren Becker

**NATIONAL PROMOTION**

**DIRECTOR:** Margo Knez

**NATIONAL SALES MANAGER:** Fred Edwards

**NATIONAL A&R:** Loren Becker

**TOTAL EMPLOYEES:** 14

**WHO DO STATIONS CALL WHEN THEY NEED RECORD SERVICE:**

Margo Knez

**SUMMARY:** Today's music is our business. That means popular contemporary and includes R & B. We release very little only promoting the talent and records we honestly believe in, but we work as hard and as long as necessary to bring our artists recognition – Loren Becker.



**Sussex Records**  
 6430 Sunset Boulevard  
 Suite 1405  
 Hollywood, California 90028  
 (213) 461-4923

**HISTORY:** Sussex was started in early 1970 by Clarence Avant...he started the company "to face the music and dance to it"...he was into music, but didn't like the arbitrary classification of R&B, country, etc...consequently he's diversified musically without paying strict attention to it...Avant says, like the Gallery, "I Believe in Music"...early big records for Sussex were the Presidents' "5, 10, 15"...and "Sweet Mary" by Wadsworth Mansion...their current artist roster includes Bill Withers, Zulema, Dennis Coffey, Gallery, Faith, Hope and Charity, Soul Searchers, Eddie Senay, Amish, Segments of Time, Billy Charne, Yukon, and Creatice Source.  
**Sussex (the name):** There is a joke around the Sussex office the name is a misspelling of the word success.

**DISTRIBUTED BY:** Buddah Records  
**TOTAL ALBUMS RELEASED:**  
 Approximately a dozen

**TOTAL SINGLES RELEASED:**  
 Approximately 40

**BIGGEST SINGLE:** "Lean On Me" by Bill Withers (sold 2-1/2 million)

**BIGGEST ALBUM:** "STILL BILL" by Bill Withers

**TOTAL EMPLOYEES:** 11

**PRESIDENT:** Clarence Avant

**VICE PRESIDENT:** Ron Moseley

**NATIONAL R&B PROMOTION:**  
 Wendell Bates

**NATIONAL POP PROMOTION:**  
 Chuck Fassett

**NATIONAL LP PROMOTION:**  
 Charles Kipps

**SUMMARY:** We at Sussex have laid the groundwork for long range success by committing ourselves totally to a triple objective: (1) filling existing voids in contemporary music by securing and developing original, creative and diversified artists; (2) dedicating ourselves to excellence of product; (3) gearing our efforts to the

lucrative LP market which we feel is the foundation of a steady growth pattern.

**Trans Maximus, Inc.**  
 1711 Poplar Avenue  
 Memphis, Tennessee 38104  
 (901) 278-5850

**HISTORY:** Started as a production and studio facility and has progressively gotten bigger;

**Trans Maximus, Inc. (the name):**  
 Originally from the Latin

**OTHER LABELS:** TMI and Orange.

**TOTAL ALBUMS RELEASED:** 20

**TOTAL SINGLES RELEASED:** 45

**BIGGEST ALBUM:** The Jeff Beck Group for Columbia.

**BIGGEST SINGLE:** "You're Still A Young Man" - Tower of Power for Warner Brothers.

**PRESIDENT:** Jerry L. Williams.

**NATIONAL PROMOTION**

**DIRECTOR:** Ewell Roussel

**NATIONAL SALES MANAGER:**  
 Ewell Roussel;

**NATIONAL A&R:** Jerry L. Williams.

**TOTAL EMPLOYEES:** 26

**WHO DO STATIONS CALL WHEN THEY NEED RECORD SERVICE:**

Ewell Roussel and Don Russell

**SUMMARY:** This company has had 3 chart albums and 5 chart singles in the last five months and can only look forward to greater success in 1973.

**20th Century**  
 8255 Sunset Boulevard  
 Los Angeles, California 90046  
 656-8575

**HISTORY:** Started September 1st 1972 - Los Angeles. Pop and R & B record company.

**20th Century (the name):** Shortened Fox name.

**OTHER LABELS:** None

**TOTAL ALBUMS RELEASED:** 3

**TOTAL SINGLES RELEASED:** 8

**BIGGEST ALBUM:** Marina Strings.

**BIGGEST SINGLE:** Love Jones/B

**PRESIDENT:** Russ Regan  
**NATIONAL PROMOTION DIRECTOR:** Paul Lovelace  
**NATIONAL SALES MANAGER:** Tom Rodden  
**NATIONAL A&R:** Russ Regan  
**TOTAL EMPLOYEES:** 9  
**WHO DO STATIONS CALL WHEN THEY NEED RECORD SERVICE:** Paul Lovelace  
**SUMMARY:** Hopefully we'll be a giant major independent record company.

**Tumbleweed Records, Inc.**  
 1368 Gilpin Street  
 Denver, Colorado 80218  
 (303) 321-4010

**HISTORY:** We started full operation on July 9th, 1971 having been financed by Gulf and Western. And for 1-1/2 years, we have been on an exciting learning experience. We set new policies and contracts and decided to have a artist-oriented company here in Denver. Much has worked and a lot hasn't. We are an artist company but distribution hasn't been what we have hoped it would be. We feel, however, it is coming — we hope it is.

**Tumbleweed Records, Inc. (the name):** A tumbleweed is a loco-weed that is up-rooted and rolls with the wind (hopefully gathering knowledge along the way).

**OTHER LABELS:** Carapan Records (a sex-education series with Dr. Stanley Daniels), Pan Records (a child/psychology series)

**TOTAL ALBUMS RELEASED:** 7

**TOTAL SINGLES RELEASED:** 4

**BIGGEST ALBUM:** Danny Holien

**BIGGEST SINGLE:** Colorado — Danny Holien

**PRESIDENT:** Larry Ray  
**NATIONAL PROMOTION DIRECTOR:** Robert Ruttenberg  
**NATIONAL SALES MANAGER:** Gil Bateman  
**NATIONAL A&R:** Larry Ray, Mitch Kampf, Gil Bateman  
**TOTAL EMPLOYEES:** 9

**WHO DO STATIONS CALL WHEN THEY NEED RECORD SERVICE:**

Bob Ruttenberg

**SUMMARY:** What we have been doing and where we have been doing it — WORKS!! L.A. and N.Y. aren't the only areas that an authentic endeavor can be accomplished.

**United Artists Records**  
 6920 Sunset Boulevard  
 Los Angeles, California 90028  
 (213) 461-9141

**HISTORY:** United Artists, as a company, began back in the thirties when Charlie Chaplin, Mary Pickford, and Douglas Fairbanks decided to fight the motion picture establishment and begin their own company of United Artists...the company began as an off shoot of motion pictures...beginning as a package label...basically motion picture music and jazz...David Picker and Art Talmadge, taking over in the late fifties, developed the label further...with such acts as Spencer Davis, Gordon Lightfoot, Manfred Mann and others...Trans America bought United Artists in 1958...it was then the direction changed...Liberty Records began as a west coast company...started by Sy Warnicker, who had been an A&R man for labels and Jack Ames, who had owned other small labels...the company found itself in trouble after a period of time... when Al Bennett came in and bought out Jack Ames' half of the company...a short while later, the company came up with its first hit...Ross Bagdasarian's "Chipmunk Song"...from there the singles-oriented company came with hit after hit...Bobby Vee, the Ventures, Johnny Burnette, Jan & Dean, Gene McDaniels and many others...Trans-America bought out Liberty and the new company became known as Liberty-UA...A year and a half ago, a reorganization procedure brought Mike Stewart to the helm of the

group...it was then that the image of the company was changed and with it came a new direction and a new name...United Artists Records...The two companies at that time had a total roster of some 300 artists on all labels...today the total is only about 70...

**UNITED ARTISTS (the name):** As previously explained, began as a group of motion picture artists dissatisfied with working with large corporations...no idea of where the name Liberty came from, although you'll remember there was a picture of Statue of Liberty on the label...

**OTHER LABELS:** Blue Note, which is basically a jazz line...moving into other areas...Avalanche, which is owned by the publishing company...primarily to develop copyrights...Latino...a latin line...company also distributes Poppy...and Anthem...

**TOTAL ALBUMS RELEASED:** No idea...but are releasing less at this time than previously...Last year the company released about 100...which was down 200 from the previous year...that's total albums...

**TOTAL SINGLES:** Not available

**OTHER OFFICES:** London, New York, Paris, Nashville, Munich, and Toronto...

**NATIONAL PROMOTION:** Gene Armond

**NATIONAL SALES:** Jack Mesler

**A & R:** Actually headed by Stewart...Nick Venet also...

**PRESIDENT:** Mike Stewart

**PROMOTION COPIES:** Available to any legitimate station

**SUMMARY:** President Stewart: "to create a climate that will attract the most productive creative people in our business...to give them a strong progressive company that will promote and exploit their product in all areas...and to give them the climate that will let them create without people looking over their shoulders."

**HISTORY:** In March, 1958, Warner Brothers Pictures spawned a record company bearing their name...at the outset, it was a "determinedly M.O.R. catalog company"...Jim Conkling was the first President and embarked on an overly ambitious plan that led to serious trouble in 1959, when Warner Brothers pulled back and had to fire some 100 employees. It was in this 1959 era of searching that the company was perhaps saved by an album titled "The Button Down Mind of Bob Newhart" and a single, the Everly Brothers' "Cathy's Clown." In 1961, Frank Sinatra left Capitol to start Reprise, which Mo Ostin ran...that same year Mike Maitland took over as President of Warner Brothers. In 1963, Warner Brothers bought two-thirds of Reprise, with Sinatra retaining one-third. More M.O.R. stars were signed...Bill Cosby, Dean Martin, Sammy Davis, Jr., in 1964 Reprise took on the English rage with Ray Davies' Kinks. In 1967, Reprise started a swift departure from their over-30 image by signing Jimi Hendrix, Arlo Guthrie, Randy Newman...it was in '67 that Warner Brothers was sold to Seven Arts and the company feels 1968 was a time they "became more creative." Over the next couple of years, strong artists were signing at a phenomenal rate...Neil Young, Van Morrison, Black Sabbath, Alice Cooper, Jethro Tull, James Taylor. Mike Maitland left the Presidency in 1970 and Mo Ostin and Joe Smith, who had been GM of Warner Brothers, took over. A year later WEA (Warner-Elektra-Atlantic) was formed for sales and international distribution. Warner Brothers and Reprise had ceased to be separate and distinct entities. Undoubtedly one of the most potent record company around today, Warner-Reprise has noticeably stayed away from R&B, country, or "gum" artists...they say they will venture into these fields if they find acts that also have "pop" appeal. Meanwhile, they're continuing success within their current spectrum

**Warner Brothers/Reprise Records**  
3701 Warner Boulevard  
Burbank, California 91505  
(213) 843-8688

with America, Doobie Brothers, Tower of Power, Malo, and Peter Yarrow, Paul Stookey and Mary Travers.

**WARNER BROTHERS/REPRISE RECORDS (the names):** Warner Brothers, of course, from the motion picture company and Reprise meaning "to repeat a musical phrase."

**OTHER LABELS:** Bearsville, Capricorn, Raccoon, Brother, Viva, Pentagram, Straight, Bizarre and newly added Chrysalis

**TOTAL ALBUMS RELEASED:** Over 2,500.

**TOTAL SINGLES RELEASED:** Over 3,000.

**BIGGEST SINGLE:** Nancy Sinatra's "Boots" walked into almost 2 million homes.

**BIGGEST ALBUM:** James Taylor's "Sweet Baby James" did almost 3 million.

**TOTAL EMPLOYEES:** 130

**CHIEF EXECUTIVE OFFICER:** Mo Ostin

**PRESIDENT:** Joe Smith

**VICE PRESIDENT AND A&R:** Lenny Waronker.

**NATIONAL PROMOTION DIRECTION:** Ron Saul.

**DIRECTOR OF SALES:** Eddie Rosenblatt

**Wooden Nickel Records, Inc.**  
400 South Beverly Drive  
Beverly Hills, California 90212  
(213) 277-8447

**HISTORY:** Wooden Nickel Records was started in April, 1971 by Bill Traut, Jim Golden and Jerry Weintraub. Wooden Nickel Records is located in Beverly Hills and in Chicago at 25 East Chestnut Street, Chicago, Illinois 60611. It was started as a contemporary artist oriented company with emphasis placed on the building of a few artists to sustain over a long period of time. The company is geared to considerable attention to the needs of its artists in all fields of the recording industry. The company initially started with four artists and

has added several more since the company was formed. The records released by Wooden Nickel Records are all contemporary with emphasis falling to MOR and the Top 40's. NOTE: Wooden Nickel Records is distributed worldwide by RCA Records.

**WOODEN NICKEL RECORDS, INC. (the name):** The name was picked from several names suggested by the partners on the label.

**OTHER LABELS:** None

**TOTAL ALBUMS RELEASED:** 10

**TOTAL SINGLES RELEASED:** 10

**BIGGEST ALBUM:** Siegel-Schwall album (first)

**BIGGEST SINGLE:** "Best Thing" by Styx

**CO-PRESIDENTS:** Bill Traut and Jim Golden

**NATIONAL PROMOTION DIRECTOR:** Frank Mancini at RCA Records in New York

**NATIONAL SALES MANAGER:** Jack Kiernan at RCA Records in New York  
**NATIONAL A&R:** Jim Golden and Barry Fasman in Beverly Hills, and Bill Traut in Chicago.

**TOTAL EMPLOYEES:** 6

**WHO DO STATIONS CALL WHEN THEY NEED RECORD SERVICE:** Lyle Schatz, Wooden Nickel West Coast (277-8447)

**SUMMARY:** Wooden Nickel is conscious of the needs and problems of contemporary artists and intends to keep its artists roster small and yet remain diversified in its releases.



*"Hear Ye, Hear Ye!"*

**English Music**



on **Chrysalis** Records

# A Trek Across The Country



Not to my knowledge has anyone attempted ever before to supply the information that's in the following pages in book form...First of all, compiling the information is very difficult...With all due respects broadcasters and possibly people in general have a hard time getting the energy to return a questionnaire. It might interest you to know that our percentage of return was certainly greater than the average...and we indeed appreciate the time it took. Some 3,000 radio stations were asked to return the information to us. Some were returned, but alas too late. Secondly, the disc jockeys and program directors move around rapidly. About the time you get all the information together it's all changed again...so it required updating every day even as we compiled it. As far as we know all information is correct up to and including January 10th...of this year. After that, if you wish to do your own updating you can do so by utilizing the Radio Report starting with the January 15th issue. Finally, there is the problem of space. We could only list so many markets and so many stations in each market. It would be ideal to list all the stations in America and their line-ups, formats, etc. But we're not quite staffed and ready for that project as yet. We tried to pick the stations and the markets that would be of the greatest interest to the most people. If your city and/or station is not listed in here, we are sorry. Hopefully we'll be able to some day publish a perfect book, but this time around we put out the most perfect we could considering all circumstances.

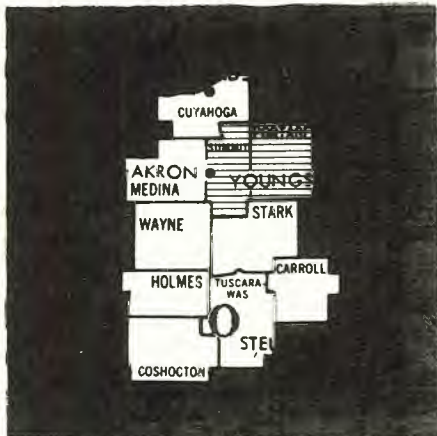
We also were desirous of presenting Canadian radio stations but through a fould up with the US Post Office, questionnaires were delayed as much as too weeks. Canada deserves a spotlight in itself and those stations kind enough to go ahead and return the questionnaires anyway will be listed in another future publication.

So here are the markets and here are the stations...

A couple of more pieces of information might be important for clarification of the format of the stations. The number in parentheses by the news director is the amount of newsmen the station has. Also in the information following the disc jockey is his age, hometown and years in radio... Underneath that are the stations and the year he worked at that station...Also in some cases the name he used there was different than the name he's using today...That is listed if it were so...or if the man chose to supply us with that information...in some cases he did not. Furthermore the positions that are listed are the jobs he had while he was there.

We hope the information is valuable to you for some time. If the station you are looking for is not in the particular section and you need an address or phone number check over to the back and the telephone directory...If it is a subscribing station of ours it's listed back there... have a good time with it.

# AKRON



Akron, Ohio, 48th market, metro population 683,400

Ethnic Breakdown: Black 47,000

**HISTORY:** Simon Perkins founded the city in 1982. (Important transportation link and industrial center. First, as an overland link between Great Lakes (north) and canals (South).)

**ECONOMY:** industrial and trucking center, 171 freight carriers. Research and development center, chemicals, rubber, metals and aerospace center. Abundant water supply. Highly diversified mix of industries, research and service industries. Home of rubber industry. 700 manufacturing plants.

**COLLEGES, UNIVERSITIES, ARMY BASES, OTHER INSTITUTIONS:** Akron University (20,000), Kent State University (20,000), 34 major hospitals (1,825 beds), 1 children's hospital (247 beds).

**THE PEOPLE:** Decidedly forward thinking in terms of civic progress. Culture and the good life are not overlooked. Blue collar workers are definitely middle class.

**RECOMMENDED HOTELS:** many fine national franchises (airport and downtown).

**COST OF LIVING:** Average price for bread: +\$.16-.39, regular gasoline: \$.35, one bedroom apartment w/pool-furnished \$225, unfurnished:

\$180, state sales tax-4%, state income tax: 1/2-3-1/2%.

AM		
WHLO	Top 40	640
WCVE	Top 40	1150
WSLR	C & W	1350
WAKR	MOR & Gold	1590

FM		
WDBN	Pop Stand. Orch.	94.9
WCVE	Progressive	96.5
WAKR	Beautiful music	97.5

## SPOTLIGHT ON-----

WHLO, 2650 West Market Street, Akron, Ohio 44313, (216) 867-1650  
Format: Contemporary

Freq.: 640 Power: 1,000 watts

Owner: Susquehanna Broadcasting

General Manager: Alan Saunders

Station Manager: Alan Saunders

Sales Manager: Bob Winer

Program Director: Carl Day

Music Director: Joe Cunningham

News Director: Steve Fullerton (6)

Chief Engineer: Fred Greaves

Head of Accounting: Sue O'Dell

Age Target: 18-40

6-9am - Carl Day (35-Los Angeles, California-17 years)

'55 WNOP, '56 WING, '56 WCHI, '57

WCLW, '57 WTNS, '60 WMVO, '66

WSLR, '67 WOIO, '68 WHLO

9-12 noon - Joe Cunningham (39-Wilkes Barre, Pennsylvania-18 years)

'54 WPFH, '55 WHLM, '57 WLBR, '59 WARM, '60 WHLO

12 noon-3pm - Chuck Jackson (23-Philadelphia, Pennsylvania-5 years)

'67 WFAD (Tom Force), '68 WWOW

(Tom Force), '68 WNIO (Tom Jeffries), '70 WFAH (Tom Jeffries),

'72 WHLO

3-6pm - Todd T. Taylor (29-Uhrichsville, Ohio-11-1/2 years)

'62 KLIZ, WTNS (Paul Carmen), '63

WIZE, WCOL (Paul Carmen), '65 WPGC, WOHO (Bob Tiger Raleigh and Paul Carmen), '66 WINW, '68 WHLO

7-11pm - Jerry Vincent

(23-Uhrichsville, Ohio-6 years)

WBTS, WINW, WCUE, WFAH, WNIO, WHOT, WHLO

6-9am - Steve Fullerton (33-Philadelphia, Pennsylvania-18 years)

'54 WDRF, '56 WCHV, '58 WEEZ, '59



WASA, '60 WINA, '61 WHLO, '63  
WHK, '65 WHLO

WCUE, 424 Sackett Avenue, Akron,  
Ohio 44313, (126) 923-9761

Format: Top 40

Freq.: 1150 Power: 1,000 watts

Owner: WCUE Radio, Inc.

Total Employees: 32

General Manager: George W. Mamas

Station Manager: John Demeter

Sales Manager: Bill Smith

Program Director: Bobby Knight

Music Director: Don Stevens

Policy: 50 singles, occasional LP cut  
from Top 10 album, promo men once  
a week

News Director: Neil Day (3)

Chief Engineer: Henry Neiderkofier

Head of Accounting: Jean Hartz

Age Target: 18-49

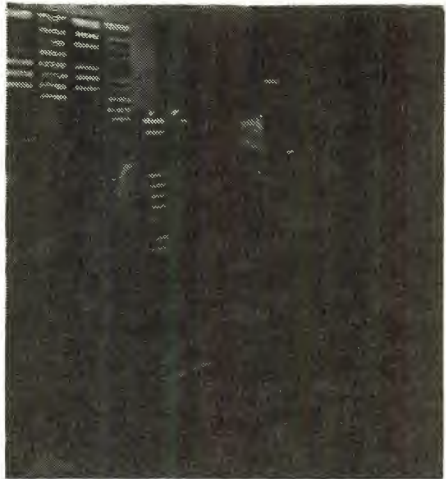


10 am - 3 pm - Don Stevens  
(20-Cleveland, Ohio-1-1/2 years)  
'71 WCUE



6-10am - Bobby Knight (30-Dover,  
Ohio-9 years)

'63 WBTC, '64 WCIT, '65 WLYV, '68  
WEAM, '69 WTTO, WMMS, '70 WIXZ,  
WIXY, '71 WNIO, '72 WRFD, WCUE



3-7pm - Charley Cooper (26-Akron,  
Ohio-7 years)

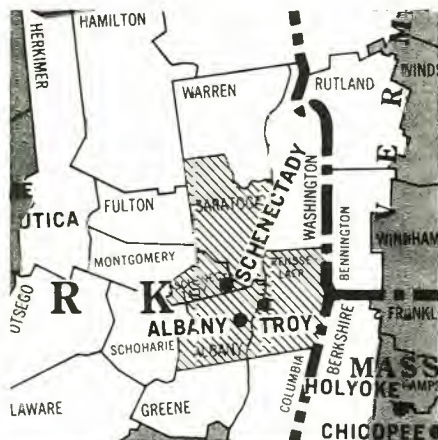
'66 WSLR, '70 WINW, '72 WCUE

7pm-12 mid - Jeff Goodridge  
(19-Cuyahoga Falls, Ohio-1-1/2 years)  
'71 WKSU, WNIO, '72 WIXZ, WDRQ,  
WCUE

12 mid-6am - Tom "Boogie" Jeffries  
(19-Akron, Ohio-1 year)  
'71 WCUE

Various - Dave Bishop (21-Akron,  
Ohio-4 years)  
'68 WRHA, '69 WCUE

# ALBANY



Albany (Troy & Schenectady), New York, 45th market, Population: 735,800

Ethnic Breakdown: Black - 24,895

**HISTORY:** 1614 by Dutch as trading center and fort. Oldest existing settlement of original 13 colonies — operated under original Charter. "Cradle of the Union." Ben Franklin presented original plan for Union. "Crossroads of the Northeast." Located at New York State Thruway and Northway Mass. turnpike. Six other major highways. The capitol and 1623 All Saints Cathedral built by monks. Also Gov. Mansion and First Church 1624 established.

**ECONOMY:** World sea port — Port of Albany, import and export. Norton Co. — abrasives, Hyuck Felt Co. — paper manufacturing. William Press Inc. — publisher of periodicals. Alleghany Ludlum — steel manufacturing. Toln Packaging Company — meat processors, GAF-Film, G.E. — plastics, Atlantic Cement, Winchrot Sterling Co. — drugs., Albany Soap Co. — airport stop over for international flights into and out of New York.

**COLLEGES, UNIVERSITIES, ARMY BASES, OTHER INSTITUTIONS.**

State University of New York at Albany, J.C. of Albany, Sierra College (4 year), Albany Law School, Albany

Medical College, several business colleges.

**THE PEOPLE:** Extensive recreation center in heart of the city. New York State Museum, Caroline Bells in City Hall. Also international city — change going on there from young adult influence — generally progressive but slowly. Housing for larger families is a problem now. Tearing down old buildings faster than rebuilding and new projects serve smaller families.

**TWO RECOMMENDED HOTELS:** Sheraton Hotel (downtown), Holiday Inn (near airport).

**COST OF LIVING:** Average price of bread: \$.35, one bedroom apartment w/ pool-furnished \$95, unfurnished-\$75, state sales tax: 7% (now county and state)

AM		
WABY	Oldies/the hits	1400
WGY	MOR	810
WHAZ	Religious	1330
WOKO	Country	1460
WPTR	Top 40	1540
WQBK	Pop standards	1300
WROW	MOR	590
WSNY	Top 40/Black	1240
WTRY	Top 40	980

FM		
WFLY	Classical/MOR	92.3
WGFM	Beautiful music	99.8
WHRL	Beautiful music	103.1
WROW	MOR	95.5
WTRY	Prog. MOR	106.5
WYBK	Pop standards	103.9

## SPOTLIGHT ON-----

WABY, 80 Graitree Street, Albany, New York 12205, 459-2111

Format: 65% oldies, 35% current

Freq.: 1400 KC Power: 1000 Watts

Owner: CCA Electronics Corp.

Total Employees: 16

General Manager: Robert H. Badger

Station Manager: Robert H. Badger

Sales Manager: Pete Williams

Program Director: Badger & Company ("Company" being the entire staff at WABY rather than one individual.)

Music Director: Don Weeks

Policy: 26-32 current

Production and Promotion: Lee Sommers (3)

Chief Engineer: Ron Edwards

Head of Accounting: Lynn McPerson

Age Target: 18-34

6-10am - Don Weeks (34-Glens Falls, New York-12 years)  
 10am-3pm - Lee Sommers (25-New York, New York-5 years)  
 3-5pm - Bob Badger (35-Burlington, Vermont-20 years)  
 5-9pm - Jim Buchanan (25-New York, New York-5 years)

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WSNY, 144 Lafayette Street, Schenectady, New York 12305, (518) 393-3622

Format: Top 40 and Black  
 Freq.: 1240 Power: 1000D  
 Owner: Valleywide, Inc.  
 Total Employees: 13  
 General Manager: Sidney W. Merkin  
 Station Manager: Sidney W. Merkin  
 Sales Manager: David E. Nowak  
 Program Director: Rick "W" Parry  
 Music Director: Rick "W" Parry  
 Policy: Top 30 plus 12 to 13 hitbounds, Top 10 LPs  
 News Director: Bob Stanley (1)  
 Chief Engineer: Craig Spaniol  
 Head of Accounting: Angela Ordway  
 Age Target: 18-34

6-11am - Gerald Bottieri (25-Schenectady, New York-6 years)  
 '66 WSNY (Jerry Williams), '66 WBRL (Jerry Beau), '67 Armed Forces Radio (Jerry Beau), '69 WFLY (Jerry Williams), '69 WSNY (John Tyler), '72 WTRY (Jerry Tieler), '72 WSNY (Jerry Tyler)

11am-4pm - Thomas J. Weber (24-St. Louis, Missouri-3 years) 72 WSNY (K. Woods)

4-8pm - Rick "W" Parry (26-Schenectady, New York-6 years)  
 '66 WDXR, '67 WNBS, '70 KYSN, '72 WSNY

8pm-1am - Horace Perryman, Jr. (29-Gloversville, New York, 5-1/2 years)  
 '67 WSNY (Doc Perryman), '72 WABY, WQBK

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WPTR, 4243 Albany Street, Albany, New York 12205, (518) 456-1144  
 Format: Top 40  
 Freq.: 1540 khz. Power: 50,000 watts  
 Owner: William Rust, Jr.  
 Total Employees: 29  
 General Manager: S. Robert Ackley

Station Manager: George E. Geib  
 Sales Manager: William M. Murray  
 Program Director: J. W. Wagner  
 Music Directors: Scotty MacAndrews and Gary Peters  
 Policy: Top 30, 10 hitbounds, heavy album play, especially at night  
 News Director: Robert Lawson (4)  
 Chief Engineer: James Cruise  
 Head of Accounting: Vicki Ferro  
 Age Target: Primary (18-34), secondary (18-49)

6-10am - J. W. Wagner (34-Duncannon, Pennsylvania-16 years)  
 WPTR, KELO, WKAP, WAEB, WRWA  
 10am-2pm - Joseph C. Motto (35-Utica, New York-14 years)  
 '58 WTLB, '59 WBNY, '60 WKBW, '60 WPTR

6pm-12 mid - Scotty MacAndrews (21-Albany, New York-2-1/2 years - Real Name: J. Jeffrey McGrath)  
 WITR, WHRL, WHAZ, '72 WPTR  
 Midnight-6am - Greg Lyons (23-Ravena, New York-8 years - Real Name: Jay J. Polverelli)  
 WHVW, WRFY, WCFR, WPTR  
 2-6pm - Gary Peters (24-Thomaston, Connecticut-4 years - Real Name: Gary Almeida)

WWCO, WAVZ, WNHC, WDRC, WPTR

Weekends - Bill Lowell (23-New York City-3 years - Real Name: Dennis Lindquist)

WFLY, WHRL, WRPI, '72 WPTR  
 Weekends - Bob Roberts (Real Name: Fred Sidoti)  
 '72 WPTR

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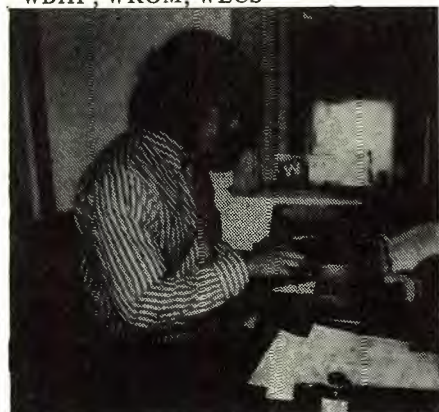
WTRY, 92 4th Street, Troy, New York 12180 (518) 274-1100

Format: Top 40  
 Freq.: 980 Power: 5000 watts  
 Owner: KOPS Monahan Communications, Inc.

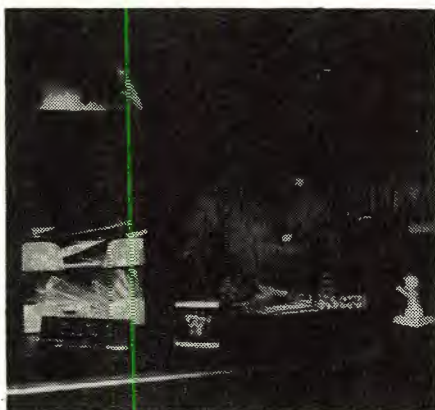
General Manager: Dick Cazzana  
 Station Manager: Dick Cazzana  
 Sales Manager: Dick Cazzana  
 Program Director: Bill Rock  
 Music Director: Dale Lane  
 Policy: 30 singles, plus 5 LP's  
 News Director: Bill Rock (4)  
 Chief Engineer: Frank Balaska  
 Head of Accounting: Sophie Winnicki  
 Age Target: Under 49



5:30am-10am - John Kramer  
(25-Atlantic City, New Jersey-4 years)  
WBHF, WROM, WLCS



10am - 2pm - Dale Lane  
(25-Schenectady, New York-3-1/2  
years)  
WFLY, WSNY

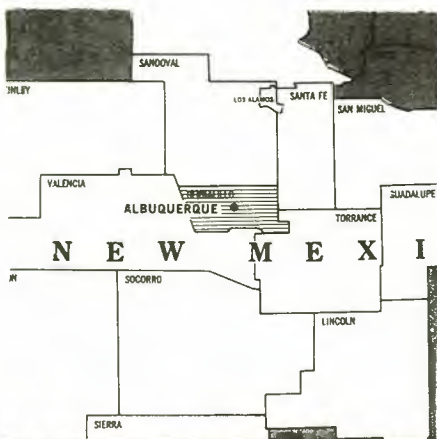


2-4pm - Bill Rock (25-Stratford,  
Connecticut - 9 years)  
WSOU, WERA, WDHA, WOR, WDRC,  
WAVZ, WKCI, WFBH, WIXZ, WIXY,  
WWDJ  
4-9pm - Jim Ryan (18-Aquebogue,  
New York-1-1/2 years)  
WHRF, WPAC, WBLI, WAVZ



9pm-2am - Rich Hogan (25-Troy, New  
York-11 years)  
WMHT, WHRL, WOKO, WQBK,  
WPTR, WBEC, WLYV, WIXZ  
Sat. 4-9pm, Sun. 12-6pm - Kerry  
James (32-Cambridge, New York-14  
years)  
'59 WSPN, '59 WTLB, '60 WABY, '63  
Armed Forces Radio, '66 WAST, '69  
WTRY, KOPS

# ALBUQUERQUE



Albuquerque, New Mexico Pop.: 280,000

**HISTORY:** Founded in 1706 by royal order of King Phillip V of Spain, Albuquerque is one of the oldest metropolitan cities in the nation. Until 1880 it was a colonial village around the plaza, a market place for farmers and a trade center for Indians, Spaniards and American Pioneers, a crossroads — even in those early times — on trade routes of wagon caravan cays. With the coming of the railroad in 1880 New Albuquerque was born 2 miles east of Old Town, and for many years, the two communities lived separate lives. Today, metropolitan Albuquerque stretches for miles in all directions, far beyond the original boundaries of the early communities.

**ECONOMY:** Frieden-Division of Singer — electronics, Lenjurt Industries — electronics, Reli-Strauss — clothes. Traditionally Albuquerque exists because of the rich agricultural lands along the Rio Grande Valley. During the past century, it became a trade center and it continues this role today.

**COLLEGES, UNIVERSITIES, ARMY BASES, OTHER INSTITUTIONS:** University of New Mexico, University of Albuquerque, Kirtland Airforce Base, Sandia Base Laboratories

**THE PEOPLE:** Lot of land developers have come in from New York but

people are keeping the growth steady. Moderate Republican.

AM		
KRZY	Country	1450
KPAR	Beautiful music	1190
KZIA	Beautiful music	1580
KQEO	Top 40	920
KDEF	Prog. MOR	1150
KABQ	Spanish	1330
KAMX	Spanish	1520
DKAZ	Country & Span.	730
KGGM	MOR	610
KKIM	Classical	1000
KOB	MOR6Country	770

FM		
KHFM	Classical	96.3
KBNM	Religious/Rock	99.2
KDEF	MOR	94.1
KOB	Country	93.3
KRST	Rock	92.3

**TWO RECOMMENDED HOTELS:** Hilton (downtown), Marina (airport)  
**COST OF LIVING:** Average price for bread, \$.35, one-bedroom apartment w/ pool furnished — \$150, unfurnished — \$115.

**DISC JOCKEY MAKE:** Lowest: Minimum wage, Highest: \$1,000, Average: \$600

## SPOTLIGHT ON-----

KDEF, 506 Second N.W., Albuquerque, New Mexico 87101 (505) 247-2333

Format: MOR

Freq.: 1150 KHTZ Power: 5,000

Owner: Doubleday Broadcasting Co.

Total Employees: 25

General Manager: Larry Filkins

Program Director: Dan Evans

Music Director: Paul Britt

News Director: Zane Blaney (4)

Chief Engineer: Mike Langner

Head of Accounting: Barbara Ransom

Age Target: 18-49

6-9am - Dan Evans

9am-1pm - Paul Britt

1-4pm - Jack Cunningham

4-7pm - Ed Kaye

7-12 midnight - Carl Bell

12 midnight-6am - Will Jeffrey

KQEO, 2000 Indian School Road,  
N.W., Albuquerque, New Mexico  
87104 (505) 243-6791

Format: Top 40

Freq.: 920 Power: 1000 Watts

Owner: Swanco Broadcasting, Inc.

Total Employees: 20

General Manager: Kenneth Baugh

Sales Manager: Lannon Mintz

Program Director: Chuck Logan

Music Director: Gary Diamond

Policy: 50 singles, a dozen LP's

News Director: Ed Pennybocker (3)

Chief Engineer: Elmer Nuemann

Head of Accounting: Wava Briskey

Age Target: 18-34

6-10am - Bobby Box (30-Abeline,  
Texas-12 years)

KLBK, '71 KQEO

10am-1pm - Gary Diamond

(24-Albuquerque-8 years)

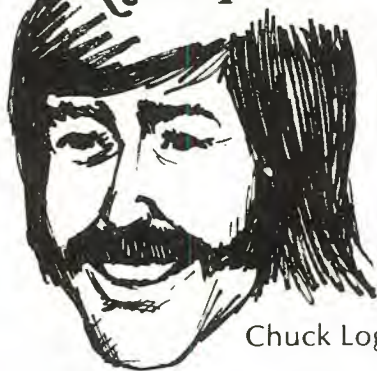
KUNM, KRST, '67 KQEO

1-4pm - Don Nelson

(28-Pennsylvania-8 years)

WKWK, '72 KQEO

## KQEOptics



Chuck Logan

4-7pm - Chuck Logan (34-Santa  
Rosa-12 years)

KTLK, '71 KQEO

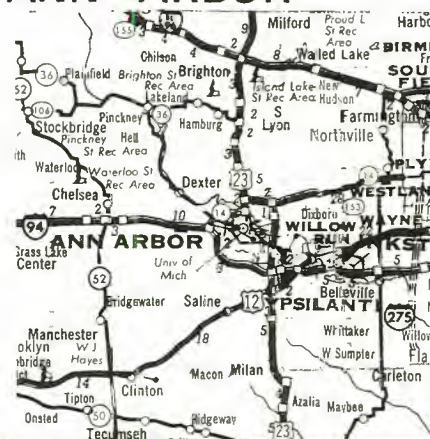
7-11pm - Greg Alan (28-Cincinnati,  
Ohio-8 years)

KTLK, '72 KQEO

Midnight-5am - William Campbell  
Jones (24-Santa Barbara, California-6  
years)

KWKA, '72 KQEO

## ANN ARBOR



Ann Arbor, Michigan Pop.: 200,000  
Ethnic Breakdown: Black-8% Spanish  
3%.

### HISTORY: ---

**ECONOMY:** Ann Arbor is basically a college town. Including the University of Michigan, there are a total of five colleges and jr. colleges with a total student population of 66,000. Close to Ann Arbor is Ypsilanti, sporting automobile factories and other small production industries. In Ann Arbor, of course, there are a myriad of aero-space research centers. It might be said that Ann Arbor boasts the more elite of industries.

### COLLEGES, UNIVERSITIES, ARMY BASES, OTHER INSTITUTIONS:

University of Michigan-Approx. 40,000  
Eastern Michigan University (Ypsilanti)  
18,000, Clearly Business College 2,000,  
Washtenaw Community College - Ap-  
proximately 6,000. (Ann Arbor, in a  
sense, is part of metropolitan Detroit  
and, in that sense, are even more invol-  
ved in and with other metropolitan  
colleges).

**THE PEOPLE:** The people of Ann  
Arbor are a very sophisticated type, by  
virtue of the fact that a good per-  
centage of them are employed in some ca-  
pacity by the University of Michigan.

**TWO RECOMMENDED HOTELS:** We  
are only fifteen minutes from Detroit  
Metro Airport, Campus Inn - Ann  
Arbor, Marriott Inn - Ann Arbor.

**COST OF LIVING:** Average price for  
bread: \$.38, regular gasoline: \$.34-.36.

one bedroom apartment w/pool-furnished: \$195., unfurnished: \$165., State sales tax: 4%, State income tax: 3.9%.

**DISC JOCKEYS MAKE:** Lowest: \$115 Highest: \$175, Average \$145.

## ANN ARBOR

<b>AM'S</b>		
<b>WNRS</b>	C & W	1290
<b>WAAM</b>	Top 40	1600
<b>WPAG</b>	MOR	1050
<b>WSDS</b>	C & W	1480
<b>WYNZ</b>	Gospel	1520
<b>FM'S</b>		
<b>WNRZ-FM</b>	Prog. Rock	109.2
<b>WPAG-FM</b>	Beautiful music	107.1

## SPOTLIGHT ON-----

WNRS, P.O. Box 5 (313) 663-0569  
Saline, Michigan 48103

Format: Country

Freq: 1290 Power: 10,000

Owner: Felty Broadcasting Co.

Total Employees: 25

General Manager: Wray Rutledge

Station Manager: Wray Rutledge

Sales Manager: Wray Rutledge

Program Director: Tiny Hughes

Music Director: Gary Hoffar

Policy: Singles & Lp's

News Director: George Miller (1)

Chief Engineer: Charles Hopper

Head of Accounting: Linda Currence

Age Target: 18-35

6-9am - Tiny Hughes

9-10am - Contact 1290

10am-2pm - Gary Hoffar

2-5pm - Country Dan Derringer

WAAM, P.O. Box 1600 (313) 971-1600

Ann Arbor, Michigan 48104

Format: Top 40-Oldies

Freq: 1600 Power: 5,000

Owner: John L. Sinclair

Total Employees: 20

General Manager: Robert Sinclair

Station Manager: Robert Sinclair

Sales Manager: William Sampson & David Ayrault

Program Director: J. Richard Carr

Music Director: Donald Flick

Policy: 40-50 current singles - plus about 30% oldies-LP play restricted

News Director: Douglas Boynton

Chief Engineer: Lawrence Lewis & Christopher Olsen

Head of Accounting: Jean Atteberry

Age Target: 18-35

10am-3pm - J. Richard Carr (24-Flint, Michigan - 4 years)

'65 WTRX, '66 WTTO, '67 WLOB,

'67 WNRS/Z-FM, '71 WAAM

3pm-8pm - Don Flick (23-Cincinnati, Ohio - 2 years)

'71 WCVL, '72 WAAM

8pm-1am - Mike Stewart (18-Southfield, Michigan - 5 years)

'68 WEXL (Leigh Fields), '70 WSDS,

'71 WWCK-FM, '72 WCNZ, '72 WAAM

(Production Director)

1am-6am - Mike Bump (23-East Detroit - 3 years)

'71 WPAG, '72 WAAM

## ASHLAND



### Ashland, Kentucky

Huntington, West Virginia Pop: 269,

100 Ethnic Breakdown: Black-7,900

**HISTORY:** ---

**ECONOMY:** City is based mostly on its phenomenal natural resources... close to the heaviest coal mining in the country...and situated on the Ohio River...its the largest inland port in the United States...with low cost shipping ...its a natural for industry...and the towns have it. In Ashland or Huntington (they're all there together... three states meeting at this point) there is Armco Steel (6,500 employees)...Ashland Oil (4,400)...International Nickel.....Allied Chemical.....Dow Chemical and Monsanto...Owens, Kerr, Blanco, and Rainbow Glass Companies ...with 2,000 more employees there.....

Add to that a ton of Federal projects, (Waterways, etc.)...and you pretty well have the economy wrapped up. There is a little agriculture in the immediate area.

**COLLEGES, UNIVERSITIES, ARMY BASES, OTHER INSTITUTIONS:** Marshall University - 6,200, Moreland - 6,000, Ohio University - 10,000

**THE PEOPLE:** Unusual for a southern city...very few blacks in the city, but they are totally mixed in. Little separation between races here...“We just never thought about it.” City is not heavy in the Bible belt...not too much church influence, ironically enough. Local politics is being led by younger people.

**COST OF LIVING:** Relatively high due to the fact that most people have plenty of bread...One bedroom with everything goes for about \$195. Housing is one of the city's main problems.

**DISC JOCKEYS MAKE:** Lowest: \$120 Highest: \$200 Average: \$160

#### ASHLAND - HUNTINGTON

AM's		
WCMI	Top 40	1340
WKEE	Top 40	800
WGNT	Top 40	930
WIRO	Talk/Religion	1230
WTCR	Country	1420
WWHY	Block	1470

FM's		
WAMX-FM	MOR	93.7
WKEE-FM	Simul.W/AM	100.5
WVQM-FM	Beautiful	103.3

**SPOTLIGHT ON-----**  
 WTCR, Box 1420, (606) 928-6424  
 Ashland, Kentucky 41101  
 Format: Country  
 Freq: 1420 Power: 5,000  
 Owner: Greater Media Inc.  
 Employees: 14

General Manager: Ken Stephens  
 Station Manager: Ken Stephens  
 Sales Manager: Terry Golier  
 Program Director: Gregg Elliot  
 Music Director: Tim Tyler  
 Policy: 100 Singles - about 25 LPs  
 News Director: Ron Lowe (2)  
 Chief Engineer: Edwin F. Walters  
 Head of Accounting: Elinor Stephens  
 Age Target: 18-49

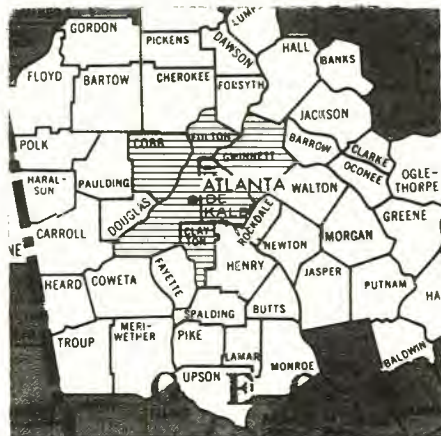
6am-10am - Tim Tyler (24-Ashland, Kentucky - 8 years)

'65 WCMI, '66 WKEE, '68 WIRO, '68 WTCR

10am-2pm - Ron Mastin (33-Mount Sterling, Kentucky 18 years)  
 WMST, WSAZ, WTCR

2pm-6pm - Gregg Elliot (27-Ashland, Kentucky - 10 years)  
 '64 WIRO, '66 WLAP, '67 WSAZ, '77 WWHY, '68 WTCR

## ATLANTA



Atlanta, Georgia Pop.: 1,493,740  
 Ethnic Breakdown: Black - 330,000  
 Spanish: miniscule

**HISTORY:** Founded on the site of a large peachtree used by the indians as a meeting place, hence the many Peachtree streets. Originally called "Marthaville" changed to "Terminus" because the railroad terminated here. Then to "Atlanta" which was believed to be the Feminine of Atlantic...after The Atlantic Railroad. The city was laid out along two streets - Peachtree and Marietta...and was a thriving town of nearly thirty thousand when General Sherman burned it to the ground in 1864 on his way to the sea. Only two buildings now stand after that fire... both churches. Atlanta is known as the worlds most modern city now called "The City of the Future."

**ECONOMY:** National Headquarters for Delta, Eastern Airlines. Lockheed-Georgia, builders of the C5A Galaxy... worlds largest plane is here. Monsanto



(chemicals center of thriving furniture, steeliron and food industry. The world's largest credit company is here.. "Retail, Credit". General Motors and Ford both build cars here. Four major league pro sports...Hawks, Falcons, Braves, and the NHL Flames.

### COLLEGES, UNIVERSITIES, ARMY BASES, OTHER INSTITUTIONS.

Army Headquarters for 3rd Army-Ft. MacPherson. Georgia Tech (8,000)... Clark (1,000), Morris-Brown (1,400), Oglethorpe (1,200), Georgia State (1,000), Emory (2,500), University of Georgia (Athens-40 miles away, 13,000), Mercer (1,000), Morehouse (2,000), Spellman (women only 1,000), Agnes Scott (women-1,000)

**THE PEOPLE:** Generally liberal city... very progressive in most areas... little race hangup. Problem-area-busing. Democratic leadership. Progress and city growth outstanding.

**TWO RECOMMENDED HOTELS:** Airport Inn and Regency Hyatt House.

**COST OF LIVING:** Average price for bread: \$.26, regular gasoline: \$.33, one bedroom apt. w/pool-furnished: \$185. unfurnished: \$150, state sales tax: 3% state income tax: 1%.

**DISC JOCKEYS MAKE:** Lowest: \$150., Highest: \$450, Average: \$275.

AM's		
WYZE	All News	1480
WOAK	Black	1380
WAVO	Variety	1420
WGKA	Classical	1190
WGST	Block-MOR	920
WGUN	C & W	1010
WIGO	Black	1340
WIIN	Top 40	970
WOMN	Oldies	1310
WPLO	C & W	590
WQXI	Top 40	790
WRNG	Talk	680
WSB	MOR	750
WSSA	C & W	1570
WXAP	Black	860
WYNX	Variety	1550

FM's		
WKLS-FM	Beautiful music	96.1
WLTA-FM	MOR	99.7
WPCH	MOR	94.9
WPLO-FM	Top 40	103.3
WQXI-FM	Top 40	94.1
WSB-FM	MOR	98.5
WZGC	Prog. Top 40	92.9

### SPOTLIGHT ON-----

**WQXI, 2970 Peachtree Rd. N.W.**  
(404) 261-2970, Atlanta, Ga. 30305

Format: Top 40

Freq.: 790 Power: 5,000

Owner: Pacific and Southern

Total Employees: 47

General Manager: Gerald Blum

Station Manager: Gerald Blum

Sales Manager: Bill Phippen

Program Director: Bill Sherard

Music Director: Barry Chase

Policy: 20-30 singles - LP cuts on occasion.

News Director: Jackson Kane (7)

Chief Engineer: Tom Giglio

Head of Accounting: Steve Smith

Age Target: 18-49

6-10am - Gary McKee (28-Mt. Carmal, Ill. - 5 years)

'69 WBSR, '70 WKRC, '71 WQXI

10am-2pm - John Leader (26-Grand Rapids, Mich.-8 years)

'66 WERX, '67 WGRD, '69 WLAV,

'72 WQXI

2-6pm - Barry Chase (28-Grafton, N.D.-10 years)

KRSI, '64 WSJB, '66 KQWB, '68

WQXI.

6-10pm - Lee Logan (23-Detroit, Mich.-3 years)

'69 WBRN, '71 WLAV, '72 WQXI

10pm-2am - Dave Smith (26-New Orleans, La. - 3 years)

'69 WYLO, '70, WDIA, '71 WQXI

2-6am - Dave Weiss (23-Green Bay, Wisc. - 4 years)

'68, WBBQ, '70 WQXI

**WIIN, 1365 Peachtree St.**

(404) 892-3777, Atlanta, Ga. 30309

Format: Top 40 & Oldies

Freq.: 970 Power: 5,000

Owner: Pioneer

Total Employees: 15

General Manager: Blake Hawkins

Station Manager: Jim Randall

Sales Manager: Ace Mack

Program Director: Jim Randall

Music Director: Robert Baughan

Policy: 30 singles - every 4th record is an oldie...few Lp's. See promo men Mon. & Tues. & other times by appointment.

News Director: Jim Fowler (3)

Chief Engineer: Carl Price

Head of Accounting: Jan Maxwell

Age Target: 18-34

**6-9am - Bobby Harper (34-Sask, Can.-10 years)**

WAKY, WQXI

**9-noon - Jim Randall (32-Thomaston, Ga. - 10 years)**

WBGR, WRWH, WIYN, WPLK, '69 WIIN

**12-3pm - Bob Middleton (24-Marietta, Ga. - 6 years)**

WSSA, WFOM, '72 WIIN

**3-5:30pm - Robert Baughan (26-Mt. Aire, N.C. - 7 years)**

Armed Forces Radio, WPAG

**Weekends - 2-5:30pm - Austin Dobbs (22 - Jackson, Ga. - 4 years)**

'68 WDOL, '69 WIIN

**Weekends - 7-1pm - Mack Berry (23 Stockbridge, Ga. - 2 years)**

'70 WGRI, '71 WIIN

**WZGC, 230 Peachtree St., Suite 1910 (404) 521-1190, Atlanta, Ga. 30303**

Format: Progressive Top 40

Freq.: 92.9 Power: 100,000

Owner: General Cinema Corporation  
Total Employees: 19

General Manager: John Frankhouser

Sales Manager: Chuck Goldmark

Program Director: Paul Nesbit

Operations Director: Jim Rich (2)

Chief Engineer: Steve Reynolds

Head of Accounting: Juanita Hampton  
Age Target: 18-24

**6-10am - Drew Murray (21-Atlanta, Ga. - 3 years)**

WKLS, WRAS

**10am-1pm - Paul Nesbit (27-Boston, Mass. - 7 years)**

WDIG, WOOF, WHHY, WDEC, WZGC

**1-4pm - Skip Broussard (31-New Orleans - 15 years)**

WOKY (PD), WKNR, WMPS, WGOW

**4-8pm - Joel Ackerman (21-Meridian, Miss. - 7 years)**

WTGA, WREK

**8pm-mid. - Clay Gish (26-Nashville, Tenn. - 5 years)**

WKGN, WROL

**Mid.-6am - John Gollner (21-Atlanta, Ga. - 2 years)**

WZGC

**WSSA, P.O. Box 752 (404) 361-8843 Morrow, Ga. 30050**

Format: Country

Freq.: 1570 Power: 5,000

Owner: Clayton Broadcasting Co.

Total Employees: 8

General Manager: Van Q. Temple- Lee Jones-Assistant

Station Manager: Van Q. Temple

Program Director: Les Reed

Music Director: Les Reed

Policy: 75 singles-15 Lp's. See promo men Mon.-Fri.

News Director: Jay West (1)

Chief Engineer: Homer Hardy

Head of Accounting: Mrs. Van Temple

Age Target: 18 and over

**7:15am-noon - Les Reed (24, Atlanta, Ga. - 5 years)**

WGEE, WLAG, '71 WSSA

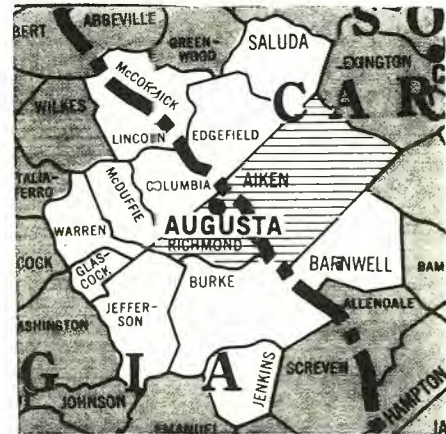
**Noon-1pm - Lee Jones (25-Atlanta, Ga.-5 years)**

Armed Forces Radio-Soeul, Korea, '68 Wssa

**1-5:30pm - Jay West (25-Atlanta, Ga.-5 years)**

WRAC, WPLO, '71 WSSA

## AUGUSTA



**Augusta, Georgia Pop: 309,734**

**Ethnic Breakdown: Black: 94,366**

**HISTORY:** Existed as a river settlement in 1717 - known as Fort Moore. In 1735 Augusta was given official status by General James Oglethorpe, founder of Georgia colony who renamed it Augusta in honor of the wife of the Prince of Wales. Settlers built a fort in 1736. In 1750 the first St. Paul's Church was built adjoining it. St. Paul's parish, established 1758, existed until 1777 when parishes were abolished by the state.

**ECONOMY:** Graniteville Co.-cotton textiles, E.I. DuPont-atomic materials, Clearwater Finishing Plant-producers of textile finishing, Murray Division of Beatrice Foods-bakery products, John P. King-cotton textiles, Babcock & Wilcox-clay refractories, Continental Can-products of pulp and paper.

**COLLEGES, UNIVERSITIES, ARMY BASES, OTHER INSTITUTIONS.**

Augusta College (2,761), Medical College of Georgia (1,315), Fort Gordon, Paine College (735) negro college.

**THE PEOPLE:** Split - a lot of money in some parts of town. High income are conservative. (Young are fairly liberal). Runs conservative - "anything goes" attitude does not go.

**TWO RECOMMENDED HOTELS:** Airport: Continental Master's Host Inn, Downtown: Richmond Hotel

**COST OF LIVING:** Average price for bread: large-\$.32-.35, small-\$.27-.29, regular gasoline: \$.28-.30, one bedroom apt. w/pool-furnished: \$100-\$115., unfurnished: \$85-.95., state sales tax: 3%.

<b>AM's</b>		
WAUG	Top 40	1050
WBBQ	Top 40	1340
WBIA	Gold Top 40	1230
WFNL	Country	1600
WGAC	Prog. MOR	580
WGUS	Country	1380
WRDW	Black & Gosp.	1480
WTHB	Black & Gosp.	1550

<b>FM's</b>		
WAUG-FM	Top 40	105.7
WBBQ-FM	Top 40	104.3
WGUS-FM	Country	102.3
WZZW-FM	Hit Parade	103.1

**SPOTLIGHT ON**-----

WAUG, P.O. Box 1692 (404)722-1302  
Augusta, Georgia 30903

Format: Top 40

Freq.: 1050 Power: 5,000

Owner: Hunter Group Incorporated

Total Employees: 30

General Manager: Bo Decker

Station Manager: Bo Decker

Program Director: Bill Craig and Bob Duncan

Music Director: Bill Craig

Policy: 40 singles - heavy on oldies. Black, country, progressive LP cuts oriented at night.

News Director: J. Robert Booth (2)

Chief Engineer: Bob Duncan

Head of Accounting: Dorothy Corley  
Age Target: 18-35

6-9am - Bill Craig (26-Portland, Maine-3 years)

WKXL, '70 WAUG

9-noon - John Jenkins (20-El Paso, Tex.-4 years)

'69 WAUG

12-1pm - Bill Craig

1pm-3pm - John Jenkins

3-7pm - Bob Duncan (20-New York City, N.Y. - 4 years)

'68 WBJC-FM (M.D.), '70 WFOM, '70 WYNX, '71 WQXI (Jim Reynolds,

'71 WAUG

7pm-2am - Preston Young (22-Augusta, Ga. - 6 months)

'72 WAUG

2-6am - Dave Hensley (20-Statesboro, Ga. - 1 mo.)

Production-Weekends - Gary W. Bryan (20 - Seattle, Wash. - 2 years)

'69 WTWA

WBBQ, P.O. Box 1443 (803) 279-6610  
Augusta, Georgia 30903

Format: Top 40 (Heavy News)

Freq.: 1340 Power: 1 kw d, 250 n

Owner: Savannah Valley Broadcasting

Total Employees: 28

General Manager: Edward H. Dunbar

Station Manager: Edward H. Dunbar

Sales Manager: Edward H. Dunbar

Program Director: Harley Drew

Music Director: Mike Randell

Policy: 40-45 singles - Lp cuts midday and night. See promo men after 2:30.

News Director: Henry Holmes (5)

Chief Engineer: Ken Freeman

Head of Accounting: Frances Day

Age Target: 18-49

6-9am - Buddy Carr (26 - Jacksonville, Fla. - 5½ years)

'68 WJAT (John Odom), '69 WBBQ

9am-1pm - Mike Randell (29-Augusta-Ga. - 10 years (real name-Mike Bullard)

'62 WDXY, '64 WFNL, '65 WBBQ

1-3pm - Buddy Carr

3-6pm - Harley Drew (29-Waynesboro, Georgia - 13 years)

'59 WBRO, '62 WFNL, '64 WBBQ

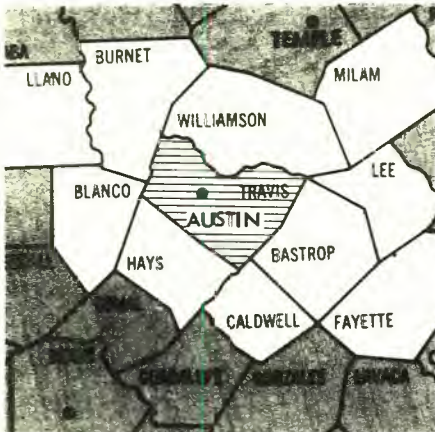
6pm-mid. - Rob Collins (22 - Augusta, Ga. - 3½ years) (real name-John Barnes)

'69 WFNL, '69 WBBQ

Mid-6am - Alan Taylor (19-Aiken, S.C. - 2 years)

'70 WLOW, '71 WBBQ

# AUSTIN



Austin, Texas, 101st Market,  
Population: 310,000.

Ethnic Breakdown: Black - 11%.

HISTORY: — —

**ECONOMY:** Located in central Texas, 90 miles north of San Antonio, 200 miles west of Houston, on the Colorado River. The state and federal government is most influential on the economy here (Austin is the capital of Texas). The Internal Revenue Service represents the entire southwest region. Other important industry includes Tracor (primarily into electronics — serving NASA and other major firms), IBM, Texas Instruments (involved in pollution inspection and electronics), and Westinghouse (which has a new plant in the city). Bergstrom Air Force Base is located just outside the city. The Highland Lakes, including Travis and Buchanan (largest in the area) are being developed for homeowners.

**COLLEGES, UNIVERSITIES, ARMY BASES, OTHER INSTITUTIONS:** Huston-Tillotson College (600), The University of Texas (36,000), and St. Edward's University (800).

**THE PEOPLE:** Coming around to the liberal side, Protestants are in the majority (Southern Baptists, Lutherans, etc.) Voting generally goes Democratic. The average age is about 26, per capita income about \$10,500/year. Bussing is the major

topic currently, Austin was the first city to be prosecuted for racial segregation, following the Charlotte-Mechlinberg trials. Long hairs are not downed as a group, due to the progressive trend in attitudes. There is some federal funding for urban renewal, but the suburbs are growing much faster. The Securities Exchange Commission is currently investigating into a stock fraud involving the governor and speaker of the house. Austin was the first city to be chosen for a \$10,000,000 grant for mobile emergency care (ambulance squad). Pollution is low...the economic control in the city is in the hands of ecologically minded people.

**COST OF LIVING:** Fairly low. One-bedroom apartment-furnished: \$120 (slightly higher near the campus). Food and gas prices are average. No state income tax.

**DISC JOCKIES MAKE:** Between \$2/hr and \$200/week. Average salaries for Top 40 jocks: \$140/week.

AM		
KOKE	Country	1370
KNOW	Top 40	1490
KTAP	MOR	970
KTBC	Contemporary	590
KVET	Country	1300

FM		
KASE	Beautiful music	100.7
KHFI	Beautiful music	98.3
KOKE	Country	95.5
KRMH	Prog. MOR	103.7
KTBC	MOR	93.7

## SPOTLIGHT ON ———

KRMH, 1018 West 11th Street,

Austin, Texas 78703 (512) 477-9926

Format: Progressive Contemporary

Freq.: 103.7 Power: 100,000

Owner: Advance, Inc.

Total Employees: 18

General Manager: Lee Gaddis

Station Manager: Lee Gaddis

Sales Manager: Terry Boothe

Program Director: Joel Block

Music Director: Jim Lucher

Policy: Album oriented — one single and one oldie per hour

News Director: Allen Stone (2)

Chief Engineer: Bill Curtis

Head of Accounting: Charles Smith

Age Target: 18-34

6-9am - Allen Stone (26-Dallas-2-1/2 years) (Real Name: Allen Gullledge)

'70 KIXL, '71 KRMH

9am-12 noon - Joel Block (27-Austin, Texas-5 years)

WOR, '71 KRMH (PD)

12 noon-4 pm - Cliff Haby (24-San Antonio, Texas-5 years)

KGVL, KKEP, KRBE, KUHF, KBNO, KTBC, '71 KRMH

4-8pm - Michael Block (23-New York City-4 years)

KVRO, '68 KNTD, '71 KRMH (PD)

8pm-12 midnight - Jim Lucher (24-Houston, Texas-3-1/2 years) '68

KBGH, '69 KBJT, '69 KOWB, '71 KRMH (MD)

Midnight-6am - Michael Taylor (22-Austin, Texas-2 years)

'70 KTBC, KWFI, '71 KHFI, '72 KRMA

KNOW, Box 2197, 1907 No. Lamar, Austin, Texas 78767 (512) 477-9841  
Format: Top 40

Freq.: 1490 Power: 1000

Owner: Wendell Mayes

Total Employees: 30

General Manager: Harry Smith

Station Manager: Harry Smith

Sales Manager: Harry Smith

Program Director: Michael James Lucas

Music Director: Bob Osborn

Policy: 20 singles - no gum, about 25-30 albums. Promo men mornings and after 3pm.

News Director: Bob Shrader (6)

Chief Engineer: Wayne Hardin

Head of Accounting: Pam Soulsby

Age Target: 18-35

6-9am - Michael James Lucas (32-Austin, Texas-12 years)

'60 KSIX, '61 WNAL, '64 KVIC, '65 KNOW

9am-12 noon - Randy McKee (23-Brownfield, Texas-5 years)

'68 KBGH, '68 KBAN (Randy Michaels), '69 KCLE, '72 KNOW

12 noon-3pm - Bob Osborn (26-Austin, Texas-4 years)

'69 WDXY (Charlie Reed), '70 KNOW

3-7pm - Bill Moss (32-Cleveland, Ohio-4-1/2 years)

'62 KBVA (Suntan Hillbilly), '69 KUT, '70 KNOW

7pm-12 midnight - David Kline (21-Corpus Christi, Texas-4 years)

'68 KSIX, '69 KGTN, '69 KTAP, '71 KRLY, '72 KNOW

12 midnight-6am - Rick Scott (19-New Boston, Texas-2-1/2 years) (Real Name: Wayne Griggs)

'70 KNBO (Bruce Wayne), '72 KNOW

KTAP, Box 490, 908 West 19th Street, Austin, Texas 78767 (512) 476-4611

Format: Contemporary

Freq.: 970 kc. Power: 1,000 Watts

Owner: Kingstip Communications, Inc.

Total Employees: 12

General Manager: Victor Luddington

Station Manager: William Martin

Program Director: Lee Thompson

Music Director: Dave Harper

Policy: 45-55 singles and a few albums

News Director: Doug Matthews (2)

Chief Engineer: Bill Yordy

Head of Accounting: Wayne Schroeder

Age Target: 18-35

6-10am - David Harper (29-Big Spring, Texas-6 years)

'65 KXOX, '67 KLEN, KERV, KRYS, '69 KTBC, '71 KNIN, '72 KTAP

10am-12 noon - Lee Thompson (26-San Antonio, Texas-5 years)

'67 KSYM, '68 HEMISFAIR RADIO, KITE, KTAP

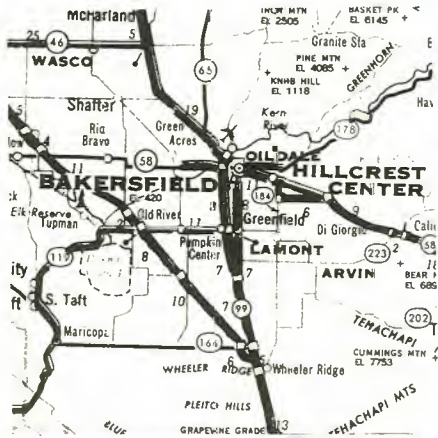
Noon-3pm - Mark Brady (26-Dallas, Texas-2-1/2 years) (Real Name: Mark Martich)

'71 KNTS, KNET, '72 KTAP

3-6pm - Jim Stewart (29-McAllen, Texas-10 years) (Real Name: James Huntley)

'63 KELP, '64 KFXM, '67 KQEO, '72 KTAP

# BAKERSFIELD



Bakersfield, California, 92nd Market, Metro Population: 200,000, Total Population: 335,000

Ethnic Breakdown: Black - 5%, Spanish - 15%

**HISTORY:** —

**ECONOMY:** Oil and agriculture - Third ranking in U.S. in farm income. Economy is stable, not fluctuating as in other cities dependent on less stable industry.

**COLLEGES, UNIVERSITIES, ARMY BASES, OTHER INSTITUTIONS:** Bakersfield College (3,500 - 2 year junior college), Cal State (2,000 - '69 - 4 year), Edwards Air Force Base (Eastern Kern County).

**THE PEOPLE:** More middle of the road. Not on liberal or conservative side. Negative on obscenity.

**TWO RECOMMENDED HOTELS:** —

**COST OF LIVING:** Average price for bread: \$.39, regular gasoline: \$.39, one bedroom apartment w/pool: furnished-\$195, unfurnished-\$150, state sales tax: 5%, state income tax: yes, but low.

**DISC JOCKIES MAKE:** Lowest: \$500, Highest: \$900, Average: \$650-700.

AM		
KWAC	Spanish	1490
KERN	Top 40	1410

KAFY	Contemporary	550
KBIS	MOR & Sports	970
KGEE	Talk	1230
KLYD	MOR	1350
KPMC	MOR & Country	1560
KUZZ	C & W	800

FM		
KGFM	Standards	101.5
KLYD	MOR	94.1
KZIN	Country	107.9

## SPOTLIGHT ON-----

KERN, P.O. Box 2700, Bakersfield, California 93303, 832-1410

Format: Top 30

Freq.: 1410 Power: 1000

Owner: Urner-Norman Broadcasting Co.

Total Employees: 14

General Manager: Edward E. Urner

Sales Manager: Terry Dorsey

Program Director: Johnny Mitchell

Music Director: Phil Drake (Steve Ling)

Policy: 33 singles, no LP cuts, open promo man policy

News Director: Russ Gerber

Chief Engineer: John Barcroft

Head of Accounting: Ruth Nicholes

Age Target: 16-39

6-10am - Doug De Rio (21-Redlands, California-5 years) (Real Name: Doug De Roo)

KVCR, '68 KMEN, '69 KGUY, '71 KREL, '72 KERN

10am-3pm - Russ Gerber (22-Los Angeles, California-4 years)

'68 KPCR, '69 WCMA, '70 AFKN, '72 KERN

3-7pm - Johnny Mitchell (26-San Bernardino, California-8 years) (Real Name: Johnny Barcroft)

'65 KASK (Johnny B.), '66 KFXM (Johnny Bishop), '67 KKAR (John Bishop), '70 KERN

7pm-12 midnight - Neil Scott (26-Providence, Rhode Island-9 years)

'WPRO, WAAB, KWAC, KIFM, KERO, KAFY, KJTV, '71 KERN

12 midnight-6am - Phil Drake PD (22-Palos Verdes, California-4 years) (Real Name: Steve Ling)

'68 KKOP, '70 KIFM, '71 KKFM, KRDO, KERN

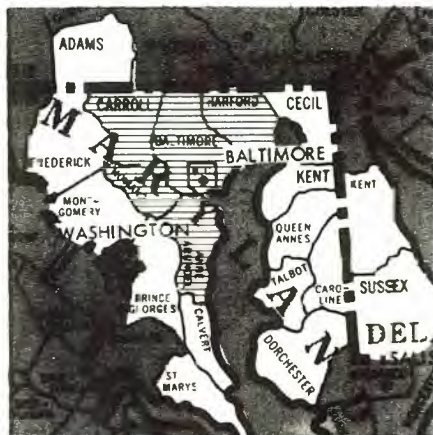
KAFY, P.O. Box 6128, Bakersfield, California 93306 (805) 366-4411

Format: Contemporary

Freq.: 550 Power: 1 KW

Owner: Robert E. Eastman  
 General Manager: Jim Price  
 Station Manager: Jim Price  
 Sales Manager: Lee Jensen  
 Program Director: Cliff Cox  
 Music Director: Bob Luttrell  
 News Director: Ron Foster  
 Chief Engineer: Arthur Cox  
 Head of Accounting: William Blades  
 Age Target: 12-34

## BALTIMORE



6-10am - Ron Herron (26-Visalia-10 years) (Real Name: Ronnie F. Herron)  
 '63 KONG, '65 KSEE, '66 KUTY, KLAN, '69 KIST, '70 KUDU, KBBY, '71 KATA, '72 KXGO, KIST  
 10am-3pm - Joe Fisher (29-Anaheim, California-3 years) (Real Name: Bob Luttrell)

'69 KIOT, '71 KAFY

3-7pm - Chris Nonner (26-Twain Harte, California-4 years) (Real Name: Brad Fergon)

'68 KONG, '69 KYOS (Gary Mitchell), '71 KOAD (Chris Conner), '72 KAFY  
 7pm-12 midnight - Don Christy (23-San Diego, California-1-3/4 years) (Real Name: Don Wagner)

'71 KBBW (Don Williams), '71 KROP (Don Williams), '71 KDES (Donny Williams), '72 KAFY

12 midnight-6am - Tom O'Neill (23-Hanford, California-1-3/4 years) (Real Name: Thomas James Morrow)  
 '70 KSTN (Tom Morrow), '70 KOAD (Tom Mitchell), '71 KGUY (Tom Morrow), '71 KUZZ/KZIN (Charlie Brown), '72 KAFY

Baltimore, 11 Market Rank, Population: 2,116,300

Ethnic Population: Black - 498,042

**HISTORY:** — —

**ECONOMY:** Located in eastern Maryland, 40 miles north of Washington, D.C., 191 miles southwest of New York City, on the Chesapeake Bay. Steel is the major industry, Bethlehem has the largest plant in the world here. Other important industries include radio and telephones (Western Electric), shipbuilding, sugar refining, apparel, canning (Continental Can), missiles, meat-packing (Parks Sausage), electric tools (Black & Decker, Bendix), smelting and refining, all centered in and around Baltimore. Procter & Gamble, General Motors, Kennecott Building, and McCormick & Co. (spices), all have plants here. The Preakness festival occurs annually in the spring, two weeks after the Kentucky Derby, and lasts for an entire week. Major historic sites include Fort McHenry where Francis Scott Key wrote the words to the national anthem. The Baltimore and Ohio Railroad was chartered here in 1827, and is still running, although carrying primarily freight.

**COLLEGES, UNIVERSITIES, ARMY BASES, OTHER INSTITUTIONS:** University of Maryland (23,000), John Hopkins University and Medical

School (1,800), Loyola College (800), Goucher College (1,000), Morgan State College (3,400). The United States Naval Academy is in nearby Annapolis.

**THE PEOPLE:** The city is one of mixed atmospheres — seaport, industrial area, and financial center. Attitudes are generally conservative. The state and city both lean toward the Democratic party. Religions are well mixed, siding slightly toward the Catholics because of the Italian and Polish populations. The city is 50% Black, but bussing problems have not affected the urban area to any great extent due to the current widespread integration. The situation is more of a problem outside of the city. Pollution is heavy because of the steel industry although plans are underway for its reduction. There is a great deal of modernization going on in the downtown area to draw back the people who have moved to the suburbs, property taxes became very high in the city because of this outward growth, which was also partly due to the high crime rate — the situation has cooled now somewhat. There is not a great deal of night life, except in one famous section called "the Block", home of the best known burlesque houses and bars in the country. Sports are super popular — with the Baltimore Orioles (3 yr. American Baseball League Penant winners), the Colts' pro football, Clippers' Hockey, and Bullets' basketball.

**COST OF LIVING:** High — ranks with New York and Boston. One bedroom apartment: furnished — \$150-\$160. Property taxes are high, state income tax and sales tax: 4%.

**DISC JOCKIES MAKE:** \$1.25/hr, to \$15,000 per year or higher. Highest: \$160/week.

AM		
WAYE	Progressive	860
WBAL	MOR	1090
WBMD	C & W	750
WCAO	Top 40	600
WCBM	MOR	680
WEBB	Black	1360
WFBR	Prog. MOR	1300
WISZ	C & W	1590
WITH	Beautiful music	1230

WSID	Black	1010
WTOW	Religious	1570
WWIN	Black	1400

FM		
WBAL	Classical	97.9
WCAO	Classical	102.7
WFMM	MOR	93.1
WISZ	C & W	95.9
WITH	Solid Gold	104.3
WKTK	Prog. & Religion	105.7
WLIF	Beautiful music	101.9
WLPL	Top 40	92.3
WMAR	Beautiful music	106.5
WRBS	Religious	95.1

### SPOTLIGHT ON-----

**WKTK**, 5200 Moravia Road, Baltimore, Maryland 21206 (301) 485-2400

Format: Progressive Rock/Religion

Freq.: 105.7 mhz. Power: 59 kw.

Owner: Key Broadcasting Corporation

Total Employees: 22

General Manager: Carl G. Brenner

Sales Manager: Sheldon Weiss

Program Director: Pete Larkin

Music Director: Pete Larkin

Policy: Lots of LP cuts, 12 to 15 singles at any time. Promo men any time.

News Director: Joseph Buccheri

Chief Engineer: Steve Crook

Head of Accounting: Donald Fletcher

Age Target: 18-34

1-6pm (Monday through Friday) - Peter J. Larkin, PD (25-New York City-6 years)

'67 WVOX, '67 WVHC, '69 WLIR, '71 WAYE, '71 WKTK

6pm-1am - Joe Buccheri (27-Baltimore, Maryland-3 years)

'69 WBMD, '70 WKTK

1-7am - Larry Alan (25-Baltimore, Maryland-5 years) (Real Name: Larry A. Lipman)

'68 WMUC, '71 WKTK

7am-1pm (Saturdays) - Gabriel Bathory (28-Baltimore, Maryland-3 years)

'69 WBMD, '70 WKTK (Gabe Michaels)

12-7am (Sundays) - Robert Showacre (21-Annapolis, Maryland-2 years)

'71 KIMU, '72 WKTK

**WWIN**, 2800 Matthews Street, Baltimore, Maryland 20003, 366-1400

Format: R & B

Freq.: 1400 Power: 1000 Watts



Owner: Belvedere Broadcasting Co.  
 Total Employees: 16-20  
 General Manager: H. Shelton Earp  
 Sales Manager: Ken Quortin  
 Program Director: Al Jefferson  
 Music Director: Al Jefferson  
 Policy: 80 singles, 15 or 20 LPs.  
 Promo men: Tuesday-Thursday  
 Chief Engineer: Leo Karns  
 Head of Accounting: Mrs. Margaret Leppo  
 Age Target: Teens to mid-adults

6-10:30am - Kelson Tisher (51-Bacto, Maryland-19 years)  
 WSID, '54 WWIN

10:30am-3pm - Al Jefferson (52-Bacto, Maryland-19 years)  
 '52 WMID, '53 WLDB, '55 WOOK, '60 WVST

3-7pm - "Hot Rod" Hulbert (55-Memphis, Tennessee-25 years)  
 (Real Name: Maurice Hulbert)

7-11pm - Anthony Davis (21-Raleigh, North Carolina-4 years)  
 '68 WSID, '70 WWIN

11pm-2am - "Rockin' Robin" (40-Swedeseboro, New Jersey-15 years)  
 (Real Name: Fred Robinson)  
 WMID, WHAT, WEBB, WWIN

2-6am - Mike Vickers (19-Bacto, Maryland-2 years)  
 '70 WWIN

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WBAL, 3800 Hooper Avenue, Baltimore, Maryland 21211 (301) 467-3000

Format: Contemporary MOR  
 Freq.: 1090 kc Power: 50,000 watts  
 Owner: The Hearst Corporation

Total Employees: 74  
 Vice President, General Manager: Alfred E. Burk

Station Manager: Alfred E. Burk  
 General Sales Mgr: Thomas E. Moore, Jr.  
 Program Director: Jack Lacy

Music Director: Jack Lacy  
 Policy: No limit on current singles, but is generally around 60

News Director: John Grimes (9)  
 Chief Engineer: N. Allen Hedrick  
 Head of Accounting: Clifton Harris  
 Age Target: 16-60

5-9am - Ted Steele (Hartford, Connecticut-30 years)  
 NBC (MD), CBS, ABC, WBAL  
 9am-12 noon - Jack Lacy (Hartford,

Connecticut-34 years)  
 WNBC, WONS, WINS, WBAL, KNEW, WBAL

12 noon-3pm - Dean Hunter (Providence, Rhode Island)

WHIM, WEEL, KYW, WHN, WBAL  
 3-6pm - Jay Grayson (Baltimore, Maryland-26 years)

WWOK, WANN, WBAL  
 7-10pm - Bob Jones (Burnside, Illinois-18 years)

WKAI, WKRS, WBNF, KCRA, WBAL  
 10pm-12 midnight - Harley Brinsfield (Elrodaro, Maryland-25 years)

WWIN, WITH, WCBM, WBAL

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WCAO, 40 West Chase, Baltimore, Maryland 21201 (301) 685-0600

Format: Contemporary  
 Freq.: 600 Power: 5,000 watts

Owner: Plough Inc,  
 Total Employees: 38  
 General Manager: Byron I. Millenson, VP

Station Manager: Byron I. Millenson

Sales Manager: Joseph Cahil

Program Director: Ron Riley

Music Director: Frankie Jordan

News Director: Ted Jaffee (4)

Chief Engineer: William Marshner

Head of Accounting: Paul Smith

Age Target: 18-24

6-10am - Robert C. Allen (Baltimore, Maryland-17 years)

WEAM, WIBG

10am-12 noon - Ron Riley (38-Chicago, Illinois-20 years)

'WOKY, KXOK, '62 WHK, '63 WLS, '70 WPDQ, '71 WCAO

12 noon-3pm - Dick Shannon (32-Binghamton, New York-10 years)  
 WARM

3-7pm - Johnny Dark (Boston, Massachusetts)

'63 WAOK, WEAM

7pm-12 midnight - Bill Campbell (28-Reading, Pennsylvania)

WSBA, '72 WCAO

12 midnight-6am - Jack Edwards (Baltimore-14 years)

'58 WCAO

Weekends - Dave MacKay (33-Providence, Rhode Island)

WPGC, WIRL, '68 WCAO

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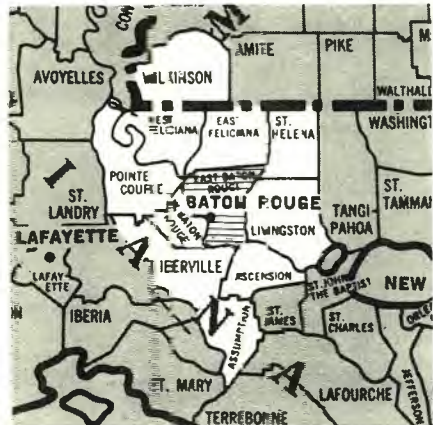
WBMD, 5200 Moravia Road, Baltimore, Maryland 21206 485-2400  
 Format: Country Music/Religion

Freq.: 750 Power: 1000 Watts  
 Owner: Key Broadcasting Corp.  
 General Manager: Carl G. Brenner  
 Station Manager: Carl G. Brenner  
 Sales Manager: Sheldon Weiss  
 Program Director: Clark West  
 Music Director: Robert Gray  
 News Director: Clark West  
 Chief Engineer: Steve Crook  
 Head of Accounting: Donald Fletcher  
 6-9am - Bob Gray (27-Camden, New Jersey-3 years)  
 1:30-2pm - Clark West (Backstage Interview Program) (37-Baltimore, Maryland-16 years)  
 '56 WITH, '57 WBMD  
 2pm-sign off - Harry Roop (29-Baltimore, Maryland-3 years)  
 '69 WBMD

WISZ . P.O. Box 159, Glen Burnie, Maryland 21061 (301) 761-1590  
 Format: Progressive Country  
 Freq.: 1590 Power: 500W  
 Owner: WISZ, Inc.  
 Total Employees: 15  
 General Manager: Henry C. Goldman  
 Station Manager: Henry C. Goldman  
 Sales Manager: Bernie Stevens  
 Program Director: Bill Barden  
 Music Director: Bill Barden  
 Policy: 50 playlist. New pick single every day  
 Chief Engineer: Bob Murphy  
 Head of Accounting: Doris Marsh  
 Age Target: 25-49

6-10am - George Morgan (23-Baltimore, Maryland-5 years) (Real Name: John Councilman)  
 WSER, WASA, WEEL, WEAM, WFBR  
 10am-2pm - Rick Lewis (21-Baltimore, Maryland-1 1/2 years)  
 WCOY, WFMD, WFRE, WBMD  
 2-6pm - Bill Barden (29-Wayland, New York-4 years)  
 WITH  
 6pm-12 midnight - John Moran (38-Laurel, Maryland-14 years)  
 KLPR, KCHY, KMIN, WEAV, KIIT  
 12 midnight-6am - Alan Harvey (25-Baltimore, Maryland-4 years) (Real Name: Harvey Aapatoff)  
 WITH, WAMD, WKVI, WNOW, WSUX, WTHU

## BATON ROUGE



Baton Rouge, Louisiana, 112th Market Rank, Population: 294,800

Ethnic Background: Black - 29%

**HISTORY:** — —

**ECONOMY:** Located in southcentral Louisiana, 70 miles northwest of New Orleans, on the Mississippi River. The city is the petro-chemical hub of the south, with refineries representing all the majors. The Esso Humble is the largest in the country. Dow, Kaiser Aluminum, Copolymer Rubber & Chemical, Enjay, US Rubber, and Uni Royal all have major plants. Shipping is the second most important industry, being an important inland port. Third in importance is state government (Baton Rouge is the capitol), a new \$10 million downtown government complex will be under construction soon. Sugar cane is the only important agricultural product.

**COLLEGES, UNIVERSITIES, ARMY BASES, OTHER INSTITUTIONS:** Louisiana State University and A & M College (10,000). Southern University (8,000 - Black school - largest in the country).

**THE PEOPLE:** The city is very politically involved, particularly with labor, a slack in building has resulted due to teamster strikes. People vote Democratic and, in the last election, voted out nearly every office-holder, due to the discontent. Longhairs are

concentrated in the college areas and are not hassled even with the conservative Baptist influences. The Black population is strong here, although there are also some French influence. Concentration on rejuvenation is primarily downtown, with emphasis on the streets along the river. Pollution is not a severe problem, despite the heavy industry. COST OF LIVING: Relatively low. Regular gasoline: \$.36-\$.39, one bedroom furnished-\$125.

DISC JOCKIES MAKE: Lowest: \$125, Highest: \$200, Average: \$150

AM		
WAIL	Top 40	1260
WIBR	Top 40	1300
WJBO	MOR	1150
WLCS	Top 40	910
WLUX	MOR	1550
WXOK	Black	1460
WYNK	C & W	1380
FM		
WQXY	Beautiful music	100.7
WAFB	Solid Gold	98.1
WJBO	Progressive	102.5
WYNK	C & W	101.5

#### SPOTLIGHT ON-----

WIBR, P.O. Box 1226, Baton Rouge, Louisiana 70821, 348-6716  
 Format: Rock  
 Freq.: 1300 Power: 1,000  
 Owner: Community Broadcasting Co., Inc.  
 Total Employees: 13  
 General Manager: Bob Earle  
 Station Manager: Bob Earle  
 Sales Manager: Sam Montel  
 Program Director: Bernard Zuccaro  
 Music Director: Reggie King  
 Policy: 45 singles- no LPs MD available 10-11:am and 4-5pm  
 News Director: Dick Berrington (1)  
 Chief Engineer: Herb Coussou  
 Head of Accounting: Frankie Bourgeois  
 Age Target: 18-34

5-9am - J. Gordon Lunn (34-Grenville, Miss.-10 years)

'62 KDWT, '63 KHOB, '65 KCRS, '67 KRYS, '69 WLES, '70 WAIL, '72 KNIN, KTAP, WIBR

9am-12 noon - Bernard Zuccaro (48-Natchez, Mississippi-26 years)

'46 WLSU, '48 WIBR

12 noon-4pm - Reggie King (29-Magnolia, Mississippi-8 years)

'64 WRBC, '65 WIBR, '66 WJBO, '67 WRBC, WJQS, WRKN, '68 WIBR

4-8pm - Steve St. John (23-Baton Rouge, Louisiana-4 years)

'68 WIBR, '71 WCBL, '72 WABD, KALB, WIBR

8am-1am - Joe London (22-Baton Rouge, Louisiana-1-1/2 years)

'71 WIBR

Dick Berrington (28-Toledo, Ohio-11 years)

'61 WTDS, '64 KALB, '66 KPFL, '68 WIBR

WAIL, 5700 Florida, Suite 604, Baton Rouge, Louisiana 70806 926-7600

Format: Contemporary Rock

Freq.: 1260 Power: 1,000

Owner: Ralph L. Burge

Total Employees: 10

General Manager: Harold Herthum

Station Manager: Harold Herthum

Sales Manager: Rusty Zoller

Program Director: K. Kinnon Thomas

Music Director: K. Kinnon Thomas

Policy: 22-29 singles and 2-3 LP cuts a week. Open promo man policy

Chief Engineer: Larry Ward

Head of Accounting: Aileen Cotton

Age Target: 15-35

7am-10am - Ralph Burge (45-Bogaloussa, Louisiana-25 years)

'40's and '50's WIBR, WMPS

10am-12 noon - John Houston

3pm-6pm - K. Kinnon Thomas (24-McComb, Miss.-10 years)

'64 WAFB, WHNY, '66 WHNY, '68 WAIL

WLCS, 204 North Street, Baton Rouge, Louisiana 70801 (504) 342-4411

Format: Top 40

Freq.: 910 Power: 1000 KC

Owner: Airwaives, Inc.

Total Employees: 18

General Manager: LaMar Simmons

Station Manager: Gene Nelson

Sales Manager: Bob Furlow

Program Director: Gene Nelson

Music Director: Don Simon

Policy: 65 to 70 singles-some LPs

News Director: Gene Perry (2)

Chief Engineer: Gene Howell

Head of Accounting: Ms. Wanda

Norwood

Age Target: 18-49

5-8am - Ron (24-Lake Charles, Louisiana-5 years)  
'67 KVPI, '69 KLBK, '70 KLOV, '71 KLBK, WLCS

8am-12 noon - Bill Cox (PD)  
(38-Bearson, Arkansas-18 years)

WKBL, WPGW, WKNK, WLCS

12 noon-2pm - Ron Kelly

2-4pm - Terry Collins (28-Bogalusa, Louisiana-11 years)

'60 WIKC, '67 WMEN, '68 WLOX, '69 WJPS, '71 WLCS (PD)

4-6pm - Don Simon (23-Lafayette, Louisiana-8 years)

'65 KANE, '69 WWUN, '72 WIXO, WLCS

6-9pm - Terry Collins

9pm-12 midnight - Don Simon

Weekends - John M. Spain (24-8 years)

WYNK P.O. Box 2541, Baton Rouge, Louisiana 70821 343-8348

Format: Country

Freq.: 1380 Power: 5,000

Owner: Miss-Low Broadcasting Corp.

Total Employees: 14

General Manager: Bob McGregor

Station Manager: Bob McGregor

Sales Manager: Bernie Audcin

Program Director: Jim Horn

Music Director: Jim Horn

Policy: Singles and albums

News Director: Rip Miller (1)

Chief Engineer: Lewis Goode

Head of Accounting: Liz Scallan

5-8:30am - Larry Paul (25-Alexandria, Louisiana-6 years)

'67 KALB, '69 KSYL, '72 WYNK

8:30-11am - Page Dew (31-New Orleans, Louisiana-8 years)

'65 WFPR, '66 WCKW, '68 WYNK

11am-1pm - Larry Paul

12:30-3pm - Dennis McCain (22-Baton Rouge, Louisiana-3 years) WYNK

1-2:30pm - Jim Horn (29-Forest, Miss.-16 years)

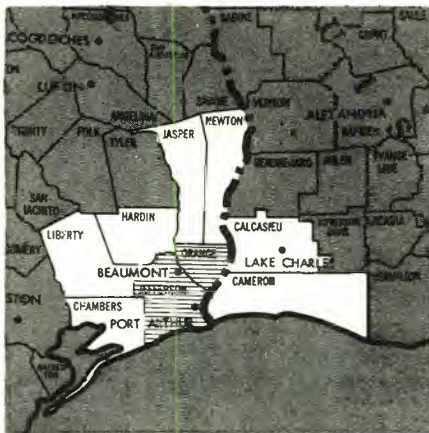
WMAG, WDOB, WBKN, WRBC, WOKK, WJXN, '64 WYNK

2:30-7pm - Dale Rigby (21-New Orleans, Louisiana-3 years)

'69 WLSU (station manager), WLUX, KWRG, '72 WYNK

7pm-12 midnight - Dennis McCain

## BEAUMONT-PORT ARTHUR



Beaumont-Port Arthur-Orange, 98th Market Rank. Population: 31,943

Ethnic Breakdown: Black - 21%

**ECONOMY:** Located in the southeast corner of Texas, 85 miles east of Houston, 275 miles south of Dallas, on the Neches River and Sabine, and the Gulf of Mexico. The Texas oil empire controls the economy here. The three cities form a hub for the 8 major oil companies in the area, including Mobil, Gulf, Texaco, and Atlantic-Richfield. Dupont, Firestone, Owens-Illinois and Goodyear are also important industries, with major plants producing chemicals, plastics and rubber. Shipping and shipbuilding, although not as major an industry here as in Houston, is also of prime importance. Bethlehem and Livingston are the two major shipbuilders. The Southeast Texas State Fair (2nd largest in the state) takes place in October. The city is also the birthplace of more pro football players than any other place in the world. Lamar State College of Technology is located in Beaumont and has over 8,000 students. Port Arthur College is also located here.

**THE PEOPLE:** The population is heavily Democratic politically. The major religious influence comes from the Baptists in this part of the "Bible Belt", although there are many

Catholics due to the Louisiana French influence. The Black population is fairly concentrated in Beaumont (31%) and Port Arthur (43%), Orange (25%), there are no real racial problems however, probably due to the lack of forced bussing. White collar workers are prevalent and keep the per capita income up to a level of \$650 per month. Longhairs are plentiful in the University areas as well as through the upper classes. The cities are being expanded both inside and out, with massive downtown rejuvenations and shopping center complexes under construction in the outlying areas.

**COST OF LIVING:** One-bedroom furnished apartments will cost upwards of \$165 in the newer buildings. Gas is available as low as \$.21 per gallon, \$.27 on a regular basis. Real estate taxes are high, but food is cheaper, if anything, than the national average. Jock salaries in the market range between \$450 and \$900 per month. The average salary for a top 40 jock is about \$550.

AM		
KTRM	C & W	990
KOLE	Contemporary	1340
KAYC	Top 40	1450
KCAW	C & W	1510
KJET	Black	1380
KLVI	MOR	560
KPAC	MOR	1250

FM		
KAYD	MOR	97.5
KPBO	Beautiful music	94.1
KCAW	C & W	93.3
KJET	Black	107.7
KTRM	C & WQ	95.1

#### SPOTLIGHT ON-----

KLVI, Box 5463, Beaumont, Texas 77702 (713) 838-3911

Format: Contemporary/MOR  
 Freq.: 560 KHz Power: 5,000 Watts  
 Owner: Radio Beaumont, Inc.  
 General Manager: John H. Hicks  
 Station Manager: John H. Hicks  
 Sales Manager: Exec. V.P. — Jay Hicks  
 Sales Coordinator: Steve Hicks  
 Program Director: Lenny Bruce  
 Music Director: Lenny Bruce  
 News Director: Alan Rayne  
 Chief Engineer: Tom Reynolds  
 Head of Accounting: Jeanette DeBartol

Age Target: 18+

6-10am - Gordon F. Baxter (50-Beaumont, Texas-27 years)

10am - 12 noon - Mrs. Lo Brennan (45-Rockville Centre, New York-1 year)

Noon-2pm - Lenny Bruce (23-Dallas, Texas-3 years)

KRIG

2-6pm - "Slim" Watts (47-Monroe, Louisiana-26 years)

'69 KLVI

6:30pm-1am - Lee Valley (23-San Antonio, Texas-5 years)

WACO

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KJET, Box 6067, Beaumont, Louisiana 77705 842-2210

Format: Soul

Freq.: 1380 Power: 1,000

Owner: Tom Gibson

Total Employees: 17

General Manager: Roy Lemons

Operations Manager: Irv Jackson

Program Director: Irv Jackson

Music Director: Irv Jackson

Policy: 50 singles-5 LPs. Open promo man policy

News Director: R.L. Ruth (2)

Chief Engineer: Jim McQueen

Head of Accounting: Ann Lyons

Age Target: 15-34

6-10am - Tom Wilson (23-Natchez, Miss.-7 years)

WOKJ, WYLD, WBOP, WBIL, WMIS, WKXI

10am - 3pm - Willie Kay (33-Beaumont-10 years)

3-6pm - Irv Jackson (28-San Francisco, California-6 years) 69 KNOK, '72

KJET

6-9pm - Earnie Gef (17-Beaumont-1 year)

9pm-midnight - Tony Renfro (17-Beaumont-1 year)

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KAYC, P.O. Box 870, Beaumont, Texas 77704 (713) 833-9421

Format: Top 40

Freq.: 1450 Power: 1,000

Owner: Texas Coast Broadcasters

Total Employees: 18

General Manager: Jim Scott

Station Manager: Ed Dittert

Sales Manager: Ed Dittert

Program Director: Al Caldwell

Music Director: Al Caldwell

Policy: 38-45 singles, 4-5 LP cuts per

hour from 15-25 different LPs. Open promo man policy  
 News Director: Jack Peiper (3)  
 Chief Engineer: Carl Wilkerson  
 Head of Accounting: Sarah Ettie  
 Age Target: 18-35

6-10am - Al Caldwell (36-New York, New York-16 years)  
 '56 KREL, '57 KILE, '58 KDLT, '59 KGBC, '61 KWBA, '63 KAYC  
 10am-2pm - Dave Allen (25-Sapulpa, Oklahoma-5 years)  
 '67 KMRO, '68 KCAW, '69 KPNG, '70 KAYC  
 2-6pm - Paul King (24-Nederland, Texas-4 years)  
 '68 KDOK, '69 KNUZ, '70 KRBE, '72 KYAC  
 6-10pm - Tom Bishop (22-Beaumont, Texas-3 years)  
 '69 KLVI, '70 KOLE, '71 KYAC  
 10am-2am - Elwin Farmer (20-Jacksonville, Texas-3 years)  
 '69 KEBE, '72 KYAC  
 2-6am - Ron Haney (20-Irving, Texas-3 years)  
 '69 KEBE, '70 KNUE, '71 KDOK, '72 KYAC  
 Weekends - Rick Henderson (22-Beaumont, Texas-1 year)  
 '71 KOBS, '72 KYAC

KTRM, P.O. Box 5425, Beaumont, Texas 77702 (713) 892-4990  
 Format: Country  
 Freq.: 990 Power: 1-KW  
 Owner: Dynamic Broadcasting, Inc.  
 Total Employees: 18  
 General Manager: B.B. Healan  
 Station Manager: B.B. Healan  
 Sales Manager: Gene Dickerson  
 Program Director: Charlie Russell  
 Music Director: Charlie Russell  
 Policy: About 65 singles-current LP cuts - open promo policy  
 News Director: Paul Hemker (1)  
 Chief Engineer: Derrell Pitcock  
 Head of Accounting: Carol Peluso  
 Age Target: 18-49

6-10am - Charlie Russell (34-Manhattan, Kansas-10 years)  
 '64 KINT, '65 KTFO, KKAL, '66 KECK, '67 KDAV, KVII, '68 KKUB, KECK, '69 WXCL, '71 KTRM  
 10am-2pm - Mike Everett (32-Tyler, Texas-12 years)  
 '58 KTBB, '72 KEBE, KTRM  
 2-6pm - Kent Fox (25-Houston,

Texas-1-1/2 years)  
 '71 KBRZ, KTRM  
 6pm-12 midnight - Buddy Johnson (26-Sour Lake, Texas-5 years)  
 '68 KKAS, '72 KTRM

## BILLINGS



Billings, Montana, Metro Population: 74,848

**HISTORY:** Founded 1882, first permanent structure. Frederick Billings was with Northern Pacific Railroad (after 1 year - 2,000 people). 1882 - 700 head of cattle left Billings for first time. 1930 - 16,380 people. "Land of shining mountains" - written by Louis & Clark in journals when they went through Billings. Isolated community.

**ECONOMY:** St. Vincent's Hospital. Deaconess Hospital, Enco Oil, Conoco Oil, tourists, Farmer's Union, Great Western Sugar Refineries, cattle lots and feeding.

**COLLEGES, UNIVERSITIES, ARMY BASES, OTHER INSTITUTIONS:** Eastern Montana College (2,500), Rocky Mt. College (750-1,000). Several vocational schools - all very popular.

**THE PEOPLE:** Conservative - but not overbearing. Republican stronghold - maybe a liberal trend.

**TWO RECOMMENDED HOTELS:** Northern Hotel, Ponderosa (downtown), Holiday Inn (airport).

**COST OF LIVING:** Average price for bread: \$.34, regular gasoline: 32.9 cents to 36.9 cents, one bedroom W/pool: furnished/unfurnished: \$150-\$175, no state sales tax.

Disc Jockies Make: Lowest: \$400, Highest: \$800-1,000, Average: \$500-\$600.

AM		
KBMY	Country	1240
KGHL	MOR	790
KOOK	Top 40	970
KOYN	Country	910

FM		
KOYN	Country	93.3
KVRL	Variety	97.1

### SPOTLIGHT ON-----

Binghamton (Endicott), New York, 103rd Market Rank, Metro Population: 307,400, Total Population: 64,000, County: 222,000 (Broome)

Ethnic Breakdown: Black - 2,794

**HISTORY:** 1834, May 3, William Bingham Co. Founder with Robert Hooper and James Wilson. All farm land. First major industry was shoe manufacturers Lester Bros. Co. 1854. 1889 Bundy Manufacturer of Time Recorders- forerunner of IBM - 1924 Bundy changed name International Business Machines Corporation 1925 first local radio program: WKBG

**ECONOMY:** IBM, GAF-Produce Film and Cameras - Singer Electronic Equipment -G.E. -Endicott Johnson Corporation-Shoe Manufacturers. Some farming in the area still - corn potatoes.

**COLLEGES, UNIVERSITIES, ARMY BASES, OTHER INSTITUTIONS:** No Army Bases. 8,000 students State University of New York, Broome Community College-2 year college 2,500 full-time students and 2,500 part-time.

**THE PEOPLE:** Extensive renewal of downtown since 1965, growing steadily but moderately. Shift of pace from city to the suburbs in past 10 years. Attitude of people is generally balanced between conservative and progressive.

AM		
WENE	MOR	1430
WINR	MOR	680

WKOP	Prog. C & W	1360
WNBF	MOR	1290

FM		
WKOP	Prog. Rock	99.1
WNBF	Beautiful Music	98.1

WKOP 34 Chenango Street, Binghamton, New York 13902 722-3437

Format: Country

Freq.: 1360 Power: 5,000 Watts

Owner: Andrew Jarema

Total Employees: 20

General Manager: Andrew Jarema

Station Manager: Andrew Jarema

Sales Manager: Tom Martin

Program Director: Alan Kent

Music Director: Stacy Drake

Policy: LP cuts and top hits with a 2-1 ratio over oldies

**NEWS DIRECTOR:** Frank Dolan (2)

Chief Engineer: Wayne Burger

Head of Accounting: Margaret Mathias

Age Target: 25 and up

5:25-10am - Stacy Drake (23-Endicott, New York-1 year)

'72 WATS, WKOP

10am-3pm - Tony Russell (24-Niagara Falls, New York-1 year)

'72 WKOP

3-7pm - Alan Kent (28-Binghamton-5 years)

'66 WENE, WIQT, WKOP, '68 WENE, '69 WKOP

6:30pm-1am - Carl Stevens (28-Endicott, New York-1 year)

'72 WKOP

WENE 909 East Main Street, Endicott, New York 13760 (607) 785-3351

Format: Top 40

Freq.: 1430 Power: 5,000 watts

Owner: Jan. Enterprises

General Manager and VP: A. Hubbell

Sales Manager: Gene George

Program Director: Dick Springfield

Music Director: Todd Michaels

News Director: Dick Springfield

Chief Engineer: Jack Fischler

Head of Accounting: Mrs. E. Penrose

Age Target: Teens and 18-34

5-9am - Todd Michaels (27-Johnson City, New York-4 years)

'66 Armed Forces Network (Europe), '69 WDNG, '72 WENE

9am-2pm - Ray Diorio (21-Endicott, New York-4 years)

**WENW, WKOP, WENE**

2-6pm - Edward G. Nichols  
(29-Buffalo, New York-8 years)

'63 WGGO, '64 WHHG, WLEA, '65  
WACK, '66 WETA, '67 WENE

6-10pm - David A. Rosati  
(24-Rochester, New York-7 years)

'66 WSAY, '67 WLEA, '68 WENE, '71  
WENE

10pm-1am - James Michael Rafte  
(20-Sherrill, New York-3 years)

'70 WCUM, '71 WTLB, '72 WENE

Weekends - Jeffrey L. Gill (19-Niagara  
Falls, New York-4 years)

'69 WHLD, '70 WJLL, '72 WTKO,  
WENE

**WINR**, 1913 Vestal Parkway East,  
Vestal, New York 13850 (607)  
754-6565

Format: Adult Contemporary

Freq.: 680 Power: 1,000

Owner: WUNI, Inc.

General Manager: C. Carrol Laricin

Total Employees: 20

Sales Manager: James Valent

Program Director: Donald Fox

Music Director: Larry Edwards

Policy: 65 singles-plus cuts from Top  
50 albums

News Director: Donald Fox (1)

Head of Accounting: Robert Brown

Age Target: 18-49

6-10am - Donald F. Fox (PD)  
(26-Hollidaysburg, Pennsylvania-11  
years)

'67 AFVN (Saigon), '68 WFBG (MD),  
'69 WHHO (SM), '70 WNBF, WICZ

10am-2pm - Frederick H. Merrin  
(24-Vestal, New York-2 1/4 years)

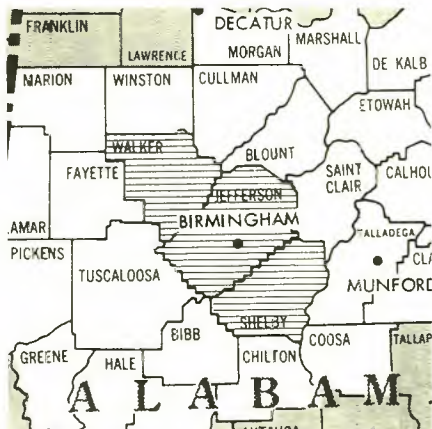
'70 KAHU (Fred Foster), '71 WKOP,  
'72 WNBF, WINR

2-7pm - Larry Rosenstein (MD)  
(26-North Woodmere, New York-1-3/4  
years)

'70 WINR (Larry Edwards)

7pm-12 midnight - Tony Angelbold  
(24-Preonta, New York-4 years)

WDS, WINR

**BIRMINGHAM**

Birmingham, Alabama, 44th Market  
Rank, Population: 774,800

Ethnic Breakdown: Black - 38%. Large  
Jewish, Syrian, Greek population.

**ECONOMY:** The industrial city of the  
south. Birmingham is the only place in  
the country that has all the ingredients  
that are needed in making steel (coal,  
iron ore and limestone). U.S. Steel is  
located here (15 to 25,000 employees,  
depending on the market). U.S. Pipe  
and Foundry, McWane Pipe, Hayes  
Aircraft, a slew of furniture  
manufacturers, many huge  
manufacturers, 71,000 people in this  
city are employed by a manufacturing  
plant. While agriculture is not very  
important in the county itself, it is  
extremely important in other  
surrounding counties. Birmingham,  
therefore, becomes an important  
distribution center for cotton,  
peaches, some tobacco and some  
wheat. The University of Alabama at  
Birmingham is here, some 5,000  
students attend. The U of A also plays  
three football games each year here.  
There are six other small colleges in  
the city - Sanford (4,500),  
Birmingham Southern (3,500), and  
four other smaller schools. South  
Central Bell, by the way, is an  
important industry, the center for five  
states is located here. Construction is  
an important industry in the city.



particularly in the downtown area. Freeways are under construction all over the city. Birmingham is located 165 miles from Atlanta.

**THE PEOPLE:** As you would expect, it is extremely southern conservative heavily influenced by a large Baptist population. According to our information, much progress has been made in the Black segregation problem that existed here for some time, although that may be a bit on the surface. There is a Black man on the city council, another expected to be elected in the next election. Birmingham was named an All American City by Look Magazine because of several projects that did show progressive thinking. The city is into the arts, have their own symphony, little theater, etc. However, there is little doubt that they have hung onto a great many of the conservative attitudes of the past.

**COST OF LIVING:** A little bit below the national average, one bedroom-\$140. Gasoline is high, food costs about average. There is 6% sales tax on everything you buy. Jocks make from \$400 a month up to a rumored \$50,000 for one cat, the average Top Forty jock makes \$10,000.

AM		
WAPI	MOR/Sports	1070
WATV	All Talks	900
WBUL	Black	1220
WCRT	Beautiful Music	1260
WENN	Black	1320
WERC	Chicken Rock	960
WJLD	Black	1400
WLPH	C & W	1430
WSGN	Top 40	610
WVOK	Top 40	690
WYAM	C & W	1450
WYDE	C & F	850

FM		
WAPI	MOR & Talk	94.5
WCRT	B.M. Simu.	96.5
WOJC	Religion	92.7
WEEN	Black	107.7
WERC	Rock	106.9
WJLN	Prog. Rock	104.7

#### SPOTLIGHT ON-----

WERC P.O. Box 10904, Birmingham, Alabama 35202 252-3171

Format: Rock

Freq.: 106.9 MHz Power: 21,000 Wat

Owner: Mooney Broadcasting Corp.

Total Employees: 25

Sales Manager: Tom Hopson

Program Director: David Gleason

Music Director: Frank Lewis

Policy: 35 singles and 5 LP cuts

News Director: Jim Dearman (4)

Chief Engineer: John Pate

Head of Accounting: Louise Daniels

Age Target: 16-34

6am-2pm - Automated

2-7pm - Jay Michaels (23-5 years)

WXXX, KISR, WDAK

7pm-12 midnight - Jay W. Jason

(23-Birmingham-4 years)

KINT, KELP, WSGN

12 midnight-6am - Automated

WVOK P.O. Box 1926, Birmingham, Alabama 35201 (205) 785-5111

Format: Top 40

Freq.: 690, Power: 50,000

Owner: Voice of Dixie, Inc.

General Manager: Dan Brennan

Station Manager: Iralee W. Bennis

Sales Manager: Dan Brennan

Program Director: Dan Brennan

Music Director: Dan Brennan

News Director: Don Keith (3)

Chief Engineer: James Ginn

Head of Accounting: Independent Firm

Age Target: Overall

6-9am - Don Keith (6 years)

WJRD

9am-12 noon - Joe Rumore (50's-30 years)

WJLD, WAPI, '48 WVOK

12 noon-3pm - Johnny Davis (Real Name: James Romine)

WYDE, WEZB, '62 WVOK (Sports Director)

3pm-sundown - Dan Brennan (42-25 years)

WBAM, WAPE, '47 WVOK

Weekends - John Paul (20-2 years) (Real Name: John Pavelec)

'72 WVOK

WERC P.O. Box 10904, Birmingham, Alabama 35202 252-3171

Format: Prog. MOR

Freq.: 960 KHZ Power: 5,000 Watts

Owner: Mooney Broadcasting Corp.

Total Employees: 25

Sales Manager: Tom Hapson

Program Director: David F. Gleason

Music Director: Frank Lewis



banking center and a vital educational and research center. Logan International Airport is the 8th busiest in the world. Cultural, historical, sports and recreation activities are numerous, highlights include Freedom Trail, Franklin Park, Boston Public Garden. Pro teams include Red Sox (baseball), Celtics (basketball), Bruins (ice hockey), Patriots (football), and the Braves (AHL hockey). Major schools include HARVARD University (4,700 students), Radcliffe (1,200), Boston University (12,400), Boston College (6,200), M.I.T. (3,900), and Northeastern University (4,500).

**THE PEOPLE:** Sold influence from the more than 300,000 college students, the population is generally liberal, in contrast to the typical New England conservatism prevalent several years back. The city is a classic "melting pot" of races and cultures, demonstrating its revolutionary roots with its strong women's lib movement, alternate semester program, reduced penalties for possession of drugs, and early opposition to the Vietnam war. The Irish Catholic influence is still strong, demonstrating its effectiveness in such issues as abortion. Government is Democratic, although the governor is Republican, the city has drawn from the college community to make up a progressive legislature. Bussing is more of an issue with the Blacks who feel that the educational opportunities are lacking. The ecologically minded are causing a stir in protest against proposed off-shore drilling. Expansion is taking place primarily in the suburbs, although the downtown area is still active. Preparations are being made for the increase of tourism which will occur with the 1976 Bicentennial.

**COST OF LIVING:** Ranks 4th among major U.S. Cities, behind Anchorage, Honolulu, and New York. One bedroom furnished apartments rent for an average of \$200. Regular gas averages \$.33. There is no city tax, property taxes are high, being the prime source of revenue especially the car excise tax (Mass. is one of the first states to pass no fault insurance). A graduated income tax has been proposed. Joek salaries range from \$150/week to \$80,000/year. Top

Forty jocks average \$300.

AM		
WBZ	MOR/Talk	1030
WCAS	Beautiful	740
WCOP	C & W	1150
WCRB	Classical	1330
WEEI	Talk	590
WEZE	MOR	1260
WHDH	MOR	850
WHIL	Beautiful	1430
WYLD	Black	1090
WKOX	MOR	1190
WMEX	Top 40	1510
WNTN	Progressive	1550
WRKO	Top 40	680
WRYT	MOR/Talk	950
WUNR		1600

FM		
WMCN	Prog. Rock	104.1
WBOS	Beautiful	92.9
WCOP	C & W	100.7
WCRB	Classical	102.5
WEEI	Contemp.	103.3
WHDH	Up Temp. MOR	94.5
WWEL	MOR	107.9
WHRB	Everything	95.3
WJIB	Beautiful	96.9
WROR	Solid Gold	98.5
WVBF	Contemp.	105.7
WBZ	Contemp.	106.7

#### SPOTLIGHT ON -----

WEEI 4418 Prudential Twr., Boston, Massachusetts 02199 262-5900  
Format: MOR  
Freq.: 103.3 Power: 25,000  
Owner: CBS  
General Manager: James R. McQuade  
Station Manager: Joh H. Arbenz  
Sales Manager: George Silverman  
Program Director: David W. Klahr  
Music Director: David W. Klahr  
News Director: David R. Austin  
Chief Engineer: Larry Conti  
Head of Accounting: Hugh O. Rawe  
Age Target: 25-34

6:30-12:30 - Dick Gunton (30-Toms River, New Jersey-3-1/2 years)  
'69 WOBM, '72 WFEL  
12:30pm-4pm - David Austin (28-Arlington, Ma-8 years)  
'64 WKOX, '66 Armed Forces Radio TV (Vietnam), '68 WIBC, WJIB, '72 WFEL  
4-10pm - Dick Provost (44-Hassena, New York-25 years)

'47 WMSA, '50 WWNY, '57 WCPO,  
'64 WEZE, '65 WEEI  
10pm on - Automated

WRKO, Government Center, Boston,  
Massachusetts 02114 (617) 742-9000  
Format: Top 40  
Freq.: 680 Power: 59 kw  
Owner: RKO General, Inc.  
General Manager: Perry S. Ury  
Station Manager: John Papas  
Sales Managers: John Papas (National),  
and Peter Crawford (Local)  
Program Director: Scotty Brink  
Music Director: Robin Mitchell  
News Director: Roger Allen  
Chief Engineer: George Capalbo  
Head of Accounting: Joseph Shortall  
Age Target: 18-35

6-9am - Dale Dorman (29-Homer, New  
York-8 years)  
'64 WOLF, '65 KYNO, '66 KFRC, '68  
WRKO  
9am -12 noon - Joel Lubin (35-Elmira,  
New York-14 years)  
'65 WCOP, '66 WBZ, WDR, '67  
WRKO (Joel Cash)  
12 noon-3pm - Chip Hobart  
(23-Hartford, Connecticut-8 years)  
'60 WPOP, '65 WDEV, '66 WJOY, '70  
WOKY, CKLW, '71 WIXY, WRKO  
3-6pm - James Martin (27-Santa  
Monica, California-4 years)  
'69 KATY, '70 KJAE, KACE, '71  
KRIZ, CKLW, '72 WRKO (Charlie  
Fox)  
6-9pm - Tony Mann (29-Highland,  
Indiana-11 years)  
'68 WIRK, '69 WFUN, '70 KFXM, '71  
WHBQ, '72 KGB, WRKO  
9pm-12 midnight - Rufus C. Hurt, Jr.  
(25-Roanoke, Virginia-3 years)  
'70 WBLV (Bill Cassidy), WAIR (Bill  
Cassidy), '71 WKLO (Mark Elliott),  
'72 WRKO (Mark Jackson)  
12 midnight-6am - Peter Eilenberg  
(23-New York City-3 years)  
'69 WENE (Barry Dukes), '70 WKOP  
(Barry Dukes), '71 WINZ (Jim  
Elliott), '72 WRKO (Jim Elliott)

WBZ 1170 Soldier's Field Road,  
Boston, Massachusetts 02134 (617)  
254-5670  
Format: Block Sports, Talk, MOR  
Freq.: 1030 Power: 50,000 Watts  
Owner: Westinghouse Co.  
Total Employees: 67

General Manager: Sy Yanoff  
Station Manager: Bob Oakes  
General Sales Manager: Doug  
Auerbach  
Sales Manager: John Klein  
Program Director: Bob Oakes  
Music Director: Ned Foster  
Policy: 20-25 songs, 2 to 3 new songs  
each week, about 50 current LPs are  
programmed  
News Director: Jack Pluntze (14)  
Chief Engineer: Norm Graham  
Head of Accounting: Leo Palmer  
Age Target: 25-49

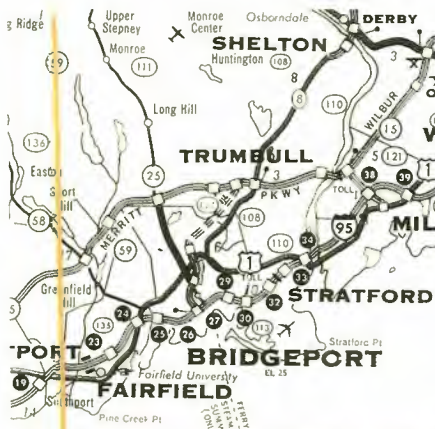
6-9am - Carl de Suze (New York  
City-35 years)  
'42 WBZ  
9am-1pm - Dave Maynard (20 years)  
'58 WBZ  
1-5pm - Larry Justice (10 years)  
'62 WPGC, '63 WIBG, '65 WMEX, '69  
WDR, '69 WBZ  
6-8pm - Guy Mainella (16 years)  
'56 WOKY, '61 WJJD, '64 WRIT, '67  
WBZ  
8pm-12 midnight - Jerry Williams  
'57 WMEX, '65 WBBM, '68 WBZ  
12 midnight-6am - Larry Glick  
WMEX, WINZ, '68 WBZ

WMEX, 111-115 Broadway, Boston,  
Massachusetts 20016 (617) 426-1700  
Format: Top 40  
Freq.: 1510 Power: 50,000  
Owner: Richmond Bros.  
Total Employees: 60  
General Manager: Art Simmers  
Station Manager: Art Simmers  
Sales Manager: Edmund Hughes  
Program Director: Tom Allen  
Music Director: King Arthur Knight  
Policy: Top 30 singles, selected LP  
cuts  
News Director: Tom Black (4)  
Chief Engineer: Gerald Cushing  
Head of Accounting: Albert Bolus  
Age Target: 18-34

6-9am - Neil Gran (27-Philadelphia-8  
years)  
WHY, WQAL, WIP, WRCP, WCOP, '72  
WMEX  
9-11am - Tom Allen (31-Deland,  
Florida-15 years)  
WDBO, WINN, WJMD, WPDC, WMEX  
11am-3pm - Bill Lawrence  
(32-Manchester, N.H.-10 years)  
WKVR, WCOP, WMEX

3-7pm - Rick Gary (27-Syracuse, New York-5 years)  
 WMPS, WOLF, WMEX  
 7pm-12 midnight - King Arthur Knight  
 (35-Scranton-11 years)  
 WARM, WICE, WMEX  
 12 midnight-4am - Dan Donovan  
 (32-Albany, New York-12 years)  
 WAVY, WMEX

## BRIDGEPORT



Bridgeport, Connecticut, 77th Market Rank. Population: 129,394.

Ethnic Breakdown: Non-white: 25,546  
**ECONOMY:** Bridgeport is one of the chief industrial cities in New England and lies in the southwestern part of Connecticut facing Long Island Sound. Pogonoch, an Indian village on the site of Bridgeport was first settled by White residents in 1639. The city was first called Stratfield and later known as Newfield. In the early 1800's, Bridgeport became the center of New England's whaling industry and with the coming of the railroad in 1840 new industries were started. The city received its charter in 1836 and now has a mayor - council type of government.

**THE PEOPLE:** Bridgeport, like many Eastern communities is situated in an area closely connected to six other cities. Dependency on each city for various activities is thus the case. Few

concerts in the city usually only during the B.T. Barnum Festival which takes place each year around the end of June to July 4th. The city also has a museum in honor of Barnum with many of his early possessions. Three major colleges in Bridgeport, University of Bridgeport, Housatonic Community College and Sacred Heart University have a combined full time enrollment of 13,579. Air Service in the city is presently only handled by Allegany but city is presently waiting approval on expansion of field to enable major lines to service the community. Lafayette Shopping Plaza offers over 50 shops including such well known as Gambles, Sears, etc.

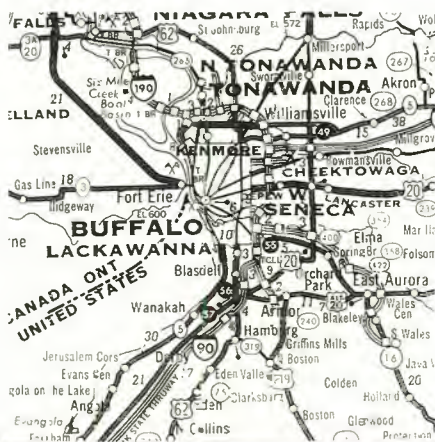
**COST OF LIVING:** A two-bedroom apartment runs \$200 to \$250 on the average with the luxury living at \$325 to \$500. Condominium's are now being built in Bridgeport with costs starting at \$29,000. Milk by the gallon runs \$1.11 and \$.56 half and bread about \$.32 to \$.34 a loaf. The State has a 7% sales tax but not on food items. Jocks salaries are low at about \$110 to high of \$350.

AM		
WICC	Contemporary	1450
WNAB	MOR	600

FM		
WPSB	Beautiful	99.9

**SPOTLIGHT ON**-----

# BUFFALO



Buffalo, New York, Market Rank: 24th, Population: 1,355,700. Black: 110,725

**HISTORY:** In 1758, Chabert Jencair, a French trader established a fur trading post at the spot where the Buffalo Creek empties into Lake Erie. This was the first settlement on the present site of Buffalo, destroyed during the French-Indian War. The Holland Land Company, formed by a group of Dutch businessmen, purchased four tracts of land in western New York around 1792. The first called it New Amsterdam. But the settlers insisted on calling the community Buffalo, and that was made the official name, when the village was incorporated in 1816. It grew rapidly and was incorporated as a city in 1832.

**ECONOMY:** Automobile is the number one industry here with steel coming in second. In addition this is the flour milling capital of the world, big in building materials, enormous electrical production, far and away biggest producer of electricity in North America. Have one of the leading Cancer Research hospitals in Roswell Park. City is located in northwestern New York State 186 miles northeast of Cleveland, 252 miles east of Detroit, 65 miles west of

Rochester and 445 miles from New York City. Cultural attractions include the Allbright Knox Art Gallery, the Buffalo Museum of Science and the Studio Area Theatre. The city also has a top rank Philharmonic Orchestra and a major summer tent theater, Melody Fair. Major schools include the University of Buffalo, Buffalo State University, Canisius College, D'Youville, Rosary Hill, and Niagara University.

**PEOPLE:** The city is endowed with Polish, Italian, Irish and Canadians in heavy numbers as far as background is concerned. Forty percent of the population is Catholic, forty percent Protestant and 20 percent are in the other smaller groups. The city is close to a new rapid transit system. There has been corruption and police hassling and racial problems in the city, residents feel it's no more than any other American city its size.

**COST OF LIVING:** Ranked high among U.S. cities, one bedroom furnished apartments range from \$100 to \$350.00 on the average. Regular gas sells mostly around 38 cents per gallon, jack salaries range from \$125 to \$500 a week.

AM		
W5EN	MOR	930
WGR	MOR	550
W2BR	Up Tempo MOR	970
WKBW	Top 40	1520
WNIA	Top 40	1230
WFVO	Black	1080
WWOL	C&W	1120
WXRL	C&W	1300
WVSL	Top 40	1400

FM		
WADU	Beautiful	106.5
WBFN	MOR	102.5
WBLK	Black	93.7
WBNY	MOR	96.1
WBUF	MOR	92.9
WDCX	Religious	99.5
WFBR	Beautiful	94.5
WGRQ	Top 40	96.9
WWOL	Country	104.1
WPHD	Prog. Rock	103.3

## SPOTLIGHT ON-----

WYSL, 425 Franklin Street, Buffalo, New York 14227, 885-1400  
Format: Contemporary

Freq: 1400 khz Power: 1,000 watts  
 Owner: McLendon Corp.  
 General Manager: Larry Levite  
 Sales Manager: Mike Kelly  
 Program Director: Steve Franklin  
 Music Director: Bob Sherwood  
 News Director: George Redpath  
 Chief Engineer: Dick Gideon  
 Head of Accounting: Ginny Quigley  
 Age Target: 18-34

6-9am - Jim Connors (32)  
 9am-noon - Jim Bradley (31-Geneva,  
 New York - 8 years)  
 '65 WGUA (Jerry Reo), '68 WYSL  
 Noon-3pm - Robin (Cat) Stone  
 (26-Youngstown, Ohio - 10 years)  
 '62 WBBW (John Terry), '66 WHOT  
 (John Terry), '67 WINW (Jay  
 Williams), '72 WBMJ (Mike Michaels),  
 '72 WEAM (Mike Michaels), '72 WYSL  
 (Cat Stone)  
 3-6pm - Steve Franklin (26-DeKalb,  
 Texas - 8 years)  
 '64 KCAR, '65 KABH (Steve Kelly),  
 '65 KERP (Steve Kelly), '66 KBGO  
 (Steve Kelly), '68 KTFS (Steve Kelly),  
 '69 KEEL (Steve Kelly), '71 WYSL  
 6-10pm - Bob Sherwood (30-San  
 Francisco, California - 8½ years)  
 '64 KMYC, '64 KAOR, '66 KPAY, '67  
 KROY, '72 WRIT, '72 WYSL  
 10pm-2am - Deane Clark (28-Toledo,  
 Ohio - 10 years)  
 '65 WTON, '68 WOHO, '70 KIRL, '72  
 WBBF, '72 WYSL  
 2-6am - Tom Donohue (22 - Buffalo,  
 New York - 4 years)  
 '68 WRUN, '70 WOUR, '72 WKBW,  
 '72 WUSJ, '72 WYSL

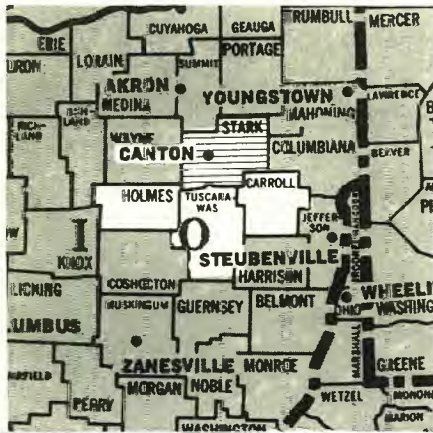
WPHD, 425 Manklin Street, Buffalo,  
 New York 14202, 885-1400  
 Format: Progressive  
 Freq: 103.3 Power: 50,000 watts  
 Owner: McLendon Corp.  
 General Manager: Larry Levite  
 Sales Manager: Warren Michael Kelly  
 Program Director: Jim Sotet  
 Music Director: Jim Sotet  
 News Director: George Redpath  
 Chief Engineer: Dick Schuh  
 Head of Accounting: Sandy Sampanargo  
 Age Target: 18 and up  
 6-10am - Roger H. McCall (21-Central  
 Islip, New Hampshire - 1 year)  
 '67 KEMO  
 10am-1pm - Jim Sotet (27-Buffalo,

New York - 6 years)  
 WYSL, WFSR, WBUZ, WUFO, WBNY,  
 WWOL and WADV  
 11-5pm - Loretta Angeline  
 (25-Endicott, New York - 3 years)  
 WBFO, WYSL (Lady Jane), '72 WPHD  
 5-9pm - Lee Poole (26-Phoenix,  
 Arizona - 9 years)  
 '63 KGLU, '68 KLIF, '69 KTKT, '70  
 WYSL, '71 KRDL, '72 WYSL, '72  
 WPHD  
 9pm-1am - Jeffrey Lubick  
 (24-Buffalo, New York - 4 years)  
 '68 WPHD  
 1-6am - Ken Weir (21-Alden, New  
 York - 2 years)  
 WVAT, WPHD

WKBW, 1430 Main Street, Buffalo,  
 New York 14209, (716) 884-5701  
 Format: Top 40  
 Freq: 1520 Power: 50 kw  
 Owner: Capitol Cities Broadcasting  
 Total Employees: 46  
 General Manager: R. Thomas Conk  
 Station Manager: R. Thomas Conk  
 Sales Manager: Allen Schepper  
 Program Director: Jeff Kaye  
 Music Director: Don Berns  
 Policy: List is about 35 - Top 20 +  
 extras. Extras for day parts also. LPS  
 occasionally. Promo men 2-4pm daily.  
 News Director: Jim McLaughlin  
 Chief Engineer: LeRoy Fiedler  
 Head of Accounting: Bill Ford  
 Age Target: 18-49

6-10am - Dan Neaverth (33-Buffalo -  
 14 years)  
 '59 WBNY, '60 WGR, '61 WKBW  
 10am-2pm - Don Berns (25-West  
 Hartford, Connecticut - 6 years)  
 '65 WBRV, '67 WICE, '67 WDRC, '70  
 WTRY, '70 WKBW  
 2-6pm - Sandy Beach (32-Lunenburg,  
 Massachusetts - 12 years)  
 '61 WRAD, '63 WSTR (Jack  
 Diamond), '65 WDRC, '68 WKBW  
 6-10pm - Jack Armstrong (27-Chapel  
 Hill, North Carolina - 14 years)  
 WIXY, WKYC, WMEX, CHUM, WPOP,  
 KTLK, WKBW  
 10pm-1am - Bob MacRae  
 (22-Buffalo, New York - 5 years)  
 WKBW  
 1-6am - Barnie Lew (24-Jamestown,  
 New York - 7 years)  
 '66 WNAE, '66 WOTR, '67 WKSJ, '72  
 WKBW

# CANTON



Canton, Ohio, 81st Market Rank. Population: 375,400. Canton was founded in 1805 by Betsy Bell Wells and was incorporated as a village in 1822. Canton received a city charter in 1854. Back population: 21,500 and 790 from other races.

**ECONOMY:** Canton is located just 50 miles southeast of Cleveland and 90 miles west of Pittsburgh. Interstate 77 crosses through the city, which makes access to the downtown area about a 15-minute drive. Major industry in the city includes the Timken Company which is a steel manufacturer and employs some ten to eleven thousand people in the Canton area. Other large employers and manufacturers are Republic Steel Company, the Hoover Company, and Diebold, Inc., which manufactures safe equipment and other devices used in many banks around the country. Other items manufactured in Canton include gasoline, diesel motors, paving and building brick, water softeners, rubber gloves and meat processing. McKinley National Monument stands in Canton as well as the pro football Hall of Fame, which was established in 1920. Each summer a festival takes place in the city during which celebrities from the entertainment business and government officials take part in the installation of new members to the Hall of Fame. A lot of highway

construction is going on now in Canton, which will make access to and from the area much easier. Four major air lines serve Canton with more available through either Cleveland or Pittsburgh. Canton seems to be very heavy in religion with two large colleges — Malone College, which is supported by the Quakers and Walsh College which is supported by the Catholics.

**THE PEOPLE:** The city operates under a Mayor-Council form of government and seems to be a very ultra conservative town with its share of growing pains, like many other cities. Judging from the radio stations listed below the city people sound very midwestern, not in a big hurry to change much. The concert scene was damaged completely by the failure of an artist to show for a performance. The auditorium contained a full house and after being told no show was happening, people proceeded to tear the place apart. For that reason, the music lovers of Canton have to travel on up to Akron to see their favorite attractions.

**COST OF LIVING:** A furnished two-bedroom apartment will run about \$185 to \$160 unfurnished, pending location in the city. Two phones base price at \$8.50 and electricity, in summer with air-conditioning, about \$20 per month. Winter \$12 to \$13 per month. All cars are licensed for \$15 and the state has a 4% sales tax. Butter runs high at \$.90 and milk at \$.50 per half gallon. A pound of sirloin steak at \$1.29 and chops are about the same. Cigarettes run \$3.82 a carton or 50 to 55 cents — machine, and a six pack of beer about \$1.45.

AM		
WHBC	MOR	1480
WINW	Top 40	1520
WNYN	MOR	500
WOIO	Various	1060

FM		
WHBC	MOR	94.1
WTOF	Religious	98.1
WHLQ	Beautiful	95.9

## SPOTLIGHT ON

WOIO 4601 Hills and Dales Road,



N.W. Canton, Ohio 44708 (216)  
477-8585

Format: Oldies

Freq.: 1060 Power: 5,000 watts

Owner: Douglas Prop. Corp.

Total Employees: 13

General Manager: Douglas Collins

Operations Director: John Duncan

Sales Manager: Douglas Collins

Program Director: Richard P. Ramsey

Music Director: Keith London

Policy: 1-3 ratio of current releases -

lean toward MOR type sound

News Director: William Forbes (3)

Chief Engineer: Ronald Colaner

Head of Accounting: Linda Shepherd

Age Target: 18-35

6-10am - Richard P. Ransey  
(24-Batavia, Illinois-3-1/2 years)

WBEL (Jud Bailey)

10am-2pm - Keith R. Linn  
(32-Minneapolis, Minn.-8 years)

WAKX, '68 WOKO

2-6pm - Tim Swihart (22-Massillon,  
Ohio-4-1/2 years)

WRHA, WAUP, WDAE, WTIG (MD),  
'72 WOKO (Tim Phillips)

Canton, Ohio 44703 456-8396

Format: MOR

Freq.: 9900 khz Power: 500 watts

Owner: Keyes Corporation

Total Employees: 10

General Manager: Donald C. Keyes

Sales Manager: Tracy L. Jackson

Music Director: Dan Louis

Policy: Current list of 65 singles, and  
25 LPs. Heavy on cuts from past.

News Director: Tim Rudell (2)

Chief Engineer: Bill Mathews

Head of Accounting: Shoenberg & Tubo

Age Target: 25-49

6-9am - Joe Lyons (26-Cleveland,  
Ohio-4 years)

AFRTS, KWKO

12 noon-5pm - Dan Louis (27-Akron,  
Ohio-4 years)

'69 WNYN

WINW, 4111 Martindale Road, N.E.,  
Canton, Ohio 44705 (216) 492-5630

Format: Top 40

Freq.: 1520 KHZ Power: 1 KW

Owner: Margaret Wardlaw

General Manager: Bill Raihall

Station Manager: Bill Raihall

Sales Manager: Tom Hansen

Program Director: Ron Allison

Music Director: Rick Ryan

News Director: Walt Bronczek (2)

Chief Engineer: John Battison

Head of Accounting: Pam Conrad

Age Target: 18-35

7-11am - Richard Ford (21-Cleveland,  
Ohio-6 years)

'68 WVIZ, '69 WABQ, '70 WCVY,  
WABQ, '71 WCVE, '72 WINW (Chris  
Roberts)

11am-3pm - Ron Allison (29-Canton,  
Ohio-6 years)

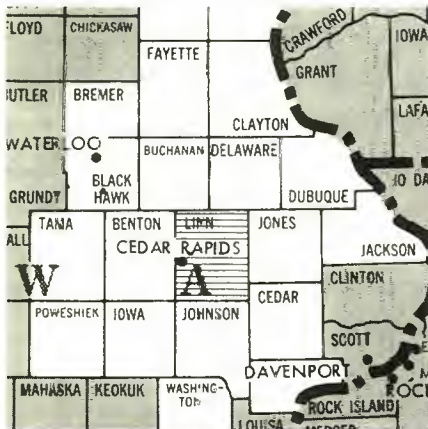
'66 WNYN (Brad Baad), '67 WJAN  
(Brad Baad), '68 WINW

3pm-sign off - Richard Candea  
(22-Fairview Park, Ohio-2 years)

'70 WNYN, WTIG (Rick Cornell), '72  
WINW (Rick Ryan)

WNYN 1515 Cleveland Avenue, N.,

## CEDAR RAPIDS



Cedar Rapids, Iowa, 175th Market Rank, Metro Population: 167,700, Total Population: 110,642

Ethnic Breakdown: Black - 1,916

**HISTORY:** Started as a stop along the Cedar River. Farmers used to haul grain into the city. River divides the city. 1838 - first cabin erected by Osgood Sheppard, 1849 - Cedar Rapids granted town charter, 1856 - incorporated.

**ECONOMY:** Quaker Oats, General Foods, Pearck & Ford, Ltd - processing of corn, Wilson Sinclair Packing, Cedar Rapids Engineering, Century Engineering, Cherry-Burnell - processing and packaging, Collins Radio - airborne communications. Very industrial - great expansion since World War II.

**COLLEGES, UNIVERSITIES, ARMY BASES, OTHER INSTITUTIONS:** Coe College (1,211), Mt. Mercy (650), Kirkwood Community College (15,000), University of Iowa (19,300)

**THE PEOPLE:** Very progressive city, very tolerant of long hair - no problem with differing values between younger and older people.

**TWO RECOMMENDED HOTELS:** Ramada Inn (airport), Roosevelt Hotel (airport).

**COST OF LIVING:** Average price for bread: \$.30, regular gasoline: 34.9 cents, one-bedroom apartment w/ pool: furnished - \$150, unfurnished - \$135, state sales tax: 3%.

**DISC JOCKEYS MAKE:** Lowest: \$110, Highest: \$200, Average: \$135-\$140

FM		
KCRG	Top 40	1600
KHAK	Country	1360
KLWW	Top 40	1450
WMT	MOR	600
FM		
KHAW	Country	98.1
WMT	MOR	96.5

## CHARLESTON



Charleston, W.V. 141st Market Rank, Population: 227,200.

Ethnic Breakdown: Black - 6.2%

**ECONOMY:** Situated 50 miles east of Huntington and the border of Kentucky, 200 miles south of Pittsburgh, 250 miles south of Wheeling, on the Kanawha River Chemical production is the major industry. Union Carbide and Dupont lead the manufacturers who rest along the Great Kanawha, earning it the name "Magic Valley". The chemicals make up household products, primarily: including paint and soap. Other industries include the manufacture of glass, tools and equipment, and the processing of coal, oil and natural gas. The mining is done by the strip-mining process. The city is the capital of West Virginia and has the largest concentration of population, business and industry in the state. Schools in the area include Morris Harvey with 2,000 students, West Virginia State College (2,000).

and West Virginia Institute of Technology (2,000).

**THE PEOPLE:** The population is centered into and around a narrow valley, including some 30 square miles. People are generally conservative and "backwoods" oriented. Protestants predominate, most residents are native-born. There are few longhairs. The median age is about 30. Environmental problems are the main concern — strip-mining has scarred the picturesque mountains which provide summer and winter recreation, the chemical plants dump waste into the river, and the air is clouded because of the concentration of industry and population in the small valley. Outdoor sports are popular as are the frequent mountain music festivals (primarily Blue grass).

**COST OF LIVING:** Prices are fairly high. A one bedroom furnished apartment rents for about \$175 per month. Gasoline runs about 39-40 cents per gallon of regular. Sales tax is 5%. Jock salaries range from \$450 to \$910 per month. The average salary for a top forty jock in the market is \$150 per week.

AM		
WCAW	C & W	680
WCHS	MOR	580
WKAZ	Top 40	950
WKLC	Beautiful	1300
WRDS	C / W	1410
WTIP	Beautiful	1240
WXIT	Top 40	1490

FM		
WBES	Beautiful	96.1
WKAZ	Contemp.	97.5
WLKC	MOR	105.1
WKNA	MOR	98.5
WTIO	Beautiful	102.7
WVAF	Religious	99.9

#### SPOTLIGHT ON-----

WKAZ, P.O. Box 871, Heart of Town Motel, Charleston, West Virginia 25323 (304) 344-9691

Format: Top 40

Freq.: 950 Power: 5,000

Owner: Bristol Broad. Corp.

General Manager: Fred Winton

Station Manager: Fred Winton

Sales Manager: Phio Schweinfurth

Program Director: Gary Meadows

Music Director: Gary Meadows  
 Promotion Manager: Bruce Clark  
 News Director: Cameron Keyser  
 Operations Manager: C.R. Bob Turley  
 Chief Engineer: Lester Lovejoy  
 Head of Accounting: J. Robert Ramsey  
 Age Target: 18-34

6-10am - Carson King

10am-3pm - Gary Meadows

3-7pm - Bruce Clark

12 midnight-6am - Lovell Webb

WXIT, 520 Commerce Square, Charleston, West Virginia 25301 (304) 342-4166

Format: Contemporary

Freq.: 1490 Power: 1,000 Watts

Owner: Steere Broad. Corp.

Total Employees: 15

General Manager: Robert Knightstep

Station Manager: Robert Knightstep

Program Director: Dave Connor

Music Director: Dave Connor

Policy: Basic playlist-35 singles-heavy LP exposure. Open promo policy.

News Director: Alice Galloway

Production Director: John Griffith (2)

Chief Engineer: Bill Ford

Head of Accounting: Mac McCullough

Age Target: 35 and over

6-10am - John Griffith (20-Pensacola, Florida-4 years)

'69 WPFA, '70 WBSR, '71 WXIT

10am-3pm - A.W. F. Robinson (21-Wheeling, West Virginia-7 years)

'69 WNEU, WKAZ, '70 WWVA, '72 WXIT

3-7pm - Martin K. Lambros, Jr. (23-Kalamazoo, Michigan-6 years)

'68 WTPS, '69 WKMI, '71 WXIT (Dave Connor)

7pm - 12 midnight - Dave Jackson (22-Montgomery, West Virginia-6 years)

'67 WMON, '71 WXIT

12 midnight-6am - W.B. Jarrell (37-Madison, W. Virginia-20 years)

'52 WLOG, '54 WVOW, '57 AFRTS (Japan), '58 WMMB, '60 WGKV, '61 WCHS, '62 WGKV, '63 WKAZ, '69 WXIT

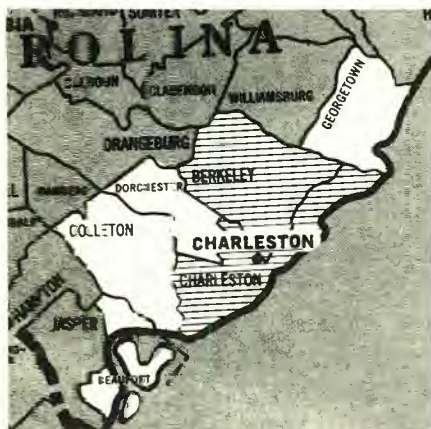
Weekends - Jerry Waters (22-Charleston, West Virginia-3 years)

'69 WAF, '69 WVRC, '72 WXIT

Weekends - Bill Radtke (26-Detroit, Michigan-7 years)

'67 WSTR, '68 WKMI, '72 WXIT (Bill Randall)

# CHARLESTON



Charleston, South Carolina, 99th Market Rank. Metro Population: 312,300. Total Population: 307,900. Ethnic Breakdown: Black - 94,315.

**HISTORY:** Original settlement in 1670 by English colonists. Named Charles Town in honor of King Charles II. 1783 - changed to Charleston at time of its incorporation. Richest city in Southern America in 1773.

**ECONOMY:** American Cigar Co., Detyans Shipyard, Inc., General Electric, Manhattan Shirt Co., Raybestos Manhattan, Inc. - asbestos testiles, Unizac Price Dye Works

**COLLEGES UNIVERSITIES, ARMY BASES, OTHER INSTITUTIONS:** Citadel (2,600) (military school), Medical U of S.C. (1,252), College of Charleston (2,252), Baptist College in Charleston (2,000), Tech Center (2,000), Charles Air Force Base (7,911), Charleston Naval Base (Polaris missile facility - 21,371), Coast Guard Station, Army Depot (20), Air Force Station, Marine Station

**THE PEOPLE:** Rather conservative, Democrat for years. Republicans are making a step forward. Ecological minded. No problems with students.

**TWC RECOMMENDED HOTELS:** Millie Hyatt House (downtown), Holiday Inn (airport).

**COST OF LIVING:** Average price for

regular gasoline: 31.9 cents per gallon, one bedroom apartment w/pool: furnished-\$145, unfurnished: \$130, state sales tax: 4%.

AM		
WCSC	Gold & Prog.	1390
WNCG	MOR	910
WOKE	Prog. MOR	1340
WPAL	Black	730
WQSN	C & W	1450
WTMA		1250

FM		
WCSC	Beautiful	96.9
WEZI	MOR	103.5
WKTM	C & W	102.5
WPXI	Beautiful	95.1

## SPOTLIGHT ON-----

WTMA, P.O. Box 10208, Charleston, S. Carolina 29411 (802) 556-5660

Format: Contem. Top 40

Freq.: 1250 Power: 5,000 Watts

Owner: Turner Comm. Corp.

General Manager: Bob Chrystie

Sales Manager: Howard Keller

Program Director: John Trenton

Music Director: John Trenton

Policy: 30 singles - 5 to 10 new records, no LP play

News Director: Tom Mannion

Chief Engineer: Bill Dudley

Head of Accounting: Katherine Gianoul  
Age Target: 18-35

6-9 am - John Trenton (30-Cumberland, Maryland-10 years)

WTBO, '62 WMVA, '65 WAIR, '66

WYPR, '67 WTMA

9am-12 noon - Billy Smith (30-Marion, S.C.-12 years)

'60 WATP, WGNI, WPAR, '65 WTGR,

'71 WFLB, '72 WTMA

12 noon-3pm - Bob Riley (27-Cary, N.C.-10 years)

'63 WFVG, '64 WFBS, '67 WFBS, '68 WTMA

3-7pm - John W. Towery (22-Concord, N.C.-2 years)

'71 WYCL (Jon J. Scott), WTMA (Jon J. Scott)

7pm-12 midnight - Bob Nash (33-Buffalo, New York-16 years)

WXRC-FM, AFRTS, 60 WNIA, '62 WABY, '63 WPET, WAIR, '66 WYMA



WHVN	Religious	1310
WIST	Top 40	1240
WRPL	Top 40	1540
WSOC	MOR	930

FM		
WBT	Beautiful	107.9
WEZC	Beautiful	104.7
WRNA	Gold & Prog.	95.1
WSOC	C & W	103.7

**SPOTLIGHT ON**

WSOC, P.O. Box 2536, Charlotte, N.C.  
28201 372-0930

Format: Contemp. MOR

Freq.: 930 Power: 50

Owner: Cox Broad. Corp.

General Manager: Barry Noll

Sales Manager: George Peterson

Program Director: Phil Whitelan

Music Director: Denny Mills

News Director: Donald Lee

Chief Engineer: Buster Richardson

Head of Accounting: Mack Murphy

Age Target: 18-49

6-10am - Jack Knight (46-Charleston, S.C.-25 years)

10am-1pm - Denny Mills (28-Taylorsville, N.C.-10 years)

1-3pm - Phil Whitelaw (38-Buffalo, New York-16 years)

3-6pm - Mike Roszman (28-Delaware, Ohio-10 Years)

6pm-12 midnight - Glen Homrick (30-12 years)

12 midnight-6am - Rex Mason (26-8 years)

WBT 1 Julian Price Place, Charlotte, N.C. 28208 (704) 374-3751

Format: Contemp. MOR

Freq.: 1110 Power: 50,000

Owner: Jefferson-Pilot Broad.

Total Employees: 43

General Manager: Harold L. Hinson

Sales Manager: Collie Tarleton

Operations Director: Jack B. Petrey

Music Director: Mike V. Ivers

Policy: 36 singles. No LPs, promo men by appointment

News Director: Russ W. Ford (5)

Chief Engineer: Thomas L. Stutts

Head of Accounting: Gerald W. King

Age Target: 18-49

5-6am - Jim Patterson (48-Ashville, N.C.-32 years)

'40 WISE, '46 WMRN, '49 WLOS,

**WBT**

6-10am - Ty Boyd (41-Statesville, N.C.-26 years)

'46 WSIC, '49 WBCV, '50 WDNC, '51 WCHL, '56 WCHL, '61 WBT

10am-1pm - H.A. Thompson (29-Tenaflly, New Jersey-10 years)

'58 KOGO, '64 WFIN, '65 WSAV, '68 WSOC, '71 WBT

1-4pm - Geoff Fox (22-New York City-5 years)

'69 WSAR, '70 WMVM, WQXT, '71 WGMW, '72 WIRK, WBT

4-7pm - Mike Ivers (27-Nethuen, Mass.-5-1/2 years)

'67 WCAP, '68 WOTW, '69 WEIN, '71 WBT

8-12 midnight - Bob Lacey (23-New Haven, Connecticut-5 years)

'68 WRIB, WERI, '69 WPEP, WSAR, '70 WAAB, '71 WBT

WAYS 400 Radio Road, Charlotte, N.C. 28214 (704) 392-6191

Format: Top 40

Freq.: 610 Kc Power: 5,000

Owner: S.I.S. Radio Inc.

General Manager: Sis Kaplan

Station Manager: Stan Kaplan

Sales Manager: Ben Mann

Regional Sales Manager: Geo. Francis

Program Director: Jay Thomas

Music Director: John Lodge

Policy: 25-30 singles, about 60-65% Black in the survey. Very few LP cuts.

Promo men 10am-12 noon, Tuesday

News Director: John Kilgo (5)

Chief Engineer: Don Strawn

Head of Accounting: Muriel Beam

Age Target: 12-35

6-10am - Jay Thomas (24-New Orleans, Louisiana-5 years)

'68 WBSR, WKGN (MD), '69 WKDA, WAPE (PD), '72 WAYS (PD)

10am-2pm - John Lodge (21-Miami, Florida-8 years)

'65 WKKS (Larry Mowery), '68 WNXT, '69 WKAT, WNXT, '71 WLYF, '72 WKEE, '72 WDRQ, WAYS

2-6pm - Jim Madison (20-High Point, N.C.-5 years)

'68 WINX (Rick Price), '70 WPGC (Jim Madison), '71 WNOR, '72 WAYS

6-10pm - Mitch Braswell (25-Cullman, Alabama-8 years)

WFMH, WKUL, WKOY, WBBS, WSNC, WXQR, WNCT, WAYS

10pm-2am - Beau Mathews (22-Chapel Hill, N.C.-3 years)  
'69 WCHL (John Navin), '72 WLAV (John Navin), WAYS  
2-6am - Andy Wilson (21-Milwaukee, Wisconsin-3 years)  
'70 WOKY (MD), '71 WDRW (MD), '72 WAYS

WIST 1418 Elizabeth Avenue, Charlotte, North Carolina 28201 (704) 376-3511

Format: Top 40

Freq.: 1240 KHZ Power: 1,000

Owner: Statesville Broad. Co.

Total Employees: 24

General Manager: Herb Berg

Station Manager: Herb Berg

Sales Manager: Herb Berg

Program Director: Scott Christenson

Policy: 18-25 singles, 4-8 LP cuts at night Prefer promo men on Wednesdays, but still see and accept calls any day but Tuesday.

Music Director: L. Steven Davis

News Director: Karl Brackett (3)

Chief Engineer: Jeff Watts

Age Target: 12-35

6-9am - Dave Mac Dougall (23-Framingham, Massachusetts-4 years)

'69 WORC (Dave Mack), '69 WKOX, '70 WLOB, '72 WIST

9am-12 noon - Bob Burton (25-Strasburg, Virginia-2 years)

'70 WCPK (Dick Weirich), WOWI-FM (Dick Weirich), WHBG (Dick Weirich), '72 WIST



12 noon-3pm - Buddy Brown (22-Clarksdale, Mississippi-4 years)

'68 WKDL, '69 WDDT, '70 WMQM, '71 WIST

3-6pm - Scott Christenson (25-Minneapolis, Minnesota-5 years)

'68 WROX, WYSM, KDWB, '69 WLEE, WGH, '71 WIST

6-9pm - Gary Parks (28-Cleveland, Ohio-5 years)

'67 KSÉE, '69 WTEV-TV, '70 WLRO, '71 WGAR, WIST

9pm - 12 midnight - L. Steven Davis (23-Washington, D.C.-4 years)  
'69 WEZR (Jim Jacobs), WEEL (Jim Sterling), '70 WPIK (Jim Jacobs), '71 WEAM



12 midnight-6am - Dan Cook (30-Atlanta, Georgia-13 years)  
'60 WKTG, WBHB, '61 WORG, '62 WMOG, WAYX, '66 WRDW

WAM-E P.O. Box 1008, 2401 Wilkinson Blvd., Charlotte, N.C 28201 (704) 377-5916

Format: Country Music

Freq.: 1480 Power: 5,000

Owner: Mission Broadcasting

General Manager: Hap Henderson Pate

Station Manager: Hap Henderson Pate

Production Manager: Jerry Kearns

Copy Director: Jerry Kearns

Program Manager: Edd Robinson

Music Director: Bill Alexander

Policy: Top 50 singles, also play from Top 50 or so selling LPs. Promo men except 10am-3pm

News Director: Cloyd Allen Bookout

Chief Engineer: Ted Bryan

Head of Accounting: Carl McRorie

Age Target: Adults 18+

6-10am (Monday-Friday) - Bob Scott (26-St. Louis, Mo.-5 years)

'68 WIN-U, '69 WYNA, '71 WAM-E

10am-3pm - Bill Alexander

3-7pm - Edd Robinson (Dumont, New Jersey-11 years)

'61 WFUV-FM, '63 WSIC-WFMX-FM,

'64 WNNW, '66 WPIX-FM, '65 WERA,

'68 WAM-E

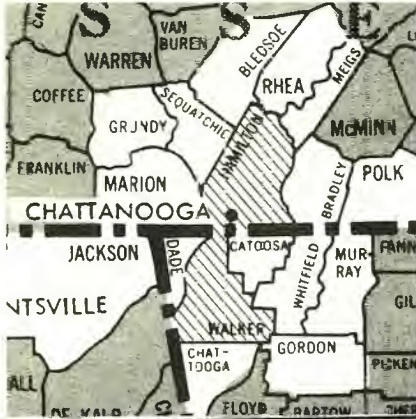
7pm-12 midnight - Anthony K. Martignon (33-St. Louis, Mo.-6 years)

'68 WGNU, '69 WSDM, '70 KHOH,

WSDS, '71 KBUY, '72 KQXI, WAM-E

12 midnight-6am - Bob Grayson

# CHATTANOOGA



Chattanooga, SMSA, Tennessee, 95th Market Rank. Metro Population: 305,768, City Population: 119,923 (1970 Census)

Ethnic Breakdown: Black - 16%.

**HISTORY:** Explored by DeSoto in 1540. First settled in 1828 at Ross' Landing. Incorporated in 1839 as Chattanooga. The city is believed to have been named by the Cherokee Indians. The name means "Rock Coming to a Point," describing Lookout Mountain which stands as a sentinel over the city. Scene of the decisive battles of Chickamauga, Lookout Mountain, Chattanooga and Missionary Ridge during the "War Between the States."

**ECONOMY:** Manufacturing - Over 590 manufacturers in vicinity employing approximately 52,000 and producing more than 1,500 classified products. Value added by manufacturing in 1969: \$741,600,000. Principal products: textiles, fabricated metals, chemicals, primary metals, food products, machinery, apparel, paper products, leather goods and many others. Insurance - Home offices of three major life insurance companies with combined life insurance in force of over \$13 billion. Banks - Five banks in the area. Tourism - More than 9 million visitors will see the "Scenic

Center of the South" this year. Historic Lookout Mountain and beautiful Lake Chickamauga are just two of the many reasons.

**COLLEGES UNIVERSITIES, ARMY BASES, OTHER INSTITUTIONS:** University of Tennessee at Chattanooga (4,920), Covenant College (2,72), Tennessee Temple (2,275), Chattanooga State Technical Institute (1,300), Southern Missionary College (1,414) Chattanooga State Area Vocational Technical School (220), Walker Tech. Vocational School (35).

**THE PEOPLE:** Chattanooga is a forward thinking community. The Chamber of Commerce and many community leaders are working toward making Chattanooga a better place to work and live. The Downtown Development Committee of this Chamber is quite active in redeveloping and revitalizing the downtown area. We feel that if the downtown isn't developed then the suburbs will not be able to survive.

**TWO RECOMMENDED HOTELS:** Numerous hotels in the downtown area.

**COST OF LIVING:** Average price for bread: \$.33, regular gasoline 29.9 cents, one bedroom apartment w/occl: unfurnished: \$125-\$175, state sales tax: 3-1/2%, no state income tax.

<b>AM</b>		
WDEF	MOR	1370
WDOD	C & W	1310
WDXB	Top 40	1490
WFLI	Top 40	1070
WGOW	Top 40	1150
WMDC	C & W	1450
WNOD	Black	1260
WRIP	Gospel	980

<b>FM</b>		
WDEF	MOR	99.3
WPCF	C & W	96.5
WLDM	Classical	106.5
WRIP	Progressive	105.5

## SPOTLIGHT ON -----

WDXB, Read House Hotel, Chattanooga, Tennessee 37402 266-1114

Format: Top 40

Freq.: 1490 Kh Power: 1,000

Owner: WDXB Broad. Co.



General Manager: Al Smith  
 VP Programming: Bob Todd  
 Sales Manager: Rome Benedict  
 Program Director: Johnny Walker  
 Music Director: John Reed  
 Policy: Top 30 singles, plus Top 10 LPs - Promo men any day by appointment  
 News Director: Michael Summers  
 Chief Engineer: Ron Wilson  
 Head of Accounting: Lois Geary  
 Age Target: 18-35

6-10am - Bob Todd (27-Battle Creek, Michigan-9 years)  
 '64 WKFR, '66 WLYV, WQXI (PD-MD), '67 CKLW, '69 WAKY (PD), '70 WGOW, WDXB (PD)  
 10am-2pm - John Prater (21-Chattanooga, Tennessee-4 years)  
 '68 WRIP, '68 WDXB (John Reed)  
 2-6pm - Tom Britton (24-Oxnard, California-5 years)  
 '67 KUDU (Johnny Bee), '69 KACY, '70 KAFY, KCPX  
 6-9pm - Johnny Walker (25-Louisville, Kentucky-8 years)  
 '65 WAKY, '67 KEWI, '68 WPTR, WMAK, '70 KCPX  
 9pm-1am - Max O'Brien (20-Chattanooga, Tennessee-2 years)  
 '70 WRIP-FM (PD), '71 WEDG (PD), '72 WDXB

WFLI Grady Drive, Chattanooga, Tennessee 37409 (615) 821-3555  
 Format: Contemporary  
 Freq.: 1070 Power: 50,000  
 Owner: WFLI, Inc.  
 Total Employees: 19  
 General Manager: William Bennis  
 Station Manager: Robert Bennis  
 Sales Manager: Dale Anthony  
 Program Director: E. Alvin Davis  
 Music Director: E. Alvin Davis  
 Policy: Around 25 singles, LPs especially at night. Open promo policy  
 News Director: Rodney Ripaff  
 Chief Engineer: Joe Potect  
 Head of Accounting: Fran German  
 Age Target: 15-30

5-9am - Michael Henry Martin (23-Madisonville, Tennessee-5 years)  
 '68 WKGN, '69 WNOX, '70 WKGN, '72 WFLI  
 9am-12 noon - Bill Rogers (22-Sioux Falls, So. Dakota-7 years)  
 '69 KISD, '70 KEXO, '71 WTTO, WEAM, '72 WFLI

12 noon-3pm - Mike Murray (25-Memphis, Tennessee-8 years)  
 '68 WHBQ (mike ScudderO, '69 KEGL, WFLI,  
 3-6pm - E. Alvin Davis (27-Columbus, Ohio-9 years)  
 '65 WOHO, '67 KLEO, '70 WRNO, '72 WFLI  
 6-11pm - "Fast" Jimmy (19-Chattanooga, Tennessee-4 years)  
 '69 WRIP-FM, '70 WFLI  
 11pm-5am - Barry Jay (25-Fargo, S.D.-7 years)  
 '68 WFLI, '70 WAMS, '71 WFLI

WGOW, P.O. Box 974 Pineville Road, Chattanooga, Tennessee 37401  
 266-6141

Format: Current hits  
 Freq.: 1150 Power: 5,000 watts  
 Owner: Turner Comm. Corp.  
 Total Employees: 22  
 General Manager: J. Douglas Kimble  
 Station Manager: J. Douglas Kimble  
 Sales Manager: Ed Smith  
 Program Director: Ron Brandon  
 Music Director: Ron Brandon  
 Policy: 30-45 singles, some for day parts. Open policy except when on the air  
 News Director: Rick Upshaw  
 Chief Engineer: Gerald Bert  
 Age Target: 13-35

6-10am - J. Michael Graves (25-Arlington, Virginia-10 years)  
 '62 WARL, '63 WEAM, '69 KKUA, '70 WHFS (PD), '71 WEEL, WGOE, WRNC, WGOW  
 10am-1pm - Alan Moody (21-Florence, S.C.-8 years)  
 '64 WOLS, '72 WOXY, WXRY-FM, WGOW  
 1-4pm - Johnathon Berilla (27-Cleveland, Ohio-6 years)  
 '67 WMVO, '68 WGIL, '69 WINX, '70 WEEL, '71 WTMA, '72 WGOW  
 4-7pm - Ronnie Brandon (34-Memphis, Tennessee-16 years)  
 '58 WTUP, '61 WMOC, '62 WNOE, '63 WENZ, '65 WAYS, '68 WLEE, '70 WTVR, '71 WPDQ, '72 WGOW  
 7pm-12 midnight - Jason Bojohn (21-San Francisco, California-3 years)  
 '70 KSTN, '71 CKLG, '72 KELP, KTKT, WGOW  
 12 midnight-6am - Jack Daniels (23-Chattanooga, Tennessee-1-1/2 years)

'71 WDDO, WRIP, '72 WTTI, WGOW

WNOO, P.O. Box 5156 (1108 Hendricks Street), Chattanooga, Tennessee 37406 (615) 698-8617

Format: Heavy R & B

Freq.: 1260 Power: 1,000 Watts

Owner: WMFS, Inc.

General Manager: Fred Webb

Station Manager: David F. Oliver

Sales Manager: Raymond Hardin

Program Director: Emanuel Minton III

Music Director: Bobby A. Day

Policy: 44 singles-5 LPs, open promo policy

News Director: Lee Richardson (1)

Chief Engineer: Ronald Wilson

Head of Accounting: Essie Smith

Age Target: 18-35

Bobby Q. Day (33-Flint, Michigan-5 years)

WAMM, WWWS, KALO, KOKY, '72

WNOO

Frank J. Jackson (29-Chattanooga, Tennessee-9 years)

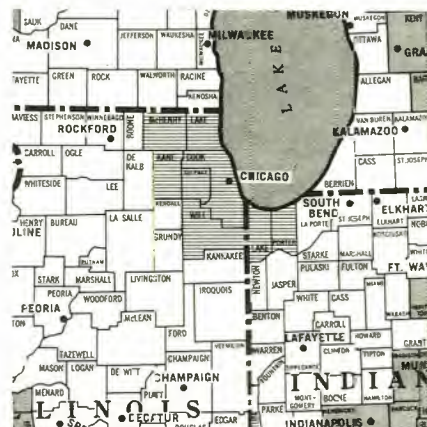
'63 WNOO

PM Drive - Emanuel Minton III

(24-Warren, Arkansas-5 years)

KALO, WNOO

## CHICAGO



Chicago, Illinois, 2nd Market Rank.  
SMA - 8-county area: 7,709,000

Ethnic Breakdown: Non-White: 18.7%

**HISTORY:** Chicago was founded

March 4, 1837 by Jean Du Sable — a

black man. The town consisted of a

factory, a trading post, a few frontier

stores and 4, 70 pioneers. Indians gave

it the name more than 300 years ago.

Cheacagou meaning "strong smelling

wild onions of the mud flats," when

literally interpreted.

**THE ECONOMY:** This is the

midwest's major industrial, business,

banking, government, transportation,

educational and communications and

cultural center.

**COLLEGES, UNIVERSITIES, ARMY**

**BASES, OTHER INSTITUTIONS:** U

of Chicago, Loyola University,

Roosevelt University, Northwestern

University, De Paul University Great

Lakes Naval Base, Fort Sheridan —

Army Post.

**THE PEOPLE:** Politics — historically

Democratic, currently undergoing a

more Republican influence.

Predominant Democrat. Population

is forward thinking.

**TWO RECOMMENDED HOTELS:**

Marriott (airport), Palmer House

(downtown).

**COST OF LIVING:** Average price for

bread: \$.35, regular gasoline: 43.9

cents, one bedroom apartment

w/pool: unfurnished: \$200-\$250  
(suburbs), state sales tax: 5%, state  
income tax: 1-1/2%.

AM		
WAIT	Beautiful	820
WBMM	All News	780
WSBC	F. Language	1240
WCFL	Top 40	1000
WCRW	F. Language	1240
WEDC	F. Language	1240
WGN	MOR	720
WGRT	Black	950
WIND	Prog. MOR	560
WJJD	C & W	1160
WLS	Top 40	890
WMAQ	MOR	670
WNUS	Beautiful	1390
WBEE	Jazz/Gospel	1570
WCGO	Temp. MOR	1600
WEAW	MOR	1330
WEFF	Prog.	1430
WLTD	MOR	1590
WMPP	Black	1470
WOPA	Spanish	1490
WTAQ	Variety	1300
WVON	Black	1450

FM		
WBMM	Prog. Rock	96.3
WCLR	MOR	101.9
WDAI	Prog. Rock	94.7
WDHF	Beautiful	95.5
WEAW	MOR	105.1
WEFM	Classical	99.5
WFMF	Beautiful	100.3
WFMT	Classical	98.7
WGLD	Prog. Rock	102.7
WJJD	Country	104.3
WKFM	MOR	103.5
WLAK	Beautiful	93.9
WMAQ	Pop Stand.	101.1
WNIB	Religious	97.1
WNUS	Beautiful	107.5
WSDM	Jazz/Rock	97.9
WXFM	Variety	105.9
WXRT	F. Language	93.1
WEAW	MOR	105.1
WEFF	Prog.	103.1
WLNR	Beautiful	106.3
WTAS	MOR	102.3
WMMM	MOR	92.7
WXFM	Variety	105.9
WYEN	MOR	106.7
WYCA	Gospel	92.3

#### SPOTLIGHT ON-----

WFMF, 875 N. Michigan, Chicago,  
Illinois 60611 787-3900

Format: MOR  
Freq.: 100.3 Power: 6,200H - 6,200V  
Owner: Century Broad. Corp.  
General Mgr.: Darrell Peters  
Station Mgr.: Darrel Peters  
Program Director: Frank Lee  
Music Director: Frank Lee  
Chief Engineer: Dave Collins  
Head of Acctg: Jesse Grigsby  
Age Target: 35-49

WCFL 300 North State Street,  
Chicago, Illinois 60610 222-1000  
Format: Contemporary  
Freq.: 1,000 Power: 50,000  
Owner: Chicago Fed. of Labor  
General Manager: Lew M. Witz  
Sales Mgr.: Ralph Trieger  
Program Director: Lew M. Witz  
Music Director: Nick Acerenza  
News Director: Mike Rollins  
Chief Engineer: Jim Loupas  
Head of Acctg.: Bill Gilleran  
Age Target: 18-49

WIND 625 No. Michigan Avenue,  
Chicago, Illinois 60611 527-2170  
Format: Prog. MOR  
Freq.: 560 Power: 5,000  
Owner: Westinghouse  
Total Employees: 65  
General Mgr.: Philip E. Nolan  
Station Mgr.: Philip E. Nolan  
Sales Manager: Roy C. Lindaw  
Local Sales Manager: Neal Wud  
Program Director: Robert Mooney  
Music Director: Herb Nestler  
News Director: Ed Dorsey (12)  
Chief Engineer: John Tolleson  
Head of Accounting: A.V. Firth  
Age Target: 18-49

5:30-10am - Ron Britain  
(34-Louisville, Kentucky-20 years)  
10am-2pm - Chuck Benson  
(39-Aurora, Illinois-17 years)  
2-6pm - Dick Williamson (40-Chicago,  
Illinois-18 years)  
6-10pm - Bob Del Giorno  
(32-Syracuse-13 years)  
10pm-12 midnight - Dave Baum  
(34-Cincinnati-10 years)  
12 midnight-5:30am - Larry Johnson  
(39-Nashville-23 years)

WJJD 8 S. Michigan Avenue, Chicago,  
Illinois 60603 (312) 782-5466  
Format: C & W  
Freq.: 1,160 KHz Power: 50,000

Owner: Clough Broadcasting  
 General Mgr.: George Dubinetz  
 Station Manager: Roy Stingley  
 Sales Manager: Al Greenfield  
 Program Director: Roy Stingley  
 Music Director: Roy Stingley  
 Policy: 50 singles plus 10 up and comers. Open promo man policy  
 News Director: Reese Richards (3)  
 Chief Engineer: Don Jeffers  
 Head of Acctg.: Ms. Veronica Kmetz  
 Age Target: 18-65

6-10am - Art Nelson (46-Corsicana, Texas-30 years)

KLIF, KFVB, KEWB, WJJD  
 10am-12 noon - Roy Stingley (Southern Ohio-21 years)  
 12 noon-3pm - Chuck Wheeler (30-Toledo, Ohio-10 years)  
 WOHO, KLIF, WTOD, KCKN, WJJD  
 3-7pm - Ted Clark (42-23 years)  
 WTVJ, WAME, WQXI, WFUN, WQAM, WKNR, WEAM, WJJD  
 7pm - 12 midnight - Jim Wight (28-Rogers, Ark.-8 years)  
 KAKC, KELI, WOHO, WTOD, WMIN & WEEY-FM, WJJD  
 12 midnight-6am - Rich Osborn (42-Spokane, Washington-21 years)  
 KXLL, KOYN, KORD, KAYO, WJJD

WGRT 221 North La Salle Street, Room 526 Chicago, Illinois 60601  
 726-1932

Format: Black  
 Freq.: 950 Power: 1 KW  
 Owner: Atlss Communications  
 Total Employees: 25  
 General Manager: Theodore Jones  
 Station Manager: Theodore Jones  
 Sales Manager: Howard Parkus  
 Program Director: Sonny Taylor  
 Music Director: Sonny Taylor  
 Policy: 25 current records with 8 to 10 LP cuts. Promo men on Tuesdays or anytime if something important comes up.  
 News Directors: Bob Alexander/Mike Sullivan (2)  
 Chief Engineer: Carl Ulrich  
 Head of Acctg.: Irene Matzer  
 Age Target: 18-39

6-10am - Don St. John (24-Los Angeles, California-5 years)  
 10am-1pm - Richard Steele (30-Chicago, Illinois-5 years)  
 WTOY, WYLD, WGRT

1-4:30pm - Vern Blagmond (44-Baltimore, Md.-22 years)  
 Weekends - Ron Rodgers (27-Chicago, Illinois-5-1/2 years)  
 WOPA, WMPP, WNOV, WGRT  
 Weekends - Sonny Taylor (32-New York-8 years)  
 '65 WVOD, '66 KXLW, WNJR, '68 WGLI, '71 WINZ, WNHC, WWRL, '72 WGRT

WGLD 408 S. Oak Park Avenue, Oak Park (Chicago), Illinois 60302 (312) 626-2242

Format: Prog. Top 40  
 Freq.: 102.7 mhz Power: 6,000 w.  
 Owner: Sonderling Broad. Co.  
 Total Employees: 30  
 General Mgr.: Charles E. Manson  
 Station Manager: Disney Scheider  
 Policy: 20-26 singles, 10-18 albums. All night show total LPs. Prefer promo men Tuesdays and Wednesdays but fairly open  
 Chief Engineer: Sidney Schneider  
 Head of Acctg.: Mickey Salapatas  
 Age Target: 12-34

5:30-10am - Peter Collins (19-Cincinnati, Ohio-2 years)  
 WKRC-TV, WBBM-FM, '72 WGLD  
 10am-3pm - Morgan Moore (24-Reno, Nevada-3 years)  
 '71 WGLD  
 3-7pm - Dwight Cook (21-Bradenton, Florida-4 years)  
 69 WKKX, '69 WLCY, WYND, '70 WSRF, '71 WGLD  
 7pm-12 midnight - Tony Rugero (32-Chicago, Illinois)  
 WJOB, '72 WGLD  
 12 midnight-5am - Bob Shulman (24-3 years)  
 '69 WICB-FM, '71 WGLD  
 6-11am - Saturday - Bruce Lang (24-2 years)  
 '71 WEXI, WIND, WBBM-FM, '72 WGLD

WGN 2501 Bradley Place, Chicago, Illinois 60618 (312) 528-2311  
 Format: Talk, popular music, sports, news  
 Freq.: 720 Power: 50,000 watts  
 Owner: WGN Continental Broadcasting Company  
 Total Employees: 202  
 General Manager: Marvin H. Astrin (Exec. VP and GM)

Sales Manager: Donald A. Getz  
 Program Director: Robert Henley  
 News Director: Charles Harrison (12)  
 Chief Engineer: Woodrow R. Crane  
 Head of Accounting: Justin N. Liss  
 (Controller)  
 Age Target: mid-20's up

5:30-10am - Wally Phillips (Cincinnati, Ohio-25 years)

'47 WJEF, '48 WSAI, '50 WCPO, '52 WLW, '56 WGN

10am-12 noon - and 1-2pm - Roy Leonard (Hingham, Massachusetts-22 years)

'53 WKOX, '56 WHDH, '58 WNAC, '67 WGN

2-4pm - Eddie Hubbard (Baltimore, Maryland-30 years)

'42 WITH, WIND, '47 NBC, '56 WGN

4-7pm - Bill Berg (Chicago, Illinois-16 years)

WTVO, WASK, WTAX, WCAR, WFOX, WIND, '71 WGN

7-8pm - John Mallow (Spokane, Washington-38 years)

KFIO, KPPY, KOMO, '44 WGN

10:05-10:55pm - Tues-Fri; 10:05pm-1am - Mon.; 10-11pm, Sat & Sun. - Joseph Andres (Milwaukee, Wisconsin-31 years)

'41 WMAM, '42 WKBH, '45 WMLO, WISN, WMAW, '50 WBBM, '68 WGN

11:05pm-5am, Tues-Sat; 11:05pm-5:30am Sun. - John Doremus (Sapulpa, Oklahoma- 21 years)

'51 KOMA, '52 KRMG, '54 KVOO, '57 WKY, '58 WIND, '59 WMAQ, '65 WAIT, '72 WGN

WLS 360 N. Michigan Avenue, Chicago, Illinois 60601 782-2002

Format: Top 40

Freq.: 890 khz Power: 50,000 watts

Owner: Amer. Broad. Co.

Total Employees: 75

Vice President and General Manager: Paul Abrams

Operations Manager: Mike McCormick

Sales Managers: General Sales Manager - Jim Joslyn, Sales Manager- Larry Divney

Production Director: Tommy Edwards

Music Director: Dick Sainte

Policy: 20-30 singles. Some LP cuts, Promo policy - Chicago based promo men - Wednesdays. National - regional men by appointment

News Director: Phillip B. Hayes (14)

Chief Engineer: Don Amell

Head of Acctg.: Charles Rimkus

Age Target: 12-49

5-9am - Charlie Van Dyke (26-Dallas, Texas-12 years)

KHJ, KGB, KFRC, CKLW, KLIF (PD), KVIL

12 noon-3pm - Dick Sainte (30-McMinnville, Oregon-10 years)

KHJ, KRLA, KFRC, KGB, KISN, WIFE

3-6pm - J.J. Jeffrey (30-Brunswick, Maine-15 years)

WFIL, WRKO, WMEX, WAYS, WJAB, WCME

6-9pm - John Landecker (25-Ann Arbor, Michigan-3-1/2 years)

WIBG, WILS, WERX, WTRX, WOAI

9pm-1am - Bill Bailey (26-Chicago, Illinois-7 years)

WWDJ, WDIA, KMOX, KWK, WCHB, WVON

1-5am - Chuck Knapp (27-Fergus Falls, Minnesota-8 years)

WQXI, WIXY, WRKO, KQWB

Weekends - Tommy Edwards (28-Topeka, Kansas-13 years)

WOR-FM, WEAM, KEWL, KTOP

WDAI 360 North Michigan Avenue, Chicago, Illinois 60601 782-6811

Format: Prog. Rock

Freq.: 94.7 Power: 6.1 KW

Owner: Amer. Broad. Co.

Total Employees: 35

General Mgr.: Roger Turnbeaugh

Station Mgr.: Roger Turnbeaugh

Sales Manager: James Smith

Program Director: James Davis

Music Director: Judy Helm

Policy: Top 75 LPs and Top 50 singles which pertain to format. Promo men on Monday, Tuesday and Friday

News Director: Ron Hill (1)

Chief Engineer: Glen Clark

Head of Accounting: Laverne Bachorski

Age Target: 16-28

6-10am - James M. Kerr (19-Detroit, Michigan-6-1/2 years)

'67 WYNZ, '68 WHMI, '69 WNRS, '71 WLOF, WORJ, WAAM, WKNR, WCAR, '72 WDAI

10am-2pm - Robert Brown (25-Chicago, Illinois-8 years)

'64 WIRK, '66 WQAM, '67 WSSV, '69 WLEE, '70 WTVR, '71 WCLR, '72

## CINCINNATI

### WDAI

6-10pm - Ed Romig (23-Redding, California-5 years)  
'67 KVCV, '68 KVIP, '69 KRDG, KFIG (PD), '72 WDAI

WMAW Merchandise Mart, Chicago, Illinois 60654 644-8300

Format: Prog. MOR

Freq.: 670 Power: 50 kw

Owner: Nat. Broad. Co.

Total Employees: 60

Vice President and General Manager: Dennis R. Israel

Sales Manager: Craig Magee

Program Director: Lee Davis

Music Director: Ed Cerny

Policy: Approximately 50 current non-rock hits, with LP cuts old and new

News Director: Frank Barnako

Chief Engineer: Hal Whitteberry

Head of Acctg.: Jay Childs

Age Target: 18-49

6-10am - Howard Miller (50-Chicago, Illinois-25 years)

'47 WIND, '68 WCFG, '69 WGN, '72 WMAW

10am-2pm - Joel Sebastian (40+-Detroit, Michigan-15 years)

'57 WNHC, WKNR, WXYZ, WINS, KLAC, '65 WCFL, '70 WLS, '72 WMAQ

2-6pm - Clark Weber (40+-Milwaukee, Wisconsin-17 years)

'55 WAUX, '56 WBKV, '57 WRIT, '60 WLS, '69 WCFL, '71 WMAQ

6-8pm - Pat Sheridan (40+-Milwaukee, Wisconsin-21 years)

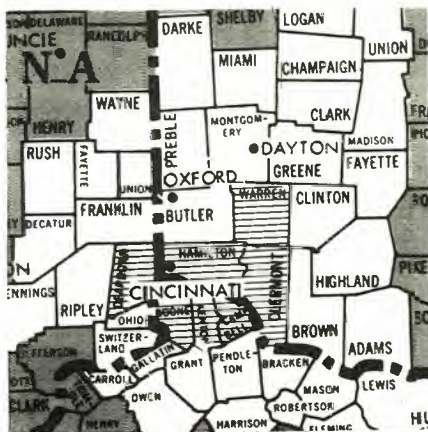
'51 WHA, '55 WAUX, '57 WCAR, '62 WBBM, '64 WMAQ

8pm-12 midnight - Jim Stagg (30+-Birmingham, Alabama-13 years)

'59 WYDE, '60 WIGB, '61 KYA, WOKY, '62 KYW, '64 WCFL, '71 WMAQ

12 midnight-6am - Jim Hill (40+-Chattanooga, Tennessee-22 years)

WDEF, '58 WMAQ



Cincinnati, 21st Market Rank.  
Population: 1,396,400.

Ethnic Breakdown: Black - 153,980

**ECONOMY:** Located in southern Ohio, on the Ohio River, 244 miles southeast of Cleveland, 284 miles west of Pittsburgh, 108 miles east of Indianapolis, and 110 miles northeast of Louisville. The economy is fairly well diversified with leading industries including manufacture of machine tools (Cincinnati Machine Tool), soap (Procter and Gamble - a major employer), and playing cards (American and Gibson). Other important products include cans (Continental Can Co.), chemicals (Hyde Park Clothing), coffins, motors and machinery (GM-Chevrolet), steel mill products, valves, jet engines (G.E.), malt (Burger, Hudepohl, and Schoenling Breweries), cosmetics (Alberto-Culver and a new Avon plant), meat packing (Kahns), paper products (Cincinnati Milling), and plastics. Major tourist attraction, outside of the standard zoos, parks, and museums, is King's Island, a brand new amusement park opened this year. Principa schools include the University of Cincinnati (19,000 students), Xavier University (2,000), and Thomas More College (1,200).

**THE PEOPLE:** The city is known as a follower, rather than a leader.

attitudes are described as conservative. Major ethnic groups include Germans, Irish, and Italians. The city is made up of many smaller communities who actually have their own separate annual parades and festivals. The Catholic religion is dominant, as are the Republicans, a situation which is now easing. The downtown area is undergoing a massive and expensive renovation, spotlighted by the newly completed Fountain Square. Erosion to the suburbs has not been as evident here as in other cities of comparable size, probably due to the very liveable conditions. Crime is not a great problem, pollution is mostly limited to the Ohio River, and integration is providing a workable neighborhood situation. The police department, headed by a relatively new chief, is progressive and causes no particular hassles of longhairs or others. The city is old and could be compared to St. Louis or Louisville, but is basically a clean town. Night life is average. 18 year olds are allowed to drink (3.2% beer only), and Sunday drinking has just been OK'd. Repeal of tax was voted down.

**COST OF LIVING:** Reasonable, ranked 24th among major US cities. One bedroom furnished apartments average \$150. Regular gas is currently selling for \$.33 per gallon, gas wars and Kentucky's prices keep the situation competitive. Jock salaries range as high as \$30,000 per year (\$175/week is the AFTRA minimum), top forty jocks average \$300-\$325.

AM		
WCIN	Black	1480
WCKY	Beautiful	1530
WCW	C & W	1320
WKRC	MOR	550
WLW	MOR	700
WNOP	Jazz/Talk	740
WSAI	Top 40	1360
WVBE	C & W	1230
WZIP	C & W	1050

FM		
WEBN	Prog. Rock	102.7
WKRQ	Top 40	101.9
WLQA	Beautiful	98.5
WLYK	Beautiful	107.1
WSAI	Prog. Rock	94.1
WUBE	Country	105.1

WWEZ Beautiful 92.5

**SPOTLIGHT ON-----**

WKRQ 1906 Highland Avenue, Cincinnati, Ohio 45202 (513) 421-1750

Format: Top 40

Freq.: 101.9 Power: 25,000

Owner: Taft Broadcasting

Total Employees: 30

General Manager: Jack Chapman

Station Manager: Jack Chapman

Sales Manager: Dave Martin

Program Director: Chris Bailey

Policy: 20-30 current singles, no LP cuts

Music Director: Chuck Morgan

News Director: Charles C. Bolland (1)

Chief Engineer: Ray Owens

Age Target: 18-34

6-10am - Chuck Morgan (21-Erie, Pennsylvania-3 years)

'69 WWGO, WCKK, '71 WWYN, WMEE, '72 WAMS, WKRQ

10am-2pm - Bob Owens (20-Canton, Georgia-5 years)

'67 WCHK, '69 WYNX, '70 WBHF, WFOM (Chuck Stevens), '71 WQXI, '72 WKRQ

5-9pm - J. Michael McKay (25-Kenosha, Wisconsin-5 years)

WRJN (Paul George), WGRD (Tom Rivers), WLAV (Tom Rivers), WIFE, WKRQ

2-5pm - Chris Bailey (31-Las Vegas, Nevada-15 years)

'57 KENO, '67 WUBE, '68 KDWB, '70 WRIT, WRKO, '72 KCBQ, WKRQ

9pm-12 midnight - Dan Lundy (24-Sandwick, Illinois-5-1/2 years)

'67 WJRC (Dan Scott), '68 WITY (Dan Scott), '71 WLTH (Dan Scott),

WEBN 1050 Considine Avenue, Cincinnati, Ohio 45205 (513) 251-3000

Format: Form. Prog.

Freq.: 102.7 Power: 20,000 watts

Owner: Circe Comm., Inc.

Total Employees: 23

General Manager: Frank Wood

Station Manager: Frank Wood

Sales Manager: John P. Otting

Program Director: Frank Wood, Jr.

Music Director: Mary Decioccio

Policy: 25 current singles. About 33 current LPs. Promo men seen Monday and Tuesday

News Director: Dave Howe (1)

Chief Engineer: Fred Williams

Head of Acctg.: Louise Rainier  
Age Target: 18-35

6-10am - Dave Howe (37-Cincinnati, Ohio-12 years)

'60 WTWN, '61 WIKE, WFLR, '63 WCKY, '73 WEBN

10am-1pm - Chris Gray (23-Cincinnati, Ohio-3-1/2 years)

'69 WBUK (David Morgen), '70 WNCR, WCUY, '71 WEBN

1-5pm - Geoffrey Nimmo (25-Cincinnati, Ohio-2 years)

'69 WFIB, '70 WEBN

5-7pm - Frank Wood (Bo)

7-11pm - Denton Marr

11pm--3am - Ty Williams (37-Cincinnati, Ohio-13 years)

'59 WNOP, '67 WPGF, '71 WAEF, WEBN

Weekends - Peter Bright (25-Cincinnati, Ohio-6 years)

'66 WFIB (Peter Breidenbach), '67 WPFB, '69 WAVI, WDAO (Peter Bryan), '70 WCHB, WCCV-FM (Jerry Pace), '70 WEBN-FM

WUBE 225 E. 6th Street, Cincinnati, Ohio 45201 (513) 621-6960

Format: Modern Country

Freq.: 1230 Power: 1,000 Watts

Owner: Kaye/Smith

General Manager: Bill Jenkins

Station Manager: Bill Jenkins

Sales Manager: Dick French

Program Director: Larry Boelter

Music Director: Jack Reno

News Director: Don Terry

Chief Engineer: Tom Sullivan

Head of Accounting: Joyce Bengé

Age Target: All ages

5-9am - Dave Bunce (28-Cincinnati, Ohio-4 years)

'68 WSAI, WUBE

12 noon-3pm - Paul Albert (24-Rochester, New York-5 years)

'68 WCMF, '69 WNYR, '70 WWOL (Jack Daniels), '72 WUBE (Paul O'Brien)

7pm-12 midnight - David W. Scott (29-Mobile, Alabama-5 years)

WBCA, WABB, WYDE, WUBE

12 midnight-5am - Jim Beam



9am-12 noon - Jack Reno (35-Bloomfield, Iowa-15 years)

KLLL, KWNT, WXCL, KCKN, KDRO, KTHS, KDKD, KBIZ, KCOG, KJPW, KLEE, WHOW, KWTO

WSAI West 8th and Matson Place, Cincinnati, Ohio 45205 251-5700

Format: Top 40

Freq.: 1360 Power: 5,000

Owner: Pac. & So. Broad. Co.

Total Employees: 60

General Manager: Jack Carnegie

Station Manager: Jack Carnegie

Sales Manager: William Dallman

Program Director: Roy Cooper

Music Director: Roy Cooper

Policy: Promo men on Monday afternoon

News Director: Doug Anthony (4)

Chief Engineer: Mark Ehrhardt

Head of Acctg.: Pat Breuer

Age Target: 8-34

6-10am - Dick Biondi (Endicott, New York)

'58 WKBW, '60 WLS, '63 KRLA, '65 KRLA, '67 WCFL, '72 WSAI

12-6am - Randy Robins (Tyler, Texas)

'62 KDOK, KEJZ, '63 WIL, '65 KFJZ, '68 WQXI, '70 KIMN, '72 WSAI

8am-12 noon - Buddy Baron (Jacksonville, Florida)

'68 WMBR, '71 WGST, '72 WQXI, WSAI

4-8pm - Bob Goode (Lamar, Colorado)

'63 KLMR, '66 KSEL, '69 WIFE, '70 WSAI



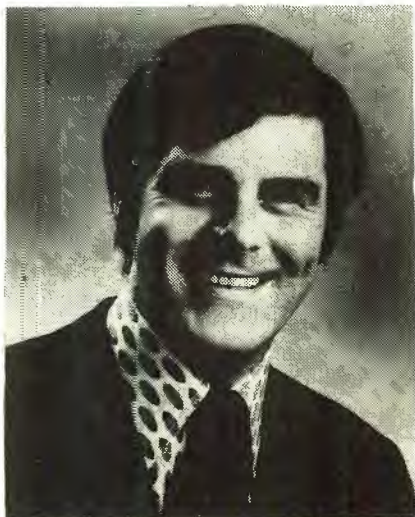
WKRC 1906 Highland Ave.,  
Cincinnati, Ohio 45219 421-1750  
Format: Prog. MOR  
Freq.: 550 Khz Power: 5,000  
Owner: Taft Broadcasting Co.  
Total Employees: 30  
General Manager: Jack Chapman  
Station Manager: Jack Chapman  
Sales Manager: David Martin  
Program Director: Jerry Thomas  
Music Director: Gene Warman  
Policy: 50 current singles, 20 LP cuts,  
30 oldies  
News Director: Charles Boyland  
Chief Engineer: Ray Owen  
Head of Acctg.: Dee Holtzclaw  
Age Target: 25-40

6-10am - Stan Matlock (26 years)  
WCKY  
10am-2pm - Jerry Thomas (15 years)  
WBLG, WINN  
2-6pm - Rich King (19 years)  
KFMB, KWK, WOKY  
6-11pm - Ted McKay (26 years)  
WKNA

WLW 140 w. 9th St., Cincinnati, Ohio  
45202 (513) 241-1822  
Format: Contemp. MOR  
Freq.: 700 Power: 50,000  
Owner: Avco Broadcast., Inc.  
Total Employees: 51  
General Manager: Charles K. Murdock  
Station Manager: Charles K. Murdock  
Sales Manager: William Miller (Gen.),  
Jim Meyer (local)  
Program Director: Dan Clayton  
Music Director: Dan Clayton  
News Director: Don McMullin  
Chief Engineer: Jim Hampton  
Head of Acctg.: Armanda Willmann  
Age Target: 18-49

6-10am - James Francis Patrick O'Neill  
(44-Casper, Wyoming-29 years)  
'43 KORN, '47 WVTM, '48 KOWH,  
'56 KFBI, '58 WONE, '59 KWG, '60  
KSTN, '61 KDWB, '67 WLW  
10am-3pm - Jockey Joe Kelley  
(33-Canton, Ohio-18 years)  
'56 WARU, '58 WJHL, '59 WKGN, '60  
KTRN, '61 WKGN, '62 WKYE, '63  
WLS, '64 WIFE, WKAZ, '65 WJHR,  
'68 WONE, '69 WLW  
3-7pm - Bob Beasley (45-Detroit,  
Michigan-26 years)  
'60 WEXL, '63 WPON, '66 WTMJ, '69  
WWJ, '71 WMAQ, '72 WLW

7pm-12 midnight - Jim LaBarbera  
(30-Pittsburgh, Pennsylvania-9 years)  
'63 WCED, '64 WWGO, '66 WKYC,  
'68 WIXY, '69 WLW, '72 KTLK, WLW  
12 midnight-5am - Nick Young  
(23-Princeton, Illinois-4 1/2 years)  
'68 WZOE, '70 KTGR, '72 WLW



Bob Braun/WLW



Fill-in - Dan Clayton (33-Sedro  
Woolley, Washington-10 years)  
'62 KDEO, XEAU, KENO, '65 KBTR,  
'67 WPOP, '70 KRIZ, '71 WLW

# CLEVELAND



Cleveland, 12th Market Rank.  
Population: 2,090,300

Ethnic Breakdown: Black - 338,141

**ECONOMY:** Located in northern Ohio in a triangle formed by Detroit, Pittsburgh, and Buffalo, on the south shore of Lake Erie. The city is heavily industrial and known primarily for iron and steel production, with Jones & Laughlin and Republic Steel having the greatest number of employees. Other major employers include General Motors (largest Vega plant in the country), General Electric (household appliances), and the Ford Motor Company. Other important products include aircraft (TRW), electrical equipment, paints (Sherwin-Williams), chemicals, and apparel. The city has gained increasing importance as one of the major lake ports and is known as a prime trucking area. Most of the city's industry is centered on the half-mile wide Cuyahoga River Valley which runs through the center of town. Cleveland is represented by professional teams in baseball (Indians), football (Browns), soccer (Stokers), and hockey (Barons). There are no major historical sites, although there are many city and metropolitan parks (including Cedar Point and the Cleveland Zoo). University Circle, a 500-acre complex for art, education, and medicine, is the

primary tourist attraction. Major schools include Case-Western University (4,000 students), Cleveland-Marshall Law School, Baldwin-Wallace College (2300), John Carroll U (2400), and Cleveland State (10,000).

**THE PEOPLE:** Being primarily an industrial city, there are a great many blue collar workers, much like Cincinnati. The city's population is steadily getting younger; almost 40% of the people are under 20. Growth is centered in the suburbs where most of the tax money is spent, leaving little for services in the downtown area. Major gripes are for better city transportation and school improvement. Pollution is heavy, both in the air and in Lake Erie, which is unswimmable. The situation has improved little over the past year, despite public discontent, because of the relatively small fines imposed on offenders. Unemployment has not been a major problem except with city police and firemen because of the lack of tax money. Already established integration has meant no hassles with bussing. The city is also known for its large Polish population. Attitudes are fairly balanced between conservatives and liberals; McGovern carried Cuyahoga County in the recent primary, although Humphrey won statewide. Due to the lack of large college populations, there have been no demonstrations or negative attitudes toward longhairs.

**COST OF LIVING** Ranked 8th among major U.S. cities, slightly higher than the national urban average. A one-bedroom furnished apartment will cost \$175 on the average. Regular gas is selling for \$.38/gallon. Sales tax is 4 1/2% in the county, with a 1% city tax, and a graduated state income tax. Property taxes are high due to the movement to suburbs. Union base for jock salaries starts at \$257.50 per week, with annual salaries reaching \$40,000. Top forty jocks average \$275-\$300.

AM		
WABQ	Black	1540
WELW	C & W & Talk	1330
WERE	Talk-Sports	1300

WGAR	Top 40	1220
WHK	Beautiful music	1420
WIXY	Top 40	1260
WJMO	Black	1490
WJW	MOR	850
WKYC	MOR	1100
FM		
WCLV	Classical	95.5
WDBN	Beautiful music	94.9
WDOK	Show tunes	102.1
WELW	Top 40	107.9
WGCL	Contemporary	98.5
WKYC	Beautiful music	105.7
WLYT	Contemporary	92.3
WMMS	Prog. rock	100.7
WNCR	Prog. rock	99.5
WQAL	Beautiful music	104.1
WXEN	Various ethnic	106.5
WZAK	Various ethnic	93.1

## SPOTLIGHT ON-----

WIXY 3940 Euclid Avenue  
Cleveland, Ohio 44115 391-1260

Format: Pop Rock

Freq.: 1260 Power: 5,000 watts

Owner: Globetrotter  
Communications, Inc.

Total Employees: 47

General manager: Norm Wain

Sales Manager: Dick Bremkamp

Program Director: Chuck Dunaway

Music Director: Marge Bush

Policy: 35-40 singles, 6-10 LP cuts.

Promo men seen on Mondays.

News Director: Roger Daniels (2)

Chief Engineer: Bob Steiger

Head of Accounting: Sally Fisher

Age Target: 18-34

5:30-10am - Mike Reineri  
(30-Pittsburg, Kansas-15 years)

WPDQ, WJJD, '67 WIXY

10am-2pm - Bob Shannon  
(30-Ontario, Canada-8 years)

WKBW, WKYC, KXOK, KJR,  
KRUX, '72 KJR

2-4pm - Chuck Dunaway  
(36-Houston, Texas-18 years)

WABC, KLIF, KILT, WKY, '68  
WIXY

4-8pm - Terry Stevens (27-Sioux  
Falls, S.D.-7 years)

KFMX, KKLS, KELO, '72 WIXY

8pm-12 midnight - Jeff McKee  
(21-Omaha, Neb.-5 years)

WRIT, WPDQ, KRCB, KOIL, '71  
WIXY

12 midnight-5:30am - Mike Kelly  
(25-Provo, Utah-4 years)  
WFDF, KNAK, '71 WIXY

WGAR Broadcast Park, 9446  
Broadview Road, Cleveland Ohio  
44147 526-6700

Format: Top 40

Freq.: 1220 Power: 50,000 watts

Owner: Nationwide Communications,  
Inc.

Total Employees: 45

General Manager: Richard Janssen

Sales Manager: Art Caruso

Program Director: John C. Lund

Music Director: Chuck Collier

Policy: 35 currents - heavy gold, No

LP cuts, Open promo man policy.

News Director: Brian Beirne (10)

Chief Engineer: Jack Sellmeyer

Head of Accounting: Don Batke

Age Target: 18-49

6-10am - John Lanigan (30-Ogallala,  
Nebraska-13 years)

KTLN, KVOR, KDEF, KHOW,  
KRUD, WGAR

10am-1pm - Joe Mayer  
(46-Cleveland, Ohio-20 years)

WAKR, WDOK, KYW, WKYC,  
WHK, WGAR

1-4pm - Chuck Collier  
(25-Cincinnati, Ohio-9-1/2 years)

WSRW, WMWM, WONE, WSAI,  
WGAR

4-8pm - Jaan Torv (26-Sydney,  
Australia-7 years)

2SM (Australia), WGAR

8pm-12 midnight - Stoney Richards  
(23-Detroit, Michigan-3 years)

WPON, WEXL, WDET-FM,  
WWW-FM, WGAR

12 midnight-6am - Norm N. Nite  
(31-Cleveland, Ohio-11 years)

WHK, WLRO, '68 WGAR

WJW 118 St. Clair Avenue, N.E.  
Cleveland, Ohio 44114 781-8500

Format: Personality, Music,  
Conversation

Freq.: 850 Power: 10,000

Owner: Storer Broadcasting  
Company

Total Employees: 55

General Manager: Charles Renwick

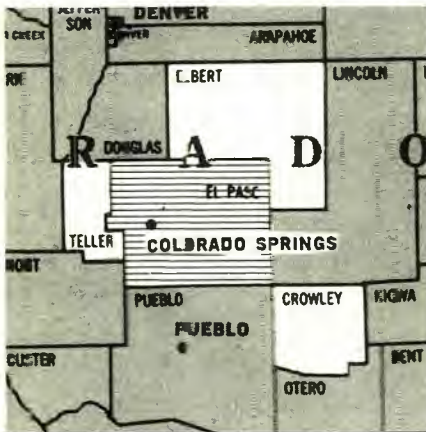
Station Manager: Jules Blum

Sales Manager: National - Jules

Blum, Local - Richard Matthews

Program Director: Robert D. West

# COLORADO SPRINGS



Colorado Springs, Colorado, Metro  
Population: 275,000, Total City  
Population: 155,000

Ethnic Breakdown: Black - 7,045,  
Spanish - 11,874, Indians - 334,  
Oriental - 532, Other - 675

**HISTORY:** Founded in 1871 by  
General William J. Palmer. The sixth  
fastest growing city over 100,000 in  
the U.S.

**ECONOMY:** Electronics, technical,  
military, Ampex aircraft mechanics,  
Fowler Lumber Co., Luart Press,  
Colorado Electronics

**COLLEGES, UNIVERSITIES, ARMY  
BASES, OTHER INSTITUTIONS:**  
Colorado College (1,734), El Paso  
Comm. (3,182), University of  
Colorado (2,304), Fort Carson, Air  
Force Academy

**THE PEOPLE:** Very ecology oriented  
- will not allow any heavy industry in  
the city or the area, otherwise middle  
of the road.

**TWO RECOMMENDED HOTELS:**  
Piazza, Broad near downtown.

**COST OF LIVING:** Average price for  
bread: 18-44 cents, regular gasoline:  
26.9 cents, one bedroom apartment  
w/fool: furnished: \$135, unfurnished  
\$120, state sales tax: 5%.

**DISC JOCKEYS MAKE:** Lowest: \$85,  
Highest: \$190, Average: \$120

AM

KEDI

MOR

149C

KPIK	C & W	1580
KRDO	MOR	1240
KRYT	MOR	1530
KSSS	Beautiful	740
KVOR	Beautiful	1380
KYSN	Top 40	1460

FM		
KCMS	MOR	102.7
KKFM	Prog. Rock	96.5
KPIK	C & W/Gold	94.3
KRDO	Beautiful	95.1
KRTY	MOR	101.9
KVOR	Simulw/AM	92.9
KRCC	Jazz&Rock&Class.	91.5

## SPOTLIGHT ON

KEDI P.O. Box 10702, Manitou  
Springs, Colorado 80829 685-5696

Format: Adult Rock

Freq.: 1490 Power: 500

Owner: Black Forest Dev.

General Manager: Steve Scott

Station Manager: Steve Scott

Sales Manager: Jim Sipes

Program Director: Steve Scott

Music Director: Steve Scott

News Director: Dana Ross

Chief Engineer: Tom Flohres

Head of Acctg.: Steve Scott

Age Target: 18-35

6-10 am - Chuck Browning  
(19-Lineville, Alabama-6 years)

'67 WANL (Rick Yates), '69 WRFS,  
'70 WNUZ, '71 WJDX, '72 KEDI

10am-2pm - Jim Sipes (21-Boulder,  
Colorado-3 years)

'70 KOYN, '71 KTSC, KBVL, KCSJ,  
KKAM, KEDI

2-6pm - Mike Shannon (28-Dallas,  
Texas-4 years)

'68 KTFS (Mike Thompson), KBGO,  
'69 KOMA (Chris Kelly), KIMN, '70  
KEDI

6-10pm - Jack Jennings (22-Quincy,  
Illinois-5 years)

'67 KYSN, '68 KRDO, '69 KPIK, '70  
KTSC, '71 KEDI

10 pm - 2 am - Tom Flohres  
(26-Colorado Springs, Colorado-1  
years)

KCMS, KEDI  
2-6 am - C.C. Crow (23-Amarillo,  
Texas-4 years)

'60 KRAN (Tommy O'Day), '70  
KCAN, '72 KEDI

KPIK Box 2440 Colorado Springs,  
Colorado 80901 (303) 634-1503

Format: Country Gold  
 Freq.: 1580 Power: 5,000 Watts  
 Owner: Western Broadcasting  
 Company  
 General Manager: Bonnie Paris  
 Total Employees: 13  
 Station Manager: Bonnie Paris  
 Sales Manager: Everett Murray  
 Program Director: John Potter  
 Music Director: Dave Stone  
 Policy: About 95 singles, 30 current  
 LPs  
 News Director: Ed Stabler (2)  
 Chief Engineer: George James  
 Head of Acctg.: L.C. Lively  
 Age Target: 18-45

Head of Acctg.: Beverly McNutt  
 Age Target: 18-34

6-10am - Gregor Vaule  
 10am-2pm - Tim Kiley 2-6pm - Chris  
 Allan Michaels 6-10pm - Bob Green  
 10pm-3am - Gene Curtis 3-6am - Jim  
Roberts

5-9am - Dennis W. Walker (24-Roswell,  
 New Mexico-5 years)  
 '68 KRSY, '70 KRTY (John Potter),  
 '71 KPIK (PD)  
 9-11am - Pappy Dave Stone (Lubbock,  
 Texas-26 years)  
 '53 KDAV, KPEP, KZIP, KPIK  
 12am - 3pm - Rick Martin  
 (26-Saguache, Colorado-4 years)  
 '68 KRAL, '69 KOVO, '70 KEXO,  
 KEdi, '72 KPIK  
 3-7pm - Robert Joseph Fults  
 (21-Colorado Springs, Colorado-2  
 years)  
 '70 KPIK (Bobby Fults)  
 7-11pm - Ed Stabler (30-Colorado  
 Springs, Colorado-14 years)  
 '58 KCMS, '62 KLEI, '64 KTRG, '65  
 KRDO, '66 KLMO, KGMC, KFML,  
 KRTY, '70 KCMS, KEDI, '71 KKFM,  
 KPIK  
 11pm - 2am - Genie Geyer  
 (23-Baltimore, Maryland-1-1/2 years)  
 '70 WASA, '72 KPIK  
 2-5am - Diane T. Lundstrom  
 (24-Denver, Colorado-8 months)  
 '72 KPIK

KYSN Box 1715 - 146 W. Arvada,  
 Colorado Springs, Colorado 80901  
 (303) 634-1511  
 Format: Rock  
 Freq.: 1460 Power: 1,000  
 Owner: KYSN Broad. Co.  
 Total Employees: 23  
 General Manager: John Lambert  
 Station Manager: John Lambert  
 Sales Manager: John Lambert  
 Program Director: Gregor Vaule  
 Music Director: Gregor Vaule  
 News Director: Hal Tatel (1)  
 Chief Engineer: Tom Little

## COLUMBIA, S.C.



Columbia, S.C. 93rd Market Rank,  
Population: 322,880

Ethnic Breakdown: Black - 84,474

**ECONOMY:** Columbia is the Capitol of South Carolina located in Richland and Lexington Counties, standing on the east side of the Congaree River. Columbia is sprinkled with suburbs and has two major shopping centers, Richland mall 262,676 square feet and Dutch Square 510,000 square feet. Distance from the suburbs to downtown in normal traffic would be about 15 minutes. Major employers in the metro area include Fort Jackson Army Base, University of South Carolina, Pacific Mills, Southern Bell, Allied Chemical and General Electric. Colleges in the area include the University of South Carolina with a 70-71 enrollment of 13,558 and Allen University and Benedict College which are two primarily Black enrolled schools. The airport is serviced by Delta, Eastern, Southern and Piedmont as well as train and bus service into the city.

**THE PEOPLE:** The city operates under a council - manager form of government. Religion and government seem to be the two principal standouts in Columbia. The state, on the average, has a 5% unemployment rate. Many concerts are seen in the city, the majority of which are promoted by the college. Such acts as Yes, James

Gang, Black Sabbath, have played the city (mostly using the Coliseum, which is two years old this December).

**COST OF LIVING:** A good two-bedroom apartment in Columbia will run between \$150 and \$175. Base price on phone is \$.50, electricity on a house with central air about \$43. Water, about \$7 per month. There's also a 4% sales tax on purchases and car licenses vary depending on style and model. A babysitter gets between 50 and 75 cents an hour. An average house you can rent for around \$125...and food items...milk - 1 gallon \$1.56, butter - 79 cents per pound, bread - 33 cents a loaf, hamburger \$.69 per pound, steak \$1.89. The average DJ salary is \$140 to \$150 per month.

AM		
WCAY	C & W	620
WCOS	C & W	1400
WIS	MOR	560
WNOK	Contemp.	1230
WOIC	Black	1320
WQXL	Gospel/C&W	1470

FM		
WCOS	C & W	929
WNOK	MOR	104.7
WXRY	Beautiful	93.5

### SPOTLIGHT ON -----

WCAY, 2334 Edmund Road at the Jetport Cayce (Columbia), S.C., 29033 (803) 796-1850

Format: Country

Freq.: 620 khz Power: 500 watts

Owner: J.Olin Tice, Jr.

General Manager: William Sullivan

Business Manager: Joe Morris

Music Director: Jack Rodgers

News Director: Wayne Bennett

Chief Engineer: R.P. Crisp

Head of Acctg.: Joe Morris

Age Target: 21-49

6-9am - Ben Dekle

9am-12:30pm - Mike Sonny Day

12:30-3pm - Jack Rodgers

WIS P.O. Box 1476 Columbia, S.C.  
29206 (803) 772-0256

Format: MOR

Freq.: 560 Power: 5,000

Owner: Cosmos Broad. Corp.

Total Employees: 30

General Manager: L. Brent Hill

Station Manager: L. Brent Hill

Sales Manager: John Carroll  
Program Director: David Kirschner  
Music Director: David Kirschner  
Policy: Plenty of singles and LP cuts.  
Open promo policy  
News Director: Jerry Pate (4)  
Chief Engineer: Joe Davenport  
Head of Acctg.: Louise Hallman  
Age Target: Adult

6-10am - Gene McKay (35-Chicago-18 years)

10am - 3pm - Bill Benton (38-Tennessee-20 years)

3-7pm - Bill Drake (31-Chicago, Illinois-14 years)

8pm-1am - Johnny Hicks (21-Banberg, S.C.-4 years)

7-11am - Val McGinnes (24-Florence, South Carolina - 8 years)

'67 WBTW, WQSN, WVOJ

11am-2pm - Chuck Harris (29-Pensacola, Florida - 9 years)

WAUD, WRBL, WCOA, WSPB, WCLS

2-7pm - Chuck Barron (24-Athens, Georgia - 6 years)

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11am-2pm - Chuck Harris (29-Pensacola, Florida-9 years)

WAUD (Auburn, Ala.-Program Director), WRBL-TV (Columbus, Ga.-Staff Announcer), WCOA-AM/FM (Pensacola, Fla.-Staff Announcer), WSPB-AM/FM (Sarasota, Fla.), WCLS (Columbus, Ga.-Operations Director)

2-7pm - Chuck Barron (24-Athens, Ga.-3 years)

WNOX, WDAK, WTGR, KCBQ, WGIV, WCLS

7pm-1am - Christopher Robin (24 - 5 years)

1-7am - Mike Munday (21-Ft. Lauderdale, Florida - 3 years)

WPNX, P. O. Box 687, Columbus, Georgia 31902 (205) 298-2535

Format: Country

Freq: 1460 Power: 5K/1K DA

Owner: Sid Kaminsky

Total Employees: 14

Station Manager: Sid Kaminsky

Sales Manager: Jerry Northington

Program Director: Tom McCall

Music Director: Tom McCall

News Director: Frank Pittman (2)

Chief Engineer: John Simmons

Head of Accounting: Helen Brown

Age Target: 16-60

6:30-10am - Chuck Holladay (33-Aberdeen, Mississippi - 13 years)

'60 WMCP, '62 WGOO, '66 WBHP, '69

WQIK, '72 WPNX

10am-2pm - Tom McCall

(35-Booneville, Mississippi - 14 years)

'58 AFN (Germany), '60 WTUP, '62

WVOM, '63 WDXR, '65 KMPL, '67

WKYX, '71 WPNX

2-6pm - Jack Berry (28-Akron, Ohio - 2½ years)

'70 KWPC, '71 KISD, '72 WPNX

6pm-midnight - Ken Cassady

(25-Columbus, Georgia - 7 years - real name: Ken Carlile)

'66 WCLS, '68 WLEE, '69 WCLS, '72 WWRH, '72 WPNX

12-6am - Ron Steele (25-Miami, Florida - 5 years - real name: Ronnie Downie)

'67 WCNH, '68 WPNX, '72 WCLS (Tony Clark), '71 WPNX

Format: Adult Contemporary - Top 40

Freq: 540 Power: 5,000

Owner: Allan Woodall, Jr.

Total Employees: 23

General Manager: Bernie Barker

Station Manager: Bernie Barker

Sales Manager: Bill Bryant

Program Director: Alan Boyd

Music Director: Alan Boyd

Policy: 38-42 singles - 3-5 LPs. Some music in day parts. Open policy except when MD is on the air.

News Director: J. Edward Wilson (3)

Chief Engineer: Charlie Skinner

Head of Accounting: Margaret Bolon

Age Target: 18-35

7-10am - Alan Boyd (32-Ponca City, Oklahoma - 10 years)

'62 KLTR, '63 KRLN, '63 WTAY,

'64, WKUL, '65 WGAD, '66 KRZY,

'66 WDAK

10am-2pm - Rick Hubbard (30-Lewistown, Montana - 2 years)

'70 KDIG (Rick Granger), '71 KEXO,

'71 KNIN, '72 KTRN (Rick Oliver),

'72 WDAK

2-6pm - Harry Myers (22-Jamesville, North Carolina - 7 years)

'66 WPNC, '69 WCNC, '70 WSSB (Don

Casey), '72 WDAK

6pm-midnight - Chris Brannon (25-Lebanon, Texas - 7 years)

'65 KLOR, '67 WCLS, '67 WDAK

Midnight-5am - Bob Peacock

(33-Elmhurst, Illinois - 4 years)

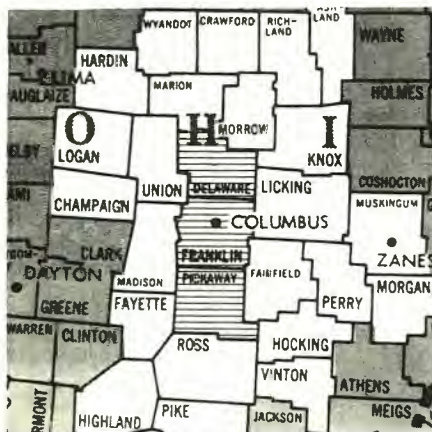
'68 KFBD, '68 KSMO, '68 KSYN

(Bob Murphy), '69 KREK, '70 WIOK

(Bill O'Hara), '70 WRHL, '70 WDAK

WDAK, 1846 Buena Vista Road, Columbus, Georgia 31902 (404) 322-5447

# COLUMBUS, OHIO



Columbus, Ohio, 35th market, Metro  
Population: 604,000, Total  
Population: 1,200,000+

Ethnic Breakdown: Black — 14%

**HISTORY:** City is the capital of Ohio, located in the center of the state on the Scioto and Olentangy Rivers, midway between Cleveland (northeast) and Cincinnati (southwest) and is larger in square miles than either of these.

**ECONOMY:** Industry is diversified here with many important manufacturing activities, most important being aircraft machinery, paper, glass, food, chemicals, and telephone equipment. North American Aviation is located here along with Western Electric, Westinghouse and Borden Industries. City is the home of Nationwide, RFI, Motorist's Mutual, Midland Mutual and Grange Mutual Insurance.

**COLLEGES, UNIVERSITIES, ARMY BASES, OTHER INSTITUTIONS:** Ohio State University (45,500), Capital University (1,700), Ohio Dominican (950), Ohio Wesleyan (2,500), Franklin (800), Otterbein (1,400), Lockbourne AFB, Defense Construction Supply Center.

**THE PEOPLE:** The city is a Republican stronghold and therefore very conservative. Abundant longhairs in north end of city (University area)

but these are counterbalanced by the factory workers who come primarily from Kentucky and West Virginia...in the West and South part of the city. The blacks in the city are not concentrated in one pocket or ghetto area. There are many new office buildings downtown; city is growing very rapidly to North and East. Much less pollution here than Cleveland or Cincinnati.

**TWO RECOMMENDED HOTELS:** Holiday Inn (Airport), Scot's Inn, Sheraton Downtown.

**COST OF LIVING:** Average price for bread: 35 cents, regular gasoline: 39.9 cents, one bedroom apartment with pool. Furnished: \$175, Unfurnished: \$135. State Sales Tax: 4%, State Income Tax: 1½%.

**DISC JOCKEYS MAKE:** Lowest: \$550, Highest: \$1,500, Average: \$750

## AM

WBXX	Prog. MOR	1460
WCCL	Top 40	1230
WMNI	C & W	920
WRFD	Oldies	880
WTVN	MOR	610
WVKO	Black	1580

## FM

WBBY	Gold	103.9
WBNS	Beautiful	97.1
WTVN	Sports & Band	46.3
WCOL	Prog.	92.3
WMNI	MOR-C & W	99.7
WNCI	Top 40	97.9
WSFG	Black & Beaut	94.7
WCVD	Religious	104.9

## SPOTLIGHT ON

WBNS, 62 East Broad Street, Columbus, Ohio 43215, (614) 224-9265

Format: Contemporary MOR

Freq: 1460 khz 5KW D; 1KW CA-N

Owner: Radio, Inc.

General Manager: Gene D'Angelo

Sales Manager: Don White

Program Director: Dave Hammond

Music Director: Jack Evans

News Director: Dave Marsett

Chief Engineer: Bill Orr

Head of Accounting: George Eorel

Age Target 18-49

8-10am - Bill Hamilton (38-Annapolis, Maryland — 13 years)

'59 WVKO, '61 WRFD, '64 WBXX

10am-2pm — Scott Kahler  
(26-Sunbury, Ohio — 3 years)  
'69 WBBY, '70 WBNS  
2-6pm — Jack Evans (27-Springfield,  
Illinois — 10 years)  
'62 WCVS, '65, '67 WLAV, '71 WYSL,  
'72 WBNS  
6-10pm — Bob Masys (26-Columbus,  
Ohio — 7 years)  
'65 WMKY, '66 WMOR, '66 WHOK,  
'70 WBNS  
10pm-2am — Fritz Peerenboom  
(38-Columbus, Ohio — 13 years)  
'59 WMNI, '63 WBNS  
2-6am — Bill Corley (58-Herrick,  
Illinois — 39 years)  
'34 WWAE, '35 WDAY, '37 WHIP, '38  
WDOD, '39 WIND, '40 WBNS

WCOL, 195 East Broad Street,  
Columbus, Ohio 43215, (614)  
221-7811

Format: Top 40  
Freq: 1230 khz Power: 1 kw  
Total Employees: 58  
Owner: Great Trails Broadcasting  
General Manager: Collis A. Young  
Station Manager: Collis A. Young  
Sales Manager: Don T. Roberts  
Program Director: Bryan McIntyre  
Music Director: Bryan McIntyre  
Policy: 30 singles — 10 hitbounds — 8  
LP cuts. See promo men any day 8-5  
pm. Only take calls 2-5 pm daily.  
News Director: Jay Solomon (8)  
Chief Engineer: Tip Carpenter  
Head of Accounting: Trisha Nethers  
Age Target: 16-34

6-10am — Wes Hopkins (44-Trenton,  
New Jersey — 28 years)  
'48 WTNJ, '54 WNEW, '68 KYW, '61  
WAKR, '64 WFTL, '68 WCOL  
10am-1pm — Jim Davis (34-Norwalk,  
Ohio — 10 years)  
'62 WLEC, '69 WKYC, '71 WBNS, '72  
WCOL  
1-4pm — Lou Henry (28-Columbus,  
Ohio — 11 years)  
'62 WCMI, '65 WVLK, '66 WINN, '67  
WCOL  
4-8pm — Terry Tyler (24-Pittsburgh,  
Pennsylvania — 6 years)  
'68 WJPA, '70 WEIR, '71 WWYN, '72  
WIXY, '72 WCOL  
8pm-midnight — Bob Alan  
(24-Cleveland, Ohio — 3 years)  
'69 WOUB, '70 WLGW, '70 WBBY, '70  
WCOL

Midnight-6am — Dave Roberts  
(21-Warren, Pennsylvania — 2 years)  
'70 WCOL  
Weekends, midnight-6am — Mike  
Adams (28-Cambridge, Ohio — 10  
years)  
'62 WATH, '64 WCOL  
Vacation Shifts and emergencies —  
Bryan McIntyre (25-Clarksburg, West  
Virginia — 8 years)

WRFD, Powell and High Roads,  
Columbus, Ohio 43285, 885-4342  
Format: MOR — Oldies  
Freq: 880 kc Power: 5,000 watts  
Owner: Nationwide Communications  
Total Employees: 25  
General Manager: Dick Via  
Station Manager: Dick Via  
Sales Manager: Jack Danahy  
Program Director: Len Anthony  
Music Director: Robert W. Knight  
Policy: 80% oldies, 20% current, 10-12  
noon, Monday-Friday.  
News Director: Stan Savran (4)  
Chief Engineer: Harry Jackson  
Head of Accounting: Effie Smith  
Age Target: 18-39

6-10am — Robert W. Knight  
10am-2pm — Gregg Campbell  
2-5pm — Len Anthony  
5-9pm — Mick Titer

WNCI, 4900 Sinclair Road, Columbus,  
Ohio 43229, (614) 846-3698  
Format: Contemporary Pop  
Freq: 97.9 Power: 185,000 watts erp  
Owner: Nationwide Communications,  
Inc.  
Total Employees: 22  
General Manager: Phil Sheridan  
Sales Manager: Jim Rapp  
Program Director: Charles M. Pickard  
Policy: 60 singles — 50 LP's. Open  
promo policy.  
News Director: E. Karl (2)  
Chief Engineer: William E. Shingler  
Head of Accounting: Sue Staley  
Age Target: 18-34 & Teens

6-10am — John I. (26-Barberton,  
Ohio — 4 years) (Real name: John P.  
Lazar)  
WFAH, '70 WNCI  
10am-2pm — Bob North  
(27-Cleveland, Ohio — 5 years — real  
name: Bob Nagode)  
WBUK, '69 WNCI  
2-5pm — John B. Canterbury

(23-Detroit, Michigan – 3 years – real name: John G. Canterbury)

WMPX, WNCI

5-9pm – Dave Anthony (48-Ashland, Kentucky – 10 years)

WTVN, WNCI

9 p m -1 a m – Bill Dancer (24-Pittsburgh, Pennsylvania – 2 years)

WLGN, WNCI

1-6am – Mike Raub (21-Marion, Ohio – 5 years)

WMRN, WKTN, '71 WNCI

## CORPUS CHRISTI



Corpus Christi, Texas, 116th market, Metro Population: 287,900

Ethnic Breakdown. Black – 8%, Spanish – 48%

**HISTORY:** – –

**ECONOMY:** Tourism is the number one industry...beautiful beaches, excellent fishing...Pacre and Mustang Island, along with a beautiful tropical climate. Corpus Christi is the 9th largest port in the country, a major for shipping grain and cotton from the West Texas area, along with a good amount of petroleum.

**COLLEGES, UNIVERSITIES, ARMY BASES, OTHER INSTITUTIONS:** Aradmac Army Base (5,000), Naval Air Training Headquarters, University of Corpus Christi and Del Mar Junior Collage (9,000).

**THE PEOPLE:** As with heavy Spanish populations, it is primarily Roman Catholic, followed by Baptists and Methodists. Catholicism is an influence on city government. Recently, liquor, by the drink, came into the county, making this even more of a wide open town. Heavy cross section of people usually breeds liberalism as it does here, but southern influence is till prevalent.

**COST OF LIVING:** Food costs a little high, gasoline lower than average, one bedroom apartment: \$130.

**DISC JOCKEYS MAKE:** Lowest: \$70,

Highest: \$175, Average: \$140

AM		
KCCT	Spanish	1150
KCTA	Country	1030
KEYS	Top 40	1440
KIKN	C & W	1590
KROB	C & W	1510
KRYS	Prog. MOR	1360
FM		
KIOV	MOR	96.5
KROB	Simul	99.9

KEYS, P. O. Box 1460, Corpus Christi, Texas 78403, (512) 882-7411

Format: Top 40

Freq: 1440 Power: 1,000

Owner: Radio Corpus Christi, Inc.

Total Employees: 20

General Manager: Ed Stern

Station Manager: Ed Stern

Sales Manager: Don Sitton

Program Director: Johnny O'Neal

Music Director: Johnny O'Neal

Policy: List varies. Open promo policy.

News Director: Dan Cuter (3)

Chief Engineer: Mark Palmer

Head of Accounting: Yvonne Millsapp

Age Target: 18-34

6-10am - Ray Lincoln (30 - 5 years)

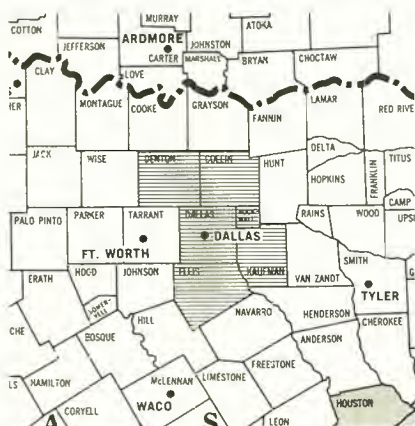
10-12 noon - Johnny O'Neal (33 - 9 years)

Noon-3pm - Ron Ames (19 - 3 years)

3-7pm - Johnny Marks (27 - 9 years)

7pm-midnight - Mike McCormick (23 - 5 years)

# DALLAS



Dallas, Texas, 16th market, Total Population: 1,631,000

Ethnic Breakdown: Black — 20%, Spanish — 5%

**HISTORY:** Founded in 1850 by settler John Neely Bryan. Mr. Bryan started a settlement on Texas' Trinity River. It grew steadily due to river trade and into the city of Dallas.

**ECONOMY:** Dallas is banking and insurance capital of S.W. U.S., cotton industry, fashion center of southwest, home office headquarters of Braniff International Airlines, Frito-Lay, Dr. Pepper, Neiman-Marcus, L.T.V. Corp. **COLLEGES, UNIVERSITIES, ARMY BASES, OTHER INSTITUTIONS:** Southern Methodist University (17,000), University of Texas at Arlington (15,000), North Texas State University at Denton (19,000)

**THE PEOPLE:** Dallas is generally a forward thinking city, but is located in a conservative area (North Texas is the "Bible Belt"). Dallas has a young mayor (in his 30's) and is leading Dallas in a progressive, enthusiastic direction.

**TWO RECOMMENDED HOTELS:** Executive Inn (Love Field), Fairmont (Downtown)

**COST OF LIVING:** Average price for bread is 32 cents, regular gasoline: 32 cents, one bedroom apartment with a pool: Furnished: \$150, Unfurnished: \$130. State Sales Tax: 5%

**DISC JOCKEYS MAKE:** Lowest: \$150, Highest: \$400, Average: \$250

AM		
WRR	MOR	1310
KBOX	C & W	1480
KIXL	MOR	1040
KKDA	Black	730
KLIF	Top 40	1190
WFAA	MOR	570
KRLD	Beautiful	1030
KSKY	Religious	660
KVIL	MOR	1150
WBAP	C & W	820

FM		
KBOX	Pop Standard	100.3
KDTX	Religious	102.9
KEZT	Beautiful	104.5
KUTT	MOR & Talk	91.7
KNUS	Progressive	98.7
KOAX	Beautiful	105.3
KRLD	Progressive	92.5
KUIL	Prog. Top 40	103.7
WFAA	MOR	97.9
WRR	Classical	101.1

## SPOTLIGHT ON

KKDA, P. O. Box 707, Dallas, Texas 75050, 264-2304

Format: Black Contemporary

Freq: 730 Power: 500 watts

Owner: Republic Broadcasting Co.

Total Employees: 20

General Manager: Hymen Childs

Station Manager: Hymen Childs

Sales Manager: Hymen Childs

Program Director: Chuck Smith

Music Director: Chuck Smith

Policy: 45 singles — 12 LP's. Open promo man policy

News Director: Ron Alexander (4)

Chief Engineer: Jim Howell

Head of Accounting: Evelyn Broughton

Age Target: 12-30

6-10am — Tom Joyner (23-Tuskegee, Alabama — 3 years)

'70 WRMA, '72 WLOK, '72 KWK, '72 KKDA

10am-3pm — Mike Taylor (22-Houston, Texas — 2 years — real name: Richard M. Cavieil)

'70 KYOK, '72 KKDA  
3pm-sign-off — Larry Joe Williams (21-Chicago, Illinois-6 years)

'66 KJET, '68 KAYC, '71 KTSA, '72 KKDA

KLIF, 2120 Commerce Street, Dallas,

Texas 75201, (214) 747-9311  
 Format: Top 40  
 Freq: 1190 Power, 50,000 watts  
 Owner: Fairchild Industries  
 Total Employees: 48  
 General Manager: Al Lurie  
 Program Director: Dave Ambrose  
 Policy: 40 current singles — around 20 LP's — One cut per hour daytime — 2 per hour at night. Promo men on Monday.  
 News Director: Joe Holstead  
 Chief Engineer: Rick Neace  
 Head of Accounting: Bernice Greenwell  
 Age Target: 12-49

6-10am — Paxton Mills (25-Dallas, Texas — 7 years)  
 '66 KVIL, '67 KLIF, '68 KIMN, '69 KOL, '71 KGB, '72 KLIF  
 10am-1pm — Dave Ambrose (28-Ft. Worth, Texas — 10 years)  
 '62 WACO, '63 KIXZ, '63 KENO, '66 KLIF

1-3 pm — Michael O'Shea (27-Springfield, Illinois — 9 years)  
 '63 KNEM, '64 WCVS, '66 WJIM, '67 WOHO, '67 KLIF  
 3-6pm — Mike Selden (27-Palestine, Texas — 9 years)  
 '64 KNET, '64 KLUE, '64 KOCA, '65 KEE, '66 KXOL, '67 KEEL, '68 KXOL, '69 KLIF  
 6-9 pm — Chuck Murphy (24-Dallas, Texas — 6 years)  
 '66 KVIL, '67 KXOL, '69 WFAA, '71 KLIF

9pm-midnight — Jim Taber (28-Dallas, Texas — 13 years)  
 '59 KOSI, '59 KXXI, '60 WABB, '63 WSGN, '68 KLIF  
 Midnight-6am — Cuzzin Linnie Henderson (32-Kansas City, Missouri — 12 years)  
 '60 KPRS, '63 KRZY, '66 KNOK, '67 KMAP, '69 KLIF

KNUS, 1917 Elm Street, McLendon Building, Dallas Texas 75201, (214) 651-1010  
 Format: Top 40  
 Freq: 98.7 Power: 100,000  
 Owner: McLendon Corporation  
 Total Employees: 20  
 General Manager: Bart McLendon  
 Program Director: Hal Martin  
 Music Director: Jim White  
 Policy: Open promo policy. Play both LP's and singles. Some oldies.

News Director: Dave Cooke (4)  
 Chief Engineer: Dick Schuh  
 Head of Accounting: Dottie Blann  
 Age Target: 18-35

6-7am — John Rivers  
 7-10am — Ken & Granny  
 10am-noon — Hal Martin



Noon-3pm — Beau Weaver  
 3-6pm — Kevin McCarthy  
 6-10pm — Christopher Haze  
 10pm-2am — Jim White  
 2-6am — John Rivers

KRLD, 7901 Carpenter Freeway, Dallas, Texas 75247, 631-1515  
 Format: Progressive Rock  
 Freq: 92½ Power: 100,000  
 Owner: KRLD Corporation  
 Total Employees: 20  
 General Manager: John Butler  
 Station Manager: John Barger  
 Sales Manager: Jim Stansell  
 Program Director: Jack Robinson  
 Policy: Mostly LP's — some singles. Open promo policy, except when on the air.  
 News Director: Dick Wheeler  
 Chief Engineer: Rod Matthews  
 Head of Accounting: John Murray  
 Age Target: 18-35

7am-12noon — Joe Reed (25-Dallas, Texas — 3 years)  
 '69 KNUS, '71 KRLD  
 12noon-3pm — Jack Robinson (27-Dallas, Texas — 4 years)  
 '68 KNUS, '70 WPHD, '72 KRLD  
 3-8pm — Tim Spencer (17-Dallas, Texas — 2 years)  
 '70 KNUS, '72 KRLD  
 8pm-1am — Lee Gibson (25-Dallas, Texas — 3 years)  
 '69 KNUS, '72 KRLD

# DAVENPORT



Davenport, Iowa, Moline, Illinois (Quad Cities), 83rd Market Metro  
Population: 370,000, Total  
Population: 590,600

Ethnic Breakdown: Black 13.10% or  
3 1/2%

**HISTORY:** The area is known as the Quad Cities, although the fifth city, Bettendorf is actually larger than the original four. The cities actually grew together on each side of the Mississippi between Iowa and Illinois, forming a metro area second only to Chicago in Iowa and Illinois.

**ECONOMY:** The farm implement capital of the world, being the home of John Deere. Other industry includes International Harvester, J.I. Case, Alcoa, Bendix Aviation, Centaur Corporation and the world's largest manufacturing arsenal, the Rock Island Arsenal, employing over 5,000. Although the area ranks 83 in households, it is 78th in effective buying income. Rock Island is the home of the famed Rock Island Line, now pretty much a thing of the past.

**COLLEGES, UNIVERSITIES, ARMY BASES, OTHER INSTITUTIONS:** Fifty miles from University of Iowa in Iowa City. The Quad Cities support seven colleges where over 13,000 students attend, the largest being Augustana. Davenport is the home of the largest school of chiropractors in

the world (owned by same person who owns WOC plus WHO in Des Moines). Of course, the Rock Island Arsenal is a fair-sized military installation.

**THE PEOPLE:** As a whole, the people are conservative, but giving way to the liberal youth, slowly but surely. There is a desire to create a "oneness" between the cities.

**TWO RECOMMENDED HOTELS:** Howard Johnson's (Airport), Rock Island Sheraton (Downtown)

**COST OF LIVING:** Average price for bread is 30 cents, regular gasoline: 38-43 cents, one bedroom apartment with a pool, furnished: \$180, unfurnished: \$150, state sales tax: Iowa 3%, Illinois 5%, state income tax: yes.

**DISC JOCKEYS MAKE:** Lowest: \$100, Highest: \$300

AM		
KSTT	Top 40	1170
KWNT	C & W	1580
WHBF	Block	1270
WOC	Beautiful	1420
WMDR	Prog./MOR	1230

FM		
KIHK-	Auto./Top 40	103.7
KWNT	Simul. w/ AM	106.5
WHBF	Beautiful	98.6
WMDR	Beautiful	96.9

## SPOTLIGHT ON -----

KSTT, 1111 E. River Drive, Davenport, Iowa (Quad Cities), (319) 326-2541

Format: Top 40

Freq: 1170 Power 1,000 watts

Owner: Fred Epstein

General Manager: James Watt

Station Manager: James Watt

Sales Manager: Dan Olson

Program Director: Ray Dennis

Music Director: David Bradley

Policy: Around 45 singles - 16-18 LP cuts - especially at night.

News Director: Don Wilson (6)

Chief Engineer: Paul Blair

Head of Accounting: Opal McMahon

Age Target: 12-35

5-9am - Eric Gebhardt (24-Chagrin Falls, Ohio - 1 1/2 years)

'71 KBIZ-KTVO (Eric Holmes), '72 KSTT (Eric Hart)

9am-noon - Ray Dennis (30-Des Moines, Iowa - 9 years)

'63 WOI, '64 KASI, KDLS, '65 WERK



(Music Director), '67 WGCM (Ray Carroll), '69 WDOV/WDSO, '71 WXLW (Program Director), '72 KSTT (Program Director)

Noon-3pm — Chuck Hamilton (29-Newton, Iowa — 14 years)

'59 KCOB, '60 KIOA (Music Director), '63 KBAB (Manager-Owner), '63 KUWS (Manager-Owner), '67 WHO, '68 KSO, KSTT

3-7pm — David C. Lankford (22-Birmingham, Alabama — 4½ years) '68 WJRD (Dave Lankford), '69 WSGN (Russ Knight), '69 WQXI, '69 WTBC (Dave Lankford), '72 KSTT (David Bradley)

Midnight-5am — Charley O'Dey (24-Fargo, North Dakota — 4½ years) '68 KWQB, '69, KUDI, '69 KCJB, '70 KSTT

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WHBF, Telco Building, Rock Island, Illinois 61201, 786-5441

Format: MOR

Freq: 1270 Power: 5,000 watts

Owner: J.W. Potter Co.

Total Employees: 40

General Manager: Edward De Long

Station Manager: Ted Arnold

Sales Manager: Jack Bennett

Program Director: Frank Hicks

Music Director: Frank Hicks

Policy: 100 current singles — 25 LP's

News Director: Gene Lewis (7)

Chief Engineer: Jim Booth

Head of Accounting: Alice Schafer

Age Target: 24-49

5-10am — Terry Lee (26-Ottumwa, Iowa — 9 years)

KMPC, KAFY, KMEN, KBON, KPRO, KLEE

10am-3pm — Brian Belby (24-Moline, Illinois — 3 years)

KWNT

3-7pm — Dick Stuart (34-Princeton, Illinois — 13 years)

WJBC, WQUA

7pm-midnight — Jim Morgan (37-St. Louis, Missouri — 7 years)

WMBD, KMAQ, KROS

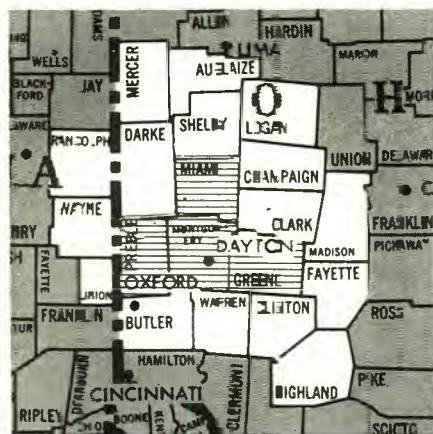
Weekend am — Steve Coyne (25-Eugene, Oregon — 5 years)

KERG, KGAL, KGW, KTAC, KSTT

Weekend nights — Maurice Patterson (21-Chicago, Illinois — 1 years)

Weekend afternoons — Tommy Jahn (21-Aledo, Illinois — 1 year)

# DAYTON



Dayton, Ohio, market rank 50,  
Population: 850,266

Ethnic Breakdown: Black - 11%

**ECONOMY:** Located in southwestern Ohio, 50 miles north of Cincinnati and about 200 miles each from Cleveland, Detroit, Chicago and Pittsburg. The Great Miami River flows through the city which is called the birthplace of aviation. The automotive industry is the most important here in addition to the manufacture of heating and air conditioning equipment. Chrysler has a base of operations here along with other automotive derivatives such as Frigidaire and Delco. There is a great deal of precision manufacturing associated with the aerospace industry. The National Aeronautics and Space Administration was founded here where much of the early astronaut training took place. The aviation background of the city dates back to the Wright Brothers and their first successful flight. **Walter Patterson Air Force Base** (27,000) has just dedicated its **Air Force Museum** which displays variety of old planes. The University of Dayton is the largest here with 8,000 students. Other schools include **Wright State University** (11,000), **Wilber Force Academy** (2,000), **Central State University** (2,000), **Whittenburg University** (12,000), **Sinclair College** and **Miami-Jacobs College**.

**THE PEOPLE:** There is a reasonable

balance here between the conservatives and liberals, although people are strongly one or the other. The median age is average - about 28. The major section of the population is Protestant. Longhairs have their place here as well as in any other large industrial city.

**COST OF LIVING:** A typical one bedroom furnished apartment will cost about \$135. Gas and food costs are about average for this section of the country, although perhaps slightly higher than the national average. Jock salaries run between \$125 and \$200/week, the average top forty jock salary is about \$100.

AM		
WAVI	Talk	1210
WHIO	MOR	1290
WING	Top 40	1410
WONE	C&W	980

FM		
WDAO	Black	107.7
WHIO	Classical	99.1
WTUE	MOR	104.7
WVUD	Prog./Educa.	99.9

## SPOTLIGHT ON -----

WING, 128 W. First, Dayton, Ohio,  
(513) 222-3773

Format: Top 40

Freq: 1410 Power: 1,000

Owner: Great Trails Broadcasting

Total Employees: 50

General Manager: James Bennett

Station Manager: James Bennett

Sales Manager: Robert Melberth

Operations Manager: Jerry Kaye

Program Director: Don Robertson

Music Director: Ron Vance

Policy: List 40 singles, 5 climbers, 10 LP's. Open promo policy.

News Director: Roy Dittman (8)

Chief Engineer: Jake Yancy

Head of Accounting: Donna O'Connell

Age Target: 18-40

6-10am - Steve Kirk - 18 years

WSAI, WCOL

10am-2pm - Lou Swanson - 15 years  
KNOE

2-3pm - Jerry Kaye - 18 years

WOHO

3-7pm - Rich Allen - 8 years

WAVC

7-midnight - Dan Clover - 12 years

WIFE, KRUX

Midnight-5am - Chris Shay - 11 years



Iowa — 3½ years)  
'69 WJIL, '70 WIOK, '71 WBOW, '72 KSO, '72 KIOA

10am-noon — Peter McLane (34—New Kensington, Pennsylvania — 15 years)  
'56, KFOR, '58 KOIL, '60 KOOO, '61 KWMT, '63 KIOA

Noon-3pm — Ron Kallem (26-Eagle Grove, Iowa — 7 years)

'65 KOKX, '66 KLMS (Ron Phillips), '68 WYFE, '71 KIOA

3-6pm — Mike Welch (26-Cedar Rapids, Iowa — 8½ years)

'64 KCRG, '68 KIOA

6-10pm — Jim Davis (25-Tarkio, Missouri — 5 years)

'67 KNIM, '68 KMA, '68 KFNF, '69 KFLY, '70 KFLI, '71 KFNF

10pm-2am — Stu Duncan (28-Wheeling, West Virginia — 10 years)

'62 WPID, '63 KBAB, '64 KDMI, '65 KJAN, '66 KDMI (Bruce Wayne), '67 KJAN, '69 WHO

2-6am — Ed Woloson (21-Anaheim, California — 1 year)

'71 KFNF, '72 KGGF

Sundays 10am-3pm — Dic Youngs (31-Grand Island, Nebraska — 12 years)

'59 KSO, '66 KIOA

Sunday night 8pm-1am — Art Jones (31 — 13 years)

'59 KCLE, '60 KTXL, '61 KNOW, '61 KBRZ, '62 KFJZ, '62 KRIG, '63 KECK, '64 KMIN, '64 KLWW, '64 KIOA

KRNT, 9th and Pleasant, Des Moines, Iowa 50308, 243-4141

Format: Progressive MOR

Freq: 1350 kc Power: 5,000 w.

Owner: Cowles Communications Inc.

Total Employees: 24

General Manager: William Hippee

Station Manager: William Hippee

Sales Manager: Nolan Quam

Program Director: Del Hull

Music Director: Del Hull

Policy: 50-60 records, about 7 new each week. 75% singles, 25% LP's.

Promo men any day after 2pm.

News Director: Russ VanDyke (5)

Chief Engineer: Jake Sneller

Head of Accounting: Richard Percival  
Age Target: 25-49

5-10am — Steve Gibbons (28-Des Moines, Iowa — 10 years)

'62 KSO (Dean Gibson), '64 KBAB, '64 KSO (Steve Webber), '65 WHO, '69 KRNT

10am-noon — Del Hull (31-Albany, Oregon — 12 years)

'60 KFBC, '63 KRNT

Noon-4pm — Mike Murray (26-Des Moines, Iowa — 9 years)

'64 KSO, '70 KRNT

4-9pm — Bruce Fischer (24-Glen Ellyn, Illinois — 6 years)

'66 KCUI-FM, '69 WKKD, KRNT

9pm-midnight — Doug McLeod (19-Centerville, Iowa — 4 years)

'69 KCOG, '71 KIOA, '71 KRNT

Part time — Ray McCarty (21-Hornell, New York — 5 years)

'67 WLEA, '71 WHEC, '72 KSO (Ray Alexander), '72 KRNT

WHO, 1100 Walnut Street, Des Moines, Iowa 50308, (515) 288-6511  
Format: MOR, Talk, Country

Freq: 1040 Power: 50,000 watts

Owner: Palmer Broadcasting Co.

General Manager: Robert H. Harter

Station Manager: Robert H. Harter

Sales Manager: Abe B. Barron

Program Director: Robert W. Gifford

Music Director: Robert W. Gifford

News Director: Robert Wilbanks

Chief Engineer: Robert Engelhardt

Head of Accounting: Wayne Blick

Age Target: 18-49

6:45-9am — Don Warren (40-Des Moines, Iowa — 18 years)

'65 WHO

9-11:30am, 2:30-3pm — Bob Williams (45-Des Moines, Iowa — 25 years)

'50 WHO

9-11am — Duane Ellett (50-Des Moines, Iowa — 25 years) '47 WHO

3-6pm — Jerry Reno (35-Des Moines, Iowa — 12 years) '69 WHO

6:30-midnight — Max Bennington (34-Des Moines, Iowa — 12 years) '69 WHO

Midnight-5:30am — Billy Cole (36-Des Moines, Iowa — 10 years)

'72 WHO

KFMG-FM, 3900 N.E. Broadway, Des Moines, Iowa 50317, (515) 265-1294

Format: Contemporary expression of progressive rock, folk, jazz

Freq: 94.9 Power: 100,000 watts

Owner: Stoner Broadcasting

General Manager: Glenn Bell  
 Station Manager: Glenn Bell  
 Sales Manager: Garry Gillam  
 Program Director: John Fitzgerald  
 Music Director Dave Mallow  
 Chief Engineer: Ed Carney  
 Head of Accounting: Sara Breeding  
 Age Target: 12-30

9am-2pm - John Fitzgerald  
 (25-Denver, Colorado - 4½ years)  
 '68 KGMC, '69 KCSR (News  
 Director), '69 KOLT (Music Director,  
 used name "Nite Rider"), '70 KSO,  
 '72 KFMG (Program Director).  
 2-8pm - Dave Mallow (24-Park Ridge,  
 Illinois - 3½ years) '69 KFMG-FM  
 8pm-2am - Joe Rosenberg  
 (25-Brooklyn, New York - 3½ years)  
 '69 KVPC (Johnny Rogue), '69 KFMG  
 Weekends - Steve Monaco (18-Des  
 Moines, Iowa - 2/3 year)  
 '72 KFMG

KSO, 3900 N.E. Broadway, Des  
 Moines, Iowa 50317, (515) 265-6181  
 Format: Rock  
 Freq: 1460 khz Power: 5,000 watts  
 Owner: Stoner Broadcasting  
 Total Employees: 21  
 General Manager: Glenn Bell  
 Station Manager: Glenn Bell  
 Sales Manager: Guy Fowler  
 Program Director: Perry St. John  
 Music Director: Ted W. Scott  
 Policy: Open promo man policy  
 except on day list is prepared.  
 News Director: Ryan McGraw (1)  
 Chief Engineer: Edward Carney  
 Head of Accounting: Sara Breeding  
 Age Target: 18-35

'70 KUDI (Jefferson Kaye all  
 stations), '72 KNAK, '72 KASH, '72  
 KSO

10am-2pm - Ted W. Scott  
 (27-Denver, Colorado - 5 years)  
 '67 KSCU, '68 KCOL, '68 KCSU, '69  
 KUAD, '71 WKKE, '72 KSO

2-6pm - Perry St. John (34-Algona,  
 Iowa - 13 years)  
 '69 KDWB, '59 KCIM, '62 WDGY, '69  
 KSO

6pm-midnight - James Cassem  
 (25-Des Moines, Iowa - 2½ years)  
 '70 KSO (Cazzy James)

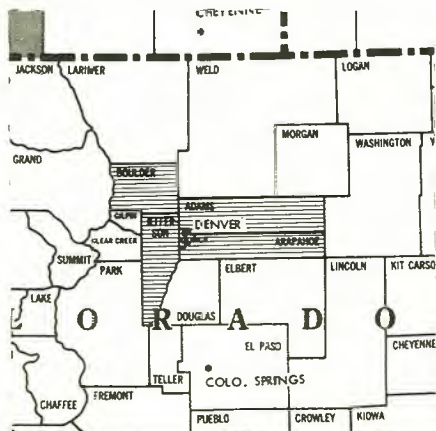
Midnight-6am - James Beam  
 (25-Indianola, Iowa - 4 years)  
 '68 KBAB, '71 KYSM, '71 KSO (Jim

Beam)  
 Weekends 6pm-midnight - William J.  
 Synhorst (22-Des Moines, Iowa - 3½  
 years)  
 '69 KLFM (Bill Synhorst), '71 KSO (J.  
 William Drake)



6-10am - Bob Erlandson (24-Great  
 Falls, Montana - 4 years)

# DENVER



**DENVER**, 27th Market Rank, Population: 1,279,300

**Ethnic Breakdown:** Black - 51,650

**HISTORY:** In 1858 a party of white men found gold leading to the Pikes Park Gold Rush of 1859. William N. Byers reached Denver in 1859 with a printing outfit and issued the first number of the first paper printed in Colorado. Denver City named for General James W. Denver, territorial governor of Kansas.

**ECONOMY:** Located in north central Colorado, 604 miles west of Kansas City, 512 miles east of Salt Lake City, on the South Platte River, at the eastern foot of the Rocky Mountain region, the capital of Colorado and the second most important federal government center outside of Washington, including such military installations as Lowry Air Force Base (one of the largest training centers in the country), the Air National Guard base. Other important industries include electronics (Ball Bros.), mining, livestock (meat packers include Swift, Oscar-Mayer, Monfort and Wilson), canning (Coors Brewing), and aerospace (Martin-Marietta). Tourism is also a major factor, the city being popular for its winter ski resorts (Aspen, Vail, Winter Park) and summer weather. Other companies having major plants include Gates

Rubber, Samsonite Luggage, Dow Chemical, Kocak, and Johns-Manville. Major annual event is the National Western Stock Show and Rodeo. Pro teams include the Bears (baseball), football), Rockets (Basketball) and the Spurs (hockey). Primary schools include University of Denver (8,900 students), Regis College (1,200), Temple-Buell (1,000), Western State (2,800), and the University of Colorado (Boulder - 15,000).

**THE PEOPLE:** The population is generally conservative and Republican. In the past 10 years, the influx of tourists and searchers for quiet life and healthy weather have invaded, the population growth has created environmental problems, smog is heavy and bond money for water to the year 2000 has insured a growth pattern which could make the city another Los Angeles. In the downtown area, structures are being rebuilt which have only been occupied for ten years. Night life is active. Blacks, the major ethnic group, are not as concentrated, but there is still a ghetto. Chicanos and Italians are the only other major minority groups. Longhairs are more dominant in Boulder, although those living in Denver are not subject to any particular hassle. The proposed 1976 Winter Olympics have caused citizen reaction against the expenses of preparation.

**COST OF LIVING:** Ranked 22nd among major U.S. cities (below national urban average). One bedroom furnished apartments start at about \$150. Regular gas is selling for \$29/gallon. There is a state income tax, property taxes are higher in the suburbs than the city. Jock salaries in the market range between \$400/month and \$25,000 per year. Top forty jocks average \$12,000.

AM		
KAAT	MOR	1090
KBTR	All news	710
KDEN	MOR	1340
KDKO	Black	1510
KFML	Prog.	1390
KFSC	Class./Jazz	1220
KGMC	All Talk	1150
KHOW	Prog. MOR	1530
KIMN	Top 40	1950

KLAK	C & W	1600
KLZ	MOR	560
KOA	MOR	850
KOSI	MOR	1430
KQXI	Rel. / C & W	1550
KRKS	Gospel	990
KTLK	Top 40	1280

FM		
KADX	Beautiful	105.1
KBPI	Prog. Rock	105.9
KFML	Prog.	98.5
KHOW	Prog. MOR	95.7
KLAK	Country	107.5
KLIR	Beautiful	100.3
KLZ	Prog. Top 40	106.7
KOA	MOR	103.5
KOSI	Beautiful	101.1
KUPD	Contemp.	99.5

**SPOTLIGHT ON-----**

KHOW, 11016th Street, Suite 255,  
Denver, Colorado 80202 (303)  
266-2611

Format: MOR

Freq.: 630 Power: 5,000 Watts

Owner: Doubleday Broad.

General Manager: John R. Lego

Station Manager: Hal Moore

Sales Manager: Roy Thomason

Program Director: Charley Martin

Music Director: Lynn Woods

News Director: Robert Scott

Chief Engineer: George Vogel

Head of Acctg.: Gary Sankey

Age Target: 25-39

6-9am - Rosemary Barnwell  
(25-Denver, Colorado-5 years)

'66 KHOW

9am-12 noon - Lindsey English  
(35-Houston, Texas-10 years)

WSOC, WPBS, KTRH, KXQZ, KIKK,  
WVOJ, '70 KHOW

12 noon-3pm - Jim Heath (34-St.  
Joseph, Mo.-10 years)

'62 KNEM, '64 KJPW, KKJO, '66

KUMN, '67 KCRA, '68 KOY, KIRO,

'71 KAKE, '72 KHOW 3-6pm - Hal

Moore (32-Fort Madison, Ia.-15 years)

KXGI, KRMG, KSO, KIOA, KUMN,

WHIC, WKYC, KHOW

6-9pm - Ray Durkell (34-Aberdeen,  
South Dakota-16-1/2 years)

'56 KSDN, '58 KQBI, '59 KTLN, '60

KRIZ, KLZ, '72 KHOW

9pm-12 midnight - Lynn Woods  
(29-Ft. Madison, Iowa-14 years)

'58 KXGI, '62 KXIC, '67 KBEW, '68

KDEN, KGMC, '69 KHOW

12 midnight-6am - John Harding  
(37-Edgewater, Colorado-13 years)

'59 WLOW, WICY, '60 KGVO, '62

KGRO, KBTR, '63 KLZ, '65 KRTY,

'70 KHOW, '72 KMOX, KHOW

KIMN 5350 W. 20th Avenue, Denver,  
Colorado 80214 237-2734

Format: Top 40

Freq.: 950 Power: 5,000

Owner: Pacific and Southern  
Broadcasting Co., Inc.

General Manager: John Bayless

Total Employees: 35

Sales Manager: John McGuinness

Program Director: Al Brady

Music Director: Al Brady

Policy: 30-35 singles, some LPs. See  
promo people on Monday

News Director: J. Paul Emerson (5)

Chief Engineer: Bob Maxwell

Head of Acctg.: Mary Senti

Age Target: 16-35

6-9am - Bill Stevens

9am-12 noon - Al Brady (28-Kingstree,  
S.C.-12-1/2 years)

'66 WCOG (PD), '67 WEAM (PD),

WUBE (PD), '69 WOR-FM, '70 WINZ

(PD), '71 WWDJ (MD), '72 KIMN (PD)

12 noon-4pm - Scott Kenyon  
(22-Toledo, Ohio-4-1/2 years)

'68 WOHO (Ben Gall), '70 WINZ, '71

WKNR, WSAI

4-8pm - Dave Thomson

8pm-12 midnight - Brant Miller  
(22-Portland, Oregon-3-1/2 years)

'69 KPAM-KPFM, '71 KISN, '71

KIMN

12 midnight-6am - Jon Reed (30-Three  
Rivers, Michigan-12 years)

'63 WROQ, '64 WROD, '66 WENE,

WICE, '67 WJIX, KIMN

KTLK 1165 Delaware, Denver  
Colorado 80204 (303) 222-4811

Format: Top 40

Freq.: 1280 Power: 5,000 watts

Owner: Action Radio Inc.

Total Employees: 30

General Manager: Donald Tawzer

Sales Manager: Phillip Lenoble

Program Director: Tom Bigby

Music Director: Julie Hoffmann

Policy: Open door policy

News Director: Phil Morgan (6)

Chief Engineer: Ron Kashner

Head of Acctg.: Margit Freeman

Age Target: Mass appeal

6-10am - Tom Bigby (29-Mansfield, Louisiana-14 years)

'67 WGRT (Buddy Carr), '68 WCFL (Buddy Carr), WLS, '71 WXOL, '72 KTLK

10am-2pm - Bobby Rivers (24-Rawl, West Virginia-4 years)

'68 WAPE, WFHG, '70 WPOP, '71 WSAI, WKGN, '72 KTLK

2-6pm - Harry Scarborough (29-Huntsville, Texas-9 years)

WDGJ, KRUX, KYNO, KMN, KGB, KCBQ, '72 KTLK

6-10pm - Tim Kelly (25-New York-5 years)

'67 WYSL, '68 KTSA, '69 WKBW, '70 KTSA, '72 KTLK

10pm-2am - Rod Tanner (29-Olney, Texas-5 years)

'67 KAMD, '68 KOTN, '69 KONO, '72 KTLK

2-6am - Phil Beckman (22-Roanok, Virginia-5 years)

'68 WROV, '72 KTLK

KLZ 123 Speer Boulevard, Denver, Colorado 80217

Format: Top 40

Freq.: 560 Power: 5,000 watts

Owner: Broadcasting-West

Total Employees: 47

General Manager: Bob Bostian

Station Manager: Bob Bostian

Sales Manager: Dick McCauley

Program Director: Russ Knight

Music Director: Russ Knight

Policy: 17-30 singles, oldies, 3 or 4 to 1 ratio, oldies to hits

News Director: Bob Butz (8)

Chief Engineer: Gordon Vaughn

Head of Acctg.: Karla Grieser

Age Target: 18-49

6-10am - Mike McCuen (34-Canandaigua, New York-15 years)

'56 WIJJ, '57 WBBF, '68 AFN (Europe), '61 WFGR, '65 KFBC-TV,

'66 KRAE, '67 KIMN '68 KLZ-FM, '72 KLZ-AM

10am-2pm - Pat McCall (27-Delray Beach, Florida-8 years)

'64 WHOO, '65 WTVJ, '67 WIJJ, '68 WMMR-FM, '69 WOND, '72 KLZ

2-6pm - Russ Knight (37-Poplar Bluff, Mos.-14 years)

WAKE, KLIF, KILT, WHK, WXYZ, KBOX

7pm-12 midnight - Marty Joseph (Montell) (29-Columbus Ohio-10

years)

WAKR, WKYC, WXEX, WSBT, WWVA, WSTV

12 midnight-6am - Bill Saul (26-Chicago, Illinois-6 years)

'66 KYSN, '67 KQXI, '68 KLZ-FM, '72 KLZ

KBPI 4460 Morrison Road, Denver, Colorado 80219 (303) 936-2313

Format: Pop.-Prog.

Freq.: 105.9 Power: 100,000 Watts

Owner: Progressive Broad.

General Manager: Marvin Spector

Total Employees: 16

Sales Manager: Don Zucker

Music Director: Frank Felix

Policy: 5-10 current singles, 50-60 albums. Open promo policy

Chief Engineer: Jim Pettigrew

Head of Acctg.: Ken Spector

Age Target: 18-34

6-10am - Paul Riann (Harbison) (29-Denver, Colorado-15 years)

'58 KYOU, '59 KSLV, '60 KWOW, '61 KSUE, '62 AFN, '67 KFTM, '68 KRAE, '70 KUAD, KFMM-FM,

KCGO, '71 KBPI

10am-2pm - Philip Borgeson (Scott James) (28-Colorado Springs, Colorado-8 years)

'68 KPSR, '69 KAGO, '70 KRYT, '71 KKFMM, '72 KBPI

2-7pm - Randy Morrison (26-Vernal, Utah-10 years)

'68 WLS-FM, KMRY-FM, KWNV, KKIS, KFMC, KOVO, KWHO, KVEL,

'72 KBPI

7pm-12 midnight - Jim Love (Stricklan) (25-Big Spring, Texas-6 years)

'66 KBYG, KBST, '69 KTXT, KLBK, '70 KBYG, '71 KBPI

12 midnight-6am - John Ryland (24-Denver, Colorado-1-1/2 years)

'70 KTLK, KHOW, '72 KBPI

KFML 290 Fillmore Street, Denver, Colorado 80206 (303) 399-1390

Format: Freeformat

Freq.: 98.5 Power: 10,000

Owner: Joe McGoey

Total Employees: 25

General Manager: Bob Prangley

Station Manager: Bob Prangley

Sales Managers: Ron Katz, Bob Prangley

Program Director: Thom Trunnell

Music Directors: Bill Ashford, Brian



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**Kreizenbeck**

Policy: Air personalities are free to play whatever he or she sees fit to play. Almost all LP cuts

News Director: Jim Clancy (2)

Chief Engineers: Ham Agnew, Bob Blanchard

Age Target: 18-34

6-10am - Sandra Phelps (32-Cresco, Iowa-3 years)

'70 KRNW, '71 KFML

10am-2pm - Brian Kreizenbeck (23-Denver, Colorado-6 years)

'68 KFML, '69 WMAS, KRNW, '70 KMPX, '71 KFML

2-6pm - Thom Trunnell (28-Salt Lake City, Utah-10 years)

'62 KONI, '63 KOVO, '64 KEYY, KCPX, '65 KCPX, '69 KMRY-FM, WLS-FM, '70 KMPX-FM, '71 KFML

6-10pm - Bill Ashford (30-Fayetteville, N.C.-9 years)

'59 WFLB, '63 WFNC, '68 KMRY-FM, '69 KRNW-FM, '70 KMPX-FM, '71 KFML

10pm-2am - Jerry Mills (27-Boston, Massachusetts-8 years)

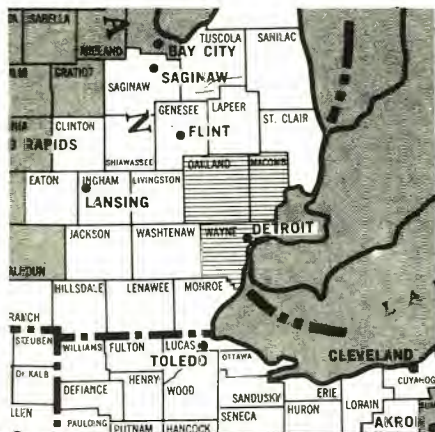
'64 KWR-FM, '65 KCMK-FM, WCWP-FM, '68 KFML, '70 JBET-FM, '71 KFML

2am-6am - Mick Hursh (30-San Francisco, California-2 years)

'71 KMPX, KRNW, KFML

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# DETROIT



Detroit, Michigan, market rank: 5th, Population: 4,273,900

Ethnic Breakdown: Black — 771,949

**ECONOMY:** Located in southeastern Michigan, 167 miles northwest of Cleveland, 275 miles east of Chicago, on the Detroit River, which separates the city from Windsor, Ontario and empties into Lake Erie. Automobile production is still the major industry. One third of the country's cars and trucks are manufactured here (Ford, GM, Chrysler, and American Motors), along with other related products — steel (Great Lakes and National), rubber tires (Uniroyal, Firestone), spark plugs (Champion), oil (Universal), etc. The city is also known for pharmaceutical products (Parke Davis), garden seeds, plane parts, military equipment, brass and copper, office equipment, chemicals and electronic computers. The United Automobile Workers, one of the world's largest labor unions, is headquartered here. Detroit is a major tourist and convention center...important attractions include the Zoological Park, Henry Ford Museum, and the Civic Center. Professional teams represent the city in baseball (Tigers), football (Lions), hockey (Red Wings), and basketball (Pistons). Major schools include Wayne State University (17,000 students),

University of Detroit (4,400), and the Detroit Institute of Technology (600). The University of Michigan is at Ann Arbor, 38 miles west (20,000 students).

**PEOPLE:** The city's growth can be directly attributed to the automobile. The UAW is a major influence in keeping wages high. Unemployment is higher than the national average, partly due to a cut-back in city employees because of financial conditions. Funding by Henry Ford is making downtown redevelopment possible...the Detroit Renaissance has been organized to focus economic resources on revitalization. Snags have come on some projects such as the proposed stadium which the courts feel is money that could be better spent elsewhere. There is a large college community and a good number of doctors...all are treated well and are well represented even in the hard-hat, blue-collar jobs. People are generally conservative. Wallace won the primary. The governor is Republican, as are most of the suburbs. Inner city is solid Democratic, including the mayor. The society is very class oriented. Freeways are fast and efficient, pollution is serious. The city is a melting pot of races, nationalities, and cultures...much like New York City.

**COST OF LIVING:** Ranks 19th among the top U.S. cities. One bedroom furnished apartments average about \$200 (laws are now being passed for protection of tenants). Gas prices average \$.29 for regular year round. There is a city earnings tax and fairly high property taxes. Jock salaries range from \$100/week to as high as \$50,000 per year (many stations are unions). Top 40 jocks average \$250.

## AM

OKLW	Top 40	820
WCAR	Top 40	1130
WCHB	Black	1440
WEEB	C&W	1500
WEXL	C&W	1340
WJLG	Black	1400
WR	News/MOR	700
WJIC	Beautiful	1310
WJWJ	Talk & News	950
WZYZ	Prog. MOR	1200

WIID	Prog. MOR	1090
WQTE	Auto. Beautiful	560
FM		
CJOM	Prog.	88.7
WABX	Prog.	99.5
WBFQ	Religious	98.7
WCAR	MOR	92.3
WCHD	Black	105.9
WDRQ	Top 40	93.1
WGPR	Black	107.5
WJR	Solid Gold	96.3
WLDM	MOR	95.5
WMUZ	MOR/News	103.5
WMZK	Various Ethnic	97.9
WNIC	MOR	100.3
WOMC	Beautiful	104.3
WQRS	Classical	105.1
WRIF	Prog.	101.1
WWJ	MOR	97.1
WWWW	Prog.	106.7

### SPOTLIGHT ON-----

WDEE, Box 1500-35, 7 Oaks Station,  
Detroit, Michigan 48235, (313)  
557-1500

Format: Country

Freq: 1500 khz Power: 50,000

Owner: Storer Broadcasting Co.

General Manager: E. Jay Watson

Operations Manager: John Mazer

General Sales Manager: Donald R. Ham

Music Director: Dave Williams

News Director: Larry Webb

Chief Engineer: Harry Owen

Head of Accounting: Allison E. Heywo

General Sales Manager: Donald R.  
Hamlin

Music Director: Dave Williams

News Director: Larry Webb

Chief Engineer: Harry Owen

Head of Acctg.: Allison E. Heywood

WCAR, 18900 James Couzens  
Highway, Detroit, Michigan 48235,  
345-8600

Format: Top 40

Freq: 1130 Power: 50,000 watts

Owner: H. Y. Levinson

General Manager: H.Y. Levinson

Station Manager: H.Y. Levinson

Sales Manager: Dave Drebes

Program Director: Dave Prince

Music Director: Paul Christy

Policy: 20 singles — about 40 LP cuts  
and 40 extras — Promo men seen  
Thursday and Friday.

Chief Engineer: Phil Rodgers

Head of Accounting: Vivian White

Age Target: 12-35

6-10am — Gary Shaw (28-Detroit,  
Michigan — 7 years)

'67 WYGO, '67 WATE, '67 WQXI, '68  
WQAM, WSAI, '69 WTRX, '70 WTAC,  
WHFI, '71 WCAR



10am-2pm — Dave Prince (34-El Paso,  
Texas — 12 years)

'48 KELP (Dave Pringle), '54 WPAG,  
'61 WKMH (Dave Prince), '62 WXYZ,  
'68 WWJ, '69 WCAR

2-6pm — Paul Christy (35-Pontiac,  
Michigan — 13 years)

'60 WCRM (Paul Pantel), '61 WKMI,  
'65 WOKY, '67 WEAM, '69 WCFL,  
'71 WCAR

6-10pm — Hank O'Neil  
(34-Birmingham, Michigan — 13 years)

'59 WEXL (Hank Burdick), '61 WHFI,  
'64 WEAM (Jim Nabors), '66 WOHO  
(Hank O'Neil), '67 WJBK, '71 CKLW,  
'72 WCAR

10pm-1am — Ken Major (25-Chicago, Illinois — 9½ years)  
 '63 WLNR (Paul Major), '65 WMPD (Steve Nolan), '66 WGEE (Paul Major), '69 WJLB, '71 WCAR  
 1-6am — Bruce Blackburn (22-Adrian, Michigan — 4 years)  
 '69 WTCM, '70 AFUN, Vietnam, '72 WMPX (Chris Allen), '72 WCAR

WRIF, 20777 W. Ten Mile, Detroit, Michigan 48219, (313) 444-1010  
 Format: Album Rock  
 Freq: 101.1 Power: 27.2 kw  
 Owner: ABC  
 Total Employees: 24  
 General Manager: Willard Lochridge  
 Sales Manager: Chuck Borchard  
 Program Director: Lee Abrams  
 Music Director: Lee Abrams  
 Policy: Emphasis on LP product, but singles programmed also.  
 News Director: Joe Vaughn (3)  
 Chief Engineer: Russ Harbaugh  
 Head of Accounting: Bud Reynolds  
 Age Target: 12-34

6-10am — Jim McKeon (24-Detroit, Michigan — 5 years)  
 WCAR, '72 WRIF

10am-2pm — Robert Walker (24-Tulsa, Oklahoma — 8 years)

WMYQ, KAKC, KUDL, '72 WRIF

2-6pm — Art Penhallow (28-San Francisco, California — 4 years)  
 '69 WRIF

6-10pm — Pat St. John (21-Detroit, Michigan — 5 years)

WKNR, CKLW, WWWW, '72 WRIF

10pm-3am — Mike Stevens (19-Detroit, Michigan — 2 years)

WKNR, '72 WRIF

Weekends — Rick Adams (24-Daytona Beach, Florida — 4 years)

WAPE, WMFJ, '72 WRIF (Production Director)

WWWW-FM, 2930 E. Jefferson, Detroit, Michigan 48207, (313) 961-4323

Format: Progressive Rock

Freq: 106.7 Power: 61,000 watts

Owner: McLendon

Total Employees: 21

General Manager: John K. Dew

Sales Manager: Bill Hendricks

Program Director: Ira Lipson

Music Director: Arrow

Policy: Almost 100% LP product.

Open promo man policy  
 News Director: Mike Benner  
 Chief Engineer: Jack Speiss  
 Head of Accounting: Carol Morrison  
 Age Target: 16-30

Don Schuster (21-Detroit, Michigan — 4 years)

'68 WKNR, '70 WWWW

10am-2pm — Jim Gorman (23-Saginaw, Michigan — 3 years)

'70 WFMK (Bob Gordon), '70 WKNX (Jim Gorman), '71 WITZ (Jimmy Little), '71 WWWW, '72 WEBR (Gorman in the Morning), '72 WWWW

6-10pm — '68 WMSN (Mark C. Addy), '70 WVIC (Mark Adams), '71 WWCK, '72 WWWW

10pm-2am — Michael (Mike) Benner (24-St. Joseph, Michigan — 6 years)

'66 WBRS, '68 WHFB, '69 WILS, '71 WDRQ, '71 WRIF, '72 WWWW

2-6am — Brent C. Wilson (21-Detroit, Michigan — 1 year)

'69 WTVS, '72 WWWW

Weekends: 2-6am — Ken Benson (29-Bay City, Michigan — 11 years)

'67 WCMU, '67 WCKP, '68 WVIC, '69 WRCM, '71 WIID, '71 WNRZ, '72 WWWW

Sunday 6-9am — Greg Osonowski (17-Detroit, Michigan — 1 year)

'71 WWWW (Greg Thompson)

WABX-FM, 3307 David Stott Building, Detroit, Michigan 48226, (313) 961-8888

Format: Free Form Progressive

Freq: 99.5 mhz Power: 36,000 watts

Owner: Century Broadcasting Corp.

General Manager: John Detz

Station Manager: Mary Strand

Sales Manager: John Detz

Program Director: John Detz

Music Director: Mark Parenteau

Policy: 85% LP's — rest singles. Open Promo policy but MD usually available 12-3pm.

News Director: Harvey Ovshinsky (2)

Chief Engineer: Vince Capizzo

Age Target: 18-34

7-11am — David Perry

11am-3pm — Dave Dixon

3-7pm — Mark Parenteau

7-11pm — Dennis Frawley

11pm-3am — Dan Carlisle

3-7am — Dick Thyne

CKLW, 1640 Ouellette Avenue,

Windsor, Ontario, Canada N8X 1L1,  
(519) 258-2890

Format: Top 40

Freq: 800 kc Power: 50,000 watts

Owner: Baton Broadcasting Ltd.

General Manager: Frederick J. Sorrell

Station Manager: Frederick J. Sorrell

Sales Manager: Richard A. Perry

Program Director: Alden Diehl

Music Director: Rosalie Trombley

Policy: 30 singles plus hitbounds.

Selected LP cuts and extra. Promo

men by appointment only every 2

weeks on Thursday and Friday.

News Director: Byron MacGregor (23)

Chief Engineer: Edwin Buterbaugh

Head of Accounting: Charles M. Fauber

Age Target: 18-49

6-9am Mon-Fri, 6-10am Sat - Dave  
Shafer (39-Rochester, New York - 14  
years)

'58 WKEW, '59 WDOV, '60 KAIR, '61

WJBK, '63 CKLW, '69 WYSL, '70

WKYC, '71 CKLW

9am-noon Mon-Fri, 10am-2pm Sat -

Pat Holiday (24-Kingston, New York  
- 6 years)

'66 WKNY (Pat Manfro), '69 WBAZ,

'69 WKNY, '70 WPTR (Dr. Jim

Holiday), '70 WPOP, '70 CKLW, '71

WOR (China Blue), '72 CKLW

Noon-3pm Mon-Fri, 2-7pm Sun -

Jack Anthony (27-Chicago, Illinois -  
7 years)

'66 WLPO (Ted Zawislak) '66 WCGO

(Ted Anthony), '67 WSPT, '67 WISN,

'68 WOKY, '69 WIND, '70 WOHO

(Eddy Roy), '70 WBBM (Ted

Anthony), '71 WCFL, '72 CKLW

3-6pm Mon-Fri, 9-2pm Sun - Eddie

Rogers (25-Canton, North Carolina -  
9 years)

'63 WWIT (Eddie Ray), '66 WSSB, '67

WLOS (Royal Flying Doctor), '68

WISE (Program Director), '69 WEAM,

'72 CKLW

6-9pm Mon-Fri, 2-6pm Sat - Ted

Richards (25-Florence, South Carolina  
- 7 years)

'65 WBLR (Bob Richardson), '66

WDXY, '67 WNEZ (Sir Rich), '68

American Forces Radio & TV Service,

'70 WAPE (Teddy Bear Richards) '72  
CKLW

9pm-1am Mon-Fri, 6-10pm Sat - Bill

Gable (23-Philadelphia, Pennsylvania  
- 5 years)

'68 WAEB (Larry Brooke), '69

WRWA, '70 WEAM (Bill Campbell),  
'72 WHBQ, '72 CKLW 1-6am Sun-Fri  
- Max Kinkel (25-Saugerties, New  
York - 2 years)

'70 WKNY (Billy Jay), '70 WBAZ, '70

WPTR (Billy St. John), '72 WTRY

(Max Stuart), '72 CKLW

1-6am Sat, 7-midnight Sun - Johnny  
Williams (29-Detroit, Michigan - 7½  
years)

'63 WYSI (Tom Chase), '64 WJEF

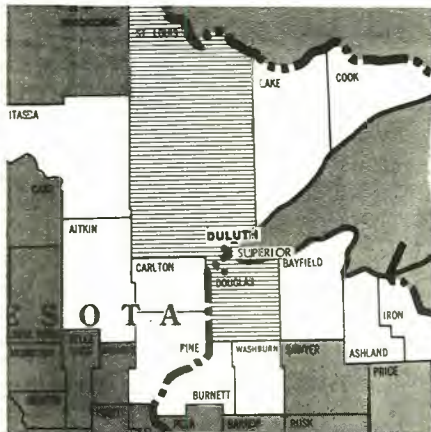
(News Director), '65 WOHO (News

Director), '66 WTRX (Davey Jones),

'68 CKLW, '68 WTRY (Chuck

Morgan), '69 WYSL, '71 CKLW

# DULUTH-SUPERIOR



Duluth, Minnesota, market rank: 107,  
Metro Population: 208,900, Total Pop-  
ulation: 338-9000

Ethnic Breakdown - Black - 80C

**HISTORY:** Fur traders came to this area in 1659. They were the first white men to see the present site of the city. Duluth was founded in 1856 and incorporated as a city in 1870. Daniel de Greysolon Sier du Lhut raised the French flag on the shores of Lake Superior in 1679. In 1870 John Jacob Astor established one of his fur trading posts on the banks of the St. Louis River at Fond du Lac just north of Duluth.

**ECONOMY:** Duluth is an important manufacturing distribution center for the upper midwest. Of the more than 43,000 commercially employed workers, about half are engaged in manufacturing and in wholesale and retail distribution. Duluth is also recognized as an important medical center. Duluth is located in the northeastern part of the state, 140 miles north of the Twin Cities and is Minnesota's third largest city.

**COLLEGES, UNIVERSITIES, ARMY BASES, OTHER INSTITUTIONS:** The College of St. Scholastica - 900 students, University of Minnesota-Duluth campus - 6,000, Wisconsin State University-Superior Campus - 2,500, Duluth Air Force

Base - 600.

**THE PEOPLE:** The people of Duluth seem to be very conservative but vote for the democratic party. George McGovern carried Duluth in the 1972 election.

**TWO RECOMMENDED HOTELS:** None near the airport. Two downtown (about five miles from airport): The Radisson Duluth and the Hotel Duluth.

**COST OF LIVING:** Average price for bread: 32 cents, regular gasoline: 34.9 cents, one bedroom apartment with a pool, furnished: \$180, unfurnished: \$150, state sales tax: 4% (Duluth has a 1% city sales tax added to the state 4%).

**DISCOUNTS MAKE:** Lowest: \$75, highest: \$225, average: \$150

AM

KUCX	Religion & talk	1570
KACH	Prog. C&W	1390
KCAC	Talk & MOR	610
WAKX	Oldies	970
WSDM	Country & MOR	710
WEBC	Top 40	560
WWJC	Religion	850

FM

KPIF	Beautiful	99.0
WDTH	Top 40	103.3
WGCR	Beautiful	105.1

**SPOTLIGHT ON-----**

**WEBC, 1001 E. 9th Street, Duluth, Minnesota 55805, 728-4484**

**Format:** Top 40

**Freq:** 560 **Power:** 5,000 watts

**Owner:** Roy H. Park Broadcasting of The Midwest, Inc.

**General Manager:** Roger Turner

**Station Manager:** Robert Grann

**Program Director:** Gary Stevens

**Music Director:** Gary Stevens

**Policy:** 30 singles - 8 to 10 nitbounds - certain records for day parts. 1 LP cut per hour, heavier on LP cuts on a 1 night show. Open promo man policy.

**News Director:** Steve Hall

**Chief Engineer:** Ray Mabrey

**Head of Accounting:** Barb Thorson

**Age Target:** 18-34

5-10am - Gary Stevens

11-12pm - Minneapolis, Minnesota - 8 years)

'64 WWCM, '66 WCLS, '57 WHAM,

'70 WEBC

1pm-2pm - John Bucklen

(31-Hibbing, Minnesota — 8 years)  
'68 KFIZ, '66 WJON, '69 WDSM, '72 WEBC

2-6pm — Greg Gears (25-Minneapolis, Minnesota — 1 year)  
WEBC

6pm-midnight — Johnny Marx (24-Minneapolis, Minnesota — 4 years)  
'66 KWFM, '68 WBLS, KBRF, '68 WJON, '70 WEBC

Midnight-6am — Fred Anderson (25-Minneapolis, Minnesota — 7 years)  
'66 WJON, '68 WMMR, '72 WEBC

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WDSM, WDSM Building, 230 East Superior Street, Duluth, Minnesota 55802, (218) 727-8484

Format: Country and MOR

Freq: 710 Power: 5,000

Owner: Ridder Publications

General Manager: Robert J. Rich

Station Manager: W.J. Buesgen

Sales Manager: James Peterson

Program Director: Daryl Knutson

Music Director: Tim Michaels

Policy: Mixture of country and non-rock singles and LP cuts. Open promo policy.

News Director: Dick Anthony (4)

Chief Engineer: Carl Williams

Head of Accounting: Tom Barry

Age Target: All ages

5:30-9am — Skip Peterson (32-Brainerd, Minnesota — 15 years)  
'58 KLIZ, '68 KUBR, '72 WDSM (Johnny Martin)

Noon-3pm — R. Ray Peterson (25-St. Paul, Minnesota — 6 years)

'68 KWOA, '69 WION, WYON, '70 WMNE, WDMW

3-6:30pm — Tim Michaels (26-Duluth, Minnesota — 10 years)

WQMN, WIGL, KAOH, WAKX, WLIX, KAOH, KAUS, KDHL

6:30pm-12:30am — Don Wigren (29-Superior, Wisconsin — 10 years)

'63 WKLK, '63 KDAL, '64 WEVE, '64 KAOH, '64 WDSM

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KAOH, 27 North 21st Avenue West, Duluth, Minnesota 55806, (218) 727-1521

Format: Country

Freq: 1390 Power: 500 watts

Owner: KAO, Inc.

Total Employees: 9

General Manager: J.R. Anderson

Station Manager: J.R. Anderson

Sales Manager: J.R. Anderson

Program Director: Steve Anthony

Music Director: Steve Anthony

Policy: Top 40 country singles, some LP's.

News Director: Ron Rogers (1)

Chief Engineer: John Botten

Head of Accounting: Gail Bruneau

Age Target: 21-49

6-9am — Ron Rogers (23-Lacrosse, Wisconsin — 3 years)

'69 KAOH

9am-1pm — Jeff Lee (19-Duluth, Minnesota — 1 year)

'71 KAOH

1-4:30pm — Steve Anthony (22-Duluth, Minnesota — 4 years)

'68 KAOH

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KDAL, 425 W. Superior Street, Duluth, Minnesota 55802, 727-8911  
Format: MOR

Freq: 610 Power: 5,000

Owner: WGN Continental Broadcasting

Total Employees: 24

General Manager: Odin S. Ramsland

Station Manager: Cal Haworth

Sales Manager: Cal Haworth

Program Director: John R. Snee

Music Director: John R. Snee

Policy: 40-50 singles, some LP's.

News Director: Greg O'Brien (5)

Chief Engineer: Rudy Luukinen

Head of Accounting: Emily Heikkinen

Age Target: 24-49

6-8am — Hunter Como (54-Minneapolis, Minnesota — 27 years)

'48 KDAL

8-10am & 1-3pm — Pat Cadigan (36-Superior, Wisconsin — 15 years)

'60 KDAL

11am-1pm — John R. Snee (33-Wadena, Minnesota — 15 years)

'61 KDAL (John Russell)

3-7pm — Bob Romanko (31-Minneapolis, Minnesota — 9 years)

'63 WEIC, '67 KHAI, KGU, '70 KDAL

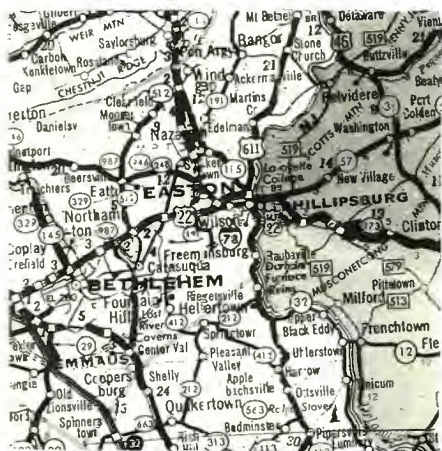
7-11pm — Don Rogers (27-Brainerd, Minnesota — 3 years)

KLIZ, '70 KDAL

11pm-5:30am — Little Joe Laznick (37-Duluth, Minnesota — 10 years)

'64 KDAL

# EASTON



Easton, Pennsylvania, 58th Market.  
Metro Population: 94,104, Total  
Population: 543,551

Ethnic Breakdown: Black - 1.2%,  
Spanish: 6.3%

**HISTORY:** Founded in 1751 by  
William Parson and named after Lord  
Pomfret's home - Easton.

**ECONOMY:** Ingersoll-Rand - two  
plants; American Can Co. - two  
plants; Cooper Industries - two  
plants; ITT; Mack Printing Co.; Alpha  
Portland Cement Co.; J.T. Baker Co.;  
and others, which include more than  
100 industries in the area. The Easton  
Area Sales Team, composed of ten  
men make visits to various cities  
inviting companies to move to the  
Easton area. They have been successful  
in obtaining a new Sheraton Hotel; the  
Equitable Life Assurance Society's  
Datacenter, which is moving from New  
York; and several retail stores.

**COLLEGE, UNIVERSITIES, ARMY  
BASES, OTHER INSTITUTIONS:**  
Lafayette College (2,200),  
Northampton County Area  
Community College (2,500).

**THE PEOPLE:** The Easton Area Sales  
Team has started a new attitude of  
progress for the Easton area. The  
people want growth and progress. The  
County is 2 to 1 Democratic but have  
a Republican Mayor as does  
Bethlehem - also in this County.

Center of Pennsylvania Dutch.  
**TWO RECOMMENDED HOTELS:**  
The Holiday Inn in Bethlehem, and  
the new Sheraton in Easton.

**COST OF LIVING:** Average price for  
bread: \$.35, regular gasoline: \$.36,  
one bedroom apartment w/pool  
furnished-\$235, unfurnished-\$165,  
state sales tax: 6%, state income tax  
graduated.

AM		
WAEB	Top 40	790
WEEH	Top 40	1230
WEST	MOR	1400
WGPA	MOR	1100
WHOL	Prog. Country	1600
WKAP	Top 40	1320
WSAN	Progressive	1470

FM		
WEEH	Top 40	99.9
WEST	MOR	96.1
WFMZ	MOR	100.7
WGPA	MOR	95.1
WXKW	MOR	104.1

## SPOTLIGHT ON-----

WSAN, Box 568, Allentown,  
Pennsylvania 18105 (215) 434-9511

Format: Progressive

Freq.: 1470 Power: 5000 kc

Owner: Lehigh Valley Broadcasting Co.

Total Employees: 20

General Manager: Reuel H. Musselman

Station Manager: Edison S. Leonard

Sales Manager: Austin R. Dreisbach

Program Director: Edison S. Leonard

Music Director: "Harvey" R.H. Musselman

Policy: Most LPs some singles, MD at  
station, 9am-5:30pm M-F

News Director: Mary Janes Kohn (2)

Chief Engineer: R.H. Musselman

Head of Accounting: Joyce Musselman

Age Target: 16-30

6-8:30am - Jonathan (24-Whitehall-2  
years - Real Name: Charles  
Kochenash)

'68 WNBT, '68 WNTE, '72 WSAN

9am-12 noon - Jerry Deane  
(31-Kempton, Pennsylvania-12 years -  
Real Name: George F. Motter IV)

'61 WGPA, '62 WYNS, '63 WHVR,  
WHOL, '67 WKAP, '71 WSAN

12 noon-4pm - Harvey (23-Whitehall,  
Pennsylvania-4 years - Real Name:  
Reuel H. Musselman)

'69 WSAN



4 - 6 p m - Denny Somach  
(20-Allentown, Pennsylvania-2 1/2 years)

WRMC, '71 WSAN

6pm-12 midnight - Dave Fox  
(25-Bethlehem, Pennsylvania-6 years -  
Real Name: David Fox)

'66 WGVA, '67 WGPA, '70 WKAP, '71  
WSAN

Midnight-6am - Bob Ross  
(25-Catasauqua - Real Name: Robert  
Fritzges, Jr.)

'69 WSAN

WEEX, Easton, Pennsylvania 18042,  
(215) 258-6155

Format: Top 40

Freq.: 1230 AM Power: 1,000

Owner: WEEX, Inc.

Total Employees: 30

General Manager: Donald W. Diehl

Station Manager: Tom Wolfe

Sales Manager: Ronn Bergen

Program Director: Jim Lloyd

Music Director: Bill Robbins

Policy: 40 singles, 10 LP cuts, Promo  
men 12-3pm

News Director: Walt Mitchell (7)

Chief Engineer: Craig Kingcard

Head of Accounting: Audrey Wolfe

Age Target: 12-49

6-9am - Fred Fredrick (28-Coplay,  
Pennsylvania-12 years)

WHOL, WKAP, WSCR, WEEX

9am-12 noon - Jim Lloyd  
(23-Bethlehem, Pennsylvania-6 years)

'66 WAEB, '72 WEEX

12 noon-3pm - John Andrews  
(24-Easton-3 years)

'69 WEEX

3-7pm - Bill Robbins (23-Carlisle,  
Pennsylvania-7 years)

WHYL, WIOO, '69 WEEX

7pm-12 midnight - Mickey Hagerty  
(24-Easton-6 years)

'66-WEEX, '69 WAEB, '70 WYNS, '71  
WEEX

12 midnight-6am - James Wayman  
(28-Council Bluffs, Iowa-9 years)

WLCY, WLOF, WEEX

WGPA, 428 Brodhead Avenue,  
Bethlehem, Pennsylvania 18016 (215)  
866-8074

Format: MOR

Freq.: 1100 Power: 250w

Owner: A.B.E. Broadcasting Co.

Total Employees: 17

General Manager: Lester Mease

Station Manager: Lester Mease

Sales Manager: Arthur White

Program Director: Robert Wolken

Music Director: Robert Wolken

Policy: 50% current singles, 50%  
albums - now frantic Top 100 from  
cashbox

Chief Engineer: Robert Moser

Head of Accounting: Arthur White

Age Target: 25-60

6-9am - Robert Wolken (37-Detroit,  
Michigan-20 years)

'52 WGPA

9am-12 noon - Jim Dougherty  
(Bethlehem, Pennsylvania-21 years)

'51 WGPA, '53 WHOL, '63 WFIL, '65  
WSAN, '71 WGPA

Noon-1pm - Don Rutt (38-Bethlehem,  
Pennsylvania-6 years)

'56 WGPA (Don Williams), '60 WBUX  
(Don Williams), '62 WTOA (Don  
Williams), '72 WGPA

1-3:30pm - Jim Dougherty

3:30-7pm - Don Rutt

7-9pm - Kevin Sanford

9 p m - 2 a m - Bob Deacon  
(32-Bethlehem, Pennsylvania-13 years)

(Real Name: Robert F. Unangst)

'59 AFKN, '61 WGPA

WAEB, 700 Fenwick Street,  
Allentown, Pennsylvania 18105 (215)  
434-4424

Format: Top 40

Freq.: 790 Power: 1,000 Watts

Owner: Rustcom, Inc.

Total Employees: 26

General Manager: S. Robert Ackley

Station Manager: Ronald Sotak

Sales Manager: Gordon Oplinger

Program Director: Gene Werley

Music Director: Gene Werley

Policy: 60 to 70 singles, 20 to 30  
albums

News Director: Ron Thomas (3)

Chief Engineer: Bill Gottshall

Head of Accounting: Carl Fahler

Age Target: 18-49

6-10am - Gene Werley (29-Allentown,  
Pennsylvania-11 years)

WEET, WTOB, WOHO, WAIR, WBAZ,  
'72 WAEB

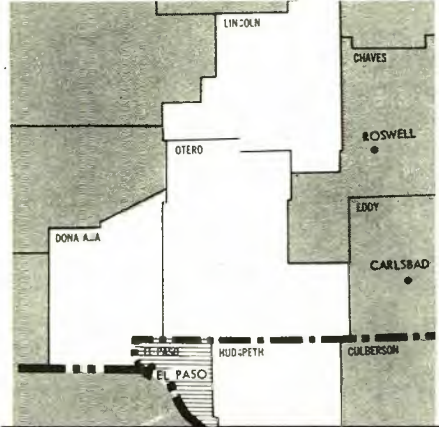
10am-2pm - B.L. Travis (25-New  
York-3 years)

'70 WAHT, '70 WAEB

2-6pm - Joe McLaine (33-Catasauqua  
Pennsylvania-15 years)

'57 WMLP, '58 WITT, WEEU, '59  
 WHOL, '60 WAEB  
 6-12 midnight - Jeff Frank  
 (23-Allentown, Pennsylvania-5 years)  
 '67 WAEB  
 12 midnight-6am - Jim Buchanan  
 (21-Wernersville, Pennsylvania-1-1/2  
 years)  
 '71 WCNR (Jerry Scott) '72 WRAW  
 Weekends - Guy Randall Ackley  
 (24-Allentown, Pennsylvania-3 years)  
 '70 January

## EL PASO



El Paso, Texas, market rank: 86th,  
 Metro Population: 356,000, Total  
 Population: 892,054

Ethnic Breakdown: Spanish - 45.4%,  
 Other - 2%

**HISTORY:** In 1536, nearly a century  
 before the Plymouth and Jamestown  
 settlements were founded, a Spaniard  
 named Cabeza de Vaca discovered the  
 El Paso Valley at a pass through the  
 mountains, in what is now Far West  
 Texas and Southern New Mexico. With  
 the colonization of New Mexico about  
 1600, this Paso del Norte became a  
 convenient route between portions of  
 the Spanish realm in the New World  
 for traders, missionaries, adventurers,  
 and settlers; and the pass offered a  
 location for rest and trade. In 1659 a  
 permanent settlement was established  
 on the site of present day Cd. Juarez.  
 One of the first structures was the  
 Mission de Nuestra Senora de  
 Guadalupe de El Paso del Norte, still  
 in use after over 300 years.

**ECONOMY:** El Paso's economy is  
 dominated by cattle, cotton, copper,  
 climate and clothing. El Paso has 20  
 clothing manufacturers such as Mann,  
 Farah, Macno, Hicks, Levis, etc.

**COLLEGES, UNIVERSITIES, ARMY  
 BASES, OTHER INSTITUTIONS:** Ft.  
 Bliss, Biggs AFB, William Beaumont  
 General Hospital, University of Texas,  
 El Paso (35,000), Community College

of El Paso.

**THE PEOPLE:** The media age is 22.6 in El Paso and is the likely reason for a liberal attitude. However marijuana possession in Texas is a NO-No!. The city is progressive.

**TWO RECOMMENDED HOTELS:** Holiday Inn (Downtown), Hilton Inn (Airport)

**COST OF LIVING:** Average price for bread is 35 cents, regular gasoline: 33.9 cents, one bedroom apartment with a pool, furnished: \$120, unfurnished: \$100, state sales tax: 4%, state income tax: none.

**DISC JOCKEYS MAKE:** Lowest: \$1.65 per hour, highest: 1400 per month, average: \$500

AM		
KAMA	Spanish	1060
KELP	Top 40	920
KHEY	C&W	690
KINT	Top 40	1590
KIZZ	Talk	1150
KROD	MOR	600
KSET	Classical	1340
KTSM	MOR	1380
FM		
KINT	Top 40	97.5
KIZZ	MOR	102.1
KSET	Classical	94.7
KTSM	MOR	99.9

#### SPOTLIGHT ON-----

KELP, 4140 Rio Bravo, No. 5 Executive Center, P.O. Box 12277, El Paso, Texas 79912, (915) 533-5911

Format: Top 40

Freq: 920 Power: 1 kilowatt day-500 night

Owner: Walton Enterprises Inc.

Total Employees: 23

General Manager: Robert Gourley

Station Manager: Robert Gourley

Sales Manager: John Hiatt

Program Director: Ray Potter

Music Director: Randy Reynolds

Policy: 40 singles - 15 LP's - Open promo policy.

News Director: Len Hart (4)

Chief Engineer: Jeff Browne

Head of Accounting: Kim Sanford

Age Target: From the crib to the grave

6-10am - Nick Rice (El Paso, Texas - 6 years)

KELP, KGRT, WBAP, KSEL

9-Noon - Randy Reynolds (23-Dallas, Texas - 4 years)

'69 KZAK (Randy Rice), '72 KTBB (Randy Rice), '72 KELP

Noon-3pm - Bruce Brown (23-Kermit, Texas - 6 years)

'70 KELP

3-7pm - Ronald D. Montgomery (23-Dallas, Texas - 3½ years)

'69 KBZB (Shaun Holly), '72 KEXO (Shaun Holly), '72 KELP (Shaun Holly)

7-midnight - John Weitz (23-El Paso, Texas - 6 years)

'69 KELP, '70 KBUY, '70 KELP

Midnight-6am - Steve Sever (19-Lubbock, Texas - 1½ years)

'70 KCLR, KLLL, KSEL, KELP

KINT, 5300 El Paso Drive, El Paso, Texas 79905, 772-5300

Format: Top 40

Freq: 1590AM - 97.5 FM Power: 1,000 AM - 60,000 Stereo FM,

vertical and horizontal

Owner: Sun Country Broadcasting

Total Employees: 13

General Manager: Larry Daniels

Sales Manger: Glen Randell

Program Director: Johnny Thompson

Production Manager: Randy Williamson

Policy: 30 singles - 5-7 extras. Some LP cuts. Open promo man policy.

Chief Engineer: Paul Haines

Head of Accounting: Verna Willingham

Age Target: 12-35

6-10am - Dave Kelly (23-El Paso, Texas - 6 years)

'67 KINT, '68 WACR, '69 WKOR, '69 KDXE, '70 KOKY, '71 KALO

10am-2pm - Randy Williamson (24-El Paso, Texas - 5 years)

'67 KTEP, '68 KOCV, '69 KNFM, '70 KROD, '71 KINT

3-8pm - Robert Roman (24-Houston, Texas - 2 years)

'70 KTEP, '71 KINT-FM

6-10am - FM - Mike Wall (22-El Paso, Texas - 3 years)

'69 KTEP, '69 KELP, '71 KINT-FM PM drive - FM - Johnny Thompson

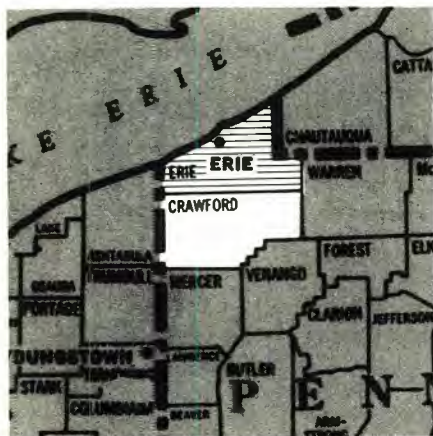
(26-El Paso, Texas - 9 years)

'66 KAVC, '67 KSET, '69 KELP, '71 KINT

10am-3pm - FM - Bill Peterson (24-Chicago, Illinois - 5 years)

'67 UTEP, '68 KELP, '70 KINT (W.R. Peterson)

# ERIE



Erie, Pennsylvania, market rank: 121st, City Population: 129,220, County Population: 263,654, 3.4% Black

**ECONOMY** Located on Lake Erie in the northwest part of Pennsylvania, 110 miles southwest of Buffalo, 120 miles northwest of Cleveland, 150 miles north of Pittsburgh. General Electric is the largest employer in the city - manufacturing primarily small appliances and refrigeration equipment. GE just landed a new government contract for the production of diesel and commuter trains. Heavy equipment is also manufactured here with Bucyrus Erie leading in production of steamshovels and earth movers. Iron and steel manufacturing, common to Pennsylvania, is also important to the economy. Weil-McLain being the major producer. The Marx Toy Company and American Sterilyzer (dealing in hospital equipment) also have plants in the city. Erie is important as a resort town due to the twelve-mile peninsula which juts into the lake, complete with white sandy beaches and non-polluted swimming. The city is in the Concord Grape Belt. Welch Foods 14 miles away. Colleges in the area include Edinboro State with 6,000 students and Mercyhurst College (600).

**PEOPLE:** Polish and Italian are the major extractions in this predominantly Catholic city. The population is generally conservative, but voting goes Democratic. The median age is approximately 30. Longhairs are increasing in number, although the change was slow to take place. Urban renewal is rejuvenating the city from the inside out. Three or four story buildings are replacing 13-15 story high-risers. Malls are being incorporated into the building projects downtown.

**COST OF LIVING:** A standard one bedroom furnished apartment rents for about \$150. Gas and food prices are generally reasonable. A gallon of regular is at about 36 cents. Salaries for jocks in the market range between \$110 and \$450 per week. The average salary for a top forty jock is \$225.

AM		
WJET	Top 40	1400
WRIE	MOR	1330
WWGO	C&W	1450
WWYN	Prog. & News	1260

FM		
WCKK	Top 40	103.7
WWFM	Beautiful	99.9

## SPOTLIGHT ON-----

WCKK-FM, 212 Commerce Boulevard, Erie, Pennsylvania, 866-WCKK

Format: Top 40

Freq: 103.7 mhz Power: 50,000

Owner: 3 Rivers AM-FM Group

General Manager: Carl J. Marcocci

Station Manager: Ronald Smith

Program Director: Ron Rondo

News Director: Bill Shannon

Chief Engineer: Joe Allison

Age Target: 18-49

6-11am - Bruce O'Brian (24-Erie, Pennsylvania-5 years)

WMDI, '72 WCKK

11am-4pm - Bill Shannon (24-Northeast, Pennsylvania - 7 years)

'65 WJET, '66 WHYP (Pete Rivers),

'70 WCLA, '70 AFN, '71 WCKK

4-8pm - Ron Rondo (26-Baltimore, Maryland - 9 years)

'63 WWIN (Frank Ferreri), '65 WYRE,

'70 WSVP, '70 WCKK

8pm-2am - Bill Ridgeway (29-Erie, Pennsylvania - 5 years)

'68 WWYN, '72 WCKK

WJET, 1635 Ash Street, Erie,  
Pennsylvania 16503, (814) 455-2741  
Format: Top 40  
Freq: 1400 khz Power: 1,000 watts  
day, 250 watts night  
Owner: The Jet Broadcasting Co., Inc.  
Total Employees: 26  
General Manager: Rick Hanna  
Station Manager: Rick Hanna  
Program Director: Kathryn Jones  
Music Director: Kathryn Jones  
Policy: About 52 current singles, some  
LP cuts  
News Director: Ken Shannon (4)  
Chief Engineer: Mark Stator  
Head of Accounting: William Berchtold  
Age Target: All

6-10am - Frank Martin (45-Pittsburgh,  
Pennsylvania - 15 years)

'58 WJET

10am-2pm - Jack Starr (37-Erie,  
Pennsylvania - 15 years)

WFRA, WMEX, WJOC, WIBG, '71  
WJET

2-5pm - Randy Michaels  
(42-Cleveland, Ohio - 17 years)

KYW, WBUZ, WEEE, '61 WJET

5-9pm - Ronnie Gee (24-Erie,  
Pennsylvania - 7 years)

WWGO, '66 WJET

9pm-midnight - Joey Stevens  
(24-South Bend, Indiana - 3 years)

WWYN, '72 WJET

Midnight-6am - Al Knight  
(42-Youngstown, Ohio - 16 years)

'56 WJET

# EUGENE



Eugene, Oregon, market rank: 149th,  
 Metro Population: 109,485, Total  
 Population: 500,000

Ethnic Breakdown: Black - Less than  
 1%

**HISTORY:** Founded in 1883 by Eugene Skinner. Always the "pretty city" in Oregon, Eugene was the capital city of the state in her early years. The climate here has made Eugene the ideal place in the state to live. Warmer than and not as much rain as Portland. Milder temperatures in the winter. Maybe 2 or 3 very light snowfalls per year. Rarely does the snow last more than a few hours. Despite Oregon's reputation for heavy rainfall, Eugene receives only 43.27 inches per year. Eugene was founded as what it is today...a lumber center.

**ECONOMY:** Lumber...wood products are the number one employers. Second would be agriculture. City is nestled in the middle of the Willamette River Valley, a very rich agricultural area. A large variety of agricultural produce is grown here - ryegrass, hops, fruits of all varieties, corn and many other vegetables grow well in the temperate climate. Education is a big industry here. Eugene is the home of the largest college in the state - University of Oregon and also Lane Community College, one of the finest in the nation.

**COLLEGES, UNIVERSITIES, ARMY BASES, OTHER INSTITUTIONS:** Lane Community College (9,463), University of Oregon (15,432)

**THE PEOPLE:** The people here are far out. The city ranks as the most liberal in the northwest. It is the home of a lot of counter culture. Ken Kesey lives here and along with his brother, owns a dairy in Springfield (a suburb of Eugene). Songwriter Hoyt Axton has a place in the woods just outside of Eugene. The Grateful Dead spend a lot of time here in the summers and last year did two concerts here. Most of the concerts, etc., occur on a large piece of land about 15 miles west of town called The Renaissance Faire Grounds. It is owned by some long-haired Eugene folks who started a function called the Renaissance Faire a couple of years ago. It is a sort of large cultural fair in which several hundred booths are set up in a figure eight pattern on a trail in the woods and for a week people carry on and sell handmade merchandise in the booths. It has grown very large and last year about 75,000 people attended - many from California and other parts of the country. City police are liberal - county counties not so liberal. But this year voters elected a new and very liberal district attorney, replacing a very conservative incumbent.

**TWO RECOMMENDED HOTELS:** None near airport. Downtown: The Eugene Hotel

**COST OF LIVING:** Average price for bread is 43 cents, regular gasoline: 32.9 cents, one bedroom apartment with pool, furnished: \$150, unfurnished: \$130, state sales tax: none, state income tax: 6-7%

**DISC JOCKEYS MAKE:** Lowest: \$50 a week, highest: \$200 a week, average: \$120 a week

AM		
KASH	Top 40	1600
KATR	C&W	1320
KEDD	Top 40	1550
KERG	Beautiful	1280
KORE	C&W	1050
KPNW	MOR	1120
KUGN	Black & MOR	590

FM		
KBNC	Religious	54.5

KFMY	Variety	97.9
KORE	C&W	93.1
KPNW	MOR	99.1
KZEL	Prog.	96.1

**SPOTLIGHT ON**

KASH, P. O. Box 1600, Eugene, Oregon 97401, (503) 345-3357

Format: Top 40

Freq: 1600 Power: 5,000

Owner: Sterling Recreation Org.

General Manager: Van Sias

Station Manager: Van Sias

Sales Manager: Ralph Armstrong

Program Director: Don Kennedy

Music Director: David Beecher

Policy: Top 50 singles, some LP cuts, open promo policy.

News Director: Rip Reed

Chief Engineer: Clifford Foote

Head of Accounting: Lee Morse

Age Target: 12-35

6-10am - Jack Allen (29-Pendleton, Oregon - 12 years)

KUMA, KIDO, KRKO, KPNW, KASH

10am-2pm - Don Kennedy (33-Spokane, Washington - 10 years)

KORD, KXLY, KISN, KYNO, KRKO, KALE

2-7pm - Charlie Mitchell (26-Lynnwood, California - 8 years)

KSFV, KYNS, KBES, KFXN, KSLM, KASH

7pm-midnight - David Beecher (25-Atlanta, Georgia - 5 years)

WBAO, WFBS, WFLB, KITZ, WHHY, WAJF, KASH

Midnight-6am - Ron Reynolds (22-Edmondton, Canada - 2 months)

KASH

KZEL-FM, P. O. Box 1122, Eugene, Oregon 97401, 747-1221

Format: Progressive

Freq: 96.1 Power 35,000

Owner: FM 96 Ltd.

General Manager: Jay West

Station Manager: Sherwood Hayden

Sales Manager: Sherwood Hayden

Program Director: Gary Palmatier

Music Director: Stan Garrett

Policy: Promo men always welcome. Air staff chooses music based on sound.

News Director: Timothy Helfrich

Chief Engineer: Lee Wood

Head of Accounting: Betsy Thompson

Age Target: 18-35

9am-noon - Tom Krumm

12:30-3:30pm - Matt McCormick

3:30-6pm - Gary Palmatier

6:30-10pm - Bill Slater

10pm-2am - Stan Garrett

2am-6am - John Rochelle/Eileen Fields

KEED, P. O. Box 1450, Eugene, Oregon 97401, 344-1457

Format: Top 40

Freq: 1450 khz Power: 1,000 day, 250 night

Owner: Century-Pacific Broadcasting, Inc.

General Manager: James H. O'Neil

Station Manager: James H. O'Neil

Program Director: Jeff Murray

Music Director: John Kenney

News Director: David Bartel

Chief Engineer: Ted Hicks

Head of Accounting: Georgette Petersen

Age Target: 18-34

6-10am - Doc Holliday (31-Prineville, Oregon - 14 years)

'58 KRKO (Tom Moore), '60 Military

Radio, '62 KHFH, '64 KFXO, '64

KWTC, '64 KGRL, '65 KPIR (Johnny

Babbit), '65 KASH, '66 KATR (Tom

Moore), '66 KEED, '68 KISN (Judge

Ramsay), '70 KEED (Doc Holliday)

10am-2pm - Mike Powell (29-Eugene, Oregon - 14 years)

'58 KMCM, '61 KORE, '63 KPIR, '65

KERG (Joe Francis), '65 KGRL, '67

KISN (Chris Kelly), '65 KEED, '70

KCRL, '71 KEED

2-6pm - Gordon Scott (27-Eugene, Oregon - 9 years)

'64 KNND, '65 KASH, '68 KUGN, '68 KASH, '69 KEED

6-10pm - John Kenny (22-Lafayette, California - 4 years)

'70 KPSR, '70 KUIK, '71 KCCC, '71

KORE, '71 KEED 10pm-2am - David Harper (32-Grand Ledge, Michigan - 16 years)

'56 WILS, '62 WION, '64 WFDF, '66 WXYZ, '70 KZEL-FM, '72 KEED





the balance available for other institutions of higher learning. Example: Financing by community leaders of purchase of an old brewery building, old railroad station and over 100 other pieces of property including a Catholic Cathedral, in the heart of downtown - property razed and sold at cost to the City, County and Federal Governments for new 40-acre Civic Center. Example: The new Downtown Walkway was financed equally by the downtown merchants, City and Federal governments. The entire downtown area is undergoing renovation - razing old buildings, building new, and bringing sound buildings up to Redevelopment standards. Evansville is a center for nationally known entertainment in the entire range from night club talent to Philharmonic and Broadway theatre guest stars. More than 300 active clubs and organizations. Evansville is known as the bellwether on politics, practically always going as the nation goes. Major tax reform is expected in the 1973 Indiana Legislature to relieve property tax, particularly on inventories. Weather: Evansville temperatures are mostly within the desirable range of 40 to 65 degrees with variations sufficient to be stimulating; prevailing winds of 8-3 miles per hour from the south-southwest bring weather generally resembling that of more southerly locations. Precipitation is moderate and fairly constant through the year. Snowfalls over 2 inches rare and usually melt in a day or so.

**TWO RECOMMENDED HOTELS:** Executive Inn (downtown), Skyway Motel (near airport).

**COST OF LIVING:** Average price for bread is 4/89 cents, regular gasoline 36.9 cents, one bedroom apartment with pool, furnished: \$15C, unfurnished: \$135, state sales tax: 2%, state income tax: 2% on gross with exemptions.

**DISC JOCKEYS MAKE:** Lowest: \$125, highest: \$250, average: \$200

AM		
WGBF	MOR	1230
WIKY	MOR	820
WJPS	Top 40	1330

WROZ	C&W	1400
FM		
WIKY	MOR	104.1
WVHI	Gospel	105.3

#### SPOTLIGHT ON-----

WIKY, P. O. Box 3848, 1162 Mt. Auburn Road, Evansville, Indiana 47701

Format: MOR

Freq: FM - 104.1 mhz, AM - 820 khz Power: AM - 250 watts, FM - 50,000 watts ERP

Owner: South Central Broadcasting Corporation

Total Employees: 20

General Manager: John A. Engelbrecht - President & General Manager

Station Manager: Charles A. Blake

Production Director: Byron Zint

Music Director: Byron Zint

Policy: 80% LP's, 20% singles

News Director: John Bradford (2)

Chief Engineer: George F. Stoltz

Head of Bookkeeping: Mrs. Donna Garwood

5-9am - Byron Zint (33-Evansville, Indiana - 15 years)

'58 WEVC, '59 WBNL, '59 WEOA, '59 KQV, '60 WFMW, '62 WJPS, '65 WFMW, '65 WIKY

10am-2pm - Ken McCutchan (59-Evansville, Indiana - 25½ years) '47 WIKY

2-6pm M-F - Ralph Turpen (29-Evansville, Indiana - 16 years)

'59 WEOA, '61 KONO (Johnny Dollar), '61 WTCU (R. Tee), '63 WSTO, '64 WVHI, '70WIKY

2-6pm Saturday - Dave Lehman (27-Paris, Illinois - 10 years)

WPRS, WTHI, WAAC, WDAN, WISU, WIKY

10pm-5am - Ralph Bell (24-Evansville, Indiana - 4 years)

'70 WEVC, '70 WJPS, '70 WIKY

WROZ, Box 139, Evansville, Indiana 47701, (812) 422-4171

Format: Country

Freq: 1400 khz Power: 1 Kw (D) 250 (N)

Owner: Fuqua Industries

Total Employees: 21

General Manager: Wilbur Walker

Sales Manager: James Brown

Music Director: Kenneth Martin

Policy: Mostly singles but augmented

with LP'S. Promo men seldom here but phone contact is welcome.

News Director: Charles Runyon

Chief Engineer: S. J. Kissinger

Head of Accounting: Mrs. Linda Bell  
Age Target: 25-45

5-10am - Kenneth Martin (33-Mt. Carmel, Illinois - 13 years)

'61 WVMC, '62 WAKO, '62 WDQN, '63 WRAY, '64 WVHI, '67 WROZ

2-7pm - Michael Vertrees (26-Fairfield, Illinois - 10 years)

'63 WFIW, '64 WSIU, '65 WCIL, '68 WSOB, '69 WRAJ, '69 WGGH

7pm-1am - George Rountt, Jr. (20-Montgomery, Indiana - 2 years)

'71 WPCO, '71 WVHI

WJPS, P. O. Box 3636, Evansville, Indiana 47701, (812) 425-2221

Format: Top 40

Freq: 1330 khz Power: Day 5 Kw/Nite 1Kw DIR.

Owner: Geyer Broadcasting Company, Inc.

General Manager: Wayne W. Geyer

Station Manager: David R. Wood

Sales Manager: Jerry C. Smith

Program Director: Richard T. Ammon

Music Director: Rodney Metcalf

News Director: Stanley Clark (1)

Chief Engineer: John Wright

Head of Accounting: Fern Dycus

Age Target: 18-49

5-9am - Richard Tyler Ammon (27-Cheyenne, Wyoming - 4½ years).

'65 KICS, '66 KRGI, '68 KLME, '70 KAUD, '70 WJPF, '72 WJPS

9am-1pm - Robert M.J. Hogan (25-Spring Valley, California - 4 years)

'69 KOSG, '70 WCWC, '72 WJPS

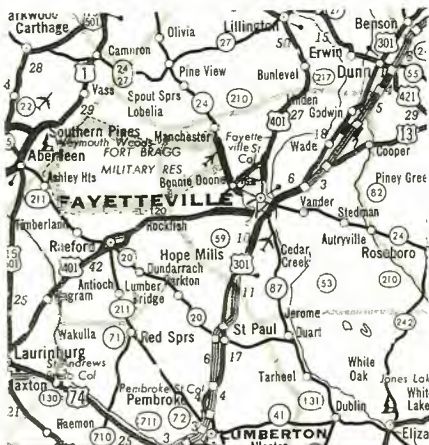
2-7pm - Rodney Metcalf (26-Albion, Illinois - 4½ years)

'65 WVMC, '65 WIZZ, '65 WDJ, '68 WJPS

7pm-1am - Daniel T. Campbell (22-Olney, Illinois - 5 years)

'67 WLVN, WSEI, '70 WVMC, WSAB, '72 WJPS

## FAYETTEVILLE



Fayetteville, North Carolina, Market Rank: 145, Metro Population: 223,000, Total Population: 250,000  
Ethnic Breakdown: Black - 52,861

**HISTORY:** Settled by the British/Scottish in 1640 (became populated in 1754). Campbelton (originally called) - 1765 renamed Fayetteville - named for General LaFayette.

**ECONOMY:** Fort Bragg - 34,000, Pope Air Force Base, Kelly Springfield Tire Co., Black & Decker Power Tools, Rohm & Haas Chemical Prod. Firm, DuPont.

**COLLEGES, UNIVERSITIES, ARMY BASES OR OTHER INSTITUTIONS:** Fayetteville State University - 2,000 on campus, Methodist College - 1,200, Fayetteville Technical Institute - 2,000 daytime, 5,000 night - Pope Air Force Base - 4,400, Fort Bragg - 34,000.

**THE PEOPLE:** Ultra-conservative. Strong Democratic in the past. Serious study in environmentals and ecology. Conscious of the environment. Young people are fairly typical - not terribly radical but liberal.

**TWO RECOMMENDED HOTELS:** Sheraton Motor Inn (Downtown), Americana (Airport).

**COST OF LIVING:** Average price for bread, 33-47 cents, regular gasoline: 35 cents per gallon, one bedroom

apartment with a pool, furnished:  
\$175-240, unfurnished: \$125-155,  
state sales tax: 3%.

AM		
WFAI	Country	1230
WFLB	Top 40	1490
WFNC	MOR	940
WIDU	Black	1600

FM		
WQSM	Prog. Country	98.1

#### SPOTLIGHT ON

WFLB, P. O. Box 530, Fayetteville,  
North Carolina 28302, (919)  
483-7136

Format: Contemporary

Freq: 1490 Power: 1,000 day, 250  
night

Owner: WFLB Radio, Inc.

Total Employees: 22

General Manager: Herschel Barbour

Station Manager: Herschel Barbour

Sales Manager: Ted Ours

Program Director: Ron Phelps

Music Director: Ted Ours

Policy: Top 30 plus 10 hitbounds, top  
4 LP's - Promo men seen on  
Wednesday.

News Director: Chris Mack (3)

Chief Engineer: Terry Tucker

Head of Accounting: Loretta Williford

Age Target: 18-45

6-10am - Ron Phelps (28-Raleigh,  
North Carolina - 11 years)

'61 WFBS, '62 WSSB, '66 WROV, '66  
WLEE, '67 WTMA, '69 WFLB

10am-2pm - Jerry England  
(32-Fayetteville, North Carolina - 12  
years)

'60 WFNC, WKIB, AFRN, WFBS,  
WISP (Program Director), '70 WFLB

2-6pm - Charlie Walker (25-New  
Hampshire - 4 years)

'68 WCKB, WLNC, WFLB

6pm-midnight - Pat Holiday  
(24-Fayetteville, North Carolina - 3  
years)

'69 WFLB

Midnight-6am - John Allen  
(26-Chicago, Illinois - 7 years)

'63 KOLT (Norman Logan), '64  
KDSJ, '66 KBHB, '69 WFNC, '70  
WSML, '70 WSIC, '71 WYEN, '71  
WFLB

867-3131

Format: Prog. MOR

Freq: 940 k Power: 50,000

Owner: Cape Fear Broadcasting Co.

Total Employees: 19

General Manager: Victor W. Dawson

Station Manager: Victor W. Dawson

Sales Manager: Henry McIntosh

Program Director: Herb Crawley

Music Director: Herb Crawley

Policy: 45-60 current singles - 25-30  
current LP's. Promo men 12-6pm  
daily.

News Director: Johnny Joyce (3)

Chief Engineer: Jesse Sprouse

Head of Accounting: Rita Mobley

Age Target: 18-45

7-10am - Mack Freeze  
(37-Kannapolis, North Carolina - 15  
years)

'67 WFNC

10am-Noon - Dennis O'Sullivan  
(28-Fayetteville, North Carolina - 7  
years)

'72 WFNC

Noon-6pm - Herb Crawley  
(31-Cincinnati, Ohio - 11 years)

'66 WFNC

6pm-midnight - Ron Rich  
(27-Albany, New York - 8 years)

'69 WFNC

WFNC, 1009 William Clark Road,  
Fayetteville, North Carolina 28303,

# FLINT



Flint, Michigan, Market Rank: 63th, Metro Population: 510,500, Total Population: 920,200

Ethnic Breakdown: Blacks - 45,720

**ECONOMY:** Flint is the city of the automobile. General Motors, Buick and Chevy Division headquarters are based here, plus all kinds of automobile related products such as AC spark plugs, Fisher bodies, etc. Some 80,000 people in the city work for GM alone. City also has some colleges, University of Michigan, Flint branch has 10,000 students, plus Genesee College and General Motors Institute. Flint, only 60 miles from Detroit, is an extremely rich city, with assembly line workers pulling as much as 12 to 13 thousand dollars a year.

**PEOPLE:** It's hard to believe, but Flint is a northern city with a southern influence. A good part of the people migrated from the south for the jobs here. There's a tremendous conservatism, church influe, etc. **Big S & W area**

**COST OF LIVING:** High - one bedroom apartment goes for about \$180. Everything is high, mostly due to the extreme unionization of the city. Average top forty jock makes about \$225 a week. Salaries range from \$8,000 to \$20,000.

AM		
WAMM	Black	1420
WCZN	Country	1570
WFDF	Top 40	910
WKMF	Country	1470
WTAC	Top 40	600
WTRX	MOR	1330

FM		
WCMZ	Beautiful	107.9
WWCK	Top 40	105.5

## SPOTLIGHT ON

WFDF, 406 Garland Street, Flint, Michigan 48502, 232-7158

Format: Prog MOR

Freq: 910 Power: 5 kw-d - 1 kw-N

Owner: WFDF Flint Corp.

Total Employees: 27

General Manager: Elmer A. Knopf  
Co-Manager and Sales Manager: Marvin Levey

Program Director: Dan Hunter

Music Director: Dan Hunter

Policy: 25 current singles, some LP cuts.

News Director: Les Root (2)

Chief Engineer: Gerald Wolpert

Head of Accounting: Joyce Mahachek

Age Target: 18-49

4:45-10am - Dan Hunter (49-Flint, Michigan - 26 years)

'47 WDAD, '48 WFDF

11:05am-3pm - Robert (Bob) Burchett (37-Banner, Kentucky - 15 years)

'57 WDOC (Robert R. Roberts), '59 AFRS, '59 WKYN, '61 KSIM, '63 WGMZ, '63 WSWM, '64 WQDC (Program Director), '65 WSGW, '66 WFDF

3-7pm - Joseph W. Formicola (24-Grosse Pointe Woods, Michigan - 2 years)

'70 WMIC (Joey Wade), '71 WFDF (Joe Wade)

7pm-12:30am - Bob Olsen (29-Ludington, Michigan - 8 years)

'61 KECC (Program Director), '67 WLRC, '67 WQDC (Program Director), '70 W SVC, '70 WRCM, '71 WTRX

WCZN, P. O. Box 1570, Flint, Michigan 48501, (313) 744-1570

Format: Country

Freq: 1570 kh Power 1,000

Total Employees: (22)

General Manager: John W. Nogaj

Station Manager: John W. Nogaj

Sales Manager: John W. Nogaj  
 Program Director: Bill Gibson  
 Music Director: Arnie Anderson  
 Policy: 70 singles - selected LP cuts.  
 News Director: Mark Tanner (2)  
 Chief Engineer: Walter Rheingans  
 Head of Accounting: Leah Jurk  
 Age Target: 25-49

6-10am - Arnie Anderson (22-Toledo, Ohio - 3 years)  
 WGLN, WNIO  
 10am-2pm - Buck Bradley (22-Elmira, New York - 4 years)  
 KCHA, WENY, KDIG  
 2-6pm - Clark Campbell

WTAC, Box 600, Flint, Michigan 48501, (313) OW 4-4146  
 Format: Contemporary Rock  
 Freq: 600 khz Power: 1,000 (D) 500 (N)

Owner: Fuque Communications  
 Total Employees: 26  
 General Manager: Charles Speights  
 Station Manager: Charles Speights  
 Sales Manager: Bryson Cooke  
 Program Director: Peter C. Cavanaugh  
 Music Director: Peter C. Cavanaugh  
 Policy: Top 30 singles with 6 extra and LP cuts  
 News Director: Jesse B. Scott (2)  
 Chief Engineer: Norman Perry  
 Head of Accounting: Marion Brown  
 Age Target: 12-45



5-10am M-F - Peter C. Cavanaugh (30-Syracuse, New York - 15 years)  
 '57 WNDR, '59 WFBL, '60 WTLB, '60 WNDR, '63 WTAC, '64 KSO (Program Director), '65 WTLB (Production-Music Director), '66

WTAC (Program Director)  
 10am-2pm M-F - Johnny Cole (39-Detroit, Michigan - 20 years)  
 '52 WDET (John Cantelon), '53 WKMH, '55 WBBC, '60 WTRX, '61 WTAC



2-7pm - Gary Raymond (31-Shepherd, Michigan - 12 years)  
 '60 KHUB, '60 WCBY, '62 WHAK, '64 WTRU, WGRD, '65 WTAC, '68 WKNR (Tony Randolph), '68 WXYZ, '69 WZZM, '71 WTAC  
 7pm-midnight - Rom Roberts (26-Detroit, Michigan - 9 years)  
 '63 WALM, '65 WTTT, '66 WTAC, '67 WLAV, '70 WIFE (Jim Cassidy), '70 WIXY ("Big John" Roberts)  
 12am-5am weekends, Sat. 3pm-12am, Sun 10am-7pm - Pete Flanders (25-Flint, Michigan - 7 years)  
 '65 WAKX, '66 WAMM (Brother Pete, P.J. the D.J.), '70 WTAC (Pete Flanders, The Fat Cat).  
 Swing shift-all night and weekends - Mark Stevens (24-Imley City, Michigan - 4 years)  
 '68 WTHM (Carl Coffee), '70 WTAC

WTRX, P. O. Box 1330, Flint, Michigan 48501, (313) 743-1150  
 Format: Contemporary Adult, a combination of the good music of today and the past, presented in a "Personality" format.  
 Freq: 1330 khz Power: 5,000 watts-day, 1,000 watts-night  
 Owner: Robert E. Eastman Broadcasting Company  
 Total Employees: 26  
 General Manager: Robert E. Eastman Jr.

## FT. LAUDERDALE

Sales Manager: Bill Bowling  
 Program Director: Jack Hood  
 Music Director: Nick Arama  
 Policy: 40 to 60 currents - 1 to 2 LP cuts an hour. Open promo policy.  
 News Director: Bob Kitley (3)  
 Chief Engineer: David Gale  
 Head of Accounting: Rose DeRoche  
 Age Target: 18-49

6-10am - Jack Hood (30-Mt. Pleasant, Michigan - 15 years)  
 WCM, WBCM, WILS, WCBQ, WTRU, WMSB, WGN, WTRX

10am-2pm - Dan Clemons (26-Oregon - 12 years)

KYES, KBZY, WTRX

2-6pm - Nick Arama (24-Detroit, Michigan - 4 years)

WTRX

6pm-midnight - Wally Kennedy (24-Chicago, Illinois - 5 years)

WEAW, WTRX

Midnight-6am - Rich Fisher (24-Detroit, Michigan - 4 years)

'71 WTRX

WWCK, P. O. Box 1570, Flint, Michigan 48501

Format: Rock and Roll

Freq: 105.5 mh Power: 3,000 watts (erp)

Owner: Heritage Broadcasting Company

Total Employees: 25

General Manager: John W. Nogaj

Station Manager: John W. Nogaj

Program Director: Bill Gibson

Music Director: Bill Pearson

Policy: 25 singles - 20 hitbounds and 30 LP's. Open promo policy.

News Director: Mark Tanner (2)

Chief Engineer: Walter Rheingans

Head of Accounting: Leah Jurk

Age Target: 16-35

5-10am - Bob Douglas (19-Flint, Michigan - 1/2 year)

'72 WWCK

10am-2pm - Bill Pearson (27-Oxford, Michigan - 7 years)

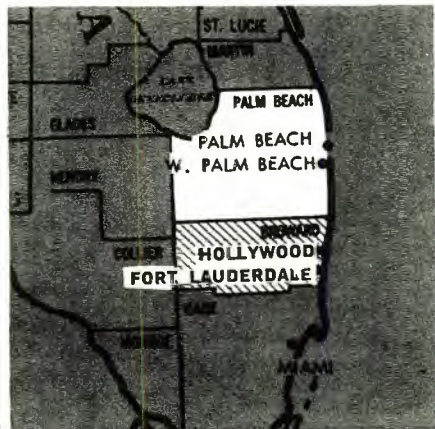
'65 WOMC, '66 WTAC, '71 WWCK

2-6pm - Bill Gibson (26-Detroit, Michigan - 8 years)

'65 WPON, '65 WCMU, '67 WJIM, '68 WVIC, '68 WTAC, '71 WWCK

Evenings - Jim Diamond (22-Flint, Michigan - 4 years)

'68 WFDF, '71 WWCK



Fort Lauderdale, Florida, Market Rank: 51, Population: 794,500, Nonwhite: 79,075

**ECONOMY:** The Fort Lauderdale-Hollywood area is geared entirely for the winter retreat crowd. Major industry, tourists. Two fine colleges include Droward and the University of Fort Lauderdale. Fort Lauderdale is located just 355 miles north of Miami and 60 miles south of West Palm Beach, which puts it in the extreme southeastern part of the state. **PEOPLE:** Fort Lauderdale-Hollywood, like most Florida towns, is geared to the sun. The tourist season which is mid-December to mid-May has a strong effect on most everything in the town, and of course, especially on prices. Concerts are very big in the town with every weekend seeing some national groups take the stage. Head shops are springing up like the gold rush of '49.

**COST OF LIVING:** Apartment prices are determined by the time of season. A one bedroom during off-season would run roughly \$195.00 and during the season \$700.00. On the average most apartments, pending area, one bedroom runs \$150.00 to \$250.00. Prices in general on most all foods and necessary living items run high. A gallon milk \$1.25, bread which can be gotten wholesale at 23 cents

per loaf. Margarine runs 50 cents to 60 cents a pound. Meat prices for the city are extremely high. Four good T-bone steaks can be had for \$9.00. Eggs, 59 cents a dozen. Beer about 99 cents a six pack and a bottle of BFA about a dollar. Car license is determined by make and weight and a babysitter runs about 75 cents per hour.

AM		
WAVS	MOR	1190
WEXY	MOR	1520
WFTL	MOR	1400
WGMA	Country	1320
WLOD	MOR	980
WRBD	Black	1470
WSRF	Top 40	1580
FM		
WAXY	Gold	106.0
WCKO	Black gold	102.7
WFTL	MOR	106.7
WMJR	Beautiful	100.7
WSHE	Prog.	103.5

#### SPOTLIGHT ON-----

WFTL, P. O. Box 1400, Fort Lauderdale, Florida 33302, (305) 566-9621

Format: Prog. MOR

Freq: 1400 Power: 1KW - 250WTS

Owner: WFTL Radio Inc. (Joseph C. Amaturio)

Total Employees: 39

General Manager: Joseph C. Amaturio

Sales Manager: William F. Sherry

Program Director: Mike Greene

Music Director: Earl Wood

Policy: 70% current singles and LP's and 30% gold.

News Director: Ken Nelson (6)

Chief Engineer: Roy Galagher

Head of Accounting: Billie Inwood

Age Target: 35 (we'll accept anybody)

6-10am - John Lupton (Old-Philadelphia, Pennsylvania - 25 years)

WCAU, WGAR, '62 WFTL

10am-3pm - Phil Marquis

(31-Stamford, Connecticut - 5 years)

WOCN, '70 WFTL

3-7pm - Mike St. James (Old-Westchester, New York - 25 years)

WBBM, WIXY, KQV, WIXZ, '70 WFTL

7pm-midnight - Jay Childs (Old-Macon, Georgia - 25 years)

#### WWIL, WPOM, '67 WFTL

WSRF, P. O. Box 8067, Fort

Lauderdale, Florida, (305) 581-1580

Format: Progressive

Freq: 1580 Power: 10,000 day, 5,000 night

Owner: Van Patrick Broadcast & Gene Milner

Total Employees: 25

General Manager: Gene Milner

Program Director: Gary Granger

Music Director: Gary Granger

Policy: 30 singles - LP cuts and oldies

News Director: Mark Schorr (1)

Chief Engineer: Lee Young

Head of Accounting: Christina Broach

Age Target: 18-35

6-10am - Art McCain (24)

10am-2pm - David St. John (25)

2-6pm - Clark Moore (29)

6-10pm - Keith Allen (20)

10pm-2am - Paul Christi (23)

2-6am - Scott Christie (21)

WEXY-WAXY, 539 E. Oakland Park Boulevard, Fort Lauderdale, Florida, 565-1841

C&W AM and Easy Listening FM

Freq: 1520 AM, 106 FM Power:

1,000 watts AM, 100,000 watts FM

Owner: A. Tedesco

General Manager: A. Tedesco

Station Manager: A. Tedesco

Sales Manager: Ed Bunce

Program Director: Walt Termeer

Music Director: Herk Wright

News Director: Alan Kaye

Chief Engineer: Walt Termeer

Head of Accounting: Alan Boyce

Age Target: MOR

6-9, 10-1, 2-6 - Alan Kaye

(21-Brooklyn, New York - 4½ years)

WGBB, WOHS, WMYQ (Bobby Rich),

WEXY, WAXY

1:30-sign-off - Herk Wright

(27-Asbury, New Jersey - 5 years)

WFLM, WAXY, WEXY

WGMA, P. O. Box WGMA,

Hollywood, Florida 33023, (305)

961-6200

Format: Country

Freq: 1320 kc Power: 5,000 watts

day and night

Owner: WGMA Radio, Inc. (Tichenor Media Group)

Total Employees: 26

General Manager: Dudley Tichenor  
 Sales Manager: Robert Eicholz  
 Program Director: K.C. Jones  
 Music Director: Lyle Reed  
 Policy: 35% gold - 55% current  
 singles - 10% current LP cuts, Promo  
 men seen anytime.  
 News Director: Steve Wade (2)  
 Chief Engineer: Jim Hall  
 Age Target: 25-49

6 - 10 am - Lyle Reed (46-Fort  
 Lauderdale, Florida - 25 years)  
 '49 WINN, '49 WAAT, '63 WIXX, '71  
 WEAT, '72 WGMA

10am-noon - K.C. Jones (35-Chicago,  
 Illinois - 20 years)

'52 WDGY, (Casey Jones), '59 WKMT,  
 '60 WORD, '62 WESC, '64 WIST, '65  
 WAYS (K. Charles Jones), '67 WWOM,  
 '68 WRIZ, '69 WTTO, '69 WWOM, '70  
 WAJA, '71 WGMA

Noon-3pm - Hal Smith (27-Battle  
 Creek, Michigan - 9 years)

'63 WTUP, '64 WJEF, '65 WJIM &  
 WMRR, '65 WINZ, '71 WGMA

3-7pm - Dave Kirby (27-Columbia,  
 South Carolina - 8 years)

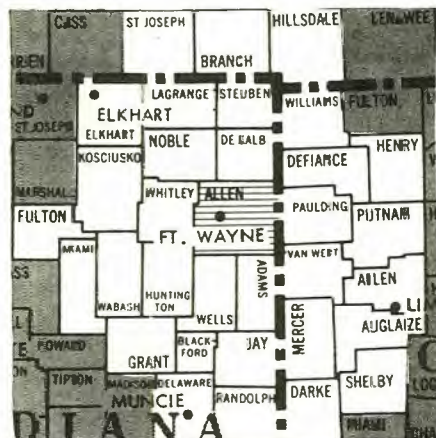
'64 WQXL, '66 WFIG, '68 WTOC, '70  
 WQXL, '72 WKBC, '72 WGMA

7pm-midnight - Jerry Wichner  
 (46-Cramer Hill, New Jersey - 22  
 years)  
 WCAM, WCAU, WBUY, WINZ,  
 WGAM

Midnight-6am - Carl Drake  
 (23-Minneapolis, Minnesota - 4½  
 years)

'68 WHRT (Conrad Drake), '68  
 WERH, '69 KNOX, '70 KCUE, '70  
 WGMA

## FT. WAYNE



Fert Wayne, Indiana, Market Rank:  
 114th, Population, 285,300, Black -  
 12%

**ECONOMY:** Located in northeast  
 Indiana, 150 miles each from Chicago  
 and Detroit. Manufacturing is the  
 major industry with some 50 home  
 offices of companies located here.  
 International Harvester's truck  
 division, the largest in the world, and  
 General Electric are the major  
 employers in the city. GE's primary  
 function at this branch is the  
 production of small motors. Some of  
 the firms having their world  
 headquarters here include Magnavox,  
 Essex, International (Electronics),  
 North American Van Lines, Lincoln  
 Life (Insurance), Central Soya and the  
 Zollner Piston Corporation. Food  
 Marketing Corporation, a Fort Wayne  
 company, is the largest wholesale food  
 distributorship in the world. There are  
 nine colleges in the area including  
 Indiana University (Purdue), 13,000  
 students.

**PEOPLE:** A democratic local  
 government was voted in recently -  
 had been a Republican stronghold.  
 People are generally conservative  
 although there is a liberal attitude  
 toward the plentiful longhairs. Called  
 the "City of Churches," 25% to be  
 exact, with 25% Catholic and 25%  
 Lutheran as the dominant faiths. The



median age here is 25 for the males, slightly higher for the females, with 55% of the population under 25. The variance in age and religious sects, etc., make Fort Wayne an ideal test market. The air is clean here, city boasts a new water filtration plant and the largest number of autos per capita (second only to Los Angeles).

**COST OF LIVING:** Generally below average. A one bedroom furnished apartment will cost about \$150. Food is relatively inexpensive, gas is average. Jock salaries in the market range between \$120 and \$325 per week. The average salary for a top forty jock is about \$170.

AM		
WFWR	Country	1090
WGL	MOR	1250
WLYV	Top 40	1450
WMEE	Top 40	1380
WOWO	Contemporary	1190

FM		
WCMX	Beautiful	101.7
WMEF	Beautiful	97.3
WPTH	MOR	95.1

#### SPOTLIGHT ON-----

WLYV, 925 Anthony Wayne Bank, Fort Wayne, Indiana 46808, 743-3443  
Format: Top 40

Freq: 1450 Power: 1,000 day, 250 night

Owner: Shepard Broadcasting Co.

General Manager: Herbert Weber

Station Manager: Herbert Weber

Sales Manager: Frank J. Nachazel

Program Director: Chris O'Brien

Music Director: Roy Edwards

News Director: Bill Stanley

Chief Engineer: Greg Vaker

Head of Accounting: Charlotte Tucker

Age Target: Teen-young adult

6-10am - Phil Gardner (31-Altoona, Pennsylvania - 6 years)

'67 WGET, '67 WSHP, '68 WKVA, '68

WHAG, '69 WNOW (Program Director), '71 WSLR, '71 KITY (Joel Clayton), '72 WLYV (Phil Garden)

10am-2pm - Jay Walker (35-Chicago, Illinois - 7 years)

'65 WLOI (Herb Brabander), '66

WARE, '67 WKZO, '68 WKFR, '69 WLYV

2-6pm - Chris O'Brien (25-Fort Wayne, Indiana - 4 years)

'68 WLYV

6-11pm - Roy Edwards (23-Mendon, Michigan - 5 years)

'67 WCBN, '68 WSTR, '69 WTPS, '70 WIDR, '71 WKMI, WLYV

11pm-1am - Ted Hatch (24-Fort Wayne, Indiana 2 years)

'70 WLYV

1-6am - Mike London (20-Cleveland, Ohio - 2 years)

'72 WLRO (Roy Christian), '72 WTIG (Paul Christian, Program Director), '72 WLYV

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WOWO, 128 W. Washington, Fort Wayne, Indiana 46802, (219) 742-8373

Format: Contemporary Sound blending current hits and best oldies of the last 15 years

Freq: 1190 kh Power: 50,000

Owner: Group W - Westinghouse Broadcasting Co.

Total Employees: 50

General Manager: Carl Vandagriff

Station Manager: Carl Vandagriff

Sales Manager: Douglas Shull

Program Director: Dr. Roger Skolnik

Music Director: Sam DeVincen'

News Director: Dugan Fry (7)

Chief Engineer: Billy Wolfe

Head of Accounting: Jack Smith

Age Target: 18 plus

5-10am - Bob Sievers (54-Fort Wayne, Indiana - 36 years)

10am-2pm - Jack Underwood (46-Jackson, Michigan - 27 years)

'45 WIBM, '56 WOWO

2-6pm - Stu Collins (30-Evanston, Illinois - 10 years)

WJIM, WLAV, WQXI, WLYV, WOWO

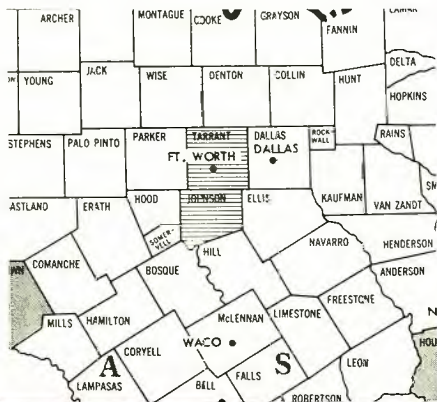
6:30-11pm - Dale Reeves (26-Richmond, Virginia - 8 years)

11pm-5am - Calvin Richards (Toledo, Ohio - 5 years)

WDCW, WCWA, WKLR, '70 WOWO

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# FT. WORTH



Fort Worth, 42nd Market Rank.  
Population: 798,000.

Ethnic Breakdown: Black - 84,976

**ECONOMY:** Located in the northeast corner of Texas, 32 miles west of Dallas, 200 miles north of Houston, 100 miles south of Oklahoma border. The city is a leading livestock and grain market and the nation's second largest manufacturer of aircraft including General Dynamics (Involved in government contracts for the F-111, etc.) and Bell Helicopters. Other important industry includes oil production, food processing, automobile assembling, and railroad shop. Products include flour, cotton oil, apparel, cement, air-conditioning equipment and plastics. Known as the city "where the West begins", famous as most "Texan" city due to its skyscrapers, cattle and oil. Important attractions include Six Flags Over Texas (one of the country's well-known amusement parks) and Forest Park (which includes a zoo). The city also has a giant 7 Seas Aquarium, like a Marineland. Major schools include Texas Christian University (6,600 students), Texas Wesleyan (2,000), U of Texas at Arlington (14,000), and Southwestern Baptist Theological Seminary.

**THE PEOPLE:** Generally conservative with a high church-going ratio, with Baptists as the leaders. Blacks make up the largest ethnic group, although

there is a large Spanish population. The state and city are Democratic, with a great deal of Wallace support. Pollution is low. There is a fair sampling of long-hairs, mostly from the colleges, attitudes are progressing toward the liberal side. Sports are popular with college as well as professional teams competing year-round. The weather makes outdoor activities popular, including the Annual Southwestern Exposition and Fat Stock Show, held during January. Booze is under "local option" with Ft. Worth selling liquor by the drink & bottle.

**COST OF LIVING:** Generally lower than average. One bedroom furnished apartments rent for \$165. Gas was keep prices down to about 30 cents/gallon for regular. Jock salaries range between \$125 and \$250 per week, top 40 jocks average about \$175.

AM		
KBUY	Country	1540
KFJZ	Top 40	1270
KJIM	MOR	870
KNOK	Black	970
KXOL	Top 40	1360
WBAP	Country Gold	820
FM		
KBUY	SimulW/AM	93.9
KNOK	Black	107.5
KWXI	Beautiful	97.1
KXOL	Solid Gold	99.5
WBAP	Beautiful	96.3

WBAP Box 1780 Fort Worth, Texas  
76101 (817) 536-1981

Format: Country

Freq.: 820 Power: 50,000 Watts

Owner: Amon Carter Publications

Total Employees: 49

General Manager: James A. Byron

Station Manager: Ted Norman

Sales Manager: Guy Woodward

Operations Manager: Don Day

Music Director: Art Davis

Policy: 100 singles per week, 3 LPs

News Director: Breck Harris (7)

Chief Engineer: Rupert Bogan

Head of Accounting: Linda Moynihan

Age Target: All

6-9am - Don Harris

9am-12 noon - Jim Baker

12 noon-4pm - Don Thomson

4-7pm - Mike Hoey

7-11pm - Jimmy Stewart

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11pm-6am - Bill Mack

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KFJZ 4801 West Fwy., Fort Worth,  
Texas 76101 (817) 737-6631

Format: Rock

Freq.: 1270 Power: 5K

Owner: Communications Properties,  
Inc.

Total Employees: 50

General Manager: Stan Wilson

Sales Manager: Ray Menefee

Program Director: Lee Randall

Music Director: George Erwin

Policy: 40 singles, 10 LPs. Promo men  
on Tuesday.

News Directors: John Moncrief and  
David Day (12)

Chief Engineer: Daryl Parker

Age Target: 18-35

5-9am - George Erwin (55-Fort Worth,  
Texas-35 years)

'41 KFJZ

9am-12 noon - Robert B. Mitchell  
(28-Abilene-10 years)

'69 KFJZ

12 noon-3pm - Dave Tucker  
(31-Lubbock, Texas-16 years)

KBOX, '62 KFJZ

3-6pm - Mark Stevens  
(35-Davenport-Iowa-20 years)

WMEX, KSTT, '60 KFJZ

6-10pm - Lee Randall (28-Denver,  
Colorado-10 years)

'KILT, KIMN, '68 KFJZ

10-12:30 - Larry Shannon (23-Dallas,  
Texas-6 years)

'KVIL, '68 KFJZ

12:30-5am - Larry James (21-Marshall,  
Texas-2 years)

KDOK, '72 KFJZ

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KXOL 1705 West 7th, Fort Worth,  
Texas 76101 (817) 335-4841

Format: Contemporary

Freq.: 1,360 kc, Power: 5,000 Watts

Owner: KXOL, Inc.

Total Employees: 29

General Manager: William R. Rice

Sales Manager: Dick Bove

Program Director: Johnny Bridges

Music Director: Gary Whitman

News Director: Larry Fitzgerald (5)

Chief Engineer: Bob Beattie

Head of Accounting: D.C. Hornburg  
Age Target: 18-34

5:30-10am - Buddy Holiday (Center  
Ridge, Ark.-15 years)

'57 KELP, '58 WINZ, '59 KONO, '60

WIOD, '68 KOLF, '70 KPRC, '72

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KXOL

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10am-12 noon - Johnny Bridges  
(34-Minot, N. Dakota-13 years)

'60 KSCB, '61 KCJB, '66 WXFE, '68

KOMA, '71 KRLD, KXOL

12 noon-4pm - Paul Cannon  
(25-Irving, Texas-5 years)

'67 KVIL, '69 KFAD, KXOL

4-8pm - Ron Selden (28-Palestine,  
Texas-5 years)

'67 KNET, '69 KDOK, '72 KXOL

8pm-1am - Danny Moffatt (20-Fort  
Worth-4 years)

'69 KFJZ, '70 WMYQ, '72 KXOL

Weekends - Gary Roberts (31-Long  
Beach, California-4 years)

'69 KLAN, '70 KYSN, '71 KUPD,  
KXOL

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KBUY P.O. Box 2049 Fort Worth,  
Texas 76101 (817) 926-5301

Format: Country

Freq.: 1540 Power: 50,000 Watts

Owner: John Walton Enter.

Total Employees: 19

General Manager: Jerry Wright

Station Manager: Jonathan Fricke

Sales Manager: Ned Follis

Program Director: Jonathan Fricke

Music Director: Jonathan Fricke

Policy: Between 90 and 110 singles.  
Promo men policy is open but most  
come in on Tuesday.

News Director: Sam Thompson (2)

Chief Engineer: Jim Schmaker

Head of Accounting: Carlye  
Yarborough

Age Target: 25-49

6-10am - Terry Jones (28-Denver,  
Colorado-4 years)

'69 KAFM (PD), '70 KLAJ, '72

KBUY

10am-3pm - Ron Stevens

3-7pm - Jack Dillon (32-Denver,  
Colorado-10 years)

'62 KTNM, '64 KSTR, '65 KROD, '67

KDKO, '68 KLAJ

7pm-12 midnight - Randy Ryder  
(29-Dallas, Texas-8 years)

'64 KPCN, '68 KYAL, '72 KBUY

12 midnight-6am - Tony Berta  
(25-Fort Worth, Texas-2 years)

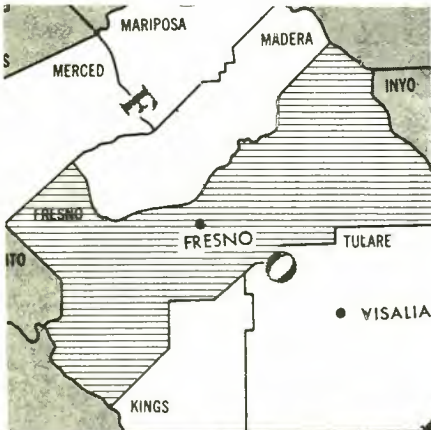
'71 KTXO, '72 KBUY

Weekends - Hal F. Harbuck, Jr.  
(19-Fort Worth, Texas-4 years)

'68 KLIB (Hal Jay), '72 KBUY

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# FRESNO



Fresno, California, 72nd Market Rank.  
 Metro Population: 327,200, Total  
 Population: 400,000  
 Ethnic Breakdown: Black - 12%,  
 Spanish - 20%

**HISTORY:** In the middle 1800's, a man named Mr. Kearney was the Valley's largest land owner. He began sending thousands of brochures to the east to lure people to Fresno. He would provide free transportation by train. The railroads that ran from San Francisco to L.A. helped Fresno grow too. Another big land owner in the Valley was a Mr. Peckinpaw (brother of movie producer Sam Peckinpaw), who worked his land in a way similar to Mr. Kearney.

**THE ECONOMY:** Because of the climate and miles and miles of level flatland, agriculture is the number one industry. Supposedly, 85% of all grapes raised in America are grown in the Fresno Valley. Literally every form of citrus and many other foods are grown here. Needless to say, the wine industry is flourishing.

**COLLEGES, UNIVERSITIES, ARMY BASES, OTHER INSTITUTIONS:** Fresno State University (14,000), Fresno City College (10,000), Pacific College (500), Lamore Naval Base (5,000).

**THE PEOPLE:** The people are generally sultry weather laid back;

more conservative than liberal, slightly down on obscenity, but not a big issue. About 2 to 1 Republican. Defeated Prop. No. 19 badly (3 to 1).  
**TWO RECOMMENDED HOTELS:** The Airport Marina, Fresno Hilton (downtown)

**COST OF LIVING:** Average price for bread: \$.40, regular gasoline: 36.9 cents, one bedroom apartment w/pool: furnished- \$175, unfurnished-\$125, state sales tax: 5%, state income tax: 1%.

**DISC JOCKIES MAKE:** Lowest: \$400, Highest: \$1,400, Average: \$11,000 a year

AM		
KARM	Beautiful	1430
KBIF	Religion	900
KEAP	Country	980
KFRE	MOR	940
KGST	Spanish	1600
KIRV	MOR	1510
KMAK	Country	1340
KMJ	Block/News	580
KXEX	Spanish	1550
KYNO	Top 40	1300

FM		
KARM	Beautiful	101.9
KFIG	Prog.	94.5
KFYE	MOR	93.7
KKNV	MOR	102.7
KMJ	Beautiful	97.9
KPHD	Prog.	95.5

## SPOTLIGHT ON-----

KMJ 1515 Van Ness, Fresno, California 93721 (209) 268-5771

Format: Contemp. MOR

Freq.: 580 Power: 5,000

Owner: McClatchy Newspapers

General Manager: Eleanor McClatchy

Station Manager: Richard F. Sheppard

Sales Manager: Carl Thrumston

Program Director: James R. Wilson

Music Director: James R. Wilson

Policy: 75% singles, 25% LPs music selected by 3 man committee, station manager, sales manager, and program director

News Director: Carl D. DeWing

Chief Engineer: Al Schneider

Head of Accounting: Ron Muller

Age Target: 18+

9am-12 noon - Don Masters (39-Peru, Indiana-18 years)

'49 WAJC-FM, '57 WIRE, '63 KNCS.

'64 KMJ  
 1-5pm - Jerry Higginbotham  
 (45-Fresno, California-27 years)  
 '46 KARM, '48 KMJ  
 9pm-5:30am (Saturday through  
 Tuesday) - Jack Miller (45-Fresno,  
 California-20 years)  
 '52 KCOK, '55 KRAI, '58 KGEN, '60  
 KBMX, KFKE, '66 KIRV, '67 KMJ  
 9pm-5:30am (Wednesday through  
 Friday) - Andy Kay (45-Fresno,  
 California-22 years)  
 '49 KPMO, '50 KVEC, '52 KRDU, '53  
 KGST, '60 KFRE, '69 KMJ

KMAK 2020 East McKinley, Fresno,  
 California 93703 (209) 266-9448  
 Format: Country  
 Freq.: 1340 khtz Power: 1,000  
 Owner: McCarthy Broadcasting Co.  
 General Manager: John Ogden  
 Station Manager: John Ogden  
 Program Director: Bob Martin  
 Music Director: Mark Robinson  
 Policy: Top 30 plus 3-8 new records  
 with oldies. Open promo policy.  
 News Director: Bob Adams (1)  
 Chief Engineer: Randy Stover  
 Head of Accounting: Mary Clinger  
 Age Target: 18-49

5-9am - Thomas Clayton Venner  
 (22-Bakersfield, California-4-1/2 years)  
 '67 KWSO, '68 KIFM, KDNO, '69  
 KUZZ, KUZZ-FM, '70 KMAK  
 9am - 12 noon - Bob Adams  
 (35-Fresno, California-8 years)  
 '64 KOAD, KEAP, '69 KUDU, '72  
 KMAK  
 12 noon-3pm - Bob Martin  
 (34-Colorado Springs, Colorado-15  
 years)  
 '57 KTEE, '58 KMBY, '61 KHAI, '62  
 KENO, '63 KSEE, '64 KROY, '69  
 KMAK  
 3-7pm - Mark Robinson (21-4 years)  
 '68 KCIN, '69 WNIO, WHOT, '72  
 KMAK  
 7-11pm - Rick Alan Bubenik  
 (19-Sanger, California-3-1/2 years)  
 '70 KIRV, '71 KEAP, '72 KMAK  
 11pm-5am - Rick Torcasso (Neal)  
 (19-Fresno, California-1-1/2 years)  
 '71 KEAP (Rick Berry), '72 KOAD  
 (Rick Neal), '72 KMAK

KYNO 2125 N. Barton Avenue.  
 Fresno, California 93703 255-8383  
 Format: Top 40

Freq.: 1300 Power: 5,000 Watts  
 Owner: Gene Chenault  
 Total Employees: 25  
 General Manager: Wayne Decker  
 Sales Manager: Ronald Vaughn  
 Program Director: Sean Conrad  
 Music Director: Marty Sherwood  
 Policy: Top 30 - 5 to 10 hit bounds.  
 No LP'S. Open promo man policy.  
 News Director: John Wallace (3)  
 Chief Engineer: Tad Faherty  
 Head of Accounting: Bev Little  
 Age Target: Teen through 35

6-10am - Dirk Robinson (22-Alphen  
 A/D Rijn (Netherlands)-4 years)  
 '69 KTOM (Dirk Donovan), '71  
 KYNO  
 10am-12 noon - Sean Conrad  
 (27-Dayton, Ohio-13 years)  
 '59 WING (Ron Copeland), '64  
 WCYN, '65 WJRL, '66 WDUX, '66  
 WYFE (Rik O'Shea), '67 KTKT (Ron  
 Knight), '68 WOHO (Ron Knight),  
 WKNR, '70 KYNO  
 12 noon-4pm - Les Garland  
 (25-Springfield, Mo.-7 years)  
 '65 KEIR-FM (Les Charles), '66  
 KSWM (Les Sweckard), KICK, '68  
 KWTO, '70 KELI, '71 KOTV, '72  
 WZNN, KYNO  
 4-8pm - Mike Novak (23-Modesto,  
 California-2-1/2 years)  
 '70 KCEY, '71 KDON (Mark Stevens),  
 '71 KJOY, KYNO  
 8pm-12 midnight - Steve Randal  
 (27-Fresno, California-2-1/2 years)  
 '69 KOAD (Dave Carey), '70 KSTN  
 (Mark Scott), '71 KDON (Dave  
 Carey), '71 KMEN (Steve Carey),  
 KMAK, '72 KISN, KYNO  
 12 midnight-6am - Mark Daniels  
 (20-Fresno, California-4 years)  
 '68 KGST (Dave Yodelman), '68  
 KHOT (Dave Michaels), KMAK (Dave  
 Michaels), '71 KOBO (Mike Daniels),  
 '72 WSGN (Mike Daniels), '72 KYNO

KFRE 4011 East Ashlan Avenue,  
 Fresno, California 224-7150  
 Format: Prog. MOR  
 Freq.: 940 khz Power: 50,000 watts  
 Owner: KFRE, Inc.  
 Total Employees: 23  
 General Manager: Tal Jonz  
 Station Manager: Tal Jonz  
 Sales Manager: Chuck Carson  
 Program Director: Tom Maule  
 Music Director: Jim Steele

Policy: 30 current singles plus 5 hit bounds. No LP play generally.  
 News Director: Mike Foster (2)  
 Chief Engineer: Hal Torosian  
 Head of Accounting: Maude Walker  
 Age Target: 18-45

6-10am - Tom Maule (33-Fresno, California-10 years)

'62 KACY, KMAK, '64 KGB, '67 KHF, KFRC, '69 KDAY, '71 KFRE

10am-3pm - Bill Stone (31-Los Angeles, California-3 years)

'69 KLYD, '70 KERN, KAFY (PD), '72 KFRE

3-7pm - Rick Wiseman (26-San Francisco, California-6 years)

'67 KNEW, KFOG-FM, '69 KDON, '70 KYNO, '71 KFRE

7pm-12 midnight - Bill Webb (28-Toledo, Ohio-8 years)

'64 WTOP, '65 WOHO, '66 WTOD, WTTD, '70 KSLY, '72 KFRE (Mike Webb)

12 midnight-6am - Jim Steele (22-Yorba Linda, California-6 years)

'66 KYMS (Jim Foss), '68 KTBT, '70 KKAR, '72 KDON (Jim Steele)(PD), '72 KFRE (MD)

## GRAND RAPIDS



Grand Rapids, Michigan, 50th Market Rank, Metro Population 539,225, Total Population: (city) 197,645, Ethnic Breakdown: Black - 22,296, Spanish - 4,602

**HISTORY:** Founded as an Indian fur trading post in 1826 by French trapper, Louis Campau. City named after a rapids in the Grand River.

**ECONOMY:** AGM Industries, Inc., American Seating Co. Amway Corporation, General Motors Corp. Diesel Equipment Div., Fisher Body Division, Plant No. 1 and No. 2, Gulf & Western Automotive & Appliance Manufacturing Co., Keeler Brass Co., Inc., Kelvinator, Inc., Lear Siegler, Inc. (Instrument Division), Rapistan, Inc., Steelcase, Inc., Wolverine World Wide, Inc. Those 13 manufacturers each employ 1,000 or more employees. The widely diversified products produced by the 954 manufacturing establishments in Grand Rapids keep the economy stable.

**COLLEGES, UNIVERSITIES, ARMY BASES, OTHER INSTITUTIONS:** Aquinas (Independent liberal arts college) - Ave. 1972-73 enrollment, 1,400. Calvin (Christian Reformed Church Institution) - Enrollment 1972, September - 3,200. Eastern Michigan (Junior College of Business) Enrollment: 900 day, 430 evening classes, Grand Rapids Jr. College 75%

"transfer credit" courses, 25% "terminal." Enr. 72-73 - 5,319. Grand Valley State College (4-year state college) 1972 enrollment 5,218 Extension Centers in G.R. for Central Michigan, Western Michigan, Michigan State and University of Michigan.

**TWO RECOMMENDED HOTELS:**  
Pantlind Hotel (downtown), Hospitality Motor Inn (airport).

**COST OF LIVING:** Average price for bread. 19 to 49 cents, regular gasoline: 34 cents, one bedroom apartment w/pool: furnished - \$185-200, unfurnished - \$135-150, state sales tax: 4%, state income tax: 3.9%, city income tax - 1% for residents, 1/2% non-residents.

AM		
WFUR	Beau./Rel.	1570
WGRD	Top 40	1410
WJEF	Country	1230
WLAV	Top 40	1340
WMAX	Prog. MOR	1480
WOOD	MOR	1300
WYGR	Religious	1530
FM		
WFUR	Beau./Rel.	102.9
WGRD	Simul.	97.9
WJFM	Beautiful	93.7
WLAV	Oldies	96.9
WOOD	Beautiful	105.7
WYON	Beautiful	101.3
WZZM	Oldies	95.7

#### SPOTLIGHT ON -----

WJEF 280 Ann Street, N.W. Grand Rapids, Michigan 49504 363-7701

Format: Country

Freq.: 1230 kHz Power: 1,000

Owner: Fetzer Broad. Co.

Total Employees: 24

General Manager: Glenn Gilbert

Operations Manager: Bruce Glycadgis

Program Director: Joe Hempstead

Music Director: John Howard

Policy: 80 current singles. Top 5 LP's are charted open promo men policy.

News Director: Ric London: (2)

Chief Engineer: Roy Breen

Head of Accounting: J. L. Ball

Age Target: 18-49

5:30-10am - Carroll R. Conroy

(32-Richland Center, Wisconsin - 9 years)

'64 WJEF

10am-2pm - John Howard Sicard

(26-Muskegon, Michigan - 6½ years)  
'70 WMUX, '70 WJEF (John Howard)  
2-6pm - Cliff Carey (26-Lansing, Michigan - 7 years)

'65 WJIM, '66 Armed Forces Radio,  
'67 WKIZ (Tom Carl), '68 KRCB (Rick Edwards), '69 WSJM (Hal Martin), '72 WJEF

6-10pm - Jerry Alan Funk (22-Grand Rapids, Michigan - 5 years)

'68 WERX, '69 WSHN, '70 WMAX (Jerry Alan), '71 WERX (Jerry Alan), '71 WJEF (Jerry Alan)

10pm-1am - Bill Borden

'72 WJEF

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WLAV, Waters Building, Suite 101, Grand Rapids, Michigan 49501, (616) 456-5461

Format: Top 40

Freq: 1340 Power: 1,000 days, 250 night

Owner: Sheppard Broadcasting Inc.

Total Employees: 20

General Manager: Herbert Weber

Station Manager: Herbert Weber

Sales Manager: James Ellis

Program Director: Bob Hamilton

Music Director: Dennis Elliott

Policy: 30 plus 4 hitbounds, 10 LP cuts played at night. Open promo policy.

News Director: John Westman (3)

Chief Engineer: David Boot

Age Target: 18-34

6-10am - Bruce Ryan (24 - 4 years)  
10am-2pm - Dennis Elliott (21 - 1½ years)

2-6pm - B. J. Crocker (19 - 2 years)

6-10pm - Buddy Hollis (23 - 4 years)

10pm-2am - Michael Conrad (22 - 4 years)

2-6am - Chris O'Brien (24 - 5 years)

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WOOD, 120 College SE, Grand Rapids, Michigan 49502, 459-1919

Freq: 1300 Power: 5 KW AM, 265,000 ERP FM

Owner: Wood Broadcasting, Inc.

Total Employees: 35

General Manager: Michael O. Lareau

Station Manager: Michael O. Lareau

Sales Manager: Thomas Girocco

Program Director: William J. Struyk

Music Director: Tom Quain

Policy: 40 singles - 40-50 current MOR LP's. Open promo policy.

News Director: Bob Burton (5)

Chief Engineer: Jerry Vander Sloom  
 Head of Accounting: Earl Witte  
 Age Target: 25-45

5-9am - Bruce Grant (46-Cincinnati -  
 25+ years)  
 '68 WOOD  
 9am-1:30pm - Bill Strike (34-Cedar  
 Falls, Iowa - 16 years)  
 '65 WOOD  
 1:30-6pm - Tom Quain (45-New  
 York, New York - 20 years)  
 '65 WOOD  
 6-10pm - Andy Rent (29-Muncie,  
 Indiana - 9 years)

WGRD, 122 Lyon Street, N. W.,  
 Grand Rapids, Michigan 49502, (616)  
 459-4111

Format: Top 40

Freq: AM: 1410 khz, FM: 97.9  
 mhz Power: 1,000 w AM, 20,000 W  
 ERP FM

Owner: Regional Broadcasters Group  
 Total Employees: 21

General Manager: Donald L. Anderson

Sales Manager: Vince Ford

Program Director: Ron White

Music Director: Bill Evans

Policy: About 20 singles, no LP's.  
 Promo men seen 9-12 noon any day  
 except Tuesday.

News Director: Brad Reed (2)

Chief Engineer: John Seymour

Age Target: 12-34

5-9am - Scott Mason  
 (23-Chattanooga, Tennessee - 4 years)

'68 WHTC (Bill Evans), '69 WXTO  
 (Bill Evans), '70 WGRD

9am-Noon - Ron White

Noon-3pm - Skip Essex (22-Lima,  
 Ohio - 5 years)

'67 WIMA, '68 WERT, '69 WCIT, '70  
 WFIN, '70 WCIT, '71 WGRD

3-7pm - Johnny Walker (23-Grand  
 Rapids, Michigan - 4 years)

WIDR, WYYY, WGRD

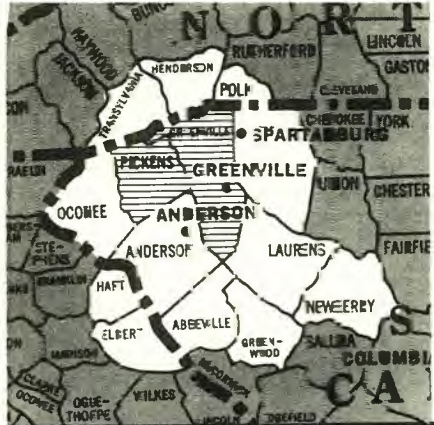
7pm-midnight - Mike McCarthy  
 (25-Ososso, Michigan - 2 years)

'70 WILS, '71 WGRD

Midnight-5am - Rick Donahue  
 (24-Saginaw, Michigan - 3 years)

'68 WIDR, '69 WTPS, '71 WYYY  
 (Scott Brodie) '72 WGRD

## GREENVILLE



Greenville, South Carolina. Market  
 Rank: 104th, Population: 303,900,  
 17% Black

**ECONOMY:** Located in the  
 northwestern part of the state, 100  
 miles west of Charlotte, 100 miles  
 northwest of Columbia, South  
 Carolina and 140 miles north of  
 Atlanta. Textiles and related industry  
 are the most dominant in the  
 economy. The major names in textiles  
 here are J.P. Stevens, Dan River Mills,  
 Stone Manufacturing, and Burlington  
 Industries, the largest in the world.  
 Textile is located here, dealing  
 primarily in home products. Printing,  
 agriculture, and plastics are the other  
 important industries. Lumbering is  
 the most substantial. Dairy products,  
 tobacco, and peaches are the major  
 agricultural commodities. The city is  
 the home of Liberty Life Insurance as  
 well as the Daniel and Yeargin  
 Construction companies, both very  
 large in the southeast. Furman  
 University is located here, with 1,650  
 students. Clemson University, with  
 6,000 students, is located about 30  
 miles away.

**PEOPLE:** The area is in what is called  
 the "Bible Belt" and is heavily  
 southern Baptist. Politics are about  
 equally divided between the two  
 parties. People here are socially  
 conservative. The population is



expected to double in the next 15-18 years. The majority now are in the 25-30 age group. Longhairs, although not plentiful, are generally accepted. The average income for the city is somewhat low due to the great number of mill workers.

**COST OF LIVING:** An average one bedroom apartment will cost about \$155. Prices are standard for a city of its size. Food costs are somewhat high, but gas is kept competitive with gas wars. Jock salaries in the market range between \$100 and \$175 per week. The average salary for a top forty jock in the market is about \$125 to \$135.

AM		
WESC	Country	660
WFBC	MOR	1330
WHYZ	Top 40	1070
WMRB	Beautiful	1490
WMUU	Classical	1260
WQOK	Top 40	1440
FM		
WESC	Beautiful/Country	92.5
WFBC	Contemporary	93.7
WMUU	Classical	94.5

#### SPOTLIGHT ON -----

WQOK, Drawer T, Greenville, South Carolina 29651, 246-2112

Format: Progressive MOR

Freq: 1440 Power: 5,000 da/n

Owner: WQOK, Inc.

General Manager: T.C. Hooper

Station Manager: T.C. Hooper

Sales Manager: John Hudson

Program Director: Steve Chris

Music Director: Steve Chris

News Director: Don Mack

Chief Engineer: Thomas Huckaby

Head of Accounting: Jean Moody

Age Target: 18-30

6-10am - Kirby Stevens  
(22-Spartanburg, South Carolina - 5 years)

10am-2pm - Lee Alexander  
(28-Conway, South Carolina - 10 years)

2-6pm - Steve Chris (22-Los Angeles, California)

6-10pm - Scott McLoed  
(23-Savannah, Georgia - 5 years)

10pm-1am - Cameron Harper  
(23-Lakeland, Florida - 3 years)

2-6am - Ron Wood (23-Rock Hill, North Carolina - 3 years)

WHYZ, P. O. Box 4308, Greenville, South Carolina 29608, 246-1441

Format: Top 40

Freq: 1070 Power: 50,000

Owner: WHYZ, Inc.

Total Employees: 16

General Manager: Raymond Somers

Station Manager: Raymond Somers

Sales Manager: Ben Howard

Program Director: Steve Green

Music Director: Steve Green

Policy: 30 singles, also LP cuts, heavy gold.

News Director: John Paul Heatherton (1)

Chief Engineer: Ray Slatton

Head of Accounting: Jo Ann Boswell

Age Target: 18-34

6-10am - Larry Mills (28-Campobello, South Carolina - 9 years)

'63 WDMF, '67 WTYN, '66 WEAB,

'69 WORD, '70 WHYZ

10am-Noon - Steve Green  
(28-Springfield, South Carolina - 9 years)

'63 WUSCm '64 WNOK (Music

Director) '67 WKYB (Program and

Music Director), '69 WHYZ

1-6pm - Joe Johnson (26-Green Creek, North Carolina - 8 years)

'64 WAGY, '66 WCAB, '67 WTLK, '69

WORD, '70 WBBQ, '70 WHYZ

6pm-sign-off - Charlie Burkett  
(20-Greenville, South Carolina - 3 years)

'69 WHHS, '70 WSBF, '71 WHYZ



(26-Rockville, Maryland - 5 years)  
 WKBI, '68 WHYL  
 7pm-midnight - Del Leonard  
 (24-Loysville, Pennsylvania - 1 year)  
 '72 WHYL

WKBO, 31 N. 2nd Street, Harrisburg,  
 Pennsylvania 17101, 233-6572  
 Format: Top 40  
 Freq: 1230 kc Power: 1000/250  
 night  
 Owner: Harrea Broadcasters  
 Total Employees: 13  
 General Manager: J. Albert Dame  
 Station Manager: J. Albert Dame  
 Sales Manager: Robert Abernathy  
 Program Director: Bob Alexander  
 Music Director: Charlie Adams  
 Policy: 30 plus 4 hitbound singles. No  
 more than 15 of the best selling LP's.  
 Promo men after 2pm.  
 Chief Engineer: Gary Magill  
 Head of Accounting: Hazel Herr  
 Age Target: 18-49

6-10am - Robert A. Klepic  
 (29-Pittsburgh, Pennsylvania - 15  
 years)  
 '61 WBBW (Bob Alexander), '61  
 WBVP, '62 WHIZ, '63 WMVO, '63  
 WHOT, '65 WOMP, '67 WVAM (Tom  
 Foolery), '68 KQV (Franklin B.  
 Forbes), '69 WVAM (Tom Foolery),  
 '72 WKBO  
 10am-2pm - Charlie Adams  
 (30-Washington, D.C. - 12 years)  
 '64 WKBO, '71 WFEC, '72 WKBO  
 (Music Director)  
 2-6pm - Joe Noga (21-Harrisburg,  
 Pennsylvania - 3 years)  
 '69 WBLF, '69 WSVS, '70 WLPM, '72  
 WKBO (Jim Roberts)  
 6pm-midnight - John Summers  
 (20-Harrisburg, Pennsylvania 1½  
 years)  
 Midnight-6am - Lou Raymond  
 (25-Trenton, New Jersey - 1 year)

WFEC, 112 Market Street, Harrisburg,  
 Pennsylvania 17104, 238-5122  
 Format: Top 40  
 Freq: 1400 Power: 1000 w  
 Owner: Scott Broadcasting Corp.  
 Total Employees: 23  
 General Manager: Ralph S. Hartman  
 Sales Manager: Dale Pines  
 Program Director: Bob Janis  
 Music Director: Ronnie G. Sheaffer  
 Policy: 44 singles - 3 LP cuts per  
 week. Open promo policy.

News Director: Kevin J. Molloy (3)  
 Chief Engineer: William O. Kuntz  
 Head of Accounting: Dorothy Rudy  
 Age Target: 16-34

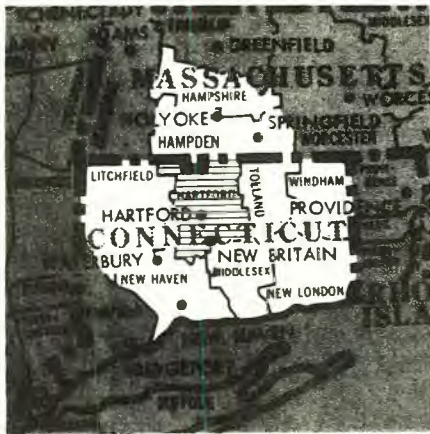


6-10am - Ronnie G. Shaeffer  
 (27-Lebanon, Pennsylvania - 10  
 years)  
 '63 WJWR, '65 WLAN, '69 WFEC  
 10am-Noon - Bob Janis (37-Steelton,  
 Pennsylvania - 18 years)  
 '54 WHGB, '58 WSBA, '65  
 Susquehanna Broadcasting, '68 WFEC  
 Noon-4pm - Mark Stewart  
 (24-Bristol, Pennsylvania - 5 years)  
 '68 WJSM (Len Marks), '69 WFBG,  
 '70 WBUD, '70 WFIL (John Bendick),  
 '71 WFEC  
 4-8pm - Mike Patrick (20-Lewistown,  
 Pennsylvania - 6 years)  
 '66 WMRF (Michael P. Kinzer), '70  
 WFEC  
 8pm-midnight - Michael Kelly  
 (20-Philadelphia, Pennsylvania - 1½  
 years)  
 '71 WEEZ, '71 WMID, '72 WFEC



Midnight-6am - R. W. McKee  
 (25-Devon, Pennsylvania - 6 years)  
 '66 WIFI, '68 Armed Forces Radio,  
 '72 WFEC

# HARTFORD



Hartford, Connecticut, Market Rank: 51st, Metro Population: 155,800, Total Population: 817,000

Ethnic Breakdown: Black - 10% city, 5% Metro

**ECONOMY:** The city operates on three major industries and their related production. No. 1 - aircraft products - engines, parts, helicopters, space suits, etc. One sixth of the incomes of the state are related to United Aircraft Corp. No. 2 - Insurance employs about 30,000 people in the city. No. 3 - Guns, Colt Firearms, Olin, Marlin, etc., are all located in Connecticut. No. 4 - Government, state capital is located in Hartford. Over 50% of the land area of the city is non-taxable as it is school/church or government land.

**COLLEGES, UNIVERSITIES, ARMY BASES OR OTHER INSTITUTIONS:** University of Connecticut, Trinity, University of Hartford College for Women, St. Joseph's College. Yale is close by in New Haven.

**THE PEOPLE:** Overall the New England characteristic for conservatism holds here...for instance, Hartford has no nightclubs featuring live entertainment of a rafe value. The county is only 15-20 out of town and people live fairly quiet lives.

**TWO RECOMMENDED HOTELS:** Ramada Inn (airport), Howard Johnson Motor Inn (downtown.)

**COST OF LIVING:** Average price for bread, 41 cents, regular gasoline: 39.9 cents, one bedroom apartment with a pool, furnished: \$210, unfurnished: \$170, state sales tax: 7%.

AM		
WCCC	Top 40	1290
WDRC	Top 40	1360
WEXT	Country	1550
WINF	MOR & Talk	1230
WKND	Black	1480
WPOP	Top 40	1410
WRCH	Beautiful	910
WRYM	Ethnic	840
WTIC	MOR	1080

FM		
WCCC	Top 40	106.9
WDRC	Simul w/AM	102.9
WHCN	Prog.	105.9
WKSS	Beautiful	95.7
WL VH	Spanish	93.7
WRCH	Beautiful	100.5
WTIC	Simul w/AM	96.5

**SPOTLIGHT ON-----**  
WPOP, Box 11-1410, Hartford, Connecticut 06111, 666-1411

Format: Top 40

Freq: 1410 Power: 5,000 w

Owner: WPCP, Inc.

Total Employees: 36

General Manager: M.E. "Doc" Fidler

Station Manager: M.E. "Doc" Fidler

Sales Manager: Bob Gruskay

Program Director: Bob Paiva

Music Director: Bob Paiva

Policy: Album/Singles mix. Open promo man policy.

News Director: Joe Barbarette (4)

Chief Engineer: Augustine Santana

Head of Accounting: Joan Fidler

Age Target: 18-34

6-10am - Judge Harrigan (29-New York, New York - 6 years)

'66 WGLI (Hal Witney), '69 WAVZ,

'70 WPOP

10am-3pm - Bill Coffey (28-Presque Isle, Maine - 10 years)

'63 WAGM, '70 WONE, '71 WPOP

3-7pm - Chuck Bennett (24-Framingham, Massachusetts - 5 years)

'70 WKBR (Eill Blizard), '71 WKNR,

'72 WNHC, '72 KGW (Gary Bennett),

'72 WMYQ, '72 WPOP

7pm-midnight - T.J. Lambert (24-Westville, New Jersey - 7 years)

'70 WAEB (Ted Lambert), '71 WARM (T.J. Lambert III), '72 WIBG, '72 WPOP

Midnight-6am - Ric O'Connor (23-Los Angeles, California - 3 years)  
'68 KAVL, '70 KUTY, '71 WPOP

WHCN, 60 Washington Street, Suite 801, Hartford, Connecticut 06106, (203) 549-0850

Format: Progressive

Freq: 105.9 mhz Power: 20,000 watts ERP

Owner: Concert Network, Inc., Boston, Massachusetts

Total Employees: 15

General Manager: Randall Mayer

Sales Manager: Joseph DiPietro

Program Director: Samuel Kopper

Music Director: Paul H.D. Payton

Policy: "If it's good they play it."

Open promo policy.

News Director: L. Davidson Corry (1)

Chief Engineer: Lawrence Laine Titus

Head of Accounting: Merrill Shabot

Age Target: 16-35

6-10am - Sam Kopper (26-Mingham, M '64 WAER (Production Director), '66 WADK, '68 WBCN (Program Director), '72 CKGM, '71 DPPC, '72 KMET, '72 WFML, '72 WHCN, '72 WHCN

10am-2pm - Debbie Ullman (24-Cape Cod, Massachusetts - 4 years)

'69 WBCN, '72 KRNW, '72 WHCN

2-6pm - Paul Payton (27-New Rochelle, New York - 10 years)

'62 WBRU (Dr. Strangelove), '64

WFAS, '64 WLNA (Lee Edwards), '65

WHIM (Music Director), '68 WICE, '70

WSVP, '72 WAAB, '72 WHCN (Music Director)

6-10pm - Goodwin H. White (24-Hartford, Connecticut - 9 years)

'63 WSOR (J. Wellington Spencer), '65

WNAX (Dave Spencer), '66 KYNT,

'68 WLIS, '68 KYSN, '69 HRBS

(Program Director), '70 Armed Forces Network, Europe, '71 WCCC (Dale Donovan), '71 WHCN

10pm-2am - Jim Zeiner (22-Hartford, Connecticut - 4 years)

'68 WQXQ (Jim Russell), '68 WETH,

'68 WBRL, '69 WWVM, '69 WHCN,

'71 WMVY

2-6am - Charles Horowitz (24-New Haven, Connecticut - 3 years)

'70 WWVM (Program and Music Director), '71 WHCN

WCCC, 11 Asylum Street, Hartford, Connecticut 06103, 549-3456

Format: All Request Contemporary

Freq: 1290 AM and 106.9

FM Power: AM-500 watts,

FM-50,000 watts

Owner: Greater Hartford Communications

Total Employees: 12

General Manager: Sy Dresner

Station Manager: Sy Dresner

Sales Manager: Aaron Ossipow

Program Director: Rusty Potz

Music Director: Rusty Potz

Policy: All current and past hits that get requests. Open promo man policy.

News Director: Dan Walker

Chief Engineer: Sy Dresner

Age Target: 12-34

6-10am - Rusty Potz (29-Hartford, Connecticut - 9 years)

'68 WAVZ, '67 WPOP, '66 WDEE

10am-3pm - Dan Walker (20-Seymour, Connecticut - 4 years)

3-7pm - Brooklyn Joe (25-Mineola, New York - 5 years)

'69 WWC0, '70 WTRY, '70 WAVZ, '71 WPOP

7pm-midnight - Duke of Windsor (20-Oxon Hill, Maryland - 3 years)

WGBK

Midnight-6am - Jim Wagner (26-Manchester, Connecticut - 5 years)

'68 WMAS, '69 WHCN

WDRC, 750 Main Street, Hartford, Connecticut 06103, (203) 278-1115

Format: Top 40

Freq: 1360 AM, 102.9 FM Power: 5,000 Am, 50,000 FM

Owner: Buckley Broadcasting

Total Employees: 32

General Manager: Rick Korsen

Station Manager: Rick Korsen

Sales Manager: Dick Robinson

Program Director: Charlie Parker

Music Director: James English

News Director: Walt Dibble (3)

Chief Engineer: Wayne Mulligan

Head of Accounting: Roger Peichert

Age Target: 18-49

6-10am - Pete Sullivan

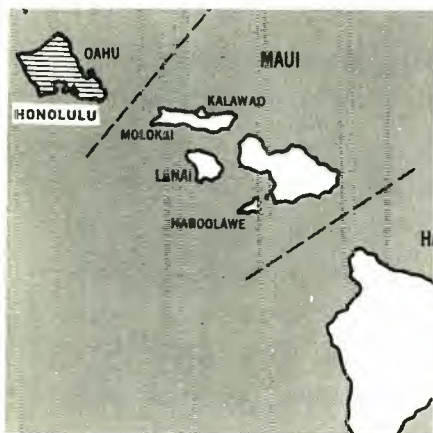
10am-3pm - Bob Craig

3-7pm - Dick McDonough

7pm-midnight - Gary DeGraide

Midnight-6am - Barry Grant

# HONOLULU



Honolulu, Hawaii, Market Rank: 53rd, Population estimate for Honolulu: 645,662. Roughly 7.8% of the population is military.

**ECONOMY:** There are four basic areas which contribute to the state economy. (1) Military, (2) Tourism, (3) Sugar, (4) Pineapple. Hawaii is the center for all military operations in the Pacific, which is the largest military command in the world. Federal spending contributes to the economy to the tune of \$721,820,000 annually. Since they are rated as an "island paradise," it is logical that the next contributing factor is tourism. Mainlanders and citizens of the Far East put in approximately \$645,000,000 a year. The last two areas, sugar and pineapple, contribute \$340,000,000 a year to the state's treasury.

**THE PEOPLE:** The population can be broken down into five basic ethnic backgrounds: Japanese 28.3%, Caucasian 38.8%, Hawaiian 12.2%, Filipino 12.2%, Chinese 6.8% and all others 2.4%. According to figures released by the Hawaii Council of Churches, the major religious bodies of Hawaii are: Roman Catholic 220,000, Protestant 81,102, and Buddhist 121,460. Hawaii is rated as the melting pot of the Pacific. Multi-lingual problems have been minimized by a

distorted rhetoric referred to as pidgin English. Racial problems are at a minimum. There is an influx in transients, but with new legislation dealing in welfare reforms this problem should be eliminated in the upcoming months. Each island has either an extension of the University of Hawaii, or a University campus which accommodates both local and nonresidential students.

**COST OF LIVING:** Hawaii is rated between Alaska and New York consistently in the national average. Cost of living is extremely high, which is a small price to pay for clear air and blue skies. In terms of wages, people are a little better off than the national average, but according to a 1971 survey, a moderate or intermediate budget for four persons in one family is estimated at \$13,108 or roughly 16% above the national average. Excluding J. Akuhead Pupule, who is the highest paid jock in the world at \$400,000 a year, the average rock jock pulls in \$8,000 a year, and the average MOR man takes in \$8,000.

**TWO RECOMMENDED HOTELS:** Holiday Inn (airport), Surfrider (Waikiki)

AM		
KAHU	Country	940
KAIM	Religious	870
KCCN	Hawaiian	1420
KGMB	MOR	590
KGU	MOR	760
KHAI	MOR	1080
KVH	All News	1040
KIKI	Prog.	830
KKUA	Top 40	690
KNDI	Religious	1270
KOHO	Japanese	1170
KORL	All Talk	650
KPOI	Top 40	1380
KUMU	Beautiful	1500
KZOO	Japanese	1210

FM		
KAIM	Classical	95.5
KGMB	Solid gold	93.1
KPOI	Progressive	97.5
KUMU	Beautiful	94.7

**SPOTLIGHT ON** -----  
 KKUA, 765 Amana Street, Honolulu  
 Hawaii 96814, (808) 946-2869  
 Format: Contemporary

Freq: 690 Power: 10,000 w  
 Owner: H.G. Fearnhead, Robert S. Wilson, Lloyd Martin  
 Total Employees: 21  
 General Manager: H.G. Fearnhead  
 Station Manager: Robert S. Wilson  
 Sales Manager: Hector Hamilton  
 Program Director: Scott Edwards  
 Music Director: Scott Edwards  
 Policy: Combination of singles, LP cuts, and oldies. Lean progressive.  
 News Director: Gabe Viera (4)  
 Chief Engineer: Ron Castro  
 Head of Accounting: Lin Au  
 Age Target: Overall

5:30-9am - Jim Peters (26-Ridgefield Connecticut - 7 years)  
 WLAN, WDRC, KPOI, KIKI, '70 KKUA

9-11am - Ron Castro (23-Philadelphia, Pennsylvania - 7 years)

WBCB (Ron Carlyle, WBUX, KYW (Ron Castro), WRTI (Ron Carlyle) WBVD, WPBS, WAMS, KPOI, '71 KKUA

2-6am - Michael W. Perry (25-Arlington, Virginia - 3 years)  
 '71LS, '72 KKUA

6-10pm - Lou Richards (21-Lubbock, Texas - 2 years)

KLBK, KSFL, KEND, '72 KKUA

10pm-2am - Ronnie Wood (26-Wailuku, Maui, Hawaii - 1 year)  
 KAHU, '72 KKUA

2-6am weekends - Brent Kellogg (27-Morrisville, Vermont - 6 years)  
 KAHU (Bret Maverick), KORL (Gene Williams), KKUA (Johnny Michaels), KPOI, KHLO, KIVM, '72 KKUA

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KGMB, 1534 Kapiolani Boulevard, Honolulu, Hawaii 96814, 941-3011  
 Format: MOR

Freq: 59 Power: 5,000 watts  
 Owner: Pacific Broadcasting Company  
 Total Employees: 17

General Manager: Gene Erger  
 Station Manager: Earl McDaniel  
 Sales Manager: Richard Cramer  
 Program Director: Earl McDaniel  
 Music Director: Steve A. Reno  
 Policy: Covers the entire spectrum of popular music. Play about 50 singles, 5 to 10 new albums.

News Director: Bill Edwards  
 Chief Engineer: Alvin Chang  
 Head of Accounting: K.C. Wong

Age Target: 18-108

6-10am - J. Akuhead Pupule  
 10am-12:30pm - George Kennedy (42-Lansford, Pennsylvania - 20 years) '52 WBNL, '59 WCDL, '61 AFRTS, '61 KGBS, '66 KAIM, '66 KGMB

1-3pm - Jerry Cox (29-Tampa, Florida - 8 years)

'71FLA, '66 KGMB (Kim Chee)

3-8pm - Granny Goose (18-Honolulu, Hawaii - 18 years)

'55 KHBC, KIPA, KILA, KTOH, KGMB, KULA, KHVH, KGMB 8pm-midnight - Ted Sax (38-New York, New York - 18 years) WINZ, KISN, KIMN, KULA, KORL, '68 KGMB

Midnight-6am - Faustino Resari (32-Lahaina, Maui, Hawaii - 5 years)  
 '67 KGMB (Agapito Bennington Smythe)

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KIKI, 331-D Kamani Street, Honolulu, Hawaii 96813, (808) 536-3456

Format: Free Form Programming

Freq: 830 AM Power: 10 K.W.

Owner: KIKI, Inc.

Total Employees: 18

General Manager: Cyril Larsen

Station Manager: Cyril Larsen

Sales Manager: Brian Skelly

Program Director: Ron King

Music Director: Mike Hamlin

Policy: No playlist. "Play best of AM forms of music."

News Director: John Cyra (4)

Chief Engineer: Alan Roycroft

Head of Accounting: Bonnie Barker

Age Target: 12-35

6-10am - Michael Hamlin (33-Honolulu, Hawaii - 10 years)  
 '63 WTTN, '64 KERN, '64 KYLO, '65 AFRS, '65 KPOI, '68 KKUA, '72 KIKI

10am-2pm - Steven B. Williams (25-Newport News, Virginia - 3 years)  
 '70 KDHI, '70 KKUA, '72 KIKI

2-6pm - Ron King (31-Jackson, Tennessee - 8 years)

'64 KIKI, '64 KORL, '67 KHAI, '67 KKUA, '68 WOR, '69 KKUA (Program Director), '72 KDIA (Program Director)

6-9pm - Dick Wainwright (26-Honolulu, Hawaii - 9 years)

'63 KPOI, '66 KHAI, '66 KORL, '68 KKUA '70 KHLO, '70 KTOH, '71

Houston, Texas 77025, 748-3980  
 Format: MOR  
 Freq: 1320 kh Power: 5,000  
 Owner: KXYZ Inc.  
 Total Employees 40  
 General Manager: Ronald L. Sack  
 Sales Manager: Chris Robinson  
 Program Director: Paul Mitchell  
 Music Director: Will Turse  
 Production Manager: Jim Spurlock  
 Continuity Director: Mike Marshall  
 Policy: Current singles  
 News Director: Jerry Smith (6)  
 Chief Engineer: Paul Dudeck  
 Head of Accounting: Jean Chambers  
 Age Target: 25-49

6 - 10 a m - Tom Jones  
 (39-Breckenridge, Texas - 18 years)  
 '55 KWFR, '57 KCRS, '59 KXOL, '60  
 KSEL, '66 KTHT, '70 KXYZ

10am-3pm - Don Hagen (24-Joliet,  
 Illinois - 9 years)  
 '64 WAJP, '65 WJRC, '67 WJOB, '67  
 WUCA, '67 WLNK, '69 KTBC, '71  
 KXYZ

3-7pm - Doug Smith (48-Deposit,  
 New York - 22 years)  
 '51 WDLA, '52 WKRT, '54 WKOP, '55  
 WNBF, '67 WINR, '60 KWTX, '63  
 KLTV, '64 WBAP, '69 KJIM, '71  
 KXYZ

7pm-midnight - Will Turse  
 (29-Philadelphia, Pennsylvania - 10  
 years)

'62 WNJH, '63 WNAK, '64 WKBO, '67  
 WDVN, '69 WAUG, '70 KXYZ

Midnight-5am - Kasey Kirby  
 (32-Houston, Texas)

'58 KYBS (Kathy Cunningham), '63  
 KHUL (Casey Cunningham), '72  
 KXYZ

KULF, 2100 Travis, Houston, Texas  
 77002, 224-6226

Format: Prog. MOR

Freq: 790 Power: 5,000

Owner: Southern Broadcasting Co.

Total Employees: 30 General  
 Manager: Bill Bosse Sales Manager:  
 Phil MacDonald Program Director:  
 Bob Green Music Director: Ron  
 Morgan

Policy: Average 50 singles, occasional  
 LP cuts. About 50% gold. See promo  
 men on Monday. Available for  
 national men on Wednesday.

News Director: Dave Fowler (7)

Chief Engineer: Norm Sartain

Head of Accounting: Grace Trotter  
 Age Target: 18-49

5:30-9am - Jim Tate (32-St. Louis,  
 Missouri - 19 years)

'53 WOKZ, '58 KWWL, , KOIL, KISN  
 '60 WCKR, '61 WIP, '65 WNEW, '66  
 WIP, '69 WKNR, '71 KULF

9am-Noon - Ron Morgan (30-Detroit,  
 Michigan - 12 years)

'61 WKMI, '65 WTOP, '65 WOHO, '66  
 WLYV, '68 WKNR (Ron Sherwood)  
 '71 KULF

Noon-3pm - Hal McClair  
 (32-Shepherd, Texas - 13 years)

'59 KTXJ, '60 KYVA, '63 WSIB, '65  
 KULB, '66 KMCO, '67 KULF

3-6pm - Joe Bauer (28-St. Paul,  
 Minnesota - 2½ years)

'70 WCKL (Joe Clark), '71 WRAN  
 (Joe Kelly), '72 KULF

6-9pm - Jim Shannon (23-Anaheim,  
 California - 6 years)

'67 KTBT, '68 KREL, '68 KWIZ, '69  
 KEZY, '70 KULF

9pm-midnight - Gary Hoffman  
 (30-Centralia, Missouri - 12 years)

'60 WEFA, '61 WBOF, '64 WKVK, '65  
 WGH, '66 WVAB (Program Director),  
 '67 WPAC, '68 WNBF, '69 WHHO, '69  
 KOY, '70 KULF

Midnight-5:30am - Jeff McClain  
 (25-Cleveland, Texas - 8 years)

'64 KVIB (Jay McClain), '66 KWBA,  
 '66 KNRO, '67 American Forces  
 Radio, '67 KTRN (Dave Diamond),  
 '70 KIOX, '70 KMEO, '71 KULF (Jeff  
 Mack)

KENR, Two Greenway Plaza East,  
 Houston, Texas 77046, (713)  
 621-1550

Format: Modern Country

Freq: 1070 Power: 10,000  
 day/5,000 night

Owner: Kake Huron Broadcasting  
 Corp.

Total Employees: 33

General Manager: Robert M. Chandler

Local Sales Manager: Rod Brosig

Operations Manager and Program  
 Director: Ric Libby

Music Director: Bruce Nelson

Policy: 65 current singles, lots of  
 oldies. See promo men 10am-2pm  
 daily.

Chief Engineer: Robert Frye

Head of Accounting: Bettye McGhee

Age Target: Adults



6-10am - George Lester  
 (46-Gladewater, Texas - 19 years)  
 KTSA, WOAI, KBUC, '72 KENR  
 10am-3pm - Tommy Otis (22-Millsap,  
 Texas - 3 years)  
 KCWM, KBUY, KBOX, KAWA,  
 KOZA, '72 KENR  
 3-7pm - Bruce Nelson (29-Royal Oak,  
 Michigan - 14 years)  
 WMIL, WPLO, WUBE, '72 KENR  
 7pm-midnight - Lee Edward Grant  
 (24-Dallas, Texas - 6 years)  
 WFFG, KOGT, KAWA, KMCO,  
 KBUY, KIKN, KTRM, '72 KENR  
 Midnight-6am - Rusty Clark  
 (30-Sheandoah, Iowa - 5 years)  
 WPNX, '72 KENR

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KLYX, 2929 Southwest Freeway,  
 Houston, Texas 77006, 527-9545  
 Format: Contemporary-MOR  
 Freq: 102.1 Power: 200,000  
 Owner: Intermedia, Inc.  
 Total Employees: 16  
 General Manager: David A. Dolbey  
 Station Manager: David A. Dolbey  
 Program Director: Don Armstrong  
 Music Director: Don Armstrong  
 Policy: About a dozen current singles  
 and 25 current LP's.  
 News Director: Bob Crockett (8)  
 Chief Engineer: Avril Cochran  
 Head of Accounting: Geri Sweringen  
 Age Target: 24-49

5:30-9:30am - Don Armstrong  
 (22-Houston, Texas - 1 year)  
 KLYX  
 9:30am-2:30pm - Bob Crockett  
 (25-Port Neches, Texas - 2½ years)  
 '70 KTRM, '71 KCAW, '72 KLYX  
 2:30-7:30pm - Walter Lee Hammock  
 (23-Houston, Texas - 5 years)  
 '67 KFSA (Chip Hammock) '69  
 KMAG, '70 KFSA, '70 KHOG, '72  
 KLYX  
 7:30pm-midnight - Brian Hill  
 (23-Fairfield, Texas - 2½ years)  
 '66 KMLL, '69 KUHF, '70 KODA, '71  
 KLYX  
 Midnight-5:30am - Mike Reeder  
 (24-Joplin, Missouri - 1½ years)  
 '71 KVCL, '71 KAOK, '72 KLYX

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KNUZ, 4701 Caroline Street,  
 Houston, Texas 77001, JA 3-2581  
 Format: Contemporary Rock  
 Freq: 1230 Power: 1,000  
 Owner: Texas Coast Broadcasters

General Manager: David H. Morris  
 Sales Manager: Forrest Patton  
 Program Director: Larry Vance  
 Music Director: Larry Vance  
 Policy: 41-45 singles, 15-25 LP cuts.  
 See promo men 9am-1pm Mondays  
 News Director: Charles Scott  
 Chief Engineer: John Walker  
 Head of Accounting: Farah Etie  
 Age Target: 18-49

6-9am - Larry Vance (33-Houston,  
 Texas - 18 years)  
 WYSL (Program Director), KLIF  
 (Music Director, KBOX, WQXI,  
 WALT, WPLO (Program Director)  
 9am-Noon - Paul Berlin (42-Memphis,  
 Tennessee - 25 years)  
 WHAM, KNUZ  
 Noon-3pm - Roger Borden (27-Tulsa,  
 Oklahoma - 10 years)  
 KRAV, KAKC, WFUN  
 3-7pm - Joe Ford (32-Houston, Texas  
 - 16 years)

KEYS  
 7pm-midnight - Mark Taylor  
 (21-Houston, Texas - 3 years)  
 KEEE  
 Midnight-6am - Kenny Miles  
 (21-Houston, Texas - 3 years)  
 KILE

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KTRH, P. O. Box 52370, Houston,  
 Texas 77052, 227-1621  
 Format: Talk & News  
 Freq: 740 Power: 50,000  
 Owner: Rusk Corp.  
 Total Employees: 60  
 General Manager: Frank Stewart  
 Sales Manager: Max Cohen  
 Program Director: Lee Allen  
 News Director: Hal Kemp (16)  
 Chief Engineer: Lester Mullin  
 Head of Accounting: Tom Jacobs  
 5-6:45am & 11:30am-noon - Dewey  
 Compton  
 8:30-10am - Larry Oldham  
 (27-Ducktown, Tennessee - 22 years)  
 8:30-10am - Alvin Van Black  
 (32-Houston, Texas - 4 years)  
 10-11am & 12:30-2pm - J. Kent  
 Hackleman (46-Urbana, Illinois - 22  
 years)  
 11-11:30am - Thelma Schoettker  
 (Over 21-Cincinnati, Ohio - 7 years)  
 '60 WCPO, '63 KTRH, '67 KPRC, '72  
 KTRH  
 11-2pm - Lee Allen (39-Oklahoma  
 City, Oklahoma - 14 years)

KPOI, '72, KKUA, '72 KIKI  
 9pm-midnight - Sandy Cole (24-New York, New York - 4 years)  
 '69 KFOA (Andy Riley), '69 KIKI (Bud Weiser), '69 KPOI (Andy Riley), '70 KKUA, '71 ABC Network Radio News (Andy Riley), '72 KIVM (Andy Riley), '72 KIKI (Sandy Cole)  
 Midnight-6am - Rick Shannon (25-Los Angeles, California - 8 years)  
 '65 KSFV (Dan Bunzel), '66 KBLA, '67 KVFM, '68 KNJO, '70 KCBH, '70 KKUA, '72 KIKI

KPOI-AM, 1701 Ala Wai Boulevard, Honolulu, Hawaii 96815, 941-6644  
 Format: Top 40  
 Freq: 1380 Power: 5,000 watts  
 Owner: ValJon Inc.  
 Total Employees: 26  
 General Manager: Tom Moffatt  
 Station Manager: Tom Moffatt  
 Sales Manager: Bob Brokman  
 Program Director: K.C. Dennis  
 Music Director: Riley Cardwell  
 Policy: 40 singles plus LP's. Open promo men policy.  
 News Director: Don Smith (2)  
 Chief Engineer: Alan Roycroft  
 Head of Accounting: Gladys Lunasco  
 Age Target: 8-40

6 - 9 a m - K . C . D e n n i s (26-Laupahoehoe, Hawaii - 5 years)  
 KPOI, KYSN, KPOI, KIKI, KPOI  
 9am-Noon - Glen Martin (24-Los Angeles, California - 2 years)  
 KHJ, KQIQ, KORL, KPOI  
 3-6pm - Tom Moffatt (41-Detroit, Michigan - 20 years)  
 KPOA, KHVH, '58 KPOI  
 6-9pm - Riley Cardwell (22-San Diego, California - 3 years)  
 KLRO, KFMX, KCCN, KHVH, KORL, KPOI  
 9pm-midnight - Bob Carter (23-Palatine, Illinois - 5 years)  
 WFS, WCLR, WIVS, WRAM, KAHU, KPOI  
 Midnight-6am - Barry Kendall (23-California - 4 years)  
 KIKI, KORL

## HOUSTON



Houston, Texas, Market Rank: 13th, Population: 2,042,300, Black population rank: 8th (391,813).  
**ECONOMY:** Located in southeastern Texas, 50 miles northwest of Galveston and the Gulf of Mexico, 242 miles south of Dallas, 180 miles east of San Antonio at the convergence of four principal Texas rivers, including the Trinity which flows through Dallas and the San Jacinto which provides Lake Houston with its water. Primary industry is connected with the production, refining and processing of oil, all major are represented. Other important industries include the manufacture of steel (Froiler), chemicals (Dow), cotton, rubber (Goodyear), paper, food and meat products (primarily cattle), and cement. The new Trinity Canal, as yet unconstructed, is expected to make the city a major world port. The NASA spacecraft center is 22 miles outside the city. Houston is becoming a major tourist and convention center, since the passage of "liquor by the drink" a year ago, featuring the Astrodome, Astroworld, one of the largest amusement parks in the world, and an annual world championship rodeo. Major schools include Rice University (2,300), Texas Southern University (3,100 and University of Houston (13,000).

**PEOPLE:** The city is modern and busy, in the Eastern style. One of the fastest growing in the country and very spread-out much like Los Angeles, in a series of self-centered suburbs. Streets are wide and skyscrapers abound (No. 1 Shell Plaza is the tallest building west of the Mississippi). The growth has created an urgent need for rapid transit systems, a common complaint. Night life has boomed in the last year with the new drinking laws. Attitudes are generally conservative, Republicans are in office. Pollution is bad and getting worse. The city is experiencing occasional deadly thermal inversions. Atmosphere is very cosmopolitan again because of the influx of population. Only other dominant ethnics, outside the large Black group, are the Spanish-Mexican people, although not so numerous as in San Antonio.

**COST OF LIVING:** Ranked 27th among major U.S. cities. One bedroom apartments average about \$165. Regular gas is selling for 30 cents. Jock salaries range from \$125/week to as much as \$50,000/year. Top 40 jocks average \$250-\$300 a week.

AM		
KCOH	Black	1430
KENR	Country	1070
KIKK	Country	650
KILT	Top 40	610
KLVL	Spanish	1480
KNUZ	Top 40	1230
KODA	Beautiful	1010
KPRC	Talk-MOR	950
KTRH	Talk	740
KULF	Prog. MOR	790
KWBA	Country	1360
KXYZ	Beautiful	1320
KYOK	Black	1590

FM		
KAUM	Prog.	96.5
KIKK	Country	95.7
KILT	Prog.	100.3
KLEF	Classical	94.5
KLLOL	Prog.	101.1
KLYX	Classical	102.1
KODA	Beautiful	99.1
KQUE	Beautiful	102.9
KRBE	Prog. Top 40	104.1
KRLY	Top 40	93.7
KYNO	Beautiful	92.5

KAUM, 1505 Fannin Bank Building, Houston, Texas 77025, 741-0050  
Format: Prog. Top 40

Freq: 96½ Power: 100,000 watts  
Owner: KXYZ, Inc., Subsidiary of ABC, Inc.

General Manager: Robert Lewis  
Sales Manager: Lee S. Cromwell  
Program Director: Bruce A. Breeding  
Music Director: Susan Vogelfang  
News Director: Randy Covington  
Chief Engineer: Glen English  
Head of Accounting: Jean Chambers  
Age Target: 16-28

6-10am - Jewell McGowen  
(24-Houston, Texas - 2 years)

10am-2pm - Cy Statum (28 - 3 years)

KFMK

2-6pm - Weaver L. Morrow  
(24-Dallas, Texas - 5 years)

KLIF, KNUS, KPCC, KYMS

6-10pm - Mike Shugart  
(25-Beaumont, Texas - 3 years)

10pm-2am - Dave Mitchell  
(22-Detroit, Michigan)

WTVS, WDTR, WIID, WDET, WQRS, WKNR

2-6am - Dave Christian (23-Fort Worth, Texas - 4 years)

KWFR, KXYZ, KODA

KLLOL, P. O. Box 52370, Houston, Texas 77052, 222-8103

Format: Progressive

Freq: 101.1 Power: 100,000

Owner: Rusk Corp.

Total Employees: 14

General Manager: Frank Stewart

Station Manager: Jerry Lee

Sales Manager: Max Cohen

Program Director: Tony Raven

Music Director: Pat Fant

Policy: Heavy on albums, play some singles. Open policy for promo men.  
News Director: Leonard Liss/Mauri Dial (2)

Chief Engineer: Lester Mullan

Head of Accounting: Ruth Estes

Age Target: 18-34

6-9am - Chapman Mott

9am-noon - Pat Fant

Noon-3pm - Jim Hilty

3-6pm - Steve Nagle

6-10pm - Jackie McCauley

10pm-2am - Jay Thomas

KXYZ, 1602 Fannin Bank Building,

8-11:30pm - Frank Haley (32-Dallas, Texas - 13 years)

KRLY, 3935 Westheimer, Houston, Texas 77027, (713) 626-8130

Format: Top 40

Freq: 93.7 Power: 97,000 ERP

Owner: Zantanon Communications, Inc.

Total Employees: 18

General Manager: Robert S. Anderson

Station Manager: Robert S. Anderson

Sales Manager: Jack Perkins

Program Director: Dannh O'Brian

Music Director: Danny O'Brian

Policy: 35 singles - very few LP cuts - promo men seen on Mondays from 10am-4pm.

News Director: Bill Alford (2)

Chief Engineer: Dan Bohn

Head of Accounting: Homer L. Bruce

Age Target: Teen-34

6-10am - Danny O'Brian (30-Laredo, Texas - 11 years)

'KSOX, KGNS, KRIO, '70 KRBE, '70 KNUZ, '71 KRLY

10am-3pm - Ray Cooper (26-Houston, Texas)

'69 KBST, '69 KIBL, '70 KCFH, '70 KITY, '71 KGB, '72 KRLY

3-7pm - Ron Foster (23-Temple, Texas - 7 years)

Midnight-6am - Dave Roberts (20-Victoria, Texas - 3 years)

'69 KVIC, '72 KRLY

KILT, Houston, Texas, (713) 526-3461

Format: Top 40

Freq: 610 Power 5,000

Owner: Lin Broadcasting

Total Employees: 43

General Manager: Dickie Rosenfeld

Station Manager: Dickie Rosenfeld

Sales Manager: Harry Rogers

Program Director: Bill Young

Music Director: Bill Young

Policy: 45 singles - 10-12 LP cuts. Promo men seen Monday 12-3pm and 3-5 pm (AM and FM respectively).

News Director: Jim Carola (7)

Chief Engineer: Glenn Cook

Head of Accounting: Sue Reid

Age Target: 18-35

6-10am - Mac Hudson (33-Beaumont Texas - 15 years)

WPLO, KNOW, WONE, WUBE, KXOL. '66 KILT

6-10am - Irv Harrigan (34-Sulfer, Louisiana - 8 years)

KCBQ, KFRC, WDEE, KILT

10am-noon - Jay West (32-McAllen, Texas - 13 years)

KRIO (Program Director), '70 KILT

10am-noon - Jim Everhart (40-Houston, Texas - 1 year)

'72 KILT

Noon-3pm - John St. John (23-Nashville, Tennessee - 3 years)

WMAK (John Young), '72 KILT

3-6pm - Barry Kaye (26-Corpus Christi, Texas - 6 years) KEYS, KTSA, KGB, '71 KILT

6-10pm - K. O. Bayley (36-San Francisco, California - 12 years)

WOR, KFRC, KYNO, KCBQ, KGB, '72 KILT

10pm-2am - C. C. McCartney (25-Corpus Christi, Texas - 3 years)

KVIC, WKY, '72 KILT

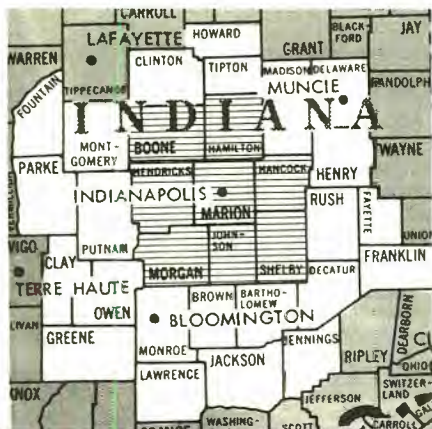
2-6am - Roland Stone (20-Houston, Texas - 2 years)

'70 KILT

Weekends - Gary Taylor (21-Houston, Texas)

KEEE, '72 KILT

# INDIANAPOLIS



Indianapolis, 29th Market Rank, Population 1,111,173 (1970)

Ethnic Breakdown: Black - 137,364, Spanish - 3,071

**HISTORY:** Founded in 1820 from a log cabin settlement. First citizens were George Pogue and family. Became a state capital in 1825 and was incorporated as a city in 1838. Early growth was heightened by railroad station built here in 1853.

**ECONOMY:** Diversified manufacturing in transportation equipment (General Motors, Chrysler, Ford and International Harvester), electronic (Western Electric, RCA), drugs and pharmaceuticals (Eli Lilly and Dow Chemicals), Machinery (Diamond Chain, Insley, Stewart-Warner, Bryant Air Conditioning), Chemicals (Union Carbide), Food Products (National Starch, Standard Brands-Blue Bonnet Margarine, Stokely-VanCamp), Paper Products (Inland Container), Other Metals (Bridgeport Brass, Union Carbide, FMC Corp.-Link-Belt and Peerless Pump), and Rubber and Plastics (RCA, UNIROYAL). Also U.S. Naval Avionics Facility and Army Finance Center.

**COLLEGES, UNIVERSITIES, ARMY BASES OR OTHER INSTITUTIONS:** Butler University (4,200), Marian

College (1,100), Indiana Central College (1,300), Indiana University-Purdue University at Indianapolis (including I.U. Law School and I.U. School of Medicine (16,000), Fort Benjamin Harrison which contains U.S. Army Finance Center and several specialized enlisted and officer training schools such as Finance School, Defense Information School.

**THE PEOPLE:** Generally conservative, becoming more cosmopolitan, Republican majority and demographics are at national average (good test market), above average income represent well the "Middle America" image. Why even ask about obscenity; feel sorry for any respondent who would believe the real majority condones it.

**TWO RECOMMENDED HOTELS:** Holiday Inn or Hilton Inn (airport); New Hilton Inn downtown.

**COST OF LIVING:** About average for the country. 3rd Quarter Survey of 165 cities by the American Chamber of Commerce Researchers Association gives Indianapolis an Inter-City Cost-of-Living Index of 99.1 U.S. Dept. of Labor Autumn, 1971 budget costs for a specified family of four at intermediate level of living standard, when compared in 39 metropolitan areas, index is 101. Average price for bread is \$.23, regular gasoline is 36.9. One bedroom apartment with pool is \$160 (Average) furnished and \$150 (Average) unfurnished. State sales tax is 2% and State Income Tax is 2%.

AM		
WATI	Beautiful	810
WERA	Religious	150C
WFBM	Contemporary	126C
WIBC	MOR	107C
WIFE	Top 40	131C
WIRE	Country	143C
WNIR	Country	159C

FM		
WFBQ	Contemporary	94.7
WFMS	Beautiful	95.5
WIFE	Contemporary	107.9
WNAP	Progressive	93.1
WTLG	Black	105.7
WXTZ	Beautiful	103.3

WFBM 1330 North Meridian,

Indianapolis, Indiana 46202, (317)  
635-9326

Format: Progressive/MOR  
Frequency: 1260 Power: 5000  
Owner: Rayhall Communications Corp.  
General Manager: Larry O. Garrett  
Sales Manager: Dick Higgs  
Program Director: Jack Sorbi  
Music Director: Dave Murray  
Policy: 50 Current Singles. Selections  
from 40 Current LPs. Promo men  
Monday thru Friday after 2:30 p.m.  
New Director: Scott Harrington  
Traffic Director: Marilyn Von Berg  
Chief Engineer: Bob Brockway  
Head of Accounting: Jan Green  
Age Target: 25-49

5:30-10am - Joe Pickett  
(23-Indianapolis, Indiana-23 years)

WIL (St. Louis), WKRC (Cincinnati),  
WCPO (Cincinnati), WISH (Now  
WIFE-Indianapolis), '63 WFBM  
(Indianapolis).

Glen Webber (51-Vincennes,  
Indiana-28 years)

WAOV (Vincennes), WJPS (Evansville),  
KWK (St. Louis), KAWT (Douglas,  
Arizona), '53 WFBM (Indianapolis).

10am-2pm - Dave Murray (29-Moore,  
Oklahoma-8),

KNOR (Norman, Okla.)-Terry Estes;  
KTOK (Oklahoma City)-Terry Estes;  
WXLW (Indianapolis), Dave Murray;  
WFBM (Indianapolis), 1972.

2pm-6:30pm - Jack Mitchell  
(31-Marlboro, New Hampshire-10)  
WSPR (Springfield, Mass.), KIKX  
(Tucson), WAVZ (New Haven, Conn.),  
WMEX (Boston), WIXY (Cleveland),  
'71 WFBM (Indianapolis).

6:30-7:30pm - Jim McIntyre-Sports  
Director (47-Carmel, Indiana-25)

WAVE (Louisville), WHAS  
(Louisville), WISH (AM, Now WIFE &  
TV - Indianapolis), WLW  
(Cincinnati-Reds), '72 WFBM  
(Indianapolis).

7:30-12 midnight - Lou Sherman  
(37-Leamington, Ontario,  
Canada-17 years)

CKOX (Woodstock, Ont.), CJSP  
(Leamington, Ont.), CFPL (London,  
Ont.), WXYZ (Detroit), WKMH  
(Detroit), '63 WFBM (Indianapolis).

WIFE 1440 North Meridian,  
Indianapolis, Indiana 46202 (317)  
637-1375

Fromat: Basically Contemporary with  
heavy emphasis on playing hist.  
Nighttime allows us to program some  
of the good LP material.

Freq: 1310 Power: 5,000 Day,  
1,000 nights

Owner: Star Stations, Inc.

General Manager: Robert Kiley

Station Manager: Robert Kiley

Sales Manager: Jack Marsella

Program Director: Chuck Martin

Music Director: Jim Fox

Policy: 30 singles and 3 hitbounds also  
"B" list for LP cuts and newer product  
around 14 records. Promo men  
Wednesday or by Appointment. No  
calls 1-4pm daily.

News Director: Bill Bennet

Traffic Director: Carole Smith

Chief Engineer: Murray Smith

Head of Accounting: Betty McGinn

Age Target: 18-35

6am-10am - Pat Reilly (27-Syracuse,  
New York-7)

'63 WOSC (Oswego, New York), '69

WGVA (Geneva, New York), '70

WKBW (Buffalo), '71 WKKE (Ashville,  
North Carolina), '72 WYSL (Buffalo),

'72 WIFE (Indianapolis)

10am-1pm - Reb Porter  
(35-Jacksonville, Florida-18)

'54 WRUF (Gainesville, Florida), '60

KFAR (Fairbanks, Alaska), '61 WPDQ  
(Jacksonville, Florida), '64 WIFE  
(Indianapolis, Indiana).

1pm-4pm - Jim Fox (23-Slidell,  
Texas-4)

'68 KDOX (Marshall, Texas), '71

WGEE (Indianapolis), '71 WIFE  
(Indianapolis)

4pm-7pm - Chuck Martin (28-New  
York City-4½ years)

'69 WDRC (Hartford, Conn.), '70

WNHC (New Haven), '68 WPTR  
(Albany, N.Y.), '71 KISN (Portland,  
Ore.), '72 WIFE (Indianapolis).

7pm-12 midnight - Mother Bear-Joe  
Hager (27-Philadelphia, Pa.-6)

'67 KAKC (Tulsa, Okla.), '68 WMID  
(Atlantic City), '69 WDRC (Hartford,  
Conn.), '72 WAVZ (New Haven,  
Conn.), '72 WIFE (Indianapolis).

12 midnight-6am - Steve Hatley  
(25-Duncan, Okla.-4),

'68 KAKC (Tulsa, Oklahoma), '72

WHBQ (Memphis), '72 WIFE  
(Indianapolis)

WIRE P.O. Box 88456/4560 Knollton

Road, Indianapolis, Indiana 46208  
(317) 925-9201

Format: Country

Freq.: 1430 Power: 5,000 Watts

Owner: Mid America Radio

Total Employees: 35

General Manager: Don N. Nelson

Station Manager: Don N. Nelson

Sales Manager: Lin Jensen

Program Director: Bill Robinson

Music Director: Lee Shannon

Policy: 75% singles, 25% LPs, 60%  
current and 40% classic. Promo men  
M-F, MD available 11am-12:30pm or  
4:15-5:30pm.

News Director: Bob Coker

Chief Engineer: Gordon Trout

Head of Accounting: Helen Huber

Age Target: 25-50

6-9:15am - Bill Robinson  
(39-Cincinnati, Ohio-18+)

WMNI (PD), '68 WIRE

9:15am-1pm - Galen Scott (41-Kansas  
City-15 years)

'WMBD, KUDL, '67 WIRE

1-4:15pm - Lee Shannon (38-Shubert,  
Nebraska-12 years)

WQUA, WKBN, KSTT, KFDI (Skip  
Slagle), WIRE (MD)

4:15-7:45pm - Ken Speck (37-Rural,  
West Virginia-18 Years)

WSLR (PD), WIRE

7:45-12:45 - Bob Heyden  
(31-Cleveland, Ohio-12 years)

WJER, WCNS, WSLR (MD), WINN,  
'71 WIRE

12:45-6am - Russ Carter (28-Detroit-7  
years)

WGEE, WIRE

WNAP 2835 North Illinois,  
Indianapolis, Indiana 46208 926-4525

Format: Contemp.

Freq.: 93.1 Power: 50,000

Owner: Fairbanks Broadcasting, Inc.

Total Employees: 12

General Manager: James Hilliard

Station Manager: James Hilliard

Sales Manager: Dave Spence

Program Director: Cris Conner

Music Director: Cris Conner

Policy: Lean progressive also into  
oldies. Open promo man policy.

News Director: Fred Heckman

Chief Engineer: Dick Smart

Head of Accounting: Gerry Hodson

Age Target: 18-25

6-10am - Michael T. John Griffin

(30-Glenview, Illinois-10 years)

WJVA (PD), WNAP

10am-2pm - Jay Michael:  
(25-Indianapolis-9 years)

WICR-FM, WAIH, WIRE, WAAC,  
WBOW, WIFN

2pm-6pm - Buster Bodine (19)

KOMA

6-10pm - Cris Conner (28-Marion,  
Indiana-8 years)

WJVA, WNAP

10pm-2am - Mike Charles  
(26-Richmond, Indiana-5 years)

WERK

WXLW 30th and Kessler Boulevard,  
Indianapolis, Indiana 46222 (317)  
925-6494

Format: Contemp.

Freq.: 950 khz Power: 5,000 Watts

Owner: Groew Broadcasting Company

Total Employees: 17

General Manager: Dave Eberhard

Program Director: Bill Shirk

Music Director: Randy Robbins

Policy: 50% current, 50% gold. No  
LPs...No limit to singles list. Open  
promo man policy.

News Director: Paul Sheuring (3)

Chief Engineer: Herman Sites

Age Target: 18-34

6-10am - Bruce Love (29-Humboldt,  
Tennessee-10 years)

WCKY, WGEE, WABB, WVAM, WJPS,

WROZ, WCAW, WCNW

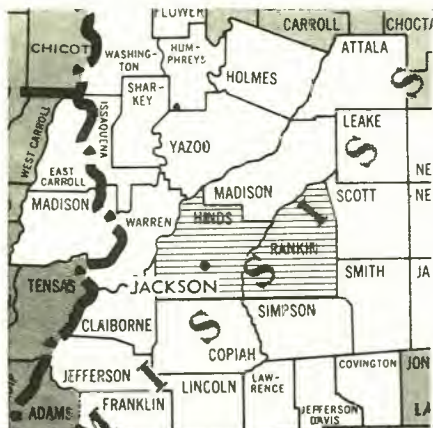
10am-2pm - Randy Robbins (21-New  
Castle, Indiana-2 years)

'70 WBUK, WCOL, '71 WHON, '72  
WXLW

2-5:30pm - Bill Shirk (27-Muncie,  
Indiana-5 years)

WERK, WXLW

# JACKSON



Jackson, Mississippi, Market Rank: 122, Metro population: 289,000  
 Ethnic Background: Metro: 36%, Total 42%

**HISTORY:** Although chronologically mature as cities go with this is a sesquicentennial year, Jackson is basically a new city, physically and psychologically. The original urban renewal expert, General Sherman, eliminated what had developed in Jackson from the time it was founded in 1822, when he marched through Jackson in 1863, not once, but three times. Jackson was selected by the state legislature as the capital city in 1822. Population has grown from 22,000 in 1920 to a metro population of 289,000 in 1970.

**ECONOMY:** Jackson's economy is diversified with the various employment categories ranking as follows: Wholesale and retail trade 19.2%; government 18.8%, manufacturing 13.3%, finance, insurance and real estate 13.3%; construction 5.4%, transportation and utilities 5.2%, agriculture 2.7%, and oil and gas .6%. Jackson has approximately 290 plants manufacturing well over 142 product groups. Bottling companies, poultry and meat processing plants and bakeries lead the list in employment in our largest category, food and related

products. Electrical equipment is next. **COLLEGES, UNIVERSITIES, ARMY BASES OR OTHER INSTITUTIONS:** Jackson State College (4,682), Belhaven College (631), Millsaps College (966), Tougaloo College (715), Hinds Junior College (4,930), Mississippi College (2,304, University Center (259).

**THE PEOPLE:** Jackson, Mississippi is a conservative city (although rather liberal compared with the rest of the state and much of the rest of the South). The mainstream Jacksonian, however, is vitally concerned with upgrading its national image, recognizing that years of racial conflicts have scarred that image. Jackson is best described as "conservatively progressive".

**TWO RECOMMENDED HOTELS:** Hotel Heidelberg (downtown), 3 Holidays Inns present in use, one more under construction.

**COST OF LIVING:** One bedroom apartment with a pool, furnished: \$150, unfurnished: \$135, state sales tax: 5%.

**DISC JOCKEYS MAKE:** Lowest: \$100, Highest: \$25,000, Average: \$150-165 per week

AM		
WJDX	Top 40	620
WJQS	Country	1400
WJXN	Country	1450
WOKJ	Black	1550
WRBC	Top 40	1300
WSLI	MOR	930
WWUN	Top 40	1590

FM		
WJDX	Frog	102.9
WJMI	MOR	99.7
WKXI	Black	94.7
WSLI	MOR	96.3

## SPOTLIGHT ON-----

WJDX, P. O. Box 2171, 715 South Jefferson Street, Jackson, Mississippi 39205, (601) 948-3333

Format: Progressive

Freq: 102.9 mhz Power: 100,000 vertical and horizontal from an 1,800 tower!

Owner: WJDX, Inc.

General Manager: Charles B. Cooper  
 National Sales Manager: Chuck Cooper  
 Local Sales Manager: Marge Wilson  
 Program Director: Johnny Sommer



Music Director: Johnny Sommer  
 Policy: Mostly from LP's...some singles, open promo policy.  
 News Director: Jim Reihle  
 Chief Engineer: Floyd Kinard  
 Head of Accounting: Hal Robinson  
 Age Target: 18-34

6-10am - Freddie Evans (22-Jackson, Mississippi - 4 years) '69 WRBC, WJMI, '69 WJDX

10am-3pm - Sergio Fernandez (24-Pensacola, Florida - 1 years) '72 WJDX

3-7pm - Johnny Sommer (23-Vicksburg, Mississippi - 7 years) '65 WVIM, '66 WQMV, '68 WRBC (Mark Evans), '68 WWUN, '69 WDLF, '69 WABB, '70 WRNO, '71 WRBC, '72 WJDX

7pm-midnight - Curtis Jones (25-Lakeland, Florida - 5 years)

'68 WRUF, '72 AFVN, '72 KLAU, '72 WGVV, '72 WQBC, '72 WJDX (Sebastian)

Weekends - Wayne Harrison (20-N. Providence, Rhode Island - 1-2 years) '72 WJDX

WJDX-FM, P. O. Box 2171, 715 South Jefferson Street, Jackson, Mississippi 39205, (601) 948-3333

Format: Adult Contemporary  
 Freq: 620 khz Power: 5,000 non-directional day, 1,000 watts directional night

Owner: WJDX, Inc.

Total Employees: 33

General Manager: Charles B. Cooper

Operations Manager: Bill Tanner

Sales Managers: National - Chuck

Cooper, Local - Marge Wilson

Program Director: Bill Tanner

Music Director: Bill Crews

Policy: 40% oldies, 30-45 singles and LP cuts. Try to stay toward a softer side. Promo men Monday through Friday, noon to five pm.

News Director: Howard Lett

Chief Engineer: Floyd Kinard

Head of Accounting: Hal Robinson

Age Target: 18-49

6-9am - Bill Tanner (28-Vicksburg, Mississippi-14 years)

'59 WQBC, '62 WVIM, '63 WSLI, '66 WQMV, '67 WNSL, WKOR, '69 KNOE, '70 WJDX (PD)

9am-12 noon - Bill Crews (22-Vicksburg, Mississippi-2 years)

'70 WJDX-FM, '71 WJDX-AM (MD)  
 12 noon-3pm - Cramer Haas (29-Port Gibson, Mississippi-14 years)

'59 WVIM, '65 KLAU-FM, '67 WVIM, '70 KNOE-FM, '70 WJDX (PD)

3-6pm - Rodney W. Randall (21-Monroe, Louisiana-6 years)

'67 KUZN, '70 KNOE-FM (PD), '72 WJDX

6-9pm - Bryan Harrison (29-New Orleans, Louisiana-9 years)

'63 KADL (MD), '64 KOTN, '65 WSHO, '66 WABB (MD), '68 WNOE, '69 WRNO (MD), '70 KGLA (PD), '71 WJDX

9pm-12 midnight - Christopher Stone (23-6 years)

'66 KVOB, '67 KRUS, '70 KTRY, '71 KVOB, KNOE-FM (PD), '72 WJDX

12 midnight-6am - Jim Chick (20-Greenville, Mississippi-3 years)

WJPR-AM, '69 WBAQ-FM, '71 WSSO, '72 WXYZ, WJDX

Weekends - J. Mark Shands (21-4 years)

'68 WKOR, '71 WJDX

WWUN Box E, Delta Station, Jackson, Mississippi 39213 (601) 362-8854

Format: Top 40

Freq.: 1590 khz Power: 5 kw

Owner: Airwaves, Inc.

General Manager: T.A. Leblanc

Station Manager: T.A. Leblanc

Sales Manager: Morris Currie

Program Director: Rick Martin

Music Director: John D. Spangler

Policy: About 44 singles, 3 to 5 new records weekly. Also LP play. Open promo policy.

Chief Engineer: Jay B. Ingram

Age Target: 16-34

5-9am - Rick Martin (32-Clarinda Iowa-4 years)

'68 KUKL-AM-FM, KRYS, '69 WWUN, '70 WVWI, '71 WWUN

9am-1pm - David London Peavler (22-Fort Knox, Kentucky-3 years)

WXKE, WTMT, WXVW, WSAC, '72 WWUN

1-5pm - Dean Christian (23-Pensacola, Florida-4-1/2 years)

'67 WMIX, '69 WGTX, '72 WXIX, WWUN

5-9pm - John David Spangler (21-Marshall, Illinois-4 years)

'68 WSAB-FM, '69 WRAY-AM-FM, '71 WJPS-AM, '72 WWUN-AM

9pm-1:30am - Steve Starr (22-Olney, Illinois-3 years)  
 '69 WVLN, WSEI, '70 WJPS, '71 WJPS, '72 WWUN  
 Weekends - 10am-3pm - Donald B Brady (20-McComb, Miss.-5 years)  
 '68 WAPF, WCCA-FM, '72 WWUN

WRBC P.O. Box 9801 (Old Highway 51 North), Jackson, Mississippi 39206 (601) 956-4151

Format: Contemp.  
 Freq.: 1300 khz Power: 5,000 watts  
 Owners: W.B. McCarty, Jr., T.E. Wright  
 Total Employees: 23  
 General Manager: Dudley Evans  
 Station Manager: Dudley Evans  
 Sales Manager: Dudley Evans  
 Program Director: Grady Brock  
 Music Director: Harry Nelson  
 Policy: 35 singles, 5-10 LPs. Open promo man policy.  
 News Director: J. Stuart (2)  
 Production Director: Roslyn Frank  
 Chief Engineer: Mike Windham  
 Head of Accounting: Vanie Burns  
 Age Target: 18-49

6-10am - Walt Grayson (23-Greenville, Mississippi-5 years)  
 '67 WJPR, '68 WDDT, '69 WRBC, '70 KOIL, '71 WRBC

10am - 2pm - Bob Marshall (25-Luverne, Minn.-6 years)  
 '66 WABG, '67 KTCR, '68 WMIL, '70 WRIT, WWUN, '72 WRBC

2-6pm - Harry Nelson (22-Hattiesburg, Miss.-6 years)  
 '67 WBKH, '68 WXXX, WBSR, '69 WRBC, '70 KTLK, '71 WRBC, '72 WGOW, WINZ, WRBC

6-9pm - Rick Shannon (23-Ferriday, La.-6 years)  
 '66 KFNX, '67 WMIX, WNAT, '69 WRBC, '71 WINZ, '72 WRBC

9pm - 1am - Bill Emerson (21-Brookhaven, Miss.-5 years)  
 '68 WCCA-FM, '69 WJMB, '72 WFOR, WXXX, '72 WRBC

1-6am - Steve Harrison (28-Gulport, Miss.-7 years)  
 '65 WROA, '67 WCVA, '68 WROA, '72 WRBC

Total Employees: 10  
 General Manager: Carroll Jackson  
 Station Manager: J. Alex Bowab  
 Sales Manager: Carroll F. Jackson  
 Program Director: William H. Hunt  
 Music Director: Al Lub  
 Policy: Top 40 Soul hits. Some white artists. Also play 10 extras. Some LP cuts, heavy on 'oldies. Open promo policy.  
 News Director: Justin Chase (1)  
 Chief Engineer: J. Boyd Ingram  
 Head of Accounting: J. Alex Bowab  
 Age Target: 12-35

6-10am - Justin Chase (23-St. Louis, Miss.-2 years)  
 KOWH, '72 WKXI

10am - 3pm - Herman Taylor (26-Jackson, Miss.-5 years)  
 WOKJ, KUXL, '72 WKXI

3-7pm - Bill Hunt (28-Newark, New Jersey-5 years)  
 KOWH, WLLE, WBOP, '71 WKXI (PD)

7pm - 12 midnight - Al Lub Jenkins (23-Indianapolis-3 years)

WTLC, '71 WKXI  
 12 midnight-6am - Paul Owens (23-Jackson, Miss.-1 years)  
 '71 WKXI

Weekends - John Rawls (26-Jackson, Miss.-1 year), KBYE, WOKJ

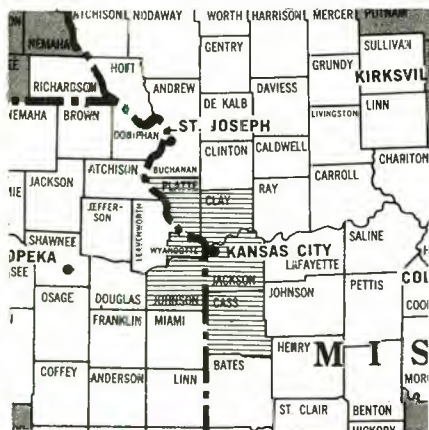
WKXI-FM Box 6689, Jackson, Miss. 39212 372-9594

Format: Black

Freq.: 94.7 mhz Power: 100,000

Owner: TAB Broad. Inc.

# JACKSONVILLE



Kansas City, Missouri, 26th Market Rank, Metro Population: 507,330, Total Population: 1,291,900

Ethnic Breakdown: Black - 12%, Spanish - 5%

**HISTORY:** The first permanent settlement within the present boundaries of Kansas City was a French trading post established in 1821 by Francois Chouteau. A second important settlement was Westport and a third, the town of Kansas. The town of Kansas was first incorporated in 1850 with a population of 2,500 and an area of less than one square mile; three years later it was reincorporated as the City of Kansas. In 1889, a new charter officially changed the name to Kansas City.

**ECONOMY:** First - underground storage space, greeting card publishing, vending machine production, hard winter wheat market, transit mail center. Second - Automobile production, farm equipment distribution, wheat flour production, grain elevator capacity. Third - rail center, railroad car handling. Fourth - consulting engineers, truck production.

**COLLEGES, UNIVERSITIES, ARMY BASES, OTHER INSTITUTIONS:** Fort Leavenworth Army Base, Richards-Gebaur Air Force Base, University of Missouri at Kansas City, Rockhurst College, Kansas City Art

Institute, University of Kansas at Lawrence (40 miles from CBD).

**THE PEOPLE:** The city is experiencing a \$3.4 billion construction boom, growing in a progressive yet conservative manner. **COST OF LIVING:** Average price for bread: \$.27, regular gasoline: \$.29, one bedroom apartment w/pool: furnished - \$180, unfurnished - \$150, state sales tax: 3-1/2%, state income tax: 1-1/2%.

**DISC JOCKIES MAKE:** Lowest: \$300, Highest: \$4,000, Average: \$1,400.

AM		
KAYD	Beautiful	1190
KBEA	Beautiful	1480
KBIL	Country	1140
KCCV	Religious	1510
KCKN	Country	1340
KCMO	Country	810
KMBZ	MOR/Sports	980
KPRS	Black	1590
KVOL	Top 40	1380
WDAF	Prog. MOR	610
WHB	Top 40	710

FM		
KBEY	Prog.	104.3
KCKN	Country	94.1
KFMR	MOR	94.9
KMBR	Beautiful	99.7
KPRS	Black	103.3
KVOL	Prog.	98.1
KWKI	Black	93.3
KXTR	Classical	96.5
WDAF	Solid Gold	102.1

## SPOTLIGHT ON-----

KBIL, P.O. Box 1140, Kansas City, Missouri 64141 781-6600

Format: Country

Freq.: 1140 Power: 500 Watts

Owner: S & M Investments

Total Employees: 16

General Manager: M. Crawford Clark

Station Manager: Jimmy Dallas

Sales Manager: Joe Bowen

Program Director: Jimmy Dallas

Music Director: Jimmy Dallas

News Director: Milt Dickey (1)

Chief Engineer: James R. Pennington

Head of Accounting: Charlotte Perry

Age Target: 24-49

6-9am - Jim Clark (Rigg) (34-Kansas City, Mo.-14 years)

'59 WMYB, '61 KOKO, '62

KRCG-TV, '62 KCKN, '67  
 KCMO-FM-TV, '68 WNOE, '70  
 KNEW, '72 WDAF, KBIL  
 9am-12 noon - Milton Dickey  
 (52-Marissa, Illinois-32 years)  
 '40 WJPF, WZD, '41 KDRO, '42  
 WKRO, KHMO, WZD, '43 KWTO,  
 KOHM, KCMO  
 12 noon-3pm - Jimmy Dallas (24  
 years)  
 '48 KIMO, '51 KCMO, '53 KCCV, '61  
 KVMO, '67 KCMK-FM, KWKI-FM,  
 '68 KBIL, '71 KBIL  
 3-5:30pm - Charles C. Hussey  
 (28-Lepanto, Ark.-5 years)  
 '68 KDMO, '69 KNBY, KWYN, '70  
 KWKI-FM, '70 KOKY, KCLA, KBIL  
 KBey-FM, 1701 South 55th Street,  
 Kansas City, Kansas 66106 432-1480  
 Format: Progressive  
 Freq.: 104.3 Power: 100 KW  
 Owner: KBey, Inc.  
 Total Employees: 15  
 General Manager: George A. Jenne  
 Station Manager: George A. Jenne  
 Sales Manager: George A. Jenne  
 Program Director: Joe Dibello  
 Music Director: Mark Carry  
 Policy: Music is aired on its own merit.  
 Concentrate heavily on new material.  
 Open policy for promo men.  
 News Director: Bruce Eston (2)  
 Chief Engineer: C.B. Frasier  
 Head of Accounting: C.B. Frasier  
 Head of Accounting: George A. Jenne  
 Age Target: 16-35  
 7-10am - Joe Dibello (24-Cambridge,  
 Massachusetts-1 year)  
 10am-12 noon - Bruce L. Eston  
 (22-Kansas City, Mo.-3 years)  
 '70 KCUR-FM, '71 KBey  
 12 noon-5pm - Robert Davidson  
 (21-St. Louis, Missouri-1 year)  
 '70 KDNA-FM, '72 KBey, KUDL-FM.  
 5-9pm - Arthur Hadley (22-K.C.  
 Mo.-2-1/2 years)  
 9pm-12 midnight - Mark L. Garry  
 (23-Kansas City, Mo.-3 years)  
 '70 KCUR-FM, '71 KBey-FM  
 (Greenstone)  
 12 midnight-3am - Bob Kline  
 (23-Kansas City-3 years)  
 '69 KZIX, '70 WSKG-TV, '71  
 WBBH-TV, '71 KBey-FM

KCKN-AM-FM Box 1165 Kansas City  
 66117 (913) 321-3200  
 Format: Country

Freq.: 1340 Power: 1,000 Watts  
 Owner: Kaye-Smith Radio  
 Total Employees: 26  
 Executive Director: Lester Smith  
 Station Manager: Glen M. George  
 Sales Manager: Gary Reames  
 Program Director: Ted Cramer  
 Music Director: Don Rhea  
 Policy: Current 50 list plus 20 to 35  
 uncharted singles. 12 to 20 LPs in the  
 rack at a time. Promotion men  
 9am-1pm Monday through Friday.  
 News Director: James Bowlin (4)  
 Chief Engineer: Jim J. Jett  
 Head of Accounting: William  
 McKenzie  
 Age Target: 18+  
 5-9am - Don Rhea (41-Ft. Smith.  
 Ark.-23 years)

9am-12 noon - Harry L. Becker  
 (53-Kansas City, Missouri-36 years)  
 KIMO, KNDE, KWKC, KCMO '60  
 KCKN  
 12 noon-3pm - Bill Abbott (41-Kansas  
 City, Missouri-7 years)  
 KCMK (KWKI), KCJC-FM  
 (KUDL-FM), KEWI, '66 KCKN  
 3-6pm - Gary Brazeal (29-Springfield,  
 Missouri-12 years)  
 '61 KICK, '62 KESM, '62 KBLR, U.S.  
 Marine Corps, '63 KULA, '65 WSIB,  
 '66 KWKI, '68 KCKN  
 6-9pm - Jim Beedle (30-Peoria,  
 Illinois-10 years)  
 WXCL, WPEO, KLAk, KCKN  
 9pm-1am - Doug Dillon (42-Fairbanks,  
 Alaska-17 years)  
 '55 KFRB, KFAR, KJIM, KCUL,  
 WROZ, '68 KCKN  
 1-5am - J.B. Carmicle (23-Liberty,  
 Kentucky-8 years)  
 '64 WPHN, WJRS, WRSL-AM-FM, '70  
 WGUC-FM, WFIB, '69 WUBE, WCXL,  
 WUBE-AM-FM, '72 KCKN-AM-FM

KUDL, 6230 Eby Kansas City 66202  
 (913) 722-2866  
 Format: Contemporary  
 Freq.: 1380 Power: 5,000  
 Owner: Starr Broadcasting  
 Total Employees: 41  
 General Manager: Allan J. Eisenberg  
 Station Manager: Larry Miller  
 Sales Manager: Tod Estes  
 Program Director: Larry Miller  
 Music Director: Larry Miller  
 Policy: Current list has been as low as

15 or as high as 66. No set poucy.

News Director: Jerry Jones (3)

Chief Engineer: Bob Leedham

Age Target: 18-34

6 - 10 a m - Ron Brothers

(37-Mississippi-20 years)

WSHE, WIL, KADI

10am-3pm - Larry Miller (30-New York City, New York-12 years)

KADI, WIL

3-7pm - Johnny Gilbert (25-St. Louis, Missouri-3 years)

KRIL

7pm -12 midnight - Sam Stone (21-Kansas City -2 years)

KEWI

12 midnight-6am - Joey Lascor (22-Kansas City)

KPRS 2301 Grand Avenue, Kansas City, Missouri 64108 471-2100

Format: Black

Freq.: 1590 Power: 1,000 Watts

Owner: Andrew Carter

General Manager: James E. Edwards

Station Manager: James E. Edwards

Sales Manager: Matt Burnette

Program Director: Dell Rice

Music Director: Dell Rice

News Directors: Dell Rice in conjunction with Jim Alnuti

Chief Engineer: Robert Leedham

Head of Accounting: Ogle Cunningham

6-10am - Clarence Anderson (22-Philadelphia, Pennsylvania-2 years)

'71 KWKI, '72 KUDL-FM, KPRS

10am-3pm - Henry Harrison III (23-Kansas City, Missouri-3 years)

'68 KXTR-FM, '69 KPRS, '70

KWKI-FM, '71 KUDL-FM, '72 KPRS 3-7pm - Dell Rice (25-Kansas City, Mo-3-1/2 years)

'69 KPRS, '71 KUDL, '72 KPRS

7pm-12 midnight - Alexander King (29-Kansas City, Mo.-4 years)

'68 KPRS, '71 KUDL, '72 KPRS

12 midnight-6am - Tom Marshall (19-Detroit, Michigan-1-1/2 years)

'71 KPRS

Sunday - 12 noon-5pm - Don Seats (20-Kansas City, Mo-1-1/2 years)

'71 KPRS

Freq.: 980 Khz Power: 5,000 Watts  
Owner: Bonneville International Corporation

Total Employees: 50

General Manager: Walt Lochman

Station Manager: Walt Lochman

Sales Manager: Miller Gardner

Program Director: Steve Bell

Music Director: Bill Morse

Policy: Plays 6 LP cuts per hour, rest singles. See promo men every day except Wednesday.

News Director: Bill Johnson (5)

Chief Engineer: Ken Norman

Head of Accounting: Hazel Sharon

Age Target: 18-49

6-10am - Mike Murphy (33-Othumwa, Iowa-14 years)

'59 KLEE, '60 WCUS, '61 WPEO, WQUA, '64 WIRE, '68 KMBZ

10am-2pm - Jim Gallant(37-Marion, Ohio-16 years)

'62 WJJO, '63 KYW, '65 WKYC, '67 KCMO, '68 WLW, '71 WOAF, 72 KMBZ

2-6pm - Pat Murphy (42-Ottumwa, Iowa-25 years)

'50 KIEE, '55 KTNM, WOC, '59 KIZZ, '61 WAVE

6-11pm - Don Burley (39-Trenton, Michigan-22 years)

'51 WBBZ, '52 KSPI, '53 KCRC, KCBD, WBBZ, '56 WXLE, KRES, '57

KUSN, '58 KFEQ, '59 KBKC, KCKN, '62 WDAF, '64 KMBC, '65 KCKN, '66

KMBC (KMBZ)

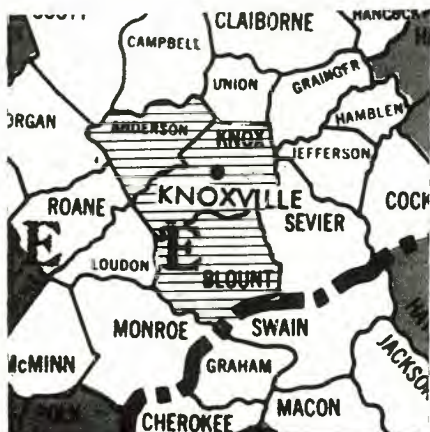
11pm-6am - Automated

Saturday and Sunday - Mike Carter (33-Kansas City, Mo.-11 years)

'60 KBCA, '70 KMBZ

KMBZ Box 98, Kansas City, Mo.  
64141 (913) 236-9800  
Format: Prog. MOR

# KNOXVILLE



Knoxville, Tennessee, Metro  
Population: 400,337, City Population:  
174,587

Ethnic Breakdown: Black - 7%

**HISTORY:** The city of Knoxville was founded in 1786 by James White as a fortress to protect the river route of trade on the Tennessee River. Located in the foothills of the Great Smokey Mountains, within driving distance of five TVA lakes, Knoxville is a sportsmen's paradise.

**ECONOMY:** Rohm-Haas Company, Alcoa, Culton Company; fifteen minutes from Oak Ridge (Atomic Energy Commission); many various clothing manufacturers. Diversified industrial city.

**COLLEGES, UNIVERSITIES, ARMY BASES, OTHER INSTITUTIONS:** University of Tennessee (25,000), Knoxville College (1,000)

**THE PEOPLE:** Knoxville is most conservative Republican city. Liquor has only been legal for the past eight years; liquor by the drink was approved in the spring; population's attitude toward obscenity is very straight-laced. Named All-American City in 1965.

**TWO RECOMMENDED HOTELS:** Hyatt Regency (downtown), Holiday Inn (airport)

**COST OF LIVING:** Average price for bread: \$.30, regular gasoline 28.9

cents, one bedroom apartment w/pool: furnished - \$150, unfurnished - \$125, state sales tax: 5%, no state income tax.

**DISC JOCKIES MAKE:** Lowest: \$125, Highest: \$250, Average: \$175

AM		
WBIR	MOR	1240
WETE	MOR	620
WIVK	Country	850
WJBE	Black	1430
WKGN	Top 40	1340
WKXX	Gospel	900
WNOX	Top 40	990
WROL	Prog.	1490
WSKT	Religious	1580

FM		
WBIR	Top 40	103.5
WEZK	Beautiful	97.5
WIVK	Simul. W/AM	107.7

## SPOTLIGHT ON-----

WNOX 4400 Whittle Springs Road,  
Knoxville, Tennessee 37917 (615)  
523-3171

Format: Contemp.

Freq.: 990 KHz Power: 10,000 Watts

Owner: Scripts-Howard Broadcasting  
Company

General Manager: Peter R. Dryer

Station Manager: Peter R. Dryer

Sales Manager: Robert Brylery

Program Director: Eddie Roy

Music Director: Dave Young

News Director: Ron Ashburn

Chief Engineer: John Maples

Head of Accounting: Clay Wright

Age Target: 18-35

6-9am - Eddie Roy (26-Oakridge,  
Tennessee-13 years)

WATO, '69 WNOX (PD)

9am-12 noon - Chris Stanley (25)

'72 WNOX

12 noon-3pm - Fleetwood Groover  
(21-Chattanooga, Tennessee-3 years)

WETE, '72 WNOX

3-7pm - Dave Young (24-Oneida,  
Tennessee-8 years)

'68 WNOX

7pm-12 midnight - Robert E. Lee  
(24-Bristol, Tennessee-5 years)

WKYE, '72 WNOX

12 midnight-6am - J. Worthing Smith  
(28-Asheville, North Carolina-6 years)

WQOK, '71 WNOX

Weekends - Fred Brown III  
(19-Knoxville), J.H. Booker

(21-Pittsburgh, Pennsylvania- 1 year)

WBIR 1513 Hutchison Avenue,  
Knoxville, Tennessee 37917 (615)  
525-8106

Format: MOR

Freq.: 1240 Power: 1 kw

Owner: Multimedia, Inc.

Total Employees: 14

General Manager: John P. Hart

Station Manager: Charles D. Haun

Sales Manager: Charles D. Haun

Program Director: Ken McGavin

Music Director: Ken McGavin

Policy: Heavy on LP play (2-1 over  
singles), about 50 singles play list.

News Director: Jay Beeler

Chief Engineer: J. Rex Horton

Head of Acct.: June Rutherford

Age Target: 18-35

5-7am - Bob Wilson (22-Athens,  
Tennessee-2 years)

'70 WLAR

7-10am - Doc Johnston (Chattanooga,  
Tennessee-24 years)

10am - 1pm - Ken McGavin  
(25-Knoxville, Tennessee-5 years)

'67 WBLC, '68 WROL, WBIR

1-3pm - Don Lindsey (24-Knoxville,  
Tennessee-6 years)

'67 WNOX, '70 WSEV, WBIR

3-7pm - Rich Teeters (23-Fletcher,  
Ohio-5 years)

'68 WBHF, WQXI-FM, '69 WLAQ, '70  
WGOW, '72 WBIR

7pm - 1am - Dave Elrod  
(19-Madisonville, Tennessee-2 years)  
WLAR, WENR

WKGN 2929 Alcoa Highway (Box  
1870) Knoxville, Tennessee 37901  
(615) 573-2931

Format: Top 40

Freq.: 1340 Power: 1 KW

Owner: Mooney Broadcasting  
Corporation

Total Employees: 25

Station Manager: John Bomer

Sales Manager: Terry Brown

Program Director: Bob Baron

Music Director: Wayne Bernard

Policy: About 23-25 current with  
another 30 late familiar play. No LP  
play in most cases. Open promo  
policy. Take calls from 12-3pm  
Monday to Friday.

News Director: Jim Goodman (3)

Chief Engineer: Bob Goodman

Head of Accounting: Mrs. Erma Norris  
Age Target: up to 35

6-9am - Bob Baron (29-San Antonio,  
Texas-15 years)

'59 KRAC, '61 WABB, '62 WAPX, '63  
WYDE, '64 WMOC, KJOE, WKGN,  
'68 WROV, WHHY, '71 WKGN

9am-12 noon - Tom Reinhart  
(25-Cleveland, Ohio-7 years)

'65 KZAK-FM, '66 KCJB, '69 KRBC,  
'70 KUDI, '72 WISE, WKGN

12 noon-3pm - Chris Hampton  
(23-Chattanooga-8 years)

'65 WMOC, '68 WFTW-AM-FM, '69  
WGOW, '70 WDXB, '72 WKGN (PD)

3-7pm - Wayne Bernard  
(20-Rogersville, Tennessee-6 years)

'66 WRGS, '70 WKIN, '71 WKGN  
(MD)

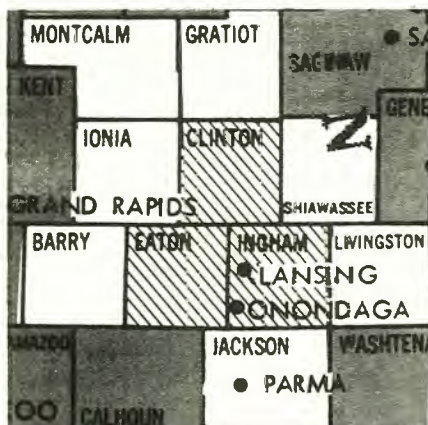
7pm-12 midnight - Frank Erwin  
(23-Birmingham-Alabama-4 years)

'69 WTGA, '70 WJAT, '71 WJRD,  
WKGN

12 midnight-6am - Greg Plosko  
(23-Clark, New Jersey-1 year)

'72 WISE, WKGN

# LANSING



Lansing, 84th Market Rank.  
Population: 360,000

Ethnic Breakdown: Black - 8%

**ECONOMY:** Situated half way between Detroit and Grand Rapids, in the center of the lower Michigan peninsula. The base of the economy here has to be Michigan State University which employs about 20,000 residents serving the school's 46,000 students. The university is most noted for its liberal arts and agricultural schools. Auto manufacturing and state government are the other two major factors in the economy. 85% of the world's Oldsmobiles are made here in three plants which together employ over 10,000 people. Fisher Body as well as innumerable smaller companies are responsible for door handles, mirrors, steering wheels, and many other auto parts. The city is the capital of Michigan and therefore has a good number of state employees working in government offices. Lansing Community College has 10,000 students and is one of the largest in the state. Michigan is attempting to develop a 6-year educational system with 2 years of junior college, 2 years of under graduate, and 2 years of graduate school.

**THE PEOPLE:** Most applicable term here is "midwestern, progressive,

Republican." In East Lansing, the students number 8,000 out of the 14,000 registered voters. Three new reform politicians were just elected to the new city council, primarily because of the major voter registration drive. Unemployment ranks 2nd or 3rd for the country in Michigan (10%), mainly due to the unstable auto and research industries (aeronautic, auto, agricultural, and safety). Lansing's rate, however, is half that of the state's, due to the high percentage of white collar, and professional workers. The largest age group in the city is 18-24, the median age is a low 22.3 years due to the large college population, young auto factory workers, etc. The city is basically Protestant in contrast with Catholic Detroit. There is large Spanish population because of generations of sugar-beet workers, and a rapidly increasing black population, many of whom are recruited from Detroit to go to school in Lansing. The black population has grown 40% in the last 5 years.

**COST OF LIVING:** Prices are as high here as in Detroit, particularly in the university area, merchants are taking advantage of the needs of college students. A one-bedroom furnished apartment will rent for about \$175. Food and gas prices are relative, regular gas is currently selling for about 41 cents a gallon. The psychology of the auto industry creates a highly competitive situation and there are likely to be price wars between independent and major oil companies.

**DISC JOCKIES MAKE:** Highest: \$225, Average Top 40: \$165.

AM		
WLS	MOR	1320
WITL	Country	1010
WVIC	Top 40	730
FM		
WFMK	MOR	99.1
WLS	Country	101.7
WITL	MOR	100.7
WJIM	Beautiful	97.5
WVIC	Contemporary	94.9



Owner: WGSB Broadcasting  
 Total Employees: 30  
 General Manager: Bob Sherman  
 Sales Manager: Joe Buys  
 Program Director: Mark Shepard  
 Music Director: Bruce Buchanan  
 Policy: Approximately 50 singles, and 50 LPs on current list. Open promo man policy.  
 News Director: Paul Weisenfeld (5)  
 Chief Engineer: John Spencer  
 Head of Accounting: Jane Sorrell  
 Age Target: 18-49

6-9am - Bruce Buchanan (Charlie Tuna) (26-Detroit, Michigan-7 years)  
 WHFI, WFBG (PD), WILS (MD), KSTT (PD), WVIC (MD)

9am-12 noon - Mark Shepard (29-Lansing, Michigan-9 years)  
 WILS, WKJG, WSGM, WGRD, WVIC (PD)

12 noon-3pm - J.J. Jefferson (24-Jackson, Michigan-3 years)  
 WTVS, WFG, WVIC

3-7pm - Jim St. John (32-Detroit, Michigan-10 years)

KHSJ, KASK, KFXM, KMEN, KENO, WJIM, WSRF, WILX-TV, WVIC

7-10pm - Bob Barry (22-Farmington, Michigan-4 years)

WBRB, WFMK, WIBM, WILS, WVIC  
 10pm-2am - Mark Cooper (Danny Love) (22-Kansas City-4 years)

KUOK, KBIL, KRCB, WJIM, WVIC  
 2-6am - John Kowaleski (John Kegh) (21-Farmington, Michigan-3 years)  
 WBRB, WVIC

6-10am - Sundays/Swing - Bill Vogel (Jack O'Neil) (20-Lansing, Michigan-2 years)

WFRS, WFMK, WVIC

WILS 600 W. Cavanaugh Road, Lansing, Michigan 48910 (517) 393-1320

Freq.: 1320 Power: 5,000 Watts

Owner: Lansing Broadcasting Company

Total Employees: 36

General Manager: E.L. Byrd

Station Manager: Erik O. Furseth

Sales Manager: E.L. Byrd

Program Director: Erik O. Furseth

Music Director: Ken Roberts

Policy: 25 singles on current list and a varying amount of extras and LP cuts

News Director: Keith Cummings (6)

Chief Engineer: William Keiser

Head of Accounting: E.A. Miller

Age Target: Teens/Adults

6-10am - Jerry Marshall (29-Lansing, Michigan-13 years)

KNORR, '59 WILS

10am-3pm - Ken Roberts (Kucinski) (25-Detroit, Michigan-8 years)

WMCD, WMSN, WMBN, '71 WILS

3-7pm - John P. Gingas (22-Leslie, Michigan-4 years)

WKFR, WIDR, '72 WILS

7pm-12 midnight - Mark Allen (22-Lansing, Michigan-3-1/2 years)

WJIM, WILS

12 midnight-6am - Chris Roberts (22-Washington, D.C. -3-1/2 years)

WEEL, WHMC, WVOK, WILS

Weekend - Mike Doyle (25-Detroit, Michigan-6 years)

WLDM, WMSN, WITL, '72 WILS

6pm-12 midnight (Sunday) - Dave Downing (20-Lansing, Michigan-5 years)

WJIM 2820 E. Saginaw, Lansing, Michigan 48904 372-8282

Format: MOR

Freq.: 1240 Khz Power: 1,000 Watts

Owner: Gross Telecasting, Inc.

Total Employees: 20

General Manager: Harold F. Gross

Station Manager: James Gross

Sales Manager: Bryan Halter

Program Director: Bryan Halter

Music Director: John Sebastian  
 Policy: Around 60 singles and unlimited albums. Promo men daily after 3pm.

News Director: George Blaba (5)

Chief Engineer: Carl Okken

Head of Accounting: Bud Tremper

Age Target: 16-50

6-10am - Jack Robbins (25-Cincinnati, Ohio-5 years)

'68 WCLU, '69 WKYL, WMOH, '72 WJIM

10am-3pm - George Brown (28-Detroit, Michigan-12 years)

'64 KULA, '65 KNDI, KGU, '66 KORL, '67 WABX, '68 WHFI, '69 KRCB, '71 WJIM

3-7pm - Tom McNamera

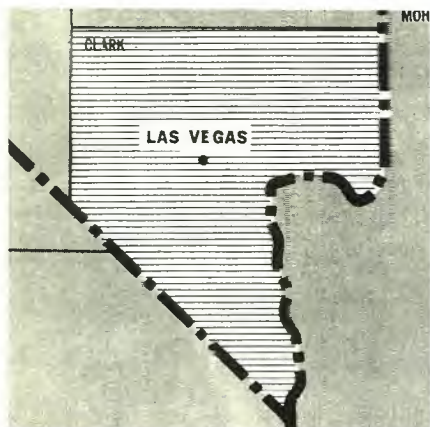
7pm-12 midnight - Jim Coffman (27-Detroit, Michigan-7 years)

'55 WBCH, WPBL, '69 WJIM

12 midnight-6am - Terry Hopkins (21-Lansing, Michigan-2 years)

WJIM

# LAS VEGAS



Las Vegas, Nevada, 110th Market Rank. Metro Population: 275,288, Total Population: 350,000

Ethnic Breakdown: Black - 10%

**ECONOMY:** Tourism, no matter how you look at it, fully one-half the jobs in the city have to do with gambling, and the strip in general. City is building a new monorail that will go from the airport to the strip and downtown. There is very little agriculture here. The University of Nevada at Las Vegas is about 5,000 people.

**COLLEGES, UNIVERSITIES, ARMY BASES, OTHER INSTITUTIONS:**

The UNLV campus is the largest in the county of Clark in which Las Vegas is located. There is a new community college, similar to the junior college system of the California area.

**THE PEOPLE:** Strong country town, despite the Vegas strip, interesting to note that the city is tremendously influenced by the Mormon faith, by far the largest church in town. Off the strip, you find extreme conservatism, heavy Democrat voting here, long hairs?...very few...

**TWO RECOMMENDED HOTELS:** The new "MGM" (Grand Hotel), the International Hotel (Hilton Hotel), Union Plaza (downtown).

**COST OF LIVING:** Average price for bread: \$.30-.35, regular gasoline 40

cents, one bedroom apartment w/pool: furnished: \$225, unfurnished: \$175, there is no state income tax.

**DISC JOCKIES MAKE:** Lowest: \$350, Highest: \$2,000, Average: \$700

AM		
KENO	Top 40	1460
KLAV	Talk/MOR	1230
KLUC	Prog. MOR	1140
KORK	MOR	920
KRAM	Country	1340
KVEG	MOR	970

FM		
KLUC	Prog. MOR	98.5
KORK	MOR	97.1
KRGN	MOR	101.9
KVEG	MOR	92.3

## SPOTLIGHT ON-----

KLAV 2634 State Street, Las Vegas, Nevada 89109 735-6633

Format: MOR

Freq.: 1230 Power: 1 KW

Owner: Frontier Broadcasting

Total Employees: 14

General Manager: Alex Gold

Station Manager: Alex Gold

Sales Manager: Sonny Grill

Program Director: Harvey Allen

Music Director: Harvey Allen

Policy: Playing various sounds

according to time segment. Hot 100,

big band, easy listening and all night

jazz show. Promo men policy is open

News Director: Murray Westgate (2)

Chief Engineer: Gordon Atteberry

Head of Accounting: Valerie Bailey

Age Target: Over 25

6-10am - Harvey Allen (Philadelphia, Pennsylvania-9 years)

'64 KYUM, '58 KOGO, '71 KOA-TV, '72 KLAV

10-11am - Muriel Stevens (Philadelphia, Pennsylvania-14 years) KLAV/CBS

12 noon-4pm - Eddie Hall (50-New York-4 years)

5-7pm - Joe Delaney (50-Philadelphia, Pennsylvania-15 years)

'69 KLAV, KTOO, KRAM, WJMR

7pm-12 midnight - Gene Harvey (31-Las Vegas, Nevada-16 years)

12 midnight-6am - Max Lindberg (41-Galesburg, Illinois-18 years)

'52 WGIL, '58 WOC, '64 KSGI, '66 KTKT, '69 KAAA

KLUC P.O. Box 14805 Las Vegas,  
Nevada 89114 (702) 735-5147

Format: Top 40

Freq.: 1140 khz Power: 10,000 watts

Owner: KLUC Broadcasting Company

General Manager: Richard Phalen, Jr.

Station Manager: Richard Phalen, Jr.

Sales Manager: Mike Kelly

Program Director: Tom Robertson

Music Director: Keith Stewart

News Director: Jay Albright

Chief Engineer: Jack Smith

Head of Accounting: Dorothy Blink

Age Target: 18-34

6-10am - Mason Thomas

10am-2pm - Jack Abell

2-6pm - Tom Robertson

6pm-12 midnight - Keith Stewart

12 midnight-6am - Bob Roberts

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KORK 1950 Sandhill Road, P.O. Box  
2927 Las Vegas, Nevada 89104 (702)  
457-5511

Format: MOR

Freq.: 920 Power: 5,000

Owner: Donrey Media Group

Total Employees: 18

General Manager: Joseph W. McMurray

Sales Manager: Dennis Hubbard

Operations Manager: H.A. Jones

Music Director: Jim Walker

Policy: Singles and LP cuts. Open  
promo policy.

News Director: Darrell Dreyer (3)

Chief Engineer: Gordon Alsum

Head of Accounting: Ruth A. Waite

Age Target: 21+

6-10am - Red McIlvaine

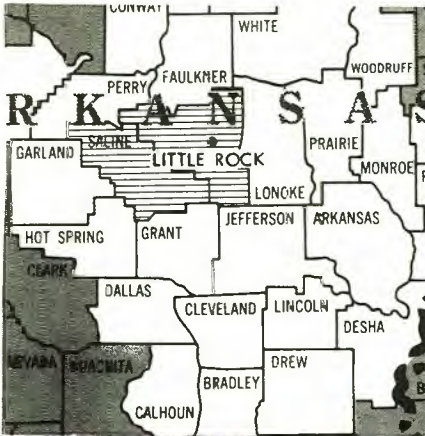
10am-2:30pm - Tru Hawkins (Las  
Vegas)

2:30-7pm - Walt Reno (Des Moines)

7pm-12 midnight - Jim Walker

12 midnight-6am - Tony Thomas (Las  
Vegas)

# LITTLE ROCK



Little Rock, 88th Market Rank.  
Population: 347,200.

Ethnic Breakdown: Black - 22%.

**ECONOMY:** City has always been a heavy agricultural area, particularly in cotton, rice and soybeans. They are, however, beginning to move toward industry. U.S. Time, Teletype and AMF bicycles are now located here. This is the state capitol, plus it is about the only Arkansas city that connects with other major cities by air. It is located in the center of the state with interstate highways running through it. Tourism is important, city pushes hunting and fishing in the area. Hot Springs Resort is located 50 miles away. There are only a couple of small colleges here including University of Arkansas at Little Rock, about 4,500 students. Little Rock is an older city and is not growing too rapidly.

**THE PEOPLE:** City is tremendously influenced by the church, especially Southern Baptists, tremendously conservative. Won't see many long hairs here.

**COST OF LIVING:** Fairly low, one bedroom apartment is about \$140 a month. Food is high, but low state income tax and other items make it a low cost place to live. Jocks make from \$65 a week to \$25,000 a year. Average Top 40 jock makes \$165 a week.

AM		
KAAV	Top 40	1090
KALO	Black	1250
KARN	MOR	920
KEWP	MOR	1380
KLRA	Country	1010
KMYO	MOR	1050
KOKY	Black	1440
KXLR	Country	1150

FM		
KARN	Solid Gold	103.7
KMYO	MOR	95.7
KRAA	Beautiful	94.1

## SPOTLIGHT ON

KAAV 1425 West 7th Street, Little Rock, Arkansas 72203 375-5311

Format: Top 40

Freq.: 1090 kc Power: 50,000 kw

Owner: Lin Broadcasting

General Manager: Pat Walsh, Jr.

Station Manager: Pat Walsh, Jr.

Sales Manager: Pat Walsh, Jr.

Program Director: Wayne Moss

Music Director: Sonny Martin

Policy: 40 to 50 singles are played plus a good many LP cuts at different time segments. Promo men policy is open.

News Director: Mitch Michals

Chief Engineer: Felix McDonald

Head of Acctg.: Eloise Copeland

Age Target: 18-35

6:30-10am - Sonny Martin (30-Pine Bluff, Arkansas-12 years)

KDAL, KAAV

10am-12 noon - Bill Edwards (26-No. L.R., Arkansas-4 years)

'69 WEAM, KPLX-FM, KRAA-FM, '70 KVEZ-FM

12 noon-3pm - Bob Robbins (28-Tampa, Florida-11 years)

'63 WAAQ, '64 WDEC, KAAV

3-6pm - Wayne Moss (12-Nashville, Tennessee-12 years)

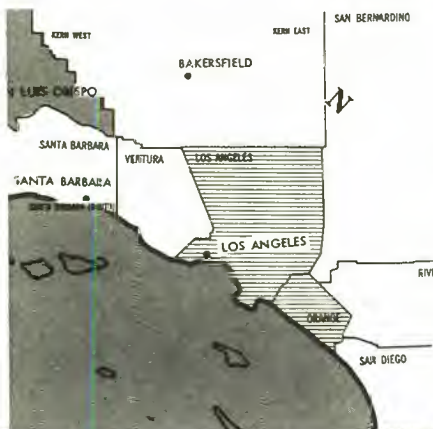
'60 WKDA, '62 KAAV, '64 WABB (PD), '65 WQNC, '69 WDEC, '71 KAAV (PD)

8-11pm - Frank Woods

11pm-6am - John Diamond (Hal Moore) (27-Atlanta, Georgia-5 years)

'68 WDEC, '69 WCLS, '70 WDAK, WTAL, '71 WMEN, WGAI, '72 KAAV

# LOS ANGELES



Los Angeles, California. 2nd Market Rank, Metro Population: 7,202,300

Ethnic Breakdown: Black - 17.9%, Spanish - 18.4%, White - 58.8%, American-Indians - 0.3%, Other - 3.9%

**HISTORY:** Records show that a branch of the Shoshoni Indian tribe lived in the Los Angeles area during the middle 1500's. A group of them settled in a village known as Yang-na. When Spaniards came to the region from Mexico in 1781, they found relics. The Spanish governor of upper California, Felipe de Neve, founded Los Angeles on September 4, 1781. Mexico won its independence from Spain in 1821, and took over the government of Los Angeles in 1835. Several Mexican revolutions broke out in Los Angeles before American troops captured it during the Mexican War in 1847. After the war, in 1848, Mexico gave up the California region to the United States. Los Angeles was incorporated as an American city on April 4, 1850, five months before California joined the Union.

**ECONOMY:** Los Angeles ranks high in the production of aircraft, airplane parts and electronic equipment. The city stands third in oil refining, first in the production of sports clothing and second in furniture making. The movie, television, record industries are increasing.

**COLLEGES, UNIVERSITIES, ARMY BASES, OTHER INSTITUTIONS:** UCLA, USC, Cal State Universities, Loyola, Cal. Inst. of the Arts, Chouinard Art Institute, Cal State Polytechnic, Fort MacArthur El Toro Marine Base, Edwards AFB.

**TWO RECOMMENDED HOTELS:** Ambassador (downtown), International (airport), Century Plaza Hotel (Century City).

**COST OF LIVING:** Average price for bread: \$42, regular gasoline: 35.9 cents, one bedroom apartment w/pool: furnished - \$175-200, unfurnished - \$145-160

**DISC JOCKIES MAKE:** Lowest: \$125, Highest: \$100,000 per year, Average: \$300

AM		
KABC	Talk	790
KALI	Spanish	1430
KBIG	MOR	740
KDAY	Prog.	1580
KEZY	Top 40	1190
KFAC	Classical	1330
KFi	MOR	640
KFOX	Country	1280
KFWB	All News	980
KGBS	Contemp.	1020
KGER	Religious	1390
KGFJ	Black	1230
KGIL	MOR	1260
KHJ	Top 40	930
KIEV	Country	870
KIIS	Contemp.	1150
KLAC	Country	570
KMPC	MOR	710
KNX	All News	1070
KPOL	Beautiful	1540
KRLA	Top 40	1110
KROQ	Top 40	1500
KWIZ	Top 40	1480
KWKW	Spanish	1300
KKAR	Top 40	1220

FM		
KBCA	Jazz	105.1
KFAC	Classical	92.3
KFOX	Country	100.3
KHOF	Religious	99.5
KIOI	Beautiful	98.7
KKDJ	Top 40	102.7
KLDS	Prog.	95.5
KMET	Prog.	94.7
KNX	Prog. MOR	93.1
KOST	Beautiful	103.5

KPOL	Beautiful	93.9
KPPC	Prog.	106.7
KPSA	Beautiful	107.5
KRTH	Oldies	101.1
KUTE	MOR	101.9
KWST	Beautiful	105.9
KXTZ	MOR	104.3
KKPO	Prog. MOR	93.5
KUFM	MOR	94.3
KNAC	Prog.	105.5
KYMS	Prog.	106.3

**SPOTLIGHT ON**

KHJ 5515 Melrose, Los Angeles, California 90038 (213) 462-2133

Format: Top 40

Freq.: 930 Power: 5,000

Owner: RKO General Inc.

Total Employees: 75

General Manager: Dwight Case

Sales Managers: Case & Ivers

Program Director: Bill Watson

Music Director: Meredith Lifson

Policy: 30 singles, some gold throughout the day. See promo people Monday and Thursday from 9:30 to 5:00.

News Director: Lyle Kilgore (6)

Chief Engineer: Ed Dela Pena

Head of Acctg.: Hugh Del Regno

Age Target: 12-49

6-9am - Robert W. Morgan (Galin, Ohio)

WIND, '65 KHJ

9am-12 noon - Bill Wade (Los Angeles, California)

KGB, '68 KHJ

12 noon-3pm - Sonny Fox (Grand Rapids, Michigan)

KCBQ, '72 KHJ

3-6pm - Don Steele (Hollywood, California)

KEWB, KISN, '65 KHJ

6-9pm - Jerry Butler (Cleveland, Ohio)

WRKO, '69 KHJ

9pm-12 midnight - Cat Simon

WRKO (Johnny Williams), '72 KHJ

12 midnight-6am - Johnny Williams (Denver)

KIMN, '65 KHJ

Weekends ( 9-3 Sunday) - Mark Elliott (Des Moines)

KFRC, '69 KHJ

KDAY 1700 N. Alvarado, Los Angeles, California 90026 (213) 665-1105

Format: Rock

Freq.: 1580 Power: 50,000 W

Owner: Rollins Inc.

Total Employees: 30

General Manager: Art Astor

Station Manager: Art Astor

Sales Manager: Tom Roe

Program Director: Bob Wilson

Music Director: Sim Farar

News Director: Lew Irwin (3)

Chief Engineer: Andy Laird

Head of Acct.: Mary Pedrotta

Age Target: 18-34

6-10am - Nathan Roberts (28-Atlanta, Georgia-10 years)

WGST, '70 KDAY

10am-3pm - Mike Lundy (29-Minn. Min.-13 years)

KAFY, KFI, KGBS, '71 KDAY

3-7pm - Tom McKay (23-Buffalo, New York-8 years)

WWOL, WSBT, WKBW, KEXL, KTFM, '72 KDAY

7pm-12 midnight - Wolfman Jack (30-New Jersey-17 years)

12 midnight-6am - Bill Martinez (23-Los Angeles, California-3 years)

KWIZ

KROQ 131 E. Magnolia, Burbank, California 91502 (213) 846-1500

Format: Top 40

Freq.: 1,500 Power: 10,000

Owner: Burbank Broadcasting

Total Employees: 60

General Manager: Gary Price

Station Manager: Gary Price

Sales Manager: Lee Larsen

Music Director: Mike Lee

Policy: 34-40 singles, 20 LPs. See promotion people on Tuesday. Any other day by appointment.

News Director: Leo McElory (10)

Chief Engineer: Mike Dorough

Head of Accounting: Sue Itucin

Age Target: 14-30

6-10am - Charlie Tuna (Kearney, Nebraska-11 years)

KGFW, KLEO, KOMA, WMEX, KCBQ, KHJ, '72 KROQ

10am-2pm - Sam Riddle (Fort Worth, Texas-18 years)

KHJ, KFVB, KRWA, KDEO, KBUZ, KELP, KDUB, KRDC, KCLE, KDAY

2-6pm - Steve Lundy (Tyler, Texas-15 years)

KFRC, WLS, KILT

6-10pm - Jim Wood (33-Tyler, Texas-14 years)

KILG, KGFJ

10pm-2am - Jimmy Rabbitt (31-Tyler, Texas-14 years)  
 KMET, KBBQ, KFJ, KRLA, KLIF, KCBQ  
 2-6am - Steve Sands (25-Ventura, California-11 years)  
 KGBS, KEZY, WSB, KACY

KRLA 1401 So. Oak Knoll, Pasadena, California 91109 (213) 81-2591  
 Format: Future Rock  
 Freq.: 1110 Power: 50,000  
 Owner: Oak Knoll Broad.  
 General Manager: Lawrence Webb  
 Station Manager: Hal Matthews  
 Sales Manager: Lee Willis  
 Program Director: Reb Foster  
 Music Director: Ron Budnick  
 Policy: 95% LPs. See promo people Monday.  
 News Director: Bill Browning (7)  
 Chief Engineer: Jack Reeder  
 Head of Accounting: Don Fry  
 Age Target: 18-34

6-9am - Johnny Hayes (34-Macon, Georgia-15 years)  
 KYA, KDAY  
 9am-12 noon - Bob Dayton (38-New York, New York-15 years)  
 WIL, WABC, KRLA  
 12 noon-3pm - Greg Shannon (23-New York, New York-3 years)  
 KKOK, KUDU, KBBY-FM, KDES, XTRA, KOST-FM, KDAY  
 3-6 pm - Shadoc Stevens (26-Jamestown, North Dakota-15 years)  
 KEYJ, KILO, KQWB, KIKX, WRKO, KHJ  
 6-9pm - China Smith (28-Grand Rapids, Michigan-6 years)  
 '66 WGRD (Wayne Thomas) '70 KCBQ, '71 KING, '72 KDAY, KRLA  
 9pm-12 midnight - Lee Simm (23-Charleston, South Carolina-3 years)  
 WIMA, WZOO, KCBQ, KRLA  
 12 midnight-6am - Russ O'Hara (26-Glendale, California-9 years)  
 KBLA, KSEE, KUTY, KRAO, KTKT, KIKX, KMEN, KGFJ, KKDJ-FM, KRLA

KMET-FM 5828 Wilshire Boulevard, Los Angeles, California 90036 (213) 937-0117  
 Format: Prog. Rock  
 Freq.: 94.7 Power: 58,000

Owner: Metromedia  
 Total Employees: 35  
 General Manager: L. David Moorhead  
 Station Manager: L. David Moorhead  
 Sales Manager: Howard Bloom  
 Program Director: Mike Hunter  
 Music Director: Richard Kimball  
 Policy: 90% of programming is LP cuts  
 News Director: Ace Young (3)  
 Chief Engineer: Bob Griffin  
 Head of Accounting: Frank Livermore  
 Age Target: 18-34

6-10am - Mikel Hunter (34-North Carolina-15 years)  
 KLIV, KTKT, KRLA, KMET  
 10am-2pm - Richard Kimball (36-Oakland, California-15 years)  
 KSJO, KDIA, KCRA, KSAN, KMET  
 2-6pm - B. Mitchell Reed (43-Brooklyn, New York-20 years)  
 WOR, WMCA, KFWB, KRLA, KMET  
 6-10pm - Steven Clean (27-Detroit, Michigan-5 years)  
 WBCN, KPPC, KMET  
 10pm-12 midnight - Mary Turner (25-Baltimore, Maryland-5 years)  
 KNEW, KSAN, KSFJ, KMET  
 2-6am - Martin Perlich (36-Cleveland, Ohio-10 years)  
 WMMS, KMET

KLOS-FM 3321 So. La Cienega, Los Angeles, California 90016 (213) 663-3311  
 Format: Progressive  
 Freq.: 95.5 Power: 64,000  
 Owner: American Broad. Co., Inc.  
 General Manager: John Winnaman  
 Station Manager: John Winnaman  
 Sales Manager: Paul Cassidy  
 Program Director: Tom Yates  
 Music Director: Paula Porter  
 News Director: Marshall Phillips (1)  
 Chief Engineer: Art Sterman  
 Head of Accounting: ABC  
 Age Target: 16-28

6-10am - Jeff Gonzer  
 10am-2pm - Jim Ladd  
 2-6pm - J.J. Jackson  
 6-10pm - Jim Patton  
 10pm-2am - Damon Bragdon  
 2-6am - Alan Burton and Marshall Phillips

KGFJ 5900 Wilshire Boulevard, Suite 330, Los Angeles, California 90036 (213) 937-5900  
 Format: R & B

Freq.: 1230 Power: 1,000  
 Owner: Tracy Broadcasting Corporation  
 Total Employees: 45  
 General Manager: Arnold Schorr  
 Station Manager: Arnold Schorr  
 Sales Manager: Robert E. Reich  
 Program Director: Roland Bynum  
 Music Director: Pierre Gonneau  
 Policy: 40-45 singles. No albums. See promo people Wednesday 9-noon.  
 News Director: Booker Griffin (6)  
 Chief Engineer: Homer Obushon  
 Head of Accounting: Shirley Fell  
 Age Target: 18-34

6-9am - Al Waples (26-St. Louis, Missouri-6 years)  
 WWRL, WDAS, KWK, KATZ, '72 KGFJ  
 9am-12 noon - Roland Bynum (32-Detroit, Michigan-6-1/2 years)  
 WGIV, WCHB, WAPX, '67 KGFJ  
 12 noon-3pm - Tom Cross (31-Memphis, Tennessee-8 years)  
 KYAC, KPRS, '68 KGFJ  
 3-6pm - Buster Jones (30-Paris, Tennessee-11 years)  
 WDAS, KATZ, WKAC, '70 KGFJ  
 6-9pm - Don Tracy (30-Pittsburgh, Pennsylvania-7 years)  
 WPOP, '69 KGFJ  
 9pm-12 midnight - Joe Terry (Los Angeles, California-3-1/2 years)  
 KDON, KCOH, '71 KGFJ  
 12 midnight-4:30am - Charlie Brown (37-11 years)  
 WWHI, WOL, WWRL, KGFJ  
 4:30-6am and Weekends - Paul Kidd (38-Kansas City-10 years)

KPOL 5700 Sunset Boulevard, Los Angeles, California 90028 (213) 466-4123  
 Format: Good Music  
 Freq.: 1540 Power: 50,000  
 Owner: Capital Cities Broadcasting Corporation  
 Total Employees: 40  
 General Manager: Peter C. Newell  
 Operations Manager: Al Herskovitz  
 Sales Managers: General - Paul LaGasse, National - Gene Wagner  
 Music Director: Beth Altig  
 News Director: Ray Owen (5)  
 Chief Engineer: Franz Cherny  
 Head of Accounting: Carlos Fandino  
 Age Target: 18+

6-10am - Bob Harris (Los Angeles,

California-12 years)  
 2-6pm - Fred Vanderhurst (Los Angeles-9 years)  
 6-10pm - George Crofford (Los Angeles-19 years)  
 Swing - Bruce Buell (Los Angeles-20 years)

KEYZ 1190 East Ball Road, Anaheim, California 92805 625-7018  
 Format: Top 40  
 Freq.: 1190 Power: 5,000  
 Owner: KEYZ, Inc.  
 General Manager: Daniel P. Mitchell III  
 Station Manager: David P. Mitchell III  
 Sales Manager: Barry Shoiman  
 Program Director: Arnie McCatchey  
 Music Director: Jack Alexander  
 News Director: Adam J. DeMarais  
 Chief Engineer: Jay Miller  
 Head of Accounting: Betty Bonk  
 Age Target: 18-34

6-9am - Mark Denis  
 9am-12 noon - Arnie McCatchey  
 12 noon-4pm - Gary Marshall  
 4-8pm - Jim Meeker  
 8pm-12 midnight - Dave Sebastian  
 12 midnight-6am - Paul Freeman  
 Weekends - Scott Morgan, Doug Taylor

KNAC-FM 320 Pine, Suite 1000 F-M Building, Long Beach, California 90812 (213) 437-0366  
 Format: Prog. Rock  
 Freq.: 105.5 Power: 3,000  
 Owner: Harden Broadcasting  
 Total Employees: 17  
 General Manager: James Harden  
 Station Manager: James Harden  
 Program Director: Ronny McCoy  
 Music Director: Ronny McCoy  
 Policy: Jocks select own music.  
 News Director: Frank Jolle  
 Chief Engineer: Ace Simpson  
 Age Target: 18-34

6am-12 noon - Franke Jolle (33-St. Louis, Missouri-14 years)  
 KKDJ, KYMS, WKBW, KLIF, KBOX, KVIL, WMAK, WNOE, KAFY, KONO, KNOV, WPGC, WNEX, WPLO, WKIK, KNAC  
 12 noon-6pm - Ronny McCoy (28-Dallas, Texas-9 years)  
 '63 KBEL, '64 WRR, KCUL-AM-FM, KTVT, '65 KXOL-AM-FM, '67 KVIL-AM-FM, '68 KNAC-FM  
 6-10pm - John Clarke (25-Los Angeles,



California-5 years)

KBLA, KYSN, WGMA, KUDU, KDOWN, KISN, KAKA, KWAC-FM  
10pm-12 midnight - Skip Weshner  
(45-New York, New York-28 years)  
'56 WBAI, '59 WABC, '61 WNCN, '63  
WBEN, '67 KRHM, '71 KFAC-FM, '72  
KNAC-FM

KIIS 4015 Wilshire Boulevard, Los  
Angeles, California 90010 (213)  
385-2101

Format: Soft Rock

Freq.: 1150 kHz Power: 5,000 watts

Owner: John Palmer

Total Employees: 41

General Manager: John Palmer

Station Manager: John Palmer

Sales Manager: John Wolfe. Chuck  
Martin

Program Director: Sonny Melendrez

Music Director: Dave Pell

Policy: 500 singles, 200 albums. See  
promotion prople 10-3 Tuesday and  
Thursday.

News Director: Charleye Wright (3)

Chief Engineers: George Riggs, Ingram  
Clark

Head of Accounting: Roberta French

Age Target: Youthful Personalities

6-10am - Dave Diamond (Deadwood,  
South Dakota-12 years)

WKGN, KOIL, WIL, KBTR, KHJ,  
KRLA, KFVB, KFRC, KIIS

10am-3pm - Jack Angel (Berkeley,  
California-15 years)

'57 KYOS, '58 KJAX, '59 KJBS, '60  
KOLO, '62 KEX, '67 KMPC, '69 KFI,  
'72 KIIS

3-8pm - Jerry Mason (38-Parks,  
Nebraska-10 years)

'63 KAHR, '67 KIRO, '68 KRNO, '69  
KNAC, '70 KIIS

8pm-12 midnight - Rod McKean  
(40-Riverside, California-23 years)

'49 WRLN, '54 KRKD, '70 KIIS

KWIZ 3101 West 5th Street, Santa  
Ana, California 92703 (714) 839-4220

Format: Pop "Standards", "Oldies," C  
& W, MOR, Top 40, audience  
participation, telephone talk,  
community involvement.

Freq.: 1480 Power: 3,000

Owner: Voice Of The Orange Empire,  
Inc. (Davis Broadcasting)

Total Employees: 37

General Manager: William H. Weaver

Station Manager: Earl L. Trout, III

Sales Manager: Philip C. Davis

Program Manager: Earl L. Trout, III

Music Director: Winnie Coombs

Policy: 75% oldies. Some LPs.

News Director: Jean MacLean (3)

Chief Engineer: Norm Pilawski

Head of Accounting: Dixie Denbo

Age Target: 25-34

6-10am - Buddy Clyde

10am-3pm - Tony St. James  
(27-Philadelphia, Pennsylvania-8 years)

'65 KFMW, '66 KHJ-AM-FM, KTBT  
(PD), KYMS, KLYD, '70 KWIZ

3-7pm - Earl L. Trout, III (27-Blythe,  
California-12 years)

'61 KYOR, '66 KFIF, '66 KDZA, '67  
KDWB, '69 KDAY, '70 KWIZ

7pm-12 midnight - J. Thomas Woods,  
Jr. (25-Durham, N. Carolina-10 years)

'63 WSSB, '66 WTMA, WKIX, '68  
WRNC, '69 WGGG, WWOK, '70

WGGG (PD)

12 midnight-6am - Bob Joy  
(28-Tucson, Arizona-10 years)

'67 KIKX, '68 KAIR, KDIG, KHOS,  
KPAL (PD), '70 KEEN (MD), KEGL,

KLIV, KWIZ

KGIL 14800 Lassen Street, San  
Fernando, California 91343 San

Fernando Valley, California 91343  
877-3466

Format: MOR

Freq.: 1260 5,000 watts

Owner: Buckley Broadcasting  
Corporation of California

Total Employees: 50

General Manager: Stanley G. Warwick

Station Manager: Stanley G. Warwick

Station Manager: Stanley G. Warwick

Sales Managers: Alvin D. Ostrin, Jim  
Mergen

Program Director: Chuck Southcott

Music Director: Chuck Southcott

Policy: 50 singles per week and a  
constant 200 LPs. Open promo policy.

News Director: Jim Martin (10)

Chief Engineer: David Mandelbaum

Head of Accounting: Joann Larson

Age Target: 25-49

6-10am - Dick Whittington  
(38-Wilmington, Delaware-19 years)

KGIL, KABC, KLAC, LGIL, KSFO

10am-3pm - Larry Van Nuys (31-Los  
Angeles, California-13 years)

KXO, KBLA-FM, KNOB-FM,

KGfJ-AM, KBLA, KGIL  
3-7pm - Tom Brown (34-Chicago, and  
Seattle-14 years)

'59 WDWS, '60 WKID, '63 WIOK, '65  
K C M O - A M - F M - T V , ' 6 8  
WDAF-AM-FM-TV, '70 KGIL

7pm-12 midnight - Scott O'Neil  
(30-Raleigh, North Carolina-15 years)  
'57 WSHE, '58 WRAL, '63 WLOX, '64  
WKRG, '65 CBS-Radio & TV

12 midnight-6am - Ken Griffin  
(35-Waterbury, Connecticut-16 years)  
'56 WWCO, '58 WBOS, '61 WHYX,  
'63 WPOP, '65 WDRC, '70 KGIL

KMPC 5858 Sunset Boulevard, Los  
Angeles, California 90028 (213)  
469-5341

Format: MOR

Freq.: 710 Power: 50,000 watts

Owner: Golden West Broadcasters and  
Signal Corporations

Total Employees: 135

Vice President: Stanley L. Spero

General Manager: Stanley L. Spero

General Manager: George Lindman

Sales Manager: Kenneth L. Miller

Program Director: Mark Blinoff

Music Director: Alene McKinnev

Policy: 40-50 singles. Current albums.  
See promotion people Monday,  
Wednesday, and Thursday.

News Director: Val Clenard (12)

Chief Engineer: Mel Cody

Head of Accounting: Dorothy Murray

Age Target: 18+



**GEOFF  
EDWARDS**



**WINK  
MARTINDALE**



**KATHY GORI**



**DICK  
WHITTINGHILL**



**GARY  
OWENS**



## CARROLL



## MAGNUS

KFOX 666 E. Ocean Boulevard, Long Beach, California 90802 775-2367

Format: Country Music

Freq.: 1280 Power: 1,000 Kw

Owner: John Walton

Total Employees: 23

General Manager: Robert O. Franklin

Station Manager: Robert O. Franklin

Sales Manager: Frank Simon

Program Director: Charlie Williams

Music Director: Don Hinson

Policy: Approximately 65 singles and 15 LPs

News Director: Stan Evans (3)

Chief Engineer: Carl Hanson

Head of Accounting: A. Farnsworth

6-9am - Gene Price

9am-12 noon - Charlie Williams

12 noon-3pm - Don Hinson

3-7pm - Joe Ferguson

7pm-12 midnight - Arlan Sanders

12 midnight-6am - Bob London

KKDJ 6290 West Sunset Boulevard, Suite 1600, Los Angeles, California 90028 (213) 466-8381

Format: Top 40

Freq.: 102.7 MHz Power: 8 Kw

Owner: Pacific and Southern Broadcasting Co., Inc.

Employees: 24

General Manager: Jack Carnegie

Station Manager: Jim Austin

Sales Manager: Dick Penn

Program Director: Bill Comb

Music Director: Jeff Salgo

Policy: Approximately 30 singles and 15 LPs. See Promo people everyday except Wednesday.

Chief Engineer: Paul Wieman

Head of Accounting: Gloria Couti

Age Target: 16-24

6am-12 noon - Billy Moore (30-Chattanooga, Tennessee-10 years)

'62 WDXE, '64 WDXI, '65 WWUN, '67

WPDQ, '68 KOIL, '72 KKDJ

12 noon-6pm - Bill Comb (29-Lincoln, Nebraska-11 years)

'61 KRNO (KBON), '67 XTRA,

WUBE, '71 KKDJ

6pm-12 midnight - Bob Miles (31-Long Beach, California-4 years)

'68 WROY, '69 WKBA, WSLs, '72

KBBQ, KKDJ

12 midnight-6am - Jeff Salgo (21-Los Angeles, California-11 years)

'65 KRHM, KBIG-AM-FM, '70 KLAC,

'71 KKDJ

KPSA 7919 West Sunset Boulevard, Los Angeles, California 90046 (213) 874-5772

Format: MOR

Freq.: 107.5 Power: 34,000 Watts

Owner: PSA Broadcasting

Total Employees: 16

General Manager: Alton E. Kennedy

Station Manager: Alton E. Kennedy

Sales Manager: Dick Atchison

Program Director: Ed Greenly

Music Director: Ed Greenly

Policy: Music selected by familiarity and music quality and sales

News Director: Ed Greenly (5)

Chief Engineer: Ric Hammond

Age Target: 25-49

4am-12 noon - Jim Warlin (25-San Gabriel, California-4 years)

WGH, '72 KPSA

12 noon-4pm - Ed Greenly (33-Los Angeles, California-7 years)

4pm-12 midnight - Paul Patrick (48-20 years)

KUDE, KSOM, KSDA, KRIB (PD),

WGLO, WLCX, '71 KPSA

12 midnight-4am - Sam Jones (37-Chicago, Illinois-3 years)

'54 Armed forces, KLAC, KVOV

KJLH, '71 KPSA



Louisville, Kentucky, 40th Market Rank, Metro Population: 836,400.

Ethnic Breakdown: Black - 12.2%

**HISTORY:** George Rodgers Clark was preparing campaign in "N.W. Territories", Ohio, Indiana, Illinois, Michigan, Wisconsin - where French predominated. He was escorting settlers and camped here when France entered the war. So they named their fortified camp "Louisville" honoring French king "Falls of the Ohio" here forced overland portage of river traffic. City grew and prospered. Canal built which today handles more tonnage than the Panama Canal. Grew faster than the older center at Lexington. Now 8 times size of Lexington. Louisville center of pro-Union sentiment. Important supply base for Union Armies. Many German immigrants now indistinguishable as an ethnic minority though German names are common. Became manufacturing town. Good transportation made city also major warehousing, and distribution point. Agribusiness center. Commercial and financial center. Also cultural center. Pres. Zachary Taylor buried here near his home. Kentucky Derby, 3 race tracks. Annual Steamboat race. Fine and Lively Arts Center. World's Championship Horse Show.

**ECONOMY:** Manufacturing employs

almost exactly 1/3 of labor force. Home appliances, whiskey, cars and trucks, tobacco products, chemicals, paint and varnish, printing and publishing, woodworking, furnitures and fixtures. Largest retail center in state and second fastest growing retail market in the nation. Growing medical center, especially strong in services for eye and ear disorders. Northern terminus of Southern railroad and Southern terminus Northern railroads. River carries unbelievable freight. Also used for recreation - boating, water skiing, etc. Airport: 10 minutes from downtown. Interstates I-71, I-64, and I-65. Distribution industries serve S.E. United States, and East Northcentral U.S. As center of manufacturing and commerce for Kentucky, became the center of Kentucky's financial and legal businesses. Last two years very rapid growth in office space available. Next 5 to 10 years, Floodwell extension will draw river oriented industries. Next 50 years new airport will grow into an Air Port City.

**COLLEGES, UNIVERSITIES, ARMY BASES, OTHER INSTITUTIONS:** U. of Louisville (10,142) undergraduate school plus grad schools of business, law and medicine. In 1972 ranked number 2 in college basketball, number 17 in college football. Nine other colleges with combined enrollment of approximately 10,000. Fort Knox located 30 miles southeast. U.S. Army Armored Training Center. Thousands of troops. U.S. Gold Depository.

**THE PEOPLE:** People hospitable and polite. Combination of Yankee industry and Southern grace. Largely "blue collar" town. A branch office town. Civic leadership is diversified, no one family dominates. Residents enjoy a high standard of living, wish to preserve their quality of life, realize that, if they succeed in this, Louisville will grow, so we plan ahead, shaping growth into progress instead of just change. Jefferson County is a "swing" county - City Democratic, suburbs Republican. Can go either way. On obscenity: it is not perceived as being a pressing problem here. There are some dirty book stores. The people do not like them, but there are not many, so people do not get particularly

upset.

**TWO RECOMMENDED HOTELS:**  
The Executive Inn (airport), The Gelt House (downtown).

**COST OF LIVING:** About 6% below the average of cities in the survey. Average price for bread: \$.22, regular gasoline: 33.9 cents, state sales tax: 5%, state income tax: graduated to 6% over 8,000 adjusted gross income and \$20 tax credit per dependent.

**DISC JOCKEYS MAKE:** Average: \$175

AM		
WAKY	Top 40	790
WAVE	MOR	970
WFIA	Religious	900
WHAS	Prog. MOR	840
WHEL	Beautiful	1570
WINN	Country	1240
WKLO	Top 40	1080
WLou	Black	1350
WREY	MOR	1290
WTMT	Country	620
WXVW	Contemp.	1450
FM		
WHAS	MOR	97.5
WKLO	Religious	99.7
WKRX	Beautiful	106.9
WLRS	Contemp.	102.3
WSTM	MOR	103.1

WHAS Box 1084 Louisville, Kentucky 40201 582-7840

Format: Prog. MOR

Freq.: 840 kc Power: 50 kw

Owner: WHAS, Inc.

Total Employees: 50

General Manager: Ed Shadburne

Station Manager: Hugh Barr

Sales Manager: Jim Topmiller

Music Director: Jerry David Mellow

Policy: 15-20 current singles about the same with LP product. Heavy emphasis on gold.

News Director: Tom Dorsey (5)

Chief Engineer: Bill Hunter

Head of Accounting: Jack Koch

Age Target: 25-49

5-10am - Wayne N. Perkey (34-Clinton, Tennessee-12 years)

'61 WLAf, WATE, '64 WNOX, '66

WELC, WALA-TV, '69 WHAS

10am-3pm - Jerry David Mellow

(34-Evansville, Indiana-15 years)

'57 WTHI, '62 WAVI, '66 WHAS

3-7pm - Jeff Douglas (29-Hillside, New Jersey-8 years)

'63 WAER-FM (Jeff Zients), '66

WSYR (Jeff Zients), '67 WFBL, '70 WHAS

7-8pm or 8:-9:30pm - Milton Metz (51-Cleveland, Ohio-26 years)

'46 WHAS

WKLO 307 W. Walnut, Louisville, Kentucky 40202 (502) 589-4800

Format: Top 40

Power: 10,000

Owner: Great Trails

Total employees: 48

General Manager: Ernie Gudridge

Sales Manager: Bernie Thompson

Program Director: Bill Hennes

Music Director: Lee Gray

Policy: 15-20 on weekly play list with an amount or recurrences - 60% Gold - no LP play, promo men seen

Tuesday-Friday: 10am-12 noon

News Director: Ty Merridith (6)

Chief Engineer: Bruce Clark

Head of Accounting: Kathleen Brown

Age Target: 12-34

6-10am - Lee Gray (36-Oklahoma City, Oklahoma-17 years)

'49 KOMA, '57 WRIT, '59 WOKY, '61

WIND, '63 WTRY, '66 WHK, '67

WKLO, '68 WMCA, '69 WKLO

10am-2pm - Bill Love (29-Paintsville, Kentucky-12 years)

'63 WLAO, '66 WHOO, '68 WKGN, WPOP, '71 WKLO

2-6pm - Chuck Brady (27-Toledo, Ohio-9 years)

'67 WLYV, '68 CKLW, '69 WCWA,

'70 WTTO, CKGM, '71 WKLO

6-10pm - Tom Kennedy (23-Carbondale, Illinois-2-1/2 years)

'69 WCYN, WLAP, '70 WAZY, '71 WMEE, '72 WKLO

10pm-2am - Jonathan Stone

66 WAKY, '68 WKEE, '69 WLTT, WTT

2-6am - J.J. Wright (21-Louisville, (29-Bowling Green-12 years)

'66 WAKY, '68 WKEE, '69 WLTT, WTTO, '70 WGOW, WIRL, '71 WKLO

2-6am - J. J. Wright (21-Louisville Kentucky-2 years)

'71 WBGN, '72 WKLO

Weekends - Mike Rivers (28-Muskogee, Oklahoma-10 years)

'65 KOMA, '66 WHB, '67 KAKC,

CKLW, '68 WIBG, '72 WKLO

Weekends - Jack Crawford (27-New Albany, Indiana-10 years)

'61 WNAS, '64 WISC, '65 WBOW, '68 WHEL, WKLO, '69 WAFV, '70 WKLO

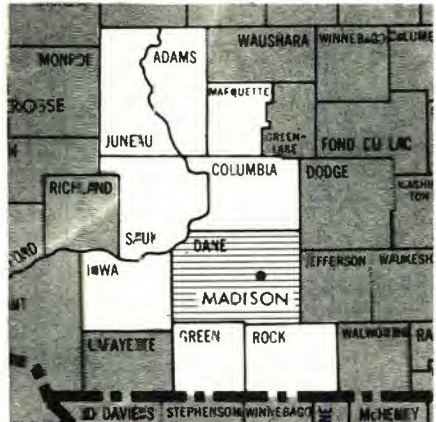
WINN 3rd and Broadway, Louisville,

Kentucky 40202 (502) 585-5148  
 Format: Country  
 Freq.: 1240 Power: 1,000 watts  
 Owner: Bluegrass Broadcasting  
 Total Employees: 33  
 General Manager: Art Grunewald  
 Station Manager: Art Grunewald  
 Sales Manager: Max Rein  
 Program Director: Moon Mullins  
 Music Director: Moon Mullins  
 Policy: About 80 records on play list along with heavy LP play. Promo men seen 10am-3pm Monday through Friday.  
 Chief Engineer: Mel Scarsdale  
 Head of Accounting: Lynne Carney  
 Age Target: 25-49

6-10am - Jim Walker (33-L. Kentucky-3 years)  
 10am-1pm - Dick Braun (Pittsburgh, Pennsylvania-20 years)  
 WKLD, WSAI, WTIK, WKWB  
 1-3pm - Al Risen (27-L. Kentucky-12 years)  
 WKLO, WAKY  
 3-6pm - Moon Mullins (26-Lubbock, Texas-11 years)  
 KUDI, KCKN, KLLL  
 6-9pm - Mike Wayne (25-Charleston, West Virginia-5 years)  
 9pm-1am - Dave Jacob (25-L. Kentucky-1 year)  
 1-6am - Dan Breeder (25-L. Kentucky-4 years)

WAKY River City Mall, Louisville, Kentucky 40202 (502) 583-8803  
 Format: Top 40  
 Freq.: 790 Power: 5,000  
 Owner: Lin Broadcasting  
 Total Employees: 33  
 General Manager: Donald W. Meyers  
 Station Manager: Donald W. Meyers  
 Sales Manager: Robert Rice  
 Program Director: John Randolph  
 Music Director: John Randolph  
 Policy: 30-35 singles and about 8 of the top LP cuts. Promo men seen anytime except 12-3pm Monday through Friday.  
 News Director: Bob Watson (5)  
 Chief Engineer: Andrew Jackson  
 Head of Acctg.: Morris Burkowitz  
 Age Target: 12-49

## MADISON



Madison, Wisconsin, 102nd Market Rank Population: 290,292  
 Ethnic Breakdown: Black - 2,607  
 ECONOMY: Based on two things - Madison is the capital of Wisconsin, most of the state offices are here. Secondly, it is the home of the University of Wisconsin. It houses some 30,000 students. To add to that, Wisconsin is a very heavy farming area, mainly dairy. This has a pretty heavy influence on the city. The farm land around Madison is superb. The city is 80 miles from Milwaukee, and with the beginnings of a push for new industry, it's expected the population of the town will double in the next fifteen years. The downtown area has been hit hard by its inaccessibility. Shop centers (one 25 acres across) are being built on the outskirts. A new Air Park plus an attempt at new ideas for the downtown area are in the making. Manufacturing industry: Oscar Mayer, Ohio Medical Products and Ray-O-Vac Division. ESB Inc. are three of the largest employers.  
 THE PEOPLE: An up tightness which existed between university students of a few years ago and the community has subsided to a more friendly dialogue and exchange of differences. Violence seems to be less of an answer than it was. At the same time the conservatives are starting to listen.

This is a good beginning.

**COST OF LIVING:** A one bedroom goes for \$175, indicative of a high cost of city living. Food costs are high, gasoline runs from 31 to 39 cents a gallon. Jocks make from \$120 to \$195. Average Top 40 jock makes \$150.

AM		
WIBA	MOR	1310
WISM	Top 40	1480
WMAD	Country	1550
WTSO	MOR	1070
FM		
WIBA	Beautiful	101.5
WISM	Prog. MOR	98.1
WMAD	Country	106.3
WMFM	Black	104.1
WRVB	Religious	102.5
WLVE	Prog. Top 40	94.9

#### SPOTLIGHT ON-----

WLVE-FM 621 N. Sherman Avenue, Madison, Wisconsin 53704 241-2101  
Format: Progressive

Freq.: 94.9 Power: 37,000

Owner: Community Service Radio, Inc.

Total Employees: 16

General Manager: Thomas R. Holter

Station Manager: Dean Sherwood

Sales Manager: Tony Smith

Program Director: Mike Reed

Music Director: Mike Reed

Policy: LPs are 85% of playlist. All music must be stereo. Open promo man policy.

News Director: Peter J. Devlin (4)

Chief Engineer: Clifford Growth

Age Target: 18-34

6-10am - Dean Sherwood

10am-4pm - Craig Williams

4-8:30pm - Dean Sherwood

8:30pm-2am - Mike Reed

WMAD Box 4408, Madison, Wisconsin 53711 271-6611

Format: Country

Freq.: 1550 khz Power: 5 KW

Owner: Hudson Broadcasting

Total Employees: 15

General Manager: James W. Young

Station Manager: James W. Young

Program Director: Thomas H. Uttormark

Music Director: Patrick J. Dischler

Policy: About 90 singles in play list. 2 featured LPs per week. Open promo

man policy.

News Director: Dave Hallett (1)

Chief Engineer: Victor M. Landau

Head of Acctg.: Patricia L. Benish

Age Target: 18-49

6-9am (Monday through Friday), 12 noon-6pm (Sunday) - Tom Mark (Uttormark) (27-Marion, Wisconsin-8 years)

'64 WMAD, '67 WISM, '68

AFN-Guam, '71 WMAD

9am-12 noon - 3-6pm Monday through Friday, - Noon-6pm Saturday - Hal Phillips (Gary Droessler) (24-Cuba City, Wisconsin-1 year)

'71 WAKC, WMAD

12:30-3pm Monday through Friday, 6am-12 noon Saturday - Pat Martin (Dischler) (22-Plain, Wisconsin-3 years)

'69 WSWW, '71 KHEY, AFN-Europe,

'71 WMAD

6pm-12 midnight Tuesday, Wednesday, Friday and Sunday - Cindy Scott (Accola) (23-Prairie Du Sac, Wisconsin-7 years)

'65 WVLR-FM, '68 WDUZ, '70 KYND, '70 WMAD

6pm-12 midnight Monday, Thursday, Saturday - Rick Seifert (24-Madison, Wisconsin- 3 years)

'70 WASR, '72 WMAD

7am-12 noon - Sunday - Dan Weber (Rutz) (22-Milwaukee, Wisconsin-3 years)

'70 WSWW, '71 KDUB-TV, WMTV, '72 WMAD

WIBA-FM P.O. Box 99, 3800 Regent Street, Madison, Wisconsin 53701 (608) 233-4211

Format: Progressive

Freq.: 101.5 MHz Power: 50,000 ERP

Owner: Badger Broadcasting Company

General Manager: Fred H. Gage

Station Manager: Fred H. Gage

Sales Managers: Ron Neve (FM), Bill Hughes (AM)

Program Director: James McInnes

Music Director: James McInnes

Chief Engineer: Norman Hahn

Head of Accounting: Celeste Regenber

Age Target: 18-34

6am-1pm - Simulcast with WIBA

1-4:30pm - Monday-Friday - Jane A.

Ifland (22-Brussels, Belgium-6 years)

'67 WECL, '70 WIBA

1-7pm - Sunday - Jack Wake

(26-Madison, Wisconsin)

'72 WIBA

4:30-8pm - Monday-Saturday -  
Richard J. Keidy (21-Madison,  
Wisconsin-1-1/2 years)

KFIL, WIBA-FM

4:30-8pm - Saturday, 7pm-12  
midnight - Sunday - Christopher P.  
Morris (22- Chicago, Illinois-3 years)

WSRM, WIBA

8pm-12 midnight - Monday-Thursday,  
12am-2am - Sunday - Jim McInnes  
(26-Arlington Heights, Illinois-8 years)

'64 WLFM, '68 WRST, WISU-FM &  
TV, '70 WIBA-FM

8pm-3am Saturday - Herb Young  
(25-Highland Park, Illinois-8 years)

'64 WEEF, '65 WLFM, '67 WNUR, '68  
WGN, Voice of America, '69  
WIBA-FM

WISM Box 2058, Madison, Wisconsin  
53701 (608) 271-1484

Format: Top 40

Freq.: 1480 , Power: 5,000

Owner: Midwest Family, Inc.

Total Employees: 40

General Manager: William R. Walker

Station Manager: William R. Walker

Sales Manager: Phil Fisher

Program Director: Bill Vancil

Music Director: Jonathan Little

Policy: 35 singles, 10 to 12 LP cuts.

See promo men by appointment only.

News Director: Wayne Wallace (5)

Chief Engineer: Chris Cain

Head of Accounting: Toby Bauer

Age Target: 18-35

5-9am - Clyde Coffee (35-15 years)

9am-1pm - Chuck Bailey (30-11 years)

1-2pm - Franklin Smith (27-6 years)

2-6pm - Jonathan W. Little (30-9  
years)

6-10pm - Robin Steele (25-5 years)

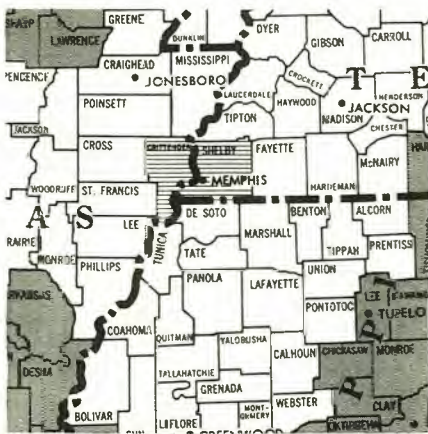
10pm-2am - Neil Gavin (22-3 years)

2-5am - Dick Baldwin (21-3 years)

Saturday and Sunday - David Ross  
(20-2 years)

Saturday and Sunday - Charlie Simon  
(21-2 years)

## MEMPHIS



Memphis, 42nd Market Rank,  
Population: 799,700. Metro area is  
close to a million, City ranks 15th in  
black population, 291,425, no other  
ethnic population to speak of.

**HISTORY:** Memphis is located right  
on the Mississippi River and serves as  
one of the nation's major ports, with  
the river emptying into the Gulf of  
Mexico. Although the French explorer  
La Salle built Fort Prudhomme on the  
site of what is today Memphis during  
the year 1682, John Overton is  
credited as being the founder, having  
built trading post there in 1794.  
Memphis is named for the Egyptian  
capital whose name was "Place of  
Good Abode".

**ECONOMY:** Among the principal  
industries are those connected with  
hardwood lumber and cotton. It's  
generally known as the hardwood  
flooring capital of the world, and  
cotton and cotton seed are likewise as  
important, some 4,000,000 bales  
handled annually making it the world's  
largest single cotton market. Memphis  
is the home of Holiday Inns  
Incorporated, and Plough, a company  
which not only makes many  
pharmaceutical products but also owns  
a good many radio stations. The music  
industry also has made substantial  
growth here with Stax, Hi, TMI and



Ardent all headquartering here. The city has 10 colleges with Memphis State heading the list with some 20,000 students. Desmoines-Owen is second with 1574 students. Millington Naval Air Station is here with about 15,000 people training to work on naval planes. The Liberty Bowl is centered here, also Memphis is the home of the Baptist Hospital, which is called the world's largest hospital, and at the same time St. Jude's hospital is here, that's the Danny Thomas backed children's only hospital.

**THE PEOPLE:** The city, with its heavy growth has now reached into Mississippi on the south, Arkansas on the west and is pushing mostly eastward toward Nashville. Water pollution is a heavy problem here, especially with the pollution on the Mississippi and the Wolfe River and McKeller Lake. The city is working hard to clean this up and regain their title of the cleanest city in the U.S. Noise pollution has been checked for some time with an anti-noise ordinance that makes horn blowing a rarity. The city is fairly laid back, as a whole. Elvis Presley coming from here, with the Holiday Inns also being a note of pride. The city is pushing toward an Atlanta-type atmosphere, Memphis Symphony Orchestra, Little Theatre, ballet, Brooks Memorial Art Gallery, etc. Racial troubles have plagued the city in the past, with the death of Martin Luther King here and rioting after the death, the problems seem to have subsided. Likewise the dress of the young people has changed here as most places, plenty of long hair and blue jeans, their hassles seem to be over and their acceptance is almost complete. Mayor Wyeth Chandler leans conservative and was elected probably as much because of his stand against bussing as anything else. He brings with him a new Police Chief, and just shortly after beginning they found much graft and payoffs reported in the police ranks, an investigation is going on right now, but word is the problem is widespread. Drug problems are like any other city with 169 arrests and convictions reported from the juvenile court last year and 132 in the first six months of

this year. The city is still hanging on a great deal to southern conservatism. The country club set is here, and the pace is slower than in larger northern cities, but, attitudes are continuing to grow more toward a metropolitan type trip.

**COST OF LIVING:** A one percent city sales tax, no state income tax, gasoline running a little below the national average, likewise just about everything being less than one would find in cities in the north, housing is no problem. A nice one bedroom unfurnished place in a complex with a pool and other recreational facilities will run about \$100 a month. Jock salaries are in the \$100 to \$250 ranges with the average top forty jock pulling in about \$195.

AM		
KUSD	Religious	730
KWAM	Gospel	990
W	Black	1070
WHBQ	Top 40	560
WHER	News/MOR	1430
WLOK	Black	1340
WMC	Prog. MOR	790
WMPS	Top 40	680
WMQM	Country	1480
WREC	Beautiful	600
FM		
KWAM	Country	101.1
WAID	Beautiful	104.5
WHBQ	Solid Gold	105.9
WMC	Progressive	99.7
WREC	Beautiful	102.7

#### SPOTLIGHT ON-----

WMC 1960 Union Avenue, Memphis, Tennessee 38104 274-8515

Format: Prog. MOR

Freq.: 790 Power: 5,000 Watts

Owner: Scripps-Howard Broadcasting

Total Employees: 17

General Manager: Dean Osmundson

Station Manager: Dean Osmundson

Sales Managers: Bob Webber (Local),

Dean Osmundson (National)

Program Director: Jack Parnell

Music Director: Bill Dollar

Policy: 25-35 singles, large percentage of others are hits of the past. No LP play as of now. See promo men when possible, which is most of the time.

News Director: Norm Brewer (5)

Chief Engineer: Buddy Frase

Head of Accounting: Jim Frommel

Age Target: 18-49

6-9am - Jack Parnell (34-Milan, Tennessee-17 years)

'55 WKBJ, '57 WDXI, '58 WHBQ, '71 WMC (PD)

9am-12 noon (Monday-Friday), 5am-9am (Saturday) - Tom Gurley (29-Corinth, Mississippi-9-1/2 years)

'63 KWYN, '68 KDRS, '68 WMC

12 noon-3pm - Bill Dollar (22-Humboldt, Tennessee-8 years)

'64 WIJR, '66 WTNE, '67 WDXI, '68 WMC

3-7pm - Phil Conner (27-Cadiz, Kentucky-6-1/2 years)

'66 WKDZ, '67 WMC-FM, '68 WHBQ, '72 WMC

7-12 midnight - Jack Porter (29-Memphis, Tennessee-7 years)

WCIA, WDIA, WMC

4-8pm - Sunday - Alex Ward (25-Memphis, Tennessee-5 years)

'67 WMC-FM, '68 WHBQ, '69 WMQM, '71 KHBQ, '72 WMC (PD)

WHBQ 485 South Highland, Memphis, Tennessee 38111 323-7661

Format: 560 Power: 5,000 Watts

Owner: RKO

Total Employees: 50

General Manager: Jim Bedwell

Station Manager: Jim Bedwell

Sales Manager: Dave Thomas

Program Director: George Klein

Music Director: Stew Robb

Policy: Between 50 and 60 singles, play occasional LP cuts, promo men on Mondays but, make exceptions

News Director: Don Stevens (4)

Chief Engineer: Weldon Roy

Head of Accounting: Bill Key

Age Target: 12-34

6-9am - Stew Robb (25-Del Rio, Texas-4 years)

KDLK, KDNT, KXOL, WHBQ

9am-12 noon - Robert K. Smith (21-Los Angeles, California-6 years)

'66 WKTX, '67 WPDQ, '71 WHBQ

12 noon-3pm - Phil North (20-Hot Springs, Arkansas)

'65 KZNG, KBHS, KGUS, '69 KAAY, '72 WDRQ, WHBQ

3-6pm - George Klein (Memphis, Tennessee-15 years)

'54 KOSE, '55 KWAM, '56 WMC, '58 WHEY, '60 WHHM, '61 WHBQ

6-9pm - Robert E. Kaufman

(22-Denver, Colorado-5 years)

'68 KCSU-FM, '69 KZIX, '70 KIXX, '71 KUOL, '72 WHBQ

12 midnight - 6am - Ray Taylor (20-Pine Bluff, Arkansas-5 years)

'67 KOTN, KCLA, '72 WHBQ

Weekends - John Wellenbuger, (25-Monticello, Arkansas-4 years)

'65 KHBM, KOTN, '72 WHBQ

WMC-FM 1960 Union Avenue, Memphis, Tennessee 38104 (901) 274-8515

Format: Progressive

Freq.: 100 Power: 400,000 Watts

Owner: Scripps-Howard Broadcasting, Inc.

General Manager: Dean L. Osmundson

Station Manager: Dean L. Osmundson

Sales Manager: David Day

Program Director: Mike Powell

Music Director: Ron Michaels

Policy: Approximately 15-20 current singles. Approximately 70 LPs. Sales reports from retailers watched carefully. Open promo men policy.

News Director: Norman Brewer (2)

Chief Engineer: Buddy Frase

Head of Accounting: James Frommel

Age Target: 18-34

7am-12 noon - Gregory Hamilton (22-Houston, Texas-4 years)

'68 WMC-FM, '70 WMPS, '71 WMC-FM

12 noon-4pm - Mike Powell (31-Black Oak, Arkansas-13 years)

'59 KPOC, '60 KNEA, '62 WHBQ, '65 WTIX, '66 WMQM, '66 KLIF, WMPS, '67 WMC-FM

4-9pm - Jon Scott (27-Memphis, Tennessee-7 years)

'66 WDXE, '67 WMC-FM

9pm-1am - Ron Michaels (24-Birmingham, Alabama-4 years)

'69 WKRA, WHBQ-FM, WMC-FM (MD)

1-7am - Greg Siggers (22-Memphis, Tennessee-1 year)

WMC-FM

Weekends - Hal Winfield (20-Memphis, Tennessee-3 years)

WTCV-FM, WAID-FM, WDIA, WTGR, WKNO-FM

Weekends - Shelia Hall (23-Memphis, Tennessee)

'72 WMC-FM

WMPS 112 Union Avenue, Memphis,

Tennessee 38103 (901) 525-2663

Format: Rock and Roll

Freq.: 680 Power: 10,000

Owner: Plough Inc.

Total Employees: 37

General Manager: Wayne Hudson

Station Manager: Wayne Hudson

Sales Manager: John Rhea

Program Director: Roy Mack

Music Director: Roy Mack

Policy: No set standards. Program according to the audience totally.

News Director: Mike Day (5)

Chief Engineer: Wayne Key

Head of Accounting: Mary Edwards

Age Target: 18-34

5-9am - Ron Jordan (23-Memphis, Tennessee-3 years)

WMQM, '71 WMPS

9am-12 noon - Roy Mack (32-Memphis, Tennessee-13 years)

WHHN, '60 WMPS

12 noon-3pm - Tommy Charles (25-Atlanta, Georgia-6 years)

WAPE, WPDQ, '72 WMPS

3-7pm - Mitch Craig (25-Monroe, La.-6 years)

Armed Forces Radio, '70 WMPS

7pm-12 midnight - Rich McCarthy (24-Winston-Salem, N.C.)

WIST, '71 WMPS

12 midnight-5am - Harry Simpson (Memphis, Tennessee-25 years) '47 WMPS

WMQM Chisca Hotel, 272 South Main Street, Memphis, Tennessee 38113 523-1604

Format: Country

Freq.: 1,480 K.C. Power: 5,000 Watts

Owner: Kurt Meek

General Manager: Eddie Steward

Program Director: Art Scott

Music Director: Les Acree

Policy: 30 survey records, along with about 40 to 50 extras also play 3 oldies (one LP cut per hour).

Chief Engineer: Skip Wilkerson

Head of Accounting: T. Ashburn

Age Target: 25-49

6-9am - John Froland (44-Memphis, Tennessee-25 years)

'58 WHBQ, '69 WMC, '72 WMQM

9am-12 noon - Less Acree (30-Memphis, Tennessee-11 years)

'64 WTUP, '66 WRBC, '67 WMQM, '69 WUBE, '71 WMQM

12 noon-3pm - Mike Mitchell

(27-Memphis, Tennessee-9 years)

'65 WDDT, '66 WWWn, '72 WMQM

3pm-sign off - Art Scott (26-Memphis, Tennessee-7 years)

'65 WTNE, '67 WBHT

WHER 1331 Union Avenue, Memphis, Tennessee 38104 725-7657

Format: News/Talk

Freq.: 1430 Power: 1,000

Owner: Tri-State Broadcasting

Total Employees: 21

General Manager: Bill Thomas

Station Manager: Bill Thomas

Sales Manager: Ray Conder

Program Director: Bill Reeves

Music Director: Bill Reeves

Policy: 20 singles and cuts from about 35 LPs. Open promo man policy.

News Director: Jim Fields (3)

Chief Engineer: Doug Cousar

Head of Accounting: Lucy Bayliss

Age Target: 25-49

6-9am - Bill Reeves (32-Memphis, Tennessee-14 years)

KXLR, WMGG, WHHM, WGN, WMPS, WDIA, KKDA, KNOK, '72 WHER

7-9am - Ed King (36-Memphis, Tennessee-15 years)

KALO, WHBQ, WDIA, WLOK, KNOK, '72 WHER

12 noon-3pm - Marge Thrasher (36-Iowa-10 years)

WDXI-AM & TV, WHBQ-TV, '68 WHER

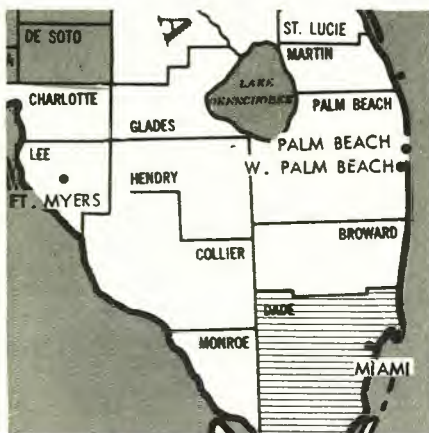
3-4:30pm - Jackie Kelly (25-Memphis, Tennessee-3 years)

'70 WHER

5:30pm-sign off - Becky Phillips (41-Florence, Alabama-15 years)

WHER

# MIAMI



Miami, 25th Market Rank, Population: 3,321,000.

**ECONOMY:** Located in Southeastern Florida, on Biscayne Bay, 3-1/2 miles from Miami Beach on the Atlantic Ocean. Industry is light, main products, from the more than 4,000 manufacturers, are for distribution to the Bahamas, Caribbean islands and Latin American countries. Otherwise, tourism is the major support for the economy. The city and beach are the tourist center of Florida, at this time, and an important one for the country. The summer rates for hotel rooms are a fraction of the winter prices (heaviest from December through March). The county has recently become a major banking center, is a base for National, Eastern, and Delta Airlines and is important for garment manufacture. Taking advantage of its position on warm studies, particularly with the opening of the Environmental Science Services Administration's Oceanographic Laboratory. Tourist attractions are plentiful, particularly near Coral Gables, including Seaquarium and Parrot Jungle. Major schools include the University of Miami (18,000 students) and Florida International University.

**THE PEOPLE:** The city has made a valiant attempt to keep up with its rapid expansion. Major downtown

renewal has been supported by federal funds in the Model Cities Program. The Pollution Control Board exerts heavy fines on offenders, air pollution is mainly from cars because of high density per capita, and amazingly enough from Northern cities like Gary and Pittsburgh during temperature inversions, water pollution has been a problem because of the inadequate sewage system. A rapid transit system is currently being funded. The population, in general, would be considered liberal, although the bussing issue created an overwhelming victory for George Wallace in the primary. The Cuban population is large and are spreading from a prior heavy concentration in "Little Havana" although the language barrier has held back an integration into the society. There are three Black sections of the city, one of which is Coconut Grove, a wealthy suburb, home also for the many longhairs and artists. Local politics are Democratic, as is the Governor. Night life is active on the beach, bars are open til 5:00 a.m., the city is taking on more and more of a cosmopolitan atmosphere.

**COST OF LIVING:** Housing is the only high factor here, demand greater than the supply. One bedroom furnished apartments are renting for about \$190. Food and gas prices are average. Jock salaries range between \$140/week and \$300. Top forty jocks average \$225.

## AM

WFAB	Spanish	990
WFUN	Top 40	790
WGBS	Prog. MOR	730
WINZ	Prog. MOR	940
WIOD	MOR	610
WKAT	Talk	1350
WLTO	Spanish	1220
WMBM	Black	1490
WOCN	Beautiful	1450
WQAM	Top 40	560
WQBA	Spanish	1140
WRIZ	Religious/Spa.	1550
WVCG	Beautiful	1080
WWOK	Country	1260

## FM

WAIA	Prog. MOR	97.3
WBO5	Progressive	93.9

WEDR	Black	99.1
WLYF	Beautiful	101.5
WMYQ	Top 40	96.3
WOCN	Beautiful	94.9
WSHE	Beautiful	103.5
WTMI	Classical	93.1
WYOR	Beautiful	105.1

**SPOTLIGHT ON**

WBUS 814 First Street, Miami Beach, Florida 33140 672-6347

Format: Progressive

Freq.: 93.9 Mhz Power: 45,000 Watt

Owner: Community Broadcasters, Inc.

Total Employees: 15

General Manager: Alan Margolis

Station Manager: Joe Rico

Sales Manager: Joe Rico

Program Director: John S. Emm, Jr.

Music Director: Michael Dean

Policy: 30 singles, 9 current LP cuts

per hour, 4 progressive oldie cuts per hour. Open promo men policy.

News Director: John Emm (2)

Chief Engineer: Leslie Goldberg

Head of Accounting: Rose Schwartz

Age Target: 16-28

6-10am - Jack Lamont

10am-2pm - Charmaine Stratos

2-6pm - Sandy Thompson

6-10pm - Mike Dalfonzo

10pm-2am - Cosmic Traveler

2-6am - Curtis Schwartz

WGBS 710 Building on Brickell Avenue, Miami, Florida 33131 (305) 377-8811

Format: Progressive MOR

Freq.: 710 kc Power: 50,000 watts

Owner: Storer Broadcasting Company

Total Employees: 47

General Manager: Reggie Martin

Sales Managers: General - Jim

Eshleman, Local - Steve Wyman

Program Director: Ken Malden

Promotion Director: Kathy Seipp

Music Director: Bill Liappas

Policy: 80 singles, 70 LPs per weekly play list. Also play past standards. Promo men seen Monday through Friday, 10am-5pm.

News Director: Ken Taylor (3)

Chief Engineer: Bob Walton

Head of Acctg.: Phyllis Appleton

Age Target: 18-49

5:30-10am - Arnie Warren (38-Plantation, Florida-12 years)

'54 WSAR, '60 WKAT, '66 WGBS

10am-2pm - Alan Johnson

2-7pm - Ned Powers (44-Miami-24 years)

'48 WCRB, '50 WHAV, '51 WHDH, '56 WINZ, '61 WLBW (WPLG-TV), '63 WIP, '65 WNEW, '69 WIOD, '71 WGBS

11pm-5:30am - China Valles (47-Miami, Florida-15 years)

'62 WFAB, '63 WMBM, '68 WGBS

WWOK 1699 Coral Way, Miami, Florida 33145 856-1260

Format: Country

Freq.: 1260 Kz Power: 5,000 Watts

Owner: Mission Broadcasting Company

Total Employees: 30

General Manager: Cy Russell

Sales Manager: Dick Kelsey

Program Director: William J. Wheatley

Music Director: Bill Taylor

Policy: Mix of current singles, LPs, oldies. Open promo man policy.

News Director: Andy Winston (4)

Chief Engineer: Glen Waldon

Head of Accounting: Jackie Luis

Age Target: 18+

6-10am - George Means

10am-3pm - Pat Appolson

3-7pm - Mike Moore

7pm-12 midnight - Bill Taylor

12 midnight-6am - Bill Nelson

WMYQ 825 41st Street, Miami Beach, Florida 33140 (305) 538-5321

Format: Contemp. Rock

Freq.: 96.3 Power: 100,000 Watts

Owner: Bartell Broadcasting of Florida, Inc.

Total Employees: 25

General Manager: Russell Wittberger

Station Manager: Russell Wittberger

Sales Manager: Gary Starr

Program Director: **Al Casey**

Music Director: Johnny Dark

Policy: About 30 singles, but number varies. M.D. sees promo men before noon on Tuesday and Thursday.

News Director: Terrence McKeever (3)

Chief Engineer: Jeff Harrow

Head of Accounting: Wendy Danyov

Age Target: 12-49

6-9am - Lee Douglas (24-Seymour, Texas-8 years)

64 KSEY, KOCY, '70 KLIF, WFAA, WMYQ

9am-12 noon - Steve Mitchel (23-Greensboro, North Carolina-5

years)

'67 WCOG, WISE, '69 KIRL, '72 WISE, KIRL, WMYQ

12 noon-3pm - Johnny Dark (23-Fort Lauderdale-6 years)

'66 WYND, '68 WSRF, '71 WMYQ

6-9pm - Jim Kelly (19-New York)

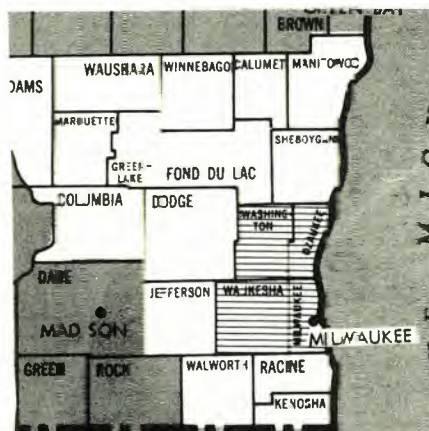
'71 WBUS, WINZ, '72 WMYQ

9pm-sign off - Bob Jaye (25-Kansas City, Mo.-5 years)

'67 WYND, '68 KOMA, '69 WSRF,

'71 WMFJ, '72 WAYS, WMYZ

## MILWAUKEE



Milwaukee, 20th Market Rank. Population: 1,416,200. Black population rank 32nd (109,784).

**ECONOMY:** Located in southeastern Wisconsin, 90 miles north of Chicago, on the west shore of Lake Michigan, three rivers flow through the city, including the Milwaukee, the Menomonee, and the Kinnickinnic. Industry is not dependent on any one variety. Important manufactures include machinery (Kemp, Smith Milling, and the Falk Corp. primarily for construction and mining) engines and turbines (Allis Chalmers, Evinrude), automotive equipment (Caterpillar Tractors, Hier Trucks, Harley-Davidson, American Motors), cheese and dairy products, electrical control apparatus (Allan Bradley) and BEER - Miller Brewing, Jos Schlitz (Old Milwaukee), Hamm's, and Pabst Blue Ribbon. The county ranks eight in the nation's industrial areas. The city is noted for its new Zoological Park and natural history Public Museum, both rated top 5 in the country. Whitehall Park and Mitchell Park's sunken gardens are also important tourist attractions. The state fair takes place here in the summer, along with the Summer Fest in August with two weeks of outdoor concerts and events. Major schools include Marquette University (6,300

WFUN 6101 Sunset Drive, South Miami, Florida 33143 (305) 531-5361

Format: Contemporary

Freq.: 560 Power: 5,000 watts

Owner: Storz Broadcasting

Total Employees: 25

General Manager: Phil Trammell

Station Manager: Phil Trammell

Sales Manager: Harrison Wilder

Program Director: Jim Dunlap

Music Director: Jim Dunlap

Policy: 56 records on-hit list. Hit music, current and oldies

Chief Engineer: Carl Taylor

Age Target: 18-49

6-9am - Jim Dunlap

9am-1pm - Tom West

1-5pm - Ron St. John

5-8pm - Scott Sherwood

8pm-12 midnight - Mark Flanagan

12 midnight-6am - Dave Berges

WFUN 6101 Sunset Drive, South Miami, Florida 33143

Format: Contemporary

Freq.: 790 Power: 5,000

Owner: Brownsville Broadcasting Corporation

Total Employees: 24

General Manager: Arnold Kaufman

Station Manager: Arnold Kaufman

Sales Manager: Arnold Kaufman

Program Director: Tom Kennington

Music Director: Tom Kennington

Policy: Up to 40 singles. LPs only if big and possible single. See all local promo men on Tuesday afternoons.

News Director: Paul Henderson (3)

Chief Engineer: Ben Farmer

Head of Accounting: Barbara Lequeira

Age Target: 18-30

students: Averno College (500), Concordia College (2,400), and the Milwaukee campers of the University of Wisconsin with 11,000 students.

**THE PEOPLE:** The city has a small town atmosphere with conservatism prevailing. Major ethnic groups include German and Polish, primarily in the south part of town. Catholicism is predominant. The crime rate is low and there is a widespread interest in art and education. Pollution is fairly under control. The recent primary indicated a majority for McGovern, with Wallace coming in second. Longhairs are heavier on the East side of town. Attitudes are not extremely liberal right now because of the hassles last summer. Sports are popular with Packers Football (some games played here), Brewers baseball, and Buck basketball.

**COST OF LIVING:** One bedroom furnished apartments average \$150. Gas prices fluctuate, regular is currently at \$.30 per gallon. Food prices are reasonable. Property taxes are the highest in the country. Jock salaries range between \$100 and a high of about \$350. Top forty jocks average about \$200.

AM		
WAWA	Black	1590
WBKV	MOR	1470
WEMP	MOR	1250
WGLB	Country	1560
WISN	Prog. MOR	1130
WZUU	Top 40	1290
WNOV	Black	860
WOKY	Top 40	920
WRIT	Top 40	1340
WTMJ	Prog. MOR	620
WYLO	Ethnic	540

FM		
WAWA	Black	102.1
WBKV	Beautiful	92.5
WBON	Religious	107.7
WEZW	Beautiful	103.7
WBCS	Country	102.9
WGLB	SimulW/AM	100.1
WISN	Beautiful	97.3
WZUU	Top 40	95.7
WNUW	Progressive	99.1
WTMJ	Beautiful	94.5
WZMF	Progressive	98.3
WFMR	Class./Jazz	96.5

WRIT 5407 West McKinley, Milwaukee, Wisconsin 53208 (414) 453-4130

Format: Contemp. Top 40

Freq.: 1340 Power: 1,000

Owner: Great Trails Broadcasting Corporation

General Manager: Bernie Strachota

Station Manager: Bernie Strachota

Sales Manager: Parker Daggett

Program Director: Steve York

Technical Director: LeRoy Wolniakowski

Age Target: 18-34

WOKY 3500 North Sherman Boulevard, Milwaukee, Wisconsin 53216 442-0150

Format: Contemporary

Freq.: 920 Power: 5,000

Owner: Bartell Media

General Manager: Ralph Barnes

Station Manager: Ralph Barnes

Sales Manager: Lee Dolnik

Program Director: Gary Price

Music Director: Tex Meyer

News Director: David Haines

Chief Engineer: Ray Cooke

Head of Accounting: Vera Cotter

Age Target: 12-49

6-9am - Bob Barry (32-Milwaukee, Wisconsin-12 years)

'59 WTKM, '61 WEMP, '62 WOKY

9am-12 noon - Jim Brown (35-St. Louis, Missouri-12 years)

'61 WUKZ, '65 WIL, '67 WTRY, '68 WOKY

12 noon-3pm - Ronnie Dennington (30-St. Louis, Missouri-12 years)

'61 KWBB, '66 KBTR, WTRY, WPIR, '70 KATZ, WRIT, '71 WHVY, '72 WOKY

3-6pm - Michael Lee Scott (28-Santa Barbara, California-12 years)

'60 KIST, '63 KLAS, '64 KMBY, '66 KDON, '67 WUBE, '69 WYSL, '70 WRIT, WOKY

6-9pm - Jim Channell (26-Chicago, Illinois-4 years)

'69 KLEO, '70 KIRL, '71 VUDL, '72 WOKY

9pm-12 midnight - Skip Taylor (25-Milwaukee, Wisconsin-2 years)

'70 WOKY, '71 WYNE, '72 WOKY

12 midnight-6am - Eric Tracy (24-Los Angeles, California-1 1/2 years)

'71 KSEN, KYSN, KELO, '72 WOKY

WZMF-FM W172 N7348 Shady Lane,  
Menomonee Falls, Wisconsin 53051  
(414) 251-7485

Format: Prog. Rock

Freq.: 98.3 Power: 3,000 Watts

Owner: Falls Broadcasting  
Corporation

Total Employees: 18

General Manager: Ronald Amann

Station Manager: Ronald Amann

Sales Manager: Gordon Swinehart

Program Director: Steve Stevens

Music Director: Steve Stevens

Policy: About 200 LPs, few singles.

Open promo policy.

News Director: Steve Stevens (1)

Chief Engineer: Phil Klingler

Head of Acctg.: Jennifer Hosch

Age Target: 18-34

6-11am - Michael Ignatjevs

(24-Memminger, Germany-9 years)

'66 WUWM, '69 WZMF, '71 KSHE,

KADI, WZMF

11am - 4pm - Thomas Kohl

(23-Milwaukee, Wisconsin-4 years)

'69 WUWM, '70 WTOS, WRKR, '71

WMVM, WZMF

4-8:30pm - '67 WUWM, '68 WTMJ,

'69 WZMF, '70 WTOS, WZMF

8:30pm-1am - Robert Reitman II

(30-Milwaukee, Wisconsin-6-1/2 years)

'66 WUWM, '67 WAWA, '68 WZMF,

'69 WTOS, '70 WZMF

1-6am - Jack Lehnigk (29-Oshkosh,  
Wisconsin-6 years)

'66 WCAB, '69 WZMF

WISN 759 North 19th Street,  
Milwaukee, Wisconsin 53201 (414)  
342-3000

Format: MOR

Freq.: 1130 Power: 50 KW

Owner: The Hearst Corp.

Total Employees: 38

General Manager: John E. Hinkle, Jr.

Station Manager: John E. Hinkle, Jr.

Sales Manager: Karl Gierhahn

Program Director: Tom Lambert

Music Director: Tom Sprtel

Policy: 25% albums, 75% LPs. Open  
promo policy.

News Director: Don Froehlich (7)

Chief Engineer: Bob Johnson

Head of Accounting: Peter Nelson

Age Target: 23+

6-10:30am - Charlie Hanson  
(50-Madison, Wisconsin-25 years)

WISN

10:30am-3pm - Keith Moore (25-De  
Kalb, Illinois-4 years)

3-6pm - Chuck Arnold (37-Kalamazoo,  
Michigan-19 years)

6pm-sign off - Chuck Hoover  
(50-Cleveland, Ohio-25 years)

WTMJ 720 East Capitol Drive,  
Milwaukee, Wisconsin 53201  
332-9611

Format: Prog. MOR

Freq.: 620 Power: 5,000

Owner: The Journal Co.

Total Employees: 44

General Manager: George Comte

Station Manager: Joseph Killeen

Sales Manager: Bill Haig

Program Manager: Jack Lee

Music Director: Jack Lee

Policy: 60-85 current singles. Open  
promo men policy

News Director: Don Loose

Chief Engineer: Jim Wulliman

Head of Accounting: Ross Browender

Age Target: 25+

6-9am - Gordon Hinkley

'50 WTMJ, WTMJ

9-11am - Bill McCollough (Albion,  
Hebraska-17 years)

WRIT, WOKY, WEBC, WNOE, KHAS,

'66 WTMJ

11am-12 noon - Gordon Hinkley

12 noon-3pm - Jonathan Green  
(28-Shaker Heights, Ohio-9 years)

'63 WGLD, '64 WERE, WLEC, '65

WTVN, '69 WTMJ

3-6:30pm - Doug Dahlgren (30-San  
Francisco, California-13 years)

'59 KCLN, KBIZ, '60 WIXN, '61

WCGO, WJOB, '62 WDUZ, KSTT, '63

WOC, '68 WTMJ

6:30-10pm - Jack Baker

'45 WRJM, WEST (WOKY), WKOW,

WRIT, WEMP, WHIH, '64 WTMJ

10pm-2am - Gus Gnorski (27-Kenosha,  
Wisconsin-11 years)

'61 WFNY, WAXO, '65 WTMJ-TV, '69  
WTMJ

Weekends - Tom Olson (32-Ladysmith,  
Wisconsin-16 years)

'56 WLDY, '60 WHA, '62

KDAL-AM-FM, '68 WEMP, '69

WTMJ

WEMP 200 North Jefferson Street,  
Milwaukee, Wisconsin 53202

272-1250

Format: MOR



Freq.: 1250 Power: 5,000 Watts  
 General Manager: A.M. Spheris  
 Sales Manager: Allen Timm  
 Program Director: Tom Shanahan  
 News Director: Bob Betts  
 Chief Engineer: Rolland Paske  
 Age Target: 25-49

6-10am - Morgan Hill  
 10am-2pm - Robb Thomas  
 2-6pm - Joe Dorsey  
 6-10pm - Bob Moke  
 1am-sign off - Bob Wallace

WZUU 520 West Capitol Drive,  
 Milwaukee, Wisconsin 53212 (414)  
 964-8300

Format: Tight list of current singles  
 and familiar cuts from top selling LPs  
 (Super hit music)

Freq.: 1290 Power: 1,000 Watts  
 Owner: Malrite  
 Total Employees: 21

General Manager: William Luchtman  
 Sales Manager: Gene Murphy  
 Program Director: David Reynold  
 Music Director: Jack Daniels  
 Policy: 29 singles, 12 LPs. See promo  
 men Wednesday through Friday:  
 9am-12 noon.

News Director: Bob Drake (1)  
 Chief Engineer: Joel Hodruff  
 Head of Accounting: Joann Thelen  
 Age Target: 12-49

5-9am - Jack Daniels (29-Washington,  
 D.C.-6 years)

'63 WETT, '65 WEET, '66 WBAZ, '68  
 WENE, '71 WTRY

9am-12 noon - Leigh Morgan  
 (24-Darien, Connecticut-2 years)

'71 WORL, WORJ

12 noon-3pm - David Reynold  
 (24-Fowlerville, Michigan-3 years)

'69 WCAR, '70 KKGf, WFUN

3-7pm - Todd Chase (32-Shawano,  
 Wisconsin-12 years)

'60 KSO, '64 KOIL, '68 KQV, '70  
 WQAM, '71 WFUN

7pm-12 midnight - Wayne Shayne  
 (30-Monterey, California-10 years)

WINZ, WUBE, WQXI, KMBY, KSLY,  
 WABB, WMID, KXLF, WMDG, KFIV,  
 KGON

12 midnight-5am - John Ryan  
 (22-Long Island, New York-5 years)

'68 WBAB, '69 WBFF, '70 WENE, '71  
 WBLI-FM, '72 WNHC

Weekends - Joe Bruno (23-Milwaukee.

Wisconsin-4 years)  
 '68 WUWM-FM, '71 WMIL,  
 WMUM-FM

WNUW 200 North Jefferson Street,  
 Milwaukee, Wisconsin 53202 (414)  
 272-1250

Format: Stereo Rock

Freq.: 99.1 Power: 34,000 Watts

Owner: Consolidated Broad.

Total Employees: 10

General Manager: Andrew M. Spheris

Station Manager: Pete Wood

Program Director: Don Wright

Music Director: Don Wright

Policy: 24 singles, between 30-40

current LPs. Promo men Monday and

Tuesday mornings by appointment.

News Director: Bob Betts (2)

Chief Engineer: Rollie Paske

Head of Accounting: Clare McCann

Age Target: 16-34

6am-6pm - Cat Simon

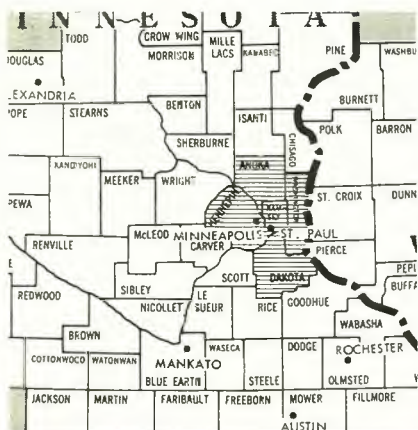
6-10pm - Don Wright (24-Sacramento,  
 67 KSFM-FM, KOWL, KERS, '69

KXOA, '70 KNDE, '72 WNUW

10pm-2am - Bill Parker

2-6am - Newton

# MINNEAPOLIS -ST. PAUL



Minneapolis-St. Paul. Population rank: 15th. Population: 1,846,800. Black Population Rank: 90th (32,976)

**ECONOMY:** The "twin cities" are located in east central Minnesota on the Mississippi River. St. Paul is the capitol of the state and the more western of the two. 326 miles northwest of Milwaukee, 412 from Chicago. Industry is diversified and fairly light, the cities hold corporate headquarters for many major corporations. Known as the "Mill City," Minneapolis has several of the world's largest flour-milling companies, including General Mills, International Multifoods Corp., Pillsbury, Commander-Larabee and Russell-Miller. Other important products include machinery (primarily electronics and agricultural - Minneapolis-Moline), precision instruments, printing, metal fabrications, chemicals, textiles, and lumber. In St. Paul the leaders are industrial abrasives (3-M), adhesives, electronics (Control Data, Honeywell), machinery, automobiles (Ford), and dairy products. Summer and winter sports (fishing, boating, skiing) are both popular because of the many nearby lakes and the proximity of the North Woods on the edge of the city. Major annual events include the July Minneapolis Aquatennial and the St.

Paul Winter Carnival. Principal schools include U of Minnesota (42,000 students), Augsburg College (1,500), Hamline U (1,200), Macalister (1,900), and St. Thomas (1,800).

**PEOPLE:** Attitudes are generally liberal with Minneapolis slightly more progressive, and St. Paul slightly conservative. There is a heavy percentage of white collar workers, which eliminates any great class differentiation. The major ethnic group outside of the relatively small Black population is Indian. The heavy Scandinavian and German backgrounds of the people make Protestants (especially Lutherans) the primary religious group. The cities lean Democratic generally. The atmosphere is fairly low-key, the cities are educationally and culturally oriented. Minneapolis stands out as a showcase of downtown facilities, there is much new building and many of the structures are connected by skyways. It is actually safe to walk the streets here after 10:00 at night. The competitive situation between the cities is not necessarily important, major department stores have branches in both, and each can stand on its own industrially and otherwise. Pollution is not a great hazard here, fairly rigid laws are controlling its spread. Those involved in bussing are as opposed as anywhere else, there is some concentration of Blacks near downtown but the area could not be called a ghetto.

**COST OF LIVING:** Fairly high, ranked 13th among major U.S. cities. One bedroom furnished apartments average about \$175. Regular gas is selling for \$.37 per gallon. State taxes are fairly high, but property taxes have recently been reduced. Jock salaries peak at about \$19,000, the average for top forty jocks is about \$300 per week.

AM		
KDAN	C & W	1370
KDWB	Top 40	630
KLEY	Beautiful	1400
KQRS	P-og.	1440
KRSI	Prog./Top 40	950
KSTP	MOR	1500
KTCR	Country	690
KUXL	Black	1570

WCCO	Variety	830
WDGY	Top 40	1130
WJSW	Polka/Beau.	1010
WLOL	Talk/Oldies	1330
WYOC	Oldies	980
WWTC	Prog. MOR	1280

FM		
KEYE	Beautiful	102.1
KQRS	Prog.	92.5
KRSI	Prog./Top 40	104.1
KSTP	Beautiful	94.5
KTCR	Talk/Mor	97.1
WAYL	Beautiful	93.7
WLOL	Classical	99.5
WRAH	Top 40	101.3

**SPOTLIGHT ON**

KDWB P.O. Box 7-630 St. Paul, Minnesota 55119 (612) 739-4000

Format: Contemp. Rock

Freq.: 630 Power: 5,000 Watts

Owner: Doubleday Broadcasting Company (Doubleday Publishing Co.)

General Manager: William G. Smith

Station Manager: William G. Smith

Sales Managers: — General - Michael R. Sigelman, National - Robert L. Harris

Program Director: Chuck Buell

Music Director: True Don Bleu

News Director: Dick Austin

Chief Engineer: Bill Dorweiler

Head of Accounting: Judy Smith

Age Target: All

6-9am - Ken Olsen

KNRC

9am-12 noon - Adam North (29-2-1/2 years) (Buddy Van Cleave)

'62 KELO, '63 KLIV, '65 KISN, '66

WTIX, '69 KUDL, '70 KDWB

12 noon-3pm - Barry McKinna (25-St. Louis Park, Minnesota-5 years) (Barry Siewert)

'68 WEAG, WIAL-FM, '69 KDWB

3-7pm - True Don Bleu (26-E. Grand Forks, Minn.-5 years) (Rick Kelleher)

'67 KILO (R. Thomas Thumb), '68

KQWB, KDWB

7pm-12 midnight - Rob Sherwood (27-Duluth, Minnesota-9 years) (Buff Setterquist)

'63 KYOR, KAUS, '66 KLWW,

WDVZ, '68 WDG, '69 KDWB

12 midnight-6am - Chris Roberts (27-Marshalltown, Iowa-8 years) (Philip Heuer)

'64 KSJB, KELO, '67 KDWB (Lord Douglas)

Swing Shift - Bob Lange (24-Kenosha, Wisconsin-4 years) (Raymond Lange) '69 WAKX, KAOH, '71 WEBC, '72 KDWB

WCCO 625 Second Avenue South, Minneapolis, Minnesota 55402 332-1202

Format: Variety

Freq.: 8-30 Power: 50,000

Owner: Midwest Radio and Television

Total Employees: 87

General Manager: Phil Lewis

Station Manager: Phil Lewis

Sales Managers: National - Clay

Kaufman, Local - V.A. Buchanan

Program Director: Val Linder

Music Director: Denny Long

News Director: Curtis Beckmann (10)

Chief Engineer: Robert Wallinder

Head of Accounting: William Fuhrmann

Age Target: All ages

5-7am - Roger Erickson (44-Windom, Minnesota-24 years)

KUOM, WAUN, '59 WCCO

7-10:30am - Howard Viken

(46-Minneapolis, Minnesota-26 years)

KUOM, KEVE, WENC, '50 WCCO

10:30-12 noon - Roger Erickson

12 noon-1pm - Maynard Speece

(52-Meadowlands, Minnesota-25 years)

1-2pm - Howard Viken

2-4:30pm - Charlie Boone (44-20 years)

KWAD, KVOR, KFO, KFGO, '59 WCCO

4:30-7pm - Steve Cannon (43-Eveleth, Minnesota-20 years)

KGO, KSTP, '71 WCCO

10:30pm-5am - Franklin Hobbs

(54-Minneapolis-25 years)

'59 WCCO

WWTC 609 2nd Avenue South, Minneapolis, Minnesota 55402 (612) 333-2363

Format: Contemp. MOR

Freq: 1280 Power: 5,000

Owner: Buckley Broadcasting of Minnesota

Total Employees: 25

General Manager: Lee Zanin

Station Manager: Lee Zanin

Sales Manager: Dave Palecek

Program Director: Paul Stagg

Music Director: Jim Teeson

Policy: 40 of the best current hits for 21-49 bracket. Current and old gold

back to 1954. Also strong on LP cuts. Promotion men seen by appointment. News Director: Tom Wayne (3) Chief Engineer: Bob Spotts Head of Accounting: M.A. Keller Age Target: 25-49

6-10am - Ed Lowell (37-Galesburg, Illinois-7 years)

'66 WWJW, WMIN, '67 KRSI, '69 WWTC

10am-2pm - Paul Stagg (30-Chicago, Illinois-15 years)

'57 KWLM, '61 WDAY, '69 WWTC

2-7pm - Glen Olson (32-Grand Forks, N.D.-12 years)

'60 KIST, KNOX, '68 WDAX-TV, KNOX, '71 WWTC

7pm-12 midnight-Jim Teeson (27-Spencer, Iowa-8 years)

'64 KICD, '70 KIOA, '72 WDG, WWTC

12 midnight-6am - Joel Larson (34-Minneapolis-12 years)

'63 WKLK, WJON, '66 WWTC

KRSI US 169 and County Road 60, Minneapolis, Minnesota 55416 941-2380

Format: Prog. Top 40

Freq.: 950 Power: 1,000 Watts

Owner: Park Broadcasting-Ithica, New York

Total Employees: 25

General Manager: John Enoch

Station Manager: John Enoch

Sales Manager: John Enoch

Program Director: Tac Hammer

Music Director: Jim Larkin

Policy: Use LP cuts with a certain amount of old and new hit singles mixed in. Most of the music would be considered rock.

News Director: Lyle Nelson (2)

Chief Engineer: Dick Roiseland

Head of Accounting: Bonnie Walton

Age Target: 16-35

6-9am - Dennis Brown (25-Aberdeen, South Dakota-3 years)

KJJB, KIMM, KOIL, KRSI

9am-12 noon - Tac Hammer (33-St. Paul, Minnesota-13 years)

'59 KMNS, '62 WEBC, '64 WAKX, '66 KDWB, '68 KRSI

12 noon-4pm - John Peterson (35-St. Paul, Minnesota-12 years)

KFBB, KYSM, WLOL, KQRS, KRSI

4-7pm - Bob Christy (24-Minneapolis-4

years)

'69 KSDN, KRSI

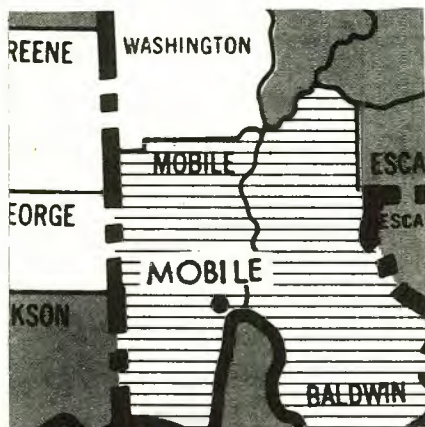
7pm-12 midnight - Susan Bradley (23-Albert Lea, Minnesota-1 year)

'72 KRSI

12 midnight-6am - John Fineberg (23-Minneapolis-1 year)

'72 KQRS, KRSI

## MOBILE



Mobile, Alabama. 70th Market Rank, Population: 438,500. Black Population: 40%.

**ECONOMY:** Pretty much everything has to do with the docks. This is the seventh largest port in the country, as a result such industries as paper mills (Scott and International are both located here) do their processing for shipment overseas. The Tom Bigby Waterway is now under construction, this will tie Mobile with the rest of the country, by water. Tourism, likewise, is an important industry, although not as much as you would expect in a port town. The Junior Miss Pageant is held here; likewise the Senior Bowl Football Game and The Mobile Jazz Festival. Shipbuilding, by the way, should not be overlooked. One important point: this city, at one time, based its entire economy on Brookley Air Force Base, since its closure, the city has never really recovered. Mobile is located about 170 miles from New Orleans and 90 miles from Florida.

Some ten thousand students attend Spring Hill College and the University of South Alabama.

**THE PEOPLE:** Tremendously conservative. You basically have three elements here: the Blacks who make up almost half the population; the country, hard core, church oriented conservatives and the southern sophisticated traditional conservative. That eliminates long hairs and Mobile has. Little night life, and a southern city clear through. While there has been little trouble (violent) racially, prejudice still is extreme here. Bussing is listed as one of the things that have put the school system in a turmoil.

**COST OF LIVING:** One bedroom apartment goes for about \$165, food costs are average. Gasoline is extremely high. There is a 6% sales tax on everything. Salaries for jocks range from \$85 to \$250 a week, average top forty jock makes about \$125 a week.

#### AM

WABB	Top 40	1480
WABF	MOR	1220
WBCA	C & W	1110
WGOK	Black	900
WHEP	MOR	1310
WKRG	MOR	710
WLIQ	Prog. MOR	1360
WMDB	Prog. MOR	840
WMOO	Gospel	1550
WUNI	Country	1410
WZAM	Country	1270

#### FM

WABF	MOR/C & W	92.1
WKRG	Auto. Top 40	99.9
WKSJ	Beautiful	94.9
WLPR	Beautiful	96.1
WWSM	Black	105.5

#### SPOTLIGHT ON-----

WUNI 1257 Springhill Avenue,  
Mobile, Al. 36604 (205) 438-4514

Format: Country

Freq.: 1410 Power: 5,000 Watts

Owner: WUNI Radio, Inc.

Total Employees: 23

General Manager: Donald Reich

Station Manager: Donald Reich

Sales Manager: John Stevens

Program Director: Mike Malone

Music Director: Johnny Barr

Policy: 60 singles (20 extras) cuts of top 5 LPs plus 5 or so of the best new

albums. Open promo man policy  
News Director: Wayne Allen (1)  
Chief Engineer: J.C. Burns  
Head of Accounting: Sue Capps  
Age Target: 18-49

6-10am - Larry James

10am-2pm - Mike Malone

2-6pm - Johnny Barr

6-12 midnight - Bill Milham

12 midnight-6am - Barbara Vincent

WABB Box 2148 Mobile, Ala. 36601  
(205) 432-5512

Format: Contemporary

Freq.: 1480 Power: 5,000 Watts

Owner: Bernard Dittman

Total Employees: 20

General Manager: Bernard Dittman

Station Manager: Bernard Dittman

Sales Manager: Jim Brown

Program Director: Gary Mitchell

Music Director: Jim Cassidy

Policy: 30 on list plus 4 hit bounds.  
Several day part extras. An average of about 4 LP cuts.

News Director: Mike Sloan (2)

Chief Engineer: Doug Rabon

Head of Accounting: Ceile Carney

Age Target: 18-34

6-9am - Roy E. Whittaker, Jr.  
(28-Knoxville, Tennessee-6-1/2 years)

'66 WCLD, '67 WLOX, '68 WBIL, '69

WGCM, '70 WLOX, '71 WTIK, '72

WABB

9am-12 noon - Gary Mitchell  
(30-Longview, Texas-10 years)

'63 KNOW, '65 KLVI, '66 WUBE, '67

CKLW, '68 WKNR, WIBG, WABB

12 noon-4pm - Gerald Chambers

(29-Donalsonville, Georgia-8 years)

'64 WSEM, '67 WBBK, '68 WCLS, '70

WQIK, WABB

4-8pm - Roger T. Luebs (Roger Bailey)  
(26-Lockport, Illinois-3-1/2 years)

'69 AFRS, KFAR, '70 KAOK, '71

WTAL, '72 WABB

8pm-12 midnight - Thomas D.  
Richards (22-Montgomery, Ala.-5-1/2  
years)

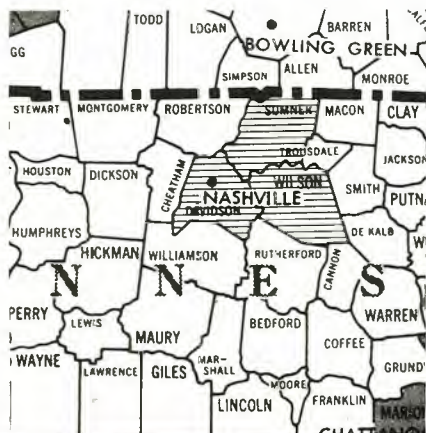
'67 WZAM, '68 WTUF, WABB, '69

WHHY, '70 WABB

12 midnight-6am - Lee Stamp  
(22-Chicago, Illinois-6 years)

'67 WNVY, '69 WPFA, '70 WBSR, '72  
WABB

# NASHVILLE



Nashville, Tennessee, Market Rank: 61st, Population: 548,700. Black population rank: 35th (97,281).

**ECONOMY:** Located in the geographical center of Tennessee of the Tennessee and Cumberland Rivers, 256 miles northwest of Atlanta, 180 miles south of Louisville, 222 miles northeast of Memphis. City is the capital of Tennessee and home of the largest recording industry in the country, including studios and offices of Columbia, RCA, Capitol, MGM, Decca, Monument, Mercury and UA to mention a few. A great deal of pop and R&B music recorded here as well as country. Major studios including Quadrophonic South, Sound Shop, etc. Printing and publishing is the other major industry. Prime publishers include Baird-Ward (telephone book magnates), McQuiddy, Methodist Publishing House, and Southern Baptist. Other important products include Chemicals including vast Dacron and Corfam plants (Dupont), electrical machinery, shoes (Genesco), automobile glass (Ford), apparel and food products. There is a large Gates Rubber plant and Firestone is currently building their own. Primary agricultural commodities include tobacco and dairy products. Tourism provides \$130,000,000 per year to the economy. Main points of interest

include a 28 million dollar Opry Land USA which has just opened (amusement park and giant auditorium), The Parthenon (replica of Athens original), The Hermitage (home of President Andrew Jackson) and the Country Music Hall of Fame and Museum. There are more than 5,000 acres of public parks in the city, supported entirely by the local government. Main schools include Vanderbilt University (3,800 students), Tennessee State University (4,500), Fisk University (1,100), Belmont College (900) and the Nashville branch of the University of Tennessee, all totaling 34,000 college students.

**PEOPLE:** The population is of a fairly well mixed ethnic background. The increase of large name manufacturing concerns is drawing people primarily from other southern cities. The Church of Christ and the Baptists have their headquarters here and are the dominant religious groups. There is a strong sense of competition among Nashville and other expanding cities of the South (Atlanta, etc.). Attitudes are termed "conservative but progressive." The governor is Republican, the mayor is a Democrat, as is the surrounding local government. The flux has been outward from the city itself, but the metro government and chamber of commerce, through a P.R. campaign called "Nashville Plus" is making vast improvements in complete redevelopment. Pollution is being limited despite the increase of industry and the valley situation. A new police chief took over this past summer, and is causing some grief with longhairs by enforcing hitchhiking laws for the first time. Major issue has been bussing, but it's most interesting to note the resentful reaction to the city's residents being thought of as hillbillies. The backward "country" image is no longer applicable. The music people, so important to the economy, feel they have been given a back seat and have just recently received a commitment from city hall to enhance the appearance of "Music Row," home of most of the studios and record company offices.

**COST OF LIVING:** Moderate. An

average one bedroom, furnished apartment rents for \$150. Regular gas is selling for .36 a gallon. Land is readily available and not heavily taxed, utilities are cheap. Jocks make anywhere from \$6200 to \$23,000 per year with top 40 jocks averaging \$190/week.

AM		
WAMG	Country	1130
WCOR	Talk & MOR	900
WENO	Country	1430
WHIN	Rock	1010
WKDA	Country	1230
WLAC	Top 40 & Black	1510
WMAK	Top 40	1300
WNAH	Religious	1360
WSIX	MOR	980
WSM	Prog.MOR & Country	
WVOL	Black	1470
WWGM	Religious	

FM		
WCOR	Talk & MOR	107.3
WHIN	Beautiful	104.5
WKDA	Prog. Top 40	103.3
WLAC	MOR	105.9
WSIX	Progressive	97.9
WSM	Beautiful	95.5

#### SPOTLIGHT ON

WKDA-FM, 1202 Stahlman Building, Nashville, Tennessee 37201, (615) 254-0511

Format: Progressive Rock

Freq: 103.3 Power: 100,000

Owner: Chatum Corp.

Total Employees: 22

General Manager: James Ragen

Station Manager: James Ragen

Sales Manager: James Ragen

Operations Manager: Ron Huntsman

Program Director: Ron Huntsman

Music Director: Ron Huntsman

Policy: About 50 singles, "but generally play as much product as deserves play." Promo men 10am-2pm M-F.

News Director: Al Sellers (4)

Chief Engineer: George Hale

Head of Accounting: Edna Maddox

Age Target: 18-24

6-10am - Jim Esken (22-Nashville, Tennessee - 3 years)

'70 WKDA, WKDA (Jay Franklin)

10am-3pm - Dave Stills (24-Hollidaysburg, Pennsylvania - 3½

years)

'WTRN (Ben Grim), WIOO, WIXZ (Dave Stills), WKDA (Dave Stills)

3-7pm - Ron Huntsman (28-Kansas City, Missouri - 6 years) KLZ, KQXI, KUDL, KOMA, KLEO, WKDA

7pm-midnight - Dave Walton (21-Nashville, Tennessee - 3½ years) WMOT, WGNS, WKDA, WLAC, WKDA

Midnight-6am - Roger Firth (27-Clarksville, Tennessee - 2 years)

'WDXN, WJZM, WKDA (Clark Rogers)

WKDA-AM, 1202 Stahlman Building, Nashville, Tennessee 37201, 254-0511  
Format: Country

Freq: 1240 Power: 1 kw

Owner: Chatham Broadcasting Inc

Total Employees: 30

General Manager: Jim Regan

Station Manager: Ron Huntsman

Sales Manager: Jim Regan

Program Director: Joe Lawless

Music Director: Joe Lawless

Policy: Playlist of 50, extra list varies according to product. Two LP cuts per hour and oldies. Promo men, 9-3pm M-F.

News Director: Al Sellers (4)

Chief Engineer: George Hale

Head of Accounting: Edna Maddox

Age Target: 18-49

6-10am - Scott Parker (28-Bowling Green, Kentucky - 2 years)

'70 WDXB, '71 WDOO, '72 WKDA

10am-3pm - Tony George (31-Cleveland, Ohio - 8 years)

'64 WBOL, '66 WATO, '68 WJBE, '70 WKDA

3-7pm - Joe Lawless (31-Greensboro, North Carolina - 14 years)

'68 WPET, '61 WFMY, '65 WGBG, '68 WHOO, '70 WKDA

7pm-midnight - Jerry Pond (22-Gallitan, Tennessee - 6 years)

'66 WAMG, '70 WKDA

Midnight-6am - Tony Maddox (27-Nashville, Tennessee - 6 years)

'65 WHLP, '70 WFMG, '71 WKDA

WMAK, P. O. Box 2628, Nashville, Tennessee 37219, (615) 255-3536

Format: Contemporary Rock

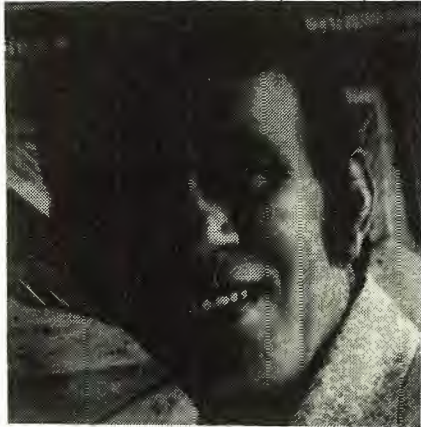
Freq: 1300 Power: 5,000 w

Owner: Mooney Broadcasting Corp.

General Manager: Jerry A. Adams

Station Manager: Jerry A. Adams

Sales Manager: Richard Huneycutt  
 Program Director: Scott Shannon  
 Music Director: Scott Shannon  
 Policy: Between 30-40 singles and  
 4-10 LP cuts. No promo phone calls  
 accepted on Monday or Tuesday.  
 Brian Taylor sees record promo men  
 Mondays 9-12noon and 3-5pm.  
 News Director: David Tower  
 Chief Engineer: Lester Vaden  
 Head of Accounting: Margaret  
 Pennington  
 Age Target: 8-80



6 - 9 a m - Russ Spooner  
 (35-Wilmington, North Carolina - 10  
 years)  
 WGNI, WKIX, WHB, '71 WMAK



9 a m - noon - Jim Cooper  
 (25-Birmingham, Alabama - 5 years)  
 WRVU, WBBQ, '72 WMAK



Noon-3pm - Brian Taylor (24-Fargo,  
 North Dakota - 5 years)  
 KSDN, KISD, KIMM, KQWB (Brian  
 Cummings), '72 WMAK



3 - 7 p m - Allen Dennis  
 (29-Chattanooga, Tennessee - 12  
 years)  
 WYDE, WNOX, WMAK, WKGN,  
 WHOO, KQV, WKDA (Program  
 Director), WGOW. '72 WMAK.





7-10pm - Scott Shannon  
(26-Indianapolis, Indiana - 6 years)  
WFBS, WCLS, WABB, WMPS, '69  
WMAK  
10pm-1am - Coyote McCloud  
(30-Buffalo, New York - 5 years)  
WACK, WHHY, WGOW (Program  
Director), '72 WMAK  
1-6am - Lee Hall (19-Camden,  
Tennessee - 1 year)  
WFWL, WRVU, '72 WMAK

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WLAC, 159 4th Avenue North,  
Nashville, Tennessee 37219, 256-0161  
Format: Contemporary Rock  
Freq: 1510 Power: 50,000  
Owner: Life & Casualty Insurance Co.  
General Manager: James M. Ward  
Sales Manager: E.G. Blackman  
Program Director: Dick Kent  
Music Director: Dick Kent  
News Director: Pete Mack  
Chief Engineer: Everett Lawson  
Head of Accounting: Rose Carey  
Age Target: 18-49

6-9am - Dick Kent (32-Cape  
Girardeau, Missouri - 15 years)  
'57 KGMO, '60 WGGH, '64 WABB,  
'66 WSGN, '68 WMAK, '72 WLAC  
9am-12:30pm - Don Sullivan  
(23-Nashville, Tennessee - 5 years)  
'67 WIZO, '68 WKDA, '70 WLAC  
12:30-4pm - Dick Downes (26-Cocoa  
Beach, Florida - 3 years)  
'70 A.F.V.M., '70 WSVP (Bob  
Lawrence), '70 WSAR, '71 WGIG, '71  
WADE, '72 WMAK, '72 WLAC  
4-7pm - Dan Daly (30-Charlotte,  
North Carolina - 9 years)  
'63 WIST (Dan Hice), '65 WWOK (Dan  
Hice), '66 WAME, '67 KBOX, '68  
WIL, '70 KXOK, '72 WLAC

WENO, P. O. Box 5236, Nashville,

Tennessee 37206, (615) 868-9366  
Format: Country  
Freq: 1430 Power: 5,000 watts  
daytime, 1,000 watts night  
Owner: H. Calvin Young, Jr.  
General Manager: H. Calvin Young Jr.  
Total Employees: 18  
General Manager: H. Calvin Young, Jr.  
Station Manager: H. Calvin Young, Jr.  
Sales Manager: James Hooper  
Program Director: Paul Perry  
Music Director: Johnny Koval  
Policy: Top 44 list with total of 75  
singles and top 50 LP's. Promotion  
men generally by appointment.  
News Director: Sonny Ledet (2)  
Chief Engineer: Chester Stinson  
Head of Accounting: Mary Kerr  
Age Target: Basically Adult

6-10am - Don Howser (38-Nashville,  
Tennessee - 14 years)  
'58 WGNS, '58 WMAK, '60 WENO,  
'70 WLAC, '71 WKDA, '72 WENO  
10am-2pm - John J. Koval, Sr.  
(38-Fulton, New York - 18 years)  
'54 WOSC, '55 WMBO, '56 WAUG,  
'58 WACL, '62 WTJH, '65 WPLO, '69  
WENO (Johnny "K")  
2-6pm - Paul Perry (33-Nashville,  
Tennessee - 11 years)  
'61 WCOR, '63 WHIN, '64 WENO, '67  
WMTS, '68 WENO  
6pm-midnight - Don Anderson  
(32-Springfield, Tennessee - 13 years)  
'59 WDBL, '64 WENO

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WSM, P. O. Box 100, Nashville,  
Tennessee 37202, (615) 383-4444  
Format: Progressive MOR daytime;  
Country nighttime.  
Freq: 650 Power: 50,000 watts  
Owner: NLT Corporation  
General Manager: Len Hensel  
Station Manager: Len Hensel  
Sales Manager: Len Hensel  
Program Director: Hal Durham  
Music Director: Don Smith  
News Director: Al Voecks  
Chief Engineer: Gene Wall  
Age Target: 18-49

6-10am - Ted Johnson  
10am-1:30pm - Johnny Potts  
1:30-3pm - Teddy Bart  
3-5pm - Hal Durham  
6-10pm - Ralph Emery  
10pm-4am - Hairl Hensley  
4-6am - Grant Turner

# NEW HAVEN



New Haven, Connecticut, Market Rank: 87th, Metro Population: 360,600, Total Population: 133,000  
**HISTORY:** Founded as a colony in 1638 by company of Puritans led by John Davenport. New Haven adopted 1640 (name). 1652 part of Connecticut. 1718 - Yale moved to city. 1784 city incorporated. Roger Sherman first mayor. 1812 - City turned to manufacturing from shipping.

**ECONOMY:** Situated on the Long Island Sound in southcentral Connecticut, 134 miles southwest of Boston and 72 miles northeast of New York City. The economy is diversified here. Only a few companies employ over 1,000 workers. The primary products manufactured are guns and ammunition, hardware, toys, rubber goods, and radiators. Armstrong Rubber is headquartered here along with the Clit Mathieson Chemical Corp., Sargent & Co. (industrial hardware), and the A.C. Gilbert Company. Gant and Sero Shirtmakers also have their factories here. The city is probably most famous as the home of Yale University with its 4,500 students and 1,029 faculty. There are several excellent libraries and museums, including the Winchester Gun Museum and the Peabody Museum of Natural History. The city

is also the home of the New York, New Haven, and Hartford Railroad, now owned by the Penn Central. The Shubert Theater is one of Broadway's favorite testing spots for new productions. The shoreline is popular with residents for summer activities and there are always inter-collegiate athletic events at the Yale Bowl or other facilities. Southern Connecticut State College is also located here (6,000 students), along with the University of New Haven (2,000) and Albertus Magnus College (1,800).

AM		
WADS	MOR	690
WATR	MOR	1320
WAVZ	Top 40	1300
WCDQ	Country	1220
WELI	MOR	960
WFIF	Country	1500
WNHC	Top 40	1340
WOWW	Beautiful	1380
WWCO	Top 40	1240

FM		
WIOF	Country	104.1
WKCI	Beautiful	101.2
WPLR	Prog. MOR	99.1

## SPOTLIGHT ON-----

WKCI-FM, 2827 Old Dixwell Avenue, Hamden, Connecticut 06518, 288-6446

Format: Beautiful music

Freq: 101.3 Power: 12 KILD

Owner: Kops-Monahan Communications

Total Employees: 12

General Manager: Albert Pellegrino

Sales Manager: Conrad Wicks

Program Director: Brian Mancinelli

Music Director: Scott Andrews

Chief Engineer: Winston Suito

Head of Accounting: Claire Toth

Age Target: 18-49

WPLR-Stereo, 1294 Chapel Street, New Haven, Connecticut 06510, 777-6617

Format: Progressive Rock

Freq: 99.1 Power: 10,000 vertical and 10,000 horizontal

Owner: Metro Connecticut Media Corporation

Total Employees: 16

General Manager: Robert G. Herpe

Station Manager: Robert G. Herpe

Sales Manager: S. Richard Kalt

Program Director: Jay Crawford  
 Music Director: Gordon Weingarh  
 Policy: Jocks select from 2,000 LP's  
 and 1,000 singles. New music at a  
 50/50 ratio. 75 new albums and 30-50  
 new singles.

News Director: Tom Michaels (2)  
 Chief Engineer: Tom Horesco  
 Head of Accounting: Angela Velardi  
 Age Target: 18-34

6-10am - Bob Dark  
 10am-2pm - Jay Crawford  
 (27-Waterbury, Connecticut - 7 years)  
 '65 WWCO, '69 WKCI, '69 WAVZ, '70  
 WNAB, '70 WAVZ, '71 WPLR

2-6pm - Gordon Weingarh  
 6-10pm - Stoneman (27-New Haven,  
 Connecticut - 3 years)

'71 WPLR  
 10pm-2am - Kevin McKeown  
 (24-New Haven, Connecticut - 6  
 years)  
 '66 WYBC, '66 WNHC, '67 WDEE, '67  
 WPOP, '67 WNHC, '72 WPLR

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WAVZ, 152 Temple Street, New  
 Haven, Connecticut 06510, (203)  
 777-4761

Format: Contemporary  
 Freq: 1300 Power: 1,000 watts  
 Owner: K O P S - M o n a h a n  
 Communications, Inc.  
 Total Employees: 35

General Manager: None  
 Operations Manager: John Long  
 Sales Manager: Stan Puzycki  
 Program Director: John Long  
 Music Director: John Long  
 Policy: No set limit on number of  
 records, some LP cuts. Promo men  
 seen any day, most eliminate  
 Tuesdays.

News Director: Charles Steiner (7)  
 Chief Engineer: Bill Wiltschko  
 Head of Accounting: Clair Toth  
 Age Target: 18-49

6-9am - John Long (28- LaGrange, Ga.)  
 '62 WTRP, '64 WFOM, '66 WMOG,  
 '67WNOX, '67 WIMO, '69 KLWW

9am-noon - Kris Edwards (27-New  
 Hampshire - 8 years)  
 '69 WNHC, '69 WTHI, '70 WSVP, '71  
 WMEE, '72 KGAL

Noon-3pm - Tom Birtton  
 (24-California)  
 KCPX, WGOW

3-6pm - Bobby Rich (27-Corvallis,  
 Oregon - 12 years)

'68 KSTT, '72 WMYQ  
 6-10pm - Mason Dixon (24-Memphis,  
 Tennessee - 2 years)

'72 WGOW  
 10pm-2am - Al Perkins (19-Natchez,  
 Mississippi)

WQNZ  
 2-6am - Paul Robins (27-New York,  
 New York - 10 years)  
 WNHC, WMCA

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WELI, Box 85, New Haven,  
 Connecticut 06501, (203) 281-9600  
 Format: MOR

Freq: 960 khz Power: 5,000 watts  
 Owner: Covenant Broadcasting  
 Corporation

Total Employees: 35  
 General Manager: Frank Moore  
 Station Manager: Frank Moore  
 Program Director: Steve Marx  
 Music Director: Dick Schumer  
 Policy: About 50 singles and perhaps  
 that number of LP cuts. Promo men  
 seen after 2:30pm daily.

News Director: Bill O'Sullivan (7)  
 Chief Engineer: Herb Korte  
 Head of Accounting: Joseph Schmidt  
 Age Target: 18-49

5:15-9am - Ron Rohmer  
 (41-Hamilton, Ontario, Canada - 13  
 years)

CKY, WMMW, WELI  
 9am-1pm - Dick Schumer  
 (29-Hamden, Connecticut - 5 years)

'67 WICH, '68 WCDQ, '69 WCCC  
 (Dick Shaw), '71 WNAB, '72 WELI  
 1-5pm - Gene Anthony  
 (35-Southington, Connecticut - 18  
 years)

'58 WSPR (Harry Scott), '60 WDRC,  
 '63 WPOP, '64 WRCH, '65 WCCC, '66  
 WELI

6-8pm - John Birchard (36-Shoreham,  
 Vermont - 15 years)

'67 KFRB, '58 WJRD, '61 WCCC, '66  
 WTIC, '69 WELI

8pm-1am - Hamp Hazelton  
 (26-Morristown, New Jersey - 4  
 years)

KGGF, '70 WELI

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WWCO, Commerce Campus, Straits  
 Turnpike, Middlebury, Connecticut  
 06762, (203) 758-2468

Format: Top 40  
 Freq: 1240 Power 1kw  
 Owner: Merv Griffin

Total Employees: 17  
 General Manager: Robert Ardrey  
 Sales Manager: Robert Somerville  
 Program Director: Tom Coffey  
 Music Director: Bill Raymond  
 Policy: About 40 singles per week plus 3 or 4 LP cuts. Promo men seen usually Tuesdays.  
 News Director: Alan Mitchell (2)  
 Chief Engineer: John Tomasawitz  
 Head of Accounting: Arlene Thompson  
 Age Target: 12-39

6-10am - Ed Flynn (35-Brooklyn, New York - 17 years)  
 'WAVZ

10am-2pm - Bill Raymond (24-West Haven, Connecticut - 7 years)

WTBY, KELP, WICC, WDEE

2-6pm - Johnnie Walker (21-West Hartford, Connecticut - 3 years)

WKSS (Paul Michaud)

6-10pm - Tom Collins (19-Waterbury, Connecticut - 2 years)

10pm-2am - John Fisher (22-Brewster, New York - 3 years)

WTBY, WATR

8pm-2am Saturdays - Madhatter (28-Waterbury, Connecticut - 6 years)  
 WTBY

WIOF, Straites Turnpike, Middlebury, Connecticut 06762, 758-2468

Format: Modern Country

Freq: 104.1 Power: 20,000 w

Owner: January Enterprises

Total Employees: 24

General Manager: Robert Ardrey

Station Manager: Robert Ardrey

Sales Manager: Paul Bessette

Program Director: Rick Shea

Music Director: Rick Shea

Policy: Country oriented with flexibility into various areas of country. Top 40 single survey and Top 25 LP survey. Open promo man policy.

News Director: Steve Martin (2)

Chief Engineer: John Tomasiewicz

Head of Accounting: Arlene Thompson

Age Target: 25- --

6-10am - Rick Shea (34-Waterbury, Connecticut - 11 years)

'61 WTSA, '62 WOKO, '64 WWCO, '67 WFIF, '68 WIOF

10am-3pm - Hank Cee (31-Bealon Falls, Connecticut - 4 years)

68 WIOF (Hank Cee)

7-12m - Saul Nowitz (35-Bridgeport, Connecticut - 10 years)

'66 KMUZ, '67 KWTC, '68 WIOF

WNHC, P.O. Box 1340, New Haven, Connecticut 06510, 787-1217

Format: Contemporary

Freq: 1340 Power: 1,000 watts days, 250 nights

Owner: Westerly Broadcasting Co.

General Manager: Carl Grande

Sales Manager: George Grande

Program Consultant: Chuck Brinkman

Music Coordinator: Jay Brooks

Music Director: Art DeNicholas

Policy: Top 30 and an occasional LP cut. Open promo man policy

News Director: John Swope (4)

Chief Engineer: Gary Lunney

Head of Accounting: Gerri Golia

Age Target: 18-49

5:30-10am - Alan Colmes (22-Long Island, New York - 6 years)

'68 WTKO, '70 WLIW, '69 WGSM, '72 WERI, '72 WNHC

10am-3pm - Robert Levy (31-Queens, New York - 8 years)

'64 WKAJ, '66 WCOJ (Bob Martin), '66 WLAN (Bob Reynolds), '69 WNHC (Bob Morgan)

3-8pm - Jay B. Stricklett (25-Pittsburgh, Pennsylvania - 6 years)

WMID, WAMS, WIXZ, WENE, WKOP, '71 KIMM, '71 WFBG, '72 WNHC (Jay Brooks)

8pm-1am - Ken Devoe (25-Chicago, Illinois - 6 years)

'66 WYBC, '68 WNHC, '69 WNHC-FM, '71 WFIU, '71 WCCC, '72 WNHC

## NEW ORLEANS



New Orleans, Louisiana. 31st Market Rank. Metro Population: 1,200,000. Ethnic Breakdown: Black - 50%, Spanish - 15%.

**HISTORY:** Started as a French colony by Bienville, changed hands to Spanish, back to French, still retaining the flavor of French, Spanish and American in architecture, language and customs. Almost a European city here in America, housing the famous French Quarter.

**ECONOMY:** Tourism, the Port of New Orleans (it's the nation's second largest port in terms of tonnage annually. As a result, oil, salt and sulphur (and their products) are centered here. As one person said, "It's an industrial city without really being all that industrial." Tourism is super important, especially around Mardi Gras time and again, during the Sugar Bowl held every New Year's Day. The French Quarter has not changed since the 1800's, and it is the most important tourist attraction in town. The city is growing heavily with new office buildings and apartment houses. Boeing and Chrysler Corporation are here and their involvement in the space program in this city makes it the headquarters for the Saturn Booster rockets. Michoud Space Center is also here and that's about 25,000 average employees. The city, under a new

forward thinking young mayor (Moon Landrieu), is on the upswing with positive growth and a heavy economy. **THE PEOPLE:** New Orleans is made up of two kinds of people, Imports, and (what some people call) Yats, taken from the jargon of the natives... "Whereyat?" The city is unique in southern cities, while it is southern it still has always had its own thing going because of the mixture of societies, and their tradition. They have had their share of racial prejudice, but have shown more liberalism in the past than the average southern city. With tradition being so heavy the city has probably been the most cliquish city in the country. The Pickwick, Faul Murphy and Boston Clubs are more than clubs...they're cliques that have been a heavy influence on the city and its government. In the late 50's the city, under the Morrison Administration, made great strides in moving ahead as a metro growth city, but in the middle sixties the administration changed, controlled by the old-line clique of the city, and its growth did not live up to its earlier expectations. Now, with Landrieu in as Mayor, the city is, again, on the upswing and the clique-ishness of the elite has lost the influence it once had. With more Imports (especially young) coming in the city has been an exhibition for new ideas and new growth. The city is heavily weighted with preservationists who feel the necessity of keeping the city's old time appearance, in certain sections, is important and they've won every fight...so far. Black relations are not as big a problem as other southern cities have seen. Plenty of long hairs in the city and, in general, they're left alone. The city has been behind a bit in the urbanization thing (a la Atlanta) but are catching up fast with growth happening in the suburbs and the downtown area working to save itself. The police don't seem to be overly reactive...generally a moving free kind of place to live.

**COST OF LIVING:** Fairly nominal on the national average, but generally lower wages balance this out. Supreme gasoline sells for about 38 cents, a pound of hamburger for around 70

cents. A one bedroom apartment, with a pool, furn. from \$115 to \$170 in the suburbs, but skyrockets when you get in or near the French Quarter. Jock salaries range from \$550 a month to \$25,000 a year, averaging out at about \$650. WWL and WDSU are union stations and their beginning scale is about \$250 a week.

AM		
WBOK	Black	1230
WDSU	MOR	1280
WNNR	Oldies	990
WNOE	Oldies/Sports	1060
WNPS	Beautiful	1450
WSMB	MOR	1350
WTIX	Top 40	690
WVOG	Religion	600
WWL	MOR	870
WYLD	Black	940
FM		
WBYU	Beautiful	95.7
WDSU	Beautiful	93.3
WIXO	Prog. Top 40	98.5
WNOE	Auto. Country	101.1
WRNO	Progressive	99.5
WVSL	Progressive	105.3
WWL	Beautiful	101.9

#### SPOTLIGHT ON-----

WSHO 2820 Canal Street New Orleans, Louisiana 70119 (504) 822-2271

Format: Country  
 Freq.: 800 Power: 1,000 Watts  
 Owner: Americana Broadcasting Corporation

Total Employees: 13  
 General Manager: Don Kern  
 Station Manager: Don Kern  
 Sales Manager: Don Kern  
 Program Director: Bill Lambert  
 Music Director: Johnnie Jobe  
 Policy: 75 current singles, album cuts at random - 2 oldies per hour. Open promo policy.

News Director: Sam Schmid (2)  
 Chief Engineer: Sam Schmid  
 Head of Accounting: Ann Kinler  
 Age Target: 18-49

6-10am - Bill Lambert (54-Chattanooga, Tennessee-35 years)  
 '37 KGHI, '40 WBHP, '51 WHBS, '53 WEHR, '54 WABB, '60 WSHO  
 10am-1pm - John Bradley (26-Mineral Wells, Texas-10 years)  
 '65 KSO, '66 KHAK, '68 KWIX,

#### WSHO

1-5:30pm - Jack Campbell (43-Birmingham, Alabama-20 years)  
 '59 WVOK, '67 WAPE, '68 WSHO  
 Weekends - Joe Matal (25-4 years)  
 WSHO

WWL 1024 North Rampart Street, New Orleans, Louisiana 70176 529-4444

Format: MOR

Freq.: 87 Power: 50,000

Owner: Loyola University

Total Employees: 100

General Manager: J. Michael Early

Station Manager: John Pela

Sales Manager: Raymond Muro

Program Director: John Pela

Music Director: Larry Conti

Policy: 30 singles, 3-5 new songs. No albums, oldies - 1 out of every three. Open promo policy.

News Director: Phil Johnson (10)

Chief Engineer: Hugh Burney

Head of Accounting: Pascal Glaviano

Age Target: 25-49

6-10am - Bob Ruby (35-Hardin, Montana)

KBLL, '69 WWL

10am-2pm - Jay Phillips (26-Hot Springs, Arkansas-13 years)

'59 KBHS, '63 WHNY, '66 KXOW, '68 WHNY, '70 WWL

2-6pm - Pat Fitzgerald (40-New York City-23 years)

WNDU-TV, WHK, WJAS, WPGH-TV, WCOA, '72 WWL

6-9:30pm - Vince Alletto (51-Brooklyn, New York-27 Years)

'52 WFTL-TV, '53 WWL

9:30pm-4am - Charlie Douglas

4-6am - Ross Miles (29-Bastrop, Louisiana-12 years)

'63 KTDL, '64 KNOE, '65 KRCB, '67 WNOE, '71 WWL

WTIX 332 Carondelet, New Orleans 70130 (504) 523-2404

Format: Top 40

Freq.: 690 Power: 10,000 Watts

Owner: Storz Broadcasting

Total Employees: 22

General Manager: Fred Berthelson

Station Manager: Fred Berthelson

Sales Manager: Otto Goessl

Program Director: Robert Mitchell

Music Director: Mike Green

Policy: 30 singles, 3-5 extras 5 LP

cuts, P.D. and M.D. see promo men every other Monday.

News Director: Craig Roberts (2)

Chief Engineer: Oscar Talbot

Head of Accounting: Suzette Blackwell

Age Target: 18-49

6-9am - Robert Mitchell

9am-1pm - Mike Green

1-5pm - Bob Walker

5-9pm - Tom Cheney

9pm-1am - Don Anthony

1-6am - Lou Saint

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WRNO-FM P.O. Box 6071, 3400 N. Causeway Boulevard, New Orleans, Louisiana 71004 837-2424

Format: Prog. Rock

Freq.: 99.5 Power: 100,000 Watts

Owner: Gulf South Broadcasters

Total Employees: 14

General Manager: Joseph Costello III

Program Director: Hugh Dillard

Music Director: Doug Christian

Policy: 35-50 songs (LP or single) 50% of music is gold ('64 up)

Chief Engineer: Joe Clark

Age Target: 18-35

6-10am - Steve Clark (30-New York City-9 years)

'63 WNOR, '64 WSAI, WTRY, '65

WQAM, '66 KHJ, '67 WMCA, '68

WOR, '70 WCBS, '71 WCFL, WPIX,

'72 WRNO

10am-12 noon and 12 noon-6pm - Sunday - Todd Bauer (23-Columbus, Ohio-7 years)

KTIB, '68 KHOM-FM, '70 KTIB-FM,

'71 KGLA, '72 WRNO

12 noon-3pm - Joe Clark (28-New Orleans, Louisiana-7 years)

'66 WNNR, '67 WRNO, '69 WBOK,

'70 WRNO

3 - 7 pm - Hugh Dillard (28-Albuquerque, New Mexico-10 years)

'62 KNEX, '63 KXLU, WJMR, WNOE,

'67 WBGs, '68 WWOM, '69 WRNO

7pm-12 midnight - Doug Christian (30-DeDuc, Alberta, Canada-6 years)

'70 WDIG, WABB, '71 WRNO

12 midnight-6am - Automated

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WSMB Maison Blance Building, New Orleans, Louisiana 70112 (504) 523-5921

Format: MOR

Freq.: 1350 Power: 5,000 Watts

Owner: MacMillan Ring-Free Oil, Bankers Securities

General Manager: John L. Vath

Station Manager: John L. Vath

Sales Manager: John L. Vath

Program Director: Marshall Pearce

Music Director: Marshall Pearce

News Director: Jeff Hug

Chief Engineer: A.J. Bourgeois

Women's Director: Rosalie Pergantis

Age Target: 25-50

6-10am - Jeff Hug (42-New Orleans, Louisiana-25 years)

WNOE, WDSU (WAKE), '58 WSMB

6-10am - Roy Makofsky (Roy Roberts) (42-New Orleans, Louisiana-22 years)

WTPS, '55 WSMB

10am-2pm - Keith Rush (41-Mobile, Alabama-21 years)

2-3pm - Richard Fahey

KLOU, WWEZ, WDSU, '68 WSMB

3-7pm - Bob Nelson (50-Des Moines, Iowa-23 years)

WDSU-TV, WWOM-TV, '68 WSMB

7pm-12:30am - Jerry Valence-7 years)

WDSU, KABE, KGLA, '69 WSMB

12:30-6am - Larry Regan (New Orleans, Louisiana-24 years)

WTPS, WDSU, '63 WSMB

WBOK 3301-1/2 Tulane Avenue, New Orleans, Louisiana 70119 (504) 827-1522

Format: Black contemporary.

Freq.: 1230 KH Power: 1,000 Watts

Owner: Starr Broadcasting, Inc.

Total Employees: 24

General Manager: Eric Anderson

Station Manager: Howard Clark

Sales Manager: Manny Feldstein

Program Director: Ed Burke

Music Director: John Young

Policy: 45 singles - 10 LPs each week.

Music selected by committee of announcers. Open promo policy.

News Director: Ray Rogers (2)

Chief Engineer: William Rush

Head of Accounting: Fay Masserino

# NEW YORK



New York City, New York, Market Rank: 1st, Metro Population: 11,745,400, Total Population: 7,895,563

Ethnic Breakdown: Black - 1.7 million, Spanish: 1,390,087, Other: 1 million

**ECONOMY:** 25% apparel of nation; 18% printing and publishing of nation; 20% outer wear, underwear, jewelry, silverware, notions of nation; retail; tourists, shipping, port of N.Y. most active in U.S.

**COLLEGES, UNIVERSITIES, ARMY BASES OR OTHER INSTITUTIONS:** C.U. of New York (10 colleges - 120,000), Brooklyn Law (1,400), Mt. St. Vincent (957), Columbia University (16,580), Cornell Medical (629) Fordham (11,229), Julliard (1,057), Long Island (7,682), Manhattan College (4,706), New York College (33,011), Pace (9,000), Pratt (4,000).

**TWO RECOMMENDED HOTELS:** Plaza (downtown), International (airport)

**COST OF LIVING:** Average price for bread is 45 cents, regular gasoline: 35 cents, one bedroom apartment with pool, furnished: \$500+, unfurnished: \$3400+, state sales tax: 4%.

**DISC JOCKEYS MAKE:** Average: \$19,000

AM		
WABC	Top 40	770
WADO	Spanish	1280
WCBS	All News	880
WCTC	MOR	1450
WEVD	Classical/Ethnic	1330
WGSN	MOR	740
WHLI	Contemporary	1100
WHN	MOR	1050
WHOM	Spanish	1480
WINS	News-Sports	1010
WLIB	Black	1190
WMCA	Talk	570
WNBC	MOR	660
WNEW	MOR	1130
WOR	Black-MOR	710
WPAT	Beautiful	930
WQXR	Classical	1560
WVNJ	Beautiful	620
WWDJ	Top 40	970
WWRL	Black	1600
WRKL	MOR	910

FM		
WBLI	Contemporary	106.1
WCBS	Oldies	101.1
WQMR		98.3
WCTO	Beautiful	94.3
WHLI	Beautiful	98.3
WHOM	Spanish	92.3
WBLS	Black	107.5
WNBC		97.1
WNCN	Classical	104.3
WNEW	Prog.	102.7
WXLO	Top 40	98.7
WPAT	Beautiful	93.1
WPIX	Contemporary	101.9
WPLJ	Pro. Top 40	95.5
WQXR	Classical	96.3
WRFM	MOR	105.1
WTFM	MOR	103.5
WVNJ	Beautiful	100.3

## SPOTLIGHT ON-----

WWDJ, 750 3rd Avenue, New York, New York, (201) 343-5097

Format: Top 40, Oldies

Freq: 970 Power: 5,000

Owner: Pacific & Southern Broadcasting

Total Employees: 45

General Manager: Bob Biernacki

Station Manager: Nick Anthony

Sales Manager: Rick Devlin

Program Director: Nick Anthony

Music Director: Jeff Mazzei

Policy: 50% of programming is oldies while the other 50% is "staying on top of current hit singles in New York."



News Director: Steve Hollis (6)  
 Chief Engineer: Gene Sywak  
 Head of Accounting: Inge Rauchbach  
 Age Target: 18-24

6-30-9am - Sean Casey  
 9am-noon - Howard Clark  
 Noon-3pm - Jimmy King  
 3-6pm - Mike Phillips  
 6-9 - Bwana Johnny  
 9pm-1am - Ronnie Grant  
 1-6am - George Taylor Morris

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WWRL, 41-30 58th Street, Woodside,  
 New York 11377, 335-1600

Freq: 1600 khz Power: 5,000  
 Owner: Sonderling Broadcasting Corp.  
 Total Employees: 41  
 General Manager: Mark Olds  
 Station Manager: Mark Olds  
 Sales Manager: Arthur Harrison  
 Program Director: Jerry Boulding  
 Music Director: Norma Pinella  
 Policy: Most of the music is geared "to  
 our target audience but is not limited  
 to black artists." Promotion men are  
 seen Wednesday from 9:30am to 3pm.  
 National people anytime with  
 appointment.

News Director: Dick London (6)  
 Chief Engineer: John Kirby  
 Head of Accounting: Barbara Walters  
 Age Target: 12-35

6-10am - Enoch Gregory (35-Hertford,  
 North Carolina - 14 years)  
 WNJR, WBEE, WCHB, WWRL, '67  
 WCHB, '68 WWRL

10am-2pm - Gerry "B" Bledsoe  
 (29-Buffalo, New York 5- years)  
 '68 WUFO, '69 WWRL

2-6pm - Hank Spann (30-Chicago,  
 Illinois)  
 'WBOK

6-10pm - Bobby Jay (28-New York,  
 New York - 6 years)  
 '66 WNJR, '69 WGLI, '70 WDIA, '70  
 WWRL

Midnight-6am - Gary D. Byrd  
 (23-Buffalo, New York - 7 years)  
 '66 WUFO (Music Director), WYSL,  
 '68 WWRL

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WNEW-FM, 565 5th Avenue, New  
 York, New York (212) YU 67000

Format: Prog Rock STereo  
 Freq: 102.7 20,000 watts  
 Owner: Metromedia  
 General Manager: Varner Paulsen

Station manager: Varner Paulsen  
 Sales Manager: Robert Horwitz  
 Program Director: Scott Muni  
 Music Director: Dennis Elzas  
 News Director: Carl Brazell  
 Chief Engineer: Paul Champion  
 Head of Accounting: Gerry Carrus  
 Age Target: 18-34

6-10am - Dave Herman  
 10am-2pm - Pete Fornatele  
 2-6pm - Jonathan Schwartz  
 10pm-2am - Alison Steele  
 2-6am - Dick Neer

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WPLJ-FM, 1330 Avenue of the  
 Americas, New York, New York  
 10019, (212) LT-17777

Format: Progressive  
 Freq: 95.5 Power: 5,000  
 Owner: ABC  
 Total Employees: 60  
 General Manager: Louis Severia  
 Station Manager: Louis Severia  
 Sales Manager: Mike Fahn  
 Program Director: Jim Quinn  
 Music Director: Janet Starr  
 Policy: Hit progressive product. MD  
 sees promotion men on Tuesday.  
 News Director: Paul Ehrlick (1)  
 Chief Engineer: Bob Dietsch  
 Head of Accounting: Joe D'Ambrosio  
 Age Target: 16-18

6-10am - Dick Summer  
 10am-2pm - Steve O'Brien  
 2-6pm - Paul Krimisier  
 6-10pm - Tom Hogan  
 10pm-2am - Zak  
 2-6am - Alex Bennett

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WOR-AM, 1440 Broadway, New York,  
 New York 10018, (212) 564-8000

Format: MOR, Talk  
 Freq: 710 Power: 50,000  
 Owner: RKO General  
 Total Employees: 50-100  
 General Manager: Robert Smith  
 Station Manager: Robert Smith  
 Sales Manager: John Kelly  
 Program Director: George Brown  
 Music Director: Neil Miller  
 Policy: MOR Type music. Station is  
 personalized heavily. Top 40 type  
 singles on weekends.  
 News Director: George Brown (15)  
 Chief Engineer: Orville Sather  
 Head of Accounting: Herb Mayes  
 Age Target: 25-64

5-10am - John Gambling  
 10-11am - Martha Deane  
 11-noon - McCanns at Home  
 Noon-1pm - Barry Farber  
 1-2pm - Arlene Francis  
 2-3pm - Jack O'Brien  
 3-7pm - John Wingate  
 7-8pm - Sherrye Henry  
 8-9pm - Joe Franklin  
 9-9:15pm - George Hamilton  
 9:15-10pm - Earle Doud  
 10-11pm - Gene Sheppard  
 11pm-5am - Barry Farber

WXLO, 1440 Broadway, New York,  
 New York 10018, 564-800

Format: Top 40

Freq: 98.7 Power: 5.4kw horizontal,  
 3.85kw vertical

Owner: RKO General

Total Employees: 35-40

General Manager: Ron Ruth

Sales Manager: Goff Lebharr

Program Director: Mel Phillips

Music Director: Meridee Merzer

Policy: Anywhere from 30-35 singles.  
 No LP cuts. Promo men seen Monday  
 and Friday each week.

News Director: Keeve Berman

Chief Engineer: Eric Small

Age Target: 12-35

6-10am - Michael Dineen  
 (28-Corssplains, Wisconsin - 7 years)

'65 WBBQ, '69 WQXI, '71 WFUN, '72  
 WXLO

10am-2pm - Joe McCoy (29-Nyack,  
 New York - 6½ years)

'62 KFYN, '62 WICY, '67 WADS, '68  
 WAVZ, '69 WXLO

2-6pm - Walt "Baby" Love  
 (28-Pittsburgh, Pennsylvania - 4½  
 years)

'68 KYOK, '69 KILT, '70 CKLW, '70  
 WOR-FM, '72 KHJ, '72 WXLO

6-9pm - Rick Shaw (28-Spruce Pine,  
 North Carolina - 13 years)

'59 WTOE, '63 WJSO, '64 WKGN  
 (Charlie Knox), '64 KOIL, '65 WKLO,

'66 KIMN (Mike Morgan), '67 KILT,  
 '71 WXLO

9pm-midnight - Danny Martinez  
 (26-San Diego, California - 4 years)

'71 KACY, '72 KCBQ, '72 WXLO

Midnight-6am - Jay Shannon  
 (27-Houston, Texas - 9 years)

'68 KTSA (Gary Shannon), '69 KONO  
 (Gary Shannon), '68 KELI (Mark  
 O'Brien), '70 KILT (Johnny

Shannon), '72 WXLO

Weekends - Don Reagan  
 (25-Kingston, New York - 5 years)

'67 WGHQ (Tom Brownlie), '67  
 WKNY, '68 WDOT, '69 WBAZ, '70  
 CKLW (Bob Clark), '72 CHUM, '72  
 WXLO

WCBS-FM, 51 West 52nd St., New  
 York, New York 10019, (212)  
 765-4321

Format: Solid Gold, with the Top  
 New Singles mixed in.

Freq.: 101.1 MC Power: 5,000

Owner: CBS

General Manager: Jim McQuade

Station Manager: John N. Catlett

Sales Manager: Jack Baker

Program Director: John Gehron

Music Director: Candy Henry

Policy: Basically Solid Gold Hits with  
 the Top 20 Songs added. Appointment  
 is preferred when seeing Promo Men.

News Director: Bill Gilliland

Traffic Director: Ellen Simon

Chief Engineer: Ralph Green

Operations Mgr.: Hal Kormann

Age Target: 18-34

6-10am - Jack Miller (33-Fitchburg,  
 Mass.-13)

'60 WARE, '60 WEIM (Fitchburg,  
 Mass.), '62 WFEA (Manchester, N.H.),

'63 WBBQ (Augusta, Ga., weekends  
 while in the Army), '63 AFKM (Seoul,

Korea), '64 WFEA (Manchester, N.H.),  
 '65 WSPR (Springfield, Mass.), '68

WBZ (Boston - weekends), '70 WDRC  
 (Hartford, Conn. - 6-10am), WCBS

10am-2pm - Bill Brown (30-Atlanta,  
 Ga.-15)

'57 WCLB (Camilla, Ga.), '58 WAKE  
 (Atlanta-Midnight-6am), '59 KICO

(Calexico, Ca.-8-Midnight), '59 KAMP  
 (El Centro, Calif.-6-9am), '60 KXO (El

Centro, Ca.-6-Midnight), '61 AFRTS  
 (Tokyo, Japan-Program Director), '64

KXO (El Centro-5-9am), '66 KGB  
 (San Diego-Midnight-6am.), '67

WOR-FM (New York-6-9am), WCBS  
 2-6pm - Dick Heatherston (26-New

York, New York-10 years)

'62 WFYI, '64 WVIC, '66 WGLI, '66  
 WLIX, '67 WPOP, '69 WFIL, '72

WCBS-FM

6-10pm - Bobby Wayne  
 (29-Clarksburg, West Virginia-15

years)

'57 WHAR, '60 WCAW, '61 WEPO,

'62 WITH, '64 WSA1, '66 KDWB, '68 KCBQ, '69 WUBE, WCBS-FM  
10pm-2am - Douk Reed (30-Brooklyn, New York-10 years)  
'62 WPAC, '64 WLTR, WCBS-FM  
2-6am - John Vidaver (25-New York City-9 years)  
'64 WHWH, '65 WLVP, '67 WBJH, WTOA (WPST), '69 WHWH, '70 WJZZ (WPSB), '70 WNEW-FM, WCBS-FM  
Sundays 7-12 noon - Ed Osborne (26-Boston, Massachusetts-8 years)  
'64 WRSU (PD & MD), '69 WTOA-FM, '70 WLPL-FM, '72 WCTC, WQMR-FM, WCBS-FM

WABC 1330 Avenue of the Americas, New York, New York 10023 LT 1-7777

Format: Contemporary

Freq.: 770 KC Power: 50,000 Watts

Owner: American Broadcasting Companies, Inc.

Total Employees: 110

General Manager: George Williams

Operations Manager: Rick Sklar

Sales Managers: Martin Ross, Ed Milarsky

Program Director: Rick Sklar

Music Director: Sonia Jones

Policy: 20 to 40 significant selling selections - plus new records when judged appropriate for target audience groups. Leading cuts from big LPs. Promotion men seen by rotating members of operating committee, program/operations manager, production manager, music librarian.  
News Director: Paul Ehrlich (31)



Chief Engineer: Win Loyd  
Head of Accounting: Tom Del Guidice  
Age Target: 5-50

6-10am - Monday-Saturday - Harry Harrison (Chicago, Illinois-19 years)

'53 WCFL, '54 WPEO, '59 WMCA, '68 WABC

10am-2pm Monday-Saturday - Ron Lundy (36-Memphis, Tennessee-16 years)

'56 WDDT, '58 WLCS, '60 WIL, '65 WABC

2-6pm - Monday-Saturday - Dan Ingram (38-New York City, New York-19 years)

'55 WNRC, WALK, '57 WNHC, WICC, '59 KBOX, '60 WIL, '61 WABC



6-10:30pm -Monday-Saturday - Bruce Morrow (Brooklyn, New York-14 years)

'57 ZBM, '58 WINS, '61 WINZ, '62 WABC

10:30pm - 12 midnight - Monday-Friday, 10am-2pm - Sunday - Chuck Leonard (Chicago, Illinois-11 years)

'63 WEBB, '65 WWRL, WABC

12 midnight-6am - Monday-Saturday - Jay Reynolds (Mt. Vernon, Illinois-12 years)

'60 LIN, WMAK, WAKY, '63 WIFE, '70 WABC

Saturday 10pm-3am - Frank Kingston Smith (30-Philadelphia-Pennsylvania-8 years)

'64 WMAJ, '66 WFIL, '67 WICE, '68 WRKO, '70 WIBG, '71 WABC

Saturday 3-5am, Sunday - 6-10pm, Monday - 4:30-5am - Johnny Donovan (Poughkeepsie, New York-8 years)

'64 WHVW, '67 WBAZ, '67 WMID, '68 WENE' WOR, '72 WABC

# NORFOLK



Norfolk, 45th Market Rank.  
Population: 708,500. Black - 29%.

**ECONOMY:** Located in southeastern Virginia, just south of Hampton Roads and Chesapeake Bay, 175 miles south of Washington, D.C., and 90 miles southeast of Richmond. The city is a major port and has the largest naval concentration in the world, primarily at Norfolk Naval Base. Other important industries include food processing, ship building and repairs, automobile assembly, and the manufacture of construction materials plus lumber products and fertilizers. Tobacco, grain and coal are the major products exported here. Virginia Beach, an enormous resort city, is located 20 miles east of Norfolk, its popularity causing much of the residential building to be concentrated in that direction. The building of Norfolk Scope has just been completed, a large downtown cultural center, the largest building in Virginia (second only to the Pentagon). Norfolk State College is the largest school here (3,800 students). Others include the Hampton Institute (2,400), and nearby William & Mary College (3,400).

**PEOPLE:** The cities are not typically "Southern" although they are generally conservative politically.

Republicans are in office now. The area is growing rapidly and attitudes are more progressive here than in the deeper South, possibly due to the residents being used to the constant flow of outsiders — servicemen, tourists, etc. There are a good number of longhairs, mostly concentrated in the tourist areas. Bussing is the major issue in the cities, bus companies are refusing to run enough busses to carry all the kids until their pay scales are raised, resulting in fights on the busses and general unpleasantness.

**COST OF LIVING:** Housing is plentiful, especially close to the beaches. A one-bedroom furnished apartment will cost about \$150. Food and gas costs are low as they tend to be in port cities. Jock salaries range between \$150 and \$350 per week. The average top forty jock salary is \$190.

**TWO RECOMMENDED HOTELS:** Sheraton (airport), Scope Holiday Inn (downtown).

AM		
WCMS	Country	1050
WCPC	Country	1600
WGH	Top 40	1310
WKLY	Top 40	1350
WNOR	Top 40	1230
WRAP	Black	850
WTAR	MOR	790
WTID	Country	1270
WVAB	Beautiful	1550
WVEC	MOR	1490
WWOC	MOR/Sports	1400

FM		
WCMS	Country	100.5
WGH	Classical	97.3
WNOR	Progressive	98.7
WOWI	Progressive	102.9
WPMH	Oldies	99.1
WTAR	Beautiful	95.7
WQRK	Rock	104.5
WVEC	Beautiful	101.3
WXRI	Contemp.	105.3

**SPOTLIGHT ON**-----  
WOWI 713 Colonial Avenue Norfolk,  
Virginia 23507 622-4600  
Format: Progressive  
Freq.: 102.9 Power: 50 KW  
Owner: Brinsfield Broadcasting  
Total Employees: 16  
General Manager: J. Stewart Brinsfield  
Station Manager: J. Stewart Brinsfield

Sales Manager: Bud Walden/Elaine Cohn

Program Director: L. Bruce Garraway

Music Director: Larry Gray

News Director: Art Williamson

Chief Engineer: Barry Allen

Head of Accounting: Elaine Cohn

Age Target: 17-35

6-10am - Randy Spiers (23-Richmond, Virginia-5-1/2 years)

'67 WUVA, '69 WELK, '71 WGOE (PD), '72 WOWI

10am-12 noon - Rollie Bristol

12 noon-4pm - Art Williamson (27-Norfolk, Virginia-1 year)

'72 WOWI

4 - 8 pm - Bruce Garraway (27-Pittsburgh, Pennsylvania-8 years)

'64 WOUB, '67 WBBW, '68 WBVP, '69 AFRTS (Navy), '70 WNOR, '72 WOWI-FM

8pm-1am - Larry Gray (24-West Linn, Oregon-2 years)

'69 AFRTS (Navy), '71 WOWI

1-6am - Larry Dinger (29-Death Valley, California-2 years)

'69 AFRTS (Navy), '72 WOWI

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WNOR 252 W. Brambleton Avenue, Norfolk, Virginia 23510 (703) 623-9667

Format: Top 40

Freq.: 1230 Power: 1,000

Owner: Virginia State Network

General Manager: Howard Jernigan

Station Manager: Howard Jernigan

Sales Manager: Fred Gage

Program Director: Paul Todd

Music Director: Robert B. Mitchell

Policy: 40 singles, 1 LP cut per hour, 6-11 pm. MD sees promo men anytime except Tuesday.

News Director: John Del Ray (6)

Chief Engineer: Joe Pace

Head of Accounting: Kathy Lee

Age Target: 18-34

6-9am - Dan Alexander (27-10 years)

9am-12 noon - Paul Todd (27-8 years)

12 noon-3pm - Bill Reynolds (31-2 years)

3-6pm - Gene Loving (28-12 years)

6-10pm - Robert B. Mitchell (27-10 years)

10pm-2am - Chris Kelly (23-3 years)

2-6am - George Halstead (22-2 years)

WGH P.O. Box 98 Newport News,

Norfolk/Newport, Virginia 23607 (703) 826-1310

Format: Top 40

Freq.: 1310 Power: 5,000

Owner: Hampton Roads Broadcastint Corporation

Total Employees: 51

General Manager: Ambert Dail

Sales Manager: Al Nelowet

Program Director: Lee Fowler

Music Director: Lee Fowler

Policy: No LP cuts...heavy oldies. Emphasis on familiarity.

News Director: Jim Moore (6)

Chief Engineer: Joe Looper

Head of Accounting: Larry Rijnovan

Age Target: 18-49

5-9am - George Crawford (39-Atlanta, Georgia-25 years)

WINX, WTTG-TV, WOL, WMAL, WTAR

9am-12 noon - J.J. Bowman (32-Jackson, Missouri-11 years)

KFVS, KGMO, KOMA, WKY, WDGY, KRIL

12 noon-3pm - Jim Stewart (29-Williamsport, Pennsylvania-8 years)

WMLP, WFEC, WEAM

3-6pm - Lee Fowler (33-Boston, Massachusetts-15 years)

WATH, WHLO, WIZE, WJW, KGB, KDAB, WHLO, WTOD, WTTO, WDHO-TV

6-10pm - Jim Conlee (23-Fall River, Massachusetts-6 years)

WIXZ, WIXY, WSAR, WEIM

10pm-1am - Wayne Newcombe (24-Norfolk, Virginia-5 years)

WAVY, WNOR, WMEX, KRIL, WIXZ

1-5am - Tom Scott (35-Detroit, Michigan-15 years)

WCOL, WKEW, WQAM

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WCMS 5600 Curlew Drive, Norfolk, Virginia 23502 420-1050

Format: Country

Freq.: 1050 Khz Power: 5,000 watts

Owner: George A. Crump

Total Employees: 17

General Manager: Irvine B. Hill

Station Manager: Irvine B. Hill

Sales Manager: Lewis Greenhouse

Program Director: Joe Hoppel

Music Director: Earle Faulk

Policy: 50% from current top 50...Balance LP cuts and new releases.

Open promo policy except during MD

air shift.

News Director: Dan Maxwell (3)

Chief Engineer: Tom Keith

Head of Accounting: Charlotte Castor

Age Target: 18-42

7-9am - Joe Hoppel (38-Nicktown, Pennsylvania-22 years)

'50 WNCC, '52 WLOW, '55 WCMS

10am-2pm - Earle M. Faulk (44-Grand Rapids, Michigan-6-1/2 years)

'66 WCMS

2-6 pm - Charles D. Wiggs (41-Winston-Salem, N.C.-12 years)

'61 WCMS

6pm-12 midnight - Russ Cassidy (21-Hampton, Virginia-5 years)

'67 WLPM, '70 WCMS

12 midnight-6am - Joe M. Gibson (20-Thomasville, N.C.-1 year)

'72 WCMS

WWOC 505 Washington Street, Suite 710, Portsmouth, Virginia 23704 393-1041

Format: Prog. MOR

Freq.: 1400 Power: 1,000

Owner: Baron Communications

Total Employees: 15

General Manager: Gene B. Creasy

Station Manager: Gene B. Creasy

Program Director: Ronnie Wolfe

Music Director: Gene Ryan

Policy: 4 oldies per hour, wide play list of current hits eliminating rock.

News Director: Jim King (2)

Chief Engineer: Tom Hilton

Head of Accounting: Gloria Muckleroy

Age Target: 18-49

6-9am - Ron Wolfe (26-Hyattsville, Maryland-4 years)

'68 WYRE, '71 KHLO, WWDC

9am-12 noon - Bill Ballance

12 noon-6pm - Alfred R. Brumbach (Gene Ryan) (25-New York, New York-8 years)

65 WUOD, '67 WPEX, '71 WNOR, '72 WWOC

6pm-12 midnight - Lankford Stephens, Jr. (24-Norfolk, Virginia-4 years)

'68 WHIH, '70 WWOC

12 midnight-5am - Jay Price (29-Los Angeles, California-10 years)

62 KNOG, '63 KREO, '65 KORL, '67

WRNC, '68 WCVU, '69 WKLX, '72 WWOC

## OKLAHOMA CITY



Oklahoma City. 50th Market Rank. Population: 665,500. Black - 44,800. **ECONOMY:** Based on oil, agriculture and aerospace. There is still a great deal of drilling going on in the city area. Many drilling companies headquarter here. Oil processing machinery and oil field equipment are manufactured here. There are also flour mills, meat packing plants, iron foundries, steel mills, and printing and publishing plants. The city is the state's largest town and is located right in the middle of the state. The western half of the state is a huge wheat producer... of course, meaning a great deal to the city's economy, grain elevators and shipping by rail going on here. Cattle is also a major factor, the Oklahoma City stockyards are huge. Largest stocker, feeder market in the world. As a retail center, it's heavier than the average city, being surrounded by small towns. The city is also the state capitol, that must be considered in the economy. The University of Oklahoma is in Norman, 32 miles away (15,000 students), Oklahoma City University has 1,500 students and Oklahoma State University is 60 miles away with 14,000 students. Tinker Airforce Base is also here. **PEOPLE:** Extremely conservative. A good portion of the people in the

town are farm background people, heavily influenced by the church. Very few long hair cats, although the city pretty well ignores them, very little hassles. No racial trouble at all, plenty of apathy.

**COST OF LIVING:** One bedroom with furniture and pool: \$125. Food is average - gasoline low. Jocks make from \$125 to \$350 per week. Average top 40 jock makes \$175.

AM		
KBYE	Black/Religion	890
KJEM	Country	800
KLPR	Country	1140
KNOR	MOR	1400
KOCY	MOR	1340
KOMA	Top 40	1520
KTOK	Country	1000
WKY	Top 40	930
WNAD	Prog. MOR	640

FM		
KAFG	Auto/Oldies	102.7
KEBC	Country	94.7
KFJL	Black	98.9
KFNB	Prog. MCR	101.9
KKNG	Beautiful	92.5
KJAK	Country	100.5
KOCY	Progressive	96.1
KOFM	Prog. MOR	104.1
KGOY	Religious	105.0
KWHP	Prog./Top 40	97.7
KGOV	Variety	106.3

### SPOTLIGHT ON-----

WKY 500 East Britton Road, Oklahoma City, Oklahoma 73114 478-1212

Format: Contemporary

Freq.: 930 Power: 5,000 Watts

Owner: Okla. Publishing Co.

Total Employees: 50

General Manager: Norman Bagwell

Station Manager: Lee Allan Smith

Sales Manager: Dee Sadler

Program Director: Danny Williams

Music Director: Sandy Jones and Dale Wehba

Policy: 40 singles, 10 LP cuts. See promo men on Tuesday and Wednesday usually.

News Director: Ed Hardy (9)

Chief Engineer: John Bushnell

Head of Accounting: Field Duskin

Age Target: 18-34

6-9am - Dan Williams (45-Fort Worth,

Texas-25 years)

KTXX, KTBC, KTSA, WKY

9am-12 noon - Dale Wehba (36-Oklahoma City, Oklahoma-20 years)

KLPR, KOCY, KTOK, WKY, CKLW

12 noon-3pm - Sammy Moon (25-Texarkana, Ark.-Texas-10 years)

'63 KTES, '68 KLUE, '69 WKY

3-6pm - Ronnie Kaye (35-Cooter, Missouri-15 years)

KLCN, KSWO, WKY

6-9pm - Bobby Mitchell (30-Enid, Oklahoma-5 years)

KDLM, KQWB, KUDI, WKY

9pm-12 midnight - Don Landy (21-Jamestown, New York-3-1/2 years)

'69 KVIN, KGFF, '71 KOCY-FM, WKY

12 midnight-6am - Bill Miller (25-Knoxville, Tenn.-1 year)

68 WFLI, '70 WGOW, '71 WIFE, WGIV, '65 WCPH, '72 WKY

Weekends - Jim Mahanay (25-Norman, Oklahoma 1 year) KNOR, '72 WKY

KEBC-FM Box 94580 826 SW 31st Oklahoma City, Oklahoma 73109 (405) 631-1494

Format: Country

Freq.: 94.7 Power: 36,000

Owner: Electronic Broadcasting Company, Inc.

Total Employees: 15

General Manager: Dennis Rainwater

Station Manager: Dennis Rainwater

Sales Managers: Harold McEwen, Ralph Tyler, Tim Holt

Program Director: Dennis Rainwater

Policy: Top 50 singles - with country standards. Open promo policy.

Chief Engineer: Ronald Tutos

Age Target: 21-35

6-10am - Dennis Rainwater (31-San Diego, California-2 years)

'71 KEBC

10am-3pm - Paul Cannon (29-Spiro, Oklahoma-6 years)

3-7pm - Lynn Waggoner (25-Oklahoma City-3 years)

7-11pm - Chuck Lynn (20-Oklahoma City, Oklahoma-2 years)

12 midnight-6am - Tom Hartman (35-Oklahoma City-5 years)

KWHP P.O. Box 686, 700 S. Kelly, Edmond, Oklahoma 73034 (405)

341-1598

Format: Prog. Top 40

Freq.: 97.7 Power: 3,000 watts

Owner: William H. Payne

Total Employees: 20

General Manager: William H. Payne

Station Manager: William H. Payne

Salesmen: Keith Hart, David

Esserman, Louis Holshouser

Program Director: Mike Murphy

Music Director: Jim Wood

Policy: Top 40 singles - top 20 LPs, no  
oldie singles but LP oldies.News Director: American Information  
Radio News and ONN

Chief Engineer: William H. Payne

Head of Accounting: Gail Payne

Age Target: 16-35

6 - 8 a m - William Payne  
(33-Washington, D.C.-20 years)'52 KUSH, '56 KWRW, '58 KLPR, '59  
KOMA, '62 KWHP8am-12:30 - Kenneth Feamow  
(23-Oklahoma City, Oklahoma-1 year)

'69 KMTH, '72 KWHP

3-9pm - Jim Wood (24-Wichita,  
Kansas-3-1/2 years)

'69 KWHP

9pm-1am - Andy Lockridge  
(17-Kansas City, Missouri-2 years)'70 KOCY, '72 KWHP 1-6am - Traver  
Hulse (24-Oklahoma City, Okla.-1 1/2  
years)KFNB 2620 First National Center,  
Oklahoma City, Oklahoma 73102  
(405) 232-0321

Format: MOR

Freq.: 101.9 Power: 100,000 watts

Owner: First National Broadcasting  
Corporation

General Manager: Virgil F. Sprankle

Program Director: Richard C. Corner

Chief Engineer: Glenn Danley

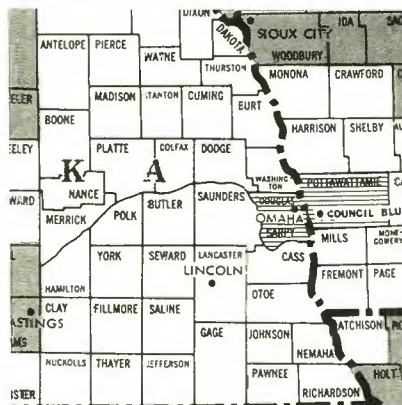
Age Target: 25-49

6am-12 noon - J. David Seay  
(21-Frederick, Oklahoma-7 years)'66 KTAT, KXLS-FM, '67 KELR, '68  
KLPR, KJAK-FM, '70 KFNB-FM12 noon-6pm - Ted O. Ebrite (43-Ada,  
Oklahoma-17 years)'49 KFMB, '57 KMUS, '58 KSYD-TV,  
'58 KTRN, '59 KWSH, '60 KNCM, '61  
KJEM, '64 KTOK, KJEM, KFNB, '67  
KOCY, '68 KFNB6pm-12 midnight - Cathy S. Hood  
(21-Lorenzo, Texas-3 months)

'72 KDCY, KFNB-FM

6pm-12 midnight - Kate Hammett

# OMAHA



Omaha, Nebraska, Market Rank: 57th,  
Metro Population: 556,000, City  
Population: 361,000

Ethnic Background: Black - 6.8%,  
Other - 0.6%

**HISTORY:** Lewis and Clark rowed to  
shore just south of Omaha, where the  
Platte River spills into the Missouri, in  
1804, finding nothing but Otoe and  
Missouri Indians. Omaha became  
established as a trapping and fur  
trading center, the Cavalry came next,  
and in 1854 Omaha was born with a  
few dozen streets and lots laid out  
along the banks of the Missouri River.  
Omaha didn't really begin to grow,  
however, until 1863 when President  
Lincoln selected Council Bluffs, Iowa  
as the eastern terminus of the Union  
Pacific Railroad. However, it was  
easier to start from Omaha because it  
wouldn't be necessary to build a  
bridge. That was the beginning.

**ECONOMY:** Insurance, education, food  
processing, communications,  
wholesale-retail center. Over \$35  
million in new payrolls added each  
year for the last decade. Omaha is a  
regional wholesale center serving  
several states, it's geographic location  
is advantageous, headquarters for  
numerous insurance companies, a  
major finance center, transportation  
center, military center (S.A.C.),  
medical center. Omaha area cited



several time by Bureau of Labor Statistics as being one of four areas in the nation for having a diversified economy with a balanced labor force. COLLEGES, UNIVERSITIES, ARMY BASES OR OTHER INSTITUTIONS: University of Nebraska at Omaha, 12,711, Creighton University, 4,172, College of St. Marys, 560, Bellevue College, 1,026, Grace Bible Institute, 525, Strategic Air Command (S.A.C) - 12,000 (military and civilian).

THE PEOPLE: Forward thinking. Evidence is that this is one of the better financed chambers in the nation. \$200 million dollars has been spent in building in the central business district since 1963. The newest project is the Riverfront Development Project which conceives the total development of the Missouri River, both sides, residential, commercial, industrial, recreational, for some 25 miles north and south of Omaha. Eppley Airport, one of few in the nation to be cited by the FAA for its outstanding safety record. There are three adult art theaters in Omaha, which are under fire by the Omaha City Council, and about a year ago topless go-go dancing in Omaha was banned by the City Council. Basically the voters are conservative. The majority of the voters in Douglas County are registered as Democrats, but vote Republican on a national level.

TWO RECOMMENDED HOTELS: Airport Inn, Omaha Hilton (downtown)

COST OF LIVING: Average price for bread is 25 cents/20 oz., regular gasoline: 35 cents gal., one bedroom apartment furnished or unfurnished: \$145 - \$210, state sales tax: 2 1/2%, state income tax: 15% of the federal income tax.

DISC JOCKEYS MAKE: Lowest: \$125, Highest: \$250, Average: \$175

AM		
KFAB	MOR	1110
KLNG	Talk	1490
KOIL	Top 40	1290
KOOO	Country	1420
KOWH	Black	660
KRCB	Top 40	1560
WOW	Prog. MOR	590

FM		
KFAB	MOR	99.9
KFMX	Popular Music	92.3
KOIL	Beautiful	96.1
KOOO	Country	104.5
KOWH	Black	94.1
KRCB	Top 40	98.5

### SPOTLIGHT ON-----

KLNG, 511 So. 17th Street, Omaha, Nebraska 68102, 342-8282  
 Format: News/Talk/Beautiful  
 Freq: 1490 Power: 1,000 day/250 night  
 Owner: Welcome Radio, Inc.  
 Total Employees: 23  
 General Manager: Frank Scott  
 Station Manager: Frank Scott  
 Sales Manager: Alan Crouse  
 Program Director: James Petersen  
 Music Director: Michael Bradley  
 News Director: David Felice (9)  
 Chief Engineer: William C. Gann  
 Head of Accounting: Betty Engle  
 Age Target: 18-65

KOWH, 3910 Harney Street, Omaha, Nebraska 68131, (402) 422-1600  
 Format: Black  
 Freq: 660 AM and 94.1 FM Power: 1,000 Watts AM and 100,000 watts FM  
 Owner: Reconciliation, Inc. of Omaha, Nebraska  
 Total Employees: 16  
 General Manager: Alvin Gilmore  
 Station Manager: Alvin Gilmore  
 Sales Manager: Keith Donaldson  
 Program Director: Frankie "M"  
 Music Director: Frankie "M"  
 News Director: Norman Shipp (3)  
 Chief Engineer: Richard Dennis  
 Head of Accounting: Merg Bray  
 Age Target: 18-50

6-10am - Edward King (25-Omaha, Nebraska - 1 years)

KOWH (Buddy King)  
 10:15am-3pm - Harald Dennis (30-St. Louis, Missouri - 2 years)

\*KWK, KOWH  
 3-7pm - Frankie "M" (30-San Francisco, California - 6 years)

.68 WEHW, WHCT, WCSB, WLOK (Music Director), KSOL, KOWH  
 7pm-midnight - Erven McSwain (28-Omaha, Nebraska - 1 1/2 years)  
 KOWH

Midnight-6am - Billy O'Day (29-Washington, D.C. - 1 1/2 years)

## KOWH

KOIL, 8901 Indian Hills Drive,  
Omaha, Nebraska 68114, 397-1290

Format: Top 40

Freq: 1290 Power: 5,000 watts

Owner: Don W. Burden

Total Employees: 40

General Manager: Sol Rasensky

Station Manager: Sol Rasensky

Sales Manager: Bob Hensky

Program Director: Charlie T. Stone

Music Director: Scott Carpenter

Policy: 30 top hits plus new music of

around 20 records, 2 LP cuts per hour.

Open promo policy except when on  
the air.

News Director: Mike Alabaugh (6)

Chief Engineer: Jerry Weist

Head of Accounting: Dorothy Nowka

Age Target: 18-24

6-10am - Carl Mann (29-Omaha,  
Nebraska - 10 years)

'62 KDEY, '63 KATI, '64 KOOK, '69  
KOMA, '72 KOIL

10am-1pm - Charlie T. Stone  
(32-Greenville, Mississippi - 12 years)

'61 KTFS, '62 WJPR, '63 WDDT, '65  
WRBC, '66 KOMA, '67 WNOE, '68  
WMPA, '69 KOIL

1-4pm - G. Michael Hopfmann  
(21-Sterling, Massachusetts - 2 years)

'70 WSCV (Gary Hopfmann), '71

WSRS, '72 WEIM (G. Michael Mann),

'71 WERI (G. Michael Mann), '72

WSVP (G. Michael McKay), '72 KOIL  
(G. Michael McKay)

4-8pm - Scott Carpenter (23-Grand  
Island, Nebraska - 2½ years)

'70 KTCH (Steve Taylor), '70 KICS

(Steve Taylor), '71 KLMS (Steve

Taylor), '72 KOIL

8pm-midnight - Alan Cain  
(21-Omaha, Nebraska - 2½ years)

'70 KSCJ (Alan Cain), '70 KTGR-

(Alan Cain), '71 KOIL (Jim Fox)

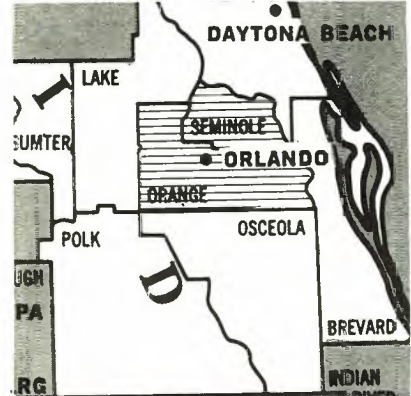
Midnight-6am - Kevin Kassera

(21-Eau Claire, Wisconsin - 2 years)

'71 KICS (Kevin James), '72 KOIL

(Bruce)

## ORLANDO



Orlando, Florida, Market Rank: 70th,  
Population, 439,000, Black population  
rank: 53rd (63,254)

**ECONOMY:** Located in east central  
Florida, 150 miles south of  
Jacksonville, 75 miles east of Tampa,  
and 200 miles north of Miami. Citrus  
crops are still the primary economic  
concern, although tourism is rapidly  
becoming most important. The new  
Disney World, 17 miles south of  
Orlando, occupies 27,000 acres and  
employs some 8,500 people, an  
additional 1,700 had to be added just  
before Christmas. Other tourist  
attractions include nearby Cypress  
Gardens and Daytona Beach (15  
minutes away). The Martin-Marietta  
Company employs 6,500 people and  
was the first major industry in the  
city, employing as many as 10,000 in  
1959, primarily involved with missile  
and guidance systems (Nike-Zeus,  
etc.). Orlando is situated near the  
center of cattle raising for Florida  
(2nd largest producer in the country).  
The city is also becoming important as  
an insurance capitol, with the recent  
acquisition of CNA and the Hartford.  
Major schools include the new Florida  
Technological University (6-8,000  
students) and Stetson (35 miles away  
- 1,800 students).

**PEOPLE:** Growth in population has  
been rapid with Disney World's

planning and building, affecting everything in construction — highways to gas stations, in expectation of a generated 6-8,000,000 tourists per year. The economy has stabilized despite the cutbacks in aerospace and electronics in the city. Average age is now in the late 20's, and is decreasing steadily, wages are high and jobs are plentiful. There are very few natives here, the primary religious background is Protestant (Baptist), although there are large groups of Mormons, Seventh Day Adventists, and others. The city is Democratic, like the state, and attitudes are becoming more tolerant. The city is relatively pollution-free, although there is occasional and massive spraying of the citrus trees for protection from occasional frost. The Florida Citrus International Golf Tournament is held here in early spring.

**COST OF LIVING:** The price of housing is going up rapidly — one bedroom furnished apartments average about \$150. The long gas wars no longer occur although there is still a great deal of fluctuation in price, regular now sells for about .34 per gallon. Food costs are lower due to the readily available fruit and beef. There is no state income tax. Jock salaries range between \$80 and \$350 per week, top forty jocks average \$160.

AM		
WBJW	MOR	1440
WDBO	Prog MOR	580
WHOO	Country	990
WKIS	MOR/Talk	740
WLOF	Top 40	950
WOKB	Black	1600
WORL	Top 40	1270
WTLN	Black	1520
WTRR	Prog. MOR	1400
WVCF	Religion	1480
FM		
WDBO	MOR	92.3
WDIZ	Auto-Gold	103.3
WHOO	Country	96.5
WLOQ	MOR	103.1
WORJ	Prog.	107.7
WTLN	Black	95.3
WWQS	Classical	105.1

## SPOTLIGHT ON-----

WBJW, P. O. Box 7475, Orlando, Florida 32804, (305) 425-6631

Format: Progressive MOR

Freq: 1440 Power: 5,000 watts

Owner: Rounsaville Radio

Total Employees: 20

General Manager: Jerry Norman

Program Director: Jerry Peterson

Music Director: Jerry Peterson

Policy: 5 current hits per hour mixed with modern arrangements of standards and oldies. Open promo men policy.

News Director: Bill Thompson

Chief Engineer: Bill Fechter

Head of Accounting: Linda Crumley

Age Target: 18-49

6-10am — Jim Boynton (34-Grand Rapids, Michigan — 15 years)

'58 WPIN, '62 WILZ, '68 WDAR, '70

WKIS, '72 WBJW

10am-3pm — Tony Bell (41-Brooklyn, New York — 23 years)

'49 WSOU, '55 WCEH, '67 WMAZ, '67

WSUN, '72 WDAE, '72 WBJW

3-6pm — Jerry Peterson (34-Minot, North Dakota — 15 years)

'63 WABB, '63 WROV, '63 WEAT, '71

WDAE, '71 WBJW

6pm-midnight — Jeff Whittaker (28-Elmira, New York — 12 years)

'63 WEHH (James B. Canton), '63

WFSR, '65 USAF, '66 WMEG, '72

WELM, '72 WBJW

Midnight-6am — Dutch Edwards (50-Louisville, Kentucky — 2 years)

'71 WLBE, '71 WFIV, '71 WABR, '71

WBJW

WLOF, Box 15746, Orlando, Florida 32808, (305) 293-2431

Format: Top 40

Freq: 950 Power: 5,000 watts

Owner: Home Security Broadcasting

Total Employees: 35

General Manager: Carl Glicken

Station Manager: Carl Glicken

Sales Manager: Jerry Ferricks

Program Director: Bill Vermillion

Music Director: Warren F. Miller

Policy: Top 40 singles list (broad based), 2 lp cuts per hour daytime. 5 Lp cuts per hour nighttime.

News Director: Dave Elliott (3)

Chief Engineer: Tim Sawyer

Age Target: 18-35

6-9am - Al Dunnaway  
 9am-noon - Bill Vermillion  
 Noon-3pm - Tom Roberts  
 3-7pm - Bill Barker  
 7pm-midnight - The Janitor  
 Midnight-6am - Bob Nadeau

WORJ-FM, 1 North Orange Avenue,  
 Orlando, Florida 32801, 424-8561  
 Format: Progressive  
 Freq: 107.7 Power: 100,000 watts  
 Owner: Orlando Radio and Television  
 Broadcasting Corp.

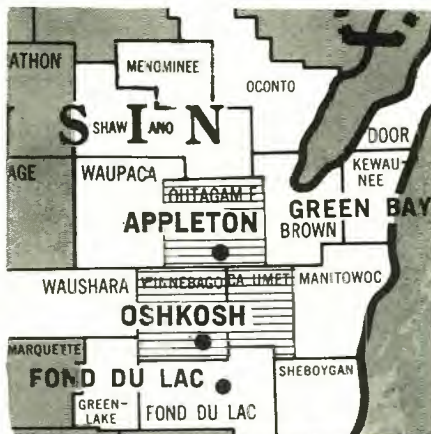
Total Employees: 16  
 General Manager: Jack Currán  
 Sales Manager: Jack Curran  
 Program Director: Lee Joseph Arnold  
 Operations Director: Doug Van Allen  
 Music Director: Mike Lyons  
 Policy: 65% of programming from 50  
 strongest LPs in the area. Remaining  
 35% left to jocks' discretion. See  
 promo men as often as possible.  
 News Director: Neal Mirsky (1)  
 Chief Eng: Vincent Eldon Ziegenbein  
 Head of Accounting: Sarah Kenn  
 Age Target: 17-38

6-10am - Neal Mirsky (24-Lake  
 Hiawatha, New Jersey - 3 years)  
 '69 AFRS, '69 AFCN, '72 WGMW, '72  
 WORJ

10am-3pm - Steve Mack (29-Cocoa  
 Beach, Florida - 6 years)  
 WMEG, WWBC, WTAI, WKKO, WORJ  
 3-7pm - Doug Van Allen  
 (24-Brooklyn, New York - 6 years)  
 '66 WGRE, '67 WZST, '67 WPXE, '68  
 WLCO, '68 WTLN, '68 WLOF, '71  
 KIRL, '72 WORJ

7pm-midnight - Lee Joseph Arnold  
 (25-Cocoa Beach, Florida - 6 years)  
 WRKR, WTAI, WKPE, WKKO, WORJ  
 Midnight-6am - Mike Lyons  
 (20-Kittery, Maine - 3 years)  
 '71 WORJ, '72 WLOF, '72 WORJ

## OSHKOSH



Oshkosh, Wisconsin Metro Population:  
 276,891, (City of Oshkosh 53,221)  
 Ethnic Breakdown: Black - 103,  
 Other - 229

**HISTORY:** Oshkosh - named after  
 Chief Oshkosh of Menominee Indians.  
 City founded in 1839. First settler was  
 Webster Stanley. Incorporated as a  
 city in 1853.

**ECONOMY:** Once known as the  
 "Sawdust City" because of its large  
 number of sawmills, today Oshkosh is  
 a city of diversified industry and  
 business. More than 150 industries  
 produce concrete products, furniture,  
 metal stampings, wood products,  
 heavy duty trucks, refuse collection  
 bodies, work and leisure clothing, etc.  
 The city has both a North and South  
 side industrial park, which is adjacent  
 to the airport. In addition, there are  
 privately owned industrial sites  
 available within the corporate city  
 limits. The goal of the community is  
 to encourage new business to locate in  
 Oshkosh, and home based industry to  
 expand its facilities.

**COLLEGES, UNIVERSITIES, ARMY  
 BASES, OTHER INSTITUTIONS:**  
 University of Wisconsin-Oshkosh  
 (11,000).

**THE PEOPLE:** Oshkosh people take  
 great pride in their social services.  
 There are two public high schools and  
 one Catholic. Town and Gown brings  
 the best of the country for several

performances each year. A newcomer's club, helps new residents become acquainted with the city, and its attractions.

**TWO RECOMMENDED HOTELS:**  
Pioneer Inn (downtown), Howard Johnson's and Holiday Inn (airport).

**COST OF LIVING:** Average price for bread: \$.33, regular gasoline 35.9 cents, one bedroom apartment: furnished - \$125 - \$150, unfurnished - \$115-\$125, state sales tax: 4%.

**DISC JOCKEYS MAKE:** Wages are relatively low - average about \$100 a week.

<b>AM</b>		
WAPL	Variety	1570
WHBY	MOR	1230
WKAU	Top 40	1050
WNAM	Up Tempo/MOR	1280
WYNE	Contemp. Top 40	1150
WAGO	Block	690
WOSH	Top 40	1490
<b>FM</b>		
WAPL	MOR	105.7
WKAU	Top 40	104.9
WROE	Auto Beautiful	94.3
WMKC	Classical	96.7
WOSH	Country	103.9

#### SPOTLIGHT ON-----

WAGO, P.O. Box 437, Oshkosh, Wisconsin, 54901,233-0690

Format: MOR

Freq.: 690 Khz Power: 250

Owner: WAGO, Inc.

General Manager: Wendell Tedlie

Station Manager: Wendell Tedlie

Program Director: Richard A. Casperson

Music Director: Todd Grimsted

News Director: Jeff Scott

Chief Engineer: Bob Daly

Age Target: 18-45

Morning - Richard Casperson (36-Appleton, Wisconsin-13 years)

WHBY, KERN (Rich Allen), WING (Rich Allen)

Afternoon - Todd Grimsted (21-Lake Geneva, Wisconsin-2 years)

'70 KWAR, '71 WPOK

Jeff Scott (26-Ladysmith, Wisconsin-12 years)

WLDY, WHSM, WDUX, WKAU, WOSH, WAGO

WOSH, 2333 Bowen Street, Oshkosh, Wisconsin 54901,(414) 235-3150

Format: Top 40

Freq.: 1490 Power: 1,000

Owner: Value Radio Corporation

Total Employees: 20

General Manager: William L. MacDonald

Station Manager: William L. MacDonald

Sales Manager: Bob Schulz

Program Director: Bud McBain

Music Director: Greg Albert

Policy: 40 singles, Top 10 LP's, MD sees promo men

News Director: Steve Reich (2)

Chief Engineer: Tom Kriege

Head of Accounting: Ms. Marcy Murphy

Age Target: 15-30

5-10am - Greg Albert (21-2 years)

10-11am - Bud McBain (45-25 years)

11am-3pm - Tom Miles (36-15 years)

3-8pm - Tommy Howard (25-3 years)

8pm-1am - Gary Evans (22-1-1/2 years)

WYNE, Box 92, Appleton, Wisconsin 54911 (414) 739-1158

Format: Top 40

Freq.: 1150 Power: 1,000

Owner: Total Radio, Inc.

Total Employees: 14

General Manager: Don Rabbitt

Station Manager: Don Rabbitt

Sales Manager: Don Rabbitt

Program Director: Scott Carpenter

Music Director: Dave Moore

Policy: 30-35 playlist, no LP cuts

News Director: Dave Moore (2)

Chief Engineer: Dan Hurlbert

Head of Accounting: Ms. Joan Heitpas

Age Target: 24-49

6-9pm - Dave Moore (30-13 years)

KIDS, KSWO, WPGC, WQUA

9-11am - Scott Carpenter (30-12 years)

KDWB, WIFE, KRSI

11am-1pm - Alex J. Stone (23-2-1/2 years)

KSWO, KLAU, KFSB

1-5pm - Scott Walker (25-5 years)

KGFU, KICS, KOMA

WNAM, Radio Park P.O. Box 707, Neenah, Wisconsin 54956, 722-6471

Format: Prog. MOR

Freq.: 1280 Power: 5,000

Owner: Cummings Comm. Corp.

Total Employees: 20

General Manager: Don C. Wirth

Operations Manager: Robert J. Taylor

Sales Manager: Don E. Harrington

Program Director: Robert J. Taylor  
 Music Director: Jack Watson  
 Policy: Play varies from time segment to time segment  
 News Director: Mike J. Bolduc (3)  
 Chief Engineer: Gordon Dailey  
 Head of Accounting: Mary Wirth  
 Age Target: 18-40

5-9am - Chris Lane (25-Green Bay, Wisconsin-7 years)  
 WBAY, WDUZ, WYNE, '72 WNAM  
 9-11am - Bob Taylor (OM)  
 (33-Brantford, Ontario, Canada-16 years)  
 CFTJ, CHIQ, CKLB, WRRR, '70 WNAM

11am-3pm - Mike Syverson  
 (25-Redfield, South Dakota-8 years)  
 KFOB, KSDN, KXAB, '70 WNAM  
 3-7pm - Jack Watson (34-Redwing, Minnesota-9 years)  
 KCUE, '66 WNAM (MD)

7pm-12 midnight - Andy Witt  
 (25-Marinette, Wisconsin-5 years)  
 WMAM, WLOT, WDBC, '72 WNAM  
 12 midnight-5am - Jerry Van  
 (30-Shawno, Wisconsin-1 year)  
 '72 WNAM  
 6pm-12 midnight (Weekends) - Tim Casey (26-1 year)

## PENSACOLA



Pensacola, Florida, Market Rank: 129th, Population: 247,100, Black Population: 42,892

**ECONOMY:** Located near the toe of the Florida "boot" and bordered on two sides by Alabama, Pensacola is the largest city in the Florida panhandle. It is also the Escambia County Seat. Major industries are Westinghouse, St. Regis Paper Company and Monsanto, a company in competition with DuPont. Two shopping centers, Cordova Mall and Westwood Mall serve people as far away as Mobile, Alabama (60 miles). Pensacola Junior College and the University of West Florida (relatively new) along with 3 Navy bases (home of the Blue Angels Flying Team) sustain a tremendous amount of night life for the area.

**PEOPLE:** Specialized work is slow in the area since most of the large companies bring in their own people from other areas. With the city growing in leaps and bounds, gearing more and more towards tourist trade, there is plenty of construction work available. The only real issue in the city now comes with the people trying to keep the high-rise developing on the coastal areas to a minimum. Many historical sites such as forts, along with the picturesque landscape, attract artists to the area, too. The proximity of the Gulf makes fishing the favorite

pastime.

**COST OF LIVING:** A one-bedroom furnished apartment varies quite a bit according to area. The average is about \$125. House rents are lower than most parts of the country and property taxes are exceptionally low (homestead exemption). Food prices are considerably higher but balances out with gasoline being very low due to constant gas wars. Average disc jockey salary \$150-\$175 a week.

AM

WBOP	Black & Jazz	980
WBSR	Top 40	1450
WCOA	Beautiful	1370
WNVY	Country	1230
WPFA	Country	790
WVIX	Country	610

FM

WBOP	Black & Jazz	101.5
WCOA	Beautiful	100.7
WMEZ	Beautiful	94.1

WBSR, 1603 N. Pace Boulevard, Pensacola, Florida 32505, (904) 432-6172

Format: Top 40

Freq: 1450 Power: 1,000/250

Owner: Mooney Broadcasting

Total Employees: 19

General Manager: Sam Trent

Station Manager: Sam Trent

Sales Manager: Ben Larsen

Program Director: Luke McCoy

Music Director: Chet Smith

Policy: Top 40 - no bubblegum. 50 singles and selected LP cuts in pm.

Open promo man policy.

News Director: Jim Wesley (3)

Production Manager: Timothy G. Adams

Chief Engineer: Charlie Capri

Head of Accounting: Erna Scruggs

Age Target: 18-34

6 - 9 a m - Luke McCoy  
(33-Birmingham, Alabama - 6 years)  
'67 WNVY, '70 WBSR, '72 WKRC, '72  
KDEN, '72 WBSR

9am-noon - Timothy G. Adams  
(24-Grand Rapids, Michigan - 9 years)  
'65 WXTO, '65 WION, '66 WLAV, '68  
WMAX, '68 WERX, '69 WCOA, '71  
WBSR

Noon-3pm - Steve A. Morris  
(25-Milwaukee, Wisconsin - 9 years)  
'64 KNGI, '65 KSBK, '67 KTUS  
(Steve Allen), '70 WNVY (Steve

Allen), '70 WVIX, '71 WBSR (Scott Morgan)

3-7pm - Chet Smith (Buffalo, New York - 8 years)

WBSR, WHHY, WABB, WROD, WKBT, KAGE

7pm-midnight - Steve Williams  
(22-Pensacola, Florida - 3 years)

'69 WNVY, '70 WCAR, '71 WBSR

Midnight-6am - Jon Speier  
(20-Torrington, Wyoming - 2 years)

'70 WNVY, '72 WBSR

WPFA, P. O. Box 8127, Pensacola, Florida 32505, 433-1141

Format: Country

Freq: 790 Power: 1,000

Owner: Miracle Radio, Inc.

General Manager: Don Griffith

Station Manager: Don Griffith

Sales Manager: Don Griffith

Program Director: Charlie Dillard

Music Director: Charlie Dillard

Policy: 99% of country hits, singles and LP's.

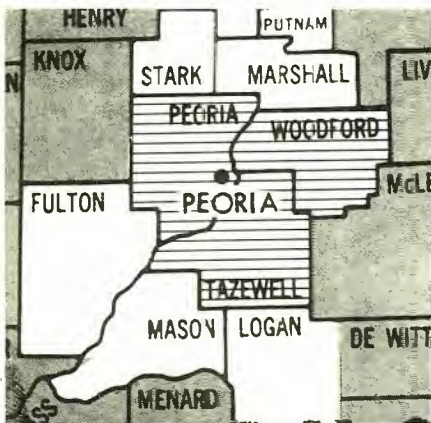
News Director: Every member of the staff. We wear many hats.

Chief Engineer: Harry Babb

Head of Accounting: Irene Elizabeth Griffith - Betty Nelson.

Age Target: Every human

# PEORIA



Peoria, Illinois, Market Rank: 87th, Population 349,300, Black - 14%.

**ECONOMY:** Located in the approximate center of Illinois on the Illinois River, about 175 miles each from St. Louis and Chicago. Farm machinery, agriculture and distilleries are the major industries here. Caterpillar Tractor has its home here and is the major employer in the city. Wabco is another important manufacturer of farm machines. The raising of hogs in addition to cattle and corn are the most important assets agriculturally. This section of the state is much like Iowa in that respect. Hiram Walker is the major distiller. Building and transportation are also important to the economy. The city is a large shipping base. Chicago sports are followed closely here. Bradley University, with 4,700 students, is the major school here. Illinois Community College and several other smaller schools are also located here.

**PEOPLE:** There is a definite clash here between the generally conservative, reactionary type population and the University, long-hair students, who are mostly east coast. There is a relatively small influence from Chicago and an isolationist attitude. The median age is 27 in this heavily Protestant, Republican area. There is also a sizeable Jewish community. Urban

renewal is progressing well.

**COST OF LIVING:** A one bedroom furnished apartment will cost about \$175 per month. Food costs are above average as well. Jock salaries range between \$150 and \$300. An average salary for a top forty jock is about \$175.

AM		
WIRL	Top 40	1290
WMBD	MOR	1470
WPEO	Religion & MOR	1020
WSIV	Beautiful	1140
WXCL	Country	1350

FM		
WMBD	Beautiful	93.3
WSIV	Progressive	95.3
WSWT	Beautiful	106.9
WWTO	Oldies	105.7

## SPOTLIGHT ON-----

WXCL, 3641 Meadowbrook Road, Peoria, Illinois 61604, 685-5975

Format: Modern Country

Freq: 1350 Power: 1,000

Owner: Peoria Valley Broadcasting

Total Employees: 27

General Manager: Syl Binkin

Station Manager: Syl Binkin

Sales Manager: Mike Thatcher

Program Director: Lee Ranson

Music Director: Lee Ranson

Policy: 66 singles - 2 LP cuts per hour, open promo policy

News Director: Bill Marlowe (4)

Chief Engineer: Mel Feldman

Head of Accounting: Richard Cohen

Age Target: 18 and up

6-9am - Don Elliott (Los Angeles, California - 15 years)

9am-noon - Lee Ranson (Peoria, Illinois - 13 years)

Noon-3pm - Chuck Urban (Cedar Rapids, Iowa - 7 years)

3-7pm - Bill Bro (Chicago, Illinois - 9 years)

7pm-midnight - Jess DeVaney (Safford, Arizona - 7 years)

Midnight-6am - Gordon Michaels (Milwaukee, Wisconsin - 3 years)

WIRL, Grosenback Hill Road, East Peoria 61611, 694-6262

Format: Top 40

Freq: 1290 Power: 5,000

Owner: Mid-America Media

Total Employees: 28

General Manager: Howard Frederick



Station Manager: Mort Cantor  
 Sales Manager: Richard Bowen  
 Program Director: Robin Walker  
 Music Director: Tim West  
 Policy: 35 current singles plus cuts  
 from LP's station considers important.  
 News Director: Ira Bitner (4)  
 Chief Engineer: Joe Cunat  
 Head of Accounting: Gay Sammon  
 Age Target: 18-35

5-9am - Robyn Weaver (56-Peoria,  
 Illinois - 33 years)  
 '37 WDW, '39 WOC, '41 WMBD, '46  
 WMMJ, '48 WIRL

9 am-noon - Robin Walker  
 (36-Detroit, Michigan - 12 years)  
 WOHO, WJBK, WUBE, WMEX, WIRE,  
 WIRL

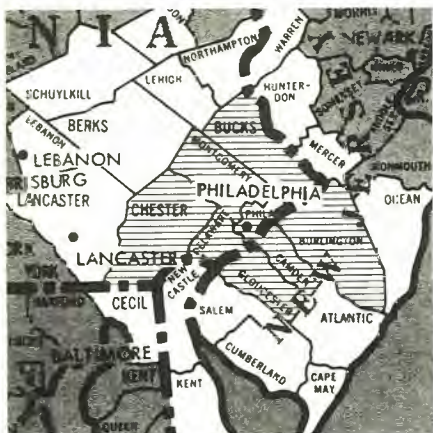
Noon-3pm - Bill McCluage (26-Peoria,  
 Illinois - 10 years)  
 '63 WIRL, '64 WCAZ, '65 WKAI, '65  
 WIRL

3-7pm - Scott Henderson (26-Detroit,  
 Michigan - 5 years)  
 '67 WPON, '68 WBRN, '68 WIBM, '69  
 WILS, '71 WIRL

7pm-midnight - Tim West (25-East  
 Moline, Illinois - 6 years)  
 '66 WGEN (Bob Crandall), '67 WKEI  
 (Bob Crandall), '69 WDDT (Sonny  
 Day), '69 KPBA (Bob Crandall), '70  
 KSTT, '71 WIRL

Midnight-5am - Chuck Diamond  
 (21-Cincinnati, Ohio - 4 years)  
 '68 WCIN, '70 WUBE (Charles Herron,  
 Jr.), '72 WCIN, '72 WIRL

# PHILADELPHIA



Philadelphia, Pennsylvania, Market Rank: 4th, Population: 4,905,400, 18% Black

**ECONOMY:** Located in the southeast corner of Pennsylvania, 90 miles southwest of New York City, 97 miles northeast of Baltimore on the Delaware and Schuylkill Rivers. The First Continental Congress met here. The Declaration of Independence and the Constitution were adopted and signed in Philadelphia, and the city was the seat of the U.S. Federal Government until 1800. It is the largest fresh water port in the world and the second largest U.S. port. The city is a leading manufacturing, warehousing and shipping center, one of the most important producers of textiles in the country. Other important industries include oil refining, shipping, building, publishing, machinery, radio and TV, missile and space industries, second in U.S. production of petro-chemicals. Known as the "City of Brotherly Love." There are many famous museums and national monuments, including Independence Hall, located in Independence National Historical Park. Schools in the area include the University of Pennsylvania (14,500), Temple University (16,715), Drexel University (5,718), La Salle College (3,581).

**PEOPLE:** Half the people of Philadelphia are of foreign descent, including large groups of Italian, Polish, German, Irish and English. Catholicism is the predominant religion. The city is Democratic and fairly conservative. The average age is 31, per capita income runs about \$9,400. Frank Rizzo, ex-police commissioner, was recently elected mayor and is known for his strict policies. The city is rapidly expanding in the suburbs with massive indoor malls. There are now five recording studios in the city, Gamble-Huff Productions, the Stylistics, Delfonics, and Intruders are all from the city. Sports are big with Flyers Hockey, Eagles Football and 76'ers Basketball.

**COST OF LIVING:** Moderate for a major city. Furnished one bedroom apartments rent for \$120-\$140. Regular gas is selling for 34 cents/gallon. Jock salaries range between \$150 and \$500/week. Top 40 jocks average \$300.

AM		
KYW	News	1060
WCAV	Talk	1210
WDAS	Black	1480
WFIL	Top 40	560
WFLN	Classical	900
WHAT	Black	1340
WIBG	Top 40	990
WIP	MOR	610
WNPV		1440
WPEN	MOR	950
WRCP	Country	1540
WTMR		800
WVCH		740
WIBF	MOR	103.9
FM		
WCAU	Prog.	98.1
WDAS	Prog.	105.3
WDVR	Classical	101.1
WFLN	Classical	95.7
WIFI	Contemporary	92.5
WIOQ	MOR	102.1
WMMR	Prog.	93.3
WPBS	Beautiful	98.9
WPEN		102.9
WRCP		104.5
WWDB	Jazz	96.5
WWSH		106.1
WYSP	MOR	94.1

**SPOTLIGHT ON**-----  
WIBG, 117 Ridge Pike, Philadelphia,

Pennsylvania 19444, (215) 242-6300  
 Format: Pop Progressive  
 Freq: 990 Power: 50,000  
 Owner: Buckley Broadcasting  
 Total Employees: 45  
 General Manager: Tom Pate  
 Station Manager: Tom Pate  
 Sales Manager: Lew Griest  
 Operations Manager: Bill Winters  
 Music Director: T. Morgan  
 Policy: Singles vary, current albums, oldie albums. See promo people on Mondays.  
 News Director: Paul Howard (7)  
 Chief Engineer: Arch Sichel  
 Head of Accounting: Mary D'Almeida  
 Age Target: 18-34

5-9am - McClintock (30-Scranton, Pennsylvania - 8 years)  
 WEJL, WARM, '72 WIBG  
 9am-noon - Bill Winters (North Carolina - 15 years)  
 CKLW, '71 WIBG  
 Noon-4pm - Gary Brooks (Philadelphia, Pennsylvania - 5 years)  
 '71 WIBG

4-8pm - Don Cannon (Philadelphia, Pennsylvania - 10 years)  
 WDRC, '70 WIBG  
 8pm-midnight - T. Morgan (30-Baltimore, Maryland - 5 years)  
 WNGM, '72 WIBG  
 Midnight-5am - Mark Thomas

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WFIL, 4100 City Line Avenue, Philadelphia, Pennsylvania 19131, (215) 879-1600  
 Format: Top 40

Freq: 560 khz Power: 5,000  
 Owner: Lin Broadcasting  
 Total Employees: 62  
 General Manager: James M. DeCaro  
 Sales Manager: Eugene Vassal  
 Program Director: Jay Cook  
 Music Director: George Michael  
 Policy: 30 singles - approximately 4-6 extras, up to 10 LP cuts weekly. See promo people 2-6pm Mondays.  
 News Director: Jack Hyland (10)  
 Chief Engineer: Ray McCloy  
 Head of Accounting: Jane Levy  
 Age Target: 18-49

6-9am - Dr. Don Rose (37-North Platt, Nebraska - 14 years)  
 KLMS, KNUS, KTSA, KWNT, WTVL, WEBC (Program Director), WQXI, '68 WFIL  
 9am-noon - Jim O'Brian (32-Houston,

Texas - 8 years)  
 KHJ (Program Director), CKLW, WOR, WSAI, KLIF, WACO, '70 WFIL  
 Noon-3pm - Dave Parks (31-Lorain, Ohio - 13 years)  
 WING, WLEC, WADC, '66 WFIL  
 3-6pm - Dan Donovan (31-Philadelphia, Pennsylvania - 16 years)  
 WCBM, WMEX, WICE, WSBA, '69 WFIL  
 6-9pm - George Michael (32-Melville, Missouri - 12 years)  
 KUDL, WIL (Music Director), WRIT (Music Director), KBTR (Program Director), '66 WFIL  
 9pm-midnight - Brother Love (27-Brooklyn, New York - 6 years)  
 WQXI, WEBC, KELL, '71 WFIL  
 1-6am - Tom Tyler (30-Narragansett, Rhode Island - 13 years)  
 WCRO, WKKO (Program Director), WWIN, WQAM, WPOP, WEAM, '68 WFIL

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WIP, 19th & Walnut Streets, Philadelphia, Pennsylvania 19103, (215) LO 8-2900  
 Format: Prog. MOR  
 Freq: 610 Power: 5,000  
 Owner: Metromedia  
 Total Employees: 52  
 General Manager: Don Kelly  
 Station Manager: Don Kelly  
 Sales Manager: Jim Fox  
 Program Director: Dean Tyler  
 Music Director: Dean Tyler  
 Policy: Current singles and LP cuts, some oldies. Open promo men policy.  
 News Director: Paul Rust (10)  
 Chief Engineer: Del Dengate  
 Head of Accounting: Herb Diennor  
 Age Target: 25-49

6-10am - Ken Garland  
 10am-1pm - Bill Webber  
 1-4pm - Dick Clayton  
 4-8pm - Tom Moran  
 8pm-midnight - Tom LaMaine  
 Midnight-6am - Nat Wright

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WDAS, Belmont Avenue and Edgeley Road, Philadelphia, Pennsylvania 19131, (215) TR-82000  
 Format: R&B  
 Freq: 1480 Power: 5,000  
 Owner: Max M. Leon  
 General Manager: Robert A. Klein  
 Station Manager: Robert A. Klein

Sales Manager: Alex Klein  
 Program Director: Jimmy Bishop  
 Music Director: Jimmy Bishop  
 Policy: 30 singles - few LP cuts. MD  
 sees promo men on Tuesday.  
 News Director: Robert Perkins (5)  
 Chief Engineer: Robert Myers  
 Head of Accounting: Elaine Berger  
 Age Target: 12-25

6-10am - Larry Daley  
 10am-2pm - Georgie Woods  
 2-6pm - Jimmy Bishop  
 6-10pm - Butterball  
 10pm-2am - Carl Helm  
 2-6am - Johnny O.

WIFI-FM, One Decker Square, Bala  
 Cyn Wyd, Pennsylvania 19004,  
 839-0900

Freq: 92.5 Power: 50,000  
 Owner: General Cinema Corporation  
 Communications of Philadelphia  
 Total Employees: 20  
 General Manager: Daniel Lerner  
 Program Director: Jerry Del Colliano  
 Music Director: Jerry Del Colliano  
 Policy: Average of 30 singles per week  
 and 25 LP's with 1-7 cuts from each.  
 Promo men 3-6pm Monday.  
 News Director: Scott Taylor (2)  
 Chief Engineer: Jeff Steinwadel  
 Head of Accounting: Linda Bradford  
 Age Target: 18-34

Noon-3pm - Jerry Del Colliano  
 (27-Cherry Hill, New Jersey - 8 years)  
 WDVR, WFIL, WIBG (Jim Barber),  
 WIP, WIFI  
 7pm-midnight - Bill Figenshu  
 (22-Bryn Mawr, Pennsylvania - 2½  
 years)  
 WKDA (Chuck McCartney), WIXZ  
 (Bill Steele), WMID ("The Real" Bill  
 Steele)

WMMR, 19th & Walnut Streets,  
 Philadelphia, Pennsylvania 19103,  
 561-0933

Format: Progressive  
 Freq: 93.3 Power: 25,000  
 Owner: Metromedia  
 General Manager: Joel Samuelsohn  
 Sales Manager: David L. McGahey  
 Program Director: Jerry Stevens  
 Music Director: Carol Miller  
 Policy: Anything of substance, melody  
 tone, rhythm with exception of the  
 overproduced and bubblegum.  
 Program from over 6,000 LP's. Open

promo man policy.  
 News Director: Bill Vitka (1)  
 Production Director: Bill Koepnick  
 Chief Engineer: Del Dengate  
 Head of Accounting: Herbert Diennor  
 Age Target: 18-34

6-10am - Johnny Craft  
 (28-Philadelphia, Pennsylvania - 10  
 years)

WCAM, WPAZ, WRCP  
 10am-2pm - Ed Sciaky  
 (24-Philadelphia, Pennsylvania - 5  
 years)

WHAT, WDAS, '70 WMMR  
 2-6pm - Nick Spencer (22-Old Lynne,  
 Connecticut - 3 years)

WXPX, '72 WMMR  
 6-10pm - David Dye (23-Swarthmore,  
 Pennsylvania - 4 years)

WSRN, '70 WMMR  
 10pm-3am - Michael Tearson  
 (25-Baltimore, Maryland - 6 years)

WXPX, WDAS, '70 WMMR  
 3-6am - Alan Ani (24-Larchmont,  
 New York - 2 years)

'72 WMMR  
 7pm-midnight Saturday, 6-10pm  
 Sunday - Carol Miller (22-New York,  
 New York - 3 years)

WXPX, '71 WMMR  
 10pm-1am Sunday - Gene Shay  
 (32-Philadelphia, Pennsylvania - 7  
 years)

WHAT, WDAS, '71 WMMR  
 Midnight-5am - Jonathan Takiff  
 (26-Philadelphia, Pennsylvania - 3  
 years) '71 WMMR

WDVR-FM, 10 Presidential Boulevard,  
 Philadelphia, Pennsylvania 19131,  
 1-215-839-7832

Format: Beautiful Music  
 Freq: 101.1 mc Power: 23,500  
 Owner: WDVR, Inc.  
 Total Employees: 20

General Manager: Jerry Lee  
 Sales Manager: William Froelich  
 Program Director: Daniel Wachs  
 Policy: Open promo policy. Feature as  
 many new easy listening releases as  
 possible.  
 Age Target: 18-64

5-11am - Alan Drew (25-Philadelphia,  
 Pennsylvania - 6 years)  
 '66 WHMI, WJIC, WWDB

11am-5pm - Chuck Read  
 (42-Warminster, Pennsylvania - 10  
 years)

WIBF, WNAR, WDVR

5-11pm - W. Lane Rogers  
(27-Morrisville, Pennsylvania - 5  
years)  
KOLT, KRFM, WINJ, WDVR

WYSP, 1617 John F. Kennedy  
Boulevard, Philadelphia, Pennsylvania  
19103, (215) 665, 9790  
Format: MOR  
Freq: 94.1 Power: 39,000  
Owner: SJR Communications  
Total Employees: 17  
General Manager: Jerry Michaels  
Sales Manager: Joseph Sheward  
Operations Manager: Frank X. Feller  
Program Director: Frank X. Feller  
Music Director: Sylvan Taplinger  
Policy: All good new rock singles.  
Open promo men policy.  
News Director: Jack O'Reily (2)  
Chief Engineer: William Gaston  
Head of Accounting: Mona Salatino  
Age Target: 25-50

6-10am - Jack O'Reily (49-New York,  
New York - 2 years)  
WOR, WPEN, Channel 9 New York,  
Mutual Network, ABC Network, NBC  
Network, KYW, '72 WYSP  
10am - 4pm - Harry Wood  
(54-Philadelphia, Pennsylvania - 35  
years)  
WNEW, KDSU, KYW, WRVA, WCFL,  
'71 WYSP  
4-10pm - Bruce Smallwood  
(28-Clayton, New Jersey - 6 years)  
WDUR, WKBS, WTMR, WUBZ, '71  
WYSP  
10pm-6am - Peter Stewart  
(20-Broomall, Pennsylvania - 1½  
years)  
WEEZ, '72 WYSP

WIBF-FM, Benson East Apartments,  
Jenkintown, Pennsylvania 19046,  
(215) TU 6-2000  
Format: MOR  
Freq: 103.9 Power: 3,000  
Owner: Fox Broadcasting Company  
Total Employees: 19  
General Manager: William L. Fox  
Station Manager: Douglas Henson  
Music Director: Larry Molinaro  
Policy: Two instrumentals to one  
vocal. No rock or jazz. Open promo  
policy.  
News Director: Don Hess (6)  
Chief Engineer: Steve Kurtz  
Head of Accounting: Charles Joseph

Age Target: 18-49

6am-1pm - Larry Molinaro (Blue Bell,  
Pennsylvania - 26 years)  
'46 WNAR, '69 WIFI, '70 WIBF  
1:20-4pm - Douglas Henson  
(Horsham, Pennsylvania - 31 years)  
'43 WTEL, '46 WMVG, '50 WJMJ, '65  
WRCP, '65 WIBF  
6pm-midnight - Don Hess  
(Norristown, Pennsylvania - 10 years)  
'62 WNAR, '70 WIBF

WWDB, 3930 Conshohocken Avenue,  
Philadelphia, Pennsylvania 19131, TR  
8-1500  
Format: Jazz  
Freq: 96.5 Power: 50,000  
Owner: Banks Broadcasting  
Total Employees: 25  
General Manager: William Banks  
Station Manager: Dolly Banks  
Sales Manager: Jack Dash  
Program Director: Sid Mark  
Music Director: Sid Mark  
Policy: Primarily LP's. Open promo  
man policy.  
News Director: Stewart Chase (3)  
Chief Engineer: Robert Hoy  
Head of Accounting: Edward Kazanjian  
Age Target: 18-40

6-11am - Art Andrews  
(29-Philadelphia, Pennsylvania - 8  
years)  
WNAR, WTMR, WIOQ, WWDB  
11am-3pm - Bob Crose  
(34-Philadelphia, Pennsylvania - 10  
years)  
WEEZ, WILM, WPEN, WWDB  
3-7pm - Allen Michaels  
(40-Philadelphia, Pennsylvania - 15  
years)  
WTOL, WIP, WPEN, WWDB  
7pm-midnight - Dave Roberts  
(38-Levittown, Pennsylvania - 5  
years)  
WGCB, '69 WWDB  
12-6am - Morrie Rosen (36-Camden,  
New Jersey - 17 years)  
WIFI, WIBF, WRNJ, WCMC, '71  
WWDB

WHAT, 3930 Conshohocken Avenue,  
Philadelphia, Pennsylvania 19131,  
(215) 878-1500  
Format: Progressive R&B  
Freq: 1340 Power: 1,000  
Owner: William Banks

General Manager: William Banks  
 Station Manager: Dolly Banks  
 Sales Manager: Jack Dash  
 Program Director: Chris Turner  
 Music Director: Chris Turner  
 Policy: 41 singles and cuts from 5  
 LP's. Promo men seen Thursday and  
 Friday.  
 News Director: Maurice Shane (4)  
 Chief Engineer: Bob Hoy  
 Head of Accounting: Edward Kazanjian  
 Age Target: 12-35

6-10am - Tal Forrest (27-Columbia,  
 South Carolina - 9 years)  
 '63 WEAW (Mr. Groove), '66 WTMP  
 (Mr. Groove), '67 WEBB, '68 WJZ, '69  
 WDL (Mr. Groove), '70 KNOK  
 (Program Director), '72 WHAT (Mr.  
 Groove)

10am-2pm - Jerry Lavell  
 (29-Brooklyn, New York - 5 years)  
 WJBE, WVOK, WIGO, YIA, WHAT

2-6pm - Chris Turner (27-St. Louis,  
 Missouri - 11 years)

KATZ, KPRS, WLLE, KADI, WUBS,  
 WAOK, WDIA, WOKJ, KALO, WLOK

2-6pm - Hil Johnson (24-San  
 Bernardino, California - 4 years)

KRNS, KUCR, WAMM, WTAC,  
 WHAT

10pm-2am - Frankie Stewart  
 (24-Norfolk, Virginia - 4 years)

WENZ, WRAP, WABQ, WLOK, WHAT

2-6am - Lloyd Fatman  
 (49-Philadelphia, Pennsylvania - 14  
 years)

WHAT

9am-2pm Sundays - Mary Mason  
 (Philadelphia, Pennsylvania - 14  
 years)

WHAT

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WCAU-FM, City and Monument  
 Roads, Philadelphia, Pennsylvania  
 19131, (215) 839-7000

Format: Top 40 Gold

Freq: 98.1 Power: 50,000

Owner: CBS

Station Manager: James M. Keating

Sales Manager: Hank Tronco

Program Director: Jim Nettleton

Music Director: Jim Nettleton

Policy: 30 current singles with varying  
 list of extras. Soon to add LP cuts, 4  
 currents per hour. Rest is solid gold.

Automated except in drive.

News Director: Clay Dillon

Chief Engineer: Bob Sheilds

Head of Accounting: Milt Groth

Age Target: 18-34

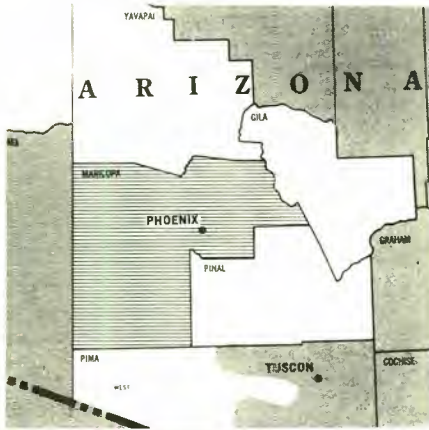
6-9am - Long John Wade (30-New  
 York, New York - 12 years)

WHIL, WAAB, WHAV, WTAO, WSPR,  
 WPRC, WFIL, '71 WIBG, '72 WCBS,  
 '71 WCAU

3-6pm - Jim Nettleton (31-Boston,  
 Massachusetts - 13 years)

'59 WPAZ, '60 WHTG, '60 WATR, '63  
 WAVZ, '63 WDRC, '66 WFIL, '69  
 WABC, '71 WHN, '71 WPIX, '72  
 CHUM, '72 WCAU

# PHOENIX



Phoenix, Arizona, Market Rank: 34th, Population: 1,021,000. Black population rank: 88th (33,453), Spanish: 7%

**ECONOMY:** Located in central Arizona, 120 miles north of Tucson, 200 miles east of the California border. Tourism is the most important industry, primarily due to the climate. The city is undergoing rapid growth in residential, construction and resort hotels. Primary industries include steel and iron foundries, metal fabrication plants, aircraft factories and electronic research labs. Garment manufacturing has recently been developed. Greyhound and Ramada Inn have their home offices here. There is a Goodyear plant. Citrus fruits and cotton are the prime agricultural commodities. The area has been very popular with the film industry of late. The Dick Van Dyke show is filmed here, and many westerns have had Monument Valley, Care Creek, and other picturesque surroundings for backdrops. Luke Air Force Base has upwards of 5,000 servicemen. Arizona State University has 16,000 students.

**PEOPLE:** The Mexican population makes up 7% of the people. Protestants form the dominant religious group. Republicans are in control. There is a definite generation gap in attitudes here. The average age

is 24, but there is a large retirement community as well. Dress codes are extremely liberal, down to the junior high school level, but attitudes of the over 34 group are super conservative. There are many longhairs. Legalization of marijuana is the major issue among the people. The governor has made a stand against any leniency, following President Nixon, and has stated that he would veto any new laws put before him that propose lesser penalties.

**COST OF LIVING:** Moderate. One bedroom furnished apartments will lease for an average of \$150, but the short-term tourist may have to pay \$250-\$300 for the same apartment. Gas costs are low, .30 for regular, food is average. Jock salaries range from \$500 to \$1,700 per month. Top Forty jocks average \$90/month.

AM		
KASA	Religious	1540
KBUZ	Beautiful	1310
KDKB	Progressive	1510
KDGT	Beautiful	1440
KHAT		1480
KHCS	Religious	1010
KHEP	Religious	1280
KIFN	Spanish	860
KMEO	Beautiful	740
KOOL	Prog. MOR	960
KOY	Prog. MOR	550
KJJD	Country	910
KRDS	Country	1190
KRIZ	Top 40	1230
KRUX	Top 40	1360
KTAR	MOR	620
KTUF	Country	1580
KUPD	Top 40	1060
KXIV	Beautiful/sports	1400

FM		
KBUZ		104.7
KDKB	Prog.	93.3
KDGT	Simul w/AM	100.7
KHEP	Religious	101.5
KMEO	Beautiful	96.9
KOOL	Oldies	94.5
KRFM	Beautiful	95.5
KTAR	Auto. Gold	98.7
KNIX	Country	102.5
KUPD	Simul w/AM	97.9

## SPOTLIGHT ON-----

KRUX, 7401 W. Camelback Road, Glendale, Arizona 85033, (602)

931-3191  
 Format: Top 40  
 Freq: 1360 Power: 5,000 daytime,  
 1,000 night  
 Owner: Arizona Loaders Corp.  
 Total Employees: 20  
 General Manager: George P. Lasley  
 Station Manager: George P. Lasley  
 Sales Manager: Bob Zimmerman  
 Policy: 35 singles, 5 LP's. Mix current  
 and gold records. Open door policy.  
 Program Director: John Mack Flannagan  
 Music Director: Gary Mack  
 News Director: Rod Peterson (3)  
 Chief Engineer: Ray Thompson  
 Head of Accounting: Lois Wainwright  
 Age Target: 18-34

6-10am - Dennis King (29-Paradise,  
 California - 7 years)

'67 KAFY, '69 KDES, '70 KDON, '71  
 KRUX

10am-2pm - Phil Miller (23-Fresno,  
 California - 7 years)

'65 KMAK, '69 WLOB, '70 KOBO, '71  
 KRUX

2-6pm - John Mack Flannagan  
 (26-Roswell, New Mexico - 9 years)  
 '66 KLBK, '68 Armed Forces Radio,  
 '68 KHYT, '69 KIKX, '69 KTKT, '72  
 KRUX

6-10pm - Bob Shannon (23-San  
 Francisco, California - 5 years)

'68 KCRW, '70 KRDS, '71 KTKT, '71  
 KRUX

10pm-2am - Johnny Mitchell  
 '68 KUDL, '72 KRUX

2-6am - Gary Mack (26-Denver.  
 Colorado - 5 years)

'64 KYSN, '67 KRIZ, '69 KRUX, '7.  
 KTAR, '71 KRUX

KOOL, 511 W. Adams, Phoenix,  
 Arizona 85003, 271-2345

Format: MOR-Informational  
 Freq: 960 kc Power: 5,000  
 Owner: Tom Chauncey, Gene Autry  
 Total Employees: 40

General Manager: Homer Lane  
 Station Manager: Bill Lester  
 Sales Manager: Morrie Puzzi  
 Program Director: John Johnson  
 Music Director: Joe McNamara  
 Policy: 20% singles, 80% LPs. Open  
 door policy.

News Director: Jim Murdock (5)  
 Chief Engineer: Al Hillstrom  
 Head of Accounting: Jerry Morris  
 Age Target: 25 and up

5-11am - Len Ingebrigtsen  
 (53-Minneapolis, Minnesota - 30  
 years)

'53 KOY, '67 KOOL

12:25-4pm - Joe McNamara  
 (33-Minneapolis, Minnesota - 15  
 years) '67 KCUB, '70 KOOL

4-6pm - Johnny Johnson (39-Jerome,  
 Arizona - 21 years)

'51 KGPH, '53 KCLS, '55 KOY, '67  
 KOOL

Midnight-5am - Ray Miller (34-Ohio  
 - 10 years)

'68 KOOL

KTUF/KNIX, P. O. Box 15040,  
 Phoenix, Arizona 85018, 966-6236

Format: Country

Freq: KTUF AM 1580, KNIX FM  
 102.5 POWER: AM 50,000 watts,  
 FM 100,000 watts

Owner: Buck Owens Broadcasting,  
 Inc.

Total Employees: 20

General Manager: Bob Rogers

Station Manager: Bob Rogers

Sales Manager: Thomas Mitchell

Program Director: Larry Daniels

Music Director: Mike Scott

Policy: 70-80 records, 1 LP cut per  
 hour, 6 classics. Rest is current hits  
 and climbers.

News Director: Bud Kelly (2)

Chief Engineer: Elliot Klein

Head of Accounting: Fran Tracy

Age Target: 18-49

5-9am - Tommy Writer

9am-noon - Larry Daniels (31-Tulare,  
 California - 16 years)

KUZZ (Program Director), KMAK  
 (Music Director) '71 KTUF/KNIX

Noon-3pm - Bob Butler

3-7pm - Mike Scott

7pm-midnight - Len Roberts

Midnight-6am - Skip Conway

KRIZ, 2345 West Buckeye Road,  
 Phoenix, Arizona 85009, (602)  
 258-6717

Format: Top 40

Freq: 1230 Power: 1 kw days, 250  
 nights

Owner: Doubleday Broadcasting Co.  
 Total Employees: 25

General Manager: Gary Stevens

Sales Manager: Allan Goodman

Program Director: Gerry Peterson

Music Director: Batt Johnson



Policy: Approximately 30 singles.  
Occasional LP cuts. Open door policy.  
News Director: Andy McCollum (3)  
Chief Engineer: Walt Ellis  
Head of Accounting: Betty Deever  
Age Target: 13-36

6-9am - Chuck Brady

WKLO

Noon-3pm - Batt Johnson  
(25-Olympia, Washington - 4 years)  
KBKB, KPRI, KCBQ, KUPD, KRIZ

3-6pm - Thomas J. Irwin (23-San  
Diego, California - 7 years)

'66 KPRI, '69 KYOS, '69 KACY  
(Bobby "Shotgun" McAllister), '70  
KAFY ("Shotgun Tom" Kelly), '71  
KAFY, '71 KGB, '71 KCBQ, '72 KGB

9pm-midnight - Captain Max  
(21-Phoenix, Arizona - 5½ years)

KDOT (Bill Andrews), KXIV (Jim  
Nelson), KTAR (Jim Nelson)

Midnight-6am - Doug James  
(23-DeSoto, Iowa - 3½ years)

WGLI, KTLK, WISE, WMFJ

Weekends - Don Stewart  
(20-Tolleson, Arizona - 5 years)

KCAC, KBUZ, KRDS, KMEO, KNIX,  
KAOS

KOY, 840 North Central Avenue,  
Phoenix, Arizona 85004, 258-8181

Format: MOR

Freq: 550 Power: 5,000

Owner: Southern Broadcasting  
Corporation

Total Employees: 36

General Manager: Gary Edens

Operations Director: Dan Armstrong

Sales Manager: Mike Knox

Program Director: Nat Stevens

Music Director: Dan Armstrong

Policy: 30-45 singles per week mixed  
with oldies. See promo men

Monday-Friday by appointment.

News Director: Bob Scott (7)

Chief Engineer: Rodger Johnson

Head of Accounting: Jean Byrum

Age Target: 18-49

6-9am - Mike Farrell

9am-noon - Dan Armstrong

Noon-3pm - Nat Stevens

3-6pm - Brian Connor

6-9pm - George Weaver

9-midnight - Joe Christopher

Midnight-5:30am - Phil Taylor

KTAR, 1101 N. Central, Phoenix,

Arizona 85001, 258-7333

Format: MOR

Freq: 620 Power: 5,000

Owner: Combined Communications  
Corp.

Total Employees: 25

General Manager: George Guyan

Station Manager: George Guyan

Sales Manager: Noel Barrie

Program Director: Lucky Lawrence

Music Director: Katie Sherrick

Policy: 50 singles, LPs, but mostly  
oldie LPs.

News Director: George Scott (4)

Chief Engineer: Max Porter

Head of Accounting: Glen Banks

Age Target: 24-49

6-10am - Bill Heywood (36-Newton,  
Kansas - 14 years)

'58 KSOK (Bill Emery), '60 KPHO,  
'61 KUPD, '65 KXIV, '66 KUPD, '69  
KTAR

10am-2pm - Bob Capps (45-Albany,  
Texas - 24 years)

'48 KRBC, '49 KRUX, '51 KOY, '68  
KTAR

2-6pm - Lucky Lawrence  
(39-Guthrie, Oklahoma - 20 years)

'53 KSPI (Larry Wright), '56 KRUX,  
'68 KRFM, '69 KTAR

6pm-midnight - Dave Fisher  
(27-Altadena, California - 8 years)

'64 KBMS, '65 KTTV, '65 KAFF  
(Harlow Goobly), '66 KUPD, '66  
KMEO, '66 KCLS (Harlow Goobly),  
'67 KUPD, '68 KTAR

KRFM, 3501 N. Sixteenth Street,  
Phoenix, Arizona 85016, 264-0123

Format: Beautiful (Auto.)

Freq: 95.5 mhz Power: 100

Owner: Arizona FM, Inc.

Total Employees: 15

General Manager: Thomas M. Churchill

Station Manager: Thomas M. Churchill

Sales Manager: Michael B. Churchill

Program Director: Thomas M. Churchill

Chief Engineer: Charles Spencer

Head of Accounting: Marilyn DeGraw

Age Target: 25-49

KDXB, 146 S. Country Club Drive,  
Mesa, Arizona, 833-4261

Format: Progressive Rock

Freq: KDXB AM 1510, KDXB-FM  
93.3 Power: KDXB-AM 10,000

watts, KDXB-FM 100,000 watts

Owner: Dwight Karma Broadcasting

Co.  
 Total Employees: 20  
 General Manager: Eric Hauenstein  
 Station Manager: Eric Hauenstein  
 Sales Manager: Daniel Muth  
 Program Director: William E. Compton  
 Music Director: Michael Curtiss  
 Policy: Few singles, 99% albums. Open door policy.  
 News Director: Bob Dunn and Mike Sava (4)  
 Chief Engineer: James Groll  
 Head of Accounting: June Vogel  
 Age Target: 18-35

6-10am - Todd Hall (29-Phoenix, Arizona - 5 years)

'67 KFCA (Gary Kinsey), '68 KOY, '69 KCAC, '69 KDKB

10am-2pm - Michael Willard Curtiss (33-Ashland, Kentucky - 13 years)

'60 WCMI, '61 WGOH, '61 WDOC, '61 AFRTS, '66 WIRO, WVQM, WWKO, WVQM, '66 WTCR, '67 WKKO, '68 WMEG, '68 WKKO, '71 KDKB

2-6pm - William Edward Compton (26-Tyler, Texas - 8 years)

'63 KDOK, '65 WNFO, '65 KTBB, '68 KVIL, '69 KRUX, '69 KCAC, '71 KUPD, '71 KDKB

7pm-midnight - Dwight Tindle (23-Philadelphia, Pennsylvania - 2 years)

'71 KDKB

Midnight-6am - Hank Cookenboo (28-Tyler, Texas - 9 years)

'63 KTBB, '63 KGKB, '64 KDOK, '67 KTBB, '67 KVET, '68 KTBC, '68 KVIL, '69 KPHO, '69 KCAC, '71 KDKB

KJJJ, 631 N. First Avenue, Phoenix, Arizona 85003, 254-7177

Format: Modern Country

Freq: 910 khz Power: 5,000

Owner: Dairyland Management, Inc.

Total Employees: 20

General Manager: Ray Odom

Station Manager: Ray Odom

Sales Manager: John Moritz

Program Director: Mike Mitchell

Music Director: Mike Mitchell

Policy: 30 to 50 singles. Hand picked LPs. Open door policy.

News Director: Myron Drake (3)

Chief Engineer: Jim Opsta

Head of Accounting: Karen Gorman

Age Target: 18 and up

5-9am - Dean Bradley (32-Danville, Illinois - 15 years)

'54 WDAN, '67 KOY (Brad Johnson),

'68 KVOY (Brad Johnson), '68

'KOOL (Dean Bradley), '71 KXIV

9am-noon - Mike Mitchell (34-Taylor, Arizona - 15 years)

'57 KGLU, '60 KRUX, '66 KOMA,

'67 CKLW (Bob Drake), '71 KUPD,

'72 KJJJ

Noon-4pm - Perry Martin (26-Roswell, New Mexico - 1 year)

'71 KENM, '72 KCUB, '72 KRSY, '72

KJJJ

4-8pm - Don Ewing (32-Glasgow, Montana - 10 years)

'62 KLTZ, '65 KBOM, '68 KKGf, '69

KOY, '70 KOOL, '71 KPHO

8pm-midnight - Larry Barwick (35-Phoenix, Arizona - 14 years)

'58 KEEP, '60 KOMA, '62 KXLY, '62

KLPR, '65 KOMA, '68 KOOL

Midnight-5am - Cece White (42 - 22 years)

'47 WFML, '50 Armed Forces Radio,

'62 KAHU, '67 KTUF, '68 KHAT, '71

KJJJ

KDOT, P. O. Box 1827, Scottsdale, Arizona 85252, 947, 7355

Format: Instrumental

Freq: 1440 kc, 100.7 mhz Power:

5,000 AM, 90,000 FM

Owner: Central Arizona Broadcasting, Inc.

Total Employees: 14

General Manager: Sam E. Pendleton

Station Manager: Sam E. Pendleton

Sales Manager: Rick Orick

Program Director: Shelia Fields

Policy: Automated

News Director: John Rowlinson (5)

Chief Engineer: John B. Harding

Head of Accounting: Miss Fields

Age Target: 25+



WLOA	Beautiful	1550
WMBA	Prog. MOR	1460
WPIT	Language/Educ.	730
WTAE	Prog. MOR	1250
WWSW	MOR	970
WZUM	Prog.	1590
FM		
WAMO	Black	105.9
WDVE	Prog.	102.5
WEED	Country	107.9
WJAS		99.7
WKJF	Beautiful	96.9
WLOA	Beautiful	96.9
WNUF	Big Band	100.7
WPIT	Language/Educ.	101.5

**SPOTLIGHT ON-----**

WMBA, 309 Duss Avenue, Ambridge, Pennsylvania, (412) 266-1110  
 Format: MOR  
 Freq: 1460 Power: 500  
 Owner: Bride Broadcast Group, Inc.  
 Total Employees: 15  
 General Manager: Roy E. Angst  
 Station Manager: Roy E. Angst  
 Sales Manager: John W. Bride  
 Program Director: John J. Poister, Jr.  
 Music Director: John J. Poister, Jr.  
 Policy: 52 current singles, 25 current albums.  
 News Director: John J. Poister, Jr. (1)  
 Chief Engineer: Ted Ruscitti  
 Age Target: 18-49

6-9 am - Mike Raskovsky  
 (21-Ambridge, Pennsylvania - 2 years)  
 Noon-3pm - Michael-John Harbanon  
 (21-Pittsburgh, Pennsylvania - 3 years)  
 WRCT  
 3-5:30pm - John Poister  
 (23-Sewickley, Pennsylvania - 4 years)  
 '69 WTKO, '70 WEBO  
 6-8:30pm - Ted Ruscitti  
 (19-Hopewell Twp., Pennsylvania - 2 years)  
 WMBA

KQV, 411 Seventh Avenue, Pittsburgh, Pennsylvania 15219, (412) 281-9100  
 Format: Top 40  
 Freq: 1410 Power: 5,000  
 Owner: ABC  
 Total Employees: 65  
 General Manager: John Gibbs  
 Station Manager: John Gibbs  
 Sales Manager: Gary Popkins

Program Director: Bob Harper  
 Music Director: John Summer  
 Policy: 30 singles, 5 LPs. See promo people Tuesday 10-2.  
 News Director: Carl Eckels (7)  
 Chief Engineer: Jim Hancock  
 Head of Accounting: Ed Tracey  
 Age Target: 12-34

6-10am - Bob DeCarlo (31-Scranton, Pennsylvania - 12 years)  
 '60 WJAM (Mr. Z), '62 WICE, '70 WDRC, '71 KQV  
 10am-2pm - Perry Marshall  
 (47-Chicago, Illinois - 21 years)  
 '61 WIND, '65 WTAE, '70 WJAS, '72 KQV  
 2-6pm - John Summers  
 (31-Owensboro, Kentucky - 15 years)  
 WOMI (John Fantini), WTCJ, WROZ (John Carr), WHOM, WKLO (John Gray), WSAI, '70 KQV  
 6-10pm - Jeff Christie (21-Cape Girardeau, Missouri - 6 years)  
 '67 KGMQ, '71 WIXZ, '72 KQV  
 10pm-2am - Timothy G. Adams  
 WBSR  
 2-6am - Anderson Little  
 (30-Pittsburgh, Pennsylvania - 12 years)  
 '60 WOED, '61 WAMO, '67 KUDL (J. P. Soul), '69 KWKI, '69 KXIW, '71 KUDL, '72 KQV

KDKA, 1 Gateway Center, Pittsburgh, Pennsylvania 15222, (412) 391-3000  
 Format: Top 40-talk  
 Freq: 1020 Power: 50,000  
 Owner: Westinghouse Broadcasting Co., Inc.  
 Total Employees: 40  
 General Manager: A.B. Hartman  
 Station Manager: A.B. Hartman  
 Sales Manager: Warren Maurer  
 Program Director: Alan Mitchell  
 Music Director: Ed Salamon  
 Policy: Current singles and oldies.  
 Some LP cuts. Open promo policy.  
 News Director: William Brady (8)  
 Chief Engineer: Paul Stewart  
 Head of Accounting: James Melinder  
 Age Target: Everybody

6-10am - Jack Bogut  
 10am-2pm - Art Pallan  
 2-5pm - Joel Zelle  
 6-9pm - Mike Levine  
 9pm-midnight - Jim Jeffrey  
 Midnight-6am - Jack Wheeler

WYDD, WYDD Suite, Gateway Towers, Gateway Center, Pittsburgh, Pennsylvania 15222, (412) 362-2144  
Format: Progressive

Freq: 104.7 mhz Power: 50,000  
Owner: Gateway Broadcasting Enterprises

Total Employees: 25  
General Manager: Nelson L. Goldberg  
Station Manager: Jay Davis  
Sales Manager: Eric Hughes  
Program Director: Dwight Douglas  
Music Director: Jack Robson  
Policy: 10-15 singles, 600 LPs. See promo people Tuesday 10-2pm. Open promo policy.

News Director: Shelly Berman (3)  
Chief Engineer: Michael Matey  
Head of Accounting: Ann Shoemaker  
Age Target: 18-35

6-10am - Jack Robson (28-Johnstown, Pennsylvania - 11 years)

'62 WJAC, '70 WKPA, '70 WYDD (Jack Robertson)

10am-3pm - Joseph Cooper (25-Kittanning, Pennsylvania - 11 years)

'61 WACB (Joe Cooper), '52 WDAD, '65 WCPA, '66 WEEP, '69 WIXZ, '71 WBVP, '72 WYDD

3-6pm - Jay Davis (25-Pittsburgh, Pennsylvania - 7 years)

'66 WPSL, '66 WLOA, '66 WHJB, '69 KQV, '72 WYDD

6-10pm - Shelly Berman (21-New York, New York - 2 years)

WDVE

10pm-1am - Dwight Douglas (23-Pittsburgh, Pennsylvania - 5 years)

WDVE (Program Director)

1-6am - Chuck Beatty (21-Pittsburgh, Pennsylvania - 1 year)

WTAE, 400 Ardmore Boulevard, Pittsburgh, Pennsylvania 15230, (412) 242-4300

Format: MOR

Freq: 1250 Power: 5,000 watts

Owner: Hearst Corporation

General Manager: Franklin C. Snyder

Station Manager: Richard K. Ross

Sales Manager: James McQuaive

Program Director: Bernie Armstrong, Jr

Music Director: Bernie Armstrong, Jr.

Production Director: Hank Baughman

Policy: 35 singles, 45 album cuts, 60

oldies. See promo people Tuesday.

News Director: Fred Young (18)

Chief Engineer: James L. Greenwood

Head of Accounting: James Gormly

Age Target: 25-49

6-10am - Larry O'Brien (30-Toledo, Ohio - 11 years)

WTOD, WALT, KSOL, WYSL, WGRT, WGH, WCFL, WTAE

10am-2pm - Chuck Brinkman (36-Cleveland, Ohio - 16 years)

WNHC, KQV, '72 WTAE

2-6pm - John Garry (40-Toledo, Ohio - 15 years)

WTOD, WTRX, WSPD, WOHO, WGH, WIST, '72 WTAE

7-10pm - Bill Hillgrove (31-Pittsburgh, Pennsylvania - 8 years)

WKJF, '67 WTAE

10pm-midnight - Lynn Hinds (36-Pittsburgh, Pennsylvania - 5 years)

KQV, '70 WTAE

Midnight-6am - Tom Lyons (37-Kittanning, Pennsylvania - 16 years)

KQV, '67 WTAE

WZUM, 201 Ewing Avenue, Pittsburgh, Pennsylvania 15205, (412) 922-0550

Format: Rock

Freq: 1590 Power: 1,000

Owner: PS Broadcasting Co.

Total Employees: 20

General Manager: James Psihoulis

Station Manager: Norman Slemenda

Sales Manager: Norman Slemenda

Program Director: C. W. Beuret

Music Director: C. W. Beuret

Policy: 95% albums, 5% current singles.

News Director: C. W. Beuret

Chief Engineer: C. W. Beuret

Head of Accounting: James Psihoulis

Age Target: 13-30

6-11am - Paul Perry (23-Pittsburgh, Pennsylvania - 5 years)

'67 WPGH, '69 WZUM, '71 WAER, '71 WPAW, '72 WZUM

11am-3pm - Kit Baron (26-Pittsburgh, Pennsylvania - 8 years)

'65 WPGH, '68 WNUF, '68 WZUM, '71 WTAE, '72 WZUM

3-9pm - John Krixt (23-Pittsburgh, Pennsylvania - 5 years)

# PORTLAND



Portland, Oregon, Market Rank: 25th, Metro Population: 1,000,000, Total Population: 1,322,300

Ethnic Breakdown: Black: 3%, Spanish: 1%, Other: 1.3%

**HISTORY:** Portland, Oregon, settled in 1842 as a supply town at the confluence of the Willamette and Columbia Rivers, has grown to be one of three major West Coast ports serving every major shipper. Named by the flip of a coin after Portland, Maine rather than Boston, Portland was a major ship building city during World War II. Growth has followed with great expansion of city limits and freeways. Only 60 minutes from ski areas and 90 minutes from sandy Oregon beaches. Portland is the largest city in a state hard at work on a course of "liveability."

**ECONOMY:** Lumber is the leading industry, but electronics runs a close second. Non-dependent on one major manufacturing industry, Portland has realized great growth in numerous small industries. As a shipping port for Eastern Oregon and Washington and Idaho products — and major entry for foreign cars, the Port of Portland continues to grow. Air traffic increases each year. Metals, paper products, fabrics, food products, furniture, chemicals, photography, count only a few of the major employment areas of

Portland, COLLEGES, UNIVERSITIES, ARMY BASES OR OTHER INSTITUTIONS:

The University of Portland, Portland State College, Mt. Hood Community College, Reed University of Oregon Medical School and Lewis & Clark are the major colleges of 13 in Portland. Total college student population is nearly 65,000.

**THE PEOPLE:** Oregonians pride themselves in individuality. Democrats lead in total registrations, yet the state's two Senators and Governor are Republican. Western by nature they are friendly, relaxed, liberal in some ways but conservative in others. Obscenity still is "bad," growing without planning is out, hitchhiking is allowed on the highways, selling canned beverages is against the law. Portland's new mayor is 32.

**TWO RECOMMENDED HOTELS:** Cosmopolitan Air-Tel, Benson. Hilton, Sheraton.

**COST OF LIVING** Average price for bread is 30 cents a pound, regular gasoline: 34 cents, one bedroom apartment furnished: \$180-\$200, unfurnished: \$150 state sales tax: none, state income tax: \$9,500 — Tax \$262, \$15,000 Tax \$556

**DISC JOCKEYS MAKE:** Lowest: \$5,500, Highest: \$20,000, Average: \$10,000.

KEX	MOR	1190
KGAR	Talk	1550
KGW	Top 40	620
KISN	Top 40	910
KKEY	Auto MOR	1150
KLIQ	Relig on & Talk	1290
KOIN	MOR	970
KPAM	Top 40	1410
KPDQ	Religion	800
KPOK	Golden	1330
KRDR	Country	1230
KVAN	Progressive	1480
KWJJ	Country	1080
KXL	Beautiful & news	750
KYXI	Beautiful	1520

F4		
KINK	Progressive	101.9
KJB	Beautiful	99.5
ELQ	MOR	92.3
KOIN	Simul w/AM	101.1
KFAM	Simul w/AM	97.1

KPDQ	Simul w/AM	93.7
KPOK	Auto MOR	98.5
KQFM	Beautiful	100.3
KQIV	Progressive	106.7
KXL	Simul w/AM	95.5

**SPOTLIGHT ON**-----

KOIN, 140 SW Columbia Street,  
Portland, Oregon 97201, 228-3333  
Format: MOR  
Freq: 970 kc Power: 5,000  
Owner: Mount Hood Radio and  
Television Broadcasting Corporation  
General Manager: Andrew E. Jacobs, Jr.  
Station Manager: Andrew E. Jacobs, Jr.  
Sales Manager: John Clarke  
Program Director: Bill Baldwin  
Music Director: Jim Johnson  
Policy: About 60% singles, 40% LP  
cuts, open promo policy.  
News Director: Dave Jones  
Chief Engineer: Al Bishop  
Head of Accounting: Jack Boufford  
Age Target: 18-49

6-10am - Rich Pauley (37-Chicago,  
Illinois - 18 years)  
WINQ, KNX, WBT, KOIN  
10am-3pm - George Goode  
(45-Seattle, Washington - 20 years)  
'52 KELO, '54 KPAS, '55 KSON, '57  
KFMB, '58 KXL, '60 KSOO, '62 KXL,  
'65 KPAM, '69 KOIN  
3-7pm - David G. Hixson (33-Denver,  
Colorado - 8 years)  
'64 WFLB, '65 KGOS, '66 KRDO, '67  
WIBW, '69 KELI,, '71 KOIN  
7pm-midnight - Mike Grogan  
(29-Portland, Oregon - 8 years)  
'64, WHYD, '55 AFNS, '66 AFVN,  
'67 Far East Network, '69 KMCM, '69  
KOIN

KEX, 2130 SW 5th Avenue, Portland,  
Oregon 97201, 222-1881  
Format: MOR  
Freq: 1190 kh Power: 50 kw  
Owner: Golden West Broadcasters,  
Inc.  
Total Employees: 40  
General Manager: Fulton Wilkins  
Station Manager: Fulton Wilkins  
Sales Manager: Richard Kale  
Program Director: Victor Ives  
Music Director: Robert Swanson  
Policy: 120 singles and LP cuts. Open  
promo policy.  
News Director: Jim Howe (5)  
Chief Engineer: Paul Mathew

Head of Accounting: Sandra Willis  
Age Target: 24-49

6-10am - Barney Keep (50-Portland,  
Oregon - 28 years)  
KXL, KEX  
10am-1pm - Bob Swanson (30 - 10  
years)  
KING, KIDO, '67 KEX  
1-5pm - Hal Raymond (40-Hillsboro,  
Illinois - 20 years)  
KGW, WDGY, KISN, KBOX, KAYO,  
AFNet., '68 KEX  
5-8pm - Jim Hollister (34-San  
Francisco, California - 10 years)  
KMPX, KABC, KNBA, '70 KEX  
8pm-midnight - Sherm Meyer  
(28-Portland, Oregon - 10 years)  
KISN, '72 KEX  
Midnight-5:30am - Russ Conrad  
(45-Portland, Oregon - 20 years)

KWJJ, 931 S.W. King Avenue,  
Portland, Oregon 97205, (503)  
228-4393

Format: Country  
Freq: 1080 Power: 50,000 watts  
daytime; 10,000 watts night  
Total Employees: 18  
General Manager: George R. Sanders, Jr.  
Station Manager: George R. Sanders, Jr.  
Sales Manager: George R. Sanders, Jr.  
Program Director: Art Morey  
Music Director: Sammy Taylor  
Policy: No set number of singles,  
depends on current releases, 3-4 LP  
cuts per hour. Promo men 12-3pm  
daily.  
News Director: George R. Sanders, Jr.  
Chief Engineer: Lester Windes  
Head of Accounting: Eileen Peck  
Age Target: Adults

6-9am M-F; 6-10:30am Sat. - Bill  
Rackley (42-Lancaster, Washington -  
16 years)  
'56 KUAN, '57 KAST, '63 KOHI, '64  
KPOK, '67 KWJJ  
9am-noon M-F - Sammy Taylor  
(57-Toronto, Kansas - 36 years)  
'37 KWJJ, '51 KGW-KEX, '45 KWJJ  
Noon-4pm M-F, 10:30am-3pm Sat. -  
Denis Ackerman (32-Larned, Kansas -  
10 years)  
'62 KCID, '65 KGEM, '68 KMON, '68  
KWJJ  
4-7pm M-F, 3:30-7:30pm - Sat. -  
Chris Adams (25-Los Angeles,  
California - 10 years)

'63 KCID, '66 KFXD, '67 KGEM, '68  
 KRLC, '70 KWJJ  
 7pm-midnight M-F, 7:30pm-1:30am  
 Sat. - Leo Erickson  
 Midnight-6am Tue-Sat, 1:30-8am Sun.  
 - Steve McNally (30-Joplin, Missouri  
 - 13 years) '60 WMBH, '60 KDMO,  
 '61 KVAS, '62 KAST, '64 KPOJ, '65  
 KACI, '68 KSWB, '71 KLIQ, '70  
 KPRB, '70 KSWB, '70 KLIQ, '71  
 KWJJ

KINK, 1501 S.W. Jefferson Street,  
 Portland, Oregon 97201, 224-8620  
 Format: Progressive  
 Freq: 101.9 Power: 100,000  
 Owner: King Broadcasting  
 Total Employees: 8  
 General Manager: Forrest Amsden  
 Station Manager: Jeff Douglas  
 Sales Manager: Wes Lee (Local), Dean  
 Woodring (National)  
 Program Director: Bruce Funkhouser  
 Policy: Mostly LPs from folk and rock  
 artists leaning heavily on new product.  
 Open promo policy.  
 News Director: Ed Godfrey (1)  
 Chief Engineer: Emmett Bernards  
 Head of Accounting: Lou Wright  
 Age Target: 18-34

7-9am - Jeff Douglas (26-Danville,  
 Virginia - 11 years)  
 '61 WBTM (Mac Cross), '64 WDCR,  
 '67 WTSL, '68 KGW  
 7-11pm - Bruce Funkhouser  
 (24-Washington, D.C. - 4 years)  
 Balance of day automated.

KPOK, 1019 S.W. 10th, Portland,  
 Oregon 97205, (503) 227-3484  
 Format: Top 40/Oldies  
 Freq.: AM 1330, FM 98.5 Power:  
 AM 5,000 w, FM 100,000 w  
 Owner: KPOJ, Inc. (Jackson  
 Foundation)  
 General Manager: Richard M. Brown  
 Station Manager: Richard M. Brown  
 Sales Manager: Jack Moys, General  
 Sales Manager, John Petty, Local Sales  
 Manager  
 Program Director: Larry R. Wilson  
 Music Director: Terry Danner  
 Policy: Solid gold plus current list of  
 30 records, 1 to 2 currents per half  
 hour.  
 News Director: Vern Mueller  
 Chief Engineer: Herbert A. Davidson  
 Head of Accounting: June Ingebritzen

Age Target: 18-49

5:30-9:30am - Steve Glass  
 (28-Portland, Oregon - 5 years)  
 '67 KOHI, '68 KPAM, '69 KISN, '70  
 KATA, '71 KPOK  
 9:30am-1:30pm - Ted Rogers  
 (37-Chicago, Illinois - 16 years)  
 '56 KWGB, '58 KIMN, '59 KOSI, '61  
 KEX, '69 KPOK  
 1:30-6pm - Dick Novak (48-Pistol  
 Creek, Oregon - 22 years)  
 '50 KXL, '51 KGON, '54 KPOJ, '58  
 KGW, '59 KPOK  
 6-10pm - Mike Forrester (21-Eugene,  
 Oregon - 4 years)  
 '69 KZEL, '69 KASH, '70 KATA (J.  
 Don Forrester), '70 KUMA (Mike  
 Lynn), '71 KAST, '72 KPOK  
 10pm-1am - Sam Hamilton

KISN, 10 N.W. 10th, Portland,  
 Oregon, 226-7191  
 Format: Top 40  
 Freq: 910 Power: 5,000  
 Owner: Star Stations  
 General Manager: Doyle Peterson  
 Station Manager: Doyle Peterson  
 Sales Manager: Bill Failing  
 Program Director: Roger W. Morgan  
 Music Director: Dave Stone  
 News Director: Whitey Coker  
 Chief Engineer: Byron Swanson  
 Head of Accounting: Rosemary Norton  
 Age Target: 18-40

6-10am - Roger W. Morgan  
 (30-Salem, Oregon - 15 years)  
 KBZY (Jim Hunter), KGAY, KNND,  
 KRKT, '66 KISN, '68 KJR (Jimmy  
 Rabbit), '68 KNUZ, '72 WIFE  
 (Program Director), '72 KISN  
 10am-noon - Tom Michaels  
 (30-Portland, Oregon - 10 years)  
 '62 KUIK, KLOG, KGAY, '65 KISN  
 Noon-3pm - Dick Jenkins (Portland,  
 Oregon - 9 years)  
 '64 KBPS, '67 KGAR, '68 KRDR  
 (Music Director), '69 KPAM (Music  
 Director), '72 KQIV (Music Director),  
 '72 KISN  
 3-7pm - Mother Bear (26-Fair Oaks,  
 California - 7 years)  
 KGR L, KISN, KATA, KGAL  
 (Program Director), KISN  
 7pm-midnight - David Stone  
 (19-Portland, Oregon - 5 years)  
 KBPS, KRDR (Music Director),  
 KGAR, KGAL (Junior Rockaway),



**KISN**

Midnight-6am - Pat Pattee  
(33-Portland, Oregon - 16 years)  
'57 KWIK, KLAC, KPOJ, KCAP,  
KOIL, KISN

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KPAM, 4700 S.W. Council Crest Drive,  
Portland, Oregon 97201, 226-7676

Format: Top 40

Freq: 1410 AM, 97.1 FM Power:  
5,000 watts AM, 100,000 FM

Owner: Romito, Inc.

Total Employees: 21

General Manager: Walter P. Rossmann

Station Manager: Walter P. Rossmann

Sales Manager: Kent Grau

Program Director: Gary Stevens

Music Director: Gary Stevens

Policy: Tight playlist. Music varies but  
stays low key with lots of oldies and  
LP image. Promo men any day but  
Monday and Tuesday.

News Director: Michael Turner (2)

Chief Engineer: Tom Cauthers

Head of Accounting: Jack Roesberry

Age Target: 18-34

6-10am - Mark Lewis (29-Moscow,  
Idaho - 9 years)

'65 KBLL (Wally Lewis), '67 KFXD  
(Wally Lewis), '67 KPUL (Wally  
Lewis), '68 KRPL (Wally Lewis), '70  
KOOS (Wally Lewis), '70 KPAM  
(Mark Lewis)

10am-2pm - Chris Alexander  
(22-Richland, Washington - 3½ years)

'69 KGAY (Mike Anthony), '69  
KGAL, '70 KISN, '71 KIMN, '72  
KPAM

2-6pm - Gary Stevens (22-Milwaukie,  
Oregon - 5 years)

'68 KACI (Harry Man), '69 KPAM  
(Sonny Day), '70 (Jimmy Cassidy),  
'70 KRUX, '72 KPAM

6-10pm - Jeff Thomas (19-Portland,  
Oregon - 2 years)

'71 KROW (Brian Thomas), '72 KPAM

10pm-2am - Mike Hudson (19-Kelso,  
Washington - 4 years) '68 KLYK, '69  
KEDO, '70 KLOG, '72 UBIA, '72  
KISN (Jim Fox), '72 KPAM

2-6am - Phil Jackson (25-Portland,  
Oregon - 2 years)

'71 KPCC (Phil Thomas), '72 KBZY,  
'72 KPAM

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KGW, 1501 S.W. Jefferson, Portland,  
Oregon 97201, 224-8620

Format: Top 40

Freq: 620 khz Power: 5 kw

Owner: King Broadcasting

Total Employees: 38

General Manager: Dean Woodring

Station Manager: Forrest Amnsden

Sales Manager: Jim Pearson

Program Director: Alan C. Mason

Music Director: Tom Park

Policy: About 23 singles and 15 LP  
cuts with about 6 oldies per hour.

Promo men seen by appointment.

News Director: Dean Woodring (2)

Chief Engineer: Emmett Bernards

Head of Accounting: Lou Wright

Age Target: 11-40

6-10am - Don Wright (38-Chicago,  
Illinois - 10 years)

'60 WINN (Don Rossi), '62 WTRC  
(Don Rossi), '65 WCKY (Don Ross),  
'68 KGW

10am-2pm - Craig Walker  
(26-Portland, Oregon - 12 years)

KPOK, KFLY (Craig Kozak), KPAM,  
KGW

2-6pm - Phil Harper (32-Chicago,  
Illinois - 9 years)

'64 AFN, '65 KRDO, '65 KRYT, '67  
KDEF, '69 KGW

6-10pm - Tom Parker (21-Los  
Angeles, California - 4 years)

KGAL (Dick Altree), KRKT (Dick  
Armstrong), KGW

10pm-2am - Joe Cooper (29-Iron  
Mountain, Michigan - 7 years)

'66 WIDG (Joe Arthur), '68 WJIM  
(Joe Arthur), '70 WGRD (Gary  
Mitchell), '72 KGW

2-6am - Ed Riley (24-Portland,  
Oregon - 5 years)

'67 KBPS (Walt Larson), '68 KVAN  
(Tom Bond), '69 KYME (Mason G.  
Allen), '70 KGW

# PROVIDENCE



Providence, Rhode Island, Market Rank 35th Population 750,000, 1% black

**ECONOMY:** City is the capital of Rhode Island, situated at the head of Narragansett Bay on the Providence River, 43 miles south of Boston. The jewelry producing business here is the most important in the country. Spidee is located here, as well as Boston and others. Textron is the single largest conglomerate, representing the city's second largest industry, textiles. The metal trades, rubber, plastics and electronics are also important. Typical of other large eastern industrial centers, the population is evacuating the urban areas and spreading into the suburbs with the convenient large shopping malls, two of these massive shopping centers are now located in Warwick, state's second largest city and only several miles south of Providence. The city has attempted to halt the shift of population by offering such things as free bus rides in the city, but efforts are failing. There are two popular race tracks in the area - Narragansett and Lincoln Downs. Water sports, particularly salt water fishing (no license required), are popular. Brown University is Providence's ivy-leaguer with 5,000 students. Pembroke Girls School is now part of Brown.

Providence College is located here with 3,000 students and Rhode Island College with another 5,000 students. **PEOPLE:** Having a large blue collar community, the level of education is low. The term used to refer to the less liberal, skeptical New Englander, "swamp yankee." The under 25 segment of the population is liberal, vibrant, enthusiastic and revolutionary in their desires for change. The dominating religions are Catholicism and Protestantism. 27% of the white population are of Italian descent. Politics are conservative but democrats are taking over in office, indicating the trend toward liberal thinking.

**COST OF LIVING:** Food, gasoline costs are somewhat higher than average here. One bedroom furnished apartment will cost about \$200. Jocks here make from \$100 to \$300 weekly. The average Top 40 jock will make about \$185. Salty Brine, 30 years of mornings on WPRO, makes \$50,000.

AM		
WEAN	MOR	790
WGNG	Oldies & current	550
WHIM	Country	1110
WICE	Top 40	1290
WJAR	News-Talk	920
WKLV	Beautiful	990
WPRO	Top 40	630
WRIB	Religious	1220
WSVP	Top 40	1450

FM		
WBRU	Prog.	95.5
WPJB	Classical	105.1
WHIM	Country	94.1
WLKW	Beautiful	101.5
WPRO	Beautiful	92.3

## SPOTLIGHT ON-----

WICE, 198 Byer Street, Providence, Rhode Island 02903, (401) 521-2711  
 Format: Top 40  
 Freq: 1290 Power: 5,000  
 Owner: Lewis J. Appell  
 General Manager: Robert P. Dempsey  
 Program Director: Dave Pearce  
 Music Director: Ray Perry  
 Tons of changes and non-completed yet, so no further information available.

WSVP, 1501 Main Street, West

Warwick, Rhode Island 02893, (401)  
821-6200

Format: MOR

Freq: 1450 Power: 1,000

Owner: Hal Carpenter

General Manager: Hal Carpenter

Station Manager: Hal Carpenter

Sales Manager: Bill Becchie

Program Director: Jeff Leonard

Music Director: Jeff Leonard

Policy: 45 records playlist, 1 LP cut  
per hour. 15 cuts to choose from.  
Open promo policy.

Chief Engineer: Joe Maties

Head of Accounting: Jean McDonough

Age Target: 18-34

5-10am - Vinnie Lewis

10am-3pm - Johnny Williams

3-7pm - Jeff Leonard

7pm-1am - Dave DeAngelo

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WBRU-FM, 75 Waterman Street,  
Providence, Rhode Island 02912,  
(401) 272-9550

Format: Progressive

Freq: 95.5 mhz Power: 50 kw

Owner: Brown Broadcasting Service,  
Inc.

Total Employees: About 80  
Volunteers

General Manager: David Percelay

Sales Manager: Gerry Del Monte

Program Director: Jon Rodman

Music Director: Andy Ruthberg

Policy: Any music judged worthwhile  
by music people. Open promo man  
policy.

News Director: Mike Juceam

Chief Engineer: Carl Chalek

Head of Accounting: Brenda Almeida

Age Target: 18-24

No such thing as an average day here.  
We have a staff of 30 programmers,  
each of who has no more than two 3-4  
hour air shifts. So each day is  
different, and the idea of "air  
personality" is de-emphasized as much  
as possible.

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WPRO, 24 Mason Street, Providence,  
Rhode Island 02902

Format: Contemporary

Freq: 630 Power: 5,000

Owner: Capitol Cities Broadcasting,  
Inc.

Total Employees: 50

General Manager: Warren Potash

Sales Manager: Bill Campbell

Program Director: Jay Clark

Music Director: Davy Jones

Policy: 35 current singles a week. No  
LPs. Promo men 10am-2:30pm  
Thursdays or by appointment.

Sr. News Editors: Bud Toevs, George  
Norton (7)

Chief Engineer: Ed Policastri

Head of Accounting: Steve Perlor

Age Target: 0-35

6-10am - Salty Brine (54-Boston,  
Massachusetts - 32 years)

WNAC, WESX, WHDH, WCOP, WPRO

10am-1pm - Mike Fitzgerald  
(24-Poughkeepsie, New York - 2½  
years)

WKIP, WTRY, WPRO

1-4pm - Jimmy Gray (27-New  
Bedford, Massachusetts - 7 years)

WPEP, WNBH, WPRO

4-8pm - Davy Jones (25-Hazleton,  
Pennsylvania - 10 years)

WAZL, WYNS, WARM, WICE

8pm-midnight - Andy Jackson  
(30-Johnston, Rhode Island - 14  
years)

WLOV, WALE, WKOX, WNGH,  
WYNG, WERI, WPRO

Midnight-6am - Jim Henchey  
(30-Pittsfield, Massachusetts - 5  
years)

WSBS, WNTY, WPRO

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WGNG, P. O. Box 55, Providence,  
Rhode Island 02864, (401) 725-9000

Format: Gold 'n Great

Freq: 550 khz Power: 1,000

Owner: Roger Williams Broadcasting  
Corp.

Total Employees: 20

General Manager: Donald R. Hysko

Station Manager: Dennis Hysko

Sales Manager: Robert LaChance

Program Director: Larry Hall

Music Director: Robert Grossi

Policy: 40 singles, 3 LPs per day. Open  
promo policy.

News Director: Mike Shepherd (4)

Chief Engineer: Duane Burnham

Head of Accounting: Beverly Hall

Age Target: 18-49

6-9am - Larry Hall

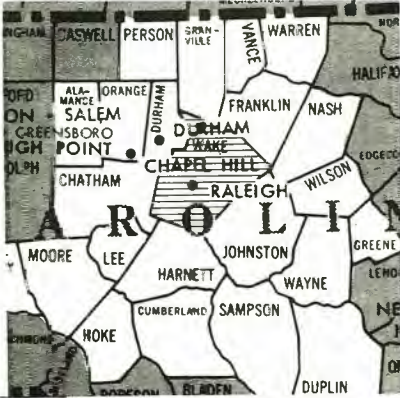
9am-noon - Robert Grossi

12 noon-4pm - Ray Brown

4-8pm - Terry Michaels

8pm-midnight - John Charleston

# RALEIGH



Raleigh, North Carolina, Market Rank: 135th, Metro Population: 124,000, Total Population:

Ethnic Breakdown: Black 23%

**HISTORY:** Founded by none other than Sir Walter Raleigh in 1771 — state capital.

**ECONOMY:** City is state capital and is relying on a tremendous research triangle that is being further developed. This industrial park includes General Electric, a new nuclear power plant and IBM, which employs about 10,000 people. The city is growing at a rate of 2 to 3,000 people a month, most of this growth is because of a very heavy Chamber of Commerce plus natural resources. This is an area of colleges at the same time, University of North Carolina is at Chapel Hill, Duke University at Durham, North Carolina State is at Raleigh and Shaw and St. Augustine also located in the area. Those 3 schools have a total of about 51,000 students. The tobacco industry is also an important part of the economy. Per capita income here is \$14,000.

**PEOPLE:** Pretty progressive attitude, especially for a southern city. This is due to the more than average education and influx of people from other cities. Newspapers are liberal, however, the church is still an influence. No liquor by the drink here,

but that will end shortly. At the same time, the college influence is heavy, that again making it liberal. Surprisingly enough, long hairs don't have too much of a problem here. On the other hand, it's not Berkeley.

**TWO RECOMMENDED HOTELS:** Holiday Inn (downtown), Airport Motel (airport)

**COST OF LIVING:** Average price for bread is 40 cents, regular gasoline: 35 cents, one bedroom apartment with a pool, furnished: \$160, unfurnished: \$140, state sales tax: 4%, state income tax: yes.

**DISC JOCKIES MAKE:** Lowest: \$80, Highest: \$350, Average: \$160

AM		
WAKS	Country	1460
WKBQ	Country	1000
WKIX	Top 40	850
WLLS	Black	570
WPTF	MOR	680
WRNC	Top 40	1240
WYNA	Country	1550

FM		
WKIX	Top 40	96.1
WPTF	Black	94.7
WRAL	Auto Top 40	101.5

## SPOTLIGHT ON-----

WRNC, P. O. Box 27946, Raleigh, North Carolina 27611, (919) 834-6401

Format: Top 40

Freq: 1240 kc Power: 1,000

Owner: Raleigh Radio Corp.

Total Employees: 13

General Manager: M.L. Street

Station Manager: Joe London

Sales Manager: Al Smith

Program Director: Joe London

Music Director: Joe London

Policy: 30-45 singles with 10/20 LPs.

Promo men always welcome

News Director: Dave Scott (1)

Chief Engineer: Joe London

Head of Accounting: Donna Bridges

Age Target 12-35

6-10am — Richard W. Boothe (31 (Ogden, Utah — 10 years)

'62 KLGK, '69 KMOR, '70 KNAK, '71 WRNC

10am - 2pm — Joe London (24-Cincinnati, Ohio — 7 years)

'65 WFIB, '66 WYSE, '67 WHON, '67 WERK, '69 WKLO, '71 WRNC  
 2-6pm - Dan Cameron (24-Danville, Virginia - 6½ years)  
 '67 WKBY, '67 WYPR, '71 WFBS, '71 WSMY, '72 WRNC  
 6 - 10 p m - Terry Young (19-Richmond, Virginia - 2½ years)  
 '70 WEET, '71 WTVR, '72 WRNC  
 10pm-1am - Dave Scott (22-Vestal, New York - 1½ years)  
 '71 WCAR, '72 WRNC  
 1-6am - Paul Engram (20-Louisburg, North Carolina - 1 year)  
 '72 WKNC, '72 WRNC  
 Weekends - Mark St. John (18-Winston-Salem, North Carolina - 1 year)  
 '72 WAIR, '72 WCAR, WRNC

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WKIX, Box 12526, Raleigh, North Carolina 27605, (919) 851-2711

Format: Top 40

Freq: 850 Power: 10,000

Owner: Southern Broadcasting

Total Employees: 35

General Manager: Frank Maruka

Sales Manager: Joe Wright

Program Director: Pat Patterson

Music Director: Mike Mitchell

News Director: J. Paul McGonigle (7)

Chief Engineer: Floyd Haupt

Head of Accounting: Victoria Harper

Age Target: 18-34

6-9am - Pat Patterson

9am-noon - Dale Van Horn

Noon-3pm - Ron McKay

3-6pm - Steve Roddy

6-9pm - Mike Mitchell

9pm-midnight - Rick Dees

Midnight-6am Don Perkins

# RICHMOND



Richmond, Virginia, Market Rank: 66th, Metro Population: 532,400  
 Ethnic Breakdown: Black, 133,032  
**HISTORY:** Founded in colonial times, capital of the Confederacy during the Civil War and now capital of the Commonwealth of Virginia. Richmond is one of the key cities of the south, both historically and industrially.

**ECONOMY:** The chemical industry has replaced tobacco as the largest employer. As a headquarters city, Richmond is home to such major corporations as Reynolds Metals Co., Ethyl Corp., Robertshaw Controls, Philip Morris, American Tobacco, Allied Chemical, Seaboard Coastline Railroad, A.H. Robins Pharmaceuticals. As a major financial center, Richmond is headquarters city for District 5 or "E" of the Federal Reserve Bank. City offices have recently been moved to a beautiful 18 story city hall. Also the 12,000 seat Richmond Coliseum has been busy since the summer of 1971.

**COLLEGES, UNIVERSITIES, ARMY BASES OR OTHER INSTITUTIONS:**  
 Colleges: University of Richmond, Virginia Commonwealth University (which includes the Medical College of Virginia). Nearby are Randolph Macon

in Ashland and Virginia State (mostly black) in Petersburg. Also in Richmond, Virginia Union University (black) and Union Theological Seminary.

**TWO RECOMMENDED HOTELS:**  
 The John Marshall (Richmond's Waldorf), Holiday Inn (airport).  
**COST OF LIVING:** Average price for bread is 32 cents, regular gasoline: 38 cents, one bedroom apartment with a pool, furnished: \$200, unfurnished: \$140, state sales tax: 4%, state income tax: 5%.

**DISC JOCKEYS MAKE:** Lowest: \$120, Highest: \$22,000/year, Average: \$170.

AM		
WANT	Black	990
WEET	Country	1320
WENZ	Black	1450
WGOE	Progressive	1590
WLEE	Top 40	1480
WRGM	Progressive	1540
WRNL	Prog. MOR	910
WRVA	Prog. MOR	1140
WTVR	Rock & Country	1380
WXGI	Country	950
FM		
WEZS	Beautiful	103.7
WRVA	Country	94.5
WRXL	Beautiful	102.1
WTVR	Contemporary	98.1

## SPOTLIGHT ON --- ---

WLEE, P. O. Box 8477, Richmond, Virginia 23226, (703) 288-2835

Format: Top 40

Freq: 1480 Power: 5,000

Owner: Nationwide Communication

Total Employees: 37

General Manager: Harvey Hudson

Station Manager: Harvey Hudson

Sales Manager: John Ranglois

Program Director: Dick Reus

Music Director: Dick Reus

News Director: Bill Watts (3)

Chief Engineer: Tom Kita

Head of Accounting: Ruth Doumlele

Age Target: 18-49

6-9am - Randy Scott

9am-noon - Terry Jordan  
 Noon-3pm - Dick Reus  
 3-6pm - Bob Canada  
 6-10pm - Shane  
 10pm-1am - Alan O'Brien  
 4-6am - Sonny Shores

WRGM, 6001 Wilkinson Road,  
 Richmond, Virginia 23227, (703)  
 255-8787

Format: Progressive  
 Freq: 1540 kc Power: 10,000 watts  
 Owner: Continental Communications,  
 Inc.

Total Employees: 10  
 General Manager: John Rachel  
 Station Manager: Betty Weis  
 Program Director: Mike Valgus  
 Music Director: Mike Valgus  
 Policy: Play LPs - heavy on Jazz -  
 segue music-commercials on ¼ hour.  
 Open promo policy.  
 News Director: Ken Tanner (1)  
 Chief Engineer: John Taylor  
 Head of Accounting: Fran Farley  
 Age Target: 24-50

6-10am - Charles Eggleston  
 (25-Richmond, Virginia - 2 years)  
 10am-2pm - William John Johnson  
 (31-Chicago, Illinois - 1 year)  
 '72 WRGM (Adam Johnson)  
 2pm-sign-off - Mike Valgus  
 (25-Reading, Pennsylvania - 4 years)  
 '68 WAHT, '69 WRGM

WRNL, 7100 Bethlehem Road,  
 Richmond, Virginia 23228, 282-9731

Format: Progressive MOR  
 Freq: 910 Power: 5,000 watts  
 Owner: Rust Communications  
 Total Employees: 25

General Manager: Jack Rattigan  
 Sales Manager: Bob Evans  
 Program Director: Gus Travers  
 Music Director: Gus Travers  
 Policy: 40 singles, 5 new records each  
 week. Many LP cuts. Open promo  
 policy.  
 News Director: Al Reynolds (5)  
 Chief Engineer: Sam Straus  
 Head of Accounting: Carl Faler  
 Age Target: 25-49

6-10am - Douglas Messimer (26-  
 Harrisburg, Pennsylvania - 9 years)  
 '63 WCMB, '65 KQRO, '66 WHRY,  
 '67 WKBO, '71 WRNL  
 10am-3pm - Chuck Deel

(34-Baltimore, Maryland - 14 years)  
 '60 WWML, '61 WHIH, '62 WENZ, '63  
 WLEE, '68 WRGM, '69 WRNL

3-7pm - Gus Travers (34-New York,  
 New York - 14 years)

'60 WATR, '63 WNAB, WICC, '67  
 WFIW, '68 WFMJ, '71 WRNL

7pm-midnight - Bill Andrews  
 (24-Quantico, Virginia - 10 years)

'70 WQVA, WPRW, '69 WGOE, '70  
 WTVR, '72 WRNL

Midnight-6am - Patrick ("Pat") Banks  
 (24-Washington, D.C. - 5 years)  
 '68 WANV, '71 WCHV, WRNL

WANT, Suite 104B, Broad-Grace  
 Arcade Building, Richmond, Virginia  
 23219, (703) 643-8368

Format: Black  
 Freq: 990 Power: 1,000 watts  
 Owner: Old Dominion Broadcasting of  
 Virginia

Total Employees: 17  
 General Manager: John L. Marver  
 Sales Manager: Gene Richardson  
 Program Director: Ben Miles  
 Music Director: Ben Miles  
 Policy: About 47 singles and 3-5 LPs.  
 Promo men policy open.  
 News Director: Tom Mitchell (2)  
 Chief Engineer: Jim Grainger  
 Head of Accounting: Jean Atteberry  
 Age Target: 18-34

6-9am - Jerry "Mr. Jay" Wadley  
 (22-Washington, D.C. - 2 years)

10am-Noon - Ben Miles  
 (29-Richmond, Virginia - 9 years)

Noon-2pm - Billy Taylor  
 (33-Columbia, South Carolina - 3  
 years)

WIS, WSSC, '72 WANT  
 2pm-? - Kirby Carmichael  
 (31-Vineland, New Jersey - 10 years)  
 WSID, WENZ, '71 WANT

WTVR, 3301 W. Broad Street,  
 Richmond, Virginia 23230, 355-3217

Format: Request Radio  
 Freq: 1380 Power: 5,000 watts  
 Owner: Roy H. Park Broadcasting of  
 Virginia, Inc.

General Manager: Edward Frech  
 Station Manager: Harold Payne  
 Program Director: Vic Hines  
 Music Director: Vic Hines (rock), Dave  
 Young (C&W)  
 News Director: Bob Trent  
 Chief Engineer: James Kyle

Head of Accounting: James Berryman  
Age Target: 18-49

6-10 am - Tom Ogburn  
(24-Richmond, Virginia - 6 years)

'66 WGOE, '67 WTVR

10am-2pm - Dennis W. Jennings  
(24-Richmond, Virginia - 4 years)

WMVA, WLLL, WHAP, WTVR (Chris Stevens)

2-6pm - Vic Hines (22-Richmond, Virginia - 4 years)

'69 WTVR, '69 WGOE, '67 WTVR, '70 WGOE, '71 WTVR

6:30-midnight - Dave Young  
(27-Covington, Virginia - 10 years)

'62 WCFV, '65 WKEY, '66 WPXI, '67 WCOG, '68 WGBG, '72 WTVR

WGOE, 104 West Frankling-Lexington Towers, Richmond, Virginia 23220, 649-9196

Format: Progressive

Freq: 1590 Power: 5,000 watts

Owner: Grewe Radio

Total Employees: 15

General Manager: Michael Murray

Sales Manager: Paul Brewer

Program Director: Norman Shockley

Music Director: John Stevens

Policy: Mostly LP cuts. Some current singles.

News Director: Jay August

Chief Engineer: Ken Forney

Head of Accounting: Janet Harris

Age Target: 18-34

6-10:30 am - Jay August  
(22-Richmond, Virginia - 5 years)

'69 WTVR

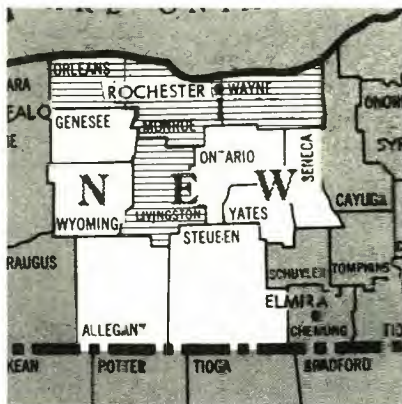
10am-1pm - Rod Holt (26-Richmond, Virginia - 9 years)

WIVE, WEET, WTVR, WMBG, WTVR, WRNL, WAIR, WTIX

1-5pm - John Stevens (22-Woodbury, New Jersey - 5 years)

'68 WJRB, WGOE

## ROCHESTER



Rochester, New York, Market Rank:

38th, Metro Population: 290,000

Total Population: 870,000

Ethnic Breakdown: Black - 25%

**HISTORY:** Originally known as Flour City due to great amounts of flour production years ago. Now known as "Flower City" because of Highland Lilacs and many parks - cold and damp with much snow in winter. Hot and humid in summer.

**ECONOMY:** Eastman Kodak, Xerox, General Motors, Sports is of consequence - very sports conscious town - baseball, hockey, have pro teams.

**COLLEGES, UNIVERSITIES, ARMY BASES OR OTHER INSTITUTIONS:** University of Rochester (12,000), Rochester Institute of Technology, St. John Fisher College.

**THE PEOPLE:** Mostly conservative, change comes slow as evidence by same stations on top in ratings no matter how good or bad they sound. Republican area and progress is always in evidence economically.

**TWO RECOMMENDED HOTELS:** Flagship Hctel (downtown), Sheraton (airport)

**COST OF LIVING:** Average price for bread: 35 cents, regular gasoline: 41-43 cents, one bedroom apartment with a pool, furnished: \$225+, unfurnished: \$190, state sales tax: 4%.



**DISC JOCKEYS MAKE:** Lowest: \$5,000, Highest: \$25,000, Average: \$13-15,000

AM		
WAXC	Top 40	1450
WBBF	Top 40	950
WHAM	Prog. MOR	1180
WNYR	Country	680
WROC	MOR	1280
WSAY	Top 40	1370
FM		
WBBF	Classical	92.5
WCMF	Prog.	96.5
WEZO	Beautiful	101.3
WHFM	Top 40-Prog.	98.9
WROC	Beautiful	97.9

### SPOTLIGHT ON-----

WBBF, 850 Midtown Tower, Rochester, New York 14604, (716) 232-7550

Format: Contemporary  
 Freq: 950 khz Power: 1,000 watts  
 Owner: Lin Broadcasting Co.  
 Total Employees: 40  
 President: Donald Pels  
 Station Manager: Jay M. Epstein  
 Sales Manager: Nick Nickson  
 Program Director: Jim Rivers  
 Music Director: Jim Rivers  
 Policy: 30 currents - 5 hitbounds.  
 Promo men on Tuesdays.  
 News Director: Alex Lamutis (5)  
 Chief Engineer: Herbert Petrie  
 Head of Accounting: Lois Traynor  
 Age Target: 18-49

6-10am - Jack Palvino (35-Rochester, New York - 15 years)

WGVA, '60 WBBF

10am-1pm - Tim Griffin (30-Rochester, New York - 7 years)

'67 WBBF, '66 KBOY, '66 KWSB

1-3pm - Jack Wheeler (31-Endicott, New York - 16 years)

'62 WFBR, '67 WCOP, '69 WJAS, '71 WHAM, '71 WHEC, '72 WBBF

3-6pm - Jim Rivers (31-Lancaster, Pennsylvania - 12 years)

'60 WJAN, '66 WCOL, '67 WSAI, '68 WIBG, '70 WKLO, '71 WBBF

6-9pm - Tom George (26-Spencerport, New York - 4 years)

'68 WACK, '69 WSSB, '69 WRNC, '70 WKBW, '71 WBBF

9pm-1am - Burt Michaels (27-Louisville, Kentucky - 8 years)

'63 WINN (Burt Mathis), '65 WAKY (Weird Beard), '71 WBBF

1-6am - Carl Strandell (24-Miami, Florida - 8 years)

'64 WQAM, '66 KIMN, '68 WKLO, '71 WPOP, '72 WBBF

WAXC, 191 East Avenue, Rochester, New York 14604, 546-2325

Format: Top 40

Freq: 1460 Power: 5,000 watts

Owner: Sande Broadcasting, Incorporated

Total Employees: 34

General Manager: John Sayre

Sales Manager: Gary Sankey

Program Director: Larry White

Policy: 35-40 singles - cuts from 12-15 LPs. Promo men M-F 10-1pm or by appointment.

News Director: Richard Funke (7)

Chief Engineer: Frank Scheidt

Head of Accounting: Lee Carter

Age Target: 18-35

6-10am - Larry Black (29-Mobile, Alabama - 10 years)

WABB, WIST, WORD, WAYS, WPOP, WAXC

10am-2pm - Don (Brown) Ryan (27-Canton, Ohio - 2 years)

'72 WOLF, '72 WAXC

2-6pm - Larry White (28-Baldwinsville, New York - 9 years)

'63 WCLI, '63 WEHH, '65 WBBF, '72 WAXC

6-9pm - Robert Craig Savage (22-Livonia, New York - 5 years)

'68 WENE, '69 WIBG, '69 WKBW, '70 WELM, '72 WAXC

9pm-1am - Greaseman (Doug Tracht) (22-Bronx, New York - 3 years)

'69 WTKO, '70 WENE, '72 WAXC

1-6am - Ray Quinn (23-Rochester, New York - 2 years)

'70 WACK, '71 WNYR, '72 WAXC

Weekends - Tom Birch (20-Binghamton, New York - 4 years)

WNB, '70 WENE, '72 WAXC

Weekends - Dave Slade (23-Avon, New York - 4 years)

'68 WGVA, '70 WBTA, '72 WCJW, '71 WAXC

WNYR, 931 East Main Street, Rochester, New York 14605, 473-6800

Format: Country

Freq: 680 Power: 250 watts  
 Owner: Malrite Broadcasting Inc.  
 Total Employees: 30  
 General Manager: William Scarbrough  
 Sales Manager: William Scarbrough  
 Program Director: Rearl Morgan  
 Music Director: Jim Fields  
 Policy: 80 singles - various LPs. Open  
 promo policy.  
 News Director: L.B. Lyon (4)  
 Chief Engineer: Gary Sharpe  
 Head of Accounting: Judy Karpen  
 Age Target: 18-49

6-10am - Jim Fields (36-New York,  
 New York - 15 years)  
 10am-2pm - Earl Morgan  
 (30-Clarence, New York - 11 years)  
 2-6pm - Bob Kirby (29-Binghamton,  
 New York - 10 years)  
 11am-3pm Sundays - Ron Reger  
 (23-Hamburg, New York - 1 year)  
 3-6pm Sundays - Kevin Gordon  
 (18-Rochester, New York - 1 year)

WHFM, 344 East Avenue, Rochester,  
 New York 14604, (716) 454-3040

Format: Rock

Freq: 98.9 Power: 50,000 watts

Owner: Rust Communications Group,  
 Inc.

Total Employees: 12

General Manager: Bob Lawrence

Station Manager: Bob Lawrence

Sales Manager: Phil Dailey

Program Director: Mick St. John

Music Director: Mick St. John

Policy: 30-35 singles, 40-50 LPs.

Promo men on Tuesdays.

Chief Engineer: Walter Helinski

Age Target: 18-30

6-10am - Paul Cavanaugh  
 (24-Rochester, New York - 4 years)  
 68 WBTA, '69 WINX, '71 WHFM

10am-3pm - Pete McKay  
 (23-Syracuse, New York - 5 years)  
 '69 WGVA, '70 WOLF, '67 WAER,  
 '71 WHFM

3-7pm - Mick St. John (23-Rochester,  
 New York - 5 years)

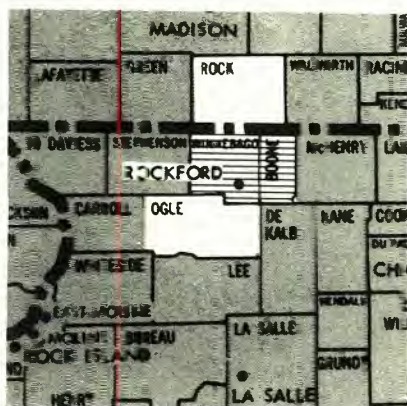
'67 WSSU, '68 WCMF, '70 WNYR, '71  
 WHFM

7pm-midnight - Rick Bucklin  
 (23-Rochester, New York - 3 years)  
 '69 WVOR, '70 WHFM

Midnight-6am - Al Gordon (23-Fort  
 Scott, Kansas - 6 years)

'65 KMDO, '69 WINX, '70 WOLF, '71  
 WHFM

## ROCKFORD



Rockford, Illinois, Market Rank:  
 120th, Metro Population: 149,383,

Total Population: 240,000

Ethnic Breakdown: Black - 6.5%,  
 Spanish - 4%, Other - 89.5%

**HISTORY:** God found Rockford  
 under a cabbage leaf. That's the only  
 history available.

**ECONOMY:** Sunstrand - government  
 and industry. Woodward Govenor -  
 air engine work. Barber Colman -  
 overhead garage door, etc. Chrysler  
 Motors. Rockford is all industry with  
 over 500 different industries in all. No  
 agriculture to speak of, just industry  
 and thus a very wealthy community.

**COLLEGES, UNIVERSITIES, ARMY  
 BASES OR OTHER INSTITUTIONS:**  
 Rockvalley College, Rockford College,  
 5,000 total.

**THE PEOPLE:** Conservative Italian  
 and Scandanavian. Very industrial.  
 Skilled workers. Tremendous growth  
 in the last 10 years.

**TWO RECOMMENDED HOTELS:**  
 Sweder House, Faust Hotel  
 (downtown)

**CCST OF LIVING:** Average price  
 for bread 30 cents, one bedroom  
 apartment with a pool, furnished:  
 \$150, unfurnished: \$140, state sales  
 tax: 5%, state income tax 2.4%.

AM

WROK Top 40

1440

WRRR	MOR	1330
WYFE	Prog. MOR	1150
FM		
WROK		97.5

**SPOTLIGHT ON**-----

WYFE, Spring Creek Road and Shaw Road, Rockford, Illinois 61105, (815) 877-6064

Format: Prog. MOR

Freq: 1150 Power: 1,000

Owner: Towne & Country Radio Inc.

Total Employees: 16

General Manager: Duane Daniels

Station Manager: Duane Daniels

Sales Manager: Tom Faile

Program Director: Dave Stevens

Music Director: Lou Roberts

Policy: 24 current singles and 50-50

current to gold mix, no LP cuts.

Promo men calls - 9-12 noon daily.

News Director: Rae Small (2)

Chief Engineer: Bob Jordan

Age Target: 18-49

6-9am - Jeff Henderson  
(26-Newcastle-Damriscotta, Maine - 6 years)

WSAM, WABK, WLOB

9am-Noon - Jerry Jentry  
(21-Bloomington, Minnesota - 2½ years)

WRWC (Jerry Jurgenson), WITL

Noon-3pm - Lou Roberts (24-Palos Park, Illinois - 5 years)

WSAM, WRWC, WYFE

3-6pm - Jaybird Robins (25-Lanark, Illinois - 7 years)

'66 WSDR (Mike Cram), '68 KEYL,

'68 KLWW, '69 KCRG, '70 WYFE

WRRR, 113 So. Court Street, Rockford, Illinois 61101, (815) 968-2263

Format: MOR

Freq: 1330 Power: 1,000 watts

Owner: Cummings Communications Corp.

Total Employees: 16

General Manager: Deane D. Osborne

Sales Manager: Ward W. Hartman

Program Director: Ted M. Lahn

Chief Engineer: Larry Caldwell

Head of Accounting: George Olsen

Age Target: 20-45

6-8:30am - Douglas L. McDuff  
(31-Chicago, Illinois - 14 years)

'71 WRRR, WROK

6-8:30am - Ted Lahn (44-Illinois - 18 years)

WRRR

10:30am-2:30pm - Ross Porter  
(33-Beloit, Wisconsin - 8 years)

WBEL, '70 WRRR

3-5:30pm - Mark Larsen  
(17-Rockford, Illinois - 2 years)

WROK, 1100 Tamarack Lane, Rockford, Illinois 61105, (815) 399-2233

Format: Top 40

Freq: 1440 Power: 5,000 watts

Owner: Bloomington Broadcast

Total Employees: 35

General Manager: David Salisbury

Station Manager: David Salisbury

Sales Manager: Ron Galina

Program Director: Jim Wood

Music Director: Jim Wood

Policy: Top 30 oldies with strong emphasis on oldies. LP cuts at night.

Open promo policy.

News Director: William Taylor (4)

Chief Engineer: David Peacock

Head of Accounting: Carol Pollack

Age Target: Teens & young adult

5-9am - John Carter (35-Newport News, Virginia - 6 years)

WAVY, WSVS, WRVA, KDTH, WROK

9:30am-2pm - Phil Duncan  
(23-DeKalb, Illinois - 4 years)

WONC, WLBK, WROK

2-3pm - Bill Walters (31-St. Louis, Missouri - 10 years) KSTL, KSHE,

KWRE, WROK

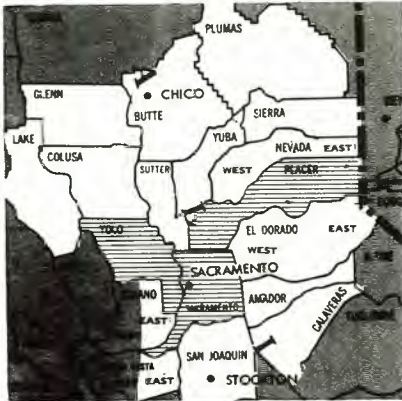
3-7pm - Jim Wood (24-Dayton, Ohio - 5 years)

WDRK, WMVR, WCIT, WXLW, WMYQ, WROK

7pm-midnight - Jon London (St. Louis, Missouri)

KADI, WROK

# SACRAMENTO



Sacramento, California, Market Rank: 41st, Metro Population: 839,800, Total Population: 1,127,800

**HISTORY:** It was started essentially with the gold rush at Sutter's Fort in about 1848. Sacramento served as a center for gold rush activity because it is centrally located between the Mother Lode country and the bay area. Since then it has developed as somewhat of a crossroads for the northern part of the state.

**ECONOMY:** State and federal government employ a sizeable number of Sacramento people. Three air bases, Travis, Mather, and McClellan are also large employers. A third industry is the Port of Sacramento which connects San Francisco to Sacramento, and creates an import-export industry. Agriculture plays an important role. Sacramento is a rice and almond center.

**COLLEGES, UNIVERSITIES, ARMY BASES OR OTHER INSTITUTIONS:** University of California, Davis - 15,000 enrolment, Sacramento State College - 12,000; Sacramento City Colleges - 5,000; American River College - 8,000; McGeorge Law School - 1,000 - about 50,000 total student population.

**PEOPLE:** Fair conservative Democrats; proximity to SF may liberalize; little church or agricultural

traditional influence; liberal student population; conservative Oriental population; so attitudes are mixed. However, new fads or trends tend to catch on here.

**TWO RECOMMENDED HOTELS:** Senator Hotel (downtown), Woodlake Inn (Airport)

**COST OF LIVING:** Average price for bread: 30 cents, regular gasoline: 32.9 cents, one bedroom apartment with a pool, furnished: \$150, unfurnished: \$125, state sales tax: 5% (going to 6%), state income tax: progressive, withheld.

**DISC JOCKEYS MAKE:** Lowest: \$450/month, Highest: \$1500/month, Average: \$800/month

## AM

KJAY	Prof. MOR/Talk	1430
KCRA	Prog. MOR	1320
KFBK	All News	1530
KGMS	Block MOR	1380
KNDE	Prog. Top 40	1470
KRAK	Country	1140
KROY	Top 40	1240

## FM

KCTC	Auto. MOR	96.1
KEBR	Beautiful	100.5
KFBK	Classical	92.5
KEWT	Beautiful	105.1
KPSC		96.9
KXOA	Prog.	107.9
KZAP	Prog.	98.5

## SPOTLIGHT ON-----

KROY, P. O. Box 15557, Sacramento, California 95815, (916) 927-4274

Format: Top 40

Freq: 1240 Power: 1,000 watts

Owner: ASI Communications

Total Employees: 27

General Manager: Barry Potter

Station Manager: Barry Potter

Sales Manager: Bill Stukaloff

Program Director: Chuck Roy

Music Director: Terry Nelson

Policy: Top 30 singles, some LPs, oldies. Open promo policy.

Chief Engineer: Marvin Clapp

Head of Accounting: Gerrie Heavin

Age Target: 12-34

6-9 am - Dave Williams  
(18-Sacramento, California)

'70 KOBO, KROY

9 am-noon - Terry Nelson  
(25-Modesto, California)

KJOY, '72 KROY  
 Noon-3pm - Wonder Rabbit  
 (25-Sacramento, California - 9½  
 years)  
 KELP, '69 KROY  
 3-7pm - Chuck Ray (29-Fullerton,  
 California - 7 years)  
 'KXOA, KSTN, KNJO, '68 KROY  
 7pm-midnight - Donovan Blue  
 (21-Oroville, California - 3 years)  
 KAOR, '72 KROY  
 Midnight-6am - Steve Morse (22-San  
 Jose, California)  
 KOBO, '70 KROY  
 Weekends - Barry Cannon (25)  
 KSTN, KRIZ, '72 KROY

KJAY, 530 Downtown Plaza,  
 Sacramento, California 95814,  
 441-4100  
 Format: MOR-News  
 Freq: 1430 Power: 500  
 Owner: Jack L. Powell  
 Total Employees: 8  
 General Manager: Jack L. Powell  
 Station Manager: Jack L. Powell  
 Sales Manager: Jack L. Powell  
 Program Director: Teresa Powell  
 Music Director: Teresa Powell  
 Policy: 85 singles, 75 albums. Open  
 promo policy.  
 News Director: Jack L. Powell  
 Chief Engineer: Paul Black  
 Head of Accounting: Alice E. Daneri  
 Age Target: 21-45

KRAK, P. O. Box 6347, Sacramento,  
 California 95860, (916) 482-7100  
 Format: Country  
 Freq: 1140 khz Power: 50,000 watts  
 Owner: Hercules Broadcasting  
 Company  
 Total Employees: 24  
 General Manager: Manning Slater  
 Station Manager: Jay Hoffer  
 Sales Manager: John McRae  
 Program Director: Jay Hoffer  
 Policy: 50 singles - Open promo  
 policy.  
 News Director: Al Helfer (2)  
 Chief Engineer: Robert Stofan  
 Head of Accounting: Gerald Davis  
 Age Target: 18-49

6-10am - Bill Jones (47-Oshkosh,  
 Wisconsin - 20 years)  
 KCRA, ABC Radio, '71 KRAK  
 10am-2pm - Walt Shaw (36-Los  
 Angeles, California - 14 years)

KXLA, '59 KRAK  
 2-6pm - Mike Side (51-Pittsburgh,  
 Pennsylvania - 13 years)  
 KPRO, KITO, KIEV, KJAY, '65  
 KRAK  
 6pm-midnight - Dunbar Wakayama  
 (26-Honolulu, Hawaii - 10 years)  
 KORL, KHAI, KGMB, KULA, KPOI,  
 KJAY, KXOA, KCRA, '72 KRAK  
 Midnight-6am - Mike Walker  
 (32-Sacramento, California - 8 years)  
 KHIQ, '72 KRAK

KEWT, P. O. Box 6347, Sacramento,  
 California 95860, (916) 488-8300  
 Format: Beautiful music  
 Freq: 105.1 mhz Power: 50,000 watts  
 Owner: Hercules Broadcasting Co.  
 Total Employees: 12  
 General Manager: Robert H. Dolph  
 Operations Manager: James C. Hodges  
 News Director: 2 Newsmen  
 Chief Engineer: Robert Stofan  
 Head of Accounting: Gerald Davis  
 Age Target: Adults

KGMS, 1235 H Street, Sacramento,  
 California 95814, 441-4613  
 Format: Easy Listening  
 Freq: 1380 Power: 1,000 watts  
 Owner: KULA Broadcasting Co., A.J.  
 Krisik, President  
 Total Employees: 15-20 General  
 Manager: Ted Wolf Station Manager:  
 Ted Wolf  
 Sales Manager: Richard Hill (local),  
 Bob Parente (National)  
 Operations Manager: Glenn A.  
 Johnson  
 Music Director: Glenn A. Johnson  
 New Director: Bob Evosevich (3)  
 Chief Engineer: Gerald "Jerry" Feutz  
 Head of Accounting: Jane Rogers  
 Age Target: 18+

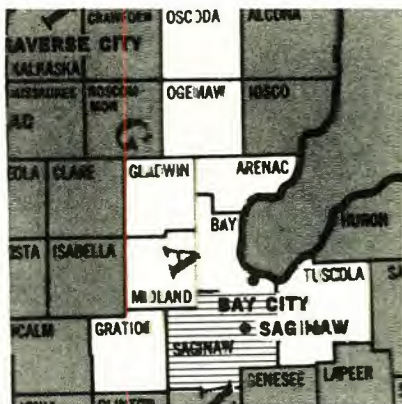
5-9am - Tony Russell (46-Charleroi,  
 Pennsylvania - 17 years)  
 '55 KECC, '67 KKIS, '69 KBES, '60  
 KSAY, '62 KWUN, '64 KRAK, '67  
 KGMS  
 9am-1pm - Robert Singleton  
 (32-Providence, Rhode Island - 2½  
 years)  
 Armed Forces Network, '70 KGMS  
 1-3pm - Mike Casey (38-Honolulu.  
 Hawaii)  
 '60 KLEI, '60 KONA, '64 KUMU, '72  
 KQMS, '72 KGMS  
 3-7pm - Ron Hunter (45-Memphis,

Tennessee - 30 years)  
 '60 KABL, '65 KXYZ (Program  
 Director: '58 KLAC (Bob Hunter)  
 7pm-1am Mon, Tues, Sat, Sun -  
 Ralph Erling (San Francisco,  
 California - 27 years)  
 '39 WSFO, KFOX, '50 KNKS, '56  
 KSBW, '58 KAH1, KGMS  
 7pm-1am Wed, Thurs, Fri - Joe  
 Gandy (37-Carmichael, California - 2  
 years)  
 '72 KCTC, '72 KPOP, '72 KGMS

KNDE, Box 15184, Sacramento,  
 California 95813, (916) 922-8851  
 Format: Top 40  
 Freq: 1470 Power: 5,000 watts  
 Owner: Media Cast  
 Total Employees: 22  
 General Manager: Bob Sobelman  
 Station Manager: Bob Sobelman  
 Sales Manager: Bill Elliot  
 Policy: 60 current singles - 20 current  
 albums. Open promo policy.  
 News Director: Patrick Moore (2)  
 Chief Engineer: Greg Lindell  
 Head of Accounting: Laurie Nelson  
 Age Target: 18-34

6-9am - Zachariah  
 9am-noon - Patrick Moore  
 Noon-4pm - Larry Johnson  
 4-8pm - John Peters  
 8-midnight - T. Michael Jordan  
 Midnight-6am - H.B. Bailey

## SAGINAW



Saginaw, Michigan, Market Rank:  
 142nd, Population: 217,100, 30%  
 Black and Mexican.

**ECONOMY:** City is located 100 miles  
 due north of Detroit, 15 miles west of  
 Saginaw Bay and 50 miles west of  
 Lake Huron. General Motors controls  
 the economy, employing about 50% of  
 the residents. GM's foundries  
 manufacture bodies and steering gears  
 for the auto industry. Sugar beets and  
 navy beans are the major agricultural  
 commodities grown outside the city  
 area. Pioneer Sugar and the Michigan  
 Beet Company are the two major  
 producers of this produce. The city is  
 called "the biggest little town" in the  
 country, but is expanding with a new  
 civic center downtown which will  
 cause the advent of a Saginaw addition  
 to the Hockey League. Delta College is  
 a 2-year school with an enrollment of  
 about 12,000 and Saginaw Valley  
 College has about 2,000 students.

**PEOPLE:** Due to the great number of  
 blue collar workers, the population as  
 a whole is fairly conservative toward  
 social problems. The 1967 riots which  
 spread into the city from Detroit have  
 caused a basic prejudice toward the  
 ghetto areas and have created a flow  
 from the city into the suburbs. The  
 town has proposed the construction of  
 a large mall near the downtown area in  
 the hopes of striking some reinterest in

center city shopping, etc. There is a four-block area of downtown devoted to headshops and longhair clubs, etc. They are just now becoming accepted. The median age here is average and the major religious influence is Catholic. The Black population is increasing along with the Mexican, who work primarily with the sugar beets. City council elections were held last week, the youthful Reverend Gary Miller was voted in. Will concentrate on drug reform and treatment centers.

**COST OF LIVING:** A standard one bedroom furnished apartment rents for about \$160, although unfurnished apartments are more plentiful in 16 to 20 unit buildings. Food costs are average but the Detroit-Lansing gas wars are keeping gas prices high, while just a few miles north or south regular gas can sell for as little as .28 a gallon. Jock salaries range between \$100 and \$300 per week with the average top 40 jock making about \$135.

AM		
WKNX	Prog. Top 40	1210
WSAM	Top 40	1400
WSGW	Prog. MOR	790
FM		
WSAM	Country	98.1
WSBM	MOR	106.3
WWWS	Black	107.1

#### SPOTLIGHT ON-----

WSAM, 2000 Whittier, Saginaw, Michigan 48601, (517) PL 2-8161

Format: Top 40

Freq: 1400 Power: 1,000 watts

Owner: Ken MacDonald, Sr.

Total Employees: 20

General Manager: Ken MacDonald, Sr.

Station Manager: Ken MacDonald, Sr.

Sales Managers: Tom Weaver, Ed

Jennings, Anne Schumann

Program Director: Ken MacDonald, Jr.

Music Director: Ann MacDonald

News Director: Bill Courdier

Chief Engineer: Hal Holmes

Head of Accounting: Dorothy Foster

Age Target: 18-34

6-10am - Ted Randall

10am-3pm - Bill Courdier

3-7pm - Ron Jay Scott

7pm-midnight - Bob Keller, Sammy

Midnight-6am - Steve O'Neil

WKNX, 5200 State Street, Saginaw, Michigan 48603, 799-1000

Format: Contemporary

Freq: 1210 Power: 10,000 watts

Owner: Lake Huron Broadcasting Corp.

Total Employees: 19

General Manager: Howard Wolfe

Station Manager: Howard Wolfe

Sales Manager: Dan Stewart

Program Director: Dick Hamilton

Music Director: Dick Hamilton

Policy: 55 hits/4 gold per hour - No LPS. Open promo policy.

News Director: Bob Dyer (2)

Chief Engineer: Gene Bardo

Head of Accounting: Lee Purvis

Age Target: 18-49

6-10am - Bob Pearson (29-Midland, Michigan - 12 years)

'63 WILS, '69 WITL (Bob Lansing), '72 WKNX

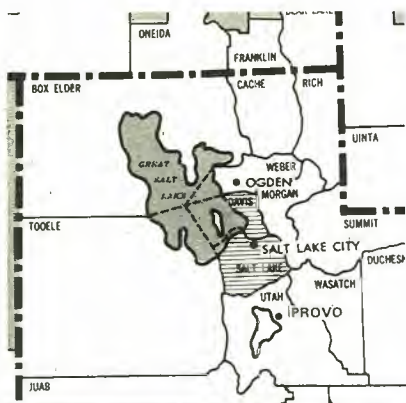
10am-2pm - Dick Hamilton (28-Detroit, Michigan - 5 years)

'68 WVIC, '69 WFMK, '71 WSGW, '72 WKNX

2-6pm - Mike Ryan (25-Saginaw, Michigan - 7 years)

'66 WLEW, '67 WLRC, '69 WKZO, '70 WTRX, '72 WKNX

# SALT LAKE CITY



Salt Lake City, Utah, Market Rank: 58th, Metro Population: 508,000, Total Population: 700,000

Ethnic Breakdown: Black - 4,360

**HISTORY:** In 1847 Brigham Young founded the city for the Mormons. Because most of the people who founded the city were from the extreme eastern United States, customs and architecture look much like an eastern city.

**ECONOMY:** Mining, defense, steel production. The church owns a great deal of land and industry and owns banks, stores, auditoriums, etc. Air pollution is a major problem not only because of the mining and steel industries, but automobiles. The city and surrounding areas are located in a large valley surrounded by mountains and the Great Salt Lake. Bad air continually finds itself trapped in the valley.

**COLLEGES, UNIVERSITIES, ARMY BASES OR OTHER INSTITUTIONS:** University of Utah (22,000), B.Y.U. (25,000), Utah State (21,000), Weber (10,000), Westminster College (5,000), Hill Air Force Base (5,000)

**THE PEOPLE:** Salt Lake City is considered to be a very conservative, mainly due to Mormon ideas. No liquor by the drink, no hard porno shops (adult books), lots of decency groups. The city as a whole is opposed

to growth because they don't know what it can do for the economy. Local officials and developers are interested in major growth.

**TWO RECOMMENDED HOTELS:** Royal Inn (downtown), Holiday Inn (airport)

**COST OF LIVING:** Average price for bread: 30 cents, regular gasoline: 29-32 cents, one bedroom apartment with a pool, furnished: \$165, unfurnished: \$140, state sales tax: 4½%, state income tax: graduated on income.

**DISC JOCKEYS MAKE** Lowest: \$500, Highest: \$1,400, Average: \$600

AM		
KALL	MOR	910
KCPX	Top 40	1320
KLUB	Beautiful	570
KMOR	Country	1230
KNAK	Prog. MOR	1280
KRGO	Country	1550
KRSP	Top 40	1060
KSL	Black	1160
KSOP	Country	1370
KSXX	Talk	630
KWHO	Classical	860

FM		
KALL	Beautiful	94.1
KCPX	Beautiful	98.7
KRSP	Top 40/Simul	103.5
KSL	Beautiful	100.3
KSOP	Country	104.3
KWHO	Auto. Oldies	93.3
KLUB	Beautiful	97.1

## SPOTLIGHT ON-----

KMOR, 4984 South, 360 West, Salt Lake City, Utah 84107, (801) 266-4418

Format: Country

Freq: 1230 Power: 1,000/250 watts

Owner: Oral J. Wilkinson

General Manager: Jay Gardner

Station Manager: Jay Gardner

Sales Manager: Jay Gardner

Program Director: Dan Wilcox

Music Director: Dan Wilcox

Policy: 42 singles and 5 picks along with about 33 extras, 4 LPs per hour.

News Director: Sally Salsbury

Chief Engineer: Don Graham

Head of Accounting: Helen Gardner

Age Target: Young adults and older

6-9am - Timothy Warren Nicolaysen



(23-Salem, Oregon — 1 year)  
 KBYU, '72 KMOR (Tim Warren)  
 9am-2pm — Ivan Jay Madsen  
 (26-Murray, Utah — 3½ years)  
 '69 KSOP (Van Madsen), '70 KRSN  
 (Jay Madsen), '71 KMOR (Van  
 Madsen)  
 2-6pm — Daniel G. Wilcox (30-Mineral  
 Wells, Texas — 7 years)  
 '65 KCLW, '66 KBGO, '67 KSTB, '68  
 KBYG, '69 KSTB, '71 KMOR, '72  
 KNAK, '72 KMOR  
 6pm-midnight — R.D. Sean Longacre  
 (29-Corpus Christi, Texas — 1 year)  
 '71 TCEA Tape Libraries, '72 KBBC,  
 '72 KMOR (Sean McClarrin)  
 Midnight-6am — Johnny Meeham  
 (30-Los Angeles, California — 1½  
 years)  
 '71 KMOR (Jay Meehan)

KRSP, 1130 West 5200 South, Salt  
 Lake City, Utah 84107, 262-5541  
 Format: Top 40  
 Freq: 1060 Power: 10,000 watts  
 Owner: Ralph Carlson/Art Carlson  
 Total Employees: 15  
 General Manager: Ralph Carlson  
 Station Manager: Ralph Carlson  
 Sales Manager: Ralph Carlson  
 Program Director: Alan Hague  
 Music Director: Alan Hague  
 Policy: About 40 singles, limited LP  
 play. Open promo man policy.  
 News Director: John Pack (2)  
 Chief Engineer: Chris Murray  
 Head of Accounting: Dale Fenton  
 Age Target: 16-30

6-10am — Paul St. John (26-Liverpool,  
 England — 3 years)  
 '70 KSXX, '70 KRSP  
 10am-2pm — Doug Wright (21-Salt  
 Lake City, Utah — 5 years)  
 '68 KUER, '69 KDYL, '69 KSOP, '69  
 KRSP  
 2-6pm — Hal Buckner (36-Chicago,  
 Illinois — 15 years)  
 '59 KCHY, KSLY, KSVN, KSXX,  
 KTWL, '64 KIMN, '66 KBTR, '68  
 KQV, '70 KSL  
 6pm-midnight — Mark Van Wagoner  
 (20-Salt Lake City, Utah — 2 years)  
 '70 KPUA (Mark Love), '71 KHLO  
 (Mark Love), '71 KSL, '71 KMOR, '71  
 KRSP  
 Midnight-6am — Kurt Ovard (21-Salt  
 Lake City, Utah — 4 years)  
 '69 KSXX, '69 KMER, '70 KRGO, '72

## KRSP (Bob Knight)

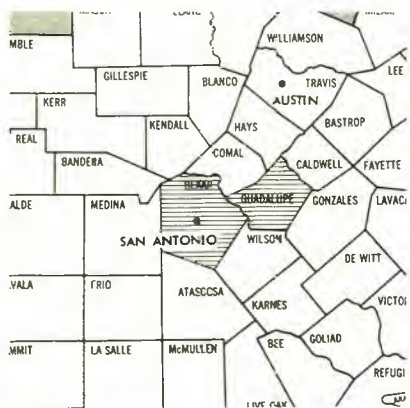
KNAK, 1042 So. 6th West, Salt Lake  
 City, Utah 84104, 364-3685  
 Format: Progressive MOR  
 Freq: 1280 Power: 5,000  
 Owner: Granite District Radio  
 Broadcasting Co.  
 Total Employees: 20  
 General Manager: Howard Johnson  
 Station Manager: Jerry Johnson  
 Sales Manager: Clyde Anderson  
 Program Director: Mel Remy  
 Music Director: Mel Remy  
 Policy: 45-50 singles usually, 20-25 LP  
 cuts, plus oldies  
 News Director: Bob Barnett (3) Chief  
 Engineer: Ron England Head of  
 Accounting: Lavon Christensen Age  
 Target: 18-45

6-10am — Lew Rogers (23-Denver,  
 Colorado — 5 years)  
 KLZ, KUAD, KQXI, '72 KNAK  
 10am-3pm — Bob Hart (30)  
 WMAD, WIBU, WIBA, KJLH, '72  
 KNAK  
 3-7pm — Jay Mack (33-Kalamazoo,  
 Michigan — 17 years)  
 KTLK, KIMN, WFUN, KOL, KENO,  
 '72 KNAK  
 7pm-midnight — Gene Davis (27-Salt  
 Lake City, Utah — 8 years)  
 KPGE, KDXU, '65 KNAK  
 Midnight-6am — Doug West

KALL, 312 East South Temple, Salt  
 Lake City, Utah 84111, 364-3561  
 Format: Prog. MOR  
 Freq: 910 Power: 5,000  
 Owner: Communications Investment  
 General Manager: Homer K. Peterson  
 Station Manager: Bennie L. Williams  
 Sales Manager: Bennie L. Williams  
 Program Director: Bruce Bell  
 Music Director: Dave Wilkins  
 Policy: 36 singles — 150 LPs  
 News Director: Phil Riesen  
 Chief Engineer: Rex Vance  
 Head of Accounting: E.W. Campbell  
 Age Target: 18-49

6-10am — Tom Barberi (29-San Jose,  
 California — 8 years)  
 10am-2pm — Dan Tyler (40-Stamford,  
 Connecticut — 25 years)  
 2-6pm — Will Lucas (40-Salt Lake  
 City, Utah — 21 years)  
 6-11pm — Lee Barker (28-Dillon,  
 Montana — 5 years)

# SAN ANTONIO



San Antonio, Texas, Market Rank: 35th, Metro Population: 850,000, Total Population: 1,200,000

Ethnic Breakdown: Black — 65,400, Spanish: 50%

**HISTORY:** San Antonio dates back to the Alamo and even further. It was a small Mexican village when this area was considered part of Mexico.

**ECONOMY:** The city is based generally on two things, primarily military and heavy tourism. There are four air forces bases (Lackland 30,000, Kelly 20,000, Brooks 2,000, Randolph 12,000), plus an Army base (Ft. Sam Houston 25,000). With these bases, heavy civil service employees. Tourism is an important industry. The Alamo draws tons of people every year. The city also has the San Antonio River, which runs right through the heart of town. This is a river which is below the level of the city and around it are all kinds of shops, restaurants, etc. Being so close to Mexico, there are a great many Mexican shops, also attracting tourists. The San Antonio Zoo and a beautiful, huge (300 acres) park also are an attraction. Farming is minor. There is very little industry here.

**THE PEOPLE:** The people have in the past been individually conservative, however, this is changing, slowly but surely. They are very negative toward

obscenity. In the past they have voted liberal but this is now changing.

**TWO RECOMMENDED HOTELS:** La Mansion (downtown), La Quinta (airport)

**COST OF LIVING:** Regular gasoline, average, one bedroom apartment in a complex with a pool: furnished: \$150, state sales tax: 5%

**DISC JOCKEYS MAKE:** Lowest: \$500, Highest: \$1,400, Average: \$850

AM		
KAPE	Black	1480
KBAT	MOR	680
KBER	Country	1150
KBUC	Country	1310
KCOR	Spanish	1350
KDRY	Black	1110
KEDA	Spanish	1540
KITE	MOR	930
KMAC	Religion	630
KONO	Top 40	860
KTSA	Top 40	550
KUKA	Spanish	1250
WOAI	MOR	1200

FM		
KBER	Country	100.3
KBUC	Country	106.3
KEXL	Contemporary	104.5
KITY	Country	92.9
KMFM	Classical	96.1
KQXT	Beautiful	101.9
KTFM	Progressive	102.7
KEEZ	Beautiful	97.3

## SPOTLIGHT ON-----

KTFM, P. O. Box 18128, San Antonio, Texas 78218, 826-2313

Format: Progressive

Freq: 102.7 Power: 99,000 watts

Owner: Waterman Broadcasting Corporation

Total Employees: 10

General Manager: Bill Dante

Station Manager: Bill Dante

Program Director: Joe Fiorillo

Music Director: Joe Fiorillo

Policy: Best of everything. 50 singles — over 2,000 LPs. Open promo men policy.

News Director: Dixie Hawkins

Chief Engineer: Coleman Barber

Age Target: 13-35

6-10am — Steve Martin (28-Scotts Bluff, Nebraska — 6 years)

10am-2pm — Greg De Honey

(23-Cleveland, Ohio - 3 years)  
 2-6pm - Joe Fiorillo (25-Philadelphia, Pennsylvania - 1 year)  
 6-9pm - Bill Dante (28-Baltimore, Maryland - 10 years)  
 9pm-1am - Dick Wolfe (25-Houston, Texas - 4 years)  
 1-6am - Mark Giles (23-Denison, Texas - 3 years)

KTSA, 4050 Eisenhower Road, San Antonio, Texas 78218, (512) 655-5500

Format: Top 40

Freq: 550 kc Power: 5,000 watts

Owner: Waterman Broadcasting Corporation, Bernard Waterman, Owner

Total Employees: 35

General Manager: Bernard Waterman

Station Manager: Lee Taylor

Sales Manager: Lee Taylor

Program Director: Todd Wallace

Music Director: Jay Stone

Policy: Basic aim is familiarity playlist, 30 singles plus 1 to 5 new music adds. LP cuts added occasionally. Promo men by appointment

News Director: Ron Martin (5)

Chief Engineer: Coleman Barber

Head of Accounting: Mary Urbach

Age Target: 12-34

5-9am - Gene Kelly (34-Waxahachie, Texas - 15 years)

KBEC, KEYS, KEEL, KILT, KBUY (Program Director)

9am-noon - Todd Wallace (25-Wichita, Kansas - 11 years)

KWBB, KNOE, KDOK, KLIF, KIMN, KILT, CKLW, KRUX, KEZY

Noon-3pm - Bruce Hathaway (34-San Antonio, Texas - 15 years)

KITE, KPOI, KTSA

3-6pm - Jay Stone (26-Las Vegas, Nevada - 11 years)

6-9pm - Sam Burke (30-Lubbock, Texas - 7 years)

KNUZ, KAUM, WACO, KLBK

9pm-midnight - Michael O'Connor (29-Baton Rouge, Louisiana - 5 years)

KRBE, KILE, KVIC, KNUZ, WLCS

Midnight-5am - Charley Brown (21-San Antonio, Texas - 4 years)

KITY, KTSA

Weekends - Terry Osborne (23-El Paso, Texas - 6 years)

KINT, KELP, KTSA

KONO, 317 Arden Grove, San Antonio, Texas 78298, 225-5111  
 Format: Top 30

Freq: 860 Power: 5,000 watts

Owner: Mission Broadcasting Company

Total Employees: 56

General Manager: Bruce Dodge, Jr.

Sales Manager: Henry Roberts

Program Director: Rick Reynolds

Music Director: Rick Reynolds

Policy: About 38 singles per week, select number of LP cuts. Promo men anytime as long as there is time.

News Director: Bob Tisdale (5)

Chief Engineer: Bill Kiley

Head of Accounting: Currie Smith

Age Target: Up to 40 (18-34)

6-9am - Howard Edwards (Brownwood, Texas - over 20 years)  
 '54 KONO

9am-noon - Rick Reynolds (31-Dallas, Texas - 14 years)

KXOL (Program Director), '68 KONO

Noon-4pm - John Steele (27-Guthrie, Oklahoma - 13 years)

KPUR, '70 KONO

4-8pm - Chris Cooper (25-Dixon, Illinois - 7 years)

KOIL, '70 KONO

8pm-midnight - Charlie Scott (22-Kennedy, Texas - 6 years)

KITY, KITE, '71 KONO

Midnight-5:30am - Ken Douglas (25-Oakland, California - 3 years)

KELI, '72 KONO

KITY, P. O. Box 2338, San Antonio, Texas 78298, 225-5111

Format: Country

Freq: 92.9 Power: 100,000

Owner: Mission Central Co.

General Manager: Bruce Dodge

Station Manager: Stan Webb

Sales Manager: Stan Webb

Program Director: B. Bailey Brown

Music Director: B. Bailey Brown

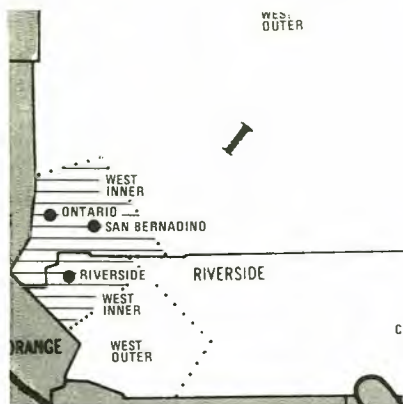
News Director: Bob Tisdale

Chief Engineer: Bill Kiley

Head of Accounting: Currie Smith

Age Target: 18-35

# SAN BERNARDINO RIVERSIDE-ONTARIO



San Bernardino, Riverside, Ontario, California, Market Rank: 28th, Metro Population: 1,200,800, Total Population (City): 117,000

Ethnic Breakdown: Black - 14%, Spanish: 21.5%

**HISTORY:** Founded 1810, incorporated 1854. First site of Spanish mission. Later settled by Mormons.

**ECONOMY:** Sun Co. - newspaper, Kaiser Steel, Lockheed, Kaiser Steel Fabricating Division, Heinford Foundry.

**COLLEGES, UNIVERSITIES, ARMY BASES OR OTHER INSTITUTIONS:** Valley College (13,000), Norton AFB (11,000), Cal State College (2,657)

**THE PEOPLE:** Very conservative. Very ecology minded. Not forward thinking.

**TWO RECOMMENDED HOTELS:** Hilton Inn (airport), Roadrunner Motor Hotel (downtown)

**COST OF LIVING:** Average price for bread: 47 cents, regular gasoline: 37-39 cents, one bedroom apartment with pool, furnished: \$150-\$225, unfurnished: \$130-180, state sales tax: 5%

AM			
KBON MO	R 1	2	40
KCKC Co	untry		1350
KFXM T	op 40		590

KMEN T	op 40	1290
KPRO MO	R	1440
KSOM C	ontemporary	1510
FM		
KOLA	Contemporary	99.9
KSOM C	Contemporary	93.5

## SPOTLIGHT ON-----

KOLA, 3622 Main Street, Riverside, California 92501, (714) 684-9992

Format: Top 40

Freq: 99.9 Power: 31,000 watts

Owner: Frederick Cote

Total Employees: 12

General Manager: Frederick Cote

Station Manager: Frederick Cote

Sales Manager: Tim Cuccia

Program Director: Fred Cash

Music Director: Fred Cash

Policy: 8 current per hour - rest oldies, LP cuts if they are singles (play long version).

News Director: George Wetherby (1)

Chief Engineer: Dennis Martin

Head of Accounting: Candy Shepard

Age Target: 18-49

Station has no air personality. Station is promoted rather than individuals.

KMEN, P. O. Box 1290, San Bernardino, California 92402, 889-2651

Format: Top 40

Freq: 1290 Power: 5,000 watts

Owner: Valjon, Inc.

Total Employees: 21

General Manager: Pat Shaughnessy

Station manager: Pat Shaughnessy

Sales Manager: John Stolzenburg

Program Director: Buddy Scott

Music Director: Buddy Scott

Policy: 34 singles, 12 LP cuts after 3pm. Open promo policy.

News Director: Jim Ness (3)

Chief Engineer: Jack Glair

Head of Accounting: Sondra Hill

Age Target: 12-49

6-9am - Jim Quinn (35-Stockton, California - 10 years)

'62 WSIB, '63 WBEU, '65 KWIZ, '70 KMEN

9am-noon - Mark Ford (37)

'57 KROY, '67 KMEN

Noon-3pm - Buddy Scott (27-South Dakota - 8 years)

'64 KRCC, '67 KNOP, '68 KRCC, '61 KOIL, '71 KMEN

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3-7pm – Dusty Morgan (27-Garden  
Grove, California)

'68 KTBT, '69 KPRI, '70 KWIZ, '71  
KMEN

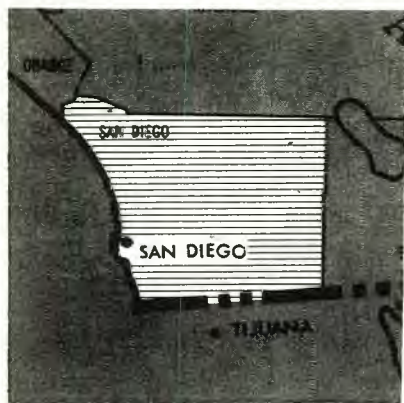
7pm-midnight – Bill McKinney  
(33-Birmingham, Alabama – 10 years)  
'60 KVCR, '61 KOLA, '65 KACE, '71  
KMEN

Midnight-6am – Gene Lane (27-Palm  
Springs, California – 9 years)

'64 KHOE (Ron Wilson), '65 KQIK  
(Ron Wilson), '66 KTOT, '66 KASK,  
'66 KGAL, '68 KEED, '68 KSTN, '69  
KROY, '71 KMEN

Weekends – David B. Daniels (27-San  
Bernardino, California – 6 years)  
KOUO, KPOI, KMEN

# SAN DIEGO



San Diego, California, Market Rank: 23rd, Population: 1,362,500, Black Population rank: 51st (63,725)

**ECONOMY:** Located in Southern California, the southwestern-most city in the U.S., facing San Diego Bay and the Pacific Ocean, 125 miles south of Los Angeles, 16 miles north of the Mexican border. Aerospace is the major employer and the most important industry. Biggest is General Dynamics, Convair, employing 10,000, Rohr Aircraft, Teledyne, Ryan and Solar (division of International Harvester), all have been active in the aerospace field. PSA Airlines has its home base here. The electronics industry has a strong foothold and nuclear research centers, tracking stations and test facilities dot the county. Other industries supporting San Diego include oceanography (Scripps Center — 2nd largest in the world) and Whittaker — builders of a life support buoy for drilling rigs, shipbuilding (National Steel and Ship Building), tuna fishing and canning (Westgate Canneries), military installations (North Island Naval Base, Camp Pendleton, Miramar Naval Air Station), service industries, and transportation. Tourism is also an important factor because of the proximity to Mexico, the superb weather, and such attractions as Sea

World, the San Diego Zoo and the new Wild Animal Park. The area is important agriculturally for its high value off-season crops (avocados, tomatoes, eggs, etc.). Food makers (Jack in the Box) and the Southland Corp. (7-11 Stores) are also located here. Primary schools include California State University (27,000 students), University of San Diego (1,000), University of California at San Diego (3,300), and U.S. International University (2,200).

**PEOPLE:** San Diego was the first city in California and is therefore heavily Spanish-Mexican in its origin, although the city has grown at such a high rate as to actually hold a new population. In the last ten years, the ultra-conservatism has lightened to a degree. Ethnic and religious backgrounds are fairly well mixed. Formerly a Republican stronghold, there are not more Democrats in office (Mayor Pete Wilson considers the loss of the Convention as only the loss of "a big headache"). Unemployment is below the national average, mostly due to the large new government contracts recently picked up by Rohr and General Dynamics. The mixture of tourists, naval personnel, and ethnic backgrounds make the city an ideal test market for experimental products. The area is divided into thirteen corporate cities with most of the spread developing northeast. Longhairs are concentrated in the beach areas and receive little hassle from the responsible police department. Pollution has been held in check by encouraging "clean" industry and by promoting the preservation of "open space" (with major toxic issues) to prevent overdevelopment. The city is young, informal, colorful and clean. An aware new city council is enforcing zoning laws and attempting to remove billboards to maintain the image. The San Diego Bay by test is one of the clearest in the United States. There is light smog, but strong inclination to keep the city clean.

**COST OF LIVING:** Below the national average, ranked 21st among major U.S. cities. One bedroom furnished apartments rent for an average of \$150. Gas prices are pretty

constant at .34-.37. Property taxes are ranked 2nd lowest of the ten major cities in California. There has been a tremendous resurgence of residential construction. Jock salaries range as high as \$25,000 (AFTRA minimum is \$205). Top forty jocks average \$15,000.

AM		
KCBQ	Top 40	1170
KDEO	Progressive	910
KFMB	Prog. MOR	760
KGB	Rock & Roll	1360
KOGO	Prog. MOR	600
KSDO	News	1130
KSON	Country	1240
FM		
KFMB	Beautiful (Auto)	100.7
KFSD	Classical	94.1
KGB	Rock & Roll	101.5
KITT	Beautiful	105.3
KOZN	Country	103.7
KPRI	Progressive	106.5
KPSE	Beautiful	102.9
KSEA	Top 40	97.3
KYXY	Beautiful	96.5
KLRO	Religious	94.9

### SPOTLIGHT ON-----

KPRI, 645 Ash Street, San Diego, California 92101, (714) 239-1385

Format: Progressive Rock

Freq: 106.5 Power: 50,000 watts

Owner: Southwestern Broadcasting

President: Ed Shaddock

Station Manager: Jack Lane

Sales Manager: Chet Wilke

Program Director: James LaFawn

Music Director: Jerry Lubin

Policy: If it's good, play it. Promos usually on Tuesday.

News Director: Chris Miller

Chief Engineer: Dick Warren

Head of Accounting: Elaine Rinner

Age Target: 18+

5-9am - Ken Edwards (25-San Diego, California - 4 years)

KDIG' KSEA, KPRI

9am-1pm - Dana Jones (24-Los Angeles, California - 4 years)

'68 KPPC, '70 KYMS, '70 KPRI

1-5pm - Jerry Lubin (32-Detroit, Michigan)

'65 WHAK, '66 WITL, '67 WTAC, '68

WABX, '70 WRIF, '72 KPRI

5-9pm - Adrian Boulton (20-San Diego, California - 2 years)

'70 KXO, '71 KPFI, '72 KPFI

9pm-midnight - Barrange Q. Zakar

KCBQ, P.O. Box 1629, San Diego, California 92112, (714) 286-1170

Format: Top 40

Freq: 1170 Power: 50,000 watts

Owner: Bartell Broadcasting Media

Total Employees: 41

General Manager: Russ Wittberger

Sales Manager: Mike Stafford

Program Director: Jack McCoy

Music Director: Mardi Nehrbass

Policy: Best current 22 hits available with no LP cuts.

News Director: Reid Carroll (3)

Chief Engineer: Morris Jones

Head of Accounting: Ele Johnson

Age Target: 12-49

9am-noon - Bill Moffitt (28-Denison, Iowa - 6 years)

KDSN, KCLS, KJAE, KCBQ

Noon-3pm - Mat Guinn (23-Cleveland, Texas - 5 years)

'68 KEEE, '69 KLBK, '70 KULF, '72 WIXY, KCBQ

3-6pm - Dave Conley (26-Grand Rapids, Michigan - 7 years)

'65 KMBY, '65 KASN, '66 KSEE, '67 KACY, '70 KAFY, '71 WIXY, '71 WYQ, '71 KCBQ

6-10pm - Gene Knight (23-Escondido, California - 5 years)

'68 KOWN, '69 KSON, '71 KSEA, '72 KCBQ

10pm-2am - Lenny Mitchell (31-Brooklyn, New York - 8 years)

'65 KLAN, '66 KAFY, '67 KDON, '67 KMEN, '68 KWIZ, '69 KEZY, '70 KCBQ

2-6am - Richard Young (25-Milwaukee, Wisconsin - 9 years)

'64 WFMR, '65 WTOS, '68 WZMF, '70 WOKY, '70 WRIT, '71 WOKY, '71 WCSM

Weekends - David London (24-Rocky Mountain, North Carolina - 10 years)

WKIX, WPLO, WNOX, KFJZ, WAPE, WNCT, KCBQ

KGB, 4141 Pacific Highway, San Diego, California 92110, 297-2201

Format: Rock and Roll

Freq: 1360/101.5 Power: 5,000

Owner: KGB, Inc.

General Manager: William J. McDowell

Sales Manager: Pat Walden

Program Director: Ron Jacobs

Music Director: Melissa Frank  
 News Director: Brad Messer  
 Chief Engineer: Dick Rudman  
 Head of Accounting: Lila Gilbert  
 Age Target: 18-34

6-10am - Bill Hergonson (Cap'n Billy)  
 (24-Syracuse, New York - 8 years)  
 '65 WQSR (Bill Barker), '66 WNDR,  
 '67 WFBL, WSYR, '68 WENE, ABC,  
 KCBN, KACY, '69 KGB, '70  
 Watermark, Inc., '71 KYMS, KPRI,  
 '72 KRLA, '72 KGB

10am-2pm - Richard D. Bullen  
 (28-San Diego, California - 8 years)  
 '60 KICA (Richard Marot), '65 KREO  
 (Ramblin' Richard), '66 KUTY, '67  
 KCLV (Casey Jones), KXOL (Richard  
 W. Morgan), KAFY (Richard W.  
 Morgan)

2-6pm - Ernest T. Gladden  
 (24-Laquey, Missouri - 10 years)  
 '62 KJPW, '65 KUDL (Don Gladden),  
 '67 WHB (Don Gladden), '69 WMMR  
 (Don Gladden), '71 WDAI (Ernie  
 Gladden), '72 WIND (Ernie Gladden)

6-10pm - Gabriel Wisdom  
 (23-Manchester, New Hampshire - 5  
 years)

'68 KPRI, '72 XHIS-XHERS, '72 KGB  
 10pm-2am - Robert Bishop  
 (24-Dallas, Texas - 4 years)  
 '68 KPLT, '68 KNUZ, '69 KPPC, '70  
 KPRI, '70 WWOM, '71 WDAI

KOGO, P. O. Box 545, San Diego,  
 California 92112, 263-6191

Format: MOR

Freq: 600 Power: 5,000 watts

Owner: Retlaw Broadcasting Co.

Total Employees: 36

General Manager: Joseph C. Drilling

Station Manager: Wilson Edwards

Sales Manager: U.S. Altman

Program Director: Jerry Jackson

Music Director: Rowena Paley

Policy: Single and LP cuts vary  
 weekly. Open promo policy.

News Director: Dale Brix (5)

Chief Engineer: Ralph Evans

Head of Accounting: Andrew Mastoris

Age Target: 25 plus

6-10am - Ernie Myers (43-Pasadena,  
 California - 22 years) 60 KOGO

10am-2:30pm - Rick Martel  
 (38-Kansas City, Missouri - 18 years)  
 '62 KOGO

2:30-7pm - Royce Johnson (40-Bird

City, Kansas - 20 years)

KIMN, KFRC, KGO, KDEO, KOGO  
 7pm-midnight - Scotty Day  
 (41-Ogden, Utah - 22 years)

KCBQ, '70 KOGO

Midnight-6am - Allen Scott (26-San  
 Diego, California - 8 years)

'68 KPRI, '70 KOGO

KFMB, 1405 Fifth Avenue, San Diego  
 California 92112, 232-2114

Freq: 760 Power: 5,000

Owner: Midwestern Broadcasting

Total Employees: 20

General Manager: Robert Meyers

Station Manager: Paul Palmer

Sales Manager: John Lynch

Program Director: Jack Woods

Music Director: Dan Davis

Policy: 30 or 40 hit singles -  
 contemporary LPs - oldies and  
 standards.

News Director: Morey Alter (4) Chief

Engineer: Chas. Abel Head of

Accounting: Jack Bradley Age Target:

25-49

6-10am - Charlie Brown (38-Gary,  
 Indiana - 14 years)

'58 WOC, '59 KWNT, '60 WROK, '61  
 KLIF, '65 WIBC, '66 WKYC, '68  
 KNBC, '71 KHOW, '72 KFMB

6-10am - Irv Harrigan (35-Dallas,  
 Texas - 10 years)

'65 KOMA, '66 KLIF, '66 WKYC, '68  
 KIIT, '72 KFMB

10am-2pm - Dan Davis (28-Payette,  
 Idaho)

KIMN, KHOW, KFMB

2-6pm - John Michaels

'66 KNUZ, '67 WHK, '67 WIXY, '68

KILL, '72 KFMB

7pm-midnight - Skip Conover

KOGO, KFMB

Midnight-6am - Tom Murphy (12  
 years)

'60 KLIF, '62 KBOX, '65 KCBQ, '66  
 KRLA, '68 KFMB



# SAN FRANCISCO



San Francisco, California, Market Rank: 4th. Population: 3,148,500, Black Population Rank: 12th (337,915).

**ECONOMY:** Situated on the central coast of California, 405 miles north of Los Angeles, surrounded by water on three sides. "The city," as it is called by its residents, is the western commercial capital of the nation and leads in imports and exports, marketing, distribution, and general financial operations. The world's largest bank, the Bank of America, has its home office here, along with three others of the country's largest. Employment in finance has grown 25% in the last ten years. The city is also a major insurance center. Ten percent of the work force is employed in manufacturing, primarily in production of food and allied goods, printing and publishing, apparel, chemicals, petroleum, metal, machinery and transportation equipment, and electronics, of which Ampex is the largest. The areas surrounding the city are rich agriculturally famous for wine and produce. San Francisco is the leading world trade center for the Western United States, and the nation's "Gateway to the Pacific." Exports and imports total \$3½ billion a year.

Headquarters are here for the country's second largest utility — Pacific Gas and Electric, serving 43 counties. Major schools include the University of San Francisco (3,000 students), Stanford (6,000), University of California at Berkeley (18,000), San Francisco State College and City College of San Francisco.

**PEOPLE:** A 1966 Gallup Poll named San Francisco the city most people would like to live in, for its sophistication, cosmopolitan atmosphere, and uniqueness. Backgrounds and cultures are highly mixed. The city is home for the largest Chinese community outside Asia and has large Chicano, Japanese and Filipino populations. Blacks are more predominant in Oakland, which is a more industrial, middle class community. Bussing has been a major issue, with the primary objections coming from the Chinese population who have boycotted public schools in their efforts to stay in Chinatown. There is actually less population in the city now than 20 years ago, growth is centered in the lower peninsula, Marin County and the East Bay area. San Jose County (an hour south) is actually larger in population. The Bay Area Rapid Transit System (BART) is presently under construction, considered the world's most advanced and first to be built in the U.S. in 50 years. There is no one dominant political party, the current mayor is Democratic. McGovern won S.F. in November election (also voted in favor of decriminalizing weed). Attitudes are described as "highly tolerant" No hassles for long hairs. Night life is lively. Per capita liquor consumption is the highest for the country. Suicide rate is overemphasized, although spectacular — "there is an average of one bridge-jumper per week?"

**COST OF LIVING:** On the high side — second only to New York, Anchorage and Honolulu. Housing is the highest; food and transportation are the lowest. One bedroom furnished apartments average as high as \$200. Regular gas is selling for .34 per gallon. Taxes are substantial, among the top 4 in the country. Jock salaries (largely

AFTRA) range from \$175 a week to as much as \$50,000 a year. Top forty jocks average \$300.

AM		
KABL	Beautiful	960
KCBS	All News	740
KDIA	Black	1310
KEST	MOR	1450
KFAX	Specialty	1100
KFRC	Top 40	610
KGO	News & Talk	810
KIBE	Classical	1220
KKHI	Classical	1550
KKIS	Beautiful	990
KNBR	MOR	680
KNEW	Contemporary	910
KPAT	Beautiful	1400
KSAY	Country	1010
KSFO	MOR	560
KYA	Top 40	1260
KRE	Contemporary	1400
FM		
KABL	Beautiful	98.1
KBRG	Foreign Language	105.3
KCBS	Auto. Top 40	98.9
KKEE	Beautiful	106.1
KFOG	Beautiful	104.5
KDFC	Classical	102.1
KIOI	Top 40	101.3
KJAZ	Jazz	92.7
KKHI	Classical	95.5
KNBR	Beautiful/News	99.7
KYA	Prog. MOR	93.3
KSAN	Progressive	94.9
KSFX	Rock & Roll	103.7
KSOL	Black	107.7
KRE	MOR	102.9

### SPOTLIGHT ON-----

KFRC, 415 Bush Street, San Francisco, California, 982-9200

Format: Top 40

Freq: 610 Power: 5,000 watts

Owner: RKO General, Inc.

Total Employees: 75

General Manager: Haptraut

Sales Manager: Doug Slye

Program Director: Sebastian Stone

Music Director: Karen Nelson

Policy: Hit singles, approximately 30 singles, some LPs. See promotion

people Thursday.

News Director: Ron Casteel (5)

Chief Engineer: Bob Kanner

Head of Accounting: Shirli Toeller

Age Target: 12-30

6-10am - Jim Carson (29-Los Angeles, California - 10 years)

'62 KBLA, '67 KGB, '70 KFRC

10am-2pm - Bobby Ocean (28-Las Vegas, Nevada - 10 years)

KMBY, KKIS, KYNO, KGB

2-6pm - Bob Foster (35-Muddy, Illinois - 19 years)

KIMN, KGB, WIBG, WSAI, WQXI

6-10pm - Eric Chase (25-Lewiston, Idaho - 6 years)

KRLC, 'KUDL, KYNO (Music Director, Program Director)

10pm-1am - Tom Kennedy (24-Pontiac, Michigan - 8 years)

'64 WPON, '66 WSAM, '67 WOHO, '68 WHNC (Music Director)

1-6am - J.J. Johnson (22-Cleveland, Ohio - 5 years)

'68 WABQ, '69 KYOK, '71 WGRT

KSFO, 950 California Street, San Francisco, California 94108, (415) 982-5500

Format: MOR

Freq: 560 Power: 5,000 watts

Owner: Golden West Broadcasters

Total Employees: 68

General Manager: Herbert S. Briggan

Station Manager: Herbert S. Briggan

Sales Manager: Bruce Blevins

Program Director: Allan M. Newman

Music Director: Elma Greer

Policy: 60 singles, 100 LPs. Open promo policy.

News Director: Chet Casselman

Chief Engineer: Terry Lloyd

Head of Accounting: Erica Howard

Age Target: 18-49

6-10am - Jim Lange

'60 KSFO, KMPC, '71 KSFO

10am-Noon - Peter Scott

KHIP, KMPX, KGO, KSJO (Program Director), '65 KSFO

Noon-4pm - Dick McGarvin (Caldwell, Idaho)

KVI, '66 KSFO

4-8pm - Terry McGovern (Pittsburgh, Pennsylvania)  
 KDKA, '69 KSFO  
 8pm-midnight - Gene Nelson  
 WSAI (Program Director), '62 KYA, '68 KSFO  
 Midnight-6am - Russ Syracuse  
 WRNY, WNDR (Program Director),  
 WKBW (Program Director), KFRC,  
 KNBR, '69 KSFO

KYA, No. 1 Nob Hill Circle, San Francisco, California 94108, (415) 397-2500

Format: Top 40

Freq: 1260 Power: 5,000 watts

Owner: Avco Radio Corp.

Total Employees: 45

General Manager: Howard S. Kester

Sales Manager: Howard Zwick

Program Director: Julian Breen

Music Director: Julian Breen

Policy: Approximately 25 singles, no LPs. See promo men Thursday 10am-1pm.

News Director: Larry Brownell (4)

Chief Engineer: Ron Smith

Head of Accounting: Jack Nankin

Age Target: 12-35

6-10am - Terry R. MacDonald (24-Tucson, Arizona - 6 years)

'66 KTKT, '67 KIKX, '69 KHYT, '71 KGW, '71 KYA

10am-2pm - John Hardy

WBOK, KSN, KDIA, '69 KYA

2-6pm - Christopher Cane

6-10pm - Chris Edwards (31-Novato, California - 10 years)

'63 WHEW, '67 WFUN, '68 KYA

10pm-2am - Bill Holley

2-6am - Dave Stone

KSFX, 1177 Polk Street, San Francisco, California, 928-5739

Format: Rock and Roll

Freq: 104 Power: 26,000 watts

Owner: ABC

General Manager: George Yahares

Station Manager: George Yahares

Sales Manager: Jim Bocock

Program Director: Tom Krimzier

Music Director: Tom Krimzier

News Director: Bill Furnell

Chief Engineer: Warren Gregorie

Age Target: 18-34

6:30-10am - Monty Aidem (23-Chicago, Illinois - 2 years)

'70 WBOw, '70 KLWW, '71 WROL, '72 WKGN, '72 KSFX

10am-2pm - Tommy Saunders (31-Buffalo, New York - 15 years)

'58 WINE, '60 WOLF, '61 WKBW, '62 KYA, '69 KGO, '70 KSFX

2-6pm - Frank Terry (34-Rapid City, South Dakota - 12 years)

KCSB, KCKC, KRNO, KMEN, KMAK, KDEO, KHJ, KFI, KGIL, KFRC, KSFX

6:30-10pm - Carl Walters

10pm-2am - Philip Buchanan (30-San Francisco, California - 11 years)

'61 WEEC, '62 WKZO, '62 WELL, '63 WAUX, '65 WOKY, '67 WCHS, '67 WCHS, '68 WEMP, '70 KMPX, KSN, KSFX

2-6:30am - Tim Hartman (30-Los Angeles, California - 2½ years)

KIOI, 700 Montgomery Street, San Francisco, California 94111, (415) 956-5101

Format: Progressive MOR

Freq: 101.3, Power: 125,000 watts

Owner: Pacific FM Inc.

Total Employees: 29

General Manager: James J. Gabbert

Station Manager: Michael Lincoln

Sales Manager: Steve Wrath

Program Director: Don Kelly

Music Director: Don Kelly

News Director: Mark Provost (4)

Chief Engineer: Mike Lincoln

Head of Accounting: Mary Alliston

6-10am - Stan Dunn (33-Oakland, California - 6 years)

KJAZ, KFOG, KRON, KIOI

10am-2pm - Bill Dodd (29-Lafayette, California - 10 years)

KIOI

2-6pm - Don Kelly (26-Baltimore, Maryland - 8 years)

WYSL (Music Director), KIOI

Midnight-6am - Harry Young (26-San Francisco - 4 years)

KUSF (Program Director), KIOI

Weekends - Carl Grant (23-San Francisco, California - 4 years)

KGO, KBRG, KEMO, KIOI

KSOL, 600 South Bayshore, San Mateo, California, 347-6638

Format: Soul

Freq: 107.7 Power: 3,800 watts

Owner: United Broadcasting

General Manager: Genevieve Garcia

Station Manager: John Caldwell

Program Director: Telesel Prod.

Policy: Approximately 40 singles and 40 LP cuts.

Age Target: All

6-10am - John Mack, Jr. (30)

10am-2pm - Billy King (25-San Jose, California - 1 year)

2-7pm - Oliver Moss (29-San Diego, California - 10 years)

KDEO, KDIG, KCAC, KJLM

7pm-midnight - Johnny Quick (30-San Jose, California - 4 years)

Midnight-6am - Willie Poplone (24-San Francisco, California - 1 year)

KNEW, 66 Jack London Square, Oakland, California 94607, 836-0910

Format: Contemporary-Adult

Freq: 910 Power: 5,000 watts

Owner: Metromedia, Inc.

Total Employees: 45

General Manager: Kenneth L. Gaines

Station Manager: Kenneth L. Gaines

Sales Manager: Dan Tapson

Program Director: John L. Hawkins

Music Director: John L. Hawkins

Policy: Heavy oldies. One large list of singles and LP cuts. Current singles playlist in the 40's. Promotion people seen whenever convenient.

Station Director: Gil Haar (8)

Chief Engineer: John L. Hawkins

Head of Accounting: Robyn Minor

Age Target: 18-49

6-10am - Ron Reynolds (31-Lodi, California - 18 years)

58 KJOY, '58 KJAY, '58 KOL, '65 KNEW

10am-2pm - Don Chamberlain (46-San Francisco, California - 22 years)

'61 KHBC, '54 KIKI, '57 KGMB, '58 KVIP, '67 KNEW

2-6pm - Tom Campbell (33-St. Louis, Missouri - 17 years)

'54 KATZ, '56 SKLH, KLFT, '58 KJOE, '59 KEEL, '59 KKAY, '63 WQAM, '64 WFLA, WDGY, '64 WFUN, '66 WOWG, '68 KYA, '71

KLOK, '72 KNEW

6-10pm - Ron Lyons (32-Asheville, North Carolina - 17 years)

'55 WLOS, '60 KRAK, '60 KROY, '62

KEWB, '64 KYA, '64 KROY, '65

KNBR, '68 KCRA, '69 KNEW

10pm-2am - Bill Collins (37-Youngstown, Ohio - 19 years)

'53 WRFD, '66 WGAR, '68 WHK, '71 KNEW

2-6am - Bob Raleigh (37-New York, New York - 16 years)

'56 WQXI, '58 WEZE, '60 WMEX, '63

WPLO, '64 WABB, '66 WHB, '68

KMAK, '68 WPGC, '71 KCRA, '72

KNEW

KSAY, 433 Natoma Street, San Francisco, California 94306, 391-0556

Format: Country

Freq: 1010 Power: 10,000 watts

Owner: Grant Wrathall, Inc.

General Manager: Stan Bryer

Station Manager: Clair Halvorsen

Sales Manager: Stan Bryer

Music Director: Ray Martin

Chief Engineer: Lee Granlin

Head of Accounting: Henry Sante

Sign-on to noon - Ray Martin (38-Oakland, California - 8 years)

'64 KCMK, '67 KWKI, '69 KPAT, '70

KFMR, '71 KEEN, '71 KSAY

Noon to sign-off - Woody Woodward (43-Hillspring, Alberta, Canada - 15 years)

KRPL, KALE, KSTN, KMBY, KSAY

KGO, 277 Golden Gate Avenue, San Francisco, California 94102, (415) 863-0077

Format: News/Talk

Freq: 810 Power: 50,000 watts

Owner: ABC

Total Employees: 86

General Manager: Alfred Racco

Station Manager: Alfred Racco

Sales Manager: Mickey Luckoff

Program Director: David Crane

News Director: Robert Benson (17)

Chief Engineer: Veldon Leverich

Head of Accounting: George O'Rourke

Age Target: Adults

KNBR, Fox Plaza Building, Suite 700, San Francisco, California 94102, 626-6700

Format: MOR

Freq: 680 Power: 50,000 watts  
Owner: National Broadcasting Co.  
General Manager: Heber Smith  
Sales Manager: Bill Dwyer  
Program Director: Ron Fell  
Music Director: LaVerne Drake  
News Director: Richard Sher  
Chief Engineer: Dale Harry  
Head of Accounting: Bert Medar  
Age Target: 30-50

6-10am — Frank Dill (New York, New York)  
WCHV, Armed Forces Radio, KARK, WGR  
10am-3pm — Mike Cleary  
KYA, KNBR  
3-7pm — Jack Hayes  
KFWB, KWJJ  
7pm-midnight — Dave Niles (Juneau, Alaska)  
KOLO (Program Director), KFRE, KXOA, KVIP, KSAY, KKHI, KSFO, '66 KNBR  
Midnight-6am — Les Williams  
'68 KNBR

# SAN JOSE



San Jose, California, Market Rank: 31st, Metro Population: 1,114,000, 18% Mexican-American and 1.6% Black. The City is about 30 miles inland from the coast and about 55 miles from San Francisco.

**ECONOMY:** Based primarily on aerospace-electronics and machinery. IBM has a large plant here. E.E. produces nuclear reactors. Hewlett Packard, Fairchild and Varian are major electronic manufacturers. Lockheed manufactures missiles — Ford and FMC have large plants. County is second in state in production of flowers and is one of the leading centers in producing premium wines. Outdoor sports are popular including football, golf, tennis and water sports. The Monterey Bay is nearby. The city is a big university town, home for San Jose State (25,000 students), the University of Santa Clara (a private institution with 5,900 students), Stanford University (11,000 students) and an additional 40,000 students attending the five community colleges.

**PEOPLE:** Middle of the road brand of folks here, half and half mixture of Protestant and Catholic. Plenty of long hairs due to the large college community. The median age is 24.4 years. The city has a Japanese-American mayor and there is

a good deal of Spanish influence.

**COST OF LIVING:** One bedroom apartments range between \$150 and \$250 per month with the luxury single being very popular. Cost of living is fairly high but less than neighboring San Francisco. Gas, food costs higher than average. Median household income is \$11,426. Union minimum guarantees AM jocks \$225 per week with the FM jocks making about half of that. There are one or two top forty jocks making \$18,000.

<b>AM</b>		
KEEN	Country	1370
KLIV	Top 40	1590
KLOK	Top 40	1170
KRRX	MOR	1500

<b>FM</b>		
K BAY	Beautiful	100.3
KOME	Prog.	98.5
KPSJ		106.5
KSJO	Progressive	92.3
KREP	MOR 1	0 5.7

## SPOTLIGHT ON——

KLIV, P. O. Box 995, San Jose, California 95108, (408) 293-8030

Format: Top 40

Freq: 1590 Power: 5,000 watts

Owner: Empire Broadcasting

Total Employees: 25

General Manager: Robert Kieve

Sales Manager: Max Reeder

Program Coordinator: John McCloud

Music Director: Dave Sholin

Policy: Varies but usually 31 singles, occasional LP cut. Promo men by appointment.

News Director: Jim Braden (2)

Chief Engineer: Vincent Lopopolo

Head of Accounting: Norma Ray

Age Target: 12-34

6-10am — John Bettencourt (24)

KONG, KYOS, '68 KLIV, WAAB, '72 KLIV

10am-3pm — John McCloud (24)

KSJO, KGMO, '67 KLIV

3-7pm — Dave Sholin

KCSM, KRTG, '69 KLIV

7pm-midnight — Bob Ray (22)

WSAR, '71 KLIV

Midnight-6am — Todd Simmons (29)

KFXM, KMBY, '71 KLIV

KLOK, P. O. Box 6177 San Jose,

California 95150, (408) 274-1170  
 Format: Top 40/oldies  
 Freq: 1170 Power: 50,000 watts  
 Owner: Davis Broadcasting  
 Total Employees: 20  
 General Manager: William Weaver  
 Station Manager: William Weaver  
 Sales Manager: Suzi Mann  
 Program Director: Clark Anthony  
 Music Director: Winnie Combs  
 Policy: 25-30 current singles and selected LP cuts. About 65% oldies — promo men by appointment.  
 News Director: Jack Smith (1)  
 Chief Engineer: David Evans  
 Head of Accounting: Linda Melton  
 Age Target: 18-34

6-10am — Buddy Clyde  
 10am-2pm — Clark Anthony  
 2-6pm — Casey Piotrowski  
 6pm-midnight — Larry Sherman  
 Midnight-6am — Dave Ware

KEEN, Hotel De Anza, San Jose, Calif.  
 Format: Country  
 Freq: 1370 Power: 5,000 watts  
 Owner: United Broadcasting Co  
 General Manager: Floyd Farr  
 Station Manager: Len Smith  
 Sales Manager: Red Murrell  
 Program Director: Steve Snell  
 Policy: About 60 singles, 1 LP cut per hour, 5 oldies per hour.  
 News Director: Dan Price  
 Chief Engineer: Martin Van Der Kamp  
 Age Target: 25-49

5-9am — Bill Craig (31-Waxahachie, Texas — 13 years)  
 '59 KBEC, '60 KOPY, '61 KTSA, '63 WKDA, '67 WALG, '68 KEGL, '71 KLAV, '72 KEEN  
 9am-Noon — Chris White  
 Noon-4pm — Larry Newton (25-San Leandro, California — 7 years)  
 '66 KNCR (Program Director), '68 KINS, '69 KIEM, '70 KEEN  
 4-10pm — Chuck Bonasera (25-San Jose, California — 7 years)  
 '65 KUKI, '68 KYOS, '69 KGNU, '69 KBAY, '69 KEEN  
 10pm-5am — Jerome J. Norton (29-Tucson, Arizona — 3 years)  
 '69 KVLV, '70 KEGL, '71 KEEN (J. Norton)

275-6600  
 Format: Progressive  
 Freq: 98.5 Power: 12.5 kw ERP  
 Owner: Audio House, Inc.  
 Total Employees: 17  
 General Manager: Ron Cutler  
 Station Manager: Ron Cutler  
 Sales Manager: Cliff Feldman  
 Program Director: J. William Weed  
 Music Director: Phil Charles  
 Policy: 20-30 singles (1 per hour), 50 or more current LPs, 2 oldies per shift.  
 Open promo policy.  
 News Director: Gary Lyte (1)  
 Chief Engineer: John Higdon  
 Head of Accounting: Linda Burriesci  
 Age Target: 18-34

6-10am — Rife (24-Harvey, Illinois — 4 years)  
 '68 KSJS (J.N. Reifschneider), '70 KSJO, '72 KOME  
 10am-3pm — Uncle Jack (25-Glendale, California — 9 years)  
 '67 KIFM, '69 KSJO, '70 KTAO, '71 KOME  
 3-7pm — J. William Weed (25-Laguna Beach, California — 10 years)  
 '67 KNOW, '68 KXLS (Lenny Donahue), '68 KTBT, '69 KJSO, '70 KSFX, '71 KSJO  
 7pm-midnight — Phil Charles (24-Philadelphia, Pennsylvania — 3½ years)  
 '70 KOME, '72 KERR, '72 KOME  
 Midnight-6am — Donald P. (25-Livonia, Michigan — 3½ years)  
 '70 KERR (Don Devlan), '71 KLRB (Don Pctoczak), '72 KOCN, '72 KRML

KOME, P. O. Box 6113/1694 The Alameda, San Jose, California 95150,

# SANTA BARBARA



Miguel I



Santa Barbara, California, Metro  
Population: 72,000, Total Population:  
154,000

Ethnic Breakdown: Black 2.6%,  
Spanish 1.2%

**HISTORY:** Claimed for Spain by Juan Rodriguez Cabrillo in 1542. Next visited by Sebastian Vizcaino in 1602 and named for St. Barbara. Gaspar de Portolo's expedition paused among Indians here in 1769 and in 1782 Spaniards (including Fr. Junipero Serra) founded Royal Presidio (fortress) on site. Mission Santa Barbara founded 1786. Area prospered, was social capital of Spanish California. Became American in 1846; city incorporated in 1850. Yankee newcomers in '70's and '80's changed town from sleepy pueblo to modern community. Famed until 20's as health and tourist resort; residential city since then, but tourism still vital industry.

**ECONOMY:** Tourism, service industry, electronics research and manufacturing, agriculture, trade, general manufacturing, public service, including education.

**COLLEGES, UNIVERSITIES, ARMY BASES OR OTHER INSTITUTIONS:** University of California at Santa Barbara (12,000), Santa Barbara City College (4,400), Westmont College (850), Brooks Institute of

Photography (400). No military bases near Santa Barbara.

**PEOPLE:** Not easy to generalize. People basically middle class and sober, but not especially conservative politically. Democrats lead in registration, but town tends to vote moderate Republican. City skeptical about growth and "crowding" because area very beautiful and mostly unspoiled, but area is one of fastest growing in the nation.

**COST OF LIVING:** Average price for bread: 45 cents, regular gasoline: 35 cents, one bedroom apartment with a pool, furnished: \$155, unfurnished: \$135, state sales tax: 5%

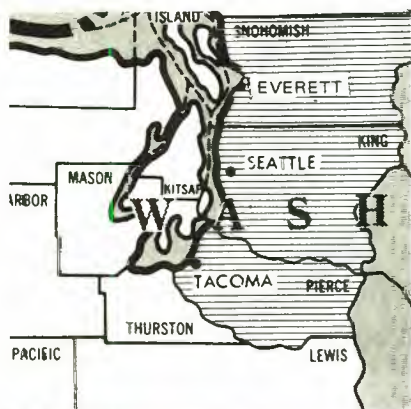
**DISC JOCKEYS MAKE:** Lowest: \$450, Highest: \$800, Average: \$600

AM		
KIST	Top 40	1340
KACL	Beautiful	1290
KDB	Beautiful	1490
KGUO	Country	990
KTMS	Personality	1250

FM		
KTMS	Block (Auto)	97.5
KRUZ	Beautiful	103.3
KOB	Beautiful	93.7



# SEATTLE



Seattle, Washington, Market Rank: 18th, Population: 1,475,900, Black population rank: 77th (42,610)

**ECONOMY:** Located in west central Washington, bordered on the west by Puget Sound and on the east by Lake Washington, the Pacific Ocean is 80 miles west and the Canadian border is 110 miles north, equidistant from Vancouver (160 miles to the north) and Portland (to the south). The two key industries in the city are aviation and shipping. Boeing employs about 45,000 people currently in their huge aircraft manufacturing and assembly plants, before the cut backs in recent months, they were employing as many as 90,000 at one time. Todd Shipyards and Lockheed Shipbuilders are the major representatives for the shipping industry here. The city is a key transportation point for railroads, airlines, and steamship companies for all export-import businesses in the Pacific Northwest. Other important industries include food processing (also fish), lumber, apparel, trucks and busses, paper, printing and chemicals. ABC Records and Tapes has its national office here. Major schools include the University of Washington (33,000 students), Seattle Pacific College (1,500), and Seattle University (2,500).

**PEOPLE:** The city is sophisticated and

diversified due to the convergence of races and cultures. Liberal attitudes are the coming thing. Due to the high rate of unemployment (which reached a maximum of 16% during the aircraft layoffs), the people have become more open-minded toward new ideas. There has been a political revolution in the past three years, the old-line city council and local government who were overtolerant with such activities as gambling and general corruption, have been replaced by a strong law and order regime, following a grand jury probe and purge of the police department. There is no animosity toward longhairs from officials or the general public. The bussing controversy is a current local issue with the school board and local groups hassling over whether to delay the project for a year. The city has been called the pleasure boating capital of the world because of its ideal conditions. There are many tourist attractions, both natural (Rain Forest and Indian Hot Springs) and man-made (Seattle Center with its world's fair Space Needle and Pacific Science Center).

**COST OF LIVING:** An average one bedroom furnished apartment will rent for an inexpensive \$100-\$125. Regular gas is selling for \$.34 per gallon due to the .13 tax (highest in the country). Property taxes are high, this is the main means for subsidizing schools. Jock salaries in the market range between \$650/month and \$30,000 a year. Top forty jocks average about \$15,000.

AM		
KBLE	Religious	1050
KAYE	Country	1450
KGDN	Religious	630
KING	Top 40	1090
KIRO	Prog. MOR	710
KIXI	Beautiful	910
KJR	Top 40	950
KMO		1360
KOL	Top 40	1300
KOMO	MOR	1000
KQIN	Country	800
KRKD		1380
KTAC	Top 40	850
KTNT	MOR	1400
KUUU	Oldies & current	1590

KUI	Prog. MOR	570
KWYZ	Contemporary	1230
KXA	Country	770
KYAC	Black	1460
KTW	Talk & religious	1250
FM		
KBBX	Beautiful	98.9
KBIQ	Beautiful	105.3
KETO	Auto. Beautiful	101.5
KFKF	Solid Gold	92.5
KING	Classical	98.1
KIRO	Prog. MOR	100.7
KISW	Prog. Top 40	99.9
KIXI	Beautiful	95.7
KLAY	Beautiful	106.1
KOL	Prog.	94.1
KTAC		103.9
KTNT	Country	97.3
KYAC	Black	96.5
KBLE	Country	93.3
KTW	Religious	102.5

**SPOTLIGHT ON-----**

KOL, 1300 S.W. Florida Street,  
Seattle, Washington 98134, (206)  
622-2312

Format: Top 40

Freq: 1300 Power: 5,000 watts

Owner: Buckley Broadcasting

Total Employees: 33

General Manager: Bob Reilly

Station Manager: Bob Reilly

Sales Manager: Bob Reilly

Program Director: Johnny Novak

Music Director: Gary Crow

Policy: Singles and LPs. LPs vary up to

20. Open promo policy.

News Director: Ken Mattler (4)

Chief Engineer: Bill Wolfenbarger

Head of Accounting: Pat Chase

Age Target: 18-34

5-9am - Don Wade (31)

WNOE, WKBW, CHAM, KLIF, WIBG, .

WDRC, '72 KOL

9am-noon - Johnny Novak (34-Fargo,

North Dakota - 13 years)

KHEY, KSBW, KVI (Program

Director) KGA (Program Director),

KJRB, KXLF, KOOK, KEPT (Program

Director), '72 KOL

Noon-3pm - Bobby Simon

(35-Washington - 15 years)

WIFE, KISN, KJR, KXLY, KORD, '71

KOL

3-7pm - Gary Crow (25- Coos Bay,

Oregon - 4 years)

KTAC, KGHO, KALE, '72 KOL

7-11pm - Burl Barer (25-Walla Walla,  
Washington - 7 years)

KIRO, KJR, KYAC, KTEL, KUJ, '68  
KOL

11pm-5am - Chris Hill (30-Pendleton,  
Oregon - 6 years)

KALE, KIMA, KTEL, '72 KOL

KWYZ, P. O. Box 1234 (2400 Hewitt  
Avenue) Everett, Washington 98206,  
(206) 252-5123

Format: MOR

Freq: 1230 Power: 1,000 watts

Owner: Snohomish County  
Broadcasting Corporation

Total Employees: 13

General Manager: Chuck James

Station Manager: Chuck James

Sales Managers: Martin Hamstra  
(Regional), Don Atkinson (Local)

Policy: 4-5 singles per hour, 2 oldies  
per hour, best of current and old  
albums.

News Director: Jim Reed (2)

Operations Manager: Rick Knapp

Chief Engineer: Tom Lewis

Head of Accounting: Jeanie James

Age Target: 18-55

5:30-11am - Allen Walters  
(39-Chicago, Illinois - 19 years)

'53 Armed Forces Radio, '56 KABI,

'57 KENI, '59 KFQD, '64 KJR, '64

KWYZ

11am-2pm - Chuck James (37-St.  
Louis, Missouri - 19 years)

'55 WIL, '64 KGIL (Program

Director), '66 KYW (News Director),

'68 KCBS, '69 CBS Radio, '71 Everett

Cablevision, '72 KWYZ

2-7pm - Dale S. Sweeney (25-Seattle,  
Washington - 1 year)

'71 KLAD (Dale Scott), '72 KWYZ  
(Dale Whidbey)

7pm-midnight - Clifton A. Wilson  
(28-Sedro Woolley, Washington - 12

years)

'60 KAGT, '63 KEWB, '65 KBOK, '66

AFN, '68 KREW, '68 KIT, '72 KBRO,

'72 KAPS, '72 KWYZ

KISW, P. O. Box 3726, Seattle,  
Washington 98124, WE 7-5100

Format: Progressive Rock

Freq: 99.9 Power: 70,000 watts

Owner: Kaye-Smith Enterprises

Total Employees: 10

General Manager: Pat O'Day

Station Manager: Pat O'Day

Sales Manager: Bob Bingham  
 Program Director: Lee Michaels  
 Music Director: Lee Michaels  
 Policy: Open promo policy  
 Chief Engineer: Lee Hurley  
 Head of Accounting: Annie Lombardo  
 Age Target: 18-34

6-10:30am - Ron Lind (25-Seattle, Washington - 5 years)  
 '65 KBVU, '65 KYET, '68 KORD, '68 WJLK, '72 KJR, KISW  
 Noon-3pm - Joe Coburn (20-Seattle, Washington - 1 year)  
 '72 KISW

3-7:30pm - Lee Michaels (25-Dallas, Texas - 5 years)  
 '68 KSMU, '70 KLOG, '71 KISW  
 7:30pm-Midnight - Dick Lawrence (29-Tacoma, Washington - 6 years)  
 '66 KSFM, '66 KXOA, '67 KXOA-AM, '70 KRIS, '72 KISW

KAYO, 3437 15th Avenue South, Seattle, Washington 98134, MA 3-2480

Format: Country

Freq: 1150

Owner: Washington Telecasters, Inc.

Total Employees: 28

General Manager: John DiMeo

Station Manager: John DiMeo

Sales Manager: Robert Pollock

Program Director: Bobby J. Wooten

Music Director: Gary Vance

Policy: 50-50 mix between current singles and album cuts and open promo policy.

News Director: Bill Goff (3)

Chief Engineer: Benjamin Dawson

Head of Accounting: Garry Lee White

Age Target: All

6-10am - B. Buck Ritchey (57-Sullivan, Missouri - 40 years)

'32 KMOX, '33 WOS, '34 KELW, '42 KVI, '63 KAYO

10am-2pm - Gary Vance

(33-Arlington, Washington - 14 years)

'59 KENY, '59 KPOR, '60 KRKO, '67 KAYO

2-6pm - Bobby Joe Wooten (44-Paris, Arkansas - 22 years)

'50 KSJO (Hillbilly Bob), '51 KSBW (Bashful Bobby), '54 KDON (Bashful Bobby), '57 KSOP (Bashful Bobby Wooten), '63 KAYO (Bashful Bobby Joe Wooten)

6-8pm - Ed Howell (42-Lodi,

California - 20 years)

'55 KREW, '56 KAYE, '57 KITN (Tom Cat), '61 KENY, '63 KIMA, '67 KAYO

8pm-1am - Donald Lane (34-McMinnville, Tennessee - 11 years)

'61 KOHI, '63 KRDR, '69 KAYO

1-6am - Walter Bjerke (Cutbank, Montana - 26 years)

'46 KVOB, '48 KBRC, '50 KIRO, '57 KLAN, '58 KSEM, '63 KAYO (Dan Williams)

KUUU, 1216 Pine, Seattle, Washington 98101, MU 2-3793

Format: Oldies

Freq: 1590 Power: 5,000 watts

Owner: Davis Broadcasting

Total Employees: 25

General Manager: William Weaver

Station Manager: Sharon Dean

Program Director: Gary Loving

Music Director: Gary Loving

Policy: 3 to 2 oldie to current ratio.

Play some albums.

News Director: Cliff Lenz (2)

Chief Engineer: Mike Stevens

Head of Accounting: Marie Stohner

Age Target: 25-34

6-10am - Michael T. Moran (25-McKinney, Texas - 2½ years)

'70 KURB, '70 KQIN, '72 KXLY, '72 KUUU

10am-3pm - Bill Rice (24-Los Angeles, California - 4 years)

'68 KNOB, '68 KYMS, '69 KWIZ, '70 KUUU

3-7pm - Gary Loving (27-Spokane, Washington - 6 years)

'67 KXLY (Gary James), '67 KJRB (Bobby Mitchell), '69 KNAK (Bobby Mitchell), '70 KUUU

7pm-midnight - Paul L. DeMers (28-Seattle, Washington - 10 years)

'65 KRKO, '66 KALE (J. Paul Damon), '68 KDES (J. Paul Damon), '69 KISN (Roger W. Morgan), '69 KGAL (J. Paul Damon), '70 KUUU (Bob Joy)

Midnight-6am - Roger Dale Pederson (26-Connell, Washington - 2 years)

'68 KORD, '70 KALE, '71 KTAC (Jeff Kaye), '72 KMBY (Roger Dale), '72 KUUU (Roger Dale)

KOL, 1100 S.W. Florida Street, Seattle, Washington 98234, MA

2-2312 Freq: 94.1 Power: 100,000 watts

Owner: Buckley Broadcasting  
 Total Employees: 9  
 Station Manager: Jack Reynolds  
 Sales Manager: Bob Reilly  
 Program Director: Tom Corrdry  
 Music Director: Jon Lertzter  
 Policy: 5,000 LPs. Blend of old and new rock and related music.  
 News Director: Tom Corrdry  
 Chief Engineer: Bill Wolfenbarger  
 Head of Accounting: Pat Chase  
 Age Target: 18-34

7-11am - Tom Corrdry (24-Boston, Massachusetts - 6 years)

'69 WSVP, '66 WBRU, '72 KOL  
 11am - 3pm - Paul Gregg  
 (23-Cleveland, Ohio - 4 years)

'67 WBRU, '72 KOL  
 3-7pm - Moe Shore (22-Cranston, Rhode Island - 4 years)

'68 WBRU, '72 KOL  
 7-11pm - Bruce Buls (27-Missoula, Montana - 3 years)

'70 KOL  
 11pm-3am - Jon Kertzer (21-New York, New York - 3 years)

'70 WBRU, '72 KOL

KIRO, 3rd and Broad Streets, Seattle, Washington 98121, 624-7077  
 Format: Popular Music  
 Freq: 710 Power: 50,000 watts  
 Owner: KIRO, Inc.

Total Employees: 28  
 General Manager: Lloyd E. Cooney  
 Station Manager: Jack Adamson  
 Sales Manager: Phil Syrdal  
 Program Director: Jon A. Holiday  
 Music Director: Jon A. Holiday  
 Policy: The tunes and artist govern whether a song is played. Open promo policy.

News Director: Dick Bingham (6)  
 Chief Engineer: Dave Hubert  
 Head of Accounting: Gary Emerson  
 Age Target: 18+

6-10am - Jim Gearhart (40 Salem, Virginia-14 years)

WHYE, KQV, WFIL, WNBC, WABC, WNEW, '72 KIRO

10am-2pm - Ross McGowan (29-San Jose, California - 6 years)  
 '66 KLIV, '66 KYOS, '68 KLIV, '72 KIRO

2-6pm - Mark Wayne (35-Pueblo, Colorado - 15 years)

'59 KUOW, '61KQTy, KWYZ, '62 KING, '69 KIRO

6pm-midnight - Bill Yeend (26-Spokane, Washington - 4 years)  
 '68 KBBX, '70 KIRO

Midnight-6am - Bob Wright (24-Hailey, Idaho - 6 years)

'66 KSKI, '67 KCLX, '67 KRPL, '68 KREM, '70 KONA, '72 KIRO

KYAC, 427 Third Avenue West, Seattle, Washington 98119, (206) 284-2464

Format: R&B, Jazz, Gospel  
 Freq: 1460 Power: 5,000 watts  
 Owner: Carl-Dek, Inc.

Total Employees: 25  
 General Manager: Don Dudley  
 Station Manager: Don Dudley  
 Sales Manager: Gordon Sherwood  
 Program Director: Frank P. Barrow  
 Music Director: Frank P. Barrow  
 Policy: 45 singles, top 15 LP list. Promo people seen on Wednesday.

News Director: Lee Carter (4)  
 Chief Engineer: Ron Putnam  
 Head of Accounting: Sharon Furitani  
 Age Target: Overall demographics

6-10am - Tam Henry (29-Paris, Texas - 4 years)

KSOL (Program Director). KNEW  
 10am-2pm - Paul Cutchlow (28-Seattle, Washington - 4 years)  
 KJR, KOL, KYAC

2-6pm - Frank P. Barrow (27-Durham, North Carolina - 6 years)

'59 WSRC, '68 KYAC  
 6-10pm - Ron Thomas -28 - 2 years)

10pm-2am - Andrew Alexis (Trinidad - 4 years)

KRAB  
 2-6am - Robert Nesbitt (21-Buffalo, New York - 3 years)

WUFO

KING, 320 Aurora Avenue North, Seattle, Washington 98109, 682-3555  
 Format: Top 40

Freq: 1090 kc Power: 50,000 watts  
 Owner: King Broadcasting Co.  
 Total Employees: 28

General Manager: Eric S. Bremner  
 Station Manager: Jim D. Kime  
 Sales Manager: Ralph Heyward  
 Program Director: Hal S. Widsten  
 Music Director: Dan Hemingway

News Director: T. David McGovern (2)  
 Chief Engineer: Frank A. Benzon  
 Head of Accounting: Keith Huetson  
 Age Target: 13-34

6-10am - Dan Hemingway (26-New York, New York - 10 years)  
 WNBI (Ken Sasso), WBIC (Ken Sasso),  
 WGLI (Ken Sasso), WKBW (Ken Sasso),  
 WDRC (Bradley Field), WHB (Ken Knight), KING

10am-2pm - Mike Brody (27-Phoenix, Arizona - 5 years)

KRDS (Bob O'Brian), WOLF (Bob O'Brian),  
 WHB (Bob Bradley), KING  
 2-6pm - Bill Gardner (27-Philadelphia, Pennsylvania - 8 years)

KLZ, WIBG (Mike Taylor), WFIL, WHB,  
 WMMR, WIBG, KING

6-10pm - Gary Mitchell (28-Dayton, Ohio - 7 years)

KHOK (Al Vanik), KTW (Al Vanik), KFHA (Al Vanik), KALE (The Mad Lad),  
 KOL (Al Mack and Allen MacKenzie),  
 KISN (Allen Mackenzie), KMEN (Jason St. George),  
 KYNO, WOHO (Al Vanik), KRKO (Al Vanik), KING

10pm-2am - Don Foley (24-Portland, Oregon - 6 years)

KPAM, KGW, KING

2-6am - Big Jim Martin (33-Everett, Washington - 11 years)

WKXY, WENE, WPTR, KOL, KJR, KING

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KTAC, 2000 Tacoma Mall Office Building,  
 Tacoma, Washington 98411, 473-0085

Format: Top 40

Freq: 850 Power: 10,000

Owner: Radio 850 Corp.

Total Employees: 33

General Manager: Jim Nelly

Sales Manager: Bob Hebert

Program Director: Derek Shannon

Music Director: Derek Shannon

Policy: 40 singles, approximately 20 LPs. Open promo policy.

News Director: Fred Ross (3)

Chief Engineer: Rod Ethernon

Head of Accounting: Ethel Boranda

Age Target: 12-49

6-10am - Robert O. Smith (30-Grass Valley, California - 10 years)

KOI, '72 KTAC

10am-2pm - Don Patrick (25-Tacoma,

Washington - 3 years)

KFXD, KPUG, KTAC

2-6pm - Bruce Bebach (29-Aberdine, Washington - 8 years)

'67 KGHO, '66 KONA, '70 KTAC (Bruce Cannon)

6-9pm - Bobby McAlister (29-Burlington, Vermont - 12 years)

'61 WJOY (Bob Hebert), '65 WDOT (Bob Hebert), '71 KTAC

9pm-1am - Rick Oldenburg (24-Boise, Idaho - 5 years)

'67 KEST, '70 KYME, '70 KSPD, '72 KTAC (Rick Donovan)

1-6am - Paul Jakeman (20-Tacoma, Washington - 2½ years)

'71 KGHO, '71 KTAC

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KJR, P. O. Box 3726, Seattle, Washington 98124, WE-7-5100

Format: Top 40

Freq: 950 Power: 5,000 watts

Owner: Kaye-Smith Enterprises

General Manager: Pat O'Day

Station Manager: Pat O'Day

Sales Manager: Shannon Sweette

Music Director: Norm Gregory

Policy: 50-55 singles. Play hit LPs. See promo people at a Tuesday morning of group record meeting.

News Director: Frank Thompson

Chief Engineer: Lee Hurley

Head of Accounting: Anne Lombardo

Age Target: Family - unit

5-9am - Lee Smith (30-Birmingham, Alabama - 13 years)

'59 KBLU, '60 KTKT, '64 KRIZ, '65 KJRB, '69 KJR

9am-noon - Lan Roberts (35-Dallas, Texas - 15 years)

'67 KLIF, '59 WTIK, '61 KOL, '62 KJR, '68 KOL, '70 KJR

Noon-3pm - Rick Hansen (23-Seattle, Washington - 4 years)

'67 KRSC (Rick Mattson), '68 KRKO (Rick Mattson), '69 KJRB, '72 KJR

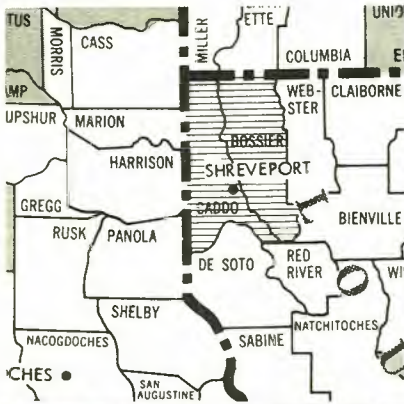
3-6pm - Norm Gregory (28-Seattle, Washington - 5 years)

'67 KPUG, '67 KJRB, '69 KJR

6-10pm - Kevin O'Brien (18-Oklahoma City, Oklahoma - 2 years)

'70 KWHP (Kevin Michaels), '72 WKY (Kevin Michaels), '72 KJR

# SHREVEPORT



Shreveport, Louisiana, Market Rank: 110th, Population: 325,000, 40% Black

**ECONOMY:** City is primarily a Texas town, 30 miles from the border in northwest Louisiana, 200 miles from Dallas, 325 miles from New Orleans. Industry in this second largest Louisiana city is based mainly on cotton, oil, and natural gas. Everything from raising the cotton to the manufacture of clothing and fabrics is done here. Gulf, United and Texaco are only a few of the oil companies having refineries here. Barksdale Air Force Base, with its 36,000 population, must also be considered a major influence on the economy. Western Electric and Ford both have major plants here. A local U.S. Ordnance plant (bomb production) is in the process of closing and therefore temporarily increasing the unemployment rate. A major event in the city each April is called "Holiday in Dixie," a Mardi Gras like celebration of the Louisiana Purchase. High school football is second only to fishing as the most popular sport. City is surrounded by lakes. Louisiana State University at Shreveport with 1,800 students, a junior college about to expand to full four-year curriculum, boasts a new \$35 million medical center. Other schools include

Centenary College (800), Southern University, a two-year black college and Airline Junior College.

**PEOPLE:** Governor Wallace would be president if it were up to Shreveport and the rest of Louisiana. People are extremely conservative here; more so than in most of the South. Longhairs are not appreciated. Another city with heavy number of churches (230), primarily Baptist and Catholic. Median age here is 38, higher than average.

**COST OF LIVING:** A one bedroom furnished apartment will run about \$140, food costs are higher than average. Gasoline costs very high, similar to Arizona. Jocks here make between \$700 and \$1,000 per month. Average Top 40 jocks salary is about \$200 per week.

AM		
KBCL	Beautiful	1220
KCIJ	98	980
KEEL	Top 40	710
KJOE	Country	1480
KOKA	Black	1550
KRMD	MOR	1340
KWKH	Top 40	1130

FM		
KBCL	Simul w/AM	96.5
KEEL	MOR	93.7
KJKL	Religious	101.1
KROK	Top 40	94.5
KTAL	Country	98.1

## SPOTLIGHT ON-----

KEEL, 710 Spring Street, Shreveport, Louisiana 71161, (318) 425-8692

Format: Top 40

Freq: 710 Power: 50,000

Owner: KEEL, Inc.

Total Employees: 36

General Manager: Marie Gifford

Station Manager: Marie Gifford

Sales Manager: Vern Stierman

Program Director: Larry Ryan

Music Director: Larry Ryan

Policy: 40-50 singles, 5-6 LPs. Open door policy.

News Director: Ken Booth (4)

Chief Engineer: Rudy Johnson

Head of Accounting: Liz Dunn

Age Target: 18-49

6 - 9 am - Larry Ryan  
(34-Marshalltown, Iowa)

KWWL, KLWW, KAUS, WHAP

9 am-1pm - Lane Brigham

(26-Stamford, Texas)

1-5pm - Randy Hames (24-Fort Worth, Texas)

5-9pm - Ron Montgomery (33-Mountain Grove, Missouri)

9pm-1am - Jeff Baker (24-Pittsburgh, Pennsylvania)

1-6am - Murray Brigham (24-Stamford, Texas)

Weekends - Allen Pomeroy (18-Shreveport, Louisiana)

KJOE, P. O. Box 1108, Shreveport, Louisiana 71163, 422-0732

Format: Modern Country

Freq: 1480 Power: 1,000 watts

Owner: Dynamic Broadcasting

General Manager: Jerry Frentress

Station Manager: Jerry Frentress

Sales Manager: Roger Lindsey

Music Director: Bob Watkins

News Director: Tony Allen

Chief Engineer: Tommy Moore

Age Target: All

6-10am - Bob Watkins (26-Austin, Texas - 5½ years)

KEBE, KERV, KENY, KVET, KHFI, KTAP

10am - 2pm - Jim Elkins (41-Shreveport, Louisiana - 16 years)

KNOC, KHAR, KALO, KATQ

2-6pm - Bob Popa (22-Masury, Ohio - 4 years)

WFAR, WCMA, WQSM, AFKN, WNIO, KEEL

KROK, Petroleum Tower, Shreveport, Louisiana 71120, (318), 422-8711

Format: Top 40

Freq: 94.5 Power: 100,000 watts

Owner: International Broadcasting Co., Inc.

Total Employees: 12

General Manager: Jack Timmons

Station Manager: Jack Timmons

Sales Manager: Jim Keith

Program Director: James Lynn

Music Director: James Lynn

Policy: 40 singles, and current LPs.

News Director: Ed deForest (4)

Chief Engineer: O.S. Droke

Head of Accounting: Jane Rogge

Age Target: 13-30

6-10am, 6-9pm - Jim Hawthorne (29-Anacoco, Louisiana - 12 years)

'61 KLLA (Jay Randell), '62 KNOC, '69 KROK (James Lynn)

10am-2pm - Clinton La Don Addison (29-Anacoco, Louisiana - 14 years)

'59 KLLA (Don Clinton), '63 KDBS (Don Clinton), '65 KXKW (Don Addison), '72 KWKH (Don Addison), KROK (Ron Evans)

2-6pm, 9pm-1am - Sam Beck (30-Buffalo, New York - 9 years)

'64 KBIX (Johnny Lawrence), '66 KVOO, '69 KOCY (Sam Stone), '70 KFH (Sam Stone), '72 KWKH, '72 KROK (Robert W. Beaver)

'64 KBIX (Johnny Lawrence), '66 KVOO, '69 KOCY (Sam Stone), '70 KFH (Sam Stone), '72 KWKH, '72 KROK (Robert W. Beaver)

'64 KBIX (Johnny Lawrence), '66 KVOO, '69 KOCY (Sam Stone), '70 KFH (Sam Stone), '72 KWKH, '72 KROK (Robert W. Beaver)

KWKH, Petroleum Tower, Shreveport Louisiana 71120, (318)

Format: MOR/Country

Freq: 1130 Power: 50,000 Watts

Owner: International Broadcasting Company, Inc.

Total Employees: 37

General Manager: Jack Timmons

Station Manager: Jack Timmons

Sales Manager: Chuck Fellers

Program Director: Frank Page

Music Director: Sam Beck

Policy: 70 singles, 20 albums. Open promo policy.

News Director: Ed deForest (4)

Chief Engineer: O.S. Droke

Head of Accounting: Jane Rogge

Age Target: 18 plus

6:30-10am - Frank Page (47-Malvern Arkansas - 28 years)

'40 KGHI, KLRA, '46 KWEM, '47 KWKH

10am-noon, 1-2pm - Louise Alley (45-Shreveport, Louisiana - 8 years)

'60 KROS, '66 KWKH

2-6pm - Sam Beck (30-Buffalo, New York - 9 years)

'64 KBIX (Johnny Lawrence), '66 KVOO, '69 KOCY (Sam Stone), '70 KFH (Sam Stone), '72 KWKH

7pm-midnight - Clinton La Don Addison (29-Anacoco, Louisiana - 14 years)

'59 KLLA (Don Clinton), '63 KDBS (Don Clinton), '65 KXKW (Don Addison), '71 KWKH (Don Addison)

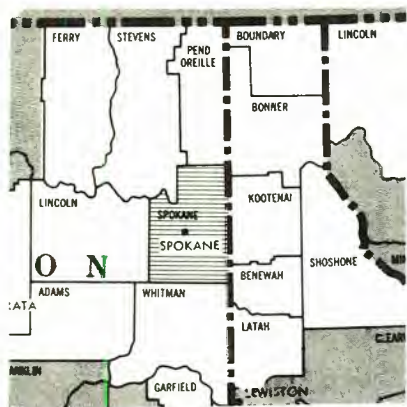
'59 KLLA (Don Clinton), '63 KDBS (Don Clinton), '65 KXKW (Don Addison), '71 KWKH (Don Addison)

'59 KLLA (Don Clinton), '63 KDBS (Don Clinton), '65 KXKW (Don Addison), '71 KWKH (Don Addison)





# SPOKANE



Spokane, Washington, Market Rank: 113th, Population: 287,600, Less than 1% Black

**ECONOMY:** Located 300 miles east of Seattle on the Idaho border, 60 miles south of the Canadian border on the Spokane River. Wheat production, logging, and aluminum pretty much control the economy. Kaiser has two plants manufacturing aluminum products. Weyerhaeuser and Boise-Cascade are the dominant manufacturers of wood and paper products, including furniture, mobile homes and schools. Nabisco and almost all other flour manufacturers have mills here, in the center of the wheat belt. The American Sign Company also has its home here. The city is also the distribution center for all products of the "Inland Empire" an area of 81,000 square miles. The city is beginning its preparations for the 1974 World's Fair, called Expo 74. The international exhibitions will be presented with an "ecological theme." Spokane also sports an annual "Lilac Festival" in May with parades and other events for a week. There are four major ski areas outside the city including Schweitzer Basin. Snowmobiling is becoming a very popular sport. Schools in the area include Gonzaga University (2,400

students), Eastern Washington State College (5,500 students), Whitworth College (1,000), and Fort Wright (5,000 students). Washington State University is located 60 miles to the east and has 11,000 students.

**PEOPLE:** The dock strikes have affected the wheat business somewhat, but the depression has not affected Spokane like Seattle. The per capita income for the city is one of the five highest in the country. The population is generally conservative Republican and Catholic. Even the youth of the city had been ultra conservative until recently. There has been a large influx of long hairs, who find no hassles and a good rapport with police, etc. The Jesus movement is particularly evident here. There are also many Europeans in the city, drawn mostly to the lumbering business. The median age is 27.8. Spokane is located in a basin, which could cause a pollution problem, but burning bans and other controls have kept it down. A proposed north-south freeway which would flow through residential parts of the city is fighting opposition. The people are very outdoor oriented due to the great fishing, hunting, water sports, and winter activities available. **COST OF LIVING:** Average. A one bedroom furnished apartment will cost about \$140 per month. The gas tax is highest in the country (13 cents per gallon), but gas wars keep the price down to about 29.9 for regular. The liquor and cigarette taxes are also higher, but there is no state income tax. Sales tax is 4¾%. Jock salaries in the market range from a low of \$550 per month to \$1300 per month. A top forty jock will average about \$900.

AM	
KCFA	Religious & classical
KDNC	Pop Standards 1440
KEZE	Beautiful 1380
KGA	Country 1510
KHQ	MOR 590
KJRB	Top 40 790
KREM	Top 40 970
KXLY	MOR 920
KSPO	Country 1230

FM	
KCFA	Religious 107.9

KDNC	Beautiful	93.7
KEZE	Beautiful	105.7
KHQ	Progressive	98.1
KREM	Progressive	92.9
KXLY	Country	99.9

**SPOTLIGHT ON**-----

KSPO, 608 Columbia Building,  
Spokane, Washington 99204, (509)  
Temple 8-4288

Format: Country

Freq: 1230 Power: 1,000 watts

Owner: Richard Wheeler

Total Employees: 16

General Manager: Robert Flynn

Sales Manager: Vern Pomeroy

Program Director: Bill James

Music Director: Bud Miller

Policy: Top 40 charted - 50 new max  
of 2 LP cuts per hour. Open promo  
policy.

News Director: Rick Vann (1)

Chief Engineer: Tom German

Head of Accounting: Carol Woodruff

Age Target: 18-49

6-10am - Bill James (34-Orlando,  
Florida - 17 years)

'56 WHOO, '57 WINZ, '59 WTMG, '62  
WROA, '68 KMO, '69 KLAK, '72  
KGA

10am-3pm - Jim Robbins  
(32-Phoenix, Arizona - 5 years)

'69 KSPO, '72 KHQ, KDNC, '70 KGA,  
'72 KSPO

3-7pm - Stephen Hafen (25-Los  
Angeles, California - 8 years)

'65 KEDC, '68 KQIQ, '70 KBBQ  
(Russ T. Watters), '70 KHAI, '72  
KIKX, '72 KBUY, '72 KSPO

7pm-midnight - Robert Wimp (27-San  
Diego, California - 8 years)

'64 WGEZ, '65 KREO (Wimpy Lee),  
'66 KRZY (Bob Lee), '68 KCAL (Bob  
Lee), '72 KGA (Bob Lee), '72 KSPO  
(Lee Roberts)

Midnight-6am - Bud Miller  
(37-Eugene, Oregon - 11 years)

'49 KCLW, '65 KZUN, '66 KCVL, '67  
KCFA, '67 KSPO

KGA, S. 6228 Regal, Spokane,  
Washington 99205, KE 5-4606

Format: Country

Freq: 1510 Power: 50,000 watts

Owner: Monroe Broadcasting Corp.

Total Employees: 15

General Manager: Stephen Dean

Station Manager: Stephen Dean

Program Director: Stephen Dean

Music Director: Bruce Hughes

Policy: Singles and LPs.

News Director: Bruce Gore (1)

Chief Engineer: Thomas German

Head of Accounting: Patrician Brashear

Age Target: 18-49

6-10am - Hal Thomas (60-Spokane,  
Washington - 30 years)

10am-2pm - Peter Hicks (33-Grand  
Prairie, Alberta - 19 years)

2-6pm - Mike Monroe (19-Spokane,  
Washington - 1 year)

Midnight-? - Bruce Hughes  
(41-Spokane, Washington - 20 years)

KJRB, 57th & Helena, Spokane,  
Washington 99203, (509) 534-9363

Format: Contemporary

Freq: 790 Power: 5,000 watts

Owner: Kaye-Smith Enterprises

Total Employees: 21

General Manager: Lester M. Smith

Station Manager: Daniel A. Doleman

Sales Manager: Daniel A. Doleman

Program Director: Steve West

Music Director: Dan Walker

Policy: 40 plus 8-12 singles. About 7  
LP cuts. Open Promo policy with  
appointment in advance.

News Director: Ross Woodward (2)

Chief Engineer: Vince Hoffart

Head of Accounting: Bill McKensie

Age Target: 18-34

6-9am - Charlie Brown (26-Spokane,  
Washington - 7 years)

'66 KPUG (Harvey Brown), '66 KJRB,  
'68 KJR, '68 KJRB

9am-noon - Steve West (29-Hoquiam,  
Washington - 10 years)

'62 KGHO, '66 KGHO, '66 KPUG, '67  
KJR, '70 KTAC, '72 KJRB

Noon-3pm - Peter B. Hayes  
(27-Sacramento, California - 8 years)

'66 KJAY (Peter Bee), '67 KMYC  
(Peter Bee), '67 KJOY (Peter  
Brannon), '67 KROY (Peter Bee), '68

KLIV (Peter Boam), '70 KJRB

3-6pm - Dan Walker (24-Chehalis,  
Washington - 6 years)

'66 KMO, '67 KGME, '68 KTAC, '69  
KJRB

6-9pm - Ralph Koal (25-Elma,  
Washington - 6 years)

'66 KEDO, '69 KGHO, '69 KGA, '70  
KJRB

9pm-midnight - Chris Murray

(29-Seattle, Washington - 5 years)  
 '68 KCVL (Bob Stewart), '68 KGHO  
 (Stu Habernal), '70 KOL (Steve  
 Michaels), '70 KTAC (Steve Michaels),  
 '71 KJRB

Midnight-6am - Joe Michaels  
 (22-Spokane, Washington - 4 years)  
 '68 KSPO, '69 KJRB

Weekends - John Sherman  
 (23-Spokane, Washington - 6 years)  
 '67 KCVL (John Anthony), '68 KGA,  
 '69 KNAK, '70 KERN, '71 KREM, '72  
 KJRB

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KREM, 4103 S. Regal, Spokane,  
 Washington 99203, KE 40423

Format: Top 40

Freq: 970 Power: 5,000 watts

Owner: King Broadcasting Co.

Total Employees: 15

General Manager: Eugene Wilken

Station Manager: Tom Jackson

Sales Manager: Jim Keane

Program Director: Rob Glendinning

Music Director: Mark Allen

Policy: About 60 singles. No more  
 than 5 LP cuts. Open promo men  
 policy.

News Director: Wes Lynch (2)

Chief Engineer: Jack Feldhausen

Head of Accounting: Tom Long

Age Target: Teens-30 years

6-10am - Dave Hood (22-Yakima,  
 Washington - 3 years)

'69 KENE, KMWX (Music Director),  
 '72 KREM

10-3pm - Mark Allen (25-Auburn,  
 Washington - 7¼ years)

'65 KASY, '68 KING, '70 KREM

3-7pm - Rob Glendinning  
 (25-Spokane, Washington - 5 years)

'67 KXLY (Bob Glen), '69 KREM

7pm-1am - Bob Anthony  
 (22-Spokane, Washington - 2 years)

'70 KLSN (Bob Fogal), '72 KSPO, '72  
 KREM (Dr. Robert)

Weekends - John Kowsky  
 (21-Bellingham, Washington - 5 years)

'67 KPUG, '69 KPUG, KBFW, '72  
 KREM

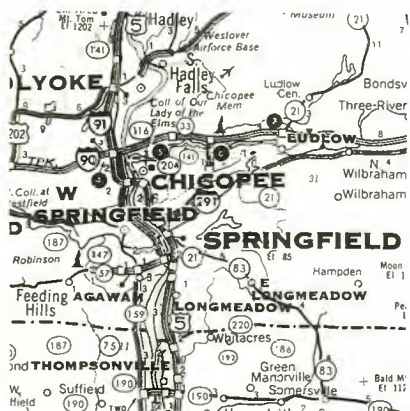
Weekends - Mike Wylie (20-Spokane,  
 Washington - 2 years)

'71 KUDY, '71 KGA, '72 KREM

Weekends - Jim Miller (23-Spokane,  
 Washington - 1½ years)

'72 KZUN, '72 KREM (Jim Howard)

# SPRINGFIELD



Springfield, Massachusetts: In 1636, William Pynchan moved into the Springfield area to take advantage of the rich soils for farming. A fortress was built for protection from the Indians and in 1641 Springfield was incorporated as a city. With the fortress came the first armory to be built in the United States and the armory brought in skilled technicians which started the growth as an arms manufacturing center. Other communities in the area were heavily into the textile business, which until 1955 supported these communities. Population of Springfield is 170,000 with the whole metro area at 530,000; 5,000 Spanish residents.

**ECONOMY:** Springfield is located at the intersection of Interstate 91, running north and south and Interstate 90, running east and west. One hundred miles to the east lies Boston, and Hartford is only 25 miles to the south. Suburban living provides no driving problems to the heart of the city and the \$60 million West Complex Baystate Shopping Center. Another fine center in the suburbs is Eastfield Mall. There are five major colleges in the area with enrollment of about 12,000 each. Mass Mutual Life Insurance and Monarch Life, both home for Springfield. Other major

companies with offices or plants are Milton Bradley, "the games people," Smith & Wesson, arms manufacturers, and Monsanto Company. Springfield has many interesting firsts such as the founding of the YMCA movement and the first city to start adult education. **PEOPLE:** Springfield seems to be a very community minded city, with the constructor of the new Convention Center, dedicated September 22, 1972. Center set up for sports, conventions, concerts, etc. With Boston and Hartford so close, not many concerts are seen. Thirty miles north of Springfield Arlo Guthrie stopped at Alice's Restaurant in Stockbridge while on the way to a gig, and thus came the song "Alice's Restaurant."

**COST OF LIVING:** A one bedroom furnished apartment will run you about \$175 and unfurnished \$145. Your state income tax is 5% on earned income and car licenses on the average \$10 with special plates about \$15. A first run show usually costs \$2.50 to \$3.00 and gasoline .37 and .40. Food items: Milk 58 cents a gallon, bread 35 cents, Coke 5 for 99 cents and cigarettes .45 a pack by carton and .50 to .55 in machines. Jock salaries range between \$100 to \$150. With the amount of stations in the market there is a very wide range with the smaller ones usually at \$100 to \$110. Tops goes in five figures for the established long time resident.

AM		
WACE	Talk-Oldies	730
WARE	MGR	250
WDEW	MGR	570
WHMP	MGR	400
WHYN	Top 40	560
WMAS	Country	450
WREB	Country & talk	930
WSPR	Prog. MOR	270
WTTT	MGR	430
WTXL	Top 40	490
WTYM	Beautiful	1600

FM		
WHMP	Simul w/Am	99.3
WAQY	Beautiful	102.1
WHVY	Progressive	94.7
WHYN	Beautiful	93.1

**SPOTLIGHT ON-----**

WMAS, 101 West Street, Springfield,  
Massachusetts 01104, 737-1414

Format: Country/Soul

Freq: 1450 Power: 1,000 watts

Owner: Masscom Broadcasting Corp.

General Manager: John Goodman

Station Manager: John Goodman

Sales Manager: Ed Connell

Program Director: Fred Steinmen

Music Director: Fred Steinmen

News Director: Dave Thatcher

Chief Engineer: Paul Donahue

Head of Accounting: Sharon Heyer

Age Target: 18-up

5-10am - David Thatcher  
(28-Westfield, Massachusetts - 12  
years)

10am-2pm - Fred Steinman  
(22-Longmeadow, Massachusetts - 1  
year)

'72 WMAS

2-7pm - Michael Lutat (23-Agawam,  
Massachusetts - 6 years)

'68 WHYN, '70 WDEW, WTCC (Mike  
Williamson)

7pm-midnight - Carl Beane  
(20-Agawam, Massachusetts - 2 year)

WREB, 560 Dwight Street, Holyoke,  
Massachusetts 01040, (413) 536-3939

Format: Country

Freq: 930 Power: 500

Owner: Algonquin Broadcasting Corp.

Total Employees: 12

General Manager: Joseph Alfano, Jr.

Sales Manager: Edward Perry

Program Director: Wayne Denis

Policy: Singles and LPs. MOR Type.

News Director: Richard Lavigne (1)

Chief Engineer: Tracy Cole

Head of Accounting: Deborah Katz

Age Target: 31 (average)

6-10am - Cal McLain

10am-2pm - Tracy Cole  
(45-Winthrop, Massachusetts - 29  
years)

'44 WMEX, '47 WIBK, '48 SQXI, '50  
WWSR, '52 WOR, '56 Good Neighbor  
Stations, '60 WESX, '68 WPOP, '70  
WACE, '72 WREB

2pm-sign-off - Barbara Heisler  
(Westfield, Massachusetts - 14 years)

'59 WDEW, '66 WREB

WSPR, 63 Chestnut Street,  
Springfield, Massachusetts 01103,

(413) 732-4182

Format: Progressive MOR

Freq: 1270 Power: 5,000 watts

Owner: WSPR, Inc.

General Manager: Alan C. Tindal

Station Manager: Alan C. Tindal

Sales Manager: James S. Kirby

Program Director: Budd Clain

Music Director: Don Stuart

Policy: Current singles 50-65 - about  
20 LPs, plenty of oldies. Open promo  
policy.

News Director: Sy Becker

Chief Engineer: Val Partyka

Head of Accounting: Kristian Solberg

Age Target: Early 20's and up

6-10am - Bill Sterling (32-Arlington,  
Virginia - 11 years)

'61 WUVT (Bill Schoenborn), '63  
WEEL (Bill Schoenborn), '64 WFGL,  
'67 WSPR

10am-2pm - Bob Greene  
(30-Westfield, Massachusetts - 11  
years)

'61 WDEW, '66 KSLY, '69 WDEW, '70  
WSPR

2-6:30pm - Dan Reilly (22-Hillsdale,  
New Jersey (5 years)

'67 WCNL, '70 WDEW, '68 WFUV,  
'72 WRQW, '71 WSPR

8pm-signoff - Steve Douglas  
(22-Springfield, Massachusetts - 4  
years)

'69 WHYN (Bob Holland), '72 WSPR

WHYN, 1300 Liberty Street,  
Springfield, Massachusetts 01101,  
(413) 785-1911

Format: Top 40

Freq: 560 Power: 5,000 watts

Owner: WHYN Stations Corp.

Total Employees: About 100

General Manager: James Kontoleon

Station Manager: Phillip Drumheller

Program Director: Robert Charest

Music Director: Ken Capurso

Policy: 40 singles, 6 or 7 hitbounds,  
no LPs. Promo men anytime but  
usually on Wednesday.

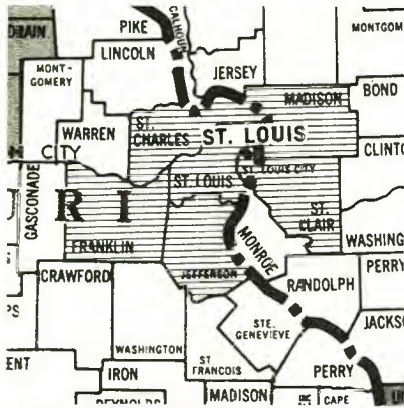
News Director: Durham Caldwell (13)

Chief Engineer: Ted Gratkowski

Head of Accounting: Richard O'Dea

Age Target: 18-35

# ST. LOUIS



St. Louis, Missouri, Market Rank: 10th, Population: 2,385,700. Black population rank: 9th (385,073)

**ECONOMY:** The "Gateway City" is located in eastern Missouri, near the Illinois border, approximately 225 miles east of Kansas City and 250 miles south of Chicago on the Mississippi River below the point where it is joined by the Missouri. The McDonnell-Douglas Corporation is the largest employer (manufacturing all Mercury and Gemini space capsules and Phantom Two planes). Other important products include shoes (\*Interco Inc. and Brown), beer (Anheuser-Busch, world's largest brewery), automobiles (Ford, GM and Chrysler), drugs (Monsanto's home base), railroad cars (American Car and Foundry), wool, and lumber. The city is also a major supply and distribution headquarters, containing the second largest trucking and railway center in the world, and a major hog and grain center (home of Ralston-Purina). Major attractions include the Gateway Arch (nation's tallest monument), Forest Park (containing the world famous zoo), and many Civil War historical sites. St. Louis is the home of the National League Cardinals, NFL Cardinals, the Stars (soccer), and the Blues (hockey). Major schools include

St. Louis University (6,000), Washington University (3,600) and University of Missouri (6,000).

**PEOPLE:** Lean toward conservative side, although atmosphere in city is very cosmopolitan because of the constant flux of people. The unemployment situation due to the layoffs in aerospace haven't affected the people here as much as expected. The city is more research-oriented (designs and prototypes). There has been a resurgence in development since the "space crash" a few years ago. The city is a Democratic stronghold because of its many blue collarers and the predominance of unions. Religious groups are fairly well diversified. Major growth of the city has been towards the West. Attempts have been made to revitalize the downtown area, but the city seems to generally be being compared to other majors. The airport is slated for substantial expansion, after voters defeated a referendum for a new major airport by an 11-1 margin. The downtown area is nearly 60% black. The pressing issue has not been major because of the already established integration and the natural boundaries between other communities. Pollution is becoming less of a problem because of the urban renewal money being spent for its reduction. The city is not a heavily college oriented community so longhairs have not been much of an issue and are fairly well tolerated.

**COST OF LIVING:** Ranked 24th among the top U.S. cities, slightly below the national average. One bedroom unfurnished apartments average \$150, furnished \$155 monthly. Gas wars keep the year-round average for regular at .28. There is a low state income tax and a 3% state sales tax. The city has an income tax for people who work in it. Lock salaries can reach upwards of \$50,000. Top 40 stocks average \$200

AM		
KATZ	Back	1600
KIRL	Top 40	1460
KMOX	News-MOR	1120
KSD	MOR	550
KSTL	Religious	690
KWE	Back	1380

KXEN	Religious	1010
KXLW	Gospel	1320
KXOK	Top 40	630
WEW	MOR	770
WGNU	Country	920
WIL	Country	1430
WRTH	MOR	590
FM		
KADI	Prog. Top 40	96.3
KCFM	Beautiful	93.7
KGRV	MOR	107.7
KMDX	MOR	103.3
KSHE	Prog.	94.7
KSLQ	Top 40	98.1
WGNU	Religious	106.5
WIL	Beautiful	92.3
WMRY	Religious	101.1

**SPOTLIGHT ON-----**

KSLQ, 111 S. Bemiston Avenue, St. Louis, Missouri 63105, (314) 725-9814

Format: Top 40

Freq: 98.1 Power: 100,000

Owner: Bartell Broadcasting

Total Employees: 23

General Manager: Joe Kelly

Station Manager: Joe Kelly

Sales Manager: Mike Gratz

Program Director: Al Casey

Music Director: Bobby Reno

Policy: 20 singles, no LPs. Open promo policy.

News Director: Robert St. John (3)

Chief Engineer: Don Schwartzbaugh

Head of Accounting: Betty Finney

Age Target: 12-49

6-10am - Jim Morgan (28-Seward, Nebraska)

'72 KOY, KOB

10am-2pm - Bobby Reno (28-New Orleans, Louisiana)

WTIX, WRNO, WHBQ, '72 KSLQ

2-6pm - Bill Taylor (25-Chicago, Illinois - 1 year)

WIXZ, WDRQ, '72 KSLO

6-10pm - Gary Bridge (21-Detroit, Michigan - 2½ years)

WWWW, WKNR, WRIF, '72 KSLQ

10pm-2am - Dave Michaels (24-West Palm Beach, Florida)

KRLD, WFAA, '72 KSLQ

2-6am - Mike Jeffries (23-Mt. Clair, New Jersey - 1½ years)

KADI, '72 KSLQ

KXOK, 4255 W. Pine Boulevard, St.

Louis, Missouri 63108, (314) 534-3400

Format: Top 40

Freq: 630 Power: 5,000

Owner: Storz Broadcasting

General Manager: Jack Sampson

Station Manager: Jack Sampson

Sales Manager: Wally Clark

Program Director: Mort Crowley

Music Director: Mort Crowley

Policy: 30 singles, extras, no LPs. See promo people Monday.

News Director: Robert R. Lynn

Chief Engineer: Art Jablonsky

Head of Accounting: Norma French

Age Target: 18-49

6-10am - Mort Crowley (Milwaukee, Wisconsin)

10am-2pm - Lou Kirby (31-Pittsburgh, Pennsylvania - 10 years)

2-7pm - Brother Marcus (25-Detroit, Michigan - 4 years)

7pm-midnight - Mason Dixon (28-Louisville, Kentucky - 11 years)

Midnight-6am - Nick Charles (33-Rochester, New York - 13 years)

Weekends - Johnny Kaye (29)

WRTH, Culp Lane, Cottage Hills, Illinois 62018, (618) 259-1800

Format: Good music

Freq: 590 Power: 500

Owner: Avco Radio Corp.

Total Employees: 27

General Manager: Joseph P. Costantino

Program Director: Jerry Irvine

Sales Manager: Barry Goldberg

Music Director: Gene Shelton

Policy: Mostly albums, 15 singles

News Director: Jim Scanlan (5)

Chief Engineer: Roger Hunter

Head of Accounting: Shirley Rhine

Age Target: 18-49

KIRL, P. O. Box 1460, St. Louis Missouri 63301, (314) 946-6600

Format: Top 40

Freq: 1460 Power: 5 KW

Owner: Contemporary Media, Inc.

Total Employees: 15

General Manager: Michael S. Rice

Program Director: Dave Scott

Music Director: Bill Walker

Policy: 28 current hits, 400 greatest hits, some albums.

News Director: 1 newsmen, ABC

Chief Engineer: Jerry Friton  
 Head of Accounting: Steven Sibiga  
 Age Target: 18-34

6-10am - Charlie Lindberg (35-St. Louis, Missouri - 15 years)  
 W G O W, W I S T, K I R L (Skip Williamson)  
 10am-2pm - Bill Walker (24-New Haven, Connecticut - 3 years) W M E E, W S V P, K I R L  
 2-6pm - Kris O'Kelly (26-New Orleans, Louisiana - 8 years)  
 W V O V, W S G N, K I R L  
 Weekends - Dave Scott (29-Detroit, Michigan - 11 years)  
 K S H E, W P T R, K I R L

WG NU, Box 178, St. Louis, Missouri 63166, 451-9950  
 Format: Country  
 Freq: 106.5 Power: 50 KW  
 Owner: Norman Broadcasting Co.  
 General Manager: Charles H. Norman  
 Station Manager: Bob Baker  
 Sales Manager: Ed Weldon  
 Program Director: Chuck Norman  
 Music Director: Neil Parks  
 News Director: Russ Benson  
 Age Target: 18-50

6-9am - Dennis James  
 9-11am - Neil Parks  
 11am-3pm - Bob Baker  
 3-7pm - Arlen Vaden Gospel Train  
 7-9pm - Mark Solomon (21-University City, Missouri - 6 years)  
 9pm-midnight - Jim Fairchild (21-St. Charles, Missouri - 3½ years)  
 Midnight-3am - Stereo Show  
 3-6am - Russ Benson

KSD, 1111 Olive Street, St. Louis, Missouri 63101, 621-1111  
 Format: MOR  
 Freq: 550 Power: 5,000 watts  
 Owner: Pulitzer Co.  
 Total Employees: 60  
 General Manager: Harold Grams  
 Sales Manager: Ed Newsome  
 Program Director: Lee Rodgers  
 Music Director: Lee Rodgers  
 Policy: 40-50 current singles. Small percentage of album play. Open promo policy.  
 News Director: Len Martin (10)  
 Chief Engineer: Ed Risk  
 Head of Accounting: Don Schomburg

Age Target: 20-40  
 6-10am - Grant Horton  
 K M O X, W C C O, K I R O  
 10am-1pm - Carson Rennie  
 W I L, W C F L, W L O L  
 1-4pm - Paul Warner  
 W E W  
 4-7pm - Lee Rodgers  
 W I N D, W D A F  
 7pm-midnight - Scott St. James  
 W P O P, K L I V

KGRV, 1215 Cole Street, St. Louis, Missouri 63106, (314) 231-7785  
 Format: MOR  
 Freq: 107.7 Power: 100,000  
 Owner: Intermedia, Inc.  
 Total Employees: 10  
 General Manager: Sandy Martin  
 Station Manager: Sandy Martin  
 Program Director: Mike Young  
 Policy: Current singles every quarter hour. LP cuts throughout the day, 2 every 15 minutes.  
 One newsmen  
 Chief Engineer: Paul Sanford  
 Age Target: 21-35

6-8:30am - Ted Barbone (30-Dayton, Ohio - 12 years)  
 K D N L, W E W, '70 K G R V  
 8:30am-noon - Mike Young (24-Alton, Illinois - 6 years)  
 W R T H, K C F M, W M R Y, W I B V, '71 K G R V  
 5:30pm-midnight, Tues & Thur - Rich Kavalier (24-Alton, Illinois - 5 years)  
 W I B V, W R T H, '72 K G R V

WEW, 517 Stadium Plaza, St. Louis, Missouri 63102, GE 6-7077  
 Format: Good music  
 Freq: 770 Power: 1,000  
 Owner: Chas. P. Stanley  
 General Manager: Chas. P. Stanley  
 Station Manager: Chas. P. Stanley  
 Sales Manager: Joe Adams  
 Program Director: Buddy Moreno  
 Music Director: Buddy Moreno  
 Policy: Singles and LPs at D.J.'s discretion.  
 News Director: Don Norman (1)  
 Chief Engineer: Walt Miller  
 Head of Accounting: Bernice Doder  
 Age Target: 23-49

6-10am - Lee Coffee (St. Louis, Missouri - 15 years)



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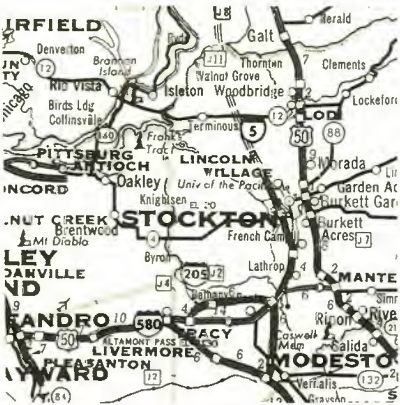
KYOK, KSD, KWK, WIL  
10am-noon, 2-4pm - Buddy Moreno  
(Los Angeles, California - 15 years)  
KWK, KMOX, WEW  
Noon-2pm - Russ David (St. Louis,  
Missouri - 22 years)  
4pm-sign-off - John McGrath (22-St.  
Louis, Missouri - 2 years)

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KADI, 273 S. Boneparte, St. Louis,  
Missouri 63144, 968-1900  
Format: Rock  
Freq: 96.3 Power: 100,000 watts  
Owner: Communications Fund, Inc.  
General Manager: R. J. Miller  
Station Manager: R. J. Miller  
Sales Manager: Louis Gutmann  
Program Director: Peter E. Parisi  
Music Director: Peter E. Parisi  
News Director: Bob Applegate  
Chief Engineer: Pete Dwosky  
Head of Accounting: Mike Neal  
Age Target: 17-28

6-9am - Frank Adair  
9am-2pm - Shilo Brunswick  
(32-Memphis, Tennessee - 12 years)  
2-7pm - Steve Rosen (22-St. Louis,  
Missouri - 6 years)  
'68 KSHE  
7pm-midnight - Rich Dalton (24-St.  
Louis, Missouri - 2 years)  
Midnight-3am - Peter E. Parisi  
(25-New York, New York - 2 years)  
'72 WHVY

# STOCKTON



Stockton, California, Market Rank: 109th, Population: 291,400, 6% Black, 16% Mexican American.

**ECONOMY:** Situated in the San Joaquin Valley in north central California, 78 miles due west of San Francisco and 47 miles south of Sacramento. The city's location on the Delta Water Way, which leads to a port and shipping center. This factor and the diversified agricultural products grown in the area, are the prime influences on the economy. Rice, walnuts, peaches, apricots and grapes are the primary commodities grown in an area which used to be prime cattle driving country. Diamond Walnuts has its home here along with three canneries for H.J.Heinz, Tillie Lewis and Tri-Valley Growers. Libby Owens Ford has a major branch for auto glass works. The city is a port of entry for almost all foreign cars coming into northern California. The Fibreboard Corp., American Forest Products and Johns Manville all have plants in the city. From oil filters is home-based here The Sharp Army Depot stockpiles food, ammunition, and other materials for northern California. The Navy occupies "Rough and Ready Island" and a large shipyard with many dry-docked ships. Stockton's Pioneer Museum is the

major tourist attraction. Schools in the area include the University of the Pacific with 3,100 students and Delta Junior College with 11,500 (combined days and nights).

**PEOPLE:** Half of the city's population is made up of minorities - Blacks, Japanese, and Mexican Americans. The income level is therefore low due to the migrant workers in agriculture. The people are fairly conservative because this city, again, is made up primarily of native-born residents. There are, however, plenty of longhairs between the colleges and high schools, which have liberal dress codes. Public opinion is not unfavorable. The majority of voters are Democrats.

**COST OF LIVING:** Depends on which side of the tracks you're on. South Stockton is older and therefore less expensive. A one bedroom furnished apartment here will cost about \$110, whereas in newer North Stockton, the same apartment would cost \$155. There are many self-service gas stations, even with the major brands, which makes it possible to buy regular for .28 per gallon. Prices in general are reasonable. Jock salaries in the market range between \$450 and \$800 per month with \$650 being the average for a top 40 jock.

AM		
KJOY	Top 40	1280
KSTN	Top 40	1420
KGW	MOR	:230
FM		
KJAX	Beautiful	99.3
KSTN	Variety	107.3

**SPOTLIGHT ON-----**  
 KJOY, 110 N. Eldorado, Stockton, California 95201, 466-2844  
 Format: Top 40  
 Freq: 1280 Power: 1 KW  
 Owner: Joseph Gamble Stations  
 General Manager: Ort J. Lofthus  
 Station Manager: Ort J. Lofthus  
 Sales Manager: Peter Bradley  
 Program Director: Pete Gross  
 Music Director: David Kraham  
 Policy: As many good sides as there are, LPs and singles. Open promo man policy.

News Director: John Crofut (1)  
 Head of Accounting: Carolyn Pribyl  
 Age Target: 16 and up

6-9am - Mike Wynn  
 9-noon - Len E. Mitchell (25-Las Vegas, Nevada - 10½ years)  
 '62 KVEG, '63 KRAM, '64 KLAS, '65 KCBN, '66 KSHO, '67 KDON, '68 KMBY, '68 KENO, '70 KLUC, '72 KJOY

Noon-4pm - Keith Richards (24-Berkeley, California - 3 years)  
 '70 KSLY (Tommy Knight), '71 KROY (Tommy Knight), '72 KJOY  
 4-8pm - Roy Williams (24-Torrance, California - 4½ years)  
 '68 KFIV, '72 KJOY

8pm-midnight - David Kraham (24-Brooklyn, New York - 5 years)  
 '66 KCSC, '68 KPAY, '69 KOBO, '70 KJOY

Midnight-6am - Bob Connors (28-Steubenville, Ohio - 2 years)  
 '72 KOAD, '72 KSTN, '72 KJOY

7pm-Midnight - Chuck Cannon (21-Belmont, California - 1 year)  
 '71 KSTN

Midnight-4am - Steve Royal (25-Willimantic, Connecticut - 4 years)

'70 KDES, '70 KSLY (B.J. Gunther), '72 KROY (B.J. Gunther), '72 KSTN

4-6am - Jess Hernandez

KSTN, 2171 Ralph Avenue, Stockton, California 95206, 948-KSTN

Format: Top 40

Frequency: 1420 Power: 5,000 watts

Owner: San Joaquin Broadcasting

General Manager: Knox LaRue

Station Manager: Knox LaRue

Sales Manager: Knox LaRue

Program Director: Dave Morgan

Music Director: Jay Stone

Policy: 30-40 singles. Some LP cuts.

Promo men M-F 12-4pm.

News Director: Bob Minor (1)

Chief Engineer: Mel Friedman

Head of Accounting: Dorothy Clark

Age Target: 15-35

6-9am - Don Sinclair (28-Portland, Oregon - 12 years)

'58 KBPS (Don Smith), '62 KBCH

(Don Smith), '67 KUIL (Don Smith),

'68 KYES (Sheldon Oscar Dezarude),

'69 KROW (Don Richards), '72 KLIQ

(Don Richards), '72 KSTN

9am-noon - Dave Morgan

(29-Sacramento, California - 5 years)

'68 KRBE, '69 KXOA, '70 KSTN

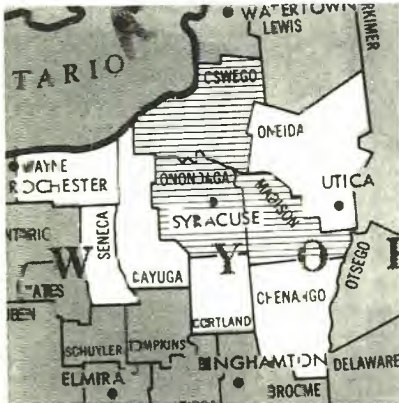
Noon-4pm - Lee Gary (19-West Sacramento, California - 1½ years)

'72 KSRT (Gary Lee), '71 KSTN

4-7pm - Jay Stone (-23 Mountain View, California - 3½ years)

'69 KYOS (Jay Lawrence), '70 KSTN

# SYRACUSE



Syracuse, New York, Market Rank: 52nd, Population: 664,600. 37% Black.

**ECONOMY:** Located in the geographic center of New York State, 80 miles east of Rochester, 130 miles east of Buffalo, 270 miles northwest of New York City. The economy is diversified with light and heavy manufacturing. The two largest plants are the Carrier Corporation (air conditioning) and General Electric's Electronic Park, a tremendous installation looking more like a college campus than a factory. Other home companies include the Syracuse China Company, the Onondaga Pottery Co., and Crouse-Hinds (manufacturers of traffic lights). There is a great deal of truck farming (apples, etc.) and dairy farming. The city touches on Lake Onondaga (one of the largest inland lakes in the country). Lake Oneida is 14 miles northeast and the Finger Lakes are nearby, making fishing, boating and swimming popular in the summer and skiing in the winter. Major schools include Syracuse University with an enrollment of 10,000 and Le Moyne College 1,500.

**PEOPLE:** Typical for a college town, conservative, informal, sports-minded, intellectual. Major ethnic groups include German, Irish, Italian and

Polish. Republicans outnumber Democrats 4 to 1. Average age is about 27, with a per capita income of about \$8,500. Religious backgrounds are fairly well mixed. All components of the population make the city an ideal test market for new products. Omaha is the only other city with as appropriate a mixture. The bussing situation has not caused any major problems here. The people are currently hassling with the problem of solid waste disposal, deciding whether the city needs a giant incinerator or a mulcher to use the waste for sanitary ground fill. Sports at Syracuse University are followed closely (primarily Blazers' hockey). There are also stock car races at Brewerton and the Intercollegiate Rowing Regatta in June. The annual New York State Fair is a local August event.

**COST OF LIVING:** Average. One bedroom furnished apartments run about \$140 a month. Regular gas is selling for .35. Jock salaries range between \$80 and \$350 per week. Top 40 jocks average \$175.

AM		
WFBL	Prog. MOR	1390
WHEN	Prog. MOR	620
WNDR	Top 40	1260
WOLF	Top 40	1490
WPAM	Solid Gold	1540
WSEN	Country	1050
WSOQ	Variety	1220
WSYR	MOR	570

FM		
WDDS	Classical	93.1
WMHR	Religious	102.9
WONO	Classical	107.9
WSEN	Country	92.1
WSOQ	Beautiful	100.9
WSYR	Sim. w/AM/Class.	94.5

## SPOTLIGHT ON-----

WOLF, Box 1490, Syracuse, New York 13201 (315) 422-7211  
 Format: Top 40  
 Freq: 1490 Power: 1,000 watts

Owner: Regional Bd. Group  
 Total Employees: 20  
 General Manager: Thomas R. Shine  
 Sales Manager: Richard Polgreen  
 Program Director: Howie Castle  
 News Director: Bob McMahon (2)  
 Chief Engineer: Vincent J. Mangianeli  
 Head of Accounting: Yvonne Garnsey  
 Age Target: 18-24

5-9am - Chris Kaye (27-Lynchburg, Virginia - 10 years)

9am-noon - Jim Sims (30-Syracuse, New York - 13 years)

Noon-3pm - Barry James (220)

3-7pm - Bob Sherman (23-Lynnfield, Massachusetts - 7½ years)

7pm-midnight - Howie Castle (25-Syracuse, New York - 7 years)

Midnight-5am - Dave Mance (22-Rochester, New York)

Weekends - Phil Allen (27-Syracuse, New York - 2 years)

Weekends - Herb Elliot (21-Philadelphia, Pennsylvania - 3 years)

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WNDR, P. O. Box 1212, Syracuse, New York 13201, (315) 446-1515

Format: Top 40

Freq: 1260 Power: 5 KW

Owner: Tower Broadcasting Corp.

Total Employees: 24

General Manager: Franklin H. Small

Program Director: Dan Leonard

Music Director: Don Bombard

Policy: 40 singles plus 5-7 new additions each week. 20 LPs. Full rotation. Other selected LP cuts 3pm-2am.

News Director: John Butler (5)

Chief Engineer: Frank Ciccoricco

Head of Accounting: Daniel Deeb

Age Target: 18-34

5-7am - Fran McGrath (34-Syracuse, New York - 10 years)

WSOQ, '63 WNDR (Mac & Maude)

7 - 9am - George Plavocos (33-Syracuse, New York-12 years)

WJMK, '61 WOLF, '63 WNDR ("Big George" Plavocos)

9am-noon - Dan Leonard (46-New

York, New York - 21 years)

'52 WNDR ("Dandy Dan" Leonard)

Noon 3-pm - Jack McNamee (45-Gloversville, New York - 24 years)

'56 WOKO, '58 WABNY, '61 WPTR,

'63 WNDR ("Happy Jack" McNamee)

3-7pm - Don Bombard (24-Syracuse, New York - 7 years)

'65 WAER, '67 WNDR, '68 WOLF, '70 WNDR

7pm-midnight - Jim O'Brien (29-Syracuse, New York - 11 years)

'61 WNDR

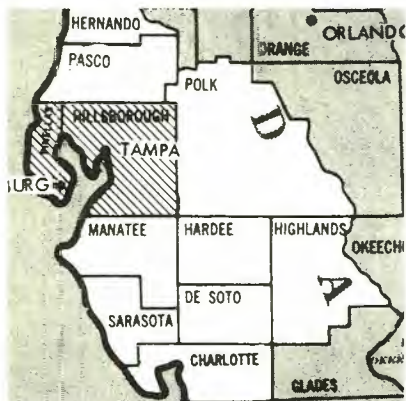
Midnight-5am - Gary Dennis (24-Central Square, New York - 5 years)

'68 WTLB (Jerry Dennis), '69 WFBL,

'70 WSEN (Gary Jones), '70 WOLF

(Gary Wood), '72 WNDR

# TAMPA



Tampa/St. Petersburg, Florida, Market Rank: 26th (20th A.D.I., Metro Population alone is just over 1,000,000, Black - 109,000, Spanish - 150,000.

**ECONOMY:** Situated on the west coast of Florida some 139 miles from Miami, two cities separated by bridges across Tampa Bay. With the weather as it is, tourism is the largest community economic factor. Over three million people visit the area each year. Busch Gardens in Tampa is a heavy tourism attraction. St. Petersburg has 65 parks, several with natural wild jungles. Walt Disney World is 80 miles, but most important are the 20 miles plus of beach skirting the cities. Newly built Tampa International is heralded as the world's most impressive airport - utilizing monorails. In St. Petersburg, aerospace and appliance industries contribute heavily. Many large corporations have headquarters here. Tampa is more of an industrial city. Twenty-nine cigar factories are located here, Schlitz and Budweiser breweries, and other such diversified industries as Swift & Co., electronics, phosphate mining and shipping, chemicals, etc. Tampa is a busy, colorful port for

banana and shrimp boats. Port Tampa is ranked 8th in the nation. There are two schools of any size, University of South Florida (18,988 students) and Tampa University (2,002 students). Area's growth is as fast as any place you can find increased some 70% in the last decade and still isn't slowing down.

**PEOPLE:** There is such a mixture of home areas that it's almost like a national melting pot. Here you have about 10% Black, a little bit of southern tradition, a strong Spanish influence, the industrial community, the retirement community, and always a heap of tourists. St. Petersburg, possibly because of the median age, is a bit more conservative. Tampa, with a young mayor, is further into the mainstream of life. Because of the climate, you'll find few places that you have to dress to get into, just kind of a laid back feeling.

**COST OF LIVING:** A one bedroom apartment goes for about \$150. Much apartment building is going on at the moment. Gasoline is about average although there's usually a war keeping the prices down. Food costs are a bit higher, especially in winter when everything's higher. Jock salaries seem to be on a slow rise, but still spread from about \$85 to \$225 per week, the average top forty jock makes about \$150

AM		
WDAE	MOR	1250
WFLA	Prog. MOR	970
WHBC	Country	1050
WINQ	Country & Rel.	1010
WLCY	Top 40	1380
WQYK	Country	1110
WSOL	Spanish	300
WSUN	MOR	620
WTAN	MOR	340
WTMP	Black	150
WWBA	Beautiful	680
WYOU	Country	550
WFSO	Prog. Top 40	570

FM		
WDAE	MOR	100.7
WGNB	Religious	101.5
WPKM	Beautiful	104.7
WQYK	Country	99.5
WTAN	Beautiful	95.7
WWBA	Beautiful	107.3
WQXM	MOR	97.9
WLCY	Auto. Prog. MOR	94.9

**SPOTLIGHT ON-----**

WDAE, 101 N. Tampa Street, Tampa, Florida 33602, (813) 229-0404

Format: MOR

Freq: 1250 Power: 5,000

Owner: Rounsaville of Tampa, Inc.

Total Employees: 36

General Manager: Donald K. Clark

Sales Manager: Pierre Bejano

Program Director: Ed Ripley

Music Director: Ed Ripley

Policy: 30 singles, 1,000 oldies, 1,000 familiar LP cuts. See promo people by appointment.

News Director: Burl McCarty (4)

Chief Engineer: Warren Kauffman

Age Target: 25-49

6-10am - Bob McKay (27-E. Liverpool, Ohio - 7 years)

WCUE, WKY, '72 WDAE

10am-2pm - Dan Grant (23-Lakeland, Florida - 5 years)

WGTO, WLAK, '70 WDAE

2-6pm - Mel Berman (44-Philadelphia, Pennsylvania - 20 years)

WINQ, WJAS, '71 WDAE

6:30-midnight - R.J. Roberts (24-Oshkosh, Wisconsin - 5 years)

WPTH, WOSH, '72 WDAE

Midnight-6am - Scot Edwards (22-Melbourne, Florida - 4 years)

WMMB, '70 WDAE

WDAE-FM, 101 N. Tampa Street, Tampa, Florida 33602, (813) 229-0404

Format: Rock

Freq: 101 Power: 32,000 ERP

Owner: Rounsaville of Tampa, Inc.

Total Employees: 4

General Manager: Donald K. Clark

Sales Manager: Pierre Bejano

Program Director: Ed Ripley

Music Director: Ed Ripley

News Director: Burl McCarty (1)

Chief Engineer: Warren Kauffman

Age Target: 18-24

6-11am - Larry Stevens (21-Panama City, Florida - 4 years)

WMAI, WDLF, '72 WDAE

1-6pm - Rob Snowden (26-Nicholasville, Kentucky - 6 years)

WVLK, '72 WDAE

6-11pm - Chuck Monroe (25-St. Petersburg, Florida - 6 years)

WFSO, WCWR, '72 WDAE

8-12 Sunday - Jerry Walker (20-Tampa, Florida - 2 years)

'72 WDAE

WYOU, P. O. Box 1988, Tampa, Florida 33601, (813) 253-6071

Format: Modern Country

Freq: 1550 Power: 10,000 watts

Owner: WYOU Radio, Inc.

Total Employees: 13

General Manager: Art Reuben

Station Manager: Art Reuben

Sales Manager: Homer Lee

Program Director: Bill Polk

Music Director: Jimmy Williams

Policy: Top 50 singles along with about 85 more. One LP cut per hour.

Open promo policy.

Chief Engineer: Bill Polk

Sign-on-10am - Mike Moore (31-Columbus, Indiana - 12 years)

'60 WCSI, '61 WTUN, '72 WINQ, '66 WTVT, '72 WYOU

10am-1pm - Rick Richard (34-Waco, Texas - 8 years)

'64 KTLW, '66 KPLC, '69 WYOU

1-3pm - Bill Floyd (36-Willacoochee, Georgia - 7 years)

'65 WYOU

3pm-sign-off - Jimmie Williams (42-Hamilton, Ohio - 23 years)

'49 WMOH, '50 WCPO, '54 WMP, '59 WARU, '60 WTCR, '61 WCKY,

'63 WMPO, '66 WIVK, '67 WHBO, 68 WYOU

WLCY, 11450 Gandy Boulevard, St. Petersburg, Florida 33733, (813) 525-1111

Format: Contemporary/Rock

Freq: 1380 Power: 5 KHz

Owner: Rayhall Communications Corporation

General Manager: Pete Schulte

Sales Manager: Bill Parke

Program Director: Charlie Brown

Music Director: Steve Cheney

Policy: Flexible playlist — 35-50 singles, 5-10 LPs — 3-4 oldies per hour.  
Open promo policy.  
News Director: Jon Powers  
Head of Accounting: Charlotte Hanna  
Age Target: 18-34

6-10am — Charlie Brown (31-Harrisburg, Pennsylvania — 12 years)

'62 WCMC, '62 WHAP, '65 WALT, '70 WWBA, '72 WLCY

10am-2pm — George Gainey (26-St. Petersburg, Florida — 9 years)

'64 WSUN, '67 WPIN, '67 WTAN, '69 WCWR (Frank Scott), '72 WTAL (Frank Scott), '72 WLCY (Jack Armstrong)

2-6pm — Joel Busch (27-Pittsburgh, Pennsylvania — 13 years)

'67 WILZ, '68 WALT, '69 WINQ, '70 WCWR (Rick Robbins), '71 WLCY (Howard Hewes)

6pm-midnight — George Nix (25-Tampa, Florida — 5 years)

'68 WTMP, '70 WLCY

Midnight-6am — Don Ridge (21-Tampa, Florida — 6 months) '72 WLCY (Chris James)

10am-2pm Saturday — Jim Shirah (28-Daytona Beach, Florida — 8 years)

'65 WMFS, '66 WIRK, '67 WAPE, '70 WLCY (Mike Scott)

WFLA, 905 Jackson Street, Tampa, Florida 33601, 229-5597

Format: Contemporary MOR

Freq: 970 Power: 5,000 watts

Owner: Media General

Total Employees: 20

General Manager: John Alexander

Station Manager: John Alexander

Sales Manager: Art Ross

Program Director: Jerry Good

Music Director: Rod Weller

Policy: 30 current, no LPs. Open promo policy.

News Director: Bob Higby (4)

Chief Engineer: Pat McLaughlin

Head of Accounting: Mary Parsons

Age Target: 18-49

6-10am — William B. Harris (31-Logan, West Virginia — 13 years)

'59 WVOW (Bucky Harris), '62 WJAR (Bucky Harris), '70 WFLA (Jack Harris)

10am-3pm — Loyal Farrell (45-St. Paul, Minnesota — 20 years)

'53 KICD, '59 WTON, '67 WFLA (Scott Farrell)

3-7pm — Tom Clarke (26-Plainfield, New Jersey — 4½ years)

'68 WPLO (Johnny Donovan), '69 WREK, '69 (Johnny Donovan), '70 WUSF, '71 WFLA

7pm-midnight — William Swisher (27-Sandusky, Ohio — 9 years)

'64 WRUF, '67 WUFT, '68 WDAE (Bob Gordon), '69 AFN, '70 WFLA

Midnight-6am — Jeff Rogo (21-Cleveland, Ohio — 3 years)

'69 WVJC, '70 WMMS, '70 WCUY, '71 WFLA

WFSO, P. O. Box 570, Pinellas Park, Florida 33565, 392-2215

Format: Top 40-Progressive

Freq: 570 Power: 800 watts

Owner: Pinellas Radio Corp.

Total Employees: 12

General Manager: Dan L. Johnson

Station Manager: Dan L. Johnson

Sales Manager: Joseph F. Gingrich

Program Director: Glen Scott

Music Director: Glen Scott

Policy: 40 singles — 20 LPs every 3rd song from an LP. Open promo policy.

News Director: Art Williams

Chief Engineer: William Mangold

Head of Accounting: Elwyn Johnson

Age Target: 18-35

6-10am — Henry Ruiz (24-Tampa, Florida — 9½ years)

WYOU, WPAS, WPKM, WALT, '67 WSOO, '69 WKKE (Gary Morgan), '69 WCWR (Ted Webb), '70 WFSO (Ted Webb)

10am-2pm — William Jacobs (25-St. Petersburg, Florida — 7 years)

'66 WJNO (Bill Shea), '67 WKIZ (Billie Jay), '68 WCWR (Billy Jay), '69 WHBO (Billie Jay), '70 WLCY (Billie Jay), '70 WQXM (Bill Jay), '72 WFSO (Billie Jay)

2-6pm — Arthur MacCammon (26-Albany, New York — 5 years)

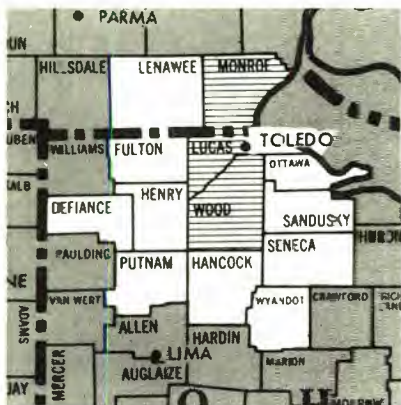
'68 WCSS, WKAJ, WWSC, '70 WFSO (Art Williams)

Weekends — Keith Tolliver (21-Yorktown, Indiana — 2 years)

'72 KSCB (Keith Holliday), '72 WEIC (Keith Holliday), '72 KEXO (Keith Holliday), '72 WFSO (Keith Holliday)



# TOLEDO



Toledo, Ohio, Metro Population: 623,000, Toledo City Population: 387,145.

**ECONOMY:** Several major companies, corporate headquarters. Owens-Illinois, Owens Corning Fiberglass, Libby Owens Ford, Champion Spark Plugs plus several others. American Motors Jeep is made here, Chrysler and Chevrolet have big plants. No heavy industry like steel mills, etc.

**COLLEGES, UNIVERSITIES, ARMY BASES OR OTHER INSTITUTIONS:** University of Toledo, Bowling Green State University

**THE PEOPLE:** Lucas County was one of the two Ohio Counties that voted for McGovern — the rest of the state went Nixon. That sums us up politically. We have a Democratic mayor in Toledo. Of the three county commissioners, two are democrats. Despite these factors I would say the area is basically conservative. Regarding obscenity, there are several skin flick houses prospering. The city, the area, is rapidly growing with land values increasing. We're a progressive, conservative market, if that's possible.

**TWO RECOMMENDED HOTELS:** Commodore Perry Motor Inn (downtown)

**COST OF LIVING:** Average price for bread: 35 cents, regular gasoline: 32.9

cents, one bedroom apartment in a complex with a pool, unfurnished: \$170, state sales tax: 4% 3 1/2% county. **DISC JOCKEYS MAKE:** Lowest: \$100, highest: \$300, Average: \$195

AM		
WCWA	Prog. MOR	1230
WOHO	MOR	1470
WSPD	MOR	1370
WTOD	Country	1560
WTTO	Top 40	1520

FM		
WLOT	Contemporary	104.7
WKLR	Black	99.9
WLQR	Beautiful	101.5
WMHE	MOR	92.5

## SPOTLIGHT ON-----

WSPD, 125 South Superior, Toledo, Ohio 43602, 248-6401

Format: MOR

Freq: 1370 Power: 5,000

Owner: Storer Broadcasting Co.

Total Employees: 48

General Manager: Kent Slocum

Sales Manager: Emerson Kimble

Program Director: Jack Lawyer

Music Director: Jim Lord

Policy: About 100 singles and 100 LPs. Open promo policy.

News Director: Jim Uebelhart (5)

Chief Engineer: Bill Ruppert

Head of Accounting: Betty Kosier

Age Target: 25-up

6-10am — Chuck Parmelee (43-Toledo, Ohio — 25 years)

'47 WBAA, '47 WSPD, '51 Armed Forces, '53 WSPD

10am-2pm — Ron Tindall (38-Detroit, Michigan — 23 years)

'54 WJLB, '57 WTRU, '64 WKBZ, '66 WAVY, '67 WSPD

2-6pm — Jim Lord (32-Buffalo, New York — 13 years)

'60 WNCO, '61 WEBR, '63 WYSL, '66 WTTO, '65 WTRY, '72 WSPD

9-midnight — Larry Scott — 24-Toledo, Ohio — 5 years)

'66 WKLR, '67 WMHE, '70 WGLN, '70 WTTO, '72 WSPD

Midnight-6am — Kenneth Collins (Alger, Ohio — 5 years)

'66 WFIN, '67 WTGN, '70 WFIN, '70 WBLY, '71 WSPD

9pm-midnight — Bill Neiderman (Bowling Green, Ohio — 3 years)

'72 WAWR, '71 WBGU, '72 WSPD

WIOT, 604 Jackson Street, Toledo,  
Ohio 43604, 248-2627

Format: Contemporary

Freq: 104.7 Power: 50,000

Owner: Reams Broadcasting

Total Employees: 14

General Manager: Jack Linn

Station Manager: Chuck Schmitt

Sales Manager: Chuck Schmitt

Program Director: Dorian Paster

Music Director: Eric Steinberg

Policy: Rolk, folk, LP cuts, oldies, etc.

News Director: Mark Scheerer (1)

Head of Accounting: Bob Kopf

Age Target: 16-35

7am-noon - Mark Scheerer (24)

Noon-6pm - Eric Steinberg (23)

6-10pm - Dorian Paster (25)

10pm-2am - Rick Bird (23)

2-6am - Chris Loop (27)

WTTO, Commodore Perry Motor Inn,  
Toledo, Ohio 43604, (419) 248-4655  
Format: Top 40

Freq: 1520 Power: 1,000 watts

Owner: Shepard Broadcasting Corp.

Total Employees: 22

General Manager: Vic Sterling

Sales Manager: Ed Allen

Program Director: Jim Berni

Music Directors: Keith James and Tom  
Lang

Policy: 30 singles with 4 hitbounds  
and a dozen LP cuts. Heavy on oldies.  
Promo men usually visit  
Monday-Thursday.

News Director: Milt Mason (2)

Chief Engineer: John Brown

Head of Accounting: Ginny Ahrens

Age Target: 18-34

6-10am - Mike Stutzman (22-Toledo,  
Ohio - 2½ years)

'70 WMAG, WGLN, WTTO, '71

WTOD, '72 WTTO (Mark Adams)

10am-2pm - Ron Wood (25-Mineola,  
Texas - 6 years)

'66 KMOO, '67 KIOX, '68 KDOX, '69

KSWO, '70 WPUR, '71 WABB, '72

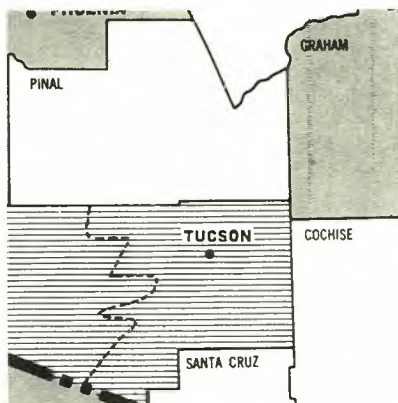
WBSR, WTTO

2-6pm - Jim Berni (30-Akron, Ohio -  
12 years)

'61 KLIZ, '61 WTNC, '62 WGER, '63

WBTC, '66 WCIT, '68 WTTO (Jim  
Martin)

## TUCSON



Tucson, Arizona, Market Rank: 90th,  
Population: 340,800, Black - 11,800,  
Spanish - 119,200.

**ECONOMY:** Based mostly on tourism. First of all because of the weather, it is for most a healthy place to be. Particularly in the winter, tons of people will come here. Old Tucson is here, where they filmed High Chapparal and many motion pictures. The city is 65 miles from the Mexican border; add to that several dude ranches and a ski resort and you can dig the tourism trip. The city is growing at a heavy rate (retirement) so construction must be considered an important industry. Hughes Aircraft is here, and the city's largest industry is copper mining. Davis Manthaf Air Force Base (12,000 servicemen) is a home for tired fighter planes. The University of Arizona (20,000) and Pima Junior College (1,500) are located in Tucson. Ranching finally is important with some very large spreads in the valley.

**PEOPLE:** Several things to consider. Heavy Spanish population, as a result, strong Roman Catholic influence. With retirement, Air Force, and college, there's a pretty good mixture of home towns. This carries with it some liberalism. Finally, the city is laid back, pace is slow, resulting in conservatism. Government is fairly

conservative.

**COST OF LIVING:** A one bedroom apartment goes for about \$150. Housing is a little rough. Gasoline and food costs are low. Salaries for jocks range from \$300 to \$800 a month. Average top 40 jock makes \$550 a month.

AM		
KAIR	Beautiful	1490
KCEE	Beautiful	790
KCUB	Country	1290
KEVT	Spanish	690
KHOS	Country	940
KHYT	Oldies	1330
KIKX	Top 40	990
KOPO	MOR & Black	1450
KTKT	Top 40	990
KTUC	Talk	1400
KXEW	Spanish	1600

FM		
KCEE	Prog. MOR	96.1
KWFM	Progressive	92.9
KXEW	Spanish	93.7
KFMM	Religious	99.5
KAYN	MOR	94.9

#### SPOTLIGHT ON-----

KTKT, 2020 W. Grant Road, Tucson, Arizona 85705, (602) 622-6711

Format: Top 40 - Gold

Freq: 990 Power: 10 KW

Owner: Lotus Theatre Corp.

Total Employees: 25

General Manager: Sheldon Engel

Station Manager: Sheldon Engel

Sales Manager: Sheldon Engel

Program Director: John Mack Flanagan

Music Director: Roger Collins

Policy: 20-25 current including new music and LP cuts. Half of each hour is gold.

News Director: Lee Allen (3)

Chief Engineer: Marshall Brown)

Head of Accounting: Ulli Vogel

Age Target: 18-49

5-9am - Roger Collins (26-Winslow, Arizona - 9 years)

'65 KINO, '68 KBZB, '70 KIKX, '72 KTKT

9am-noon - Rick Morales (21-Sierra Vista, Arizona - 3 years)

'69 KIOX, '70 KWGH, '70 KSUN, '70 KCUB, '72 KTKT

Noon-6pm - Jim Swinehart (27-Gary, Indiana - 8 years)

KTUC, KIKX, KUAT, KGUN, KTKT

6pm-midnight - Larry Walker (33-Chattanooga, Tennessee - 16 years)

WSDB, KMAC, KNIN, KAIR, KTKT

3-7pm - John Mack Flanagan (26-Roswell, New Mexico - 9 years)

'66 KLBK, '68 KHYT, '69 KIKX, '69

KTKT

Midnight-5am - Ron Wiley (23-Tucson, Arizona - 4 years)

'68 KTKT

KHYT, 1117 W. Grant, Tucson, Arizona 85704, (602) 623-7501

Format: Progressive MOR

Freq: 1330 Power: 500 watts

Owner: Golden State Broadcasting

General Manager: Bob Scholz

Station Manager: Dennis Hall

Sales Manager: Dick Edwards

Program Director: Bill Kellam

Music Director: Rich Bryan

Policy: About 40 singles and 25 LP cuts. Promo men 12-2pm daily.

News Director: Eric Jordan

Chief Engineer: Bill Yodelman

Head of Accounting: Mel Friedman

Age Target: 18-45

7-10am - Bill Ballance (Syndicated)

10am-2pm - Bill Kellam (25)

2-6pm - Rich Bryan (21-Lake Tahoe, California - 3 years)

KOWL, KBMI, KRBE, KWFM, KHYT

KWFM, 199 North Stone, Suite 210, Tucson, Arizona 85701, (602) 624-5588

Format: Progressive

Freq: 92.9 Power: 28,500 watts

Owner: Alvin Korngold

Total Employees: 15

General Manager: Diane Sloane

Operations Director: Stephen Howser

Program Director: Bill Robins

Music Director: Alan Browning

Policy: Current selection of 60 to 200 LPs. Jock programs from current and library. Promo men policy is open.

Age Target: 18-35

6 - 10am - Bill Robins

10am-noon - Jane Snyder

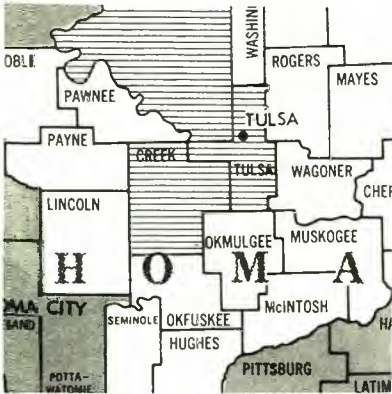
Noon-4pm - Alan Browning

4-8pm - Steve Howser

8pm-midnight - Matt Siegel

Midnight-6am - Ellis Fain

# TULSA



Tulsa, Oklahoma, Market Rank: 69th, Metro Population: 486,900, Total Population: 475,000  
 Ethnic Breakdown: Black - 35,277, Spanish: 636  
**HISTORY:** Yahola, full blooded Indian in 1836 started. Tulsee - means same as Tallahahasee. City incorporated in 1898. In 1900, population was 1,390. In 1901 oil (Red Fork discovery), spurred growth of city. 1907 - statehood. Refiners left - research, no actual oil left.  
**ECONOMY:** Oil is major industry. Skelly Oil Headquarters, Sun Oil, City Service headquarters. Aviation - North American Rockwell, McDonnell Douglas, American Airlines. Water navigation (new industry) - western most water port in America.  
**COLLEGES, UNIVERSITIES, ARMY BASES OR OTHER INSTITUTIONS:** University of Tulsa (6,000), Oral Roberts University (2,500), Tulsa Junior College (4,000)  
**THE PEOPLE:** Conservative, democratic registered, vote republican.  
**TWO RECOMMENDED HOTELS:** Sheraton Inn (airport), Fairmont (downtown)  
**COST OF LIVING:** Average price for bread: 35 cents, regular gasoline: 32-34.9 cents, one bedroom apartment, furnished: \$125, unfurnished: \$115, state sales tax: 2%.

AM		
KAKC	Top 40	970
KCNW	Prog. Country	1300
KFLI	Top 40	1430
KFMJ	Gospel	1050
KRMG	MOR	740
KTOW	Country	1340
KVOO	Country	1170
FM		
KAKC	Top 40	92.9
KRAV	Prog. MOR	96.5
KWEN	Beautiful	95.5

**SPOTLIGHT ON -----**  
 KAKC, Box 970, Tulsa, Oklahoma 74101, 743-9877  
 Freq: 970 Power: 1,000 watts  
 Owner: S. Carl Mark  
 General Manager: Bill Allred  
 Program Director: Scooter Segraves  
 Music Director: Don Bishop  
 News Director: Tom Moffitt  
 Chief Engineer: Charles Black  
 Head of Accounting: Ida Cole

6-9am - Chris Delaney (21-Abbeville, South Carolina - 2 years)  
 WUSC, '71, WBBQ (Chris Kelly), '72 WABB (Simon Stone), '72 KAKC  
 9am-noon - Bob O'Brien (24-Oklahoma City, Oklahoma - 3 years)  
 '69 KVRO, '70 KMAG, '70 KSPI, '72 KAKC (Gary Stevens)  
 3-5pm - Scooter Segraves (32-Stuttgart, Arkansas - 18 years)  
 '54 KWAK, '59 KAKC, '61 KMUS (Bob Reynolds), '61 KBIX, '62 KRMG, '62 KAKC, '68 WHBQ, '69 WABB, '70 WRNO, '72 KERN, KUTE, '72 KAKC  
 6-9pm - Jerome Cannon - (23-New York, New York - 5 years)  
 '67 WBUR, '68 KLA, '70 KUTY, '71 KERN, '72 KAFY, '72 KAKC  
 9 p m - 1 a m - Mike Kennedy (22-Streetsboro, Ohio - 4 years)  
 '69 WMTL (Dale Davis), '69 KSEE (Dale Davis), '70 KXFM (Dale Davis), '71 KFMX (Bobby McAlister), '72 KAKC  
 1-6am - Dave Corbitt (22-Carlsbad, California - 4 years)  
 '67 KARL, '68 KADA, '69 KJAK, '71 KXLS, '71 KFNB, '72 KBYE, '71 KAKC

KRAV, P. O. Box 746, Tulsa,

Oklahoma 74101, (918) 585-5535  
 Format: MOR  
 Freq: 96.5 Power: 100,000 watts  
 Owner: KFMJ, Inc.  
 Total Employees: 14  
 General Manager: Paul Benton  
 Program Director: Cliff Allen  
 Music Director: Guy Atchley  
 News Director: Bob Bethell (2)  
 Chief Engineer: Nate Wilcox  
 Age Target: 25+

6 - 9am - Bob Bethell (29-Tulsa,  
 Oklahoma - 5 years)  
 KMOD, '72 KRAV  
 9am-3pm - Joe Myer (22-Tulsa,  
 Oklahoma - 3 years)  
 KRMG, KMOD, KWGS, '72 KRAV  
 3-6pm - Cliff Allen (24-Tulsa,  
 Oklahoma - 6 years)  
 KFAV, KSPR, KFAV, KHOG, KVOO,  
 '70 KRAV  
 6 pm - midnight - Walter Powers  
 (21-Tulsa, Oklahoma - 3 years)  
 KWGS, '71 KRAV  
 Midnight-6am - Larry White  
 (24-Tulsa, Oklahoma - 3 years)  
 KWGS, KMOD, KRAV

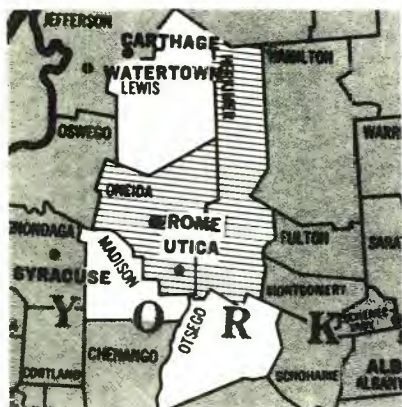
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KVOO, P. O. Box 1349, Tulsa,  
 Oklahoma 74101, (918) 743-7814  
 Format: Country  
 Freq: 1170 Power: 50,000  
 Owner: Southwestern Sales Corp.  
 General Manager: Jack R. Cresse  
 Operations Manager: Mike Jackson  
 Sales Manager: Jack R. Cresse  
 Music Director: W.B. "Tubby" Young  
 Policy: Averages 100 singles, LP cuts,  
 2 oldies per hour. Open promo policy.  
 News Director: Alan Lambert (6)  
 Chief Engineer: Lester M. Nichols  
 Head of Accounting: Opal Bledsoe  
 Age Target: 25-65

6-9am - Ralph Hasty (36-Springfield,  
 Missouri - 14 years)  
 '59 KGBX, '65 KTTS, '71 WNEW, '71  
 KVOO  
 9 am - noon - Jay Jones (47-Tulsa,  
 Oklahoma - 25 years)  
 '47 KFMJ, '51 KTUL, '55 KOME, '61  
 KVOO  
 Noon-4pm - Will Jones (32-Miami,  
 Oklahoma - 10 years)  
 '62 KGLC, '64 KFMJ, '66 KAKC, '69  
 KRAV, '70 KVOO  
 4 - 7 pm - John Wayne (25-Tulsa,  
 Oklahoma - 6 years)

7 - 11 pm - Ken Campbell (26-Tulsa,  
 Oklahoma - 5 years)  
 '67 KJEM, '70 KAKC, '71 KTOW, '72  
 KVOO  
 11 pm - 3 am - Billy Parker (34-Tulsa,  
 Oklahoma - 10 years)  
 '62 KFMJ, '69 KTOW, '71 KVOO

## UTICA-ROME



Utica-Rome, New York, Market Rank: 90th, Metro Population 344,000. Total Population (Utica) 91,611. (Rome) 50,049

**ECONOMY:** Located in Central New York, east of the Great Lakes, the two cities differ in economy. Because of a fire in the Community House (1848), very little is known about the history of Utica. Hunting, trapping and farming were major interests in 1700's and 1800's. Today Utica has an unemployment rate of 9% but has recently come down from 10%. The major industries are General Electric and Univac (one plant is closing). Oneida County Industrial Development Corporation here is making plans to bring in new industry soon to boost the economy. It has taken the city 12 years to get an Urban Renewal Project started along with the construction of a Hilton Hotel. There is, however, a newly completed state office building. Rome, a more progressive city is in the process of a complete downtown renewal project. Although the main industries to date are Revere Copper & Brass, Inc. (employs 3,000), Rome Strip Steel (Rome Iron Mills and Pettibone Corporation (mobile cranes) some changes are forthcoming. Plans are being made to bring in a heavy tourist trade to the area. The Erie

Cana, was begun here; the first cheese manufacturer in the U.S.; Fort Stanwix (first to fly American flag), and where the 5 Nation Treaty was signed; and 5 other major forts prominent in American history. They are also building a 1700 period village to be finished in 1976. A \$1 million bond issue has been granted to complete the legalization of gambling to help them out of their economic slumps. Colleges serving both cities are Utica College of Syracuse (4 years - 1,700 students) Hamilton & Kirkland (combined - 1,200 students), Mohawk Valley Community (1,500), Herkimer Community (1,500), Colgate University (1,200), Utica School of Commerce (500). Also located here is Griffiss Air Base (8,000 people)

**PEOPLE:** Utica is considered pretty conservative with the majority of its population being over 50 years of age. People are opposed to bussing and recently voted every charter revision proposal down. There has been a slight exodus of the 18-24 age group because of the economy. "Long hairs" have very little trouble, as the general attitude is to "keep quiet." Rome, on the other hand is more liberal and a broader range of resident age groups. Night life is good with a few clubs in both town. Hotels serving both areas are Holiday Inn and The Paul Revere.

**COST OF LIVING:** Lower than average for the state. A one bedroom furnished apartment (with pool) is about \$175 - unfurnished \$150. Bread goes for .38 per loaf and regular gasoline 38.9 cents per gallon. Heating is more expensive because of extremely cold winters and at the present time there is a problem with supplying the amount needed. The average DJ salary is \$120 with highest being around \$200 and lowest about \$80.

AM		
WALY	MOR	1420
WBRV	Talk & Jazz	900
WBVM	Talk	1550
WBX	MOR & Talk	950
WKAL	Beautiful	1450
WLFH	MOR	1230
WRNY	Beautiful	1350
WRUN	Top 40	1150
WTLB	Top 40	1310

FM		
WKAL	Beautiful	95.9
WZOW	MOR	107.3
WRUN	Beautiful	104.3
WOUR	Progressive Rock	96.9

**SPOTLIGHT ON**-----

WADR, 1 Pine Street, Rensen, New York 13438, (315) 831-3941

Format: Country

Freq: 1480 5,000 watts

Owner: P.H. Inc.

Total Employees: 12

General Manager: Joseph Uzdavinis

Station Manager: Joseph Uzdavinis

Sales Manager: Ed Streator

Music Director: Clyde Bickins

Policy: Have a top 48 survey, wit 20-25 extras, 2 LP cuts and 3 oldies per hour.

News Director: Dan Hamilton (1)

Chief Engineer: W.O. Rutherford

Head of Accounting: Mary Uzdavinis

Age Target: 18-49

6-10am - Clyde Bickins (29-Trenton, New Jersey - 10 years)

'62 WREM, '64 AFN, '66 WVFM, '66

WADR, '66 WRMT, '69 WADR

10am-2pm - Jim Shafer (21-New Berlin, New York - 4 years)

'68 WOCC, '70 WPAW, '69 WNDR, '71 WADR

2-6pm - Joe Wilson (25-Clinton, New York-6 years)

'66 WICO, '70 WADR, '71, WLFH, '72 WADR

Weekends - Jack Moran (21-New York Mills, New York - 3 years)

'69 WOCC, WADR

WZOW, Suite 301, Hotel Utica, Utica, New York 13456, 733-7555

Format: Easy Listening

Freq: 107.3 Power: 3.6 kw ERP

Owner: Horwin Broadcasting Corp.

Sales Manager: Mr. Burt Perry

Program Director: George Smith

Music Director: George Smith

News Director: Burt Perry

Chief Engineer: Doug Kehrig

General Manager: Paul A. Dunn

Station Manager: Edward J. Carey

Sales Manager: Michael Roswig

Program Director: Andrew M. Young

Music Director: Fred Reed, Jr.

Policy: 50 singles, 25 albums. Open promo policy.

News Director: Brian Whittemore (5)

Chief Engineer: David E. Doughty

Head of Accounting: Frances Briggs

Age Target: 18-49

6-10am - Greg McShea (23-Utica, New York - 2 years)

'70 WTLB

10am-2pm - John Simmons

(25-Utica, New York - 4 years) '67 WTLB

2-6pm - Fred Reed (23-Utica, New York - 4 years)

'68 WTLB

6pm-midnight - Jim Reitz

(20-Dolgeville, New York - 3 years)

(25-Utica, New York - 4 years) '67 WTLB

Midnight-6am - Tom Michaels

(20-Rochester, New York - 2 years)

'70 WAER, WOLF, WGVA, '72 WTLB

WRVN, Thomas Road, Utica, New York, 736-5225

Format: Beautiful (auto.)

Freq: 104.3 Power: 100,000 watts

Owner: Woods Communication Corp.

Operations Manager: Gordon P. Hood

Program Director: Gary N. Arpin

Music Director: Gary N. Arpin

Newsman: 2

Chief Engineer: Robert Hajec

Head of Accounting: Kathy Guido

Age Target: 30-up

WOUR, 288 Genessee Street, Utica,

New York 13502, (315) 797-0803

Format: Progressive Rock

Freq: 96.9 Power: 12,500 watts

Owner: Bunkfeldt Broadcasting Corp.

General Manager: Klodowski

Sales Manager: Joe Kappler

Music Director: Rodney Hamilton

Chief Engineer: David Abdo

Age Target: 18-34-49

WTLB, Kellogg Road, Washington Mills, New York 13479, 797-1330

Format: Top 40

Freq: 1310 Power: 1,000 watts

Owner: WTLB, Inc.

Total Employees: 25

## WASHINGTON, D.C.



Washington, D.C., Market Rank: 7th, Population: 2,000,000, Black population rank: 6th (719,780)

**ECONOMY:** Located between Virginia and Maryland, 39 miles south of Baltimore, 225 miles southwest of New York City, at the head of the Potomac River, 21 miles west of Chesapeake Bay. The city is the nation's capital. There is no one prime industry outside of the federal government, which employs thousands. Almost every important country in the world has an embassy with its ranking representative here. There are an overwhelming number of cultural and historical attractions, including the Capitol Building, Senate Office Buildings, Supreme Court, Library of Congress, Smithsonian Institute, Natural History Building, Washington Monument, Lincoln Memorial, White House, Arlington Cemetery, and the National Gallery of Art. The city has no pro baseball team at the moment, having lost the Senators (now the Texas Rangers), but is represented by the Redskins in football, and the Whips in soccer. Major annual event is the Cherry Blossom Festival, which takes place in early April, and is a major tourist attraction.

**COLLEGES, UNIVERSITIES OR OTHER INSTITUTIONS:** Major

schools include George Washington University (5,200), Georgetown University (4,200), American University (4,500), Catholic University of America (2,000), Howard University (9,000 - one of the major black schools in the country), and nearby University of Maryland (23,000).

**PEOPLE:** The city is a classic "melting pot." Less than one-third of its residents are natives, thus representing the liberal and conservative, all religious groups and backgrounds. The city generally votes Democratic. Blacks are the major ethnic group, concentrated in the northeast and southwest sections of the city. Racial disturbances have not been a problem since the riots of a few years ago. The ghetto area in the southwest section has now been completely redeveloped into high-rise housing. There is a sizeable Chinese population, located in a "Chinatown," which is threatened by the proposed Eisenhower Sports Arena to be built there. There is a great deal of downtown development taking place, with the intention of attracting people back from the suburbs. A rapid transit system is under construction with a target date of 1975. Major issue has been the high crime rate, inappropriate for the nation's capital, largely due to the understaffed police department. Night life in the city has suffered. Residents are very culturally oriented. The Kennedy Center for the Arts is a prime attraction. Longhairs are concentrated in the Georgetown area and find few hassles.

**COST OF LIVING:** Fairly high, ranked 11th among major U.S. cities. One bedroom furnished apartments average \$175. Regular gas is selling for .39/gallon. There is a city tax and high property taxes.

**DISC JOCKEYS MAKE:** Jock salaries peak at about \$100,000. Top forty jocks average about \$250 per week.

AM		
WAVA	News-Sports	780
WDON	Country	1340
WEAM	Top 40	1310
WEEL	Top 40	1390
WFX	Religious	1220



WGAY	Beautiful	1050
WGMS	Classical	570
WINX	Top 40	1600
WMAL	MOR	630
WOL	Black	1450
WOOK	Black	1340
WPGC	Top 40	1580
WPIK	Country	730
WRC	Top 40	980
WTOP	All News	1500
WUST	Gospel	1120
WWDC	MOR	1260
FM		
WASH	Prog. MOR	97.1
WAVA	All News	105.1
WEZR	Beautiful	106.7
WGAY	Beautiful	99.5
WGMS	Classical	103.5
WHFS	Prog.	102.3
WHUR	Black	96.3
WJMD	Beautiful	94.7
WMAL	Prog.	107.3
WMOD	Gold-Current	98.7
WPGC	Simul w/AM	95.5
WRC	Top 40	93.9
WWDC	MOR	101.1
WXRA	Religious	105.9

**SPOTLIGHT ON-----**

WRC, 4001 Nebraska Avenue, N.W.,  
Washington, D.C. 20016, (202)  
362-4000

Format: Adult Contemporary

Freq: 980 Power: 5,000

Owner: NBC

General Manager: Bruce Houston

Station Manager: Bruce Houston

Sales Manager: John Ade

Program Director: Lee Sherwood

Music Director: Candy Wessling

Policy: 30 singles and some LP cuts.

See promo people on Monday and  
Tuesday mornings.

Chief Engineer: Harv Reese

Head of Accounting: Bill McKinley

Age Target: 18-40

6-10am - James Michael Wilson

10am-2pm - Johnny Andrews

WHLO (Program Director)

2-6pm - Bobby McGee

6-10pm - Simon Trane

KRUX, WQXI, KILT

10pm-2am - Mark Driscoll

2-6am - Ron Starr

WWDC

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WPGC, 5801 Annapolis Road,

Bladensburg, Maryland 20710, (301)  
779-2100

Format: Top 40

Freq: 1580 Power: 10,000

Owner: Richmond & Bros. Inc.

General Manager: Bob Howard

Station Manager: Bob Howard

Sales Manager: Bill Prettyman

Program Director: Harv Moore

Music Director: Harv Moore

News Director: Bob Raleigh

Chief Engineer: Robert C. Wooden

Head of Accounting: Christine Fisher

Age Target: 18-34

6-10am - Harv Moore

10am-2pm - Columbus

2-6pm - Jim Collins

6-10pm - Johnny Jones

10pm-2am - Alexander Goodfellow

2-6am - Brian Lawrence

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WASH, 5151 Wisconsin Avenue, N.W.,  
Washington, D.C. 20016, (202)  
244-9700

Format: Progressive MOR

Freq: 97.1 Power: 50 KW

Owner: Metromedia

Total Employees: 33

General Manager: William Dalton

Station Manager: William Dalton

Sales Manager: Jim McCaffrey

Policy: Between 50-60 singles, blend  
hit singles, oldies and new material.

News Director: Bob Hughes (6)

Chief Engineer: Mike Byrnes

Head of Accounting: Dorothy Lintner

Age Target: 20-40

6-10am - Eddie Gallagher

WTOP, WASH

10am-2pm - Jerry Clark

'68 WASH

2-6pm - Jay Morrill

'69 WASH

6-10pm - Bob Duckman

'69 WASH

10pm-2am - John Dowling  
(Washington, D.C.)

WMUC, '67 WASH

2-6am - Jim Lashley

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WMAL, 4461 Connecticut Avenue,  
N.W., Washington, D.C. 20008,  
686-3070

Format: Contemporary Music

Freq: 107.3 Power: 50 KW

Owner: Evening Star Broadcasting Co.,  
Inc.

Total Employees: 80  
 General Manager: Richard S. Stakes  
 Station Manager: Vince Genson  
 Sales Manager: Jeff Greenhawt  
 Program Director: Terry Hourigan  
 Music Director: Phil DeMarne  
 Policy: Some singles, mostly albums.  
 Open promo policy.  
 News Director: Jim Gallant (15)  
 Chief Engineer: J.B. McPherson  
 Head of Accounting: Steve Levine  
 Age Target: 18-34

6:30-11am - Terry Hourigan  
 11am-2pm - John Lyon  
 2-6pm - Dave Jones  
 7:30pm-midnight - Chad Perriwinkle  
 Midnight-1:45am - Lee Shephard

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WMAL, 4461 Connecticut Avenue,  
 N.W., Washington, D.C. 20008,  
 686-3000

Format: MOR  
 Freq: 630 Power: 5,000 watts  
 Owner: Washington Star Station Group  
 Total Employees: 80  
 Station Manager: Harold Green  
 Sales Manager: Charles Macatee  
 Program Director: Lynn McIntosh  
 Music Director: Bob Benson  
 News Director: Jim Gallant (5)  
 Head of Accounting: Steve Levine  
 Age Target: 18-49

6-10am - Frank Harden (45 - 25  
 years)  
 6-10am - Jackson Weaver (46 - 26  
 years)  
 10am - 2pm - Tom Gauger (33-11  
 years)  
 2-6pm - Bill Trumbull (35 - 13  
 years)  
 7pm-midnight - Felix Grand (44 - 23  
 years)  
 Midnight-6am - Bill Mayhugh (36 -  
 14 years)

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WMOD, 1680 Wisconsin Avenue,  
 N.W., Washington, D.C., 20007,  
 338-8200

Format: Contemporary/Gold  
 Freq: 98.7 Power: 50,000  
 Owner: Sonderling Broadcasting  
 Corporation  
 General Manager: Klee Dobra  
 Op. Manager: David Paul McNamee  
 Sales Manager: Jerry Horowitz  
 Policy: 55-60% gold, 40-45% current  
 News Director: John Christopher

Chief Engineer: Frank Kramer  
 Head of Accounting: Robert Klose  
 Age Target: 18-34

7-11am - Jack Casey (25-Nassau, New  
 York - 6 years)

'66 WBRL, '66 WSME, WIDE, '67  
 WKBR, '68 WAAB (Sean Michael  
 Devlin), '69 CKXL, '70 WSVP, '71  
 WPRO

11am-3pm - Robert Lee Raines  
 (23-West Hampton, New York - 5  
 years)

'68 WRKO, WDRG, WKBR, 'WFEA  
 (Tom Folery), WGLI (Lee Raines),  
 WSAR

3-7pm - Kurt Sennett (Ron Brindle)  
 (25-Greenville, Rhode Island - 5  
 years)

'68 WRKO, WICE, WPRO, WSVP

7-11pm - Penrod Rideout  
 (22-Rockland, Massachusetts - 2  
 years)

WMLO, WFEA

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WGAY AM & FM, 8121 Georgia  
 Avenue, Silver Spring, Maryland  
 20801, (301) 587-4900

Format: Easy Listening

Freq: AM - 1050, FM -  
 99.5 Power: AM - 1,000, FM -  
 50,000

Owner: Greater Media, Inc.

Total Employees: 24

General Manager: Ted Dorf

Station Manager: Ted Dorf

Sales Manager: Charlie Guy

Program Director: Bob Falcon

Music Director: Bob Chandler

News Director: Bob Falcon

Chief Engineer: Delbert Keeling

Head of Accounting Candace Jennings

Age Target: Adults

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WTOP, Broadcast House; Wash., D.C.  
 Format: News

Freq: 1500 Power: 50,000 watts

Owner: Post Newsweek Stations

General Manager: Donald E. Macfarlane

Sales Manager: Ted Wrobel

Program Director: Frank Georg

News Director: Andrew Parrish

Chief Engineer: Granville Klink

Head of Accounting: John Brown

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WDON, 2647 University Boulevard  
 West, Wheaton, Maryland 20902,  
 (301) 946-0900

Format: Country

Freq: 1540 Power: 1,000 watts  
 Owner: WDON, Inc.  
 Total Employees: 13  
 General Manager: Everett L. Dillard  
 Station Manager: Everett L. Dillard  
 Policy: 70% singles, 30% LPs. Open  
 promo policy.  
 Music Director: Mr. TomCat Reeder  
 News Director: Jerry Gray (2)  
 Chief Engineer: Edward A. Henkel  
 Head of Accounting: Gertrude Sprague  
 Age Target: 25-49

Sign-on-10am - Tom "Cat" Reeder  
 (38-Blue Springs, Alabama - 17 years)  
 '56 WARL, '58 WABB, '60 WKCW,  
 '62 WYAL, '62 WARI, '63 WDON  
 Sign-on-11am - Billy G. Buck  
 (23-Goldsboro, North Carolina - 7  
 years)  
 '66 WGOL, '68 WFMC (Billy the Kid).  
 '70 WCKS, '70 WKBY, '71 WDON  
 Midday - Jerry Gray (-36-Washington.  
 D.C. - 9 years)  
 '59 WAMU, '68 WFTR, '71 WDON  
 2pm-Sign-off - Al Sellers (34-New  
 Market, Virginia - 6 years)

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WUST, 815 V Street, N.W.,  
 Washington, D.C. 20001, 462-0011  
 Format: Gospel  
 Freq: 1120 Power: 1,000  
 Owner: SJR Communications, Inc.  
 Total Employees: 23  
 General Manager: Daniel Diener  
 Sales Manager: Perry P. Walders  
 Music Director: Cal Hackett  
 News: Mutual Black News  
 Chief Engineer: Gary Hess  
 Age Target: 18 plus

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WAVA, 1901 Ft. Myer Drive,  
 Arlington, Virginia 22209, (703)  
 522-1111  
 Format: News and Sports  
 Freq: 105.1 Power: 50,000 watts  
 Owner: United States Transdynamics  
 Corp.  
 Total Employees: 30  
 General Manager: Wynn Hott  
 Sales Manager: Ed Linville  
 Operations Manager: Dean Everette  
 News Director: Charles Van Dyke (18)  
 Chief Engineer: Bill Ashley  
 Head of Accounting: Jo Rokowski  
 Age Target: 18-adults

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WINX, 8 Baltimore Road, Rockville,  
 Maryland 20850 474 0907

Format: Top 40  
 Freq: 1600 Power: 1,000 watts  
 Owner: Richard Eaton  
 Total Employees: 16  
 General Manager: Pierre Eaton  
 Station Manager: Pierre Eaton  
 Sales Manager: Ted Mintzer  
 Program Director: Bill Parris  
 Music Director: Bill Palmer  
 Policy: Approximately 35 singles,  
 some LP cuts.  
 News Director: Pete Daniels  
 Chief Engineer: William Vickers

6-10am - Bill Parris (27-Richmond,  
 Virginia - 9 years)  
 WNYC, WLPL, WEEL, AFRTS,  
 WNDR, '71 WINX

10am - 3pm - Skip Groff  
 (24-Washington, D.C. - 7 years)

'66 WMUC, '68 WLPL, WEAS, '69  
 WINX

3-7pm - Peter Hill (23-Danville,  
 Virginia - 6 years)

'65 WBTV, '66 WYPR, '69  
 WJZZ/WVVV, '72 WINX

7pm - Midnight - Sam Diego,  
 (25-Cincinnati, Ohio - 6 years)

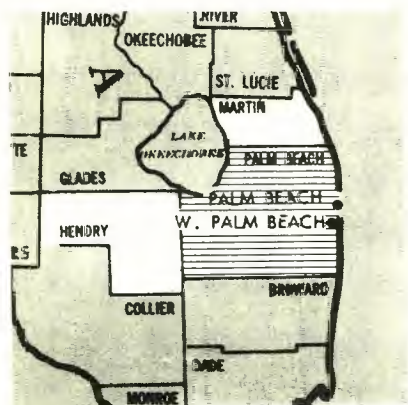
'70 KQWB (The Real Ron Steele), '70

WISM (Christopher Jones), '72 KFMX  
 (Jason Frank), '72 WEAM (Jason  
 Frank), '72 WINX

Midnight-6am - Bill Palmer (33-Port  
 Chester, New York - 12 years)

'54 WINX

## WEST PALM BEACH



West Palm Beach, Florida. Market Rank: 84th. Metro Population: 359,600. Total Population: 65,000. Black Metro Population: 62,601. Spanish Metro Population: 13,793.

**ECONOMY:** Located on the east coastline in the western part of Palm Beach County, West Palm Beach is one of the so-called "Twin Cities," the other being Palm Beach. The Okechobee Lake which is fresh water cuts across the west section and is second in size to Lake Michigan. The city was founded in 1894 by Henry Flagler who developed it for a resort area. Its purpose was to draw people by way of the railroad he was putting through the whole state. The area continued to be seasonal until WW II when the hotel resorts were converted for military use. The influx of people during and after the war brought in the first industry - Pratt-Whitney Air Craft, established in 1953 and now employs about 6,000 engineers and technicians. In 1959 RCA came in with a computer plant (and electronics development) employing 3,500 and following was ITT and Minneapolis Honeywell, both in electronics equipment and employing 2 or 3 thousand each. Major industry now includes agriculture due to the frost-free climate. Crops include vegetables and most recently, citrus

and tropical fruits. The sugar cane growers that managed to leave Cuba came in and planted 2 million acres of cane resulting in the development of 40 sugar mills in the area. It is still considered one of the major resorts in Florida.

**PEOPLE:** Many prominent industrial and political families have seasonal estates on nearby Palm Beach which is an island but considered one of the "Twin Cities." Although West Palm Beach is considered progressive and the growth rate is relatively high the influence of the elite seasonal residents creates a conservative atmosphere. The biggest issue now is ecology, particularly concerning the water. With increased industry and constant construction waste disposal is overtaxing the existent facilities. There are relatively new small colleges in the area with emphasis on oceanography, for obvious reasons. They are: Palm Beach Atlantic College - 4 years, 600 students (a Baptist College); Florida Atlantic University - graduate school - 3,000 students (state college). The AUTIC (Atlantic Unversea Test & Evaluation Center) is sponsored by the U.S. Navy and the Royal Navy of Great Britain. The Center specializes in underwater radar monitoring equipment with facilities in the Bahamas off Aracés Island, with about 2,500 people involved in the operation. There is also Loran Station which is a guidance system station connected with missile tracking for Cape Kennedy.

**COST OF LIVING:** Higher than average in appliances and related products but food costs help balance the basic costs. State sales tax is 4% which does not include food or medicine. There is no state income tax but real estate tax carries a 100% assessment, although the many small surrounding communities do not have the realty tax. A one bedroom apartment furnished with a pool costs about \$200 (depending on the area) and unfurnished \$150. The Breakers Hotel on the ocean, is 5 miles from the airport and is recommended for its atmosphere and facilities. Originally built by Flagler (1860's) the main building is unchanged but modern

annexes provide a total of 500 rooms, with a golf course, canana clubs and pools available. Interesting attraction is "White Hall." Once the personal mansion of the Flagler family, it is now a museum, housing memorials acknowledging this man who devoted his entire life to the development of Florida. Providing additional attractions are estates of some of the original residents such as the Kennedys and the remaining family of the Post Toasties empire (some having as many as 80 guest rooms included).

AM		
WIRK	Top 40	1290
WPOM	Top 40	1600
WLIZ	Country-Talk	1380
WPBR	MOR	1340
WEAT	Country	850
WJNO	MOR	1230
WQXT	News	1340
FM		
WGMW	Top 40	94.3
WIRK	Popular-Oldies	107.9
WMUM	Progressive	97.6

### SPOTLIGHT ON-----

WLIZ, P.O. Box 71, Lake Worth, Florida 33460, (305) 585-5533

Format: Country-Talk

Freq: 1380 Power: 1 KW

Owner: Sam C. Phillips and Garland Burt

Total Employees: 13

General Manager: Bill Brackeen

Program Director: Doug Devoss

Policy: About 60 current records, mixed with 3 oldies and 2 album cuts per hour.

Chief Engineer: Jim Johnson

Head of Accounting: June Mullaiv

Age Target: 25-49

6-11:05am - Dave Webster

(54-Independence, Iowa - 37 years)

'35 WCCO, '36 KSTP, '36 WSUI, '38

WJNO, '53 WIRK, '54 WJNO, '55

WJNO, '63 WOXT, '67 WLIZ

6-9am - Stan Salony (25-Jersey City, New Jersey - 4 years)

'68 WLIZ

9-11am - Mary McGraw

(40-Columbus, Ohio - 17 years)

'50 WLW, '51 WBNS, '54 WJNO, '63

WQXT, '67 WLIZ

1pm-sign-off - Doug Devoss

(23-Grand Rapids, Michigan - 7 years)  
'66 WJBL, '66 WFUR, '67 WOMN, '68  
WVWG, '68 WLIZ

WPBR, 3000 South Ocean Boulevard, Palm Beach, Florida 33480, 582-7401  
Format: MOR

Freq: 1340 Power: 500 watts

Owner: G.R. Group

Total Employees: 14

General Manager: Everett H. Aspinwall,

Station Manager: Everett H. Aspinwall,

Sales Manager: Dick Clark

Program Director: Valerie Aspinwall

Music Director: Valerie Aspinwall

Policy: 2-3 singles each half hour. 2-4

LP cuts per half hour. Open door policy.

News Director: Everett H. Aspinwall, Jr

Chief Engineer: Jim Johnson

Head of Accounting: Cynthia Turner

Age Target: 25-50

6-10am - Scott Wallace (28-Trenton, New Jersey - 12 years)

'63 WAMS, '63 WRW, '65 WMID,

'66 WAMS, '67 WDCA, '72 WPBR

11am-3pm - Joe Vogel (29-Hempstead, New York - 2½ years)

'70 WEXY, '72 WLIZ, '72 WPBR

3-7pm - Jim Cayson (32-Tupelo, Mississippi - 13 years)

'54 WTUP, '61 AFRTS, '70 WJNO,

'71 WPOM, '72 WPBR

8pm-midnight - Frank Chester (38-Selma, Alabama - 14 years)

'68 WJNO, '69 WQXT, '70 WXVI, '72  
WPBR

WJNO, 1500 North Flagler Drive, West Palm Beach, Florida 33402 (305) 832-3638

Format: MOR

Freq: 1230 Power: 250

Owner: Walter-Weeks Broadcasting, Inc.

Total Employees: 17

General Manager: Robert L. Hoffer

Station Manager: Robert L. Hoffer

Sales Manager: Larry Baronoff

Policy: 50% current singles, 50% album cuts.

Program Director: Ray Edwards

Music Director: George Barber

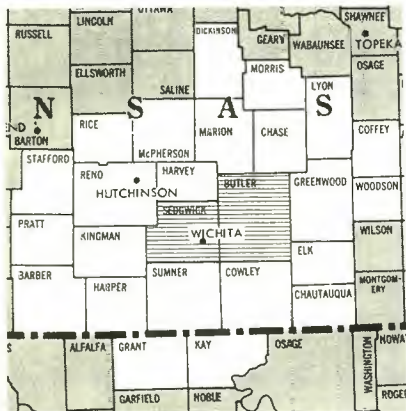
News Director: Steve Armstrong (2)

Chief Engineer: Curtis Brinson

Head of Accounting: Hilda Garnet

Age Target: 21 and up

# WICHITA



Wichita, Kansas, Market Rank: 71st, Population: 426,000, 6% Black.

**ECONOMY:** Based on three categories: aircraft, agriculture and oil. Some 50,000 people are involved in the aircraft industry. This is the home of Boeing, Cessna, Beechcraft and Lear. From manufacturing to making instruments to ferrying planes this is the city's most important industry. Heavy livestock market here, second only to Kansas City. Plenty of grain is stored here in one of many elevators — western Kansas — very important grain area. Many independent oil drillers are located here, including Derby and Vickers. Plenty of area oil production. Wichita State (13,000), Friends University (2,000) and Sacred Heart College (1,500) are located here, likewise, McConnell AFB (15,000). Wichita is the largest city in Kansas, retailing also important here.

**PEOPLE:** Still plenty of conservatism here but it's beginning to change as evidenced by last election. Old city commission (they kept "Hair" from playing) was heavily defeated by liberals. City is well educated with so many engineers, etc. A mixture of locales also. Police are super conservative.

**COST OF LIVING:** Fairly low. Nice one bedroom is \$125. Plenty of

housing available. Food is lower, gasoline low. Jocks make \$425 to \$800. (One exception makes \$20,000). Average Top 40 jock makes \$650.

AM		
KAKE	MOR	1240
KEYN	Top 40	900
KFDI	Country	1070
KFH	Talk/News	1330
KLEO	Top 40	1480
KWBB	MOR	1410

FM		
KARD	Beautiful	107.3
KBRA	MOR	97.9
KEYN	Simul W/AM	103.7
KFDI	Country	101.3

## SPOTLIGHT ON-----

KLEO, 5610 E. 29th Street, Wichita, Kansas 67220, (316) 685-0261

Format: Contemporary

Freq: 1480 Power: 5,000 watts

Owner: Swanco Broadcasting

Total Employees: 19

General Manager: Don O'Malley

Sales Manager: John Hurlbutt

Program Director: Bob Roberts

Music Director: Don B. Williams

Policy: 38 singles, cuts from 10 LPs, cuts from 6 upcoming LPs.

News Director: Bob Wise (3)

Chief Engineer: Earl Russell

Head of Accounting: Wanda Sotreck

Age Target: 13-49

6-10am — Mike Miller (27-Baltimore, Maryland — 10 years)

KOTN, WNOE, WLEE, KOIL

11am-noon — Bob Roberts (31-Grand Island, Nebraska — 13 years)

KKGI, KMMJ, KEWI, WATI, WEBC, KFDI

Noon-3pm — Don B. Wilkens (28-Meridan, Nebraska — 9 years)

'63 KEFW, '67 KLEO

3-7pm — Chuck Stevens (21-Wichita, Kansas — 3 years)

KEWI, '72 KLEO

7pm-midnight — Rick Gannon (28-Wichita, Kansas — 6 years)

WGLB, WAAM, KOAM, '70 KLEO

Midnight-6am — Dave Vass (20-Nickerson, Kansas — 5 years)

KWBW, '72 KLEO

Weekends — Clark Kent

(22-Hutchenson, Kansas — 6 years)  
 KWHK, KWBW, '72 KLEO

KEYN, 357 West Central, Wichita,  
 Kansas 67203, 942-4222  
 Format: Top 40  
 Freq: 103.7 Power: 58,000 watts  
 Owners: Lowell Denniston, Robert D.  
 Freeman and Gary Denniston  
 General Manager: Robert D. Freeman  
 Station Manager: Robert D. Freeman  
 Sales Manager: Gary L. Richards  
 Program Director: Dave Biondi  
 Music Director: Charlie Cusack  
 Policy: About 60 singles and 25 LP  
 cuts, 2-3 oldies per hour. Open promo  
 policy.  
 News Director: Steve McIntosh  
 Chief Engineer: Origin Friesen  
 Head of Accounting: Bertis Hall  
 Age Target: 18-34

6-9am — Roger Mundy (25-Wichita,  
 Kansas — 4 years)  
 '68 KLEY, '69 KEYN, '69 KTVH, '71  
 KSTT, '72 KEYN  
 9am-noon — Charlie Cusack  
 (24-Oklahoma City, Oklahoma — 4  
 years)  
 '69 KOSG, KLPR/KJAK, KOCY, '70  
 KXLS, '72 KKNG, '72 KEYN  
 Noon-3pm — Doug Shane (22-Wichita,  
 Kansas — 2½ years)  
 KMWU, KATN-KBBK, '70 KEYN  
 3-6pm — Dave Biondi (27-Wichita,  
 Kansas — 11 years)  
 KRIZ, KROZ, KJOE, KENR, KRBE,  
 KEWI, KEYN  
 6-10pm — Jack Diamond  
 (23-Coffeerville, Kansas — 2½ years)  
 KRBB, KEWI, WMOB, WGOW, KEYN  
 10pm-2am — Ron Taylor (18-Wichita,  
 Kansas — 1½ years)  
 KEYN  
 2-6am — Pat Clark (21-Enid,  
 Oklahoma — 1 year)  
 KEYN

KFDI, Box 1402, Wichita, Kansas  
 76201, (316) 838-3377  
 Format: Country  
 Freq: 101.2 Power: 100,000 watts  
 Owner: Great Empire Broadcasting  
 Co. of Wichita  
 Total Employees: 40  
 General Manager: F.F. Lynch  
 Station Manager: F.F. Lynch  
 Sales Manager: Michael C. Oatman  
 Program Director: Shelly Davis

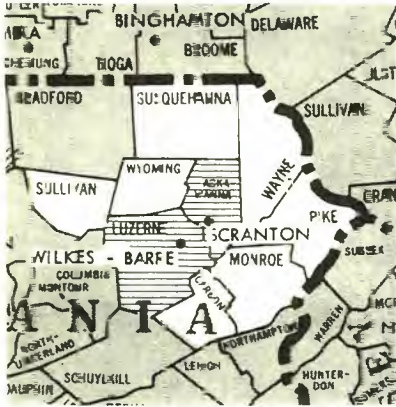
Music Director: John R. Jolly  
 Policy: Current singles and LP cuts 4  
 times an hour. Remainder of music is  
 LP cuts. Current singles and LP cuts  
 about 100 — Open promo policy.  
 News Director: Joe Montgomery (8)  
 Chief Engineer: Jan Sundquist  
 Head of Accounting: Ben Witherspoon  
 Age Target: 18-49

8am-noon — Shelly Davis  
 (24-Levittown, Pennsylvania — 9  
 years)  
 WAAT, WPAZ, WHAT, WMID, WRCP,  
 '71 KFDI  
 6-8am — Ol' Mike (Oatman)  
 (33-Marfa, Texas — 15 years)  
 KHEY, '64 KFDI  
 Noon-5pm — John Jolly (26-Tulsa,  
 Oklahoma — 6 years)  
 KPTS, KRAV, KOME, '72 KFDI  
 5-6pm — Terry Burford (35-Spring  
 Hill, Louisiana — 17 years)  
 KOSY, KCIJ, KBSF, '66 KFDI  
 6pm-midnight — Steve Schiffner  
 (27-Alva, Oklahoma — 7 years)  
 KNOR, KWPR  
 Midnight-6am — Buddy Nichols  
 (43-Harrison, Arkansas — 15 years)  
 KANS, KWBB, KSIR, KBYE, KOME,  
 KOOO, '67 KFDI

KAKE, 1500 North West Street,  
 Wichita, Kansas 67201, 943-4221  
 Format: MOR  
 Freq: 1240 Power: 5,000  
 Owner: KAKE Radio & TV, Inc.  
 General Manager: Martin Umanski  
 Station Manager: Frank Gunn  
 Sales Manager: G.A. Wiles  
 Program Director: Scot Michels  
 Music Director: Gene Rump  
 Policy: 25 Singles, 15 LP cuts, heavy  
 into oldies.  
 News Director: Charles Duncan (7)  
 Chief Engineer: Harold Newby  
 Head of Accounting: Arnold Wedel  
 Age Target: 25-50

6-10am — Gene Rump (26-Tipton,  
 Indiana — 10 years)  
 WTHI  
 10am-3pm — John Myers  
 (24-Columbus, Ohio — 2 years)  
 3-6pm — Scot Michels  
 (41-Philadelphia, Pennsylvania — 20  
 years)  
 6pm-midnight — Ed Brady  
 (22-Canton, Ohio — 5 years)

# WILKES BARRE



Wilkes Barre-Scranton, Pennsylvania; Market Rank: 49th, Metro Population: 625,000, Total Population: 900,000  
 Ethnic Breakdown: Black - 2.1%  
**HISTORY:** Situated in northeast Pennsylvania, 100 miles north of Philadelphia and near the Pocono Mountains. The greater Wilkes Barre area is "comin' back" following the devastation of Hurricane Agnes which virtually wiped out the immediate area. The area is dotted with winter funtime features like ski resorts and snowmobile trails. The Poconos feature hundreds of natural lakes to delight fishermen and hunters alike. The W-B/Scr. area began as the "hard coal center of the world."  
**ECONOMY:** With the death of the coal industry, the area had to build over again economically. This it did during such industry as RCA, Topps Chewing Gum World Headquarters, Foster-Wheeler Corp., Corning-Illinois and the world's largest pencil company, Eberhart-Fabor.  
**COLLEGES, UNIVERSITIES, ARMY BASES OR OTHER INSTITUTIONS:** The area has many fine colleges in Wilkes and Kings, the University of Scranton, plus numerous community colleges and Marywood and Misericordia University for women. The total college community in the area numbers near 75,000. Also

Tobyhanna Army depot employs nearly 20,000 residents.

**THE PEOPLE:** The area is rather conservative, however, oddly enough the porno flicks are alive and well, same for adult book stores, etc.

AM		
WARM	MOR	590
WBAX	Solid Gold	1240
WBRE	MOR	1340
WEJL	Big Band	630
WGBI	Country	910
WICK	Talk	1400
WILK	Progressive	980
WNAK	MOR	730
WPTS	Religious	1540
WSCR	Top 40	1320

FM		
WBRE		98.5
WEJL	Contemporary	107.1
WGBI		101.3
WDDL	Beautiful	104.9
WYZZ	Beautiful/Class.	92.9

## SPOTLIGHT ON-----

WEJL, 149 Penn Avenue, Scranton, Pennsylvania 18503, (717) 346-6555  
 Format: MOR

Freq: 630 Power: 500 watts

Owner: Scranton Times

Station Manager: Hugh J. Connor

Sales Manager: Robert O'Hara

Program Director: William Longworth

Policy: Standards

News Director: Jack Griswold (5)

Chief Engineer: Willard Slutter

Age Target: 25-up

6-10am - Joe Silva (38-Scranton, Pennsylvania - 19 years)

WICK, WNEP, WSCR

10:30am-noon - Jack Griswold (45-Amersdam, New York - 23 years)

Noon-5pm - Barry Connor (28-Scranton, Pennsylvania - 6 years)

WDAX

5-7pm - Radio Time

WILK, 88 N. Franklin Street, Wilkes Barre, Pennsylvania 18701, (717) 824-4666

Format: Top 40

Freq: 980 Power: 5,000 watts

Owner: Wyoming Valley Broadcasting

Total Employees: 26

General Manager: Roy E. Morgan



Station Manager: Roy E. Morgan  
 Sales Manager: Lee Vincent  
 Program Director: Don Bruce  
 Music Director: Don Bruce  
 Policy: Top 40 with 10 hitbounds  
 along with 5 LPs.  
 News Director: David DeCosmo  
 Chief Engineer: Ronald Balonis  
 Head of Accounting: Emerson Ramage  
 Age Target: Teens-40

6-10am - Don Bruce (34-Allentown,  
 Pennsylvania - 17 years)

'56 WGPA, '70 WAEB, '63 WILK

10am-2pm - Bill Dennis  
 (26-Winchester, Massachusetts - 9  
 years)

'64 WBRX (Bill MacCormick), '65  
 WCNR (Bill MacCormick), '66 WVAB,  
 '69 WILK

2-6pm - Rick Walker (27-Kingston,  
 Pennsylvania - 9 years)

'64 WPTS, '66 WILK, '68 WRAW, '71  
 WILK

7pm-midnight - Jamie Morgan  
 (28-Forty Fort, Pennsylvania - 4  
 years)

'68 WILK

Midnight-6am - Joe Kaley  
 (22-Shickshinny, Pennsylvania - 3  
 years)

'70 WBRX, '71 WILK

Weekends - Mike Kaye (31-Wilkes  
 Barre, Pennsylvania - 12 years)

'61 WPTS, '65 WILK

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WARM, Box 590, Avoca, Pennsylvania  
 18641, (717) 346-4646

Format: Top 40

Freq: 590 Power: 5,000 watts

Owner: Susquehanna Broadcasting Co.

Total Employees: 37

General Manager: Jack Herr

Sales Manager: Dick Bolen

Program Director: George Gilbert

Music Director: Nancy Gunning

Policy: 70 singles, 25 LPs.

News Director: Jerry Heller (6)

Chief Engineer: Charles Morgan

Head of Accounting: William Goodfello

Age Target: 18-50

6-9am - George Gilbert (Scranton,  
 Pennsylvania - 21 years)

'61 WIBG, '63 WARM (Program  
 Director)

9am-noon - Terry McNulty  
 (Scranton, Pennsylvania - 19 years)

'63 WARM, '56 WSCR, '60 WARM

Noon-3pm - Bill Kelly (Towanda,  
 Pennsylvania - 11 years)

'61 WTTC, '68 WYBG, '69 WMHP, '71  
 WARM

3-7pm - Bob Woody (Pittsburgh,  
 Pennsylvania - 10 years)

'62 WKLN, '69 WSBA, '68 WCRO, '72  
 WARM

7pm-Midnight - Christopher Sky  
 (Philadelphia, Pennsylvania - 3 years)

'69 WAMS, '70 KOX, '72 KRIZ, '72  
 WARM

Midnight-6am - Scott Arthur  
 (Philadelphia, Pennsylvania - 4 years)

'68 KYW, '70 WWDB, '71 WARM

# WILMINGTON



Wilmington, Delaware, Market: No. 58, Metro Population: 508,000, Black Population: 61,884

**ECONOMY:** Wilmington is located in northeastern Delaware at the junction of the Christina and Delaware Rivers 30 miles southeast of Philadelphia. It is a major port of entry to the United States. Fort Christina, as Wilmington was known in 1638, was settled by a group of Swedish and Dutch folk. In 1655, Peter Stuyvesant captured the town for the Dutch. Then, the British in 1664 took possession and during the next 50 years permitted the community to lie out. The city is named after the Earl of Wilmington and was incorporated in 1832. Delaware's state tax laws have attracted many nationally known businesses. Wilmington is an important industrial and commercial city and is also becoming known as a research center. The city is known as the "chemical capital of the world" with several laboratories and in particular E.I. DuPont de Nemours & Co. Important local manufacturers produce such products as vulcanized fiber, leather, rubber hoses, coke products, iron and steel, hosiery, machinery and textiles. General Motors also has a plant in the city.

**PEOPLE:** Wilmington is a "white collar" city mostly with street dress

conservative, but not formal. Flat and harness racing (Pari-mutual betting) are conducted at tracks near Wilmington — flat racing from late May to early August; harness racing from early July to mid-September. Several public and private golf courses and many facilities for tennis. Fresh and salt water fishing available nearby. Theaters include The Playhouse, Longwood Gardens and Robin Hood Theater in Ardentown which is located six miles north of Wilmington. Good dining locations include the DuPont Hotel, Constantious's House of Beef, Columbus Inn, Red Barn, and Winkler's. Dinner at Kent Manor Inn and Tally Ho.

**COST OF LIVING:** One bedroom apartment unfurnished runs \$140 and two bedrooms unfurnished \$175. House, 2 bedroom which are hard to find, run about \$215. Milk runs 99 cents a gallon and gasoline 37.0 and premium 41.9. There is no sales tax in Wilmington. Jocks salaries range from a low of \$125 to a high of \$300 with average top 40 at about \$190.

AM		
WAMS	Top 40	1380
WDEL	Beautiful	1150
WILM	Prog. MOR	1450
WTUX	Beautiful	1290
WNRK	Black	1260
FM		
WJBR	Beautiful	99.5
WSTW	Beautiful	93.7

## SPOTLIGHT ON-----

WAMS, P. O. Box 3677, Wilmington, Delaware 19807, (302) 654-8881

Format: Contemporary

Owner: Rollings Broadcasting

Total Employees: 30

General Manager: Robert Elliott

Operations Manager: Bob Reich

Sales Manager: Richard Hill

Program Director: Gary Kines

Music Director: Gary Kines

Policy: 40-45 singles/10 LPs, 1 LP cut per hour days and 2 per hour at night.

Promo men Tuesday, Wednesday, Thursday by appointment.

News Director: Jim DeSantis (4)

Chief Engineer: Steve Schrand

Age Target: 18-49

# WINSTON-SALEM



Winston-Salem, North Carolina, Market No. 1 SMSA in N.C., No. 60 in USA, Metro Population: 612,600, Total Population: 214,348

Ethnic Breakdown: Black: 47.825

**HISTORY:** In 1766 a group of Pennsylvania Moravians founded the town of Salem. In 1849, the County of Forsyth was established with the town of Winston as the county seat. By vote of both communities in 1913, the City of Winston-Salem was formed. Winston-Salem was then, as now, known as the Twin City. The Salem portion of the city is now known as "Old Salem" and is a registered national historic landmark. Thousands of tourists come to Old Salem annually to view the most completely restored community.

**ECONOMY:** The principal items made in Winston-Salem and Forsyth County are: tobacco products, textiles, furniture, electronic equipment and fabricated metal products. The largest manufacturers are: R.J. Reynolds Tobacco Co. and R.J. Reynolds Industries, Hanes Corporation, Western Electric Company and Joseph Schlitz Brewing Company. In addition to these industrial giants, there are over 230 diversified industries with a total annual payroll of \$250 million.

**COLLEGES, UNIVERSITIES, ARMY BASES OR OTHER INSTITUTIONS:**

North Carolina Schools of the Arts (600), Salem College (557), Wake Forest University (3,615), Winston-Salem State University (1,795), Forsyth Technical Institute, Bowman Gray School of Medicine, Piedmont Bible College, Winston-Salem Bible College, Draughon Business College, Russell's Business College, Winsalm Business College.

**THE PEOPLE:** The people of the Winston-Salem area are perhaps more conservative than some probably because of our church associated beginning. We are, however, forward thinking and progressive in many ways. The city and area has steadily grown since the mid-forties with many new industries locating here. Our politics, where once was almost exclusively one party, is now two party, with members of both parties serving in city and county government.

**TWO RECOMMENDED HOTELS:** Winston-Salem has no hotels, however, we have a good many good motels. The Albert Pick Motor Inn located on I-40 is nearest to Friendship Airport. Downtown we have Holicay Inn Downtowner and Statler-Hilton, all equally good. We are to have (under construction) a Hyatt House which will be really outstanding.

**COST OF LIVING:** Average price for bread: 32 cents, regular gasoline: 38.9 cents, one bedroom apartment with a pool, furnished: \$170, unfurnished: \$135, state sales tax: 3%, state income tax: 3-7%.

**DISC JOCKEYS MAKE:** Lowest: \$115, Highest: \$200, Average: \$160

Greensboro

AM		
WBIG	MOR	1470
WCOG	Top 40	1320
WEAL	Black	1510
WGBG	Country	1500
WPET	Religion	950

FM

WMDE	Country	98.7
WQMG	Progressive	97.1

Winston-Salem

AM		
WAAA	Black	980

WAIR	Top 40	1340
WKBX	Country	1500
WPGD	Religion	1550
WSJS	MOR	600
WTOB	Top 40	1380
FM		
WAAA	Beautiful	107.5
WGPL	Beautiful	93.1
WSJS	Beautiful	104.1
High Point AM		
WHPE	Religion	1070
WMFR	Beautiful	1230
WNOS	Beautiful	1590
FM		
WHPE	Simul w/AM	95.5
WMFR	Simul w/AM	99.5
WNOS		100.3

**SPOTLIGHT ON-----**

WCOG, 4635 Tower Road,  
Greensboro, North Carolina 27410,  
299-0346

Format: Top 40

Freq: 1320 Power: 5,000 watts

Owner: Thomas Radio-TV Enterprises

General Manager: James Poston

Station Manager: James Poston

Sales Manager: Al Troxler

Program Director: Bob Dayton

Music Director: Tom Wall

Chief Engineer: Charlie Stout

Head of Accounting: Beverly Kemp

Age Target: 18-45

6-10am - Scott Lange (26-Chicago,  
Illinois - 8 years)

'64 WNUR, '71 WCOG

10am-3pm - Jimmy Fulmer  
(32-Conway, Arkansas - 10 years)

'63 KCMC, '64 AFRT, '66 WDXI, '70  
WFHG, '70 WCOG

3-7pm - Dusty Durn (26-Greensboro,  
North Carolina - 9 years)

'64 WGBC, '64 WHSL, '65 WAIT, '66  
WPET, '67 WUBE, '69 WTOB, '69  
WCOG

7-11pm - Bob Dayton (25-Riedsville,  
North Carolina - 10 years)

63 WFRC, '65 WUAG, '66 WYPR, '67  
WCOG

11pm-6am - Greg Wells (19-Elmira,  
New York - 3 years)

'70 WBIG, '71 WTOB, '71 WCOG

Weekends - Charlie Russell  
(24-Greensboro, North Carolina - 5

years)

'67 WGWR, '69 WCOG

WKBX, 2614 New Walkertown Road,  
Winston-Salem, North Carolina 27101,  
(919) 724-1507

Format: Modern Country

Freq: 1500 Power: 10,000

Owner: Stuart W. Epperson

Total Employees: 12

General Manager: Curly Howard

Sales Manager: Haywood V. Belton

Program Director: Steve Nelson

Music Director: Steve Nelson

Policy: 54 singles, 2 LP cuts per hour.

Open Promo policy.

News Director: John Johnson (1)

Chief Engineer: Steve Nelson

Head of Accounting: Mary Dail

Age Target: 18-34

6-9am - Eddie Phillips (23-Luverne,  
Alabama - 3 years)

'70 WTBF, '70 WDBM, '71 WZAM,

'72 WDBM, '72 WKBX

9am-1pm - Steve Richards  
(27-Roanoke, Virginia - 9 years)

'63 WHYE, '64 WKWS, '64 WMNA,

'65 WCFV, WPXI, '67 AFRTS, '69

WKYE, '69 WMCT, '70 WSLs, '71  
WKBX

1-6pm - Ed Snow (25-Pilot Mountain,  
North Carolina - 8 years)

'64 WKTE, '66 WYND, '67 WBUY,

'68 WFCM, '69 WKBX

WAIR, P. O. Box 2099,  
Winston-Salem, North Carolina 27102,  
(919) 722-1347

Format: Contemporary

Freq: 1340 Power: 1,000 watts

Owner: Holiday Broadcasting

Total Employees: 15

General Manager: Nick Patella

Station Manager: Nick Patella

Sales Manager: Bill Packer

Program Director: Nick Patella

Music Director: David Bell

Policy: 55 singles plus LPs. Open  
promo man policy.

News Director: Ray Travis (1)

Chief Engineer: Mike Holt

Head of Accounting: Peggy Fennell

Age Target: 18-34

6-10am - Ray Travis (Wilson and  
Tarboro, North Carolina - 10 years)

WAIR

10am-3pm - George Carter

(18-Charlotte, North Carolina - 4 years)

WAIR

3-7pm - David Bell (27-Gastonia, North Carolina - 12 years)

WIST, WSIC, WHCO, WFLB, WFYI, WBNC, WLTC, WGAS, '71 WAIR

7pm-midnight - Oscar Alexander (45-Birmingham, Alabama - 16 years)

WAAA, WOKJ, KOKY, WFLI, WAIR, WAAA, WENZ, WEBB WAIR

Midnight-6am - Kent Newton (18-Winston-Salem, North Carolina

2½ years)

'69 WAIR

WTOB, P. O. Box 5176, Winston-Salem, North Carolina 27103, (919) 723-4353

Format: Contemporary

Freq: 1380 Power: 5,000 watts

Owner: Southern Broadcasting Company

Total Employees: 29

General Manager: Michael J. Ludgate

Sales Manager: Dave Carroll

Program Director: Tommy Walker

Music Director: Buddy Latham

News Director: Wayne Ashworth (4)

Policy: 35 singles plus will play some LP cuts. Open promo man policy but normally seen Tuesday through Friday.

Chief Engineer: Ray Vogler

Head of Accounting: Adnan Cox

Age Target: 18-34

5:30-9am Bill Cox (26-Andover, Virginia - 4 years)

'69 WTFR, '70 WGOI, '72 WISL, '72 WKKE, '71 WISP, '72 WTOB

9am-noon Robert Dale Lackey (25-Roanoke, Virginia - 6 years)

'66 WKBA, '7 & WJLL, '67 WCFX, '67 WPXI, '69 WKYI, '70 WISE, '70 WTOB

Noon-4pm Paul B. Latham (28-Pilot Mountain, North Carolina - 10 years)

'62 WSYD, '64 WKII, '66 K11P, '68 WCOG, '69 WTOB

4-7pm Tommy Walker (31-Rockingham, North Carolina - 15 years)

'57 WKDX, '59 WSSB, '63 WKIX, '71 WTOB

7pm-midnight Willie Edwards (23-Hampton, Virginia - 5 years)

'67 WLPM, '68 WNCR, '69 WTOB

Midnight-5:30am Jay McDaniel

(21-Bennett, North Carolina - 5 years)

'67 WNCA, '69 WYPR, '69 WYCL, '70 WTOB

WSJS, P. O. Box 3018, Winston-Salem, North Carolina 27102, (919) 722-1301

Format: Prog. MOR

Freq: 600 Power: 5,000 watts

Owner: Triangle Broadcasting Corp.

General Manager: Harold Essex

Station Manager: Richard Barron

Sales Manager: Robert Sparrow

Program Director: Bill Brown

Music Director: Bill Brown

Policy: Average about 37 singles with heavy MOR LP play. Open promo policy but prefer calls in front.

News Director: Wayne Willard (3)

Chief Engineer: Leon Lasley

Head of Accounting: Bill Winters

Age Target: 18-50

5-8am, Noon-12:30 Wally Williams (59-Rocky Mount, North Carolina - 35 years)

'37 WFED, '40 WBIG, '48 WCOG, '47 WBBO, '52 WVOI, '54 WSJS

8am-noon, 12:30-1pm Randy Gibson (30-Winston-Salem, North Carolina - 2 years)

'69 WSJS

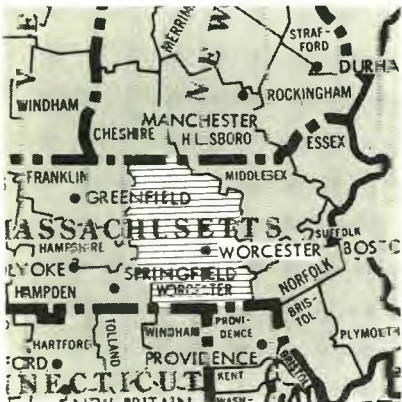
1-3pm, 6-8pm Reese Feltz (42-Winston-Salem, North Carolina - 22 years)

'50 WUNC, '52 WSJS

4-6pm, 8pm-midnight George Lee (33-Huntington, West Virginia - 14 years)

'58 WHTX, '59 WPLH, '60 WAIR, '62 WCHS, '63 WTOB, '67 WSJS

# WORCESTER



37% of the labor force. Population is heavily adult, median age is 35.2  
**COST OF LIVING:** One bedroom furnished apartments run about \$200. Food and gasoline costs are just slightly higher than average. Jocks make anywhere from \$85 to \$325 with the average top forty jock making about \$165.

AM		
WAAB	Top 40	1440
WNEB	MOR	1230
WORC	Top 40	1310
WTAG	MOR	580
FM		
WAAF	Prog. Top 40	107.3
WSRS	Beautiful	96.1

**SPOTLIGHT ON-----**  
**WAAB**, 34 Mechanic Street, Worcester, Massachusetts 01608, (617) 752-5611

Format: Prog. Rock  
 Freq: 107.3 Power: 50,000  
 Owner: George Gray  
 Total Employees: 35  
 General Manager: Richard King  
 Program Director: Bill Schupert  
 Music Director: Mark Woodworth  
 Chief Engineer: Jerry Kopoyan  
 Head of Accounting: Dorothy Matthew  
 Age Target: 18-34

6-11am - Peter Schuck  
 11am-4pm - Mike Gray  
 4-7pm - Mark Woodworth  
 7pm-midnight - Frank Dudgeon  
 Midnight-6am - Jim Taylor

**WTAG**, 20 Franklin Street, Worcester, Massachusetts 01613. 791-5521

Format: MOR  
 Freq: 580 Power: 5,000  
 Owner: Telegram & Gazette  
 Total Employees: 38  
 General Manager: Herbert L. Krueger  
 Executive Director: Robert W. Booth  
 Sales Manager: Herman H. Kramer  
 Program Director: Richard F. Wright  
 Policy: 75-80 singles with about 10% LPs. Open promo policy.  
 Chief Engineer: Elliot A. Browning  
 Age Target: 18-50

5-10am - J. Bruce (30-Boston, Massachusetts - 6 years)  
 '67 WTAG, WCAS, WFLG  
 10am-3pm - Mark Williams

Worcester, Massachusetts, Market Rank: 88th, Population: 647,200, .16% ethnic

**ECONOMY:** Situated in the geographic center of Massachusetts, 29 miles from Boston and 73 miles from Hartford. The industrial base of the city is electronics with insurance and aviation figuring strongly. Norton Industries employ 21,000, Herald Machines employs over 7,000 and Knowles Corp. employs nearly 10,000, to mention a few. Thom McCall Shoes are manufactured here. The "heart of the Commonwealth" boasts the new Worcester Center, third largest indoor mall in the country, which the city just completed at a cost of \$27 million, just part of the \$405 million downtown revitalization. There are six universities here, including Clark, Holy Cross, Assumption and Anna Maria College, totaling some 18,000 students. There are also four junior colleges. The University of Massachusetts Medical School just opened here.

**PEOPLE:** Being an All-American yankee town, the people are conservative, the politics are Republican, the leanings are orthodox. Catholicism predominates. The environment is economically stable. Women, incidentally make up

(34-Lowell, Massachusetts - 13 years)  
 WKOX, WLLH, '69 WTAG  
 3-6pm - Maynard Allen (27-Newton,  
 Massachusetts - 3 years)  
 WHAV, '70 WTAG  
 8:30pm-1am - Dick Smith  
 (46-Greenfield, Massachusetts - 26  
 years)  
 WCOP, WORC, WMTW, WBRY,  
 WHYN, '68 WTAG

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WORC, 8 Portland Street, Worcester,  
 Massachusetts 01608, (601) 799-0581  
 Format: Top 40/Request  
 Freq: 1310 Power: 5,000  
 Owner: Knowles Broadcasting  
 General Manager: Julien Brownstein  
 Sales Manager: Murray Howard  
 Program Director: Norm Laramee  
 Music Director: Jay Stevens  
 Chief Engineer: Don Coleman  
 Age Target: 18-35

6-10am - Christian Hayek  
 (24-Minneapolis, Minnesota - 2 years)  
 '70 LKTF, '72 WORC

10am-2pm - Norm Laramee  
 (25-Pawtucket, Rhode Island - 5  
 years)  
 '68 WKWF, '68 WHIM, '70 WORC

2-6pm - Robert Sardina  
 (36-Wellesley, Massachusetts - 10  
 years)

'62 WTSA, '63 WTIK, '64 WHYN, '65  
 WFFA, '66 WAAB, '68 WORC

6-10pm - Stanley Cape (29-Los  
 Angeles, California - 7½ years)

'68 WTRY, '69 KDKO, '70 KTLK, '70  
 WAAB, '72 WLOB, '72 WORC

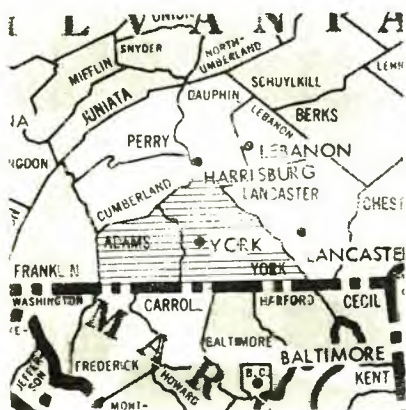
10pm-2am - Clyde Anderson  
 (21-Sterling, Massachusetts - 2½  
 years)

'69 W1WN, '70 WAAF, '71 WORC

2-6am - Robert Suely (25-Storrs,  
 Connecticut - 2 years)

'70 WOGO, '71 WMMW, '71 WORC

# YORK



York, Pennsylvania, Market Rank: 91st. Population: 335,500. Black Population: 7,962

**ECONOMY:** York is the trade and industry center of one of the richest farming areas in the United States. Located just 30 miles southeast of the state capital Harrisburg, in the southeastern part of Pennsylvania. Industry is very big in York, producing such items as equipment for refrigeration and making ice, many kinds of paper, a variety of textile products, cement, lime, candy and furniture. The city is also a leader in making cigars. The original town was laid out in 1741 under the authority of the Penn family, the proprietors of Pennsylvania. After the British took Philadelphia during the Revolutionary War, York served as one of the capitals occupied by the Continental Congress. The Articles of Confederation were accepted in York during the time the congress met, September, 1777 to June, 1778. York became a city itself in 1887. York has a commission form of government and is the county seat of York County.

**PEOPLE:** Being situated in a three-city area, Harrisburg, Hanover and York, the cities seem to depend on each other for the various activities. The concert scene in York is covered by

Harrisburg, and major airline service out of York is also through Harrisburg. Every year the city takes part in the York Interstate Fair which is the second largest fair in Pennsylvania. Four major shopping centers in the area provide plenty of shops.

**COST OF LIVING:** A one bedroom apartment in York furnished will run about \$140 and two bedrooms \$180. To rent a house, two bedrooms, would run in the neighborhood of \$185 to \$200, all depending location. The state has a \$14 license fee on cars as well as a 2.3% tax on wages. With the dairy right in York a gallon of milk direct from the dairy would run you \$1.00 with bread at 35 cents a loaf. Electricity on an average apartment would run about \$24.00 and a first run show is \$2.50. Telephone base price is \$8.00. Jocks salaries run on the average of about \$150 and tops at \$200.

AM		
WNOV	Country	1250
WORK	Black	1350
WSBA	Top 40	910
FM		
WYCR		98.5
WNOV		105.7
WSBA	Beautiful	103.3

## SPOTLIGHT ON-----

WNOV, P. O. Box 1747, York, Pennsylvania 17402, (1-717) 755-1049  
Format: Country

Freq: 105.7 Power: 5,000 watts

Owner: Rust Communication Group

Total Employees: 20

General Manager: S. Robert Ackley

Station Manager: Mark Oflinger

Sales Manager: Ray Young

Program Director: Dave Marino

Music Director: Joe Columbo

Policy: 60 singles/20 LPs. Open promo policy.

Traffic Director: Brenda Ember

Chief Engineer: Forrest Back

Head of Accounting: Carl Faler

Age Target: 25-49

6-10am - Joey Joey (38-New York City, New York - 11 years)

WGLI, WENE, WAEB

10am-2pm - Dave Marino (26-Harrisburg, Pennsylvania - 10 years)



WEEZ, WRAP, WIOO, WFEC, '72

WNOW

2-6pm - Joel Kay (22-Philadelphia, Pennsylvania - 3 years)

WNOW

6pm-midnight - Lou Dark (36-Upper Darby, Pennsylvania - 16 years)

WRAW, WPAZ, WKEN, WILM

Midnight-6am - Danny Reese (22-Delta, Pennsylvania - 2 years)

WNOW

WSBA, P. O. Box 910, York, Pennsylvania 17405, (717) 764-1155

Format: Top 40

Freq: 910 5,000 watts

Owner: Susquehanna Broadcasting Company

VP in Charge: Arthur W. Carlson

Station Manager: Philip K. Eberly

Sales Manager: Chris J. Huber, Jr.

Program Director: Mike McKay

Music Director: Rick Burton

Policy: Promo men by appointment.

News Director: Bill Shepherd

Chief Engineer: Ray Ensminger

Head of Accounting: William Goodfello

Age Target: All ages

6-9am - Harry West (43-Reading, Pennsylvania - 24 years)

WEEU, WCMC, WRAW, WHUM, WARM, KQV

9am-noon - Mike McKay (30-Williamsport, Pennsylvania - 13 years)

WMPT, WSBA, WARM, WGGB, WSBA

Noon-3pm - Rick Burton (25-Forrest, Illinois - 5 years)

WBLE, WKID, WIBM, WSBA

3-7pm - Jackson Armstrong (Lewistown, Pennsylvania - 10 years)

WMRF, WILL, WLEE, WRNC, WCOL, WTTO, WSBA

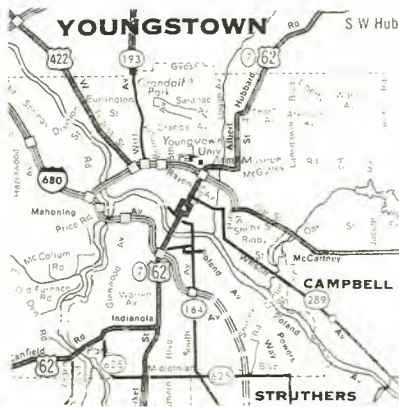
7pm-midnight - Johnny Knight (26-Reading, Pennsylvania - 5 years)

WUNS, WUDO, WMLP, WSBA

Midnight-5:30am Alan St. John (22-Wellsboro, Pennsylvania - 4 years)

WVAM, WAAB, WSBA

# YOUNGSTOWN



Youngstown, Ohio, Metro Population: 140,909, Total Population: 536-003  
**HISTORY:** Youngstown was named for John Young who came from Connecticut in 1797. Discovery of iron ore, coal and limestone led to the construction of the area's first iron furnace in 1803. Population continued to grow. In 1876 the county seat was moved from Canfield to Youngstown. The first steel company within the city was founded in 1892 and Bessemer Steel was developed three years later.  
**ECONOMY:** Besides steels of various types and various steel products, diversified manufactured products include rubber goods, electric lamps, machinery, plant equipment, aluminum chairs, automobiles, aluminum extensions, metal office furniture, rolling mill equipment, automotive parts, steel building specialties, automatic sprinkler systems, leather, paints, plastics, raincoat.  
**COLLEGES, UNIVERSITIES, ARMY BASES OR OTHER INSTITUTIONS:** Youngstown State University (14,000), 910th Troop Carrier Squadron  
**THE PEOPLE:** Politically liberal - little tolerance for obscenity. Progress has been made in pollution control and urban renewal

**TWO RECOMMENDED HOTELS:**  
 Voyager Motor Inn (downtown),  
 Ramada Inn (airport)

**COST OF LIVING:** Average price for bread is 28 cents, regular gasoline: 31.9 cents, one bedroom apartment furnished: \$175, unfurnished: \$150, state sales tax: 4½%, state income tax: 1%

**DISC JOCKEYS MAKE:** Lowest: \$140, Highest: \$300, Average: \$160

**AM**

WBBW	Talk	1240
WFMJ	Top 40	1390
WHHH	MOR	1440
WKBN	Prog. MOR	570
WTCL	MOR	1570
WHOT	Top 40	1330

**FM**

WHOT	Country	101.1
WKBN	Beautiful	98.9
WOOD	Beautiful	93.3

## SPOTLIGHT ON-----

WKBN, 3930 Sunset Boulevard, Youngstown, Ohio 44501. (216) 782-1144

Format: MOR

Freq: 570 Power: 5,000

Owner: WKBN Broadcasting Corp.

Total Employees: 105

General Manager: Warren P. Williamson III

Sales Manager: Carl Glade

Program Director: Don Guthrie

Music Director: Don Guthrie

Policy: 40-45 singles, 5 LPs, 4 oldies per hour. Promo men 12-3pm, Monday-Friday.

News Director: Norm Berger (1)

Chief Engineer: Bernard Wilkins

Head of Accounting: Erma Hines

Age Target: 24-49

6-9am - Cliff Shilling

9am-noon - Don Guthrie

Noon-3pm - Jerry Graham

3-6pm - Jim Robb

7:30pm-1am - Bob Fuller

WHOT, 401 N. Blaine Avenue, Youngstown, Ohio 44505. 746-8464  
 Format: Top 40

Freq: 1330 Power: 1,000 watts

Owner: Golcea Triangle Broadcasting Corp.

General Manager: William Fleckenstein

Station Manager: William Fleckenstein  
 Sales Manager: William Glover  
 Program Director: Dick Thompson  
 Music Director: Dick Thompson  
 Policy: 35-50 singles, no LP cuts -  
 Promo men anytime Tuesday and  
 Thursday  
 News Director: William Clark  
 Chief Engineer: Pete Antolich  
 Head of Accounting: William Berchtold  
 Age Target: 12-49

6 - 9 a m - J o h n n y K a y  
 (40-Youngstown, Ohio - 20 years)

WHOT

9-10am - Dick Thompson (44-Oil  
 City, Pennsylvania - 25 years)

'47 WKRZ, '52 KSON, '56 WJET, '58

WHOT

10am-1pm - A.C. McCullough  
 (24-Youngstown, Ohio - 2 years)

'68 AFRD, '70 WHOT

1-4pm - Boots Bell (40-Cleveland,  
 Ohio - 14 years)

'58 WBUZ, '69 WHOT

4-8pm - Michael D. Richards  
 (23-Gradenhutzen, Ohio - 5 years)

'68 WNIO, '70 WHOT

8pm-midnight - Steve Miller  
 (22-Youngstown, Ohio - 4 years)

'68 WNIO, '70 WHOT

Midnight-6am - Big Al Knight  
 (28-King of Prussia, Pennsylvania - 11  
 years)

'61 WHOT

## OLDIES SERVICE

Almost every radio station in America plays some kind of what is called "oldies"...Where do you get them? Besides the record companies themselves who have packaged some of their hits in oldies albums...or the "Greatest Hits" albums...But some of the older (especially) hits are unavailable to the record companies themselves...so we began some research on where to find the services in the country that specialize in that service...Here's our list...our special thanks to Gideon Mathews for aid in supplying this information.

A catalog by the way is furnished by the majority of these companies on request...

American Record Sales  
 925 Arch St.  
 Philadelphia, Pa. 19107  
 (215) 925-7100  
 Price Range: \$0.25-\$0.60  
 Minimum Order: \$20  
 Condition: Factory fresh

Global Record Sales  
 P.O. Box 287  
 Jenkinstown, Penna. 19130  
 (215) PO 9-0900  
 Price Range: \$0.10-\$0.50  
 Minimum Order: \$20  
 Condition: Factory fresh

Golden Disc Unlimited  
 M. Valle  
 3407 Moray Lane - No. 205  
 Falls Church, Va. 22041  
 Price Range: Bid  
 Condition: Fair to excellent

Goldies Oldies  
 P.O. Box 15040  
 Philadelphia, Pa. 19130  
 Price Range: \$0.25-\$0.58  
 Minimum Order: 100 records in any one  
 price category

House of Oldies  
 267 Bleeker St.  
 New York, N.Y. 10014  
 (212) 243-0500  
 Price Range: \$5-\$20  
 No minimum order  
 Condition: Fair to excellent

Rip Lay  
 P.O. Box 16115  
 San Francisco, Calif. 94116  
 (415) 864-7024  
 Price Range: \$1-\$5  
 Condition: Fair to excellent  
 All records graded

Lee's Music Center  
 6265 S.W. 8th St.  
 Miami, Fla. 33144  
 (305) 264-0791

Price Range: Very expensive  
 No minimum order  
 Condition: Fair to excellent

Lou's Record Room  
 P.O. Box 144  
 N. Miami Beach, Fla. 33160  
 (305) 945-7792

Price Range: \$1-\$10  
 No minimum order  
 Condition: Good to excellent - all records  
 graded - Good Sun product

Nehi Records  
 2525 W. 9th St.  
 Los Angeles, Calif. 90006  
 (213) 380-2644  
 Price Range: \$0.28-\$0.56  
 Minimum Order: 20  
 Condition: Factory fresh

Oldies Unlimited  
 P.O. Box 389  
 Flushing, N.Y. 11352  
 Price Range: \$3-\$20  
 No minimum order  
 Condition: Mostly excellent

Randy's Record Shop  
 Gallatin, Tenn. 37066  
 Price Range: \$1.00  
 No minimum order  
 Condition: Factory fresh

Record Museum  
 1928 Arch St.  
 Philadelphia, Pa. 19103  
 (215) LO 3-7285  
 Price Range: \$1.00  
 Minimum Order: 4 records  
 Condition: Factory fresh

Roy's Memory Shop  
 2312 Bissonnet  
 Houston, Texas 77005  
 (713) 526-5819  
 Price Range: \$2-\$10  
 No minimum order  
 Condition: Fair to excellent - all records  
 graded

Val Shively  
 P.O. Box B  
 Havertown, Pa. 19083  
 (215) FL 2-2320  
 Price Range: \$1-\$25  
 No minimum order  
 Condition: Very good to excellent - all  
 records graded

Village Oldies  
 149 Bleeker St.  
 New York, N.Y. 10012  
 (212) 677-9777  
 Price Range: \$1-\$25  
 No minimum order  
 Condition: Fair to excellent - no catalog  
 furnished-want list



## THE TOWER STILL STANDS

Had you heard  
of these artists  
before 1972?

RASPBERRIES  
SAM NEELY  
RICK SPRINGFIELD  
EDWARD BEAR  
HURRICANE SMITH  
CHRIS HODGE  
J. J. CALE



Capitol

A Capitol Records Company



# THE DIRECTORY

*The following names and addresses are the ones we thought most important for your daily use. We kept it short so you would be able to find information quickly...Radio stations, record companies... etc., etc. Try it, you'd be surprised what's in here.*



## A

## AAA REPRESENTATIVES

683 5th Ave., New York, N. Y.  
(212) 759-6020

## ABC DUNHILL RECORDS

8255 Sunset Blvd., Los Angeles, Calif.  
90048 (213) 651-5530

## ABC—FM SPOT SALES

1330 Avenue of Americas, New York,  
N. Y. 10019 (212) LTI-7777

## ACUFF—ROSE PUBLISHING

2510 Franklin Rd., Nashville, Tenn.  
37204 (615) 297-8591

## ADVERTISING &amp; MARKETING

## RESEARCH LIBRARY

1709 W. Eighth St., Los Angeles, Calif.  
90017 (213) 484-1464

## ADVERTISING RESEARCH

## FOUNDATION INC.

3 East 54th St., New York, N. Y., 10022  
(212) 751-5656

## AFFILIATED ADVERTISING

## AGENCIES INTERNATIONAL

516 5th Ave., New York, N. Y., 10036  
(212) 661-5776

AIR CHECK SERVICES CORP. OF THE  
WORLD

Naked City, Roselawn, Ind. 46372  
(219) 987-2000

## AIRLINES — RESERVATIONS

L.A. — American (213) 626-3811  
Continental (213) 776-5000  
Delta (213) 273-1813  
TWA (213) 483-1100  
United (213) 782-7800  
Western (213) 776-2311  
National (213) 246-5696

N.Y. — American (212) 661-4242  
TWA (212) 695-6000  
United (212) 876-3000  
National (212) 697-9000  
Eastern (212) 986-5000

## ALABAMA BROADCASTERS ASSN.

Box 1572, Montgomery, Alabama 36102

## ALASKA BROADCASTERS ASSN.

KFRB, Fairbank, Alaska

## ALITHIA RECORDS

9034 Tonnelle Ave., North Bergen, N. J.  
07047 (201) 869-0600

## ALL—INDUSTRY RADIO

## MUSIC LICENSE COMMITTEE

345 Park Ave., New York, N. Y. 10022  
(212) 593-3000

## ALL PLATINUM RECORDS

96 West St., Englewood, N. J. 07631  
(201) 569-5170

## ALMO MUSIC CORP.

1416 N. La Brea Ave., Hollywood, Calif.  
90028 (213) 464-7581

## ALPHA EPSILON RHO

Washington State Univ., Pullman, Wash.  
99163 (509) 335-3069

## A &amp; M RECORDS

1416 N. La Brea Ave., Hollywood, Calif.  
90028 (213) 469-2411

## AMARET RECORDS

1717 N. Highland Ave., Hollywood,  
Calif. 90028 (213) 466-3361

## AMERICANA OF NEW YORK HOTEL

52nd & 7th Ave., New York, N. Y.  
10019 (212) 581-1000

AMERICAN ASSOC. OF ADVERTISING  
AGENCIES

200 Park Ave., New York, N. Y. 10017  
(212) 682-2500

## AMERICAN COMPOSERS ALLIANCE

170 W. 74th St., New York, N. Y.  
10023 (212) TR-31250

AMERICAN FEDERATION OF  
MUSICIANS (AFM)

641 Lexington Ave., New York, N. Y.  
(212) PL-80600

## AMERICAN FORCES RADIO &amp; T.V.

1016 N. McAdden Pl., Los Angeles,  
Calif. 90038 (213) HO-23301

AMERICAN METEOROLOGICAL  
SOCIETY

45 Bacon St., Boston, Mass. 02108  
(617) 227-2425

AMERICAN SALES & SERVICING  
AGENCY

134 Nassau St., Princeton, N. J. 08540  
(609) 924-2713

AMERICAN SOCIETY OF COMPOSERS,  
AUTHORS & PUBLISHERS (ASCAP)

1 Lincoln Plaza, New York, N. Y.  
10023 (212) 595-3050

- ANTHEM RECORDS**  
 7033 Sunset Blvd., Suite 304,  
 Los Angeles, Calif. 90028  
 (213) 469-5165
- APPLE RECORDS**  
 54 St. James, London, England  
 REGENT - 8230
- APPLE RECORDS**  
 9130 Sunset Blvd., Los Angeles, Calif.  
 90068 (213) 274-7554
- ARB (AMERICAN RESEARCH BUREAU)**  
 4320 Ammendale Rd., Beltsville, Md.  
 20705 (301) 937-3500
- ARIZONA BROADCASTERS ASSN.**  
 Box 7429, Phoenix, Arizona 85011
- ARKANSAS BROADCASTERS ASSN.**  
 Box 1918, Little Rock, Arkansas 72203  
 (501) 375-2545
- ASYLUM RECORDS**  
 9120 Sunset Blvd., Los Angeles, Calif.  
 90069 (213) 278-8510
- ASSOCIATED PRESS**  
 50 Rockefeller Plaza, New York, N. Y.  
 (212) 262-4000
- ATCO RECORDS**  
 1841 Broadway, New York, N. Y.  
 10023 (212) 757-6306
- ATLANTIC RECORDS**  
 1841 Broadway, New York, N. Y.  
 10023 (212) 757-6306
- ATLANTIC — LOS ANGELES**  
 6515 Sunset Blvd., Hollywood, Calif.  
 90028 (213) 461-4591
- AUDIO ENGINEERING SOCIETY**  
 60 E. 42nd St., New York, N. Y. 10017  
 (212) 661-8528
- AUDIOFIDELITY RECORDS**  
 221 W. 57th St., New York, N. Y.  
 10019 (212) 757-7111
- AUDIO MAGAZINE**  
 134 N. 13th St., Philadelphia, Pa. 19107  
 (215) 564-5170
- AUDIT BUREAU OF CIRCULATIONS**  
 123 N. Wacker Dr., Chicago, Ill. 60606  
 (312) CE-67994
- AUDITS & SURVEYS**  
 1 Park Ave., New York, N. Y. 10016  
 (212) 689-9400
- AVCO RADIO SALES**  
 380 Madison Ave., New York, N. Y.  
 10017 (212) 697-4747
- AVCO RECORDS**  
 1301 Ave. of Americas, New York, N. Y.  
 10019 (212) 956-6263
- AVERY KNODEL INC.**  
 555 Madison Ave., New York, N. Y.  
 10022 (212) HA-15600
- AYERS, JAMES S.**  
 615 Peachtree St. NW, Suite 1212,  
 Atlanta, Ga. 30308 (404) 873-2502
- AZZARELLO, CHUCK**  
 133 Curtis St., St. Thomas, Ontario,  
 Canada (519) 631-5682
- B**
- BANG RECORDS**  
 2107 Faulkner Rd. NE, Atlanta, Ga.  
 30324 (404) 325-9810
- BARNABY RECORDS**  
 816 N. La Cienega Blvd., Los Angeles,  
 Calif. 90069 (213) 657-6150
- MORT BASSETT & CO.**  
 551 5th Ave., New York, N. Y. 10017  
 (212) 682-6960
- BEARSVILLE RECORDS**  
 44 E. 50th St., New York, N. Y. 10022  
 (212) 751-7030
- C. K. BEAVER & ASSOC.**  
 2158 Union Ave. Bldg., Memphis, Tenn.  
 38104 (901) 272-7503
- BEECHWOOD MUSIC CORP.**  
 1750 N. Vine St., Hollywood, Calif.  
 90028 (213) 462-6252
- BEL—AIR HOTEL**  
 701 Stone Canyon Rd., West Los  
 Angeles, Calif (213) 472-1211
- BELL RECORDS**  
 6464 Sunset Blvd., Hollywood, Calif.  
 90028 (213) 461-3366
- BELL RECORDS**  
 1776 Broadway, New York, N. Y.  
 10019 (212) 757-6081
- BELWIN—MILLS PUBLISHING**  
 16 W. 61st St., New York, N. Y. 10022  
 (212) 245-1100
- CHARLES BERNARD CO., INC.**  
 730 Fifth Ave., New York, N. Y. 10019  
 (212) 246-7242



- BEVERLY HILLS HOTEL**  
9641 Sunset Blvd., Beverly Hills, Calif.  
(213) 276-2251
- BEVERLY HILLS RECORDS**  
6430 Sunset Blvd., Hollywood, Calif.  
90028 (213) 461-4409
- BEVERLY HILTON HOTEL**  
9876 Wilshire Blvd., Beverly Hills, Calif.  
90210 (213) 274-7777
- BEVERLY WILSHIRE HOTEL**  
9500 Wilshire Blvd., Beverly Hills, Calif.  
90212 (213) 278-7270
- BIG SEVEN MUSIC CORP.**  
17 West 60th St., New York, N. Y.  
10023 (212) 582-4267
- BIG 3**  
7165 Sunset Blvd., Hollywood, Calif.  
90046 (213) 874-4300
- BIG TREE RECORDS**  
555 Madison Ave., New York, N. Y.  
10022 (212) 838-2781
- BILLBOARD MAGAZINE**  
9000 Sunset Blvd., Los Angeles, Calif.  
90069 (213) 273-7040
- BILLY JACK RECORDS**  
10889 Wilshire Blvd., Los Angeles, Calif.  
90024 (213) 478-2075
- BLACKWOOD MUSIC INC.**  
1650 Broadway, New York, N. Y.  
10019 (212) 581-9690
- BLAIR RADIO**  
717 5th Ave., New York, N. Y. 10022  
(212) 752-0400
- CHUCK BLORE CREATIVE SERVICES**  
1606 N. Argyle Ave., Hollywood, Calif.  
90028 (213) 466-9221
- BLUE THUMB RECORDS**  
427 N. Canon Dr., Beverly Hills, Calif.  
90210 (213) 278-4065
- BMI CANADA LTD.**  
41 Valleybrook Dr., Don Mills, Ontario,  
Canada (416) 445-8700
- GUY BOLAM ASSOCIATES, INC.**  
134 Nassau St., Princeton, N. J. 18540  
(609) 924-2713
- BOLLES, GENE, CO.**  
663 Fifth Ave., New York, N. Y.  
(212) 675-5058
- BOLTON/BURNSIDE INT'L LTD.**  
645 Madison Ave., New York, N. Y.  
10022 (212) 371-6400
- BRAND RATING INDEX**  
445 Park Ave., New York, N. Y. 10022  
(212) 832-1800
- BROADCAST ASSOCIATES**  
906 Sunnyside, Chicago, Ill. 60640  
(312) 784-4069
- BROADCAST ENGINEERING  
MAGAZINE**  
1014 Wyandotte St., Kansas City, Mo.  
64105 (913) 888-4664
- BROADCAST/MANAGEMENT  
ENGINEERING MAGAZINE**  
274 Madison Ave., New York, N. Y.  
10016 (212) 685-5320
- BROADCAST MUSIC INC. (BMI)**  
58 1/2 Fifth Ave., New York, N. Y. 10017  
(212) PL-91500
- BROADCAST PIONEERS**  
589 5th Ave., New York, N. Y. 10017  
(212) PL-91500
- BROADCAST REPRESENTATIVES**  
Box 1918, Little Rock, Ark. 72203  
(501) 375-2545
- BROADCASTING MAGAZINE**  
1735 de Sales St. NW, Washington, D. C.  
20036 (202) 638-1022
- BRUNSWICK RECORDS**  
888 7th Ave., New York, N. Y. 10019  
(212) 541-9860
- BUCKLEY RADIO SALES, INC.**  
3 East 54th St., New York, N. Y. 10022  
(212) 832-0404
- BUDDAH RECORDS**  
810 7th Ave., New York, N. Y. 10019  
(212) 582-6900
- GERT BUNCHEZ & ASSOCIATES**  
7730 Carondelet, St. Louis, Mo. 63105  
(314) 862-5250
- BUSBY, FINCH & WOODS, INC.**  
1365 Peachtree St., Atlanta, Ga. 30309  
(404) 892-2901
- BUSINESS RADIO BUYERS GUIDE**  
1900 W. Yale, Englewood, Colo. 80110

## C

- CAESERS PALACE HOTEL  
3570 Las Vegas Blvd. So., Las Vegas,  
Nev. (702) 734-7111
- CALIFORNIA BROADCASTERS ASSN.  
1107 9th St., Sacramento, Calif. 95814  
(916) 444-2237
- CAM-CO BROADCAST MEDIA SALES  
1606 8th Ave. N., Seattle, Wash. 98109  
(206) 284-7062
- CAMPUS MEDIA INC.  
165 W. 46th St., New York, N. Y.  
10036 (212) 245-0950
- THE CANADIAN ASSN. OF BCSTRS.  
85 Sparks St., Room 4035, Ottawa, Ont.  
(613) 233-4035
- CANADIAN FACTS CO. LTD.  
160 Bloor St. E., Toronto 5, Ontario,  
Canada (416) 924-5751
- CANADIAN RADIO-TELEVISION  
COMMISSION  
100 Metcalf St., Ottawa, Ontario, Canada  
(613) 995-7949
- CAPITOL RECORDS  
1750 N. Vine St., Hollywood, Calif.  
90028 (213) 462-6252
- CAPRICORN RECORDS INC.  
535 Cotton Ave., Macon, Ga. 31208  
(912) 745-8511
- CAPRICORN RECORDS  
6515 Sunset Blvd., Hollywood, Calif.  
90028 (213) 462-0784
- CAREER ACADEMY INTERNATIONAL  
HEADQUARTERS  
611 E. Wells St., Milwaukee, Wisc.  
53202 (414) 272-4822
- DAVID CARPENTER CO.  
One Northside 75, Atlanta, Ga. 30318  
(404) 351-6762
- CARTWHEEL RECS INC.  
1204 16th Ave. So., Nashville, Tenn.  
37212 (615) 385-0840
- CASHBOX MAGAZINE  
6565 W. Sunset Blvd., Los Angeles, Calif.  
(213) 469-2966
- CASHBOX MAGAZINE  
119 W. 57th St., New York, N. Y.  
10019 (212) 586-2640
- CAVITT, DON  
6404 Washburn, Minneapolis, Minn.  
55423 (612) 866-7660
- CBS RECORDS  
51 West 52nd St., New York, N. Y.  
(212) 765-4321
- CBS/FM SALES  
51 West 52nd St., New York, N. Y.  
10019 (212) 765-4321
- CENTURY NATIONAL SALES  
65 West 54th St., New York, N. Y.  
10019 (212) 541-9688
- CENTURY PLAZA HOTEL  
Ave. of the Stars and Constellation,  
Century City, Calif. 90069  
(213) 277-2000
- CHALLENGE RECORDS  
9220 Sunset Blvd., Suite 312, Los  
Angeles, Calif. 90069 (213) 273-6860
- CHAPPELL & CO. INC.  
609 Fifth Ave., New York, N. Y. 10017  
(212) 752-4300
- CHELSEA RECORDS  
7033 Sunset Blvd., Los Angeles, Calif.  
90028 (213) 466-9676
- CHENEY, STEVE  
Box 10,000, St. Petersburg, Fla. 33738  
(813) 525-1111
- CHESS/JANUS RECORDS  
9000 Sunset Blvd., Los Angeles, Calif.  
90069 (213) 274-6741
- CHESS/JANUS RECORDS  
1301 Ave. of the Americas, New York,  
N. Y. 10014 (212) 245-7100
- CHIMNEYVILLE RECORDS  
Box 1552, Jackson, Miss. 39205  
(601) 982-4522
- CHISA RECORDS  
7406 So. Western Ave., Los Angeles,  
Calif. 90047
- THE CHRISTAL CO.  
579 Fifth Ave., New York, N. Y. 10017  
(212) 688-4414
- CHRYSLIS RECORDS  
6922 Hollywood Blvd., Hollywood,  
Calif. (213) 461-4751
- CLARK, DICK PRODUCTIONS  
9125 Sunset Blvd., Los Angeles, Calif.  
90069 (213) 278-0311
- MARK CLEMENTS RESEARCH INC.  
516 Fifth Ave., New York, N. Y. 10036  
(212) MU-27455

**CMA — CREATIVE MANAGEMENT ASSOCIATION**

8899 Beverly Blvd., Los Angeles, Calif.  
90048 (213) 278-8899

**CMA — COUNTRY MUSIC ASSOC. INC.**  
700 16 Ave. So., Nashville, Tenn. 37203  
(615) 244-2840

**CMIEL, HENRY S. ASSOCIATES**  
35 E. Wacker Dr., Room 1268, Chicago,  
Ill. 60601 (312) 726-7713

**COHEN, EDWIN H.**  
Box 222, Kendall Sta., Miami, Fla.  
33156 (305) 233-3336

**ROGER COLEMAN, INC.**  
777 Third Ave., New York, N. Y. 10023  
(212) 755-1621

**FRANCO COLOMBO**  
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10023 (212) JU-25300

**COLORADO BROADCASTERS ASSN.**  
Box 18600, Denver, Colo. 80218  
(303) 794-9434

**COLUMBIA RECORDS**  
6430 Sunset Blvd., Hollywood, Calif.  
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**COLUMBIA RECORDS**  
51 West 52nd St., New York, N. Y.  
10019 (212) 765-4321

**COLUMBIA SCHOOL OF BRDCSTING.**  
4444 Geary Blvd., San Francisco, Calif.  
94118 (415) 387-3000

**COOKE, DONALD, INC.**  
520 Fifth Ave., New York, N. Y. 10036  
(212) 682-5844

**COMBINE MUSIC CORP.**  
812 17th Ave. So., Nashville, Tenn.  
37203 (615) 255-0624

**COMMAND RECORDS**  
8255 Beverly Blvd., Los Angeles, Calif.  
90048 (213) 651-5530

**COMMANDER PUBLISHING (ASCAP)**  
1610 N. Argyle Ave., Hollywood, Calif.  
90028 (213) 469-3528

**COMMUNICATIONS GROUP HOME TESTING INSTITUTE**  
50 Maple Place, Manhasset, N. Y. 11030  
(516) 627-7510

**COMMUNICATIONS FUND, INC.**  
2735 Bompert Ave., St. Louis, Mo.  
63144 (314) 968-1900

**COMMUNICATIONS SALES**  
536 Builders Exchange Bldg.,  
Minneapolis, Minn. 55402  
(612) 233-3660

**COMO MUSIC PUBLISHERS (ASCAP)**  
1619 Broadway, Room 403, New York,  
N. Y. 10019 (213) 265-0368

**COMPLAN RESEARCH ASSOC. LTD.**  
1675 Bayview Ave., Toronto 352,  
Ontario, Canada

**COMPOSERS, AUTHORS, & PUBLISHER ASSN. OF CANADA LTD.**  
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Canada (416) 924-4427

**COMPOSERS PRESS INC. (ASCAP)**  
177 East 87th St., New York, N. Y.  
10028 (212) 879-1960

**CON BRIO MUSIC (BMI)**  
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(615) 259-3890

**CONCERT ARTS PUBLISHING CO. (ASCAP)**  
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**CONCORDIA PUBLISHING HOUSE (SESAC)**  
3558 So. Jefferson Ave., St. Louis, Mo.  
68118 (314) 664-7000

**CONN MUSIC CO. INC. (BMI)**  
1619 Broadway, New York, N. Y.  
(212) 247-7626

**CONNECTICUT BROADCASTERS ASSN.**  
15 Highland Prk. Rd., North Haven,  
Conn. 06473 (203) 239-9355

**CONQUISTADOR MUSIC (ASCAP)**  
13640 Pembroke, Detroit, Mich.  
(313) 861-2363

**MARTIN COOPER MUSIC (ASCAP)**  
Box 3705, Beverly Hills, Calif. 90212  
(213) 275-4508

**COPLIN, SAM (BMI)**  
149 Walnut Hill W., Dallas, Texas  
75229 (213) 358-0176

**CORLETT ASSOCIATES**  
506 Park Ave. Bldg., Detroit, Mich.  
48226 (313) 961-3822

**CORRIDOR (SESAC)**  
1226 16 Ave. So., Nashville, Tenn.  
(615) 383-0332

- COSTELLO, FRANK ASSOCIATES  
288 Glen St., Glen Falls, N. Y. 12801  
(518) 793-9686
- DON COSTA PRODUCTIONS INC. (BMI)  
1507 N. Gordon St., Hollywood, Calif.  
90028 (213) 463-5817
- COTILLION RECORDS  
1841 Broadway, New York, N. Y.  
10023 (212) 757-6306
- COURT OF KINGS (BMI)  
1314 Pine St., Nashville, Tenn. 37203  
(615) 244-4259
- COUNTRY MUSIC SALES  
730 Fifth Ave., New York, N. Y. 10019  
(212) 246-7242
- COUNTRYSIDE RECORDS  
15653 Tupper St., Sepulveda, Calif.  
91343 (213) 892-0716
- COUNTRY STEAM MUSIC (BMI)  
Box 2644, St. Louis, Mo. 63116  
(314) 352-4741
- COWLING, CHARLES H.  
8542 Columbus Ave., Sepulveda, Calif.  
91343 (213) 893-9628
- R. S. CRANE CO., INC.  
536 Poplar-Perkins Bldg., 4646 Poplar  
Ave., Memphis, Tenn. 38117  
(901) 683-2431
- CREAM RECORDS  
1112 N. Sherbourne Dr., Los Angeles,  
Calif. 90069 (213) 659-2590
- CREED ASSOCIATES, INC.  
616 Statler Office Bldg., Boston, Mass.  
02116 (617) 482-4845
- CRESCENDO RECORDS  
3725 Crescent St., Long Island City,  
N. Y. 11101 (212) 729-2390
- CRESTED BUTTE RECORDS  
6860 S. Bannock, Denver, Colo. 80120  
(303) 794-6457
- CRITERION MUSIC CORP. (ASCAP)  
6124 Selma Ave., Hollywood, Calif.  
90028 (213) 469-2296
- CROMA MUSIC COMPANY  
37 West 57th St., New York, N. Y.  
10019 (212) 759-8730
- CROSSLEY SURVEYS INC.  
909 Third Ave., New York, N. Y. 10022  
(212) PL-24100
- CROTONA MUSIC (BMI)  
1122 Rhinelander Ave., Bronx, N. Y.  
10461 (212) 892-8290
- CRTC (CANADIAN RADIO—TV  
COMMISSION)  
100 Metcalf St., Ottawa, Ontario  
(613) 232-8211
- CRUPI, SANTO  
1400 Statler Bldg., Boston, Mass. 02116  
(617) 542-0478
- CTI RECORDS  
1 Rockefeller Plaza, New York, N. Y.  
10020 (212) 489-6120
- CUSTERS LAST MUSIC CO. (BMI)  
733 Custer St., Monroe, Mich. 48161  
(313) 242-7942
- CUSTOM RECORDS, INC.  
5915 N. Lincoln Ave., Chicago, Ill.  
60659 (312) 769-4676
- CUSTOM PUBLISHING INC. (BMI)  
5915 N. Lincoln Ave., Chicago, Ill.  
60645 (312) 769-4676
- CUSTOM FIDELITY INC.  
7925 Santa Monica Blvd., Los Angeles,  
Calif. 90046 (213) 654-4522
- CZAR PUBLISHING CO. (BMI)  
410 No. 1st St., Pulaski, Tenn. 38478  
(615) 363-1780
- CFGO  
140 Wellington, Ottawa, Ontario  
(613) 237-0125
- CFRA  
150 Isabella St., Ottawa, Ontario  
(613) 233-6241
- CFRW  
Box 1022, Winnipeg 1, Manitoba  
(204) 947-1211
- CFTR  
13 Adelaide East, Toronto, Ontario  
(416) 362-1441
- CHAM  
Terminal Towers, Hamilton, Ontario  
(416) 528-0181
- CHED  
10006 107th St., Edmonton, Alberta  
(403) 424-2111
- CHLO  
133 Curtis St., St. Thomas, Ontario  
(519) 432-2286

CHNO  
Box 700, Sudbury, Ontario  
(705) 674-6401

CHSJ  
Crown & Union Sts., St. John, New  
Brunswick (506) 657-3410

CHUM  
1331 Yonge St., Toronto 290,  
Ontario (416) 925-6666

CJCH  
2885 Robie St. Halifax, Nova Scotia  
(902) 453-2524

CJME  
P.O. Box 1300, Regina, Saskatchewan  
(306) 527-4191

CJOM-FM  
1150 Ovellette, Windsor, Ontario  
(519) 252-7313

CKEN  
No. 1 Greenville St. Toronto, Ontario  
(416) 923-0921

CKFM  
2 St. Clair Ave. W. Toronto, Ontario  
(416) 924-5711

CKGM  
1310 Greene Ave. Montreal, Quebec  
(514) 931-6251

CKLG  
1005 Richards St. Vancouver, B.C.  
(604) 681-7511

CKLW  
26400 Lauser Rd. Southfield, Mich  
48076

CKOC  
73 Garfield Ave. So. Hamilton, Ont.  
(416) 545-5885

CKPT  
Empress Hotel, Peterborough, Ont.  
(705) 742-8840

CKRC  
300 Carlton St. Winnipeg, Manitoba  
(204) 942-2231

CKSO  
P.O. Box 400 Sudsury, Ontario  
(705) 674-0711

CKVL  
211 Gordon Ave. Yerdon, Montreal  
(514) 766-2311

CKVN  
1900 W. 4th Ave., Vancouver, B. C.  
(604) RE. 1-9222

CKWS  
Box 1140, Calgary, Alberta  
(403) 263-8160

CKY  
432 Main St. Winnipeg, Manitoba

## D

DAN DALTON PRODUCTIONS  
6522 Sunset Blvd. Suite D,  
Hollywood, Ca. 90028  
(213) 461-3531

DARLA MUSIC (ASCAP)  
6381 Hollywood Blvd., Hollywood  
Ca. 90028 (213) 985-9510

DAYBREAK RECORDS INC.  
6725 Sunset Blvd. Hollywood, Ca.  
90028 Suite 504 (213) 464-0262

DB—THE SOUND ENGINEERING  
MAGAZINE  
980 Old Country Rd., Plainview,  
L.I. New York 11803 (516) 433-6530

DECCA  
100 Universal Plaza,  
Universal City, Calif. 91608  
(213) 985-4321

DELIGHTFUL MUSIC PUBLISHING  
200 W. 57th St.  
New York, N.Y. 10019  
(212) 757-6770

DERAM RECORDS  
539 W. 25th St.  
New York, N.Y. 10001  
(212) 675-6060

DEVNEY ORGANIZATION  
347 Madison Ave.  
New York, N.Y. 10017  
(212) 683-5830

DIJON MUSIC (BMI)  
9033 Wilshire Blvd.  
Beverly Hills, Calif. 90211  
(213) 278-8118

WALT DISNEY MUSIC CO. (ASCAP)  
800 Sonora Ave.  
Glendale, Calif. 91201  
(213) 845-3141

- DOHENY MUSIC (BMI)  
1611 N. Doheny Dr.  
Los Angeles, Calif. 90069  
(213) 278-1754
- DOHNEY PUBLISHING CO.  
725 Howse Ave.  
Madison, Tenn. 37115  
(615) 865-0860
- DON MUSIC CO. (BMI)  
2809 Erastus St.  
Houston, Texas 77026  
(713) 673-2611
- DONNA MUSIC PUBLISHING CO. (BMI)  
P.O. Box 113  
Woburn, Mass. 01801  
(617) 933-1474
- DON POW MUSIC CO. (BMI)  
745 W. 7th St.  
Chicago, Ill. 60620  
(312) 651-1010
- DOORLEY & ASSOCIATES  
390 S. Hauser Blvd.  
Los Angeles, Calif. 90036  
(213) 936-8009
- DOORS MUSIC CO. (ASCAP)  
c/o Reitzes & Greene  
1900 Ave. of the Stars  
Los Angeles, Calif. 90067  
(213) 553-5434
- DORA-CLAYTON AGENCY, INC.  
824 Carnegie Bldg.  
Atlanta, Georgia 30303  
(404) 525-7841
- BOB DORE ASSOCIATES, INC.  
6 E. 43rd St.  
New York, N.Y. 10017  
(212) 687-1733
- DORAFLO/BLEU DISQUE PUBLISHING GROUP  
165 W. 74th St.  
New York, N.Y. 10023  
(212) 595-5500
- DOT RECORDS  
6430 W. Sunset Blvd.  
Hollywood, Calif. 90028  
(213) 461-4811
- DOUBLEDAY & CO., INC. (N.Y.)  
3900 Harry Hines Blvd.  
Dallas, Texas 75219  
(214) 521-5580
- DOUGLAS RECORDS  
c/o CBS  
51 W. 52nd St.  
New York, N.Y. 10019  
(212) 765-4321
- DOW JONES NEWS SERVICE  
30 Broad St.  
New York, N.Y.  
(212) 422-3115
- DRAKE HOTEL  
Park Ave. at 56th St.  
New York, N.Y. 10022  
(212) 421-0900
- DRUMMER BOY MUSIC CORP. (ASCAP)  
1619 Broadway, Room 507  
New York, N.Y. 10019  
(212) 246-1990
- DUANE MUSIC (ASCAP)  
c/o Allen Miller  
565 5th Ave.  
New York, N.Y. 10017  
(212) 697-8070
- DUNBAR MUSIC INC. (BMI)  
1133 Ave. of Americas  
New York, N.Y. 10036  
(212) 586-5380
- E**
- EARTH NEWS SERVICE  
24 California St., Room 400  
San Francisco, Calif. 94111  
(415) 362-3045
- ROBERT E. EASTMAN  
1 Rockefeller Plaza  
New York, N.Y. 10020  
(212) 581-0800
- ELEKTRA RECORDS  
15 Columbus Circle  
New York, N.Y. 10023  
(212) 582-7711
- ELEKTRA RECORDS  
962-N. La Cienega Blvd.  
Los Angeles, Calif. 90069  
(213) 655-8280
- ELKINS INSTITUTE  
2603 Inwood Road  
Dallas, Texas 75235  
(214) 357-4001

## ENRICO'S RESTAURANT

504 Broadway  
San Francisco, Calif.  
(415) 392-6220

## ENTERPRISE RECORDS

98 N. Avalon Ave.  
Memphis, Tenn. 38104  
(901) 278-3000

## EPIC RECORDS

51 W. 52nd St.  
New York, N.Y. 10019  
(212) 765-4321

## EPIC RECORES

6430 Sunset Blvd., Hollywood, Calif.  
90028 (213) 466-2481

## EVOLUTION RECORDS

888 7th Ave.  
New York, N.Y. 10019  
(212) 582-6855

## F

## FAME RECORDS, INC.

603 E. Avalon Ave.  
Muscle Shoals, Ala. 35660  
(205) 381-0801

## FAMOUS MUSIC CORPORATION

1 Gulf & Western Plaza  
New York, N.Y. 10023  
(212) 333-3433

## FANTASY RECORDS

10 & Parker Sts.  
Berkeley, Calif. 94710  
(415) 549-2500

## FEDERAL COMMUNICATIONS

COMMISSION  
1919 M St., N.W.  
Washington, D.C.

## FELTIS, HUGH &amp; ASSOCIATES

Tower Bldg.  
Seattle, Wash. 98101  
(206) 623-1868

## FILMORE MUSIC GROUP (ASCAP)

1556 Market St.  
San Francisco, Calif. 42102  
(415) 626-0910

## FINE MUSIC HI-FI BROADCASTERS

10 Fiske Place-Suite 411-15  
New York, N.Y. 10550  
(914) 668-3534

## FIRST TENNESSEE CORP. (ASCAP)

1350 Commerce Title Bldg.  
Memphis, Tenn. 38103  
(901) 525-1671

## FRED FISHER MUSIC CO., INC. (ASCAP)

1619 Broadway  
New York, N.Y. 10019  
(212) 586-1504

## FLEETWOOD MUSIC, INC. (BMI)

10333 W. McNichols  
Detroit, Mich. 48221  
(313) 861-3100

## JAMES C. FLETCHER, JR.

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New York, N.Y. 10036  
(212) 246-4084

## FLORIDA ASSN. OF BCSTRS

Box 14444  
Gainesville, Fla. 32601  
(904) 372-0708

## FLYING DUTCHMAN PROD. LTD.

1841 Broadway  
New York, N.Y. 10023  
(212) 489-9191

## FOLKLORE PRODUCTIONS INC.

(ASCAP)  
176 Federal St.  
Boston, Mass. 02110  
(617) 482-1827

## FORD MUSC PUB. CO. (ASCAP)

353 W. 57th St.  
New York, N.Y. 10019  
(212) 581-5516

## FORJOE-TV, INC.

500 Fifth Ave.  
New York, N.Y. 10036  
(212) 244-0552

## FORREST HILLS MUSIC INC. (BMI)

1609 Hawkins St.  
Nashville, Tenn. 37206  
(615) 244-1060

## FOUR STAR CO., INC. (BMI)

9220 Sunset Blvd., Suite 312  
Los Angeles, Calif. 90069  
(213) 278-1780

## THE HARRY FOX AGENCY, INC.

110 E. 59th St.  
New York, N.Y. 10022  
(212) 751-1930

- SAM FOX PUBL'G CO., INC. (ASCAP)  
1540 Broadway  
New York, N.Y. 10036  
(212) 247-3890
- F.T.C. (FEDERAL TRADE COMMISSION)  
Pennsylvania Ave. at 6th St., N.W.  
Washington, D.C.  
(202) 963-1110
- MICHAEL FULFORD CO., INC.  
200 E. 42nd St.  
New York, N.Y. 10017  
(212) 682-4070
- FULLNESS MUSIC CO. (BMI)  
6922 Hollywood Blvd., Suite 316  
Hollywood, Calif. 90028  
(213) 461-3807
- G**
- GALAXY MUSIC CORP. (ASCAP)  
2121 Broadway  
New York, N.Y. 10023  
(212) 874-2100
- AL GALLICO MUSIC CORP (BMI)  
65 W. 55th St.  
New York, N.Y. 10019  
(212) 562-1368
- GAMBLE RECORDS  
1650 Broadway  
New York, N.Y. 10019  
(212) 757-2750
- J. C. GATES & Co.  
1717 N. Highland Ave., Suite 806  
Los Angeles, Calif. 90028  
(213) 462-6839
- GATEWAY REPS., INC.  
Gateway Towers  
Gateway Center  
Pittsburgh, Penna. 15222  
(412) 281-2116
- GENTRY LTD. (ASCAP)  
8961 Sunset Blvd., Room E  
Los Angeles, Calif. 90069  
(213) 273-8345
- GEORGIA ASSN. OF BCSTRS.  
67 Peachtree Park Dr., N.W.  
Atlanta, Georgia 30359  
(404) 351-7111
- GILBREATH ASSOCIATES  
6505 Wilshire Blvd.  
Los Angeles, Calif. 90048  
(213) 651-0660
- GNP CRESCENDO RECORDS  
9165 Sunset Blvd.  
Los Angeles, Calif. 90069  
(213) 275-1108
- GORDY RECORDS  
6464 Sunset Blvd.  
Hollywood, Calif. 90028  
(213) 461-3011
- EUGENE GRAY F. CO.  
1012 Baltimore Bldg., Suite 702  
Kansas City, Mo. 64105  
(816) 471-5502
- GREAT AMERICAN MUSIC MACHINE  
3700 S. Jason St.  
Englewood, Colo. 80110  
(303) 761-3692
- GREATER NEW YORK RADIO  
509 Madison Ave.  
New York, N.Y. 10022  
(212) 752-1455
- GREEN BOTTLE RECORDS  
7033 Sunset Blvd.  
Hollywood, Calif. 90028  
(213) 464-5122
- GREEN DOOR MUSIC  
P.O. Box 9470  
Fort Worth, Texas 76107  
(817) 338-1212
- HERBERT E. GROSKIN & CO.  
310 Madison Ave.  
New York, N.Y. 10017  
(212) 986-4366
- GROUP 88 MUSIC (ASCAP)  
P.O. Box 8190  
Universal City Plaza  
University City, Calif. 91808  
(213) 787-3344
- GROUP ONE RADIO LTD.  
3322 W. Peterson Ave.  
Chicago, Ill. 60645  
(312) 478-5544
- GRUNT RECORDS  
P.O. Box 99387  
San Francisco, Calif. 94109  
(415) 221-7410
- GSF RECORDS  
888 7th Ave.  
New York, N.Y. 10019  
(212) 489-7030
- GUIDE POST RESEARCH  
1304 Chamber of Commerce Bldg.  
Pittsburgh, Penna. 15219  
(412) 471-8507



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- HALL OF FAME MUSIC CO. (BMI)  
P.O. Box 921  
Beverly Hills, Calif. 90213  
(213) 276-2726
- HARDY RADIO & TELEVISION LTD.  
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Toronto, Ontario, Canada  
(416) 363-9433
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c/o PTA, INC  
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Encino, Calif. 91316  
(213) 652-9810
- HARMONIC SOUNDS INC. (BMI)  
1482 Felix Dr.  
Columbus, Ohio 43207  
(614) 491-1461
- T. B. HARMS CO. (ASCAP)  
100 Wilshire Blvd.  
Santa Monica, Calif. 90401  
(213) 871-0911
- HAWAIIAN ASSN. OF BCSTRS.  
1290 Ala Moana  
Honolulu, Hawaii 96814  
(808) 537-3991
- HEAVY MUSIC INC. (BMI)  
1301 Ave. of Americas  
New York, N.Y. 10019  
(212) 245-7100
- JOHN J. HENDERSON & ASSOC., INC.  
800 Second Ave.  
New York, N.Y. 10017  
(212) 661-2420
- HI RECORDS  
308 Poplar Ave.,  
Memphis, Tenn. 38103  
(901) 948-8776
- HICKORY RECORDS  
2510 Franklin Rd.  
Nashville, Tenn 37204  
(615) 297-8558
- HILL & RANGE SONGS INC. (BMI)  
241 W. 72nd St.  
New York, N.Y. 10023  
(212) 724-9500
- HILMER PUBL'G CO. INC. (BMI)  
c/o Rosenfeld, Meyer & Susman  
9601 Wilshire Blvd.  
Beverly Hills, Calif. 90212  
(213) 271-9144
- BOB HIX CO., INC.  
280 Columbine St., Denver, Colo.  
80206 (303) 377-6526
- R. A. HODGE (ASCAP)  
c/o Hodge & Zureig  
273 Page St., San Francisco, Calif.  
94102 (415) 864-5100
- C. E. HOOPER  
420 Lexington Ave., New York, N. Y.  
(212) 532-7725
- HOOPER-HOLMES BUREAU INC.  
170 Mt. Airy Rd., Basking Ridge, N. J.  
(201) 766-5000
- HOPEWELL, GEORGE T., INC.  
Box 1000, Oceanside, N. Y. 11572  
(212) 532-3783
- HORN OF PLENTY INC. (ASCAP)  
9100 Tonnelle Ave., North Bergen, N. J.  
07047
- HOT WAX RECORDS  
1800 Argyle, Hollywood, Calif. 90028  
(213) 469-8186
- HOUSE OF GOLD MUSIC INC. (BMI)  
813 16th Ave. So., Nashville, Tenn.  
37203 (617) 244-6017
- HOUSE OF REPRESENTATIVES INC.  
9 East 46th St., New York, N. Y. 10017  
(212) 687-5776
- BERNARD HOWARD & CO., INC.  
345 Park Ave., New York, N. Y. 10022  
(212) 421-4900
- HR/STONE RADIO REPRESENTATIVES,  
INC.  
277 Park Ave., New York, N. Y. 10017  
(212) 922-2900
- HUMAN FACTORS  
B-8 Hillside Manor, New Hyde Park,  
L. I., N. Y. 11040 (516) PI-20500
- HURLEY, WILLIAM L.  
730 2nd Ave. So., Minneapolis, Minn.  
55402 (612) 333-7725
- HYETT, HARRY S. CO., INC.  
630 Baker Bldg., Minneapolis, Minn.  
55402 (612) 339-7179

**I**

IDAHO STATE BCSTRS. ASSN.  
Box 884, Boise, Idaho 83701  
(208) 375-7277

ILLINOIS BCSTRS. ASSN.  
726 S. College St., Springfield, Ill. 62704  
(217) 544-0401

IMPRESS RECORDS  
7925 Santa Monica Blvd., Hollywood,  
Calif. 90046 (213) 654-4522

INDIANA BCSTRS. ASSN.  
4560 Knollton Rd., Indianapolis, Ind.  
46208 (317) 926-6426

INSTITUTE OF BROADCAST ARTS  
8900 N. Central Ave., Phoenix, Ariz.  
85020 (602) 944-3377

INTEGRIT MUSIC CORP. (ASCAP)  
400 Madison Ave., New York, N. Y.  
10017 (212) 688-9250

INTERCOLLEGIATE BROADCASTING  
SYSTEM  
Box 592, Vail Gate, N. Y. 12584  
(914) 565-8740

INTERCONTINENTAL SERVICES LTD.  
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(212) 986-0820

IFA (INTERNATIONAL FAMOUS  
AGENCY)  
9255 Sunset Blvd., Los Angeles, Calif.  
90069 (213) 273-8811

IFA (INTERNATIONAL FAMOUS  
AGENCY)  
1301 Ave. of Americas, New York, N. Y.  
(212) 956-5800

INTERNATIONAL MUSIC COMBINE  
(BMI)  
c/o Ed Sherman, 16000 Ventura Blvd.,  
Suite 202, Encino, Calif. 91316  
(213) 981-4545

IOWA BROADCASTERS ASSN.  
Iowa State University, Ames, Iowa  
50010 (515) 294-4340 or 232-1449

IVY NETWORK CORP.  
242-A Yale St., New Haven, Conn.  
06520 (203) 787-0711

**J**

JACK MUSIC INC. (BMI)  
Box 1333, Nashville, Tenn. 37202  
(615) 383-0330

JA—MA MUSIC (ASCAP)  
5611 Melrose Ave., Hollywood, Calif.  
90038 (213) 460-5103

DICK JAMES MUSIC INC. (BMI)  
1780 Broadway, New York, N. Y.  
10019 (212) 581-3420

JAMIE/GUYDEN DIST. CORP.  
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19123 (215) 232-8383

JAMIE MUSIC PUBL'G CO. (BMI)  
919 N. Broad St., Philadelphia, Pa.  
19123 (215) 232-8383

THE JENKS PUBL'G CO. (BMI)  
Box 5078-W, Wilkes-Barre, Pa. 18710  
(717) 287-3255

JEWELL RECORDS CORP.  
728 Texas St., Shreveport, La. 71163  
(318) 422-7182/0195

JOBETE MUSIC CO. INC. (ASCAP)  
2457 Woodward Ave., Detroit, Mich.  
48201 (313) 965-9250

JOLLY ROGERS RECORDS  
7165 Sunset Blvd., Los Angeles, Calif.  
90046 (213) 874-0180

JOLLY ROGER RESTAURANT  
6430 Sunset Blvd., Los Angeles, Calif.  
90028 (213) 461-3191

JULIE PUBL'G CORP. (ASCAP)  
Mark 128 Office Park, Suite L02,  
140 Wood Rd., Braintree, Mass. 02184  
(617) 848-0525

JUST SUNSHINE RECORDS  
Gulf & Western Plaza, New York, N. Y.  
10023 (212) 245-7777

## K

## KAISER BROADCASTING

300 Park Ave., New York, N. Y. 10022  
(212) 759-1100

## KAMA SUTRA RECORDS

810 Seventh Ave., New York, N. Y.  
10019 (212) 582-6900

## KANGAROO MUSIC INC. (BMI)

c/o Goldberg & Gershon  
545 5th Ave., New York, N. Y. 10017  
(212) 661-7132

## KANSAS ASSN. OF BCSTRS.

408 Petroleum Bldg., Wichita, Kan.  
67202 (316) 265-8523

## KAPP RECORDS

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Calif. 91608 (213) 985-4321

## KARELO MUSIC CO. (BMI)

3215 Ave. H., Brooklyn, N. Y. 11210  
(212) 859-8116

## KATZ RADIO

245 Park Ave., New York, N. Y. 10017  
(212) 972-2100

## KELK MUSIC PUBL'G INC. (BMI)

439 Wiley Ave., Franklin, Pa. 16323  
(814) 432-4633

## KELTON INC. (ASCAP)

68 Memorial Hwy., New Rochelle, N. Y.  
10801 (914) 633-6059

## KENTUCKY BROADCASTERS ASSN.

Louisiana State Univ., Baton Rouge, La.  
70803 (504) 388-6188

## KENTUCKY RADIO SALES—SO.

Box 23017, Louisville, Ky. 40223  
(502) 245-0555

## KENWOOD MUSIC (BMI)

135 E. 44 St., Suite 409, New York,  
N. Y. 10017 (212) 986-5414

## KERRADIO

41 W. 53rd St., New York, N. Y. 10019  
(212) 246-7043

## KETTELL—CARTER, INC.

118 Newbury St., Boston, Mass. 02116  
(617) 536-1966

## KING RECORDS

3557 Dickerson Rd., Nashville, Tenn.  
37207 (615) 228-2575

## KIRBY—NONA, CO. INC.

518 Statler Office Bldg., Boston, Mass.  
02116 (617) 482-6117

## KNIGHT QUALITY STATION SALES

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Boston, Mass. 02215 (617) 262-1950

## KOKO RECORDS

98 N. Avalon Ave., Memphis, Tenn.  
38104 (901) 278-3000

## KAAY

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(515) 375-5311

## KABC

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Calif. (213) 66-1240

## KACY

Box 1520, Port Hueneme, Calif. 93041  
(805) 488-3551

## KADI

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(314) WO-81900

## KAKC

KAKC Bldg., 51st & South Peoria,  
Tulsa, Okla. 74101 (918) 743-9877

## KALE

Box K, TRI Cities, Richland, Wash.  
99362 (509) 547-3388

## KALL

312 E. South Temple, Salt Lake City,  
Utah 84111 (801) 364-3561

## KALO

Box 7127, Little Rock, Ark. 72205  
(515) 664-2525

## KAMP

Box 1018, El Centro, Calif. 92243  
(714) 352-2277

## KARM

Box 669, Fresno, Calif. 93704  
(209) 237-4791

## KASH

Box 1600, Eugene, Ore. 97401  
(503) 345-3357

## KAFY

Box 6128, Bakersfield, Calif. 93306  
(805) 366-4411

## KATA

Box 1, Arcata, Calif. 95521  
(707) 822-4818

## KATZ

Arcade Bldg., 312 Oliver St., St. Louis,  
Mo. 63101 (314) 241-6000

## KAUM—FM

1505 Fanin Bank Bldg., Houston, Tex.  
77025 (713) 748-3980

## KAYC

Box 870, Beaumont, Tex. 77701  
(713) 833-9421

## KAYQ

424 Nichols Rd., Kansas City, Mo. 64112  
(816) 753-7707

## KBFW

Box D, Bellingham, Wash. 98225  
(206) 734-8555

## KBIG

7755 Sunset Blvd., Los Angeles, Calif.  
90046 (213) 874-7700

## KBIM

Box 910, Roswell, N. M. 88201  
(505) 622-2120

## KBOX

9900 McCree Rd., Dallas, Tex. 75238  
(214) 348-3800

## KBUC

3642 E. Houston St., San Antonio, Tex.  
78220 (512) 222-9191

## KBUY

Box 2049, Ft. Worth, Tex. 76101  
(817) 926-4606

## KBZY

Box 308, Salem, Ore. 97308  
(503) 364-6748

## KCAC

2106 N. 24th St., Phoenix, Ariz. 85008  
(602) 253-6331

## KCAP

9 North Last Chance, Helena, Mont.  
59601 (406) 442-4490

## KCBQ

Box 1629, San Diego, Calif. 92112  
(714) 286-1170

## KCBS-AM &amp; FM

1 Embarcadero Center, San Francisco,  
Calif. 94111 (415) 982-7000

## KCHY

Box 1383, Cheyenne, Wyo. 82001  
(307) 634-7975

## KCKN

Box 1165, Kansas City, Kan. 66117  
(913) 321-3200

## KCPX

130 Social Hall Ave., Salt Lake City,  
Utah (801) 521-2365

## KCRA

310 10th St., Sacramento, Calif. 95814  
(916) 367-2433

## KCRG

500 Third Ave. S.E., Cedar Rapids,  
Iowa 52401 (319) 366-7891

## KDAY

1700 N. Alvarado, Los Angeles, Calif.  
90026 (213) 665-1105

## KDEE

506 Second, N.W., Albuquerque, N.M.,  
87101, (505) 247-2333

## KDEN

1601 W. Jewell Ave., Denver, Colo.  
80223, (303) 935-3525

## KDEO

P.O. Box 2908, San Diego, Calif. 92212  
(714) 583-9100

## KDES

821 N. Palm Canyon Dr., Palm Springs,  
Calif., 94608, (714) 325-1211

## KDIA

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(415) 834-4262

## KDJU

P.O. Box 5844, Amarillo, Tex. 79107  
(806) 372-6543

## KDKA

1 Gateway Center, Pittsburgh, Penna.  
15222, (412) 642-3036

- KDKB**  
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(602) 833-2781
- KDNA-FM**  
2485 Olive St., St. Louis' Mo. 63108  
(314) 652-2260
- KDOK**  
P.O. Box 3007, Tyler, Tex. 75701  
(214) 593-2519
- KDON**  
933 No. Main St., Salinas, Calif. 93901  
(408) 422-5363
- KDWB**  
P.O. Box 7630, St. Paul, Minn. 55419  
(612) 739-4000
- KDZA**  
P.O. Box 93, Pueblo, Colo., 81002  
(303) 544-5646
- KEDI**  
P.O. Box 1072, Manitow Springs, Colo.  
80829, (303) 685-5696
- KEEL**  
P.O. Box 7, Shreveport, La. 71102,  
(318) 425-8692
- KEEZ-FM**  
2800 Tower Life Bldg., San Antonio, Tex.  
78205, (512) 223-3004.
- KEFC**  
2524 W. Waco Dr., Waco, Tex. 76707  
(817) 754-1488
- KEIN**  
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(406) 761-1310
- KELI**  
P.O. Box 3685, Tulsa, Okla. 74152  
(918) 622-1430
- KELP**  
P.O. Box 12277, El Paso, Tex. 79912  
(915) 553-5911
- KENO**  
508 E. Flamingo Rd., Las Vegas, Nev.  
89101, (702) 735-3511
- KENR**  
3616 Richmond Ave., Houston, Tex.  
77027, (713) 621-1550
- KERN**  
P.O. Box 2700, Bakersfield, Calif.  
93303, (805) 832-1410
- KEWI**  
P.O. Box 4407, Topeka, Kansas 66604  
(913) 272-2122
- KEX**  
2130 S. W. 5th Ave., Portland, Ore.  
97201, (503) 224-1722
- KEYN**  
3357 W. Central, Wichita, Kansas 67203  
(316) 942-4222
- KEYS**  
P.O. Box 1460  
Corpus Christi, Tex. 78403  
(512) 882-7411
- KEYY**  
P.O. Drawer K, Provo, Utah 84601  
(801) 373-2174
- KEZU**  
Box 3026, Rapid City, S.D., 57701  
(605) 343-6161
- KEZY**  
1190 E. Ball Rd., Anaheim, Calif. 92802  
(714) 776-1190
- KFAC**  
5773 Wilshire Blvd., Los Angeles, Calif.  
90036, (213) 938-0161
- KFBK**  
21st & Q Sts., Sacramento, Calif. 95813  
(916) 442-0476
- KFDI**  
Box 1402, Wichita, Kan. 67201  
(316) 838-3377
- KFI**  
141 N. Vermont, Los Angeles, Calif.  
90051, (213) 382-2121
- KFIG-FM**  
Del Webb Center, 2200 Tulare St., Ste.  
625, Fresno, Calif. 93721  
(209) 485-7762

- KFJZ**  
P.O. Box 1317  
Fort Worth, Tex. 76101  
(817) 737-8631
- KFMB**  
1405 5th Ave., San Diego, Calif. 92101  
(714) 291-0838
- KFMG-FM**  
2900 N.E. Broadsay, Des Moines, Ia.  
50317, (515) 265-4251
- KFMX-FM**  
3501 Farnam St., Omaha, Neb. 68131  
(402) 345-9292
- KFOX**  
666 W. Ocean Blvd., Long Beach, Calif.  
90802, (213) 775-2367
- KFRC**  
415 Bush St., San Francisco, Calif.  
94108, (415) 982-9200
- KFRE**  
T. W. Patterson Bldg., Fresno, Calif.  
93721, (209) 268-6441
- KFXD**  
P.O. Box 107, Boise, Idaho 83701  
(209) 342-8812
- KFXM**  
Holiday Inn, 666 Fairway Dr., San  
Bernardino, Calif., 92408  
(714) 825-3393
- KFYR**  
P.O. Box 1738, Bismarck, N.D. 58501  
(701) 223-0900
- KGAL**  
546 Spring Hill Rd. Albany, Ore.  
97321 (503) 926-9683
- KGAY**  
Box 1430, Salem, Ore. 97308  
(503) 581-1430
- KGB**  
4141 Pacific Hwy., San Diego, Calif.  
92110, (714) 297-2201
- KGBS**  
338 S. Western Ave., Los Angeles,  
Calif. 90020, (213) 388-2345
- KGfJ**  
4550 Melrose Ave., Los Angeles,  
Calif. 90029, (213) 663-3181
- KGgF**  
306 W. 8th St., Coffeyville, Kan.  
67337, (316) 251-3800
- KGIL**  
14800 Lassen St., San Fernando,  
Calif. 91343, (213) 894-9191
- KGMB**  
P.O. Box 581, Honolulu, Hawaii  
96809, (808) 941-3011
- KGMS**  
1235 H St., Sacramento, Calif. 95814  
(916) 441-3133
- KGO**  
277 Golden Gate Ave., San Francisco,  
Calif. 94102, (415) 863-0077
- KGRT**  
Box 968, Las Cruces, N. M. 88001  
(505) 526-6681
- KGW**  
1501 S. W. Jefferson St., Portland,  
Ore. 97201, (503) 224-8620
- KHEY**  
2419 N. Piedras St., El Paso, Tex.  
79930, (915) 566-9301
- KHJ**  
5515 Melrose Ave., Los Angeles, Cal.  
90038, (213) 462-2133
- KHOG**  
103 W. Mountain, Fayetteville, Ark.  
72701, (501) 442-2322
- KHOW**  
16th & Broadway, Denver, Colo.  
80201, (303) 266-2611
- KHYT**  
P.O. Box 5084, Tucson, Ariz. 85703  
(602) 623-7501
- KID**  
Box 2008, Idaho Falls, Idaho 83401  
(208) 523-3710

~~KKEV~~

106 N. Glendale Ave., Glendale, Calif.  
91206, (213) 245-2388

## KIIS

4015 Wilshire Blvd., Los Angeles,  
Calif. 90010, (213) 385-2101

## KIKI

331D Kamani St., Honolulu, Hawaii  
96813, (808) 536-3456

## KIKK

Box 1152, Houston, Texas 77025  
(713) 473-4433

## KIKX-FM

4419 E. Bellvue, Tucson, Ariz.  
85712, (602) 299-9711

## KILT

500-04 Lovett Blvd., Houston, Tex.  
77006, (713) 526-3461

## KLMM

P.O. Box 2006, Rapid City, S. D.  
57701, (605) 348-1100

## KLMN

5350 W. 20th St., Denver, Colo.  
80214, (303) 237-2734

## KING

2220 14th West Ave., Seattle, Wash.  
98119, (206) 682-3555

## KINS

Drawer O, Eureka, Calif. 95501  
(707) 442-5744

## KINT

5300 El Paso Dr., El Paso, Tex. 79905  
(915) 772-5300

## KIOA

215 Keo Way, Suite 312, Des Moines,  
Iowa 50509, (515) 282-9191

## KIOI

1001 California St. San Francisco, Calif.  
94108, (415) 885-5101

## KIRL

P.O. Box 1460, St Charles, Mo. 63301  
(314) 946-6600

## KIRO

3rd & Broad Sts., Seattle, Washington,  
98121, (206) MA4-7077

## KISD

130 N. Main Ave., Sioux Falls, S. D.  
57102, (605) 336-1230

## KISN

10 N.W. 10th Ave., Portland, Ore.  
97109, (503) 226-7191

## KIST

735 State St., Santa Barbara, Calif.  
93101, (805) 966-3981

## KITE

535 S. Main, San Antonio, Tex. 78285  
(512) 224-3021

## KITY-FM

P.O. Box 2338, San Antonio Tex. 78298  
(512) 225-5111

## KIXZ

Box 10004, Amarillo, Tex. 79106  
(806) 355-4477

## KJET

P.O. Box 6067, Beaumont, Texas 77706  
(713) 842-2210

## KJOY

Drawer Y, Stockton, Calif. 95201  
(209) 466-2844

## KJR

P.O. Box 3726, Seattle, Wash. 98124  
(206) 937-5100

## KJRB

P.O. Box 8007, Spokane, Wash. 99203  
(509) 534-9363

## KKAM

P.O. Box 293, Pueblo, Colo. 81002  
(303) 542-5570

## KKAT

P.O. Box 1791, Lowell, N.M. 88201  
(505) 623-1430

## KKDA

P.O. Box 707, Grand Prairie, Tex. 75050  
(214) 264-2304

## KKDJ-FM

6290 Sunset Blvd., Hollywood, Calif.  
90028, (213) 466-8381

## KKGf

Box 3068, Great Falls, Montana  
(406) 761-1310

## KKLS

P. O. Box 3026, Rapid City, S.D. 57701  
(605) 343-6161

## KKUA

765 Amana St., Honolulu, Hawaii,  
96814, (808) 536-3666

## KLAC

5828 Wilshire Blvd., Los Angeles,  
Calif. 90036, (213) 937-0110

## KLAJ

7075 W. Hampden, Denver, Colo. 90227  
(303) 985-8771

## KLAR

P.O. Box 1899, Laredo, Tex. 78040  
(512) 723-7459

## KLBK

P.O. Box 1559, Lubbock, Tex. 79403  
(806) 744-2345

## KLEO

6610 W. 13th St., Wichita, Kan. 67220  
(316) 685-0261

## KLIF

2120 Commerce St., Dallas, Tex. 35201  
(214) 322-9900

## KLIN

400 S. 13th St. Lincoln, Nebr. 68508  
(402) 475-4567

## KLIV

P.O. Box 995, San Jose, Calif 95108  
(408) 293-8030

## KLMS

P.O. Box 81804, Lincoln, Nebr. 68501  
(402) 489-3855

## KLOK

Box 6177, San Jose, Calif. 95150  
(408)274-1170

## KLOL-FM

Rice Hotel Annex, Box 53028, Houston  
Tex. 77062, (713) 227-1621

## KLOS

3321 S. La Cienega Blvd., Los Angeles,  
Calif. 90016, (213) 666-1240

## KLOU

Box 1725, Lake Charles, La. 70601  
(318) 436-7277

## KLVC

Box 14781, Las Vegas, Nev. 89114  
(702) 735-5147

## KLWW

P.O. Box 876, Cedar Rapids, Ia. 52401  
(319) 363-8265

## KLZ-FM

123 Spur Blvd., Denver, Colo. 80217  
(303) 292-3456

## KMAJ

2020 E. McKinley, Fresno, Calif. 93703  
(209) 266-9448

## KMBY

651 Cannery Row, Monterey, Calif.,  
93940, (408) 373-1234

## KMBZ

P.O. Box 98, Kansas City, Mo. 64141  
(913) 236-9800

## KMEN

P.O. Box 1290, San Bernardino, Calif.  
92402, (714) 889-2651

## KMET-FM

5828 Wilshire Blvd., Los Angeles, Calif.  
90036, (213) 937-0117

## KMLO

Box 1,000, Vista Calif. 92083  
(714) 724-8333

## KMNS

P.O. Box 177, Sioux City, Ia. 51102  
(712) 258-0628

## KMOX

1 Memorial Dr., St. Louis, Mo. 63102  
(314) 621-2345

## KMPC

5858 Sunset Blvd., Hollywood, Ca.  
90028, (213) 469-5341

## KMUS

Box 128, Muskogee, Okla. 74401  
(918) 682-2488

## KMVI

P.O. Box 550, Wailuku, Maui, Hawaii  
96793, (808) 33-981



## KMYO

Box 2659, Little Rock, Ark. 72203  
(501) 666-2821

## KNAK

1042 S. 6th W., Salt Lake City, Utah  
84104, (801) 364-3685

## KNBA

3267 Sonoma Blvd., Vallejo, Calif. 94591  
(707) 644-8944

## KNBR

Fox Plaza, San Francisco, Calif. 94102  
(415) 626-6700

## KNDE

355 Commerce Circle, Sacramento, Cal.  
95815 (916) 922-8851

## KNEW- AM &amp; FM

66 Jack London Sq., Oakland, Calif.  
94607, (415) 397-2891

## KNOE-AM/FM

P.O. Box 4067, Monroe, La. 71201  
(318) 322-8155

## KNUS-FM

1917 Elm St., Dallas, Tex. 75201  
(214) 651-1010

## KNUZ

P.O. Box 188, Houston, Tex. 77001  
(713) 523-2581

## KNX/FM

6121 Sunset Blvd., Los Angeles, Calif.  
90028, (213) 469-1212

## KOA

Box 5012, Denver, Colo. 80203  
(303) 244-4141

## KOAM

Box F, Pittsburgh, Kansas 66762  
(316) 952-8230

## KOBQ

463 Palora Ave., Yuba City, Calif.  
94991, (916) 673-7677

## KOGO

Box 628, San Diego, Calif. 92112  
(714) 263-6191

## KOIL

8901 Indian Hills Dr., Omaha, Neb.  
68114, (402) 397-1290

## KOIN

140 S. W. Columbia St., Portland, Ore.  
97201, (503) 228-3333

## KOKX

Eppers Hotel, Keokuk, Ia. 52632  
(391) 524-5410

## KOL

1100 S. W. Florida, Seattle, Wash. 98134  
(206) 622-2312

## KOMA

Box 1520, Oklahoma City, Okla. 73101  
(405) 794-4482

## KOME-FM

P.O. Box 6113, San Jose, Calif. 95150  
(408) 371-3500

## KONO

P.O. Box 2338, San Antonio, Tex.  
78206, (512) 225-5111

## KOOK

Box 2557, Billings, Mont. 59103  
(406) 252-5611

## KOOL

511 W. Adams, Phoenix, Ariz. 85003  
(602) 271-2345

## KOTN

902 Commerce Rd., Pine Bluff, Ark.  
71601, (501) 534-8732

## KOY

840 N. Central Ave., Phoenix, Ariz.  
85004, (602) 258-8181

## KOYN

Box 956, Billings, Montana 59101  
(406) 245-4177

## KPAC

Box 520, Port Arthur, Tex. 77641  
(713) 985-7458

## KPAM

4700 S. W. Council Crest Dr., Portland,  
Ore. 97201, (503) 226-7676

## KPAR

Box 212, Albuquerque, N.M. 87103  
(505) 243-6000

## KPAT

602 Ashby Ave., Berkeley, Calif. 94710  
(415) 848-7713

## KPCR

Box 1, Bowling Green, Mo. 63334  
(314) 324-2283

## KPHD-FM

2125 N. Barton, Fresno, Calif. 93703  
(209) 255-3001

## KPLS

446 S. E St., Santa Rosa, Calif. 95405  
(707) 544-1150

## KPOI

1701 Ala Wai Blvd., Honolulu, Ha.  
96815, (808) 941-6644

## KPOL

5700 Sunset Blvd., Los Angeles, Calif.  
90028, (213) 466-4123

## KPPC-AM/FM

99 S. Chester, Pasadena, Calif.  
(213) 681-0447

## KPRB

Box 787, Redmond, Ore. 97756  
(503) 548-3100

## KPRC

P.O. Box 2222, Houston, Tex. 77001  
(713) 622-2950

## KPRS

2301 Grand Ave., Kansas City, Mo.  
64108, (816) 471-2100

## KPUR

Box 128, Amarillo, Tex. 79105  
(806) 374-1637

## KPSI

174 N. Palm Canyon Dr., Palm Springs,  
Calif. 92262, (714) 325-2582

## KQEO

2000 Indian School Blvd., Albuquerque,  
N.M. 87104, (505) 247-8188

## KQV

411 7th Ave., Pittsburgh, Penna. 15219  
(412) 281-9100

## KQWB

P.O. Box 2983, Fargo N.D. 58102  
(701) 235-7551

## KRAK

Box 6347, Sacramento, Calif. 95860  
(916) 482-7100

## KRCB

P.O. Box 586, Council Bluffs, Ia. 51501  
(712) 322-4041

## KRDR

1230 Melody Lane  
Gresham, Ore. 97030  
(503) 665-5141

## KREL

P.O. Box 100, Corona, Calif. 91720  
(714) 737-1370

## KREM

4103 S. Regal, Spokane, Wash. 99203  
(509) 534-423

## KRIZ

2345 W. Buckeye, Phoenix, Ariz. 85009  
(602) 258-6717

## KRKO

P.O. Box 1227, Everett, Wash. 98201  
(206) 259-1144

## KRLA

1401 Oak Knoll, Pasadena, Calif. 91109  
(213) 681-2591

## KRLC

P.O. Box 287, Lewiston, Ida. 83501  
(208) 743-1551

## KRLD

7901 Carpenter Frwy., Dallas, Tex.  
75247, (214) 631-1515

## KRLY-FM

3935 Westheimer, Houston Tex. 77027  
(713) 666-2594

## KRMH

1018 W. 11th St., Austin, Tex. 78703  
(512) 477-9926

## KROD

P.O. Box 1799, El Paso, Tex. 79999  
(915) 532-6551

## KROQ

131 E. Magnolia, Burbank, Calif. 91502  
(213) 849-3356

## KROY

977 Arden Way, Sacramento, Calif.  
(916) 927-4274

- KRPL  
P.O. Box 396, Moscow, Idaho 83843  
(208) 882-2551
- KRSI  
4500 Excelsior Blvd., Minneapolis, Minn.  
55416, (612) 926-1677
- KRSP  
P.O. Box 7780, Salt Lake City, Utah  
84107, (801) 262-5541
- KRUX  
7401 Camelback Rd., Phoenix, Ariz.  
85033, (602) 264-2727
- KSAN  
211 Sutter St., San Francisco, Calif.  
94108, (415) 986-2825
- KSD  
1111 Olive St., St. Louis, Mo. 03101  
(314) 621-1111
- KSEA  
Hwy. 94 at College Ave., Lower Court  
No. 3, San Diego, Calif. 92115  
(714) 286-1240
- KSEE  
P.O. Box 442, Santa Maria, Calif. 93454  
(805) 922-1777
- KSEL  
Box 2805, Lubbock, Tex. 79408  
(806) 744-1992
- KSFO  
950 California St., San Francisco, Calif.  
94108, (415) 982-5500
- KSJB  
Box 600, Jamestown, N.D. 58401  
(701) 252-3570
- KSJO  
3030 Moorpark Ave., San Jose, Calif.  
95128, (408) 246-6060
- KSLY  
Box 1400, San Luis Obispo, Calif.  
93401, (805) 543-9400
- KSLQ-FM  
111 S. Bemiston Ave., St. Louis, Mo.  
63105, (314) 725-9814
- KSO  
3900 N. E. Broadway, Des Moines, Ia.  
50317, (515) 265-4251
- KSON  
250 W. College Grove Center, San Diego,  
Calif. 92115, (714) 286-1240
- KSPD  
Box 2298, Boise, Ida. 83702  
(208) 342-8901
- KSPI  
Box 231, Stillwater, Okla. 74074  
(405) 372-7800
- KSTP  
3415 University Ave., Minneapolis, Minn.  
55114, (612) 645-2724
- KSTT  
P.O. Box 3788, Davenport, Ia. 52803  
(319) 326-2541
- KTAC  
2000 Tacoma Mall, Tacoma, Wash.  
98411, (206) 838-2978
- KTAR  
P.O. Box 721, Phoenix Ariz. 85001  
(602) 258-7333
- KTGR  
Box 412, Columbia, Mo. 65201  
(314) 449-2433
- KTKT  
P.O. Box 5585, Tucson, Ariz. 85703  
(602) 622-6711
- KTLK  
1165 Delaware St., Denver, Colo. 80204  
(303) 222-4811
- KTSA  
P.O. Box 18128, San Antonio, Tex.  
78218, (512) 655-5500
- KTTS  
Box 1716, Springfield, Mo. 65805  
(417) 865-6614
- KTUF  
Box 15040, Tempe, Ariz. 85018  
(602) 966-6236
- KUDE  
2950 Oceanside Blvd., Oceanside, Calif.  
92054, (714) 757-1320

- KUDI**  
P.O. Box 2888  
Great Falls, Montana 59403  
(406) 761-2800
- KUDL**  
6230 Eby, Fairway, Kan. 66202  
(816) 722-2866
- KUDU**  
Box 5151, Ventura, Calif. 93003  
(805) 642-3239
- KULF**  
2100 Travis, Houston, Tex. 77002  
(713) 224-6226
- KUPD**  
417 N. First St., Tempe, Ariz. 85004  
(602) 258-3434
- KUUU**  
1417 Fourth Ave., Suite 600, Seattle,  
Wash. 98101, (206) 622-2392
- KUZZ**  
333 Union Ave., Bakersfield, Calif.  
93307, (805) 327-4401
- KVI**  
Tower Bldg., Seattle, Wash. 98101  
(206) 622-3100
- KVOO**  
3701 S. Peoria, Box 1349, Tulsa, Okla.  
74105, (918) 743-7814
- KVOX**  
P.O. Box 97, Moorhead, Minn. 56560  
(218) 233-1522
- KURO**  
P.O. Box 1226, Stillwater, Okla. 74074  
(405) 372-6000
- KWEB**  
1107 N.W. 7th St., Rochester, Minn.  
55901, (507) 288-3888
- KWHP**  
Box 686, Edmond, Okla. 73034  
(405) 341-1598
- KWIZ**  
3101 W. 5th St., Santa Ana, Calif.  
92703, (714) 839-4220
- KWKH**  
P.O. Box 1130, Petroleum Tower, Shreve-  
port, La. 71102, (318) 422-8711
- KWGW**  
S. Mills & Olive, Pomona, Calif. 91766  
(714) 628-5541
- KWWL**  
E. 4th & Franklins Sts., Waterloo, Ia.  
50703, (319) 234-4401
- KXLY**  
W. 500 Boone Ave., Spokane, Wash.  
99201, (509) 238-6292
- KXOA**  
2434 Loma Vista Dr., Sacramento, Calif.  
95825 (916) 483-5083
- KXOK**  
4255 W. Pine, St. Louis, Mo. 63108  
(314) 534-3400
- KXOL**  
1705 W. 7th St., Fort Worth, Tex.  
76101, (817) 335-9511
- KYA**  
1 Nob Hill Circle, San Francisco, Calif.  
94108, (415) 397-2500
- KYAC**  
427 Third Ave., W., Seattle, Wash.  
98119, (206) 284-2464
- KYLT**  
P.O. Box 1202, Missoula, Mont. 59801  
(406) 549-3471
- KYNO**  
2125 N. Barton, Fresno, Calif. 93703  
(209) 255-8383
- KYSN**  
P.O. Box 1715, Colorado Springs, Colo.  
80901, (303) 634-1511
- KZFM**  
600 Bldg., Corpus Christi, Tex. 78401  
(512) 883-3516
- L**
- LADY JANE MUSIC (BMI)**  
1800 Century, Suite 800, Los Angeles,  
Calif. 90064, (213) 553-5000

- LAMAJA MUSIC CO. (BMI)  
627 W. Wahsington, Chicago, Ill. 60606  
(312) 263-6883
- LAS VEGAS INTERNATIONAL HOTEL  
2950 Paradise Rd., Las Vegas, Nev.  
89109, (702) 732-5111
- LAURIE  
165 W. 46th St., New York, N.Y. 10036  
(212) 582-2975
- LEAR MUSIC INC. (ASCAP)  
8899 Beverly Blvd., Los Angeles, Calif.  
90048, (213) 273-4070
- 72 LIFE STYLE 72  
120 E. 38th St., New York, N.Y. 10016  
(212) 679-0950
- LION RECORDS  
7165 Sunset Blvd., Los Angeles,  
Calif. 90046, (213) 874-0180
- LIONEL ENTERTAINMENT CORP.  
7165 Sunset Blvd., Los Angeles,  
Calif. 90046, (213) 874-01810
- LITTLE DAVID  
1425 N. Kings Rd., Los Angeles, Calif.  
90069, (213) 656-3842
- LONDON RECORDS, INC.  
539 W. 25th St., New York, N.Y. 10001  
(212) 675-6060
- M**
- M. A. SALES CO., INC.  
666 Fifth Ave., New York, N.Y. 10019  
(212) 489-1255
- MAINE ASSOCIATION OF BCSTRS.  
W. Fall, Augusta, Maine  
(207) 623-3878
- MAINSTREAM RECORDS  
1700 Broadway, New York, N.Y. 10019  
(212) 247-0655
- MAJOR MARKET RADIO INC.  
12 E. 46th St., New York, N.Y. 10017  
(212) 682-8500
- MARINA RECORDS  
8733 Sunset Blvd., Los Angeles, Calif.  
(213) 659-5440
- MARKET RESEARCH CORP. OF AMERICA  
122 E. 42nd St., New York, N.Y. 10017  
(212) 697-3540
- MARTONI'S RESTAURANT  
1523 Cahuenga Blvd, Hollywood, Calif.  
(213) 466-3441
- JACK MASLA & CO. INC.  
666 Fifth Ave., New York, N.Y. 10019  
(212) 489-1250
- MASLA/YOUNG  
6290 Sunset Blvd., Los Angeles, Calif.  
90028, (213) 462-7351
- ANDY McDERMOTT SALES LTD.  
66 Isabella St., Toronto 5, Ontario,  
Canada (416) 924-4477
- McGAVREN-GUILD-PGW RADIO  
7 E. 51st St., New York, N.Y. 10022  
(212) 826-0700
- McLENDON STATIONS  
1917 Elm St., Dallas, Tex. 75201  
(214) 651-1010
- MCA MUSIC (ASCAP)  
445 Park Ave., New York, N.Y. 10022  
(212) 759-7500
- MCA RECORDS, INC.  
100 Universal City Plaza, Universal City,  
Calif. 91608, (213) 985-4321
- MEDIA RECORDS, INC.  
370 Seventh Ave., New York, N.Y.  
10001, (212) 736-7490
- MEDIAMERICA CO,  
9414 Crosby Rd., Washington, D.C.  
20910, (301) 588-5065
- MEDIASTAT (MEDIA STATISTICS, INC.)  
8120 Fenton St., Silver Springs, Md.  
20910, (301) 585-5105
- MEEKER RADIO INC.  
521 Fifth Ave., New York, N.Y. 10017  
(212) 682-2170
- MEGA RECORDS & TAPES  
911-17th Ave., So., Nashville, Tenn.  
37212, (615) 244-5544

- MEMPHIS MUSIC INC.  
3003 Airways Blvd, Suite 1116, Memphis,  
Tenn. 38131, (901) 332-1784
- MERCURY RECORDS  
35 E. Wacker Dr., Chicago, Ill 60601  
(312) 332-5788
- MESSAGE FACTORS, INC.  
3707 Virginia Beach Blvd., P.O. Box  
2008, Virginia Beach, Va. 23452  
(703) 486-1505
- MARIO MESSINA CO.  
1537 Fidelity Union Life, Dallas  
Tex. 75201, (214) 747-0135
- METROMEDIA RECORDS  
1700 Broadway, New York, N.Y. 10019  
(212) 757-8387
- METRO RADIO SALES  
485 Lexington Ave., New York,  
N.Y. 10017, (212) 682-9100
- MGM RECORDS  
7165 Sunset Blvd., Los Angeles, Calif.  
90046, (213) 874-0180
- MICHIGAN ASSN. OF BCSTRS  
Box 1335, Lansing, Mich. 48904  
(517) 484-1554
- MIDWEST RADIO REPS.  
342 Madison Ave., New York, N.Y.  
10017, (212) 686-8970
- MILLION RECORDS  
103-B Saunder Ferry Rd., Henderson-  
ville, Tenn. 37075, (615) 824-4214
- ARNOLD MILLS & ASSOC. (ASCAP)  
8721 Sunset Blvd, Los Angeles, Suite 201  
California 90069, (213) 657-2024
- MINNESOTA BCSTRS. ASSOCIATION  
60 W. 4th St., St. Paul, Minn. 55102
- MISSISSIPPI BCSTRS ASSOCIATION  
WROP  
West Point, Miss. (601) 494-1450
- MISSOURI BCSTRS. ASSOCIATION  
Box 401, 308 E. High St. Jefferson  
City, Mo. 65101, (314) 635-4526
- MOBILE FIDELITY  
P.O. Box 336, Burbank, Calif. 91503  
(213) 882-2870
- IVAN MOGULL MUSIC CORP. (ASCAP-  
BMI  
40 E. 49th St., New York, N.Y. 10017  
(212) 355-5636
- MONTANA BCSTRS. ASSOCIATION  
316 Wheat Bldg., Helena, Montana 59601  
(406) 422-3961
- MONUMENT RECORDS  
530 W. Main St., Hendersonville, Tenn.  
37075, (615) 824-6565
- TRACY MOOR & ASSOCIATES  
6381 Hollywood Blvd., Los Angeles,  
Calif. 90028, (213) 462-2351
- EDWIN H. MORRIS & CO., INC. (ASCAP)  
31 W. 54th St., New York, N.Y. 10019  
(212) 582-5656
- MOSS ROSE PUBLICATIONS, INC. (BMI)  
P.O. Box 46, Nashville, Tenn. 37202  
(615) 244-9550
- MOTOWN RECORDS  
6464 Sunset Blvd., Hollywood, Calif.  
90028 (212) 461-3011
- MUSCLE SHOALS SOUND PUBL'G CO.  
INC. (BMI)— 35660  
3614 Jackson Hwy., Sheffield, Ala.  
(205) 381-4341
- MUSIC SALES CORPORATION  
33 W. 60th St., New York, N.Y. 10023  
(212) 246-0325
- MUSICIAN'S UNION LOCAL 47  
AMERICAN FEDERATION OF MUSICIANS  
817 N. Vine St., Hollywood, Calif  
90038, (213) 462-2161
- MUMS RECORDS  
8899 Beverly Blvd., Los Angeles, Calif.  
90048, (213) 273-5050
- MUSICOR RECORDS  
240 W. 55th St., New York, N.Y. 10019  
(212) 581-4680
- MUTUAL BROADCASTING CORP.  
60 E. 42nd St., New York, N.Y. 10017  
(212) 277-7575
- MUTUAL BROADCASTING SYSTEM  
135 W. 50th St., New York, N.Y. 10020  
(212) 581-6100.

## N

**NARAS (National Academy of Recording Arts & Sciences)**  
6430 Sunset Blvd., Suite 503, Hollywood  
Calif. 90028, (213) 466-6181

**NARM**

703 Trianon Bldg. - Bala Cynwyd, Penna.  
19004, (215) 839-7900

**NASHBORO RECORDS**

1011 Woodland St., Nashville, Tenn  
37206, (615) 227-5081

**NASHVILLE COPYRIGHT MGMT., INC.**

(ASCAP/BMI)  
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37212, (615) 298-4436

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20036, (202) 293-3500

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(312) 922-2462

**NATIONAL ASS'N OF EDUCATIONAL BROADCASTERS**

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20036, (202) 667-6000

**NATIONAL ASS'N OF FM BRCSTRS.**

420 Madison Ave., Suite 803, New York,  
N.Y. 10017, (212) 755-9330

**NATIONAL ASS'N OF TV & RADIO ANNOUNCERS — NATRA**

1408 S. Michigan Ave., Chicago, Ill.  
60605, (312) 939-5170

**NATIONAL RADIO RESEARCH CO.**

406 Paseo De Paula, Casa Grande, Ariz.  
(602) 836-2792

**NATIONAL TIME SALES**

22 E. 42nd St., New York, N.Y. 10017  
(212) 682-4500

**NBC**

30 Rockefeller Plaza, New York, N.Y.  
10020, (212) 247-8300

**NBC NEWS**

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10020, (212) 247-8300

**NEBRASKA BCSTRS. ASS'N**

525 Stuart Bldg., Lincoln, Nebr., 68508  
(402) 477-3638

**NEIGHBORHOOD RECORDS**

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10023, (212) 333-4198

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Radio Center, Rutgers Univ., New  
Brunswick, N.J. 08903, (201) 247-1766

**NEW MEXICO BCSTRS. ASS'N.**

120 Amherst St., N.E., Albuquerque  
N.M. 87106, (505) 256-1400

**NEW YORK BCSTRS. ASS'N.**

980 New London Rd., Latham, N.Y.  
12110, (518) 783-5821

**A. C. NIELSON COMPANY**

2101 Howard St., Chicago, Ill. 60645  
(312) 465-4400

**EDWARD J. NOONAN MARKETING & OPINION RESEARCH**

8 Highland Rd., Atkinson, N.H. 03811  
(603) 362-5274

**NORTH CAROLINA ASS'N. OF BCSTRS.**

Box 627, Raleigh, N. C. 27602  
(919) 834-3442

**OAK RECORDS**

6430 Sunset Blvd., Hollywood, Calif.  
90028, (213) 461-4317

**HARLAN G. OAKES, INC.**

P.O. Box 5962, Sherman Oakes, Calif.  
91413, (213) 986-8050

**LEE F. O'CONNELL COMPANY**

111 N. La Cienega Blvd., Beverly Hills,  
Calif. (213) 652-1313

**ODE RECORDS**

1416 N. La Brea, Los Angeles, Calif.  
90028, (213) 462-0730

## OHIO ASS'N. OF BCSTRS.

218 E. State St., Columbus, Ohio  
43215, (614) 288-4052

## OKLAHOMA BCSTRS. ASS'N.

Box 457, Shawnee, Okla. 74801  
(405) 273-4404

## OPEN CITY MUSIC (BMI)

75 E. 55th St., New York, N.Y. 10022  
(212) 752-8715

## OREGON ASS'N. OF BCSTRS.

P.O. Box 3025, Eugene, Ore. 97403  
(503) 686-3900

## ORIGINAL SOUND RECORDS

7120 Sunset Blvd., Los Angeles, Calif.  
90046, (213) 851-2500

## OUTSIDE MUSIC (BMI)

6430 Sunset Blvd., Suite 1233, Holly-  
wood, Calif., 90028, (213) 469-1095

## OVATION RECORDS

1249 Waukegan Rd., Glenview, Ill.  
60025, (213) 729-7300

## P

## PACIFIC COAST MUSIC (BMI)

5807 Topanga Blvd., Woodland Hills,  
Calif. 91364, (213) 887-1422

## PAMS, INC.

4141 Office Parkway, Dallas, Texas  
75204, (214) 827-0901

## PAN AMERICAN BCSTRS. CO.

22 E. 42nd St., New York, N.Y. 10017  
(212) 682-4500

## PARAMOUNT RECORDS

Gulf & Western Pl., New York, N.Y.  
10023, (212) 333-7000

## PARROT RECORDS

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(212) 675-6060

## PENNSYLVANIA ASS'N. OF BCSTRS.

407 N. Front St., Harrisburg, Penna.  
17101, (717) 233-3571

## PERCEPTION RECORDS

165 W. 46th St., New York, N.Y. 10036  
(212) 765-9690

## C. F. PETERS CORP. (BMI)

373 Park Ave., S., New York, N.Y.  
10016, (212) 686-4147

## PHILADELPHIA INT'L. RECORDS

250 S. Broad St., Philadelphia, Penna.  
(215) 545-6490

## PHILLIPS RECORDS

35 E. Wacker Dr., Chicago, Ill. 60601  
(312) 332-5788

## PHILLY GROOVE RECORDS

1422 Chestnut St., Philadelphia, Penna.  
19102, (215) 563-7878

## VIC PIANO ASSOCIATES, INC.

211 E. 54rd St., New York, N.Y. 10022  
(212) 759-1044

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11797, (506) 364-2900

## PISO MUSIC CO. (BMI)

6725 Sunset Blvd., Ste. 571, Hollywood,  
Calif. 90028, (213) 467-2181

## PLAYBOY RECORDS

8560 Sunset Blvd., Los Angeles, Calif.  
90069, (213) 659-4110

## PLAZA HOTEL

5th Ave. at 59th St., New York, N.Y.  
10019, (212) 759-3000

## ALFRED POLITZ MEDIA STUDIES

300 Park Ave., S., New York, N.Y.  
10010, (212) 759-5200

## POLYDOR RECORDS

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90069, (213) 657-7750

## POLYDOR RECORDS

1700 Broadway, New York, N.Y.  
10019, (212) 245-0600

## JOHN ANDY POTTER COMPANY

3600 Wilshire Blvd., Los Angeles, Calif.  
90010, (213) 388-3407

## J. D. POWER &amp; ASSOCIATES

5455 Wilshire Blvd., Los Angeles, Calif.  
90036, (213) 938-5151

## PRO TIME SALES, INC.

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10017, (212) 687-3380



## PROGRAMMING DB

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## PUBLISHERS LICENSING CORP.

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## RAB (RADIO ADVERTISING BUREAU)

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## RADIO ADVERTISING REPRESENTATIVES, INC.

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## RADIO FREE EUROPE

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## RADIO REPORT

9255 Sunset Blvd., Suite 411, Los Angeles, Calif. 90069 (213) 278-2570

## RADIO &amp; TELEVISION WEEKLY

145 Ave. of the Americas, New York, N.Y. 10013, (212) 929-1114

## RADIO TIME SALES/INTERNATIONAL

22 E. 42nd St., New York, N.Y. 10017 (212) 682-4500

## RADIO TV REPORTS, INC.

41 East 42nd St., New York, N.Y. 10036, (212) 697-5100

## RADNOR RECORDS

309 S. Broad St., Philadelphia Penna. 19107, (215) 545-7801

## RARE EARTH RECORDS

6464 Sunset Blvd., Los Angeles, Calif. 90028, (213) 461-3011

## RCA RECORDS

1133 Ave. of the Americas, New York, N.Y. 10036, (212) 586-3000

## RCA RECORDS

6363 Sunset Blvd., Hollywood, Calif. 90028, (213) 461-9171

## REAR EXIT MUSIC

535 Cotton Ave., Macon, Georgia 31208, (912) 745-8511

## RECORD WORLD MAGAZINE

200 W. 57th St., New York, N.Y. 10019, (212) 765-5020

## JIM REEVES ENTS., INC.

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## RESEARCH CONSULTANTS, INC.

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## RIAA (RECORDING INDUSTRY ASSOCIATION OF AMERICA, INC.)

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## RILEY REPRESENTATIVES

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## RKO RADIO REPRESENTATIVES, INC.

1440 Broadway, New York, N.Y. 10018 (212) 564-8000

## ROBB MUSIC (BMI)

7235 Hollywood Blvd., Suite 221, Hollywood, Calif. 90046, (213) 874-1001

## MARTY ROBBINS

713 18th Ave., S., Nashville, Tenn. 37203, (615) 327-4940

- ROCKY ROAD RECORDS  
1022 N. Palm Ave., Los Angeles, Calif.  
90069, (213) 659-0055
- ROLLING STONE MAGAZINE  
625 Third St., San Francisco, Calif.  
94107, (415) 362-4730
- ROLLING STONES RECORDS  
1841 Broadway, New York, N.Y.  
10023, (212) 757-6306
- RONDOR MUSIC, INC.  
1416 N. La Brea, Hollywood, Calif.  
90028, (213) 464-7581
- ROULETTE RECORDS  
17 W. 60th St., New York, N.Y. 10023  
(212) 757-9880
- ROYAL AMERICAN RECORDS  
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37212, (615) 298-4436
- S**
- SAINT MORITZ HOTEL  
50 Central Park, S., New York, N.Y.  
10019, (212) 755-5800
- SANDEBERG-GLENN COMPANY  
P.O. Box 5962, Sherman Oaks, Calif.  
91413, (213) 986-8050
- SANDS HOTEL  
3355 Las Vegas Blvd., Las Vegas, Nev.  
89109, (702) 735-9111
- SAVALLI/GATES, INC.  
509 Madison Ave., New York, N.Y.  
10022, (212) 688-2380
- SAVOY MUSIC CO. (BMI)  
56 Ferry St., Newark, N. J. 07501  
(201) 344-1400
- SCEPTER RECORDS  
254 W. 54th St., New York, N.Y.  
10019, (212) 245-5515
- A. SCHROEDER MUSIC PUBL'G.  
25 W. 56th St., New York, N.Y. 10019  
(212) 582-8810
- SCHWERIN RESEARCH CORP.  
270 Madison Ave., New York, N.Y.  
10016, (212) 679-5858
- SCREEN ACTOR GUILD (SAG)  
7750 Sunset Blvd., Hollywood, Calif.  
90046, (213) 876-3030
- SCREEN GEMS/COLUMBIA MUSIC (BMI)  
711 5th Ave., New York, N.Y. 10022  
(212) 751-4432
- SCRUGGS MUSIC, INC: (BMI)  
201 Donna Dr., Madison, Tenn. 37115  
(615) 868-2254
- SEAGULL MUSIC PUBL'G. CO. (BMI)  
P.O. Box 1062, Nashville, Tenn. 37202  
(615) 832-8458
- SEGUE RECORDS  
P.O.Box 7126, Pittsburgh, Penna.  
15213, (412) 683-6300
- SEPTEMBER MUSIC INC. (ASCAP)  
161 54th St., New York, N.Y. 10019  
(212) 758-1338
- SESAC, INC.  
10 Columbus Circle, New York, N.Y.  
10019, (212) 586-3450
- LARRY SHAYNE MUSIC, INC. (ASCAP)  
6290 Sunset Blvd., Hollywood, Calif.  
90028, (213) 466-4265
- SIGMA DELTA CHI  
35 E. Wacker Dr., Chicago, Ill 60601  
(312) 236-6577
- SIGNPOST RECORDS  
100 Universal Plaza, Universal city,  
Calif. 91608, (213) 985-4321
- THE SIMULMATIC CORP.  
349 E. 22nd St., New York, N.Y.  
10010, (212) 675-4281
- SHELBY SINGLETON MUSIC, INC. (BMI)  
3106 Belmont Blvd., Nashville, Tenn.  
37212, (615) 385-1960
- SLIDE MUSIC PUBL'G. CO. (ASCAP)  
P.O. Box 691, Reading, Penna. 19601
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(212) 867-0295
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P.O. Box 88123, Indianapolis, Ind.  
46208

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SOUTHERN MUSIC PUBL'G CO. INC.  
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## STAX RECORDS

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## STEPHENS &amp; TOWNDROW CO. LTD.

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## STEREO DIMENSION RECORDS

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23324, (703) 543-1833

## STORMY FOREST RECORDS

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N.Y. 10019, (212) 489-8933

## STORY BOARD REPORTS

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## SUNFLOWER RECORDS

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90046, (213) 874-0180

## SURVEY &amp; MARKETING SERVICES, INC.

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## SUSSEX RECORDS

6430 Sunset Blvd., Hollywood, Calif.  
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## TAMLA RECORDS

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Calif. 90018 (213) 732-0171

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Tenn., Knoxville, Tenn. 37916  
(615) 974-5375

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Tex. 78701, (512) 476-3061

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## T-NECK RECORDS

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10019, (212) 582-6900

## ALAN TORBET ASSOCIATES, INC.

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## TOWER RECORDS

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Calif. (213) 657-7300

## TRENDEX, INC.

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(203) 227-0851

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Calif. (213) 276-6168

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(303) 321-4010

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## U

## UA RECORDS

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(801) 374-1211, Ext. 3551

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## VANGUARD RECORDS

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(212) 255-7732

## VANGUARD MUSIC CORP. (ASCAP)

250 W. 57th St., New York, N.Y. 10019  
(212) 246-1343

## VECTOR MUSIC (BMI)

805 18th Ave., S., Nashville, Tenn.  
37203, (615) 327-3818

## VEGAS MUSIC INTERNATIONAL

3143 Industrial Rd., Las Vegas, Nev.  
89102, (702) 732-1994

## VERVE RECORDS

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## VIRGINIA ASS'N. OF BCSTRS.

Box 648, Petersburg, Va. 23803  
(703) 733-3807

## VIRGO RECORDS

P.O. Box 6359, Philadelphia, Penna.  
19139, (215) 477-0400

## VIVA MUSIC, INC. (BMI)

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Calif. 90028, (213) 466-1641

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## WALDORF-ASTORIA HOTEL

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(212) 355-3000

## WALTON BROADCASTING SALES CORP.

501 Fifth Ave., New York, N.Y. 10017  
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## WARNER BROTHERS MUSIC (ASCAP)

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- WASHINGTON BROADCAST NEWS**  
 1251 National Press Bldg., Washington,  
 D.C. 20005, (202) 628-7227
- WASHINGTON STATE ASS'N. OF BCSTRS.**  
 1411 4th Ave. Bldg., Suite 1015, Seattle,  
 Washington 98101, (206) 622-2991
- GRANT WEBB & CO., INC.**  
 515 Madison Ave., New York, N.Y.  
 10022, (212) 688-7550
- H. B. WEBMAN & CO.**  
 1650 Broadway, Suite 701, New York,  
 N.Y. 10019, (212) 586-0240
- WEED RADIO CORP.**  
 342 Madison Ave., New York, N.Y.  
 10017, (212) 682-8912
- WEED-WALTON CANADIAN REPS.**  
 342 Madison Ave., New York, N.Y.  
 10017, (212) 682-8912
- WESTBOUND RECORDS**  
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- WEST VIRGINIA BCSTRS. ASS'N.**  
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- WHISKY-A-GO-GO**  
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 90069, (213) 652-4202
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 151 El Camino Dr., Beverly Hills, Calif.  
 (213) 274-7451
- WISCONSIN BCSTRS. ASS'N.**  
 P.O. Box 5545, Shorewood, Wisc.  
 53211, (414) 964-1492
- A. J. WOOD RESEARCH CORP.**  
 1405 Locust St., Phil., Pa.  
 19102, (215) 546-6100
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 400 S. Beverly Dr., Beverly Hills, Calif.  
 90212 (213) 277-8447
- WORD, INC.**  
 4800 W. Waco Dr., Waco, Tex. 76710  
 (817) 772-7650
- WORLD WIDE INFO. SERVICES, INC.**  
 660 First Ave., New York, N.Y. 10016  
 (212) 679-7240
- WRITERS GUILD OF AMERICA, EAST,  
 INCORPORATED (WGAE)**  
 1212 Ave. of the Americas, New York,  
 N.Y. 10036, (212) 757-3317
- WRITERS GUIL  
 INCORPORATED**  
 8955 Beverly Blvd., Los Angeles, Calif.  
 90048, (213) 274-8601
- WYOMING ASS'N OF BCSTRS.**  
 Box 1873, Cheyenne, Wyoming 82001  
 (307) 634-5871
- WAAB**  
 34 Mechanic St., Worcester, Mass.  
 01608, (617) 752-5611
- WAAY**  
 P.O. Box 2041, Huntsville, Ala. 35804  
 (205) 534-8471
- WABB**  
 P.O. Box 2148, Mobile, Ala., 36601  
 (205) 432-5572
- WABC**  
 1330 Ave. of the Americas, New York,  
 N.Y. 10019, (212) 581-7777
- WABK**  
 Box 782, Gardner, Me.,  
 (207) 582-3303
- WABQ**  
 2644 St. Clair Ave., Cleveland, Ohio  
 44114 (216) 241-7555
- WABY**  
 P.O. Box 5081, Albany, N.Y. 12205  
 (518) 459-2111
- WACO**  
 P.O. Box 7912, Waco, Tex. 76710  
 (817) 772-7100
- WAEB**  
 700 Fenwick St., Allentown, Penna.  
 18103, (215) 434-4424
- WAIL**  
 5700 Florida Blvd., Baton Rouge, La.  
 70806, (504) 926-7600

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P.O. Box 2099, Winston-Salem, N.C.  
27102, (919) 724-4913
- WAJF**  
P.O. Box 1009, Decatur, Ala., 35601  
(205) 353-9230
- WAKA**  
P.O. Box 1024, Gainesville, Fla.,  
32601, (904), 376-2688
- WAKR**  
853 Copley Rd., Akron, Ohio 44320  
(216) 762-8811
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Box 811, Aiken, S. C. 29801  
(803) 648-5464
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40202, (502) 583-8803
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(912) 436-7233
- WAMO**  
1811 Blvd. of Allies, Pittsburgh, Penna.  
(412) 471-2181
- WAMS**  
P.O. Box 3677, Wilmington, Dela.  
19807, (302) 654-8881
- WAOK**  
75 Piedmont, N.E., Atlanta, Ga.  
30303, (404) 688-3773
- WAPE**  
P.O. Box 488, Jacksonville, Fla.  
32073, (904) 354-7121
- WARM**  
Box 590, Scranton, Penna.  
(717) 346-4646
- WASH**  
5151 Wisconsin Ave., N.W., Washington,  
D.C., 20016, (202) 244-9700
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P.O. Box 1692, Augusta, Ga., 30902  
(404) 722-1302
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Box 1261, Ft. Lauderdale, Fla.,  
(305) 377-3721
- WAVZ**  
152 Temple St., New Haven, Conn.  
06510, (203) 777-4761
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Wisc., (715) 832-3474
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(301) 955-0200
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Box 1780, Fort Worth, Tex.  
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18702, (717) 825-5528
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14604, (716) 232-7550
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60611, (312) 944-6000
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P.O. Box 1443, Augusta, Ga. 30903  
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- WBCN**  
312 Stuart St., Boston, Mass. 02116  
(617) 482-6410
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2077 Elmwood Ave., Buffalo, 14207  
(716) 876-0930
- WBGN**  
Bowling Green, Ky. (502) 842-1638
- WBJA**  
P.O. Box 929, Augusta, Ga. 30903  
(404) 724-2421
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(305) 425-6631
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11772, (212) 688-9300

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 47807, (812) 232-5034
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 33139, (305) 672-6347
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 01852, (617) 454-0404
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 Mich. 48235, (313) 345-8600
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 Penna. 19131, (215) 839-7000
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 11 Asylum St., Hartford, Conn. 06103  
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- WCFL**  
 300 N. State St., Chicago, Ill. 60610  
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 27574, (919) 968-4484
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 Mich. 48858, (517) 774-3502
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 43215, (614) 221-7811
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 (617) 267-0123
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 (803) 252-2177
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 15901, (814) 536-0761
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 60601, (312) 782-2002
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38112, (901) 278-4551
- WDIG  
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45205, (512) 251-3000
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23 North St., Buffalo, N.Y. 14202  
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23230, (703) 353-6641
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762 Water St., Fitchburg, Mass. 01420  
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909 E. Main St., Endicott, N.Y. 13760  
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- WHEN**  
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(315) 474-8511

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- WHOT  
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44505 (216) RI 6-8464
- WHYL  
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- WHYZ  
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46202 (317) 637-1375
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One Decker Sq., Bala Cynwyd., Pa. 19004  
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128 W. First, Dayton, Ohio 45402  
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3rd & Broadway, Louisville, Ky. 40202  
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- WINW  
411 Martindale Rd., Canton, Ohio 44705  
(216) 492-5630
- WINX  
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(301) 424-9292
- WINZ  
100 Biscayne Tower, Miami, Fla. 33132  
(305) 371-6641
- WIOD  
Box 1177, Miami, Fla. 33138  
(305) 759-4311
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19th & Walnut Sts. Phila. Pa.  
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(704) 376-3511

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8001 Downman Rd., New Orleans, La.  
70126 (504) 241-6500
- WIXY  
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(216) EX 1-1260
- WIXZ  
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15132 (412) 390-9700
- WIZE  
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100 Forbes Ave., Pittsburgh, Pa. 15222  
(412) 391-9800
- WJAZ  
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3100 Broderick Tower, Detroit, Mich.  
48226 (313) 965-2000
- WJMO  
11821 Euclid, Cleveland, Ohio  
(216) 795-1212
- WJON  
Box 220, St. Cloud, Minn.  
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- WJR-FM  
2100 Fisher Bldg., Detroit, Mich. 48202  
(313) 875-4440
- WJRD  
P.O. Drawer 4, Tuscaloosa, Ala. 35401  
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- WJRZ  
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- WKBR  
155 Front St., Manchester, N.H. 03102  
(603) 669-1250
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- WKEE  
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P.O. Box 12526, Raleigh, N.C. 27605  
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- WKKE  
Box 2156, Asheville, N.C. 28802  
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307 W. Walnut, Louisville, Ky. 40202  
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Churchland Station, Portsmouth, Va.  
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49005 (616) 344-0111
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5200 State St., Saginaw, Mich. 48603  
(517) 799-1000

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45219 (513) 421-1750
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21206 (301) 485-2400
- WKVO  
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73114 (405) 478-1212
- WKYC  
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(216) 696-1100
- WLAC  
159 4th Ave., N. Nashville, Tenn. 37219  
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(207) 784-5401
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- WLCY-FM  
P.O. Box 10000, St. Petersburg, Fla.  
33733 (813) 525-1111
- WLIZ  
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228 Weyfosset St., Providence, R.I.  
02903 (401) 331-7810
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P.O. Box 1400, Lowell, Mass. 01853  
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779 Warren Ave., Portland, Maine 04105  
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- WLOF  
P.O. Box 15746, Orlando, Fla. 32808  
(305) 293-2431
- WLOK  
Box 2693, Memphis, Tenn. 38103  
(901) 527-9565
- WLOX  
P.O. Box 4596, Biloxi, Miss. 39531  
(601) 432-5591
- WLS  
360 N. Michigan, Chicago, Ill. 60601  
(312) 782-2002
- WLVA  
2320 Longhorne Rd., Lynchburg, Va.  
24501 (703) 845-1242
- WLW  
140 W. 9th St., Cincinnati, Ohio 45202  
(513) 241-1822
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- WLYV  
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Wayne, Ind. 46802 (219) 743-3443
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4461 Connecticut Ave., Washington,  
D.C. 20008 (202) 686-3000
- WMAQ  
Merchandise Mart, Chicago, Ill. 60654  
(312) 644-8300
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210 Federal Bldg., Grand Rapids,  
Mich. 49502 (616) 458-3793
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814 First St., Miami Beach, Fla. 33139  
(305) 672-6347
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1960 Union Ave., Memphis, Tenn. 38104  
(901) 274-8515
- WMEE  
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Wayne, Ind. 46806 (219) 422-7474
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(518) 459-2111
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764 41st St., Miami, Fla. 33140  
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(912) 436-0544
- WQRK**  
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Suite 220, Norfolk, Va. 23502  
(703) 499-7095
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Miss. 39212, (601) 362-8854
- WWWW-FM  
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(313) 567-8250
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31902 (205) 298-7872
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1440 Broadway, New York, N.Y. 10018  
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P.O. Box 22300, Indianapolis, Ind. 46222  
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- WYFE  
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(414) 739-0472



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## WYSL

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## WYXE

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## WZAT-FM

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seem to know how to pick people. This is obvious because of their slick method of questioning during the interview.

Throughout early 1972 things were pretty quiet. KAUM, KLOS, WDVE and WRIF were all doing very well. The only obligation to New York that programmers had was to keep the jocks on the format, report music once a week to Jim Smith, who was program co-ordinator for the chain, which meant keeping track of everybody's music and keeping the programmers informed of changes and events. Occasionally Allen Shaw and Bob Henebery would visit the markets to critique and exchange new ideas. These meetings were usually very constructive and sane.

But, by mid 1972, a few stations were doing well, others not as well. There was a lack of consistency. Why this should happen when everyone was on the same format was New York's question. A PD's meeting was then held in Chicago in June which was titled "Lock in and Upgrade." This meant lock in the music and upgrade the talent. Make everything perfect was what it really meant. This meeting was pretty much a turning point for ABC-FM. Prior to the meeting it was decided in New York that more control must be exhibited to get each station uniform. Each station must be virtually the same, using the best music and ideas that had come from group consensus. This usually meant New York's staff's conclusion rather than an actual vote among the PDs, which would be a group consensus. This move did better define the PDs job to be as an executor and a developer rather than a creator, although creative ideas were also solicited and put to use. At this meeting, group music and other group standards were outlined. After the meeting, Dale Pon joined the New York staff from CBS-FM. Dale was named Administrative Director. His job is pretty much an enforcer to see that every station is doing everything properly and in the ABC manner.

At this point, Jim Smith left to go to General Sales Manager of WDAI and Tim Powell, MD at KLOS was made National Music Director to work specifically on music, co-ordinating music among the seven stations in the ABC chain. So by the end of the summer, each PD was thoroughly watched and the stations were completely standardized. This proved to be a good move in many respects. Stations generally

sound much more well-defined, better organized and the groups' numbers looked a bit better demographically.

By late 1972 the organizational mold of ABC-FM was pretty well cast. For a PD, his job was very restricted but interesting in that there's a certain team-work atmosphere set which was conducive to the group's growth. The actual control of each station was handled locally but the method of control and format execution is handed down from New York. All advertising and all the station does has recently been put under New York's control, also to co-ordinate everyone's activity in this area. Prior to this decision to standardize, each station was using different designs and slogans. "Rockin' Stereo" was found to be the most effective slogan and KFFX's artwork was the best design so both were combined and put to use at all seven stations.

For specific changes, a PD must go through New York. Once they're OKed, a PD will receive a memo to proceed. This memo will either be green, red or yellow. Green is go ahead, red is stop don't do it, and yellow is hold for the decision. This memo is usually preceded by a series of phone call conversations to discuss the matter between Dale Pon and the PD involved. If it's a great change which would include all stations it'll then be discussed at one of the weekly conferences among the seven stations. The conference call was originally set up to discuss music, however it got too lengthy and too redundant so the calls now regard non-musical programming with an occasional mention of new products one of the PDs may come across. The calls are headed by Tim Powell and Dale Pon but the PDs are able to do most of the talking.

Music is handled locally but through contact with Tim Powell. Research methods, too, have been standardized—so much of the group's music is very similar. There is, however, a certain degree of freedom so far as the new product is concerned but once a record is established, chart trends and communication among the group determines its place in the format. The music systems are continually updated which doesn't necessarily mean improved. Highest gross numbers for the group came when the music was a bit more commercial, which may reflect certain format changes undertaken several months ago. It strengthened the 25-34 demographics.

Everything at ABC-FM is done for a reason. The group is very practical and realistic which had been a key in ABC-AM and FMs success. Uniformity in thinking and goals among employees is stressed and put to work. This works hand in hand with the corporate philosophy ABC employees. At each of the stations all jocks are required to fill out payola affidavits once a week stating that they didn't accept any form of payola or bribe, and that all music was picked in the station's interest rather than personal interest. Each jock had very little freedom in music selection, everything is on index cards and jocks pick from the front and put in the back. This brings upon equal rotation of the songs. This limited freedom has proven to be a key success factor with ABC-FM since a lot more thought is put into music selection than a jock could possibly do.

Although this method seems simple it's actually very complex since there are almost ten different categories, therefore ten different card files which must be updated weekly. After a jock plays a record he writes it on a sheet which the PD later evaluates for proper music balance and tempo control, etc. . . . In addition to the cards there's a rather elaborate artist and tempo balance system installed. This was thought out and conceived by the New York staff and it seemed to work in most of the stations to improve tempo balance. Music is very thoroughly controlled and the next step the group is interested in is talent development.

Work with existing jocks is simplified to a "skimmer" system, which each station uses. This is a cassette played which records only when the mike is on, therefore a full day can be listened to in an hour without the music.

Since ABC-FMs approach is something completely new, there has been a talent problem. The duration of an ABC-FM jock has always been discussed but never really finalized. The key is to find a jock each station is searching for is either a top forty jock who feels he's grown out of it or a progressive jock who believes a format can work. Problems with those types of jocks have usually been egress. Ex-top 40 jocks usually feel they can say more than the format allows them to, and free-form progressive jocks believe that they can play better music than the format allows them to. To find the right people, several PDs have taken trips

around the country to tap various sources and find new talent. Except for Houston, all ABC-FMers are AFTRA. Pay scales are: Los Angeles, minimum \$230/week; Chicago, minimum \$270/week; Detroit, \$245/week; San Francisco, \$330/week; New York, \$280/week; Pittsburgh, \$190/week. These are all minimum for six day weeks.

Once a jock is hired it's the PDs responsibility to see that he knows the format and why it's the way it is, inside and out. The hiring of jocks is done locally, although other PDs and the New York staff help out by suggesting possible applicants. The firing is also a local matter, although occasionally New York will firmly request that a PD fire a jock for a certain reason that the PD may not understand but it's all for the best interests of the radio station, according to New York. The usual reasons for firing are the inability to sound like the format is intended rather than lack of ratings.

The co-operative set-up of ABC certainly has its disadvantages. The red tape involved is very extensive. In Detroit a new building to replace WRIF set up with WXYZ AM and TV which is rather limited has been planned for several years, but each time a specific plan is put together it has to go through an extensive procedure to get OKed by the board in New York. To this day, nothing has been finalized except a series of trailers to house WRIF until a building plan is co-ordinated. Facilities and expedient allocation of money is a major problem because of the size of ABC and all the OKs you have to go through.

The local structure of the ABC FMers places the GM on top with the PD on a logically lower scale. Managers report to the same person as the PD which increases the communication between the PD and GM. The PD can expect to hear from the New York office, usually Dale Pon, about twice a week. The conversations usually consist of general information and conversation, often simply for the sake of staying in touch. PD will also hear from or call upon Dale Pon in L.A. regarding the music weekly. The actual music list is reported via mail. Each station is assigned a code. This code is to be used on all music correspondence to New York or L.A. This restricts anybody from sending the music information on station letterhead. The code is sort of a secret thing so nobody can intercept the station playlists and find out exactly who's playing what. No music

lists contain station calls, only the codes. For example, WRIF's code might be 92. Therefore, all correspondence would be marked 92. (This is all musical correspondence.) After copy is received in New York and L.A. questions may be raised. At that point discussion comes to hand. In most cases, if the PD has a logical reason for playing something out of the national norm he can do so.

All in all, the future direction of ABC-FM most likely will be continued direction and growth in the present area through a very close personnel structure and highly controlled, thought out methodology. The ABC-FM staff is in no hurry to reach absolute perfection. They're taking their time and closely studying every element trying to find perfection whenever they can.

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## SCHULKE

When the ratings came out for the 28 or so stations listed in the fall ARB for Phoenix, the station with the number one overall numbers was not call letters that are all that familiar to broadcasters, but certainly in 1972 the call letters of Phoenix KRFM and several other stations both FM and AM, were brought to new fronts by the rating success of Stereo Radio Productions programmed stations. SRP is actually two men—Jim Shulke at the sales and operating end and Phil Stout at the programming end. Obviously the two do both, but Stout spends most of his time on programming. Shulke and Stout have gone from 8 stations to 51 stations buying their service in five years. They have firm commitments from another “9 or 10” stations. Their rating stories in the April/May ARB included five stations pulling number one ratings. Besides KRFM, they listed WLYF, number one in Miami, WOOD-FM in Grand Rapids, Michigan, and WEAT-FM in West Palm Beach. Along with the number one market numbers they can talk about some other success stories, such as the 9.0 share for WWJ-FM over all in the Detroit metro, after one year with the format, or the increases at WWSH in Philly, overtaking other BM stations. With no place showing anything more than an increase in ratings. The listings and numbers of all the 51 are impressive to say the least. Their station in Los Angeles KJOI pretty well astounding other city stations with its top five ratings in L.A. in but a short time. Shulke left the station (on good terms) because the station management wanted to up the commercial allowable per hour. Jim Shulke grew up in Cleveland, attended Harvard Business school and sold time for the Harvard Business Review. Later worked for Young and Rubicam ad agency. Then worked in the Rosenburg agency representing such people as Bob Hope and Bing Crosby. He moved to L.A. later as head of Paramount pictures sunset lot and while there was also put in charge of Paramount's station, KTLA. The station went from 4 million to 8 million dollars in billing under Shulke. From there he went to Magnavox as head of advertising and sales promotion, then spent a year as president of the NAFMB. At that point he decided to get into the rep business, representing mostly FM stations. With his rep firm he decided to also establish a

music/programming division, later selling the rep agency to Kaiser Broadcasting.

Phil Stout's background is entirely in radio, moving from his home in Lambertville Virginia and leaving his rock band to get into radio in 1955. The next years had him working on the air in such cities as Trenton, New Jersey, where between breaks he got interested in reading album covers. It was here that he became interested in the beautiful music or MOR type of formats. His day began to happen when he was hired at WDVR and subsequently was made program director. Under Stout the station pulled an unprecedented rating increase, at one point getting a total share of 8.9 and the station became the first FMer to hit a million dollars in annual billing.

Shulke's rep firm was repping WDVR and that's where Shulke and Stout got together. Stout left WDVR and Stereo Radio Productions was born.

They began in 1967 with a year of research, continuing to polish their product. About two years ago, the product began to have an impact and their growth both in 1971 and 1972 was at a rapid rate.

For SRP's service stations pay according to market and according to longevity of contract. The highest price is \$4500 a month with a four year contract. The lowest is \$700. The format allows for no more than 4 interruptions per hour and six commercials. There are some older contracts that call for eight and there are some small markets where the station may have to go over the mark of 6 spots an hour.

The service can be both live or automated, 25 of their current stations 35% live—65% automated. The contractual minimum library consists of 120 tapes. The actual library in play “floats” between 130 and 220 tapes depending in part on the season of the year and whether single vocals are recommended related to the competition in a given market. Thereafter SRP delivers no less than 110 tapes in each calendar year. New tapes are not delivered on a monthly basis, but on a judgment of the needs of the library in play by season and in relation to public tastes. It takes Phil approximately 2 days to create an hour of programming because of the matched flow and stringent specifications for each classification of SRP tape.

In his presentation of his service Shulke stated . . . “During the last year there has

been a further shift to conservative tastes in music emphasizing the basic strength" "beautiful music" has enjoyed for years. The success of SRP client stations with younger people is placed in better perspective when contrasted with the decline of progressive rock and the continuing shift to "rock" standards by other contemporary stations. The most acceptable mix and flow is changing more rapidly now than in the past. It takes more thought and creativity to maintain a strong recognition factor with people thirty-five to forty-nine and still have a contemporary "in touch" relationship with younger adults. The fact of the matter is that the "beautiful music" play list and repeat structure are just as important as they are for "Top Forty" radio, but, since the "beautiful music" play list is larger, the relationship is less obvious. It also changes and so does SRP. The SRP "beautiful music" sound requires a superior signal and superior attention to detail in engineering as well as creative execution. We do not deliver a library of magic. We do deliver the best in music execution and a continued interest that is producing the best results in "beautiful music" radio. We asked Jim Shulke to tell us about reasons for such success . . .

**JIM SHULKE** . . . I think one thing is that we've used a lot of research . . . and that's a standard answer . . . but, we really have used a lot of research . . . and we've found some systems of letting the public let us know what they want . . . and over and above that we have not diluted our effort . . . we have concentrated on our area of the broadcast spectrum. Now, with the success that we've shown it would be very easy for us to put out a country format, and a rock format and all that and put our label on it and it would sell like hotcakes . . . but, that would be a dilution of effort. We feel we're having a hard enough time to staying up with the beautiful music area. However, we have not merchandised . . . we have not gone out and sold our service . . . the reps are aware of what we're doing and they mention our service to the top stations . . . the result is that we've had as much expansion as we could absorb . . . and very solid expansion . . . top broadcasters. We have more stations with Blair than any other rep . . . secondly with Katz. That says something in itself. We often have people because of our concentration of the stations on the air, we do very little traveling . . . as a

result people will just fly in for an afternoon meeting. Profit for a station . . . absolutely . . . because essentially you're talking about an overall lower cost structure and the higher nut that's based on billing. The economics of this format are quite different than say, contemporary, where you need a lot of top people and have huge expenses. There are those who say that we're not only changing the nature of the rep business to a degree (for example, Blair has signed two independent FM stations for the first time . . . that's very recent) but, also commercial loads are coming down all over the country in other formats, under the pressure of our type of format.

There is a hell of a difference in beautiful music formats and it starts in Phil's studio . . . it's called taste.

**PHIL STOUT:** When we put our music together, we try to make it a self contained program. Music is put together in quarter hour sections . . . each one of those quarter hours has a definite opening, a middle and an ending . . . and a definite mood we feel. I think that the flow of the music is important to us . . . that's why it takes so damn long to put an hour of music together . . . we just don't sit down and say, let's play this, this, and this. It's a very selective thing that we do and there are a lot of artists we will not play. It's a very difficult and subjective thing to put your finger on, when you talk about tastes, it has to do with our feelings based on research . . . and what I feel is the kind of music that the kind of listener that will listen to our station would enjoy and would not be overly bothered over the long haul, because we appeal to the long hour listener . . . there's no question about it. They tune in early and they stay with you throughout the day. Our primary target is female in the eighteen to forty-nine area . . . so our demographics are far younger than most people think in beautiful music. It's important also, not to lose sight of the fact that although our programming is "beautiful music" we're on top of the contemporary scene and make sure we know what's happening at all times . . . the top 100 . . . we stay on top of that. We're probably one of the most contemporary "beautiful music" formats on the air at the time.

**JIM SHULKE:** I think probably the most stable format in radio is good or beautiful music . . . it's been the most stable throughout the years. So, the future is good.

## BLAIR – REP



DAVE KLEMM

A radio station survives with advertising. If you're the owner of a radio station, that's your primary concern. It's over and over—the bottom line—how many dollars go out—and how many come in. If you're in a major market you may have a huge staff of people to make certain that it comes in. If you're in a secondary market you may do a little selling yourself. If you're in a small market that's all you think about—you have to do it.

The top 150 markets or so have the best chances at national buys of advertisers; that's a heavy part of their dollar. The higher up in markets and coverage they get, the more they rely on so-called national or product advertising. Most stations can't afford to have a salesman in New York, another in L.A., another in Detroit, and still another in Chicago to cover all of the agencies. So there are companies in these cities formed to do what they call "representing" the station to the advertiser or the advertising agency or both.

The rep company itself survives by having more than one station; therefore he makes a business out of representing several (more than 100 in a couple of cases) stations to the national buyer. There are probably more than 200 "Radio Reps" in the U.S. Largest of these is Katz and Blair. We took a few moments of Dave Klemm's time at Blair—a man who knows both the programming, the sales and the rep side of the job. Here's what he had to say about the "Rep" business and radio.

KLEMM: How a rep operates—first and above all, it is a sales organization—and it is in the business of selling advertising. For the purposes of this discussion, radio. Some are television only. Some are radio and television. In this case we're talking about Blair Radio; if we were talking about Blair and Co., we'd be talking about radio and television and graphics. Blair is one of the largest printers in America. Every American household will receive over 100 pieces of printed material by direct mail printed by Blair. So Blair is pretty substantial. We have approximately 300 employees in broadcasting; we have 10 offices around the country where the majority of national advertising is placed. National advertising is that advertising which is purchased in a center such as New York or Chicago in behalf of national clients where it is impractical for them to place their time locally. From their New York office let's say they can purchase advertising time for the rest of the country, and it would be both economically impractical for a station in Wichita, for example, to have sufficient salesmen to cover the major advertising centers, therefore they hire a rep who receives a commission of what he's sold. And the range of commission rates is probably somewhere between 10 and 15 per cent. And that is the only source of income the rep has—so the rep is out hustling time.

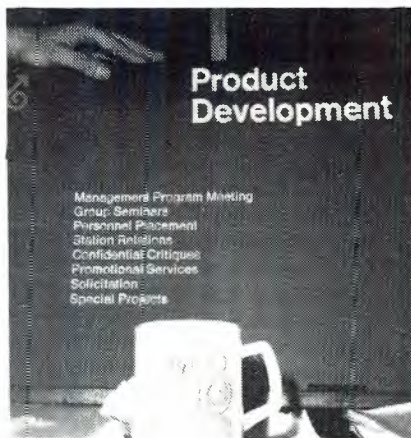
Now, some representatives offer additional services. They very often have a research department which interpolates the



ARB, the Pulse, the Hooper, the Trendex, or any qualitative research such as Frank Magid or any special project the stations have. Some reps have a promotion department that will assist the station in its own advertising to the trade; some reps may have what is called a media department to help plan campaigns for advertisers so that, as a national advertiser plans his campaign, the rep is in a position to work *with* the agency in those total plans. Some reps have a sales tools area and simply these are materials prepared describing the programming, the disc jockeys, the news department, the farm operation, and all of those aspects are often planned by reps.

So the salesmen from the rep have facts and information and they can give to the time buyer up-to-date information about the various stations around the country, both the stations the rep represents and also the competitive stations. So there are many resources at the rep that program directors, I think, could prevail upon. But, for reasons you're describing on the FTC or the FCC where the station may not feel comfortable calling—because in the case of the FTC or the FCC, the program director should think that's what the station's lawyer should be doing. There really would be an open line between program directors and reps.

A station gets a rep; really it's a process of elimination and of course, ideally, it's like trying to form a football team. You want to have the best team available. Certain reps have reputations, I suppose, exceeding the reputations of others, so very often, particularly in your larger markets, reps have contracts—generally it's a contract for a minimum of a year, but it can be longer term and of course the longevity factor comes into play. We have some stations that Blair has represented for over 30 years. We represent 65 AM and 35 FM and, as I explained earlier, the growth, the dollar comes in not adding stations—not having 500 stations but, in stations that have ranking. We kind of pride ourselves in representing a diversified kind of station. In other words, we have contemporary top forty, some progressive rock, country, MOR, standard. We have beautiful music stations and we think this is to our advantage because when an advertising agency announces they're going to have an advertising campaign, if a rep specializes in one field such as all news or top forty or what have you, certain reps may not be



The Big Rep...With Tools To Help

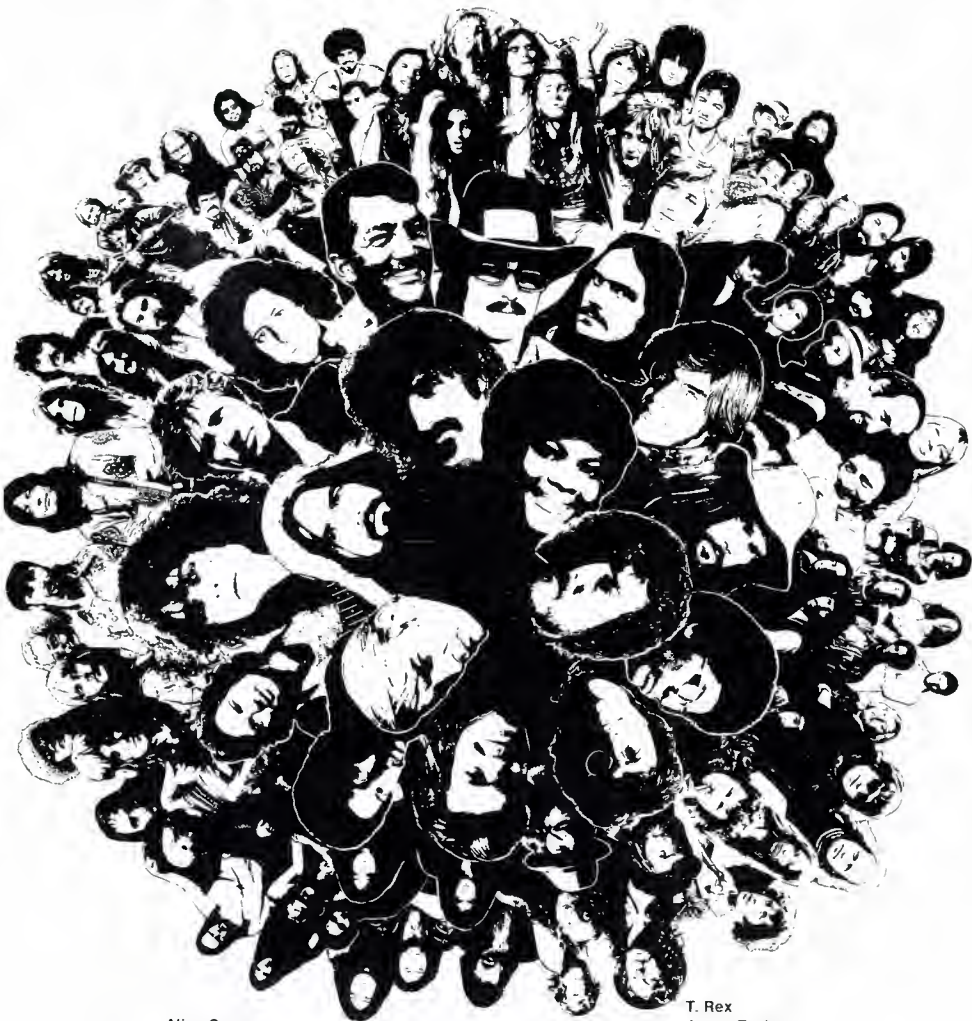
called to submit availabilities.

When you're at the station you have a different perspective, because you think the rep is out there day in and day out fighting for your station in Sheboygan. That's ideally the situation, but it's very difficult at the national level to talk about that one station in Sheboygan. He just won't see you. He's not interested. Therefore, we are very often in the rep business involved in pitching what we call plans or groups or networks or with one buy, one order, they're able to fulfill a significant portion of their marketing campaign so you may very well not be talking about one market, one station, but you might be talking of ten markets and 25 stations and that's the environment where the national rep really works most effectively.

Therefore our role is to create dollars on a larger scale than on an individual market basis. That doesn't mean we don't work on individual marketing problems. Let's say Sheboygan really hasn't had any national advertising for the last several years. Well, there are things that can be done to entice the national advertiser into Sheboygan. So the basic role is to sell to the national advertiser. The advertiser decides their strategy and then the rep tries to blend into whatever that strategy is and deliver the audience that will suit the advertiser.

**BLAIR—WITH ITS STATIONS AND ITS EMPLOYEES AND ITS KNOWLEDGE—A POWERFUL PART OF BROADCASTING 1973**

# What record company do these artists make?



Alice Cooper  
Beach Boys  
Black Sabbath  
Captain Beethart  
Tim Buckley  
Deep Purple  
Doobie Brothers  
Faces  
Fleetwood Mac

Grateful Dead  
Arlo Guthrie  
Herbie Hancock  
Gordon Lightfoot  
Malo  
Dean Martin  
Rod McKuen

Van Morrison  
Randy Newman  
Van Dyke Parks  
Pentangle  
Peter, Paul and Mary  
Seals and Crofts  
Joh<sup>n</sup> Sebastian

T. Rex  
James Taylor  
Allen Toussaint  
Tower of Power  
Jethro Tull  
Dionne Warwick  
Jimmy Webb  
Neil Young  
Youngbloods  
Frank Zappa

## DR. DEMBY

What then of Radio 1973...or 74...or 75, if you care to venture into the unknown that far? In asking for opinions of broadcasters as to their feelings of what radio would be in 1973, the answers were varied but took on certain patterns...There were those who said, "It will be more communicative and reflect the needs of the community"...A good many others felt radio would be "getting back to good old entertainment"...Other stations used the word "personality"...Radio will contain then, according to broadcasters themselves...more communication...more reflection...more entertainment and more personality in 1973.

There are (according to SRDS) 330 markets in the United States with a population of 50,000 or more. The "330th" is Casper, Wyoming. The City of Casper lists 3AM and 1FM station. Just how many markets there are with one, two or three radio stations is a task that would take longer than this book took to find out...so we'll let you do the counting.

At this writing in January of 1973, there are certain states of radio that we feel are important enough to end this section of the book with.

There are, first of all, about 7,500 radio stations on the air in the United States. The number of signals available to the human ear at any one place, at any one time varies from the hundred or so in Los Angeles and New York, to a portion of the desert where

but a lone Mexican station can be pulled in at night, to a high Sierra mountain top where there is no signal that can come in at certain times of the day.

There are two billion people in the United States for the 7,500 available signals...or the 100 if you please...or the one, if you wish.

There are no people in radio today (as a profession) that were in radio the day it began in 1920. There is no one in radio today that remembers when there was no radio. Therefore, in a sense we are all joiners. Radio has been a part of our existence, since we can remember...remember...anything.

As joiners we follow the procedures of joiners. There is within us all, something missing...we don't know what it was without radio.

True, a good many of us built our crystal sets and strained to hear that one signal come in. But if it didn't, you always walk in the next room and turned on father's big radio. We do not, nor can we ever know the anxiety, the long nights, the insanity that was felt by Guglielmo Marconi, Lee de Forrest, and Edwin Armstrong. They actually heard voice, broadcast through the air...a sound never before heard by anyone...ever.

Radio is a miracle. A miracle that we've forgotten...it's almost as normal and as taken for granted as the right hand that reaches to push the button. As a result, we

as broadcasters, tend to forget...what radio is...how does it work?...what is its purpose?...what relationship does it have with the ear that finally picks up the signal, and computes it through a maze of electronic brain wave networks to finally rest in a position where it is stored and/or used as energy to cause another non-radio action.

If I am a disc jockey, copywriter, program director, chief engineer, board engineer, newsman, radio station bookkeeper, office manager, station manager, sales manager, owner, FCC Commissioner, advertiser, janitor, time buyer, traffic director, consultant, jingle salesman, record producer, songwriter, promotion man, record company executive, store clerk, rack jobber, distributor, mailboy, or...listener...I have had an effect on what went through the microphone to the board...down under through the wires...around the tubes...and the amplifiers...and the equalizers...through the cables into and up through and out into the ionosphere.

Radio is the world...the world is radio...there is no way to stop it.

The FCC in 1934 tried to narrow it to what they called "community service."

"Community service" ...relative to what? "Non-community service?"

How much service to the community is enough?...and the answers of the Commissioners are "in math" 10%...5%...3%...6%...

Then I ask for a definition of "community"...and "service"...and finally the FCC's "mathematics."

Certainly it is apparent, how subjective are the rules of the FCC...the hudgetment of the Commission...is the Communications Act of 1973...the judgement of attorneys like Nick Johnson, accountants like Robert E. Lee...indeed by their very structure no matter how verbal they may be on socially significant subjects...they speak in..."mathematics" and "subjectivity"...

It is easy for us as private citizens to blame the government for just about whatever ills we may experience in our daily lives...we call our ills, "too much taxes"... "too much pressure"... "not enough money"... "air pollution"... "the war"... "too crowded"...the list is endless. Reeling still from the effects of the economy and pain of the thirties, our insecurity is great. President Franklin D. Roosevelt, stepped in then...and

saved us all... or possibly more directly saved our parents or our grandparents. But we still pay for the attitudes of our parents toward the government! We have been, and still are, waiting for them to take care of us...keep us out of another "depression." We are waiting for them to solve our air pollution...our war...our too little money. We will wait forever. They cannot solve it. The government of the United States, according to the pledge of allegiance is under God, whoever that might be. So, if we're to blame our ills on something...or someone...and get angry at it or him for not taking care of business, by not making me feel great and smily all day, then let us blame it on whatever our perception of God is all about. The job of this world is too great for the individuals called government employees to take care of.

Therefore if our God, or our government or our teachers or our parents are not going to end whatever pain...or happiness...or anxiety I face each day...then perhaps I will realize, by getting tired enough of waiting that there is only one hope left...and that is me. "Every man has his price"...can more clearly be stated, "Every man has his saturation point."

If there is a trend in radio today...it is apparent that it is the same trend that exists in every business in the world...We have been given hope...Our hope has come in realizing that we, indeed, are our own gods...and if there be a problem to solve...if there be a pain that must be ended...or a depression that must be stopped...it will only be...and more importantly it can be.

When you are a disc jockey or engineer of whatever in a little one station town in Tennessee, you convince yourself that everybody else in the world knows more about radio than you. Certainly the guys in Nashville...it is here at this initial convincing that you make a decision...one...to either find out...or two...to fake it, that you know. Both paths are difficult...the second is most difficult.

In 1973 in the small stations of America, because of the increased communication on every level, we are beginning to realize that we can indeed find out...(1) how to enjoy our own life, (2) how to get people to listen and like our radio station and (3) enjoy our own lives.

It has come with the knowledge of what radio is. Radio is simply and easily a

speaker, a process, and a listener.

If we are to realize our needed knowledge of broadcasting, we must then, understand...truly understand...all three elements.

What is radio?

Through all of the abilities to understand the circuitry...the bill procedures...the way to get your voice lower, the way a record is put on a turntable...the things not to say to the manager... and the things not to say to employees...radio ultimately is totally dependent on the response of "the listener." The ability to give the listener what he wants to hear is dependent on the success of every radio station (or other business, for that matter) in the United States.

The ultimate question then, whether it be one of the 250 markets or so, where ratings are taken by an organized service...or the tons of other markets where ratings are generally released once a month by the local banker...is... "What does the listener want to hear?...which ultimately comes down to... "Who is the listener?" What are his habits...what makes him turn on the radio and listen to my station for a long period of time? In days past the answer, though it be important was not as crucial. William B. Ray of the FCC believes that "there have been too many licenses issued...Broadcasters are having a tough time making it." Still another national official feels that the economic situation will reach such a saturation point that we will see many "stations go off the air...just simply stop broadcasting in 1973."

The extreme of a radio station in a major market that "lives and dies" by the ratings (some ARB books mean millions of dollars in added or lost revenue) is the one station market with a population of less than 10,000. Here there are no ARB's and Pulses. His problem is the same as his major market counterpart. He needs to see black on the P&L at the end of the month. In days past he has been able to, because of a relationship, or good selling go to an advertiser and \$100 or \$200 a shot, that added up enough to make his station pay. Numbers of listeners were secondary to good salesmanship.

While this is still true in those markets today, it is less true. There is a general tightening of economy continuing...there are, through increased communication and travel and the secondary results of these a tremendous increased knowledge...of

everything. "People aren't as dumb as they used to be, and never were"...Will Rogers. The advertiser, whether he be BBD&O or Johnny's Used Cars demands results...and he always has...but now we're just beginning to notice it.

It's more than just increased awareness...it's also increased signals. 7,500 radio stations in 50 states, broadcasting to almost twice as many available radios as there are people. Radio sets can go in your pocket or even on a key ring. They wake you up...and put you to sleep...they're your best friend, when you're alone. They're on in the store...in the car...in the office...in the street...RAB's campaign of the middle sixties... "Radio, the Constant Companion" is far more true today than it was even then.

FM radio's growth...not only in number of stations but likewise with the ruling of the FCC against simulcasting has thrown the broadcast industry into a new era...

It's a fact. That human being that we depend on solely for support of our signal has multi-choices as to what to do with his time...not only television...but other radio stations...more magazines...easier access to books...to pamphlets...and finally access to the experience itself...first hand information...Unlike the days of old, we can now not only read about Paris, we can experience it. We cannot only hear of the "golden voice of Jenny Lynn" we can turn her counterpart on, any time we wish...or wait but a few days and go down to the local concert hall and see her ourselves. Radio then must compete with it all. Radio 1973 means simply increased competition. If there be stations that go off the air, then they will be stations that refused to spend the time, to find the right methodology, to understand the listener and give him what he wanted from radio.

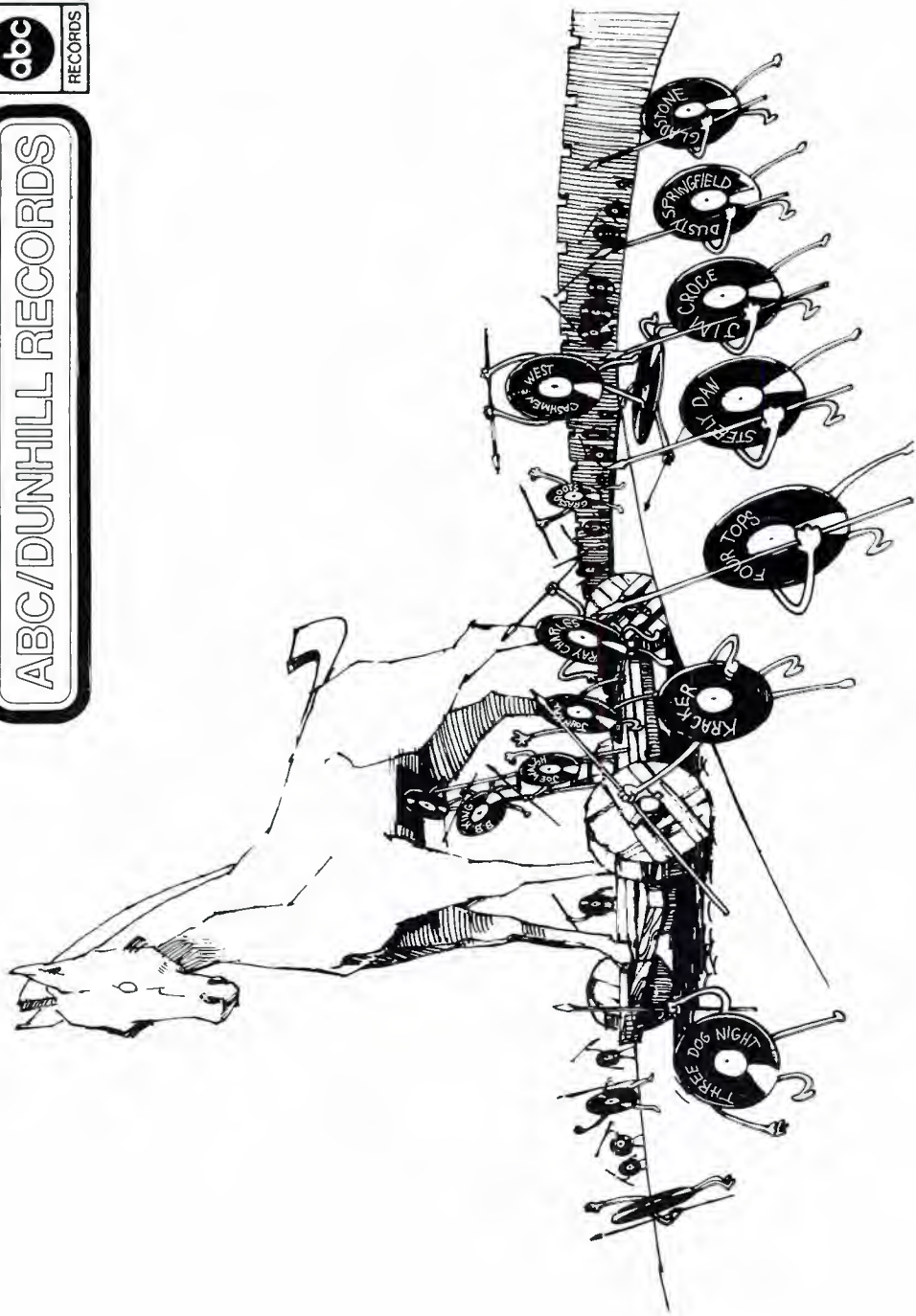
Radio 1973 means simply, increased competition to find out who the listener is. It is too late to pretend we know about radio...it is time only to know...

Our answer is to find out...to search...and research...and there-in lies the obvious key-word...proper searching...proper searching again...research.

In a non-exclusive business like radio where three men may sell, broadcast, write copy and collect the billing, there is no room for a professional researcher, either part time or full time. The programmer...then must be his own researcher. Gone are the days of subjective



ABC/DUNHILL RECORDS



entertaining. We must now hear, before we speak...they have the button...they can push it whenever they wish.

Market research must be a part of the vocabulary of every radio station programmer that wishes to remain a radio station programmer...It has always been apparent...It was extremely apparent in 1972...It will be more apparent in 1973. Life Magazine has already died a death caused by the availability of other past times to an audience that was looking for the most reliable uses of time it could find. Why read a generalized accounting of the war in Vietnam, when all the other methods of communication were available on a more specific basis...magazines for Blacks...magazines for women...magazines for boys...for teens...for intellectuals...for truck drivers...magazines on psychology...on electronics...the reliability, capability of the environment is now past the surface generalized capabilities of Life Magazine...

Fractionalization of audience is apparent...there are more signals...therefore there is more of a choice to find one that relates to each listener's specific needs. The success of ABC-FM, and Schulke's beautiful music formats the growth of FM listenership and the success of those stations that programmed utilizing research were not the only stories of 1972...but they were the biggest.

Both Schulke and ABC-FM utilized the increased number of FM receivers along with two other important elements...the better quality of FM programming...and the increased knowledge of the listener's needs and consequently giving it to him. Both formats related to more listeners, better.

Research methodologies can be done in many different ways...the methods of ARB, Pulse, Hooper and Trendex are unique in their own right. If they are not available then perhaps you conduct your own survey...or even if they are available you conduct your own survey...you may use a few women in your community to make some phone calls and ask some specific questions. One of your more energetic disc jockeys may go out on the street with a tape recorder and ask people what they listen to...and why...You may utilize the request phone to find out not only what music the listener listens to but also how old he is...what sex...maybe even what color...These are called "demographics." "Demography" is defined in Henry Pratt

Fairchild's, Dictionary of Sociology as "The statistical analysis and description of population aggregates, with reference to distribution, vital statistics, age, sex, and civil status, either at a given time, or over time." Both ARB and Pulse break down their statistics into "demographics" and today even the most unsophisticated time buyer, figures "cost-per-thousand" (how much does it cost me to reach the number of listeners you say I'll reach) utilizing "demographics"... "We want to hit the 18-24 age group with this spot"... and they design the commercial specifically for that age group...simple as that.

In defining the listener then, is it enough for us to know what sex...what age...and what socio-economic category (there are six, according to Lloyd Warner in his book Social Class in America)... The 30-year old man, who lives in Dallas, Texas makes \$10,000 a year...what can I put on my radio station that will make him listen. In 1973, he may work at a factory...an insurance company...or not at all...He may talk with a Southern drawl or perfect English...He may wear a cowboy hat or long hair and blue jeans...He may drive a convertible or a pick-up truck. It is the continued need to understand the individual that prompted Dr. Emanuel Denby, a psychologist from New York to adopt an added or new, if you please, method of research he calls "psychographics." its story is like manna from heaven for the struggling radio station programmer and manager...Dr. Denby is chairman of the board of motivational Programmers, Inc. and a director of the research center, College of Business Administration, Fairleigh Dickinson University. He has pioneered in developing quantitative methods for testing qualitative findings and is considered to be a father of "psychographics." He is a member of the Board of Directors of the New York Chapter of the American Marketing Association and the Chairman of the International Marketing Division. For a number of years, Dr. Denby was editor of the Newsletter of the World Association for Public Opinion Research and has been a frequent presenter of professional papers before WAPOR, the American Association for Public Opinion Research, the American Statistical Association and the American Marketing Association. He was active for a number of years in international affairs as an adviser to the Representative Democratic

Council of South Korea, from which the first government of the Republic of Korea was formed, and as an adviser to the Phillipine government. Among Dr. Denby's books are "My Forty Year Fight for Korea" and "Indonesia." Dr. Denby said in a speech at the Americana Hotel back in March of 1970..."somehow the impression has been growing that the Age of Demographics is dead and that we are now entering the Age of Psychographics."

The attitude of at least a significant number of programmers toward even "demographics" (and apparently research in general was echoed a few weeks ago in the Bill Gavin Report.

In his review of specific record he stated "Let's forget about this 'Demographic' nonsense."

Denby agrees... but from the opposite end of the spectrum. At a time when some broadcast programmers talk about a return to "personality and entertainment" Denby explains..."People in radio have really not spent the money they ought to have spent in developing an understanding of the medium...what they have tried to do, and have done quite successfully is to show the size of the audience...a lot of good work to show the demographics of the audience but they have ignored the psychographics of the audience...basically, because it means a change in the way they do research. It means climbing on a new level of research. They've had prosperity, thank God but I think they ought to be aware that prosperity is a passing kind of thing."

Denby is no stranger to radio...he worked his way through college as a writer, and a producer in radio...back in 1936 he was with WMCA in New York, then moving to WHN and finally working with the old Phillip Morris Show and another show called "Gangbusters."

"Radio" says Denby..."I have a particularly close feeling for the radio medium...but I've also watched radio ignore its opportunities and I'm watching radio today, in its period of prosperity (and a deserved prosperity), not taking advantage of its good position to reinforce what radio is, and how to move radio ahead. What are the unsatisfied needs of the radio audience? What are the new things, that radio can do? Through psychographic research radio can learn that. You're going to get your demographics...but more importantly you're going to learn what role radio plays in the

lives of people."

Today among Denby's clients are such notables as IBM, The National Broadcasting Co., General Foods, Miles Laboratories, American Motors Corporation, Pepsi Cola and most recently he's been employed to do a study for the Radio Advertising Bureau.

"The listener is probably looking for a variety of things when he turns on the radio" Denby continued in a discussion in his New York office, the first of January. "I think for one he's looking for some form of identification...now the identification may be with someone like himself, it may be identification with someone who's better than himself or identification with someone lesser than himself. It depends on psychographics of the individual. There's room for each of these types of identification in radio and you have it today too. You're looking for someone to take you out of where you are. You're looking for somebody to give you a new experience. Because after all what is "entertainment?" Entertainment is not some sort of vague way of making people happy. Entertainment is a specific...it's a specific way for people to learn about the world around them. Listen to the lyrics of songs...songs teach you how to make love...songs teach you how to do your job...songs teach you how to get along with people. Humor is the same thing. Humor teaches you how not to do certain things. I think at the bottom of it all, if we understand it, entertainment is in effect a palatable way of getting lessons in living. Then we can begin to understand why some things are successful in the entertainment world and others are not."

At the 1972 International Conference of the American Marketing Association in New York Denby explained the history behind his development of "Psychographic" research.

His first influence was a researcher named Paul Lazarsfeld, who, in 1935 suggested that the study of consumer behavior ought to measure three critical variables...Today these variables are the objectives of psychographic research...

1. The predisposition of the consumer to take specific marketing actions;
2. The influences that stimulate behavior;
3. The consumer's perception of product attributes.

Yet, Denby explained. "unfortunately,



for the next generation or so, the major thrust of marketing research was to move in a more straight-forward direction, reporting what people buy and their demographics (sex, age, socio-economic class)." He continued..."By the 1940's and early 50's, Ernest Dichter penetrated the predisposition variable by suggesting that predisposition was related to the consumer's emotional needs. There was little effort to test this hypothesis on large samples of the population, but it is likely that his work led many of us to introduce brand image and self-concept variables into quantitative research. He made a number of memorable creative contributions, one of which improved automobile advertising immensely. He suggested that the convertible automobile was much like a blonde mistress. Both attract attention and increase one's self-esteem. This led to greater promotional emphasis on convertibles and sporty cars even though their sales volume warranted much less advertising and display."

In the 1950's Denby did a study for a contact lens manufacturer, introducing some questions which asked respondents "whether they felt they were on their way up in life, whether they felt they had reached what they had hoped for in life, or whether life was not as good for them today as it once had been. Denby found out two things from this research:

1. Self concept — I deserve the best census do not deserve the best;
2. Level of expectation — I will be better off in the years to come, so why not feel better off today.

In 1962, Time Magazine financed a study on these ideas and in 1968 the first large scale psychographic study was done for Holiday Magazine. Denby explained more...

"Basically I like to think of psychographics as the new demographics...and the reason that we need the new demographics, is that, so many people today earn over \$10,000 a year for example; at one time...let's take back into the early 50's...only 5% of the US population earned over \$10,000 a year. Today a third of the US population earns over \$10,000 a year. Now when you begin getting that kind of homogeneity (I looked it up... "The same in structure...quality, etc. similar or identical") in the population you're demographics really don't

differentiate well enough. Another thing too is that we have been so much exposed to new life styles, people are probably more than ever living better, our expectation of what we can get out of life. For example you said, "Why not just get on a plane and fly out?" Twenty years ago that would have been a crazy statement on your part and I would have laughed. But really as you said, "get on a plane and fly out," I said..."Hmmm, maybe I could." I've got a credit card...all I have to do is go to the airport and give the guy my card...and I'm on a plane. So, that we have really entered a whole new way of life, which the demographics can no longer explain and can no longer, give us differences between people. Other people in my income category live quite differently, from the way I live. So we need a better way of dividing the market place into prospects and into none prospects. And I think radio in particular has suffered...because, radio research to a large extent over the last generation or so, has been demographic research, which hasn't really shown where radio might be superior to other medium for specific reasons...That each medium, television, radio, gamazines, newspapers, has its own reason for being...has its own reason why it is patronized. Until you get to understand the "why" and the "why" is explained through psychographics, you really don't understand why you ought to buy time on radio. We're basically buying numbers. But numbers don't explain the differences between people...and don't explain something that I feel is very very critical...and that is that people don't just listen to radio. People do watch television, people do read newspapers, people do read magazines, but they don't just listen to radio. Matter to fact there is some research that I'm working on now that I hope in the next six months or so, will be able to prove this particular point. I've done some preliminary work on it. People work and live in an environment of radio. How else are going to explain "all news" radio, with people listening to the same news, hour in and hour out. They're living within a news environment. How are you going to explain people who have the radio on with whatever type of music for hours on end, but are engaged in other activity. And how are you going to explain that the information (by that I mean...news...commercials, etc.) does goet through to people, even though it is an

environment and not simply a medium that people are tuned into for a specific purpose. Now, what we've got to begin to understand is the function that radio has in the life style of individuals...what function radio performs for the self concept of individuals...when we get to understand this we'll get two things out of this information...(1) we will get to understand the audience better and we'll have more reasons why we want to buy radio...secondly and I think just as critical...we'll have information that we can give to the creative people to teach them how to communicate better with the people that are listening to radio. We don't have enough explanatory information about the people who are in the radio audience and what they are in radio for. We did a very interesting study for Westinghouse Broadcasting on department store shopping...What we did was to divide the radio audience into groups...one group we called the "creative" consumers and the other we called the "passive consumer."

We will take time out here before Dr. Denby goes on with his discussion to explain his use of those terms. In an article for *Psychology Today Magazine*, last April Denby explained...“In a very early study on lifestyles (when \$7,000 was a critical income break), I found that persons have very different attitudes about the amount of money they earn. Some persons earning \$7,000 a year were on the way up. They said that they expected to be earning much more in the next 10 years...and they spent as though they were already doing so. Other persons earning \$7,000 a year thought that they had reached the pinnacle of their earning power. Still others, who had once earned more, saw the \$7,000 level as a step down. These different attitudes toward income obviously affected purchasing behavior. Self confidence is like a psychological credit card. Demographic measures that treat income as an absolute, rather than as a relative factor, can neither detect this attitude nor predict the behavior it produces. In the same study, I noticed that education had a powerful but ambiguous effect on purchasing behavior. College graduates with active interest in the arts seemed to own more new electrical appliances than college graduates who had no interest in the arts. These findings led me to suspect that the degree to which an individual can visualize experiences beyond

his immediate environment might affect his life style and purchasing behavior. I described this use of a person's imagination as his level of expectation...the ability to anticipate and integrate different products into his life style. The individual who mentally rehearses new ways of living would be better prepared for new products and services. Indeed, subsequent research revealed that among persons with high incomes, college educations, and managerial and professional jobs, there are certain persons who tend to be first with new cars, new foods, and new appliances. This vanguard lives on the edge of change; in effect they create the economy of the country. The Joneses are alive and well and on the rise in middle class America, and they are being kept up with. Creative consumers...as we called such people...seem to have definite psychological traits and social attitudes. As a rule, they are deeply involved in the world around them. They read more magazines than their neighbors do, entertain more frequently and are more liberal in their politics. Creative consumers describe themselves as innovative, progressive, imaginative, foresighted, sociable and responsible.

These studies also revealed a segment of the population...passive consumers (we call them) who are the reverse of the creative consumers. They tend to buy fewer products. They are less involved in political and civic activities...they read fewer magazines and go out to restaurants and movies less frequently but they watch more television. They describe themselves as cooperative, steady, good natured, reliable, self controlled, patient stable and reserved.

Asked what were their chances of moving up in their companies during the next 12 months, nearly half of the creative group said that they were very good or excellent. Only a third of the passive group thought so.”

In searching for the creative or the passive consumer Dr. Denby, “found that we were dealing with 10 factors that help distinguish the creative consumer from the passive consumer. They are (1) convenience appliances (2) home entertainment (3) active pleasure seeking (4) taste in cars (5) intellectual activities (6) antiwar sentiments (7) political activity (8) child orientation (9) spectator sports interest and (10) solitary activity.” Hence we have creative...and passive...Dr. Denby continued in our

discussion...

"Then in this research for Westinghouse we examined the shopping habits of the creative and the passive...and what we found were that on Monday, on Tuesday, on Wednesday, on Thursday and Friday, the creative consumer was much more likely to shop the department stores than the passives. Only on Saturday did creative and passives shop department stores equally. That's a very important piece of information. That means that if I want to reach the creative consumers, who are the people who spend more money when they shop, regardless of their demographic background, that I have a good chance of hitting these people Monday through Friday...on Saturday I can hit everybody. What this means is then, that I can buy time through the days of the week and know what kinds of people I'm hitting...I know what kind of merchandise I can sell. I know for example if I want to sell a new product...a new appliance...if I want to sell something more interesting in terms of fashion, that the creatives are the ones I have to hit. I can then gear my Monday through Friday commercials for these creative consumers, for these people who are looking for new ideas, who are attracted to new things. The passives are much less attracted to the idea of buying something new. For these people I'll save my weekend advertising.

Creative and passive...that's one type of classification. Basically, if one were to go beyond these words that are after all just terms that we have developed. What we're really talking about is that there is a group of the population, who look inward, who would rather be alone than be with other people (I don't mean actually alone)...but given a choice of activities within the home. Creative consumers are more likely to go out on Saturday night...they are more likely to be people who travel a good deal on their vacation...either by plane or by car. There are indeed different levels of each of these two groups...absolutely...of course...and they also will affect different categories differently. That's why I'm just using it as a generalization. But when you look at specific product category it begins to shift and change, so you must look at them, not only by the overall classification of creatives and passives, but as the psychographics affect a particular product category...this type of information is urgently needed by

radio. The magazines are more likely to have this type of information. Because they've spent the money to get it. Regionalism of course will affect psychographics. You'll have in different parts of the country different uses of radio. The demographics will affect your psychographics too, in the terms of the size of the psychographic units, that you're looking at. These things have to be taken into consideration when you do psychographic research."

If this information were not enough Denby dealt with the "new" generation in an Advertising Age Seminar back in 1969.

"We have been celebrating the increasingly youthful profile of the country, but media research has largely neglected to include youth's frame of reference in the interviewing instruments. Many of the under 25's have far different values and goals from their elders. We can see this from the way they invest their time in media and their money in products.

They have virtually created a new medium...the underground press, some sectors of which are fast emerging as stable components of our channels of communications...and at least two of the nation's major magazines owe their growing profitability to this youth market.

Their impact on the music industry, tape recorders, stereo and the leisure industries has been enormous.

Their eagerness to experiment with the new may be the key dynamic which will support the outpouring of new convenience foods, new appliances, new housing developments, new automobiles, and even new media.

Yet, when young people show up on media profiles as part of an age and education curve, we can barely discern them as a new breed. A good part of their activities remains hidden because of our traditional approach to audience measurement.

From a practical point of view, this gap, between what media research does and where the new generation is at, increases the risk that wrong media assumptions may be made about millions of young men and women about to buy their first car, establish their first home and have their first child.

Media research is too often the mirror of yesterday and not often enough the sounding board of today and the predictor of tomorrow."

While it may seem that we have spent

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more than what should be the allotted share of space to the subject of psychographics, we take a look back at 1972 and what has been called the age of "confusion" for radio. The money, time, and personal pain that was exuded into the atmosphere because of blind faith experimentation of radio formats should not and certainly for all our own positive progression cannot be repeated in 1973.

The old days of copying everything we knew that Gordon McLendon or Todd Storz or KFWB or KHJ or whoever might have been the accepted leat at the time cannot and must not apply to Radio 1973 if it is to survive an onslaught of more and better

ways to spend our time. It is up to each of the 7,500 radio stations with its one billion, eight hundred million listeners each week (9 out of ten, according to RAB)...then we must indeed know more about the people within range of our very own signal.

While they may be 18, male, black and in the \$10,000 socioeconomic class we have learned that these figures are not enough...and secondly that more figures indeed are necessary, if we are to remain in touch with an audience that can go somewhere else...to another station...or to another medium entirely. As Dr. Denby so aptly put it... "self confidence is a psychological credit card."

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# MOST OF US HERE . . .

can't talk motor bikes...chess...Haiku  
poetry...or women's lib stuff –

but most of us here...at Drake-Chenault...  
can talk radio.

We know radio.

We have been called the best informed  
radio people in the business.

By people who know radio.

We know how to put together radio formats  
that work.

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Five 24-hour-a-day distinctive music  
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jingles, etc.

Telephone us...collect is fine.

Write us...or, best of all, drop in.

We'll be very happy to see you...and to  
talk with you.

About some things we wish we knew more  
about

and one thing we do know a lot about...radio.

## Drake-Chenault Enterprises, Inc.

8399 Topanga Canyon Boulevard  
Canoga Park, California 91304  
Tel. No.: (213) 883-7400

## WHAT IT TAKES TO GET A RECORD TO THE PUBLIC

### INTRODUCTION

And so... as we planned the Operating Manual, we decided to find out just what it takes to get a song and an artist from the piano or the guitar where it was written to the studio and ultimately to the stereo system of the "consumer." Some 50 or so hours of tape...piles of information...countless phone calls, and the answer is...there is no answer. There is no set formula...there is no 1 through 97...at least not as far as this research has determined...So the magic steps we had hoped to build for you have not been built. There are a thousand ways that it happens...You yourself, whatever may be your function in the "Music Business" as we like to call it...must build your own

steps...must devise your own formula...Certainly this very fact within itself is the element that makes music the exciting life that it is.

On the following pages we have written a general idea about some of the steps or blocks that you may encounter as you proceed along your way, from whatever direction it may be...Perhaps if you are merely an interested on-looker, rather than involved in the day to day proceedings of the record industry there will be some facts that you didn't know about.

But, certainly for all of our goods, take the information and add your own touches...

How does a record get to the public? Why is the sky blue?



## CHRONOLOGY OF THE PHONOGRAPH RECORD



1830's & 1840's: Joseph Henry, a professor of physics at Albany Institute comes up with the theory of electromagnets which will make speakers, record players and modern electrical recording and reproducing possible.

1863: Busy inventing something else, F.B. Fenby coins the word "phonograph."

1877: Tom Edison applies for a patent on his tinfoil phonograph. The first words his little machine utter are Tom himself reciting "Mary had a little lamb..."

1887: In September of this year Emile Berliner invents the flat disc. At this point he's into heavy plate glass discs coated with lampblack. But we'll be hearing more from him soon.

1888: At the age of twelve, concert pianist Josef Hofmann stops by Edison's place in New Jersey to see what he's up to and becomes the first artist to turn recording artist as he puts down some tunes for Tom.

1890: Commercial recording is getting underway. Wax cylinders are being used, each holding about two minutes of sound. As yet no method had been developed to duplicate these cylinders so to turn out copies in quantity you had to put your band in the room with ten or twelve recording machines, play the tune, and you had ten or twelve copies. By the end of the day you could turn out upwards of three hundred copies of a particular tune. And you were tired to say the least.

1894: Berliner is still at work and has found a way to make a negative stamper, which means he can start to turn out multiple copies of recordings. At this point he's stamping the discs on hard rubber.

1897: Discovering that the hard rubber discs have a tendency to flatten out in the grooves after some play, Berliner starts stamping on shellac discs.

1901: The Victor Talking Machine Company is started by Berliner and Eldridge

Used by permission of Buddh Records.

Johnson. Johnson is the guy who came up with many of the refinements on Berliner's basic inventions. Together they are the first high powered duo in the yet to get underway biz.

1902: While Eldridge Johnson is in the back room inventing the tone arm for record players, Victor as a company does about a million dollars in business.

1902: The first location recording is a smash and the record man in Milan is told he can come in off the road. His achievement was recording Caruso. Caruso, by the way, had a vocal range especially suited to the singing into the horn and make an impression on the wax, non-electric recording of the day. Since you could hear everything he was singing you couldn't help but like him.

1903: Victor and Columbia are both heavy into a classical trip selling opera songs on record disc and cylinder. Edison is into the pop business on cylinders with what were, at the time, race songs. Edison is getting about 35 cents a cylinder while the classical opera stuff is going for about a dollar a copy.

1904: Looking on the other side of the disc and finding nothing, Columbia introduces the first double sided record. Nobody is particularly interested.

1906: Tom Edison is sweating out being backordered two and a half million cylinders. A record that probably has yet to be equaled in the music business.

1906: Victor turns out the Victrola model phonograph which is about a ton of solid mahogany and just right for your living room, if you happen to be named Babbit.

1908: Double sided records are now being sold by all major companies.

1912: Cylinder type records have pretty much had it.

1913: Edison, the head honcho of the cylinder business, introduces his own disc type record.

1919: Meanwhile everybody is still shouting into the horn to make recordings and electrical recording is still in the stage of cautious experimentation.

1921: Over one hundred million records are produced this glorious year.

1924: Bell Laboratories gets it together first with a system of electrical recording.

1925: 78 rpm becomes standard for 78

rpm records. Up to this point 78's had been anywhere between 74 and 82 revolutions per minute. The reason for the standardization is the introduction of the electric turntable.

1931: RCA Victor comes up with the long play record, see 1948 to find out what happened.

1934: You remember good old A.D. Blumlein. Well this is the very year that he came up with stereo discs. Nobody was interested.

1934: The phrase "hi fi" or "high fidelity" starts to make the rounds.

1940: The Germans are busy developing magnetic tape recorders. Also RCA Victor has started pressing records in vinyl.

1947: Magnetic tape recording gets off to a slow start in the United States.

1948: The Lp or long play record or album is introduced by Columbia. They press on black vinyl, up to this point most vinyl was red. The RCA Victor attempt at the 33-1/3 Lp in 1931 was a bust because the grooves weren't close enough together, they could only get about eight minutes on a side. But Columbia has a fine groove and so their twelve inch Lp is giving out about twenty minutes on each side at 33-1/3 rpms.

1949: Not to be outdone by Columbia, RCA introduces the 45 rpm record. And before 1948-49 nobody had any record players that played anything but 78. So you can just imagine what it was like.

1949: Two track, commercial tape machines begin to appear.

1950: RCA gets into albums at 33-1/3.

1951: Columbia gets into 45's.

1955: Stereo tape recorders are available for your home.

1958: Four track, two going each way that is, tape recorders are ready for the poor old consumer.

1958: Stereo albums are available.

1968: Buddah/Kama Sutra introduces first commercial stereo single.

1969: Quadrophonic, four channel sound, introduced.

Ooops! Forgot to mention Mr. Faber in Vienna who, in 1860, built a talking man with flexible lips and a rubber tongue. And when they wanted the talking man to speak French they put a clip on his nose. Far out and right on Mr. Faber!



We got everyone together  
just to say 1973 is going to be  
a Great Year.

ROY AYERS  
HANK BALLARD  
EDWIN BIRDSONG  
JAMES BROWN  
JOHN BRYANT  
ROY BUCHANAN  
RANDY BURNS  
CHICK COREA  
LEE DORSEY  
CLIFF EDWARDS



MARSHALL EFRON  
ARTHUR FIEDLER &  
THE BOSTON POPS  
JAMES LAST  
JUNIOR MANCE

MANDRILL  
MANFRED MANN  
JOHN MAYALL  
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MILLIE JACKSON  
JOE SIMON  
VAT 69



LEE AUSTIN  
LYN COLLINS  
FRED WESLEY & THE JB'S

BROWNSTONE  
VICKI ANDERSON

## THE LIFE OF A SINGLE RECORD

By Mr. X

We'll call the record company Bar Records, and the chief executive officer Mr. X. This is the story of how some records get from the record company to the store.

Sometimes it's just plain luck to come up with a million selling single. A rock group and their own producer (usually a friend) makes a record at a small studio in Wisconsin or Ohio — or wherever — at an investment of \$500 to \$1,000 and then send it to their local radio station. A sharp local promotion man hears it, and sends it to Mr. X who either loves it or measures the local success of the record and buys it. Sometimes it's that easy...usually not. Sometimes Mr. X or someone from his A & R Department will be at a club or rock show (usually because a group has been touted to them or because they have an act on the show) and see an act and say "I've got to have them."

Sometimes Mr. X will have the ability to take an artist he likes, find the right producer and help choose the right material — there are a hundred and one ways and reasons of "why" the record is made.

Most record executives will readily admit that's the easiest part of their job. The next step is getting the record played. A single record costs anywhere from \$1,500 to \$6,000 to make. The record company then sends 3,000 to 5,000 DJ copies to radio stations and its distributors, and the battle begins...and believe this record executive...the battle does begin. Most radio stations don't give a damn about whether they like the record or not (there are exceptions). If they did, there would be a lot more records tested. Their first concern is usually — Is it on the charts? — Does Gavin, Hamilton or Rudman say it's a smash? — Where is it happening and do I have to play it? The record company then plans its battle campaign — the campaign to get the record tested. In most cases the major stations are "out" (they're playing only proven hits). So you plan...The act comes from Cleveland so let's surround WIXY with secondary play and hope they pick up the reports. The act is Canadian — let's go after CKLW. It's called "New Orleans"...obvious! Let's give this project to

our key promo man in Washington or Minneapolis and make it his only work record. Maybe we'll book the act in Boston and introduce him to all the stations in the surrounding areas. Whatever is being done is aimed at getting some station who cannot sell records, be it a station in Oshkosh, or Worcester, or Sioux Falls to report to the tip sheets and trade papers that this unknown record has "broken," so that you can get close to getting that major station that can sell records.

Now, in reality, you don't sell records in Worcester, Mass. At least, not usually enough to tell you anything significant. I'd venture to say that if 50 people called a secondary station 5 times a week the record would show up Top 10 and you'd read in one of the tip sheets: "Worcester, Mass. confirms Sioux Falls that the record is indeed Top 10 request item and selling." If the record company is honest, and wants to commit professional suicide, they might admit that they've sold 50 records in each market.

It takes 3 to 6 months to establish most hit records. Again, there are exceptions to each rule. It could take two months...it could take a year...or two...(Example: Roberta Flack).

For whatever reason: the promotion staff was great — the music directors' ears were great — the record gets on CXXX, the No. 1 station in the fourth biggest market (whatever & whoever, etc., etc., etc.).

And now the battle really begins. This is for the money. The record is "on." BUT (and it's a big But) it'll only stay on for 3 or 4 weeks (with exceptions again) unless it shows up on the store reports or request lines (or unless the really good PD or MD realizes it's a good programming sound). Unfortunately, that MD or PD is in the minority.

This record executive has always been befuddled with the system of measuring what an audience wants to hear. Let's say there are nine million people in the Naked City. New York is considered (let's take an average) a ten percent market. On a million selling single, you'd then sell 100,000 records in New York City. In two or three weeks play, you'd hope to sell 20-30-40,000 records on a hit. Black-oriented records are different. You might have sold 30,000 from R 'n B play before the record was added at WABC. The station, in an effort to measure the success of the record, calls only a select

group of stores...a representative group of the stores that might have sold 20,000 of the 40,000 records. The radio station then takes its potential audience (whatever part of the nine million population it wants) and measures the sound they're going to play by those 20,000 people. This is, perhaps the only gauge it has, but a poor one.

What, then, must the record company do? It might have \$50,000 to \$100,000 invested by now in this act – a single, an album, ads, spots, postage. 3 months to a year of work and it's got 3 weeks to hope this record shows up. To cover New York, the company had better send in 10,000 singles immediately. But the stores don't really want the record, it just went on. They want to wait to see if there are sales reports. So the record company or distributor usually will have to guarantee to take these records back if they do not sell. And now comes the horrible. God-awful thought of the year – the "store hype" – what the hell is the store hype? The manufacturer in any business, to have his product shown prominently...pushed to the public...hyped. if you will, makes deals to help get his product started. So the store gets a few extra copies. Yes, then maybe, he pushes it.

He's making more money on it. He feels if it's on the air, and he and the company are behind it – it's going to sell. Is it any different than what breakfast cereal companies do? I don't think so. If a station will decide its "sound" on what a handful of record buyers like, then it behooves the record company to get the store behind it to get to this handful and hope it catches on. After all, 6 months or a year before the record was released, the company believed enough in the product to release it. Is it expected that with limited play for only 3 weeks they should lie down and play dead and possibly lose their investment?

Then, for whatever the reasons, the record is climbing the charts. It's the smash of the week...a record that will be a hit...a Go-Rilla. The battle is almost over. Get the records to the racks. Make sure the salesmen continue to ask for store listings and not take the record for granted.

Congratulations! You've reached No. 1 and it took one year and you release the second single and you bring it back to Sioux Falls (or wherever) and the MD says "Well, it's not as good as the first"...the battle has just begun...

## THE SONGWRITER



EDDIE REEVES

If we are to begin a step by step procedure with a record we must first go back to the song...isolating the song in today's music business is certainly a bit more difficult to do than yesterday because in a majority of the cases the song was written by the artist.

Eddie Reeves, in his early 30's has been a part of the song writing business for a long time...coming from Amarillo, Texas to New York, as a writer and finally going to work for United Artists Music Publishing in New York, Eddie has seen a bunch of song writers come and go. About five years ago Eddie was transferred to the West Coast office of UA Publishing ..After more than a decade and hundreds of songs over his piano and guitar, Eddie came up with his first hit...Don't Change On Me by Ray Charles...This was quickly followed by Rings by Cymarron and then All I Ever Need Is You, a hit for Sonny & Cher. Eddie shared the song writing credits on one or the other with Jimmie Holliday and Alex Harvey. In this period of time, Eddie has also been interested in producing and in being an artist himself...so far, although there's been a lot of studio time, his artistry and producing talents have gone unnoticed by the public. He resigned from UA last year and now is spending his time as a writer, producer, artist for ABC-Dunhill. With his publishing and song-writing background we ask him to talk about the ingredients that go into making a song writer happen...

"The song...we'll start off this way...We'll start off analyzing it...after we analyze it we're going to reject our total analyzation but it's a good starting point. You need to analyze it and you need to know what the analyzation is...because you analyze a Spassky-Fischer chess game doesn't mean you now know how to play chess. If you spent 20 years doing that I think you'd learn something about chess. But what you really learn becomes part of your nature. Because there's not a formula. The formula if there is one is to subconsciously have an awareness...and that awareness becomes a tool that you automatically use. Just like if you're going to say something you automatically speak...you don't have to say..."Now what am I going to do?...Shall I speak now...what shall I say...how do I say it"...You just automatically do it. Well, I think you end up with an innate understanding of the pop song idiom...and you know how far you can bend it...You know that you can rearrange it...you change it...you can give it new form...you can do things to it...but you use it as some relative point of view...relative to start with... "Pop songs"...and at least if you wrote something that's totally outside the realm of that you know you have...it doesn't mean you can't...but you know what you're doing. If you're going to be a reporter...you have to know what you're doing...whatever you do you have to know what you're doing.

So if you start off analyzing a song...somebody says...if you're going to write hit songs...how do you do it?

First, it's a game of odds. I have a friend that drills oil wells...I said "How do you do it man...what do you do?" He says, "Well, I'm in a odds game...I get the best, most talented geologist...I get the cheapest lease, where's the greatest possibility there is oil...I get a good drilling crew that knows what they're doing and I put a hole in the ground...and I start rolling the dice then. But before I start rolling the dice, I'm going to do everything I can to see that all the odds are in my favor, that I can get in my favor. So, he has a better chance of succeeding because he's dealing in an area where there's tremendous unknowns... so where you're dealing in songs you're dealing in an area where there's tremendous unknowns.

So, if you want to look at the same way that an oil business man does...you say, "I'll

put all of the odds in my favor...Write 4/4 time songs kid. Don't write 3/4 time...turns people off...can't dance to it either. Write up tempo songs...ballads are off...program directors say they want more up tempo — get it on songs...write positive lyric as opposed to negative lyric...don't let your lyric get people down and depress them...You open your front door and you get depressed about what's going on. Bring a little happiness. Write "up"...positive...4/4..." Now all the odds are in your favor...now you write a song within those confines, and you do I think have a better chance in a lot of ways. But if it's a bad song it doesn't matter. So there must be something else involved besides just 4/4 time...positive...and up tempo...If you want to talk in terms of analyzing a song. Somebody came in and played me songs and I say "I don't think I'll be able to accomplish anything with your songs because I have to go get it recorded and I don't think I can get it recorded." "You don't like my songs, man?" I say, "No, it doesn't have anything to do with my likes and dislikes...I just don't feel I can get your songs recorded..." I say, "You enjoy writing songs don't you"...He says, "Yeah"...I say..."That's the whole pay-off right there...if somehow somehow you end up having a hit well, great then you have a little secondary pay-off...of making some money and having a little recognition." But the whole deal is having something to say and when you said it good and you know it's good and you dig it right, that's your total reward really...If it happens to become a hit, great...you made some money out of it and you can go buy a new car or whatever you want to do with the money."

They say, "Well, what kind of songs do you like?" Because the writer wants to write a song that I'll like, maybe thinking I'm going to say..."Oh R&B...that's where it's at." Or maybe..."Country and Western...get into that...that's what's happening"...and people in this business say that to writers and really misdirect them. I sometimes tell writers that "songs are maybe like women...you can't really understand a song, until you live with it for a little while...and you see how it wears on you."

So, you know, one woman might appeal to me and not appeal to you...songs are the same way. "I can't tell you what kind of songs I like...it's an emotional judgement really...and here we've been sitting here

through this analytical thing which is to me converse to emotional judgement. Emotional judgement is shooting from the hip with what you feel...based on no reason, maybe...except you dig it. I don't know why but I like it. It does something to you, but you don't know what it does... and that's what we're trying to define...and I don't think we can define it but I can say some other analytical things such as..."Uniqueness"...I think uniqueness is an important quality in a song..."Subtlety" I like...just personally I like subtlety in songs. I don't like for terms of anything to be..."This is what it is man"...It's...coming in the back door of people's minds...Where they don't feel like they're being talked down to...they don't feel like they're being preached to...The hard sell is out...people don't like it anymore.

Also there's another thing I've observed that I've defined that's musical on one hand...and on the other hand rhythmically. There are "riff" writers and there are "melody" writers. There are rhythm musicians and there are musical musicians...and I think how you define which one a musician or writer is, is where the focal point of his energies go to first. A "riff" writer is somebody whose music isn't sophisticated...it's simple basic music...and to make the simple basic music more interesting they depend on rhythm sophistication. Listen to some of Otis Redding's records and get a Julliard graduate and play it for him...It's not musically sophisticated...you know it's not a musical trip, it's a rhythm trip. So those writers and those musicians to me I say they are "riff" writers or "riff" musicians. Elton John's arrangements are a musical trip...his records are also a rhythm trip too...and I think that's good because he's gotten both of those two worlds together. I think Burt Bacharach's the best example of that...Inherently in the melodies he writes is an interesting, unique, surprising, sophisticated rhythm pattern. Also the same thing can be said about his melodies...He's got both of those elements going for him full force. You can talk about the "uniqueness"... "subtlety"... "rhythmical interest" "musical sophistication"...and finally you can talk about relating. When you tell a guy you can't use his song, you're saying the same thing that a program director is when he decides whether he's going to play a record or not. Because a

program director wants to get as many people in his potential audience as he can to listen to him. So, I'm trying to do the same thing with the song that he is with the record. If I can find a song that a lot of people can relate to...then if I can do that out of all the music business somebody will record it...and ultimately if it is a song that a lot of people can relate to and it's a good record that program director will say, "A lot of people can relate to it...I'll play it."

So you come to a point at the end of an analysis where you've got to eventually say, "stop analyzing life...live it...because that's what's it's all about. But I think that it's good to go through a period of analyzing things and understand exactly where you are and what you are and what's being done and what the deal is. Once you understand that, then that's enough analyzing...once you've got those tools and you've welded them in your unconscious...not just so you know them but so they're a tool that you function through. Then you can be a song-writer. I think people...not that they go through this...but they've done something similar to that subconsciously, in order to be able to write a song. They've listened to other people's music...they've become educated to music so that they know music on some level, whether it's sophisticated or basic musical knowledge. And they have something to say...and they start saying it.

We then asked Eddie how songwriters lived...financially...

I don't think there are very many songwriters per se...(Neil Diamond's a song writer...He's also a very good artist)...That just make a very good living at just writing songs. A song writer makes a cent a side per single or if they're a co-writer they make half a penny a side...On a million seller that's \$10,000 from record sales including everything...On the average million seller the writer could make anywhere from \$10,000 to \$40,000. A writer makes more money from performance royalties...radio station and television air-play, than on record sales. If the song is really the kind that a hundred other people record...like Little Green Apples...He's going to get a penny from each one of those albums that have that song in it...He's going to get a penny from each one of those singles...from each one of those cassettes...eight track...four track...although I think the royalties on tapes are a little bit less...then there's

foreign royalties...so if he has a million seller he can make lots of dollars. But what happens is that million sellers are few and far between...So when he has one he might have to let that last for quite awhile...until his next hit. If he has two or three hits right in a row, he can do very good. The money comes in over a period of a couple of years. All I Ever Need Is You was my most successful song and it was recorded maybe ten times. Publishers don't make that information available...anybody that records the song has to notify the publisher...publishers are very lax, I think, in notifying the writer about everybody that recorded their song...A lot of recordings are insignificant...like somebody in Germany recorded it in German...but I think songwriters would dig knowing that.

How does a young songwriter break into the business?

The best thing that a young songwriter can do, when he's got some songs written...He's just about got to go, physically to New York, Nashville or Los Angeles. That's the best thing for him to do, if he can afford to do it. He can mail tapes in but they just get lost in the shuffle...they past-over over...Nobody pays any attention. A company or anybody working in the company tends to give a person a little more recognition than an object...a tape laying on his desk. Most writers, too, need a lot of development when they get started...somebody to work with them, to open their mind up...to inspire them. Desire...that's important...He's got to go where music publishers are...There are other music publishers around the country...Bill Lowry in Atlanta...some of the exceptions. But so many of the publishers are bad to go to. Sometimes they're not aware enough to sit there and tell the writer if he's doing good or not...and they won't be able to help the writer. To go to the good publishers, I know there are some good ones in Nashville and Los Angeles. I don't know about New York, because I haven't lived there for awhile. But the guys got to go to the good publisher...then he can be helped...he can be encouraged...he can be inspired...or he can start learning. He can start the learning process at the publisher level."

We asked Eddie about 'how' he writes a song...

"I think when I try to do something to motivate myself to write a song...it's like, when man wants to observe something, it's

**...and we all dedicated ourselves...  
to prove those things...that certain kinds of people/  
have to prove to themselves when they know the  
pain is worth enduring...the fight worth fighting...so  
that the baby lives...and grows ever stronger with  
each kiss...with each blow  
...and we all dedicated ourselves...**

**Terry Phillips, President**



**165 west 46th street new york, n.y. 10036**

very hard for him to find out what the real truth or the reality of that something is, because his mere action of deciding that he wants to observe it changes the natural form it is of what he's observing. We can't really know what an electron is...because the only way we can really observe it is to change it out of its natural environment; in its natural environment we haven't figured out a way to observe it. When I decide I want to try to motivate myself to do something, I'm tampering with the machinery and I don't think you can tamper with it...I think you've got to leave it alone. The most important thing I can do to write songs is to live life. When I live life songs are going to come out of it, because I'm a song writer and I've programmed myself to, when something happens to say something about it in the musical idiom.

I noticed something on the top 100 songs of 1972 in the Report...there was only one instrumental...Outspace by Billy Preston...I don't think there has been an instrumental artist that has sustained any success since Herb Alpert. The poets of today are involved in music. I think that music has become an important part of the literature of our times. I think very musically when I first hear a song and I only digest the lyrics later...and I sometimes wished I did that in reverse, because I think the lyrics are the most important thing...although I'm interested is in musical statement...in musically feeling...because that's words in my mind and just catching a glimpse of what's being said's enough sometime to know where it's at with that song...and to get down to the very specific thing...what does he really mean by that, was he talking about Buddy Holly...that's not too important to begin with...but they are fun little games to play a little later on.

I write songs different ways...never the same way. I think writers experiment...with what works for them. Somebody asked me one time..."How long did it take you to write that song?" And I always wished I could answer this way..."as fast as I could write the words down, and in another respect...all my life." The lightening flashed on a dark night. He sees the landscape outside light up and he sees the total picture instantaneously in his mind. All that's left for him to do is mechanically reproduce what he's seen...on his canvas...on his notepad...in the idiom of his song...in his novel...whatever...instantaneously he sees

and he spells it out...but to instantaneously see it, it took him his whole life...living it the way he did and having the experiences that he had to live up to that point for that to happen...but how long did it take for him to write it...as fast as it flowed out of him...as fast as he could write the words down.

Writers don't write their songs...there's a song written that was taken from the Prophet which said..."Your children are not your children...though they come through you...they do not belong to you..." My songs belong to everybody because they came from everybody...they only came through me...and that's all a songwriter really is...he's a tool...he's an entity through which experiences pass and come out in the form of a song.

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## COPYRIGHT & PERFORMANCE

As simply and completely as we can, we will explain the word "copyright"...Going back to the very first principles, what is the term "copyright"?...It is simply the right to personal property, universally recognized in our society, as applied to the product of artistic or literary endeavors. The United States Constitution, article: One, Section Eight says that Congress..."shall have the power to promote the progress of science and useful arts by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries."

There is an underlying meaning in this law, because while it appears to be totally in the favor of authors and inventors in ensuing Supreme Court interpretation stated..."The copyright law, like the patent, statutes, makes reward to the owner a secondary consideration. However, it is intended definitely to grant valuable, enforceable rights to authors, publishers etc...to afford greater encouragement to the production of literary or artistic works of lasting benefit to the world." Then it was the public that was the real beneficiary of this law.

The first US Copyright Act was passed in 1790, to cover authors against the reprinting of their writings...later laws applied to other creators such as photographers, artists and other creators...and lastly, but for the purposes of this article...songwriters.

Under today's laws authors and



composers of music are recognized as being the sole and exclusive owners of the intellectual property they have created, for a term of twenty-eight years, renewable once for another twenty-eight years. It is important to note that the government does not grant a copyright. The copyright exists from the instant the work is published with appropriate notice. Upon proper application, the Government will REGISTER the copyright, but it is publication not registration which invests one with a Federal copyright. Some interesting terminologies...

**Publication Right** – The right to publish or copy the work.

**Mechanical Right** – The right to record the work for mechanical instruments.

**Performance Right** – The right to perform the work publicly for profit.

**Synchronization Right** – The right to synchronize records of the work with motion picture film or videotape.

Securing "Rights" will fall under one of these headings...or all...

To copyright a song – officially you may – (for works reproduced in copies for sale or public distribution)...first publish the work with the notice of copyright. This should consist of either the word "Copyright," the abbreviation "Copr" or the symbol © accompanied by the name of the copyright owner. It should also include the year the copyright was secured by publication. You may also register with the copyright office...send one copy of the lead sheet (melody and words) accompanied by an application and fee for registration...fee is \$6.

For further explanation and forms you may write the Copyright Office...Library of Congress... Washington 25, D.C.

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## BMI, ASCAP and SESAC

In a speech before the Seminar of Broadcast Management in October of 1971, vice president of BMI Julian Bradshaw explained the function of the three performance societies as simple and complete as we have heard...

Now, if I am a radio station owner, using upwards of two hundred pieces of music per day, how do I go about securing the permission of each of the thousands of copyright holders whose works I want to broadcast?

If, on the other hand, I am a writer who owns a copyrighted song, or many of them, how can I possibly contract with, or license, the six thousand or more radio and television broadcasting stations which may wish – any or all of them – to perform my music? Or the concert halls, theatres, bars, dining rooms, etc., in which singers and instrumentalists may wish to use my songs?

The answer to both questions is found in the organizations which exist for the purpose of negotiating permission for the performance of music by those who wish to use it, and securing payment for such permission as agent for the copyright owner. The vast majority of musical compositions used in broadcasting are handled by two organizations: Broadcast Music, Inc., known as BMI; and the American Society of Composers, Authors and Publishers, known as ASCAP. There is a third organization, SESAC, which together with public domain music, accounts for the remaining small percentage of the music in use by broadcasters. The organizations are unlike in many respects, but they collect the fees charged for these rights. In addition, performance rights to foreign compositions also are handled by these organizations. Thus, nearly every copyrighted composition which a broadcaster might wish to use is available to him through BMI, ASCAP or SESAC. Now, the mechanics...How does it work?

With very, very few exceptions, radio and television stations enter into contracts, or "licenses" as they are often referred to, with all three organizations. Under the most commonly used form of agreement, the stations receive a "blanket" permission to use any or all of the compositions in the catalogue of the respective organization, without restriction as to the number of performances during the term of the contract. BMI and ASCAP fees for these performance rights are equal to a small percentage of the station's gross receipts, less certain adjustments. The BMI fees currently are somewhat less than those of ASCAP. SESAC performance fees have no relation to station income, but are flat fees, and they vary according to such factors as locations, hours of operation and power of station.

So now the stations have received permission to perform any of over a million compositions, and have paid the licensing organizations for these performing rights.

How does the money find its way back to the creators whose music actually has been performed? Obviously, not all of the writers should share equally in these proceeds, but those whose music has been used should be compensated according to the frequency of its use. How can this be determined? Again the methods differ among the organizations. The one with which I obviously am most familiar is the method used by BMI.

It arrives at local performances by a method somewhat like the one physicians use for blood counts. The tabulations of performances on local stations are done on a sampling basis. In radio, the year is divided into two-week periods, and for each period a representative group of stations is chosen by a scientific sampling method to supply a written record of all the musical works broadcast on the respective stations during that period. Television stations do the same, except that the period is four weeks instead of two. These small samples then are properly weighed and multiplied by formulas established by leading statisticians, to arrive at a computed count of the total performances of each composition. Payment is then made to the author, composer and publisher of each composition for the number of performances thus calculated.

There are other types of licenses for granting performance rights to broadcasters, under which only those revenues received for programs containing music are used for the base, but the percentages used to determine fees are much higher, and every composition must be individually logged. Because the percentages are higher and because of the amount of paper work involved, only these stations which use very little music find this type of license desirable, and there are very few of these "per program" licenses in effect.

The system of acquiring performance rights I have described as "blanket licensing" is in use at almost all radio and television stations in the United States, and all of those involved - the creators, including authors, composers and publishers, and the broadcasting industry - regard it as the most practical means yet devised for carrying out the intent of the Constitution: "...to promote the progress of science and useful arts by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries."

## THE PUBLISHER



The song...the copyright...next step...the publisher...we visited several publishers both big and small over the past months in trying to learn the function of such companies as Warners Music, etc. As in the case of a record company, where a record is the product, in the area of music publishing their product is a song...The goal of a music publisher simply is to make as much money on the songs that he "publishes" that he

can. The term "publishing company" of course is a little less than a description of the actual service of 1973. It originated in a day before the recording industry was mass appeal to signify a company that published sheet music. Today, a good many publishers still publish sheet music, but it is such a small portion of their overall that it's hardly mentioned. Today the task of a publisher is simply to get his copyrights recorded as many times and under the best conditions possible...and to act as a representative of the songwriter in the collection of royalties.

A contract is signed between the publisher and the songwriter which on the publisher's side gives him the rights to "mechanical royalties" and "performance royalties." Mechanical royalties are royalties paid to him by a record company for the use of the song, on the record. The record company pays the publisher two cents per side or 4 cents a single...LP's are 2 cents a song...with 20 cents for 10 sides for example, and the publisher splits that with the writer. "Performance royalties" are monies paid by radio-tv stations for the use of the songs on their stations. BMI, ASCAP and SESAC are three performing societies that collect this money based on a formula that has to do with the occasional logging of each record played that disc jockeys across America are familiar with. The publisher again gets income from "performances."

Getting the song recorded involves a good many different methodologies and steps. Larger publishing companies have a staff of people whose job it is to get the songs recorded. Warners Music for example has five men (three in L.A., two in New York) whose total concentration is in this area. Along with the professional staff, both Warner's Music president Ed Silvers and exec vice president Mel Bly work on getting their copyrights recorded. The professional staff works in much the same way that a promotion staff of a record company works with the program director of a radio station. First of all, it is up to the company to know what is going on in the studio, not only in LA, but in San Francisco, Nashville, New York and wherever else a session might be a possible target for a song. The staff keeps up with this by constant traveling and constant "hanging out." The entertainment clubs, secretaries of A&R departments, and studio staffs...the grapevine...the artists and the producers themselves...these are all possible information sources for the staff. Like the

promotion man, the publishing professional will take a demo to a producer or artist and get him to listen to it...with suggestions for how it might fit into a future session.

"The job," said Bly at an afternoon lunch downstairs from Warner's Hollywood Boulevard office location, "is not only to get it accepted...but to see that it's recorded...released...sold...and then to collect the royalties."

It's accepted practice in the record business (and certainly nothing illegal about it), to hold 50 to 75% of royalties for a year or more. The only way to get money sooner is to call for an audit of the record company's books...an expensive procedure that could negate any profit at all.

There's another threat to profit of a publishing company and this is in the area of the "demos." A demo usually costs less than \$100 to cut...preferable much less than that. The "demo" is simply a presentation of what the song sounds like on record. It may be simply guitar and voice...or at most piano, bass, drums and a voice over dubbed a couple of times. "The way a demo is cut is the most important thing," said Bly... "If we are going after a country artist, then it should show the song in that vein. Sometimes, as in the case of a Van Morrison song for example, we'll just use the album cut."

How does a publisher get writers and copyrights? "In a number of ways," Mel continued. "We, of course, are always looking for new writers. Between all of the professional guys they're available to listen to new songs, new material, new writers; even master quality tapes of groups, where if we place that tape for them, we will be involved with the publishing company element. If does happen a group comes in either with a finished album or the nucleus of a finished album. We take it and get it placed. What we get out of it is the publishing. There is the situation, also, where writers are submitted to us by a blind tape coming in...or by recommendation of someone we know...or a radio station...or a record company...or maybe a manager of one of the groups that maybe we're already involved in...or the writer may come in and we might listen to him live. There is a non-exclusive contract and an exclusive...we might just take it on a song by song basis. Contracts are standard...usually anywhere from 3 to 5 years. If we sign somebody as a staff writer and we feel that strong about

## THE ELECTRIC STREET PEOPLE

The Epic/Columbia Custom family of labels displayed incredible growth in 1972, due largely to the strength of our many Epic artists, the extraordinary talents of our Custom people — Gamble and Huff (Philadelphia International), Stax-Volt, Monument/Sound Stage 7, Mums, Douglas, Rak, Spindizzy and Fillmore — and the combined industrious and creative efforts of our Street People — the men and women in the field.

We're Street People, really and we're Music People.  
We're Street People because we have to be. That's where tomorrow's music is happening. We've gotta be there.  
And it never stops.

We're Music People too. Because all the electricity in music isn't in the transmitters and amplifiers. It's in the people too, our kind of people. They turn on when they hear.

So do you. And for that...from all of us...sincere thanks.



**RAK**



Philadelphia  
International  
Records

**7**  
SOUND STAGE 7



**GAMBLE**

**ARDENT**

him we might give him a weekly advance if he needs it, but we try to squeeze that down to a minimum."

A deal in publishing can vary from owning all the publishing 50-50 with the writer, artist...or maybe an administration situation where the publishing company will do all the work on a catalog, but do not own it. They then take a percentage of the profits for administering it.

Warners has 108 employees in both LA and New York. A good part of the employees work for the print division which publishes song folios and sheet music among other music type publications. Besides Silver and Bly, executives include a house counsel, treasurer, head of copyright, professional manager and manager of print division. The company is in the process of re-doing its files and soon they hope to have their 200,000 plus copyrights in the area of keeping track of royalties and contracts but also in categorization of songs for use by the professional staff.

If you print anything, I wish you'd print this," Bly stated. "We care about the music. Business is business is business and we try to take care of that. But we are all emotionally involved in the music and what is happening today. Between all of us I think we span about every musical taste category that there is. We're at the concerts...we're in the clubs...we're talking to the guys...writers, artists, groups, we spend time with them. We're friends with them...Rod Stewart comes into town...I'm with him...because I enjoy it. We're involved in it...instead of just shifting some gears behind closed doors."

One of the reasons for success of Warners over the past two years has been the initiating of "casting meetings" according to Bly.

Every Tuesday and Thursday from 8am to about 12 the professional staff and other members of the organization along with Silvers and Bly meet to discuss a presentation initiated by professional manager Artie Wayne. Artie's function at these meetings is to reveal some 5 to 10 studio sessions coming up in the next few weeks. The staff then discusses possible songs that will fit the situation of the session. Not only whether or not they can get the song placed, but "is it right for the artist...will it possible be a hit?" The staff may come up with a whole concept for an album for an artist...it's up to Wayne and the rest of the staff to describe the artist,

the producer and the studio situation as finely as possible so the right songs could be submitted. At the same time in these meetings new songs are presented that have been obtained by the company...other ideas passed about. "A song can be exploited in many different ways, from all kinds of frameworks," stated Bly. "Many people don't give the professional publisher the credit that it should be due in terms of the creativity that is possible."

Asked about the future of the music publishing business, Mel replied, "We're trying to introduce our writers to more and more television...more and more motion picture scoring. We want to get involved in television projects...movie projects...at the ground level...and use our Randy Newmans and our Van Morrisons and Jimmie Webbs into the tv and movie medium. Then we're looking over and above and ahead to audio visual...we're going to be involved in that on the ground floor level with our artists and writers. Warner Communications Corp., now as a parent company, has now sunk over \$150 million into Cable Television."

The small publisher? Generally overall feeling on the street is that he will be replaced in many, but not all, cases by the larger, better staffed publisher.

New legislation for possible increases in copyright royalties are being introduced and pushed heavily by the publishing business as a whole.

The last raise in royalty rates was in 1909.

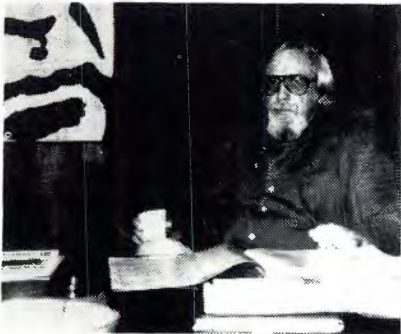
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## A & R

So now, there's the song...it's copyrighted...and a publisher has signed a deal with the songwriter...and a "demo" has been cut...Next step would be the producer...or would it be the record company...or the artist...or all three? Mauri Lathower is known as "head of A&R" at Capitol Records. What A&R means is about as different today as what "publishing" means as compared with those original terms... "Artists and Repertoire"...Lathower who grew up in Chicago had early connections with music with his desire to become a "classical clarinetist"...He attended the Chicago Conservatory of Music, but "always leaned toward jazz"...Most of his early years was as a musician of some kind...from classical to

jazz to rock...from working daily as staff musician on a local television station to a salesman for a local independent distributor to promotion...to finally the tower in Hollywood. A few months ago Lathower was given the responsibility of helping rebuild the talent side of a "new Capitol"...We talked one morning in his office.

"A&R of course is not what it was 25 years ago...at that time the A&R man was assigned an artist or probably he would have signed an artist and he would sit with the artist and go over a repertoire of songs...At that time most of your artists were not writers, so you depended very heavily on



Maury...with Gregory on his wall

your publishers...So they would sit with professional managers...I'm not sure what they called them at that time, but now they call them professional managers and going over just an endless amount of material. From that point most artists recorded with orchestras...so the next thing you would do is to find a conductor and arranger possibly, such as a Nelson Riddle...and if he wasn't signed to the label...you'd go outside. And you sat with the contractor...contractors were most important at that time, they would form and shape your orchestras to record with your artist.

Well, times have changed. Most artists or groups are self-contained...they have their own band...and they write their own material. The change I think started happening ...about 10 years ago. Before that you had your Dions...and the Vintons and the Bobby Darins...they were still working with outside groups and material...The Beatles had a great effect on that change...probably 100 percent so.



You don't have the staff today that you had years ago. Some companies are still trying to build in-house staffs...Warner Brothers is. We do have about six people on staff...we call them in-house contacts...for the groups that come in...a lot of the groups are production deals...where they deliver you a finished product, so therefore there's a lot of paper work and contracts that have to be taken care of. So we have in-house producers...in-house contacts that can work with these people...If they don't want to record in our studios, we don't demand that they do...they can record anywhere they most feel comfortable...we try to provide them all the help we can.

How does Lathower find a group or an artist?

Everyone now has a manager...whether it's a brother, a cousin or a friend. Of course it's difficult. Unsolicited material...it's really difficult to answer all of it because it comes in by the barrel. They not only send it to us, I'm sure they send it to everybody, because it's usually with the typical standard letter, you know. They have a hot group...or a hot artist, etc. We always try and review and listen to things from people that have some creditability in the industry. We have field men...26 promotion men...whose ears are reliable...and they're in contact with somebody...so in that case I will always try to respond to them personally. We have young people up here...not just young in age, but in thought...their life is the community.

What about artists that don't write...do you still sign them?

Yes...but somebody just walking in, off the street...it's difficult. We accept all the tapes...we will try to get an answer to them.



Going up?

At one time, you know it was almost impossible to get through the door of any large company and I must say that Capitol was guilty...I think Capitol was one of the companies that suffered in that period when a lot of groups were making their entry into the industry. In fact at one time I know the policy of the company was that "rock and roll wasn't here to stay." It was a fad. They weren't interested. I was in Chicago at that time and they sent me a record and they said, "you've been crying for a rock and roll record...here it is." The record was "Old McDonald Had A Farm" by Frank Sinatra. Capitol had a very rough time until the Beach Boys came along and then the Beatles. And too, it wasn't until Carl Ingerman came in and felt and believed that the area where we really had to expand and go after was the independent producer. Capitol again at that time almost 100% released records that they were producing. The independent production thing only happened about 3½ years ago here. I was a firm believer then in independent producers...and independent labels...we never had any independent labels...and that's why I was brought up. Of course we went way overboard...we were not successful...we learned...very dearly.

We then talked about costs of producing...

I'll go back a couple of years and let you see what costs have come to...We figured out then that the average master was about \$1,500 per tune...or side. It went to \$2,000...this last year we figured out to about \$2,500. An album now costs between \$25,000 and \$30,000...some are lower...some are higher. It all depends on studio time. The deal we make with the

independent producer...we can make a deal with him that upon delivery of the album regardless of studio costs, we will give him \$25,000 upon delivery of the LP...or \$27,000...or \$32,000. There are times when you've seen the group perform and they need equipment. Record company obligations are not any longer just that of recording an artist. It's that of finding one, grooming one, paying for their equipment, supporting them while they're recording an album...or sustaining them when they're performing on the road...or traveling. It's becoming very costly. I am given a recording budget set up at the first of the year. It goes according to your artists. If you have ten



A &amp; R...Mauri Lathower...A survivor...

artists on the label and they're going to do two albums a year and you average it out to say around \$27,000 you arrive at a budget. If you have 20 artists, etc. You go according to per cost...whether its album actually costs that or not. I think last year I had a recording budget of 2 million dollars...this year it's less, because the roster has been trimmed quite a bit. And the trimming of the roster is not because they weren't good artists...it's just impossible for the marketing people to work that amount of product or to develop new people which Capitol is definitely into at this time. We have 72 artists on the label, not counting country...country goes up and down because we've been trying to develop that area. Country roster develops more quickly with the single artist than the LP artist...In fact, it's almost murder to put out a country album on a new artist.

As far as what I would call a pop roster my feeling now is that hopefully we can allow an artist to record a minimum of two

to three albums, because I think it takes that long for them to develop. It's impossible for the marketing people. I'm speaking of the whole marketing concept, whether it's merchandising, promotion and sales. It takes time. There are situations where you receive an album from a group and it won't have developed as you had hoped it would the first time out or in the studio, so you question it. You say, "Gee, should we put this album out?" Because you know that it will actually do very little. But you usually put the album out to support the group if they're on tour. Your agents and bookers can do nothing unless they have a piece of product in their hand.

We asked Maurey to clarify the production deal.

If it's what we call an artist royalty contract which is signed directly to the company, it is my duty and obligation to provide him with a producer. Hopefully it's an in-house producer...as we call them...who's on staff and gets an over-ride, of course, if their record is successful. The numbers are immaterial because it changes as far as the artist goes and according to his contract. In the case of a Helen Reddy...sometimes an established artist likes to identify with an identified outside producer. Helen Reddy, this past album...I provided her with Tommy Catalano, which I had to go and make a deal with Tommy. If it was a production deal it would be up to Helen to provide her own producer. We offer them a higher royalty to provide a service that we don't have to take care of...in other words, they take care of everything...they set up their own studio time...they are responsible for their own bills. When they present us with the final bills...they're going in for a budget of \$25,000, they spent 24 we just pay them the 24...if they go 10% over the budget we allow that...if they go beyond that we make some settlement...we usually pay for it, but they're responsible for everything...in other words, they deliver to us finished product...a master. Some artists, some production companies have in their contracts that they can do their own art work...that gets a little hairy...because that takes time...From then on in, Capitol takes over...we'll sit down with their management or with the artist...with the marketing people...and plan a program for when the album is released.

The wholesale price of an album is about \$2,81...somewhere in that area...we usually start...I say usually because contracts are different...We usually start a production company at 16% of wholesale...of course we can have what we call a "step-royalty." As the album sells, I try and communicate with the management...saying "Look, if we make money I'm only too happy to share it with you...we have a fantastic overhead...if you sell so many we'll go to 17 and then to 18...if we sell so many more we'll go to 19...there's no stopping...if we make money we're only too happy to share it with you."

## THE PRODUCTION

Now the deal is set...the production company has negotiated its deal...the budget has been okayed...the group is ready...the songs for the LP or the single session are selected...producer, artist, songs...In order to understand a little of the actual recording procedure we visited several recording sessions over the past months...learning immediately, that certainly for the producer there was no "right" way to do it. One of the sessions we were invited to was with producer Dr. Don Altfeld ...  Don is by far no newcomer to the record or music business...but after several years he has finally gotten his first number one in the country...The artist was Albert Hammond...the song...It Never Rains In Southern California...This particular session was a "tracking" session...the "laying down" of the basic rhythm, using drums, other percussion instruments, bass guitar, rhythm guitar, piano and whatever other instruments we missed. Albert and Dr. Don were producing a new group of five young ladies who ("really that's their name") are called The Jackson Sisters...Dr. Don's background is certainly not typical (if the word typical could be used when speaking of the "category" of producers)...but interesting. He grew up in Cleveland, Ohio...becoming interested in popular music while listening to Alan Freed and Bill Randle...Certainly it was in this area at this time that "rock and roll" was being born. Dr. Don would get home from school and take a note pad and write down all the songs he knew as he turned the dial from station to station. He would make a check mark by the song and then once a week add them all





## No matter how big we get, we're going to stay small.

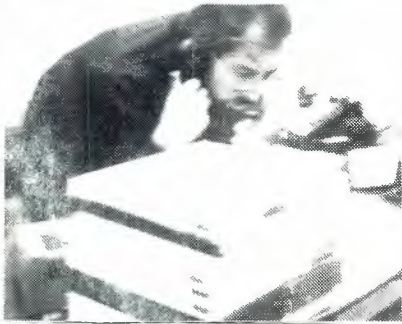
We have just a handful of artists. A handful and hand-picked. We work our tails (pardon the pun) off for them and their music because we're a record company that revolves around our product. Not the other way around.

We'll stay this way and that's why Siegel-Schwall, Megan McDonough, Wolfman Jack, Styx, James Lee Stanley and Exile are with us.

Who needs growing pains? Not us. We've got RCA for their manufacturing and distribution advantages.



Manufactured and Distributed by RCA Records



Let's See...Yes, 3 Trombones. Uh...And,

up and make up his own charts. "Who'd I make them for? I made them for myself. Nobody else ever saw them." Later, he moved to Los Angeles and in a new, strange city he became even more involved with radio and music. He began sending tapes back and forth to his friends, in Cleveland of LA stations and vice versa. Cleveland and the northeast was indeed the leader in top forty radio while LA and the West Coast was just beginning to pick up on it. While listening to Cleveland tapes, Dr. Don started calling local jocks and hipping them to records that were going to happen. It was the first involvement for Dr. Don. Later in the school newspaper, he wrote a musical column and through it met Jan Berry, who at that time was a lino-type operator. They became friends and soon were writing songs together. During this time, Jan and another friend, Arnie Ginsberg (not the disc jockey), cut a song in their garage that through the strangest of quirks became a hit...Jenny Lee it was called. Dr. Don kept writing until his first hit, Little Old Lady From Pasadena came around...He kept writing, with recordings on albums etc. He later produced a group called the Woolies and had his first chart record called "Who Do You Love" for Dunhill Records... At the same time, Dr. Don was becoming a doctor...through college, med school, and internship. Upon finishing, he immediately started a production company with Steve Zacks; raised money with some private investors and signed a group from Texas called the Fever Tree...starting a big campaign and then (with someone else producing) went about placing the master, finally wound up with MCA. For two years after that they continued to make production deals...This wound up with the beginning of Prophecy

Records and finally MCA Records where he now resides. Besides Albert Hammond, he produced, among others, the last PF Sloan album...

So, now we have the artist (The Jackson Sisters)...the songs (written by several different people, including Albert Hammond) and the producer (in this case... producers...Dr. Don Altfeld and Albert Hammond). Already we've over-simplified it. Dr. Don usually works with what he calls "a road map,"...A basic lead sheet and idea, that he will take in the studio with him...in this case, he has the opportunity to work with one of the countries leading arrangers, who arranges everything down to a tee before going in...Dr. Don uses his own engineer, rather than having the studio supply one for him...He is called. A meeting with the arranger and suggestion of direction, studio and date...A discussion of the pieces that will be used. The arranger, then calls a "contractor", a man responsible for contacting various musicians to play the date...The arranger will ask for specific musicians on specific instruments...or he may want the contractor to suggest someone...There are still other people



The Mailing Room

necessary, but this is the basic nucleus...

Upon arriving, the musicians are already set in place, Paul is rehearsing the band...the engineer and helper are getting levels on each instrument...In the corner a "copier" is copying parts on songs that will be recorded later. There is sound of mass confusion...Levels being moved up and down...drums being tested...guitars being tuned...Finally the session begins...this is but a "track"...Later, when the track is complete it will be "sweetened," (horns or

strings or some other support or punctuation will be added)...Finally, when the instrumentation is complete, the five girls will be brought in the studio, don earphones and sing with it all in their ears...This particular session is being cut sixteen track. That will be equalized. "Mixed down" (levels of each instrument and voice will be balanced and set), and when it sounds complete, a "quarter inch" tape will be made of it...This is known as the "master tape". Down the hall, is a room called the "mastering lab". In here, from the "master tape," "refs" will be cut...They are equalized in various ways and the producer then takes them home and listens (or "lives



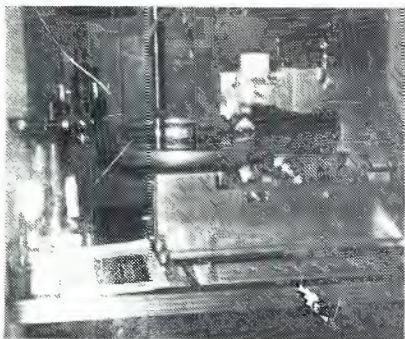
it...take three...great...yeah keep it..." Albert Hammond... "It's tough you know, when you get home you realize how much it takes out of you"...

Don Altfeld ...you figure it out on your own...there's one to tell you "this is how you make a record"...You pick up by observation...by watching people make records...this does this...and that does that...and this is what I'm going to do...I'm going to make a record in this style and this fashion...and you refine it and develop and refine your habits until you have your own system. That's why when I talk to you about record production what I say may be so totally different than what any other producer will tell you. I mean there are basics...You've got to have material...you can't work without it...There are people who have formulated it...some hit groups came from "formula" records...but generally speaking it's better to get away from the formula so that you have the adaptability to do something fresh...because it's a creative act, essentially. I do it different myself every date I work. One thing I usually do pretty much the same...I go in with a "road map" "road maps" are chord sheets...a chord sheet merely says, "we start here at letter 'A' which is the verse of the song...it's an a chord followed by a c chord followed by a d chord...the time is this, it's 4/4 time...It goes like this and it changes into a little repeat and goes back to this and goes back into another verse and then the chorus...and these are the chords...so the musicians, given those chords they couldn't play anything other than chords...then the artist or I will sing the song...You see I am very well versed in records from the 1950's on, I'll say to the piano player "I want this to sound



Copying parts

with") to them. If they are okay, he then calls the studio and tells them. The studio is then given the green light to cut a "master disc"...That is then taken to the processor and it is "metal plated"...and that becomes a "metal negative"... From it, "test pressings" are made...A "test pressing" is the actual disc that you will find in the shop...It's brought back to the studio and tested. If all is okay with it then the order is made to go ahead with the pressing. If it's a proven artist the initial pressing order may be 50,000 or more...but, we're getting ahead of ourselves...Back inside the control room the engineer continues to make adjustments...the producers listen and occasionally will instruct...take one...take two..."That was a good track...Let's take one more...try his mike...maybe you should adjust that...bring it down...which one is he doing now...he isn't limited is he...yes he is...why isn't he coming out...lot of level coming into that limiter...his amps too loud...he's breaking up... okay, that did



The Master of the Masters

like Fats Domino in that part in Blueberry Hill...remember Blueberry Hill? I want you to play that kind of thing" or "remember that base run you did on Simon and Garfunkel's records?" So I'll talk in terms of records... maybe nobody else does that...maybe everybody else does that...I don't know that because I don't go to other people's sessions. But what I'm really saying is, "You're a professional. You play this instrument 3 or 4 sessions a day. It's your instrument...it's your life...it's your form of expression...I don't want to confine you by a bunch of notes and say play this and this and this and this." I would generally say it's been very successful for me...not in the terms of record sales but in terms of getting the kind of record that I'm after. I feel like I communicate with the artists and musicians very well...but I don't have the musical vocabulary because I can't read music. That was something I learned in the early days from Lou Adler...because Lou in the early days...I don't know what he does now...but he had the same kind of thing...It was more of an emotive kind of thing...he communicated with his emotions so well it was almost like people could read his mind...just his presence got people to open up...So that I would say is the only real standard so far, that in cutting the basic skeleton of the song, we allow a lot of latitude...We encourage them to express themselves...I don't do that with string players because string players in that kind of arrangement can only do it by the notes...so I'll get an arranger and I'll sing him the part...hum the part...tell him what we want it to sound sort of like...play him records...he'll write it out...and we'll leave enough time to make changes on the date...and I'll bring someone to the date

that can work with the players.

'Arrange' - to set out for one performing medium a composition written for another. (Normally this indicates stricter fidelity to the composer's notes, and less artistic license, than does the term 'transcribe'...(from "A New Dictionary of Music" by Arthur Jacobs), Paul Riser has had a string of successes with his note by note designs of other people's songs...His latest was the familiar and effective Papa Was A Rolling Stone, a hit for the Temptations...

As the session ended we sat in the studio and talked about "arrangements."

- A producer



Dr. Don and Albert

will call me and say, "Hey I want you to do some arrangements for me...and then we'll get together and listens to the songs and exchange ideas on different tunes...both of us give our feelings and come to a common ground...we discuss the group...and work to arrange around them too. The job of an arranger is to coordinate the rough sketches of the music that comes from the producer and the writers...put it together in our mind...and then get in on paper and then get the musicians to comprehend what we've done...An arranger's job is very important to the overall product. Normally, the producer will also leave the selection of the musicians up to the arranger also...The producer is normally not a schooled musician and therefore they can't technically know who's doing what you know...The arranger figures out what pieces should be used also...the engineer takes care of how it's set up...and it's the producer's job to coordinate the whole thing...I concentrate on what's on the paper. They usually give me a tape...and I

make everybody's part coordinate from that...

I started in Detroit...a guy with Motown named Dale Warren, brought me in as a trombone player...and from there I became a copyist (copying other arrangers' arrangements) and then finally started doing my own arrangements.

How much do I get paid? It depends on the company...the deal you have with the particular company...a lot of things vary but 90 percent of the time arrangers get paid a flat fee. If you have a lot of hits like Quincy Jones or somebody you might get a percentage. You get anywhere from \$250 to \$450 per tune...so you figure out an average of ten tunes on an album...that includes so much for charts...so much for being leader or conductor of the session...you get twice scale for being leader...scale for musicians is \$30 per hour or \$91 for each three-hour session, so bare minimum for conductor is \$182 per session...that's minimum!!

Another person at a recording session is a "contractor." He Selected the musicians in many cases or followed the instruction of the arranger or the producer in contacting the various musicians and "contracting" them for the session. It is up to the contractor to see that the musicians get paid...It is also up to him whether or not the musicians should get paid overtime if the date goes past the three-hour session. Overtime is \$47 per half hour for each half hour past the first three. For this job the contractor gets paid double scale and may book as many as four or five sessions in one day. It is possible for a contractor to make as much as a quarter of a million dollars a year...and the best do. But at the same time



Albert Hammond



Musicians and staff listen to Playback.

the pressure of the musicians being adequate to the task wanted by the producer and arranger is on the contractor's back. He's responsible for their performance and if for example a musician he selects does not perform properly and ruins a session he is responsible for the entire cost of a session...word is that this seldom happens but technically is responsible. People such as drummer Russ Kunkle spend their days doing nothing but studio dates...and the possibility of them making a good deal of money is also good...but said "it's a rough life. To me, studio musicians are the best musicians around...because they have to come in and they have to sit down and they have to sight read...whatever, whatever's put up in front of them. That's their job...if they blow it, they blow the job. The blacklisting might last for a week...for two weeks...might last for five years...because he came in and blew one session. The word gets around. That's why the musician is a very, very critical person...they're very touchy...very strong...you have to be. A lot of people don't realize what's involved in being a studio musician...the competition is atrocious...there's always someone in their shadow waiting to get into their place. He usually breaks in through being a musician's friend...by knowing a contractor. He doesn't just go up to a contractor and say "I'd like to play." That's like nothing...that's like an ant...never happen...I don't care how well he might play...it's a clique...there are first call musicians...second call...third call...it's politics! It's who you know! You can make a lot of money though. You take a musician in this city...he can average three, maybe



THE MASTERING LP

four sessions a day...that's pushing...four...and that's not at scale either. See, because he must be in demand to get three sessions a day... he can make \$3,000 a week easy...It's a chemistry of things that have to work together see...it's a puzzle...you try to fit the pieces together over a life span over a period of time...and if you miss some pieces it's going to cost you something...you know...down the line...and if you're really conscientious, one one day you're going to have all the pieces there...but, it takes constant being on the base...pressing. Bill Shnea was the engineer on the session...He's a free lance engineer and is called in especially to do the session...He makes about \$35 an hour. With groups and producers into sound today, the free lance engineer has come about...rather than just accepting whatever engineer is at the session... besides engineering he also has recently started working with Sweathog...his first single being Hallelujah, producing. Bill is considered as one of LA's best engineers...working sessions with such groups as Three Dog Night...The last two live albums for Barbra Streisand...and the latest Carly Simon album... He also produced White Trash and part of New Blood by Blood Sweat and Tears. He has continued to work closer with Richard Perry and will be going into more projects with him over the next months...We asked him to tell us the job of an engineer in the studio...

"There are really two ways that recordings take place. Nowadays, one is the most prominent, what you saw tonight, where basically a track is cut...just musicians...Primarily rhythm instruments

and then any sweetening, such as horns and strings or certain percussion or maybe organ or other rhythm instruments used as sweeteners or what not things woven around the basic track are added later at another session and then vocals, also used as sweeteners...and then the lead vocal and the background vocal are added. All of this, in a step by step process, over a period of however long it takes to put together. Then it's all mixed down to stereo, which is what is released for consumer. The other type is live recording, which is the way it used to be done where everything goes at once...There's still a certain amount of that done. Most "artists," such as Barbra Streisand, still like to record that way...they like to have that whole thing there...at one time instead of working with a track or with just rhythm instruments. In either case, in the original recording date whether it's live, or just a basic track session, there's anywhere from an hour to two or three before the session in setting up. Obviously, the three hours would be when you have 40 pieces...full orchestra...it takes quite a while to set it up...to get all the positioning of instruments in the room for sounds sake and for musicians sake, so they can see each



Bill Turning up...

other and work off each other the way they want to...So, you have to position the instruments the way you want them and then all the microphones, for the sound on these instruments, music stands, and all the earphones and stuff, so that when the musicians come in they sit down and are ready to play.

While the sessions going on...everybody does it differently...in the medium now with

the sixteen track going to twenty four track...it's not nearly as much of a mixing job per se, as it is getting it recorded the way you want it done. In a live session, everything is there at once. Everything is there...it's happening in those 3-1/2 minutes the song is being performed. Here with the 3-1/2 minutes it takes to make a tape, the basic track is being performed but you have no idea...it hasn't been written yet...the horns and strings and voices haven't been conceived...so there's no way to really mix. You're just getting them balanced the way the individual mixer feels comfortable and putting them on a sixteen track on a separate track so that when everything is added together, you'll have enough separation and control over the various instruments to put them together and then do a mixing job...the real mixing comes at the "mix down", after everything is put together. Now if it's a live session with 35 pieces, that type of thing, if you're putting it on a 16 track medium you're still doing the basic mixing right then.

After the mix down and the song is completed it goes to be mastered and that's where they take the two track tape and put it on a disc from which they make metal parts that make many many discs that they distribute and I usually follow through with it...I want to make sure everything comes out all right.

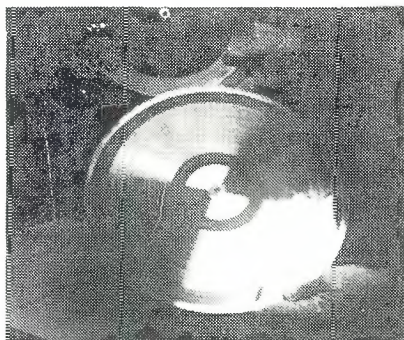
Balance and mix? The most important things invariably in any record, I feel, in the finished thing is not what an individual instrument sounds like or anything...It's the yes, or no of it...because that's still what it comes down to in selling records or pleasing people. It's a feel...It either moves somebody or it doesn't!...It either moves you or it doesn't. When I'm done balancing and mixing it and I listen to it, I like what I hear.

Basics? Set formula? Not at all. It's like saying in that art form...you have to use red or blue or green...It's very similar...painting with sounds, rather than with color.

## THE RECORD PRESSING PLANT

"The test pressings are okay...go ahead and press..." Those are the words of the record producer. What he has just said, is that the labor pains have started...the child will be born momentarily. It begins with the

"master disc" and the record processing plant. It is first sprayed with silver...this makes it a conductor of electricity...then they put it in the bath and it draws the nickel anodes from the bath of nickel. This makes it a plate on this one side...they split the plate apart and when they pull it apart that makes a master...then it goes back in the bath again. From the "master" they make a "mother". Then they split it apart again and from the "mother" they make the "stamper." And now, at Monarch Record Manufacturing Company we are



THE MOTHER & THE MASTER

subject to a new kind of excitement different from the piano... different from the studio...This is a tour of the pressing plant. An "A" side a "B" side go in the press. These are stampers and they are given to each press. A second machine is taking the pellet-like raw vinyl and melts it down...it drips out like licorice tooth paste. One man operates two presses. He spots the label in the middle of a huge waffle iron type of machine. It reaches over and picks up the soft vinyl...puts it on top of the label in a pile...closes the machine...and under 120 ton pressure within but a few seconds the record has been made. The 53/4 record is then trimmed 1-1/4 ounces for a perfect circle in the trimmer. The waste material is then picked up and put into a huge barrel. It will be used again. Each man is able to press 550 records on each machine in an 8-hour day. That's 1,100 records per man. The cost of the record to each company depends on how many he buys. If he orders 500 pressed, he pays 35 cents each...if he goes up to as high as 500,000 the cost goes down to 30 cents. Album jackets and labels are furnished by the record company. A huge

conveyor belt continues to move over the heads of the presses...when there is a certain amount, it's placed on a rack and transported into the next room...Each record is then individually inspected for damages...bad labels, etc...put in the sleeve and then put in the jackets. They are stacked on the side to put in a long slide like rack. From here the records go through a machine that slips the album and jacket into a plastic bag...This is then pressure sealed...stacked again and packaged into a box of 25. It is then stacked ready for



Checking all day long for defects.

shipping...Trucks back up to the back door...the boxes are put onto another conveyor belt and loaded onto the trucks. The trucks are owned by a freight company that continually does work with the pressing plant...but it is in no way owned by the pressing plant. Freight charges are billed directly to the record company.

An order will come in, usually by phone from the record distributor (we're getting ahead of ourselves again)...to the record manufacturer...the record manufacturer will then call the pressing plant and ask him to ship the designated amount of records to the distributor. A supply sits on the floor of the pressing plant and when it gets low, the manufacturer who is keeping track of supply (along with the pressing plant) orders more records pressed. The order from the manufacturer will also include how it is to be shipped...either directly by truck...or if the need for product is great enough...by air...the truck, of course, is cheaper and as a result preferable, if speed is not that important.

Some interesting sidelights to the pressing plants...

The quality of a record is not changed when pressed from the master except in a very extreme case.

A monitoring department is continuously listening to the pressed records to make certain there are no mistakes...despite this some bad pressings do get through occasionally.

A record can be pressed in styrene or vinyl...styrene has more brilliance but does not wear as well as vinyl.

Monarch Records, when operating at full speed (24 hours a day, which they do) can



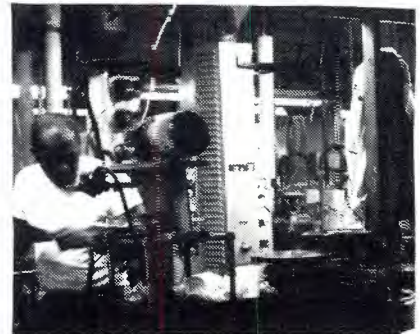
STUFFING THE JACKET

press up to 65,000 records a day...

It usually takes three days to get a test pressing...

Labels cost a record manufacturer \$16.00 a thousand...jackets, of course, vary in price according to their sophistication...

Our thanks to [redacted] who was so kind and patient in explaining this process to us...even though he couldn't tell us where the name "mother" originated from.



The Press



# IS BEING NUMBER ONE IN 12-45 important to you?

Beginning March 1st, The Radio Report becomes four hours of interviews, records that will be hits, current hits and current news, important to the active 12-45 year old.

Scientifically created utilizing the methodology of Dr. Emanuel Demby and Shannon's theory of Communication, this is both INFORMATION and ENVIRONMENTAL radio...produced in Los Angeles with the aid of one of America's most progressive sound laboratories.....

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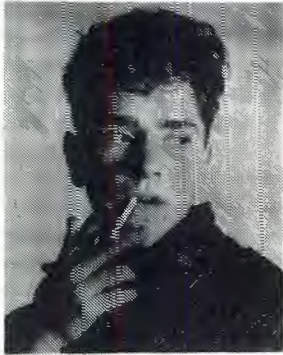
Priced per market size....SRDS...

First come...first serve.....

**THE RADIO REPORT IS ON THE AIR...COMING  
MARCH 1st....For further information call....**

Dennis Carhart 213-278-2570

## FROM HERE TO CONSUMERTY



NEIL BOGART

There are those, though they even may be part of the daily workings of the music business, who would watch the truck pull away from the pressing plant and wave goodbye with their handkerchiefs waving in the air... "The life of a record... its story" they would sigh... "How beautiful." And those who know would add, "Its story has

only just begun." One more step to come... the final and, because of its finality, the most important. It is now time to figure out whether or not that record will be appealing to the ultimate judge: "the consumer". The song, the copyright, the production deal, the mix, the pure tones of the horns, and the electro-litic plating must now succumb to the mercy of the public. If they buy it, there will be new heroes on the street. If they don't, the 10,000 pressed up will be of no use even to the pressing plant... not worth the trouble and expense of taking them back out of their shucks and recycling them. The final piece of the puzzle, therefore, must be put together... some record companies call it "marketing." While the chief executive of a record company must be well rounded in all phases of the record business... from having some idea of what the public will like in a song to concepts of how to motivate clerical workers to get in at 9AM... his report card is printed in ink... the bottom line must be black. If, from the beginning of the song to

the end result of a consumer buying it, it is correct, the report card will be straight 'A's'. The blame or positive recognition finally falls back on the Jerry Mosses, the Mike Stewarts, the Clive Davises, and the Neil Bogarts. The history of Neil Bogart and the company that he is president of are a interesting study in how a record company can succeed or fail. Certainly all of the companies in existence today have the same kind of story...they had at the helm someone who figured out how to get it from a copyright to a consumer. Neil Bogart was once branded by Time Magazine as "The Bubblegum King" back in 1969, a title he earned from his trip with a new company and a new concept...Buddah. Neil is now nearing his 30th birthday. He was born in Brooklyn, New York, attended the high school of performing arts and majored in law at Brooklyn College. He began his career in the field of entertainment as a professional singer under the name Neil Scott, finally moving into the business end of the music biz with Cashbox Magazine, as an account executive. He moved from there to MGM...where he got a good base in national promotion, later becoming national promotion director for Cameo/Parkway. At the time of his departure he had moved to the position of Vice President and General Manager.

He joined the Buddah Group in 1967 as General Manager. He talked about those days during a discussion several weeks ago...

Artie Ripp and Art Cass had come to me and presented me with the idea of starting a new label called Buddah Records. They were Kama Sutra at that time, pointing toward a "folk rock" type of music. The problem they had at Kama Sutra was that the company didn't have the kind of money it took to bankroll these acts and support them until they made it. So, I basically changed the direction of the company and the quickest way and the quickest direction to make money to be able to do what we wanted to do was teeny-bopper rock music...formula records, studio records. The first four acts that we signed were The Fruitgum Company, the Ohio Express, the Five Stairsteps and the Lemon Pipers. All of the groups had lead singers - the rest of the group was made up of studio people. We began having hit single after hit single. We sold about 18 million singles our first year in business, We had offered MGM for Kama Sutra records, Simon says...and they

turned it down. We were trying to build both labels at the same time...get them back in the public's eye...and into the believability position of if a record comes out on these labels it could be a hit.

The term "Bubblegum?" I was being interviewed by Time Magazine and in trying to describe it, I just said it was a "Happy go lucky, good time music, sort of like the picture of a kid chewing Bubblegum standing on a street corner really happy like." It came out in the article...Neil Bogart, Bubblegum King of America. Bubblegum music was really not a discovery, it's been around for years. I hate the expression "Bubblegum." It became a total put down and it just didn't represent anything artistic. It wasn't easy to make a hit "Bubblegum" record. There was an art to it but it became a put down. Most acts would say, "we could have hit singles like that, but we don't want to have 'Bubblegum' hits."

We're not putting out the same kind of music like we were before. The first reason was that we lost our outlet for those kind of records. People stopped giving us the records. That was really the first reason. The reason I had first gotten into that type of music, which is important, is that I just didn't understand the "psychedelic" music that was happening at the time. That's what it was called. All I understood was the easy rock. It was just an accident that the records were called Simon Says and Yummy Yummy. They could have been called half of Credences' hits, or top forty rock records. It could have been the same thing. I had nothing to do with saying, "Let's make 'Bubblegum' kind of records."

It was certainly the quickest promotion company you've ever seen. When we started moving in another direction with the Impressions and the Stairsteps Marty Thau was national promotion director and Cecil Holmes knew how to work the records R&B. It became almost a formula thing. At that time Cecil would start the record, build it to a point...and Marty would deliver it. We were very small...and we ran it like a football squad...or half a football squad...and it was carefully planned and scientifically promoted...if there is such a thing.

Under Neil Bogart, since its inception in 1967, the Buddah Group has earned twenty seven gold records. Just a little bit of one of the many stories of the men who are at the

helm<sup>s</sup> of the record industries. For further reference, try Jerry Moss and Herb Alpert's story of A&M...or Jim Stewart's explanation of Stax beginnings...or...or...the record executive.

## PROMOTION & MARKETING

The marketing then of a record can probably best be explained in the article written by Mr. X on the Life Of A Single Record. No one company markets their products exactly the same way. Record sales...product release figures are unavailable from an industry that likes to keep its statistics to themselves for the most part. But certainly 1972 was no different...the average amount of singles into a radio station averaged around 130 per week...the average number of albums was from 40 to 60...and that certainly was not all of it...certain forms of speciality type records (classical, children, Spanish etc.) were also being released. The over abundance of product has been as big a problem as the industry and the stations themselves have had to deal with.

The basic structure of any record company (big or small) starts with its chief executive...general manager, president, whatever...Within that company he has leaders in the division of Sales and Marketing, Promotion, Public Relations, A&R, and Business. If the company is small enough he may have to do all of these things himself. Certainly in even the larger companies he is concerned with all the facets.

Once the job of getting the record out is over, the A&R departments job for the most part is over, except for the fact that he too is as concerned with the artist himself is presented to the public in the best possible light...and that finally that piece of product is successful in terms of its sales. In most cases, he is on a day to day contact with how the sales of the single is going. Because of its vagueness we will touch only briefly on the marketing of a record...and continue its investigation of the next months so that we might have a more in-depth presentation...certainly it's a whole school in itself.

The differences in a company such as Columbia and companies like A&M...and still smaller organizations such as Avco are night, day, and night and day. Columbia owns its

own distributors...A&M and Avco use what are called independent distributors.

A promotion director of a record company like Epic for example works in a totally different way than a company such as Avco for example...Blue Thumb is a fine example of a basic record company...Their president Bob Kransnow does not only the "presidenting" but does the A&R as well...Louis Newman is responsible for all promotion...He's not only promotion director...he is promotion...same is true with sales...Sal Lacotta is responsible for all the sales...and that's it.

At Epic, there is a sales manager, marketing manager, the titles get longer...also at Epic, Stan Monteiro is not only Director or Promotion but has a bevy of promotion men in all the major cities of the country who do nothing but promote for Epic. We asked Stan to write us up a little something on what his job as Promotion Director for the company really consists of...



### What It's Like To Be A National Promotion Director

By Stan Monteiro

Promotion is fun and hard work, nerve-racking and annoying, heroic and exhilarating, frustrating and exciting, and the best job in the world. One day you're a hero and the next day you're a bum. If the team delivers a number one record, the man wants to know what's happening with record number two. It's a crazy profession and that's probably why we all do it...we're all crazy. The real reason, however, is that we love music, people and radio.

The duties of a National Promotion Director are many and varied: He's a baby-sitter, public relations man, salesman, administrator, diplomat, father-confessor, businessman and entertainer (we're all in

show business!).

He must be able to:

1. Handle thirty or forty phone calls a day, mostly from managers, artists, and in our case any one of our custom label people.

2. Motivate and direct a field promotion force. They depend upon you for national direction and back up. You try to keep them happy, excited and into their gigs. You must be able to do what they do and give them the benefit of your many years of experience.

3. Coordinate all airplay with the sales department. Make sure that the airplay that they secure is backed up with stock in the market. You must keep the sales manager appraised daily of new airplay and exciting activity at key stations.

4. Seek advertising support on key product. Very important with new artists, especially.

5. Make recommendations to the A&R department for suggested singles from albums and follow-up singles. The A&R department depends on the team for timing of product and for new trends at radio stations and in the market place. The coordination between these two departments is most important.

6. Travel. Visit markets – as many as you can every year. Work with Branch Promotion Managers at radio stations and accounts and rap with Branch Sales Managers. Attend conventions and meetings during the year. You must stay on the street or you lose touch.

7. Coordinate artist tours and appearances. Sending out itineraries, advising the field of key points regarding the artist or artists (i.e. will they visit stations, who is the most articulate member or members for interviews, little things that will make the artist happy). The artist appearance work load is very heavy and a major part of the Branch and Regional Manager's job.

8. Communicate weekly with the trades and radio and record reporters. Feed them accurate information as to new airplay, key jumps, important local, regional or national sales that are significant, interest them in new records and new artists, feed them interesting information about your company and its direction, enlist their support and give them yours.

9. Attend various meetings during the week. These meetings are all crucial to the

success of a company. The exchanging of ideas, formulating of plans, creation of programs, and internal communication all contribute to this success.

10. Organize an internal system within the department to give the necessary tools to the field force so that the job is that much easier (i.e. Master Sheet radio check lists, artist itineraries and up-to-date changes, bios and photos, press information, support programs for artists, promotional support material (T-shirts, buttons, posters, blow-ups, sales figures, etc.), fingertip album play information, daily airplay additions).

11. Listen to competitive product and competitive activity. Always know what the competition is up to.

12. Send a steady flow of information to all the people whom you represent – artists, managers, custom labels.

13. Above all, listen to product constantly, over and over again. You must know your product inside out. You must listen objectively and fairly. You must never allow your personal taste to get in the way. A record is a record is a record.

As you can see, the duties of a National Promotion Director are incredible and sometimes awesome when you realize that when you pick up that record you are holding someone's future and life in your hand. It's a hell of a responsibility. You make the wrong move, the wrong decision or allow your emotions to cloud your mind, you can blow someone's career. You must realize that when all those people came out of the studio, they knew that they had just created a hit single or album. You must give the same loving care to the promotion of that record as they gave to the creation of their music. Every record isn't a smash but every record is a piece of someone's life and you must treat it that way. And, for all you know, with your golden ear and expertise, it might be a smash anyway.

So you see a National Promotion Director's job is not just getting records played, just as a Program Director's job is not just listening to and programming music. He must be a human being who loves music and can get his head into all the many things that contribute to the success of an artist and the company.

Background – Stan Monteiro

World War II veteran, Army – Graduate Boston University, B.S. in Creative Writing – Professional jazz musician, clarinet & tenor sax, private studies, New England



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Program Director, WILD, Boston – also did jazz show, news and sports

Started in warehouse of independent distributor in Boston, Records, Inc. Owe terrific debt to Cecil Steen, my first boss and President of Records, Inc.

Record salesman on street – local promotion man for Records, Inc.

New England Promotion Manager for Mercury Records and Field Promotion rep for RCA Records in New England

Assistant National Promotion Manager under Augie Blume at RCA Records

National Promotion Director for Metromedia Records

Head of Marketing and other things for Grunt Records – to present.

Other fields of endeavor – short order cook, shoe buyer for department store, small weekly newspaper editor, father of three and happy husband.

## NARM

by JULES MALAMUD

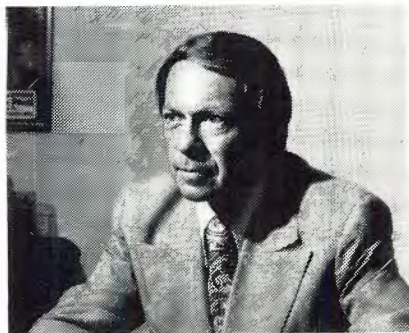
NARM, the National Association of Recording Merchandisers, is the trade association which represents the merchandising segment of the phonograph record industry via its Regular Membership. The Regular Membership of NARM is comprised of rack jobbers, independent distributors, and retailers of phonograph records, tapes, accessories and equipment. The NARM Associate Membership consists of the suppliers of all types of product and services to NARM's Regular and Associate Members. Virtually every record manufacturing company is an associate member of NARM. In addition, manufacturers of display fixtures, printing and packaging services, and blank tape are Associate Members. In 1973, three hundred companies comprise the NARM membership.

In September, 1958, when the first meeting of the Board of Directors of the National Association of Record Merchandisers was held, thirteen companies, rack jobbers who placed phonograph records on racks and in cardboard dump boxes in supermarkets, grocery, drug and variety stores, became the charter Regular Members of NARM. In February, 1959, the

first Associate Members affiliated, and at the time of NARM's first convention at the Edgewater Beach Hotel in Chicago, the Associate Membership had risen to nineteen.

The next six or seven years saw the tremendous growth of the number of record rack jobbers in the United States and Canada and the even greater growth of the kinds of departments these rack jobbers were servicing. The great success of rack jobbers was clearly demonstrated in the expansion of rack jobbing activity in servicing full-time record departments in traditional department stores and discount department stores.

As the number of rack jobbers increased and the importance of the rack jobbing concept to the merchandising of phonograph records increased, so did the membership of NARM. 1965 saw a new



JULES MALAMUD

infusion of Regular Members. As the concept of rack jobbing grew from that of a rack of promotional records in the supermarket to a full-line record department in the large discount store, record distributors began diversifying their operations, and became rack jobbers. Many of them joined NARM, and led to the affiliation of record distributors first as Associate Members, and in 1967, as Regular Members. NARM then was representative of the entire wholesaling segment of the phonograph record industry.

The next important change in the NARM membership profile came in 1967, when the growing importance of tape cartridges and cassettes to the music industry brought an influx of tape merchandising and manufacturing companies into NARM. Beginning in 1967, NARM was the trade association which

represented all phases of recorded music. The name of the Association was officially changed in 1971 to the National Association of Recording Merchandisers to reflect more accurately the scope of its membership.

As in the mid-sixties, when record distributors were diversifying and becoming rack jobbers, a similar movement in NARM member companies became evident in the late sixties and the first years of the 70's. An increasing number of NARM's rack jobber and distributor members were expanding their operations and becoming involved in retail operations. As the earlier expansion resulted in distributors affiliation with the formerly all rack jobber association, so now did the retail expansion result in the mass merchandising retailer becoming a part of NARM's Regular Membership in 1971. NARM now represented the entire wholesale distribution and mass merchandising segment of the music industry.

Jules Malamud is NARM's first and only Executive Director. He came to the Association in 1961 as its first employee and has been with the Association ever since. In conjunction with the NARM Board of Directors, his is the primary responsibility for all NARM activities and projects, including the annual convention.

The annual NARM Convention, held in late winter of each year, is the music industry's best-attended, most important meeting. Top echelon executives from every company attend, as do other management, sales and promotion personnel. More than 1,300 industry members and their wives attended the 14th Annual Convention at the Americana Hotel in Bal Harbour in 1972. The 15th Annual Convention will be held February 25-28 at the Century Plaza Hotel in Los Angeles.

Keynote speakers at NARM Conventions have included such industry dignitaries as Glenn Wallichs, of Capitol Records (1962); Goddard Lieberson of Columbia Records (1963); George R. Marek of RCA Records (1964); Archie Bleyer, Cadence Records (1965); Irwin Steinberg, Mercury Records (1966); Clive Davis, Columbia Records (1967 and 1971); Norman Racusin, RCA Records (1968); Stanley Gortikov, Capitol Records (1969); Jac Holzman, Elektra Records (1970); and Jerry Moss, A&M Records (1972). Larry Uttal, Bell Records, will keynote the 1973 Convention.

Speakers from outside the record

industry are heard at the NARM forum. The list of distinguished men of letters and business who have addressed the convention include Dr. Laurence Peter, author of "The Peter Principle" and "The Peter Prescription"; Dr. Haim Ginott, child psychologist and author of "Between Parent and Child"; and Robert Townsend, author of "Up the Organization." At the 1973 Convention, Dr. Pierre A. Rinfret, economist and advisor to Presidents Kennedy, Johnson and Nixon, will speak. NARM also draws on the academic community and has featured sessions conducted by members of the Harvard School of Business and Ohio State University.

The Annual NARM Awards are presented at each year's convention. These are the only industry awards based on the number of actual consumer dollars spent for records and tapes. Records and artists win the awards on the basis of having been "the best selling" of the year. Awards for 1972 will be given in the following categories: Best Selling Hit Single Record, Best Selling Album, Best Selling Movie Sound Track or Original Cast Show Album, Best Selling Male Artist, Best Selling Female Artist, Best Selling Male Country Artist, Best Selling Female Country Artist, Best Selling Male Soul Artist, Best Selling Female Soul Artist, Best Selling Group, Best Selling Orchestra and/or Instrumentalist, Best Selling Comedy Album, Best Selling Jazz Artist, Best Selling Classical Album, Best Selling Children's Album, Best Selling Economy Album, Best Selling New Male Artist, Best Selling New Female Artist, and Best Selling New Group.

NARM's Person-to-Person Conferences have become an essential feature of its conventions. These have provided an organized method of bringing together buyer and seller. As a result, the manufacturers have an opportunity to expose new products, sales plans and features, and to write orders during a convention. Similarly, the members have an opportunity to meet with the representatives of each of the manufacturers and become aware of what they are offering.

The Annual NARM Study, started in 1962, has grown into a vital industry yardstick of the growth of mass merchandising of recorded product. The Study serves as a guideline to the individual members by providing them a basis of



comparison on business volume and sales trends. The NARM Study is also widely used by stock analysts and research organizations as well as business publications.

The NARM Scholarship Foundation is a non-profit foundation established by NARM in 1966, for the purpose of providing scholarships to employees and children of employees of NARM member companies. Scholarship recipients must have excellent academic records, and financial need. More than \$250,000 in scholarships have been awarded to students by the Foundation. Jules Malamud serves as Executive Director of the NARM Scholarship Foundation. William G. Owen, Secretary of the University of Pennsylvania, is the Foundation's academic consultant.

High on the list of NARM's services to its members are those provided by the association's law firm, Arent, Fox, Kintner, Plotkin and Kahn, of Washington, D.C. Earl W. Kintner, the Federal Trade Commission chairman during the Eisenhower Administration, became NARM's general counsel in 1966. His firm includes a number of legal experts whose guidance in their respective areas of specialization is available to the members through the executive director's office. These include: Mark Joelson, a specialist in antitrust law and government regulation of industry, who serves as Kintner's associate in handling NARM's affairs; Allen G. Siegel, an expert on labor law, conducted convention seminars in 1967 and 1971 on the specific ways members should handle wage and hour investigations; Charles Ruttenberg, an expert in legislative matters, has worked in NARM's behalf to effect the passage of the Federal Anti-Piracy Bill and has since been working with the NARM membership towards State Legislation; Stephen Tucker, a specialist in tax-exempt foundations, served NARM in establishing its Scholarship Foundation; and John Sexton, an expert in estate planning and tax laws, handled the 1967 convention seminar devoted to the problem of estate planning as affected by mergers. The association's membership is kept informed on all legal matters affecting them through regular bulletins issued by Malamud's office.

NARM has cooperated with the RIAA and the Harry Fox Office in the industry's fight against piracy. The Association was in the forefront of the fight for the federal

Anti-Piracy Bill, and initiated the meeting which spearheaded the industry effort. Currently, it is sponsoring a shoppers' project, whereby reports are filed on retail outlets handling pirated product.

NARM enjoys a close working relationship with the other music industry associations: RIAA, NARAS, CMA, and NMPPA, etc.

### Local Promotion

From "national promotion" come other titles...A "regional promotion" man always works for a company such as Columbia, RCA, Warners or one of the larger organizations. He is responsible to oversee the activity of the promotion man in each city in his "region." He also works as kind of a trouble shooter...or utility man...traveling into various cities to work with what is called the "local promotion" man...a term we'll explain further, after we touch on the "independent promotion" man. He is a man who works for himself as the title implies...He'll contract with a record manufacturer to promote a territory over a period of time...or he'll contract with a company to work on a specific record in a region or locale. The deals between the company vary so we'll not spend time on that...We'd estimate that there are no more than 50 independent promotion men in the US...if that many...

The local promotion man is as much the key to the success of a record as any facet of promotion. He may work just one city...might add smaller outlying areas...or may work two or three major cities and the smaller territories on occasion. Generally considered as one of the best local promotion men in the US, is not a promotion "man" at all...but, a lady...Her name is Jan Bashum...first beginning her entrance into the record business via promotion for GNP Crescendo...she later moved to promotion for Record Merchandisers, an independent distributor in Los Angeles and most recently has become the LA area promotion man (can't figure out how to get around that word) A&M...On one of her treks through the smaller cities on the coast we sat over coffee and she explained her job...

How do people become promotion men? Various ways...out of the mail room is one way...Also promotion people usually have had something to do with the business before...like radio...or musicians or members



Paul Williams ...Anybody?

of a group...or if you know of somebody...like brothers, cousins or whatever of people in the business.

This is the end of my fifth week with A&M...it's a little different there than at Record Merch...so I'll kind of relate what I do from that standpoint. The first couple of days of the week, since most of the stations change their lists on Tuesday... are the worst, as far as time is concerned. We as local guys must hit the top forties in town, KMPC which changes its list on Tuesdays, KROQ, KRLA, KDAY, KGBS and KHJ...plus we have to see the Hamilton office and the Billboard office on those days because they also go to press...that's in between trying to call the outlying stations who are also changing their lists on Wednesday...I also see John Wellman at Programming DB every week. Then you just try and pick up as many LA stations on Mondays and Tuesdays as possible...KNX-FM...KBIG, I see about every three weeks, because I don't have a lot of product for them...and then I try to go out of town once a week. By out of town I mean the Oxnard, San Diego and Bakersfield trip. At Record Merch, it got to the point where I couldn't get out of town a lot because I had so many other responsibilities but at A&M I'm able to do that. Because the outlyings are very important to us because, even though they too have tight playlists still a record is going to go on and why shouldn't it be mine...Wednesdays is KGFJ day and if I have a piece of black product, then I must pick up the rest of the stations in town such as progressive and MOR that can add records anytime. Thursdays I'm trying to make my out of town day...some market

every Thursday. Now San Diego, thank God I can finally make it a two-day trip, because it's a huge market...no longer is it a hit and miss, go to two stations and you're out...I mean you have 8 stations that at least you should see...and since you don't see them all the time you spend a lot longer than you would with the LA stations. Friday, again, I'm picking up the rest of the stations. Now during the week from publicity and things. I just finished the Groucho Marx thing...trying to get the tickets to everybody. I try to set up interviews with our artists...I work with our own publicity department...like they call me and tell me who's in town and who's available. I have an availability list but because we like to work together they'll say so and so is in town, could we get a couple of interviews? That sounds very easy but when you have an unknown artist it's not that easy...but, everybody wants to interview Cat Stevens but very few want to interview Joe Blow; who has his first record and you can dig it...you can understand that. I try to talk to the outlying stations every week, on the phone...if it's possible.

At Record Merch we had a lot of manufacturers, so I was on the phone a lot to talk to our manufacturers when I was over there. I don't listen to product in the office...because you just can't ...so I listen to it at home...I listen to an album all the way through.

I have to go to the concerts and do the artist relating thing at night...Last week, I was out three days.

My husband works for a company that handles unemployment insurance...and I have two daughters, twelve and fourteen. He used to go with me when I had to go to these activities but he doesn't too much anymore.

I love what I'm doing...I want to make that clear...that being a local promotion man is where it's at...for me...because we're involved in every facet of the business...We have a little bit of dealing with publishing...and we deal with artists and we deal with public relations and we deal with not only program and music directors, but we deal with general managers...we deal with distributors...trades...you name it and the local promotion guy is into it...

Promotion men make...I would say the lowest is \$150 or \$175...and from then on the sky's the limit...It depends on the company...it depends on you...it depends on



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a lot of things.

In the long run, the local promotion man has the greatest responsibility we're in the radio station day in and day out...dealing with day to day problems and that's why I resent them putting inexperienced promotion men on the street...without a care in the world...with a list of radio stations and a stack of records...and they're on their own.

Pressure? ...from the company?...I haven't felt it yet...I believe that a good promotion man puts his own pressure on himself...and if he does I don't think the company has added to it...

Frustrations? Oh yes...Like when you really believe in somebody...like I currently believe in Paul Williams...When you feel in your bones that an artist is there...and top forty wise you can't get arrested...and underground they think he's too pop ...Paul Williams is just brilliant...so the frustrations are when you believe in something and you can't make it happen...some of the other frustrations are some of the music directors that we have to deal with. In radio, and I'm going to say radio rather than mention the specific stations...they're constantly saying that we should be more professional...we as promotion men...but then they give us a non-professional to work with...It's frustrating on music day to sit and wait for an hour...I try to time it so I avoid the crowds...I prefer to come back rather than wait...I'm not fond of waiting but that's what I'm getting paid to do...I'm not a delivery body...I do not leave my records at radio stations...If I cannot see the program director or music director I will not leave my records...

We asked Jan to explain the word "promotion"...

I think it's a matter of "information"...I really think we're informational rather than promotional...In this day and age of the tight play list...I know things have changed since I started...It seems that if you were truly excited about something and the radio station believed in you and also heard the record they would give you a shot with it...Now with the tight playlist...all the emotion and all the hopes I've had for Paul Williams have not enabled me to get him on...So it's not so much promotion as it is...I'm a source of information for a radio station...not only on my records...but on other records as well...I've always tried to help the radio stations any way that I can...There are still some radio stations that

will go with a local guy if he's truly excited about something...For the most part I get national figures, regional figures sales wise for both singles and albums...success stories on a record...they're one of the most important things that I've got going...Background on artists...current information on what they're doing...I try to learn as much as I can about our artists...It's not just a mechanical thing...Otherwise they could just hire some kid to deliver the records...

Although Jan didn't touch on it in our conversation, the simple purpose of a "promotion" man is to "promote" the record. This not only has to do with radio stations which was the subject of our conversation, but in many instances will entail promotion of racks, one stops, retail record stores...and just about any place they can promote. Certainly also the method of promotion has changed...once promotion men were thought of and certainly were approaching their "promotee" a little like a used car salesman sell cars on late night television. There are still those who use the "negative" approach of having a battle with their "promotee" and some of them are still successful... ..but it's a harder way to go as some of them will tell you...but in certain instances will get a record on faster...the general idea today is to build relationships with the music or promotion director with "music" as the relatable...rather than it being a quick..."I got it on"...Both methods, in all fairness, have their advantages but the new "communication" rather than "sell" seems to be the majority method of promotion.

### The Sales Managers

Bud Katzel is general manager of Avco Records, a small but very successful company situated in New York. He began in the record business in 1951 after graduation from college doing public relations for Decca Records. After six months he became Decca's first promotion man in Chicago. From there he became Sales Manager of Roulette Records. He's been involved in sales since then, on one level or another. At one time he was doing national sales for ABC-Dunhill. We asked him to explain the situation of sales to us...He began initially by reminding that, depending on the size of the company there will be a Marketing Director and a Sale Manager. The Marketing Director is responsible for everything in

moving the record from the plant to consumer...which would include advertising, public relations, promotion, in store merchandising and sales itself. The sales manager of a company may take on all of these chores with promotion possibly being a separate department in itself. "The responsibility of a sales manager," said Katzel is simply to see to it that the product is out there"...by "out there" Bud explained that he meant "merchandise that's being played on the air must be in the marketplace at the retail level...it must be available when the consumer wants it."

So then how does this happen?...The sales manager does it in several ways. First of all in the case of Avco they use what are called "independent distributors"...These distributorships are privately owned (rather than owned by the record company) and they contract with the various record companies to carry their line. We'll explain more about distributors in a later section. "It used to be," said Katzel, "that being sales manager of a company was simply a matter of calling up a distributor and asking him how many records he wanted...trying to get him to take as many as possible...but, today an order clerk can take the order. It is not as structured as it used to be because of the rack jobber who may sell product in Miami and Pittsburgh and Atlanta and all over the place." "A local store may buy from a one stop or rack jobber 500 miles away...and those racks and one stops are not as aware of radio station play." A record is bought by a distributor...then sold to one stops, rack jobbers and retail outlets. Radio station play is still the most important influence on whether or not a record is sold in a market. A company like Columbia for example has successfully used other methods such as coordinating sales of a record to an outlet at the same time the artist is appearing in concert in the market...but "they have the number of salesmen to be able to do that." Columbia also has the number of people to cover bases that would again be a book in itself on record merchandising. Advertising too plays a key role in developing the market...whether it be newspaper advertising or radio station advertising or point of purchase, display advertising. "Radio advertising" said Katzel "is coming into its own." I'm a total believer. I've seen it work time and time again. But it can't be

a haphazard kind of buy...the spot has to be carefully planned." Avco has done something interesting with their production of spots...first, experimented with on the last Stylistics album. "Most spots play a little of the hit single...then a little rap...then a little more of another cut...then maybe another cut. With those spots we used only one cut out of the album on each spot and asked the station to rotate the spots...using five spots...the final spot did contain several cuts out of the album. The initial buy on the Stylistics album was \$35,000...then a second buy was made. Avco decides on where the buys will be made and tries to key in with a local retail store and distributor when making the spot.

The first decision made by the sales department of a record company is to decide how many records should be pressed..."This depends" said Katzel on the record...whether it's an unknown group with no hit single...whether or not it's a working group or a studio group, where they're from, what kind of record it is, who produced it and so on. "I usually take the album if it's a totally new group, to 10 key markets that I think it might be suitable for. I usually play them a couple of cuts, let them know what we're going to spend for advertising, what kind of advertising will be done on it, etc., then they give me an initial order, and from that I decide how many I'm going to press." Usually on an album on an "unknown" the company will press about 10,000 LPs...with about 25,000 jackets to back it up...as they take longer to get printed than the pressing process.

In the case of Avco, dealing with independent distributors is a whole different set of problems than a company that owns its own distributors will have. It's up to the sales manager to continue to build relationships with the distributor, to make sure that the distrib. salesman is out on the street selling his product...to make sure he's getting the promotion that's needed...to make sure that point of purchase display advertising is being used correctly in the stores...so part of his job is to motivate his distributors rather than attempt to sell them the product itself. "Finally" said Katzel, "when you hang up the phone, you don't take anything for granted...you get on a plane and make sure it's being done...You go into a city and visit all the key accounts...make sure the product is in the

store when there is airplay...make sure that, once again, your product is being presented in the stores correctly. "There was a time" said Katzel that we used to pressure a distributor into taking as many records as we could, but no more...why overload him, when we'll just wind up getting them back."

Records are sent into the distributor and then he sells them to racks, one-stops and retail stores. At a certain point the record stops selling and what's left on the floor of the distributor becomes a problem.

"The stock return deal today is 10-15% but, realistically, we give practically 100% support."

This then becomes one of Katzel's major problems." You have to know how much stock to sell, you don't want to overpress and ship, because you'll just get it back...yet you don't want to lose sales by not having the stock in the market. It's always been the glob of the business... product goes in and comes right back out."

Katzel keeps in constant contact with his inventory. If one distributor has 2 or 3 thousand records on the floor at the end of the record and another distributor "orders 2,000 rather than press more we'll transfer them from one distrib to another, rather than just getting it back."

"A sales manager must learn not to shove merchandise out there, there's no demand for yet, he can't be too cautious either."

"Today," Bud told us, "the rack jobbers account for 65 or 70% of the volume of LP product. Handleman, J.L. Marsh and ABC Records and Tapes are the major racks. The biggest returns with singles come from the racks...not necessarily with a top 5 record but, you get killed with the mid chart record."

This again goes back to the rack jobber putting singles in one of his outlets where there's no display...he orders based on what's happening on charts that have nothing to do with certain individual markets.

"Twenty to twenty-five percent of single sales today go to juke box operators...then a good percentage, again go to racks.

Katzel who says the difference between sales at a large company ("they coordinate information coming in from everywhere") and the small company ("he is involved in every aspect...") comes down to relationships.

Katzel is continuing to talk with distrib

owners he's known for years, plus built long time relationships with racks and one stops...He has 175 one stops on mailing lists to keep them informed. "Credibility with these people means everything" Katzel said.

"Trade advertising doesn't mean anything...it just lets other companies know you're in business"...We do very little.

"It all boils down" Bud ended, "with the fact that there are only human beings out there...distrib racks one stops retailers...after all they are just people."

Whatever way our sales manager works he at least must have some of the same ideas that Katzel does if he's successful. The Stylistics and several others have sold their share this year...and the company is still alive. With the competition in this very large country, that's saying something.

## The Distributor

There are two kinds of distributors...as we've pointed out earlier...The independent distributor and the company owned distributor. Columbia, RCA, United Artists, MCA and Warners own their own...They in turn will make a deal with other labels to carry their lines in the distributors. Stax for example just made a deal for Columbia to carry their line, rather than using the independent.

We visited both kinds of distributors – Record Merchandising in Los Angeles which also has its own rack jobber and one stop operation, to get a look at those phases and then with the very large UDC distributorship in LA...to talk with the Regional Sales Manager...Lenny Chapman...He gave us a super detailed look at what really happens at the branch...

"When you follow it through and realize who really has the responsibility, that's what would drive an artist nuts. If you follow it through man, here comes a legitimate artist who really firmly believes in his product and he comes through and he's hyped man, and goes through months of negotiations, and gets his contract, gets his product, the company goes in and gets into the session, and all the hoopla and \$30,000 in recording costs and buying the covers and all that. When you're putting a record together, the jackets come from one place, the middle of the record with the label copy from another, proof reading, more money, and all that goes on, and finally there's this little guy making \$125 a week walking around with your wallet. That's the freaky

part of the business. How do you motivate that man and get him excited about this artist's career? The artist is seeing show-biz...distribution of records is not show-biz...no way...no how.

Take us, for example. We've got Polydor, UA, MGM, DDG and all that, in 30 days last month we had released...110 albums.

Singles are not even a problem because basically a distributor is a leech on a single to a promotion man. We cannot sell singles unless it's on the radio...except "x" amount...sure, if a new Don McLean single comes out...or a new War single...we'll get some in, but if it's a new artist, without a previous hit, and it's not on the radio...no man.

When a new record comes out, we automatically get so many...but it's basically just to let us know the record is out...it's usually very small...MGM is averaging 10 singles a week, UA is averaging 6, Polydor is averaging 4, so that initial allocation is as low as 65...that's stock...DJ's, we always get the same amount. We handle the 11 western states. We get in 500 of a single to mail, plus each promotion man in each branch probably gets 150 singles to service. But I'm saying that the single and the LP are two separate things. We can sell an LP to an account, it's not going to be a big seller, unless we get play on it, but we can sell some, unless it's a big artist, that's a different thing too.

You see man, in Distribution, we don't even listen to the records, man. Why? Our job is to distribute them, we make no A&R. You never find my salesman, except maybe personally at home, saying "I don't like that record, I like that record."

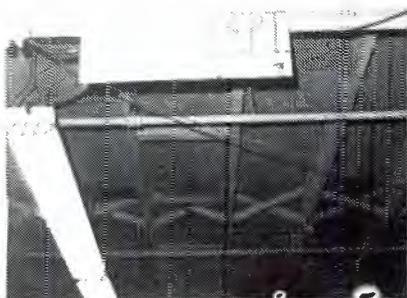
We sell to one stops, racks, mama and papa stores. There are about 30 racks in LA. But you take a large discount store like Tower, they buy all of their singles from Nehi, which is a large one stop in LA. Singles is the toughest thing in the world to buy, much tougher than albums. What kind of mistake am I going to buy on the...say Tony Bennett album, I'm going to buy 5,000 and I'm going to be close. I know on Tony Bennett...I'm going to get out 4,500 initially...at least. But on singles I don't know. You've got to keep on singles every day. Because you can get an order a single...Soul City for example likes a single...they'll buy 10,000, you may have only 6,000 on the floor, so singles is a much harder faster sale.



Radio Play... Of Course



"Loose Stock"



And back again...

In this city, as far as singles play are concerned...KHJ and KGFJ are the whole ball game. We get the information on whether these stations are going on a

record...as soon as possible...when they go on a single...I'll order today...10,000 say, if KHJ goes on a record. Once it's on KHJ it's my job to immediately alert the accounts...they know too when a record is going on KHJ...they immediately call all their major one stops...the salesmen do. We'll have the 20,000 out in less than a day.

This region is the worst singles buying area in the country. A top record, top five average is about 60,000 and the average one on KGFJ is about 45,000...so you get both of them on a record, you get your white and black market together and you can sell right around 110,000... as in War's Slipping Into Darkness.

Outside of LA, I have branches...I have a branch manager and two salesmen in San Francisco, I have a branch manager and two salesmen in Seattle and I have a branch manager in Denver... that's strictly a rack territory. In this region in the 11 western states I have 20 salesmen, that's excluding branch managers. If they want to cover the stores in San Francisco they call me...My job really is coordinating. I report to the Vice President and General Manager of UDC. There are six regional people...the strength of our organization is that if you've called these six people you have called the whole country...they in turn, 10 minutes later have just got on their respective watts lines with their branches...who in turn relate it to their salesmen. You have something happening with the whole organization at 12 o'clock tomorrow. That's a lot of strength.

All singles are 100% guaranteed to anybody...from manufacturer to distributor to accounts. That's to all accounts, albums are guaranteed for exchange. You have two types of accounts you're selling to...wholesalers or retailers, a one stop is a wholesaler...When you sell to a mama-papa store you're selling to a retailer...that's what makes the price structure different.

How is an album broken...new artist? It's a freaky abstract trip. If I knew that answer I would be making half a mil a year. Once in a while something happens...everything is done right...the artist comes over...the head office gets excited...they in turn excite the sales and promotion staff...Like take Don McLean...what happened...He was unknown...Let's be honest...the salesmen walks in with 110 records...the promotion man...how many records can go to KHJ and say this is a smash...this is a smash...this is a

smash...

There are 81 people that work in this building...It's by chance that the LA branch and the regional office are both in this building...there are two separate entities here.

Lenny then took us on a tour of the UDC distrib...A new record comes out and there is first the DJ allocation...and the sales allocation. The next step is to let the salesmen know they're coming...We then went to the mail room...DJ samples come to the branch about a week before the allocation...It's here that several young men are sending out records to radio stations, major buyers, and trade publications for review. The mail people stuff the records in envelopes and send them out immediately.

We then went to the freight department where the records are delivered to the branch by truck. It is taken out and stacked...(the men who are stacking are members of the Teamsters Union)... They are receiving until about 2:30 in the afternoon, after that the process is reversed and they are shipping out...Boxes of hot albums are stacked near the freight department, lesser albums go into another catalogued area of the warehouse. (They sold 80,000 of the War album in the first six days of release...the boxes of War albums were stacked near the door.) Lenny gets an hourly report of what records come in. Also in the warehouse were filings of loose albums that have been out for a while but, that they still get occasional orders for...Then we went upstairs where several ladies were sitting...taking orders on the telephone. Once the order is taken a form is filled out...and placed into a specific area...the orders are then picked up (and a copy of it picked up by accounting). It is then taken downstairs (the invoice) to inventory control. Here the invoice is posted onto cards and deducted from the inventory...so that Lenny knows how many records he still has on the floor. He also then knows how many records he has sold...at any moment he wants to look. The order is then picked up by men in the warehouse who come to the window of inventory control...they go through the warehouse...make up the order...and it is then packaged in a special mailing department...The order is either mailed out or if big enough and need of expediting is important enough it is shipped by truck...otherwise it is mailed.





# **Where you're friends are!**

President/Russ Regan

National Sales Manager/Tom Rodden

National Pop Promotion Director/Paul Lovelace

National R&B Promotion Director/Hosea Wilson

8255 Sunset Blvd., Los Angeles, California 90046  
Tel. (213) 656-8575

We then went upstairs again to what is called the RA department...RA-Return Adjustment. (On the way up we passed by the tape department which is kept under lock and key because "they're too easy to rip off".) KHJ is playing all through the warehouse on speakers.

Once in the RA Department Lenny explained..."This is 30 percent of the record business "returns" 30 percent of everything you sell, comes back. It's an exchange of albums (100% - singles it's 100% straight guarantee. The records come to this department and are then taken back downstairs to go back into inventory. (LP's must be out 90 days before it can come back)... Back into inventory control, the paper comes back to be readded back on the stock accounting.

So the over-simplified quick tour of a record distributor...ending back in Lenny's office with a statement again about radio..."Hey man you tell me one major artist that ever broke, without a single, name me one...yes, radio play...that's it."

### Indys, Racks & One Stops

We then visited Record Merchandising...independent distributor...Here the difference is that the distributor makes a deal to carry a line...he then takes the records and treats them much the same way that the UDC branch works...The distributor has its own promotion men and salesmen. Indy distributors have seen serious days in the most recent years because of the company owned distributorship...but as owner Sid Talmadge explained...there will always be a need for the record distributor on the independent level...everybody can't go to the manufacturer owned distributor.

Talmadge also owns a one stop operation...this is in its most simple form a store for the store owners. Most of them go by and pick up the records from the one stop themselves. The one stop buys its records from the distributor...they carry all lines.

Same is true of the rack jobber outlet that Sid owns...Only the rack jobber has a deal with the store itself to buy all of its records from the rack. A truck takes almost daily shipments to the 20 or so stores (which in Sid's case included army bases)...that included records from all companies. Some rack jobbers are much bigger...they'll service in the 100+ category,

possibly all of the Sears stores, or the Walgreen drugs or whatever. A "rack" is usually a department of a large store that sells a lot of other products as well. A small mama and papa store will almost always do its own buying and generally from a one stop, advantage being the convenience.



From the Outside...



Sid and his son and office right arm, Pat Mooreland.



The One Stop & the Rack Jobber

## The Record Store

There are basically two kinds of record stores...the large discount store in recent years has come on strong...prior to that most stores were small...what are called "mama and papa stores." We visited two such stores both on Sunset Boulevard in Hollywood, Talking first of all to Tower Records Stan Goman...Stan is the assistant manager, Charlie Shaw is the manager. We shot questions as fast as possible...

Q. Let's start with how you order records...where do you buy them...how do you decide what you buy?

A. We buy them from company distributors mostly...We have independent distributors that distribute smaller labels...What's weird is the larger companies are now getting into owning their own distributors...so you have the gigantic conglomerates distributing for the small record company...Then you get into that fine line between a one stop which is distributor that carries everything...they don't sell to the public...they sell to little record stores. We buy our singles from the one stop...for the convenience...they tell us what the top ten is and it's just racked. We go by the KHJ top forty...and if it's number one on KHJ it's number one here. We get them for a cheaper price from the manufacturer, maybe 10 cents less but we don't want to go the trouble. They're 100 percent guaranteed...

Q. How many Tower record stores are there?

A. Two in Sacramento, one in Berkely, one in San Francisco, one in LA and one in San Diego. We're still spreading...

Q. You buy for this store and not for all the others?

A. Right... We buy independently but if there is a special deal...like a chain deal we have a general manager, John Shire in Sacramento who coordinates total buys for the chain. Like right now we are setting up a chain wide on Atlantic Records, so he called all the store people, and said "Okay, we're going to do the Atlantic thing and here are the ten titles, what do you want? So we give him our order and he takes everybody's order and puts it all together into one big order and gives it to Atlantic.

Q. What do you get a 50-50 co-op on ads?

A. Usually you'll get the ad money,

and say you get the \$275 on the LP. Okay...to run on the weekend...and what we do with that we use that to pay the radio station which we advertised on, and see we have a running account with them and at the end of the year maybe we have to pay a little more...But there are so many other deals, you'll get like a thousand dollars to advertise like 5 things over a weekend here. So there's surplus money there, it all balances out.

Q. Who started Tower Records and how did it start?

A. Russ Solomon started it in Sacramento. His father had a drug store and after World War II Russ was just hanging out and his father said "Take over the record department" so he did and really got into it I guess. In those days you had to buy a franchise so, he got an RCA franchise and started from there. Then that got bigger and bigger and he opened a store in the north area in an old barber shop and then to a store in a shopping center and finally went across the street from a drug store and started a store there. So then stereo came out and Russ...he's really an artistic man...he's an artist in the record business. Russ is into kindness. He works with the record company. Anyway he really got into stereo, so he got a whole bunch of Decca stereos and sold them at cost and turned the whole town into stereo...He's a promoter and innovator. He was the first guy to think of giving away free posters instead of selling them. Like the Cat Stevens poster which is beautiful and it's got Tower Records in a little bitty area down in the corner very artfully done.

Q. Salesmen call on you from the manufacturer?

A. Yes... It depends on the company, what they try to sell you...they usually try to sell you their new releases...we have salesmen from one store, distributors and manufacturers - come in and let us know what new LPs they've got and we'll give them an order. The order is based on experience, we kind of know how much we'll sell, but it doesn't make much difference because you've got 100% return. We try to work with the company on that too. They negotiate different deals at different times.

Q. How much do you pay for an album?

A. I don't know...around \$2.80. It depends, for a \$5.98 record we pay \$2.86 I

think some you pay \$2.81.

Q. What makes the difference?

A. They'll give you 10 percent off on invoice if they're having a big promotion on say, RCA Red Seal classics to get people to buy their older stuff...and to generate billing, get people buying...

Q. What's the annual billing of this store?

A. I don't know, you'll have to ask Russ. I know it's probably in excess of a million dollars...

Q. How many people do you have working here?

A. 26

Q. What are the various jobs?

A. We have a manager, an assistant manager and then we have about 4 other management personnel. People that like run shifts, like the foreman of the crew you might say in other words they're in charge at night or in the day when the manager or the assistant manager isn't around. The other people have sections of the store...one guy will be in charge of the country section, one guy will have the rock section, we have a manager of the tape department, and one guy just runs the back room, shipping and receiving and a guy that helps him out. He does reseals and refills. Like a guy comes up with a record and says how much is this? He says I don't want it, then we put it into refills, or somebody will come in the store and open it up, we'll find it and take it back here and reseal it.

Q. What about defective merchandise?

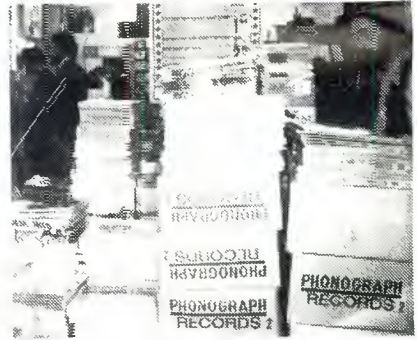
A. We don't get too much, records are fairly well made, the only problem you have is warpage and that only affects the guy with the \$400 stereo...

Q. When you're out of a record...what do you do?

A. You call the branch and tell them to send you so much...

Q. How do you know when you're out?

A. We just know...that's the uniqueness of this operation, is that we're not on an inventory system (they tag everything and when they sell it they take the tag and put it into the box and at the end of the day they total up the tags and they know how much they sold)... whereas we don't do that,,we get a feel for it. Like records have a peaking sales...like a record may start out slow, a month later selling like



Stacks and Stacks



And Stacks ... And Stacks...



\$6.98? That's \$4.88

hot cakes, and after that nothing. The record business is like any other form of show business, it's an emotional business, it's really essential too. You have a feel for



Bill Belcher, The "Papa" of A Mom 'n Pop Store.

this group, you order a lot, just because I like it, and I kind of promote it. Everytime a salesman comes in we go through the racks, and I keep a mental note in my head like how many we usually keep in stock, and we've got more than that.

Q. How do you discount records?

A. We have certain standard prices. We have a rack price which is all their catalogue stuff and just standard base price of \$3.99. Stuff that sells really good and really sells fast is cheaper, we'll sell it for \$3.44. We have a weekend sale price say we'll run four albums over the weekend as draw, that's \$3.22 then we'll have prices on special buys might sell for \$2.99, then the budget line stuff which is a \$2.98 list, we'll sell for \$1.88. So we have different prices but they're constant.

Q. How many albums would you say you have there?

A. I really don't know, I'd say just a wild guess maybe between 100,000 and 500,000 albums. It depends. We return three or four times a year, when we have an inventory.

Q. What about merchandising itself?

A. Yeah, this is Russ Solomon's basic merchandising idea, and a few things are our own, like the way you see the front of the store, that's our own. This is a very unique store, the largest store in LA record company presidents come through, ask us about putting the name of their artist on the marquee. Artists come in. They paint album covers on our windows.

Q. Radio stations call you for reports?

A. Yeah, they ask us for the top thirty, the singles buyer knows what he orders, our singles sales aren't even one

percent of our volume, singles are fun, they're like toys. We carry them for the same reason we carry children's records, it's an integral part of the business.

Q. Who buys the single?

A. The same people that have been buying them forever, the 10 to 15's. They can't blow all their brand on an LP, so they'll buy a single. We sell them for 75 cents, buy them for 55 cents, we could buy them from the company for about 45 cents, it's easier to let somebody just rack us. The singles buyer coordinates that...

### The Small Record Store

Tower Records, the biggest store in town, before them Hollywood's record center was Music Hall, right across the street from the Whiskey...Bill Belcher is owner of the store which appears to be about 1/10th the floor space of Tower, and about 1/20th the inventory. One person is behind the counter, in the back Belcher and an assistant are going over books.

Q. I'm trying to find the difference between the large discount record store and the mama and papa store...

A. It's difficult to explain for sure. Tower and Warehouse have just come into this area and they've caused an awful lot of people to close. This store has been here about 7 years. They have locations all over California and they buy at a lot better price than we do...they've brought prices down to the point where it's very difficult to stay alive. I'm in a peculiar situation where I have four billboards here, they actually pay my expenses. I have another location in Newport, and we don't have the Tower type competition like we do here. We're trying to stress in our store...some kind of service, which Tower can't do. We try to be really conversant about the music. We have people who are really into music.

Q. How much do you pay for albums?

A. Well, I don't think that's something I want to say. I mean, because it does vary. We're all fighting for better prices. One of the things happening to the business is that the large buyers are buying so much better than the ordinary record dealer and bringing prices down. I have a feeling that we're going to see a problem in the very near future because of that too...because they're closing down a lot of their record outlets. Those big stores whole interest is in turning dollars and turning product. Sure, you can turn a lot of product

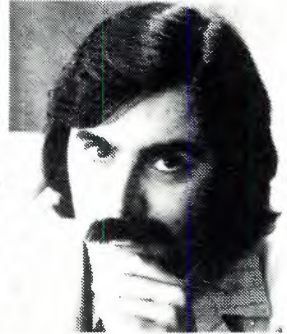
through these types of operations but, I wonder after a while when you start closing down small stores all over everywhere. We're the only place left within miles from here, there used to be a lot, but one by one they closed.

So that's it...the record business...finally whether it's a Tower or a Music Hall, the dollars go over the counter and people like Ed Gezcik, twenty years old, walks out with it. How many new albums does he buy a year, maybe two, or three, occasionally if he's really into a song, he'll buy a single. He gets about 8 new LPs a year...most of them come from friends as gifts, he listens to KLOS, doesn't own a stereo because he can't afford it, just has a little record player. How did I know he bought records? Because at the drive-in I overheard him saying, "Hey you chicks want to come over to my pad? I've got the new James Taylor album." Which could be the clue to it all. How much different from that statement was the reasons, for Eddie Reeves writing a song?...From Eddie or James or Carly or Santana or whoever, from their head to the ears of the consumer...

Over simplified, certainly this story is volumes of books, that would have to in-depth show far more differences than we have, what about the music business

attorney, or the RIAA, the pirating, the need for legislations, the Spanish-type record company, the returns, the story is long and endless and we didn't expect to cover it all, but we hope you've gotten a little idea about that "electro-litic processed piece of vinyl, that in truth, is the sound of man's soul.

## IT'S YOUR MOVE



# Rook

**I** "And then there's John Rook at WCFL. After a five year stint at ABC's KQV - Pittsburgh, Mr. Rook was brought to WLS in early 1967 as Program Director. By mid 1968 WLS's audience had risen to about 4.2 million listeners each week and was #1 across the board. Mr. Rook was approached by Lew Witz of WCFL with an offer to counsel WCFL, Mr. Rook began work at WCFL on May 1st of this year" Broadcasting Magazine (1972)

**I** "After a year of frustration, mounting costs and diminishing returns, John Rook took over the consultancy of KTLK Radio. He brought us the best personnel we've ever had, upgraded the News, straightened out our sound and currently has the programming at its highest professional point in history. He's done it all...it's in the book".....

Joseph A. Finan Vice Pres. & Gen. Mgr.  
KTLK Radio - Denver (Nov. 1972)

## JOHN H. ROOK

19031 Marilla St. - Northridge, California - (213) 885-7404

---

We are reminded of Gibran...

Farewell to you and the youth I have  
spent with you.

It was but yesterday we met in a dream

You have sung to me in my aloneness,  
and I of your longings have built a tower in  
the sky.

But now our sleep has fled and our  
dream is over, and it is no longer dawn.

The noontide is upon us and our half  
waking has turned to fuller day and we must  
part.

If in the twilight of memory we should  
meet once more, we shall speak again  
together and you shall sing to me a deeper  
song.

And if our hands should meet in another  
dream we shall build another tower in the  
sky...

This is our report...we hope it serves you  
well...on your journey to the promised land  
across the mountain.

The Scout

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# RKORADIO

A DIVISION OF RKO GENERAL, INC.



# it's about people!

Hard working...dedicated...intense *people!* To whom radio is more than merely a sound, a dial, some knobs...and a bunch of transistors. People, to whom radio is a career. A profession. A way of life. A form of communication ranging over both sides of the microphone. People communicating with people.

RKO Radio People. From maintenance workers to managers. And they *all* matter. They *all* count. Because without the people who make up RKO Radio, regardless of position, we could never communicate with people who *listen* to RKO Radio Stations. And *they* number in the millions.

RKO Radio people, we, ourselves...and our listeners. We know—they know—what RKO Radio is about. It's about people!!

REPRESENTED  
NATIONALLY  
BY

**RRR**

RKO RADIO REPRESENTATIVES, INC.

# the music people

Columbia specializes in Everything. Not only today's hits, but artist futures, distribution, manufacturing and promotion. If you're going to call yourself "The Music People," you'd better have it all together.

To reach the public you have to have a list of top artists. And to keep those artists you have to deserve them. There's only one way to do that: Have the best tools. Use them best.

Experiment, sure. Get into everything. Across the board -- from Rock to Rachmaninoff, from Baroque to Bubble Gum. It's all music, and in every category there are those who do it great. And others.

All right, you don't HAVE to be a total recording company. There aren't very many. It's easier to specialize in your single field. There's only one trouble with that. You miss a lot.

In a way, it's easier to be all over the place. When the unexpected happens, the unpredictable, you're covered. You have friends there. And the unpredictable is what's predicted for tomorrow. In the record business and in radio. How many industries pay so much attention, so carefully, to exactly what is happening? And where, among whom? We and you do it because we have to.

Last year -- 1971-72 -- Columbia got much more involved with Black music than ever before. Successfully, thank you. But we know that the musical frontier (praise be!) retreats beyond reach as you advance toward it. It can never be closed. And we wouldn't have it any other way. Maybe tomorrow we'll discover a whole new area of excitement. If so, great.

Meanwhile, our continued thanks.

COLUMBIA RECORDS

