



L.A.'S HOTTEST RADIO STATION

L.A.'S HOTTEST RADIO STATION



WELCOME TO THE JUNGLE

A WESTWOOD ONE STATION

KQLZ-FM RADIO
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SIMON T. - VICE PRESIDENT, GENERAL MANAGER
SCOTT SHANNON - HEAD D.J.

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World Radio History

JUST WHEN YOU
THOUGHT IT WAS
SAFE TO TURN ON
YOUR RADIO...
**PIRATE RADIO
100.3 FM
IS ON**



King of the Zoo

Shannon leaves Zoo on top

From Page One

and programmers Mr. Shannon groomed during his five-year tenure. His replacement, Brian Wilson, starts on the station's wacky "Morning Zoo" show today.

"Other radio stations feel this is an opportunity. It's not," says Gary Fisher, a veteran WHTZ sales manager and its new general manager—and the butt of Mr. Shannon's mischief.

WHTZ's rivals, backed by aggressive new management, see it differently.

"Scott Shannon was Z100's identity," says Stuart Layne, general manager of WQHT-FM, a Top 40 dance station. "He created the edge. Now that he's gone, it'll give his listeners a reason to sample elsewhere."

The story of WHTZ's rise is leg- end. Using its role as an under-

could drive a truck through," says Rick Sklar, a consultant and former WABC operations manager.

Malrite brought Top 40, now called contemporary hit radio, back in an updated form, mixing pop, rock and crossover black music. Mr. Shannon, hired from a Tampa, Fla. station, made it sing, on-air as talent and off-air as program director.

"What was missing from New York radio was show biz, the fun," says Bruce "Cousin Brucie" Morrow, the top disk jockey during WABC's peak.

Mr. Shannon put the zip back. His "Morning Zoo" show, now copied by radio stations across the country, mixed hit music, promotions and giveaways, listener calls, song parodies, sassy, silly skits and bits performed by zoo-keeper Mr. Shannon and the zoo crew, including on-air sidekick

a radio tuned to his station. "I stood there mesmerized," he says.

The hurrahs weren't universal. A few days after the station went on, Mr. Fisher fielded a complaining phone call. "The woman said, 'I used to go to sleep to VNJ.' And I said, 'Ma'am, that's exactly why we're doing this,'" he says.

Reaching No. 1

By fall 1983, just a few months after its birth, WHTZ was No. 1 in overall ratings, with a 6.2 share, and for morning-drive time music, with a 5.2 for the "Morning Zoo," according to Arbitron Ratings Co. As WVNJ, the station had a measly 0.9 overall rating. WHTZ has retained its overall No. 1 position. Ratings peaked in 1984 at 7.2, and have hovered at 6.0.

The size of WHTZ's whopping audience, 2.5 million weekly, means it attracts huge portions of the teen audience as well as their parents, the more desirable demographic. So although about a quarter of its listeners are teens, it still ranks No. 3 in attracting 25- to 54-year-olds.

And today advertisers pay dearly. Sponsors who shelled out \$150 for spots in the beginning now pay up to \$1,000 or so, Mr. Fisher says. When Malrite bought the station, it had a thin \$1 million in ad revenue. Gross ad revenue has ballooned, to \$20.5 million in 1988, making Z100 No. 2 behind WINS-AM's \$22.5 million, according to *Duncan's Radio Market Guide*.

Mr. Shannon, whose reported \$1 million-a-year WHTZ salary would make anyone cheery in the morning, does have his serious moments. He says he's confident about the station's continued success. "I hired the people here, and I'm a great judge, coach of radio talent," he says.

For example, Steve Kingston, the new program director, joined the station two years ago as operations manager and had assumed many of Mr. Shannon's programming duties. The original general manager, Dean Thacker, was just promoted corporate-side, as president of Malrite's radio division, but he'll still be in New York.

WHTZ also is reuniting an old team by hiring Brian Wilson to join the zoo, replacing Mr. Shannon. Zoo veteran Mr. Brittain had worked with Mr. Wilson in Atlanta, and in New York at WABC-AM. "The chemistry is there," Mr. Kingston says. "We're hoping it will be long-term."

But competing stations are already sniping about the choice, saying that the duo's WABC show didn't burn up the New York airwaves, and that there was bitterness between them when they split.

Like teen-agers swooning at a Bon Jovi concert, WHTZ's biggest rivals, WQHT and WPLJ-FM, are beside themselves with joy. WQHT, owned by Indianapolis-based Emmis Broadcasting Corp., will try to take advantage of WHTZ's situation by starting up a television ad campaign for its morning husband-and-wife team, Ron Stevens and Joy Grdnic.

And the star of WPLJ's TV commercials, station general manager Dana Horner, may finally get revenge for all the ribbing he's taken from Mr. Shannon's zoo. WHTZ dubbed him "Dana Horny."

"Wilson may be the virgin they're throwing in the volcano," says Mr. Horner, whose ABC/Cap Cities-owned station went Top 40 from album-oriented rock in 1983 just to beat WHTZ to the punch. "And leaving Ross as the main person seems like having Ed McMahon take over, if Johnny Carson left." ■

From worst to first: Z100's ratings climb

Call letters	Ratings period	Overall rating	Morning drive
WVNJ-FM	spring 1983	0.9	0.7
WHTZ-FM	summer 1983 ¹	2.0	1.2
WHTZ-FM	fall 1983 ²	6.2	5.2
WHTZ-FM	fall 1984	5.9	6.2
WHTZ-FM	fall 1985	5.5	5.5
WHTZ-FM	fall 1986	5.8	6.7
WHTZ-FM	fall 1987	6.0	6.5
WHTZ-FM	fall 1988	5.6	6.3

Notes: 1- WHTZ-FM went on the air Aug. 2, 1983, in the middle of the summer Arbitron period, which spanned June 23 to Sept. 14. 2- This was the first full Arbitron period for WHTZ, and it zipped to No. 1.

Source: Arbitron Ratings Co.

dog, WHTZ created a style that helped zip it to the top in a mere three months. As a result, Mr. Shannon turned listener yuks into bucks for Malrite Communications Group Inc., the Cleveland-based owner of WHTZ.

Malrite paid \$8.5 million for WVNJ-FM, WHTZ's precursor, in 1983. Today WHTZ is touted as one of New York's most valuable radio stations, valued at 10 times its purchase price or \$75 million to \$80 million. Cash flow, a media property yardstick, exceeded \$7 million last year.

Once a sleepy station

Back in 1983, WVNJ had been a sleepy beautiful-music jazz station. Malrite hired consultant Mark Kassof to help select a new format, with one option being Top 40. Mr. Kassof, now head of his own firm in Ann Arbor, Mich., recalls that back then surveys showed "a significant number wanted an energetic, upbeat radio station."

One of the questions asked was, "Do you miss the old WABC?" Many did. WABC-AM in its heyday, the Sixties and Seventies, had been a phenomenal success as a Top 40 station. That mass-market format, in which top-selling songs are played repeatedly, had essentially been abandoned in the Big Apple as music moved from the AM to FM band, which emphasized targeted audiences.

"Malrite really stepped into a hole in the market, a hole you

Ross Brittain.

To familiarize himself with the New York metropolitan area, Mr. Shannon bought a huge map that still hangs on his wall. He'd point to an area and ask Mr. Fisher, "What kind of people live here?"

To this day, WHTZ does research such as record-store surveys and focus groups to help pick its play list. But Mr. Shannon says he mainly acted from "the gut" to program for the ethnically, socially complex New York market.

WHTZ, with its studio in Secaucus and its Empire State Building transmitter, signed on the air Aug. 2, 1983 with Mr. Shannon. That day, rock promoter Ron Delsener paid less than \$100 to run the show's first ad spot for a Bette Midler concert. "We've got his check laminated and on the wall," says Mr. Fisher, who once worked for WABC.

Messrs. Shannon and Brittain courted advertisers wearing their then-uniform: shorts and sneakers. "I was totally shocked," says Bob Martire, founder of Hillside Bedding. "I expected them to be wearing suits." Despite their attire, he bought six months of ads.

Using the battle cry "from worst to first," WHTZ zoomed. Listeners were encouraged to hang homemade Z100 posters. Those who mailed the names of 25 new listeners got a T-shirt. Word of mouth spread. About a week after WHTZ went on, Mr. Shannon went by discounter Dollar Bill's on 42nd Street, and saw



A happy reunion: Ross Brittain (left) and Brian Wilson at Z100.

Shannon's leaving Z100 on top; its rivals in radio say it's their turn

BY LINDA MOSS
CHAMP'S NEW YORK BUSINESS

Scott Shannon may be cutting out, but he still can't resist cutting up at WHTZ-FM.

Take his own answer to the burning question in New York radio these days: What will happen to WHTZ after Mr. Shannon, the disk jockey who helped rocket the station from "worst to first," leaves to go to California?

"I think it's going to go down the

crapper," says a deadpan Mr. Shannon, delighting in the jolt his answer gives the station's manager.

This is one radio personality who's leaving New York as he came—untamed and irreverent. He is joining Westwood One Inc.'s new radio division and Los Angeles station.

Despite his exit last Friday, WHTZ, so-called Z100, boasts that it will continue to reign as New York's No. 1-rated radio station, supported by the talent (Continued on Page 30)

Los Angeles Times

KQLZ-FM 'Pirate Radio' Captures No. 3 Spot in L.A. Ratings

By CLAUDIA PUIG, *Times Staff Writer*

KQLZ-FM "Pirate Radio," the aggressive station that swashbuckled its way into the Los Angeles marketplace less than three months ago amid a major advertising blitz, has rocketed to No. 3 in the ratings, according to an audience measurement company.

The Birch Radio Survey reported that KQLZ-FM (100.3)—known for playing a broad range of rock music and few commercials—has climbed from No. 14 to No. 3 since the station debuted March 17, nearly quadrupling its share of the listening audience.

Birch data shows that the station's average quarter-hour share of listeners 12 and older was 5.9% during April and May, compared to 1.5% during February and March—most of which time the station was operating as easy-listening KIQQ.

The April-May showing by KQLZ trailed only KPWR-FM (105.9)—or Power 106—with 8.3% of the audience, and KIIS-FM (102.7) with 6.6%.

Birch is one of two radio ratings services. The quarterly figures of the better-known service, Arbitron, will not be available until mid-July. The two ratings services employ different methods. Birch conducts telephone surveys and asks people to recall what stations they have listened to over the last 24 hours, while Arbitron bases its data on information recorded by listeners in a personal diary over a seven-day period.

KQLZ plays what program director and morning deejay Scott Shannon calls "free-form Top 40." Listeners are as likely to hear New Wave fare such as XTC or Fine Young Cannibals as they are hard rock bands such as Guns N' Roses or Motley Crue. Classic rockers like Led Zeppelin, Peter Dinklage or Bruce Springsteen are also on the playlist, as are dance music rappers like Tone Loc.

"We play oldies, we play newies. . . . It's an off-the-wall concept that tries to fit together several different types of music on one radio station and still maintain a level of familiarity so the station will be a success in the marketplace," said Shannon, who is also a vice president at Westwood One, which bought the station from Outlet Communications for \$56 million.

The lack of advertising clutter is what has attracted the most attention to "Pirate Radio." For the first 10 days, the station broadcast music free of any commercial interruptions, and still features significantly fewer commercials than other rock stations. Also kept to a minimum is "deejay yakking," as Shannon calls it, with his own morning program probably featuring the most banter and humorous segments.

The arrival of Shannon—one of the most popular deejays in New York—has intensified the L.A. radio wars. The outspoken deejay has led a very public battle against his rivals, Rick Dees of KIIS-FM and Jay Thomas of KPWR, urging listeners to call in with the names of the radio stations they "flushed" in order to switch to KQLZ.

For example, when a caller phoned in for tickets being given away for a rock concert Thursday morning, Shannon seized the opportunity to thrust a quick jab at Dees.

When the caller said she was from Tarzana, Shannon asked: "Do you see Rick Dees driving around out there in his—what does he drive—in his fancy sports car?"

The caller responded: "I hope not."

For that, the caller was given tickets to see Poison in concert and a Pirate Radio T-shirt.

Los Angeles Times

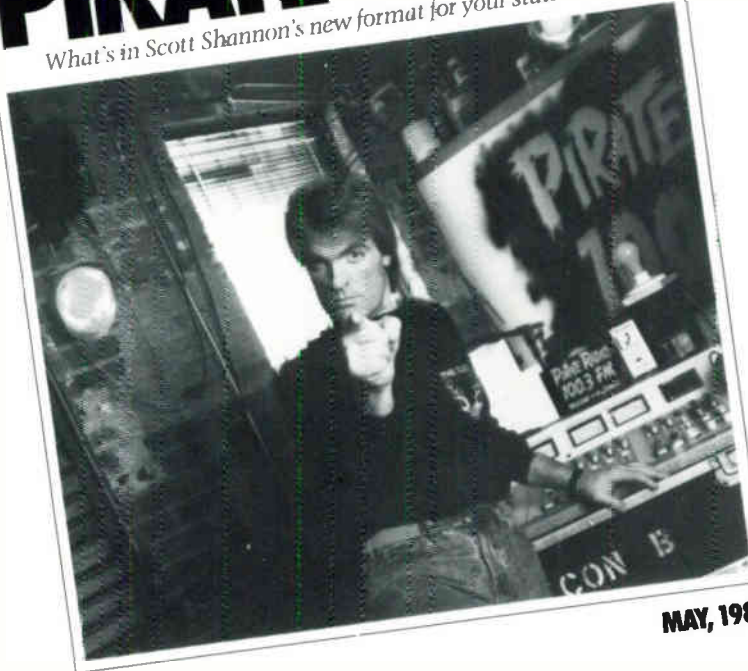
Friday, June 9, 1989

Radio Only

THE MONTHLY MANAGEMENT TOOL

PIRATE RADIO

What's in Scott Shannon's new format for your station? PAGE 15



MAY, 1989

Cover Story



Billboards attract attention to the new Pirate Radio with the positioner, "Welcome to the Jungle."

By Jerry Del Colliano

Long before the first meaningful ratings ever come out, KQLZ-FM, Los Angeles is already a hit with radio people.

So popular that the trade press has been consumed by the new startup station. Some 4,600 phone calls to a 900-listen line (at \$1 per minute) were received within the first two weeks of signing on. The station was netting an average of \$1,200 per day from the listen line going into its second full month of operation.

There has been publicity, gimmicks and folklore, but is "Pirate Radio" really new? Is it different? Will it work? More importantly, is there anything in it for you?

Norm Pattiz paid \$56 million to buy KIOQ-FM, from Outlet. He swiftly hired Scott Shannon away from Malrite's WHTZ-FM, New York [Z100] for a \$15 million package deal including Mr. Leonard. Then worked a co-sharing deal with Gary Edens so that programmer Randy Kabrich could leave the highly successful WRBQ-FM, Tampa to work on-scene at the new station. Call letters were changed to KQLZ-FM. The first days originated from an old warehouse and "Pirate Radio" was off

and running. Here's what the new format is all about:

POSITIONING

Pirate Radio was created more in the image of Radio Caroline and the off-shore British stations that bombarded the mainland with rock radio.

It is not Pirate Radio in the sense of pointed hats, peg legs and parrots. None of the on-air imagery is directed at this image.

Westwood One Programming VP and KQLZ-FM morning personality Scott Shannon says the station is a hybrid of several concepts. It is designed to be a clean, streamlined station avoiding hype and overstating the facts.

It's trying to be proud. Some may confuse it for arrogance but that is up to personal interpretation. Kabrich says, "it means one thing to one person and something else to another."

When it signed on, here are the types of positioners that were introduced to create interest and shock:

"Pirate Radio is on the air at 100.3. Don't tell anybody."

"Pirate Radio is on the air at 100.3. Some people just won't get it."

"Roll down your window and



Pirate Radio Operations Manager Randy Kabrich, General Manager Simon T. and Air Personality Shadow Steele at the KQLZ-FM studios in Los Angeles.

piss off the neighbors." "You've got to have big ones to listen to Pirate Radio."

And, the most requested positioner (Shannon even claims the station gets requests for it): "Don't be a dickhead."

The philosophy is to produce a "top down, drivin' around, California fun" sound.

The first week, station personnel talked with everyone who called in and filled out a form with information such as their age, where

they were calling from, what stations they like and what they liked and didn't like about the new Pirate Radio.

Shannon and Kabrich say the callers mostly liked the less DJ talk, the variety of music and the "dickhead" positioner.

Among the dislikes: some listeners were offended by the "dickhead" imagery and others didn't understand how the station could play Tone Loc with heavier rock acts.

(CONTINUED)

Cover Story

(CONTINUED)

MUSIC

Pirate Radio is a definite mix of mainstream CHR and harder edged rock. The playlist can include Madonna, Bangles, Roy Orbison, Great White and Tone Loc.

Shannon, Kabrich and Shadow Steele (formerly Shadow P. Stevens) contribute to the musical variety. Shannon gets the urge to play "Do Wah Diddy Diddy" by Manfred Mann and on it goes. No research here.

Kabrich is the one who mixes it all together.

The rotation changes every 48 hours. Power rotation times vary from day to day. MusicScan is used to help program a floating linear clock that helps the station change so frequently.

Kabrich says the same clock has not been in effect for more than two hours in a row.

KQLZ-FM started off by playing Def Leopard, Bon Jovi, Van Halen and Guns and Roses. Then, spread by mixing with the top 40.

The flow of the station is more important than where the power cuts are played. The power records are played anywhere in the hour not just straight up, straight down or on the quarter hours.

There are two to four powers per hour depending on which hour.

Two to four recurrences. Two to four oldies.

The rest of the playlist consists of what's climbing the charts and what's going down.

Pirate Radio is 70 percent current before 3 p.m. and 80 percent current after 3 p.m.

When Pirate Radio signed on only 125 tunes were being played over and over again. In about a month it was up to 325, still a very low number. Of that 325, some 260 were oldies or recurrences.

JOCKS

On-air Shannon and his team wanted to avoid what they term "Radio Ga-Ga". Plain and simple — dumb jocks.

And away with the cliches like Madonna Mania, "the station with the most free money," "the station that plays ten in a row" and "a better mix of music."

They wanted it to be more unpredictable.

Shannon brags that from time to time if a listener wants a tune that is not on the playlist, they'll play it. Sometimes they won't, but they'll look into it. Like the guy who called and suggested a cut being played in Europe. Shannon

couldn't play it, but he ordered a copy and auditioned it.

Jocks don't do the time on air except during AM drive. Weather rarely.

There are four produced "sweepers" per hour.

Up to four music-to-music segues per hour with no talk.

The sound is extremely produced and very amateurish at the same time.

DJ rap is usually kept to less than 30 seconds. The station tries to respect the intros and outros as much as an album rock station does.

They try to play long versions as much as possible.

The legal ID runs at the :50 break nestled between commercials if they have any. One month after sign-on they only had one or two per hour.

Stop sets move to avoid predictability. Back and forth between :25 and :55.

Pirate Radio doesn't do "20 in a row" or "x" number of minutes of music per hour. They do a package of "Zero Talk" hours with no commercials.

MORNING SHOW

Shannon believes America's radio markets are "over-Zooed" meaning there are too many Morning Zoods and their imitators. He's still doing comedy bits, funny commercials, parodies and characters, but playing what would average to three more songs per hour if the morning show was sold out right now. Shannon says he's not doing as much talk as on WHTZ-FM in New York and that it sounds more like a good, entertaining afternoon drive show.

No news, no traffic on Pirate Radio for now. Maybe never. The programmers are unsure. If it sticks, that may be among the most radical approaches.

SALES

GM Simon T. wanted to do something radical here, too. Rather than charge \$400 a spot on the startup station he decided to shoot for \$1,000 to \$1,200 per spot and run fewer spots.

First to buy was Avalon Productions (a concert promoter which advertised a Bon Jovi concert) and paid \$2,000 a spot to monopolize

the one commercial per hour.

Now the station runs up to two spots at about \$1,000 a pop.

They are vowing to keep this a limited inventory station with a high rate. Good ratings can only make the rates higher.

PROMOTION

On air it's just T-shirts and tickets for now. There will be contests at some point but Shannon and Kabrich claim they are not sure how to proceed yet.

They started running 500 GRPs per week in a TV campaign that features a ten second spot produced by Filmhouse. It's a spot that looks like kids cut into the TV show. There is snow, static and an unfocused logo of Pirate Radio. It's the feeling that someone is breaking in on the TV station. Shannon's message to managers around the country: don't go by the rules. Don't run spots in the same place, or play power records in the same position. Don't say the same things. Don't charge too little for commercials. Hold out, charge more.

When Shannon came to town, competitor KJIS-FM had already used some of his positions (from WHTZ-FM) against him.

There is no one right way to do things. Stop cloning radio formats. If Pirate Radio is copied without understanding its workings, managers will wind up with a lot of teens and nothing else.

Westwood One plans to offer a satellite version of Pirate Radio by mid-summer. It's likely to include live segments from KQLZ-FM and augmented segments from a separate studio. It may be offered at a very "affordable" price (according to Shannon).

Shannon is not sure what the ratings will bring. But for now, he's purging himself of any temptations to do things the same way. □



Pirate Radio was created in the image of the off-shore British stations that illegally broadcast rock and roll to the mainland. The men from this pirate radio ship off Long Island, NY were arrested in 1987.

Los Angeles Times



Scott Shannon, New York's top morning deejay, joins heated L.A. radio wars armed with a fat contract at the new KQLZ-FM.

N.Y.'s Shannon Invades L.A. Radio

By DENNIS McDOUGAL, Times Staff Writer

Westwood One's \$54-million gamble in the hotly competitive Los Angeles radio market went on the air at 5:03 a.m. Friday. "Pirate Radio" KQLZ-FM (100.3), featuring a mix of classic hard rock, Top 40 and dance music, ended the 16-year reign of KIQQ-FM, which for the past three years had been calling itself K-LITE Radio.

With KQLZ and the premium price it paid to buy the station from Outlet Communications, Westwood One has entered the Los Angeles ratings race in a bombastic way. Westwood One president Norman Pattiz hired New York's top morning deejay, Scott

Shannon, to program and staff his new station.

Shannon, who will act as morning drive-time deejay as well as KQLZ's programmer and a Westwood One vice president, denied reports that his contract with the company is worth \$15 million initially, but did say that it could be worth that much if the station is successful.

"Ladies and gentlemen, at this time K-LITE signs off the air forever," said an announcer who recommended that easy-listening music fans tune to four other Los Angeles FM stations: KTWV (94.7), KJOI (98.7), KSRF (103.1) and KOST (103.5)

With that, K-LITE / KIQQ played its last soft hit: the 1958 chestnut "The End" sung by Earl Grant.

"The staff and management of KIQQ were proud to serve you," the announcer said as KIQQ left the air.

Following a two-minute sound mix featuring several of the legendary voices of Los Angeles pop radio (B. Mitchell Reed, the Real Don Steele, Dave Diamond), a dramatic voice proclaimed:

"And now, ladies and gentlemen, the beat goes on . . . roll tape. You are about to witness the birth of a brand-new radio station. It's

Please see 'PIRATE,' Page 8

'PIRATE'

Continued from Page 1

5:03 a.m. KQLZ signs on the air for the very first time. Signing on the air, this is the all new KQLZ-FM Los Angeles.

"Southern California, it's time to wake up. The mother ship has landed: Pirate Radio 100.3. Welcome to the jungle."

Following the Guns N' Roses hit of that name, the new station's second selection was, appropriately, "Start Me Up" by the Rolling Stones.

KQLZ is the second station bought by Culver City-based Westwood One, the nation's largest supplier of syndicated radio programming. The company also bought New York City's only country and Western station last year.

As part of the "Pirate Radio" gimmick, the station is temporarily broadcasting from the back of a Westwood One warehouse, complete with "Pirate Radio" scrawled over the control console where Shannon and other KQLZ deejays do their announcing. In keeping with the "all-new" concept, no deejays currently on the air in the Los Angeles market have been hired to man the KQLZ mikes.

Shannon will hold down the 6 to 10 a.m. slot, followed by former San Diego deejay Whitney Allen from 10 a.m. to 3 p.m., with Shadow Steele, from New Orleans, taking over at 3 p.m. At 7 p.m., Atlanta deejay "Domino" takes the microphone, followed by former Oxnard deejay Jimmy Page at 11 p.m. The overnight shift from 2 to 6 a.m. features "Bubba the Love Monkey," described by Shannon as "an unemployed guy from Odessa, Texas."

The station's general manager is Simon T, who comes to KQLZ from KCBQ-FM in San Diego.

The so-called "Morning Zoo" comedy repertory format that made his station in New York, Z-100, the most popular outlet on the East Coast, will not be duplicated at KQLZ, Shannon said.

The new station was originally scheduled to go on the air in early April, but Pattiz and Shannon decided to surprise the competition with their new format Friday in order to put competing morning drive-time personalities off balance. Several already had taken pre-emptive measures, however.

Los Angeles' top-rated rock station, KPWR-FM (105.9), recently adopted Shannon's "Morning Zoo" name for its morning drive-time crew, headed by deejay/actor Jay Thomas. Several other "Zoo" gimmicks and gags pioneered by Shannon in New York, such as "the juke box from hell" and a "worst-to-first" contest, have been implemented by rival stations, most notably the No. 2 station in Los Angeles, KIIS-FM (102.7).

"We're programming the two top-rated radio stations in Los Angeles and we're not even on the air yet," said Shannon, referring to the "Morning Zoo" gimmicks that he pioneered and that are now being used on KIIS and KPWR.

KPWR's Thomas told *The Times* that he welcomes Shannon's competition, while KIIS deejay Rick Dees, the longtime morning ratings champ, declined to comment.

"There's enough [audience] out there for everybody," said KLSX-FM (97.1) morning man Peter Tilden.

KIQQ became the third station in as many weeks to change its call letters. Last week, KMPC-FM (101.9) became KEDG "The Edge," though it kept its same on-air personalities and album rock format. Two weeks ago, KNX-FM (93.1) dropped its call letters, most of its deejays and its progressive rock format in favor of an oldies rock format. The new station is known as KODJ-FM.

KQLZ's "Pirate Radio" concept is taken from the renegade broadcast tradition dating back more than 20 years, when ships in the North Sea transmitted rock 'n' roll into the British Isles from interna-

tional waters where the British government had no jurisdiction over what could be broadcast. More recently, a pair of pirate stations popped up off Long Island in New York until the Federal Communications Commission tracked them down and forced them off the air.

Westwood One's Pattiz is not so ingenuous as to try to pass off his new \$54-million station as shoe-string radio, but he does maintain that KQLZ has the unsafe overtones of an experimental operation.

Pattiz said Westwood One will be using its satellite, SatCom 1R, to send the KQLZ signal out nationally to affiliates.

"This thing is really going to evolve," he said. "Everybody expects us to go Top 40, but that's not what we're going to be. It'll have a harder edge to it. It hasn't been done significantly anywhere else. This will not just be attracting listeners from KIIS and Power [KPWR], but KLSX, KLOS and everybody else on the dial too."

Ten minutes before he signed off, K-LITE overnight deejay Gary Butterworth wished his audience an enjoyable Friday and played the last K-LITE promotional insert:

"K-LITE: The station everybody at work can agree on."

Los Angeles Times

Saturday, March 18, 1989



JOEL DENVER



'WELCOME TO THE JUNGLE'

Shannon Launches Pirate Radio

It was a sneak attack on the city. The word on the streets had been to look for an early April kickoff. But at 5am on March 17 KQLZ was born — just five hours after Westwood One closed the deal with former owners Outlet Communications.

VP/Programming Scott Shannon gracefully laid the former KIQQ (K-Lite)/Los Angeles to rest. Thanking the audience for listening and suggesting similar-sounding dial alternatives, he turned off the Lite with the help of Earl Grant's "The End."



Scott Shannon

"Since everyone out here borrowed just about every liner and idea I'd used at Z100, it became necessary to do something different. We have a renegade attitude, as does our music."

Pirate Radio 100.3-FM . . . Welcome to the jungle." And that was followed by the Guns N' Roses tune of the same name.

Joining Shannon during the sign-on were OM Randy Kabrich, Shadow Steele (aka Shadow P. Stevens from WEZB (B97)/New Orleans), and WHIZ (Z100)/NY PD Steve Kingston.

Not A Format, An Attitude

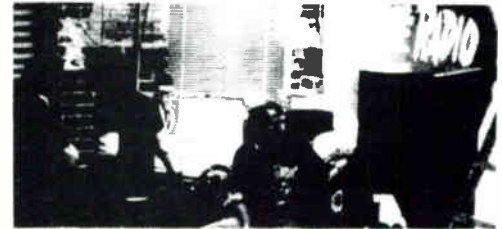
Just what is Pirate Radio? According to Shannon, it's a well-defined departure from the beat-oriented CHR music heard on KIIS-FM and KPWR (Power 106) but is clearly more than just a modal rocker playing AOR-to-CHR crossovers. (See "Swashbuckling Songs" sidebar.)

Furthermore, Shannon says Pirate Radio is not a format but an attitude he conceived six years ago while putting Z100 on the air. "We were actually a New Jersey station, and one had never made a ratings impact in New York before," he recalled. "I told the sales department to look at Manhattan like Europe and to look at us as Radio Caroline, the pirate radio station broadcasting offshore. I never forgot the concept.

"Since everyone out here borrowed just about every liner and idea I'd used at Z100, it became necessary to do something different. So we went to work developing the Pirate Radio concept, which works great — we have a renegade attitude, as does our music."

X Marks The Spot

KQLZ's studio is just as raw and simple as its on-air sound — what Shannon calls "no-frills radio." The station is temporarily housed in-



The Pirate Radio studio (on top) may not be a pretty sight, but it worked well enough for the station to hit the air. New studios are in the works. Shown just below the temporary setup, minutes prior to sign-on, (l-r) are Z100/NY PD Steve Kingston, who came in for the debut; Westwood One Radio Group VP/Programming Scott Shannon; and OM Randy Kabrich.

side a loading bay at the WWI offices. Entry is gained through an easy-to-locate sliding metal cargo door . . . it's the one with the spray-painted X.

Inside there's no beautiful view to gaze at for inspiration, only a lot

of boxes and a hastily-painted logo on the wall. A control board sits on a plywood riser, complemented by a couple of three-deck cart machines, two CD players, a mike, outdoor audio processing, and two speakers. There wasn't even time to get request lines installed for the launch.

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Swashbuckling Songs

What does Pirate Radio sound like? It will be 85% current and, according to Scott Shannon, "Randy Kabrich, Shadow Steele, (Z100/NY PD) Steve Kingston (who came in for the debut), and I spent four days just deciding whether to play New Kids On The Block, Debbie Gibson, and the Bangles. We've invested lots of time and money on our music systems. No doubt this station does have unique music for the city, and it will only get better."

Pirate Radio's first two hours played like this musically:

5-6am	6-7am
GUNS N' ROSES/Welcome To The Jungle	AEROSMITH/Dream On
ROLLING STONES/Start Me Up	DEF LEPPARD/Armageddon II
ROXETTE/The Look	FINE YOUNG CANNIBALS/She Drives Me Crazy
DEF LEPPARD/Pour Some Sugar On Me	GUNS N' ROSES/Paradise City
CHEAP TRICK/The Flame	U2/In The Name Of Love
POISON/Fallen Angel	ROD STEWART/My Heart Can't Tell You No
FORD & OSBOURNE/Close My Eyes Forever	ROBERT PALMER/Addicted To Love
MIDNIGHT OIL/Beds Are Burning	BANGLES/Eternal Flame
FIXX/One Thing Leads To Another	MANFRED MANN/Do Wah Diddy
BON JOVI/Born To Be My Baby	WHITESNAKE/Is This Love?
MADONNA/Express Yourself	MADONNA/Like A Prayer
VAN HALEN/When It's Love	DEF LEPPARD/Rocket
WHITE LION/When The Children Cry	MILLI VANILLI/Girl You Know It's True
JOAN JETT/Little Lie	R.E.M./Stand

First Impressions

Several market observers had this to say about upstart Pirate Radio.

• **KPWR (Power 106)/L.A. PD Jeff Wyatt:** "It's an excellent radio station; well-done, well-produced, and with an edge that really could make it explode. Shannon's sending a clear message right now to the audience with his pirate concept. It's pretty cool. But it's tough to tell who the station will affect the most. By establishing his own identity, I feel he'll be drawing individuals — not necessarily huge wads of come — from other established stations."

• **Pollack Media Group Chairman/CEO, Jeff Pollack:** "I had a radio station in mind that I would do if I was programming KIQQ, and

Pirate Radio is exactly what I envisioned. There was a massive hole for this station; it's what L.A. needs. I predict it will be number one in the market, drawing from KISS-FM, KLOS, KLSX, and to a minimal degree, Power 106.

• **KIIS-FM/L.A. PD Steve Rivers:** "I think it's an early April Fool's joke myself. What we're hearing is not what the real deal is all about. So I reserve comment until they put the true format on the air. My staff is charged and ready for the battle. We're sharper than we've ever been. The worst that will happen is that L.A. will be a better radio market. KIIS-FM's number one goal is to be the best that we can be regardless of who's across the street."

Liner Notes

Image building is very important for any new station, and KQLZ is no exception. Placing a strong emphasis on production, the station used radio static and frequency sweeps sound effects to accompany its liners, many of which are being delivered live.

Among the liners pressed into action:

- The mothership has landed . . . Pirate Radio 100.3-FM . . . Welcome to the jungle.
- Transmitting throughout North America, this is Pirate Radio . . . Welcome to the jungle.
- No wraps allowed . . . No commercials allowed at Pirate Radio . . . That's the way we like it.
- This is Pirate Radio, 100.3-FM . . . Don't tell anyone.
- Do not attempt to adjust your radio receiver. You are on the new FM, Pirate Radio.
- Pirate Radio 100.3-FM . . . Crank it up nice and loud . . . Open your windows and piss off your neighbors.
- Transmitting live at 100.3 this is Pirate Radio . . . No disco ducks allowed.

Pirate Radio

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No Commercials . . . For Now

Pirate Radio debuted without commercials and has frequently promoted that fact. Shannon is quite aware of the potential for a no-commercial backlash once spots appear. But he feels that as the programming comes together, so will the spots. The station is clearly in a come-building mode, with a tight rotation and a massive TV campaign which kicked off the evening of the sign-on. Down the road Pirate Radio plans to do some contesting, although details have yet to be revealed.

The air talent roster includes Scott Shannon 6-10am, Whitney Allen (KKLQ/San Diego) 10am-3pm,

“We’re gambling that there are a lot of CHR listeners in the market who think their current favorite CHR plays too much dance music.”

Shadow Steele 3-7pm, Domino (WAPW [Power 99]/Atlanta) 7-11pm, Jimmy Page (KCAQ/Oxnard, CA) 11pm-2am, and Bubba The Love Sponge Jr. 2-6am. Shannon offered no clue as to whether he’ll add a morning partner. “We’ll slowly integrate the airstaff into the music. Right now we’re just playing a lot of music, running

liners and sweepers. We hired people from outside L.A. so that we had fresh personalities. Out of the box I think I’ve got the best staff in the country.”

What station(s) is Shannon setting his sights on? “We’re not making any direct attacks on other stations like I did with WPLJ in New York. We’re not telling the audience what we are. It’s not only the music that’s important but the way you present it which helps shape the audience’s perception.

“If you’re an AOR listener we sound AOR, if you’re a CHR listener we sound like a CHR without a lot of dance music. We’re gambling that there are a lot of CHR listeners in the market who think their current favorite CHR plays too much dance music.”





Pirate Radio Surprise Attack Clears Decks For L.A. CHR War

Rock-Slanted Format & Raucous Liners; Simon T VP/GM; KQLZ Calls

Five hours after the sale of KIQQ (K-Lite)/Los Angeles closed at midnight last Friday (3/17), Westwood One Radio Group VP/Programming Scott Shannon surprised the market by transforming the former Lite AC into KQLZ (Pirate Radio 100.3-FM), airing what he calls "free-form rock and roll hit radio for the '90s."

Eric/Chandler Communications President/Managing Partner Simon T has been named KQLZ VP/GM.

Using the positioning statement "Welcome To The Jungle," the station made a commercial-free debut and quickly became the most talked-about media phenomenon in the market since KPWR's debut three years ago. KQLZ enjoyed nearly total local TV news coverage and aired a massive TV spot campaign, adapting the "guerilla promotion" ideas pioneered by WEBN/Cincinnati to the pirate motif.

"We've assembled an outstanding team of broadcasting pros to build America's next great radio station," he continued. "Simon T approached me early on and said that the Super Bowl was getting ready to be played in L.A. and he had to be part of it. I certainly appreciated his attitude, and took the necessary steps."

Westwood One Stations Group Exec. VP Michael Kakoyiannis told R&R, "There is no doubt in my mind that we are in the right place at the right time with the right team. KQLZ



Scott Shannon signs KQLZ/Los Angeles on the air at 5am Friday (3/17)



Simon T

will capture audience from formats with listeners that are most reflective of Southern California lifestyles. Capturing audience is what it's all about . . . after all, this is Pirate Radio."

T remains President of Eric/Chandler Communications but will hand over his duties as GM of KCBQ-AM & FM/San Diego to the combo's VP/Operations Jeff Apregan (see story, Page 3). T told R&R, "All I know is this is going to be the biggest

'Pirate Radio'

Continued from Page 1
gunfight since the OK Corral. Ready, fire, then aim. I'm thrilled with everything that's happened so far at Pirate Radio. The station's format is in a building process, and Scott is making on-the-fly-adjustments — which is what he does best."

T's background also includes GSM slots at WLS-AM & FM/Chicago and KLOS/Los Angeles.

Taking The Underdog Position

Shannon, who anonymously debuted Pirate Radio, was on the air Monday morning (3/20) using the pseudonym Bubba The Love Sponge (an air name, already legendary in the pages of R&R, which Shannon plans to use — with possible slight alterations — for his incoming overnight personality). "I only used the fake name for a goof," he said. "I'll come on as Scott Shannon as soon as it feels right. We'll have the staff up and running on the air within two weeks."

Shannon added, "We're flying by the seat of our pants, taking it day by day and having a lot of fun. We started out with a pretty tight music list, but with all the come-in taking place it's obvious we're going to have to expand fast. We told listeners we were sending (OM) Randy Kabrich out to Tower Records to get six more CDs, because that's all we could afford to put on the radio. That should do it."

"We sure do sound different, and the reason we're feeling it out like this is because I've never done radio in a market like this before — and no one's ever put on a radio station like this one, either. There's no instruction manual included, but we're going to continue running commercial-free until further notice."

The station's music, in contrast to CHR rivals KPWR and KIIS-FM, leaned heavily toward hard rock and rock-flavored power ballads; Shannon described the station as sounding much like "MTV on radio."

'Piss Off Your Neighbors'

Shannon's recorded liners include such attention-getters as: "Don't be a dickhead, lock it on 100.3-FM"; "When you're in L.A. you gotta be loud to cut through all the crap"; and "Pirate Radio 100.3-FM. Crank it up, open your windows, and piss off your neighbors." "We're just trying to make a little bit of noise to make everyone take notice," said Shannon.

Pirate Radio debuted without request lines, but by Saturday they were installed and "response has been incredible," Shannon noted. "I'm very happy with the way we sound: live and spontaneous. To win we had to create something new and different in L.A., and we've done it from the music down to the name of the station and the presentation."

Kakoyiannis added that KQLZ, as well as Westwood One's New York stations, WNEW & WYNY, will be represented by Eastman Radio.

Herald Examiner

Music

A place for ruff 'n' tuff blend of tunes

Pirate Radio gunning to better No. 13 rank

By **Todd Everett**
Herald Examiner staff writer

Pirate Radio came tearing into the Los Angeles market like the Raiders, promising to take no prisoners in the station's fight for the public ear and vowing to dance on the grave of the Federal Communications Commission.

Programming a ruff 'n' tuff blend of records by acts including Def Leppard, Guns N' Roses and Bon Jovi — lots of Bon Jovi — the station may be the area's hardest-rocking outlet north of Long Beach's weak-signal KNAC-FM.

Adding records by the likes of Honeymoon Suite and Love and Rockets may make it the most contemporary commercial station west of Pasadena's KROQ-FM.

A mail drop on Catalina Island is the address they give out to the public, and you can practically hear teeth gnashing as the disc jockeys trash competing stations, disparaging ratings powerhouses like KIIS-FM and KPWR-FM as "disco."

They're so pleased with themselves that they've set up a phone line so that programmers across the country who wish to imitate the station's format can listen in — at \$1 per minute.

Just over two months since its first day on the air, the station's own advertisements proclaim KQLZ-FM — Pirate Radio's seldom-used official designation — to be No. 13 in Arbitron's most recent ratings.



Todd Everett

Mutual admiration society: Warrant was an early favorite of Pirate Radio, and when the local group played the Universal Amphitheater recently, Jani Lane, with Jerry Dixon, proclaimed the act's feelings for the station via T-shirt.

(continued)

The posture is of underdog, but don't believe it. They do receive a lower audience share than competing rockers KIIS-FM (No. 1), KPWR-FM (No. 3), KLOS-FM (No. 6) and KROQ-FM (No. 12) as well as the various talk and "musical wallpaper" outlets that rule the ratings.

But, six years ago, programmer Scott Shannon took New York station WHTZ-FM, "Z-100," from the ratings cellar to No. 1 in 74 days.

Now a vice president of Westwood One, the radio conglomerate that owns KQLZ-FM, Shannon would like to do it again.

"The two things that struck me when I listened to radio in this market," Shannon was saying the other day, "were a definite lack of rock 'n' roll — as opposed to dance music — on the air, and a lack of passion in most stations' on-air presentation."

Michael Papale, a locally based, independent record-promotion consultant, puts it less diplomatically. "This is the second-largest market in the country, and the broadcasters' fascination with baby boom demographics has turned good stations into used-car lots. We've been trapped with disco and the scent of patchouli.

"When you look at all of the stations that are broadcasting old records, no wonder that people are happy with Pirate Radio — it's fun, exciting, current and entertaining."

Asked to define the musical mix he programs on Pirate Radio, Shannon pauses before responding.

"I guess if you had to put a label on it, it'd be free-form rock 'n' roll hit radio."

Elaborates independent promotion man Kenny Ryback, "They play good hit songs, with energy. Not all the songs have energy, they play ballads.

"But on Pirate Radio, you'll get the new Tom Petty song into Skid Row's 'Youth Gone Wild,' a musical train wreck.

"Or another great example: Dead Milkmen's 'Punk Rock Girl' into Van Halen's 'Jump.' That's wild and it's fun and it's great."

Warrant, an act whose album Ryback promotes, was an early Pirate Radio favorite. They reciprocated the favor when lead singer Jani Lane wore one of the station's T-shirts at a recent Universal Amphitheater appearance.

One way of measuring a radio station's impact is to discover whether airplay leads to record sales — though general managers will tell you that their job is to sell commercial time, not albums.

Macey Lipman Marketing is an independent firm acting as liaison between record labels and stores. Last week, Lipman's staff contacted local accounts from Northridge to Irvine and from Westwood to South Central Los Angeles, and attempted to measure the effectiveness of Pirate Radio.

The results were indecisive, with approximately half of the stores reporting that Pirate Radio was evidently influencing sales.

More significant was a comment that was, with minor variations, reported from store to store: Customers who wanted a record they'd heard on Pirate Radio couldn't identify the song.

In his efforts to streamline programming (restricting commercials to one short break per hour is another), Shannon has virtually eliminated identification of specific records.

Apprised of Lipman's findings, Shannon laughs.

"People don't turn off stations because they don't know the song titles; they turn off because they don't like the music.

"But we're trying to do a better job of identifying things that people are in the dark about.

"We really pay a lot of attention to the listeners. And in addition to purchasing records, they have problems requesting songs if they don't know the titles.

"We really want to be a commercial success. To use a local analogy, we don't want to play Gazzarri's, we want to play the Forum.

"I don't look good standing in an unemployment line."

Los Angeles Herald Examiner